RULES FOR
ARTISTIC SKATING COMPETITIONS
DANCE BOOK
By World Skate Artistic Technical Commission

WORLD SKATE

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1 GLOSSARY FOR DANCE

STEPS	**Edges**	**And-Position**	Parallel	
			Angular	
		Wide (W)	Open	
		Stroke (S)	Open	
		Swing (Sw)	Forward (F)	
			Backward (B)	
	Change of Edge	**Change of Edge (/)**	Forward (F)	
			Backward (B)	
		X-Stroke (XS)	Forward (F)	
			Backward (B)	
		Cross (X)	Forward (F)	
			Backward (B)	
		Roll (R)	Outside (O)	
			Inside (I)	
		X-Roll (XR)	Forward (F)	
			Backward (B)	
	Set of Steps	**Chasse (Ch)**	Raised	Forward (F)
			(Parallel)	Backward (B)
			Dropped (D)	Forward (F)
			(Cut-Step)	Backward (B)
			Cross (X)	Forward (F)
				Backward (B)
			"Change-edge" (/)	
		Run (R)	Forward (F)	
			Backward (B)	
			"Change-edge" (/)	
		Slip (Sl)	Slide (Sd)	On Edge
			Flat (Ft)	

			Thrust (Tt)	Stroke on 8 wheels
TURNS	**2feet**	**Mohawk (Mk)**	Open (Op)	
			Closed (Cl)	
			Heel to Heel (Hh)	
			Inverted (Iv)	
		Choctaw (Cw)	Open (Op)	
			Closed (Cl)	
			Heel to Heel (Hh)	
			Inverted (Iv)	
		Ballroom	Hh Mohawk + Iv Mohawk	
	1foot	**Three (3t)**	Outside (O)	Forward (F)
				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)
			Travelling	(Ice twizzles)
			European	Finish with feet in paralel And-Position
			American	Finish with a swing
		Bracket (Bk)	Outside (O)	Forward (F)
				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)
		Counter (Ct)	Outside (O)	Forward (F)
				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)
		Rocker (Rk)	Outside (O)	Forward (F)
				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)

		Loop (Lp)	Outside (O)	Forward (F)
				Backward (B)
			Inside (I)	Forward (F)
				Backward (B)
		Twizzle (Tw)	Outside (O)	
			Inside (I)	
HOLDS	**Dance Positions**	**Foxtrot (OPEN)**	Regular	Leading stretch arm
		Hand-in-Hand	Side by Side	
			Face to Face	
		Kilian (SIDE)	Regular	Man R to Woman L
			Reverse	Woman R to Man L
			Cross	Man R to Woman L
			Cross Reverse	Woman R to Man L
		Tandem	Regular	Tracings in-line
		Tango (OUTSIDE)	Regular	Man R to Woman R
			Reverse	Woman L to Man L
			Partial	Parallel hips &shoulders
			Promenade	Leading bent elbow
		Waltz (CLOSED)	Regular	Parallel hips &shoulders
<u>The first step of the compulsory dances must always be repeated</u>				

2 DANCE - general definitions

2.1 Couple Dances Minis, Espoir, Cadet & Youth

DANCE	TEMPO	MUSIC	SEQ
MINI			
Kinder Waltz	120	Waltz	4
Skaters March	100	March	4
City Blues	88	Blues	4
Carlos Tango	96	Tango	4
La Vista Cha Cha	108	Cha Cha	4
ESPOIR			
Werner Tango	100	Tango	4
Denver Shuffle	100	Polka	4
Olympic Foxtrot	104	Foxtrot	4
Canasta Tango	100	Tango	4
CADET			
Swing Foxtrot	104	Foxtrot	4
Tudor Waltz	144	Waltz	4
Siesta Tango	100	Tango	4
Easy Paso	104	Paso Doble	4
YOUTH			
Association Waltz	132	Waltz	2
Keats Foxtrot	96	Foxtrot	
Imperial Tango	104	Tango	
Cha Cha Patin	112	Cha cha	4
Kilian	108	March	

2.2 Solo Dances Minis, Espoir, Cadet & Youth

DANCE	TEMPO	MUSIC	SEQ.
MINIS			
Kinder Waltz	120	Waltz	4
Skaters March	100	March	4
City Blues	88	Blues	4
Carlos Tango	96	Tango	4
La Vista Cha Cha	108	Cha Cha	4
ESPOIR			
Werner Tango	100	Tango	4
Denver Shuffle	100	Polka	4
Olympic Foxtrot	104	Foxtrot	4
Canasta Tango	100	Tango	4
CADET			
Swing Foxtrot	104	Foxtrot	4
Tudor Waltz	144	Waltz	4
Siesta Tango	100	Tango	4
Easy Paso	104	Paso Doble	4
YOUTH			
Association Waltz	132	Waltz	2
Kent Tango	100	Tango	4
Federation Foxtrot	96	Foxtrot	4
Cha Cha Patin	112	Cha cha	4
Kilian	108	March	

2.3 Couple dance Junior and Senior

DANCE	TEMPO	MUSIC	SEQ.
JUNIOR			
Dench Blues	88	Blues	1
Harris Tango	100	Tango	1
Rocker Foxtrot	104	Foxtrot	2
Castel March	100	March	1
Flirtation Waltz	120	Waltz	2
Fourteen Step	108	March	2
Argentine Tango	96	Tango	1
SENIOR			
Italian Foxtrot	96	Foxtrot	1
Iceland Tango	100	Tango	1
Tango Delanco	104	Tango	1
Starlight Waltz	168	Waltz	1
Viennese Waltz	138	Waltz	1
Westminster Waltz	138	Waltz	1
Quickstep	112	Quickstep	2
Paso Doble	112	Paso doble	1
Midnight Blues	88	Blues	1
Skaken Samba	104	Samba	1

2.4 Solo dances Junior and Senior

DANCES	TEMPO	MUSIC	SEQ.
JUNIOR			
14 Step Plus	108	March	1
Imperial Tango	104	Tango	2
Dench Blues	88	Blues	1
Castel March	100	March	1
Flirtation Waltz	120	Waltz	1
Harris Tango	100	Tango	1
Rocker Foxtrot	104	Foxtrot	2
SENIOR			
Quickstep	112	Quickstep	2
Westminster Waltz	138	Waltz	1
Viennese Waltz	138	Waltz	1
Starlight Waltz	168	Waltz	1
Paso Doble	112	March	1
Argentine Tango	96	Tango	1
Italian Foxtrot	96	Foxtrot	1
Iceland Tango	100	Tango	1
Tango Delancha	104	Tango	1
Midnight Blues	92	Blues	1

3 DANCES

1.1 ARGENTINE TANGO - Couples

By Reginald Wilkie and Daphne Wallis

Music: Tango 4/4 **Tempo: 96 bpm**
Hold: See list of steps **Pattern: Set**
Competitive Requirements - 2 sequences

The dance begins with the partners in foxtrot position for the first ten steps, changing to waltz position at the man's counter turn (**step 10)** until step 16. The initial runs (2 and 6) of the dance across the ends of the rink, broken by chasse (4), end with a deep LFO edge (7), which brings the partners facing down the length of the rink. Then the partners skate a short RFO edge crossed behind (**step 9**) and held for three beats. The change of edge is affected as the free foot swings back past the skating foot to be in position to start step 10 crossed behind. The man turns an RFI counter while the woman executes a change of edge (RFIO) step 10 dropping in behind the man in closed position. The change to closed position is accomplished by the woman directing her stroke somewhat behind the man, before he turns his counter.

Step 11 for both partners is held for approximately two beats and ends with them travelling towards the barrier. At the very close of the step the woman momentarily steps down on RFI before starting her LFO (**step 12**) as the man skates RBO (12), both strongly curved to head them back to the centre of the rink. During the next lobe (steps 13, 14 and 15) which is started towards the centre of the rink, the couple revolves around each other, the woman turning a three on the first stroke and the man on the second with all edges well curved and the couple ending up travelling towards the barrier.

While the man skates a two beat RBO (**step 16**), the woman skates a forward chasse (16b). Then the man turns forward into a Kilian position and both skate a sequence LFO, RFI and LFO (steps 17, 18 and 19), step 18 being a run. Steps 17 to 23 are the same for both partners. After pausing on **step 19** (LFO) for two beats, both partners skate strongly cross rolled, four bet RFO edges (step 20) which carry them across the end of the rink. Two steps of one beat each, LFO and RFI (21 and 22) – the latter a run – end with a long four beat LFO edge which takes them around the corner of the rink. During this edge the woman must skate hip-to-hip with the man (Kilian position), her tracing following along his and the shoulders strongly rotated. This long edge is terminated with a swing choctaw for the man and a twizzle for the woman. These right turns are executed immediately after the fourth beat and just before the next accentuated beat (beat 1). The woman's twizzle starts similarly to the man's choctaw but entails a complete revolution on her part rather than half the half revolution of the man. The weight (of the woman) is on the left foot during the revolution but the right foot is kept close beside it and on the completion of the turn takes the full weight for the next RFO (**step 24**) of four beats as the man skates LBO (step 24). Because of the man's choctaw, the partners change from Kilian position to waltz position, which is maintained for three steps only 24, 25 and 26.

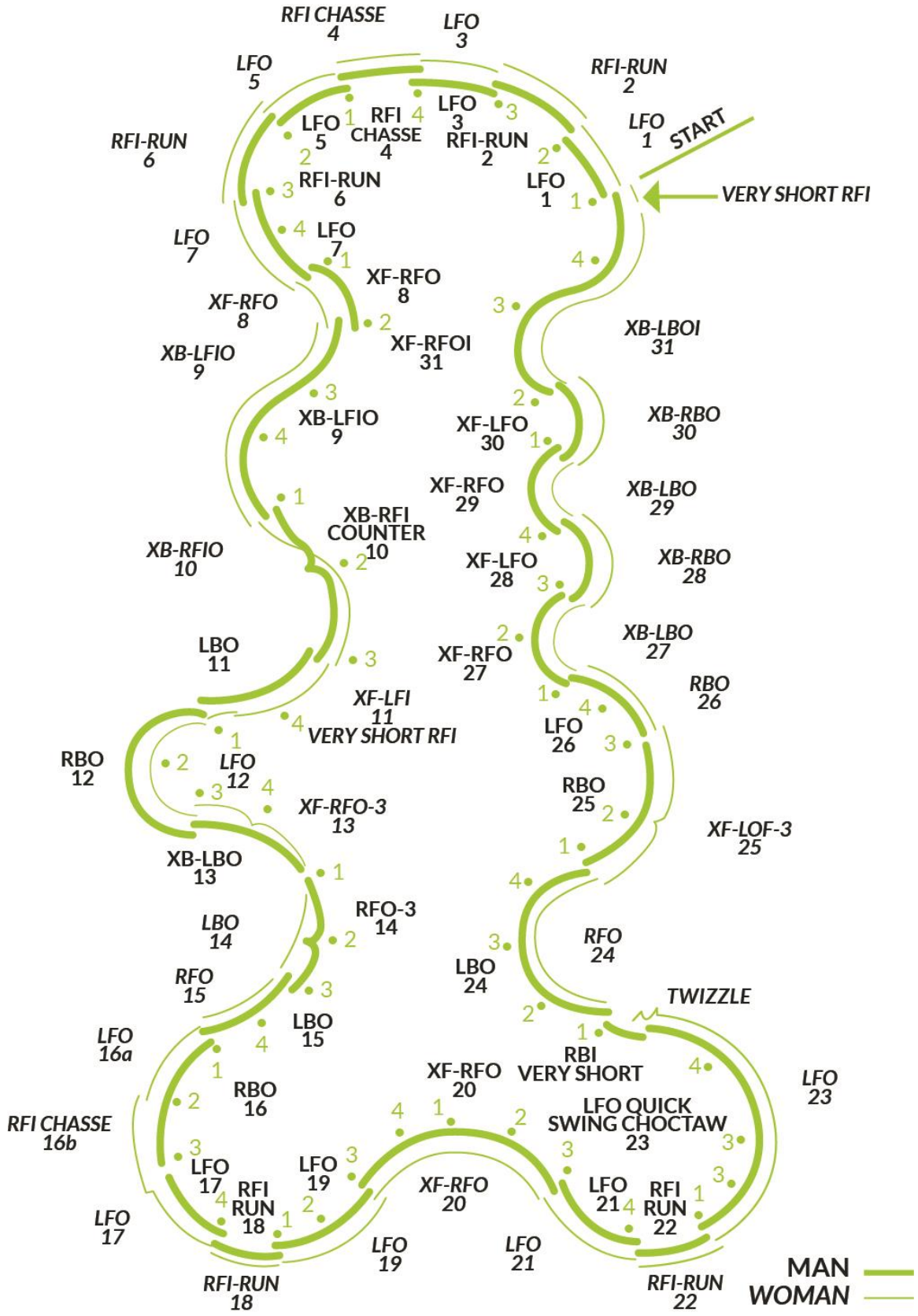
During the next lobe (25 and 26) the man skates a fairly deep RBO (step 25) of two beats while the woman turns an LFO three, begun as a cross roll, around her partner. Because of this, the woman is on the right of the man and the couple takes up tango position, which is maintained from step 27 to 31, the end of the dance sequence. This is followed by a series of five cross rolls (steps 27-31), the man crossed in front, the woman remaining on her partner's right. The first roll (27) is maintained for two beats; the following three rolls (28-30) for one beat, and the fifth (31), with a slight change of edge is held for three beats. The partners should skate the cross rolls lightly on well curved edges making a pronounced serpentine of the sequence. Immediately before the end of step 31, after the change of edge, the woman momentarily steps down RFI which turns her forward in order to be able to strike off LFO on the first step of the repeat of the dance.

THE ARGENTINE TANGO

			Beats			
Step	Hold	Man's Step	M	Both	W	Woman's Steps
1	Foxtrot	LFO		1		LFO
2		RFI-Run		1		RFI-Run
3		LFO		1		LFO
4		RFI Chasse		1		RFI-Run
5		LFO		1		LFO
6		RFI-Run		1		RFI-Run
7		LFO		2		LFO
8		Cross-in-front RFO		1		Cross-in-front RFO
9		Cross-behind LFI change-		3		Cross-behind LFI change-
		of-edge to LFO				of-edge to LFO
10	Waltz	Cross-behind RFI	1		2	Cross-behind RFI
		Counter to RBI	1			change-of-edge to RFO
11		LBO		2		Cross-in-front LFI and
						very short RFI
12		RBO		2		LFO
13		Cross Roll LBO	2		1	Cross Roll RFO Three Turn
					1	RBI
14		RFO	1		2	LBO
		Three Turn to RBI	1			
15		LBO		2		RFO
16		RBO	2		1	LFO
					1	RFI Chasse
17	Kilian	LFO		1		LFO
18		RFI-Run		1		RFI-Run
19		LFO		2		LFO
20		Cross Roll RFO		4		Cross Roll RFO
21		LFO		1		LFO
22		RFI-Run		1		RFI-Run

23		LFO Quick Swing		4		LFO Twizzle
		Choctaw with very short RBI				
24	Waltz	LBO		4		RFO
25		RBO	2		2	Cross Roll LFO Three Turn
26		LFO		2		RBO
27	Tango	Cross Roll RFO		2		Cross Roll LBO
28		Cross Roll LFO		1		Cross Roll RBO
29		Cross RFO		1		Cross Roll LBO
30		Cross Roll LFO		1		Cross Roll RBO
31		Cross Roll RFO		3		Cross Roll LBO
		change-of-edge				change-of-edge
		to RFI				to LBI and very short RFI

ARGENTINE TANGO



1.2 ARGENTINE TANGO - Solo Woman's steps

By Reginald Wilkie and Daphne Wallis

Music: **Tango 4/4** **Tempo: 96 bpm**
Pattern: **Set**

The dance begins with step 1 (LFO), followed by run RFI (step 2) and LFO (step 3) aiming towards the short side barrier with step 4 (Ch RFI) executed at the long axis and continuing towards the long side barrier with step 5 (LFO) and step 6 (run RFI), all for one beat, finishing parallel to the long side barrier. Step 7 (LFO) should be skated as a deep outside edge which should finish toward the long axis.

Step 8 (XF RFO) for one beat, aims toward the long axis with feet close for the cross in front. Step 9 (XB LFIO) for 3 beats total, is distributed as follows:

First and second beat: (XB LFI) begins parallel to the long axis on the first beat and descends on the second beat toward the long side barrier with the free leg extended in front.

Third beat: a change of edge to LFO for one beat that moves away from the long side barrier and aims toward the center of the rink. This change of edge occurs as the free leg is brought back past the skating foot in preparation for step 10 (XB RFIO).

Step 10 (XB RFIO) for two beats, the first of which is an inside edge with a change to outside edge on the second beat. The aim is initially toward the center of the rink and finishing parallel to the long axis on the second beat.

Step 11 (XF LFI) is held for 1 ½ beats in which the free leg is crossed behind the skating leg, aimed toward the long side barrier.

Step 12 (Ch RFI) for ½ beat, with pressure on the inside edge, aimed toward the long side barrier in preparation for the following step.

Step 13 (stroke LFO), for two beats, curving strongly on an outside edge, moves away from the long side barrier to finish perpendicular to the center of the rink.

Step 14 (XR RFO 3t) for two beats, is a cross roll 3 turn which begins a lobe that initially aims perpendicular to the long axis with well curved edges and finishes towards the long side barrier with step 16.

Step 15 (LBO) for two beats, aims parallel to the long axis.

Step 16 (Mk RFO), for two beats, aims toward the long side barrier.

Step 17 (LFO), for one beat, aims toward the long side barrier followed by step 18, (Ch RFI) for one beat, that becomes parallel to the long side barrier.

Step 19 (LFO), for one beat, followed by step 20 (run RFI), for one beat and step 21 (LFO), a deep outside edge for two beats: This sequence of steps (19-20-21) is aimed initially toward the short side barrier, successively curving away from it with step 21 aimed toward the center of the rink.

Step 22 (XR RFO Sw) for four beats, intersects the long axis, with the first 2 beats of this step occurring before the long axis and the next 2 beats after it. The timing of the free leg swing is optional.

Step 23 (LFO) and step 24 (run RFI) are for one beat each. Step 23 aims toward the short side barrier and begins a lobe that finishes with Step 25 (LFO Sw Tw), aimed almost perpendicular to the long axis.

Step 25 (LFO Sw Tw) for four beats total (2 + 1 ½ + ½) performed as follows:

- LFO for two beats.
- Forward swing of the free leg (on the third beat) and maintained for 1 ½ beats.
- Twizzle* for ½ beat.

*Twizzle: Outside counter + ½ three turn, a very quick rotation performed keeping the right leg near the left skating leg.

Step 26 (RFO), for four beats, forms a deep lobe that begins toward the long axis and finishes toward the long side barrier. The movement of the free leg on this step is optional.

Step 27 (XR LFO 3t), for two beats, (cross roll on the first beat and three turn on the second beat), aimed toward the long side barrier and becoming parallel to it, followed by Step 28 (RBO), for two beats, which begins parallel to the long side barrier and curves toward the long axis.

On steps 29 through 33 the skater performs five cross rolls skated on a baseline that is parallel to the long axis with lightness, drawing a very pronounced serpentine pattern.

The first cross roll, Step 29 (XR LBO) for two beats, aims toward the long axis and finishes toward the long side barrier. The following three cross rolls: step 30 (XR RBO), step 31 (XR LBO) and step 32 (XR RBO) are for one beat each and curve to each side of the baseline which is parallel to the long axis.

The final cross roll, step 33 (XR LBO Sw I), for 2 ½ beats total (1 + 1½), distributed as follows:

XR LBO on the first beat

Swing of the free leg from front to back on the second beat, maintaining the outside edge for one beat

A change of edge from outside to inside for ½ beat

Step 34 (Mk RFI) is a mohawk for ½ beat, performed after the 2 ½ beats of step 33 and before the first beat of step 1 (LFO) which is the first step of the dance.

KEY POINTS - ARGENTINE TANGO (SOLO) Woman's steps

Section 1

1. Step 8 (XF-RFO) for one beat, step 9 (XB-LFIO) for three beats (2 beats inside and 1 beat outside), proper execution of the crosses and change of edge at the required time (beat 3 of the step).
2. Step 10 (XB-RFIO), step 11 (XF-LFI), step 12 (Ch RFI) for 1/2 beat: proper execution of the crosses, and to the changes of edge with respect to the required timing.
3. Steps 14-15-16 (XR RFO 3t, LBO, Mk RFO) must be strong edges, initially perpendicular to the long axis and finishing toward the long side barrier; proper execution of the three turn and mohawk.

Section 2

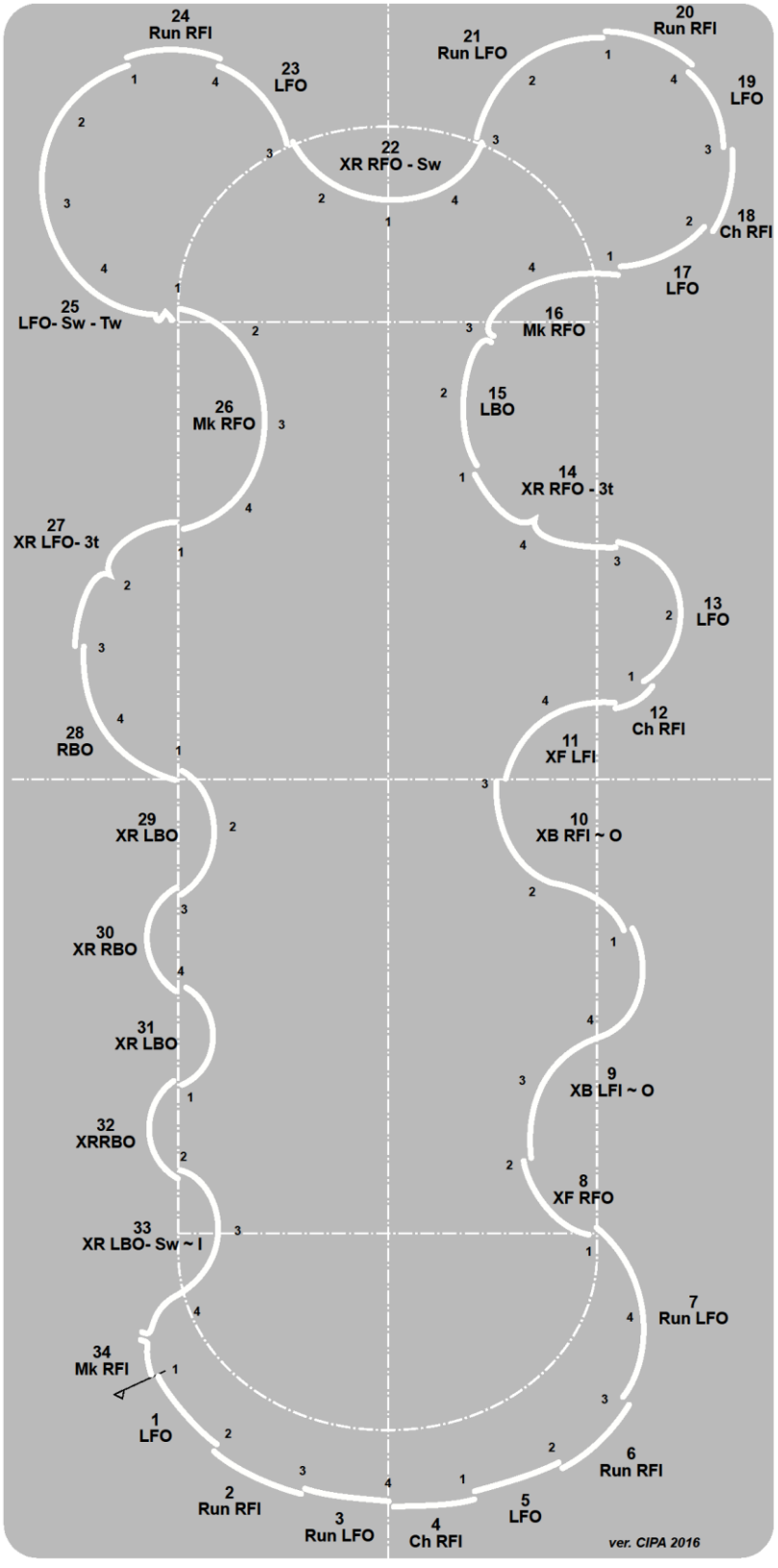
1. Step 25 (LFO-swing-twizzle) for four beats total (2 + 1 1/2 + 1/2) must be skated on a strong LFO edge with a swing on the third beat, aiming toward the long axis, followed by a twizzle on the final half beat of the step. Particular attention should be paid to the technical execution of the twizzle (counter + half three turn) and to the aim of the exit of the turn toward the long axis.
2. Step 26 (RFO) for 4 beats, must be a deep outside edge that forms a lobe beginning toward the long axis and finishing toward the long side barrier.
3. Steps 29 through 33: proper technical execution of the cross rolls of which the first (step 29) is for 2 beats, the next three for 1 beat (steps 30-31-32), and the final one (step 33) for 2 1/2 beats, with a change of edge on the last 1/2 beat; the cross rolls must be performed on clear outside edges, with fluidity and correct lean.

4. Step 34 (Mk RFI) for 1/2 beat, performed after the two and a half beats of step 33 and before the first beat of step 1 (LFO), the first step of the dance. Attention to correctly maintaining the outside edge during the swing of the free leg on the second beat, changing to inside only on the last 1/2 beat, and to the execution of the mohawk at the established time and not early.

THE ARGENTINE TANGO – Solo woman's steps

No.	*STEP*	Beats
1	LFO	1
2	run RFI	1
3	LFO	1
4	Ch RFI	1
5	LFO	1
6	run RFI	1
7	LFO	2
8	XF RFO	1
9	XB LFIO	2+1
10	XB RFIO	1+1
11	XF LFI	1 ½
12	Ch RFI	½
13	LFO	2
14	XR RFO - 3t	1+1
15	LBO	2
16	Mk RFO	2
17	LFO	1
18	Ch RFI	1
19	LFO	1
20	run RFI	1
21	LFO	2
22	XR RFO - Sw *	4
23	LFO	1
24	run RFI	1
25	LFO - Sw - Tw	2+ 1½ + ½
26	Mk RFO *	4
27	XR LFO - 3t	1+1
28	RBO	2
29	XR LBO	2
30	XR RBO	1
31	XR LBO	1
32	XR RBO	1
33	XR LBO - Sw - I	1 + 1 + ½
34	Mk RFI	½
	* Optional Free Leg Movement	

ARGENTINE TANGO - Solo woman's steps



1.3 ARGENTINE TANGO - Solo Man's Steps

Byi: Reginald J. Wilkie e Daphne B. Wallis

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

Pattern: Set

The dance starts with **Step 1** LFO, followed by **Step 2** Run RFI, **Step 3** LFO, **Step 4** Ch RFI, **Step 5** LFO, and **Step 6** Run LFO, all for one beat and a deep LFO, **Step 7**, for two beats, directed toward the long axis. The sequence of steps is aimed first toward the short side barrier, becoming parallel to it and finally moving away from it with step 7 pointing toward the long axis.

Step 8 XF RFO (1 beat) is aimed toward the long axis and curves in preparation for the next step, **step 9** XB LFIO (3 beats total) distributed as follows:

- 1st and 2nd beat (XB LFI), a cross-behind on an inside edge that starts parallel to the long axis on the first beat, and that curves on the second beat in the direction of the long side barrier with the free leg extended in front;
- 3rd beat: A change of edge to outside edge (1 beat) that begins toward the long side barrier curving toward the center of the floor with the right free leg passing the supporting foot.

Step 10 XB RFI Ct (2 beats, 1+1), begins with a cross behind on an inside edge on the first beat, followed by a Counter turn to RBI on the second beat. The direction is initially toward the center of the rink, and subsequently on the second beat, parallel to the long axis and ending at the short axis.

Step 11 LBO (2 beats) is a direct push to the long side barrier.

Step 12 RBO (2 beats) is a strong push that curves away from the long side barrier toward the center of the rink.

Step 13 XR LBO (2 beats) starts a lobe that begins toward the long axis and ends toward the long side barrier with step 15.

Step 14 MK RFO 3t (2 beats, 1+1) is a mohawk on the first beat and a three turn on the second; the step is the apex of the lobe in which the skater is parallel to the long axis.

Step 15 LBO (2 beats) is a push in the direction of the long side barrier.

Step 16 RBO (2 beats), begins aiming toward the long side barrier, becoming parallel to it.

Step 17 Mk LFO (1 beat) followed by a sequence of 2 steps, **step 18** Run RFI (1 beat) and **step 19** a deep LFO (2 beats); this sequence of steps (17-18-19) is initially aimed toward the short side barrier, then turns away from it with step 19, in the direction of the center of the rink

Step 20 XR RFO Sw (4 beats total) is a deep cross roll RFO, intersecting the long axis with a swing of the free leg. (timing and manner of the movement of the free leg on this step is optional.)

Step 21 LFO (1 beat), **step 22** Run RFI (1 beat), and **Step 23** LFO Sw (3 1/2 beats) form a lobe that is skated first toward the long side barrier and curves strongly, finishing aiming toward and almost perpendicular to the long axis with step 23.

Step 23 LFO Sw: 3 ½ Total beats (2 + 1 ½) distributed as follows:

- LFO (2 beats);
- Swing the free leg in front on the third beat and held for 1 ½ beats.

Step 24 OpCh RBI is an open Choctaw for 1/2 beat.

Step 25 LBO (4 beats), forms a deep lobe which begins toward the long axis and ends toward the long side barrier. The free leg movement on this step is optional.

Step 26 RBO (2 beats) is skated in the direction of the long side barrier and becoming parallel to it, followed by **step 27** Mk LFO (2 beats), beginning parallel to the long side barrier and finishing back toward the long axis.

Steps 28-32, the skater performs five cross-rolls in a direction parallel to the long axis, drawing very pronounced edges, the baseline remaining parallel to the long axis.

The first cross-roll, **step 28** XR RFO, (2 beats) begins toward the long axis and finishes in the direction of the long side barrier;

the following three cross-rolls: **step 29** XR LFO**, 30** XR RFO and **31** XR LFO are each 1 beat.

The last cross roll, **step 32** XR RFO Sw ~ I) (3 beats total 1 + 1 + 1) distributed as follows:

- Xroll RFO on the first beat on an outside edge;
- Swing of the free leg from in back to in front on the second beat, remaining on the outside edge;
- A change from the outside edge to inside (from RFO to I) on the third beat.

ARGENTINE TANGO - KEY POINTS Man's Steps
SECTION 1

1. **Steps 1 through 7**: correct execution of the runs and chasses with attention to the timing of Step 7 (held for 2 beats).
2. **Step 9 XB LFIO** (3 beats, 2 beats on inside edge and 1 beat on outside edge). Correct technical execution of the XB and the change of edge to outside at the required time (on the third beat of music).
3. **Step 10 XB RFI Ct** (2 beats, 1+1): attention to the correct execution of the cross behind which precedes the counter and the correct timing and technical execution of the inside counter without any loss of balance at the end of the turn.
4. **Step 13 XR LBO, and 14 Mk RFO 3t**: must be skated on strong edges with focus on the technical execution of the Xroll, Mohawk and three turn.

SECTION 2

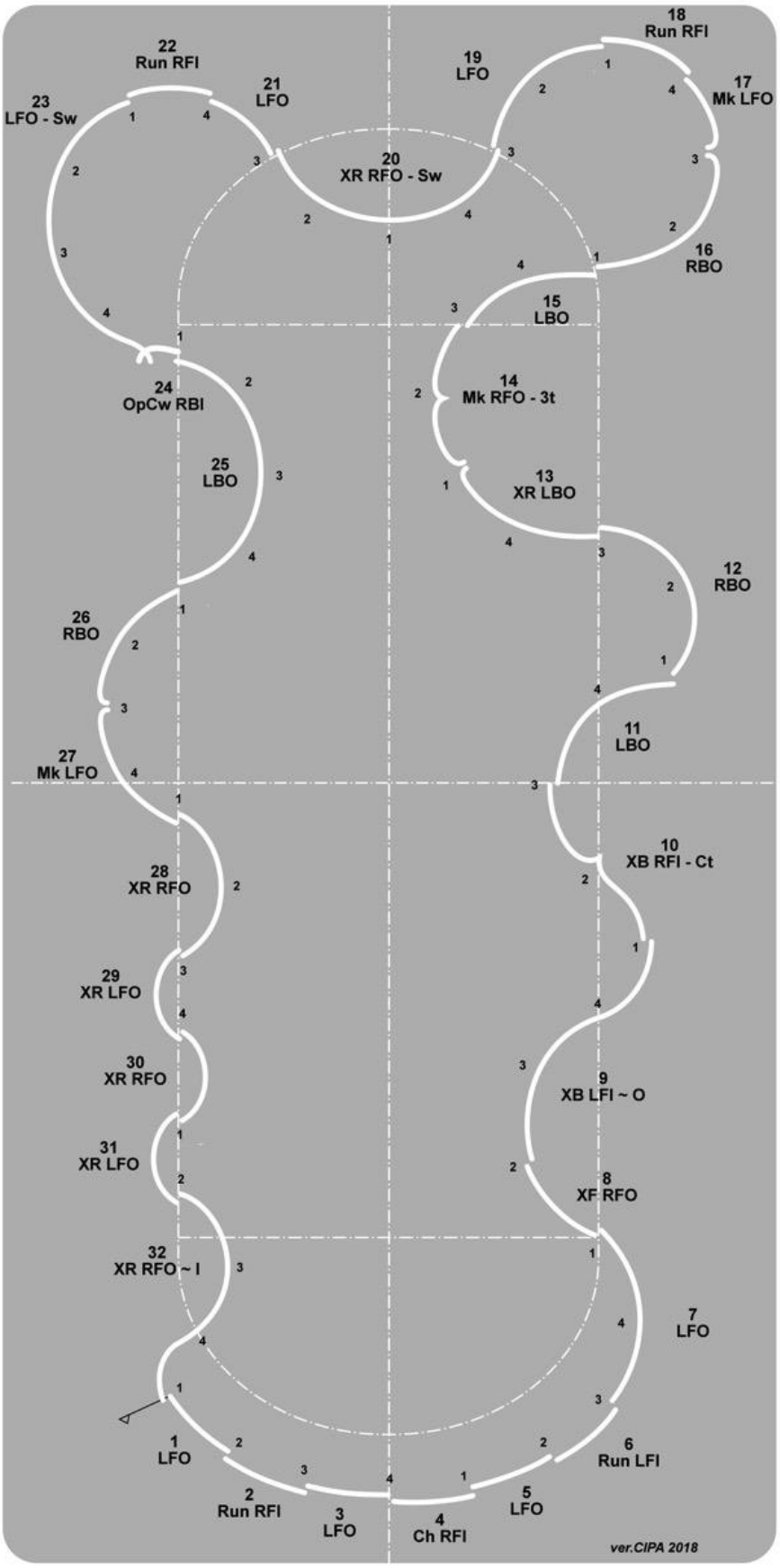
1. **Step 20 XR RFO Sw**: correct technical execution of the Xroll Swing, skated on a strong outside edge for all 4 beats, without deviation from the edge.
2. **Step 23 LFO Sw** 3 ½ beats (2+ 1 ½) and **Step 24 Op Cw RBI** (1/2 beat): -particular attention must be given to the technical execution of the open Choctaw, on correct edges, with correct timing and placement of the foot.
3. **Steps 25 LBO, 26 RBO and 27 Mk LFO**: correct technical execution of the roll, with correct lean and without deviation from the edge, and correct placement of the foot on the Mohawk turn.
4. **Steps 28-32**: correct technical execution of the cross rolls in which the first (step 28) is for two beats, the successive ones are one beat each (29, 30, 31) and the last one (step 32) for 3 beats total (1+1+1) with a swing in front on the second beat and a change of edge to inside on the third beat. (The free leg movement on the third beat is optional). These cross rolls must be skated on pronounced edges with fluidity and correct lean.

ARGENTINE TANGO - Solo Man's steps

No.	*Steps*	Musical Beats
SECTION 1		
1	LFO	1
2	Run RFI	1
3	*LFO*	1
4	Ch RFI	1
5	LFO	1
6	Run RFI	1
7	LFO	2
8	*XF RFO*	1
9	XB LFIO	2+1
10	XB RFI Ct	1+1
11	LBO	2
12	RBO	2
13	*XR LBO*	2
14	Mk RFO 3t	1+1
15	LBO	2
16	RBO	2
17	Mk LFO	1
18	Run RFI	1
19	LFO	2
20	XR RFO Sw**	4**
21	LFO	1
22	Run RFI	1
SECTION 2		
23	LFO Sw	2+1 ½
24	OpCw RFO	½
25	LBO*	4
26	RBO	2
27	Mk LFO	2
28	XR RFO	2
29	XR LFO	1
30	XR RFO	1

31	XR LFO	1
32	XR RFO Sw I	1+1+1
* Movement of the free leg is optional ** The timing and the manner in which the free leg swings is optional		

ARGENTINE TANGO – Solo Men's steps



1.4 ASSOCIATION WALTZ

Originated by: Adapted from Imperial Waltz (L.Gowing) by Ronald E.Gibbs

Music: Waltz 3/4 **Tempo: 132 Beats**

Hold: Waltz Promanade Foxtrot **Pattern: Set**

The dance consists of two symmetrical parts that form a whole lap of the skating surface and are skated mutually by both partners.

Steps 1 to 8, 14 to 21 and 10, 11, 13 and 23, 24, 26 are skated in Waltz position.

Steps 1 and 14, LFO and RBO respectively for the man and woman (step 1), and vice versa (step 14), aim toward the long side barrier, followed by a chasse Ch RFI and Ch LBI (step 2), and vice versa (step 15).

On steps 3 and 16, (6 beats), the partners perform a LFO (man) and RBO (woman) with a swing on the fourth beat, from in back to front for the partner skating forward and vice versa for the partner skating backwards. The direction is towards the long side of the barrier becoming parallel to it, and finally aiming toward the long axis.

Step 4 (3 beats) is a RFO 3t for the man, with the three turn on the third beat, in the direction of the long axis, while the woman skates a LBO. The steps are reversed on step 17.

Step 5 (6 beats), LBO Sw for man and Mk RFO Sw for the woman, intersects the short axis and descends toward the long side barrier. This step is executed with a swing of the free legs on the fourth beat (from back to front for the partner skating forward and vice versa for the partner skating backwards). This also occurs on step 18 but with opposite roles.

Steps 6, 7, 8, and 19, 20, 21, are all steps that are performed for one beat each on the musical counts "1- 2 -3 ".

Steps 9, Mk LFO for the man and RFI (open stroke) for the woman, and 22 RFI (open stroke) for the man and Mk LFO for the woman, are 2 beats each and are skated parallel to the long side barrier in Foxtrot position (Step 9), and Promenade position (Step 22).

Step 10 Ch RFI for the man and HhMk LBI (heel to heel) for the woman, (1 beat), curves away from the long side barrier; on this step the couple assumes Waltz position.

Step 11, LFO for man and RBO for the woman (3 beats each), is skated in the direction of the long axis.

On Step 12, the man skates a RFI for three beats (open stroke) with the free foot angled laterally to the skating foot, while the woman performs a Mk LFO 3t (three turn on the 3rd beat) in front of the man, passing under the link of the partners' left arms. The movement of the right hand /arm of both partners is optional.

The partners reassume Waltz position, after the woman's three turn, on step 13, during which the man performs a LFO 3t (the three turn on the 3rd beat) and the woman a RBO. With step 14, RBO for the man and Mk LFO for the woman (3 beats), the dance is repeated, but with the woman forward and the man backwards.

The same steps are performed on the opposite side of the floor during the sequence of steps 24, 25, and 26, with the roles of the skaters reversed (with respect to steps 12-13-14). The exception is on step 25, during which the man moves in front of the woman to perform a Mk LFO 3t, releasing his hold with the woman while she performs a RFI (open stroke). The movement of the hands/arms of both partners is optional.

On step 26 the woman skates LFO 3t and the man skates a RBO followed by a Mk, to perform the restart of the dance.

Step 1 is repeated twice.

ASSOCIATION WALTZ KEY POINTS

SECTION 1

1. Steps 3 (RBO Sw for the woman / LFO Sw for the man), 5 (Mk RFO Sw for the woman / LBO Sw for the man): swings on the 4th beat, kept on outside edges without deviation of the edge of the skating foot, and with good unison/symmetry of the free legs.
2. Steps 4: RFO 3t: correct execution of the three turn with feet together (on the 3rd beat), properly maintaining the correct edge of the skating foot before and after the turn.
3. Steps 6, 7, 8 (run sequences for each partner): correct timing of the steps that must be one beat each.
4. Step 9 RFI (two beats): attention to correct timing, especially between steps 8 and 9, where the skaters often tend to slow down the sequencing of the steps, skating them out of time.
5. Steps 10 for the woman: HhMk LBI (heel to heel): correct execution of the heel to heel mohawk from inside edge to inside edge and not a choctaw.
6. Steps 12, 13 for both skaters: during this series of steps pay attention to the special hold described above; correct execution of the three turns (on the 3rd beat) with no deviation from the correct edge of the skating foot before and after the turn.

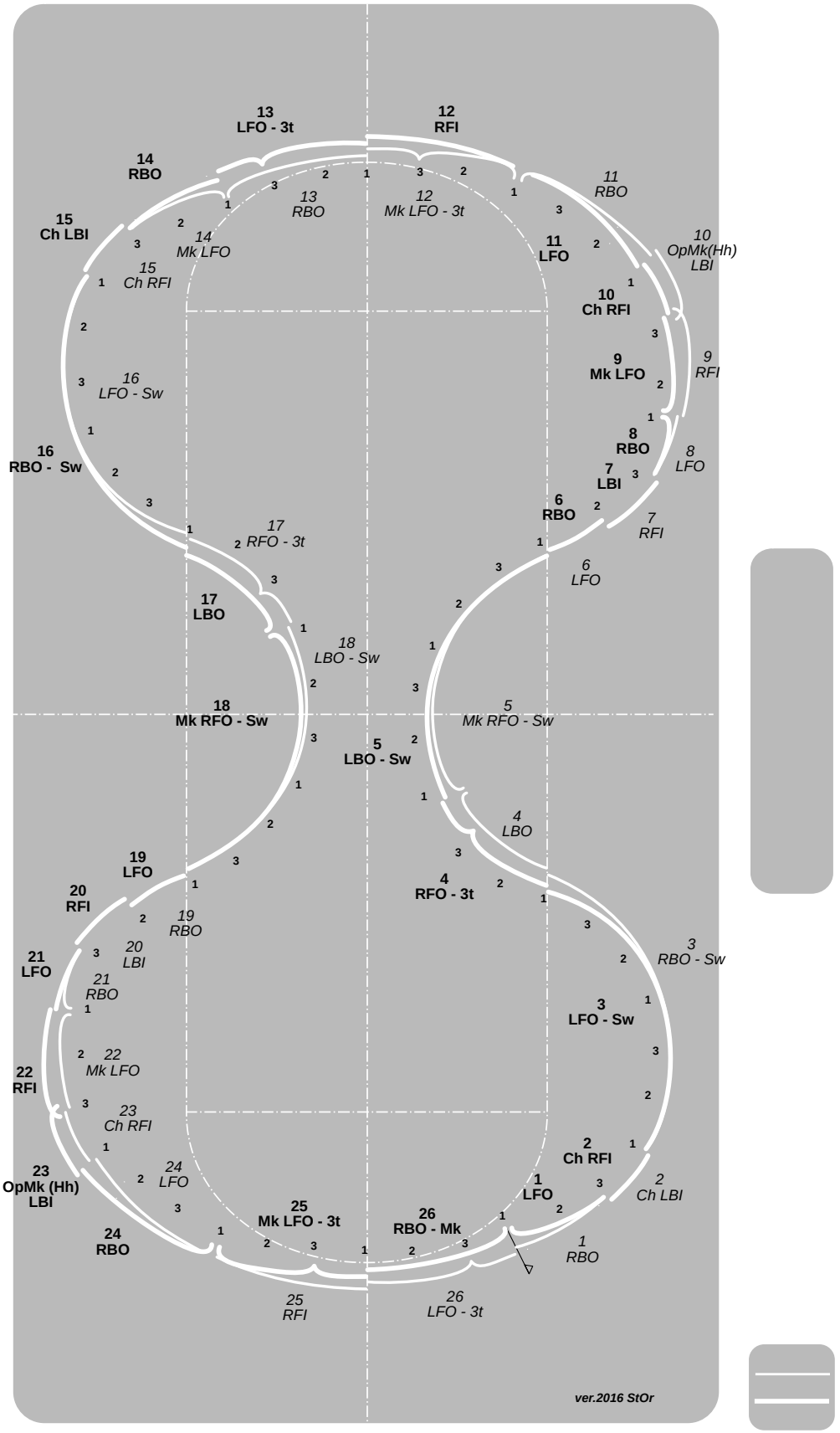
SECTION 2

1. Steps 16 (LFO Sw for the woman / RBO Sw for the man), 18 (LBO Sw for the woman / Mk RFO Sw for the man): swings on the 4th beat, kept on outside edges without deviation of the edge of the skating foot, and with good unison/symmetry of the free legs.
2. Steps 17: RFO 3t: correct execution of the three turn with feet together (on the 3rd beat), properly maintaining the correct edge of the skating foot before and after the turn.
3. Steps 19, 20, 21 (run sequences for each partner): correct timing of the steps that must be one beat each.
4. Step 22 RFI (two beats): attention to correct timing, especially between steps 21 and 22, where the skaters often tend to slow down the sequencing of the steps, skating them out of time.
5. Steps 23 for the man: HhMk LBI (heel to heel): correct execution of the heel to heel mohawk from inside edge to inside edge and not a choctaw.
6. Steps 25, 26 for both skaters: during this series of steps pay attention to the special hold described above; correct execution of the three turns (on the 3rd beat) with no deviation from the correct edge of the skating foot before and after the turn.

ASSOCIATION WALTZ

Hold	Step No.	MAN'S STEPS	Musical Beats			WOMAN'S STEPS
			M		W	
Waltz	1	LFO		2		RBO
	2	Ch RFI		1		Ch LBI
	3	LFO Sw		3+3		RBO Sw
	4	RFO 3t	2+1		3	LBO
	5	LBO Sw	3+3		3+3	Mk RFO Sw
	6	RBO		1		LFO
	7	run LBI		1		run RFI
	8	run RBO		1		run LFO
Foxtrot	9	Mk LFO		2		RFI
Waltz	10	Ch RFI		1		HhMk LBI
	11	LFO		3		RBO
See Notes (hold released)	12	RFI	3		2+1	LFO 3t
Waltz	13	LFO 3t	2+1		3	RBO
	14	RBO		2		Mk LFO
	15	Ch LBI		1		Ch RFI
	16	RBO Sw		3+3		LFO Sw
	17	LBO	3		2+1	RFO 3t
	18	Mk RFO Sw	3+3		3+3	LBO Sw
	19	LFO		1		RBO
	20	run RFI		1		run LBI
	21	run LFO		1		run RBO
Promenade	22	RFI		2		Mk LFO
Waltz	23	HhMk LBI		1		Ch RFI
	24	RBO		3		LFO
See Notes (hold released)	25	Mk LFO 3t	2+1		3	RFI
Waltz	26	RBO	3		2+1	LFO 3t

ASSOCIATION WALTZ



1.5 CANASTA TANGO

Originated by: James Francis

Music: Tango 4/4 **Position: Reverse Kilian**
Tempo: 100 Beats **Pattern: Set**

All steps in this dance are progressive except No's 4,7,10 and 14.
Step 1, a LFO 1 beat edge on count 1 of a measure. This is the first step of an 8 beat barrier lobe.
Step 4 is a raised chasse executed on count 4.
Step 5, LFO and 8, RFO are 4 beat swings.
Steps 7, LFI of the centre and step 10, RFI of the straightaway, are cut steps (dropped chasse - the foot is placed alongside the skating foot with the free leg being placed immediately forward on the inside edge). The free leg then returns to the side of the skating foot to allow a smooth transition for **steps 8 and 11**.
Steps 9 to 13 must be skated with very strong edges in order that step 14 RFO XF- Swing roll, may be aimed to the centre for a 4-beat inverted corner lobe. The push for the RFO-XF Swing roll is made from the outside of the left foot.
Neat close footwork, tango expression and good carriage should be maintained during the dance.

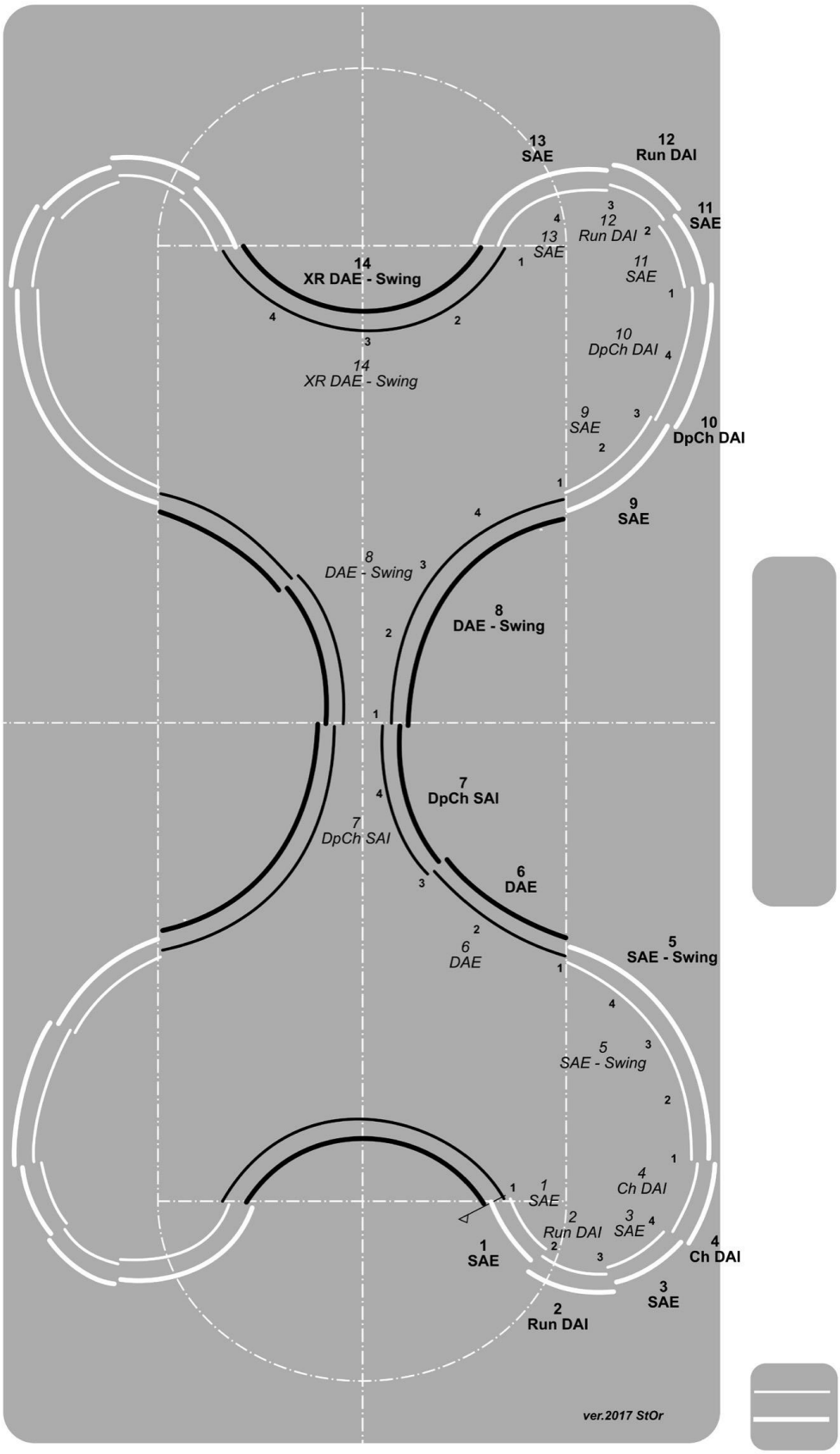
CANASTA TANGO - KEY POINTS

1. **Steps 1,2, & 3** must be progressive steps.
2. **Step 4** chasses – foot must be raised parallel with the floor and put down at the side.
3. The edges of steps 5 & 8 must be good outside edges.
4. Pay attention to the correct execution of the Cut-Step.
5. The outside edges of steps 13 & 14 must be strong.

CANASTA TANGO

Hold	Steps	Man	Lady	Beats
Reverse Kilian	1	LFO	LFO	1
	2	RFI	RFI	1
	3	LFO	LFO	1
	4	RFI-Chasse	RFI-Chasse	1
	5	LFO-Swing	LFO-Swing	4
	6	RFO	RFO	2
	7	LFI-Cut Step	LFI-Cut Step	2
	8	RFO-Swing	RFO-Swing	4
	9	LFO	LFO	2
	10	RFI-Cut Step	RFI-Cut Step	2
	11	LFO	LFO	1
	12	RFI	RFI	1
	13	LFO	LFO	2
	14	RFO-XF Swing	RFO-XF Swing	4

CANASTA TANGO


13
SAE
12
Run DAI
11
SAE
14
XR DAE - Swing
10
DpCh DAI
9
SAE
8
DAE - Swing
7
DpCh SAI
6
DAE
5
SAE - Swing
4
Ch DAI
3
SAE
2
Run DAI
1
SAE
ver.2017 StOr

1.6 CARLOS TANGO

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

Music: Tango 4/4 **Music: Kilian (~~Crossed in front~~)**
Tempo: 96 **Pattern: Set**

Please note that the Hold position is changed from Kilian (Crossed in front) **TO KILIAN:**
Step 1 LFO (1 beat), aimed in the direction of the long side barrier followed by step 2 RFI (1 beat), parallel to the long side barrier.

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

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

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

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

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

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

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

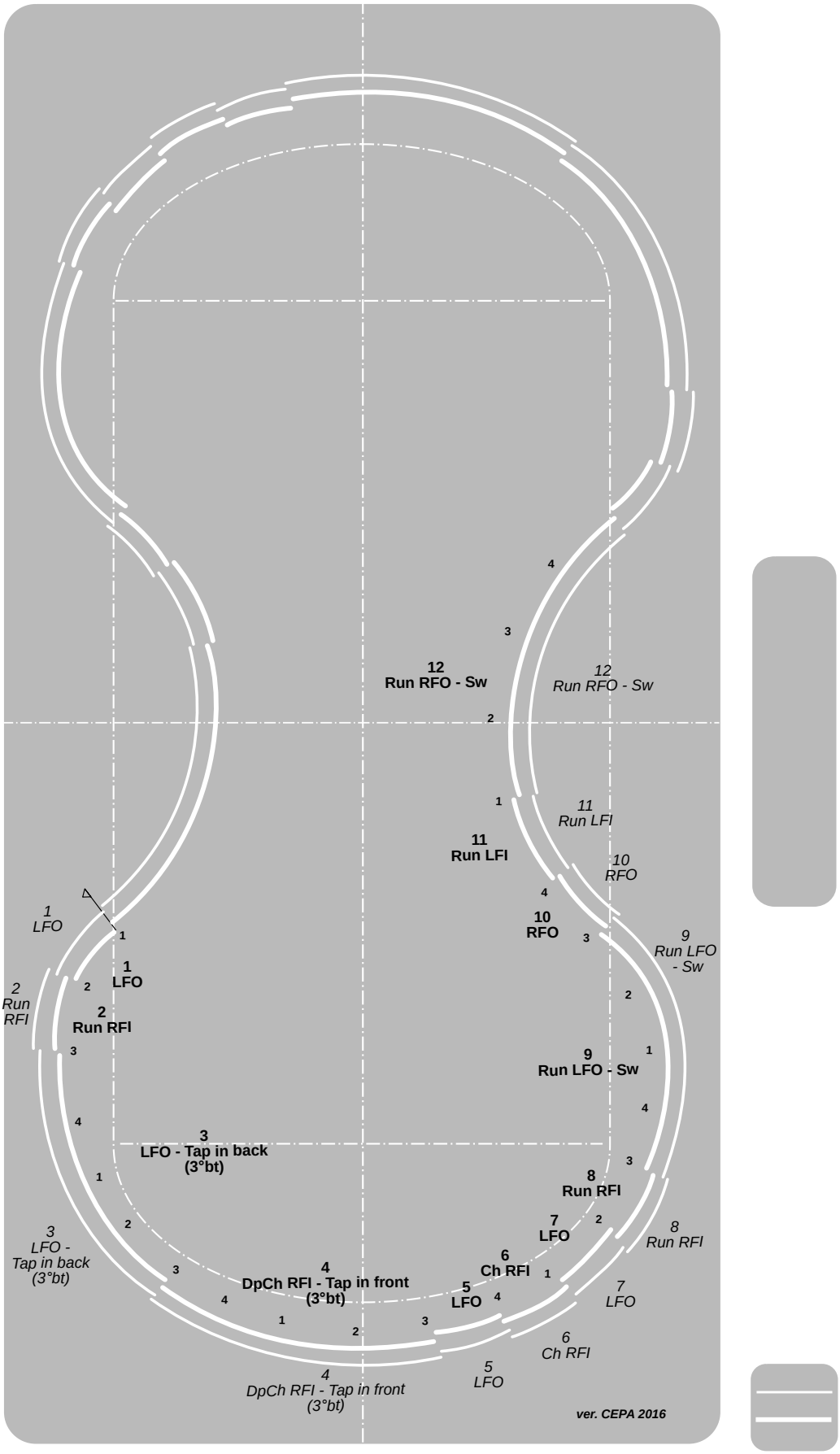
KEY POINTS - CARLOS TANGO
SECTION 1

1. Step 3 LFO & Step 4 DpCh RFI, tap down keeping the edge and touching down with the right wheel or the correct timing.
2. Step 6 Ch RFI, chasse with no deviation from the inside edge.
3. Step 9/10 & 12/1, roll without deviation from the outside edge during the swing of the free leg.
4. Step 2/8/11, run without making a cross stroke

CARLOS TANGO

Hold	*No.*	*Man's Steps*	*Musical Beat*	*Woman's Steps*
SECTION 1				
Kilian	1	LFO	1	LFO
	2	Run RFI	1	Run RFI
	3	LFO + tap in back	2+1+1	LFO + tap in back
	4	Dp Ch RFI + tap in front	2+1+1	Dp Ch RFI + tap in front
	5	LFO	1	LFO
	6	Ch RFI	1	Ch RFI
	7	LFO	1	LFO
	8	run RFI	1	run RFI
	9	run LFO Sw	2+2	run LFOSw
	10	RFO	1	RFO
	11	run LFI	1	run LFI
	12	run RFO Sw	2+2	run RFO Sw

CARLOS TANGO



1.7 CASTEL MARCH

By Odoardo Castellari

Music: Tango 4/4 or 2/4 **Tempo: 100 BPM**
Hold: Kilian, Reverse Killina, Waltz **Pattern: Set**
Competitive Requirements - 2 sequences

Step 1 LFO aims in the direction of the long side barrier and becomes parallel to it; **Step 2** Run RFI starts parallel to the long side barrier and aims toward the center of the rink; **Step 3** LFO is in the direction of the long axis.

Step 4 XR RFO (1 beat) aims in the direction of the long axis and requires an obvious change of lean and the immediate recall of the left foot, close behind the skating foot in preparation of the next step.

Step 5 XB LFI (2 beats): feet should be close and parallel to each other in the direction of the long axis and the free leg extends in front.

Step 6 ClMk RBI (2 beats) is a closed mohawk parallel to the long axis.

Step 7 LBO (2 beats) skated with the free leg extended in front and in line with the skating leg, is initially skated toward the short axis and then toward the long side barrier.

Step 8 RBO (1 beat), the skater exceeds the short axis, aiming toward the barrier.

Step 9 XF LBI (1 beat), in the direction of the long side barrier, partners release Kilian position to separate their hold, turning counterclockwise to execute an inverted mohawk, **step 10** IvMk RFI (2 beats). The inverted mohawk ends with the free legs crossed behind the skating legs, aimed parallel to the long side barrier and the couple assumes Reverse Kilian position, which is maintained until step 12.

Step 12 XR RFO (1 beat) is a cross roll for both skaters.

Steps 13 XR LFO 3t (2 beats, 1+1) for the man and **13a** XR LFO (1 beat) and **13b** Ch RFI (1 beat) for the woman, the partners both execute a cross roll, followed by a three turn for the man while the woman performs a chasse at the same time.

Step 14 is RBO for the man and LFO for the woman (1 beat for both).

Step 15 is Run LBI (1 beat) for the man and Run RFI (1 beat) for the woman. Steps 13b, 14 and 15 are skated in Waltz position.

Steps 16a RBO (1 beat) and **16b** Ch LBI (1 beat) for the man and **step 16** LFO 3t (2 beats, 1+1) for the woman, the couple switches from Waltz position to Reverse Kilian position. Step 16b crosses the long axis.

Steps 17 RBO (1 beat), **18** XB LBO (1 beat) and **19** XB RBO Sw (2 beats, 1+1) are cross rolls in Reverse Kilian position. Step 19 is a cross roll on the 1st beat followed by a swing of the free leg from front to back on the 2nd beat, finishing in line with the skating leg. During the swing, the couple turns their torsos to the left while keeping the shoulders parallel to prepare for the next step.

Step 20 ClMk LFO (2 beats), a closed mohawk for both skaters with the free leg extended in front, the couple assumes Kilian position which will be maintained until step 28b.

Step 21 Run RFI (1 beat) and **step 22** LFO (1 beat)

Step 23 XF RFO (1/2 beat) and **24** XB LFI (1/2 beat) are crosses which are performed with feet close and parallel.

Step 25 DCh RFO (1 beat) is a dropped chasse with the free leg sliding in front off the floor.

Step 26 XF LFI (2 beats) is a left inside cross in front, in the direction of the long side barrier, executed with the free leg, at the end of the step, crossed behind the skating leg.

Step 27 RFI (1 beat) is an open stroke.

Step 28 a-b-c-d, which intersects the short axis is comprised of 5 beats:

- **28a** LFO on the 1st beat: the right free foot is rapidly brought close and parallel to the skating foot, lifted from the floor into "and" position to prepare for the next step;
- **28b** LUNGE* (or Thrust) on the 2nd beat: the right foot is placed next to the left foot to perform a forward lunge, LFO (with skating leg bent) and simultaneously RFI (with leg extended in back).
- **28c** LFO Sw (on the 3rd beat): skaters remain with the weight of the body on the outside edge of the left foot while the right foot, sliding on the floor, is moved forward in contact with the floor (both feet remain resting on the floor until they are under the center of gravity and parallel to each other). The couple then executes a forward swing on the 3rd beat with the free legs lifted from the floor and in line with the skating legs.
  During the forward swing, the couple moves out of Kilian position, to assume Tandem position (with woman in front of the man), left skates in line, free legs extended, with the man's right hand on the right side of the woman and the left hands of the couple joined together, at the height of the woman's hip (in Tandem position allowing for a slight shift of the woman to the man's left to avoid the man hitting the knee of his right leg against the woman's buttocks).
- **28d** LFI (4th and 5th beat on an inside edge): on the 4th beat the couple changes edge from LFO to LFI and on the 5th beat remains on the inside edge; during these two beats, the right leg is brought back to the left and the foot is placed next to the left in "and" position. On this change of edge, the woman moves to the man's left side and in this position the left hands of the skaters are raised above the woman's head while the right hands are joined on the right side of the woman.

Step 29 is a RFO (2 beats) that begins parallel to the long axis and aims toward the long side barrier, with the man's right hand on the right side of the woman while the left arms of both skaters are optional.

Step 30 XR LFO 3t (2 beats) is a cross roll on the 1st beat with the man's right hand on the right side of the woman, and on the 2nd beat a three turn, where the couple assumes Kilian position.

Step 31 RBO (2 beats) begins in Kilian position, and then there is a rapid passage of the couple into Tandem position to execute the next step.

Step 32 Mk LFO (1 beat) is followed by a crossed chasse, **step 33** XCh RFI (1 beat).

Step 34 is a LFO (2 beats) that intersects the long axis, followed by **step 35** XR RFO (2 beats).

Step 36 Sl Sd LFI/RFO - LFO (2 beats total, 1+1) is distributed as follows:

- On the 1st beat (**step 36a**) the couple executes a SLIDE with both skates on the floor (LFI of the supporting leg and RFO of the extended leg).
- On this step the skaters will initially place the left foot next to the right, resting on the floor, then transfer their weight onto the left (LFI) by stretching the right leg forward simultaneously on an outside edge (RFO).
- The edges are pressed so as to form an arc that aims in the direction of the long side barrier.
- On the 2nd beat (**step 36b**) the skaters perform a change of edge with the left foot to LFO, while lifting the right leg off the floor. The direction is perpendicular to the long side barrier.

Step 37 DCh RFI (2 beats) is a dropped chasse that curves in preparation for the restart of the dance.

***Lunge or thrust**: both feet of the skaters are resting on the floor, the left knee is clearly bent in front while the right leg simultaneously slides in back, leg extended, on a RFI edge.

CASTEL MARCH - KEY POINTS
SECTION 1:

1. **Steps 5 – 6:** Correct technical execution of **step 5 XB LFI** (2 beats) and **step 6 ClMk RBI** (2 beats), a closed mohawk executed with feet close together. Attention to the proper placement of the free foot with respect to the skating foot during the closed mohawk with control of the position of the couple during the turn.
2. **Steps 8-9-10:** Correct technical execution of **step 9 XF LBI** and **step 10 IvMk RFI** with feet close together. Attention to the precise execution of the change of position as the partners release hold during the inverted mohawk and at the end of the transition, assume Reverse Kilian position.
3. **Steps 12 XR RFO** (1 beat) **for both skaters** and **13 XR LFO 3t** (2 beats, 1+1) **for the man and 13a XR LFO** (1 beat) **and 13b Ch RFI** (1 beat) **for the woman:** Correct technical execution of the Xrolls with deep edges and correct lean, with attention that the counple maintains Reverse Kilian position with no separation during these steps.
4. **Steps 18 XB LBO and 19 XB RBO Sw:** correct technical execution of these steps on required edges with feet close together, with attention that the couple maintains Reverse Kilian position with no separation during these steps.

SECTION 2:

1. **Steps 20 and 21:** correct technical executon of **step 20 ClMk LFO** for both skaters, exiting with the free legs extended forward; attention to the proper foot placement and the required outside edge on the closed mohawk and Kilian position of the couple; correct execution of **step 21 Run RFI**, which must not be crossed.
2. **Steps 23-24-25**: Correct technical execution of **Step 23 XF RFO** (1/2 beat) and **24 XB LFI** (1/2 beat), cross steps performed with feet close together and **step 25 DCh RF**O (1 beat). Attention to the correct timing of each step.
3. **Step 28 Lunge (thrust)**: correct technical execution of the lunge, in Kilian position; proper control of the timing required during the execution of the step and the required edges; attention to the outside edge in the swing, in Tandem position and the change of edge, with the movement of the woman to the man's left while the hands are brought over the head of the woman and the right hands are together on the right side of the woman.
4. **Step 36a/b** LFI/RFO-Sd- LFO**:** correct technical execution of the Slide on the 1st beat with the required edges (LFI of the supporting leg and RFO of the leg extended in front); attention to the evident change of edge to outside (LFO) on the 2nd beat with the right legs lifted in front.

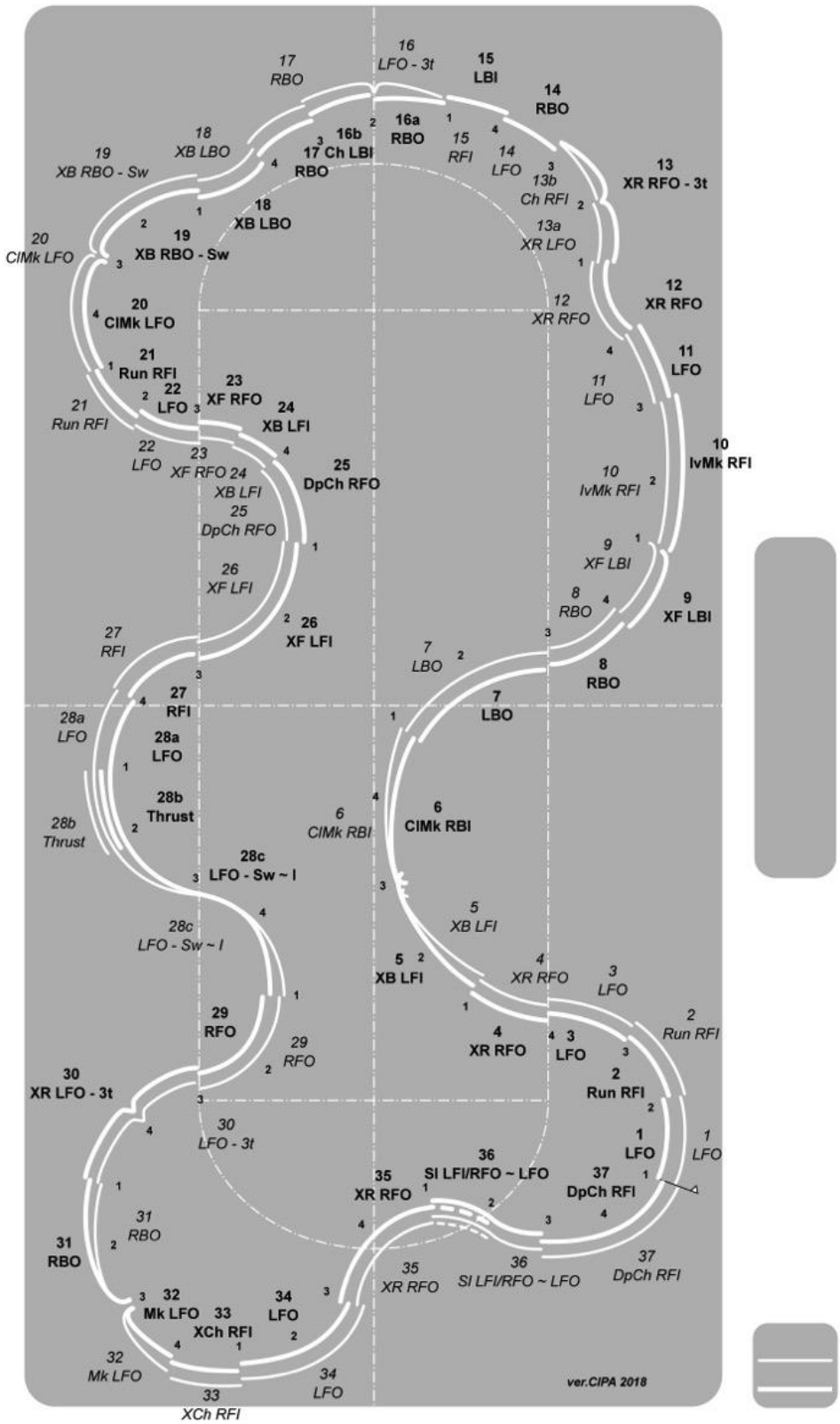
CASTEL MARCH – Couples

Position	No	Woman's Steps	Musical Beats	Man's Steps

SECTION 1						
Kilian	1	LFO		1		LFO
	2	Run RFI		1		Run RFI
	3	LFO		1		LFO
	4	XR RFO		1		XR RFO
	5	XB LFI		2		XB LFI
see notes	6	ClMk RBI		2		ClMk RBI
	7	LBO		2		LBO
	8	RBO		1		RBO
	9	XF LBI		1		XF LBI
Reverse Kilian	10	IvMk RFI		2		IvMk RFI
	11	LFO		1		LFO
	12	XR RFO		1		XR RFO
	13a	XR LFO	1		1+1	XR LFO 3t
Waltz	13b	Ch RFO	1			(to LBI)
	14	LFO		1		RBO
	15	Run RFI		1		Run LBI
	16a	LFO 3t	1+1		1	RBO
Reverse Kilian	16b	(to LBI)			1	Ch LBI
	17	RBO		1		RBO
	18	XB LBO		1		XB LBO
See notes	19	XB RBO Sw		1+1		XB RBO Sw
Kilan	20	ClMk LFO		2		ClMk LFO
	21	Run RFI		1		Run RFI
	22	LFO		1		LFO
SECTION 2						
	23	XF RFO		½		XF RFO
	24	XB LFI		½		XB LFI
	25	DCh RFO		1		DCh RFO
	26	XF LFI		2		XF LFI
	27	RFI open stroke		1		RFI open stroke
	28a	LFO		1+		LFO
	28b	28b Thrust(LFO/RFI)		1+		Thrust (LFO/RFI)

Tandem	28c	LFO Sw		1+		LFO Sw
See notes	28d	LFI		2		LFI
	29	RFO		2		RFO
	30	XR LFO 3t		1+1		XR LFO 3t
Kilian to Tandem	31	RBO		2		RBO
Kilian	32	Mk LFO		1		Mk LFO
	33	XCh RFI		1		XCh RFI
	34	LFO		2		LFO
	35	XR RFO		2		XR RFO
	36[a]	Sl Sd(LFI/RFO)		1 +		Sl Sd (LFI/RFO)
	36b	LFO		1		LFO
	37	DCh RFI		2		DCh RFI

CASTEL MARCH



1.8 CHA CHA PATIN

Created by Hugo Chapouto (2016)

Music: Cha Cha 4/4 **Position: Kilian Reverse, Tandem, Kilian**
Tempo: 112 metronome **Competitive requirements: 4 sequences**

This dance was designed to introduce skaters to a Latin American rhythm at an early stage of development and help them to appreciate rhythm not only with their feet, but also with their bodies. Therefore, individual interpretation to add Cha Cha character is permitted provided that the integrity of steps, free leg positions and dance holds are maintained.

The dance should start near the left corner close to the judge stand in Reverse Kilian position with a LFO (step #1) and a raised chasse RFI (step #2), both of one beat, aiming toward the long side barrier. Step #3 is a LFO of two beats, aiming toward the center of the floor, follow by a dropped chasse RFI (step #4) of one and a half beats and a quick raised chasse LFO (step #5) of a half beat.

Step #6 is a RFO of two beats, with a knee action to accent the second beat of the step, aiming toward the center of the floor, followed by a Run LFI (step #7) and RFO (step #8), both of one beat. Closing the lobe, is a cross behind LFI (step #9) with a change of edge to LFO on the second beat of the step, aiming toward the long side barrier, in order to allow step #10, a cross behind RFI of one and a half beats. Step #11 is a quick Open Mohawk LBI of a half beat, to allow step #12 a RBO swing of four beats, starting near the short axis, parallel to the long side barrier, swinging the free leg backward on the third beat of the step, finishing aiming toward the center of the floor. On step 11, the couple should change from Reverse Kilian position to Tandem position, keeping the man's right hand on the woman's right hip.

Step #13 is a Choctaw to a LFI of two beats, aiming toward the center of the floor, where the couple should assume Kilian position. Step #14 is a cross behind RFO of one beat followed by a cross in front LFI (step #15) of two and a half beats, swinging the free leg in front on the second beat of the step, finishing aiming toward the long side barrier, with a quick raised chasse RFO (step #16) of a half beat. Step #17 is a LFO of two beats, with a knee action to accent the second beat of the step, aiming toward the long side barrier, followed by a run RFI (step #18) of one beat and a LFO (step #19) of three beats, skated around the corner. On this step, the free leg should return close to the left leg after stroking on the first beat, in order to accent the second beat of the step returning to a backward position.

Step #20 is a Cross in front RFI of two beats, aiming toward the center of the floor, with a change of edge to outside on the second beat of the step, in order to allow Step #21, a cross behind LFI of one and a half beats. Step #22 is a quick Open Mohawk RBI of a half beat, to allow step #23 a LBO swing of four beats, starting near the long axis, swinging the free leg backward on the third beat of the step, finishing aiming toward the short side barrier. On step 22, the couple should change from Kilian position to Tandem position, keeping the man's left hand on the woman's left hip. The last step of the dance is a Choctaw to RFI (step #24), of two beats, finishing parallel to the short side barrier, allowing restarting the dance.

CHA CHA PATIN- KEY POINTS
SECTION 1:

1. **Step 4&5&6**, correct execution of Dropped Chasse RFI, Chasse LFO, RFO, respecting the correct timing and edges.
2. **Step 9&10**, correct execution of crosses behind, change of edge (step 9), respecting the correct timing and edges, with feet close together.
3. **Step 11**, correct execution of the open Mohawk, respecting the correct timing and placing the left foot on the inner part of the right foot.

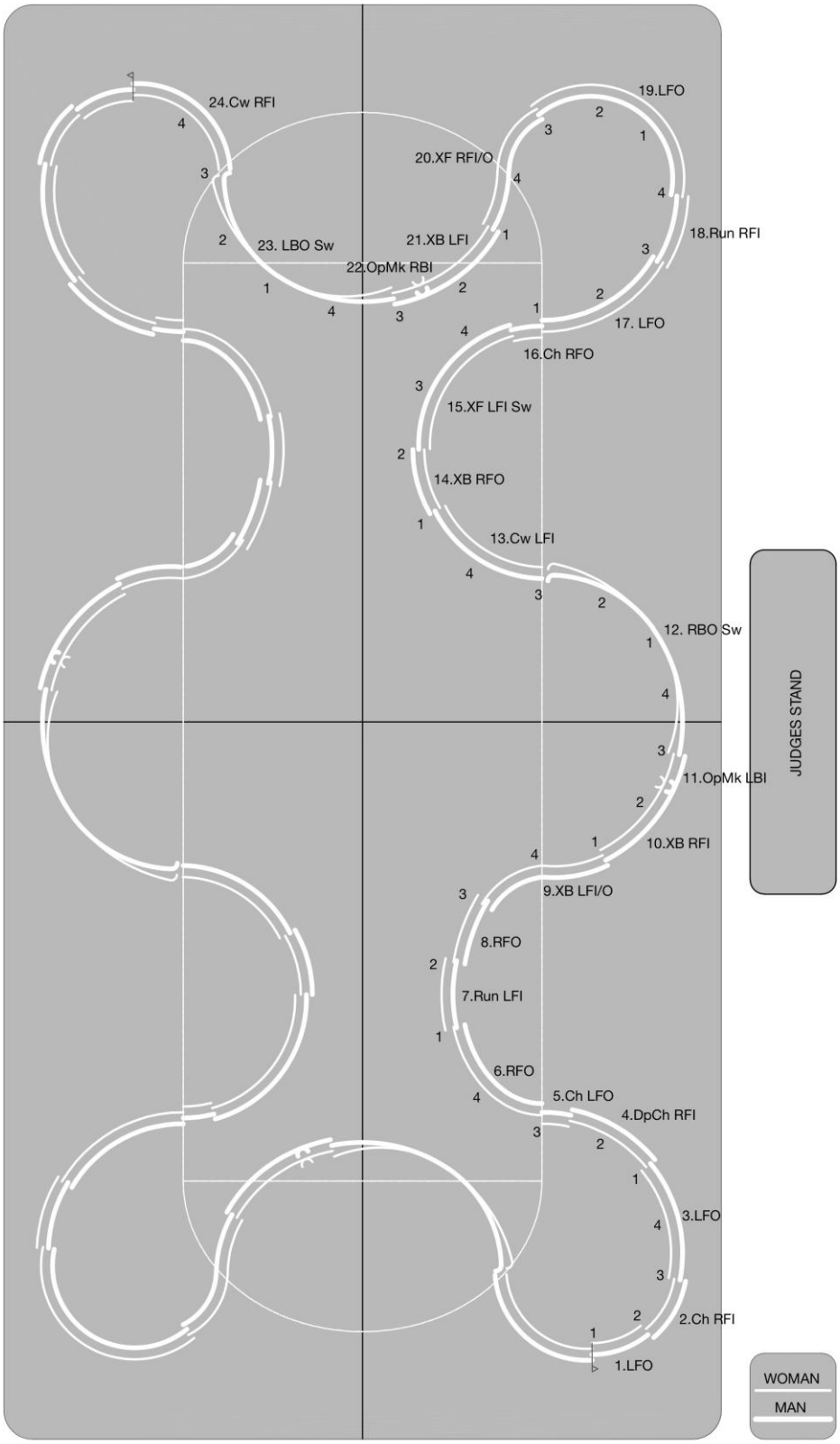
SECTION 2:

1. **Step 13&24**, correct execution of Choctaw, keeping the correct edge before/after the step.
2. **Step 14&15&20&21**, correct execution of crosses (in front & behind), respecting the correct timing and edges, with feet close together.
3. **Step 22**, correct execution of the open Mohawk, respecting the correct timing and placing the right foot on the inner part of the left foot.

CHA CHA PATIN

HOLD	No.	WOMAN Steps	BEATS	MAN Steps
1st SECTION				
Kilian Reverse	1	LFO	1	LFO
	2	Ch RFI	1	Ch RFI
	3	LFO	2	LFO
	4	DCh RFI	1 1/2	DCh RFI
	5	Quick Ch LFO	1/2	Quick Ch LFO
	6	RFO	2	RFO
	7	Run LFI	1	Run LFI
	8	RFO	1	RFO
	9	XB LFI/O	1+1	XB LFI/O
	10	XB RFI	1 1/2	XB RFI
Tandem	11	Quick OpMk LBI	1/2	Quick OpMk LBI
	12	RBO Sw	2+2	RBO Sw
2nd SECTION				
Kilian	13	Cw LFI	2	Cw LFI
	14	XB RFO	1	XB RFO
	15	XF LFI Sw	1+1 1/2	XF LFI Sw
	16	Quick Ch RFO	1/2	Quick Ch RFO
	17	LFO	2	LFO
	18	Run RFI	1	Run RFI
	19	LFO	3	LFO
	20	XF RFI/O	1+1	XF RFI/O
	21	XB LFI	1 1/2	XB LFI
Tandem	22	Quick OpMk RBI	1/2	Quick OpMk RBI
	23	LBO Sw	2+2	LBO Sw
Kilian Reverse	24	Cw RFI	2	Cw RFI

CHA CHA PATIN



1.9 CITY BLUES

Originated by Robert LaBriola

Music: Blues 4/4 **Music: Kilian**
Tempo: 88 Beats **Pattern: Set**

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 centre lobe edges. Step 6 begins at the top of the center lobe. Step 13 begins at the top of the continuous barrier lobe.

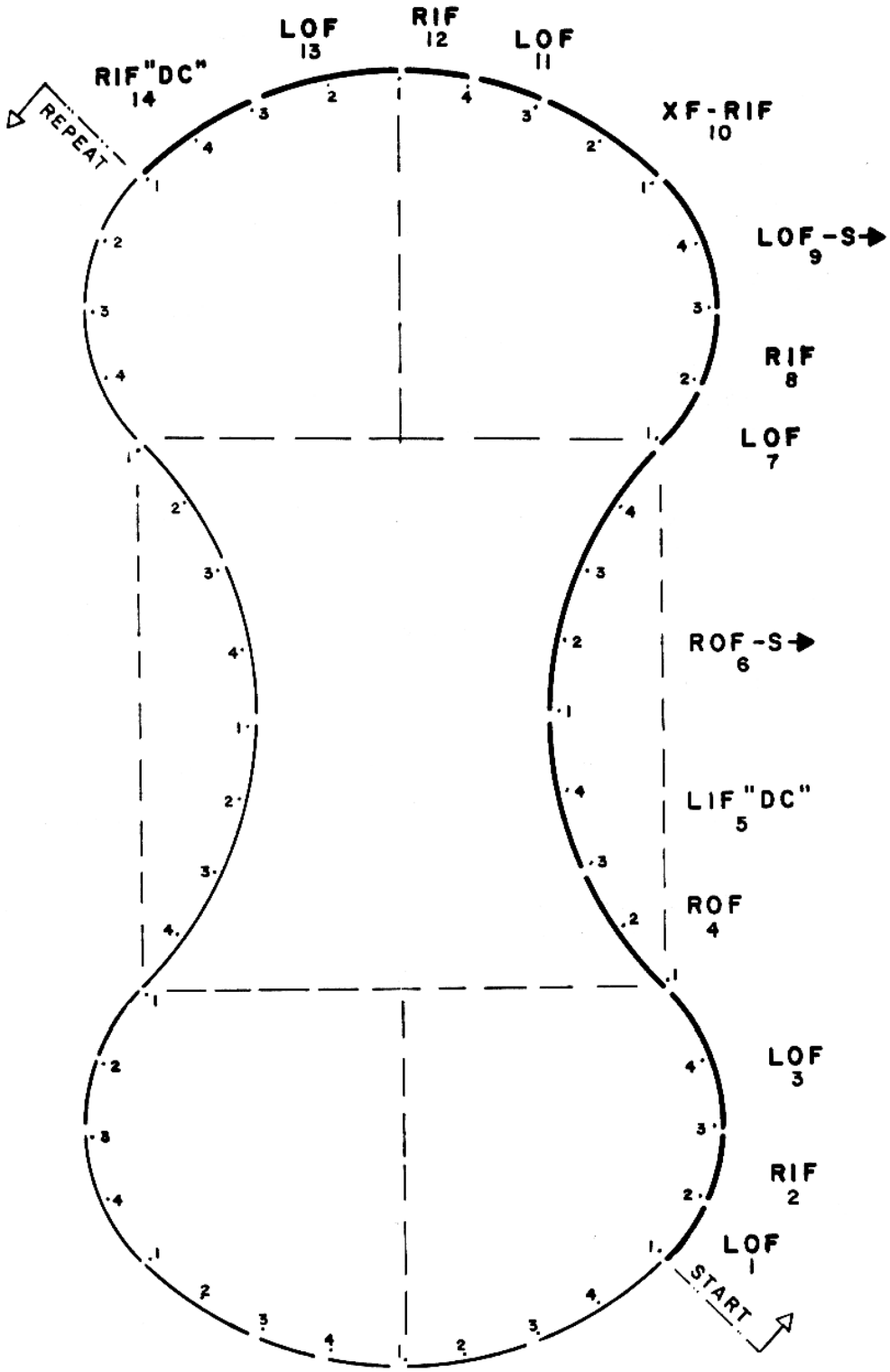
CITY BLUES – KEY POINTS

1. Pay attention to the execution of step 9, it's a progressive step with a swing of two beats.
2. Step 10 is a cross forward executed very closed.
3. Cut-Step (Dropped Chasse), steps 5 and 15, must be made with an accurate inside edge
4. The free legs should move in harmony with one another during the swing.

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

CITY BLUES


LOF
13
RIF
12
LOF
11
RIF "DC"
14
REPEAT
XF-RIF
10
LOF-S
9
RIF
8
LOF
7
ROF-S
6
LIF "DC"
5
ROF
4
LOF
3
RIF
2
LOF
1
START

1.10 DENCH BLUES - Couples

(Double Pattern) *By: Robert Dench and Leslie Turner*
Music: Blues 4/4 **Tempo: 88 bpm** **Pattern: Set**
Positions: Partial Tango, Waltz, Reverse Partial Tango, Foxtrot

Step 1 XR RFO for the man and **XR LBO** for the woman, (1 beat each) begins in Partial Tango position, followed by **Step 2 Run LFI** for the man and **XF RBI** for the woman (1 beat each) skated in Waltz position.

Step 1 begins aiming toward the long axis and step 2 curves to finish parallel to it.

Step 3 RFO for the man and **LBO** for the woman (2 beats) finishes toward the long side barrier beginning in Waltz position and moving into Reverse Partial Tango position for the start of Step 4.

Step 4 XR LFO 3t for the man (2 beats), with the man executing the three turn on beat 2, while the woman skates **Step 4a XR RBO** (1 beat) and **Step 4b XCh LBI** (1 beat). Step 4 begins in Partial Tango position and as the man does the three turn the couple assumes Foxtrot position, aiming toward the long side barrier. The couple remains in Foxtrot position until step 16.

Step 5 RBO (4 beats) curves to finish aiming perpendicular to the long axis followed by **Step 6 Mk LFO** (2 beats) which continues the curve to finish aiming toward the center of the rink. The movement of the free leg on Step 5 is optional.

Step 7 XR RFO Sw (2 + 2 beats) is a strong outside edge, beginning toward the center of the rink and finishing toward the short side barrier. This step intersects the long axis with the swing of the free legs in front on beat 3.

Step 8 LFO (2 beats) aims toward the short side barrier and curves toward the long side barrier, followed by **Steps 9 Run RFI** (1 beat), **10 LFO** (1 beat) and **11 Run RFI** (2 beats) skated on a strong curve finishing toward the long axis allowing for the proper aim of the following step 12. The timing of these steps should be carefully executed.

Step 12 LFI and **13 ClCw RBO** (2 beats each) form a closed choctaw and the curvature of these edges should be of equal degree. Step 12 should aim toward the long axis and step 13 should aim toward the long side barrier. During the execution of the choctaw, the right foot should be placed close to the left on a strong outside edge and the left leg should finish in front. The couple should remain close to each other during this choctaw, without any obvious separation.

Step 14 XR LBO (4 beats) is a cross roll aiming toward the long axis and curving to finish toward the long side barrier. The movement of the free leg on this step is optional.

Step 15 Cw RFI (2 beats) aims toward the long side barrier and should be placed close to the left foot, with partners remaining close together.

Step 16a LFO (1 beat), **16b Ch RFI** (1 beat) and **17 LFO** (2 beats) for the man continue the curve to finish toward the long axis, while the woman simultaneously skates **Step 16 LFO 3t** (2 beats) and **17 RBO**. The couple, on step 17 assumes Waltz position.

DENCH BLUES –Couples (Double Pattern) KEY POINTS
SECTION 1:

1. **Step 1 (XR RFO** for the man and **XR LBO** for the woman): Correct technical execution of the cross rolls, on outside edges, with correct body posture baseline and position for both partners.
2. **Step 2 (Run LFI** for the man and **XF RBI** for the woman): Correct execution of the run for the man, which should not be crossed and the XF for the woman with feet close and parallel. **Step 4 (XR LFO 3t** for the man) and **Step 4a (XR RBO)** and **4b (XCh LBI)** for the woman: Correct technical execution of the X rolls on outside edges with the appropriate body inclination followed by the three turn of the man on beat 2. On step 4b for the woman, correct execution of the X Chasse with feet close and parallel for one beat.
3. **Steps 5 RBO and 6 Mk LFO**: Correct technical execution of the mohawk on required outside edges, with feet close together. Attention to the relationship of the couple, which should remain close during the execution of this mohawk.
4. **Step 7 XR RFO Sw**: Correct technical execution of the cross roll swing, skated on a strong outside edge for 4 beats, (without changing the edge at the end of the step).

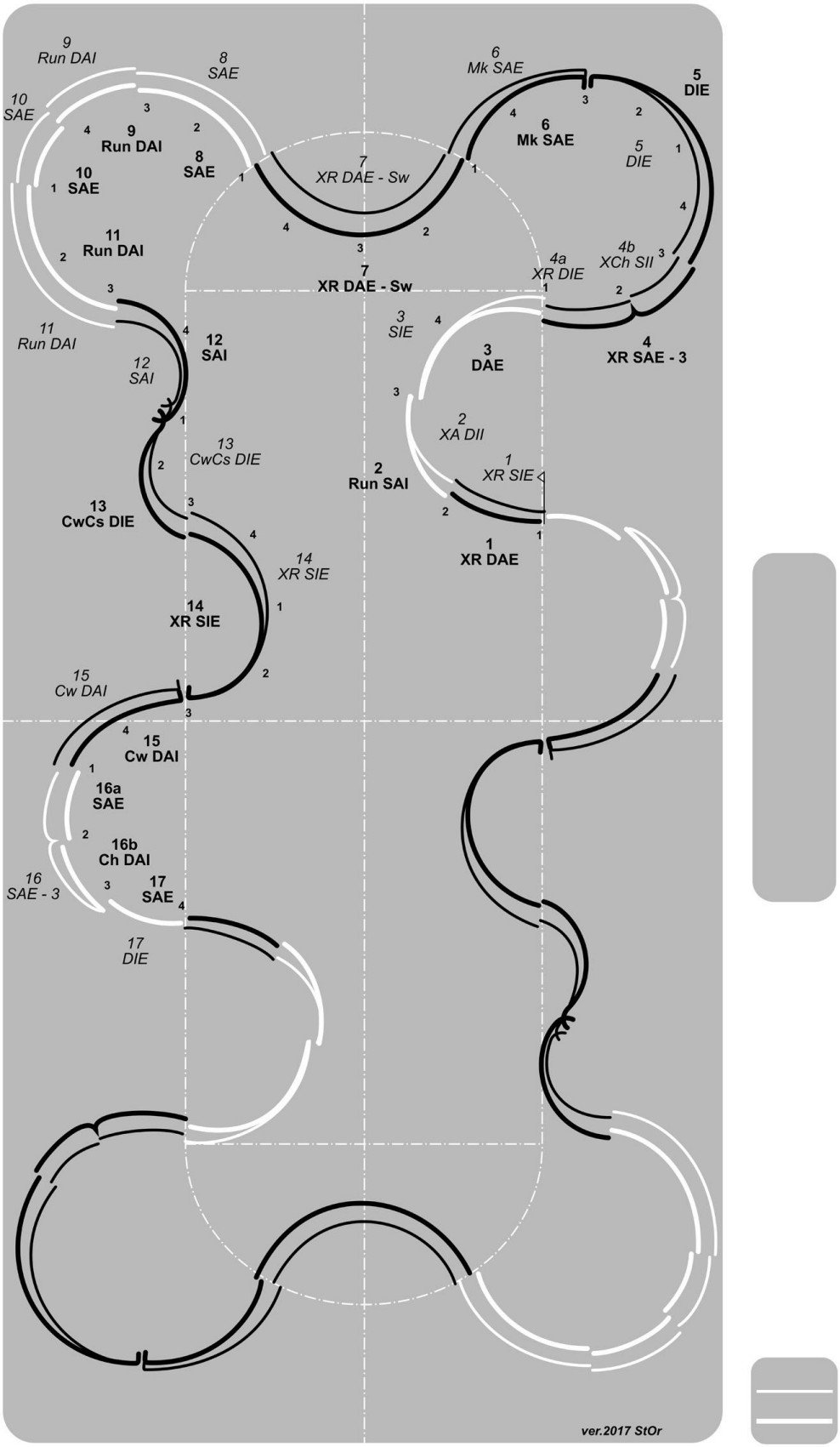
SECTION 2:

1. **Steps 8, 9, 10 and 11**: Correct execution and proper timing of these steps, step 8 (2 beats), 9 (1 beat), 10 (1 beat) and 11 (2 beats), without deviation from the required edges.
2. **Steps 12 LFI** and **13 ClCw RBO** (2 beats each): Step 12 on a strong inside edge without deviation from the edge before the execution of the choctaw. Step 13: Correct technical execution of the closed on a strong outside edge. Attention to the relationship of the couple during this choctaw, which should remain close without separation
3. **Step 14 XR LBO** (4 beats) and **15 Cw RFI** (2 beats): Correct technical execution of the choctaw with feet close, maintaining the outside edge for four beats on step 14, without changing the edge before the choctaw and correct inside edge on step 15. Attention to the relationship of the couple during this choctaw, which should remain close without separation.
4. **Step 16 LFO 3t** (2 beats) for the woman: Correct technical execution of the three turn with correct edges before and after the turn, which should not be hopped.

DENCH BLUES - Couples

Hold	No.	WOMAN'S Step	Musical Beats			MAN'S Step
1st SECTION						
Waltz	1	XR LBO		1		XR RFO
	2	XB RBI		1		Run LFI
	3	LBO		2		RFO
	4a	XR RBO		1	1+1	XR LFO 3t
	4b	XCh LBI		1		
Foxtrot	5	RBO *		4		RBO *
	6	Mk LFO		2		Mk LFO
	7	XR RBO Sw		2+2		XR RFO Sw
2nd SECTION						
Foxtrot	8	LFO		2		LFO
	9	Run RFI		1		Run RFI
	10	LFO		1		LFO
	11	Run RFI		2		Run RFI
	12	LFI		2		LFI
	13	ClCw RBO		2		ClCw RBO
	14	XR LBO *		4		XR LBO *
	15	Cw RFI		2		CwRFI
	16a	LFO 3t		1+1	1	LFO
	16b				1	Ch RFI
Waltz	17	RBO		2		LFO
* free leg movement optional						

DENCH BLUES - Couples



1.11 DENCH BLUES - Couples

By Robert Dench and Leslie Turner

Music: Blues 4/4 **Tempo:88 bpm** **Pattern: Set**

Dance Hold: Partial Tango, Waltz, Reverse Partial Tango, Foxtrot

Step 1 of the dance begins in Partial Tango position and is a XR RFO for the man for one beat, followed by step 2 a run LFI in Waltz position for one beat (not crossed) while the woman skates respectively on step 1 a XR LBO for one beat followed by a XF RBI, **step 2**.

Step 1 is aimed toward the long axis, beginning a lobe that initially aims to the center of the rink and finishes toward the long side barrier with **step 3** (a RFO for the man and LBO for the woman) for two beats in Waltz position.

During **step 4,** for two beats, the man executes a XR LFO on the first beat, in Reverse Partial Tango position followed by a three turn on the second beat that brings the couple to assume Foxtrot position. The woman simultaneously skates a XR RBO followed by a Xch LBI (steps 4a and 4b) for one beat each, which aim toward the long side barrier.

Step 5, (RBO for 4 beats), begins aiming slightly toward the long side barrier, becomes parallel to it and finishes aiming toward the center of the short side barrier. The movement of the free leg on this step is optional.

Step 6 (Mk LFO) must be skated on a deep edge that finishes aiming toward the middle of the long side barrier.

Step 7 (XR RFO Sw) intersects the long axis at the third beat and finishes aiming toward the short side barrier. On beat 3 of the step, the free leg swings in front.

Step 8 (LFO), is held for 2 beats and begins a large lobe that finishes in the direction of the long axis in preparation for the closed choctaw.

Steps 9, 10 and 11 form a progressive run sequence and must be skated with fluidity and careful attention to the correct timing.

Step 12 (LFI) is aimed to the center of the rink and must be skated on a deep inside edge so as to finish aiming to the long side barrier.

Step 13, (ClCw RBO) must be placed behind the heel and to the outside of the left foot, aimed to the long side barrier and finishing toward the long axis.

The curvature of these edges (LFI-RBO), steps 12 and 13, should be of equal degree.

Step 14 (XR LBO) for four beats, aimed toward the long axis and gently curves to finish to the long side barrier. The movement of the free leg on this step is optional.

Steps 15, 16 and 17 form a lobe of three steps for the woman and four for the man (steps 15, 16a, 16b and 17).

Step 15 (Cw RFI) must aim to the long side barrier and be skated on a deep curve, finishing parallel to the short axis.

Step 16a-b for the man (LFO for one beat, Ch RFI for one beat) and Step 16 for the woman (LFO 3) must be skated strongly to take the pattern around the top of the corner lobe so that Step 17 can begin towards the long side barrier and finish towards the long axis in preparation for the correct aim for the restart of the dance. During step 17, which for the man is a LFO for two beats, the couple resumes Waltz position.

DENCH BLUES Couples - KEY POINTS
SECTION 1:

1. **Steps 1 (XR RFO for the man) (XR LBO for the woman) and 4 (XR LFO 3 for the man) and (XR RBO for the woman):** Proper execution of the cross rolls, on outside edges with matching body posture baseline and correct positions. Step 1 is aimed toward the long axis and step 4 aimed toward the long side barrier.
2. **Steps 2 (XF RBI) and 4b (Xch LBI) for the woman**: proper execution of the steps, performed with feet parallel and close together. Note: Step 4b, the free leg must return immediately to the "and" position. Correct correspondence and unison with the man's steps.
3. **Steps 5 (RBO) and 6 (Mk LFO):** proper execution of Step 5, RBO for 4 beats, aiming initially toward the long side barrier, then parallel to it, without deviation from the outside edge during the entire step, allowing for the correct execution of the mohawk (Step 6), with feet close together and with the correct lean, beginning toward the short side barrier and ending toward the long axis.
4. **Step 7 (XR RFO Sw):** proper execution of the cross roll swing, skating on an outside edge for all 4 beats (without changing the edge at the end of the step), skated with flow on a deep edge, allowing for step 8 (LFO) to aim toward the corner of the rink. On beat 3 of this step, the free leg swings in front.

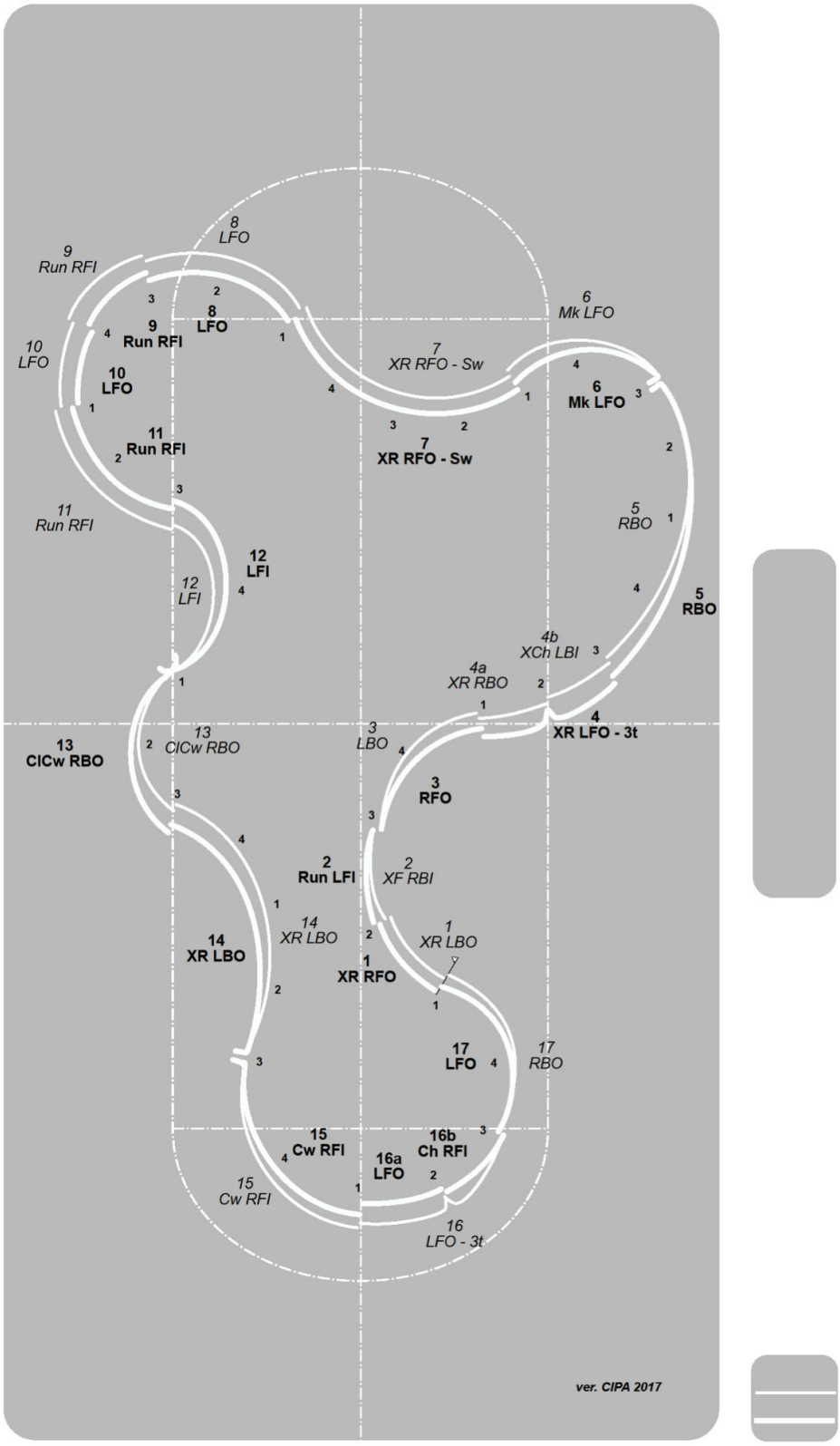
SECTION 2:

1. **Steps 8, 9, 10, 11:** proper execution and correct timing of steps 8 (two beats), 9 (one beat), 10 (one beat) and 11 (two beats), and without deviating from the required edges.
2. **Step 12 (LFI) and 13 (Cw RBO):** proper execution of these steps. Step 12 (LFI for two beats) must aim toward the long axis and be maintained on a strong inside edge, without deviation from the edge prior to the choctaw (Step 13), which should be placed behind the heel and to the outside of the left foot, aiming toward the long side barrier on a strong outside edge (of approximately equal size to Step 12).
3. **Step 14 (XR LBO)** must maintain an outside edge for four beats, without changing the edge before the choctaw RFI (Step 15).
4. **Step 15 (Cw RFI), 16a-b (LFO-ChRFI for man), 16 (LFO-3 for the woman) & 17 (LFO for man and RBO for woman):** proper execution of the choctaw, with feet close together and keeping the correct edges before/after the turn, allowing a powerful stroke on Step 16, followed by a three turn for the woman and a chasse for the man at the top of the lobe. Step 17 is aimed toward the long side barrier and must finish toward the long axis to correctly aim the restart of the dance.

DENCH BLUES - Couples

Hold	No.	WOMAN'S Step	Beats			MAN'S Step
1st SECTION						
Partial Tango	1	XR LBO		1		XR RFO
Waltz	2	XF RBI		1		run LFI
	3	LBO		2		RFO
Reverse Partial Tango	4a	XR RBO	1		1 + 1	XR LFO 3t
Foxtrot	4b	XCh LBI	1			
	5	RBO *		4		RBO *
	6	Mk LFO		2		Mk LFO
	7	XR RFO Sw		2 + 2		XR RFO Sw
2nd SECTION						
Foxtrot	8	LFO		2		LFO
	9	run RFI		1		run RFI
	10	LFO		1		LFO
	11	run RFI		2		run RFI
	12	LFI		2		LFI
	13	ClCw RBO		2		ClCw RBO
	14	XR LBO *		4		XR LBO *
	15	Cw RFI		2		Cw RFI
	16a	LFO 3t	1 + 1		1	LFO
	16b				1	Ch RFI
Waltz	17	RBO		2		LFO
* free leg movement optional						

DENCH BLUES - Couples



1.12 DENCH BLUES - Solo

By Robert Dench and Leslie Turner

Music: Blues 4/4 **Tempo: 88 bpm**
Pattern: Set **Competitive Requirements - 2 sequences (for one circuit pattern)**

Clarification:

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

The Dance:

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

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

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

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

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

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

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

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

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

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

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

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

- Accuracy of timing, step technique, and the prescribed pattern.
- Step 6 must be a strong RBO edge.
- Step 8 (XR-RFO-Sw) must maintain a strong outside edge for all four beats of the step, without changing the edge at the end.
- Attention to the timing during steps 9, 10, 11, and 12.
- Steps 13 and 14 (which comprise the closed choctaw) must be lobes of approximately equal size.
- Step 13 (LFI for two beats) must be maintained on a strong inside edge, without changing the edge before the choctaw (step 14).

- Step 14 (closed choctaw RBO) must begin aiming toward the long side barrier, not parallel to it.
- Step 15 (XR-LBO) must maintain a strong outside edge for all four beats of the step, without changing the edge before the choctaw (step 16).
- Step 16 is a choctaw RFI for two beats.
- Step 17 (LFO-3 for two beats) is aimed toward the long side barrier, and step 18 must finish toward the long axis to correctly aim the restart of the dance

DENCH BLUES SOLO - KEY POINTS

SECTION 1

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

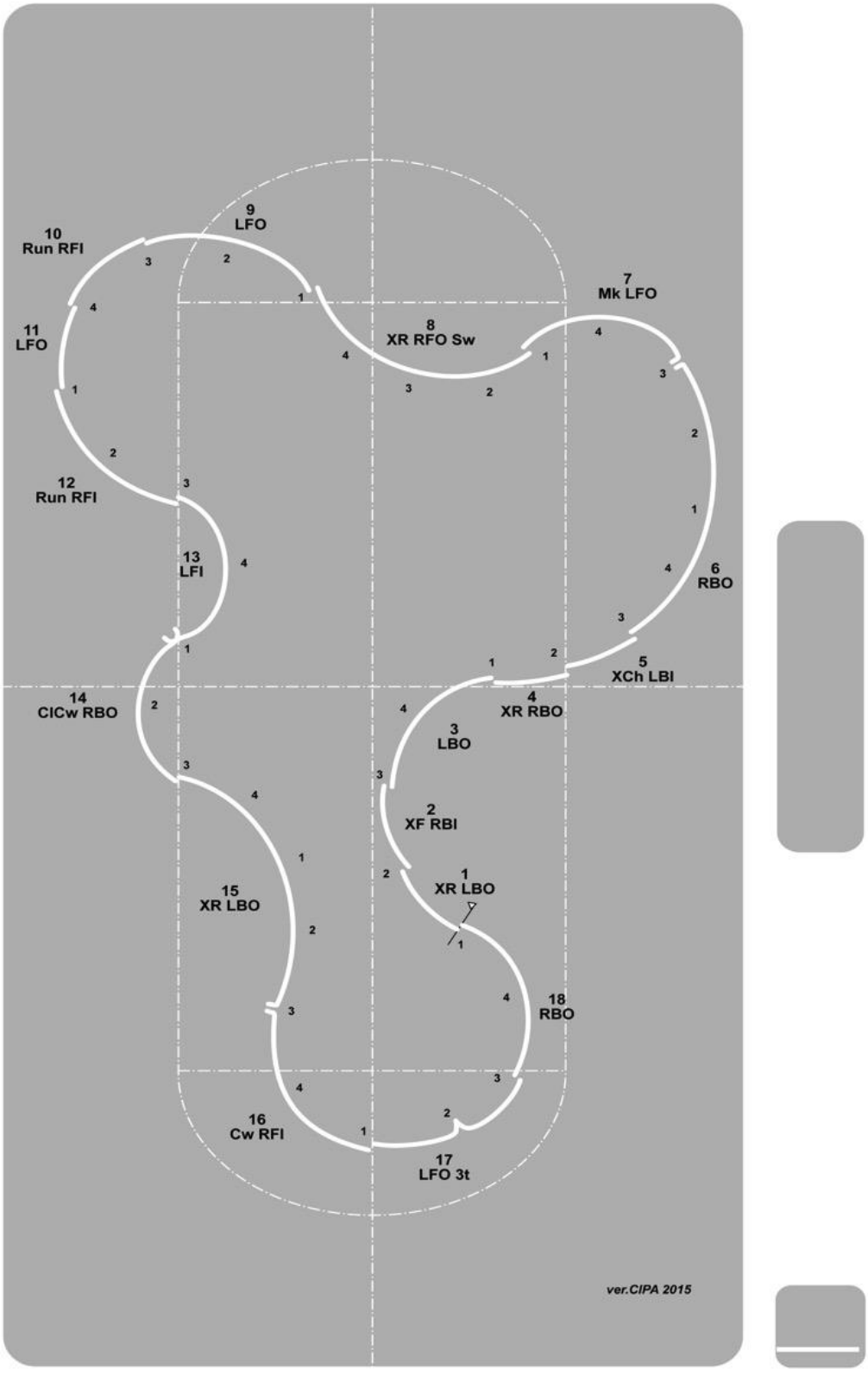
SECTION 2

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

DENCH BLUES Solo

No.	SKATER's Step	Beats
1st SECTION		
1	XR LBO	1
2	XF RBI	1
3	LBO	2
4	XR RBO	1
5	XCh LBI	1
6	RBO *	4
7	Mk LFO	2
8	XR RFO Sw	2+2
2nd SECTION		
9	LFO	2
10	Run RFI	1
11	LFO	1
12	Run RFI	2
13	LFI	2
14	ClCw RBO	2
15	XR LBO *	4
16	Cw RFI	2
17	LFO-3t	1+1
18	RBO	
* free leg free movement		

DENCH BLUES - Solo



1.13 DENVER SHUFFLE

Originated by: Briggs & Johnson

Music: Polka 2/4 **Position: Kilian**
Tempo: 100 Beats **Pattern: Set**

The dance must be performed with liveliness and determination.

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

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

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

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

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

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

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

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

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

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

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

KEY -POINTS - DENVER SHUFFLE
SECTION 1

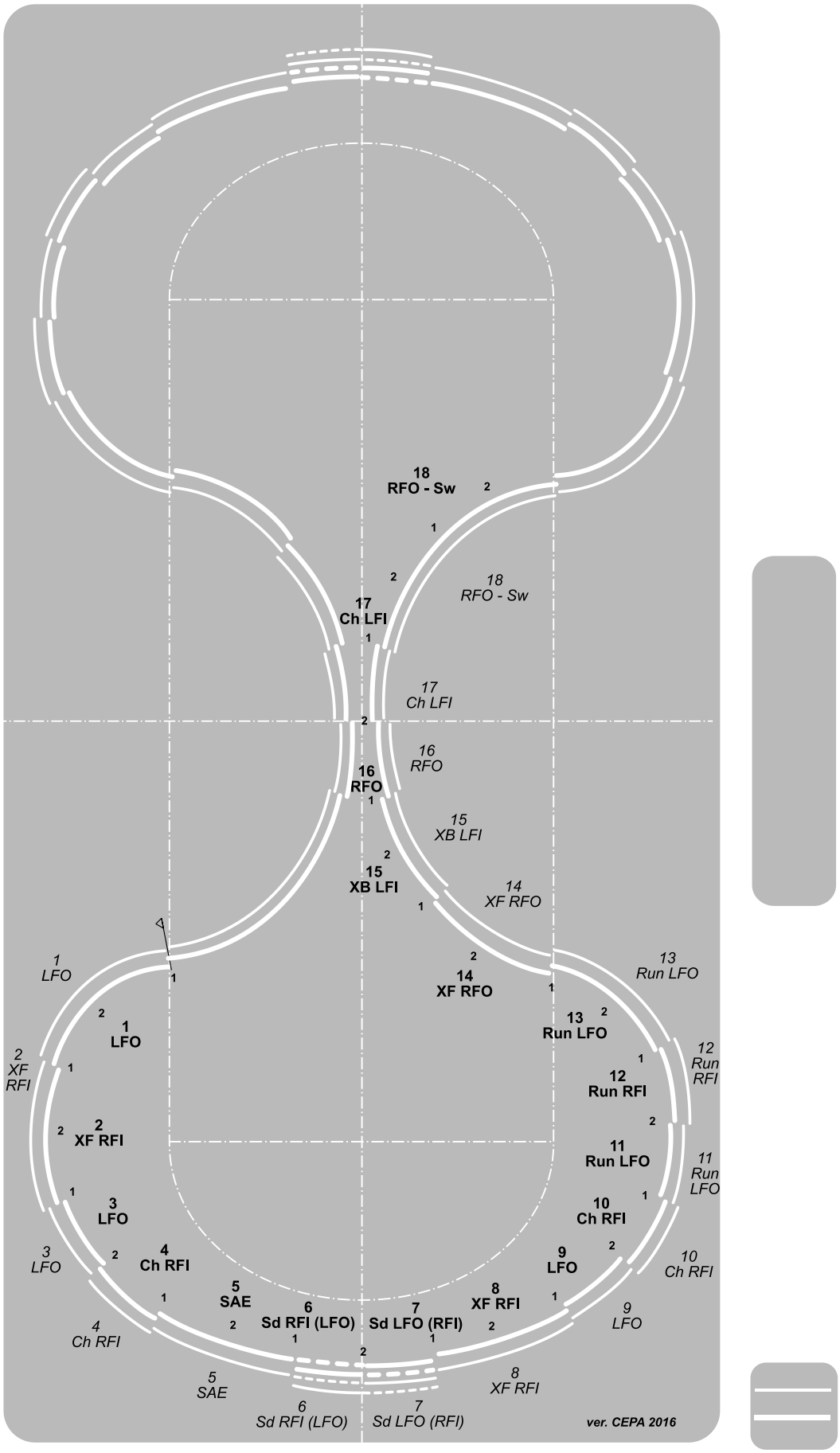
1. Steps 2 XF-RFI, and 8 XF RFI, each lasting 2 beats: correct execution of the cross in front, performed with the feet close and parallel.
2. Steps 6 Sd-RFI (LFO) and 7 Sd-LFO (RFI):
   - NOT to be skated "flat", but should be performed on the required edges;
   - After step 7: the 4 wheels of the right 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.

3. Step 14 XF RFO (2 beats) is a right cross in front, aimed toward the long axis with an evident change of lean; Step 15 XB LFI (2 beats) is a cross behind left forward inside edge: correct execution of the crosses.
4. Step 18 RFO Sw, (4 beats total) with a swing on the 3rd beat without deviation from the outside edge; unison of the free legs of the skaters.

DENVER SHUFFLE

Hold	Step No.	Man's Steps	Musical Beats	Woman's Steps
SECTION 1				
Kilian	1	LFO	2	LFO
	2	XF RFI	2	XF RFI
	3	LFO	1	LFO
	4	Ch RFI	1	Ch RFI
	5	LFO	2	LFO
	6	SlSd RFI (LFO)	1	SlSd RFI (LFO)
	7	SlSd LFO (RFI)	1	SlSd LFO (RFI)
	8	XF RFI	2	XF RFI
	9	LFO	1	LFO
	10	Ch RFI	1	Ch RFI
	11	LFO	1	LFO
	12	Run RFI	1	Run RFI
	13	Run LFO	2	Run LFO
	14	XF RFO	2	XF RFO
	15	XB LFI	2	XB LFI
	16	RFO	1	RFO
	17	Ch LFI	1	Ch LFI
	18	RFO Sw (3rd beat)	2+2	RFO Sw (3rd beat)

DENVER SHUFFLE



1.14 EASY PASO – Couples

By: Fabio Sampo'

Music: Paso Doble 2/4 or 4/4 **Position: Kilian, Promenade, Foxtrot**
Tempo: 104 Metronome **Competitive Requirements: 4 Sequences**

Step 1 (LFO) is a stroke aimed parallel to the long axis.

Step 2 (RFI) is a progressive for one beat aimed toward the long axis.

Step 3 (LFO) is a stroke in the direction of the long axis for 2 beats with the right skate brought close to the left foot in "and" position on the 2nd beat in preparation for the next step.

The initial position, Kilian, is maintained until step 9.

Step 4 (RF Slip Flat) for one beat is performed with the bending of the right knee and the extension of the left leg forward, aimed toward the long axis. On the end of the 1st beat, the left leg is brought back, parallel to the right foot while keeping the foot on the floor. During step 4 all eight wheels must remain in contact with the floor.

Step 5 (LFI Slip Slide) for ½ beat (the skating foot is LFI and the extended leg is RFO) performed on the inside edge of the left foot with obvious knee bend and a simultaneous extension of the right leg forward on an outside edge. This step comes close to the long axis and begins the descent toward the short axis. During the execution of step 5, all eight wheels must remain in contact with the floor.

Step 6, (RFO) for ½ beat, is performed with a transfer of the body weight onto the right foot in the direction of the short axis, while the left is raised from the floor and held crossed behind the right foot.

Step 7 is a XB LFI for two beats, crossed behind with a forward extension of the free leg, aimed perpendicular to and intersecting the short axis. At the end of the second beat, the skaters bring the free leg into "and" position to perform step 8 (RFO) a stroke for two beats, which moves away from the long axis and moves parallel to the short axis.

Step 9 (XR LFO) is a one beat cross roll skated toward the long side barrier, followed by a chasse, Step 10 (Ch RFI) for one beat, on which the skaters move away from the short axis and back toward the long side barrier. On Step 10, Kilian position switches to Foxtrot position. The change of position occurs on step 10, by sliding the man's right hand from the hip to the shoulder blade of the woman, while the man's left hand and the woman's right hand join in position.

During steps 11, 11a, 11b, 11b1, 11b2 skaters perform different steps.

Step 11 for man is a LFO stroke for 2 beats.

Step 11b1 for man is a DCh-RFI (Dropped Chasse) for 2 beats.

Step 11b2 for the man is a LFO stroke for 2 beats followed by a step 11b3 (ClMk RBO) for 2 beats, with free leg finishing in front of the skating foot. During execution of the closed mohawk for the man (step 11b3) and the RBO three turn for the woman (step 11b), the couple assumes Promenade position.

Step 11a for the woman (LFO) is a one beat stroke aimed to the long side barrier.

Step 11b for the woman is 7 beats, distributed as follows:

- On the 1st beat an inverted mohawk (RBO) continuing toward the long side barrier.
- On the 2nd beat a RBO three turn to a RFI parallel to the long axis, corresponding to the start of the man's step 11b1 (DCh RFI) followed by:
- A forward extension of the left free leg on the 3rd beat;
- On the 4th beat a swing bringing the free leg back (at the start of the man's step 11b2 LFO), aimed toward the short side barrier.

- On the 6th beat a RFI three turn (at the start of the man's step 11b3 RBO), performed in "and" position, aimed toward the long axis and finishing on RBO directly with the free leg in front with respect to the skating foot to match the man.

Starting from Step 11b3, RBO for both the man and the woman, the couple will return to perform the same steps until the end of the dance.

Step 12 XF LBI - three turn – Sw, is a cross in front LBI for 3 beats and a half that starts in Promenade position and ends in Kilian position at the end of three turn on the 2nd beat. Swinging or lengthening the right free leg in back on the 3rd beat is optional. The step ends parallel to the short axis.

During the 1st beat of step 12, the skaters perform a XF with the simultaneous backward extension of the free leg; on the 2nd beat the feet come together in "and" position to perform a three turn in unison (from a LBI edge three turn to a LFO edge). The change of position (from Promenade to Kilian) occurs at the 2nd beat with the man's right hand sliding from the woman's shoulder blade to the woman's side while the left hands of the skaters are brought to the height of hip of the man (Kilian position).

Step 13 is a Quick Ch RFI for half beat for both skaters that is just after the long axis.

Step 14, LFO for 2 beats is a stroke which moves away from the long axis and toward the long side barrier.

The step 15 is a DCh RFI (Dropped Chasse) for 2 beats, continuing toward the long side barrier and ends near parallel to long axis.

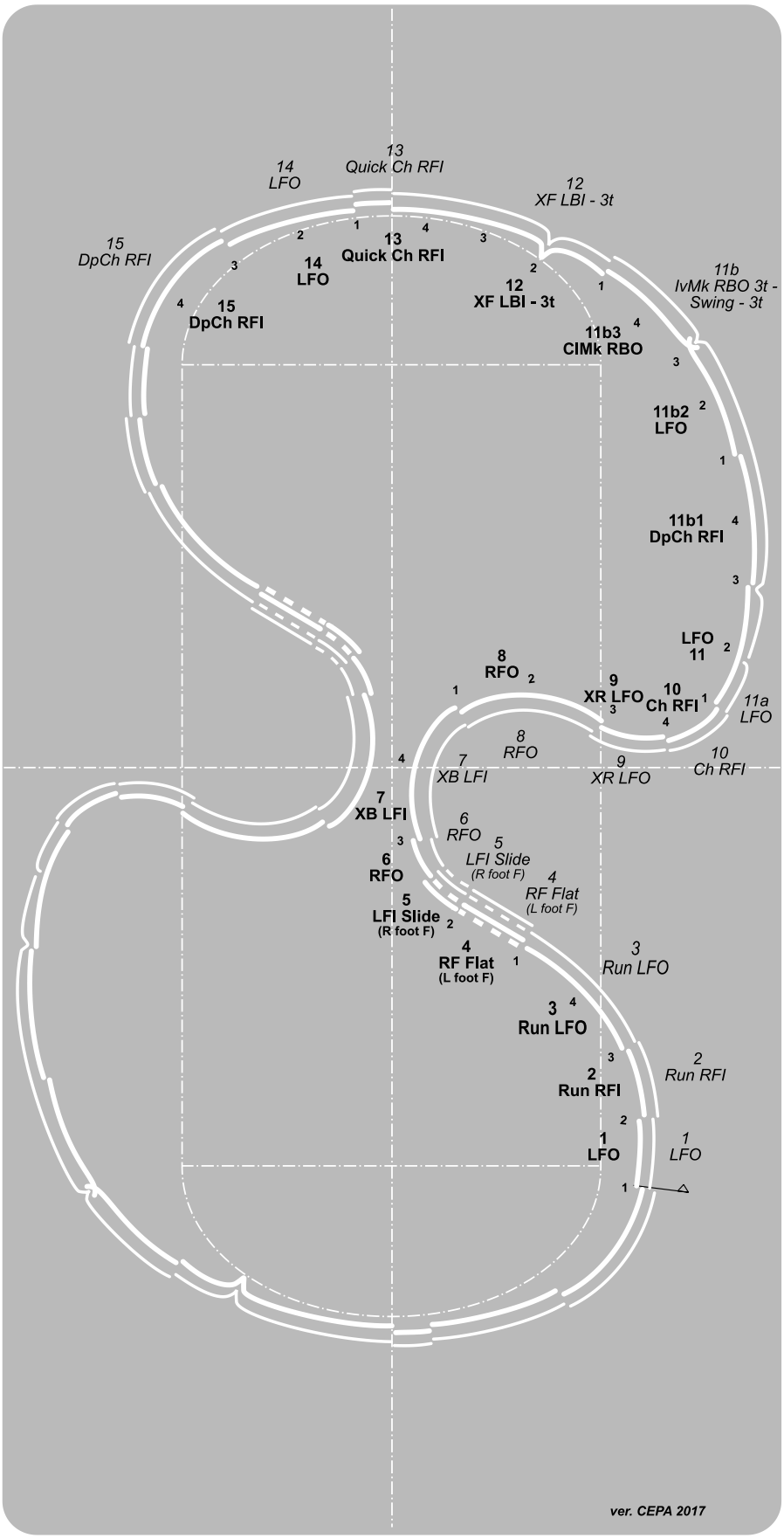
EASY PASO COUPLE – KEY POINTS

1. Step 4 is a RF-FLAT executed with an obvious bend of the right knee and extension of the left leg, aiming toward the long axis. All eight wheels must remain in contact with the floor.
2. Step 5 is a LFI-Slide performed on the inside edge of the left foot and the simultaneous forward extension of the right leg on an outside edge, advancing toward the long axis to begin the descent toward the short axis. All eight wheels must remain in contact with the floor. The inside edge of the skating foot should be deep and evident.
3. Step 9 (XR LFO) is an evident cross roll skated in Kilian position and aimed toward the short axis. The couple must demonstrate a clear change of lean.
4. Step 11b3 for the man is a closed mohawk RBO for 2 beats. Correct execution of the closed mohawk. During the execution of the closed mohawk for the man (step 11b3) and three turn for the woman on the 6th beat (step 11b): pay attention to the unison of the couple and the correct change of position (Promenade) which must be performed maintaining the correct lean.
5. Step 12 (XF LBI-3-Sw) is a 3 beat and a half step which begins in Promenade position and finishes with a three turn for both skaters in Kilian position on the 2nd beat. Swinging or lengthening the right free leg in back on the 3rd beat is optional. The couple must perform the three turn with fluidity, with respect to the prescribed timing and positions

EASY PASO COUPLES

HOLD	STEP	MAN'S STEPS	BEATS			WOMAN'S STEPS
			M	B	W	
KILIAN	1	LFO		1		LFO
	2	RUN RFI		1		RUN RFI
	3	LFO		2		LFO
	4	RF Flat L foot F		1		RF Flat L foot F
	5	LFI Slide R foot F		1/2		LFI Slide R foot F
	6	RFO		1/2		RFO
	7	XB LFI		2		XB LFI
	8	RFO		2		RFO
	9	XR LFO		1		XR LFO
FOXTROT	10	Ch RFI		1		Ch RFI
	11a	LFO	2		1	LFO
	11b				7	IvMk RBO (on beat 1)
	11b1	DCh RFI	2			THREE TURN (on beat 2)
(See the notes)	11b2	LFO	2			RFI SWING (on beat 4)
PROMENADE	11b3	Cl Mk RBO	2			THREE TURN (on beat 6)
(See the notes)						RBO
	12	XF LBI- THREE TURN		1+		XF – LBI- THREE TURN
KILIAN		LFO (on beat 2)		1+		LFO (on beat 2)
		Swing (on beat 3 optional)		1 ½		Swing (on beat 3 optional)
	13	Quick Ch RFI		1/2		Quick Ch RFI
	14	LFO		2		LFO
	15	DCh RFI		2		DCh RFI

EASY PASO - Couple



1.15 EASY PASO – Solo

Music: Paso Doble 2/4 or 4/4 **Tempo:** 104 Metronome
Competitive Requirements: 4 Sequences **Pattern:** Set

Step 1 (LFO) is a stroke aimed parallel to the long axis.

Step 2 (RFI) is a progressive for one beat aimed toward the long axis.

Step 3 (LFO) is a stroke in the direction of the long axis for 2 beats with the right skate brought close to the left foot in "and" position on the 2nd beat in preparation for the next step.

Step 4 (RF Flat) for one beat is performed with the bending of the right knee and the extension of the left leg forward, aimed toward the long axis. At the end of the 1st beat, the left leg is brought back, parallel to the right foot while keeping the foot on the floor. During step 4 all eight wheels must remain in contact with the floor.

Step 5 (LFI Slide) for ½ beat (the skating foot is LFI and the extended leg is RFO) performed on the inside edge of the left foot with an obvious knee bend and a simultaneous extension of the right leg forward on an outside edge. This step approaches the long axis and begins the descent toward the short axis. During the execution of step 5, all eight wheels must remain in contact with the floor.

Step 6, (RFO) for ½ beat, is performed with a transfer of body weight onto the right foot in the direction of the short axis, while the left is raised from the floor and held crossed behind the right foot.

Step 7 is a XB LFI for two beats, crossed behind with a forward extension of the free leg, initially aimed toward the long axis and finishing toward the long side barrier. At the end of the second beat, the skater brings the free leg into "and" position to perform step 8 (RFO) a stroke for two beats, which moves away from the long axis and moves toward the short axis.

Step 9 (XR LFO) is a one beat cross roll skated initially toward the short axis, followed by a chasse, Step 10 (Ch RFI) for one beat, on which skater moves away from the short axis and back toward the long side barrier.

Step 11 (LFO) is a one beat stroke skated toward the long side barrier.

Step 12 (IvMk RBO 3t) is a 3 beat step, distributed as follows:

- On the 1st beat an inverted mohawk RBO skated toward the long side barrier.
- On the 2nd beat a RBO three turn (to RFI) continuing toward the long side barrier with the extension of the free leg forward and stretching at the end of the three turn.

Step 13 is an open mohawk LBI for 2 beats, aimed toward the short side barrier.

Step 14 is a 2 beat RBO stroke still aimed toward the short side barrier.

Step 15 (XF LBI 3t), begins toward the short side barrier and ends almost parallel to it. It is a 3 beat and a half step, distributed as follows:

- On the 1st beat XF with the simultaneous backward extension of the right free leg;
- On the 2nd beat a three turn is performed (from LBI to LFO)
- On the 3rd beat a swing in front is performed or the free leg extends behind the supporting foot (optional)

Step 16 is a half beat Quick Ch RFI that is just after the long axis.

Step 17 (LFO) for 2 beats is a stroke which moves away from the long axis and toward the long side barrier.

Step 18, the last step of the dance, is a DCh RFI for 2 beats continuing toward the long side barrier and ends near parallel to long axis.

EASY PASO SOLO – KEY POINTS

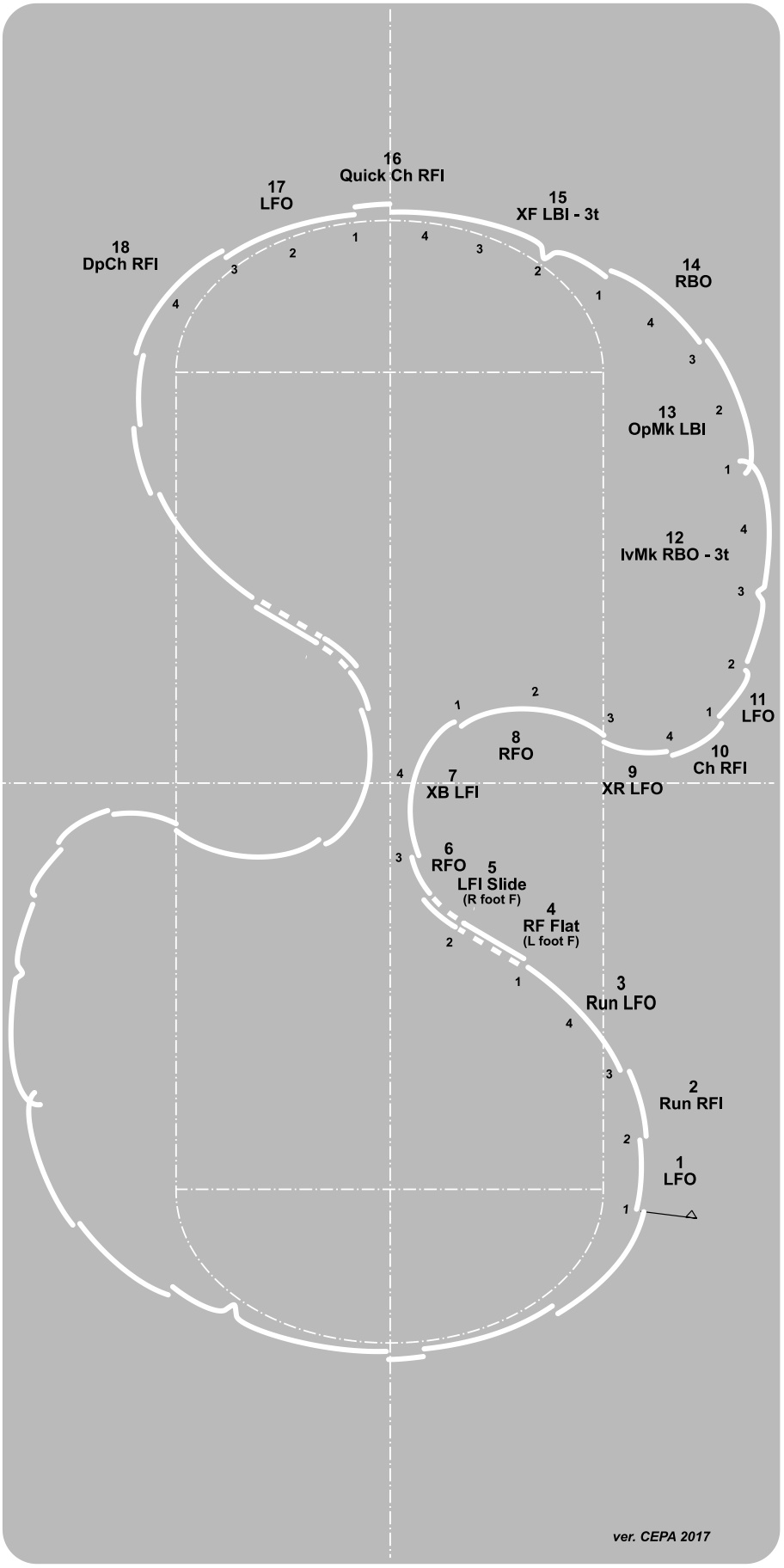
SECTION 1:

1. Step 4 is a RF-FLAT executed with an obvious bend of the right knee and extension of the left leg, aiming toward the long axis. All eight wheels must remain in contact with the floor.
2. Step 5 is a LFI-Slide performed on the inside edge of the left foot and with a simultaneous forward extension of the right leg on an outside edge, advancing toward the long axis to begin the descent toward the short axis. All eight wheels must remain in contact with the floor. The inside edge of the skating foot should be deep and evident.
3. Step 12 is an inverted mohawk (RBO) - 3. Correct execution of the IvMk RBO – 3 and correct distribution of the beats:
   - On the 1st beat an IvMk RBO is performed
   - On the 2nd beat a three turn (RBO to RFI) is performed, extending the left free leg in front.
4. Step 15 (XF LBI-3-Sw): Correct execution of the step and correct distribution of the beats:
   - On the 1st beat a cross in front with a backward extension of the right free leg
   - On the 2nd beat a three turn is performed (LBI to LFO).
   - On the 3rd beat a swing in front is performed or the free leg extends behind the supporting foot (optional)

EASY PASO SOLO

No.	STEP	BEATS
1	LFO	1
2	RFI	1
3	LFO	2
4	RF (FLAT)	1
5	LFI (SLIDE)	1/2
6	RFO	1/2
7	XB LFI	2
8	RFO	2
9	XR-LFO	1
10	Ch RFI	1
11	LFO	1
12	IvMk RBO (on beat 1) 3t (on beat 2)	1 + 2
13	OpMk LBI	2
14	RBO	2
15	XF LBI (on beat 1) LBI-3t to LFO (on beat 2) swing (on beat 3, optional)	1+ 1+ 1 ½
16	Quick Ch RFI	1/2
17	LFO	2

EASY PASO - Solo



1.16 FEDERATION FOXTROT - Solo

By: Ronald E.Gibbs

Music: Foxtrot 2/4 or 4/4 **Tempo: 96bpm**
Pattern: set

The dance begins with a lobe formed by five steps (steps 1-2-3-4-5), initially aimed toward the long side barrier, becoming parallel to it and finishing perpendicular to the long axis.

Step 1 RBO (1 beat) is a stroke, followed by **step 2** XF LBI (1 beat), **step 3** RBO (1 beat), **step 4** Run LBI (1 beat) and **step 5** RBO (2 beats).

Step 6 LBO (2 beats) is a stroke in the direction of the long axis, followed by **step 7** Mk RFO 3t (1+1 beats), a mohawk on the 1st beat with the three turn on the 2nd beat (on the short axis), after which the skater is parallel to the long axis.

Step 8 LBO (2 beats) begins parallel to the long axis and moves away from in in preparation for **step 9** Mk RFO Sw Ct (6 beats total) as follows:

- A mohawk RFO on the 1st beat with the free leg held behind for two beats, skated in the direction of the long side barrier.
- A forward swing of the free leg on the 3rd beat, perpendicular to the long side barrier
- an outside Counter turn (from RFO to RBO) on the 5th beat, with the free leg held back at the end of the turn, in line with the skating leg. This turn is aimed perpendicular to the long side barrier, curving during the last two beats to finish parallel to it.

Step 10 XF LBI (2 beats) and **11** RBO (4 beats) with the free leg held in front until the 4th beat: These steps begin parallel to the long side barrier with step 10, becoming parallel to the short side barrier and finish parallel to the long axis with step 11.

Step 12 Cw LFI (2 beats) is a choctaw that begins parallel to the long axis, followed by **step 13** RFO (1 beat), performed before the long axis and **step 14** XCh LFI (1 beat) that crosses the long axis.

Step 15 RFO Sw Ct 3t (8 beats total) is distributed as follows:

- RFO on the 1st beat with the free leg behind for two beats, skated in the direction of the long side barrier;
- a forward swing of the free leg on the 3rd beat which is held in front until the 4th beat, aimed perpendicular to the short side barrier.
- a counter turn (from RFO to RBO) on the 5th beat with the free leg held close to the skating foot, aimed perpendicular to the short side barrier;
- a three turn (from RBO to RFI) on the 6th beat with a raise of the free leg on the 7th beat; on the last two beats the inside edge curves from parallel to the short side barrier toward the long side barrier.

Step 16 LFO 3t (2 beats) is a stroke on the 1st beat followed by a three turn on the 2nd beat; it is the last step of the dance, in the direction of the long side barrier, skated so as to avoid excessive rotation as it would prevent the correct restart of the dance.

FEDERATION FOXTROT SOLO - KEY POINTS
SECTION 1:

1. **Step 7** Mk RFO 3t (2 beats): Correct technical execution of the mohawk and correct change of lean from step 6 (LBO) to step 7 Mk RFO, followed by the three turn which must finish on an inside edge (attention to frequent changes of edge at the end of the three turn, often poorly controlled)

2. **Step 9** Mk RFO Sw Ct (6 beats total): Attention to the required timing during the 6 beats:

- Forward swing on the 3rd beat;
- Counter turn on the 5th beat with the free leg held forward at the end of the turn; attention to the correct technical execution of the counter turn, on an outside edge before and after the turn, with no deviation from the outside edge and not hopped.

3. **Step 12** Cw LFI (2 beats): correct technical execution of the choctaw from an outside edge to an inside edge (not a mohawk), with the foot placed close and not wide.
4. **Step 15** LFO Sw Ct 3t (8 beats total): Attention to the required timing during the 8 beats:

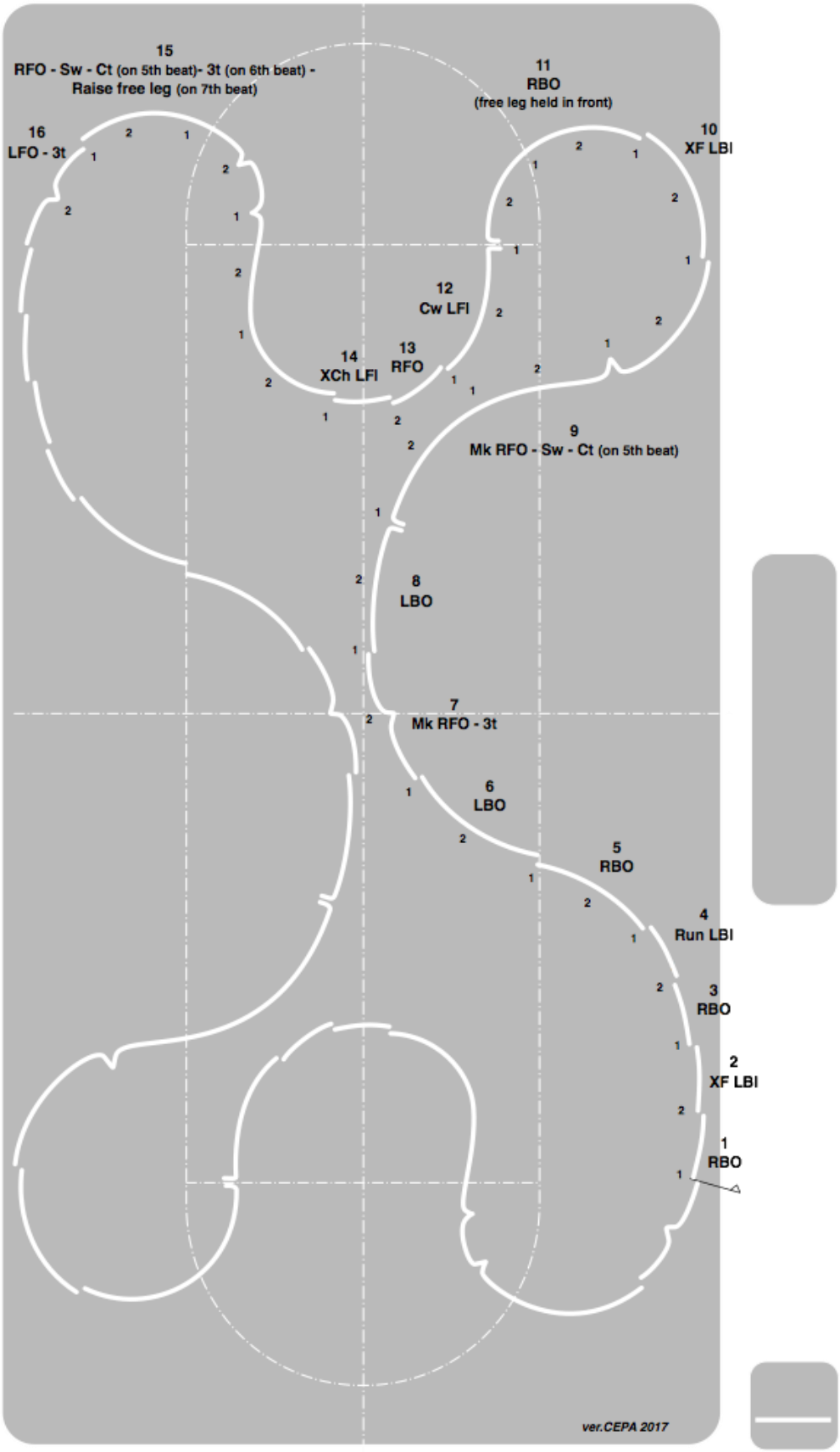
- Forward swing of the free leg on the 3rd beat;
- Counter turn on the 5th beat;
- Three turn on the 6th beat with a raise of the free leg in front on the 7th beat;

Correct technical execution of the required timing and edges during the counter/three turn, with no deviation from those prescribed with the proper lean of the body (the axis of the body is often not controlled during these turns and tends to go to the outside of the rink instead of maintaining the proper inside body lean.

FEDERATION FOXTROT - Solo

No.	STEPS	Musical Beats
SECTION 1		
1	RBO	1
2	XCh LBI	1
3	RBO	1
4	Run LBI	1
5	RBO	2
6	LBO	2
7	Mk RFO 3t	1+1
8	LBO	2
9	Mk RFO-Sw -Ct	2+2+2
10	XF LBI	2
11	RBO (free leg held in front.)	4
12	Cw LFI	2
13	RFO	1
14	XCh LFI	1
15	RFO Sw - Ct - 3t - RFI	2+2+1+1+2
16	LFO 3t	1+1

FEDERATION FOXTROT - Solo



1.17 FLIRTATION WALTZ - Couples

Music:Waltz ¾ **Tempo:120 bpm**
Position: Kilian, Tandem, Reverse Kilian, Closed **Pattern: set**
Competitive Requirements – 2 Sequences

Please note that, for all compulsory dances, for skating surfaces smaller than 25m X 50m, crossing the long and short axes is allowed in order to increase speed, depth of lobes and edges, and use of space, without changing the symmetry of the pattern. In this dance, crossing the axes is permitted on the following steps:

- Steps 3–4 and 17c–17d may cross the long axis.

The dance begins in Kilian position with two strokes on outside edges for three beats each: LFO and RFO.

Step 2 through 6 form a lobe that uses the continuous axis of the rink as its baseline, beginning with step 2 toward the long axis and finishing with step 6 away from the long axis.

Step 3 (LFI) is a two-beat stroke aimed toward the long axis.

Step 4 and 5 are skated in Tandem position.

Step 4, a one-beat open mohawk RBI (with the heel of the free foot placed at the instep of the skating foot), begins toward the long axis and becomes parallel to it. Step 5, a three beat LBO, begins parallel to the long axis and finishes away from it.

Step 6 through 10 are skated in Reverse Kilian position.

Step 6, a three-beat mohawk RFO, crosses the short axis on the second beat of the step. Step 7 is a two-beat LFO aimed toward the long side barrier; step 8 is a one-beat RFI progressive (run) aimed toward the long side barrier and finishing parallel to it.

Step 9 is a six-beat LFOI-swing in which the couple performs a change of edge on the fourth beat while simultaneously performing a swing in front with the free leg passing close to the skating foot. The beats of step 9 are distributed as follows:

- The first three beats of step 9 are performed on an outside edge beginning parallel to the long side barrier and aiming toward the long axis;
- The fourth beat, which with the change of edge to inside must show a change of lean, begins at the baseline and continues toward the long axis;
- The fifth beat, still on the inside edge, is parallel to the long axis;
- The sixth beat, inside edge aimed toward the corner of the rink, returns to the baseline.

Step 10 is a two-beat RFI aimed toward the corner, curving to become parallel to the long side barrier in preparation for a one-beat open mohawk LBI (step 11), which finishes toward the short side barrier.

Steps 11 and 12 are skated in Tandem position. Step 12 is a three-beat RBO aimed toward the middle of the short side of the rink.

Step 13 (three beats for the woman) represents the top of the curve distributed along the short side of the rink. It begins with a mohawk LFO followed by a three turn on the third beat performed on the long axis.

Step 13a, for the man, is a two-beat mohawk LFO followed by step 13b, a one-beat progressive (run), performed simultaneously with the woman's three turn.

Step 14 (two beats) for the woman is a RBO that moves away from the long axis, and for the man is a LFO progressive (run), followed by step 15, a one-beat crossed chasse

for both partners. These steps are aimed toward the long side barrier and represent the descent of the arc that began with step 11.

- During the execution of steps 13-14-15 the couple is in Hand-in-Hand position performed by the skaters holding with their left hands while their right arms are free from hold; the movement of the right arms is optional.

Step 16 (six beats), RBO stroke for the woman and LFO stroke for the man, the skaters perform a swing in Waltz position, moving the free leg into the direction of travel on the fourth beat. The aim of step 16 begins toward the long side barrier on the first three beats, then moves away from the barrier and toward the long axis on the final three beats. At the end of the sixth beat, the man with his left hand raises the woman's right hand, and, keeping this hand over his partner's head, prepares for the execution of step 17.

Step 17 for the man is a RFO for 6 beats of music. The movement of the man's free leg is optional.

- Step 17 for the woman is a rotation composed of a sequence of five steps (17a-17b-17c-17d-17e), of which the first four steps are for one beat (17a-17-b-17c-17d), and the fifth and final step (17e) is for two beats. The aim of the first three steps (17a-17b-17c) is toward the center of the rink; the aim of the fourth step (17d, open mohawk) is parallel to the long axis; the aim of the fifth step (17e) is toward the middle of the long side of the rink.
- The following steps, for the woman, are: 17b, mohawk RFO, and 17d, open mohawk.
- The man's right hand and the woman's left hand are free until the end of the woman's step 17d, while on step 17e the couple resumes Waltz position.

Step 18, the skaters perform a swing simultaneously, from in back to in front for the man, and from in front to in back for the woman, which begins toward the long side barrier and finishes toward the long axis.

Step 19, the man skates a six-beat RFOI while the woman performs a very pronounced LBO (step 19a) in preparation for step 19b, a closed choctaw RFI that begins toward the long side barrier and finishes parallel to it after three beats. This choctaw should be executed on the baseline.

- While the woman performs her closed choctaw (step 19b), the man, on the fourth beat, changes edge from outside to inside together with a swing of the free leg from in back to in front.
- During the end of the woman's step 19, the man releases hold with his left hand together with the woman's right hand, assuming Kilian position on step 19b.
- In this change from backward to forward for the woman, the partners' hands are momentarily free. The couple maintains Kilian position until step 22.

Step 20 (two-beat LFO), **step 21** (one-beat RFI), and **step 22** (three-beat LFO) are progressives that begin parallel to the long side barrier and aim toward the middle of the short side of the rink. At the end of step 22 the partners cross their tracings, and the man begins to move the woman into Tandem position in preparation for step 23.

Step 23 (two-beat RFI for both skaters), which begins at the long axis, begins the descending phase of the final curve on the short side of the rink. The step is performed in Tandem position.

Step 24 is a one-beat open mohawk LBI performed in Kilian position.

Step 25 (RBO stroke), performed in Kilian position with the free leg in front with respect to the skating foot, aims toward the long side barrier and finishes parallel to it in preparation for the mohawk LFO that concludes the dance.

This mohawk must be repeated at the end of the final required sequence of the dance.

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

- Accuracy of timing, step technique, and the prescribed pattern and edges.
- Correct technical execution of the open mohawks (steps 4, 11, 20, and 29).
- Correct execution of all required mohawks in the dance.
- Correct changes of position for the couple (step 3–4, 5–6, 10–11, 12–13, 15–16, 16–17, 17–18, 19a–20, 22–23).
- The change of edge on step 9 should be well pronounced on beat 4 of the step.
- Steps 13–16 must be executed fluidly and well cadenced to better create the character of a waltz.
- Pay attention to the timing during the execution of the woman's steps 17a-b-c-d-e.
- Step 19b, closed choctaw: correct technical execution of the feet (toe of the free foot placed to the outside of the skating foot) without deviation from the prescribed edges.
- Change of edge on the fourth beat of the man's step 19 with a simultaneous swing forward of his free leg.
- Concluding mohawk that connects step 25 (RBO) with step 1 (LFO) performed with the correct control of the torso, edges, and posture.

FLIRTATION WALTZ COUPLES – KEY POINTS

SECTION 1:

1. **Steps 3-4:** steps aimed toward the long axis on strong and clear edges; from a two-beat LFI (step 3) to a one-beat **open mohawk** RBI (step 4): correct technical execution of the open mohawk, executed with the right free foot, which becomes the skating foot, placed at the instep of the left skating foot. (This is the technical execution of all open mohawks required in this dance.)
2. **Step 6 (RFO):** in Reverse Kilian position: correctness of the required position and outside edge maintained to the end of the third beat with no deviation from the edge.
3. **Steps 7-8-9:** accuracy of timing of the steps:
   - Step 7: LFO for two beats;
   - Step 8: RFI for one beat;
   - Step 9: LFOI-swing for six beats; 3 beats on an outside edge and 3 beats on an inside edge, with the change of edge and swing of the free leg performed on the fourth beat. Pronounced and clear edges.
4. **Steps 10-11:** from a two-beat RFI (step 10) to a one-beat **open mohawk** LBI (step 11), on clear edges. Correct technical execution of the open mohawk.

SECTION 2:

1. **Step 13:** for the woman a mohawk LFO-3t, correct execution of the three turn on the third beat (not on the second beat); the three turn is performed on the long axis. Step 13a for the man is a two-beat mohawk LFO followed by step 13b, a one-beat progressive (run) performed simultaneously with the woman's three turn.
2. **Step 17 for the woman**: correctness of timing / technique / prescribed direction and fluidity of rotation. The aim of the first three steps (17a-17b-17c, for one beat each) is toward the center of the rink; the aim of the fourth step (17d, open mohawk for one beat) is parallel to the long axis; the aim of the fifth step (17e, for two beats) is toward the middle of the long side of the rink.
3. **Steps 19a-19b for the woman:** step 19a LBO is a strong outside edge for three beats aiming first toward the long axis and finishing away from it, followed by a closed choctaw RFI (step 19b), which begins toward the long side barrier and finishes parallel to it.
4. **Steps 23-24:** step 23 is a two-beat RFI followed by step 24, a one-beat **open mohawk** LBI on clear edges with correct technical execution of the open mohawk.

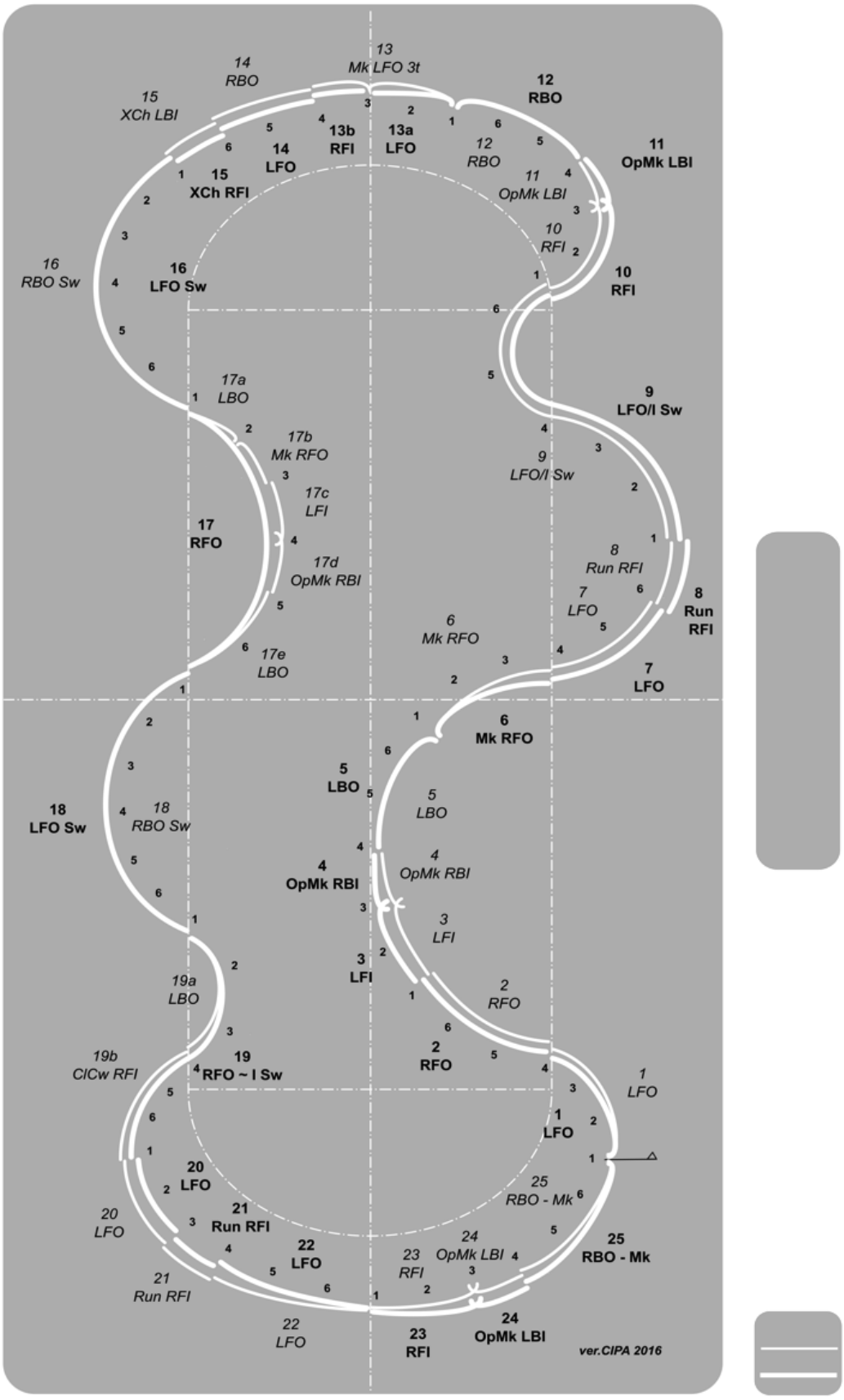
5. **Step 25 (RBO - mohawk LFO):** stroke performed in Kilian position with the free leg in front with respect to the skating foot, aimed toward the long side barrier. Step 25 finishes parallel to the long side barrier in preparation for the mohawk LFO that concludes the dance. This mohawk must be repeated at the end of the final required sequence of the dance.

FLIRTATION WALTZ - Couple

HOLD	No	Woman's Steps	Beats			Man's Steps
1st SECTION						
Kilian	1	LFO		3		LFO
	2	RFO		3		RFO
	3	LFI		2		LFI
Tandem	4	Open MkRBI		1		Open MkRBI
	5	LBO		3		LBO
Reverse Kilian	6	MkRFO		3		MkRFO
	7	LFO		2		LFO
	8	RunRFI		1		RunRFI
	9	LFO/I Sw		3+3		LFO/I Sw
	10	RFI		2		RFI
Tandem	11	Open Mk LBI		1		Open Mk LBI
	12	RBO		3		RBO
Hand in Hand (See Notes)	13	Mk LFO 3t	2+1		2	Mk LFO
	13b				1	RFI
	14	RBO		2		LFO
	15	XCh LBI		1		XCh RFI
Waltz	16	RBO Sw		3+3		LFO Sw
See Notes	17a	LBO	1		6	RFO
	17b	Mk RFO	1			
	17c	LFI	1			
	17d	Open Mk RBI	1			
	17e	LBO	2			
Waltz	18	RBO Sw		3+3		LFO Sw
	19a	LBO	3		3+3	RFO/I Sw
Kilian	19b	ClCw RFI	3			

	20	LFO		2		LFO
	21	RFI		1		RFi
	22	LFO		3		LFO
Tandem	23	RFI		2		RFI
Kilian	24	Open Mk LBI		1		Open Mk LBI
	25	RBO		3		RBO
		Mk to...				Mk to…

FLIRTATION WALTZ - Couples



1.18 FLIRTATION WALTZ - Solo

By: Freida Peterson

Music: Waltz ¾ **Tempo: 120 bpm**
Pattern: Set

Please note that, for all compulsory dances, for skating surfaces smaller than 25m X 50m, crossing the long and short axes is allowed in order to increase speed, depth of lobes and edges, and use of space, without changing the symmetry of the pattern. In this dance, crossing the axes is permitted on the following steps:

Steps 3-4 and 19 and 20 may cross the long axis;
The dance begins with two strokes on outside edges for three beats each: LFO and RFO. Steps 2 through 6 form a lobe that uses the continuous axis of the rink as its baseline, beginning with step 2 toward the long axis and finishing with step 6 away from the long axis.

Step 3 (LFI) is a two-beat stroke aimed toward the long axis.

Step 4, a one-beat open mohawk RBI (with the heel of the free foot placed at the instep of the skating foot), begins toward the long axis and becomes parallel to it. Step 5, a three beat LBO, begins parallel to the long axis and finishes away from it.

Step 6, a three-beat mohawk RFO, crosses the short axis on the second beat of the step. Step 7 is a two-beat LFO aimed toward the long side barrier; step 8 is a one-beat RFI progressive (run) aimed toward the long side barrier and finishing parallel to it.

Step 9 is a six-beat LFOI-swing in which the skater performs a change of edge on the fourth beat while simultaneously performing a swing in front with the free leg passing close to the skating foot. The beats of step 9 are distributed as follows:

- The first three beats of step 9 are performed on an outside edge beginning parallel to the long side barrier and aiming toward the long axis;
- The fourth beat, which with the change of edge to inside must show a change of lean, begins at the baseline and continues toward the long axis;
- The fifth beat, still on the inside edge, is parallel to the long axis;
- The sixth beat, inside edge aimed toward the corner of the rink, returns to the baseline.

Step 10 is a two-beat RFI aimed toward the corner, curving to become parallel to the long side barrier in preparation for a one-beat open mohawk LBI (step 11), which finishes toward the short side barrier.

Step 12 is a three-beat RBO aimed toward the middle of the short side of the rink.

Step 13 (three beats) represents the top of the curve distributed along the short side of the rink. It begins with a mohawk LFO followed by a three turn on the third beat performed on the long axis.

Step 14 (two beats) is a RBO stroke, which moves away from the long axis, followed by step 15 (XF-LBI), a one-beat crossed chasse. These steps are aimed toward the long side barrier and represent the descent of the arc that began with step 11.

During **step 16** (six beats), the skater performs a stroke RBO-swing, moving the free leg into the direction of travel on the fourth beat. The aim of step 16 begins toward the long side barrier on the first three beats, then moves away from the barrier and toward the long axis on the final three beats.

Steps 17-18-19-20-21 form a rotation composed of a sequence of five steps:

- Step 17 is a LBO stroke for one beat.
- Step 18 is a mohawk RFO for one beat.

- Step 19 is LFI for one beat.
- Step 20 is an open mohawk for one beat.
- Step 21 is a LBO stroke for two beats.

The aim of the first three steps (17-18-19) is toward the center of the rink; the aim of the fourth (step 20, open mohawk) is parallel to the long axis, and the aim of the fifth (step 21) is toward the long side barrier.

During **step 22**, the skater performs a RBO-swing from in front to in back, which begins toward the long side barrier and finishes toward the long axis.

Step 23 (three beats) is a very pronounced LBO in preparation for step 24, a closed choctaw RFI that begins toward the long side barrier and finishes parallel to it after three beats. This choctaw should be executed on the baseline.

Step 25 (two-beat LFO), step 26 (one-beat RFI), and step 27 (three-beat LFO) are progressives that begin parallel to the long side barrier and aim toward the middle of the short side of the rink.

Step 28 (two-beat RFI stroke), which begins at the long axis, begins the descending phase of the final curve on the short side of the rink.

Step 29 is a one-beat open mohawk LBI.

Step 30 (RBO stroke), performed with the free leg in front with respect to the skating foot, aims toward the long side barrier and finishes parallel to it in preparation for the mohawk LFO that concludes the dance.

This mohawk must be repeated at the end of the final required sequence of the dance.

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

- Accuracy of timing, step technique, and the prescribed pattern and edges.
- Correct technical execution of the open mohawks (steps 4, 11, 20, and 29).
- Correct execution of all required mohawks in the dance.
- The change of edge on step 9 should be well pronounced on beat 4 of the step
- Steps 13–16 must be executed fluidly and well cadenced to better create the character of a waltz.
- Pay attention to the timing during the execution of steps 17-18-19-20-21.
- Step 24, closed choctaw: correct technical execution of the feet (toe of the free foot placed to the outside of the skating foot) without deviation from the prescribed edges.
- Concluding mohawk that connects step 30 (RBO) with step 1 (LFO) performed with the correct control of the torso, edges, and posture

FLIRTATION WALTZ SOLO – KEY POINTS
SECTION 1:

1. **Steps 3-4:** steps aimed toward the long axis on strong and clear edges; from a two-beat LFI (step 3) to a one-beat open mohawk RBI (step 4): correct technical execution of the open mohawk. The open mohawk must be executed with the right free foot, which becomes the skating foot, placed at the instep of the left skating foot. This is the technical execution of all open mohawks required in this dance.
2. **Step 6** (RFO): correctness of the required position and outside edge maintained to the end of the third beat with no deviation from the edge.
3. **Steps 7-8-9**: accuracy of timing of the steps:
   - Step 7: LFO for two beats;
   - Step 8: RFI for one beat;

- Step 9: LFOI-swing for six beats; 3 beats on an outside edge and 3 beats on an inside edge, with the change of edge and swing of the free leg performed on the fourth beat. Pronounced and clear edges.

4. **Steps 10-11**: from a two-beat RFI (step 10) to a one-beat open mohawk LBI (step 11), on clear edges. Correct technical execution of the open mohawk.

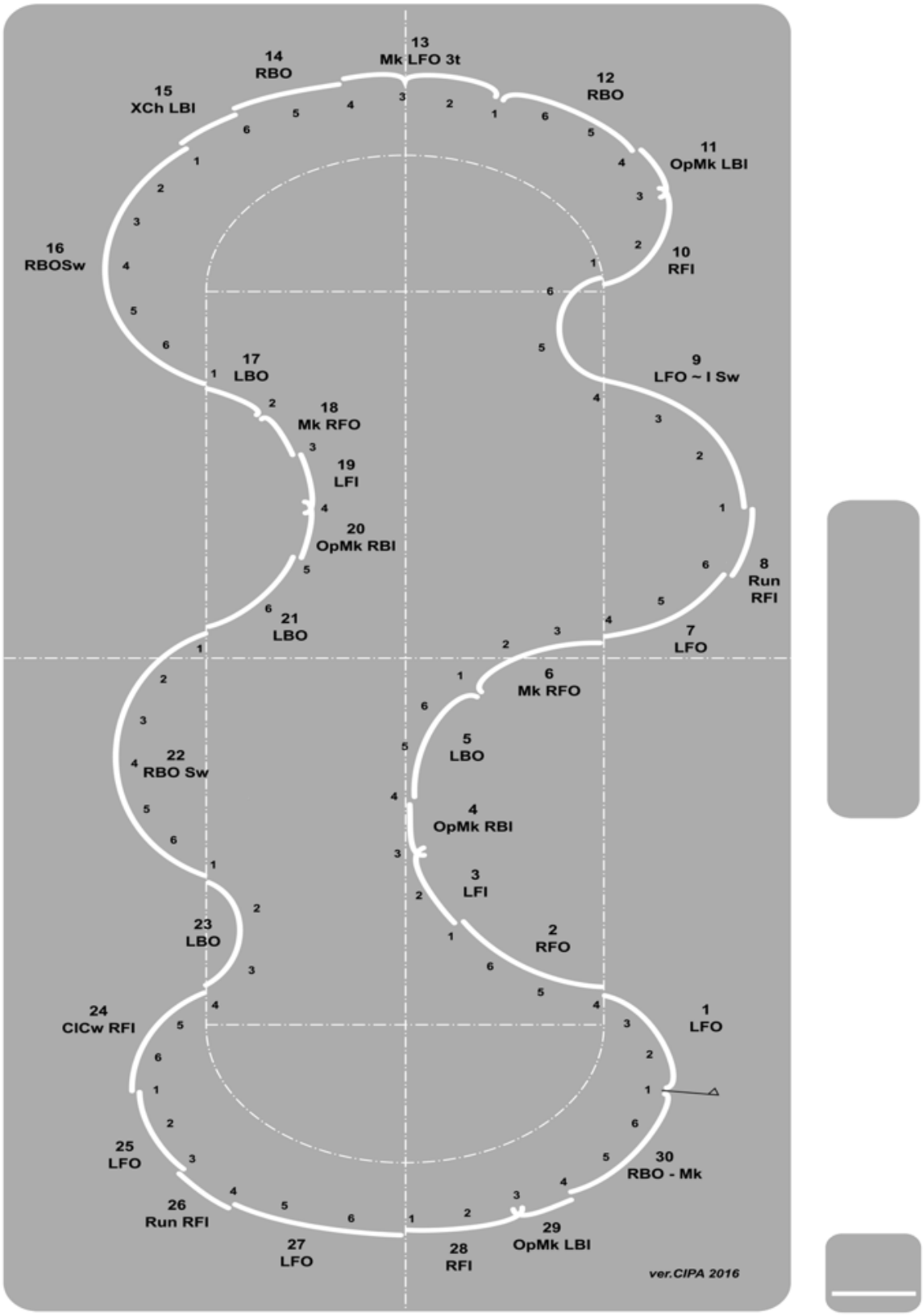
SECTION 2:

1. **Step 13**: mohawk LFO-3t, correct execution of the three turn on the third beat (not on the second beat); the three turn is performed on the long axis.
2. **Steps 17-18-19-20-21**: correctness of timing / technique / prescribed direction and fluidity of rotation. The aim of the first three steps (17-18-19, for one beat each) is toward the center of the rink; the aim of the fourth step (20, open mohawk for one beat) is parallel to the long axis; the aim of the fifth step (21, for two beats) is toward the middle of the long side of the rink.
3. **Steps 23-24:** step 23 LBO is a strong outside edge for three beats aiming first toward the long axis and finishing away from it, followed by a closed choctaw RFI (step 24), which begins toward the long side barrier and finishes parallel to it.
4. **Steps 28-29**: step 28 is a two-beat RFI followed by step 29, a one-beat open mohawk LBI on clear edges with correct technical execution of the open mohawk.
5. **Step 30** (RBO – mohawk LFO): stroke performed with the free leg in front with respect to the skating foot, aimed toward the long side barrier. Step 30 finishes parallel to the long side barrier in preparation for the mohawk LFO that concludes the dance. This mohawk must be repeated at the end of the final required sequence of the dance.

FLIRTATION WALTZ - Solo		
No	**Steps**	**Beats**
1st SECTION		
1	LFO	3
2	RFO	3
3	LFI	2
4	OpenMk RBI	1
5	LBO	3
6	Mk RFO	3
7	LFO	2
8	Run RFI	1
9	LFO/I Sw	3+3
10	RFI	2
11	Open Mk LBI	1
12	RBO	3
13	Mk LFO 3t	2+1
14	RBO	2

15	XCh LBI	1
16	RBO Sw	3+3
17	LBO	1
18	Mk RFO	1
19	LFI	1
20	Open Mk RBI	1
21	LBO	2
22	RBO Sw	3+3
23	LBO	3
24	ClCw RFI	3
25	LFO	2
26	Run RFI	1
27	LFO	3
28	RFI	2
29	Open Mk LBI	1
30	RBO	3
	Mk to…	

FLIRTATION WALTZ - Solo



1.19 FOURTEEN STEP - Couples

By Franz Scholler

Music: March 4/4 or 2/4 **Tempo: 108 bpm**
Position: Closed, Side Closed **Pattern: Set**
Competitive Requirements - 2 Sequences

The Dance:
The dance begins with a progressive sequence of three steps forming a lobe curving towards, then away from, the barrier followed by a four-beat swing roll curving the opposite way.

This is followed by another progressive sequence for both partners after which the woman turns forward on step 8 and skates close beside the man. The partner's shoulders should be parallel (in-line) to the tracings. After the man's mohawk on step 9, he should check his rotation with his shoulders and both partner's shoulders should remain approximately flat to the tracings around the end of the rink.

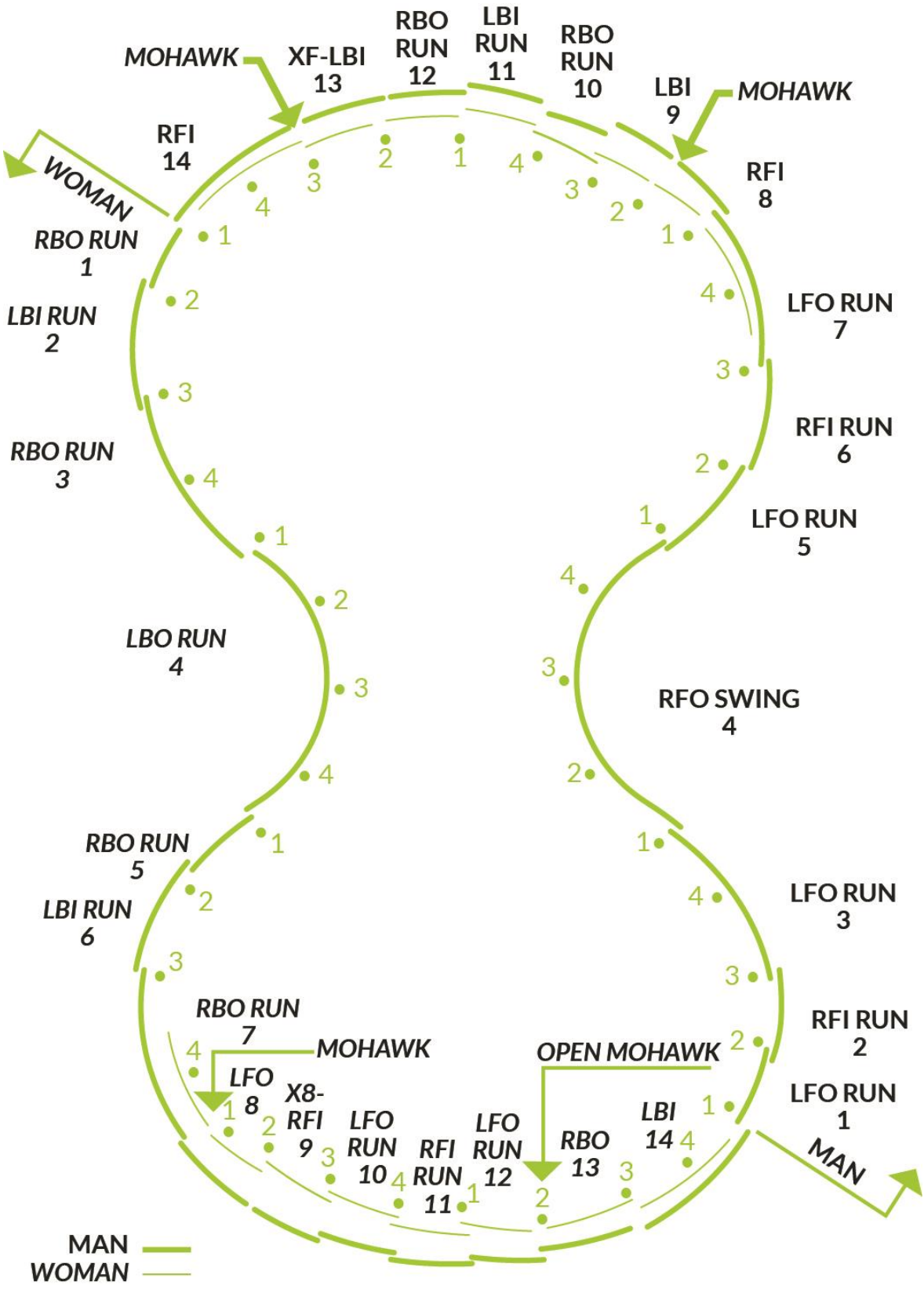
Steps 1 to 7, the man and woman should be exactly facing each other; the shoulders should be parallel. The tracings of the skaters should follow each other.

Step 9 (RFI) the woman crosses her foot behind for a cross chasse, but steps 10, 11 and 12 are progressives, but on step 13 he crosses front.

FOURTEEN STEP - Couples

			Beats	
Step	Hold	Man's Step	Both	Woman's Steps
1	Closed	LFO-Run	1	RBO-Run
2		RFI-Run	1	LBI-Run
3		LFO-Run	2	RBO-Run
4		RFO-Swing	4	LBO-Swing
5		LFO-Run	1	RBO-Run
6		RFI-Run	1	LBI-Run
7		LFO-Run	2	RBO-Run Mohawk to
8		RFI Mohawk to	1	LFO
9	Outside	LBI	1	XB-RFI
10		RBO-Run	1	LFO-Run
11		LBI-Run	1	RFI-Run
12		RBO-Run	1	LFO-Run Mohawk to
13		XF-LBI Mohawk to	1	RBO
14		RFI	2	LBI

THE FOURTEEN STEP



1.20 FOURTEEN STEP PLUS - Solo

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

Music: March 6/8 or 4/4 **Tempo:108 bpm**
Pattern: Set **Competitive Requirements - 2 sequences (for one circuit pattern)**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

14 STEP PLUS–KEY POINTS

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. Proper execution of steps 8 (RFI) and 9 (Open mohawk LBI), 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.

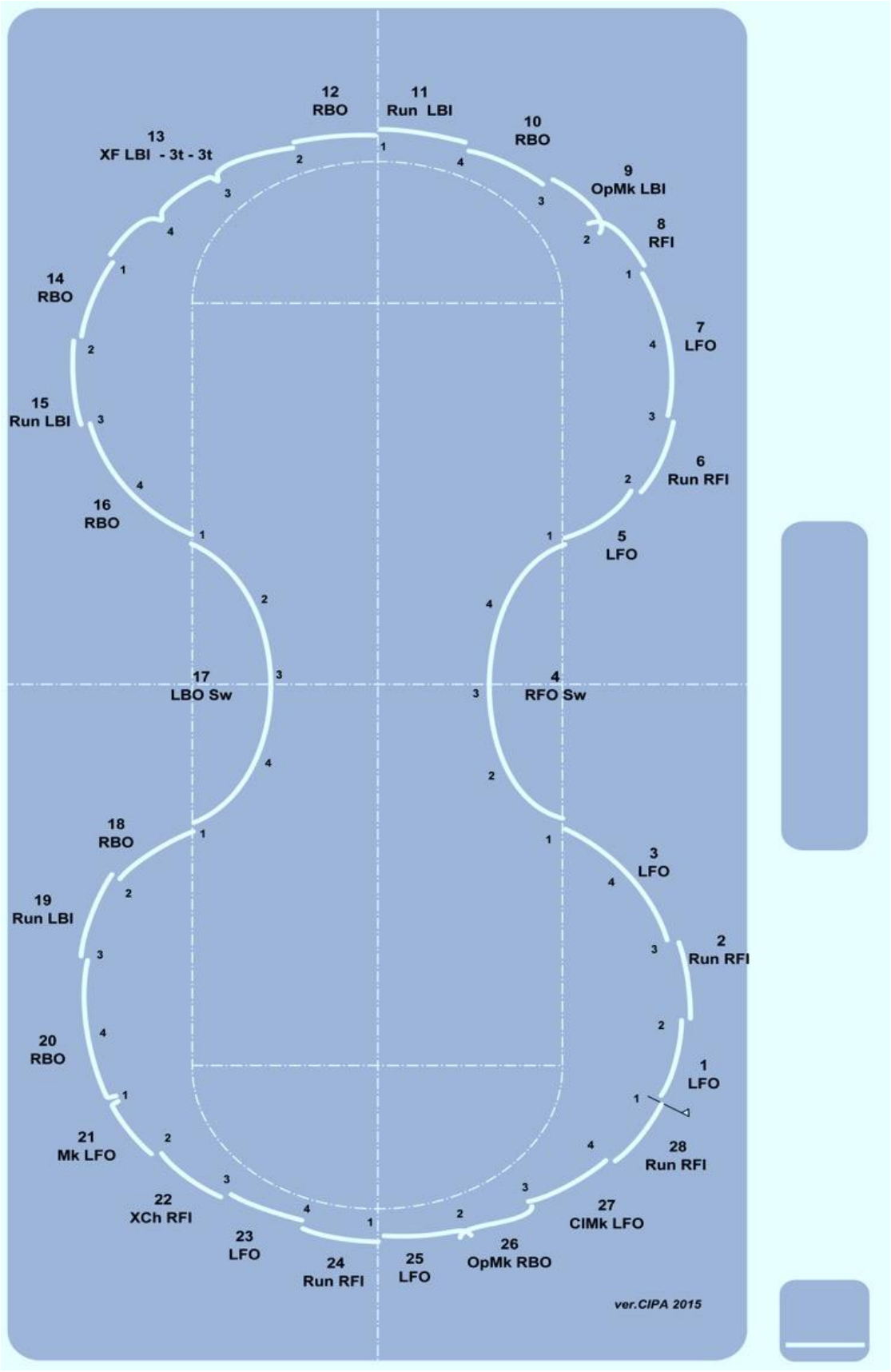
SECTION 2:

1. **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.
2. **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.
3. **STEPS 25** (LFO) and 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.
4. **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.
5. **STEP 28**: is a RFI run for one beat. This is not a chasse and should not be crossed.
6. Attention must be paid to the timing of steps 25, 26, 27, 28.

FOURTEEN STEP PLUES - 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

THE 14 STEP PLUS - Solo



1.21 HARRIS TANGO

By Paul Krechow and Trudy Harris

Music: Tango 4/4 **Tempo: 100 bpm**
Position: Outside, Open, Outside Reverse, Closed, Promenade **Pattern: Set**
Competitive Requirements – 2 Sequences

CHANGES:
Steps 1, 4, 7, 11 and 14 (for both skaters) and step 8 (for the man only) are X-ROLLS (XR). During these steps it is possible to "return" on the preceding tracing performed by increasing of the lobe in favor of the edge – before it was not possible to "return".
• Clarification: step 22 the three turn for the woman is on beat two (2).

The Dance:
The dance begins in Tango position, with the woman to the right of the man.

All cross rolls: steps 1, 4, 7, 8(only for the man), 11, and 14, may show an increase of pressure on the outside edge, i.e. a "return" on the preceding tracing performed by increasing of the lobe in favor of the edge.

Steps 1-2, one beat each, are respectively for the man a front cross roll XR RFO (step 1) followed by a crossed chasse XB LFI (step 2) and for the woman a back cross roll XR LBO followed by a crossed chasse XF RBI. They are skated parallel to the long axis and must show clearly defined edges.

Step 3, a four-beat RFO for the man and LBO for the woman, crosses the long axis on the second beat of the step and finishes perpendicular to the long barrier. The partners, after completing the stroke with the free leg stretched in line with the tracing of the employed leg, return the free leg on the third beat (movement may be interpreted freely) and move into Reverse Tango position, the change of position beginning on the third beat and finishing on the fourth beat. The successive changes of position on steps 6, 10, and 13 are performed in the same way.

Steps (4, 5, and 6) begins for the man with a XR LFO (step 4) followed by a crossed chasse XB RFI (step 5) and a four-beat LFO (step 6); for the woman with a XR RBO (step 4) followed by a crossed chasse XF LBI (step 5) and a four-beat RBO (step 6); this sequence begins toward the barrier on the long side of the rink and finishes toward the center of the rink, parallel to the short axis.
- During steps 4 and 5 the couple is in Reverse Tango position and during the execution of step 6 they assume Tango position. On the last beat of step 6, the couple crosses the short axis and become parallel to it.
- The lobe formed by steps 7, 8, 9, and 10 begins in Tango position and finishes in Reverse Tango position.

Step 7 (two beats), the man, moving to the side of the woman, executes a deep front cross roll XR RFO on the first beat toward the long axis followed by an outside rocker on the second beat that should show a pronounced outside edge on the exit. Following is a cross roll XR LBO (step 8) and a crossed chasse XF RBI (step 9), for one beat each.
- For the woman step 7 is a back cross roll XR LBO (for two beats), followed by a mohawk RFO (step 8) aimed toward the long axis and a crossed chasse XB LFI (step 9), both for one beat each.

Step 10 partners then execute a four-beat edge, which begins parallel to the long axis and finishes perpendicular to the long barrier with a LBO for the man and a RFO for the woman, during which the woman is moved from the right to the left of the man in Reverse Tango position.

Steps 11, 12, and 13 start with a lobe consisting of a sequence beginning in reverse Tango Position aimed perpendicular to the long barrier and concludes on step 13 (four beats) toward the long axis in Tango position.

Step 14 (two beats for both partners), is for the woman a cross roll XR RFO on the first beat, directed toward the midline of the rink, followed by a three turn on the second beat; for the man it is a cross roll XR LBO, directed toward the midline of the rink, followed by a return of the free leg to prepare for the next step.

Step 15 (four beats), in Waltz position, begins with a stroke LBO for the woman and for the man a mohawk RFO. Step 15 finishes with a swing for both partners that, on the second beat of said step, crosses the long axis and descends toward the short side of the rink.

Steps 16, 17, 18, and **19** form a larger and more accentuated arc compared to the arc formed by steps 12, 13, and 14 that begins close to the short side and becomes parallel to the long side of the rink with step 18 and finishes toward the long axis with step 19. During the sequence of steps from 16 through 20, the couple assumes and maintains Foxtrot position.

Step 16 for the woman is a choctaw RFI followed by step 17 LFO, for the man a LFO followed by a run RFI, both for one beat each.

Steps 18 and 19 are each for 2 beats.

Step 20 (four-beat stroke), which begins with a RFO from "parallel and" position for the woman and a LFI from "angular and" position for the man, is skated toward the long axis and finishes parallel to it with a swing-roll of the free leg in front on the third beat of the step.

Step 21, for four beats in Promenade position, begins with a closed mohawk (LBO for the woman and RBI for the man) that crosses the short axis of the rink parallel to the long axis and finishes toward the long side barrier.

Step 21 must be executed with good edges, and during the closed mohawk the couple must remain close and side-by-side.

Step 22 is six beats for the woman and is divided as follows:

- First beat: choctaw to RFI in Foxtrot position.
- Second beat: three turn from RFI to RBO in Foxtrot position.
- Second, third, fourth, fifth, and sixth beat of step 22: a RBO maintained for five (5) beats in Tango position.
- The man, corresponding to the woman's step 22, executes:
- An open choctaw (22a) on a LFO edge in Foxtrot position for one beat aimed parallel to the barrier (long side of the rink).
- A chasse RFI (22b) for one beat.
- A LFO (22c) for four beats in Tango position which aims parallel to the long axis before restarting the dance in Tango position.

<u>During the evaluation of this dance particular attention should be paid to the following elements:</u>

- Accuracy of timing, step technique, and the prescribed pattern and positions.
- Accurate execution of the cross rolls, crosses, and crossed chasses
- Steps 3, 6, 10, and 13 are four-beat steps on outside edges, without changing edge on the fourth beat and not flat.
- The man's step 7, XR RFO rocker, must be on an evident outside edge.
- Step 7 XR LBO for the woman is on a defined outside edge.
- Step 8 for the woman is a mohawk RFO toward the long axis.
- Unison of the couple and timing during steps 7 and 8.

- The cross roll on step 14 is on a deep outside edge.
- Step 15 for the man: mohawk RFO.
- Step 16 is a choctaw RFI for the woman.
- Step 20 RFO for the woman is a stroke, not a cross front.
- Step 21 is a closed mohawk and lasts for four beats, on defined edges, not flat, with a good side by side position and with shoulders parallel to each other.
- Step 22: the couple should return their direction toward the center of the rink and parallel to the long axis before performing the restart.

HARRIS TANGO – KEY POINTS

SECTION 1:

1. **STEPS 1, 4, 7, 8** (for the man only), 11, and 14: are cross-rolls (XR).
2. **STEPS 3, 6, 10, 13**: four beats on an outside edge, without changing the edge on the fourth beat.
3. **STEPS 7, 8**: step 7 for the man (XR-RFO-rocker) and step 8 for the man (XR-LBO) must be clear outside edges; step 7 for the woman (XR-LBO) and step 8 for the woman (mohawk RFO aimed toward the long axis) must be clear outside edges. During these steps it is important for the couple to have good unison.
4. **STEP 14**: XR for both skaters executed with a clear change of lean, followed by a three turn for the woman. The lobe must be deep.

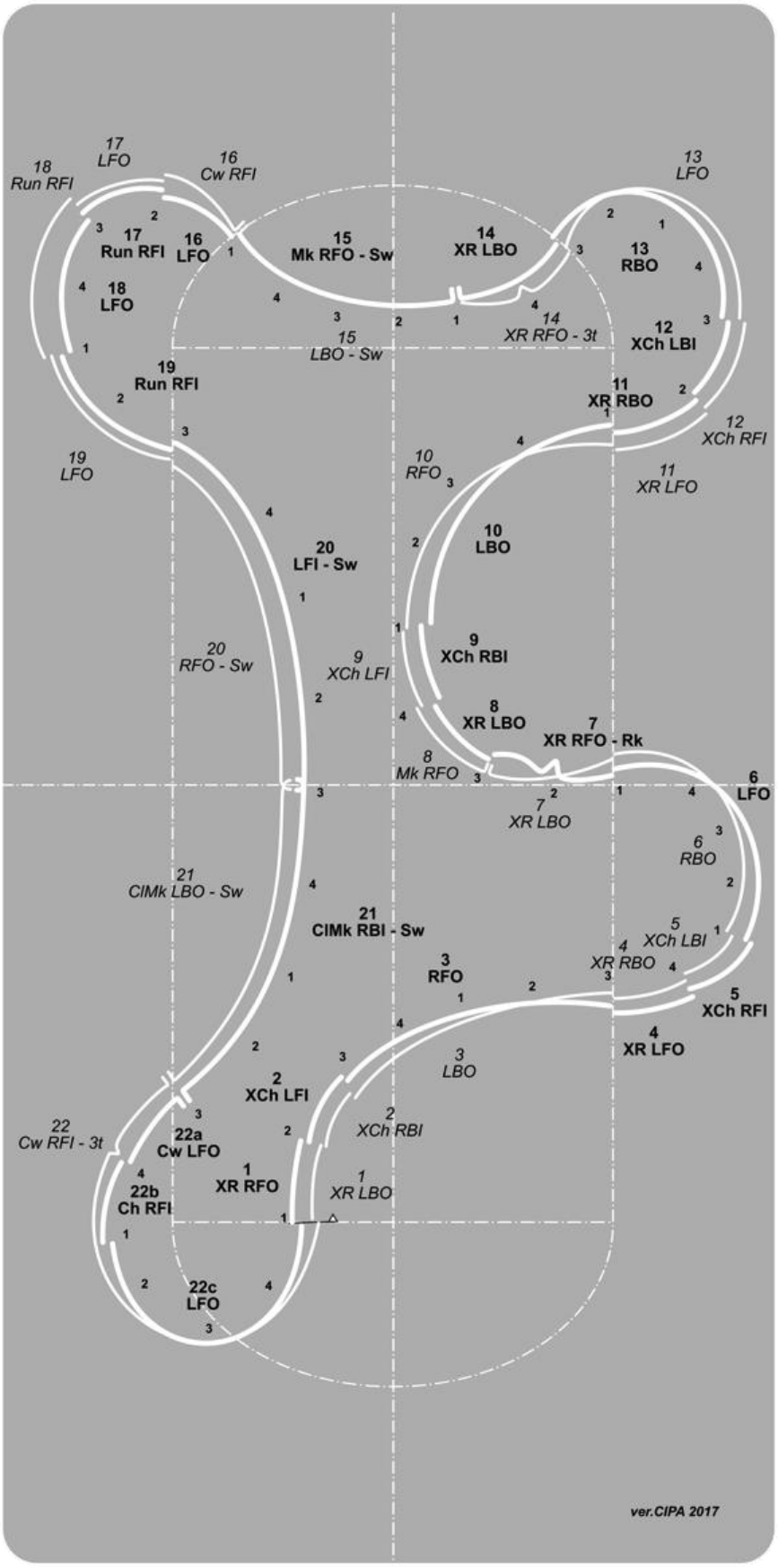
SECTION 2:

1. **STEP 16** (for the woman): proper execution of Choctaw a RFI; the heel of the right foot is brought behind the heel of the left foot in preparation for this step, without stepping wide.
2. **STEP 20**: a stroke step for the woman taken from parallel "and" position, and NOT a progressive (run) or a cross roll; during the swing, both partners should maintain the correct edges for four beats (outside for the woman and inside for the man).
3. **STEP 21**: closed mohawk followed by a swing with unison of the free legs on beat 3 of the step.
4. **STEP 22**: correct execution of the choctaw and the correct edges before/after the turn and also correct timing of the Three Turn (for woman) and Chassé (for man) on beat 2 of the step; at the end of this step (22c) it is important that the couple aims parallel to the long axis to be able to perform a correct restart. Strong edge before and after 3t of woman.

HARRIS TANGO

HOLD	No.	WOMAN	Beats			MAN
1st SECTION						
Tango	1	XR LBO		1		XR RFO
	2	XCh RBI		1		XCh LFI
See Text	3	LBO *		2+2		RFO *
Tango Reverse	4	XR RBO		1		XR LFO
	5	XCh LBI		1		XCh RFI
See Text	6	RBO *		2+2		LFO *
	7	XR LBO	2		1+1	XR RFO Rk
Tango	8	Mk RFO		1		XR LBO
	9	XCh LFI		1		XCh RBI
See Text	10	RFO *		2+2		LBO *
Tango Reverse	11	XR LFO		1		XR RBO
	12	XCh RFI		1		XCh LBI
See Text	13	LFO *		2+2		RBO *
Tango	14	XR RFO-3t	1+1		2	XR LBO
2nd SECTION						
Waltz	15	LBO Sw		2+2		Mk RFO Sw
Foxtrot	16	Cw RFI		1		LFO
	17	LFO		1		Run RFI
	18	Run RFI		2		LFO
	19	LFO		2		Run RFI
	20	RFO Sw		2+2		LFI Sw
T.Promenade	21	ClMk LBO Sw		2+2		ClMk RBI Sw
Foxtrot	22a	Cw RFI-3t *	1+1 +4		1	Cw LFO
Tango	22b				1	Ch RFI
	22c				4	LFO *
* free leg free movement						

HARRIS TANGO



1.22 ICELAND TANGO - Couples

By Miss K.Schmidt

Music: Tango 4/4 **Tempo: 100 bpm**
Position: Reverse Foxtrot, Open, Closed, Outside, Open **Pattern: Set**
Competitive Requirements – 2 Sequences

CHANGES:

- **Step 9** (4 beats): is a X-roll (XR) for both skaters – previously a XF and XB.

Clarifications:

- **Step 9** (XR LFO-I-Sw for the woman, XR-RBO-I-Sw for the man): there are 4 beats in total, of which 3 are on the outside edge and 1 on an inside edge with a rockover (LFO-LFI for the woman, and RBO-RBI for the man) – before it was not specified.
- **Step 16** (total 4 beats): for the woman, there are three beats on the outside edge and a change of edge to inside on the fourth beat of the step. For the man, there are three beats on the inside edge and a change of edge to outside on the fourth beat of the step – before it was not specified.

The Dance:

The first steps of the dance, steps 1 and 2 (a progressive run for the man) for one beat each, and step 3 (a progressive run for the woman) for two beats, form a lobe that intersects the continuous baseline of the rink and which opens initially towards the long axis and finishes, at the end of step 3, toward the corner of the rink.

During steps 1, 2, and 3 of the dance, the partners proceed in Promenade position on opposite edges, which is important to the mirror symmetry of the partners.

Step 4 (four beats) begins with a closed choctaw (for the woman RBO, for the man LBI) with the free leg stroking in front with respect to the skating foot. On step 4 the couple passes from Promenade position to Foxtrot position.

During the execution of the choctaw on step 4, the foot of the free leg which becomes employed, must be placed to the outside of the employed foot. The aim of this step is initially parallel to the short side and finishes toward the center of the rink. On step 4 swinging the free leg is optional.

Step 5, an outside edge for four beats performed in Waltz position, where swinging the free leg is optional, begins toward the center of the floor and finishes toward the long side barrier.

Steps 6 and 7 (run), for one beat each, are directed toward the barrier.

Step 8 (for six beats total) includes a change of edge on the third beat and a three turn on the fifth beat; this step is directed initially toward the long axis and then becomes parallel to it and finally toward the barrier on the long side of the rink. The swing of the free leg during the execution of step 8 is optional.
It is divided as follows:

- 2 beats on an outside edge (RBO for the woman, LFO for the man) where the couple is in Waltz position on the first beat and moves to Tango position on the second beat;
- 2 beats on an inside edge (RBI for the woman, LFI for the man), where on the first beat a change of edge occurs (corresponding to beat 3 of the step); the man, during the change of edge, is placed to the left of the woman (who remains to the right of the man);
- 2 beats on an outside edge: where on the first of these beats a three turn is performed, for the woman from inside backward to outside forward (RFO) and for the man from inside forward to outside backward (LBO); the three turn corresponds to beat 5 of the step and the couple assumes reverse Tango position.

Step 9, for four beats, is a cross roll (in front for the woman XR LFOI, and in back for the man XR RBOI), in Reverse Tango position, aimed initially toward the long side barrier and then toward the long axis, and skated with the free leg held in line with the skating leg for the first two beats, then on the third beat and outside swing for both partners (in front for the woman and in back for the man). On the fourth beat of step 9, the couple performs a change of edge (for one beat) from outside to inside with a rockover of the body baseline to facilitate the aiming of step 10.

Steps 10, 11, and 12 form a sequence of steps on a curve placed parallel to the short side of the rink performed in Foxtrot position.

Step 10, for one beat, is for the woman an open stroke and for the man a choctaw LFO aimed toward the short side barrier in Foxtrot position in which the couple skates on symmetrical opposite edges.

Step 11, for one beat, is a LFO for the woman and a progressive run RFI for the man.

Step 12, for two beats, a progressive run (RFI) for the woman and a LFO for the man, beginning at the long axis.

Step 13 (for four beats), which for the first two beats is in Foxtrot position and for the last two beats in Promenade position, is composed of:

- A LFO for the woman and a RFI for the man (on the first beat), aimed toward the long side barrier;
- A forward swing of the free leg for both partners, on the second beat, accentuated by a marked bend of the skating knee;
- A three turn for the woman which finishes on a LBI edge and a bracket for the man to a RBO towards the long axis. These turns are executed on the third beat of the step with the skating knees bent before and after the turns.

From step 14 through step 16 the couple assumes Partial Tango position where the parallel position of the shoulders should help control the direction and fluidity of these steps, and the free legs, swinging in unison, demonstrate the unison of the partners.

- Step 14 for the woman, a four-beat RFO swing, begins with a choctaw during which the free leg, after performing the stroke and being held in back for two beats, is brought in front with a swing on the third beat. The aim of this step is initially toward the long axis and finishes, at the end of the swing, toward the long side barrier.
- The man simultaneously performs step 14a (XB LBO) for two beats toward the long axis, stretching the free leg in front, and step 14b (XF RBI) for two beats with the free leg in back in line with the tracing of the skating foot, in unison with the movement of the woman's free leg, toward the long side barrier.

Step 15 for the woman, a four-beat LBI swing, begins toward the barrier with a closed choctaw with the free leg finishing stretched in front, and finishes toward the long axis with a swing in back of the free leg (on the third beat), and is split by the short axis; for the man (LFO swing) it is a choctaw followed by a swing in front of the free leg on the third beat toward the long axis.

Step 16 for the woman, a four-beat RFOI swing, is another choctaw toward the long axis followed by a swing on the third beat aimed toward the barrier that, unlike step 14, finishes with a change of edge on the fourth beat from outside to inside (from RFO to RFI) to prepare for the next step.

- Step 16 for the man, a four-beat RBIO swing, is a closed choctaw with the free leg finishing stretched in front, and its aim finishes toward the barrier with a swing in back of the free leg (on the third beat) and a change of edge from inside to outside (from RBI to RBO) to prepare for the next step.

Step 17 for the woman (for two beats) begins on a LFO on the first beat aimed parallel to the long side barrier and finishes with a three turn to a LBI, on the second beat, toward the short side of the rink. For the man step 17a is a mohawk LFO for one beat followed by a progressive run RFI (step 17b) for one beat. Step 17 begins in Foxtrot position and, on the man's step 17b, changes to Waltz position.

Step 18, for two beats, in Waltz position, is a stroke on a deep outside edge (RBO for the woman, LFO for the man) which begins parallel to the short side and is brought toward the center of the rink.

- The woman's choctaw, from RBO (step 18) to LFI (step 1), is necessary to be able to perform the restart of the dance, consequently it must be repeated two times.

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

- Accuracy of timing, step technique, and the prescribed pattern and positions.
- Step 3 must be a well-defined edge and maintained for the required beats, taking care not to change the edge before the choctaw (step 4).
- Step 4: a choctaw, NOT a mohawk.
- Step 8: correct timing and execution (as required by the dance description, see notes).
- Step 9: the change of edge (rockover) at the end of the fourth beat should be evident.
- Step 13: must be executed fluidly, with the forward swing of the free leg and the three turn and bracket executed at the required times (see notes).
- Steps 14-16: the edges must be maintained with firmness, and the swings of the free legs executed fluidly and appropriately to the rhythm skated.
- All forward to backward choctaws must be executed with the free skate placed close to and to the outside of the heel of the skating foot.
- Steps 14-18: the edges must be executed well, the swings of the free legs performed with perfect unison and fluidity.
- Steps 17 and 18 are pronounced edges that form a narrow lobe to allow the restart of the dance at the same point at which the previous sequence began.
- The choctaw for the woman, from RBO (18) to LFI (1) is a turn that is necessary to be able to perform the restart of the dance, consequently it must be repeated two times.
- The unison of the free leg movement is an essential requirement of this dance.

*NOTE – Promenade Position: The partners face the same direction of travel with the woman to the left of the man. The man's right hand is on the woman's left shoulder blade while the woman's left hand holds the man's right shoulder; the two arms overlap, and the elbows are placed one on top of the other. The man's left arm and the woman's right arm are stretched behind with respect to the chest with the hands held at shoulder height.
Promenade position is given by the forward aim of the chest with respect to the flexed arm of the skaters.

ICELAND TANGO – KEY POINTS
SECTION 1:

1. **Step 3**: for both skaters maintained for two (2) beats avoiding a change of edge before performing the next step (step 4).
2. **Step 4:** closed choctaw with both skaters maintaining the edge for two (2) beats without changing the edge before/after the turn and correct technique of execution; the lobe must be well defined and the couple must finish aiming toward the center of the rink.
3. **Step 5**: outside edge for four (4) beats aimed toward the center of the rink and finishing toward the long side barrier.

4. **Step 8**: proper execution of the Change of Edge (on beat 3 of the step) and Three Turn (on beat 5 of the step); depth of lobes; correct timing; change of edge on the third beat, three turn on the fifth beat of the step.
5. **Step 9**: cross roll on the first beat, swing of the free leg on the third beat, change of edge and simultaneous rockover of the body on the fourth beat.
6. **Step 10**: choctaw for the man aimed toward the short side of the rink.

SECTION 2:

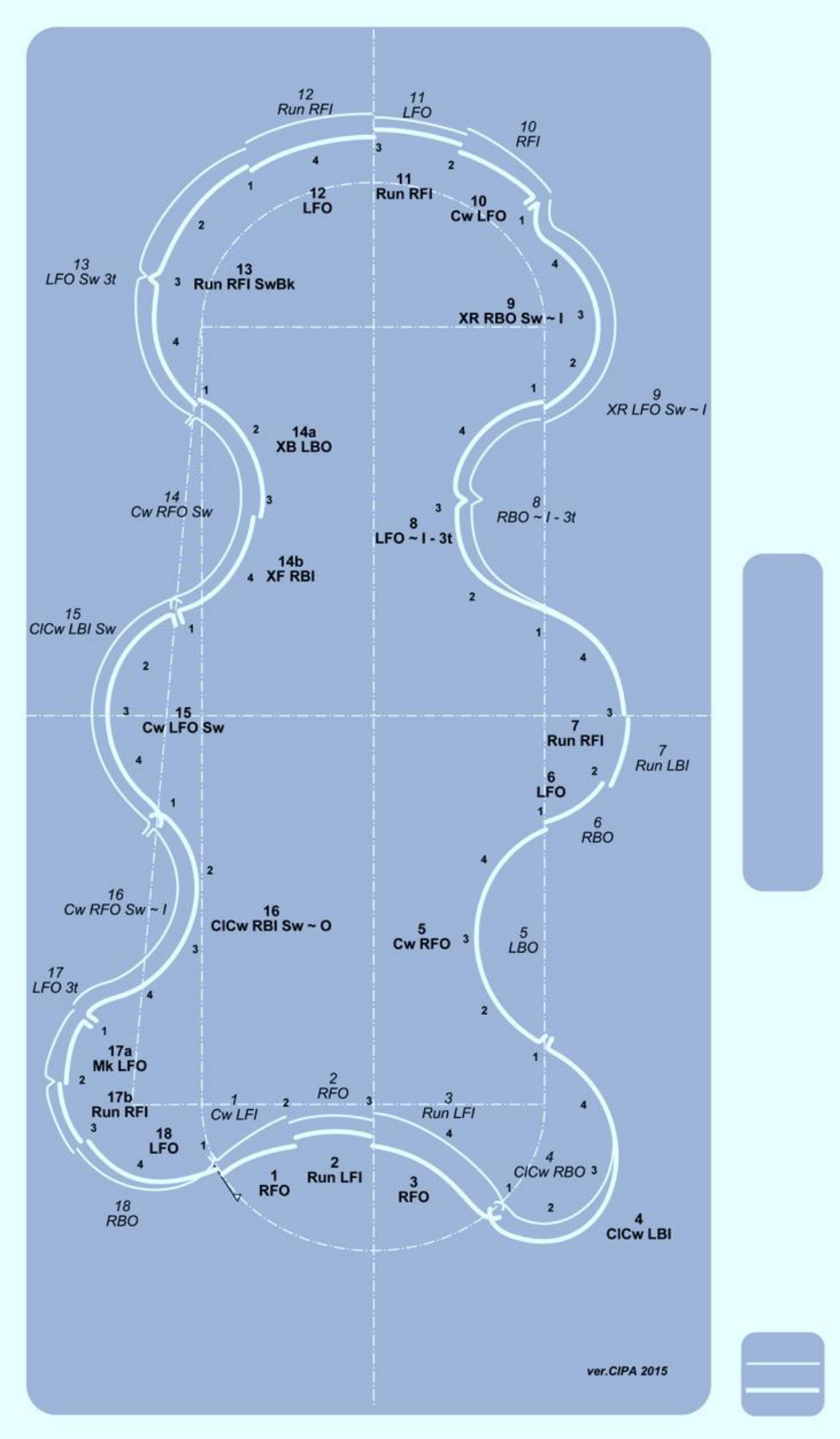
Step 13: proper execution of RFI bracket for the man and LFO three turn for the woman; correct execution with correct timing and pronounced edges on the entrance and exit; fluidity of execution, closeness of the skaters during the turns.

1. **STEP 14a-14b** (for the man): two crosses with close feet, the first is an outside edge and the second is an inside edge.
2. **Step 14** (for the woman), 15 and 16 (for both skaters):
   - Correct technical execution of the choctaws;
   - Depth of the lobes and edges maintained during the swings;
   - Synchronized movement of the free legs of the skaters during the swings.
4. **Step 16**: proper execution of Choctaws and Swing movement, with a change of edge in the last beat of the step, toward the long side barrier.
5. **Step 17**: the woman performs a three turn on the second beat of the step, for the man a Mk LFO (17a) followed by a progressive (run).
6. **Step 18**: outside edge for both skaters that finishes toward the long axis at the center of the rink.

ICELAND TANGO - Couples

HOLD	No	WOMAN's Step	Beats			MAN's Step
1st SECTION						
Tango Promenade	1	Cw LFI		1		RFO
	2	RFO		1		Run LFI
	3	Run LFI		2		RFO
Foxtrot	4	ClCw RBO *		4		ClCw LBI *
Waltz	5	LBO *		4		Cw RFO *
	6	RBO		1		LFO
	7	Run LBI		1		Run RFI
See Text	8	RBO/I * 3t		2+2+2		LFO/I * 3t
Tango	9	XR LFO Sw/I		2+1+1		XR RBO Sw/I
Foxtrot	10	RFI		1		Cw LFO
	11	LFO		1		Run RFI
2nd SECTION						
Foxtrot	12	Run RFI		2		LFO
	13	LFO Sw3t		1+1+2		Run RFI SwBk
Tango Partial	14a	Cw RFO Sw	2+2		2	XB LBO
	14b				2	XF RBI
	15	ClCw LBI Sw		2+2		Cw LFO Sw
	16	Cw RFO Sw/I		2+1+1		ClCw RBI Sw/O
Foxtrot	17a	LFO 3t	1+1		1	Mk LFO
Waltz	17b				1	Run RFI
	18	RBO		2		LFO
* free leg free movement						

ICELAND TANGO - Couples



1.23 IMPERIAL TANGO

By R. E. Gibbs

Music: Tango 4/4 **Tempo: 104 bpm**
Position: See list of steps **Pattern: Set**
Competitive Requirements - 4 Sequences
Steps 1, 2 and 3a Run sequence curved toward the center of the rink.

Steps 3, LFO for two beats with the free leg held back, a flat for one beat with the free leg held at the side of the tracing foot, followed by a LFI of one beat with the free leg forward.

Step 4, this is an open mohawk, turned independently, struck at the instep, followed by step 5 LBO.

Step 6, RFO two beats.

Step 7, LFO cross roll three turn. On this step the partners remain in the Kilian hold.

Step 8, RBO followed by step 9 LBI chasse crossed in front, the chasse movement being completed by step 10, a RBO of two beats.

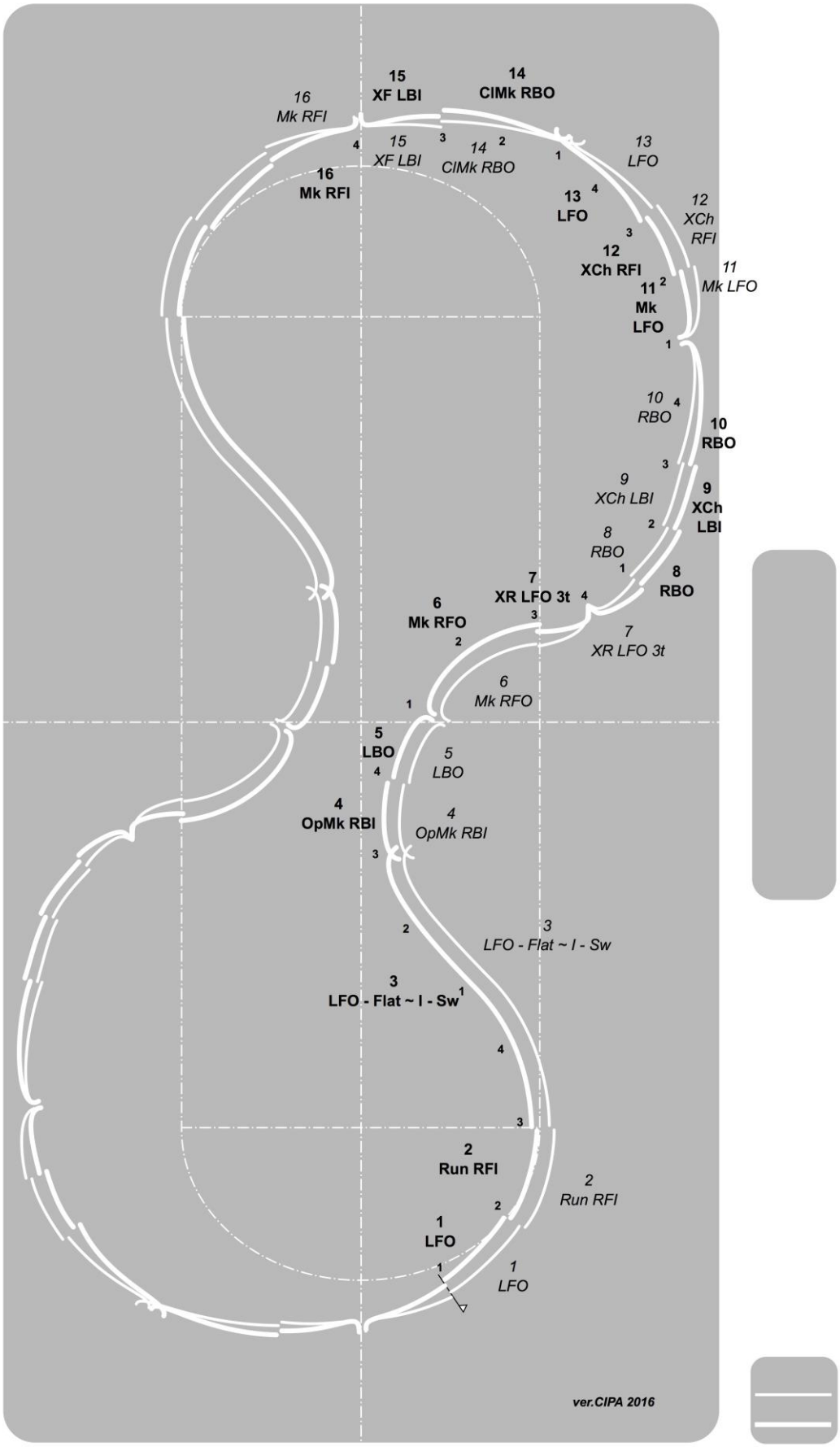
Step 11 and 12, LFO, RFI chasse crossed behind.

Step 13, LFO is followed by a RBO closed mohawk, step 14, the shoulders should be in line with tracing. The sequence is completed with the final two steps of the dance (steps 15 and 16), LBI crossed in front, followed by RFI. At the completion of Step 16, the hold is changed in Foxtrot.

IMPERIAL TANGO

Step	Hold	Man's Step	M	Both	W	Woman's Steps
1	Foxtrot	LFO		1		LFO
2		RFI-Run		1		RFI Run
3		LFO Flat LFI		4		LFO Flat LFI
4		RBI Open Mohawk		1		RBI Open Mohawk
5		LBO		1		LBO
6	Kilian	RFO		2		RFO
7		Cross Roll LFO Three		2		Cross Roll LFO Three
8		RBO		1		RBO
9		LBI X-F Chasse		1		LBI X-F Chasse
10		RBO		2		RBO
11		LFO		1		LFO
12		RFI X-B Chasse		1		RFI X-B Chasse
13		LFO		2		LFO
14		RBO Mohawk		2		RBO Mohawk
15		LBI X-F		1		LBI X-F
16		RFI		1		RFI

IMPERIAL TANGO



1.24 ITALIAN FOXTROT - Couples

by Odoardo Castellari

Music: Foxtrot 4/4 **Tempo: 96 bpm**
Position: Closed, Tandem, Kilian, Partial Outside **Pattern: Set**
Competitive Requirements – 2 Sequences
NOTE: All steps are progressive strokes unless otherwise indicated.

A lively, lilting foxtrot with many intricate changes in positioning and intricate footwork.

Steps 1 and 2 are in partial outside position, with the woman slightly to the right of the man. Step 3 is skated in close position.

Step 5 begins in closed position with the partners directly "in front"; the woman moves to the left of the man on third beat. The free leg swings (forward for the man, backward for the woman) on the third beat. The change of edge occurs on the second beat.

Steps 6 through 13 are done in closed position.

Step 10 is a special feature of this dance. It is a very lively step with a quick movement of the free leg. Immediately after stroking, the free foot is brought alongside the skating foot so the free foot in the "and" position by the end of the first beat. On the second beat the partners push the free leg to the side, while changing the edge from outside to inside.

Steps 11 and 12 are done with the woman slightly to the left of the man.

Step 14 is an LFO dropped three for the woman, which is to be turning in front of the man as he does his raised chasse (steps 14a and 14b). The arm position used during this step is optional.

Steps 15 through 17 must be skated in tandem position.

Steps 16 and 17 must be skated as outside edges. They should have a light, bouncing character. The free leg should be pushed slightly forward on these steps.

Steps 18 through 24 are done in Kilian position.

Step 25a, the arm position used is optional.

Steps 25b, 26 and 27 are done in closed position. Step 28 is done in Kilian position.

Step 29 begins in Kilian position with the woman to the right of the man. After stroking, the man guides the woman forward and to his left side so at the end of the step the woman is on the man's left. At the end of this step the left arms are raised over the woman's head, so she can step forward while going under the left arms.

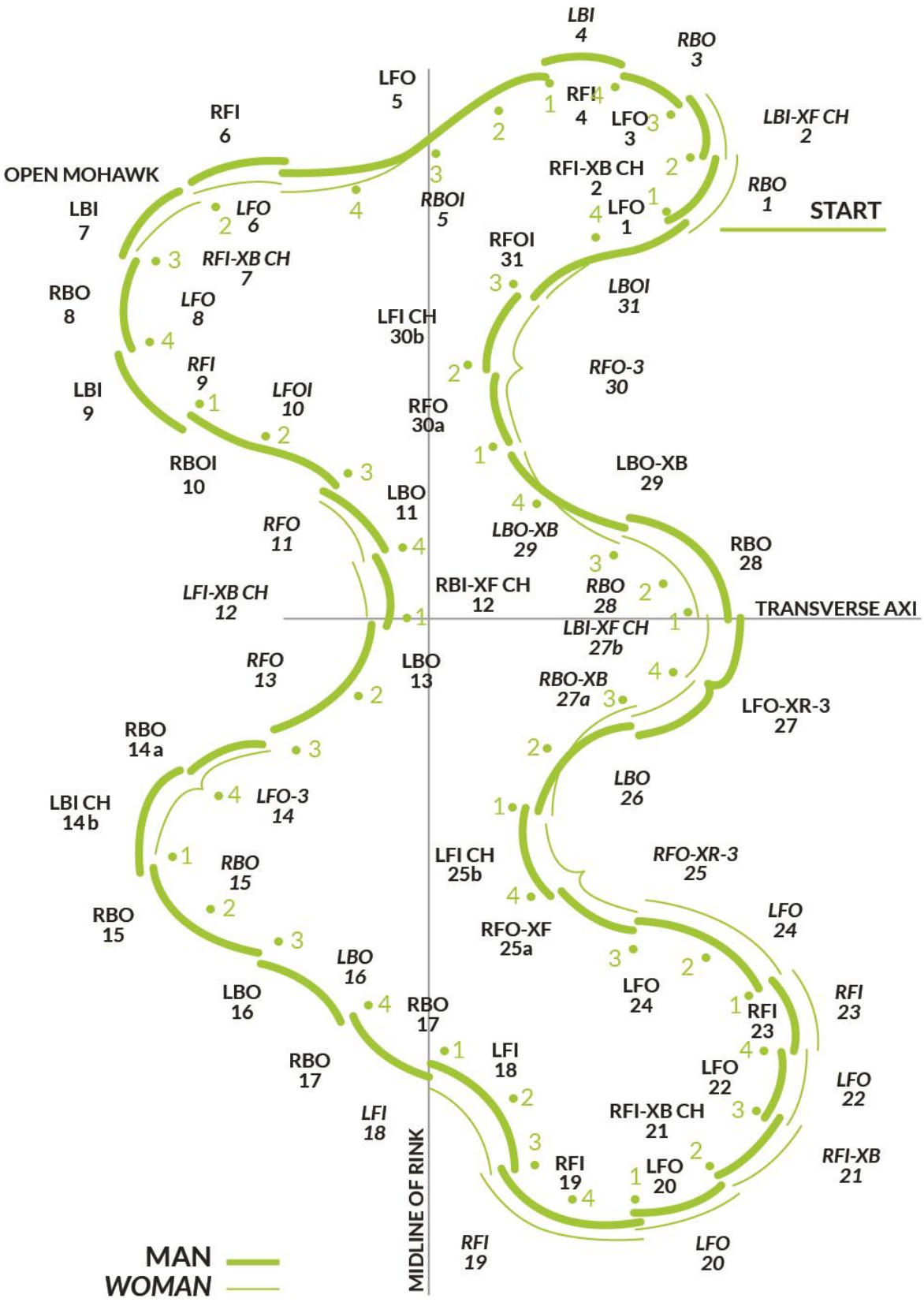
Steps 30a and 30b, the woman must step forward on the right side of the man. Partners must release all contact during the woman's three turn.

Step 31 is done in closed waltz position. The free legs should be leading immediately after stroking. The step ends with a short change of edge to prepare for the first step of the dance.

Step	Hold	Man's Step	M	Both	W	Woman's Steps	Step
1	Closed	LFO		1		RBO	1
2		RFI (XB-Chasse)		1		LBI (XF-Chasse)	2
3		LFO		1		RBO	3

4		RFI		1		LBI	4
5		LFOI (Swing)		4		RBOI (Swing)	5
6		RFI (Open Mohawk)		1		LFO	6
7		LBI		1		RFI (XB CH)	7
8		RBO		1		LFO	8
9		LBI		1		RFI	9
10		RBOI		2		LFOI	10
11		LBO		1		RFO	11
12		RBI (XF CH)		1		LFI (XB CH)	12
13		LBO		2		RFO	13
14a		RBO	1		2	LFO Three	14
14b	Tandem	LBI (CH)	1				
15		RBO		2		RBO	15
16		LBO		1		LBO	16
17		RBO		1		RBO	17
18	Kilian	LFI		2		LFI	18
19		RFI		2		RFI	19
20		LFO		1		LFO	20
21		RFI (XB CH)		1		RFI (XB CH)	21
22		LFO		1		LFO	22
23		RFI		1		RFI	23
24		LFO		2		LFO	24
25a		RFO (XR)	1		2	RFO (XR) Three	25
25b		LFI (CH)	1				
26	Closed	RFO		2		LBO	26
27		LFO (XR) Three	2		1	RBO (XB)	27a
					1	LBI (XF CH)	27b
28	Kilian	RBO		2		RBO	28
29	See description	LBO (XB)		2		LBO (XB)	29
30a		RFO	1		2	RFO Three	30
30b		LFI (CH)	1				
31	Closed	RFOI		2		LBOI	31

ITALIAN FOXTROT



ITALIAN FOXTROT - SOLO

by Odoardo Castellari

Music: Foxtrot 4/4 **Tempo: 96 bpm**
Pattern: Set

This is a lively, lilting dance and should be skated with strong edges.

Step 1 LFO (1 beat) begins aiming toward the long side barrier and is followed by **step 2** XCh RFI (1 beat) which curves around to finish aiming to the short side barrier. **Steps 3** LFO, **4** Run RFI, and **5** LFOI Sw should be skated on clear edges with a change of edge to inside on the third beat of step 5, with a simultaneous swing in front of the free leg (2+2).

Steps 6 RFI and **7** OpMk LBI form an open mohawk aimed toward the long side barrier and must be executed by placing the heel of the left foot closely to the inside of the right foot.

Steps 8 RBO, **9** Run LBI and **10** LBOI curve from the long side barrier with step 10 finishing toward the center of the rink.

Step 10 is a special feature of this dance. It is a very lively step with a quick movement of the free leg. Immediately after stroking, the free foot is brought alongside the skating foot so that the free foot is in the "and" position by the end of the first beat. The first beat is composed of two half beats on an outside edge: 1/2 beat with free leg extended and 1/2 beat recalling the free leg to "and" position On the second beat, the free leg is pushed to the side, while changing the edge from outside to inside. The direction after the change of edge is toward the long axis, starting a lobe that ends with step 13 in the direction of the long side barrier.

Steps 11 LBO and **12** XCh RBI curve to finish at the short axis and parallel to the long axis. **Step 13** LBO (2 beats) is a deep edge that completes the lobe, finishing almost perpendicular to the long side barrier.

Steps 14 RBO, **15** Ch LBI and **16** RBO form a lobe that begins toward the long side barrier and curves to finish toward the long axis.

Steps 17 LBO stroke (1 beat) and **18** RBO stroke (1 beat) must be skated as outside edges. They should have a light, bouncing character. These steps must be executed with the free legs forward.

Step 19 Cw LFI (2 beats) begins at the long axis and must be skated on a clear inside edge. In preparation for this choctaw the left free leg should be recalled quickly from the forward extension of step 18.

Step 20 RFI is aimed initially toward the short side barrier and curves to finish parallel to it

Steps 21 to 25(21 LFO -22 XCH RFI – 23 LFO - 24 Run RFI -25 LFO) continue on a lobe that begins toward the long side barrier, becomes parallel to it with step 23 and finishes aiming toward and almost perpendicular to the long axis with step 25,

Step 26 XR RFO 3t is aimed toward the center of the floor with the 3 turn executed on the second beat of the step. This step finishes parallel to the long axis, followed by **step 27** LBO which completes the lobe aiming toward the long side barrier.

Step 28 XR RBO 3t 3t (4 beats total) is a cross behind on the first beat, a three turn from RBO to RFI on the second beat and a three turn from RFI to RBO on the third beat, then holding the backward outside edge for the remaining 2 beats finishing toward the long axis. The free leg movement during this step is optional

Step 29 XR LBO (2 beats) aims toward the long axis, followed by **step 30** Mk RFO 3t, with the three turn executed on the second beat of the step.

Step 31 DCh LBO (1 beat) should be skated on a deep outside edge toward the long side barrier with a quick return of the free leg for **step 32** Cw RFI (1 beat), which completes the dance.

ITALIAN FOXTROT - KEY POINTS

SECTION 1

1. **Step 5 LFOI Sw**: must be skated on clear edges with the change of edge occurring on the third beat of the step with the simultaneous swing in front of the free leg.
2. **Steps 6 RFI and 7 Op Mk LBI**: correct technical execution of the open Mohawk on correct edges and correct placement of the foot.
3. **Step 10 RBOI**: attention to the correct timing and execution of the change of edge from outside to inside on the second beat of the step and the simultaneous optional movement of the free leg.
4. **Steps 17 LBO and 18 RBO**: correct technical execution of the steps skated on outside edges, with a light bouncing character. These steps must be skated as strokes and not as chasses.

SECTION 2

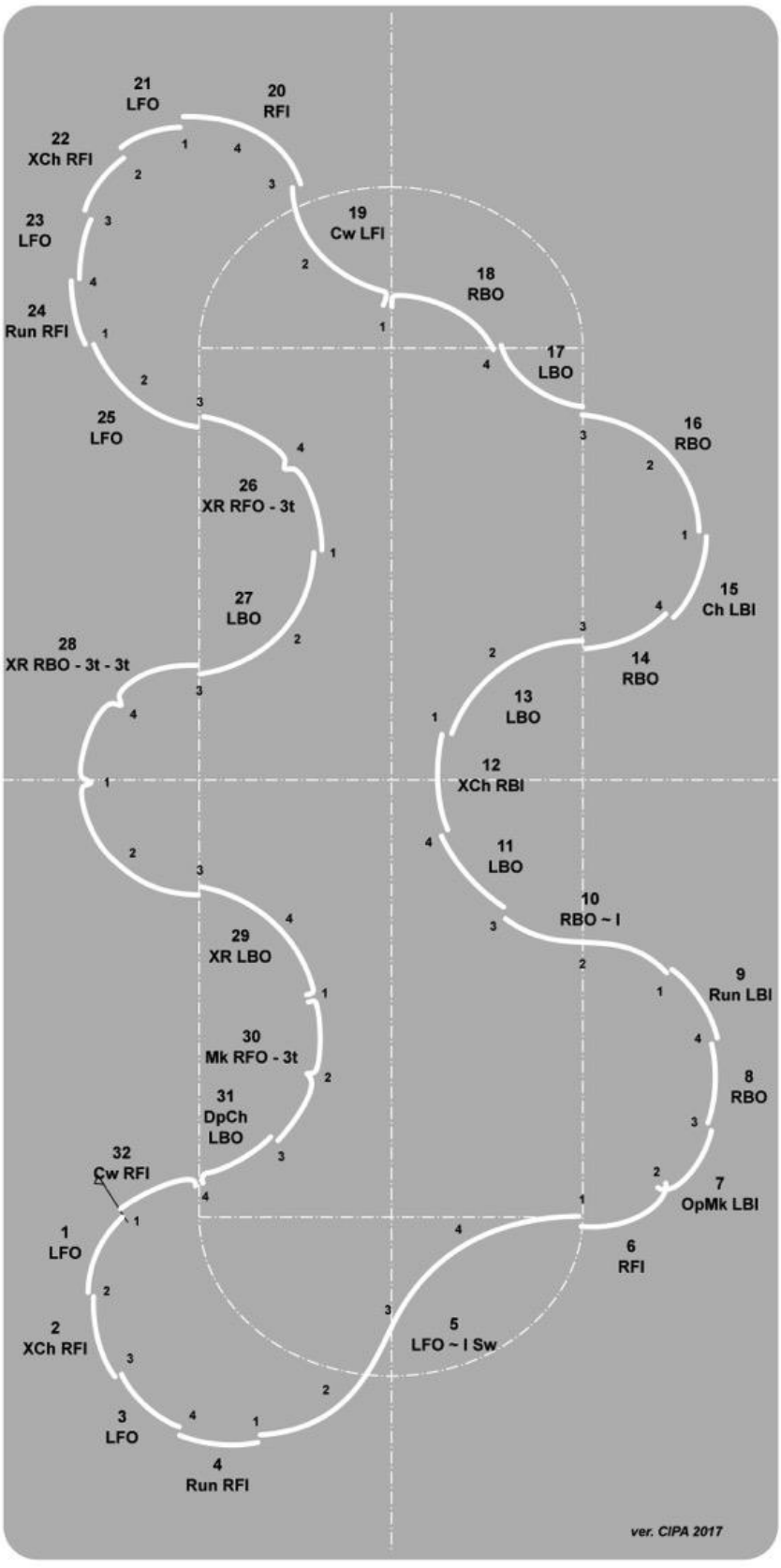
1. **Step 19 Cw LFI** should be skated on clear edges with feet close together and with proper lean.
2. **Step 26 XR RFO 3t**: correct technical execution of the Xroll, with correct lean, and the three turn on correct edges.
3. **Step 28 XR RBO 3t 3t**: correct technical execution of the cross roll and three turns with correct timing of the turns and clear edges with good control of the exit of the second turn on a strong outside edge.
4. **Steps 30 Mk RFO 3t, 31 DCh LBO and 32 Cw RFI**: correct technical execution of all turns with feet close together and correct timing.

ITALIAN FOXTROT - Solo

No.	Steps	Beats
1	LFO	1
2	XCh RFI	1
3	LFO	1
4	Run RFI	1
5	LFOI Sw	2+2
6	RFI	1
7	OpMk LBI	1
8	RBO	1
9	Run LBI	1
10	RBOI	1+1
11	LBO	1

12	XCh RBI	1
13	LBO	2
14	RBO	1
15	Ch LBI	1
16	RBO	2
17	LBO stroke	1
18	RBO stroke	1
19	Cw LFI	2
20	RFI	2
21	LFO	1
22	XCh RFI	1
23	LFO	1
24	Run RFI	1
25	LFO	2
26	XR RFO 3t	1+1
27	LBO	2
28	XR RBO 3t 3t*	1+1+2
29	XR LBO	2
30	Mk RFO 3t	1+1
31	DCh LBO	1
32	Cw RFI	1
	*movement of the free leg is optional	

ITALIAN FOXTROT - Solo



1.25 KEATS FOXTROT - Couples

Originated by: Eric Van Weyden & Eva Keats

Music: Foxtrot 4/4 **Tempo: 96 Beats**
Music: Foxtrot, Outside, Waltz **Pattern: Set**

This dance is designed to be skated on deep edges and semi-circular lobes.

In open position the partners should skate with their shoulders and hips close together.

Steps 1, 2 and 3, step 2 is a cross chasse for both partners.

On step 4 the lady accents beat 3 with a knee bend corresponding to the man's on his step 4B.

Steps 4A and 9 for the man and steps 4 and 9 for the lady are started with cross rolls.

Step 5 is a front cross roll for the lady but not for the man, and partners should be directly opposite at this point.

Step 7 is a run for both partners.

At the end of **step 8** the man should be towards the side of the lady for his cross RFO three turn (almost tango position) and waltz position is resumed by step 10.

The man's **step 11B** is a run. The man's steps 11A and 11B take place whilst the lady skates a two beat LFO into her closed mohawk. On the LFO the lady does not swing her free leg, but, after extending it behind, brings it up to her skating heel (keeping it well turned out) to place on the floor on beat 1 in the prescribed position for a closed mohawk.

On a rink 40 x 20 metres or larger, the border pattern for this dance must be used. For a rink smaller than 40 x 20 metres the other pattern can be used. However, please remember that the whole skating surface must be used, and the border pattern should be used wherever possible.

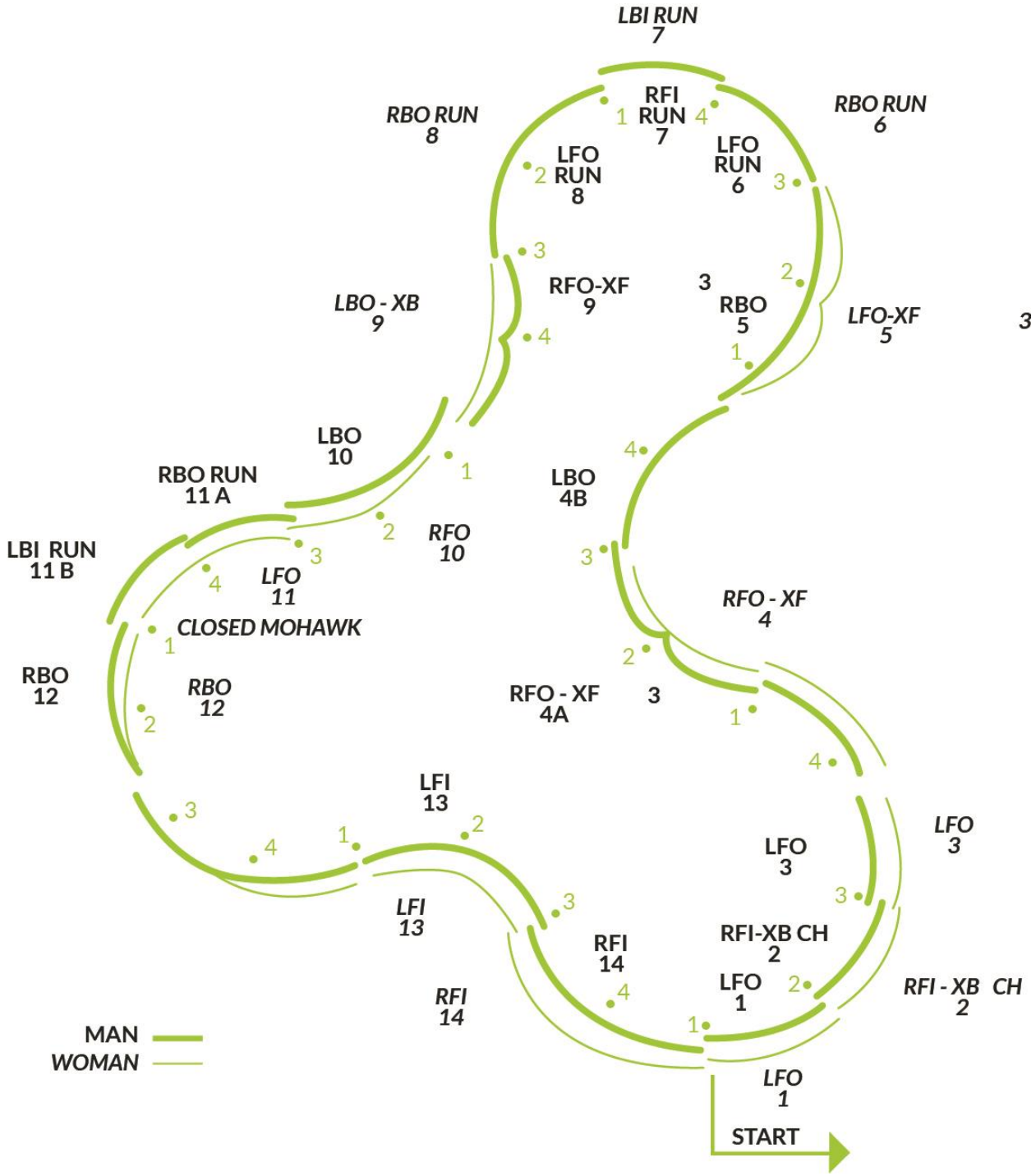
KEATS FOXTROT – KEY POINTS

1. Correct execution of step 2 (cross chasse).
2. **Step 3** LFO is struck at the side.
3. Make sure step 4b and 10 are good outside edges.
4. **Steps 6,7 & 8** must be progressive steps.
5. Pay attention to the Mohawk of the lady (step 11).
6. **Steps 13 and 14** must have good inside edges.

KEATS FOXTROT - Couples

Hold	Steps	Man	Beats	Lady	Beats
Foxtrot	1	LFO	1	LFO	1
	2	XB-RFI	1	XB-RFI	1
	3	LFO	2	LFO	2
	4A	Cross Roll RFO Three to RBI	1 1	Cross Roll RFO	4
Waltz	4B	LBO	2		
	5	RBO	2	Cross Roll LFO Three to LBI	1 1
	6	LFO	1	RBO	1
	7	RFI Run	1	LBI Run	1
Outside	8	LFO	2	RBO	2
	9	Cross Roll RFO Three to RBI	1 1	Cross Roll LBO	2
Waltz	10	LBO	2	RFO	2
	11A	RBO	1	LFO Closed Mohawk	2
	11B	LBI Run	1		
Foxtrot	12	RBO	4	RBO	4
	13	LFI	2	LFI	2
	14	RFI	2	RFI	2

KEATS FOXTROT - Couples



NOTE:
See note regarding this pattern in the description of the dance.

1.26 KEATS FOXTROT - Couples

Music: Foxtrot 4/4 **Tempo: 96 bpm**
Positions: Foxtrot - Waltz - Partial Tango – Tango **Pattern: Set**

Step 1, LFO (1 beat), **2,** XCh RFI (1 beat) and **3,** LFO (2 beats), the same for both partners in Foxtrot position, 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 4a and 4b for the man and **step 4** XR RFO form a lobe that starts and ends on the baseline.

- **Step 4a** XR RFO 3t (2 beats 1+1) for the man begins with a cross roll on the first beat, aiming initially toward the long axis, followed by a three turn on the second beat, which finishes parallel to it.

Step 4b LBO for the man is a step (2 beats) that begins parallel to the long axis and curves in the direction of the long side barrier, finishing on the baseline.

The woman, on **step 4** XR RFO (4 beats total) is executed as follows:

- A cross roll, together with the man, on the first beat of the step;
- A return of the free leg to the skating foot in "and" position on the 2nd beat, simultaneously with the three turn of the man;
- A bending of the skating knee on the 3rd beat of the step with a stretch of the free leg in back for two beats simultaneously with step 4b of the man.
- The couple assumes Waltz position with step 4b of the man, which will be maintained up to step 8.

Steps 5 to 8 form a lobe which begins on the baseline and aims toward the long side barrier, intersects the short axis with steps 6 and 7 and ends with step 8, perpendicular to the long axis and ending on the baseline

Step 5 RBO (2 beats) for the man, coincides with step 5 XR LFO 3t (2 beats 1+1) for the woman, who executes a forward cross roll on the 1st beat followed by a three turn on the 2nd.

Step 6 is a Mk LFO for the man and a RBO for the woman (both 1 beat), which ends at the short axis.

Step 7 Run RFI for the man and Run LBI for the woman (both 1 beat) begin at the short axis.

Step 8 LFO for the man and RBO for the woman (both 2 beats) are outside edges which finish at the baseline and almost perpendicular to the long axis.

At the end of step 8, the man moves next to the woman to prepare for **step 9** XR RFO 3t (2 beats), with the cross roll on the 1st beat and the three turn on the 2nd beat, as the woman executes a XR LBO (2 beats), with the couple in Tango position. The lobe begins on the baseline with step 9 and finishes almost perpendicular to the short side barrier with step 10.

Step 10 LBO for the man and RFO for the woman (2 beats), the skaters assume Waltz position, and during this step, must be careful to remain close and avoid separation between them.

The next lobe, formed by **steps 11a** RBO **and 11b** Run LBI (1 beat each) for the man and step 11 LFO for the woman (2 beats), followed by Step 12 RBO for the man and

ClMk RBO for the woman (4 beats) strongly curves to finish parallel to the long axis. Step 12 should be executed before the long axis and the couple intersects the long axis on the 2nd beat of the step.

During step 11, the woman moves to the right hip of the man, and the couple assumes partial Tango position. The movement of the woman's free leg on this step is optional.

Step 12, RBO for the man and **ClMk RBO** for the woman (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. The couple assumes Foxtrot position on this step and remain in this position for the remainder of the dance.

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

Step 14, RFI (2 beats), is an open stroke and should be skated with angled feet. It should be skated in the direction of the long side barrier, curving to become parallel to it.

KEATS FOXTROT Couples KEY POINTS
SECTION 1:

1. **Step 2** XCh RFI (1 beat): Correct technical execution of the XCh for both partners with feet close and parallel without lightening of the edge before or after the cross.
2. **Step 4a** XR RFO 3t (2 total beats) and step 4b LBO for the man: Attention to the correct technical execution of the cross roll and three turn, maintaining the correct edge after the three turn on the 2nd beat, with feet close together; step 4b LBO: executed on an outside edge with no variation from it. Attention to the proximity of the partners and the correctness of the Waltz position during this step.
3. **Step 5** XR LFO 3t (2 beats total 1+1) for women: a cross roll on the 1st beat followed by a three turn on the 2nd beat with feet close together. The cross roll is skated in Waltz position (not Reverse Tango) and the three turn of the woman close to the man (without separation of the couple).

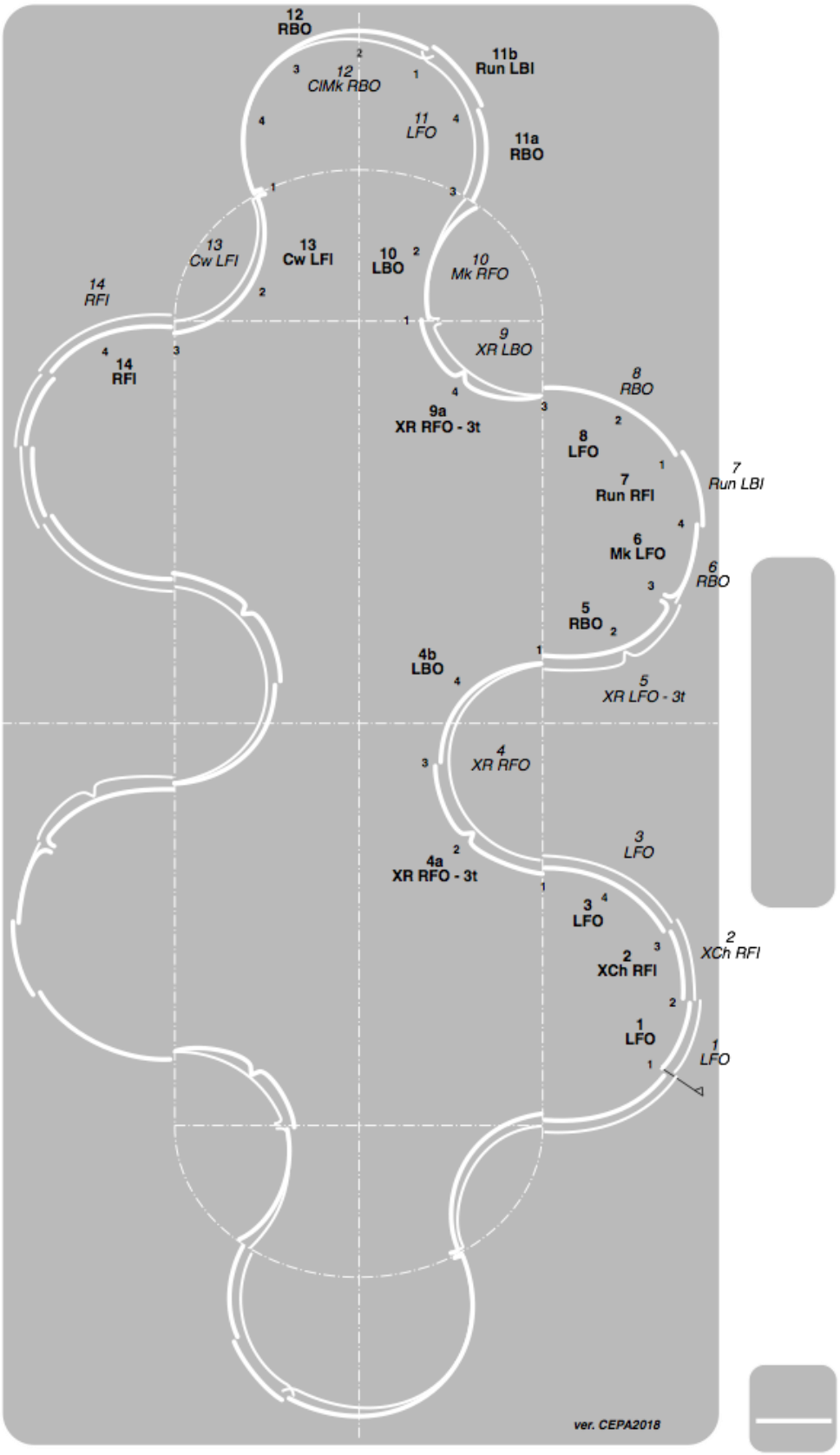
SECTION 2:

1. **Step 9** XR RFO 3t for the man (2 beats total, a cross roll on the 1st beat and a three turn on the 2nd beat) and XR LBO for the woman (2 beats) in Tango position: attention to of the man as well as the proximity of the skaters before and after the three turn.
   Step 10 Mk RFO for woman: attention to the correct technical execution of the mohawk with heels close together (not wide), and the proximity of the skaters during this step (without separation of the partners during the mohawk).
2. **Step 12** (4 beats) Run RBO for the man and ClMk RBO for the woman: Attention to the correct technical execution of the closed mohawk with proper positioning of the free foot placed on the outside of the skating foot and the maintenance of the outside during all 4 beats, without deviation from the required edge.
3. **Step 13** Cw LFI (2 beats) to a left forward inside edge: Correct technical execution of the choctaw for both skaters with heels kept in contact before the turn (often the feet are wide) and maintaining the inside edge during the two beats, with no deviation from the edge.

KEATS FOXTROT - Couples

Position	No.	Man's Steps	Musical Beats			Woman's Steps
SECTION 1						
Foxtrot	1	LFO				*LFO*
	2	XCh RFI				XCh RFI
	3	LFO				LFO
	4a	XR RFO 3t	1 +1		4	XR RFO
Waltz	4b	LBO	2			
	5	RBO	2		1+1	XR LFO 3t
	6	Mk LFO				RBO
	7	Run RFI				Run LBI
	8	LFO				RBO
SECTION 2						
Tango	9	XR RFO 3t	1 +1		2	XR LBO
Waltz	10	LBO				Mk RFO
	11a	RBO	1		2	LFO
	11b	Run LBI	1			
Foxtrot	12	RBO *				ClMk RBO*
	13	Cw LFI				Cw LFI
	14	RFI				RFI
*Movement of the free leg is optional.						

KEATS FOXTROT - Couples



1.27 KEATS FOXTROT - Solo (woman's steps)

By: Eva Keats & Erik Van Der Weyden

Music: Foxtrot 4/4 **Tempo: 96 bpm**
Pattern: Set

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**, ClMk 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, ClMk 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 (2 beats), is an open stroke and should be skated with angled feet. It should be skated in the direction of the long side barrier, curving to become parallel to it.

KEATS FOXTROT SOLO (woman's steps) KEY POINTS

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: (2 beats total 1+1): a 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 8,** RBO (2 beats) is an outside edge, almost perpendicular to the long axis, with no change to inside edge.

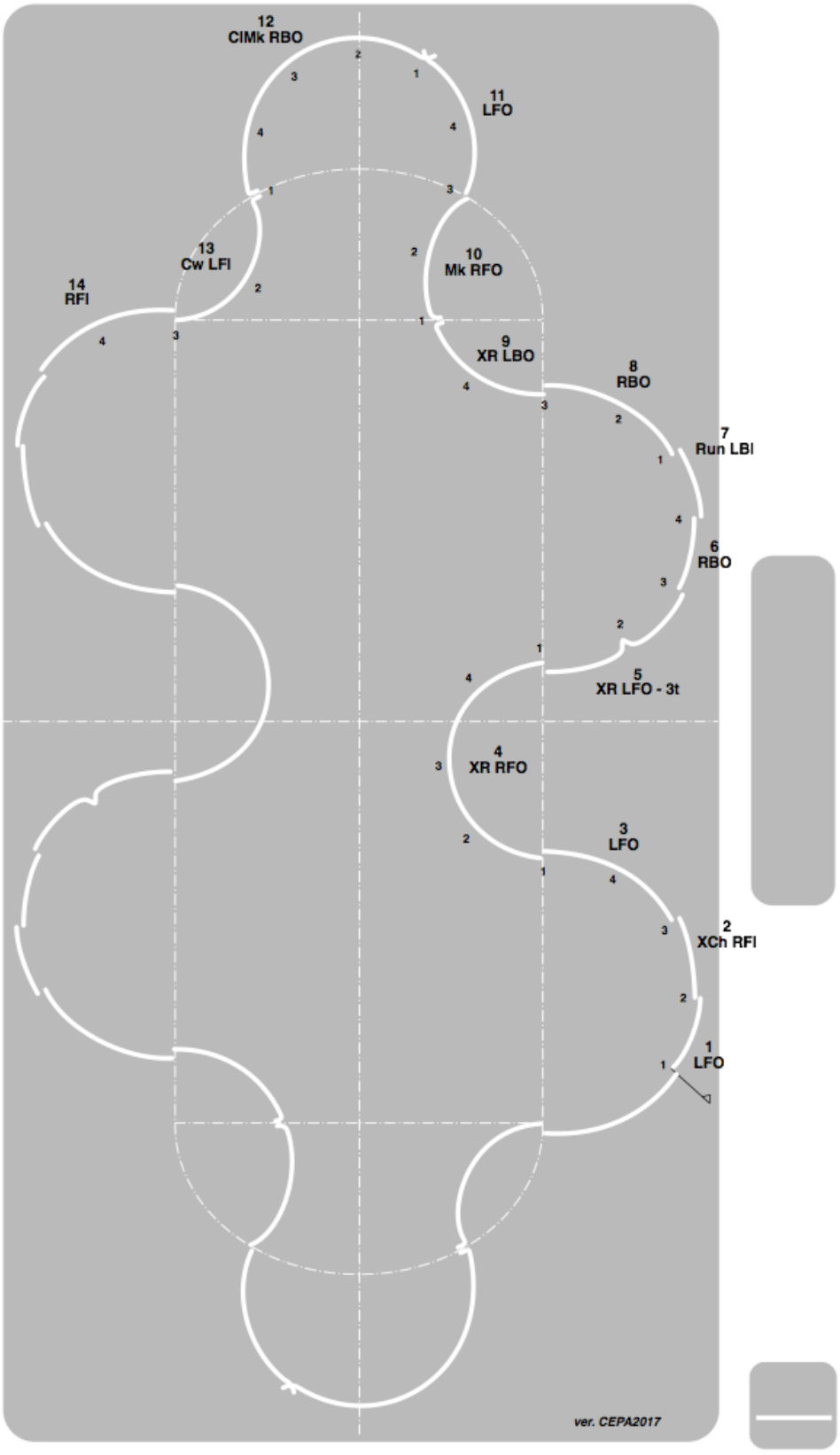
SECTION 2:

1. **Step 9**, XR LBO (2 beats): Correct technical execution of the cross roll. Step 10, Mk RFO (2 beats): Correct technical execution of the mohawk with heels close together and correct placement of the RFO edge, not wide.
2. **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, and the maintaining of the outside edge during the 4 beats, without deviation from the edge.
3. **Step 13**, Cw LFI (2 beats): Correct technical execution of the choctaw with feet kept in contact before turning, (not wide) and maintaining of the inside edge during the two beats, with no deviation from the edge.

KEATS FOXTROT – Solo

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		2	
*Movement of the free leg is optional				

KEATS FOXTROT - Solo



1.28 KENT TANGO - Solo 2018

By Jackie Terenzi

Music: Tango **Tempo: 100 bpm**
Pattern: Set

Step 1 LFO 3t (2 beats) is a stroke on the 1st beat followed by a three turn in the direction of the long side barrier.

Step 2 RBO (1 beat) is a stroke followed by step 3 Ch LBI (1 beat), parallel to the long side barrier.

Step 4 RBO Sw (2+2 beats) is a stroke followed by a swing in back of the free leg, on the 3rd beat. The direction is initially parallel to the long side barrier, then curving toward the long axis becoming perpendicular to it.

Step 5 LBO (2 beats) is a stroke in the direction of the center of the rink.

Step 6 Mk RFO (1 beat) begins at the short axis followed by step 7, XCh LFI (1 beat) which finishes parallel to the long axis.

Step 8 RFO Sw (2+2 beats) is a stroke followed by a forward swing of the free leg on the 3rd beat which begins parallel to the long axis and curves away from it in preparation of step 9 LFO (1 beat) stroke in the direction of the long side barrier.

Step 10 ClMk RBO (1 beat) is a closed mohawk with the free leg extending in front at the end of the mohawk, skated in the direction of the long side barrier and finishing parallel to it.

Step 11 XF LBI (1 beat) curves in preparation for step 12 Mk RFI Sw (1+2 beats), a mohawk on the 1st beat and a forward swing of the free leg on the 2nd beat, remaining on an inside edge for a total of 3 beats. These steps begin curving away from the long side barrier, becoming parallel to the short side barrier, and finishing on the continuous baseline aiming toward the long axis.

Step 13 LFI (2 beats) is an open stroke which intersects the long axis (1 beat before and 1 beat after)

Step 14 RFI Sw (2+2 beats) is an open stroke RFI in the direction of the short side barrier with the free leg held in back for two beats, followed by a swing of the free leg in front on the 3rd beat. This step ends toward the long side barrier.

KENT TANGO SOLO - KEY POINTS
SECTION 1:

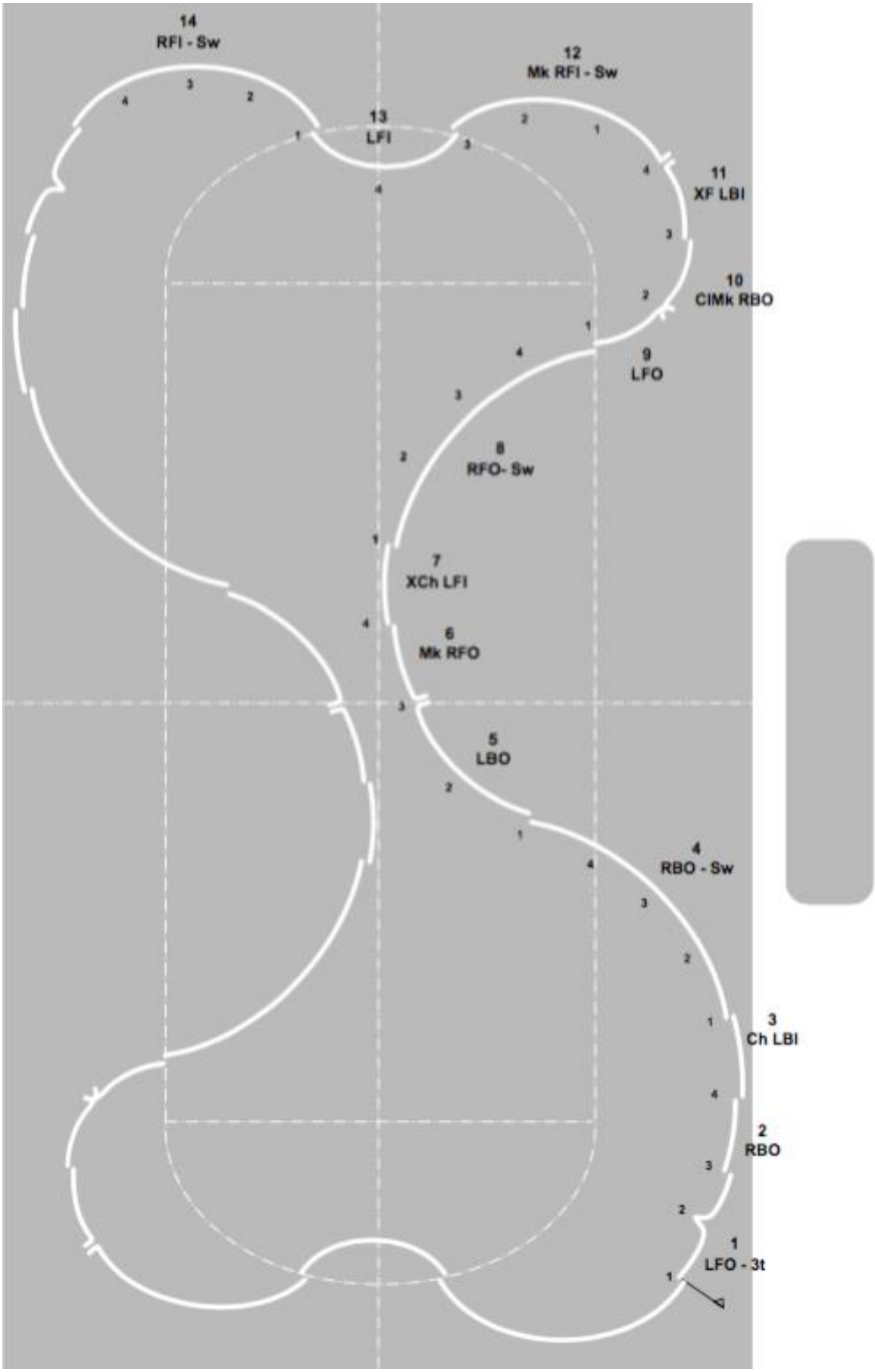
1. **Steps 5, 6 and 7**: Step 5 LBO (2 beats) a stroke in the direction of the center of the rink, followed by step 6 Mk RFO (1 beat) beginning at the short axis: Note the correct lean and body posture is maintained between steps 5 and 6 from an outside edge to an outside edge (not inside) and careful positioning of the foot during the mohawk (not wide). Step 7 XCh LFI (1 beat) with feet close and parallel during the cross chasses as well as at the end of the chasse.
2. **Steps 9, 10 and 11** (1 beat each): step 9 on a clear LFO edge in preparation for step 10 ClMk RBO, with the free leg extending in front at the end of the mohawk; correct positioning of the free foot (placed to the outside of the skating foot) and attention to the edge and the curve of the lobe. Step 11 XF LBI, which curves in preparation for the next step; correct execution of the cross in front, with close feet maintaining the inside edge with no deviation from it.
3. **Steps 12, 13 and 14**: Step 12 Mk RFI Sw (1+2 beats): Correct technical execution of the mohawk, (which must be stepped from the heel and not wide); attention to the swing of the free leg on the second beat and the correct lean during all three beats. Step 13 LFI

(2 beats), an, angular stroke (not wide) with an obvious change of lean with respect to step 12. Step 14 RFI Sw (2+2 beats), Open Stroke: correct technical execution of the step with feet together (not wide) with the free leg held back for two beats, followed by a swing in front on the 3rd beat.

KENT TANGO – Solo

No.	Steps	Musical beats
1	LFO 3t	1+1
2	RBO	1
3	Ch LBI	1
4	RBO Sw (3rd beat)	2+2
5	LBO	2
6	Mk RFO	1
7	XCh LFI	1
8	RFO Sw (3rd beat)	2+2
9	LFO	1
10	ClMk RBO	1
11	XF LBI	1
12	Mk RFI Sw (2nd beat)	1+2
13	LFI	2
14	RFI Sw (3rd beat)	2+2

KENT TANGO - Solo



1.29 KILIAN – COUPLES

Originated by: Karl Schreiter

Music: March 2/4 or 4/4 **Tempo: 108 bpm**
Pattern: Set

Step 1 LFO starts on the long axis and aims toward the long side barrier, Step 2 continues the **curve with Step 3 LFO (two beats) finishing almost parallel to the long axis.**

Step 4 RFO (two beats) aims strongly out to the long side barrier with the correct body lean, finishing almost perpendicular to the long side barrier.

Steps 3 and 4 are the only steps that are held for two beats each and MUST be outside edges. Every other step is for one beat each.

Step 5 LFO, 6 Run RFI and 7 LFO are a sequence of steps during which the body lean is toward the inside of the lobe, which curves toward the long axis. Step 6 crosses the short axis and is parallel to the long side barrier.

Step 8 XR RFO is performed with a decisive change of lean toward the barrier, which is maintained through Step 9 XB LFI; these steps should be skated on strong edges while controlling the rotation of the shoulders prior to the execution of the next step.

During **Step 9,** which aims toward the long side barrier, the man begins parallel to the woman's path, remaining on her left side. Before performing Step 10, OpCw RBO, he crosses her tracing.

Step 10 OpCw RBO is an open choctaw in which the right skate takes the floor slightly in front and to the inside edge side of the skating foot. Strong shoulder checking by the partners is necessary in order to counteract the turning movement.

Step 11 XB LBI, Step 12 RBO and Step 13 XF LBI should be skated with strong edges, maintaining the curvature of the dance.

Step 14 Mk RFI should be stepped close to the heel of the skating foot, on an inside edge that continues the arc created by the preceding steps.

The position of the free leg on the Mk RFI is optional.

This step brings the skater parallel to the short side barrier in preparation for the restart of the dance on the long axis.

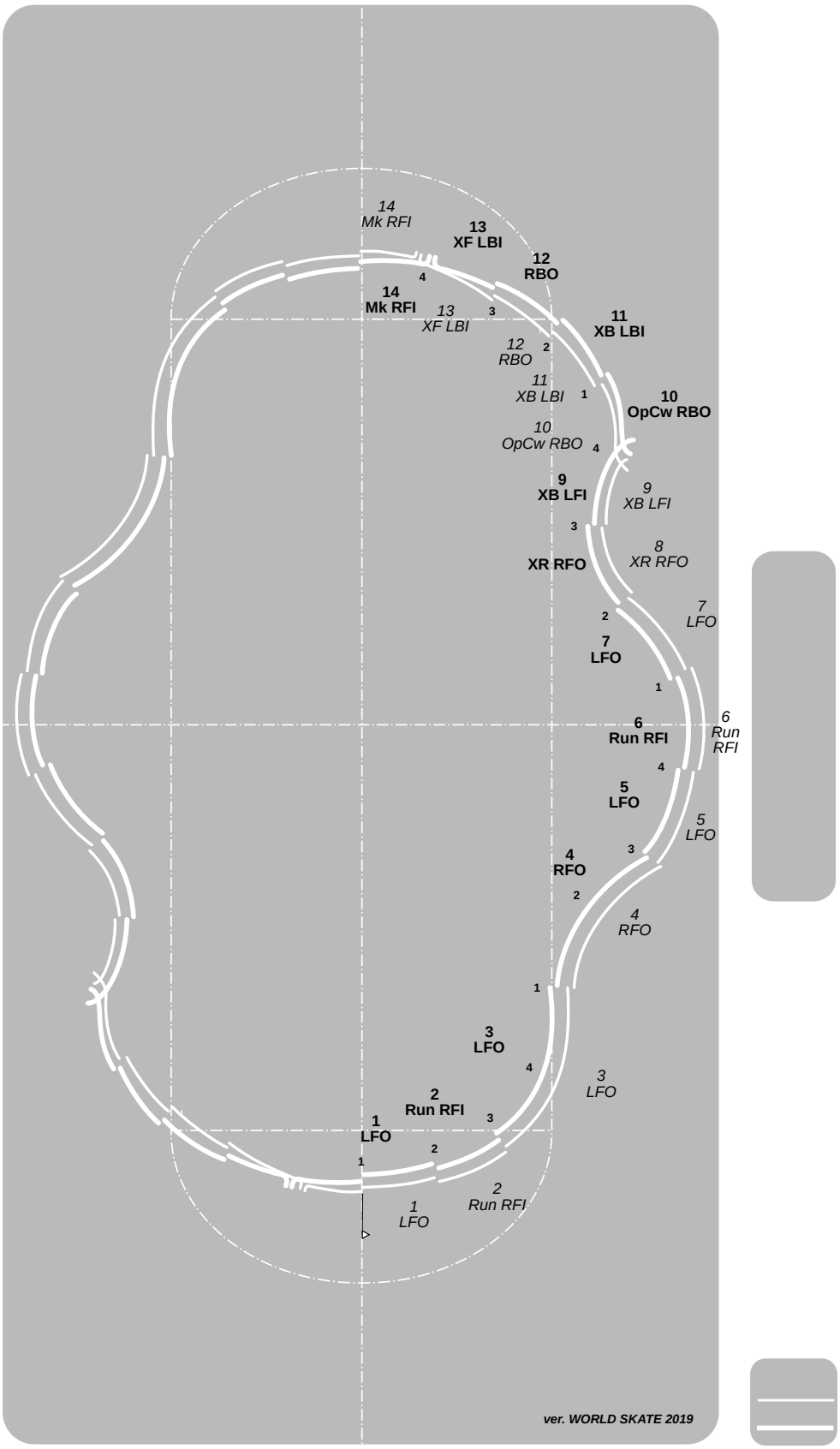
DANCE KEY-POINTS

1. **Steps 3 LFO (two beats) and 4 RFO (two beats)** MUST be outside edges, without deviations from the required edges.
2. **Step 8 XR RFO** is performed with a decisive change of lean toward the outside of the rink. Attention to the correct technical execution of the cross roll.
3. **Step 9 XB LFI** should be skated on a strong inside edge with feet close and parallel. **Step10 OpCw RBO:** on Step 10 the right foot should be placed slightly in front and to the inside edge side of the left foot. Attention to the close relationship of the partners, which should remain hip to hip, without any separation during the choctaw.
4. **Proper execution of Step 14 Mk RFI,** which should be stepped close to the heel of the skating foot, on an inside edge, without the man stepping over the woman's foot. Attention to the close relationship of the partners, which should remain hip to hip, without any separation during the mohawk. The restart of the dance is on the long axis.

KILIAN

Position	N°	Woman's Steps	Musical Beats	Man's Steps
Kilian	1	LFO	1	LFO
	2	Run RFI	1	Run RFI
	3	LFO	2	LFO
	4	RFO	2	RFO
	5	LFO	1	LFO
	6	Run RFI	1	Run RFI
	7	LFO	1	LFO
	8	XR RFO	1	XR RFO
	9	XB LFI	1	XB LFI
	10	OpCw RBO	1	OpCw RBO
	11	XB LBI	1	XB LBI
	12	RBO	1	RBO
	13	XF LBI	1	XF LBI
	14	Mk RFI*	1	Mk RFI*
* position of the free leg is optional				

KILIAN - COUPLES



1.30 KILIAN – SOLO

Originated by: Karl Schreiter

Music: March 2/4 or 4/4 **Tempo: 108 bpm**
Pattern: Set

Step 1 LFO starts on the long axis and aims toward the long side barrier, Step 2 continues the curve with Step 3 LFO (two beats) finishing almost parallel to the long axis.

Step 4 RFO (two beats) aims strongly out to the long side barrier with the correct body lean, finishing almost perpendicular to the long side barrier.

Steps 3 and 4 are the only steps that are held for two beats each and MUST be outside edges. Every other step is for one beat each.

Step 5 LFO, 6 Run RFI and 7 LFO are a sequence of steps during which the body lean is toward the inside of the lobe, which curves toward the long axis. Step 6 crosses the short axis and is parallel to the long side barrier.

Step 8 XR RFO is performed with a decisive change of lean toward the barrier, which is maintained through Step 9 XB LFI; these steps should be skated on strong edges while controlling the rotation of the shoulders prior to the execution of the next step .

Step 10 OpCw RBO is an open choctaw in which the right skate takes the floor slightly in front and to the inside edge side of the skating foot. Strong shoulder checking is necessary in order to counteract the turning movement.

Step 11 XB LBI, Step 12 RBO and Step 13 XF LBI should be skated with strong edges, maintaining the curvature of the dance.

Step 14 Mk RFI should be stepped close to the heel of the skating foot, on an inside edge that continues the arc created by the preceding steps.

The position of the free leg on the Mk RFI is optional.

This step brings the skater parallel to the short side barrier in preparation for the restart of the dance on the long axis.

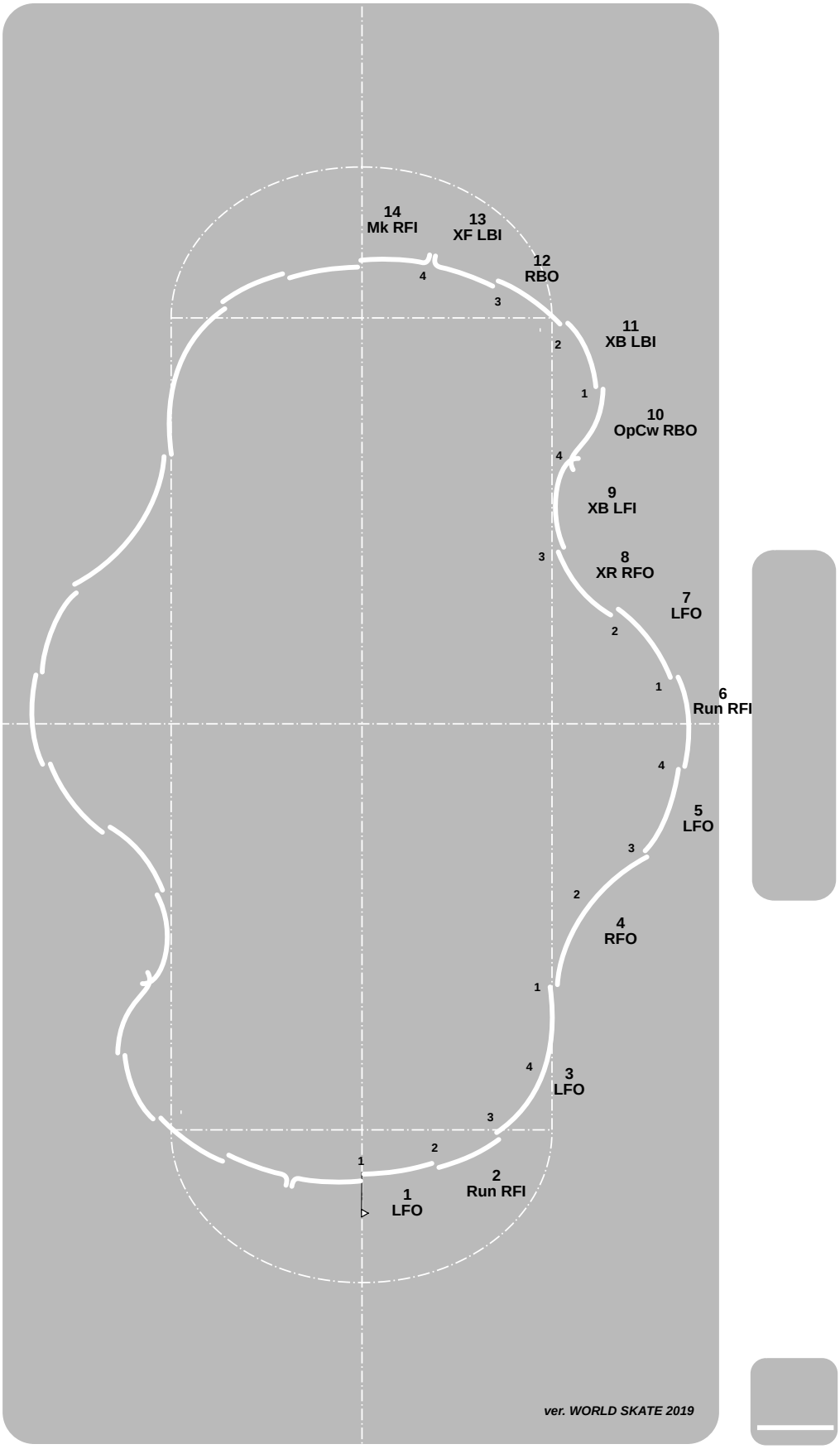
DANCE KEY-POINTS

1. **Steps 3 LFO (two beats) and 4 RFO (two beats)** MUST be outside edges, without deviations from the required edges.
2. **Step 8 XR RFO** is performed with a decisive change of lean toward the outside of the rink. Attention to the correct technical execution of the cross roll.
3. **Step 9 XB LFI** should be skated on a strong inside edge with feet close and parallel.
   Step10 OpCw RBO: on Step 10 the right foot should be placed slightly in front and to the inside edge side of the left foot.
4. Proper execution of **Step 14 Mk RFI**, which should be stepped close to the heel of the skating foot, on an inside edge.

The restart of the dance is on the long axis.

Kilian (108) solo		
No	Steps	BEATS of Music
1	LFO	1
2	Run RFI	1
3	LFO	2
4	RFO	2
5	LFO	1
6	Run RFI	1
7	LFO	1
8	XR RFO	1
9	XB LFI	1
10	OpCw RBO	1
11	XB LBI	1
12	RBO	1
13	XF LBI	1
14	Mk RFI	1

KILIAN - SOLO


14
Mk RFI
13
XF LBI
12
RBO
11
XB LBI
10
OpCw RBO
9
XB LFI
8
XR RFO
7
LFO
6
Run RFI
5
LFO
4
RFO
3
LFO
2
Run RFI
1
LFO
ver. WORLD SKATE 2019

1.31 KINDER WALTZ

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

Music: Waltz ¾ **Tempo: 120 Metronome**
Position: Kilian **Pattern: Set**
Competitive Requirements: 4 Sequences

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

The dance must be skated in Kilian position and start near the short axis (starting to the left of the Judge stand) with a LFO (step #1) of two beats parallel to the long side barrier, followed by RFI raised chasse (step #2) of one beat and a LFO (step #3) of three beats aiming toward the center of the floor. Step #4 is a Cross Roll to a RFO, of two beats, follow by a run LFI of one beat (step #5) and then a Swing RFO (step #6) of six beats, still starting to the long axis, holding the free leg in back for three beats, and swinging the free leg forward on the 4th beat of the step, finishing aiming toward the long side barrier and closing the first lobe of the dance.

Steps #7 is a LFO of two beats, followed by a raised Chasse RFI (step #8) and a LFO (step #9) both of one beat each.

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

Step #12 is RFI swing for 6 beats, swinging the free leg forward on the 4th beat of the step; the direction is toward the short side barrier, then becomes parallel to it and finishes aiming toward the long side barrier. To finish this second corner lobe there is a sequence of a stroke LFO (step #13) for two beats aiming toward the long side barrier, followed by a run RFI (step #14) for one beat, parallel to the long side barrier and a LFO Swing (step #15) for five beats total, starting parallel to the long side barrier, holding the free leg in back for three beats, and swinging the free leg forward on the 4th beat of the step finishing aiming toward the long axis.

Step #16 is a cross in front RFO of one beat, keeping the free leg close together, followed by a cross behind LFI (step #17) of three beats aiming to the long side barrier, changing the edge to LFO on the 3rd beat of the step in order to allow the next step, a cross behind RFI (step #18) of three beats, aiming the long side barrier.

DANCE KEY-POINTS
SECTION 1:

1. **Step 4, XR RFO:** correct execution of the Cross Roll, without changing the edge to inside before/after the step.
2. **Step 6**, **RFO Sw**: correct execution of the Swing, without changing to inside edge at the end of the step.
3. **Step 11, LFOI Sw:** correct execution of the Swing Change of edge, keeping the outside edge for three beats, and changing to inside edge for the next three beats, finishing aiming toward the short side barrier.

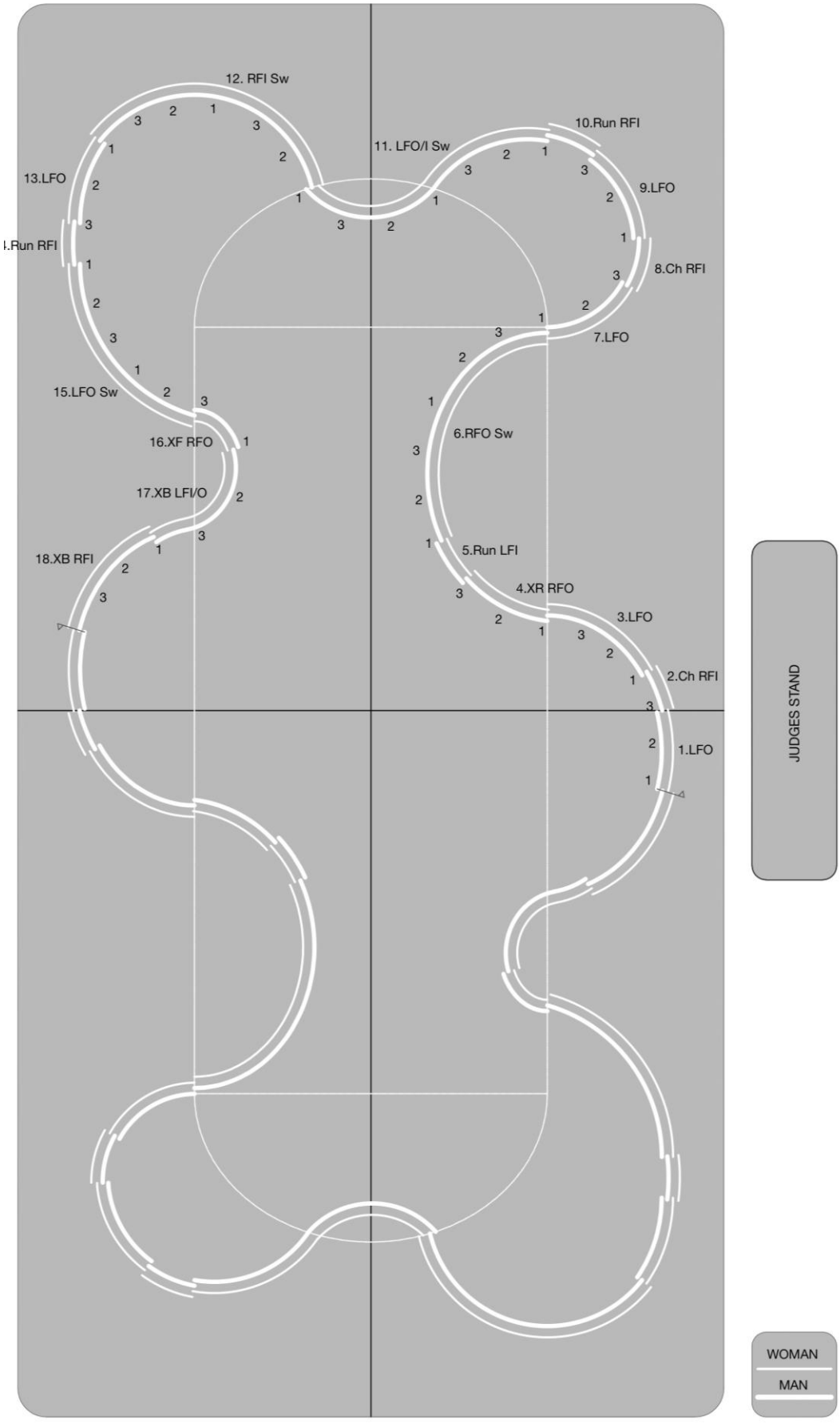
SECTION 2:

1. **Step 12, RFI Sw**, correct execution of the Swing, keeping the inside edge from the beginning to the end of the step.
2. **Step 15, LFO Sw & 16, XF RFO:** correct execution of Swing, swinging the leg on the 4th beat of the step, without changing to inside edge at the end of the step (beat 5), and the cross in front to outside edge of one beat, keeping the feet close together and a clear bodyline.
3. **Step 17, XB LFIO & 18, XB RFI:** correct execution of the Crosses Behind, placing the feet close together and the clear inside edge (only changing to outside edge at the end of step #15 in order to allow step #16).

KINDER WALTZ

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

KINDER WALTZ



1.32 LA VISTA CHA CHA – Couples

By: Unknown (adapted by Fabio Holland and World Skate Dance Commission)

Music: Cha-cha 4/4 **Tempo:** 108 beats per minute
Dance Hold: Kilian **Pattern:** Set

The dance begins with three steps: **1 LFO, 2 Run RFI, 3 LFO**, the first two of which are for one beat, with the first aiming toward the long side barrier and the second parallel to it; the third step (for two beats) aims toward the long axis.

Step 4 XR-RFO is a cross roll to a right forward outside edge for two beats, followed by **Step 5 XB-LFI** a cross behind that concludes with the free leg extended in front, for two beats each; 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, 7 Run LFI, 8 RFO are three steps, the first two of which are for one beat, and the third of which is for two beats.

Steps 4 through 8 form the center lobe of the dance.

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

The lobe continues with **Steps 11 LFO, 12 Run RFI, 13 LFO**, the first two of which are for one beat, and the third of which is for two beats; 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 (4 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 legs is optional.

Step 15 XB LFO Cha Cha Tuck is a cross behind (4 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 legs is optional.

The final three steps of the dance **(16 Run RFI, 17 LFO, 18 Run RFI)** are three steps where the first two of which are for one beat, and the third of which is for two beats.

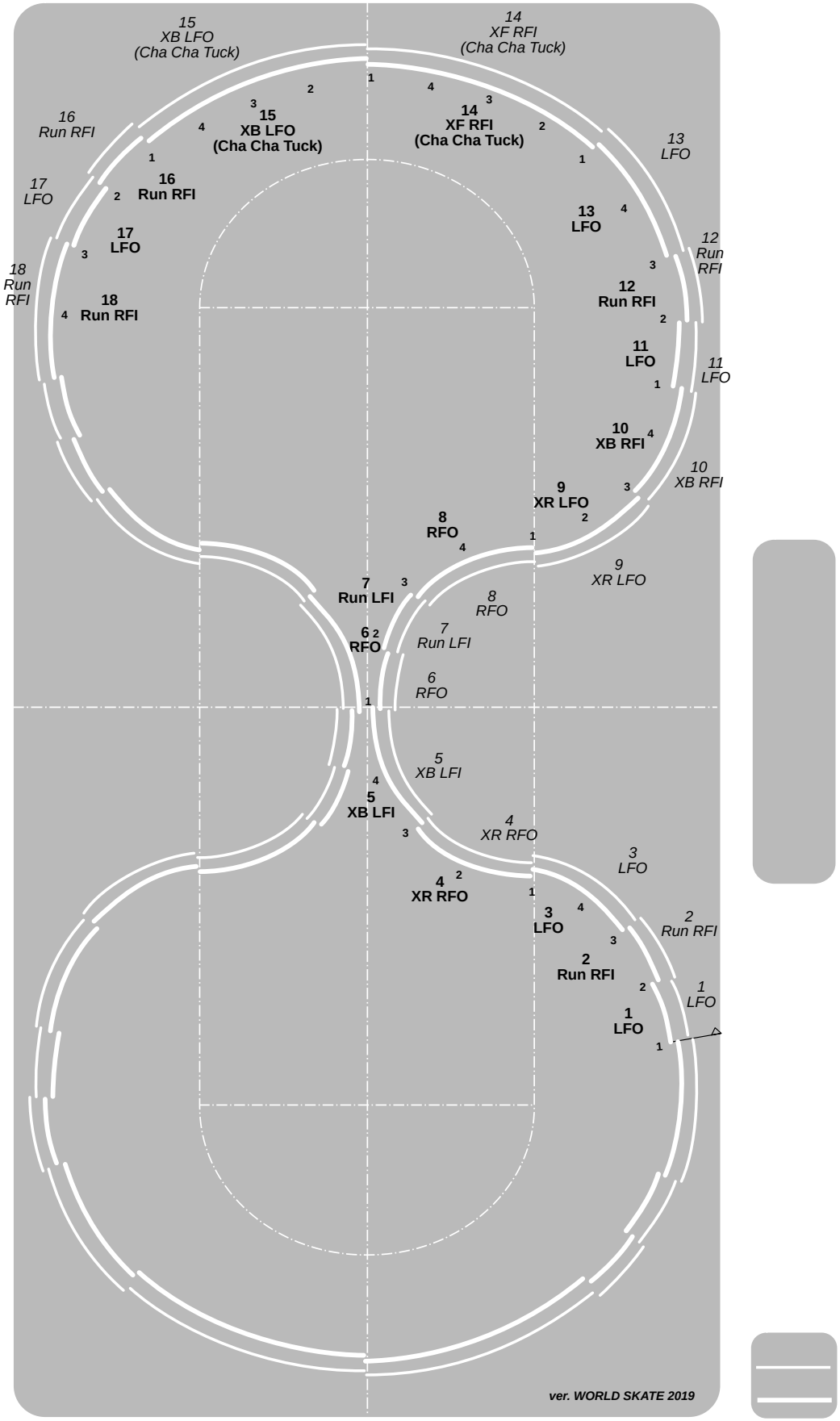
DANCE KEY-POINTS

1. **Step 4 (XR-RFO)**: correct technical execution of the cross roll on an outside edge with the appropriate change of lean upon executing the cross roll; **Step 5 (XB-LFI):** correct technical execution of the cross behind with feet close and on the required inside edge.
2. **Step 9 (XR LFO):** correct technical execution of the cross roll on an outside edge with the appropriate change of lean upon executing the cross roll. **Step 10 (XB RFI):** correct technical execution of the cross behind with feet close and 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 and 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 and on the required outside edge.

La Vista Cha Cha (couples) 108 bpm				
Hold	Steps	Steps of Man	Beats	Steps of Woman

Kilian	1	LFO	1	LFO
	2	Run RFI	1	Run RFI
	3	LFO	2	LFO
	4	Xroll RFO	2	Xroll RFO
	5	XB LFI	2	XB LFI
	6	RFO	1	RFO
	7	Run LFI	1	Run LFI
	8	RFO	2	RFO
	9	Xroll LFO	2	Xroll LFO
	10	XB RFI	2	XB RFI
	11	LFO	1	LFO
	12	Run RFI	1	Run RFI
	13	LFO	2	LFO
	14	XF RFI (CHA CHA TUCK)*	4	XF RFI (CHA CHA TUCK)*
	15	XB LFO (CHA CHA TUCK)*	4	XB LFO (CHA CHA TUCK)*
	16	Run RFI	1	Run RFI
	17	LFO	1	LFO
	18	Run RFI	2	Run RFI
	**The movement of free leg is optional (see note)*			

LA VISTA CHA CHA - COUPLE



1.33 LA VISTA CHA CHA – Solo

By: Unknown (adapted by Fabio Holland and World Skate Dance Commission)

Music: Cha-cha 4/4 **Tempo:** 108 beats per minute
Pattern: Set

The dance begins with three steps: **1 LFO, 2 Run RFI, 3 LFO**, the first two of which are for one beat, with the first aiming toward the long side barrier and the second parallel to it; the third step (for two beats) aims toward the long axis.

Step 4 XR-RFO is a cross roll to a right forward outside edge for two beats, followed by **Step 5 XB-LFI** a cross behind that concludes with the free leg extended in front, for two beats each; 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, 7 Run LFI, 8 RFO are three steps, the first two of which are for one beat, and the third of which is for two beats.

Steps 4 through 8 form the center lobe of the dance.

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

The lobe continues with **Steps 11 LFO, 12 Run RFI, 13 LFO**, the first two of which are for one beat, and the third of which is for two beats; 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 (4 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 (4 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, 17 LFO, 18 Run RFI)** are three steps where the first two of which are for one beat, and the third of which is for two beats.

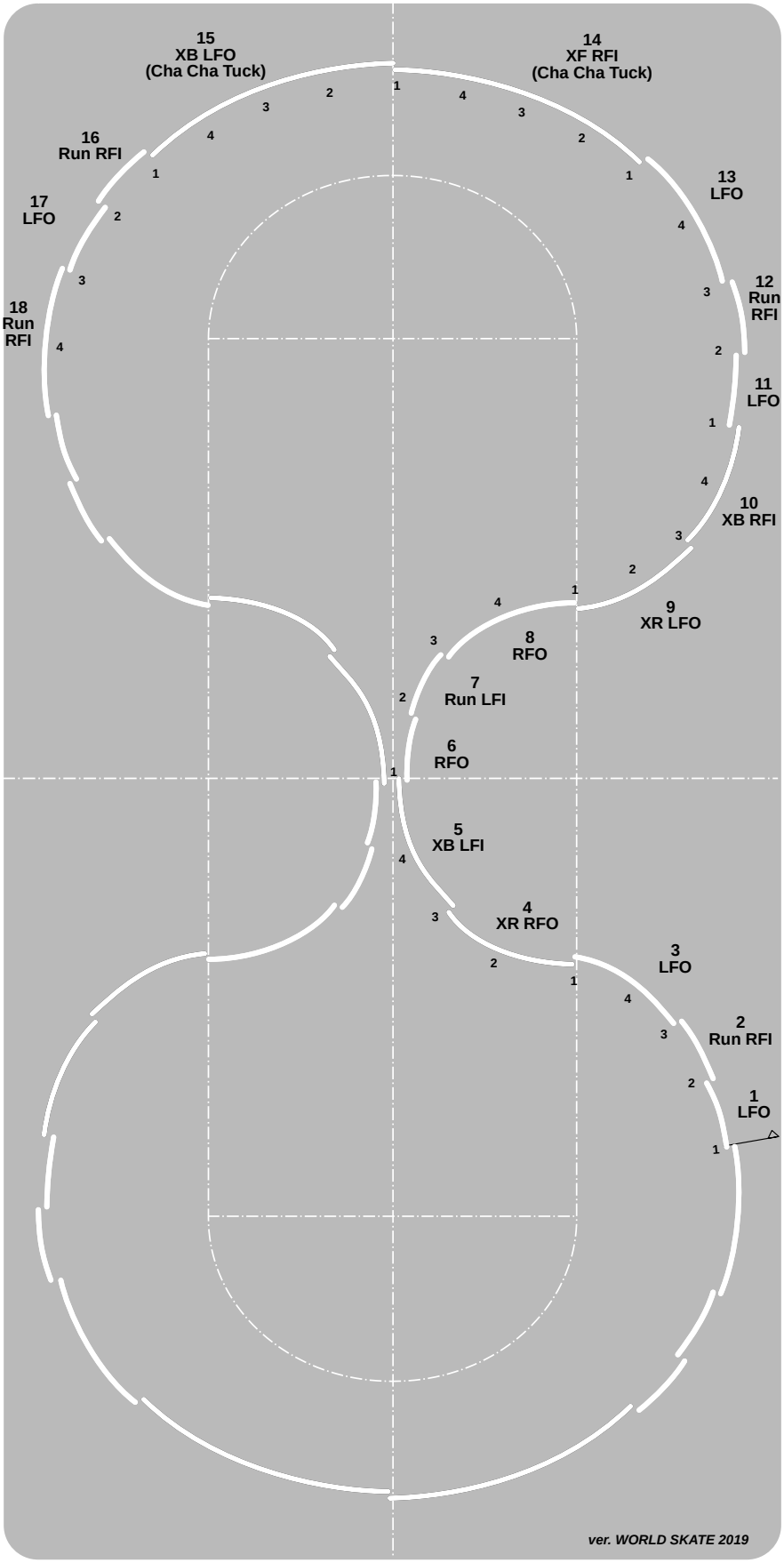
DANCE KEY-POINTS

1. **Step 4 (XR-RFO)**: correct technical execution of the cross roll on an outside edge with the appropriate change of lean upon executing the cross roll;
   Step 5 (XB-LFI): correct technical execution of the cross behind with feet close and on the required inside edge.
2. **Step 9 (XR LFO):** correct technical execution of the cross roll on an outside edge with the appropriate change of lean upon executing the cross roll.
   Step 10 (XB RFI): correct technical execution of the cross behind with feet close and 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 and 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 and on the required outside edge.

LA VISTA CHA-CHA (solo)

Step #	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)*		

LA VISTA CHA CHA - Solo



1.34 MIDNIGHT BLUES - Couples

By: Roy, Sue, and Mark Bradshaw and Julie MacDonald, 2001
(with changes Lorenza Residori - Marie Gaudy 2015)

Music: Blues 4/4 **Tempo: 88 bpm**
Pattern: Set

The Midnight Blues should be skated with strong edges and deep knee action to achieve the desired slow, rhythmic, relaxed and easygoing expression. Individual interpretation by the couple to add Blues character is permitted, provided that the steps, free leg positions and positions/holds are maintained, and they must be accentuated and emphasised. The dance must be skated with the full pattern and deep lobes as described in the diagram.

The dance begins with the couple in Promenade position, mirroring each other, skating **step 1** (Choctaw LFI for the woman and Choctaw RFO for the man) and **step 2**, a progressive for both skaters (RFO for the woman and LFI for the man), for one (1) beat each aimed toward the center of the rink.

Step 3a (for one beat): the woman skates a ½ beat LFI progressive followed by a three turn for ½ beat (on count "3" of the music) performed with the foot of the free leg held crossed over the skating leg (cross-foot-three). During the woman's three turn, the couple momentarily assumes Waltz position.

Step 3b (for one beat) for the woman is composed of a ½ beat Mohawk RFO followed by a three turn for ½ beat during which the foot of the free leg is kept crossed with respect to the skating leg (cross-foot-three). During the Mohawk, the woman maintains hold of the man's left hand with her right hand, which is lowered to hip level to assume, at the end of the three turn (step 3b), Reverse Kilian position.

- The man, on step 3, performs a RFO for one and a half (1 ½) beats, returning the free leg in preparation for the successive ½ beat three turn (3b) during which the foot of the free leg is crossed behind with respect to the skating leg (cross-foot-three).

Steps 4a-4b for the man are as follows:

- Step 4a: XB LBO (for 3 ½ beats) is a cross behind LBO in which the man passes the woman and crosses her tracing to assume Reverse Kilian position. During the 3 ½ beats, where the position moves from Reverse Kilian to Tandem, he performs a lift of the free leg at the end of which he prepares for the following step (4b).
- Step 4b: Choctaw RFI (for ½ beat), the man performs a change of position causing the woman to move to his left to assume Waltz position.
- On step 4b, the man, simultaneous to the change of edge of the woman on the last ½ beat (step 4), continues in the direction of the long side barrier and begins the next lobe.
- On step 4, the woman skates a XB LBOI (for four beats total), a cross behind LBO, during which the first 3 ½ beats she performs a lift of the free leg coordinated with the man's leg lift, (where the position of the couple moves from Reverse Kilian to Tandem) while the other last half (½) beat she changes her edge to inside, recalling the free leg close to the skating leg in "and" position.

Steps 5 (RBO for the woman and LFO for the man) and 6 (run LBI for the woman and run RFI for the man), for one beat each, are aimed toward the barrier in Waltz position. Step 5 begins at the short axis.

Step 7 (RBOI 3t for the woman and LFOI 3t for the man) for six beats total, consists of a change of edge on the third beat and a three turn on the fourth beat of the step; this step is aimed initially toward the long axis, then becomes parallel to it, and finishes toward the long side barrier. Swinging the free legs during the execution of step 7 is optional.

Step 7 is for six beats total and is divided as follows:

- Two (2) beats on an outside edge (RBO for the woman, LFO for the man): this step begins with the partners in Waltz position on the first beat, and on the second beat they pass to Tango position.

- One (1) beat on an inside edge in Tango position: on this beat there is a change of edge from RBO-I for the woman and from LFO-I for the man (corresponding with beat 3 of the step).
- Three (3) beats on an outside edge (on the first of these three beats, a three turn from RBI to RFO for the woman, and a three turn from LFI to LBO for the man; (the three turn is executed on the fourth beat of step 7); at the end of this three turn, the couple assumes Waltz position.

Step 8 the man skates a cross stroke (XS RBi) while the woman performs a LFI progressive (run) aimed toward the long side barrier.

Step 9a for the man is a one beat wide step LBI, followed by a two beat RBO (9b) concluding with the free leg bent and held beside the inside of the skating leg (tuck).

Step 9 the woman skates a wide step RFI 3t (for three beats total). The wide step, for one beat, is performed aiming toward the long side barrier (coordinated with the man's wide step), the three turn on the second beat (of step 9) to a RBO, held for two beats, concluding with the free leg bent and the free foot held beside the inside of the skating leg (tuck) on the last beat.

- At the end of the woman's three turn, the couple assumes Kilian position, and from aiming toward the long side barrier, they become parallel to it, during the execution of the tuck.

Step 10, for one beat, is a cross in front XS LBI for the man and Mk LFO for the woman, in Waltz position

Step 11: the man begins his long step (for nine beats total), distributed as follows:

- A one beat dropped chasse, DCh RBO on the first beat of the step, beginning parallel to the long side barrier and moving away from it.
- A one beat three turn on the second beat of the step, with the free leg bent in front, finishing toward the short side barrier. At the end of the three turn, the couple assumes Foxtrot position.
- A bracket from RFI to RBO (for five beats total) performed on beat 3 of the step. This bracket is performed parallel to the short side and concludes keeping the free leg extended in back for one beat. The free leg movement in subsequent beats is optional.
- At the end of the woman's three turn, the position of the skaters is face to face, Hand in Hand, (the woman's right hand holds the man's left hand and her left hand holds the man's right hand), with their shoulders parallel.
- A change of edge to RBI on beat 8, maintaining the inside edge for one and a half (1 ½) beats, performed with a forward swing of the free leg. During the change of edge to inside, the man supports the woman's left ankle with his left ankle, accentuating the edge with a suspension of the skating knee. The edge, which passes the long axis, curves and moves away from the long axis. On this step, the man is to the right of the woman and side by side, maintaining Hand in Hand position with the partner's shoulders parallel.
- On the last ½ beat of step 11, the man performs an inside Rocker turn (from RBI to RFI), aimed toward the long side barrier.

Step 11a, the woman skates a Run RFI for one beat.

Step 11b is a dropped chasse, DCh LFI (for one beat), with a return of the free leg bent and in front (in Foxtrot position), followed by a three turn (for one beat) finishing with the free leg extended in back simultaneous to the man's bracket. Step 11b concludes on a LBI parallel to the short side barrier, and at the end of the woman's three turn and the man's bracket, the couple assumes Promenade position.

On Step 11c (for six beats total) the woman performs:

- On the first beat of the step, a dropped chasse, DCh RBO;
- On the second beat: a three turn (from RBO to RFI), finishing on an inside edge held for three beats. During the three turn, the free leg is brought close to the skating leg and

successively extended in back. During the woman's RBO, the man's left arm and the woman's right arm (which are linked) are lifted to allow the woman to perform the three turn under the arms, then assuming face to face, Hand in Hand position at the end of the turn;

- On the fifth beat of step 11c (corresponding to the eighth beat of the man's step 11), the woman performs a change of edge from RFI to RFO, maintaining the outside edge for 1 ½ beats, with the free leg bent in back. During the change of edge to outside, with the free leg bent in back, the woman's left ankle is supported by the man's left ankle, accentuating the edge with a suspension of the skating knee. This edge curves and becomes parallel to the short axis. On this step, the woman is to the right of the man and side by side, maintaining Hand in Hand position.
- On the last ½ beat of step 11c, the woman performs a one half (½) beat RFO Rocker (Rocker from RFO to RBO) corresponding to the man's rocker, maintaining Hand in Hand position.

Step 12, for the man, is a stroke LFO 3t for two beats.

Step 12a, for the woman, (for 1 ½ beats total) is a one beat cross in front (XF LBI) followed by a double three (from LBI to LFO to LBI, ¼+¼) on the second beat of the step, followed by step 12b, a chasse RBO in "and" position (performed on the "and" count) between the end of the second beat and the beginning of the next step. During this step the woman turns her double three under her right hand holding the man's left hand (while the other arm remains linked with that of her partner at the level of the abdomen), and at the end of the three turn they momentarily assume Foxtrot position on RBO.

Step 15, the woman skates a XR RFO swing for four beats. Her free leg swings forward on the third beat of the step and is held in front on the fourth beat of the step. The man skates a four beat XR RFO 3t. His three turn is executed on the second beat of the step, with his free leg held close to his skating foot and then he extends his free leg back in line with his tracing on beat three, to match the woman's swing forward. The position of the couple at the end of the man's three turn is Reverse Partial Tango position. This step is aimed initially toward the long axis, then moving away from it to descend toward the barrier, near the short axis.

Step 16 is a LFO 3t for the woman (for two beats), passing from Foxtrot to Tango position on the three turn. The three turn is executed on the second beat of the step.

- The man skates a choctaw LFO, Step 16a, in Foxtrot position and a crossed chasse XChRFI, , Step 16b, in Tango position.

Step 17 the woman performs a RBO and the man a LFO for two beats on an outside edge (for both). Step 17 begins parallel to the barrier and curves toward the long axis.

Step 18a (XR RFO) and 18b (XB LFI Ina Bauer LFI 3t): the man skates a cross roll XR RFO (step 18a) for one beat, in Tango position, followed by step 18b, (two beats total), formed by:

- A cross behind, XB LFI, for one beat, with the forward extension of the free leg, where the couple assumes Foxtrot position.
- Ina Bauer* (for 1 ½ beats) in Tandem position;
- A three turn (for ½ beat) LFI 3t (to LBO) while keeping both feet on the floor, with the couple assuming Kilian position.
- The woman on Step 18 (XR LBO 3t Ina Bauer 3t, for four beats total) formed by:

1. A backward Xroll XR LBO (corresponding to step 18a of the man), for one beat, in Tango position;
2. A three turn, from LBO to LFI, for one beat, (corresponding to step 18b of the man) with a forward extension of the free leg in a momentary Foxtrot position;
3. Ina Bauer* (for 1 ½ beats) in Tandem position, in which the direction of the Ina Bauer aims toward the long axis, becomes parallel to it and finishes toward the long side barrier.

4. A three turn (for ½ beat) LFI 3t (to LBO) while keeping both feet on the floor, with the couple assuming Kilian position.
5. *Ina Bauer: the weight of the body on both feet on the ground with the left foot on a LFI edge and the corresponding leg bent; the right foot is supported in back on a RBI edge with the leg extended in the opposite direction of the left foot. The feet have separate tracings.

Step 19 (for 1½ beats) is composed of a cross stroke XS RBI, concluding with the left foot crossed behind, followed by a quick wide step LBI, step 20, for ½ beat.

Step 21: the man skates a four beat RBO while the woman skates a one beat RBO followed by two quick three turns (from RBO to RFI to RBO for ½ beat each) followed by a forward extension of the free leg for two beats coordinated with that of the man, for a total of four beats. The woman performs a three turn under her left hand, which is linked to the man's left hand. At the end of the rotation of the woman's three turns, the couple resumes Kilian position, passing slightly to Tandem position in preparation for the next step.

Steps 22-23-24: a mohawk LFO (step 22), Run RFI (step 23), Run LFO (step 24), for one beat each, beginning toward the short side barrier then curving away from it. the couple is in Kilian position.

Step 25 Run RFIO 3t 3t (9 beats) for the man is composed as follows:

- A Run RFI for one beat in Kilian position
- A change of edge to outside (RFI to RFO) executed on beat 2 of the step where the couple assumes Waltz position.
- An outside edge RFO, maintained for a total of 4 beats, during which the man performs a forward lean of the chest on the fourth beat of the step, coordinated with the woman's "layback", in Tango position, (the movement of the free leg is optional). The posture of the partners must be side by side.
- A three turn (from RFO to RBI) for one beat, in Waltz position, (on the sixth beat of the step)
- A three turn (from RBI to RFO) for one beat in Reverse Tango position, (on the seventh beat of the step). The outside edge is maintained for the remainder of the step.
- During the two three turns, the man moves his partner from his right side, in front of him, and then to his left side in Reverse Tango position. On the last two beats of the man's step 25 (corresponding to the woman's step 25b), the couple assumes Waltz position.

Step 25a for the woman is composed of seven beats:

- A Run RFI for one beat.
- A RFI Rocker, (from RFI to RBI), on the second beat of the step, which crosses the tracing of the man's skating foot and ends in Waltz position.
- A "Layback" on the fourth beat of the step, in Tango position, with the woman's torso bending backward. The movement of the free leg is optional.
- A three turn (from RBI to RFO) for one beat (on the sixth beat of the step) in Waltz position.
- A three turn (from RFO to RBI) for one beat (on the seventh beat of the step) in Reverse Tango position.

Step 25b for the woman, a LBO for two beats in Waltz position, followed by a XR RBO (step 26a) for one beat in Reverse Tango position, aiming toward the long axis, and by a crossed chasse, XCh LBI, (step 26b) for one beat, coordinated with the man's three turn. The aim of the woman's crossed chasse is toward the short side barrier and with this step the couple begins a change of position to Kilian with step 27.

Step 26 for the man is a XR LFO 3t for two beats with the three turn on the second beat of the step. The cross roll is in Reverse Tango position.

Step 27: both skaters perform a RBO (for one beat) in Kilian position, that initially aims toward the short side barrier, becoming parallel to it with a cross stroke, step 28, XS LBI.

Step 29 is a one beat stroke RBO followed by a one beat chasse ChLBI (step 30) for both skaters.

Step 31 is a stroke RBO swing for the woman (for four beats), with a swing of the free leg on the third beat, where the couple assumes Foxtrot position. For the man, step 31a is two beat stroke RBO with a forward extension of the free leg, followed by step 31b, a XF LBI performed on the third beat (in unison with the woman's swing), with a backward extension of the free leg, held also for the fourth beat. On step 31b the couple assumes Foxtrot position.

The couple concludes the dance aiming toward the long axis and preparing for the first step of the dance; a choctaw RFO for the man and a choctaw LFI for the woman, in Promenade position.

- For the execution of the dance as a compulsory dance, this step must be repeated three times (at the beginning of the dance, at the beginning of the second repetition and repeated as the first step for the third time before the exit.
- For the execution of the dance as a required element of the Style Dance, this step must be repeated two times (at the beginning of the dance and at the end of the repetition, before performing the exit.

Glossary:

- Tuck: the free leg is bent and closed with the foot in contact with the skating leg.
- Cross-Foot-Three: a three turn performed with the free foot crossed behind the skating foot at the height of the heel.
- Layback: a backward bend of the torso.
- Ina Bauer: the weight of the body on both feet on the ground with the left foot on a LFI edge and the corresponding leg bent; the right foot is supported in back on a RBI edge with the leg extended in the opposite direction of the left foot. The feet have separate tracings

MIDNIGHT BLUES (Couples) - KEY POINTS
SECTION 1:

1. **Step 1**: Choctaw LFI (for the woman) and Choctaw RFO (for the man) in the direction of the long axis; attention to the correct technical execution of the choctaws on correct edges with the correct Promenade position.
2. **Step 3a-3b** (for the woman) and **Step 3** (for the man): attention to the proper timing and the proper technical execution of the steps 3a (Run LFI cross foot 3t) and 3b (Mk RFO cross foot 3t) of the woman, with the feet of the free legs crossed behind the skating feet. The second three turn (RFO) of the woman coordinated with the man's three turn (RFO cross foot 3t), step 3. Step 4 XB LBO for both skaters: a close and parallel cross behind of the feet(not a stroke).
3. **Step 7** (RBOI 3t for the woman and LFOI 3t for the man) for six beats total: Proper timing and execution of the change of edge on the third beat and the three turn on the fourth beat. Movement of the free legs during the execution of step 7 is optional.
4. **Step 11** (9 beats total for the man) during which he executes a three turn (on the second beat), a bracket (on the third beat), a change of edge (on the eighth beat) with the RBI held for 1½ beats, supporting the ankle of the woman's free leg with the ankle of his free leg, and a rocker turn (RBI to RFI) on the last ½ beat of the step. Attention to the timing of the turns and change of edge and the inside edges before and after the rocker turn.
   Step 11b-11c (for the woman): Correct technical execution and required timing corresponding to the man's steps, with a three turn LFO (coordinated with the man's bracket) with the free legs in unison, a three turn RBO, under the partners' adjoining arms, a change of edge with the ankle of the free leg supported by the man's ankle,

while maintaining the outside edge for 1 ½ beats and an outside rocker (RFO) on the last ½ beat of step 11c.

SECTION 2:

1. **Step 12a** XF LBI 3t 3t and 12b Ch RBO for the woman: Correct technical execution and proper timing of the XF LBI 3t 3t with feet close: the execution of the two three turns must be quick (½ beat) and the chasse RBO, counting "and" in preparation for the next mohawk LFO (step 13a).
2. **Step 18** Xroll LBO 3t Ina Bauer (for the woman) and step 18a-18b Xroll RFO, XB LFI Ina Bauer (for the man): Correct technical execution of the required steps and unison of the couple while executing the Ina Bauer with the left leg bent and the right leg extended.
3. **Steps 25a** for the woman composed of:
   - A Run RFI for one beat.
   - A RFI on the first beat of the step and a rocker (from RFI to RBI) on the second beat: attention to the inside edges before and after the turn where the woman crosses the tracing of the man's skating foot. The couple ends in Waltz position.
   - A "Layback" on the fourth beat of the step, in Tango position, with the woman's torso bending backward. The movement of the free leg is optional.

   Step 25 (for the man) Run RFIO 3t 3t is composed of:
   - A Run RFI for one beat in Kilian position.
   - A change of edge to outside (RFI to RFO) executed on the second beat of the step in which the couple assumes Waltz position.
   - The outside edge maintained for a total of four beats in which the man performs a forward lean of the chest on the fourth beat of the step, coordinated with the "layback" of the woman, in Tango position. Movement of the free leg is optional. The posture of the partners must be side by side.
     Attention to the change of edge, the required positions and the fluidity of the movement.
4. **Step 25a** (for the woman): Run RFI Rocker Layback 3t 3t and Step 25 (for the man) Run RFIO 3t 3t, for 9 beats total: Attention to the correct technical execution of the required three turns (not hopped), both of which must be close, as well as the position and the movements of the partners during the execution of the three turns.

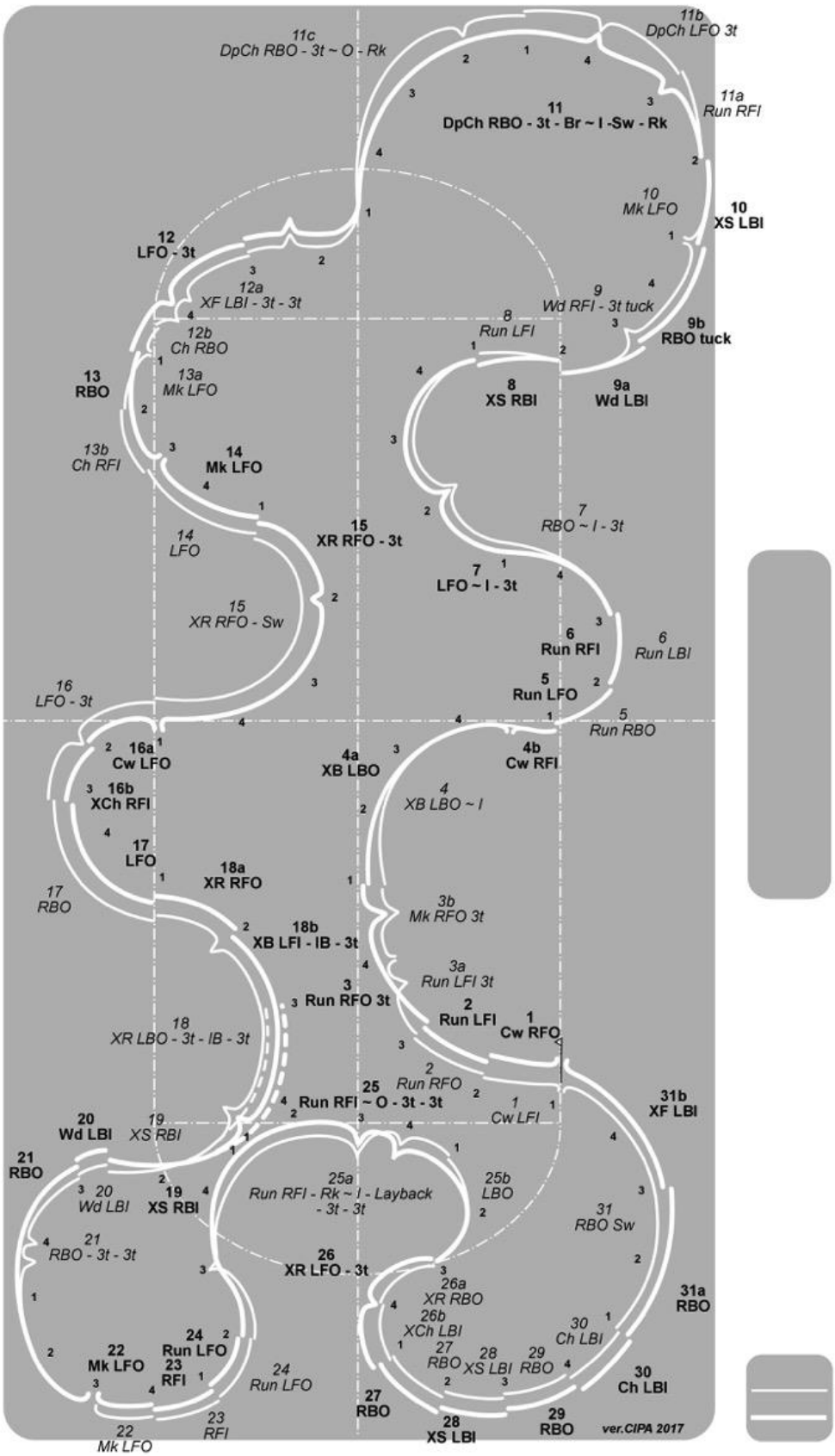
MIDNIGHT BLUES - Couples

Hold	No.	Man's Steps	Musical Beats			Woman's Steps
SECTION 1						
Promenade	1	Cw RFO		1		Cw LFI
	2	run LFI		1		RFO
* see notes	3a	RFO	1 ½		½ + ½	run LFI cross-foot-3t *
* see notes	3b	cross-foot-3t *	½		½ + ½	Mk RFO cross-foot-3t *
Reverse Kilian to Tandem	4a	XB LBO (+ free leg lift)	3 ½ +		3 ½ +	XB LBOI (+ free leg lift)
to Waltz	4b	Cw RFI	½		½	
Waltz	5	LFO		1		RBO
	6	run RFI		1		run LBI

Tango to	7	LFOI 3t (on 4th beat)	2+1+3		2+1+3	RBOI 3t (on 4th beat)
Waltz	8	XS RBI		1		run LFI
Kilian	9a	Wd LBI	1		1 + 2	Wd RFI 3t (tuck)
	9b	RBO tuck	2			
Waltz	10	XS LBI		1		Mk LFO
Promenade (* see notes)	11a	DCh RBO	1 +		1	run RFI
	11b	3t Bk to	1+5+		1 + 1	DCh LFO 3t
	11c	RBO (see notes) RBOI (on 8th beat) RBI Rk	 1 ½ + ½		1 + 3 1 ½ + ½	DCh RBO 3t RFIO RFO Rk
SECTION 2						
	12a	LFO 3t	1 + 1		1+ ¼ + ¼	XF LBI 3t 3t
	12b				½	Ch RBO (see notes)
Waltz	13a	RBO	2		1	Mk LFO
	13b				1	Ch RFI
Foxtrot to	14	Mk LFO		2		LFO
Reverse Partial Tango	15	XR RFO 3t	1 + 3		2 + 2	XR RFO Sw
Foxtrot to	16a	Cw LFO	1 +		1 + 1	LFO 3t
Tango	16b	XCh RFI	1			
Waltz	17	LFO		2		RBO
Tango to	18a	XR RFO	1		1	XR LBO
Foxtrot to Kilian	18b	XB LBI Ina Bauer LFI 3t	1 + 1 ½ ½		1 + 1 ½ ½	3t Ina Bauer LFI 3t
	19	XS RBI		1 ½		XS RBI
	20	Wd LBI		½		Wd LBI
(* see notes) to Kilian	21	RBO	4		1 ½ + ½ + 2	RBO 3t 3t
	22	Mk LFO		1		Mk LFO

	23	run RFI		1		run RFI
	24	LFO		1		LFO
Kilian to Waltz to Tango (* see notes)	25a	run RFIO 3t 3t	1 + 4 1 + 3		1+ 4 1 + 1	run RFI Rk 3t 3t
Waltz	25b				2	LBO
Reverse Tango to	26a	XR LFO 3t	1+1		1	XR RBO
Foxtrot to	26b				1	XCh LBI
Kilian	27	RBO		1		RBO
	28	XS LBI		1		XS LBI
	29	RBO		1		RBO
	30	Ch LBI		1		Ch LBI
	31a	RBO	2 +		2 +	RBO
Foxtrot to	31b	XF LBI	2		2	Sw (on 3rd beat)
Promenade (step 1)						
* **cross-foot-3t:** three turn performed with the free foot crossed behind the skating leg						

MIDNIGHT BLUES – Couples



1.35 MIDNIGHT BLUES - Solo

By: Roy, Sue, and Mark Bradshaw and Julie MacDonald, 2001: couple
(by: Lorenza Residori – Daniel Morandin – Marie Gaudy 2015: solo dance)

Music: Blues 4/4 **Tempo: 92 bpm**
Pattern: Set

Step 1: choctaw LFI aimed toward the long axis (1 beat), followed by step 2.

Step 2: (RFO Sw Br Br Ct) (7 beats total), comprised as follows:

- RFO on first beat of the step aimed toward the long axis;
- Forward swing of the free leg on the second beat of the step, and held in front for the third beat, beginning toward the long axis and becoming parallel to it;
- Outside bracket (from RFO to RBI) on the fourth beat of the step, beginning to move away from the long axis;
- Inside bracket (from RBI to RFO) on the fifth beat of the step, which continues in the direction of the previous step;
- Outside counter (from RFO to RBO) on the sixth beat of the step, which finishes almost parallel to the long axis on the seventh beat. With the end of the counter and the beginning of the following step, the skater crosses the short axis.
- The free leg movements on beats 4 through 7 are optional.

Step 3: (XR LBO) (2 beats) this step begins parallel to the long axis and descends toward the long side barrier; the movement of the free leg is optional.

Step 4: (XB RBO) (1 beat), parallel to the short axis, is followed by step 5, a cross stroke (XS LBI) (1 beat) aimed toward the long side barrier.

Step 6: (RBO) (1 beat) and step 7: run LBI (1 beat).

The sequence of steps 4,5,6,7 and the first two beats of step 8 form a lobe that aims initially toward the long side barrier, becomes parallel to it, and then moves away from it with step 7 and the first two beats of step 8.

Step 8: (run RBOI 3t) (6 beats total) consists of a change of edge on the third beat and a three turn on the fourth beat; this step is aimed initially toward the long axis, becoming parallel to it, and finishes toward the long side barrier of the rink. The movement of the free leg during the execution of step 8 is optional.

Step 9: (XS LFI) (1 beat) is a cross stroke parallel to the short side barrier, is followed by step 10, a wide step RFI 3t (2 beats). During step 10, the wide step is performed aiming toward the long side barrier on the first beat, the three turn (RFI to RBO), on the second beat, continues to curve toward the long side barrier. The movement of the free leg is optional.

Step 11: (XS LBI) (1 beat) is a cross stroke that curves to become parallel to the long side barrier.

Step 12: (Dr Ch RBO 3t) for 4 beats total, distributed as follows:

- A dropped chasse on the first beat, beginning parallel to the long side barrier and moving away from it;
- A three turn (from RBO to RFI) on the second beat of the step with the free leg bent in front, close to the skating leg. The three turn begins parallel to the short side barrier and finishes with a backward extension of the free leg for the following beats, curving toward the long axis and becoming almost parallel to it.

Step 13: (LFO) (2 beats) aimed toward the center of the rink, parallel to the long axis, followed by **step 14** (XR RFO) (1 beat) and step 15 (run LFI Sw Ct) for 4 ½ beats total distributed as follows:

- A run LFI on the first beat, followed by a forward swing of the free leg on the second beat, and held in front on the third beat; the aim on the third beat is perpendicular to the long axis;
- An inside counter (from LFI to LBI) aiming perpendicular to the long side barrier, with the free leg in back at the end of the turn for 1 ½ beats; the exit edge of the counter begins parallel to the short axis, moves toward the long side barrier, and concludes toward the short axis.

Step 16: (Ch RBI) (½ beat), followed by step 17 (LBO) (2 beats), parallel to the short axis.

Step 18: (RBO) (2 beats) begins toward the long side barrier and becomes parallel to it to prepare for the next step, step 19, (Mk LFO) (2 beats), which begins parallel to the long side barrier and moves toward the long axis.

Step 20: (XR RFO 3t) (4 beats). The three turn is performed on the second beat of the step, at the short axis, with the free leg held close to the skating leg and then extending in back for the third and fourth beats. This step begins toward the long axis and moves away from it to descend toward the barrier.

Step 21: (Cw LFO) (1 beat) followed by a XCh RFI (step 22).

Step 23: (LFO) (2 beats) on an outside edge beginning parallel to the long side barrier and finishing toward the long axis.

Step 24: (XR RFO) (1 beat). On this step the skater prepares for step 25 (XB LFI IB 3t) (3 beats total), composed of a one beat cross behind followed by an Ina Bauer for 1 ½ beats (Ina Bauer: the bodyweight is over both feet supported on the skating surface with the left foot forward on a LFI with the corresponding leg bent; the other foot's tracing is farther behind and closer to the long axis on a RBI aimed opposite from the left foot with the leg extended; the feet are on different tracings). At the end of step 25, a quick three turn is performed (from LFI to LBO) (½ beat), keeping the right foot on the skating surface. The aim of steps 24-25 is initially toward the long axis, becoming parallel to it during the Ina Bauer, and moving away from it with the three turn.

Step 26: (1 ½ beats) is composed of a XS RBI cross stroke starting with two feet on the floor and ending with a push, with the left foot lifting from the floor crossed behind the skating leg, followed by a quick wide step LBI (step 27) for ½ beat.

Step 28: (RBO 3t 3t) (4 beats total) is composed of a RBO (for 1 beat) followed by two quick three turns (from RBO to RFI, and from RFI to RBO), for ½ beat each, finishing on an outside edge with the free leg in front. The quick three turns are performed parallel to the long side barrier, and on the last two beats the RBO edge curves away from it.

Steps 29 (Mk LFO) (1 beat) moves away from the long side barrier, becoming parallel to the short side barrier with step 30 (run RFI) (1 beat) aimed toward the long axis.

Step 31: (LFO Rk) (2 beats) begins for one beat on a LFO parallel to the long axis, followed by a rocker on the second beat of the step that finishes on a LBO and becomes parallel to the long axis.

Step 32: (XB RBI 3t) (4 beats total) in which the three turn is performed on the third beat of the step, and which begins aiming toward the center of the rink and becomes parallel to the short axis.

Step 33: (ClCw LBI) (1 ½ beats) finishes with the free leg in front with respect to the skating leg, followed by a wide step RBI, step 34, (½ beat) and step 35 (LBO) (1 beat) that descends toward the short side barrier.

Step 36: (XS RBI) (1 beat) is a cross stroke that curves toward the long axis, followed by step 37, a lateral lunge (Thrust) LBI (2 beats), performed with the left skating leg bent and the right leg extended outward with the front inside wheel supported on the skating surface. Step 37 begins parallel to the long axis and curves toward the short side barrier.

Step 38: (RBO) (1 beat) begins parallel to the short side barrier and aims toward the long side barrier, followed by step 39, (XS LBI) (1 beat), which continues the aim of the previous step, toward the long side barrier, becoming almost parallel to it.

Step 40: (RBO Sw) (4 beats) with a backward swing of the free leg on the third beat of the step, which begins parallel to the long side barrier and finishes toward the long axis in preparation for the choctaw LFI (step 1 of the dance).

NOTE: the Choctaw LFI (step 1), it is essential to be able to execute the restart of the dance, therefore it must be repeated at the end of the dance itself.

For the execution of the compulsory dance, this step should be repeated three (3) times (at the beginning, at the end of the first repetition and at the end of the second repetition).

For the execution of the dance, as the required element inserted in Style dance, this step should be repeated two (2) times (at the beginning and at the end of the repetition).

MIDNIGHT BLUES SOLO KEY POINTS
SECTION 1

1. **Step 1**: choctaw LFI toward the long axis with correct technique and edges before and after the turn.
1. **Step 2**: RFO bracket-RBI bracket-RFO counter with correct technique and edges before and after each turn; the required turns must form lobes pronounced by the depth of the edges.
2. Step 8: RBOI 3t for six beats total with the change of edge on the third beat of the step and the three turn on the fourth beat.

SECTION 2:

1. **Step 15**: (Run LFI Sw Ct): for 4 ½ beats total, distributed as follows:
   - A run LFI on the first beat, followed by a forward swing of the free leg on the second beat and held in front on the third beat;
   - An inside counter (from LFI to LBI) with the free leg held in back at the end of the turn for 1 ½ beats; correct technical execution of the counter turn with required timing and edges before and after the turn.
2. **Step 25**: (XB LFI Ina Bauer 3t): correct technical execution of the Ina Bauer with the left leg bent, right leg extended in back, feet on separate tracks and in opposite directions (left foot on inside forward and right foot on inside backward edge); the left foot is on a track that is more to the inside with respect to the right foot, which, while curving, is closer to the long axis.
3. **Step 28**: (RBO 3t 3t) correct technical execution of the two three turns, correct timing of the turns (½ beat each), correct edge RBO at the end of the second three turn and elevation of the free leg.

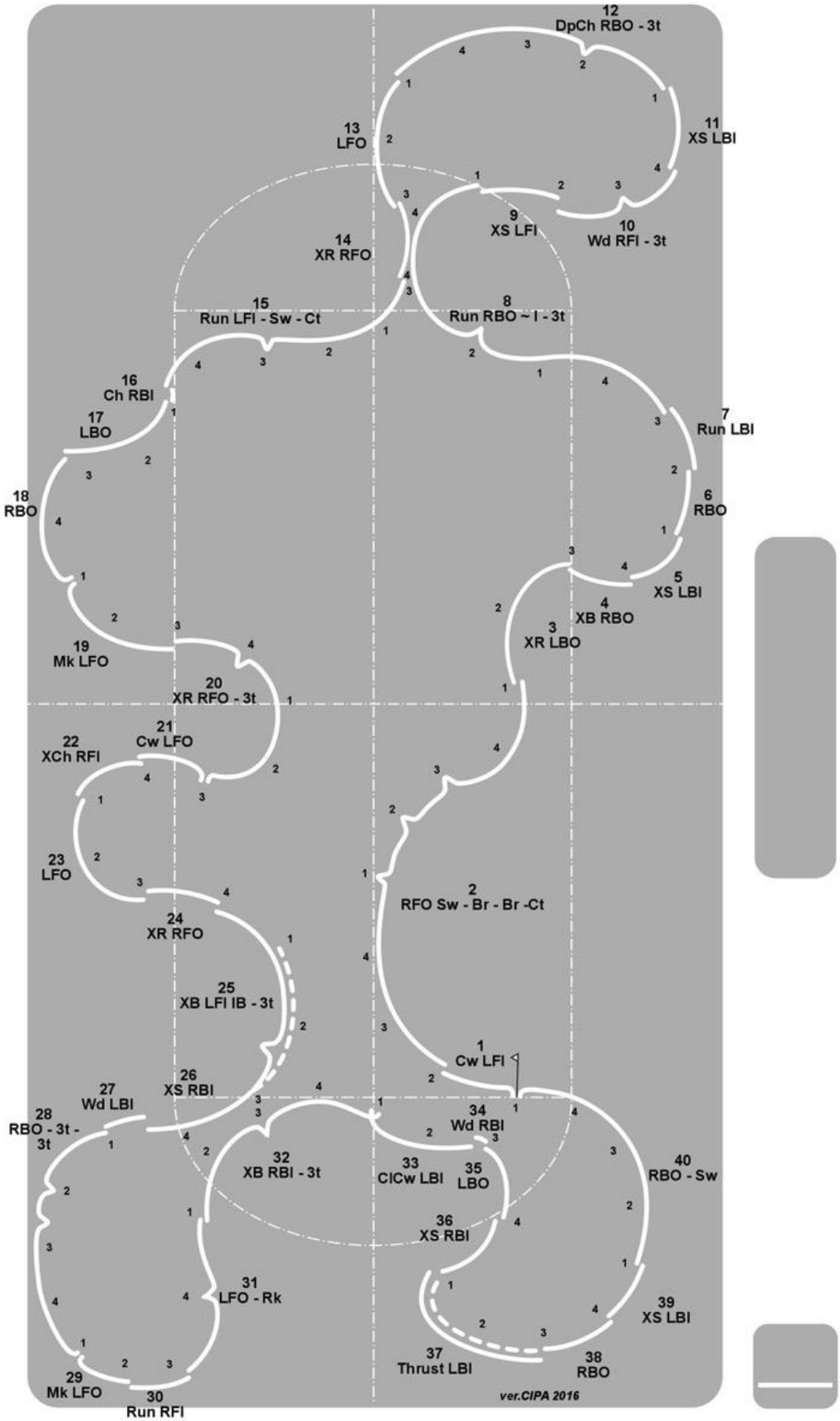
SECTION 3:

1. **Steps 31-32-33**: correct technical execution of the LFO Rk (step 31 for two beats) on the second beat; XB RBI 3t (step 32 for four beats) with well pronounced edges on the entrance and exit of the three turn; ClCw LBI (step 33 for 1 ½ beats) with the free leg in front at the end of the turn.
2. **Step 37**: Lateral Lunge (Thrust) LBI: pronounced inside edge with correct technique, maximum amplitude of movement, and front inside wheel of the right foot supported in back on the skating surface, and the right leg extended.
3. **Step 40**: (RBO Sw Cw): swing on the third beat of the step, maintaining an outside edge through the end of the fourth beat in preparation for step 1 (choctaw LFI), with correct technique and edges before and after the choctaw.

MIDNIGHT BLUES - Solo		
Step No.	**Step**	**Beats**
SECTION 1		
1	Cw LFI	1
2	RFO Sw Br Br Ct	1+2+1+1+2
3	XR LBO	2
4	XB RBO	1
5	XS LBI	1
6	RBO	1
7	Run LBI	1
8	Run RBOI 3t *	2+1+3
9	XS -LFI	1
10	Wd RFI 3t *	1+1
11	XS LBI	1
12	DCh RBO 3t	1+3
13	LFO	2
14	XR RFO	1
SECTION 2		
15	run LFI Sw-Ct	3+1 ½
16	Ch RBI	½
17	LBO	2
18	RBO	2
19	Mk LFO	2
20	XR RFO 3t	1+1+2
21	Cw LFO	1
22	XCh RFI	1
23	LFO	2
24	XR RFO	1
25	XB LFI Ina Bauer LFI 3t (with both feet on floor)	1+1 ½ + ½
26	XS RBI	1 ½
27	Wd LBI	½
28	RBO 3t 3t	1+ ½ + ½ + 2

29	Mk LFO	1
30	run RFI	1
31	LFO Rk	1+1
32	XB RBI 3t	2+2
33	ClCw LBI	1 ½
34	Wd RBI	½
35	LBO	1
36	XS RBI	1
37	LBI Thrust (RBI Lateral Lunge)	2
38	RBO	1
39	XS LBI	1
40	RBO Sw	2+2
*Free movement of the free leg		

MIDNIGHT BLUES - Solo



1.36 OLYMPIC FOXTROT - Couples

By: Joan Preston

Music: Foxtrot 4/4 **Tempo: 104 bpm**
Position Killian **Pattern: Set**

The dance is skated in Kilian position and the steps are the same for both skaters. The dance begins toward the long side barrier with a sequence of three steps:

Step 1 LFO (1 beat) aims toward the long side barrier, step 2 Run RFI (1 beat) parallel to it, and step 3 LFO (2 beats) that curves away from the long side barrier and aims in the direction of the long axis.

Steps 4 and 5 XR RFO, XR LFO (2 beats each) form lobes curving to the left and the right of the baseline; step 4 begins toward the long axis and finishes toward the long side barrier and vice versa on step 5. Step 5 ends at the short axis.

Step 6 XR RFO Sw (2+2 beats) begins at the short axis and forms a larger lobe than the previous two lobes; it is aimed toward the long axis and ends toward the long side barrier. The forward swing of the free leg is on the 3rd beat.

Step 7 LFO, 8 Run RFI and 9 LFO, repeat the same timing and direction of the initial sequence of steps 1-2-3.

The curves formed by **steps 10, 11 and 12** (step 12 is the largest) begin at the continuous baseline and are distributed to the right and left of a baseline that is set parallel to the short axis, in the vicinity of the short side barrier.

Steps 10 RFI and 11 LFI (open strokes) are inside edges (2 beats each). Step 10 is parallel to the short side barrier and curves to aim toward the long axis. Step 11 is executed with the toe of the free foot placed angular to the skating foot. This step ends at the long axis and curves in the direction of the short side barrier. Step 12, RFI Sw (2+2 beats) is a RFI with a forward swing of the free leg on the 3rd beat, beginning at the long axis aiming toward the short side barrier, becoming parallel to it and ending toward the long side barrier.

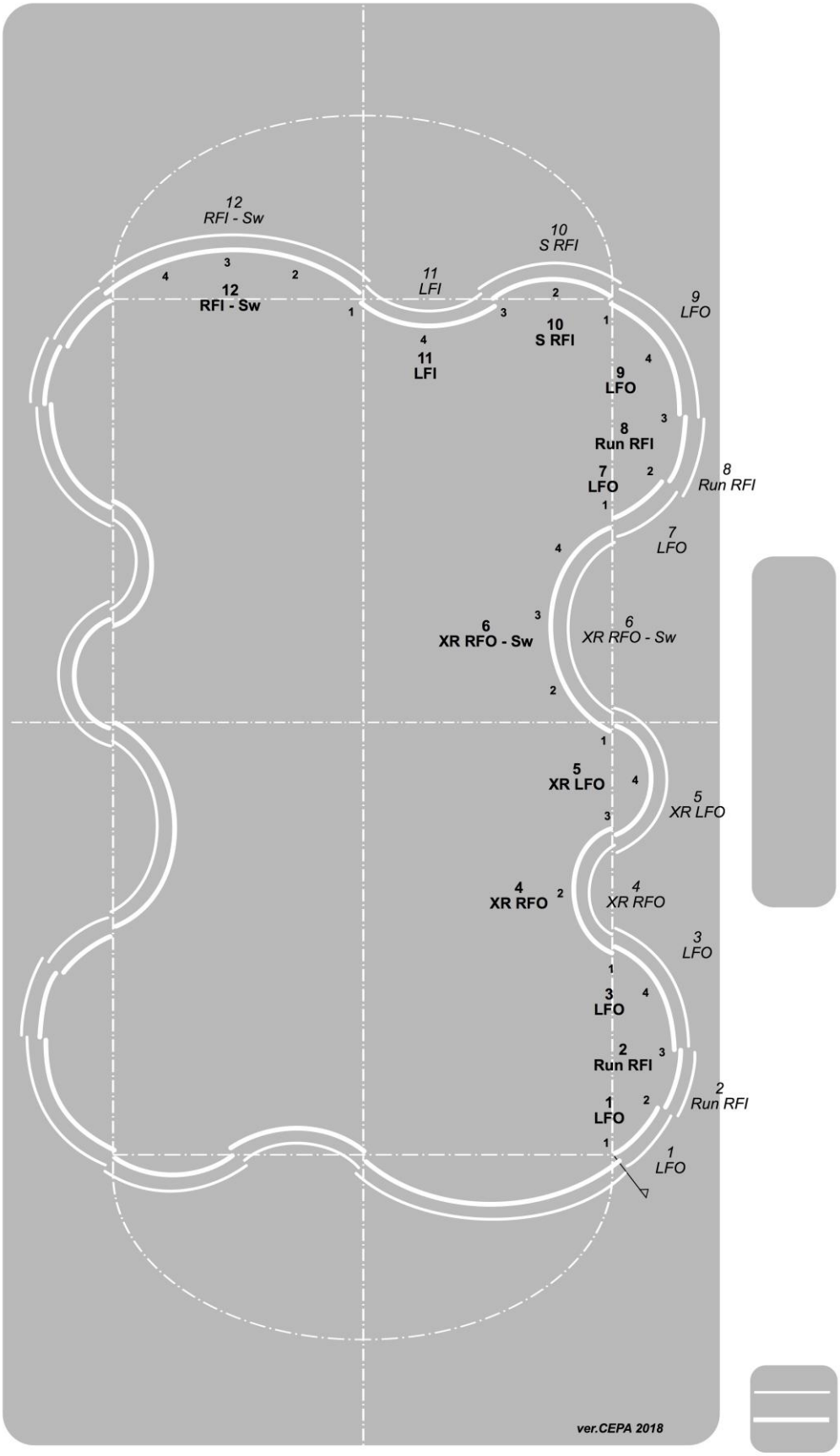
OLYMPIC FOXTROT COUPLES - KEY POINTS

1. Correct technical execution of **steps 1** LFO, **2** Run RFI, **3** LFO and **7** LFO, **8** Run RFI, **9** LFO with attention to the timing (steps 1, 2, 7 and 8 for 1 beat each and steps 3 and 9 for 2 beats each) and to the correct aim of the steps.
2. **Step 4** XR RFO (2 beats), **5** XR LFO (2 beats) and **6** XR RFO Sw (2+2 beats): correct technical execution of the cross rolls with the correct crossing of the free foot that becomes the skating foot; attention to clear edges, defined lobes and correct leans of the body, avoiding excessive separation of the couple. Correct execution of step 6, without deviation from the outside edge with unison of the free legs during the forward swing on the 3rd beat.
3. **Steps 10** RFI, **11** LFI (2 beats each) and **step 12** RFI Sw (2+2 beats) are open strokes: Correct technical execution of the steps, with correct aim and lean of the body, on inside edges, with partners close together. Correct execution of step 12, without deviation from the inside edge, with unison of the free legs during the forward swing on the 3rd beat.

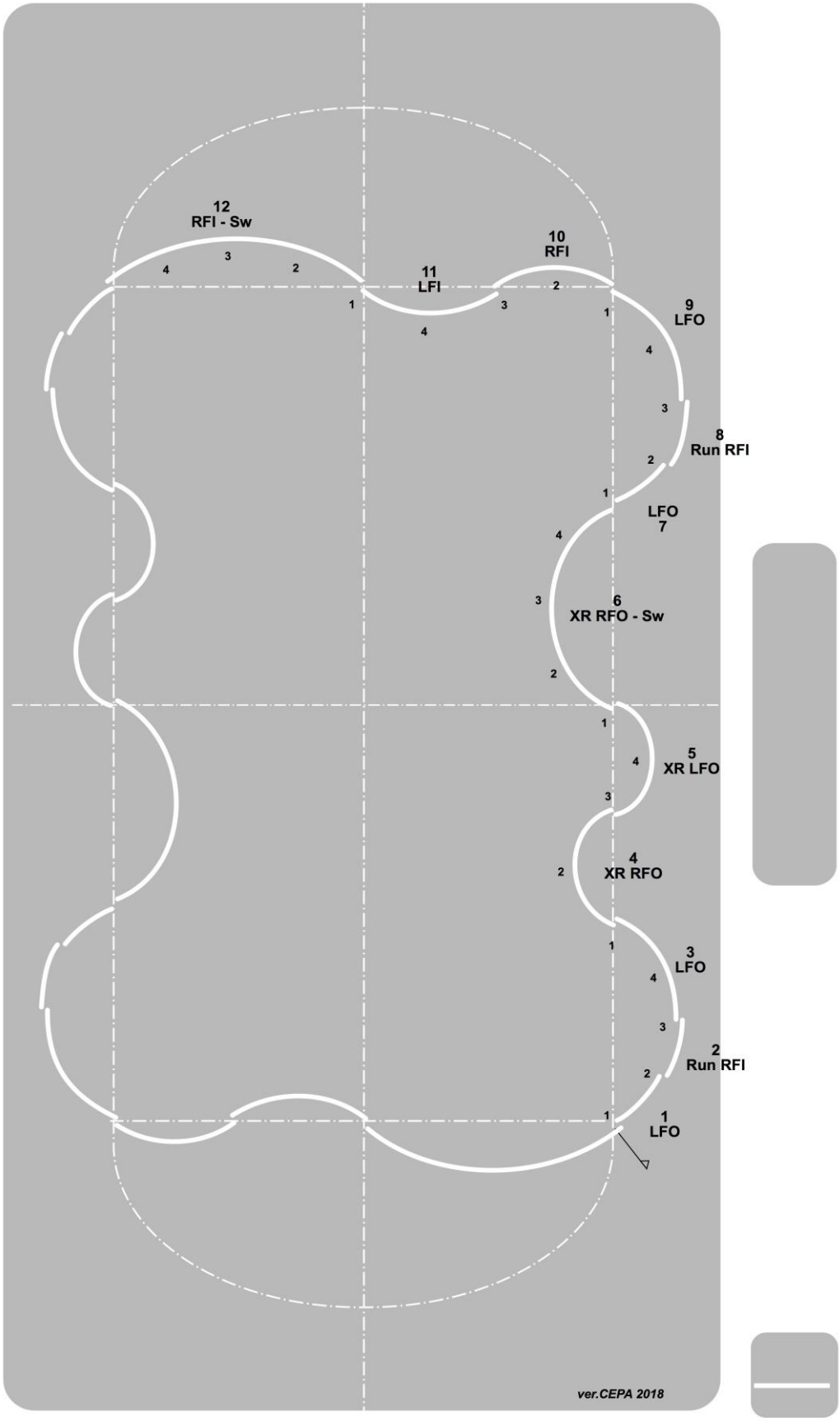
OLYMPIC FOXTROT - Couples

Position	No.	Man's Steps	Musical Beats	Woman's Steps
Kilian	1	LFO	1	LFO
	2	Run RFI	1	Run RFI
	3	LFO	2	LFO
	4	XR RFO	2	XR RFO
	5	XR LFO	2	XR LFO
	6	XR RFO Sw	2+2	XR RFO Sw
	7	LFO	1	LFO
	8	Run RFI	1	Run RFI
	9	LFO	2	LFO
	10	RFI (open stroke)	2	RFI (open stroke)
	11	LFI (open stroke)	2	LFI (open stroke)
	12	RFI Sw (open stroke)	2+2	RFI Sw (open stroke)

OLYMPIC FOXTROT - Couples



OLYMPIC FOXTROT - Solo



1.37 PASO DOBLE - Couples

By Reginald Wilkie and Daphne Wallis

Music: Paso Doble 2/4 **Tempo: 112 bpm**
Hold: Outside, Closed and Open **Pattern: Set**
Competitive Requirements - 2 sequences

All edges are of one beat, except one two-beat (step 17) and one three-beat (step 28) for the woman, and two two-beat (steps 17 and 20) and one three-beat (step 28) for the man.

The partners' relative positions change during the dance.

Steps 1 to 15 are skated in outside position, steps 16 to 20 in Closed Waltz position and steps 21 and 28 in Open position.

The dance starts with a run followed by two chasses (**steps 4 and 6**), forward for the man and backward for the woman. The man keeps his partner to his right, hip to hip (Outside position), to step 15.

Steps 8 and 9 are, however, most unusual. They are skated on the flat with both skates on the floor and foot sliding past foot very closely. The man brings his right foot (step 8) close to the left with both knees straightened, throwing all his weight on his right and then bending his knee strongly, allowing the left leg, rigidly held, to shoot forward without being lifted from the floor. For step 9 his feet are reversed, the left foot being brought back to the right then the left knee is flexed, pushing the stiffened right leg forward on the floor. During **steps 8 and 9** the skating foot must be directly under the skater.

The steps for the woman correspond, except that she is traveling backwards. On her step 8 the weight is transferred to the left foot, which is bent as her right foot slides to the front, followed by transferring the weight to the right foot as the left foot slides forward for step 9.

Step 10 must not be slurred but the feet lifted distinctly from the floor.

Step 11 the following change of edge should be skated boldly by both and the effect to be attained is a pronounced outward bulge of the pattern.

The man's **steps 12-16** consist of a crossed in front RFI (12), and RFI run (14) as well as a mohawk begun crossed behind (15, 16) while his partner skates LBI crossed behind (step 12), RBO (13), LBI crossed behind (14), RBO (15) and a front crossed LBI (16).

The following two-beat edge on **step 17**, where the man extends his free leg in front to match the woman's which is held behind on her corresponding RFI edge, is the first two-beat edge in the dance, and the first of four consecutive edges skated in closed position. The man then makes a backward crossed chasse, LBI crossed in front (step 19), then a two-beat RBO (20) and, turning forward into open position, skates a chasse (22) and run (24). During this period the woman is skating a forward chasse (19) followed by two chasses in two steps (20a and 20b) of one beat each, during which the man does an RBO edge (20) of two beats.

Steps 21-28 for woman are identical to the men with the exception of the end of step 28, when she skates a short swing mohawk to enable her to start the dance sequence again in tango position. This mohawk is skated between the last beat of music of the dance and the first step in the repeat of the dance.

Step 28 last cross roll, both partners skate a bold RFO which changes to RFI. The free legs are swung a little to the front and then back to the heel, while the man remains on RFI and the woman makes a quick open mohawk to LBI and immediately places her right foot down close to the left on RBO, which is the opening step of the repetition of the dance sequence.

As to the contour of the dance, the opening steps (1 and 2) are a curve, but the general direction of chasse steps (3-9) is straight. Steps 10 and 11 are a sudden outward bulge,

followed by steps 12 to 25 which are all on a true circle. After this, come outward and inward deviations on the cross rolls, steps 26-28, and finally an outward bulge at the end of step 28.

PASO DOBLE - Couples

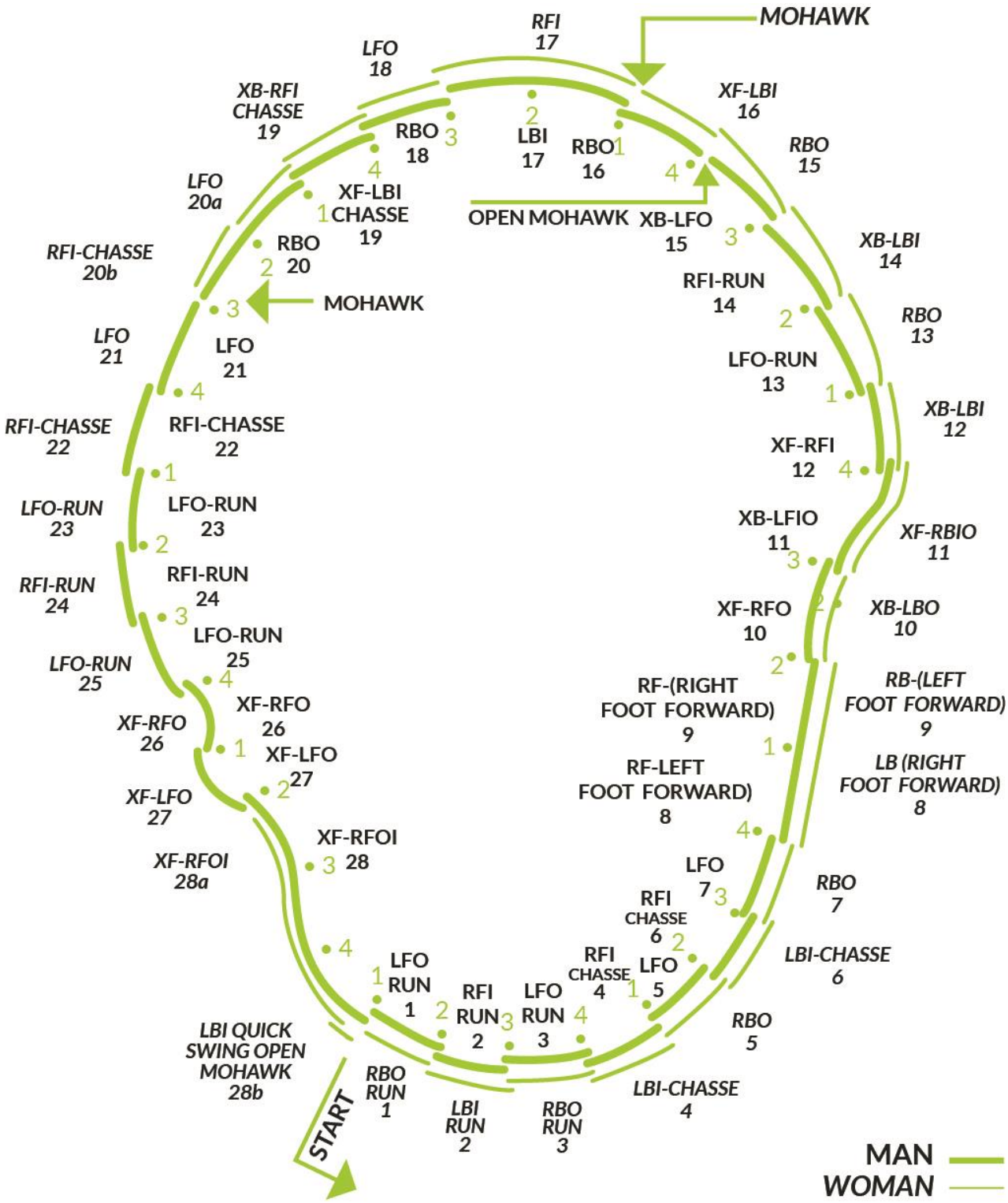
			Beats			
Step	**Hold**	**Man's Step**	**M**	**Both**	**W**	**Woman's Steps**
1	Outside	LFO-Run		1		RBO-Run
2		RFI-Run		1		LBI-Run
3		LFO-Run		1		RBO-Run
4		RFI-Chasse		1		LBI-Chasse
5		LFO		1		RBO
6		RFI-Chasse		1		LBI-Chasse
7		LFO		1		RBO
8		RF (Left Foot Foward)		1		LB (Right Foot Forward)
9		LF (Right Foot Forward)		1		RB (Left Foot Forward)
(On Steps 8 and 9, both skates remain on floor)						
10		XF-RFO		1		XB-LBO
11		XB-LFIO		1		XF-RBIO
12		XF-RFI		1		XB-LBI
13		LFO-Run		1		RBO
14		RFI-Run		1		XB-LBI
15		XB-LFO		1		RBO
		Open Mohawk to:				
16		RBO		1		XF-LBI
						Mohawk to:
17	Closed	LBI		2		RFI
18		RBO		1		LFO
19		XF-LBI-Chasse		1		XB-RFI-Chasse
20a		RBO	2		1	LFO
20b		Mohawk to:			1	RFI-Chasse
21	Open	LFO		1		LFO
22		RFI-Chasse		1		RFI-Chasse

23		LFO-Run		1		LFO-Run
24		RFI-Run		1		RFI-Run
25		LFO-Run		1		LFO-Run
26		XF-RFO		1		XF-RFO
27		XF-LFO		1		XF-LFO
28a		XF-RFOI		3		XF-RFOI
28b						LIB Swing Mohawk

NOTE: 28b for the woman is a quick swing mohawk at the end of the third beat.

PASO DOBLE

1.38


MOHAWK
RFI 17
LFO 18
XB-RFI CHASSE 19
XF-LBI 16
RBO 18
LBI 17
RBO 16
RBO 15
LFO 20a
XF-LBI CHASSE 19
OPEN MOHAWK
XB-LFO 15
RFI-CHASSE 20b
RBO 20
XB-LBI 14
MOHAWK
RFI-RUN 14
RBO 13
LFO 21
LFO 21
LFO-RUN 13
XB-LBI 12
RFI-CHASSE 22
RFI-CHASSE 22
XF-RFI 12
LFO-RUN 23
LFO-RUN 23
XB-LFIO 11
XF-RBIO 11
RFI-RUN 24
RFI-RUN 24
XF-RFO 10
XB-LBO 10
LFO-RUN 25
LFO-RUN 25
RF-(RIGHT FOOT FORWARD) 9
RB-(LEFT FOOT FORWARD) 9
XF-RFO 26
XF-RFO 26
XF-LFO 27
RF-LEFT FOOT FORWARD) 8
LB (RIGHT FOOT FORWARD) 8
XF-LFO 27
XF-RFOI 28
XF-RFOI 28a
LFO 7
RBO 7
RFI CHASSE 6
LFO 5
RFI CHASSE 4
LBI-CHASSE 6
LFO RUN 1
RFI RUN 2
LFO RUN 3
RBO 5
LBI QUICK SWING OPEN MOHAWK 28b
RBO RUN 1
LBI-CHASSE 4
START
LBI RUN 2
RBO RUN 3
MAN
WOMAN

QUICKSTEP - Couples

by R.J. Wilkie and Daphne Wallas

Music: Quickstep **Tempo: 112 bpm**
Position: Kilian Position **Pattern: Set**
Competitive Requirements – 4 Sequences

CHANGES:
Step 9 (XF-LBO): in the new diagram, this step exceeds the short axis – previously step 10 exceeded the short axis.
Clarification: step 6 (LBI-O); the change of edge must be on beat 3 of the step – before it was not specified.

The Dance:
The steps are the same for both skaters.

The dance begins at the long axis with a sequence of **steps from 1 to 4** directed toward the long side barrier, of which step 2 is a chasse and step 4 is a progressive (run).

Step 5 is a four-beat LFO characterized by a swing in which the skaters begin parallel to the long side barrier and finish toward the long axis. During the forward swing of the free leg, through the strong pressure of the outside edge combined with a slight twist of the torso, the woman moves slightly behind her partner and follows his tracing.

Step 6 (RBIO), for three beats, forms a lobe that begins with a closed choctaw aimed toward the center of the rink on an inside edge (for two beats) followed by a change to an outside edge (on the third beat) at which point the skaters cross the baseline of the dance. During this step, the free skate is extended in front on the first beat, it is brought beside the employed skate to "and" position on the second beat, and on the third beat it moves outward to assist the execution of the change of edge. The aim of step 6 is initially toward the long axis, becoming parallel to it, and finally coming toward the long side barrier.

Step 7 is a cross behind (XB-LBI) which brings the couple from parallel to the long side barrier toward the center of the rink.

Steps 8 and 9 form a lobe that opens toward the center of the rink and concludes on the baseline at the short axis in which step 8 (RBI) should show a strong change of lean with respect to step 7, and step 9 (XF-LBO) should continue the arc of curvature with respect to the preceding step.

The above steps 7, 8, and 9 must be executed in a lively manner and the edges should be well defined.

Step 10 (XB-RBO), for four beats, which begins with a cross behind toward the long side barrier and finishes toward the long axis, must be on a prominent outside edge with an appropriate bend of the skating knee. During this step the movement of the free leg may be interpreted freely.

Step 11, for two beats, begins with a choctaw LFI in which the partners must maintain control with the woman remaining beside the man. This step forms a lobe that begins on the baseline and returns to it.

Step 12 is a two-beat RFI, which brings the couple toward the long side barrier.

Steps 13 through 18 are each one-beat steps and must be well-cadenced and skated in a lively and confident manner.

Step 14 is a progressive (run).

Step 16 is a XF-RFO executed with a change of lean and aimed toward the short side of the rink.

Step 17 (XB-LFIO), a cross behind and a change of edge from inside to outside, is executed in one beat of music and aimed toward the short side of the rink.

Step 18 (XF-RFI), is a right inside cross front aimed toward the short side of the rink and finishing parallel to it.

The dance must be skated in perfect adherence to the tempo of the music, which is fast and lively.

During the evaluation of this dance particular attention should be paid to the following elements (Key Points):

- Correct distribution of the lobes with respect to the baseline of the dance.
- Accuracy of timing, step technique, and the prescribed pattern and positions.
- The dance must be skated in perfect adherence to the tempo of the music, which is fast and lively.
- Step 5 must be executed on a good outside edge maintained until the execution of the closed choctaw (step 6).
- The closed choctaw (step 6) must be executed with defined edges on the entrance and exit.
- The change of edge to outside (step 6) is executed on the third beat of the step.
- Step 7 XB-LBI must be crossed and an inside edge
- Step 8 RBI has an evident change of lean.
- Steps 9 and 10 must be crosses.
- Steps 11 and 12 must be pronounced inside edges.
- The change of edge on step 17 must be quick and pressed directly toward the short side barrier.
- The dance must show deep LOBES distributed equally to the left and right of the baseline of the dance.

QUICKSTEP – KEY POINTS
SECTION 1:

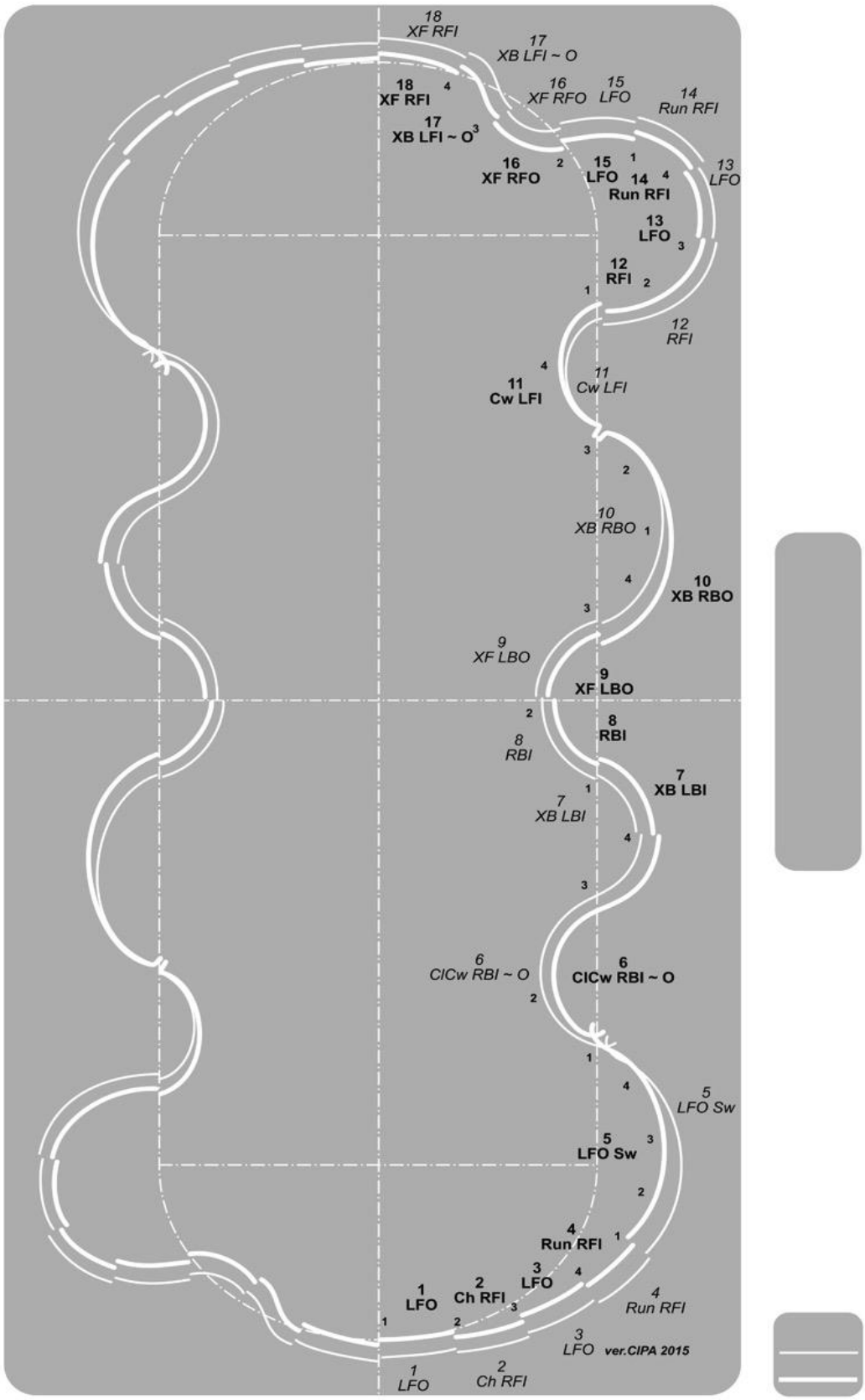
1. **Step 5 (LFO-Sw):** pronounced outside edge, LFO swing for 4 beats, avoiding a change of edge before executing the choctaw.
2. **Step 6 (Cw-RBI-O):** proper execution of the Closed choctaw, keeping the outside edge on Step 5 and skating on a strong inside edge for Step 6 (defining the baseline of the dance). During the choctaw, the right foot is brought behind the heel of the left foot and placed on the outside of it, finishing with the free leg extended in the forward position. This step has 3 beats total, of which two (2) beats are on an inside edge and one (1) beat with a change to an outside edge.
3. **Step 7 (XB-LBI):** proper execution of cross behind with definition of the inside edge, crossing with feet parallel and close together on a strong inside edge.
4. **Step 8 (RBI):** proper execution of the inside edge, (on the baseline of the dance) with an evident change of lean with respect to the preceding step.
5. **Steps 9(Xf-Lbo) & 10 (Xb-Rbo):** proper execution of the cross in front and cross behind, must be performed with close feet and evident changes of lean. Step 10 must remain on an outside edge in order to properly execute the choctaw.
6. **Step 11 (Cw-LFI):** proper execution of the choctaw LFI, executed on the baseline, on a strong inside edge, for two (2) beats.
7. **Step 16 (Xf-Rfo):** proper execution of cross front, with feet close together aimed toward the long axis and finishing toward the middle of the short side of the rink.
8. **Step 17 (Xb-Lfio):** proper execution of cross behind and change of edge to outside, which must be quick and aimed to the short side barrier.
9. **Step 18 (Xf-Rfi):** forward inside cross front parallel to the short side of the rink.

NOTE: THE DANCE MUST SHOW DEEP LOBES DISTRIBUTED EQUALLY TO THE LEFT AND RIGHT OF THE BASELINE OF THE DANCE.

QUICKSTEP - Couples

HOLD	No.	WOMAN's Step	Beats			MAN's Step
1st SECTION						
Kilian	1	LFO		1		LFO
	2	Ch RFI		1		Ch RFI
	3	LFO		1		LFO
	4	Run RFI		1		Run RFI
	5	LFO Sw		2+2		LFO Sw
	6	ClCw RBI/O		2+1		ClCw RBI/O
	7	XB LBI		1		XB LBI
	8	RBI		1		RBI
	9	XF LBO		1		XF LBO
	10	XB RBO *		4		XB RBO *
	11	Cw LFI		2		Cw LFI
	12	RFI		2		RFI
	13	LFO		1		LFO
	14	Run RFI		1		Run RFI
	15	LFO		1		LFO
	16	XF RFO		1		XF RFO
	17	XB LFI/O		1/2+1/2		XB LFI/O
	18	XF RFI		1		XF RFI
* free leg free movement						

QUICKSTEP - Couples



1.39 QUICKSTEP - Solo

By: R.J. Wilkie & Daphne Wallis

Music: Quickstep 2/4 **Tempos: 112 bpm**
Pattern: Set

Steps from 1 to 4 dance begins at the long axis with a sequence of directed toward the long side barrier, of which step 2 is a chasse and step 3-4-5 are progressives (runs).

Steps 3 and 4 are one-beat steps.

Step 5 is a four-beat LFO characterized by a swing in which the skater begins parallel to the long side barrier and finishes toward the long axis, performing a swing with strong pressure on the outside edge combined with a slight twist of the torso.

Step 6 (RBIO), for three beats, forms a lobe that begins with a closed choctaw aimed toward the center of the rink on an inside edge (for two beats) followed by a change to an outside edge (on the third beat) at which point the skater crosses the baseline of the dance. During this step, the free skate is extended in front on the first beat, it is brought beside the employed skate to "and" position on the second beat, and on the third beat it moves outward to assist the execution of the change of edge. The aim of step 6 is initially toward the long axis, becoming parallel to it, and finally coming toward the long side barrier.

Step 7 is a cross behind (XB-LBI) which brings the skater from parallel to the long side barrier toward the center of the rink.

Steps 8 and 9 form a lobe that opens toward the center of the rink and concludes on the baseline at the short axis in which step 8 (RBI) should show a strong change of lean with respect to step 7, and step 9 (XF-LBO) should continue the arc of curvature with respect to the preceding step.

- The above steps 7, 8, and 9 must be executed in a lively manner and the edges should be well defined.

Step 10 (XB-RBO), for four beats, which begins with a cross behind toward the long side barrier and finishes toward the long axis, must be on a prominent outside edge with an appropriate bend of the skating knee. During this step the movement of the free leg may be interpreted freely.

Step 11, for two beats, begins with a choctaw LFI. This step forms a lobe that begins on the baseline and returns to it.

Step 12 is a two-beat RFI, which brings the skater toward the long side barrier.

Steps 13 through 18 are each one-beat steps and must be well-cadenced and skated in a lively and confident manner.

Steps 13-14-15 are progressives (runs).

Step 16 is a XF-RFO executed with a change of lean and aimed toward the short side of the rink.

Step 17 (XB-LFIO), a cross behind and a change of edge from inside to outside, is executed in one beat of music (½ beat inside and ½ beat outside) and aimed toward the short side of the rink.

Step 18 (XF-RFI), is a right inside cross front aimed toward the short side of the rink and finishing parallel to it.

The dance must be skated in perfect adherence to the tempo of the music, which is fast and lively.

<u>During the evaluation of this dance particular attention should be paid to the following elements:</u>

- Correct distribution of the lobes with respect to the baseline of the dance.
- Accuracy of timing, step technique, and the prescribed pattern and positions.
- The dance must be skated in perfect adherence to the tempo of the music, which is fast and lively.
- Step 5 must be executed on a good outside edge maintained until the execution of the closed choctaw (step 6).
- The closed choctaw (step 6) must be executed with defined edges on the entrance and exit.
- The change of edge to outside (step 6) is executed on the third beat of the step.
- Step 7 XB-LBI must be crossed and on an inside edge.
- Step 8 RBI has an evident change of lean.
- Steps 9 and 10 must be crosses.
- Steps 11 and 12 must be pronounced inside edges.
- The change of edge on step 17 must be quick and pressed directly toward the short side barrier.
- The dance must show deep LOBES distributed equally to the left and right of the baseline of the dance.

QUICKSTEP (SOLO) - KEY POINTS
SECTION 1:

1. **Step 5 (LFO-swing):** pronounced outside edge, LFO swing for 4 beats, avoiding a change of edge before executing the choctaw.
2. **Step 6 (choctaw RBIO):** correct technical execution of the closed choctaw, maintaining the outside edge on step 5 and skating a strong inside edge on step 6 (defining the baseline of the dance). During the choctaw, the right foot is brought behind the heel of the left foot and placed to the outside of the left foot, and the free leg is extended in front at the end upon completing the choctaw. This step is three (3) beats total of which two (2) beats are on an inside edge and one (1) beat is on an outside edge.
3. **Step 7 (XB-LBI):** correct execution of the left cross behind with evident definition of the inside edge from a proper crossed position with the feet close and parallel.
4. **Step 8 (RBI):** correct execution of the inside edge (on the baseline of the dance) with an evident change of lean with respect to the preceding step.
5. **Steps 9-10 (XF-LBO and XB-RBO):** correct execution of the front and back crosses; must be crosses performed with close feet and evident changes of lean. Step 10: must remain on an outside edge to be able to correctly execute the choctaw that follows.

SECTION 2:

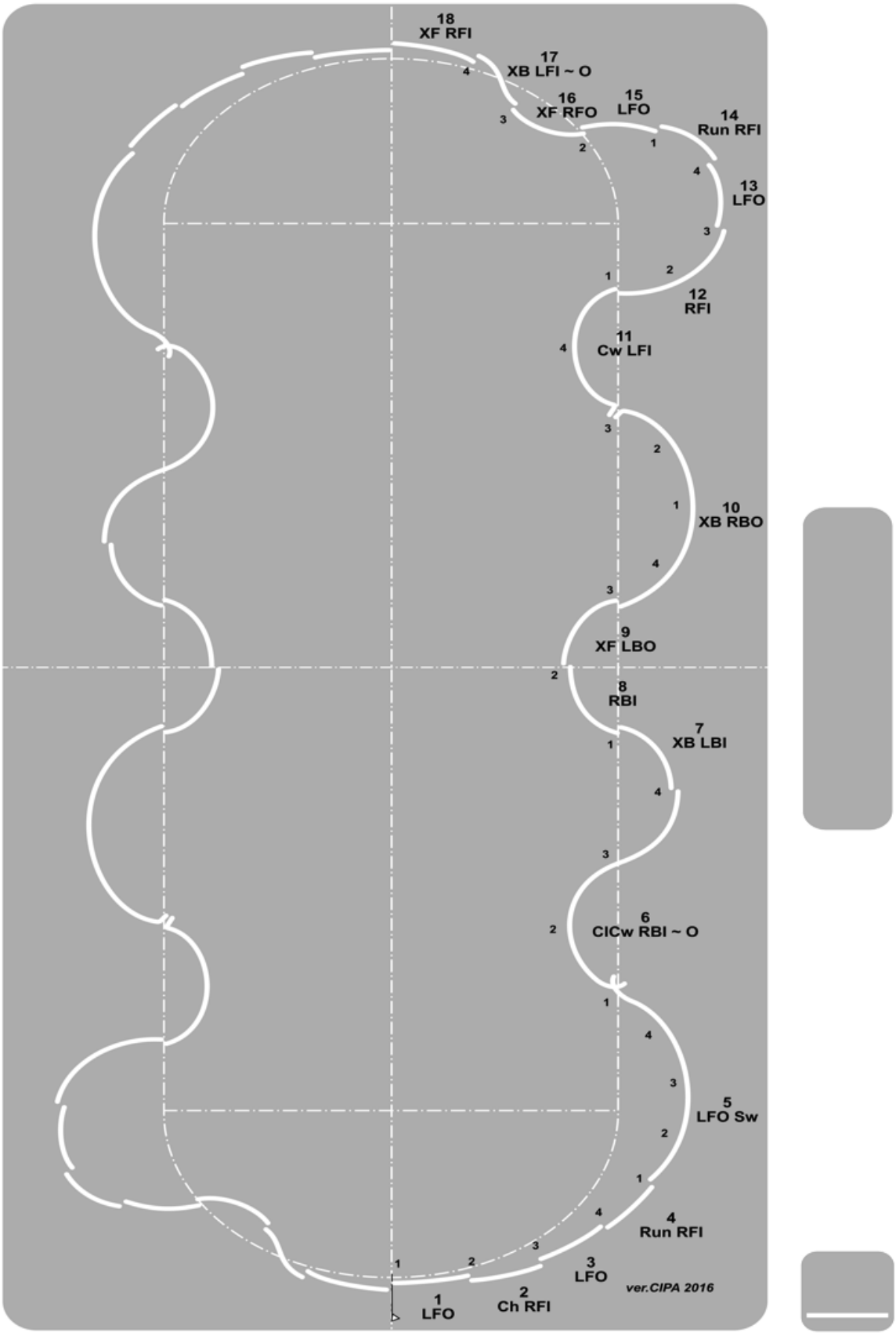
1. **Step 11 (choctaw LFI):** correct execution of the choctaw to LFI, performed on the baseline, held for two (2) beats.
2. **Step 16 (XF-RFO):** correct execution of the cross front with close feet aimed toward the long axis and finishing toward the middle of the short side of the rink.
3. **Step 17 (XB-LFIO):** correct execution of the cross behind and change of edge to outside, must be quick and aimed toward the short side barrier.
4. **Step 18 (XF-RFI):** forward inside cross front parallel to the short side of the rink.

NOTE: THE DANCE MUST SHOW DEEP LOBES DISTRIBUTED EQUALLY TO THE LEFT AND RIGHT OF THE BASELINE OF THE DANCE.

QUICKSTEP - Solo

No	Steps	Beats
1	LFO	1
2	Ch RFI	1
3	run LFO	1
4	run RFI	1
5	run LFO Sw	2+2
6	Ch RBIO	2+1
7	XB LBI	1
8	RBI	1
9	XF LBO	1
10	XB RBO *	4
11	CW LFI	2
12	RFI	2
13	run LFO	1
14	run RFI	1
15	run LFO	1
16	XF RFO	1
17	XB LFIO	1/2+1/2
18	XF RFI	1
*movement of the free leg is optional		

QUICKSTEP - Solo



1.40 ROCKER FOXTROT - Couples

By Eva Keats and Erik Van der Weyden

Music: Foxtrot 4/4 **Tempo: 104 bpm**
Position: Open, Closed **Pattern: Set**
Competitive Requirements – 4 Sequences

The dance, which begins at the midline of the rink (half of the short side), forms three lobes toward the long side barrier and two toward the center of the rink. The pattern of the dance covers half of the rink, therefore one time around the rink is composed of two sequences of the dance.

Steps 1 through 4, the same steps for both partners, are skated in Foxtrot position and form a lobe that initially opens toward the long side barrier and successively becomes parallel to it. This lobe consists of a LFO (step 1) a crossed chasse XCh-RFI (step 2), a LFO (step 3), followed by a RFI progressive (run, step 4).

Step 5 for the woman is a LFO-swing-rocker for four beats total performed while the man skates a LFO (5a) and a RFO (5b) each for two beats; these steps are aimed initially toward the center of the rink, then parallel to the long axis, and finally toward the long side barrier.

- The woman's rocker on the second beat (step 5), preceded by a forward swing of the right free leg, which facilitates the execution of the turn, is executed by the woman only after the free foot has passed the skating foot, and, at the same time, the woman crosses the tracing of the man's skating foot (step 5a).
- The couple assumes Waltz position on step 5b.
- At the end of the rocker, the woman performs a soft bend of the skating knee that coincided with the bend of the man's knee on step 5b (RFO). The movement of the woman's free leg on the third and fourth beats of step 5 is free to interpretation.

Step 6 the man performs a LFO aimed toward the long side barrier followed by a three turn (on the second beat) while the woman performs a RBO for two beats. The couple maintains Waltz position through step 7a, and on step 7b they resume Foxtrot position.

Step 7a for the man (two beats), composed of a RBO beginning toward the long side barrier and becoming parallel to it, is followed by a mohawk LFO.

Step 7b (two beats), which moves away from the barrier and toward the long axis.

- For the woman step 7 is a mohawk LFO for four beats in which the movement of the free leg is free to interpretation. With step 7b the couple returns to Foxtrot position.

Step 8 is, for both partners, a XR-RFO aimed toward the long axis where the couple should perform an evident change of lean of the body baseline and a change of trajectory from the previous step.

Step 9 is a progressive (run) for two beats that begins toward the long axis and becomes parallel to it.

Step 10, a RFO that is brought toward the long side barrier, completes the lobe begun by step 8.

Step 11, a two-beat LFO executed by the couple with the free leg extended in back, the man must maintain his partner close to his right hip to prepare for and facilitate the execution of the following step (closed mohawk), aimed toward the long side barrier and finishing parallel to it.

Step 12, closed mohawk RBO (two beats), performed with the toe of the free foot placed to the outside of the heel of the skating foot, is executed parallel to the long side barrier and finishes away from it. After the closed mohawk, the partners continue a slow clockwise rotation of the body combined with sufficient pressure on the outside edge in preparation for step 13.

During step 13, XF-LBI, cross-tracing of the skating feet occurs due to the shift in the woman's position that, after being made to drift slightly behind the man, allows her to place her foot on a RFI (step 14).

Step 14, a mohawk RFI which concludes the dance bringing the couple parallel to the short side of the rink, must be skated by the man without stepping over the woman's foot.

<u>During the evaluation of this dance particular attention should be paid to the following elements:</u>

- Accuracy of timing, step technique, and the prescribed pattern and positions.
- Execution of the crossed chasse (step 2) with feet close and parallel.
- Step 5: execution of the woman's rocker on the second beat with well-defined edges; the woman's skating foot should cross the tracing of the man's skating foot.
- Steps 5a, 5b, and 6, for the man, must be clear outside edges.
- Step 6 for the man is a LFO (not a cross-roll); step 6 for the woman (RBO), is aimed toward the long side barrier and not parallel to it; step 6 for the woman is a stroke.
- Step 7 (for the woman) and 7a – 7b (for the man): the partners must remain close and maintain Foxtrot position without separating. The control of this position after the man's mohawk is important because on the rotation of this step, if not controlled with good posture, tends to make the woman move in front and far away from the man.
- Step 11 must be an outside edge aimed initially toward the long side barrier, and successively parallel to it.
- Correct technical execution of the closed mohawk (step 12).
- Step 13 is for both partners a XF-LBI maintaining the inside edge throughout the step; often the woman, because she moves behind the man, tends to change her edge to outside.
- On step 14, mohawk RFI, the man must avoid stepping over the woman's foot.

ROCKER FOXTROT – KEY POINTS

SECTION 1:

1. **Step 5:** proper execution of the Swing-Rocker, keeping the outside edge before/after the turn, aimed toward the center of the rink. The woman's rocker must be preceded by a forward swing of the free leg (not a dropped chasse), all on beat 1 of the step. The execution of the woman's rocker is on beat two (2) with well-defined edges. The woman's skating foot should cross the tracing of the man's skating foot (step 5a).
2. **Step 6**: proper execution of Roll (outside backward edge to a Stroke outside backward edge) in Waltz position (not Tango).

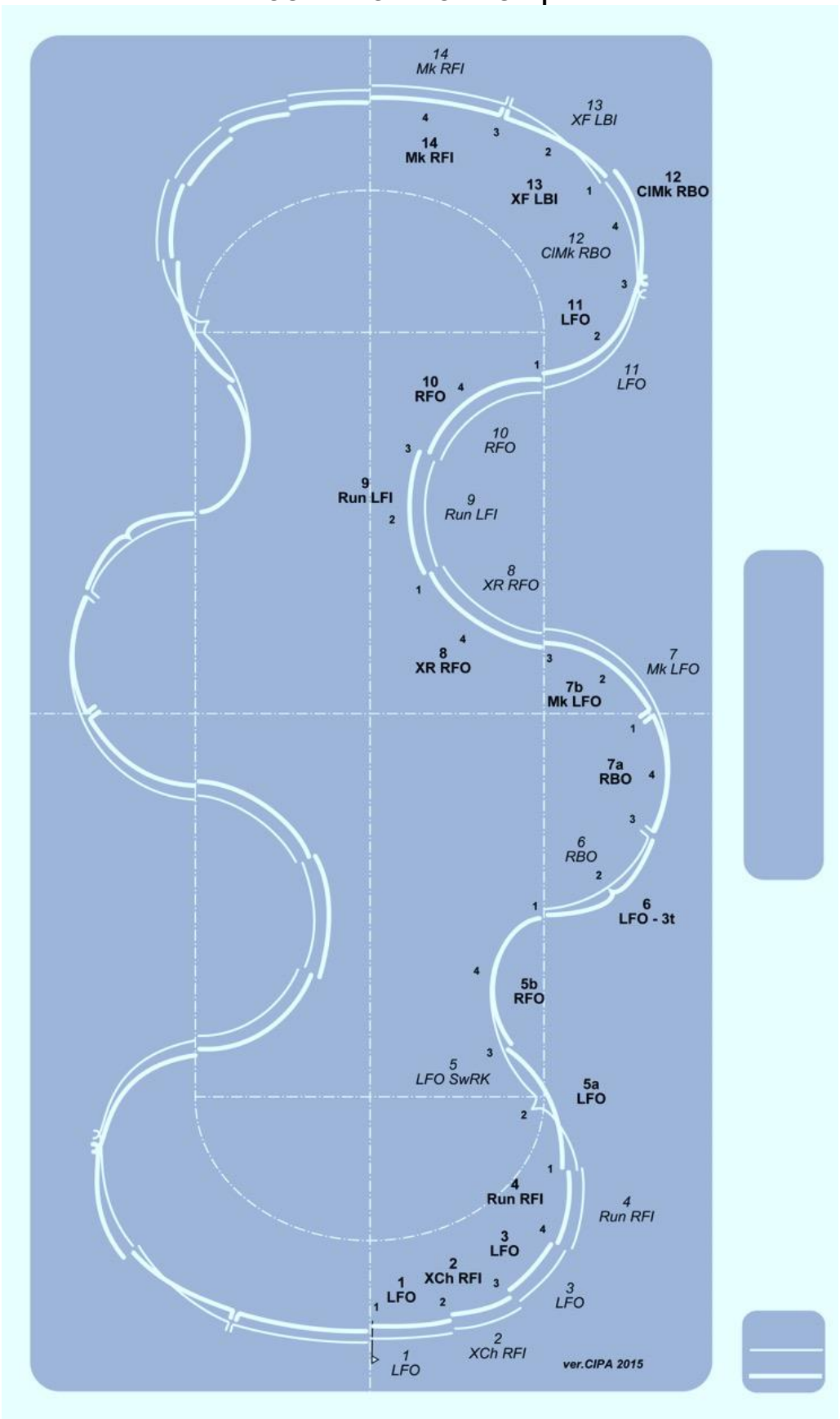
SECTION 2:

1. **Steps 11-12:** (LFO and RBO): Proper execution of the closed mohawk (the free foot becoming the employed foot is placed to the outside of the skating foot and successive stroke of the left foot to a forward position); maintain control of Foxtrot position of the couple during the execution of the closed mohawk.
2. **Step 13:** proper execution of Cross Front, Step 13, for both partners a XF-LBI maintaining the inside edge throughout; (often the woman, because she moves behind the man, tends to change her edge to outside.)
3. **Step 14:** proper execution of Mohawk, maintaining control of Foxtrot position; the man must avoid stepping over the woman's foot. The edge must be an inside edge, but it is often incorrectly skated flat (often the woman, because she moves behind the man, tends to change her edge to outside, or the man, because he step over the woman's foot, tends to change his edge to flat or outside).

ROCKER FOXTROT - Couples

HOLD	No.	WOMAN's Step	Beats			MAN's Step
Foxtrot	1	LFO		1		LFO
	2	XCh RFI		1		XCh RFI
	3	LFO		1		LFO
	4	Run RFI		1		Run RFI
	5a	LFO SwRk	1+1+2		2	LFO
Waltz	5b				2	RFO
	6	RBO	2		1+1	LFO-3t
	7a	Mk LFO *	4		2	RBO
Foxtrot	7b				2	Mk LFO
	8	XR RFO		2		XR RFO
	9	Run LFI		2		Run LFI
	10	RFO		2		RFO
	11	LFO		2		LFO
	12	ClMk RBO		2		ClMk RBO
	13	XF LBI		2		XF LBI
	14	Mk RFI		2		Mk RFI
* free leg free movement						

ROCKER FOXTROT - Couples



1.41 ROCKER FOXTROT - Solo

By: Erik Van Der Weyden & Eva Keats

Music: Foxtrot 4/4 **Tempo: 104 bpm**
Patter: Set

The dance, which begins at the midline of the rink (half of the short side), forms three lobes toward the long side barrier and two toward the center of the rink. The pattern of the dance covers half of the rink, therefore one time around the rink is composed of two sequences of the dance.

Steps 1 through 4 form a lobe that initially opens toward the long side barrier and successively becomes parallel to it. This lobe consists of a LFO (step 1) a crossed chasse XCh-RFI (step 2), a LFO progressive (run, step 3), followed by a RFI progressive (run, step 4).

Step 5 is a progressive LFO-swing-rocker for four beats total aimed initially toward the center of the rink, then parallel to the long axis, and finally toward the long side barrier. The rocker, performed on the second beat (of step 5), is preceded by a forward swing of the right free leg, which facilitates the execution of the turn, and is executed by the skater only after the free foot has passed the skating foot. At the end of the rocker, the skater performs a soft bend of the skating knee, and the movement of the skater's free leg on the third and fourth beats is free to interpretation.

Step 6 the skater performs a two-beat RBO aimed toward the long side barrier.

Step 7 is a mohawk LFO for four beats that begins parallel to the long side barrier and then moves away from it, finishing toward the long axis; the movement of the free leg is free to interpretation during the third and fourth beats of this step.

Step 8 is a XR-RFO aimed toward the long axis where the skater should perform an evident change of lean of the body baseline and a change of trajectory from the previous step.

Step 9 is a LFI progressive (run) for two beats that begins toward the long axis and becomes parallel to it.

Step 10, a RFO progressive that is brought toward the long side barrier, completes the lobe begun by step 8.

Step 11, a two-beat LFO executed with the free leg extended in back, the skater aims toward the long side barrier in preparation for the following step (step 12).

Step 12, closed mohawk RBO (two beats), performed with the toe of the free foot placed to the outside of the heel of the skating foot, is executed parallel to the long side barrier and finishes away from it. After the closed mohawk, the skater continues a slow clockwise rotation of the body combined with sufficient pressure on the outside edge in preparation for step 13.

Step 13 is XF-LBI, maintaining the curve on an inside edge for two beats.

Step 14 is a mohawk RFI that concludes the dance, bringing the skater parallel to the short side of the rink.

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

- Accuracy of timing, step technique, and the prescribed pattern and positions.
- Execution of the crossed chasse (step 2) with feet close and parallel.
- Step 5: correct technical execution of the progressive-swing-rocker on beat two (2) with well-defined edges.
- Step 6, RBO, is aimed toward the long side barrier and not parallel to it; the step is a stroke.
- Step 11 must be an outside edge aimed initially toward the long side barrier, and successively parallel to it.
- Correct technical execution of the closed mohawk (step 12).

- Step 13 is a XF-LBI maintaining the inside edge without changing to an outside edge.
- Step 14, mohawk RFI: correct technical execution.

ROCKER FOXTROT (SOLO) - KEY POINTS
SECTION 1:

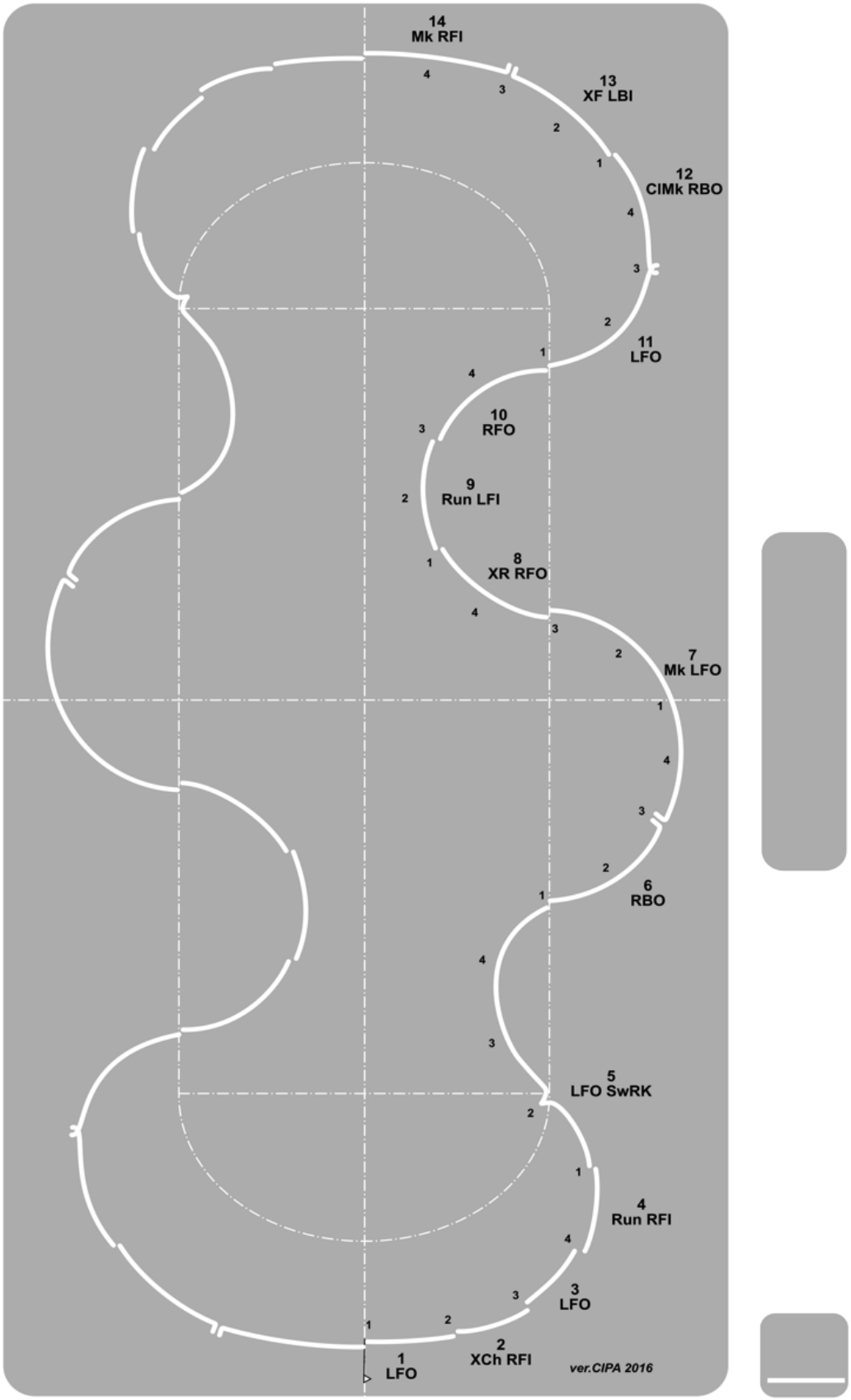
1. **Step 5**: proper execution of the Run-Swing-Rocker, keeping the outside edge before/after the turn, aimed toward the center of the rink. The rocker must be preceded by a forward swing of the free leg (not a dropped chasse), all on beat one (1) of the step. The execution of the rocker is on beat two (2) with well-defined edges.
2. **Step 6:** proper execution of the RBO with a stroke.
3. **STEP 8**: XR-RFO: proper execution of the cross-roll with a clear change of lean.

SECTION 2:

1. **Steps 11-12**: (LFO run and RBO): Proper execution of the closed mohawk (the free foot becoming the employed foot placed to the outside of the skating foot and successive stroke of the left foot to a forward position).
2. **Step 13**: proper execution of cross front, Step 13, for both partners a XF-LBI maintaining the inside edge throughout.
3. **Step 14**: proper execution of Mohawk RFI. The edge must be an inside edge; it is often incorrectly skated on an outside edge or flat.

No.	Step	Beats	
1	LFO		1
2	XCh RFI		1
3	LFO		1
4	Run RFI		1
5a	LFO SwRk	1+1+2	4
5b			
6	RBO		2
7a	Mk LFO *		4
7b			
8	XR RFO		2
9	Run LFI		2
10	RFO		2
11	LFO		2
12	ClMk RBO		2
13	XF LBI		2
14	Mk RFI		2
* free leg free movement			

ROCKER FOXTROT - Solo



1.42 SHAKEN SAMBA - Couples

Inventor: Unknown. Revised by Lorenza Residori - Stefano Orsi

Music: Samba 2/4 **Tempo: 104 bpm**
Position: Foxtrot-Partial Tango-Waltz-Kilian-Hand in Hand **Pattern: set**

The dance must be performed with vivacity and determination. The movements of the free legs, if not mentioned, are of free interpretation (optional).

The dance begins in Foxtrot position and is maintained until step 6.

Step 1 LFI for the man and **RFO** for the woman are one-beat strokes followed by **Step 2 RFO** stroke for the man and **Run LFI** for the woman, (1 beat each).

Step 3a, LFI (2 beats) is a run for the man followed by **step 3b OpCw RBO** (1 beat); **Step 3 RFO Rk** (2+1 beats) for the woman, is a stroke followed by a RFO Rocker on the third beat.

Step 4 XB LBI (1 beat) is a cross behind for both.

Step 5, Wd Step RBO (½ beat) is a fast wide step, placed a short distance from the supporting foot and **Step 6. XS LBI** (1 ½ beats) for both.

Step 7 Mk RFI Rk (1+1 beats), a RFI mohawk during which the couple assumes Kilian position, in the direction of the long axis, followed by a rocker turn. **Step 8, Wd LBO** (½ beat), a fast wide step placed a short distance from the supporting foot.

Step 9a XS RBI (1 ½ beats) and **Step 9b Mk LFI** (2 beats) for the man, in which the couples assumes Foxtrot position. **Step 9 XS RBI Br** (1 ½ + 2 beats) for the woman, who simultaneously performs a cross stroke followed by a bracket (from RBI to RFO). The direction for both is toward the long side barrier.

Step 10 ClCw RBO (1 beat) for the man is a closed choctaw that crosses the path of the woman. Simultaneously the woman performs a **stroke LFO** (1 beat) and the couple assumes Partial Tango position. The direction of this step is perpendicular to the long side barrier.

On **Step 11 XF LBI** (1 beat) for the man and **Mk RBO** (heel to heel) for the woman (1 beat), the couple maintains Partial Tango position.

On **Step 12 Mk RFI** (2 beats) for the man and **stroke LBI** for the woman (2 beats), the couple assumes Waltz position that will be maintained until Step 18.

Step 13, LFO for the man and **RBO** for the woman, is skated in the direction of the short side barrier (½ beat each).

Step 14 is a chasse for both, **Ch RFI** for the man and **Ch LBI** for the woman, (both of ½ beat each), followed by **Step 15 a stroke LFO** for the man and **RBO** for the woman (both of 1 beat each).

Step 16 IvMk RBO for the man and **Mk LFO** for the woman (2 beats each) and **Step 17 Mk LFO** for the man and **IvMk RBO** for the woman (1 ½ beats each).

Step 18 Ch RFI for the man and **Ch LBI** for the woman is for both a chasse (½ beat each) in preparation for **Step 19 LFO 3t** (1+1 beats) for the man and **DpCh RBO** (2 beats) for the woman. During step 19 the change of position of the couple takes place, from Waltz to Kilian, which will be maintained until step 26.

Step 19b and 20 are Slides (1 beat each): **Step 19b, Slide LBI** (with RBO extended leg forward) and **20a Slide RBO**, a one beat slide (with the LBI leg extended forward), and **Step 20b RBO** (2 beats) performed by lifting the left leg from the floor with an optional free leg movement. Steps 19b-20a are slides made on the required edges that provide the forward extension of the leg that does not support the weight of the body while the position of the supporting leg is optional (can be bent, under the hips or extended behind). The edges must be kept during the slides (Note: during the slides it is possible to lift a wheel from the floor, with a minimum of 7 wheels resting on the floor). The steps end parallel to the long side barrier.

Step 21 Mk LFO (1 beat) is a LFO mohawk for both followed by **Step 22** (1 beat) **Ch RFI** for the man and **IvMk RBO** for the woman, performed under the joined left hands of the couple, which will be lifted upwards.

Step 23 is LFO stroke for the man and **Mk LFO** for the woman, in which the couple assumes Kilian position. **Step 24 Run RFI** (1 beat) and **Step 25 LFO** (2 beats), form a curve moving away from the long side barrier in the direction of the long axis for both skaters.

Step 26 for the woman is divided as follows (1 + 1 + 1 + 1 ½ beats):

- 26a XR RFO - 26b Ch LFI - 26c RFO+ Assisted Jump. The woman performs steps of 4 total beats as follows:
-26a XR RFO in Kilian position (1 beat);
-26b Ch LFI (1 beat);
-26c RFO -assisted jump (½ + 1 ½ beats) ascending/descending with optional free legs position during the time in the air

Step 27 for the woman **RBI 3t** (1½ + ½ beats): landing from the assisted -jump on RBI (1½ beats), followed by a three turn (½ beat from a RBI to RFO) where the couple passes from Waltz to Kilian position.

Step 26 for the man: **XR RFO 3t** (1 + 1 beats), the man creates a full lobe aiming toward the long axis, formed by a cross roll (first beat) in Kilian position and a three turn (second beat of the step) with an optional free leg position, performed in coordination with the woman's chasse (step 26b for the woman). The couple assumes Waltz position at the end of the man's three turn.

Step 26b for the man: two feet on the skating surface **LBO/RBI** (2 beats total, ½ + 1 ½ beats) is divided as follows:

- ½ beat in which the man prepares with two feet on the skating surface (LBO/RBI), preparing for the woman's take-off while she is on a RFO edge (the woman's step 26c);
- 1 ½ beats maintaining two feet on the skating surface, during which the man supports the woman in the air to help her perform an assisted jump (the woman's step 26c).

Step 27 for the man: **Mk RFO** (2 beats): the man performs a Mk RFO during the descending phase of the woman's assisted jump; the position of the couple moves from Waltz (on the landing) to Kilian (during the woman's three turn). The position of the arms is optional during this change.

Step 28 DpCh LFI-O (1 ½ + ½ beats) for both is a dropped chasse LFI followed by a change of edge to outside on the last ½ beat for both, in the direction of the long side barrier.

Step 29 XF RFI (2 beats), is a cross in front that ends near the short axis.

Step 30 XB LFO (1 beat) with the free extension of the free leg, **step 31 OpCw RBI** (1 beat) that curves toward the long side barrier, followed by **step 32 OpCw LFO Sw** (2 + 2 beats), an open choctaw LFO followed by a forward swing of the free leg on the 3rd beat of the step which, parallel to the long side barrier, curves in the direction of the long axis.

Step 33 ClCw RBI (2 beats) is a closed choctaw executed with the free leg in front of the body, in closed position, at the end of the turn. The direction is toward the long axis.

Step 34 XF LBO (½ beat), **step 35 XB RBI** (½ beat), **step 36 XF LBO** (1 beat), **step 37 XS RBI** (½ beat), **step 38 XB LBO** (½ beat) and **step 39 XS RBI** (1 beat); the entire sequence of the aforesaid curved steps are aimed parallel to the long axis and then moving away from it to descend toward the long side barrier.

Step 40 LB/RB is a two-foot step (with both left and right foot backward), (2 beats) with feet placed parallel at a distance corresponding to the width of the shoulders, in which the skaters can perform optional movements/tilting of the body/pelvis. The partners, during this step, may be in Tandem position or the woman may be slightly to the right and ahead of the man. The choice of the position will be optional as well as the movement of the arm/right hand while the left hands of the partners remain joined together. The steps aim in the direction of the long side barrier.

Step 41 XS LBI Br (2 + 2 beats) is a cross stroke LBI, followed by a bracket (from LBI to LFO) on the 3rd beat, maintained on an outside edge for the next beat. During the cross stroke the woman slides behind the man to perform a bracket simultaneously with her partner. At the end of the turn, the woman finds herself in front of or slightly to the left of the man (the position of the couple is optional). The left hands of the partners are joined while the right hands are optional.

Step 42 Ch RFI (½ beat) is a chasse executed in Kilian position, **Step 43 LFO** (1 ½ beats) is a stroke,
Step 44 XF RFI (½ beat) is a cross in front followed by **Step 45 XB LFO** (½ beat), a cross behind, both performed keeping the feet close and parallel.

Step 46 XF RFI Sw- O (1+2+2 beats): for the man is a RFI cross in front with the free leg held behind for the 1st beat, a swing forward of the left free leg on the 2nd beat.

Step 46 XF RFI Sw - Ct (1+2+2) for the woman is a RFI cross in front with the free leg held behind for the 1st beat, a swing forward of the left free leg on the 2nd beat on a RFI edge, followed by a counter turn on the 4th beat to RBI, held for two beats. During the counter turn, the woman rotates under the left hands of the couple and moves from Kilian position to Hand in Hand position (left hands joined and right hands optional.)

Step 47 is for both partners a Wide step of 1 beat each, for the man a **Wide LFI** and for the woman a **Wide LBI**, keeping the right hands in hold and the left hands optional.

Step 48 is for both partners a wide step of ½ beat each, for the man a **Wide RFO** and for the woman a **Wide RBO**.

Step 49 is for both a XF of ½ beat each, for the man a **XF LFI** and for the woman a **XF RBI**, changing the grip of the hands: left hands in hold and right hands optional.

Step 50 is for both a **wide step** of 1 beat each, for the man a **Wide RFI** and for the woman a **Wide RBI**, keeping the left hands in hold and the right hands optional.

Step 51 for both is a **wide step** of ½ beat each, for the man a **LFO** and for the woman a **LBO**.

Step 52 for the man is a **XF RFI Sw** ((½ + 2 beats): formed by a cross in front RFI for ½ beat followed by a forward swing of the free leg for two beats.

Step 52 for the woman is a **XF RBI Ct Sw** (½ + 2 beats): a cross in front RBI for ½ beat with the simultaneous change of hand, the right hands crossed under the left hands, which are joined over the right. The woman, on the same step, performs a **RFI Ct** (2 beats) in which she performs an inside counter turn on the first beat with a simultaneous forward swing of the free leg, finishing the counter with the free leg in front, coordinated with that of the man. The woman's counter turn is under the joined left hands of the couple, the right hands of the couple are in hold and the position of the skaters is side by side.
Step 53 LFO (1 beat) curves in the direction of the long side barrier, where the couple assumes Kilian position.

Step 54 Ch RFI (1 beat).

Step 55a LFO (2 beats) for the man is a stroke followed by **Step 55b DpCh RFI** (2 beats) that aims in the direction of the long axis in preparation for the restart of the dance. The woman on **Step 55 RFO Sw** (2+2 beats), performs a stroke followed by a forward swing of the free leg on the 3rd beat. Between Step 55 and Step 1, the couple assumes Foxtrot position.

Key points Shaken Samba - Couples
Section 1

1. **Step 3b OpCw RBO** of the man (1 beat) and **Step 3 RBO Rk** of the woman (3 beats): correct technical execution of the positioning of the free foot by the man, inside the supporting foot and the immediate RBO edge; for the woman, attention to the outside edges entering and exiting the rocker without deviation from it.
2. **Step 7 Mk RFI Rk** (1+1 beats): correct technical execution of the mohawk with feet close and correct inside edges and correct technical execution of the rocker with the required inside edges entering and exiting the edge.
3. **Step 9 XS RBI Br** of the woman: correct technical execution of the bracket with required inside edge entering and outside edge exiting the turn.
4. **Steps 9b Mk RFI,** and **10 ClCw RBO** for the man: attention to the edges of the Mk RFI performed with the feet close. Correct execution of the closed Choctaw with feet close and the free leg in front of the body after the turn and correct edges.

Section 2

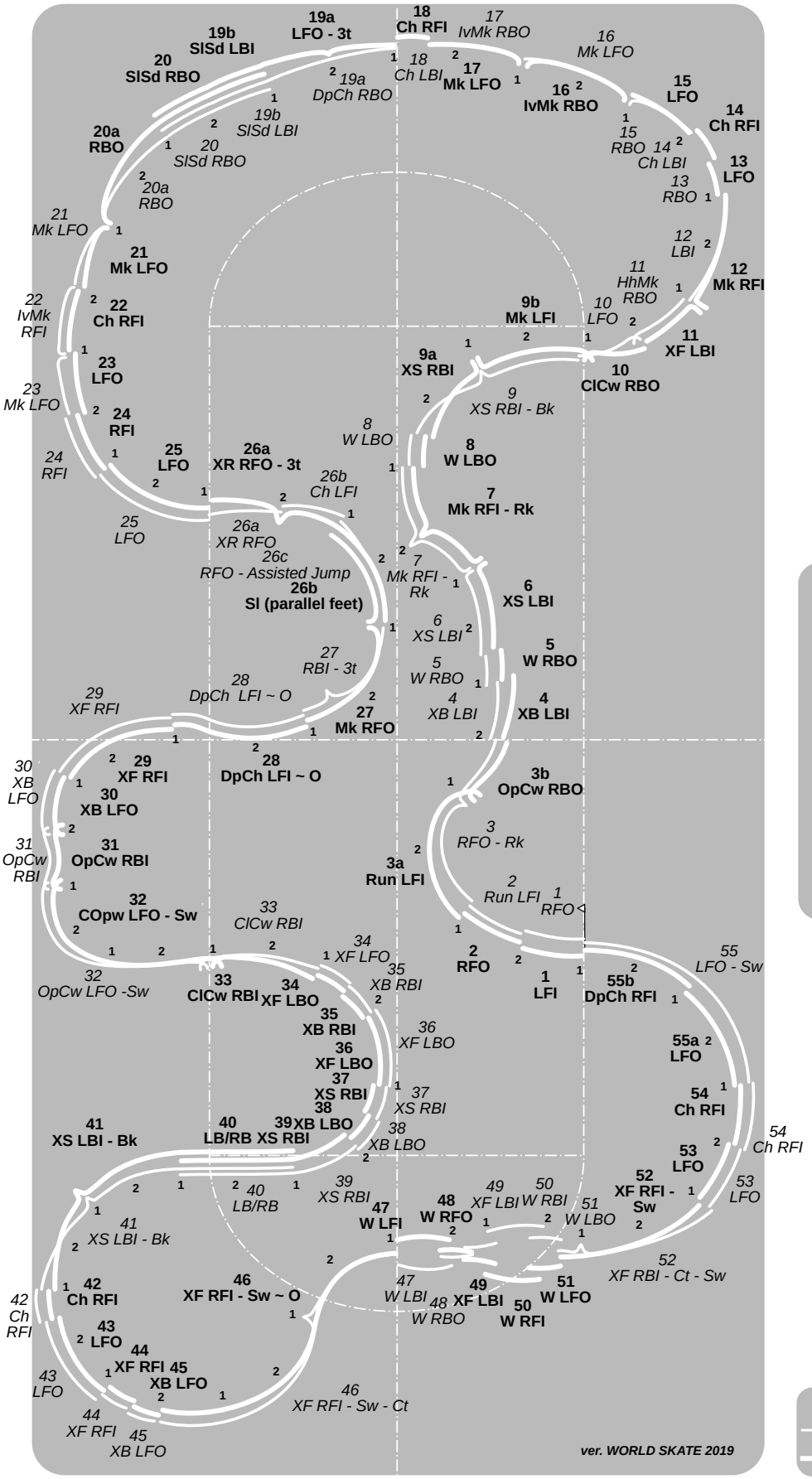
1. **Step 31 OpCw RBI** for both skaters: correct technical execution of the open choctaw, on correct edges, with feet close together.
2. **Step 32 OpCw LFO Sw:** correct technical execution of the open choctaw with feet close and correct body inclination.
3. **Step 33 ClCw RBI**: correct technical execution of the closed choctaw, on correct edges, with feet close together and the free leg in front of the body after the turn.
4. **Step 41 XS LBI Br**: correct technical execution of the bracket on the 3rd beat, on correct edges entering and exiting the turn. The skaters should remain close during the bracket.
5. **Step 46 XF RFI Sw-O** for the man: correct technical execution of the cross in front with feet close and parallel and the change of edge to outside on the 3rd beat. The timing of the change of edge of the man must be in unison with the counter of the woman.
6. **Step 46 XF RFI Sw – Ct** for the woman: correct technical execution of the cross in front with feet close and parallel and to the required edges of the counter that must be in unison with the change of edge of the man on the 3rd beat.

Shaken Samba – Couples

Position	Step No.	Man's Steps	Musical Beats			Woman's Steps
SECTION 1						
Foxtrot	1	LFI		1		RFO
	2	RFO		1		Run LFI
	3a 3b	Run LFI OpCw RBO	2 1		2 + 1	RFO Rk
	4	XB LBI		1		XB LBI
	5	Wd RBO		½		Wd RBO
	6	XS LBI		1½		XS LBI
Kilian	7	Mk RFI Rk		1+1		Mk RFI Rk
	8	Wd LBO		½		Wd LBO
From Kilian to Foxtrot	9a 9b	XS RBI Mk LFI	1½ 2		1½+2	XS RBI Br
Partial Tango	10	ClCw RBO		1		LFO
	11	XF LBI		1		Mk RBO (heel to heel)
Waltz	12	Mk RFI		2		LBI
	13	LFO		½		RBO
	14	Ch RFI		½		Ch LBI
	15	LFO		1		RBO
	16	IvMk RBO		2		Mk LFO
	17	Mk LFO		1½		IvMk RBO
	18	Ch RFI		½		Ch LBI
Waltz to Kilian	19	LFO 3t	1+1		2	DpCh RBO
	19a	Slide LBI (RBO)		1		Slide LBI (RBO)
	20	Slide RBO (LBI)		1		Slide RBO (LBI)
	20a	RBO (free leg optional)		2		RBO (free leg optional)
Kilian to Tandem	21	Mk LFO		1		Mk LFO
See note	22	Ch RFI		1		IvMk RBI
Kilian	23	LFO		1		Mk LFO
	24	Run RFI		1		Run RFI
	25	LFO		2		LFO
Kilian to Tango	26a	XR RFO 3t		1+1		(26a) XR RFO (26b) Ch LFI
Tango	26b	Preparation on two feet (parallel feet LBO/RBI) + supporting the partner		½+1½		(26c) RFO Assisted Jump
Waltz to Kilian	27	Mk RFO	2		1½+½	RBI 3t (to RFO)
	28	DpCh LFI-O		1½+½		DpCh LFI-O
	29	XF RFI		2		XF RFI
	30	XB LFO		1		XB LFO
	31	OpCw RBI		1		OpCw RBI
	32	OpCw LFO Sw		2+2		OpCw LFO Sw
SECTION 2						
	33	ClCw RBI		2		ClCw RBI
	34	XF LBO		½		XF LBO
	35	XB RBI		½		XB RBI

	36	XF LBO		1		XF LBO
	37	XS RBI		½		XS RBI
	38	XB LBO		½		XB LBO
	39	XS RBI		1		XS RBI
Optional: Tandem or see notes	40	Two foot step LB/RB (movement of the body/pelvis optional)		2		Two foot step LB/RB (movement of the body/pelvis optional)
See notes	41	XS LBI Br		2+2		XS LBI Br
Kilian	42	Ch RFI		½		Ch RFI
	43	LFO		1½		LFO
	44	XF RFI		½		XF RFI
	45	XB LFO		½		XB LFO
Kilian to Hand in Hand: right hands in hold, left hands optional (See note)	46	XF RFI-Sw-O		1+2+2		XF RFI-Sw Ct
	47	Wd Step LFI		1		Wd Step LBI
Hand in Hand Right hands in hold, left hand optional	48	Wd Step RFO		½		Wd Step RBO
Hand in Hand Left hands in hold, right hands optional (See note)	49	XF LFI		½		XF RBI
Hand in Hand Left hands in hold,, right hands optional (See note)	50	Wd Step RFI		1		Wd Step RBI
	51	Wd Step LFO		½		Wd Step LBO
Left hands in hold above, right hands in hold below Position is side by side, hand in hand	52	XF RFI Sw	½+2		½+2	XF RBI Ct
Kilian	53	LFO		1		LFO
	54	Ch RFI		1		Ch RFI
	55a	LFO	2		2+2	LFO Sw
	55b	DpCh RFI	2			

SHAKEN SAMBA - Couples



1.43 SKATERS MARCH

By: Irwin & Nazzaro

Music: March 4/4 **Tempo: 100 bpm**
Position: Killian **Pattern: Set**

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

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

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

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

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

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

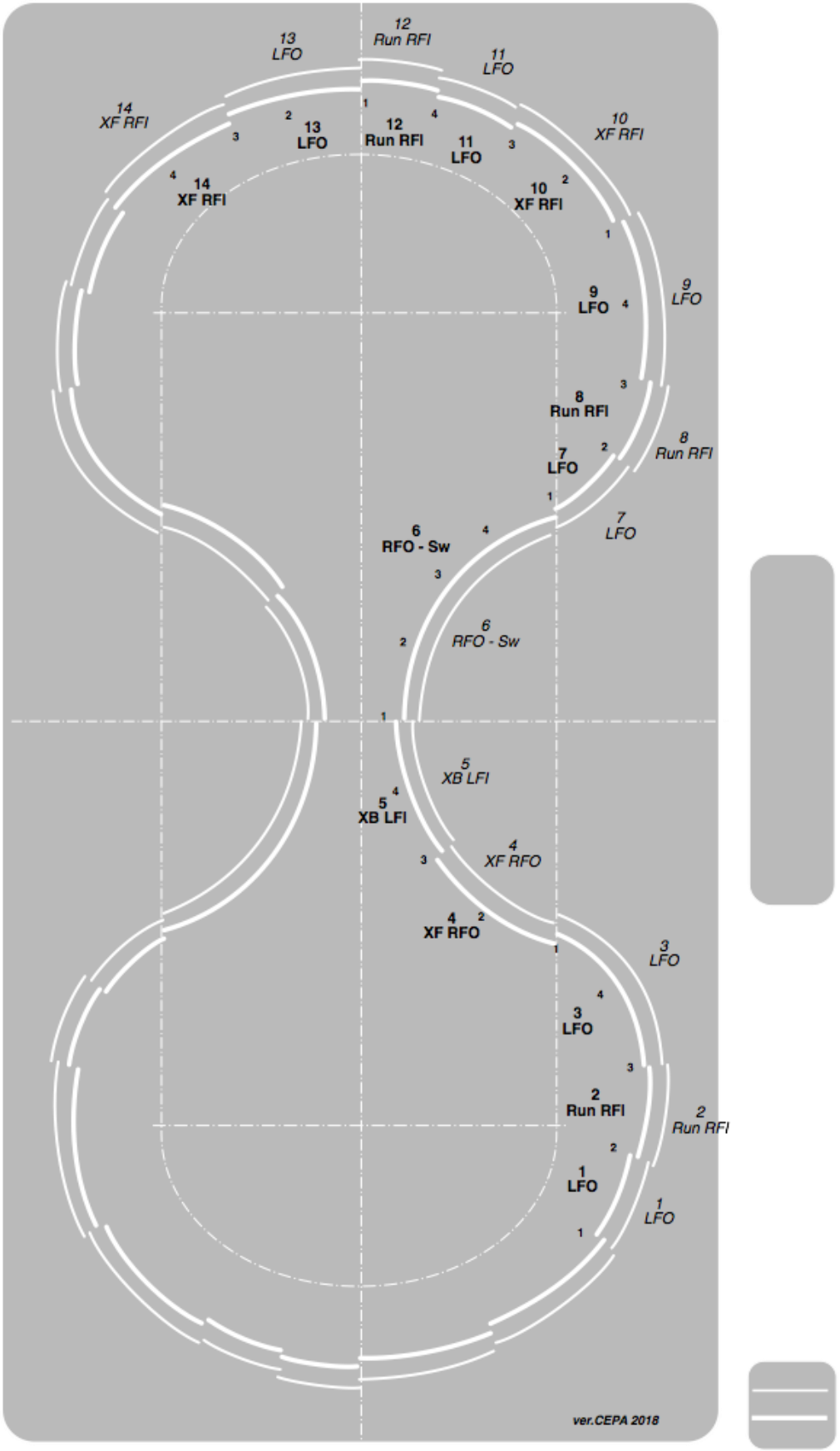
SKATERS MARCH KEY POINT
SECTION 1:

1. **Steps 4** XF RFO (2 beats) and **5** XB LFI (2 beats): Correct technical execution of the crosses, performed with close feet; Kilian position of the couple without separation during the steps, with correct lean and edges.
2. **Step 6** RFO Sw (4 beats) with a swing of the free leg on the 3rd beat of the step without deviation from the edge; attention to the unison of the free legs during the swing.
3. **Step 10 and 14** XF RFI (2 beats): Correct technical execution of the crosses with the simultaneous extension of the left leg in back with the toe of the free leg slightly open; Kilian position of the couple without separation during the steps with correct lean and edges.

SKATERS MARCH - Couplles

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

SKATERS MARCH- Couples



1.44 SIESTA TANGO (Couples & Solo)

By George Muller

Music: Tango 4/4 **Tempo: 100 bpm**
Positions: Reverse Kilian - Kilian **Pattern: Set**

The positions used in the dance are Reverse Kilian and Kilian.

We recommend the use of the "thumb pivot" hold where the woman's hands are held above those of the man with her thumb inserted in the fist of the man's hand.

The dance begins in the Reverse Kilian position, which is maintained from **Step 1 to Step 10**. From Steps 11 - 15 the position is Kilian and on Step 16 the couple assumes Reverse Kilian position.

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 XF RFO (2 beats) is a cross in front in the direction of the long axis with the free leg held in back after the cross. Step 7 XB LFI (2 beats) is a 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 on the 2nd beat.

Step 8 RFO Sw I Sw (6 beats total) is an outside edge 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 edge curves, highlighting change of edge to inside, pointing diagonally to the long side barrier.

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) is a heel to heel mohawk in which the heel of the free foot must be placed in contact with the heel of the skating foot. Following the mohawk, the free leg must finish in back and subsequently return to the skating foot to prepare for the following step 12. The hold during the execution of the mohawk passes from Reverse Kilian position to Kilian position, to Tandem position for a moment to finish in Kilian position. (The "thumb pivot" grip should facilitate the change of 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 partners, moving away from the short side barrier, preparing a change of position from Kilian to Reverse Kilian, followed by step 16 Mk RFI (2 beats) in the direction of the long side barrier.

SIESTA TANGO KEY POINTS

1. **SECTION 1**
   Step 6 XF RFO and step 7 XB RFI: Correct technical execution of the crosses, correct edges and obvious change of lean on step 6.
2. **Step 8** RFO Sw I Sw (6 beats total) with the swings and change of edge at the prescribed times. (Swing in front on the 3rd beat; change of edge and swing in back on the 5th beat.)
3. **Step 11** HhMk LBI (heel to heel): Correct technical execution of the heel to heel mohawk

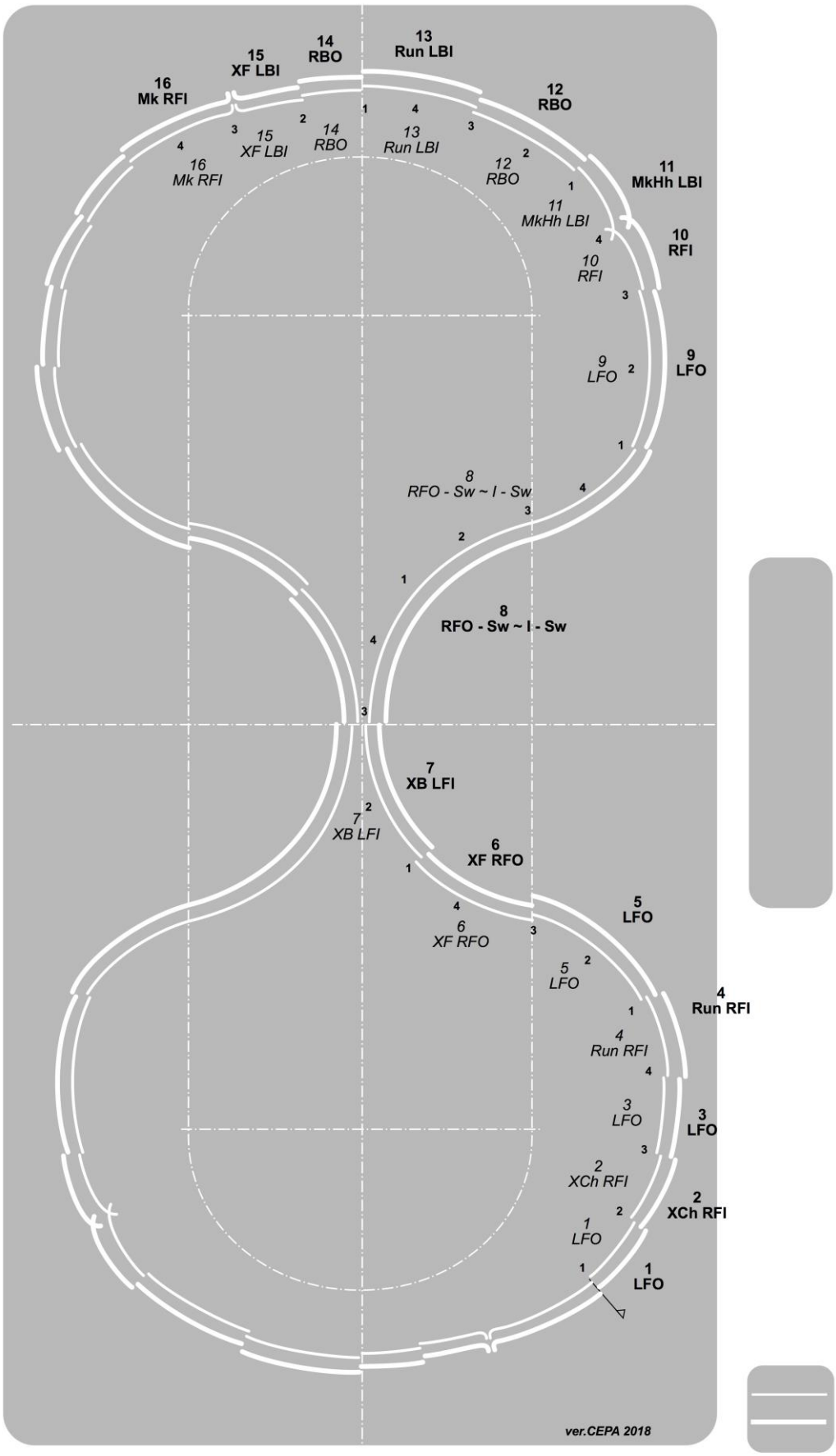
in one beat with simultaneous lengthening of the free leg in line with the skating foot. Attention to the closeness of the skaters during the mohawk. The sequence of steps 12-14 should not be "flat" but performed on the required edges: Correct technical execution of the Run LBI (not crossed).

4. **Steps 15** XF LBI (1 beat) and 16 Mk RFI (2 beats):
   Step 15 is a cross in front with feet close and parallel on an inside edge with no deviation to an outside edge.
   Step 16 Mk RFI: Correct technical execution of the step without separation of the partners which should remain close during the change of position from Kilian to Reverse Kilian.

SIESTA TANGO

Position	No.	Man's Steps	Musical Beats	Woman's Steps
Section 1				
Reverse Kilian	1	LFO	1	LFO
	2	XCh RFI	1	XCh RFI
	3	LFO	1	LFO
	4	Run RFI	1	Run RFI
	5	LFO	2	LFO
	6	XF RFO	2	XF RFO
	7	XB LFI	2	XB LFI
	8	RFO Sw I Sw	2+2+2	RFO Sw I Sw
	9	LFO	2	LFO
	10	RFI	1	RFI
Kilian	11	HhMk LBI (heel to heel)	1	HhMk LBI (heel to heel)
	12	RBO	2	RBO
	13	Run LBI	2	Run LBI
	14	RBO	1	RBO
	15	XF LBI	1	XF LBI
Reverse Kilian	16	Mk RFI	2	Mk RFI

SIESTA TANGO



1.45 STARLIGHT WALTZ - Couples

By: Courtney J.L Jones & Peri V. Horne

Music: Waltz ¾ **Tempo: 168 bpm**
Positions: Waltz, Foxtrot, Kilian, Promenade, Partial Tango **Pattern: Set**

The dance is a bright waltz, which must be executed with emphasis and power. It begins in Waltz position, which is maintained until step 15.

Steps 1 through 6, distributed to the right and left of a baseline placed parallel to the long axis, are made up of two consecutive lobes consisting of a sequence, for both partners, of a two-beat outside edge, a one-beat inside chasse, and a three-beat outside edge. These should be aimed initially toward the long side barrier, then toward the long axis, and once again toward the long side barrier; the changes of lean must be evident.

Steps 7 and 8: see steps 1 and 2.

Step 9 is a six-beat LFOI for the man and a six-beat RBOI for the woman, divided as follows:

- Three beats on an outside edge that begins parallel to the long side barrier and finishes toward the long axis;
- Three beats on an inside edge, from a change of edge on the fourth beat at which time the free leg crosses the tracing of the standing leg. The aim is first toward the long axis and finishes parallel to it at the end of the sixth beat of the step. The skaters may give a personal interpretation to the movement of the free leg on beats 1 through 3.

Step 10, six beats on an outside edge (RFO for the man and LBO for the woman), which begins parallel to the long axis and finishes toward the long side barrier, is characterized by a swing of the free leg in line with the tracing of the skating leg.

During steps 11 through 15, the man executed three three-turns and the woman executes two three-turns. The three-turn is performed on the third beat for both partners.

Step 11 for the woman a RBO (three beats), for the man a LFO-3t (in which the three-turn is performed on the third beat of the step).

Step 12 for the woman is a mohawk LFO-3t (in which the three-turn is performed on the third beat of the step), for the man a RBO (three beats).

Step 13 for the woman a RBO (three beats), for the man a mohawk LFO-3t (in which the three-turn is performed on the third beat of the step). Step 14 for the woman is a mohawk LFO-3t (in which the three-turn is performed on the third beat of the step), for the man a RBO (three beats).

Step 15 for the woman a RBO (three beats), for the man a mohawk LFO-3t (in which the three-turn is performed on the third beat of the step).

Step 16, performed with the couple in Partial Tango position, is for the man a two-beat RBO (16a) followed by a one-beat progressive LBI (16b), and for the woman a three-beat mohawk LFO. These steps begin a curve that goes away from the long axis, then becomes parallel to it, and then finishes, with step 17, toward the center of the rink.

Step 17 begins with a closed mohawk RBO for the woman, and a progressive RBO for the man in Foxtrot position for a duration of six beats for both skaters. This step includes a double lift of the free leg. The first lift comes from the raise of the free leg at the finish of the woman's closed mohawk and the man's progressive; the second lift of the free leg occurs on the fourth beat.

Step 18: a choctaw, for both partners, on a LFI in Foxtrot position, which, during three beats, begins parallel to the long axis and finishes toward the long side barrier.

Step 19 is for the man a three-beat stroke RFI, while for the woman it consists of step 19a, a two-beat RFI, and step 19b, a one-beat open mohawk LBI. The aim of these steps is initially

toward the long side barrier and finishes parallel to it. With the woman's open mohawk, the couple assumes Waltz position, which is maintained through the following step (step 20).

Step 20: a six-beat LFO for the man and a six-beat RBO for the woman with a swing in unison on the fourth beat, initially parallel to the long side barrier and finishing toward the long axis.

Steps 21-22: for the man a two-beat stroke RFO followed by a one-beat chasse LFI, while for the woman a choctaw LFI (step 21, for two beats) followed by an open mohawk RBI (step 22, for one beat). Step 21 is performed in Promenade position, and step 22 in Waltz position. The aim of these steps is, on step 21, toward the long axis, and, on step 22, parallel to it; step 22 crosses the short axis.

Step 23: a six-beat RFO for the man and a six-beat LBO for the woman with a swing in unison on the fourth beat, initially parallel to the long axis and finishing toward the long side barrier.

Steps 24-25: for the man a two-beat stroke LFO followed by a one-beat chasse RFI, while for the woman a choctaw RFI (step 24, for two beats) followed by an open mohawk LBI (step 25, for one beat). Step 24 is performed in Foxtrot position, and step 25 in Waltz position. The aim of these steps is, on step 24, toward the long side barrier, and, on step 25, parallel to it.

Step 26 is a three-beat LFO for the man and a three-beat RBO for the woman, beginning parallel to the long side barrier and finishing toward the long axis, in Waltz position.

Between the end of step 26 and the beginning of **step 27** the skaters perform a change of hold: the man releases the woman's right hand and brings his own left arm behind his back at the height of his lower back (or even lower), while the woman, simultaneously, takes the man's left hand with her right hand. During the change of hold, the man comes beside the woman, and, keeping her to his right side, performs step 27, XR-RFO, for the woman XR-LBO. The aim of the XRoll, for three beats each, is initially parallel to the long axis and finishes toward the long side barrier. At the end of step 27 and with the execution of step 28, the skaters cross their tracings.

Step 28, XR-LFO-3t (three beats total), the man releases and lowers his right hand to be able to perform, behind the woman, a XR-LFO (for two beats) followed by a three-turn (on the third beat), in this way crossing the woman's tracing. The aim of this step is toward the long side barrier during the XRoll, and parallel to the long side barrier on the three-turn. The man's right arm from steps 27 to 29 is free to perform movements of personal interpretation.

- Step 28 for the woman is a three-beat mohawk RFO that begins parallel to the long axis and finishes toward the long side barrier. The woman's left arm from steps 27 to 29 is free to perform movements of personal interpretation.

Step 29a for the woman is a stroke LFO (for two beats) followed by a XCh-RFI (step 29b, for one beat), and step 29 for the man is a stroke RBO (for three beats) in which the skaters are one in front of the other, hand in hand (the woman's right hand holds the man's left hand). The step moves away from the long side barrier and becomes parallel to the short side barrier.

From step 30 to step 32 the partners assume and maintain Kilian position. Step is for both skaters a three-beat LFO (run for the woman, mohawk for the man) that begins parallel to the short side barrier and finishes toward the long axis.

Step 31: a six-beat XR-swing in which the first two beats are aimed toward the long axis, the third beat at the peak of the lobe and the last three beats descend toward the short side barrier. On the fourth beat a forward swing of the free leg is performed.

Step 32 (LFO-3t): the woman performs a stroke LFO, in Kilian position, followed by a three-turn (on the fourth beat) and a backward lift of the free leg in line with the tracing of the

skating leg, assuming Waltz position after the three-turn. The man simultaneously performs step 32a, LFO for three beats, followed by step 32b, dropped chasse RFI for three beats on an inside edge.

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

- Accuracy of timing, step technique, and the prescribed pattern and positions.
- Chasses (steps 2-5-8) performed with well-pronounced edges, correct distribution of the lobes over the baseline of the dance and in Waltz position.
- Step 9: change of edge on the fourth beat with the free leg crossing the tracing of the skating leg.
- The three-turns in Waltz position (from step 11 to step 15) must be performed with speed and fluidity, and well cadenced; pay attention to be exact with respect to the timing.
- Step 17: closed mohawk RBO (for the woman), with a duration of six beats and a double lift of the free leg.
- Double lift of the free leg performed in unison.
- Steps 18-19: choctaw LFI (step 18) and RFI (step 19), pronounced inside edges.
- Open mohawks for the woman (steps 19b-22-25): pay particular attention to the technical execution with the foot placed to the inside of the skating foot and successively closing the feet, maintaining the inside edge before and after the turn.
- Steps 26 to 32: performed in a fluid manner and without hesitation during the changes of hold.
- Steps 28 and 29a for the woman on outside edges.
- Step 31 (XRoll) must be skated on an outside edge for both skaters and an evident change of lean on the XRoll; swing on the fourth beat.
- Step 32: woman's three-turn on the fourth beat and raise of the free leg in line with the skating foot.

STARLIGHT WALTZ COUPLES – KEY POINTS
SECTION 1:

1. **Steps 2-5-8:** chasses (for one beat), and steps 3-6 (three beats) without deviating from the edge of the skating foot.
2. **Steps 9-10:** step 9 is a LFOI for the man and a RBOI for the woman for six beats with a change of edge on the fourth beat and the free leg crossing behind the skating leg; step 10 is a LBO for the woman and a RFO for the man, with the couple swinging in unison.
3. **Three-turns in Waltz position (steps 11 through 15):** correct technical execution of the three turns and mohawks executed with speed, fluidity, and cadence; pay attention to be exact with respect to the timing.
4. **Steps 16-17 for the woman:** step 16, LFO, is an outside edge for three beats; step 17 is a closed mohawk RBO with correct technical execution of the placement of the free foot to the outside of the skating foot before becoming the new skating foot.

SECTION 2:

1. **Step 18, choctaw LFI for both skaters:** correctness of edge before and after the turn and correct placement of the free foot with respect to the skating foot.
2. **Woman's open mohawks (steps 19b-22-25):** pay particular attention to the technical execution with the foot placed to the inside of the skating foot and successively closing the feet, maintaining the inside edge before and after the turn.
3. **Step 27 (XR-RFO for the man and XR-LBO for the woman):** correctness of the XRolls and outside edges with a change of lean; step 28 (XR-LFO-3t for the man): correctness of the outside edge and change of lean followed by a three-turn on the third beat.
4. **Steps 28 and 29a for the woman:** on outside edges.

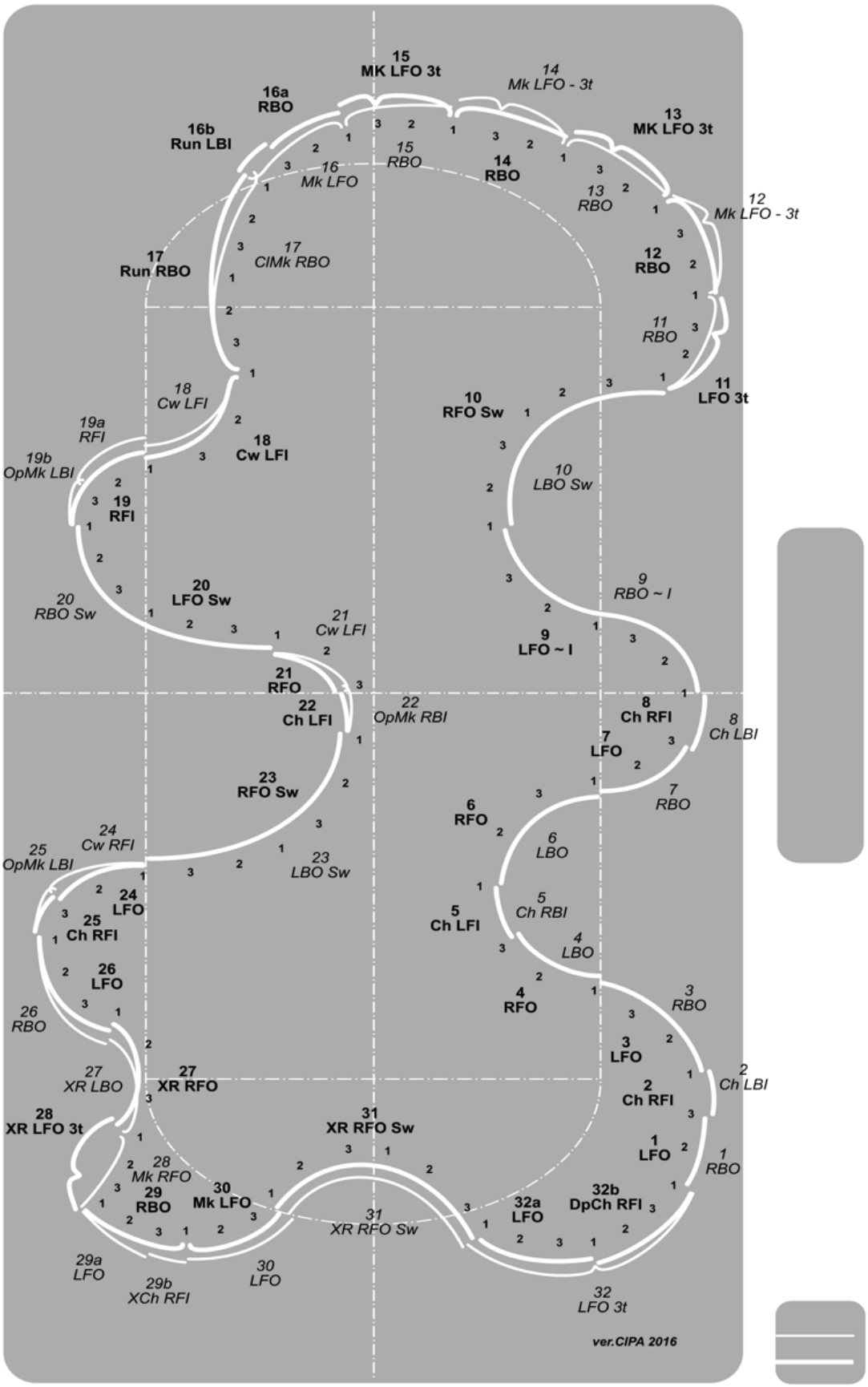
5. **Step 32:** woman's three-turn performed on the fourth beat of music, in sync with the man's dropped chasse.

STARLIGHT WALTZ - Couples

HOLD	No	WOMAN'S Steps	Beats	Musical	Beats	MAN's Steps
1st SECTION						
	1	RBO		2		LFO
	2	Ch LBI		1		Ch RFI
	3	RBO		3		LFO
	4	LBO		2		RFO
	5	Ch RBI		1		Ch LFI
	6	LBO		3		RFO
	7	RBO		2		LFO
	8	Ch LBI		1		Ch RFI
Waltz	9	RBO/I *	3+3	6	3+3	LFO/I *
	10	LBO-Sw		6		RFO-Sw
	11	RBO		3	2+1	LFO - 3
	12	Mk LFO - 3	2+1	3		RBO
	13	RBO		3	2+1	Mk LFO - 3
	14	Mk LFO - 3	2+1	3		RBO
	15	RBO		3	2+1	Mk LFO - 3
Partial Tango	16a	Mk LFO	3	3	2	RBO
	16b				1	Run LBI
	17	Closed Mk *		6		Run RBO *
Foxtrot	18	Cw LFI		3		Cw LFI
	19a	RFI	2	3		RFI
Waltz	19b	Open Mk LBI	1			
	20	RBO Sw		6		LFO Sw
Promenade	21	Cw LFI		2		RFO
Waltz	22	Open Mk RBI		1		Ch LFI

	23	LBO-Sw		6		RFO-Sw
Foxtrot	24	Cw RFI		2		LFO
Waltz	25	Open Mk LBI		1		Ch RFI
See notes	26	RBO		3		LFO
	27	Xroll LBO		3		Xroll RFO
	28	Mk RFO	3	3	2+1	Xroll LFO - 3
	29a	LFO	2	3		RBO
	29b	XCh RFI	1			
Kilan	30	LFO Run		3		Mk LFO
	31	Xroll RFO Sw		6		Xroll RFO Sw
	32a	LFO - 3	3+3	6	3	LFO
Waltz	32b				3	Dropped Ch RFI*
* Step 9: movement of the free leg is optional on the first three beats						
* Step 17: elevation of the free leg on beat 4						
*Step 32 for the woman: Three turn on beat 4 with elevation of the free leg on beat 4						
* Step 32B for the man: Dropped chasse with elevation of the free leg on beat 4						

STARLIGHT WALTZ - Couples



1.46 STARLIGHT WALTZ - Solo

By: J.L. Jones & Peri V. Horne

Music: Waltz ¾ **Tempo: 168 bpm**
Pattern: Set

The dance is a bright waltz, which must be executed with emphasis and power.

Steps 1 through 6, distributed to the right and left of a baseline placed parallel to the long axis, are made up of two consecutive lobes consisting of a sequence, for both partners, of a two-beat outside edge, a one-beat inside chasse, and a three-beat outside edge. These should be aimed initially toward the long side barrier, then toward the long axis, and once again toward the long side barrier; the changes of lean must be evident.

Steps 7 and 8: see steps 1 and 2.

Step 9 is a RBOI-swing, for six beats total, divided as follows:

- Three beats on an outside edge that begins parallel to the long side barrier and finishes toward the long axis;
- Three beats on an inside edge, from a change of edge on the fourth beat at which time the free leg crosses the tracing of the standing leg. The aim is first toward the long axis and finishes parallel to it at the end of the sixth beat of the step. The skaters may give a personal interpretation to the movement of the free leg on beats 1 through 3.

Step 10, six-beat LBO-swing on an outside edge, which begins parallel to the long axis and finishes toward the long side barrier, is characterized by a swing of the free leg in line with the tracing of the skating leg.

Step 11, RBO (three beats), step 12, mohawk LFO-3t (the three-turn is performed on the third beat)

Step 13, RBO (three beats)

Step 14, LFO-3t (the three-turn is performed on the third beat)

Step 15, RBO (three beats).

Step 16 is a three-beat mohawk LFO that begins a curve that goes away from the long axis, then becomes parallel to it, and then finishes, with step 17, toward the center of the rink.

Step 17 begins with a closed mohawk RBO for a duration of six beats. This step includes a double lift of the free leg. The first lift comes from the raise of the free leg at the finish of the closed mohawk; the second lift of the free leg occurs on the fourth beat.

Step 18: a choctaw to a LFI, which, during three beats, begins parallel to the long axis and finishes toward the long side barrier.

Step 19 is a stroke RFI (for two beats) and step 20 is an open mohawk LFI (for one beat). The aim of these steps is initially toward the long side barrier and finishes parallel to it.

Step 21: a six-beat RBO-swing, with the swing on the fourth beat, initially parallel to the long side barrier and finishing toward the long axis.

Steps 22-23: a choctaw LFI (step 22, for two beats) followed by an open mohawk RBI (step 23, for one beat). The aim of these steps is, on step 22, toward the long axis, and, on step 23, parallel to it; step 23 crosses the short axis.

Step 24: a six-beat LBO-swing, with the swing on the fourth beat, initially parallel to the long axis and finishing toward the long side barrier.

Steps 25-26: a choctaw RFI (step 25, for two beats) followed by an open mohawk LBI (step 26, for one beat). The aim of these steps is, on step 25, toward the long side barrier, and, on step 26, parallel to it.

Step 27 is a three-beat RBO, beginning parallel to the long side barrier and finishing toward the long axis.

Step 28: a three-beat XR-LBO, aimed initially towards the long axis, then finishing parallel to it.

Step 29 is a three-beat mohawk RFO that begins parallel to the long axis and finishes toward the long side barrier.

Step 30 is a stroke LFO (for two beats) followed by step 31, a XCh-RFI (for one beat), and The step moves away from the long side barrier (step 30) and becomes parallel to the short side barrier on the crossed chasse (step 31).

Step 32 is a three-beat LFO progressive (run) that begins parallel to the short side barrier and goes toward the long axis.

Step 33: a six-beat XR-swing in which the first two beats are aimed toward the long axis, the third beat at the peak of the lobe and the last three beats descend toward the short side barrier. On the fourth beat a forward swing of the free leg is performed.

Step 34, LFO-3t: the skater performs a stroke LFO followed by a three-turn (on the fourth beat) with a backward lift of the free leg at the end of the turn.

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

- Accuracy of timing, step technique, and the prescribed pattern and positions.
- Chasses (steps 2-5-8) performed with well-pronounced edges, correct distribution of the lobes over the baseline of the dance.
- Step 9: change of edge on the fourth beat with the free leg crossing the tracing of the skating leg.
- The three-turns (from step 11 to step 15) must be performed with speed and fluidity, and well cadenced; pay attention to be exact with respect to the timing.
- Step 17: closed mohawk to a RBO with a duration of six beats and a double lift of the free leg. Pay particular attention to the technical execution of the closed mohawk, with the foot placed to the outside of the skating foot.
- Steps 18-19: choctaw LFI (step 18) and RFI (step 19), pronounced inside edges.
- Open mohawks (steps 20-23-26): pay particular attention to the technical execution with the foot placed to the inside of the skating foot and successively closing the feet, maintaining the inside edge before and after the turn.
- Steps 29 and 30 on outside edges.
- Step 33 (XRoll) must be skated on an outside edge for both skaters and an evident change of lean on the XRoll; swing on the fourth beat.
- Step 34: three-turn on the fourth beat and raise of the free leg in line with the skating foot.

STARLIGHT WALTZ (SOLO) – KEY POINTS
SECTION 1:

1. **Steps 2-5-8:** chasses (for one beat), and steps 3-6 (three beats) without deviating from the edge of the skating foot.
2. **Steps 9-10:** step 9 is a RBOI for six beats with a change of edge on the fourth beat and the free leg crossing behind the skating leg; step 10 is a LBO-swing, with the swing of the free leg on the fourth beat and in line with the skating leg.
3. **Steps 11 through 15:** correct technical execution of the three turns and mohawks executed with speed, fluidity, and cadence; pay attention to be exact with respect to the timing.
4. **Steps 16-17:** step 16, LFO, is an outside edge for three beats; step 17 is a closed mohawk RBO with correct technical execution of the placement of the free foot to the outside of

the skating foot before becoming the new skating foot. On the RBO, for six beats, there is a double lift of the free leg.

SECTION 2:

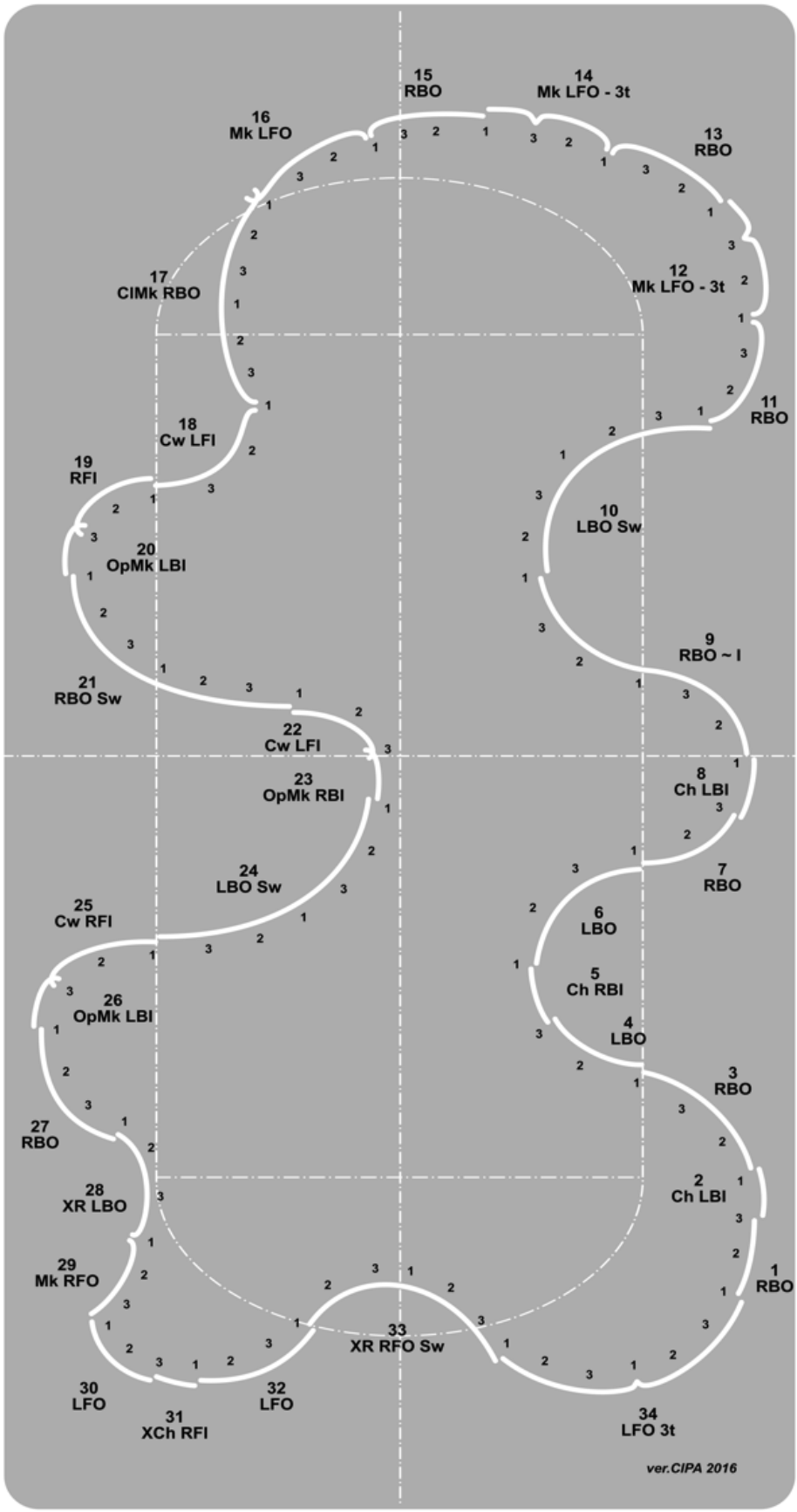
1. **Step 18, choctaw LFI for three beats:** begins parallel to the long axis and goes toward the long side barrier; technical execution of the choctaw and correctness of edges.
2. **Steps 20-23-26, open mohawks:** pay particular attention to the technical execution with the foot placed to the inside of the skating foot and successively closing the feet, maintaining the inside edge before and after the turn.
3. **Steps 22-25, choctaws:** two beats each, correct technical execution, with correct edges before and after the turn and correct placement of the free foot with respect to the skating foot.
4. **Step 29:** a three-beat mohawk RFO; step 30 is a stroke LFO (for two beats) followed by step 31, a XCh-RFI (for one beat).
5. **Steps 33-34:** step 33 is a six-beat XR-swing; on step 34 the three-turn is performed on the fourth beat of music.

STARLIGHT WALTZ - Solo

#	Steps	Beats	
1	RBO		2
2	Ch LBI		1
3	RBO		3
4	LBO		2
5	Ch RBI		1
6	LBO		3
7	RBO		2
8	Ch LBI		1
9	RBO/I Sw movement of the free leg is optional on the first three beats	3+3	6
10	LBO-Sw		6
11	RBO		3
12	Mk LFO-3	2+1	3
13	RBO		3
14	Mk LFO-3	2+1	3
15	RBO		3
16	Mk LFO	3	3
17	Closed Mk RBO elevation of the free leg on beat 4		6
18	Cw LFI		3
19	RFI	2	3
20	Open Mk LBI	1	

21	RBO-Sw		6
22	Cw LFI		2
23	Open Mk RBI		1
24	LBO-Sw		6
25	Cw RFI		2
26	Open Mk LBI		1
27	RBO		3
28	Xroll LBO		3
29	Mk RFO	3	3
30	LFO	2	3
31	XCh RFI	1	
32	LFO run		3
33	Xroll RFO-Sw		6
34	LFO 3 execution of three turn on beat 4 w/ elevation of free leg on beat 4	3+3	6

STARLIGHT WALTZ – Solo



1.47 SWING FOXTROT - Couples

By: Hans Jurgen Schamberger

Music: Foxtrot 4/4 **Tempo: 104 bpm**
Position: Foxtrot **Pattern: Set**

The dance is skated in Foxtrot position and the steps are the same for both skaters.

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

Step 1 LFO (1 beat) is skated toward the short side barrier becoming parallel to it;

Step 2 Run RFI (1 beat); and step 3 LFO (2 beats) which curves away from the long side barrier toward the direction of the long axis.

Steps 4 XR RFO and 5 XR LFO (2 beats each) are cross rolls skated on outside edges on the left and then the right side of the baseline; step 4 aims initially toward the long axis and curves back to the baseline and step 5 aims initially toward the long side barrier and curves back to the baseline.

The next cross roll, **step 6** XR RFO Sw (2+2 beats), forms a larger lobe than the previous ones, aimed initially toward the long axis and finishing toward the long side barrier. The free leg swings forward on the 3rd beat.

The next sequence of **steps, 7 LFO, 8** Run RFI (1 beat each) and 9 LFO (2 beats) is skated with the same technique and timing of steps 1,2,3, beginning on the baseline, aiming toward the long side barrier and finishing on the baseline in the direction of the long axis with step 9.

Step 10 XR RFO Sw (2+2 beats) is a cross roll with a froward swing of the free leg on the 3rd beat. This step begins and ends on the baseline (see step 6).

The sequence of steps 11 LFO, 12 Run RFI (1 beat each) and 13 LFO (2 beats) must be performed with the same technical execution and timing of steps 7, 8 and 9.

Steps 14 RFI (2 beats) and 15 LFI (2 beats) are open strokes on inside edges. Step 15 is stroked from an angular position. Step 14 begins parallel to the short side barrier and curves to become perpendicular to the short axis; step 15 begins parallel to the long axis and becomes perpendicular to it.

Step 16 RFO Sw (2+2 beats) is a stroke with a forward swing of the free leg on the 3rd beat. The step begins before the long axis and finishes toward the short side barrier.

SWING FOXTROT COUPLES - KEY POINTS
SECTION 1

1. Proper timing and correct technical execution of the sequences of **steps 1, 2, 3** which must be skated on strong edges; the restart of the dance in the following sequences, must form a lobe that ends on the baseline.
2. **Steps 4** XR RFO (2 beats) and 5 XR LFO (2 beats): Correct technical execution of the cross rolls with evident lobes, correct edges and proper changes of lean of the body, avoiding excessive separations of the couple.
3. **Steps 6** and 10 XR RFO Sw (4 beats each. 2+2): deep cross roll followed by a forward swing of the free leg on the 3rd beat and pressure on the outside edge, without deviating from it. Attention to the unison of the free legs on the swing.
4. **Steps 14** RFI and 15 LFI are open strokes (2 beats each): correct technical execution with the skating foot on the inside edge from the beginning to the end of each step, with correct lean and proper posture. Attention to the

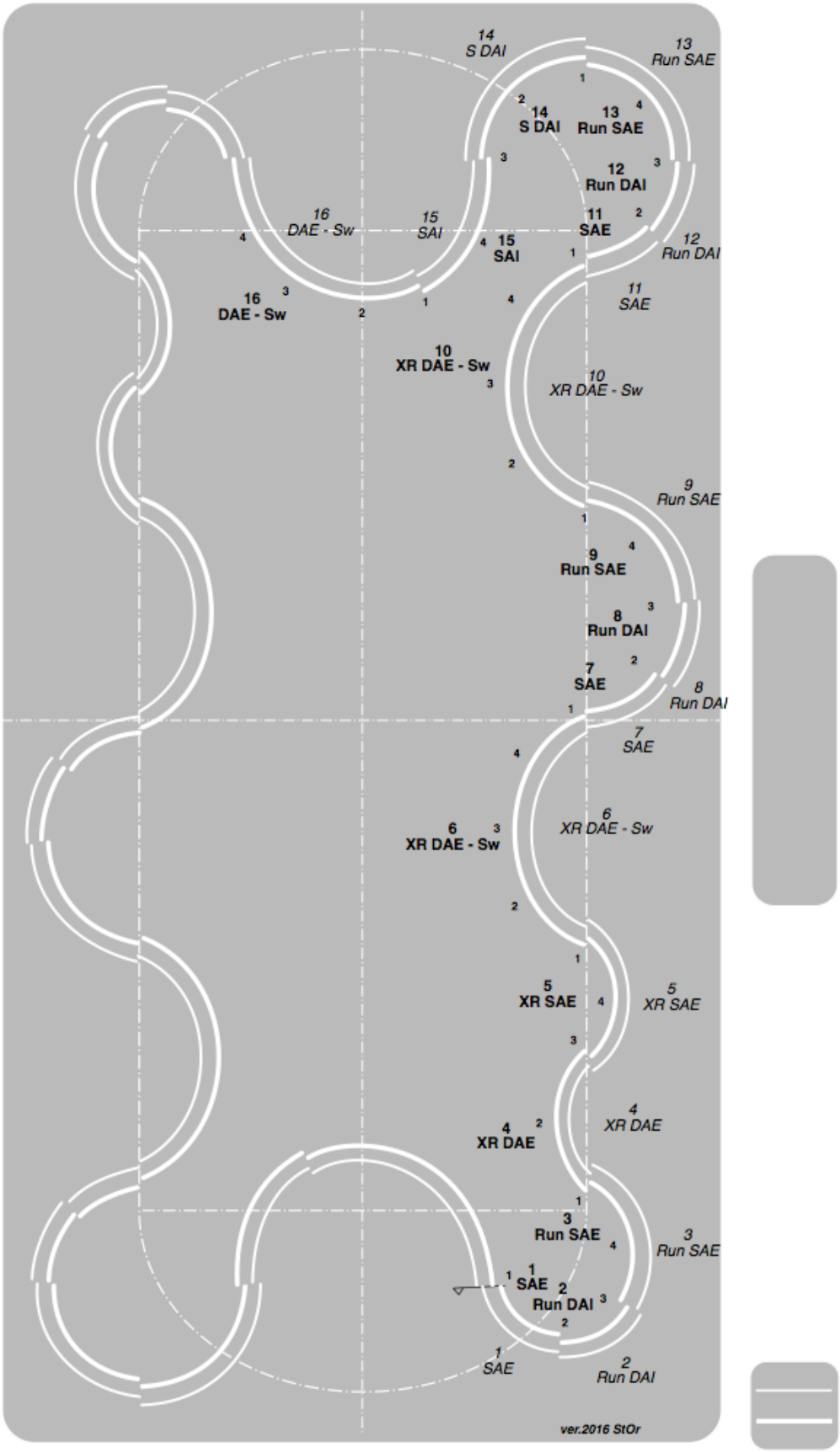
closeness of the skaters during the execution of these steps and the simultaneous change of lean.

1. **Step 16** RFO Sw (4 beats): strong pressure on the outside edge without deviation from the edge (often the skaters change to inside edge on the 4th beat of the step-in preparation of the restart of the dance.)

SWING FOXTROT – Couple

No	Steps	Musical Beats
Section 1		
1	LFO	1
2	Run RFI	1
3	LFO	2
4	XR RFO	2
5	XR LFO	2
6	XR RFO Sw	2+2
7	LFO	1
8	Run RFI	1
9	LFO	2
10	XR RFO Sw	2+2
11	LFO	1
12	Run RFI	1
13	LFO	2
14	RFI (open stroke)	2
15	LFI (open stroke)	2
16	RFO Sw	2+2

SWING FOXTROT – Couples



1.48 SWING FOXTROT - Solo 2018

By: Hans Jurgen Schamberger

Music: Foxtrot 4/4 **Tempo: 104 bpm**
Pattern: Set

The dance begins toward the short side barrier with a sequence of three steps: **Step 1** LFO (1 beat) initially toward the short side barrier and then becoming parallel to it; **step 2** Run RFI (1 beat); and **3** LFO (2 beats) that curves away from the long side barrier in the direction of the long axis.
Steps 4 XR RFO and **5** XR LFO (2 beats each) are cross rolls skated on outside edges on the left and then the right side of the baseline; step 4 aims initially toward the long axis and curves back to the baseline and step 5 aims initially toward the long side barrier and curves back to the baseline.
The next cross roll, **step 6** XR RFO Sw (2+2 beats), forms a larger lobe than the previous ones, aimed initially toward the long axis and finishing toward the long side barrier. The free leg swings forward on the 3rd beat.
The next sequence of steps, **7** LFO, **8** Run RFI (1 beat each) and **9** LFO (2 beats) is skated with the same technique and timing of steps 1,2,3, beginning on the baseline, aiming toward the long side barrier and finishing on the baseline in the direction of the long axis with step 9
Step 10 XR RFO Sw (2+2 beats) is a cross roll swing with a forward swing of the free leg on the 3rd beat. This step begins and ends on the baseline (see step 6).
The sequence of **steps 11** LFO and **12** Run RFI (1 beat each) and **13** LFO (2 beats) must be performed with the same technical execution and timing of steps 7, 8 and 9.
Steps 14 RFI (2 beats) and **15** LFI (2 beats) are open strokes on inside edges; Step 15 is stroked from an angular position. Step 14 begins parallel to the short side barrier and curves to become perpendicular to the short axis. Step 15 begins parallel to the long axis and becomes perpendicular to it.
Step 16 RFO Sw (2+2 beats) is a stroke with a forward swing of the free leg on the 3rd beat. The step begins before the long axis and finishes toward the short side barrier

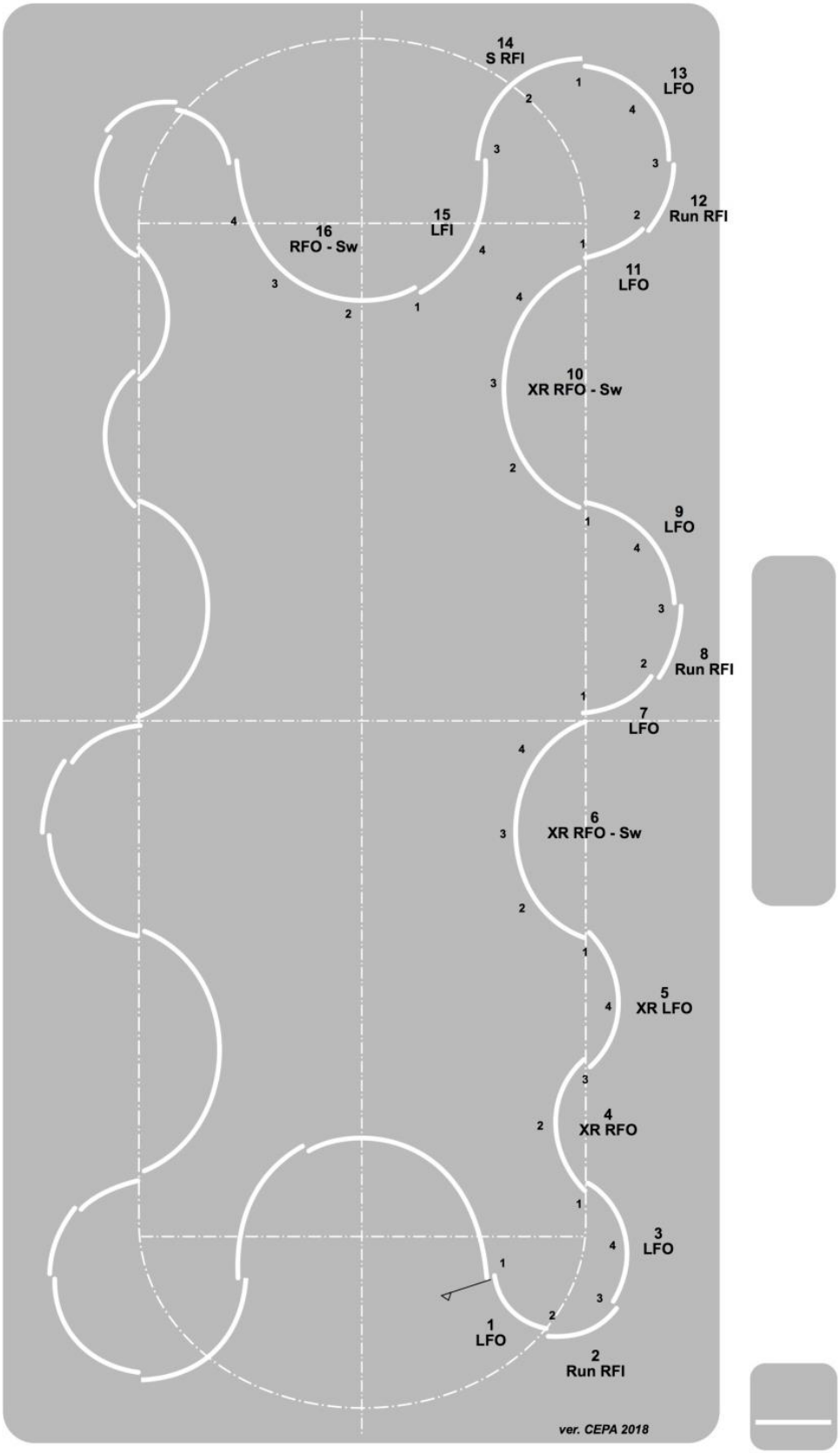
SWING FOXTROT SOLO - KEY POINTS
SECTION 1

1. Correct timing and technical execution of the sequence of steps **1, 2**, and **3** which must be skated with strong edges; on the restart of the dance, in the following sequences, must form a lobe that ends on the baseline.
2. **Steps 4** XR RFO (2 beats) and **5** XR LFO (2 beats): correct technical execution of the cross rolls skated with evident lobes, correct edges and proper changes of lean of the body.
3. **Steps 6 and 10,** XR RFO Sw (4 beats each 2+2): correct technical execution of deep cross rolls with a forward swing of the free leg on the 3rd beat and pressure on the outside edge, without deviating from it.
4. **Steps 14** RFI and **15** LFI are open strokes (2 beats each): correct technical execution with the skating foot on the inside edge from the beginning to the end of each step, with correct lean and proper posture.
2. **Step 16** RFO Sw: strong pressure on the outside edge without deviation from the edge (note: often the skaters tend to change to an inside edge on the 4th beat in preparation for the restart of the dance.

SWING FOXTROT - Solo

No	Steps	Musical beat
Section 1		
1	LFO	1
2	Run RFI	1
3	LFO	2
4	XR RFO	2
5	XR LFO	2
6	XR RFO Sw	2+2
7	LFO	1
8	Run RFI	1
9	LFO	2
10	XR RFO Sw	2+2
11	LFO	1
12	Run RFI	1
13	LFO	2
14	RFI (open stroke)	2
15	LFI (open stroke)	2
16	RFO Sw	2+2

SWING FOXTROT – Solo



1.49 TANGO DELANCO - Couples

J.Dunlop / W. Graf / L.Residori

Music: Tango 4/4 **Tempo: 104 bpm**

Positions: Foxtrot, Waltz, Tango, Partial Tango, Reverse Partial Tango, Tandem, Kilian, Cross Arm Kilian, Hand in Hand, Shadow **Pattern: set**

This Tango is fluid and lively. These characteristics must be clear during the execution of the dance through good edges interspersed with quick rotation, which develop correctly around the baseline.

The footwork must be very quick and sudden so as to create an intense "staccato" (as a brief and sudden action that gives the idea of an abrupt stop before continuing with the next movement). Deep edges, executed effortlessly and with fluidly combined with carriage, are necessary elements to correctly express the dance.

Steps 1 through 4 are skated in Foxtrot position.

Steps 1 (LFO), **2** (Ch RFI), **3** (LFO) and **4** (Run RFI) each of one beat, are part of a lobe beginning toward the long side barrier with step 1, becomes parallel to it on step 2 and ends away from it on steps 3 and 4.

Step 5, aiming toward the long axis, is two beats for both partners. For the woman, (DpCh LFO Rk), with the Rocker turn executed on the second beat of the step finishing on a LBO with the right free leg extended in back, in line with the tracing of the skating leg. For the man, step 5 (run LFOI), is a run LFO on the 1st beat followed by a change of edge to inside on the 2nd beat with the right free leg extended in back and crossed behind the skating leg, to match the woman's rocker turn. On the second beat of step 5, the woman, executing the Rocker, must cross the man's tracing; the couple assumes Reverse Partial Tango position with the woman slightly to the left of the man. The couple remains in this position until step 6.

Step 6: The woman, on step 6a, skates a run RBI for 2 beats followed by step 6b, a DrCh LBO, for two beats performed with an optional free leg movement.

- On step 6, the man skates a RFO for 4 beats: the first two with the free leg stretched in back (corresponding to step 6a of the woman) and the last two beats with optional movement of the free leg (corresponding to step 6b of the woman). Step 6 begins aiming toward the long axis then becomes parallel to it and finally ends away from it.

Step 7 which has a total of six beats, is for the woman a Mk RFO Rk Sw and for the man a Xroll LFO-3t for 2 beats (step 7a) and a RBO Sw for 4 beats (step 7b); During this step, the man's left arm and the woman's right arm are brought over the woman's head enabling her to skate the Mk RFO on the first beat and a Rocker on the second beat, while the man executes a XR LFO on first beat followed by a three turn on the second beat (step 7a). The man then, in tandem position, executes step 7b with a RBO while the woman, remaining on the same edge, extends her left leg (free leg), first in front and then in back with a Swing (on the third beat of step 7b of the man) simultaneously with the man. Step 7 begins toward the long side barrier, becomes parallel to it and finishes away from it.

Step 8, Cw LFI (2 beats) in Kilian position, **step 9** RFO (2 beats), and **step 10** run LFI (1 beat) form a lobe that starts toward the long axis, becomes parallel to it on steps 8 and 9 and finishes aiming away from it on step 10.

- On steps 9, RFO (2 beats) and 10 run LFI (1 beat) the man keeps his right hand on the left shoulder of the woman, skating behind and slightly to the left of her.
- On **step 11**, (1 beat) the couple performs an RFI aimed towards the long side barrier, where the man, crossing the trace of the women and passing behind her, assumes Tandem position. During the change of position, from step 10 to 11, the arm movement is optional.

- The arc of **steps 12 and 13** is distributed parallel to the long side barrier, beginning toward it and finishing away from it. Step 12a is skated in Kilian position.
- Steps 12b-12c-12d-13a are skated in Partial Tango position.

Step 12 for the man is divided into 12a-12b-12c-12d, an Open Mk (heel-heel) LBI 3t - Open Mk RBO - Mk LFO - Ch RFI for 6 beats total, that are distributed as follows:

- Beat 1: **Step 12a**, Open Mohawk (heel-heel, executed in 1 beat) on an LBI edge and maintained for 2 beats on an inside edge;
- Beat 3: a three turn from LBI to LFO with the right free leg in front, maintained for 1 ½ beats on an outside edge.

Step 12b (Open Mk RBO) a quick Open Mohawk, for ½ beat,

Step 12c is a Mohawk LFO for 1 ½ beats;

Step 12d is a very quick Ch RFI, for ½ beat, only for the man.

Step 12 for the woman is an Open Mk (heel-heel) LBI- 3t- 3t, which remains on the same foot for six beats.

- At the same time as the man, the woman performs this mohawk LBI (heel-heel) and three turn (LBI to a LFO on the 3rd beat) with the free leg extended in front, followed by another three turn (from LFO to LBI) on 5th beat and maintained on the inside edge with the right free leg extended in back until the 6th beat.
- The movement of the free leg (where not mentioned) is optional.
- The execution of **step 13a** for the woman, (RBO), and **13b** (Mk LFO) (1 beat each) occurs with a passage of the man's left hand holding the woman's right hand over her head to allow her to perform the step in preparation for the change of position (to Kilian).

Step 13 for the man, a LFO (2 beats) which, on the 2nd beat, the free leg is brought into "and" position in preparation for the next step (step 14 XF RFI).

Step 14, for the couple is a XF RFI for 2 beats in Kilian position.

Step 15, for 4 beats for both, consists of a LFI swing- inside twizzle for the woman (2+1 ½+½) and a LFI swing (2+2) for the man skated toward the center of the rink. This step begins aiming away from long axis and finishes aiming toward it. This step for the woman is performed with the free leg held in back for the first 2 beats, swinging in front on the 3rd beat, and an inside twizzle on the last ½ beat.

- The inside twizzle is a rotation on one foot which comprises, in a single movement, a quick three turn from LFI to LBO, followed by a half three turn to a LFI, before performing the next step.
- The man, after the swing, matches the execution of woman's twizzle by bringing his feet together into "and" position.
- During the twizzle the skaters' left hands move over the woman's head to take the next step, **Step 16 (**RFO), in Cross Arm Kilian position with the left hands of the skaters joined at the height of the hips (with the left hands over and the right hands under). This movement should be completed in time to start Step 16, a RFO for 1 ½ beats for both skaters.

Step 17 (Ch LFI) is a quick chasse skated for ½ beat. The steps 16 and 17 are aimed toward the long axis.

Step 18, for 4 beats, is a RFO swing followed by a twizzle (2+1 ½+½) for man and RFO swing (2+2) for the woman. Step 18 begins at the long axis and finishes toward the short side barrier.

- Step 18 for the man is skated with the free leg held in back for 2 beats, swinging in front on the 3rd beat and an outside twizzle for ½beat.
- The outside twizzle, turned counterclockwise, is a full rotation on one foot, which comprises, in a single movement, a quick counter turn (from RFO to RBO) followed by a half three turn to a RFI before performing the next step. During the twizzle, the right

hands of the skaters are released to allow the execution of this turn of the man while the left hands remains joined above his head (it should be noted that the man's height may affect the execution of the twizzle under the left arm of the woman. For this reason, it is permitted to release hold to facilitate this turn. The woman matches the execution of the man's twizzle by bringing her feet into "and" position.

Step 19, a LFO for 2 beats for both the man and woman, aims toward the long axis and finishes parallel to it. On step 19 the couple assumes Kilian position, which is maintained until the end of step 20.

Step 20 XB RFI-O-I, for a total of 4 beats. This step, begins parallel to the long axis and ends towards the short side barrier. The step is performed as follows:

- First beat: XB RFI with the free leg extended in front;
- Second beat: a change of edge from RFI to RFO with optional free leg movement;
- Third beat: change of edge from RFO to RFI with free leg lifted forward for a beat and returning to the "and" position; this inside edge must be held for 2 beats.

Step 21, for 2 beats, is a LFO skated parallel to the short side barrier. With step 21, LFO, the couple assumes Foxtrot position, which is maintained until step 25, LFO.

Step 22 run RFI (1 beat), **23** LFO (1 beat), and **24,** DrCh RFI (2 beats) descend from the short side barrier; Step 24 is parallel to the long side barrier. **Step 25** is a LFO (1 beat).

On **step 26** for the woman, a RBO Ballroom * step (Iv Mohawk): (toe to toe).

- The woman, leaving her right hand with the man's left hand, performs a Ballroom (an inverted Mohawk), shifting her body weight from a LFO in a counterclockwise direction to a RBO, at the end of which she is in front of her partner on a RBO with her feet in "and" position. During the rotation, the man and woman join their hands, left hand to left hand and right hand to right hand, with the left hands on top and the right on bottom.
- The man, while the woman executes the inverted mohawk, skates a run RFI for one beat.
- The position of the skaters is momentarily face to face with arms crossed, successively with step 27, the woman crosses the man's tracing to finish on his left.

Step 27, (4 beats total) for the woman a Mk LFO Sw Rk and the man a quick LFO Sw Rk is initially performed (on the 1st beat) with a passage of the woman under the link formed by the partners' left hands that pass over the woman's head to be successively brought to the height of the hip. The right hands remain joined and the skaters side by side (the woman to the left of the man)

Step 27, (for 4 beats), is as follows:

- 1st beat: for the woman Mk LFO and for the man a quick LFO;
- 2nd beat: Forward swing of the right free leg, in line with the skating leg;
- 3rd and 4th beat: LFO Rk (on 3rd beat) that finishes on a LBO, held until the end of the step. During the rocker turn the couple assumes Kilian position.

Step 28: (for 4 beats) for the woman is a XR RBO 3t O, is as follows:

- 1st beat: a Xroll RBO in Kilian position.
- 2nd beat: a three turn (RBO to RFI), the couple assumes Tango position;
- 3rd and 4th beat: a change of edge, from RFI to RFO on the 3rd beat, held on an outside edge until the end of the step. The position assumed is Partial Tango position and the movement of the free leg on this step is optional
- For man **Step 28a** is a XR RBO (2 beats) and **28b** a DrCh LBO (2 beats).

28a (2 beats): 1st and 2nd beat: a XR RBO (on the 1st beat) in Kilian position, held for 2 beats on an outside edge and on the 2nd beat, corresponding to the woman's three turn, the couple assumes Tango position.

28b (2 beats): 3rd and 4th beat: a DrCh LBO on the 3rd beat on an outside edge until the end of the step. The couple moves into Partial Tango position and the movement of the free leg on these steps is optional.

Step 29, aimed toward the long side barrier, is for the woman a XR LFO 3t, a cross roll on the 1st beat followed by a three turn on the 2nd beat, while for the man is a RBO for 2 beats; the position is Partial Tango on the cross roll and after the woman's three turn, the couple assumes (with step 30), Waltz position.

Step 30 (2 beats for both skaters), is a RBO for the woman and a Mk LFO for the man, aimed toward the long side of the barrier and becoming parallel to it.

Steps 31-32-33-34 are Ballroom * steps (Iv Mohawk), performed in Waltz or Partial Tango position (optional choice) in which the skaters rotate lightly around each other, alternating with Ballroom * steps (Iv Mohawks) from forward to backward and with mohawks from backward to forward on outside edges.

Step 31 (2 beats): Ballroom step for the man on a RBO with forward extension of the free leg while the woman performs a Mk LFO with backward extension of the free leg.

Step 32 (1 beat): Ballroom step for the woman on a RBO, with the foot of the free leg in "and" position, while the man performs a Mk LFO with immediate return of the foot of the free leg to "and" position, matching the woman.

Step 33 (1 beat): Ballroom step for the man on a RBO, with the foot of the free leg in "and" position, while the woman performs a Mk LFO with immediate return of the foot of the free leg to "and" position, matching the man.

Step 34 (2 beats): Ballroom step for the woman on a RBO with forward extension of the free leg while the man performs a Mk LFO with backward extension of the free leg. The couple, on step 34, assumes Tango position, maintaining it through step 35b.

Step 35 is a XR LBO (2 beats) for the woman and a XR RFO (35a) followed by a Ch LFI (35b) (1 beat each) for the man. Step 35 intersects the long axis.

Step 36 is a Mk RFO for the woman and a RFO for the man, during which the couple assumes Kilian position, aimed toward the short side barrier.

Step 37: XR LFO 3t (2 beats), the man slides forward with respect to the woman passing under the link of the left hands while the woman with **step 37a** XR LFO (1 beat), remains on the outside of the man and with step **37b** Ch RFI (1 beat))she is in front of him, after his three turn. The position on step 37 is Hand in Hand (her left hand in his left hand, with right hands free). This step is initially aimed toward the short side barrier and curves in preparation for the next step.

Steps 38a-38b respectively for the man: step 38a, a RBO (1 beat) with the free leg extended in front and a DrCh LBI (38b) (1 beat) with the free leg extended in back. For the woman, **step 38** LFO Sw (2 beats) in which the free leg swings in front on the 2nd beat. Hand in Hand position is maintained until step 38b and the aim of the step is parallel to the short side barrier.

Step 39 is executed in Partial Tango position, with the woman on the man's left. On this step, the man performs a DrCh RBO with free leg in back, in line with the skating leg and the woman a RFI (Open Stroke). At the end of step 39, the man prepares to execute a mohawk that connects this step with the first step of the dance, a LFO (step 1), to be able to perform the restart of the dance while the woman brings the left free leg into "and" position. The man's mohawk must be repeated at the end of the second sequence of the dance.

Note: Ballroom * (Iv Mohawk): 180 ° rotation from forward to backward, with the toes close and angled (toe to toe) during the execution of the turn.

TANGO DELANCO (Couples) - KEY POINTS

SECTION 1

1. **Step 5** Dr Ch LFO Rk: correct execution of the Dr Ch LFO Rk, without changing to an inside edge before and/or after the Rocker for women, matching the change of edge of the man. The woman, during the Rocker must cross the trace of the man.
2. **Step 7** which has a total of six beats is for the woman Mk RFO-Rk Sw and for the man (7a) XR LFO-3t (2 beats) and (7b) RBO Sw (4 beats); proper execution of the Mohawk LFO rocker swing without changing the edge before and/or after the Rocker; the skater must lift the free leg in front on the 3rd beat and swing it in back on the 5th beat. Attention should be paid to the required change in position and the proximity of the skaters after the woman's Rocker turn.
3. **Step 12**: correct execution of the Mohawk (heel to heel) and correct edge before and after the three turn. Attention should be paid to the required change in position and the proximity of the skaters before and after the mohawk as well as during the three turn with the correct lean as well as the correct timing (see list of steps).

SECTION 2

1. **Step 15**: Proper execution of LFI Sw Tw (2+1 ½+½) for the woman; step on a LFI edge, bringing the free leg forward on the 3rd beat with a Swing and remaining on an inside edge for 3 ½ beats after which she will quickly rotate clockwise (Inside Twizzle formed by a three turn + half a three turn) in ½beat.
2. **Step 18**: Proper execution of the RFO Sw Tw (2+1 ½+½) for the man; step on a RFO edge swinging the free leg in front on the 3rd beat of the step and remaining on an outside edge for 3 ½ beats, after which he will quickly rotate counter-clockwise (Outside Twizzle formed by an outside counter turn + half three turn) in ½ beat.
3. **Step 20**: RFIOI (4 beats) (1+1+2). The step should be skated with pronounced changes of edge with correct timing (1 beat RFI, 1 beat RFO and 2 beats RFI.

SECTION 3

1. **Step 26**: Correct execution of Ballroom step RBO * (Iv Mohawk: toe to toe) for the woman, from LFO to RBO.
2. **Step 27** for the woman is a Mk LFO Sw Rk and for the man a LFO Sw Rk: Correct execution of the swing rockers on the correct edge and correct timing. Attention to the changes in position and proximity of the skaters before and after the rockers
3. **Step 28**: (4 beats) is for the woman a XR RBO 3t O: correct execution of the backward cross roll and lean relative to the woman. For man step 28a is XR RBO (2 beats) and 28b Dr Ch LBO (2 beats). Edges should be strong and defined as described.

SECTION 4

1. **Steps 31-32-33-34** for both: "Ballroom"/Mohawk: correct technical execution of the ballroom steps made lightly, on correct edges and with correct timing: steps 31 and 34 for 2 beats, steps 32 and 33 for 1 beat. Attention to the proximity of the partners during the ballroom steps and the correct position during rotations avoiding separations and variations in the space between them.
2. **Step 37**: XR LFO for both followed by a three turn for the man and Ch RFI for the woman; observe the changes of position and the correct edges and timing.
3. **Step 39** (2 beats): the man performs a Dr Ch RBO (2 beats) and the woman a RFI (open-Stroke) in Partial Tango position. Compliance with the prescribed timing and coordination of the free legs in unison.

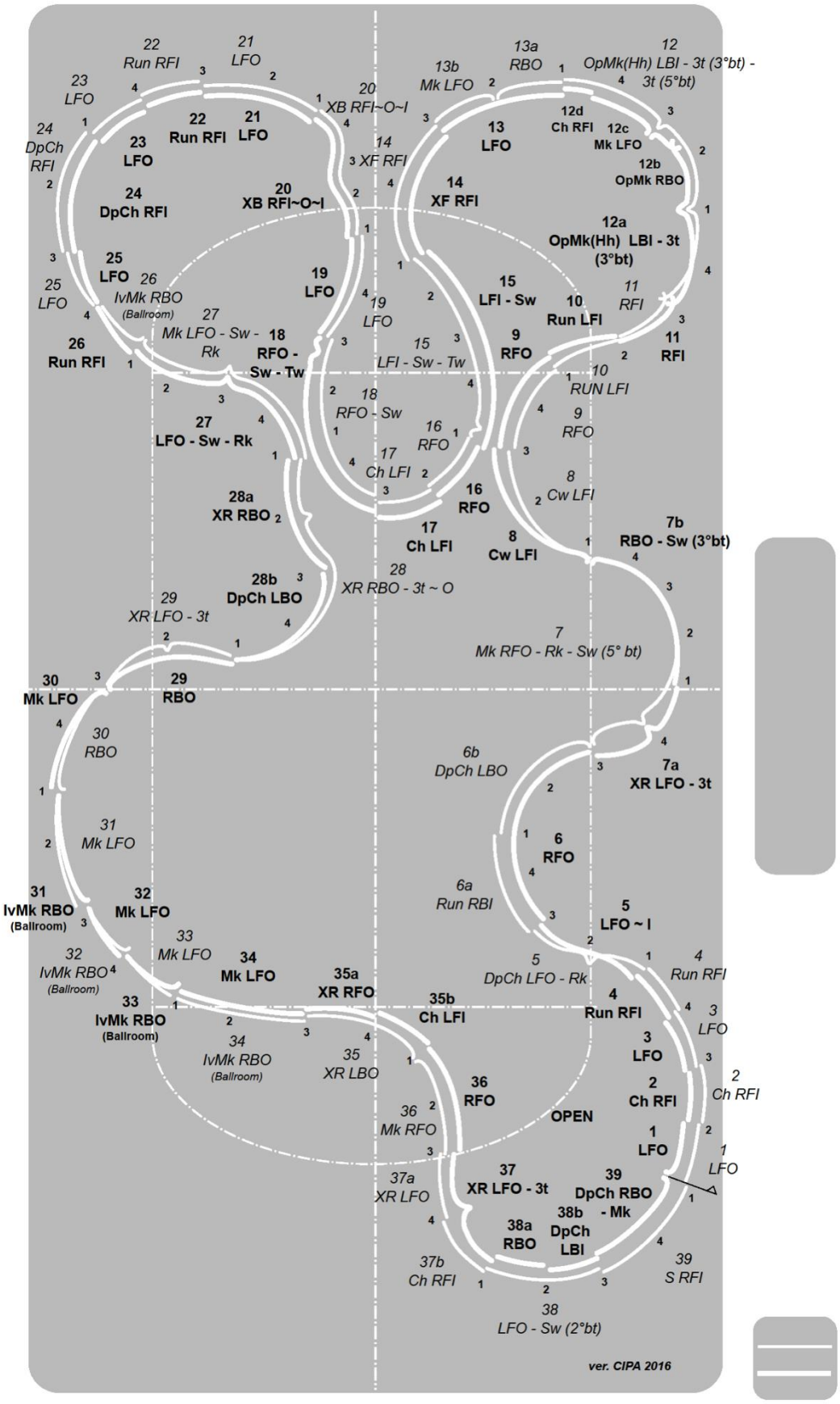
TANGO DELANCO – Couples

Position	Step	Man's Steps	Beats			Woman's Steps
			M		W	
SECTION 1						
Foxtrot	1	LFO		1		LFO
	2	Ch RFI		1		Ch RFI
	3	LFO		1		LFO
	4	Run RFI		1		Run RFI
Reverse Partial Tango	5	LFOI (free leg crossed in back on beat 2)		1+1		Dp Ch LFO Rk (Free leg extended in back after Rk)
	6a	RFO	2+2		2	Run RBI
	6b	(free leg movement optional on the last 2 beats)			2	Dp Ch LBO (free leg movement optional)
(see notes)	7a	XR LFO 3t	1+1		1+1 +	Mk RFO Rk Sw
Tandem	7b	RBO Sw (swing on beat 3)	2+2		2+2	(Swing on beat 5)
Kilian	8	Cw LFI		2		Cw LFI
(see notes)	9	RFO (man's right hand on the shoulder of the woman)		2		RFO (man's right hand on the shoulder of the woman)
	10	run LFI (man's right hand on the shoulder of the woman)		1		run LFI (man's right hand on the shoulder of the woman)
Tandem	11	RFI		1		RFI
Kilian	12a	Op Mk LBI (heel to heel) Three turn (beat 3 of LBI) (free leg in front)	2+ 1 ½		2+ 2+	Op Mk LBI (heel to heel) Three turn (beat 3 with free leg in front)
	12b	Op Mk RBO	½			
Partial Tango	12c	Mk LFO	1 ½		2	
	12d	Ch RFI	½			Three Turn (beat 5 with free leg in back)
	13a	LFO	2		1	RBO
(see notes)	13b				1	Mk LFO
SECTION 2						

Kilian	14	XF RFI		2		XF RFI
(see notes)	15	LFI -Sw – “and position”	2+2		2+1 ½+ ½	LFI -Sw –Tw (½ count)
Cross Arm Kilian	16	RFO		1 ½		RFO
	17	Ch LFI		½		Ch LFI
(see notes)	18	RFO-Sw - Tw (½ count)	2+1 1/2+ 1/2		2+2	RFO-Sw-"and position”
Kilian	19	LFO		2		LFO
	20	XB RFIOI		1+1 +2		XB RFIOI
Foxtrot	21	LFO		2		LFO
	22	run RFI		1		run RFI
	23	LFO		1		LFO
	24	Dp Ch RFI		2		Dp Ch RFI
	25	LFO		1		LFO
SECTION 3						
(see notes)	26	run RFI		1		Iv Mk RBO (Ballroom step)
(see notes) To Kilian	27	LFO Sw Rk		1+1 +2		Mk LFO Sw Rk
Kilian to Tango	28a	XR RBO	2		1+1 +2	XR RBO- 3t (to RFI)~O
From Tango to Partial Tango	28b	Dp Ch LBO	2			
	29	RBO		2		XR LFO 3t (to LBI)
SECTION 4						
Waltz	30	Mk LFO		2		RBO
	31	Iv Mk(Ballroom) RBO		2		Mk LFO
	32	Mk LFO		1		Iv Mk (Ballroom) RBO
	33	Iv Mk RBO(Ballroom)		1		Mk LFO
Tango	34	Mk LFO		2		Iv Mk(Ballroom) RBO
	35a	XR RFO	1		2	XR LBO
	35b	Ch LFI	1			

Kilian	36	RFO		2		Mk RFO
Hand in Hand	37a	XR LFO 3t (to LBI)	1+1		1	XR LFO
	37b				1	Ch RFI
	38a	RBO	1		1+1	LFO Sw (free leg in front on beat 2)
	38b	DpCh LBI (free leg in back)	1			
Partial Tango	39	Dp Ch RBO (free leg in back)		2		RFI (Open Stroke)
		Mk to...				

TANGO DELANCO - Couples



1.50 TANGO DELANCHA - Solo

Originated as TANGO DELANCO by J. Dunlop, W. Graf, L. Residori (2011)
Adapted as TANGO DELANCHA for Solo Dance by H. Chapouto (2013)

Music: Tango 4/4 **Tempo: 104 bpm**
Pattern: Set

This tango has a lively, fluid character, and a style established throughout with deep flowing edges interspersed with rapid rotational moves, organized over a continuous baseline.

Upper body movements must be carefully coordinated to accent the footwork, being deliberate and sometimes stealthy, so that the action may become *staccato*. When correctly executed, this *staccato* action is brief and stops abruptly, creating an illusion of greater motion.

Deep, effortless edges and flow combined with superb carriage are necessary to express the dance.

All ½ beat steps and turns are to be performed on the "and" count of the music.

Steps 1 (LFO), **2** (RFI-CH), **3** (LFO), and **4** (RFI run), each for one beat, are part of an arc that begins toward the long side barrier with step 1, becomes parallel to it on step 2, and finishes away from it on steps 3 and 4.

Step 5 is a two-beat LFO dropped chasse followed by a rocker turn to LBO. The rocker turn occurs on the second beat of the step. Upon executing the rocker turn, the free leg finishes in back. This step aims toward the long axis.

Step 6 (two-beat XS-RBI) is a cross stroke performed with the right skating foot crossing in front of the previous skating foot (the left foot), and momentum is imparted from the left foot, which becomes the free foot. This step begins aiming toward the long axis and finishes parallel to it.

Step 7 is a two-beat LBO beginning parallel to the long axis and finishing away from it.

Step 8 is a six-beat mohawk RFO-rocker-swing performed as follows:
- Beat 1: mohawk RFO for one beat;
- Beat 2: rocker turn to RBO with the free leg brought close to the skating leg for one beat;
- Beat 3: free leg is raised in front for two beats;
- Beat 5: the free leg is swung in back for two beats.
- The aim of step 8 begins toward the long side barrier, becoming parallel to it on the fourth beat of the step, and finishing away from it.

Steps 9 (two-beat choctaw LFI), **10** (two-beat RFO), and **11** (one-beat LFI run) form a lobe that begins toward the long axis and becomes parallel to it on steps 9 and 10 and finishes away from it on step 11.

Step 12 (one-beat RFI) is aimed toward the long side barrier.

Step 13 is an open mohawk (heel to heel) LBI-3t for 3 ½ beats, and step 14 is a quick open mohawk RBO, placed to the inside of the skating foot, for ½ beat. These steps (13 and 14) form a four-beat sequence and are performed as follows:
- Beat 1 (count 3 of the music): step 13, open mohawk LBI for two beats; this mohawk MUST be performed heel-to-heel;
- Beat 3 (count 1 of the music): three turn to LFO for 1 ½ beats;
- Beat 4: after count 2 of the music, the skater performs a quick open mohawk RBO (step 14) for ½ beat.
- The arc of **steps 13** and **14** is approximately parallel to the long barrier, beginning toward it and finishing away from it.

Steps 15 (mohawk LFO for 1 ½ beats), **16** (short RFI-CH for ½ beat), **17** (LFO for two beats), and **18** (XF-RFI for two beats) form an arc that begins toward the short side barrier on step 15, becomes parallel to it on steps 16 and 17, and finishes away from it on step 18.

Step 19 is a four-beat LFI swing twizzle skated toward the center of the rink. This step aims initially away from the long axis and finishes aiming toward it. The step begins with the free leg held in back for two beats, and then the free leg is swung in front on the third beat of the step and maintained in front on the fourth beat of the step; at the end of the swing, the skater, returning the free leg close to the skating leg, performs an inside twizzle on the "and" count. The inside twizzle is a continuous revolution one-foot turn comprising, in one movement, a quick inside three turn from LFI to LBO, followed by a half three turn returning to LFI before taking the next step. This movement must be completed in time to perform the next step (**step 20**, RFO for 1½ beat) on the next count on music (count 1), which follows fluidly from the inside twizzle (step 19).

Step 21 is a short LFI-Ch for ½ beat performed after count 2 of the music (the "and" count). Steps 20 and 19 are aimed toward the long axis. Step 21 should begin at the long axis.

Step 22 is a four-beat RFO swing twizzle. This step should begin after the long axis and aim away from it, then finish aiming toward it. The step begins with the free leg held in back for two beats, and then the free leg is swung in front on the third beat of the step and maintained in front on the fourth beat of the step. At the end of the swing, the skater performs a twizzle on the "and" count, before the following step which is accentuated on count one (1). The twizzle is a continuous revolution one-foot turn comprising, in one movement, a quick counter turn from RFO to RBO, followed by a half three turn to RFI before taking the next step. This movement must be completed in time to perform **step 23**, LFO for two beats, on the next count of music (count 3), which follows fluidly from the twizzle (step 22).

Step 24 is a four-beat XB-RFI/O/I.

This step initially aims toward the short side barrier and finishes almost parallel to it. The step is performed as follows:

- First beat: XB-RFI with the free leg extended in front;
- Second beat: change of edge from RFI to RFO, with the free leg brought close to the skating leg;
- Third beat: change of edge from RFO to RFI with free leg raise in front for one-beat.
- Fourth beat: return to "and-position" maintaining the inside edge.

Step 25 (two-beat LFO) is aimed parallel to the short side barrier. **Steps 26** (one-beat RFI run), **27** (one-beat LFO), and **28** (two-beat RFI dropped chasse) descend away from the short side barrier, with step 28 aiming parallel to the long side barrier.

Step 29 is a six-beat LFO-3t-3t-counter performed as follows:

- First beat: LFO for one beat;
- Second beat: three turn to LBI for one beat;
- Third beat: three turn to LFO (outside edge for two beats); the free leg must finish in front upon executing this three turn;
- Fifth beat: counter turn to LBO (for two beats); the free leg must finish backward upon executing this counter turn.

Step 29 begins parallel to the long side barrier; during the three turns and the counter turn it aims toward the long axis; after the counter the step becomes parallel to the long axis and finally finishes away from it.

Step 30 is a XB-RBO-rocker for 3 ½ beats. For the first two beats of the step the skater performs a XR-RBO aiming initially toward the long side barrier and then away from it; the skater performs a rocker turn on the third beat of the step, skating a RFO toward the long

axis for 1 ½ beats. Upon executing this rocker turn, the free leg should finish in a trailing position.

Step 31 is a short LFI-Ch for ½ beat performed after count 4 of the music (the "and" count). Step 31 aims parallel to the long axis.

Step 32 (two-beat RFO) is performed on count 1 of the music, initially aims parallel to the long axis and finishes away from it, aiming toward the long side barrier.

Steps 33 (one-beat XR-LFO) and **34** (one-beat RFI run) are aimed toward the long side barrier.

Step 35 (for 5 ½ beats) begins parallel to the long side barrier, then away from it, and finishes toward the middle of the short side barrier. Is performed as follows:

- Beat 1 (count 1 of the music): step 35, LFO with the free leg extended in back and immediatly returning close to the skating leg;
- Beat 2 (count 2 of the music): the free leg is lifted in back a second time for one beat;
- Beat 3 (count 3 of the music): the free leg is swung forward for one beat;
- Beat 4 (count 4 of the music): the free leg is brought close to the skating leg for one beat maintaining the outside edge;
- Beat 5 (count 1 of the music): change of edge from LFO to LFI, the free leg is again swung in front, for 1 ½ beats; after the swing in front on LFI and after count 2 of the music, the skater prepares to execute a quick inverted choctaw RBO (step 36) for ½ beat.

Step 36, executed after beat 5½ for ½ beat, is an inverted choctaw: a rotation which involves a change of direction and a change of edge, from a LFI to a RBO performed by bringing the toes of both skates together, and simultaneously separating the heels in order to facilitate the change of direction.

Step 37 is a two-beat XF-LBI performed on count 3 of the music. This step is split by the long axis.

Step 38, for four beats, consists of an inverted mohawk* RFI-3t-3t performed as follows:

- Beat 1: inverted mohawk to RFI for one beat; in preparation for the inverted mohawk, the toe of the right free foot (which becomes the skating foot) is brought to the toe of the left skating foot;
- Beat 2: three turn from RFI to RBO for one beat;
- Beat 3: three turn from RBO to RFI for two beat; the free leg is raised in front upon executing this final three turn.

(***Inverted Mohawk**: a rotation which involves a change of direction but not a change of edge, from LBI to RFI performed by bringing the toes of both skates together, and simultaneously separating the heels in order to facilitate the change of direction.)

<u>During the evaluation of this dance particular attention should be paid to the following elements:</u>

- Accuracy of timing, step technique, and the prescribed pattern.
- **Step 5:** correct execution of the LFO-DCh-rocker, without stroking with the free leg or changing the edge to inside before and/or after the rocker.
- **Step 8:** correct execution of the mohawk RFO-rocker-swing, without changing the edge to inside before and/or after the rocker and raising the free leg forward on the third beat of the step and swinging in back on the fifth beat of the step.
- **Step 13:** correct execution of the mohawk LBI-3t, executing the mohawk heel-to-heel and keeping the correct edge before and after the three turn.
- **Steps 19 and 20:** correct execution of the LFI-swing-twizzle, raising the free leg forward on the third beat and maintaining the LFI until after the fourth beat, where with a clockwise rotation, an inside twizzle (LFI three turn followed by a half three turn) is performed after beat 4 of the step and before beat 1 of the following step (on the "and" count).

- **Step 22 and 23:** correct execution of the RFO-swing-twizzle, raising the free leg forward on the third beat and maintaining the RFO until after the fourth beat, where with a counterclockwise rotation, a twizzle (RFO counter followed by a half three turn) is performed after beat 4 of the step and before beat 1 of the following step (on the "and" count).
- **Step 24:** a defined RFI after the cross behind and pronounced changes of edge to RFO and again to RFI.
- **Step 29:** LFO-3t-3t-counter, correct execution of the double three turn, finishing the second three turn with the free leg forward for two beats, and with a defined LFO with proper body alignment, without changing the edge to inside before and/or after the counter.
- **Step 30:** correct execution of the XB-RBO-rocker, without changing the edge to inside before and/or after the rocker.
- **Step 35:** (LFO-swing-I) execution of the double lift of the free leg on the second beat of the step, swing in front on the third beat, and bringing the free leg close to the skating leg on the fourth beat in order to swing in front again on the fifth beat, pronouncing the change of edge from outside to inside.
- **Step 36:** correct execution of the inverted choctaw, bringing the toes together in preparation, without jumping or performing a three turn instead of directly stepping to the RBO, followed by a XF-LBI (step 37)
- **Step 38:** correct execution of the inverted mohawk, bringing the toes together in preparation, without jumping or performing a three turn, in order to correctly execute the double three turns that follow, which finish with the free leg raised in front after the last three turn.

TANGO DELANCHA – KEY POINTS

SECTION 1

1. **Step 5:** proper execution of the dropped-chasse and rocker, without pushing with the free leg around or changing the edge to inside before/after the turn.
2. **Step 8**: proper execution of the mohawk and rocker-swing, without changing the edge to inside before/after the rocker and raising the free leg forward on beat 3 of the step and swing back on the beat 5 of the step.
3. **Step 13:** proper execution of the mohawk and three turn, placing the foot heel to heel and keeping the correct edge before/after the turn.

SECTION 2

1. **Step 19 - 20:** proper execution of the swing-twizzle, raising the free leg forward on beat 3 of the step and keeping the LFI edge until the end on the beat 4, where a quick clockwise rotation (consisting of a three turn followed by a half three turn) is performed. This rotation is executed after beat 4 of the step and before beat 1 of the following step (on the "and" count).
2. **Step 22 - 23:** proper execution of the swing-twizzle, raising the free leg forward on beat 3 of the step and keeping the RFO edge until the end on the beat 4, where a quick counterclockwise rotation (made by a Counter followed by a half three turn) is performed. This rotation is executed after beat 4 of the step and before beat 1 of the following step (on the "and" count).
3. **Step 24:** proper definition of the inside edge after the cross behind and pronounces the change of edge to outside/inside.

SECTION 3

1. **Step 29:** proper execution of the double three turn finishing, the movement with the free leg forward, for two beats, with a defined LFO edge and matching body alignment, without changing the edge to inside before/after the counter.

2. **Step 30:** proper execution of the cross behind, without changing the edge to inside before/after the rocker.

SECTION 4

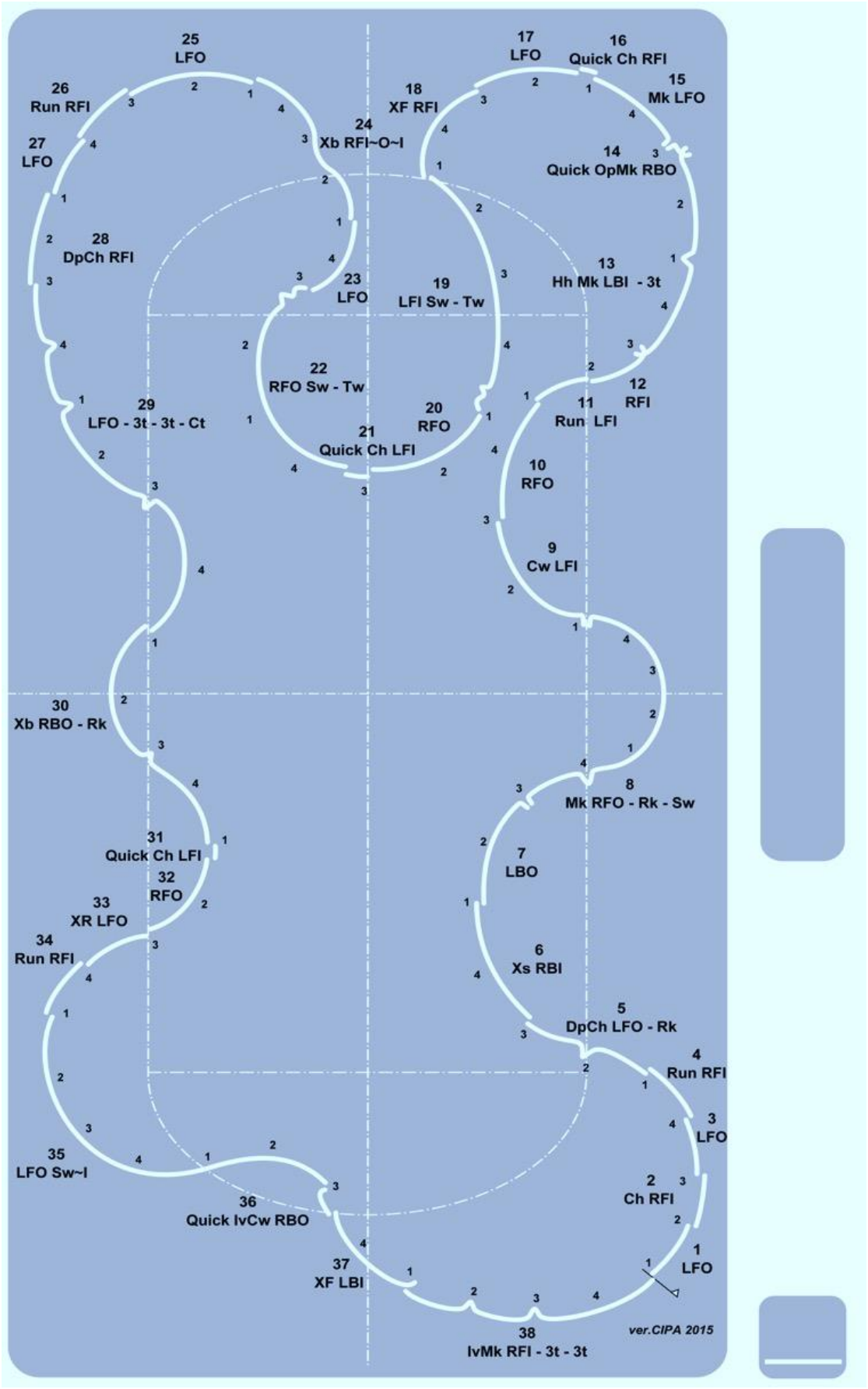
1. **Step 35:** double lift of the free leg in back on beat 2 of the step, swing forward on beat 3 and close together on beat 4 in order to swing forward again to pronounce the change of edge outside-inside on beat 5.
2. **Step 36:** proper execution of the inverted choctaw, bringing the toes close together, without jumping or performing a three turn instead of defining the direct RBO edge, followed by a XF-LBI.
3. **Step 38:** proper execution of the inverted mohawk, bringing the toes close together, deeply pronouncing the LBI edge before the step, without jumping or performing a three turn to change to RFI, in order to properly execute the following double tree turns, which finish with free leg raised in front after the last turn.

TANGO DELANCHA - Solo

No.	SKATER's Step	Beats
1st SECTION		
1	LFO	1
2	Ch RFI	1
3	LFO	1
4	Run RFI	1
5	DpCh LFO-Rk	1+1
6	XS RBI	2
7	LBO	2
8	Mk RFO-Rk-Sw	1+1+2+2
9	Cw LFI	2
10	RFO	2
11	Run LFI	1
12	RFI	1
13	HhMk LBI-3	2+1 1/2
14	Quick Mk RBO	1/2
15	Mk LFO	1 1/2
16	Quick Ch RFI	1/2
17	LFO	2
18	XF RFI	2
2nd SECTION		
19	LFI SwTW	2+1 1/2+&
20	RFO	1 1/2

21	Quick Ch LFI	1/2
22	RFO SwTw	2+1 1/2+&
23	LFO	2
24	XB RFI/O/I	1+1+2
3rd SECTION		
25	LFO	2
26	Run RFI	1
27	LFO	1
28	DpCh RFI	2
29	LFO-3t-3t-Ct	1+1+2+2
30	XB RBO-Rk	2+1 1/2
31	Quick Ch LFI	1/2
32	RFO	2
4th SECTION		
33	XR LFO	1
34	Run RFI	1
35	LFO Sw/I	1+1+1+1+1 1/2
36	Quick IvCw RBO	1/2
37	XF LBI	2
38	IvMk RFI-3t-3t	1+1+2

TANGO DELANCHA – Solo



1.51 TERENZI WALTZ – Solo

Originated by: Jackie Terenzi

Music: Waltz **Tempo: 168 bpm**

Pattern: Set

The dance begins toward the long side barrier with step 1, a LFO-3t for 6 beats total. The three turn is performed on the third beat of the step, and the inside edge is maintained with a soft knee action. The movement of the free leg is optional.

Steps 2-3-4: a RBO (step 2, for two beats) aimed toward the long side barrier and becoming parallel to it, followed by a Ch LBI (step 3, for one beat), parallel to the long side barrier; step 4 is a RBO-swing (for 6 beats) with a backward swing of the free leg on the fourth beat of the step. This step moves away from the barrier to become perpendicular to the long axis.

Step 5 is a three-beat LBO aimed toward the long axis, followed by a two beat Mk RFO (step 6) and a one-beat run LFI (step 7).

Step 8 is a RFO-swing (for six beats), swinging the free leg on the fourth beat of the step. This step moves away from the long axis and finishes toward the long side barrier.

Step 9 is a three-beat LFO aimed toward the long side barrier.

Step 10 is a two-beat RFI that moves toward the long side barrier and finishes with an open mohawk, Step 11 (Op Mk LBI) (heel placed to the instep of the skating foot), for one beat, parallel to the long side barrier.

Step 12 is a three-beat RBO that moves away from the barrier in preparation for a Mk LFO (step 13), followed by a Ch RFI (step 14) for one beat, parallel to the short side barrier.

Step 15 is a three-beat LFO that moves away from the short side barrier and toward the long axis.

Step 16: a three-beat XR-RFO, which curves with an evident change of lean, becoming perpendicular to the long axis.

Step 17: XB-LFIO for three beats, of which two beats are on an inside edge and the third beat is on an outside edge; the change of edge is on the third beat of the step, coordinating with the backward movement of the free leg in preparation for step 18, a three beat XB-RFI parallel to the short side barrier.

Step 19: a LFO-3t for three beats total. The three turn is performed on the third beat aiming toward the long side barrier. Step 20: a three-beat RBO aimed toward the long side barrier and finishing parallel to it, followed by a Mk LFO for two beats (step 21) and a one beat Ch RFI (step 22).

Step 23 is a LFO-swing (for six beats), swinging the free leg in front on the fourth beat of the step. This step moves away from the barrier and finishes toward the center of the rink.

Step 24: a three-beat RFO, aims toward the long axis. Step 25 is a LFI for two beats, parallel to the long axis and finishing with an open mohawk, Step 26 (Op Mk RBI) (heel placed to the instep of the skating foot), for one beat, parallel to the long axis.

Step 27 is a LBO-swing (for six beats), swinging the free leg to the back on the fourth beat of the step. This step moves away from the long axis and finishes toward the barrier.

Step 28: RBO (for two beats) – step 29: run LBI (for one beat) aimed toward the long side barrier and curving in preparation for step 30, a two-beat RBO that begins parallel to the long side barrier and moves away from it to become parallel to the short side barrier, with a Ch LBI, step 31, for one beat. Step 32 is a three-beat RBO that begins parallel to the short side barrier and ascends toward the short axis.

Steps 30-31-32 is repeated identically using the left foot with steps 33-34-35, which form a lobe aimed initially toward the long axis, and successively moving away from the long axis with step 35, LBO, aiming toward the short side barrier.

Step 36 is a three-beat RBO followed by a mohawk, that concludes the dance aiming toward the short side barrier in preparation for the first step of the dance, LFO-3t.

Step 1 must be repeated three times (at the beginning of the first sequence, at the beginning of the second sequence, and at the end of the second sequence of the dance).

TERENZI WALTZ - KEY POINTS

SECTION 1

1. **Step 1**: LFO-3t for six beats total. The three turn is performed on the third beat of the step, and the inside edge is maintained with a soft knee action.
2. **Step 4- 8** (RBO-RFO): swing the free leg on the 4th beat.
3. **Steps 5** (LBO, for three beats), 6 (mohawk RFO, for two beats), 7 (LFI progressive, for one beat), and 8 (RFO-swing, for six beats) form the center lobe; correct technique and timing for each step.
4. **Steps 10-11-12-13**: form a deep arc on well-defined edges; pay attention to the technique and timing of the steps. Step 11 is a one-beat open mohawk LBI.
5. **Step 16** (XR-RFO) and step 17 (XB-LFIO) are distributed respectively, one before the long axis and one after; pay attention to the technical execution: the XR requires a change of lean with respect to the previous step with a strongly pressed outside edge, and step 17: a XB performed with the feet close and parallel on an inside edge for two beats and a change of edge to outside for one beat, recalling the free leg to cross behind in preparation for the successive step 18 (XB-RFI).

SECTION 2

1. **Step 21** (mohawk LFO, for two beats): pay attention to the lean on the LFO and to the technique.
2. **Step 23-27** (LFO-LBO): swing the free leg on the 4th beat.
3. **Step 25** (LFI, for two beats), 26 (open mohawk RBI, for one beat), 27 (LBO-swing, for six beats): correct technique and timing for each step.
4. **Steps 30-31-32 & 33-34-35**: correct technical execution and timing with well-pressed edges that show pronounced and defined lobes (not a sequence of steps parallel to the short side barrier).

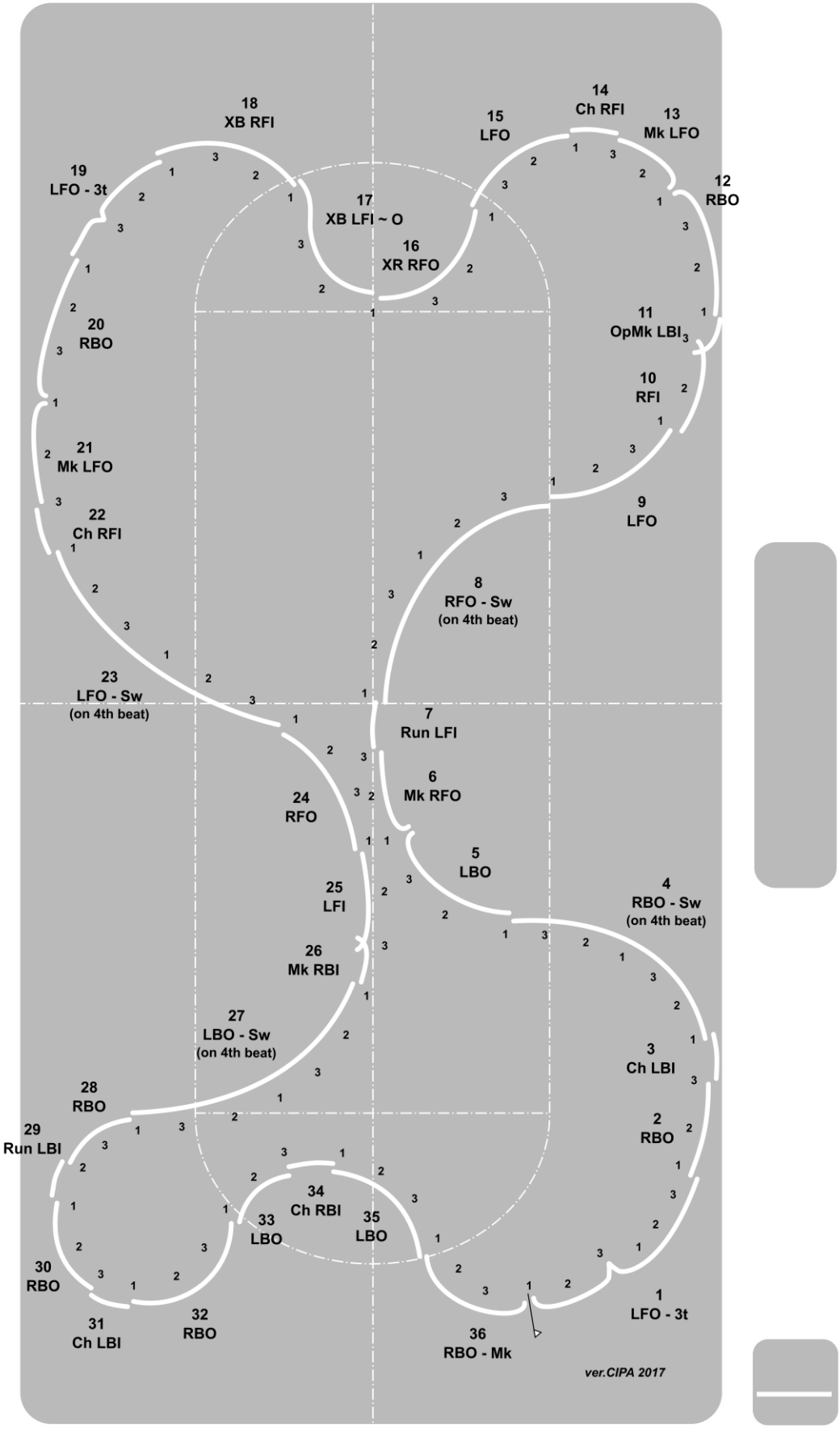
TERENZI WALTZ - Solo

No	Steps	Beats
1	LFO-3t	2+4
2	RFO	2
3	Ch-LBI	1
4	RBO sw	3+3
5	LBO	3
6	Mk RFO	2
7	Run-LFI	1
8	RFO-sw	3+3
9	LFO	3
10	RFI	2

11	Open Mk LBI	1
12	RBO	3
13	Mk LFO	2
14	Ch-RBI	1
15	LFO	3
16	XRoll-RFO	3
17	XB- LBI/O	2+1
18	XB-RFI	3
19	LFO 3t	2+1
20	RBO	3
21	Mk-LFO	2
22	Ch-RFI	1
23	LFO sw	3+3
24	RFO	3
25	LFI	2
26	Op Mk RBI	1
27	LBO-sw	3+3
28	RBO	2
29	Run-LBI	1
30	RBO	2
31	Ch-LBI	1
32	RBO	3
33	LBO	2
34	Ch-RBI	1
35	LBO	3
36	RBO	3

*mohawk to LFO-3t

TERENZI WALTZ - Solo



1.52 TUDOR WALTZ

Originated by: Ronald E.Gibbs

Music: Waltz 3/4 **Position: Kilian**
Tempo: 144 Beats **Pattern: Set**
Steps 1, 2, 3, 4,5 & 6 are chassé sequences

The position is Kilian for steps 1 through 7 and steps 9 through 12. Step 8 is in Tandem position.

Steps 1 LFO (2 beats), 2 Ch RFI (1 beat) and 3 LFO (3 beats) begin in the direction of the long side barrier and finish aiming toward the long axis. Steps 4 RFO (2 beats), 5 Ch LFI (1 beat) and 6 RFO (3 beats) begin toward the long axis and finish toward the long side barrier.

On step 7, LFO (3 beats) aiming toward the long side barrier, the partners perform a twisting of the torso to the right with the shoulders in line with the tracing of the skating foot, in preparation for the next step, step 8.

Step 8, ClMk RBO Sw (6 beats), is a closed mohawk RBO for both partners, executing a swing in back on the fourth beat with the free legs in line with the tracing of the skating legs. The aim is initially toward the long side barrier and finishing parallel to it. On this step the couple assumes Tandem position.

Steps 9 Mk LFO (2 beats), 10 Ch RFI (1 beat) and 11 LFO (3 beats) leave the barrier and curve toward the long axis at the end of the rink. The couple maintains Kilian position until the end of the dance.

Step 12 XR RFO Sw Sw I (9 beats total) consists of a cross roll on a right outside edge, with the free leg held in back for the first 3 beats. On the fourth beat, the couple swings the free legs in front and then swings the free legs to the back on the seventh beat, simultaneously with the change to inside edge for the final 3 beats of the dance. The direction of the first three beats is toward the long axis, curving on the next three beats to become almost parallel to it, and on the last three beats, curving parallel to the short side barrier.

TUDOR WALTZ - KEY POINTS

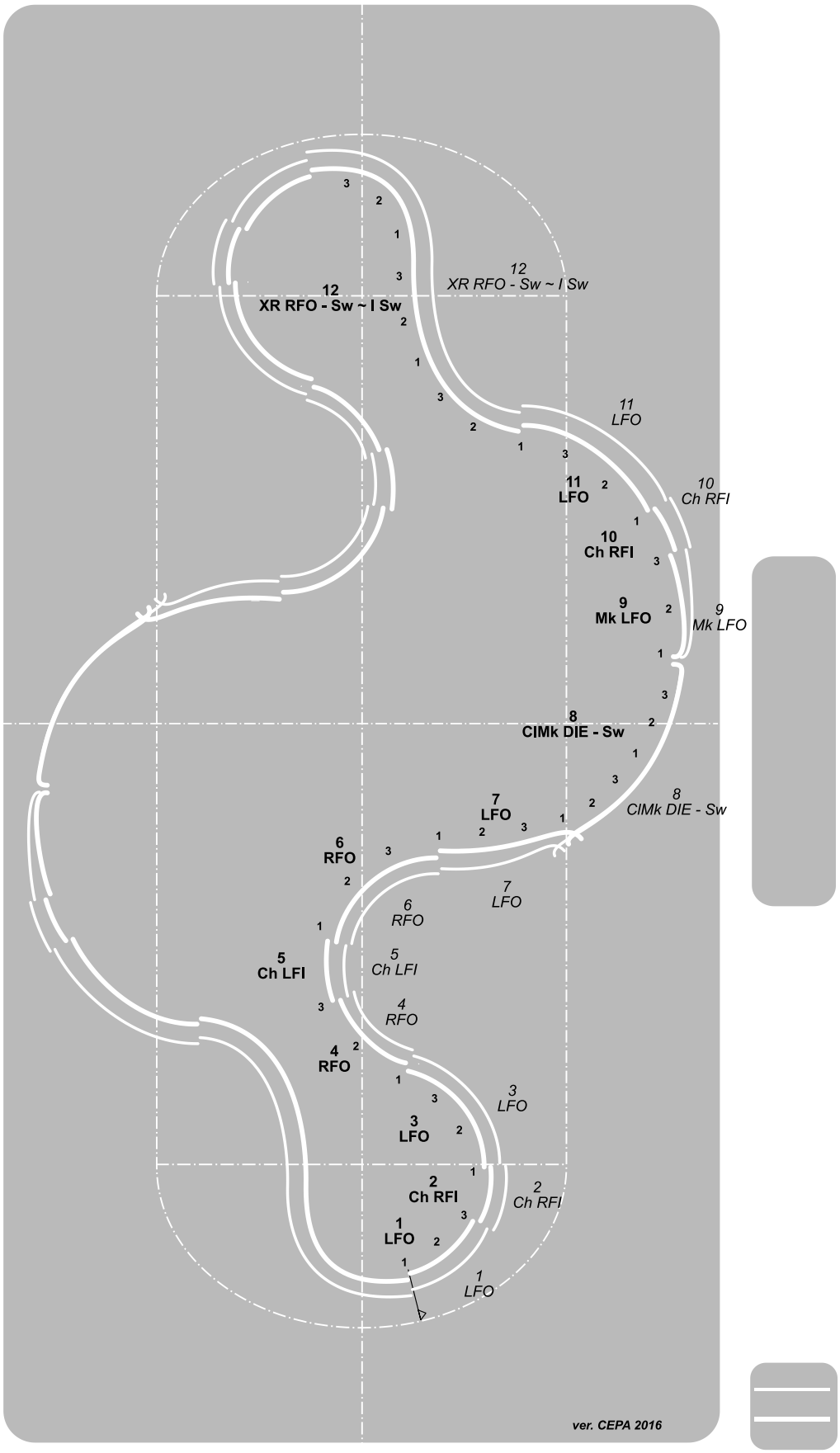
SECTION 1

1. Step 1 LFO (2 beats), 2 Ch RFI (1 beat) and 3 LFO (3 beats), and steps 4 RFO (2 beats), 5 Ch LFI (1 beat) and 6 RFO (3 beats): proper execution of both sequences with well-defined edges and correct technique of edge, timing and required pattern.
2. Step 7 LFO (3 beats), followed by step 8 ClMk RBO Sw (6 beats): proper technical execution of the closed mohawk on the correct edges (often flattened), in the direction of the long side barrier, without deviations from the outside edges, or loss of unison of the partners or symmetry of the free legs. Attention to the closeness of the partners during the execution of the mohawk, avoiding separations.
3. Step 12 XR RFO Sw Sw I (9 beats total): proper execution of the edges and the timing of the change of edge; cross roll on a right outside edge with the free leg held back for the first 3 beats, swinging the free leg in front on the fourth beat and then swing in back on the seventh beat, simultaneously with the change of edge to inside, and held on an inside edge for the last three beats.

TUDOR WALTZ

Hold	*Step No.*	*Man's Steps*	*Beats*	*Woman's Steps*
Kilian	1	LFO	2	LFO
	2	Ch RFI	1	Ch RFI
	3	LFO	3	LFO
	4	RFO	2	RFO
	5	Ch LFI	1	Ch LFI
	6	RFO	3	RFO
	7	LFO	3	LFO
Tandem	8	Cl Mk RBO Sw	3+3	Cl Mk RBO Sw
Kilian	9	Mk LFO	2	Mk LFO
	10	Ch RFI	1	Ch RFI
	11	LFO	3	LFO
	12	XR RFO Sw Sw I	3+3+3	XR RFO Sw Sw I

TUDOR WALTZ


12
XR RFO - Sw ~ l Sw
12
XR RFO - Sw ~ l Sw
11
LFO
11
LFO
10
Ch RFI
10
Ch RFI
9
Mk LFO
9
Mk LFO
8
ClMk DIE - Sw
8
ClMk DIE - Sw
7
LFO
7
LFO
6
RFO
6
RFO
5
Ch LFI
5
Ch LFI
4
RFO
4
RFO
3
LFO
3
LFO
2
Ch RFI
2
Ch RFI
1
LFO
1
LFO
ver. CEPA 2016

1.53 VIENNESE WALTZ - Couples

By Erik Van der Weyden and Eva Keats

Music: Waltz ¾ **Tempo: 138 bpm**
Position: Closed, Outside, Reverse Outside, Open **Pattern: Set**
Competitive Requirements – 2 Sequences

The Viennese Waltz is danced at a good pace and with strongly curved edges. This is a lilting and graceful dance.

Good body unison with neat, clean footwork and smooth transition from one side to the other make this a beautiful waltz.

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

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

Steps 4 and 19, partners are in outside or tango position.

Steps 6 e 21, partners are in reverse outside or tango position, i.e., partners are hip to hip with left hips together.

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

Step 9, the partners are momentarily in open position with the shoulders parallel to the tracing. Steps 9 and 10 form a closed choctaw for the man, while steps 10 and 11 form an open choctaw for the woman. After the mohawks (step 10 and 11), the woman's LBI (step 12) is placed at the side and slightly back of the right foot.

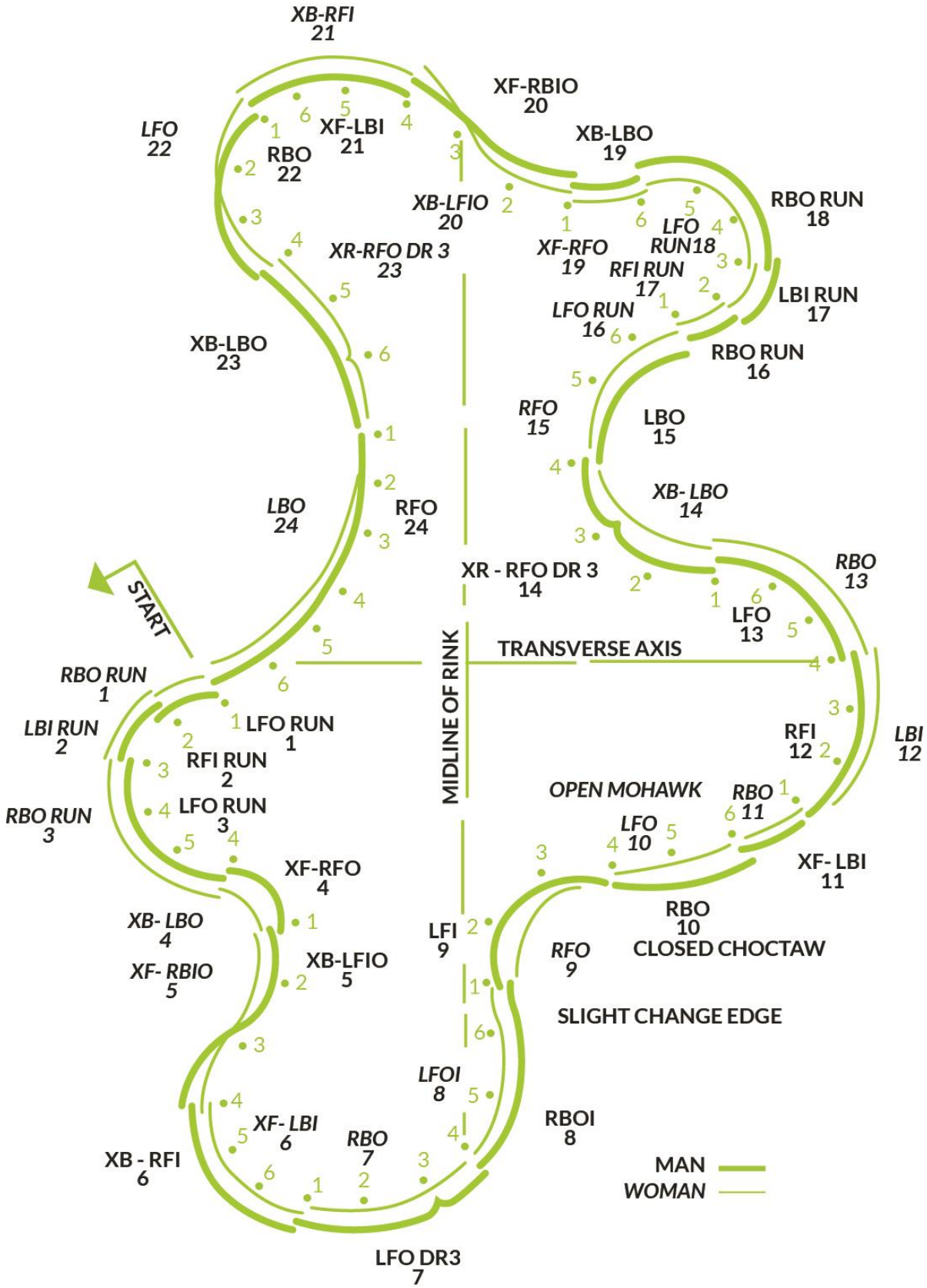
Step 13, the partners change from closed position to outside position (right hips together) for a proper take off on step 14. The timing of steps 1,2,3,4, and 16, 17, 18, 19 are unusual and, since it adds a distinctive touch to the dance, must be closely adhered to. Note that steps 1, 2 and 16, 17 are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

Step 24 is a closed position for the partners.

VIENNESE WALTZ – Couples

			Beats			
Step	Hold	Man'sStep	M	Both	W	Woman's Steps
1	Closed	LFO Run	1		1	RBO Run
2		RFI Run	1		1	LBI Run
3		LFO Run	3		3	RBO Run
4	Outside	XF-RFO	1		1	XB-LBO
5	Change to:	XB-LFIO	3		3	XF-RBIO
6	Reverse	XB-RFI	3		3	XF-LBI
7		LFO-3	3		3	RBO Mohawk to:
8		RBOI Mohawk to:	3		3	LFOI
9		LFI	3		3	RFO
		Closed Choctaw to:				
10		RBO	2		2	LFO Open Mohawk to:
11		XF-LBI Mohawk to:	1		1	RBO
12		RFI	3		3	LBI
13		LFO	3		3	RBO
14		XR-RFO-3	3		3	XB-LBO Mohawk to:
15		LBO	3		3	RFO
16		RBO-Run	1		1	LFO-Run
17		LBI-Run	1		1	RFI-Run
18		RBO-Run	3		3	LFO-Run
19	Outside	XB-LBO	1		1	XF-RFO
20		XF-RBIO	3		3	XB-LFIO
21	Reverse	XF-LBI	3		3	XB-RFI
22		RBO	3		3	LFO
23		XB-LBO Mohawk to:	3		3	XR-RFO-3
24		RFO	6		6	LBO

VIENNESE WALTZ



1.54 WERNER TANGO

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

Music: Tango 4/4 **Tempo: 100 Metronome**
Position: Kilian Reverse **Pattern: set**
Competitive Requirements: 4 Sequences

This dance should be skated in Reverse Kilian position, with strong edges and character. Good flow and fast travel across the floor are essential and must be achieved without obvious effort or pushing. Free leg and choreographed upper body movements should be added, as long and they respect the correct edges, timing and prescribed free leg positions.

The first step of the dance is a LFO of one beat aiming toward the long side barrier near the left corner away from the judge stand. Step #2 is a RFI raised chasse, of one beat, parallel to the long side barrier, followed by a LFO of two beats (step #3) aiming toward the short side barrier and then a cross in front to a RFI (step #4), of two beats, finishing aiming toward the center of the floor.

Step #5 is double swing change of edge LFI/O of 6 beats, 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 is swung forward on the third count of the step, the change of edge occurs on the fourth beat of the step, holding the free leg in front, and then the free leg is swung in back on the fifth beat of the step.

Step #6 is a cross behind to a RFI of two beats, aiming toward the long side barrier, followed by a LFO (step #7) and a run RFI (step #8), both of one beat, finishing with a LFO (step #9) of two beats aiming toward the center of the floor.

Step #10 is a deep RFO of two beats to allow a dropped chasse with a change of edge LFI/O (step #11) of two beats. On this step, the inside edge is held for one beat, and the change of edge to outside occurs on the second beat of the step, aiming toward the long side barrier. Next, there is a cross in front RFI (step #12) of two beats finishing parallel to the long side barrier.

Step #13 is a LFO of one beat starting near the short axis, followed by a raised chasse RFI (step #14) of one beat aiming toward the center of the floor.

Step 15 is a 6-beat step composed of:

- LFI swing of four beats starting toward the center of the floor and finishing aiming toward the long side barrier. On this step the free leg is swung in front on the third beat of the step.
- Slalom step, of two beats, with both feet on the floor in a parallel and close together position. On the first beat the previous LFI edge is maintained and the right skate is placed alongside the left foot on a RFO for one beat, and then the change of edge occurs to a LFO/RFI for one beat.

This last step should finish aiming toward the long side barrier to allow the restart the dance with the take off of the right skate from the skating surface.

DANCE KEY-POINTS
SECTION 1:

1. **Step 4**, correct execution of Cross in front, with feet close together.
2. **Step 5**, correct execution of Double Swing Change of edge, respecting the prescribed free leg position and the timing
3. **Step 6**, correct execution of the Cross behind, with feet close together, without changing the edge before/after the step.

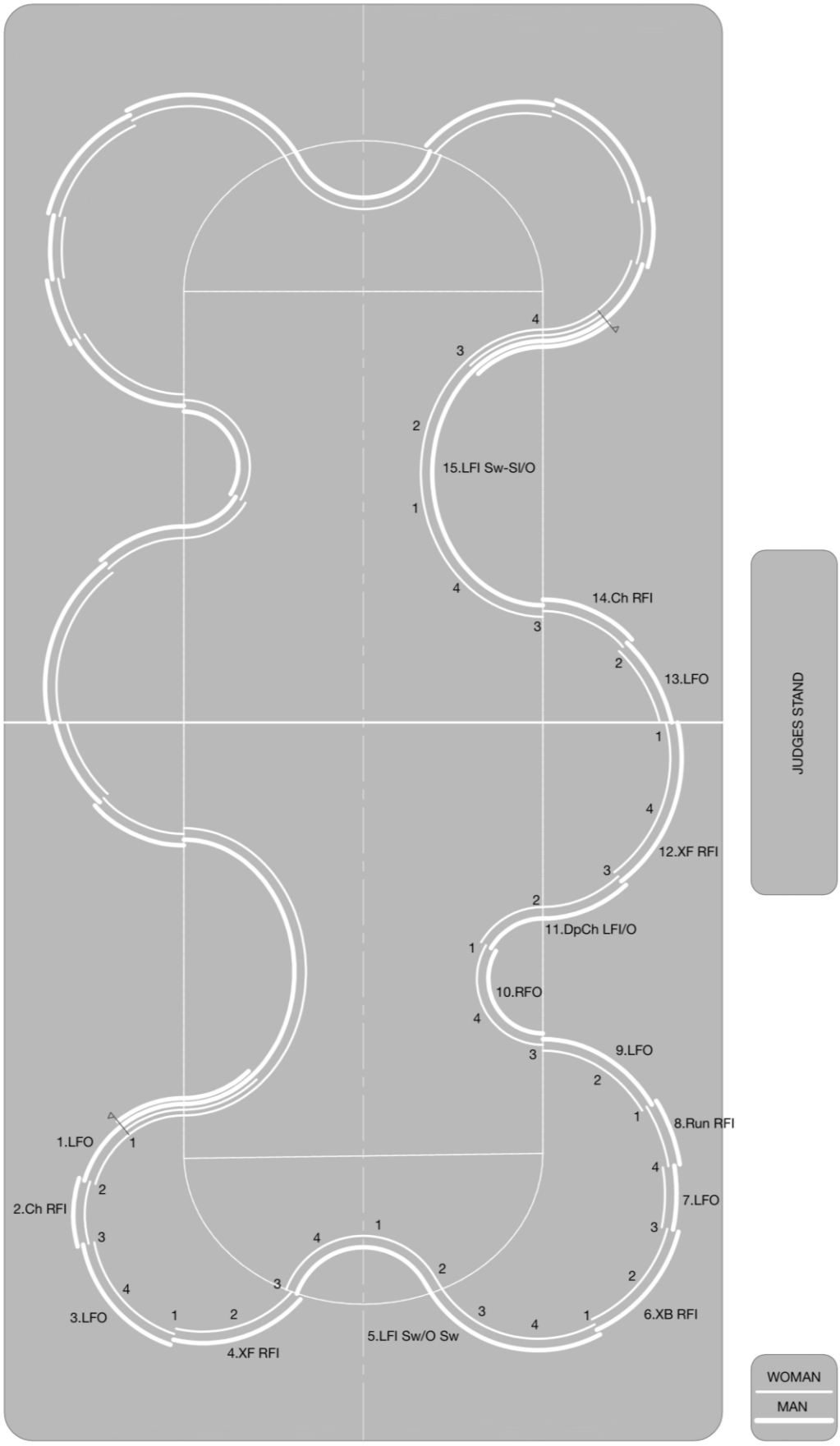
SECTION 2:

1. **Step 11**, correct execution of Dropped Chasse Change of edge, respecting the correct timing.
2. **Step 12**, correct execution of Cross in front, with feet close together.
3. **Step 15**, correct execution of the Swing Slalom Change of edge, respecting the correct timing and the Slalom position (both feet on the floor in a parallel and close together position), with a pronounced change of edge.

WERNER TANGO

HOLD	No.	WOMAN Steps	BEATS	MAN Steps
1st SECTION				
Kilian Reverse	1	LFO	1	LFO
	2	Ch RFI	1	Ch RFI
	3	LFO	2	LFO
	4	XF RFI	2	XF RFI
	5	LFI Sw/O Sw	2+1+1+2	LFI Sw/O Sw
	6	XB RFI	2	XB RFI
	7	LFO	1	LFO
	8	Run RFI	1	Run RFI
	9	LFO	2	LFO
2nd SECTION				
Kilian Reverse	10	RFO	2	RFO
	11	DpCh LFI/O	1+1	DpCh LFI/O
	12	XF RFI	2	XF RFI
	11	LFO	1	LFO
	14	Ch RFI	1	Ch RFI
	15	LFI Sw/ Sl/O (RFO/I)	2+2+1+1	LFI Sw/ Sl/O (RFO/I)

WERNER TANGO



1.55 WESTMINSTER WALTZ - Couples

By Erik Van der Weyden and Eva Keats

Music: Waltz ¾ **Tempo: 138 bpm**
Position: Kilian, Reverse Kilian, Closed, Open **Pattern: Set**
Competitive Requirements – 2 Sequences

The Westminster Waltz is a dance skated with stately carriage and elegance of line. Throughout the dance many changes of position occur and should appear effortless to enhance he refined character of the waltz.

Part of this dance is skated in Kilian position using the thumb pivot hold for the hands to facilitate the changing sides of the partners. The only free leg swings occur to the six-beat (or more) edges.

Steps 1, 2 and 3 form a progressive run sequence. There is a change of edge at the end of step 3

Step 4 is an RFI directed from the curve formed by steps 1, 2 and 3.

Step 5 and 6 are opened mohawks; at the start the man is on the woman's left side, but during the turn both rotate individually and afterwards the man is on the woman's right.

Step 8 should be aimed toward the barrier with step 9 finishing the lobe.

Step 10, the woman momentarily releases her hold on the man while she turns her three in front of him after which the partners join in closed position which almost immediately changes to open position for **steps 11 and 12** which are crossed chasses skated on a curve.

Step 13 for the woman is an inside forward swing rocker held for six beats before the turn and three beats afterwards. Step 13 for the man is an outside forward swing counter held similarly for six beats before the turn and three beats afterwards. At the moment of turning, partners must be in hip to hip position.

Step 14 (RBI for the man and LBO or the woman) must be taken at the side of the preceding skating foot.

Step 15 man follows the woman's tracing as she turns an inside three on count 4 of this six-beat edge.

Step 16 and 17 form a progressive sequence with very moderate progressive movement of the feet and afterwards both partners step to side (about 18 inches) for the start of **step 18**.

The man skates al LFO edge on **step 19**, and woman skates an RBO edge. The man's RFO three (**step 20**) begins as a cross roll while the woman goes into an LBO edge crossed behind.

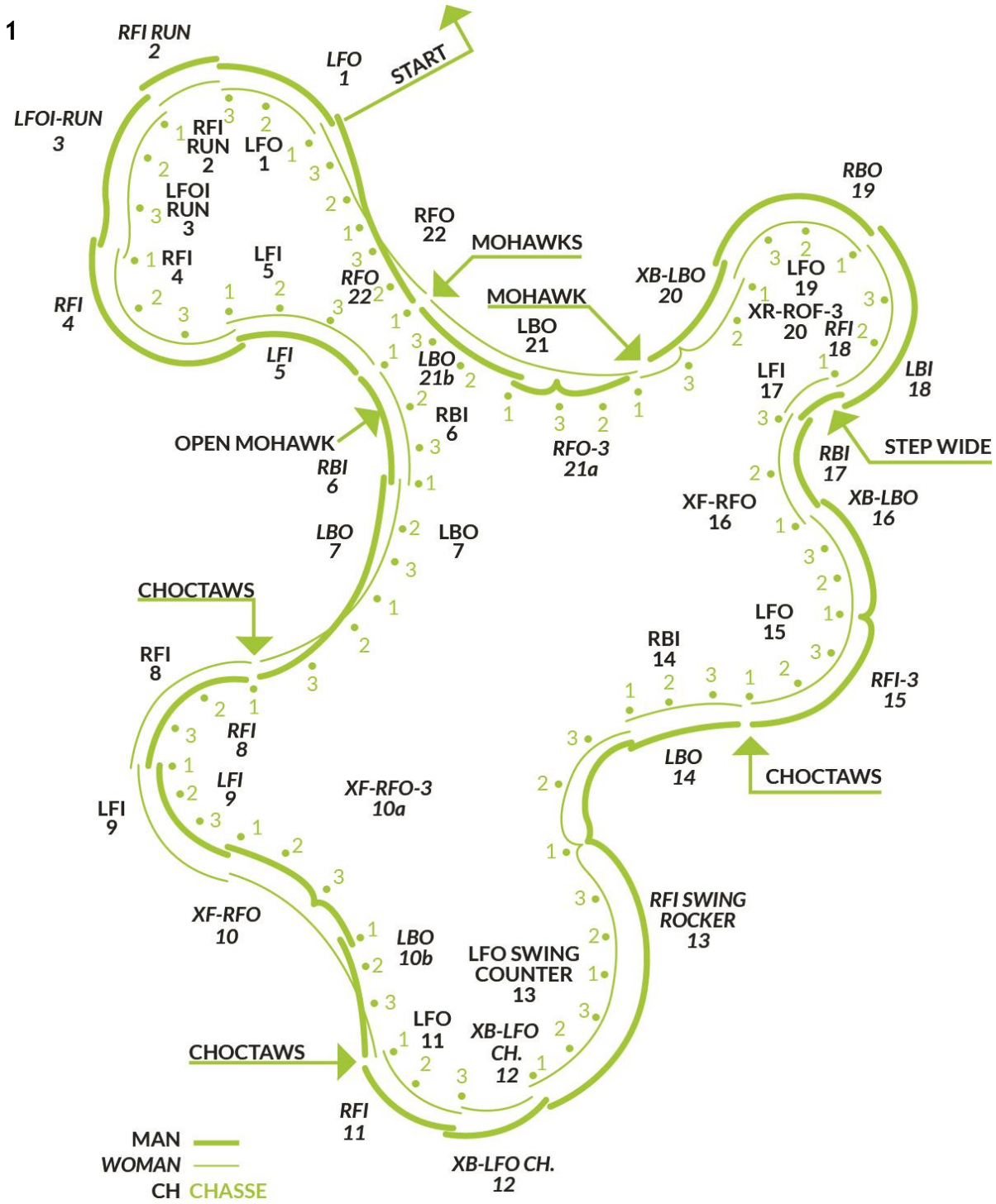
On **step 21** the man skates a six-beat LBO – not too deep (if he cuts too sharp curve, the woman cannot complete here part). The woman, releasing her left hand, turns a three on count 3 heading for the man's left shoulder. She removes her right hand from his left and immediately gives him her left hand.

The woman steps onto her LBO on count 4 and extends her right arm across to her partner's right (reversed Kilian position). Starting step 22 with the woman on the man's left, she skates across in front to his right side in position to repeat the dance. Care must be taken in swinging the free legs on this edge so as not to interfere with the woman's crossing in front of the man.

WESTMINSTER WLATZ – Couples

Step	Hold	Man's Step	M	Both	W	Woman's Steps
1	Kilian	LFO	2		2	LFO
2		RFI-Run	1		1	RFI Run
3		LFOI-Run	3		3	LFOI-Run
4		RFI	3		3	RFI
5		LFI	3		3	LFI
		Open Mohawk to:				Open Mohawk to:
6	Reverse	RBI	3		3	RBI
7		LBO	6		6	LBO
		Choctaw to:				Choctaw to:
8		RFI	3		3	RFI
9		LFO	3		3	LFO
10a		XR-RFO	6		3	XR-RFO-3
10b	Closed				3	LBO
11	Open	LFO	2		2	RFI
12		XB-RFI Chasse	1		1	XB-LFO Chasse
13		LFO Swing Counter	9		9	RFI Swing Rocker
14		RBI	3		3	LBO
		Choctaw to:				Choctaw to:
15		LFO	6		6	RFI-3
16	Closed	XF-RFO	2		2	XB-LBO
17		LFI	1		1	RBI
18		Step Wide-RFI	3		3	Step Wide-LBI
19		LFO	3		3	RBO
20		XR-RFO-3	3		3	XB-LBO
						Mohawk to:
21a		LBO	6		3	RFO-3
21b	Reverse				3	LBO
	Kilian	Mohawk to:				Mohawk to:
22	Change Sides	RFO	6		6	RFO

WESRMINSTER WALTZ



WESTMINSTER WALTZ - Solo

By Erik Van der Weyden and Eva Keats

Music: Waltz ¾ **Tempo: 138 bpm**

Pattern: Set **Competitive Requirements – 2 Sequences**

Changes:

- Step 11: LBO/ Step 15 LBO/ Step 23 LBO: can be skated as a dropped chasse or as a stroke, the execution of these steps are optional – before it was not specified.
- Step 14 (9 beats): RFI-swing-Rocker: starts as a progressive run – before it was not specified.

Clarification: step 3, LFO (2 beats outside edge) + change of edge to LFI (1 beat inside edge) – before it was a change of edge performed at the end of the third.

The Dance:

The Westminster Waltz is a dance skated with stately carriage and elegance of line.

Steps 1, 2, and 3 form a lobe in which step 2 is a progressive (run). There is a change of edge on the third beat of step 3 from outside to inside. Step 3 is a change-edge step, with the first 2 beats on an outside edge and the third beat on an inside edge.

Step 4 is a three beat RFI directed from the curve formed by steps 1, 2, and 3. It begins parallel to the long side barrier and finishes aiming toward the long axis Step 5 is a three-beat LFI aimed initially toward the long axis and finishes toward the center of the floor, and step 6 is an open mohawk RBI, which, during the three beats of the step, becomes parallel to the long axis.

The movement of the free leg on step 7 (LBO) is optional.

Step 8 (choctaw RFI) must aim toward the long side barrier and finish parallel to it. Step 9 (LFO) begins parallel to the long side barrier and finishes toward the long axis, completing the lobe.

Steps 10 and 11* form a lobe which gently curves toward the short side barrier and finishes parallel to the long axis. Step 10 is a three-beat XR-RFO with a three turn on the third beat. It is optional to perform step 11 (LBO for three beats) as a stroke or as a dropped chasse and is skated prior to crossing the long axis. **In team dance, Steps 10 and 11 are 10a and 10b for the woman.*

Step 12 is a two-beat choctaw RFI which begins toward the short side barrier and finishes toward the long side barrier. This step is performed before crossing the long axis. Step 13 is a one-beat crossed chasse XB-LFO which passes the long axis.

Step 14 is a nine-beat run RFI swing rocker to a RBI. The swing is performed on the fourth beat of the step, and the rocker is performed on the seventh beat of the step. The position of the free leg after the execution of the rocker turn is optional. Step 14 aims initially toward the long side barrier, then parallel to it on the swing, and toward the long axis just before the rocker. After the rocker, the step curves away from the long axis and finishes toward the long side barrier.

Step 15 (LBO for three beats) is skated parallel to the short axis. It is optional to perform this step as a stroke or as a dropped chasse.

Step 16 is a six-beat Cw RFI-3; the first three beats of the step are performed on a RFI, and the last three beats are performed on a RBO; the three turn is performed on the fourth beat of the step. The step begins toward the long side barrier and finishes away from it.

Step 17 (XR-LBO for two beats) begins a lobe that opens toward the long axis and returns toward the long side barrier with step 18 (RBI for one beat).

Step 19, a LBI for three beats, is a wide step, i.e. with the left foot taking the floor about 18 inches (approximately 0.5 meters) from the right foot. This step aims initially toward the

long side barrier and curves toward the middle of the short side barrier. Step 20 finishes toward the long axis at the center of the rink.

Steps 21 (XR-LBO), 22 (mohawk RFO-3), 23 (LBO), and 24 (RFO-swing) form a long lobe that opens toward the center of the rink, then beginning with step 23 curves toward the short side barrier. It is optional to perform step 23 (LBO) either as a stroke or as a dropped chasse.

Step 24 is a six-beat mohawk RFO-swing. The step is performed as follows:
- On the first beat: mohawk RFO;
- On the fourth beat: forward swing of the free leg;

<u>During the evaluation of this dance particular attention should be paid to the following elements:</u>
- Accuracy of timing, step technique, and the prescribed pattern.
- Accuracy of timing of steps 1, 2 and 3.
- Timing of step 3: three beats total; two beats on an outside edge, one beat on an inside edge.
- Depth of edge on step 4 allowing the correct aim for the angular takeoff of step 5 towards the long axis.
- Proper execution of the open mohawk, step 6 (RBI), placed next to the instep of step 5 (LFI).
- Step 8 aimed towards the long side barrier.
- Step 10 and 11 descending directly towards the short side barrier and finishing parallel to the long axis.
- Correct timing of steps 12 (2 beats) RFI and 13 (one beat) Xch LFO.
- Edge quality and correct aim toward the long axis for step 14 run RFI Swing Rocker. Turn must be executed on deep inside edge before and after the turn, with no apparent flattening or change of edge.
- Step 15 aimed directly to the long side barrier.
- Step 16 (choctaw RFI-3) aimed toward the long side barrier, with the three turn aiming parallel to it on beat 4 of the step. The step finishes away from the long side barrier.
- Step 19 is a wide step and should be placed approximately 18 inches from the previous step.
- Correct aim for step 21 towards the center of the rink.
- Proper curvature and execution of steps 21, 22, and 23 with no obvious flattening of the arc.

WESTMINSTER WALTZ (SOLO) – KEY POINTS
SECTION 1:
1. **Steps 1, 2 And 3:** accuracy of timing of all three steps (step 1 is two beats, step 2 is one beat and step 3 is 3 beats). Step 3 is an outside edge for two beats with a change of edge to inside on beat 3 of the step.
2. **Step 4:** RFI for three beats; must be stepped as a clear inside edge that is maintained throughout and aimed toward the center of the rink.
3. **Steps 5 (LFI) and 6 (Mk-RBI):** proper execution of the Open Mohawk, aimed toward the long axis and done on strong edges, with Step 6 placed close to the instep of the left foot.
4. **Steps 7 (LBO) and 8 (Cw-RFI):** proper execution of the choctaw, keeping the correct edges before/after the turn, with no deviation from the LBO before executing the choctaw
5. **Step 10 (XR-RFO-3):** proper execution of the cross-roll and 3 turn, keeping the correct edge before/after the turn.

SECTION 2:
1. **Steps 12 (Cw-RFI) and 13 (Xch-LFO):** proper execution of the choctaw, keeping the correct edge before/after the turn, followed by a crossed-chasse done with feet parallel

and close together, immediately returning to the "and" position, executed on the correct edge. Proper timing of **step 12 Cw-RFI** (two beats) and **step 13 Xch LFO** (1 beat).

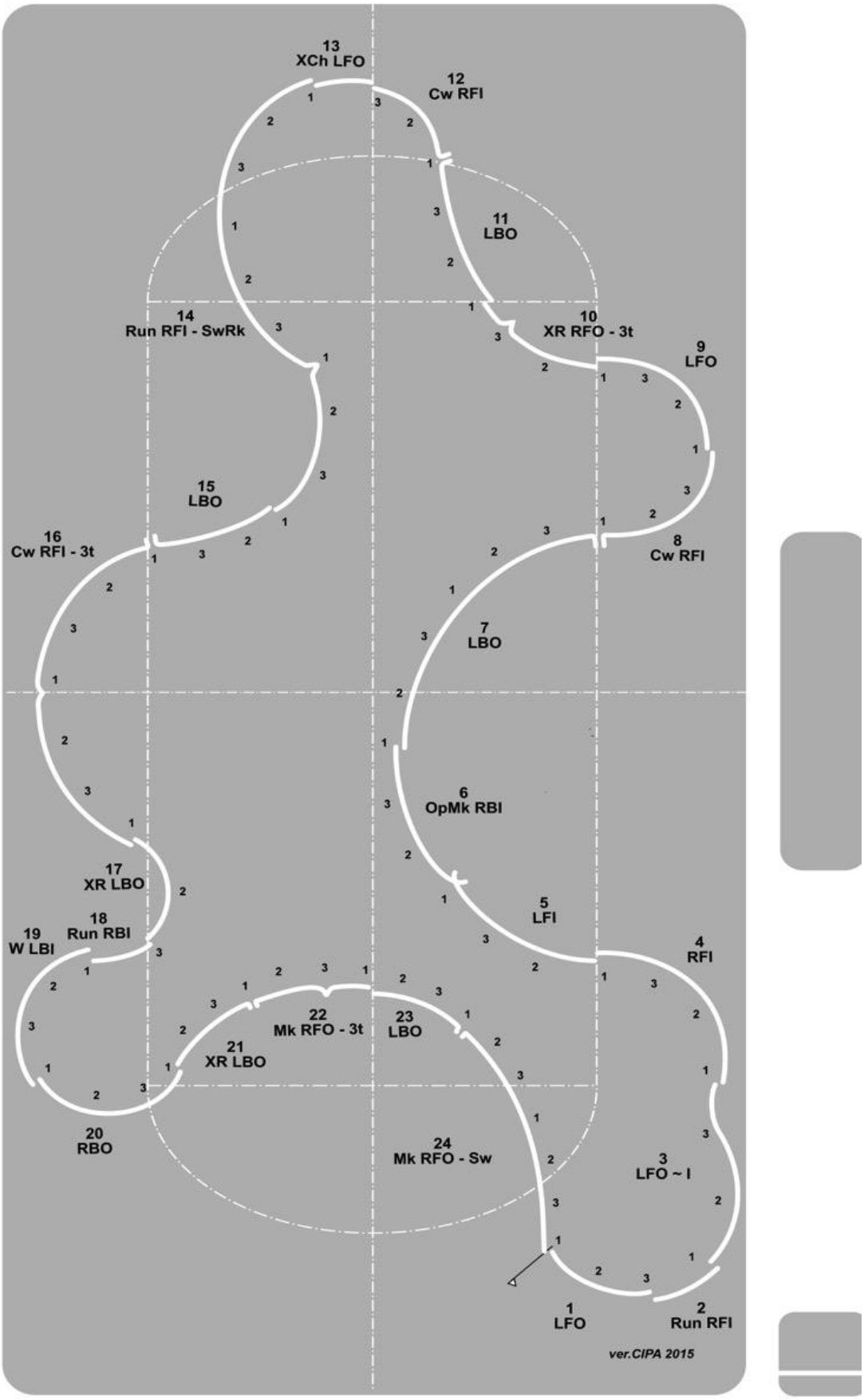
2. **Step 14 (run RFI-Sw RK):** proper execution of the Swing Rocker turn, skated on a strong edge throughout the turn, with no deviation from the inside edge before or after the turn. The aim of the cusp of the turn should be towards the long axis.
3. **Step 15 (LBO) and 16 (Cw-RFI-3):** proper execution of the choctaw and 3 turn, keeping correct edges before/after the turns. Pay attention to the proper timing of the three turn, which should be executed on beat 4 of the step.
4. **Step 19:** should be stepped wide (approximately 18 inches or 0.5 meters from the previous step).
5. **Steps 21 (XR-LBO), 22 (Mk-RFO-3), 23 (LBO), 24 (Mk-RFO-Sw):** proper execution of the Mohawks and 3 Turn. This lobe should be skated on a curve, with continuing, flowing waltz movement and no obvious flattening or sub curvature of the arc. Step 24 must be skated on an outside edge for 6 beats.

WESTMINSTER WALTZ - Solo

No.	SKATER's Step	Beats
1st SECTION		
1	LFO	2
2	Run RFI	1
3	LFO/I	2+1
4	RFI	3
5	LFI	3
6	OpMk RBI	3
7	LBO *	6
8	Cw RFI	3
9	LFO	3
10	XR RFO-3t	2+1
11	** LBO	3
2nd SECTION		
12	Cw RFI	2
13	XCh LFO	1
14	Run RFI-SwRk *	3+3+3
15	** LBO	3
16	Cw RFI-3t	3+3
17	XR LBO	2
18	Run RBI	1
19	W LBI	3
20	RBO	3

21	XR LBO	3
22	Mk RFO-3t	2+1
23	** LBO	3
24	Mk RFO-Sw	3+3
* free leg free movement ** could be a Stroke or a Dropped Chasse		

WESTMINSTER WALTZ - Solo



4 DANCE POSITIONS

HAND IN HAND POSITION: partners face in the same direction and are side by side with arms comfortably extended, the man's right hand in his partner's left. The woman is on the right unless otherwise noted.



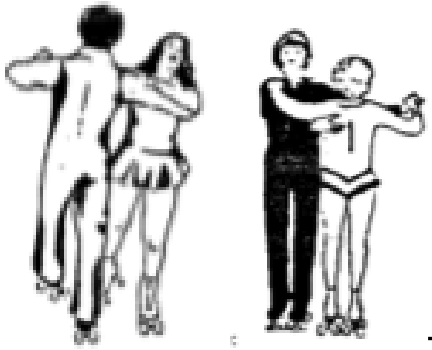
CLOSED OR WALTZ POSITION: partners face each other directly, one skating forward while the other skates backwards. The man's right hand is placed firmly against is partner's back at her shoulder blade with elbow raised and bent sufficiently to hold her close. The woman's left hand is placed against the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



OPEN OR FOXTROT POSITION: hand and arm positions are similar to those of closed position, but the partners turn slightly so that both may skate in the same direction.

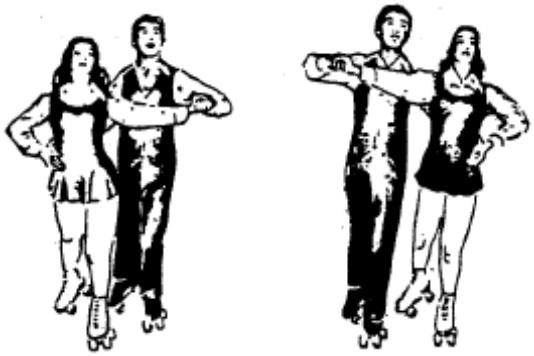


OUTSIDE OR TANGO POSITION: partners face, one skating forward while the other skater backwards. Unlike the closed position, partners skate hip to hip, the man being either to the right or left of the woman.



TANGO **TANGO REVERSE**

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



KILIAN ***KILIAN REVERSE***

TANDEM POSITION: partners directly behind each other, skating identical edges. Hold can be either both hands for both skaters, on woman's waist, or one hand on woman's waist (both skaters), with the other one outstretched.



PROMENADE: the partners face the same direction of travel with the woman to the left of the man. The man's right hand is on the woman's left shoulder blade while the woman's left hand holds the man's right shoulder; the two arms overlap, and the elbows are placed one on top of the other. The man's left arm and the woman's right arm are stretched behind with respect to the chest with the hands held at shoulder height. Promenade position is given by the forward aim of the chest with respect to the flexed arm of the skaters.

