



CONFEDERAÇÃO
BRASILEIRA
DE HÓQUEI
E PATINAÇÃO

DIAGRAMAS CBHP

SOLO DANCE

Danças: Diagramas, Descrições e Key points

Torneio Nacional e Torneio Aspirantes CBHP



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

FEBRAHPA - Federação Brasiliense de Hóquei e Patinação

FGP - Federação Gaúcha de Patinação

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

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

Os passos de início das danças (ABERTURA) que não seguirem as regras estabelecidas nas entradas das danças, terão desconto de 0.5. Exemplo: está previsto 8 ou 16 beats de passos de abertura e o atleta executa 12 beats. Falhas no timing promovem uma baixa no nível, de no mínimo um nível e serão consideradas desfavoráveis nos componentes. Danças no estilo americano devem seguir as regras de entrada de acordo com o ritmo.

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

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

- No Level – menos de 75% da sequence/section foi completada.
- Level Base – 75% da sequence/section foi completada.
- Level 1 – sequence/section não foi interrompida por mais do que 4 tempos no total, seja por tropeços, quedas ou qualquer outra razão e um (01) key point é corretamente executado.
- Level 2 – sequence/section não foi interrompida por mais do que 4 tempos no total, seja por tropeços, quedas ou qualquer outra razão e dois (02) key points são corretamente executados.
- Level 3 – sequence/section não foi interrompida e três (03) key points são corretamente executados.
- Level 4 – sequence/section não foi interrompida e quatro (04) key points são corretamente executados.

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

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COMPARATIVO ROLLART

| DANÇA | RITMO | BPM | DANÇA ROLLART (Valor Base) | ESTILO |
|--------------------------|-------------|-----|----------------------------|---------------|
| Academy Blues | Blues | 88 | City Blues | AMERICANO |
| Balanciaga | Schottische | 100 | La Vista Cha Cha | AMERICANO |
| Blue Danube Waltz | Waltz | 120 | Glide Waltz | AMERICANO |
| Boston Boogie | Boogie | 100 | Denver Shuffle | AMERICANO |
| California Swing | Waltz | 138 | Canasta Tango | AMERICANO |
| Carlos Tango (WS) | Tango | 96 | Carlos Tango | INTERNACIONAL |
| Casino Tango | Tango | 100 | La Vista Cha Cha | AMERICANO |
| Century Blues | Blues | 88 | City Blues | AMERICANO |
| Cha Cha | Chacha | 100 | Canasta Tango | AMERICANO |
| Cha Cha Patin (WS) | Cha Cha | 112 | Cha Cha Patin | INTERNACIONAL |
| Chase Waltz | Waltz | 108 | Little Waltz Solo | AMERICANO |
| City Blues | Blues | 88 | City Blues | AMERICANO |
| Clayton Fox Trot | Foxtrot | 96 | La Vista Cha Cha | AMERICANO |
| Continental Waltz - Solo | Waltz | 168 | Canasta Tango | AMERICANO |
| Criss Cross March | March | 100 | Canasta Tango | AMERICANO |
| Delicado | Schottische | 100 | Little Waltz Solo | AMERICANO |
| Denver Shuffle (WS) | Polka | 100 | Denver Shuffle | INTERNACIONAL |
| Double Cross Waltz | Waltz | 138 | City Blues | AMERICANO |
| Dutch Waltz | Waltz | 120 | La Vista Cha Cha | AMERICANO |
| Far Away Waltz | Waltz | 108 | City Blues | AMERICANO |
| Glide Waltz | Waltz | 108 | Glide Waltz | AMERICANO |
| Glide Waltz (WS) | Waltz | 120 | Glide Waltz | INTERNACIONAL |
| Imperial Tango (WS) | Tango | 104 | Imperial Tango | INTERNACIONAL |
| Jo Ann Foxtrot | Foxtrot | 92 | Canasta Tango | AMERICANO |
| Keats Foxtrot | Foxtrot | 92 | Keats Foxtrot Couples | AMERICANO |
| Kinder Waltz (WS) | Waltz | 120 | Kinder Waltz | INTERNACIONAL |
| La Vista Cha Cha (WS) | Cha Cha | 100 | La Vista Cha Cha | AMERICANO |
| Luna Blues | Blues | 88 | La Vista Cha Cha | AMERICANO |
| Manhattan Blues (WS) | Blues | 92 | Manhattan Blues | INTERNACIONAL |
| Marilee Foxtrot | Foxtrot | 92 | Killian | AMERICANO |
| Melody Waltz | Waltz | 108 | City Blues | AMERICANO |
| Metropolitan Tango | Tango | 100 | Canasta Tango | AMERICANO |
| Milonga Tango | Tango | 100 | Canasta Tango | AMERICANO |

| | | | | |
|---------------------------|---------|-----|-------------------|---------------|
| Progressive Tango | Tango | 100 | Canasta Tango | AMERICANO |
| Quickstep Boogie | Boogie | 100 | Denver Shuffle | AMERICANO |
| Rhythm Blues | Blues | 88 | City Blues | AMERICANO |
| Rumba (WS) | Rumba | 104 | Rumba Solo | INTERNACIONAL |
| Siesta Tango (WS) | Tango | 100 | Siesta Tango Solo | INTERNACIONAL |
| Skaters March (WS) | March | 100 | Skaters March | INTERNACIONAL |
| Southland Swing | Blues | 88 | Canasta Tango | AMERICANO |
| Swing Waltz | Waltz | 120 | Denver Shuffle | AMERICANO |
| Ten Fox | Foxtrot | 100 | Denver Shuffle | AMERICANO |
| Tudor Waltz (WS) | Waltz | 138 | Tudor Waltz | INTERNACIONAL |
| Viva Cha Cha | Cha Cha | 100 | La Vista Cha Cha | AMERICANO |
| Willow Waltz | Waltz | 138 | Canasta Tango | AMERICANO |
| Zig Zag Polka | Polka | 100 | La Vista Cha Cha | AMERICANO |

ACADEMY BLUES

Lane, McLauchien & Irwin - MODIFIED FOR SOLO DANCE

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

TEMPO: 88 BPM
START: Step 1 count #1

ENTRADA

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

DESCRIÇÃO

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

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

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

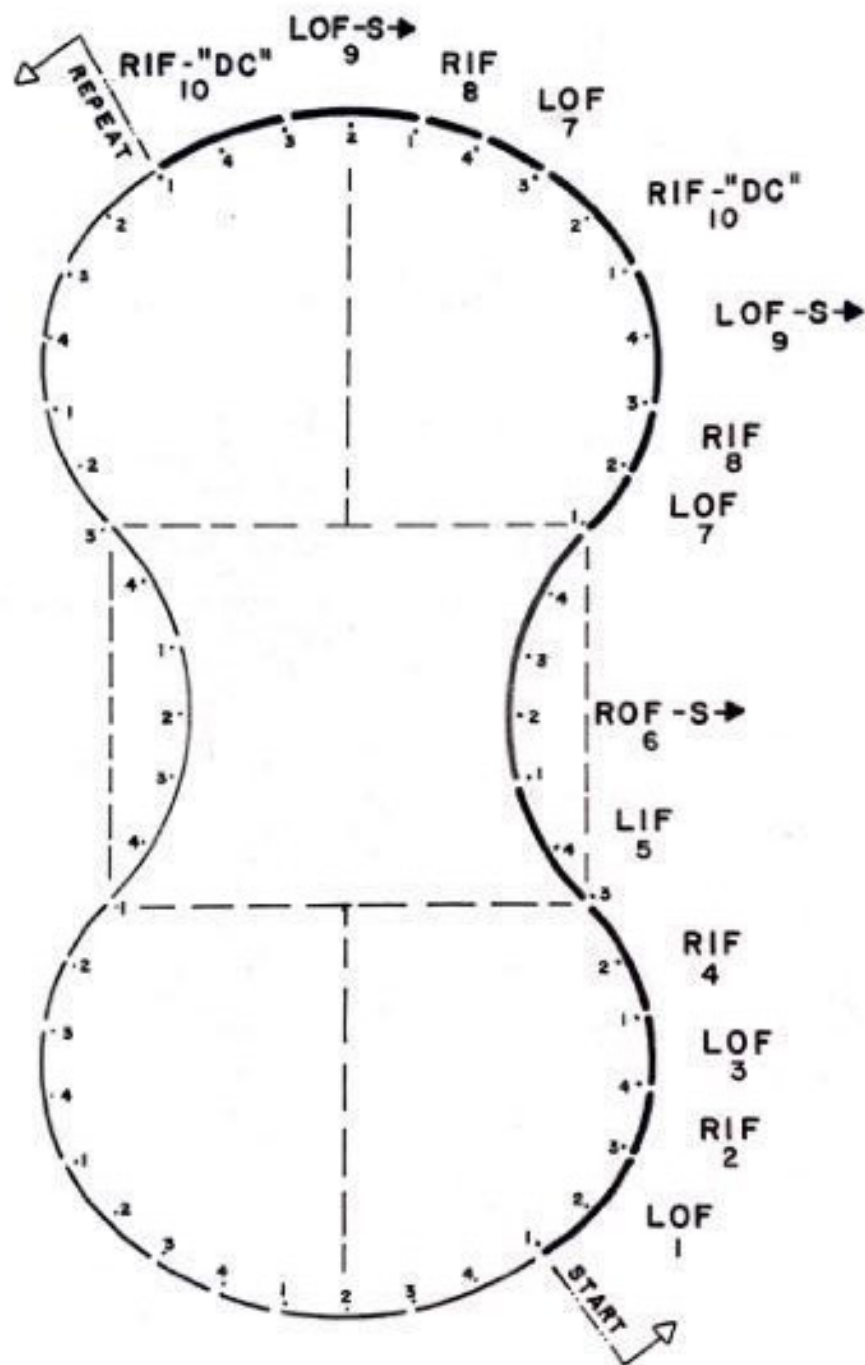
Every step of this dance must take the floor in the "parallel and" position except #5 (LIF).

The swing dropped chassé is accomplished by;

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

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

DIAGRAMA – ACADEMY BLUES



KEY POINTS

- 1. Step 5 (LIF):** should be executed from the "angular and " position.
- 2. Step 6 (ROF-Sw):** should remain on an outside edge for 4 beats.
- 3. Step 9 (LOF-Sw) and Step 10 (RIF-DC):** the Free leg should swing forward on the 2nd beat, and the Dropped Chasse must be started from the "and position", without deviation of the edge.
- 4. Step 6 (ROF-Sw), Step 9 (LOF-SW) (2x):** Very important to maintain the steps on their proper places, especially on Step 6 and Step 9 when using the 2 repetitions of the Barrier Lobe, the 2nd beat of the swing should be on the short axis and long axis.

BALANCIAGA

Irwin & Snider

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

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

ENTRADA

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

DESCRIÇÃO

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

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

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

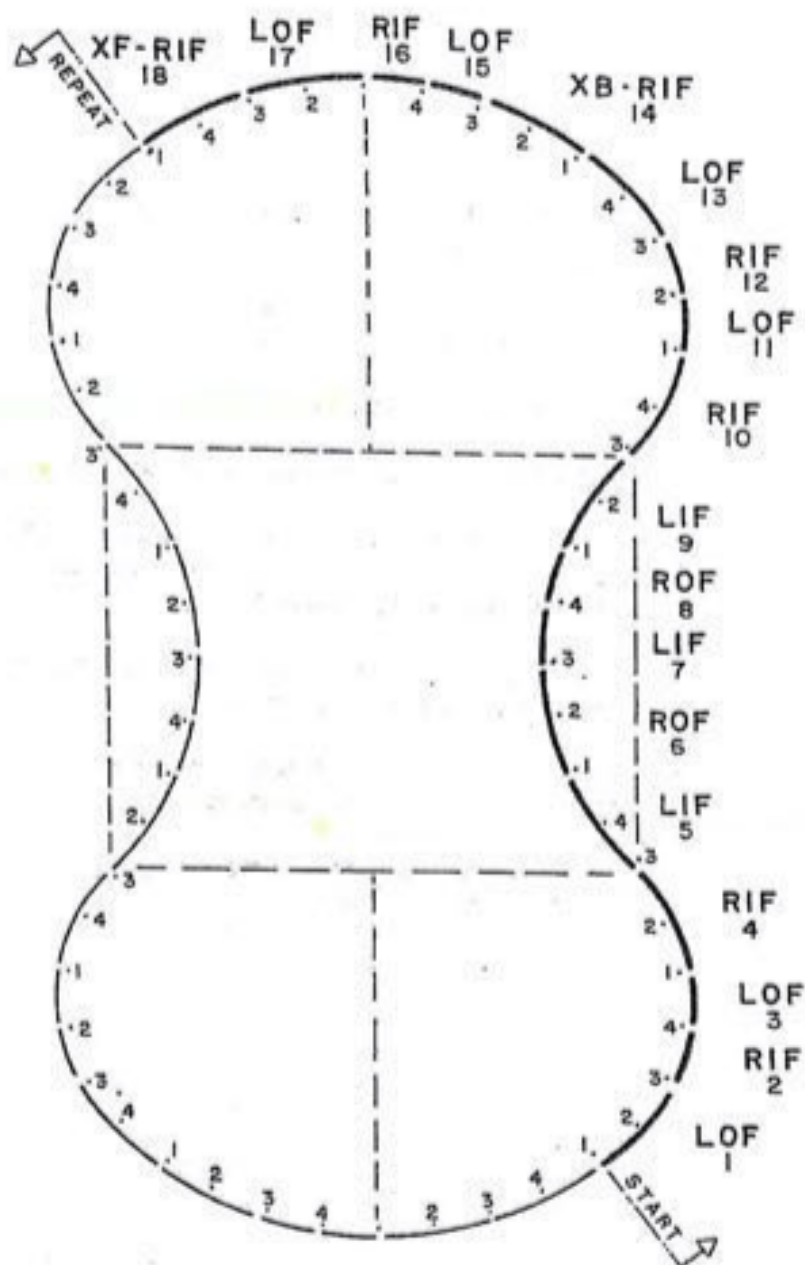
The takeoffs for step #5 (L)F) and step #10 (R)F) must be made in the "angular and" position. A definite change of lean should accompany each angular takeoff. This change of lean takes place simultaneously with the takeoff for step #5 (L)F) and the takeoff for step #10 (R)F).

Step #14 (XB-R)F), a crossed chassé, is made with a parallel takeoff and crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

Step #18 (XF-R)F), a crossed progressive, is made with a parallel takeoff and crossed so that the heel wheels of the right skate are at least alongside the toe wheels of the list skate.

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

DIAGRAMA – BALANCIAGA



KEY POINTS

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

BLUE DANUBE WALTZ

Robert E. Taylor

MUSIC: Waltz
PATTERN: Set

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

ENTRADA

The dance is to start on count 1 of a measure of music. The first step to be skated must be No. 1 of the first corner sequence. The opening steps must be either 12 or 24 beats of music in duration.

DESCRIÇÃO

Graceful and smooth flowing rockovers for cross fronts (Step 10 and 11) and maintain true or sold edging throughout the dance to achieve a graceful and flowing Waltz Dance.

Step 10 swing is on count 4.

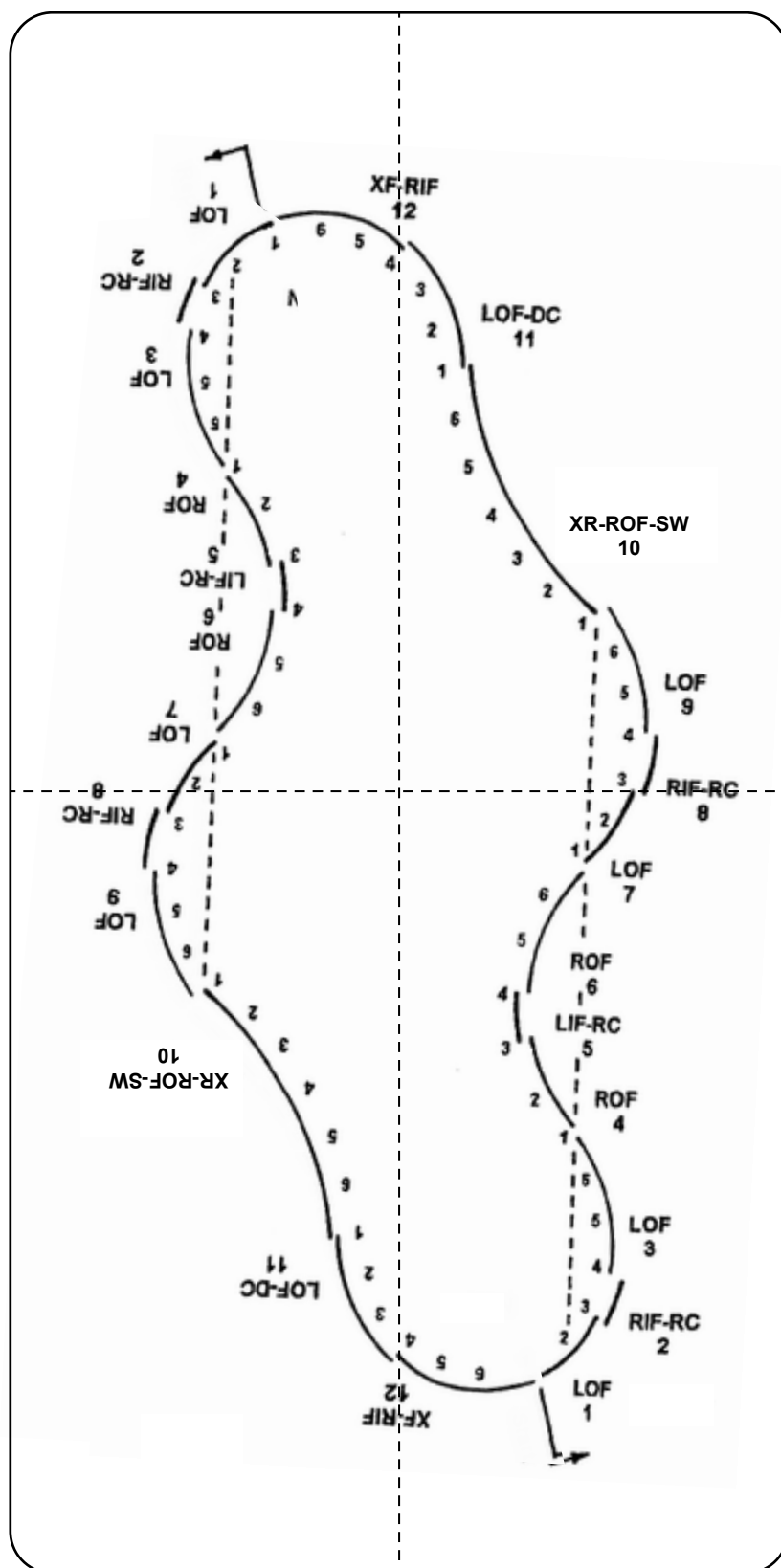
Step 11 dropped chasse is on count 1.

Both partners skate the same steps.

List of steps – Blue Danube Waltz

| STEP | EDGE | BEAT |
|------|-----------|------|
| 1 | LOF | 2 |
| 2 | RIF-RC | 1 |
| 3 | LOF | 3 |
| 4 | ROF | 2 |
| 5 | LIF-RC | 1 |
| 6 | ROF | 3 |
| 7 | LOF | 2 |
| 8 | RIF-RC | 1 |
| 9 | LOF | 3 |
| 10 | XR-ROF-SW | 6 |
| 11 | LOF-DC | 3 |
| 12 | XF-RIF | 3 |

DIAGRAMA – BLUE DANUBE WALTZ



KEY POINTS

- 1. Step 2 RIF-RC:** correct technical execution of the raised chase in one beat.
- 2. Step 6 ROF:** correct technical execution of the outside edge for three beats.
- 3. Step 10 XR-ROF-SW:** correct technical execution of the the cross roll on an outside edge, with the appropriate change of lean and the swing that must be held for six beats on the original edge with the swing on count 4.
- 4. Step 11 LOF-DC:** correct technical execution of the dropped chasse.

A dropped chassé is accomplished by:

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

BOSTON BOOGIE

Don Homans and David Tassinari

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

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

ENTRADA

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

DESCRIÇÃO

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

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

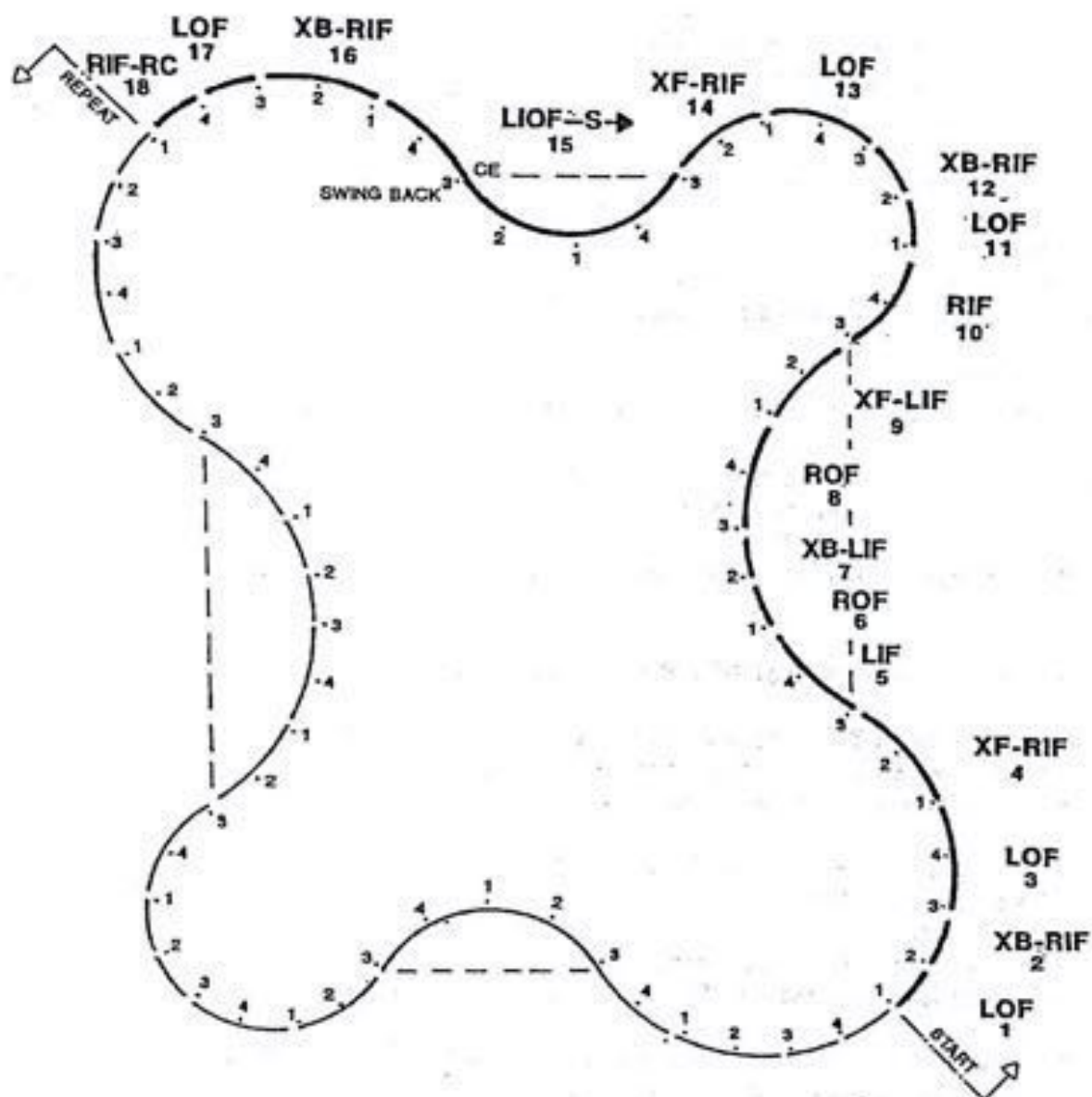
Steps #4 (XF-RIF), step #9 (XF-LIF) and step #14 (XF-RIF) are crossed progressive steps. The takeoffs for all these steps must be crossed-foot, crossed-tracing, close and parallel.

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

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

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

DIAGRAMA – BOSTON BOOGIE



KEY POINTS

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

CALIFORNIA SWING

Tommy and Dorothy Lane

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

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

ENTRADA

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

DESCRIÇÃO

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

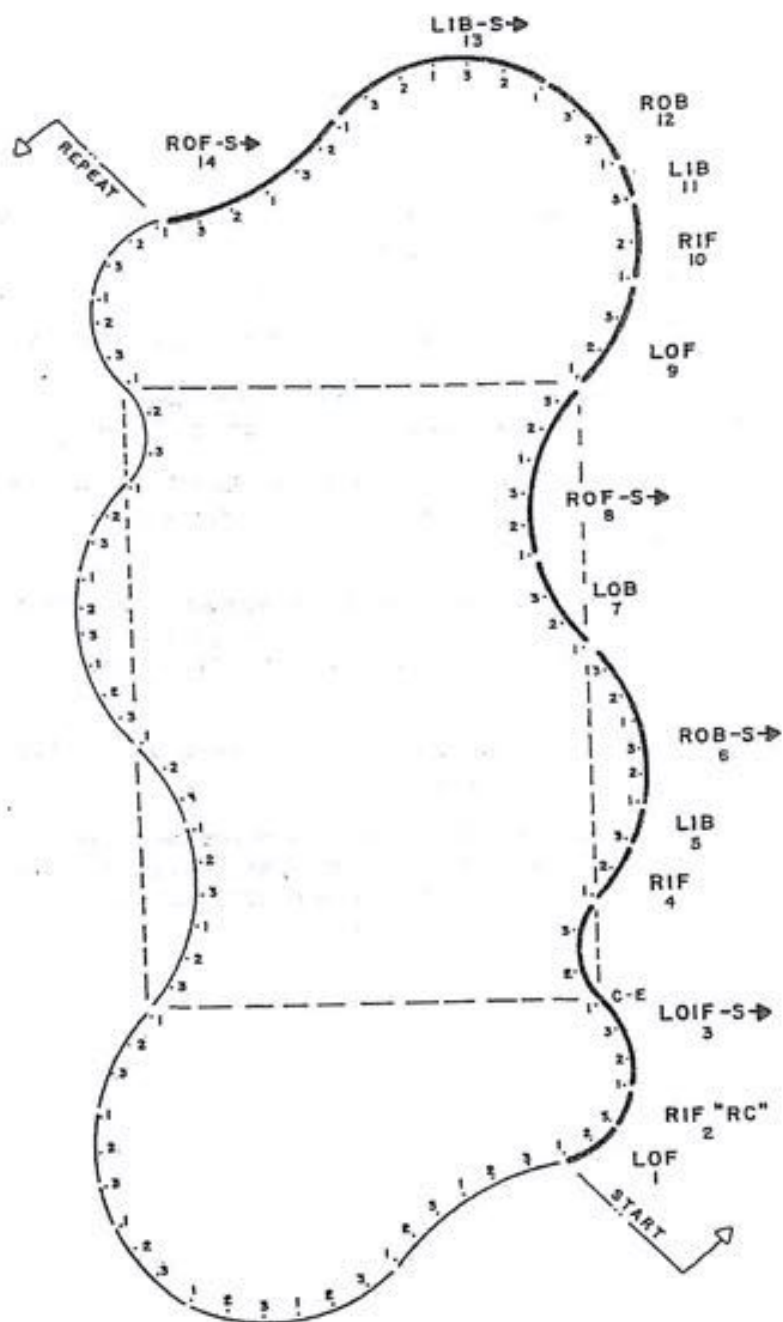
Steps #4 and #5 comprise an open dropped Mohawk turn. The takeoff for step #4 must be made from the "angular and" position. This turn is executed heel to heel. During this turn the position changes from Reverse Side "B" to Side "B".

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

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

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

DIAGRAMA – CALIFORNIA SWING



KEY POINTS

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

CARLOS TANGO (WS)

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

Music: Tango 4/4;
Tempo: 96 BPM

Position: Kilian
Pattern: Set or Border

ENTRADA

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

DESCRIÇÃO

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

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

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

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

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

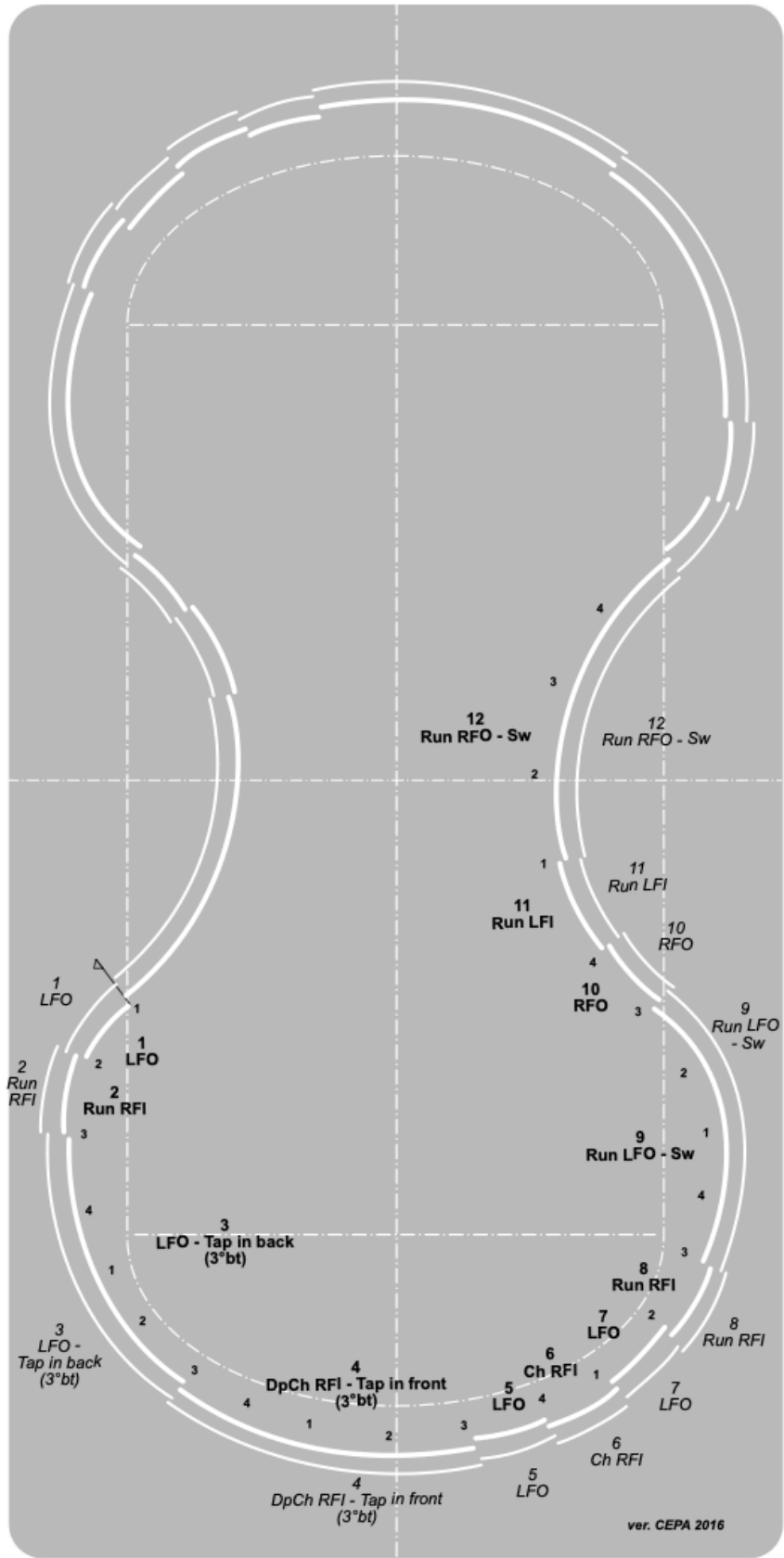
Step 10 RFO (1 beat) aimed in the direction of the long axis, followed by step 11, run LFI (1 beat), which curving, becomes almost parallel to the long axis.

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

List of steps – Carlos Tango

| 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 |

DIAGRAMA - CARLOS TANGO



KEY POINTS

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

CASINO TANGO

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

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

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

ENTRADA

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

DESCRIÇÃO

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

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

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

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

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

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

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

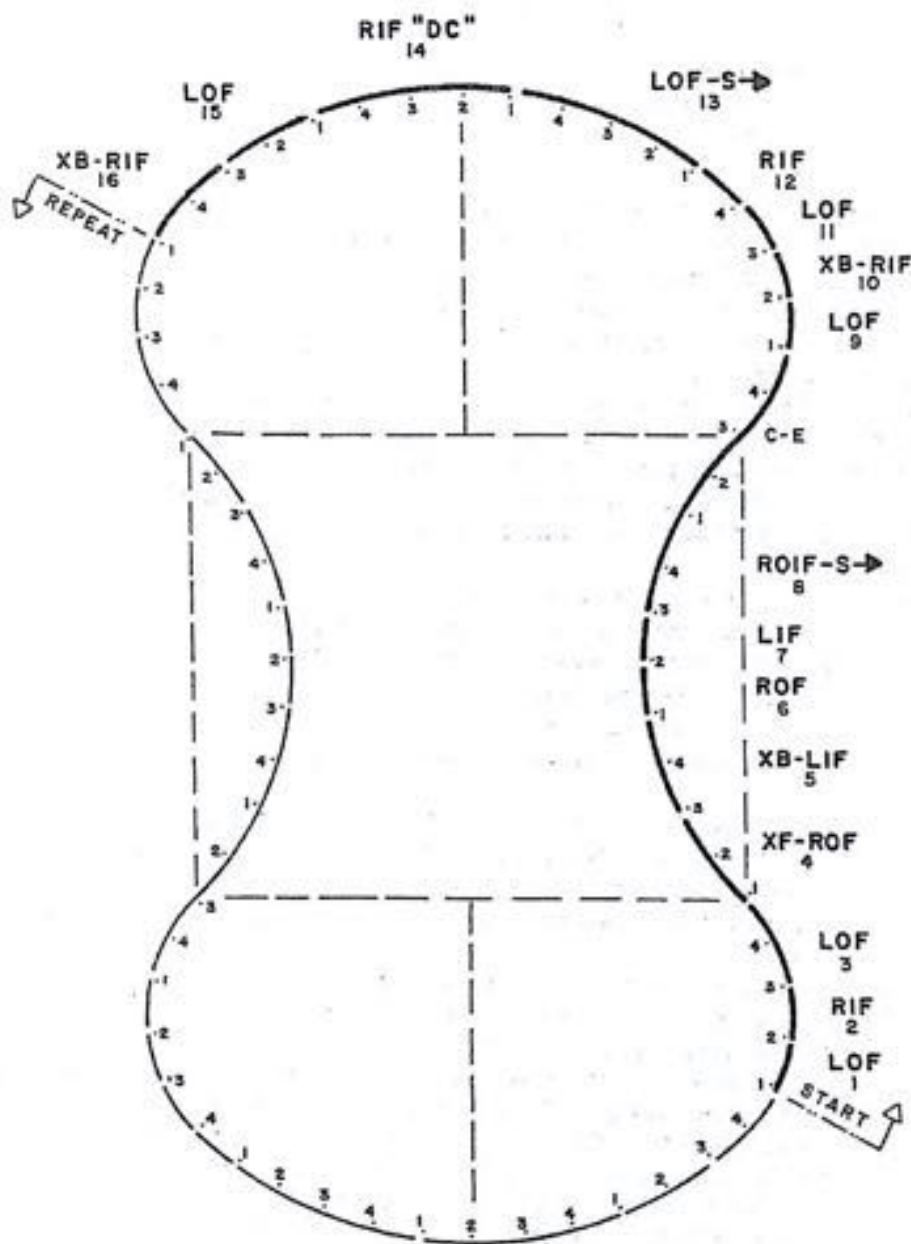
The dropped chassé is accomplished by;

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

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

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

DIAGRAMA – CASINO TANGO



KEY POINTS

- STEP 4 (XF-ROF)** a Cross Roll, outside to outside, sustained for 2 beats. The takeoff for this step is close and angular executed with a clear change of lean.
- STEP 8 (ROIF-S)**: the swing forwards is on the third count of the music: the swing backwards is on the fifth count also with the change of edge.
- STEP 13 (LOF-S)**: is a 4 beats LOF Swing, the edge should be maintained for 4 beats. No flats will be accepted. The swing occurs on the third beat of the step.
- STEP 14 (RIF-DC)**: is 4 beats Dropped Chasse, that is made with the free leg extending forward into the direction of travel and the utilizing a tango swing to the rear. Read the description of the dance for a better understanding.

CENTURY BLUES

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

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

ENTRADA

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

DESCRIÇÃO

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

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

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

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

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

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

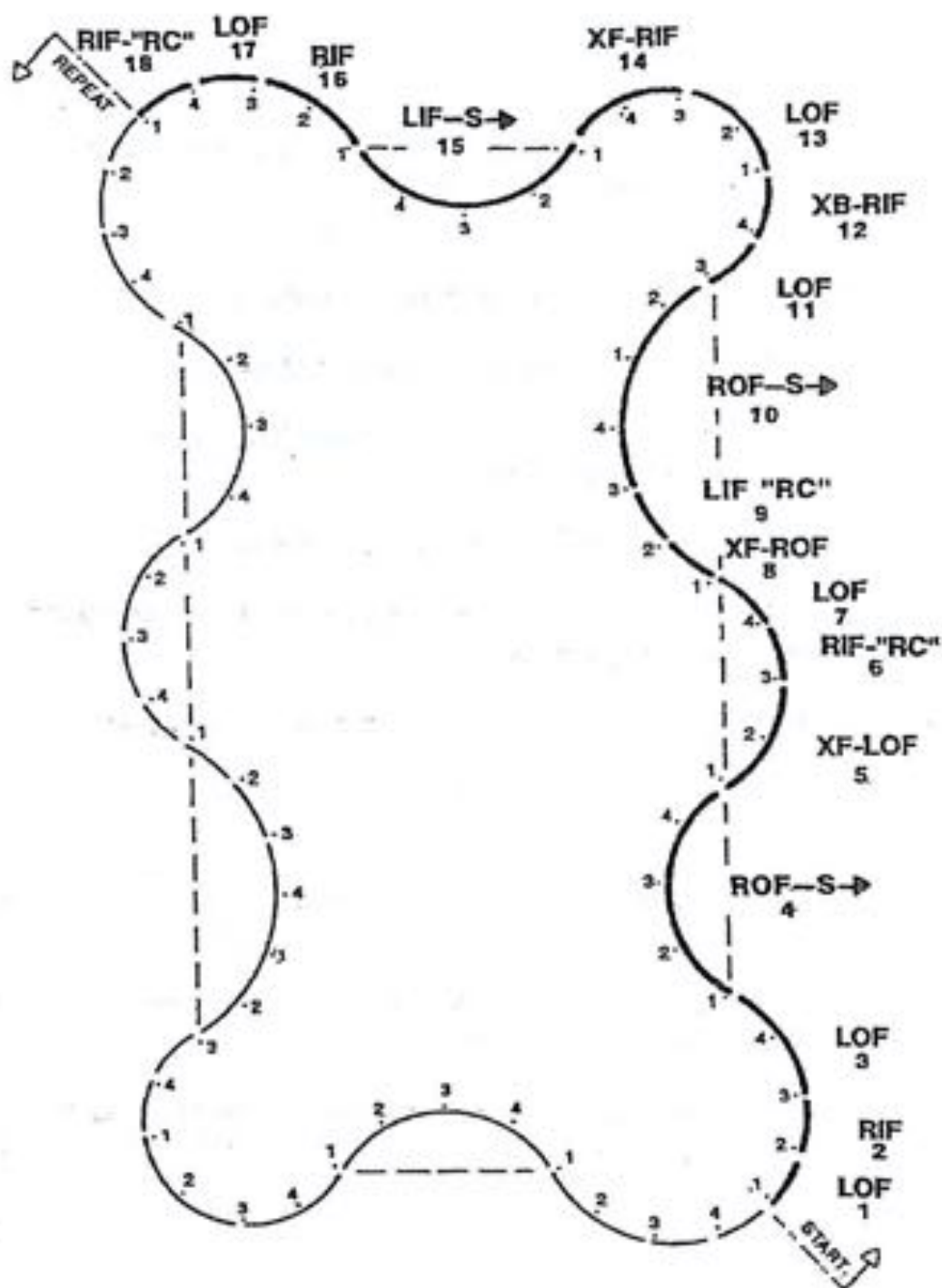
Step #12 (XB-RIF) is a crossed chasse. The takeoff for this step must be crossed-foot, crossed tracing close and parallel.

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

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

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

DIAGRAMA - CENTURY BLUES



KEY POINTS

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

CHA CHA

Music: Cha-Cha
Tempo: 100 BPM

Pattern: Set
Start: Step I, Count I

ENTRADA

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

DESCRIÇÃO

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

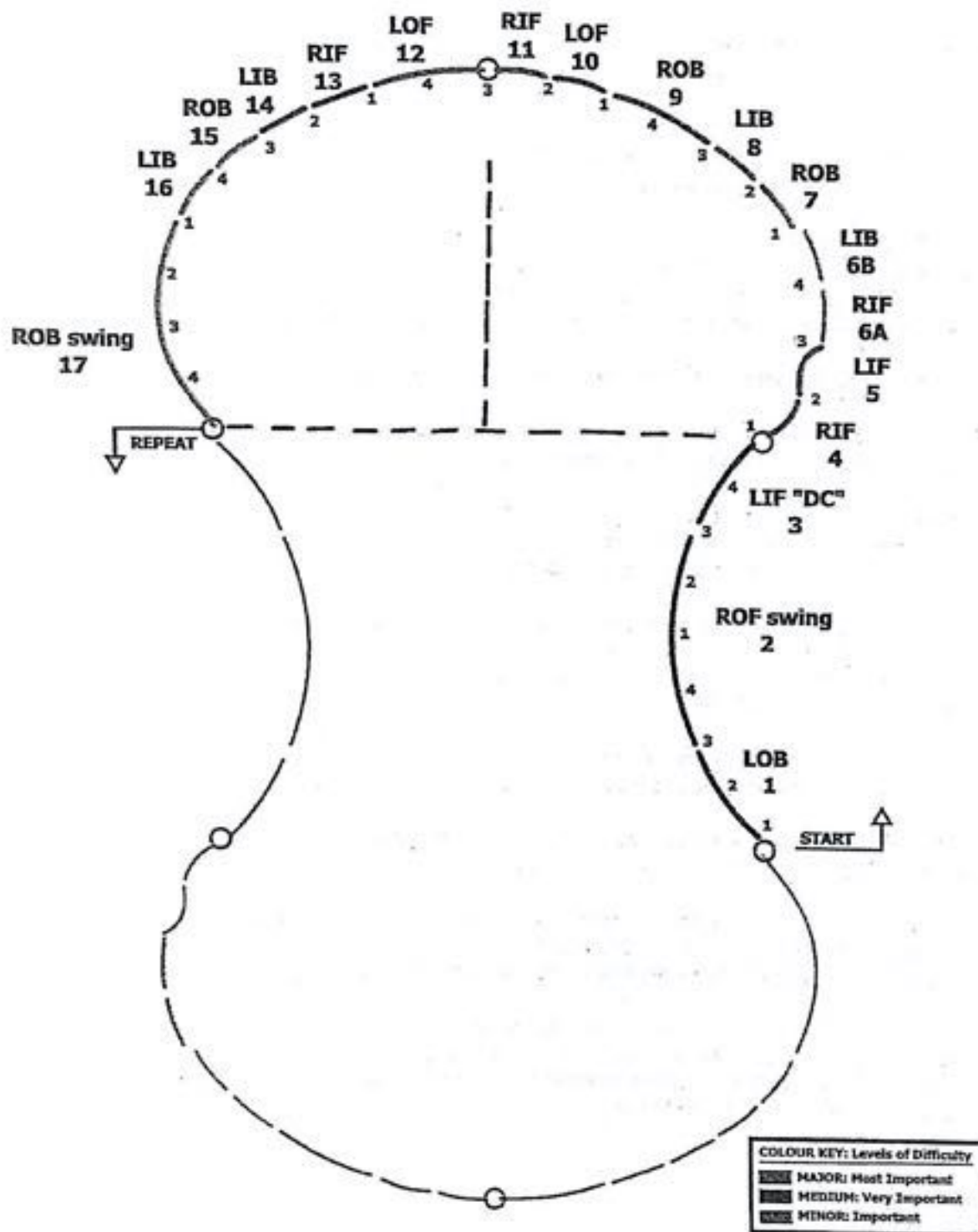
COMMON ERRORS

- I. Poor timing particularly on the "cha cha" movement.
- II. Poor posture baseline during execution of backward steps.
- III. Steps 7 through 16 skated flat across the top of the floor.
- IV. Wide stepping when executing 2-foot turns and backward runs.

GENERAL

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

DIAGRAMA – CHA CHA



KEY POINTS

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

CHA CHA PATIN

By Hugo Chapouto (2016)

Music: Cha-Cha 4/4
Tempo: 112 BPM

Pattern: Set

ENTRADA

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

DESCRIÇÃO

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.

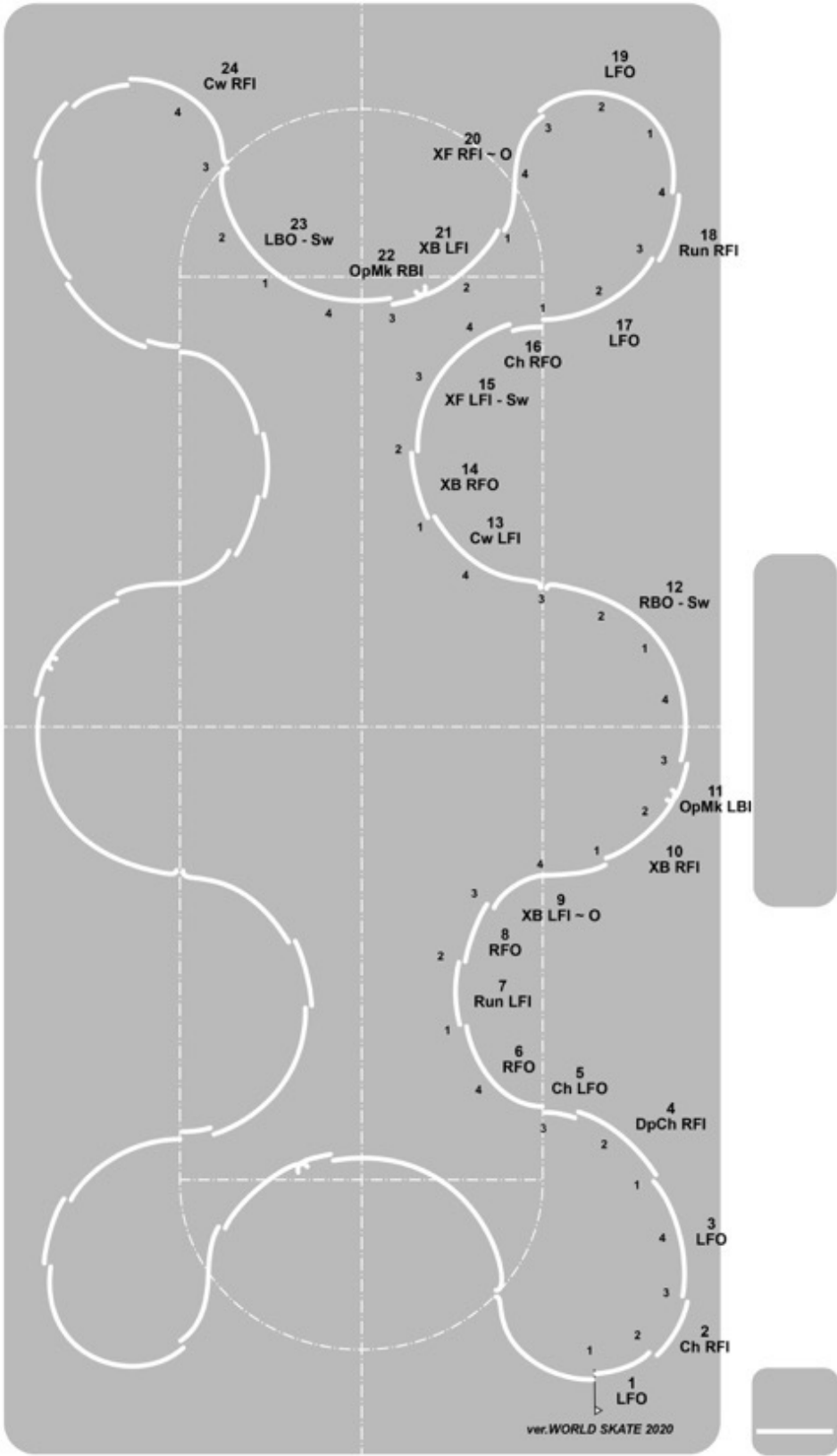
Step #13 is a Choctaw to a LFI of two beats, aiming toward the center of the floor, where the couple should assume Kilian position. Step #14 is a cross behind RFO of one beat followed by a cross in front LFI (step #15) of two and a half beats, swinging the free leg in front on the second beat of the 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.

List of steps - 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 |
| 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 |

DIAGRAMA – CHA CHA PATIN



KEY POINTS

- 1. Step 11 OpMk LBI (½ beat):** correct technical execution of the open mohawk, respecting the correct timing and placement of the left foot.
- 2. Step 13 Cw LFI:** correct technical execution of the choctaw, with the correct edges before and after the turn.
- 3. Step 22 OpMk RBI (½ beat):** correct technical execution of the open mohawk, respecting the correct timing and placement of the right foot.
- 4. Step 24 Cw RFI:** correct technical execution of the choctaw with correct edges before and after the turn.

CHASE WALTZ

Bergin, Umback & Yarrington

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

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

ENTRADA

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

DESCRIÇÃO

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

All one-beat 1F and one-beat 1B edges of the straightaway (steps #2 and #5 of both "A" and "B" edges) are raised chasse steps.

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

The Raised Chasse step must:

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

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

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

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

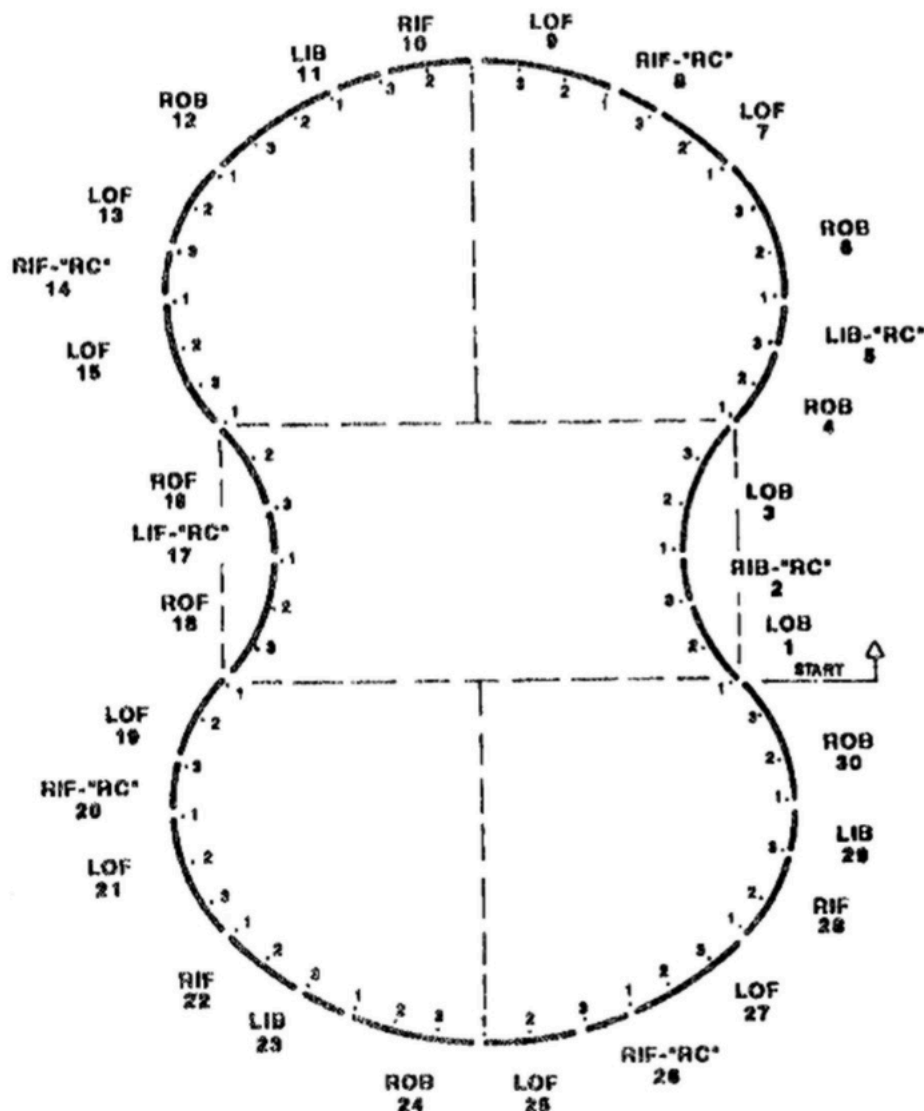
During the continuous barrier lobe, steps #4 through #15, the following tracking requirements must be met:

Step

- | | |
|-----|--|
| #4 | executed in a tracking relationship |
| #5 | executed in a tracking relationship |
| #6 | begins in a tracking relationship immediately thereafter the constant and continuous rotating process begins |
| #7 | executed in a non-tracking relationship |
| #8 | executed in a non-tracking relationship |
| #9 | begins in a tracking relationship immediately thereafter the constant and continuous rotating process begins |
| #10 | executed in a non-tracking relationship |

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

DIAGRAMA – CHASE WALTZ



KEY POINTS

Section 1

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

Section 2

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

CITY BLUES (WS)

Music: Blues 4/4
Tempo: 88 BPM

By Robert LaBriola
Pattern: Set

ENTRADA

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

DESCRIÇÃO

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

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

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

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

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

A dropped chasse is accomplished by:

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

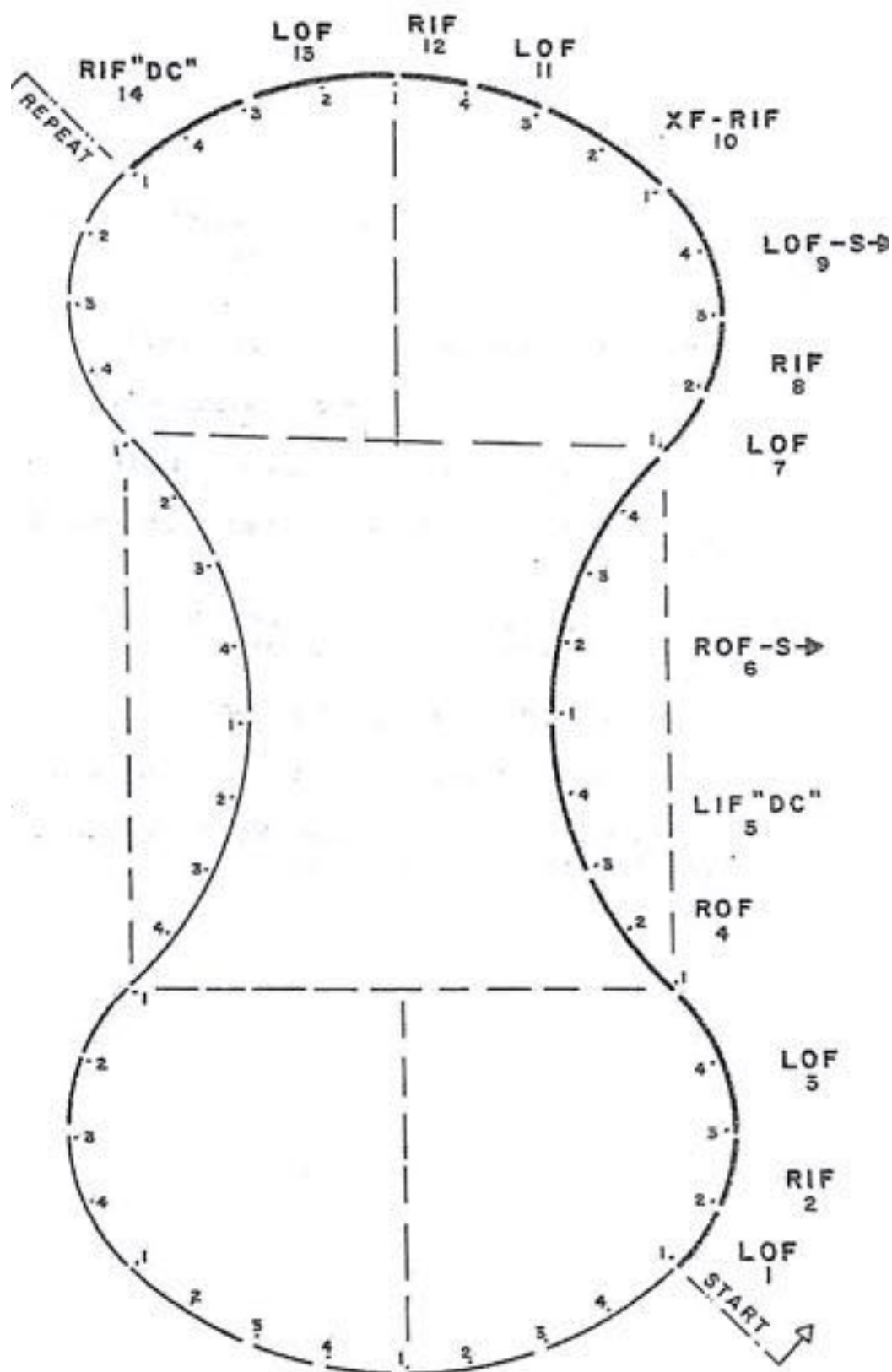
Step 6 is a RFO-Swing. The free leg must be swung forward on the third beat of the step.

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

List of steps – City Blues

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

DIAGRAMA – CITY BLUES



KEY POINTS

1. Step 5 DpCh LFI (2 beats):

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

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

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

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

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

Step 10 XF RFI:

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

4. Step 14 DpCh RFI (2 beats):

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

CLAYTON FOXTROT

Music: Foxtrot
Tempo: 96 BPM

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

ENTRADA

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

DESCRIÇÃO

The takeoff for every step must be made in the "parallel and" position. Every cross back and cross forward step in the dance must be made with the tracings over-lapping each other.

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

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

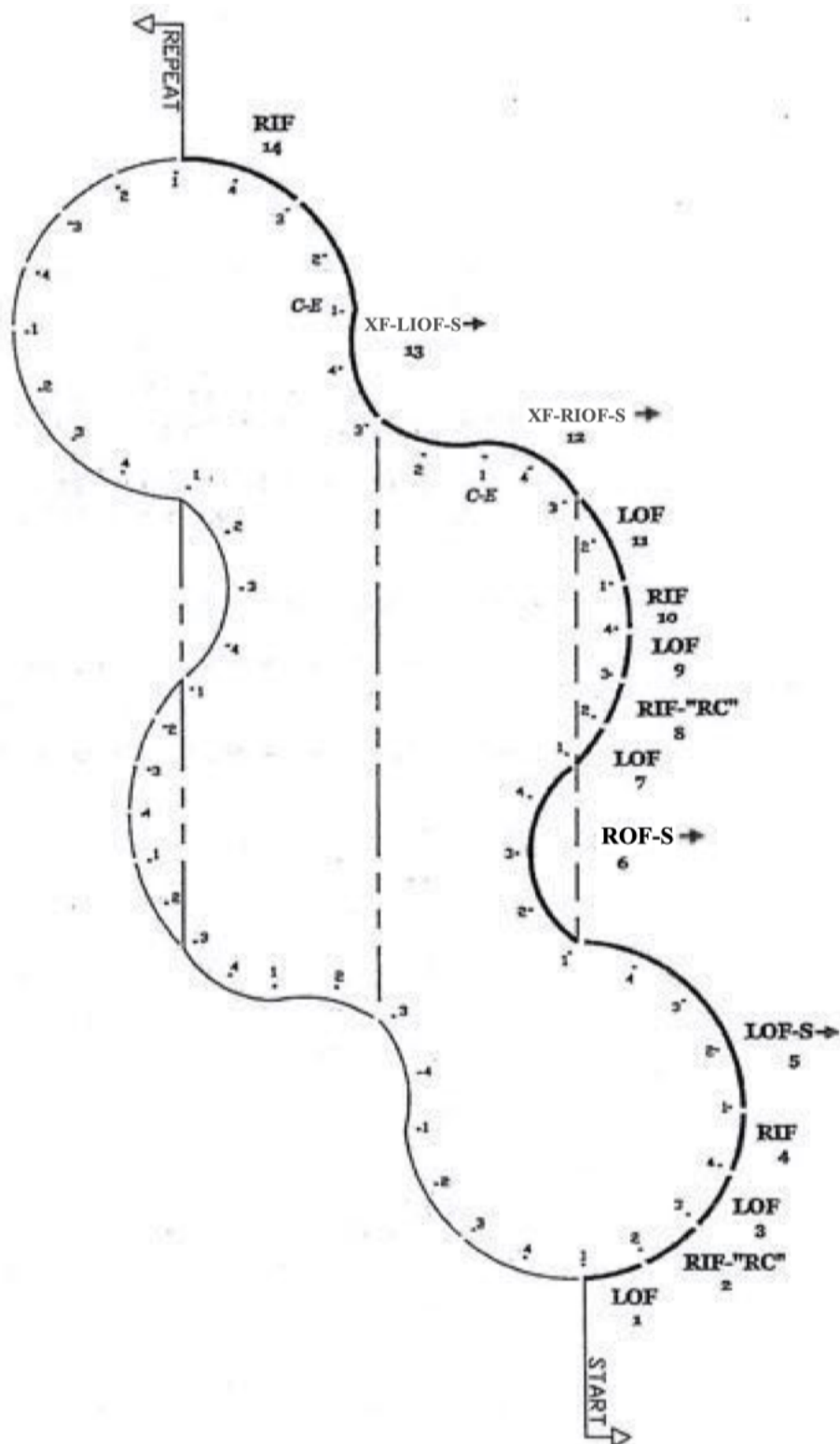
Step #12 (4 beat XF-RIOF) takes the floor parallel to the preceding step. The change of edge and free leg swing occur on the 3rd beat of the step.

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

List of steps – Clayton Foxtrot

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

DIAGRAMA – CLAYTON FOXTROT



KEY POINTS

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

CONTINENTAL WALTZ

MUSIC: Waltz 3/4; Counting 1-2-3-4-5-6
PATTERN: Set
AXIS: 90 degrees

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

ENTRADA

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

DESCRIÇÃO

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

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

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

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

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

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

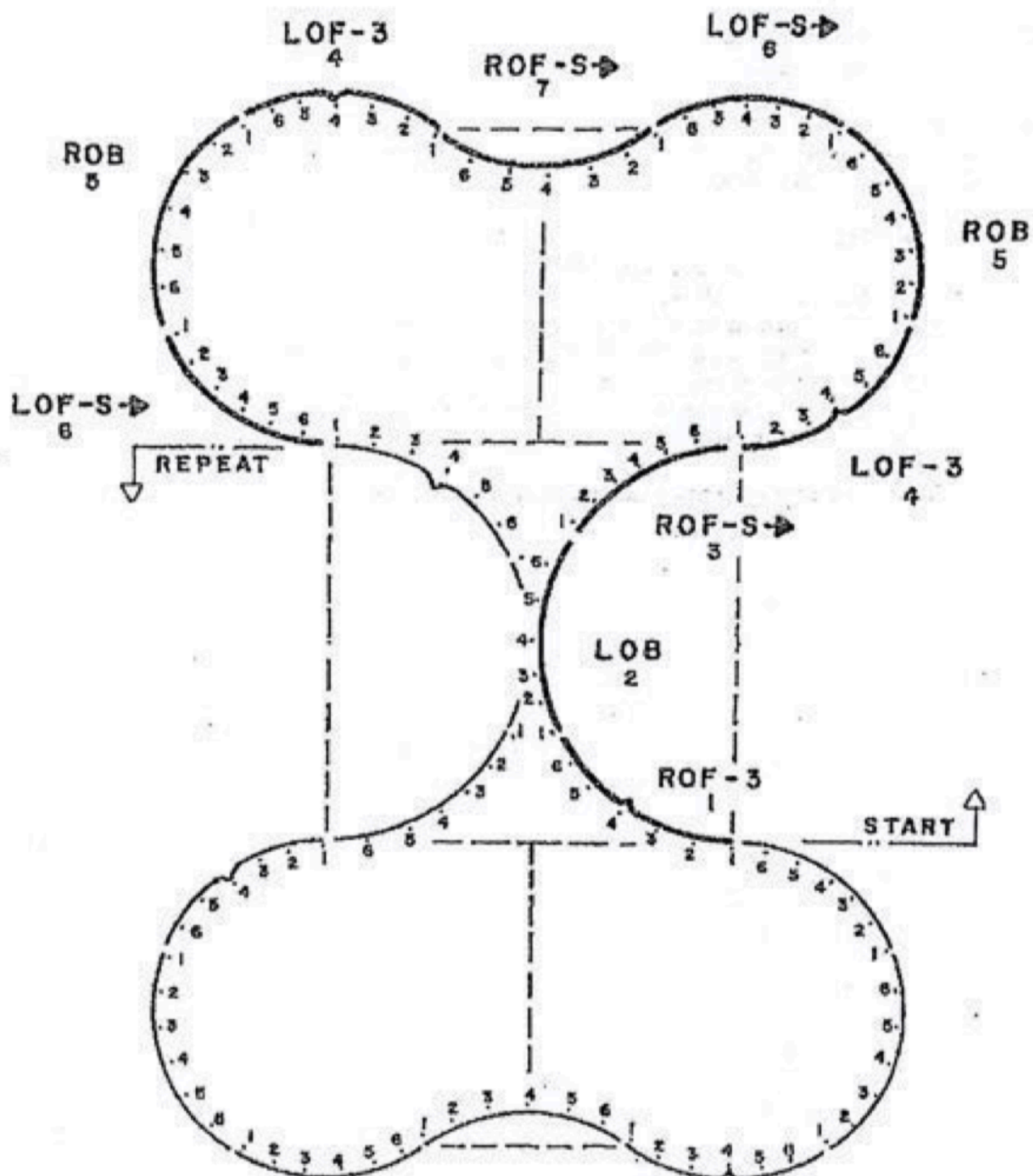
During the center lobe the woman's 3-turn must be executed at the top of the lobe. The swing should be a natural, controlled movement of the free leg with no high or exaggerated motions.

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

During every step partner body must remain facing each other in Closed "A" position,

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

DIAGRAMA – CONTINENTAL WALTZ



KEY POINTS

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

CRISS CROSS MARCH

David Tassinari

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

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

ENTRADA

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

DESCRIÇÃO

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

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

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

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

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

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

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

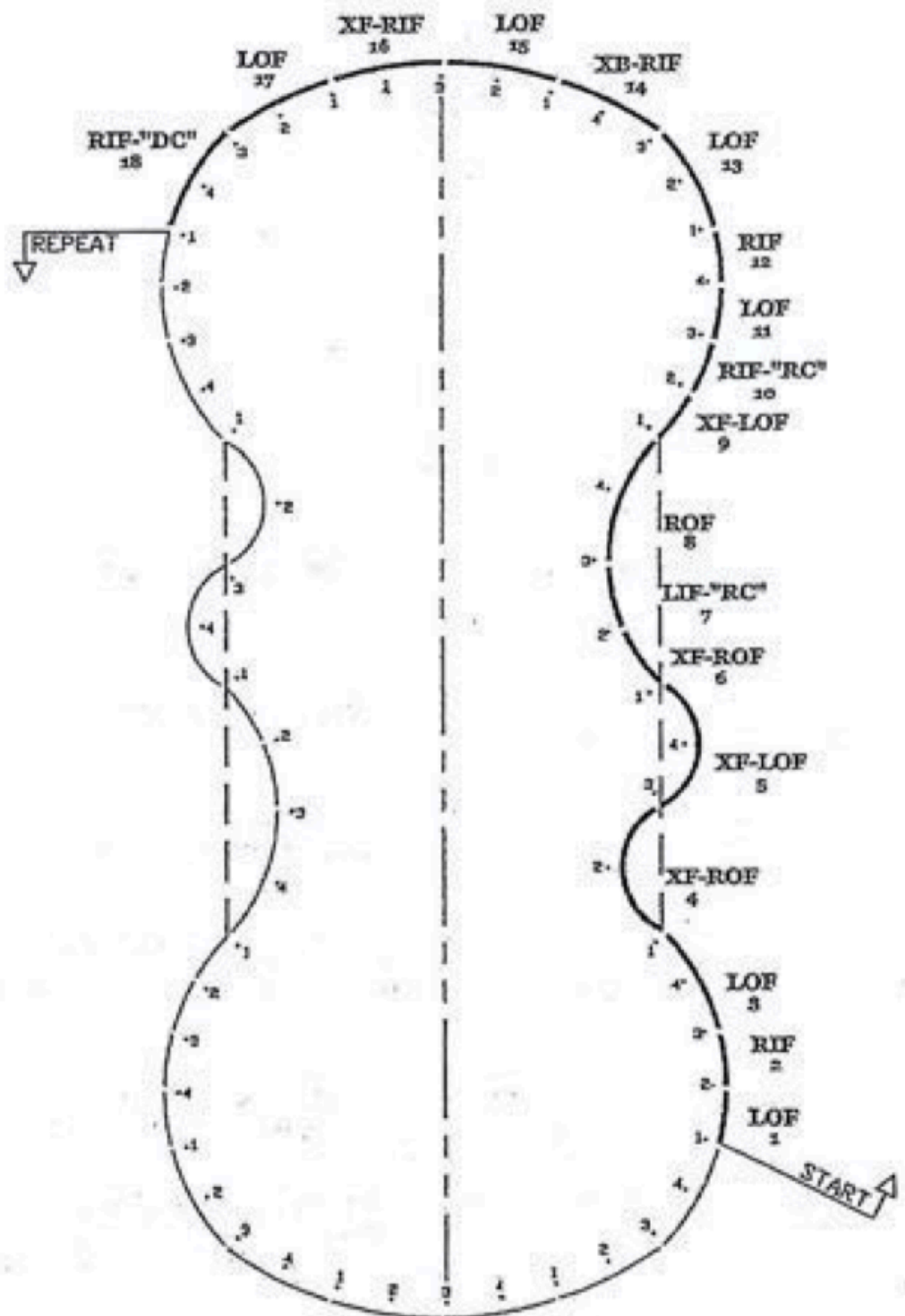
Step #14 (XB-RIE) is a crossed progressive. The required takeoff is close and parallel to the left skate. The tracings of the skates should overlap.

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

List of steps – Criss Cross March

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

DIAGRAMA – CRIS CROSS MARCH



KEY POINTS

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

DELICADO

Irwin & McLaughlen

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

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

ENTRADA

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

DESCRIÇÃO

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

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

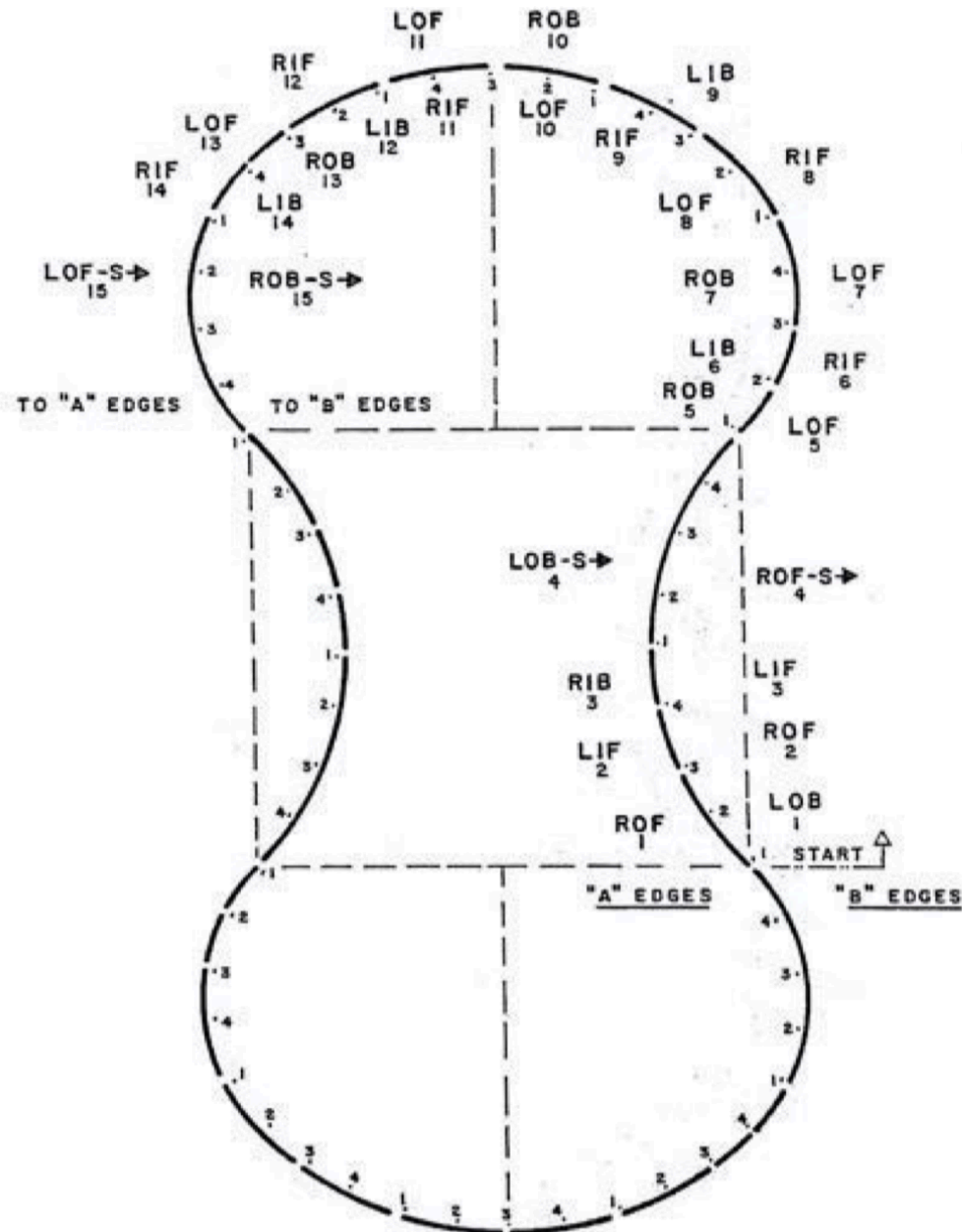
The partner skating the "B" edges must track the other skater on step # (ROF-S). This tracking relationship continues through steps #5, #6 and the beginning of step #7. Immediately thereafter the backward skating partner deepens his/her ROB edge to allow the partner to proceed forward. The tracking relationship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

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

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

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

DIAGRAMA – DELICADO



KEY POINTS

SECTION 1 - B EDGES

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

SECTION 2 - A EDGES

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

DENVER SHUFFLE (WS)

By Briggs & Johnson

MUSIC: Polka 2/4
PATTERN: Set

TEMPO: 100 BPM

ENTRADA

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

DESCRIÇÃO

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

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

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

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

Step 7 Slip SLIDE, left forward outside edge remains as the center of gravity of the body while the right foot slides forward on an inside edge with extension of the right leg stretched forward. At the end of the second slide (step 7) the four wheels of the right foot should be lifted simultaneously from the floor in preparation for step 8 XF RFI (2 beats), a cross in front right forward inside edge with the left free leg extended in back; Step 8 begins the downward phase of the curve started with step 3 and ending with step 10, in the direction of the long side barrier. The movement of the left leg is optional.

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

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

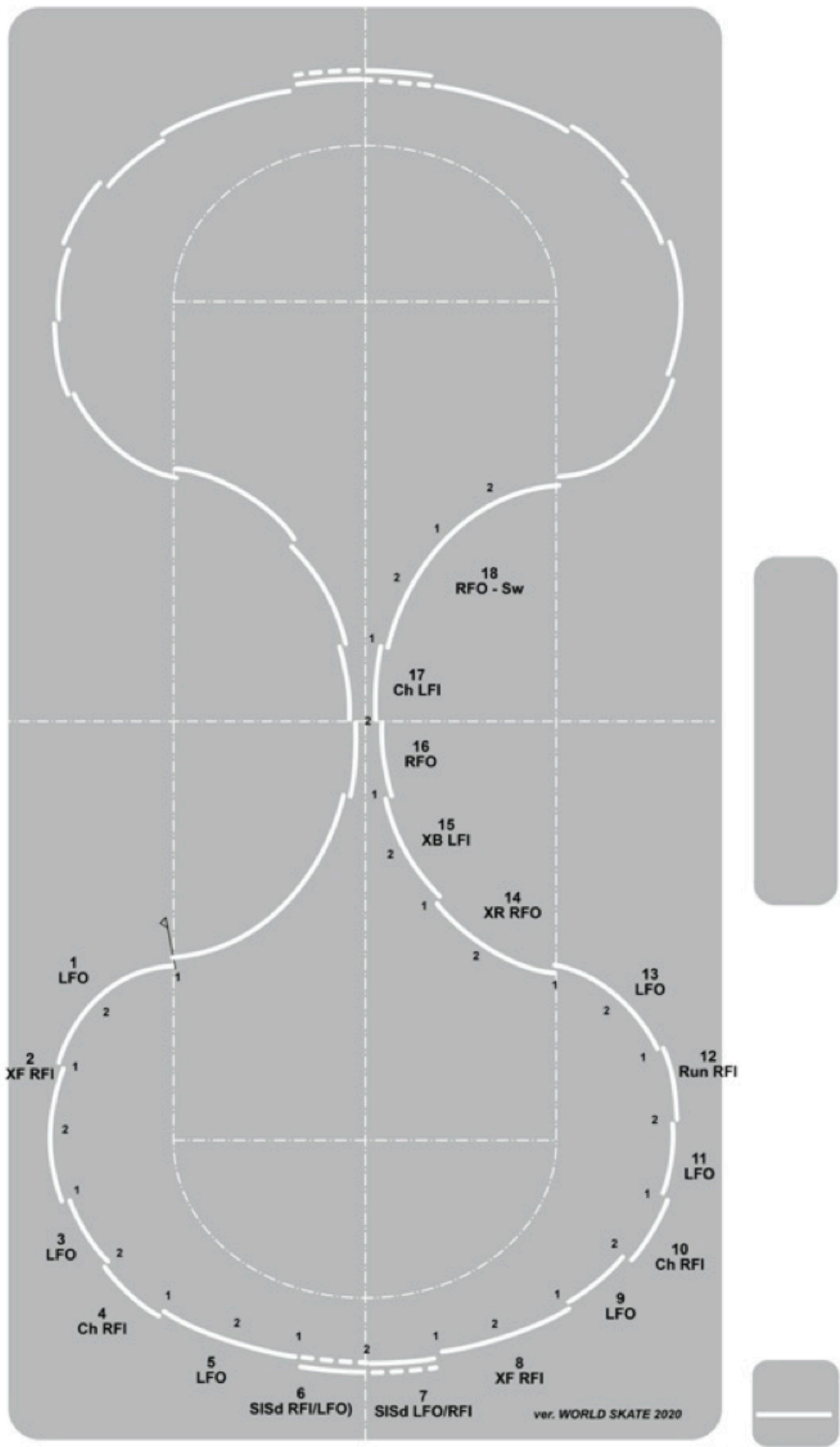
Step 16 RFO (1 beat) begins before the short axis and is followed by step 17 Ch LFI (1 beat) skated after the short axis and Step 18 RFO Sw, (2+2 : 4 beats total), in which the free leg extends in back for two beats and swings in front on the 3rd beat; finishing on the baseline almost parallel to the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

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

List of steps – Denver Shuffle Solo

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

DIAGRAMA – DENVER SHUFFLE



KEY POINTS

1. Steps 6 SISd RFI (LFO) and 7 SISd LFO (RFI):

- Correct timing of the steps;
- Correct technical execution of these steps, executed on the required edges (NOT to be skated "flat"). After step 7, the 4 wheels of the right skate are raised simultaneously (not the two front wheels before the two rear wheels). It must be an evident lifting of the entire foot from the floor and then skating step 8.

2. Step 10 Ch RFI (1 beat):

- Correct timing of the step;
- Correct technical execution of the Chasse with clear lift from the floor of the free skate, in an inside edge.

3. Step 14 XR RFO (2 beats):

- Correct timing of the step;
- Correct technical execution of the cross roll on an outside edge, with the appropriate change of lean.

4. Step 18 RFO Sw (2+2 beats):

- Correct timing of the step;
- Correct technical execution of the swing with the free leg being swung forward on the 3rd beat, without deviation from the outside edge in advance.

DOUBLE CROSS WALTZ

David Tassinari

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

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

ENTRADA

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

DESCRIÇÃO

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

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

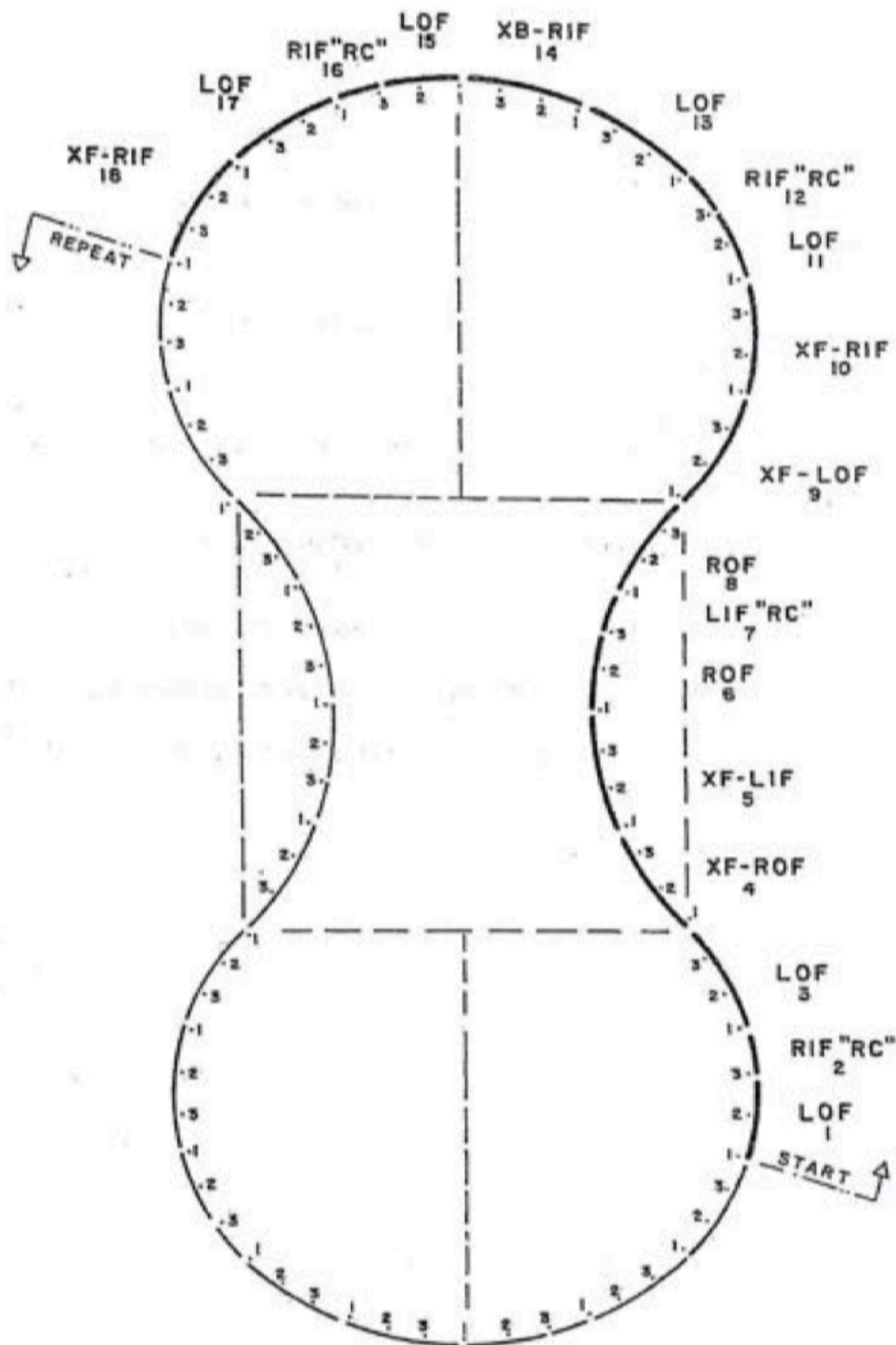
Steps #4 and #9 are cross rolls. The takeoffs for these steps must be crossed-foot, crossed-tracing, close and parallel.

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

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

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

DIAGRAMA – DOUBLE CROSS WALTZ



KEY POINTS

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

DUTCH WALTZ

Lane, McLauchien &

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

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

ENTRADA

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

DESCRIÇÃO

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

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

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

4. placing the free skate in the "parallel and" position
5. changing feet
6. then extending the free leg to a leading position in the air

The corner baseline begins and ends with step #14, a ROF 6-beat swing.

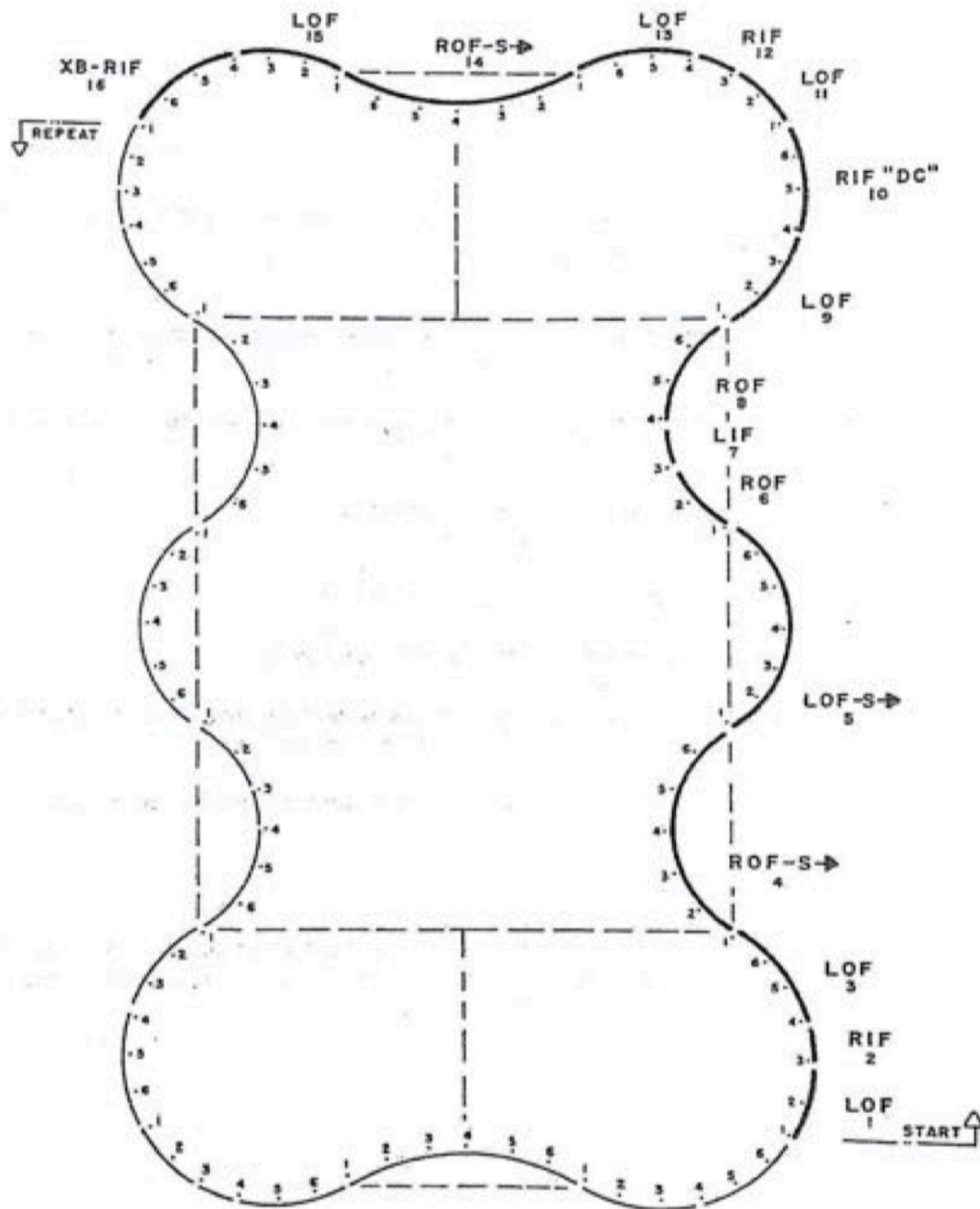
Step #16 (XB-RIF), a crossed chasse, is made with a parallel takeoff and crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

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

Step #8 begins at the top of the lobe.

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

DIAGRAMA – DUTCH WALTZ



KEY POINTS

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

FAR AWAY WALTZ

Robert Schleidt

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

TEMPO: 108 BPM
POSITION: Side "B"

ENTRADA

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

DESCRIÇÃO

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

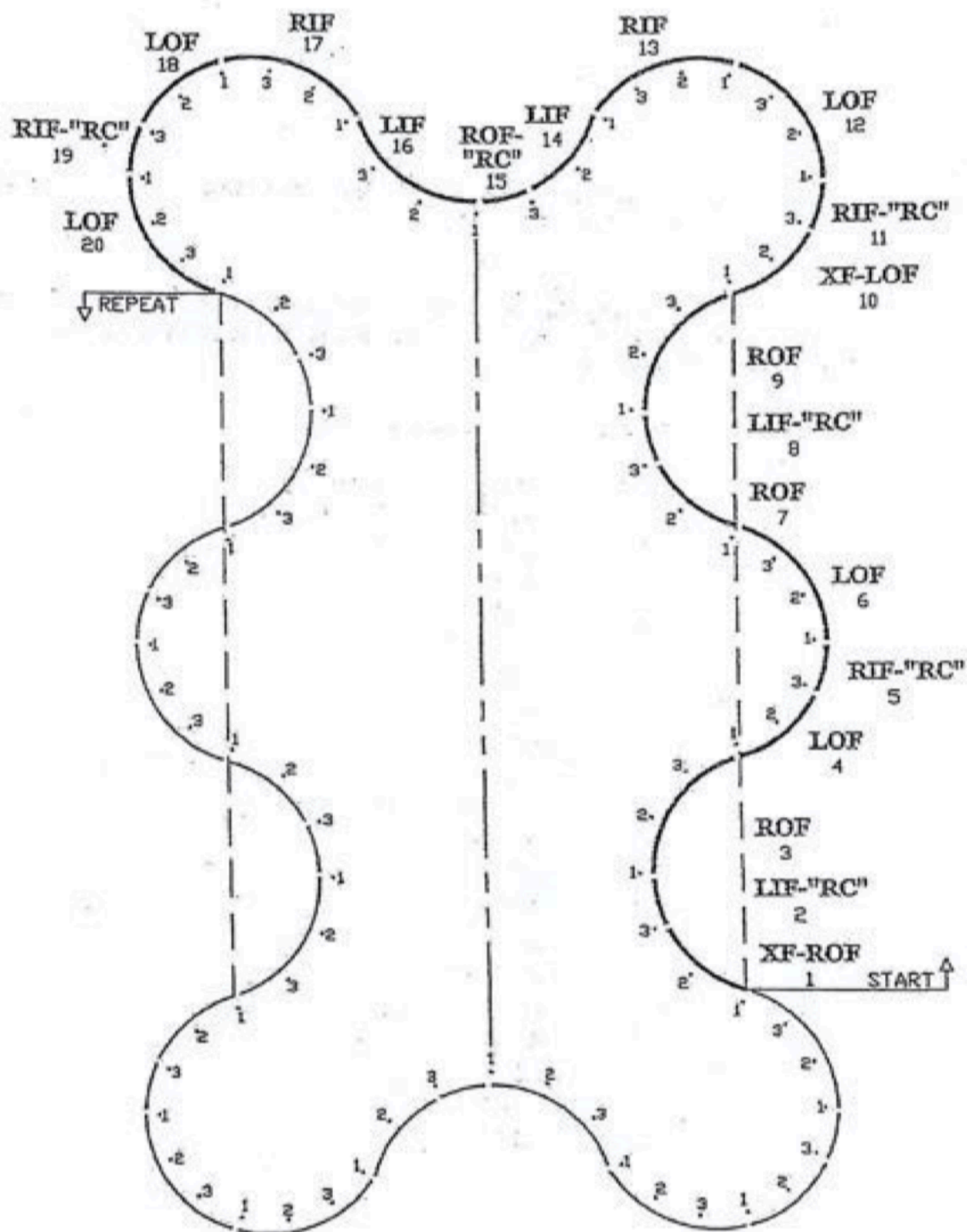
The edges are LIF, ROF-Raised Chassé, LIF.

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

List of steps – Far Away Waltz

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

DIAGRAMA – FAR AWAY WALTZ



KEY POINTS

1. **Step 1 XF-RFO:** is a Cross Roll
2. **Step 5 RFI-RC:** a Raised Chasse and must be executed correctly.
3. Between execution of **Steps "13 and 14" and "16 and 17"** the inner edges should be correct; those will be considered as 1 key point.
4. **Step 19 RFI-RC:** is a Raised Chasse and must be all well executed to achieve this key point.

GLIDE WALTZ

Tommy and Dorothy Lane

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

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

ENTRADA

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

DESCRIÇÃO

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

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

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

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

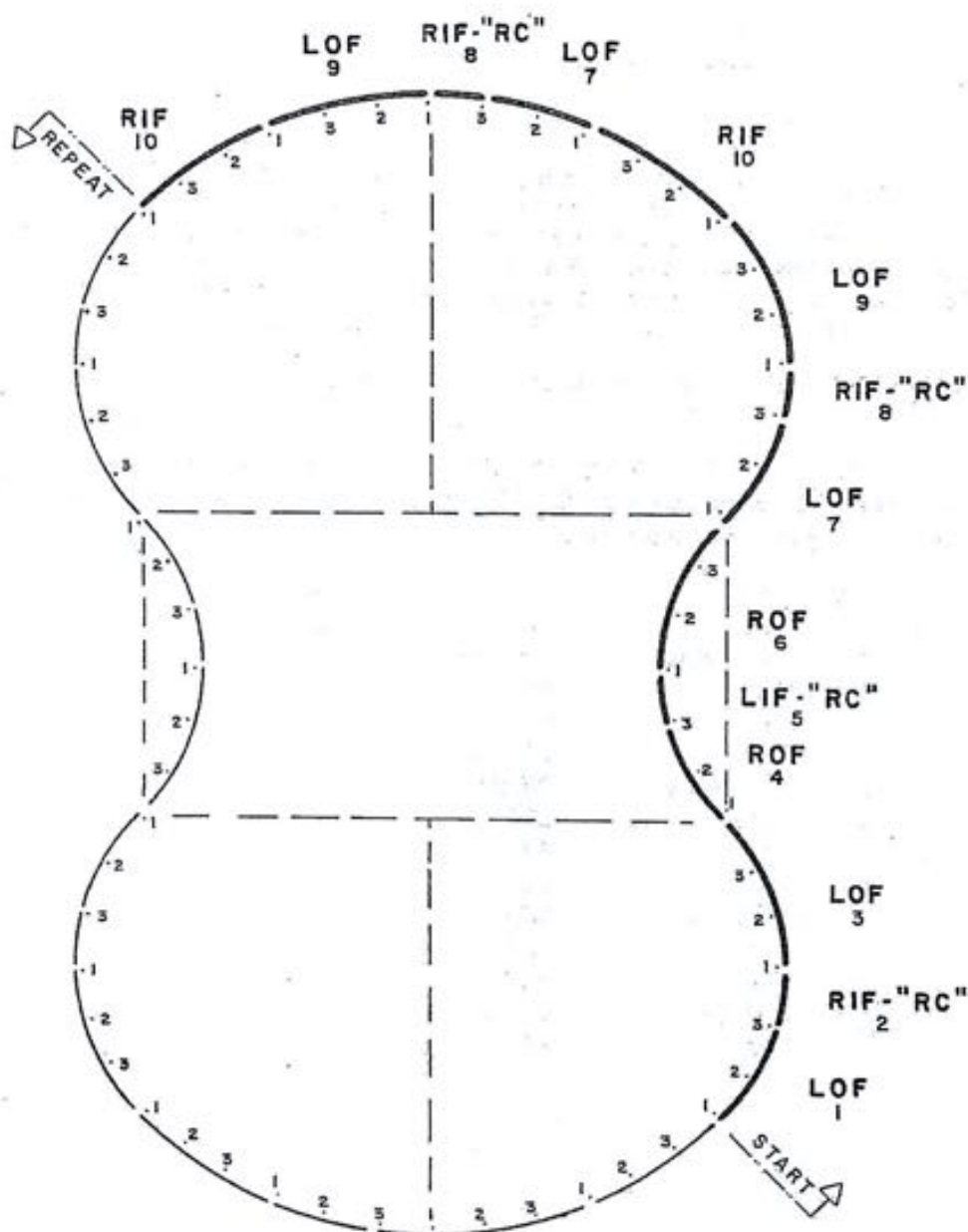
Every step must take the floor in the "parallel and" position.

The raised chasse must:

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

The baseline of this dance applies to the center lobe edges. Step #16 begins at the top of the center lobe. When two corner sequences are used, step #9 of the second corner sequence begins at the top of the continuous barrier lobe.

DIAGRAMA – GLIDE WALTZ



KEY POINTS

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

GLIDE WALTZ – SOLO AND COUPLES (WS)

Music: Waltz 3/4
Tempo: 120 BPM

Hold: Kilian
Pattern: Set

ENTRADA

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

DESCRIÇÃO

For couples, the dance is performed in Kilian Position and the steps are the same for both skaters.

This is an easy dance and is very important to be in time and, for couples, with a close kilian dance position.

The dance starts with step 1, a LFO towards the long barrier for 2 beats.

Step 2 is a RFI Chasse for 1 beat. Step 3 is a LFO for 3 beats.

Step 4 and step 8 are a RFI open strokes*, maintaining the line of the lobe when changing foot to the inside edge of steps 4 and 8.

Step 11 is a LFO for 3 beats towards the longitudinal axis.

Step 12 is a RFO of 2 beats that starts the center lobe, followed by step 13, a LFI Chasse of 1 beat, and step 14, a RFO of 3 beats that finishes the center lobe.

* OPEN STROKE: A step used to impart speed in which the new skating foot takes the floor close to the previous step with either a parallel or angular takeoff.

List of steps – Glide Waltz

| HOLD | NO. | WOMAN STEPS | BEATS | MAN STEPS |
|--------|-----|-------------|-------|-----------|
| Kilian | 1 | LFO | 2 | LFO |
| | 2 | Ch RFI | 1 | Ch RFI |
| | 3 | LFO | 3 | LFO |
| | 4 | OpS RFI | 3 | OpS RFI |
| | 5 | LFO | 2 | LFO |
| | 6 | Ch RFI | 1 | Ch RFI |
| | 7 | LFO | 3 | LFO |
| | 8 | OpS RFI | 3 | OpS RFI |
| | 9 | LFO | 2 | LFO |
| | 10 | Ch RFI | 1 | Ch RFI |
| | 11 | LFO | 3 | LFO |
| | 12 | RFO | 2 | RFO |
| | 13 | Ch LFI | 1 | Ch LFI |
| | 14 | RFO | 3 | RFO |

DIAGRAMA – GLIDE WALTZ SOLO (WS)

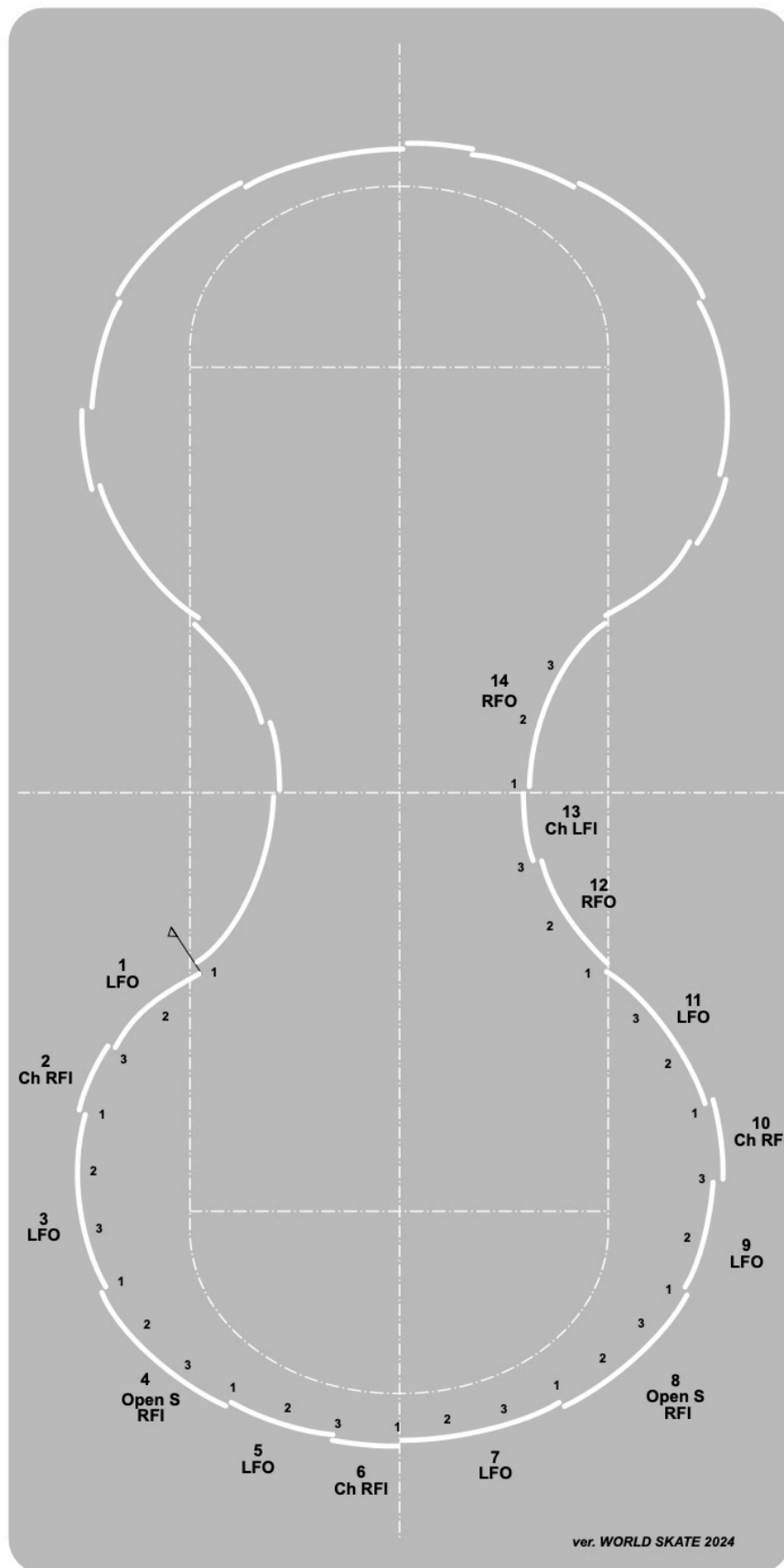
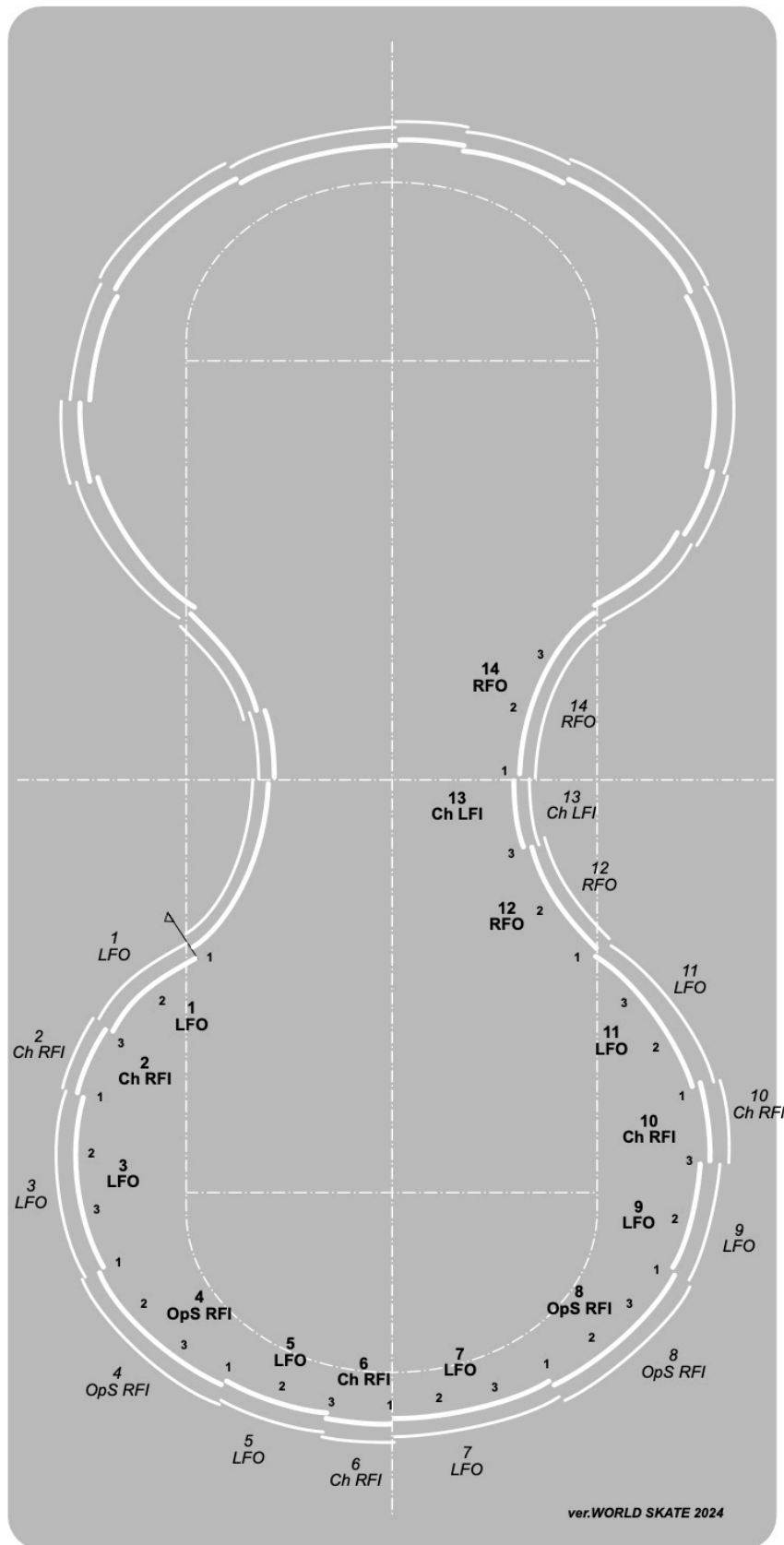


DIAGRAMA – GLIDE WALTZ COUPLE (WS)



KEY POINTS

1. Step 4 OpS RFI (3 beats):

- Correct timing for 3 beats without deviation from inside edge in advance;
- Correct technical execution of the open stroke (see description) on an inside edge, without deviation from the line of the lobe with adequate inclination towards the center of the lobe;
- For couples: Attention to the Kilian position of the couple.

2. Step 8 OpS RFI (3 beat)

- Correct timing for 3 beats without deviation from inside edge in advance;
- Correct technical execution of the open stroke (see description) on an inside edge without deviation from the line of the lobe with adequate inclination towards the center of the lobe;
- For couples: Attention to the Kilian position of the couple.

3. Step 11 LFO (3 beats)

- Correct timing for 3 beats without deviation from outside edge in advance;
- Correct technical execution of stroke on outside edge
- For couples: Attention to the Kilian position of the couple.

4. Step 13 Ch LFI (1 beat):

- Correct timing of the step;
- Correct technical execution of the Chasse with clear lift from the floor of the free skate, in an inside edge;
- For couples: Attention to the Kilian position of the couple.

IMPERIAL TANGO (WS)

By R. E. Gibbs

MUSIC: Tango 4/4
PATTERN: Set

TEMPO: 104 BPM

ENTRADA

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

DESCRIÇÃO

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

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

Step 4 is a RBI Open Mohawk of one beat (position of the free leg stretched back or close to the skating foot), followed by step 5 LBO of one beat.

Step 6 is a MkrFO for two beats.

Step 7 is a Cross-Roll LFO immediately followed by a Three turn (1+1 beats).

Step 8 is a RBO of one beat followed by step 9, a Crossed Chasse LBI of one beat, and by step 10, a RBO of two beats.

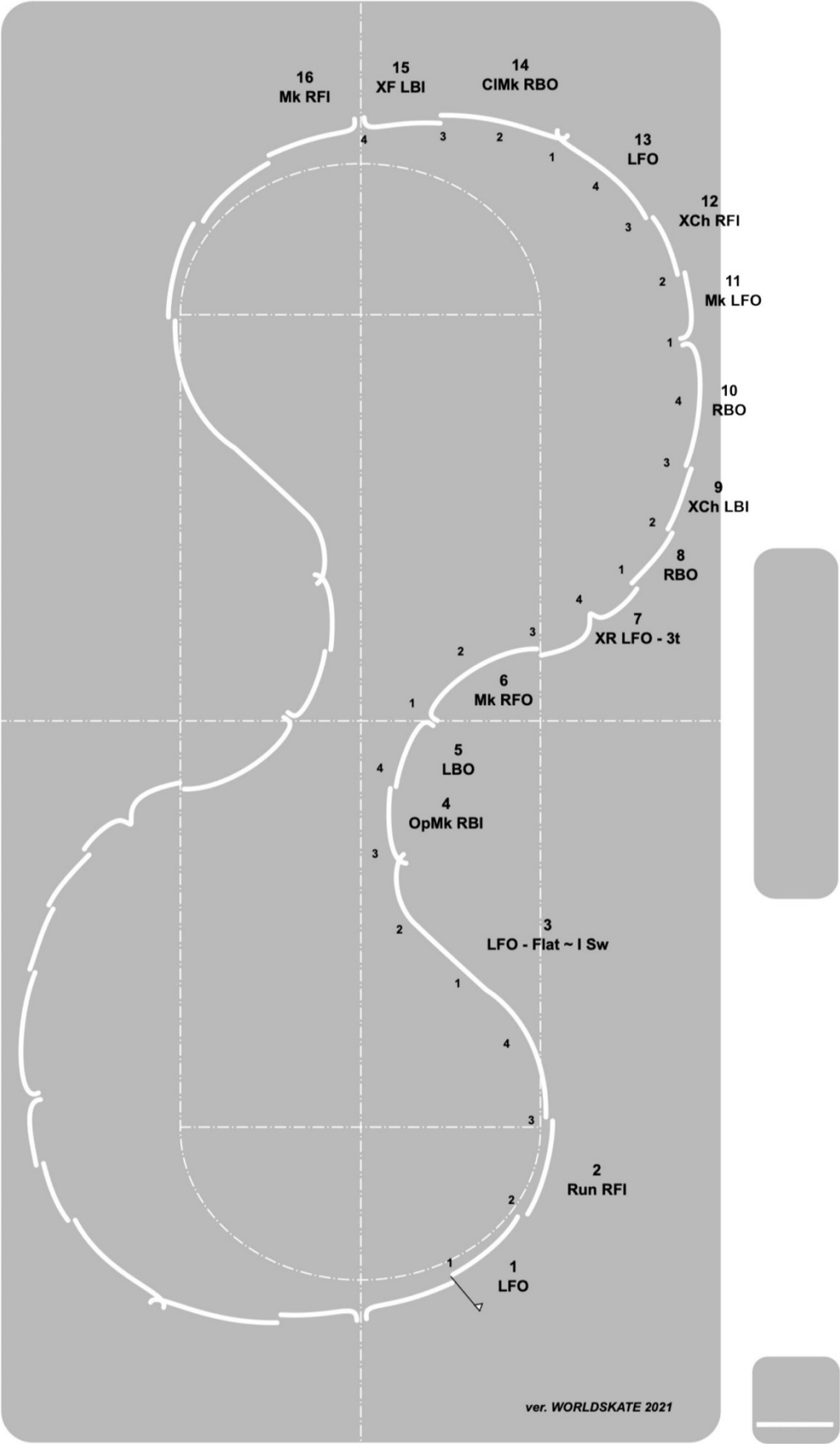
Step 11 is a MKLFO of one beat followed by step 12 which is a Crossed Chasse RFI of one beat.

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

List of steps – Imperial Tango Solo

| NO. | STEPS | BEATS |
|-----|------------|-------|
| 1 | LFO | 1 |
| 2 | Run RFI | 1 |
| 3 | LFO/Flat/I | 2+1+1 |
| 4 | OpMk RBI | 1 |
| 5 | LBO | 1 |
| 6 | MKRFO | 2 |
| 7 | XR LFO 3T | 1+1 |
| 8 | RBO | 1 |
| 9 | XCh LBI | 1 |
| 10 | RBO | 2 |
| 11 | MKLFO | 1 |
| 12 | XCh RFI | 1 |
| 13 | LFO | 2 |
| 14 | ClMk RBO | 2 |
| 15 | XF LBI | 1 |
| 16 | Mk RFI | 1 |

DIAGRAMA – IMPERIAL TANGO



KEY POINTS

- 1. Step 4 - OpMk RBI (1 beat):** correct technical execution of the Open Mohawk with feet close together, executed on a clear inside edge.
- 2. Step 7 - XR LFO 3T (1+1 beats):** Correct execution of the cross roll with an angular placement of the free foot as it becomes the skating foot. Attention must be paid to the correct outside edge before executing the 3T that must finish in a clear inside edge.
- 3. Step 12 XCH RFI (1 beat):** Correct technical execution of the Crossed-chasse with legs close together on the cross behind and a clear inside edge.
- 4. Step 14 – CIMk RBO (2 beats):** Correct technical execution of the Closed Mohawk in a clear outside edge, with feet close together.

JO ANN FOXTROT

Robert Labriola

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

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

ENTRADA

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

DESCRIÇÃO

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

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

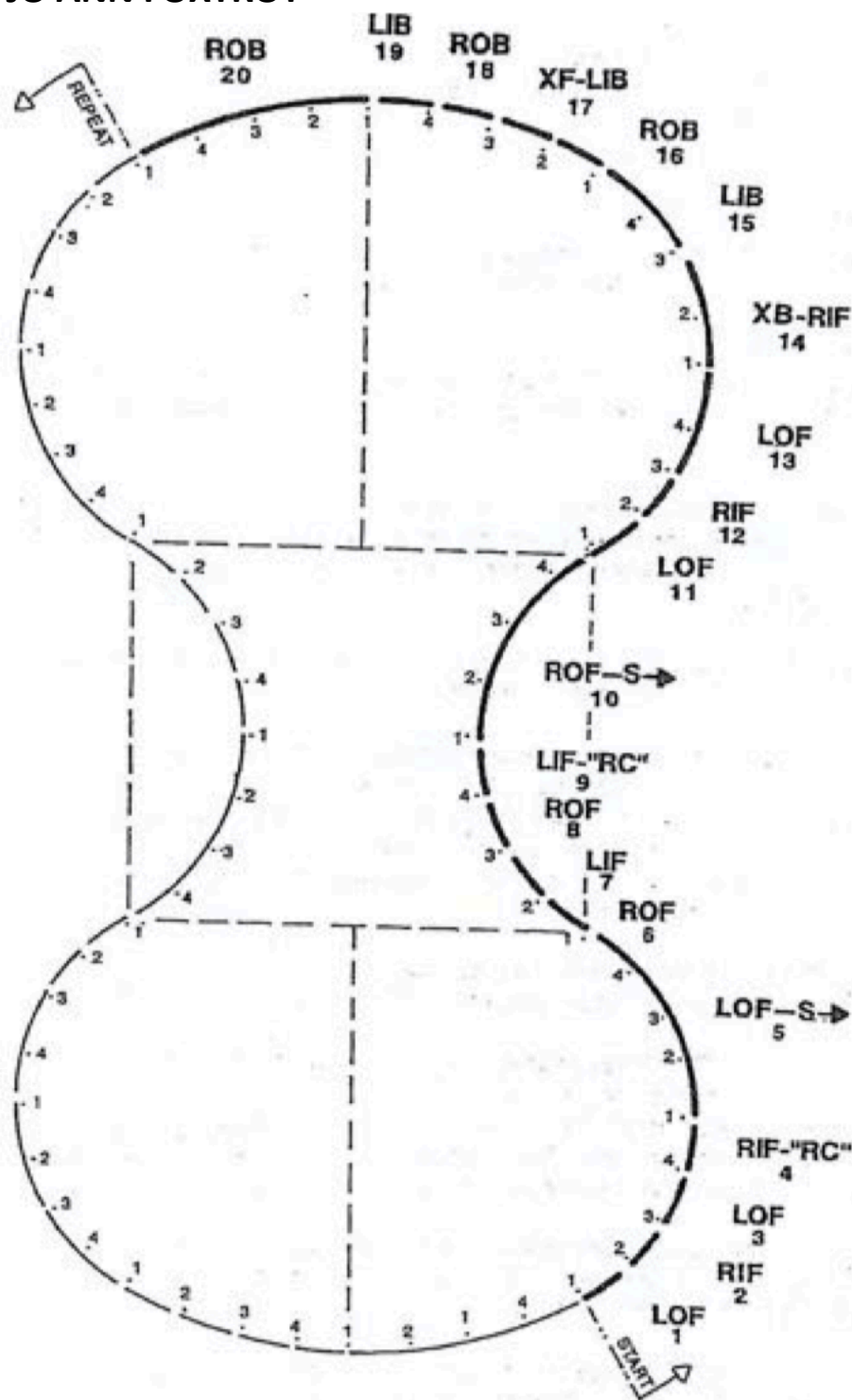
Step #14 (XB-RIF) and step #17 (XF-LIB) are crossed chasse steps. The takeoff for each of these steps must be crossed-foot, crossed-tracing, close and parallel. The aim is out so the arc of the pattern will not be disturbed,

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

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

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

DIAGRAMA – JO ANN FOXTROT



KEY POINTS

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

KEATS FOXTROT

MUSIC: Foxtrot 4/4
PATTERN: Set

By Eva Keats & Erik Van Der Weyden

TEMPO: 96 BPM

ENTRADA

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

DESCRIÇÃO

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

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

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

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

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

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

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

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

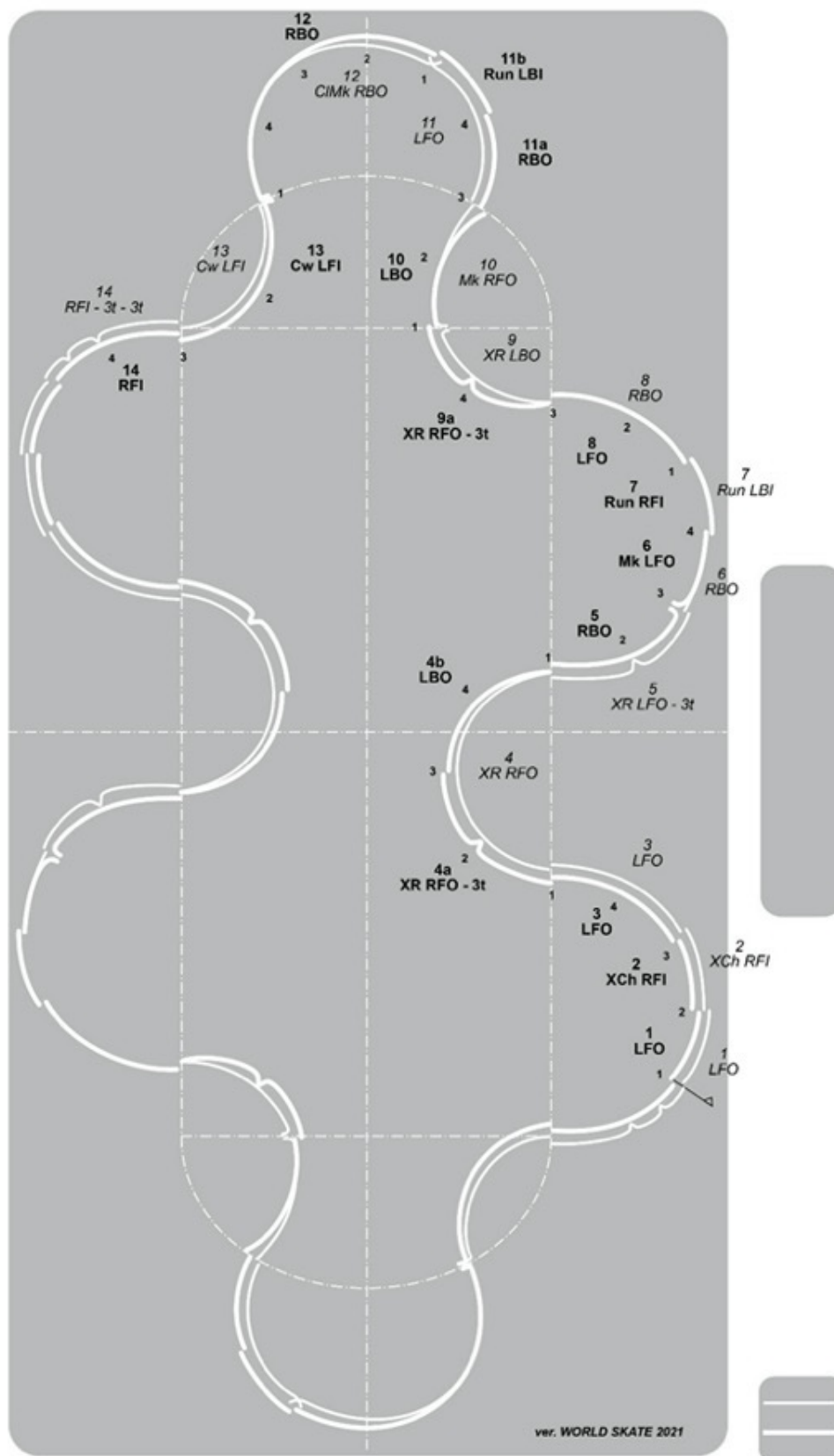
At the end of step 12, the free foot is brought close to the heel of the skating foot to enable the skater to correctly execute step 13, Cw LFI (2 beats), on a good inside forward edge aiming toward the long side barrier.

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

List of steps – Keats Foxtrot Solo Woman's steps

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

DIAGRAMA – KEATS FOXTROT



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: (1+1beats):

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

3. Step 12 CLMk RBO (4 beats):

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

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

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

KINDER WALTZ

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

MUSIC: Waltz 3/4
POSITION: Kilian

TEMPO: 120 BPM
PATTERN: Set

ENTRADA

The dance starts on count I of a measure of music. The first step skated must be step # I. The opening steps must be either 12 or 24 beats of music in duration for the American Style and for the pre-international must not exceed 24 beats of music, if this happens 0.5 points penalization will be applied.

DESCRIÇÃO

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

For couples the dance must be skated in Kilian position The dance starts near the short axis (left to the Judges panel).

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

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

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

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

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

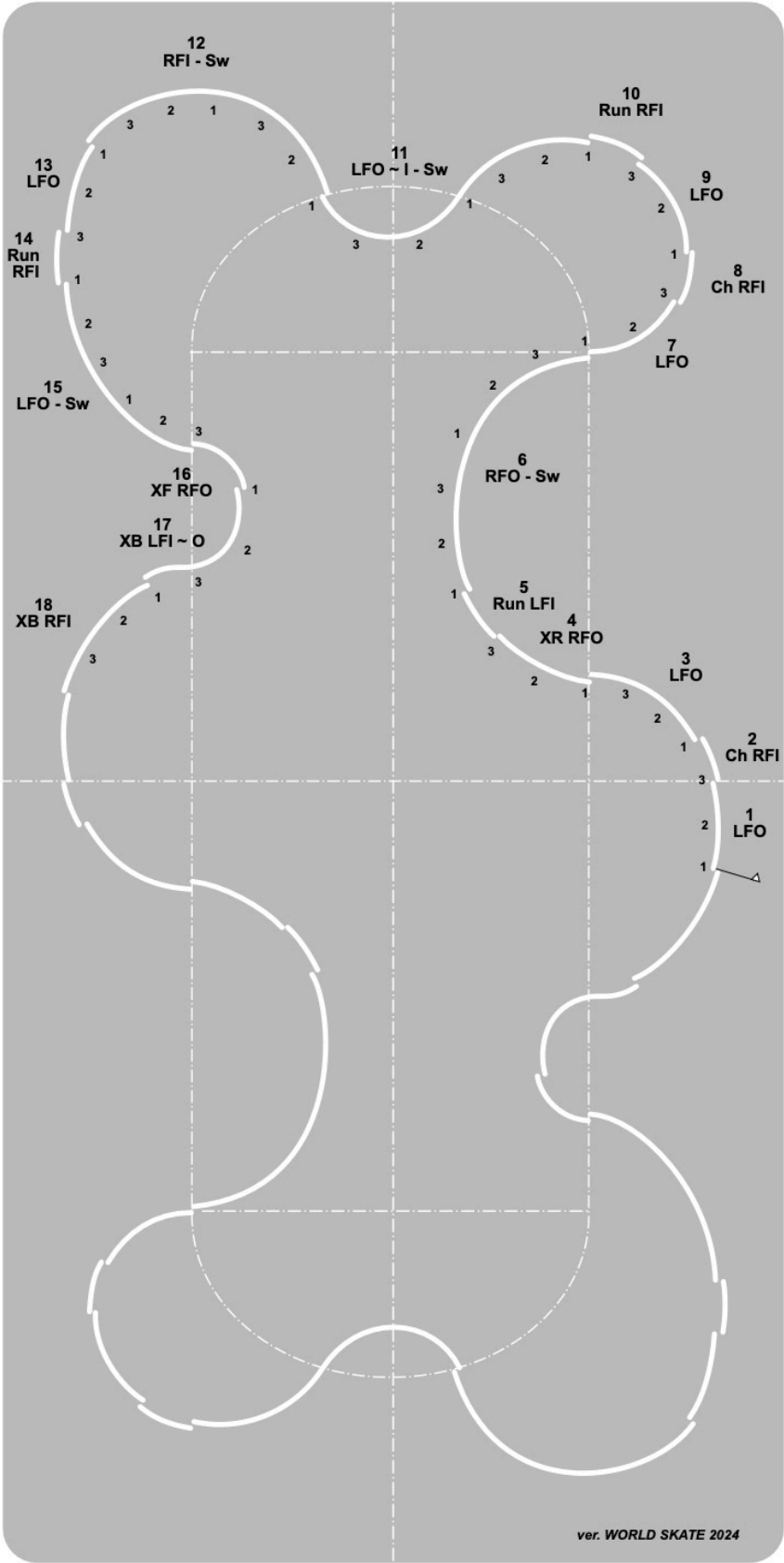
To finish this second corner lobe there is a sequence of Step 13 LFO stroke for 2 beats aiming toward the long side barrier, followed by Step 14 Run RFI for one beat, parallel to the long side barrier and Step 15 LFO Sw for 5 beats in total which starts parallel to the long side barrier, holding the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

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

List of steps – Kinder Waltz

| HOLD | NO. | WOMAN STEPS | BEATS | MAN STEPS |
|--------------------|-----|-------------|-------|-----------|
| 1st SECTION | | | | |
| Kilian | 1 | LFO | 2 | LFO |
| | 2 | Ch RFI | 1 | Ch RFI |
| | 3 | LFO | 3 | LFO |
| | 4 | XR RFO | 2 | XR RFO |
| | 5 | Run LFI | 1 | Run LFI |
| | 6 | RFO Sw | 3+3 | RFO Sw |
| | 7 | LFO | 2 | LFO |
| | 8 | Ch RFI | 1 | Ch RFI |
| | 9 | LFO | 2 | LFO |
| | 10 | Run RFI | 1 | Run RFI |
| | 11 | LFO/I Sw | 3+3 | LFO/I Sw |
| | 12 | 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 |

DIAGRAMA – KINDER WALTZ



KEY POINTS – KINDER WALTZ

1. Step 4 XR RFO (2 beats)

- Correct timing of the step;
- Correct technical execution of the cross roll, performed with a clear and correct outside edge, with adequate inclination of the body
- For couples: Attention to the Kilian position of the couple which should be close without any separations.

2. Step 6 RFO SW (3+3 beats)

- Correct timing of the step;
- Correct technical execution of the swing, keeping the outside edge from the beginning to the end, swinging the free leg forward on the 4th beat.
- For couples: Attention to the synchronization and Kilian position of the couple which should be close without any separations.

3. Step 12 RFI Sw (3+3 beats)

- Correct timing of the step;
- Correct technical execution of the swing, keeping the inside edge from the beginning to the end, swinging the free leg forward on the 4th beat.
- For couples: Attention to the synchronization and Kilian position of the couple which should be close without any separations.

4. Step 17 XB LFI/O (2+1 beats)

- Correct timing of the step;
- Correct technical execution of the cross behind, placing the feet close together and the clear inside edge (only changing to outside on the 3rd beat of the step).
- For couples: Attention to the Kilian position of the couple which should be close without any separations.

LA VISTA CHA CHA (WS)

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

MUSIC: Cha-cha 4/4
PATTERN: Set

TEMPO TORNEIO NACIONAL (AMERICANO): 100 BPM
TEMPO PRÉ-INTERNACIONAL: 108 BPM

ENTRADA

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

DESCRIÇÃO

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

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

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

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

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

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

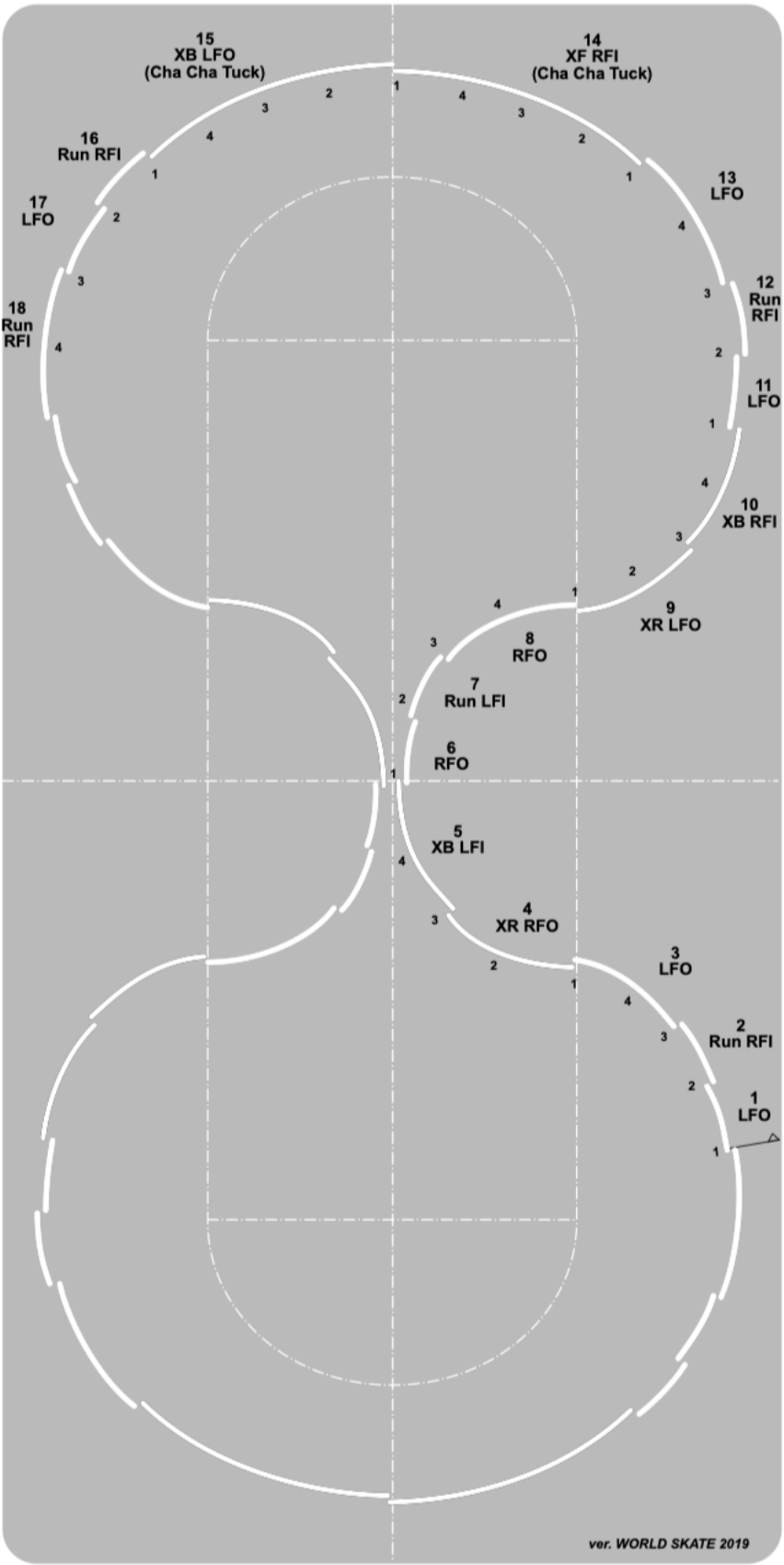
Step 15 XB LFO Cha Cha Tuck is a cross behind (1+1+2 beats total) with the forward extension of the free leg (on the 1st beat), followed by a bending of the skating leg (on the 2nd beat) with the simultaneous approach of the free leg to the skating leg; during the remaining beats (3rd and 4th beat) the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

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

List of steps – La Vista Cha Cha Solo

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

DIAGRAMA – LA VISTA CHA CHA



KEY POINTS

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

- Correct timing of the steps;
- Correct technical execution of the cross roll on an outside edge, with the appropriate change of lean.
- Correct technical execution of the cross behind, with feet close and parallel before executing the LFI, on a clear inside edge.

2. Step 9 XR LFO (2 beats) and Step 10 XB RFI (2 beats)

- Correct timing of the steps;
- Correct technical execution of the cross roll on an outside edge, with the appropriate change of lean.
- Correct technical execution of the cross behind, with feet close and parallel before executing the RFI on a clear inside edge;

3. Step 14 XF RFI Cha-Cha Tuck (1+1+2 beats)

- Correct timing of the step;
- Correct technical execution of the cross in front, with feet close and parallel before executing the RFI on a clear inside edge;
- On the second beat the free leg must be close to the skating leg;

4. Step 15 XB LFO Cha-Cha Tuck (1+1+2 beats)

- Correct timing of the step;
- Correct technical execution of the cross behind, with feet close and parallel before executing the LFO on a clear outside edge;
- On the second beat the free leg must be close to the skating leg;

LUNA BLUES

David Tassinari

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

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

ENTRADA

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

DESCRIÇÃO

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

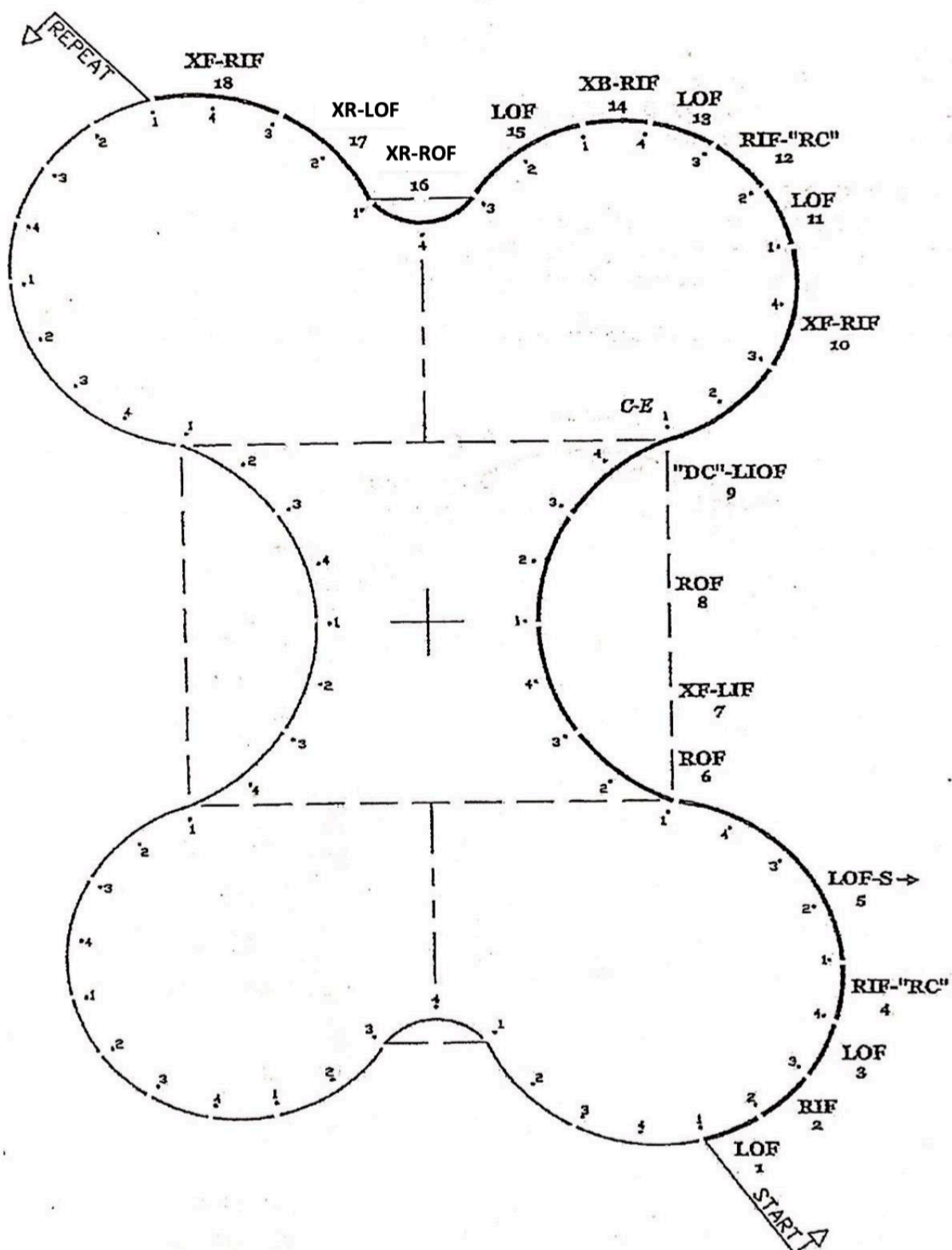
Steps #4 and #12 are raised chasses. On both steps the right skate is placed in the "parallel and" position alongside the left skate. The left skate is then raised vertically from the floor and then placed in the "parallel and" position alongside the right skate.

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

Step #9 (four-beat, LOIF-"DC"). At the beginning of the step, the free leg is extended to the front. The change of edge occurs on the 3rd beat of the step. The movement of the free leg is optional thereafter. Steps #16 and #17 are ROF and LOF cross rolls. The takeoffs for these steps are close and angular.

There is no rockover preceding these steps. The change of lean occurs as the new skate takes the floor.

DIAGRAMA – LUNA BLUES



KEY POINTS

1. Step 4 (RIF-RC) and step 5 (LOF-S): the step 4 a Raissé Chasse must be well executed with the foot being raised parallel to the floor on an inside edge. Step 5, a stroke taking the floor in parallel AND position with a swing of the free leg on the 3rd beat of the step without deviation from the edge.

2. Step 9 (LIOF-DC): a 4 beats Dropped Chasse (2 inside +2 outside), at the beginning of the step the free leg is extended to the front on the inside edge and maintained for 2 beats. The change of edge to the outside occurs on the third beat of the step, musical count 1, this outside edge should be maintained for 2 beats. Movement of the free leg is optional.

3. Steps 16 (XR-ROF): a Cross Roll, outside to outside, sustained for 2 beats. The takeoff for this step is close and angular executed with a clear change of lean; there is no rockover or change of edge accepted preceding this step. Should begin (aimed to the center) and end on the same baseline (aimed to the short barrier).

4. Step 17 (XR-LOF): a Cross Roll, outside to outside, sustained for 2 beats. The takeoff for this step is close and angular executed with a clear change of lean; there is no rockover or change of edge accepted preceding this step. Should be aimed to the short barrier.

MANHATTAN BLUES (WS)

MUSIC: Blues 4/4
PATTERN: Set

TEMPO: 92 BPM

ENTRADA

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

DESCRIÇÃO

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

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

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

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

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

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

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

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

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

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

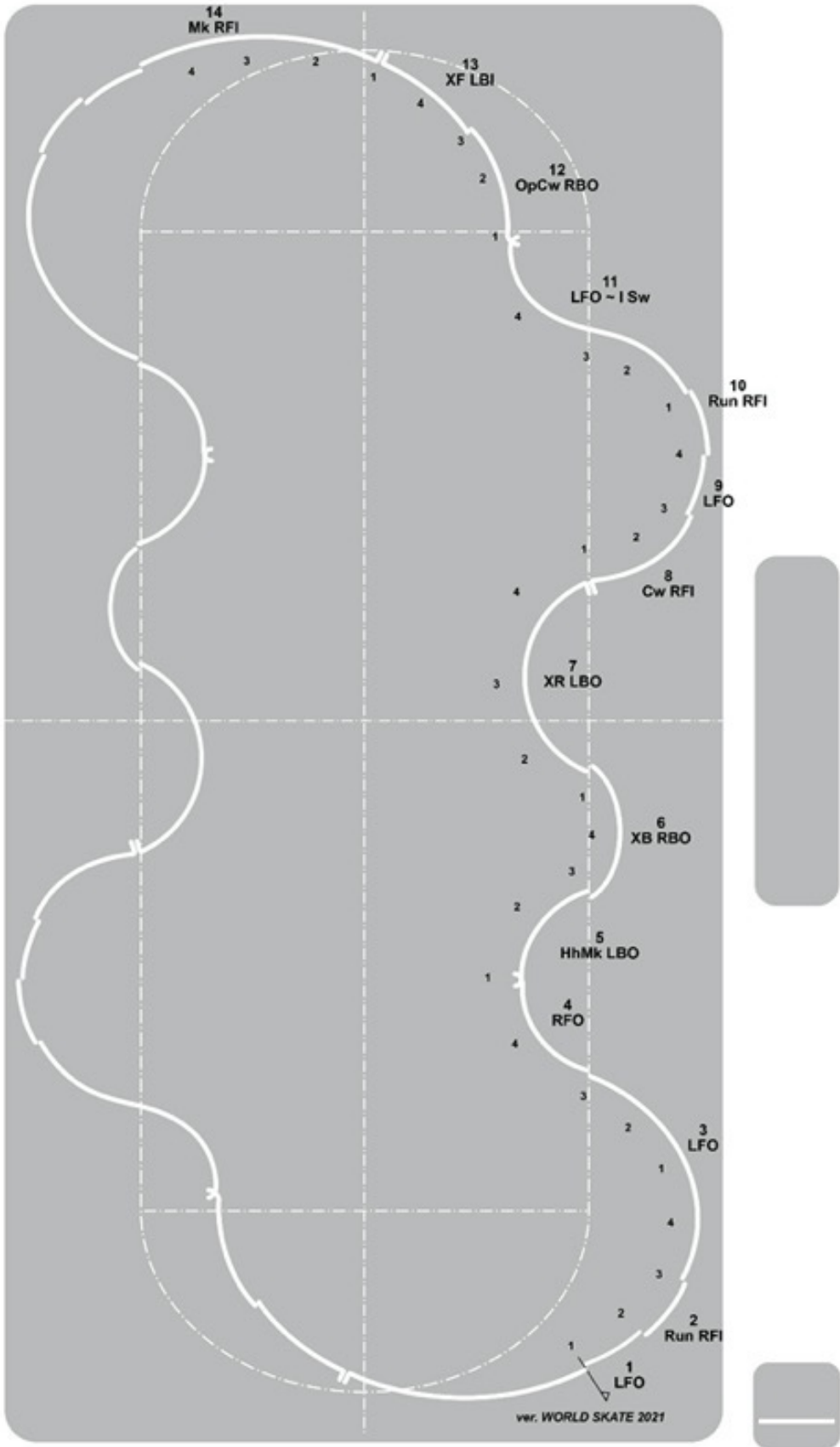
Step 14 Mk RFI (4 beats) is a right forward inside mohawk with feet starting with feet close together, where the movement of the free leg is optional.

List of steps – Manhattan Blues Solo

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

*The movement of free leg is optional

DIAGRAMA – MANHATTAN BLUES



KEY POINTS

1. Step 5 HhMk (heel to heel) LBO (2 beats):

- Correct timing of the step;
- Correct execution of the heel-to-heel mohawk, with feet close, placing the heel of the free foot near the heel of the skating foot, respecting the outside edges required before and after the mohawk.

2. Step 7 XR LBO (4 beats)

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

3. Step 12 OpCw RBO (2 beats) • Correct timing of the step;

- Correct execution of the open choctaw, placing the right skate to the inside of the left skate, respecting the prescribed edges required before and after the open choctaw.

4. Step 13 XF LBI (2 beats):

- Correct timing of the step;
- Correct technical execution of cross front, with feet close and parallel before executing the LBI on a clear inside edge during the step.

MARYLEE FOXTROT

Castro

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

TEMPO: 92 BPM

ENTRADA

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

DESCRIÇÃO

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

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

Steps #3 through #7 are cross rolls. The takeoffs for these steps must be crossed-foot, crossed-tracing close and angular.

The takeoff for step #8 must be made in the "parallel and" position. Steps #18 and #9 and steps #24 and #25 constitute an open held Mohawk turn, which must be executed heel-to-heel.

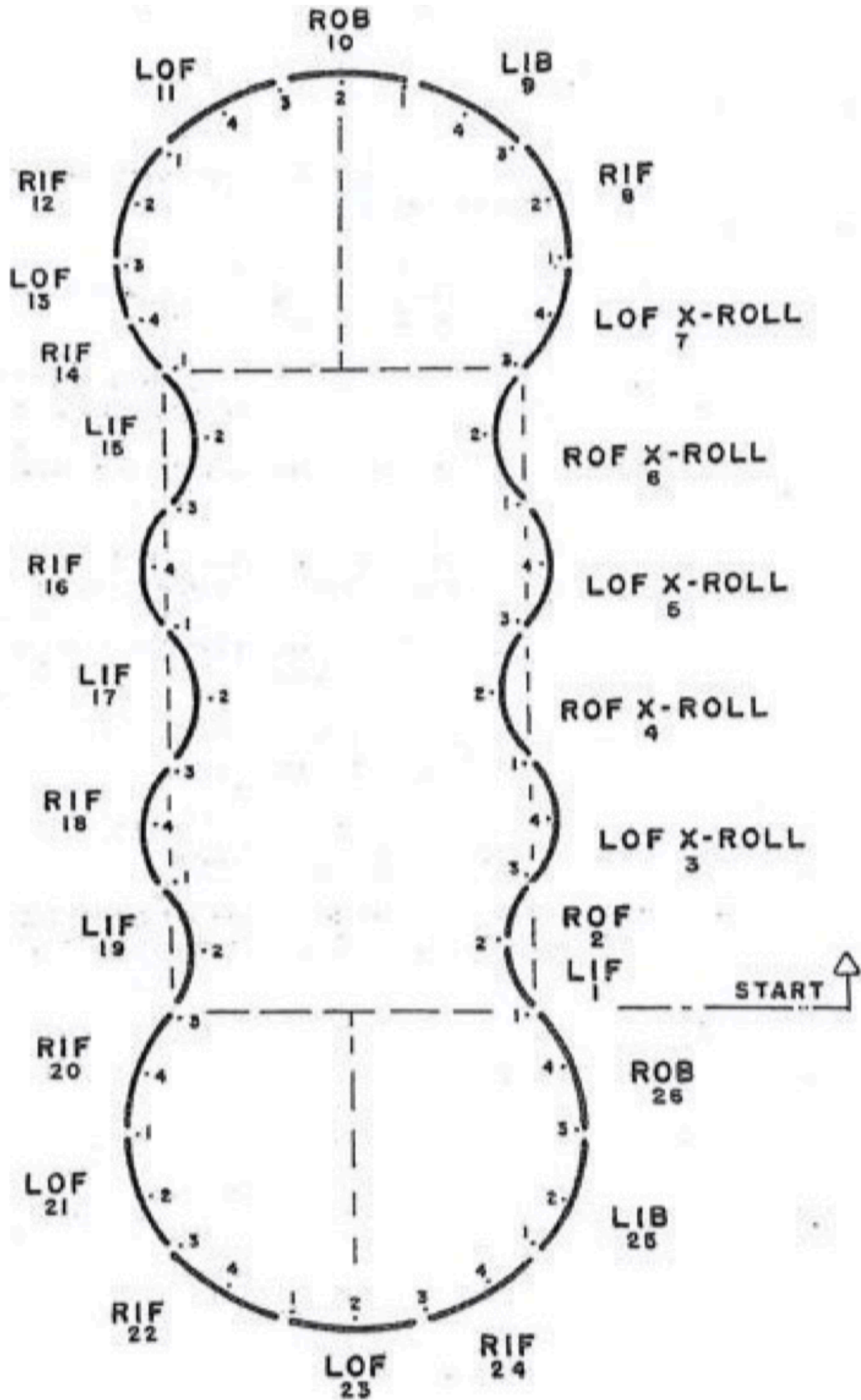
Steps #10 and #11 constitute a backward-to-forward open held Mohawk turn. The forward step of this turn must originate from behind the heel of the tracing skate.

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

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

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

DIAGRAMA – MARYLEE FOXTROT



KEY POINTS

SECTION 1

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

SECTION 2

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

MELODY WALTZ

(Variation of the Glide Waltz)

MUSIC: Waltz 3/4
PATTERN: Set

TEMPO: 108 BPM

ENTRADA

The dance is to start on count #1 of a measure of music. After an optional opening the dance may commence on either Step 1 or Step 9. The opening steps must be either 12 or 24 beats of music in duration.

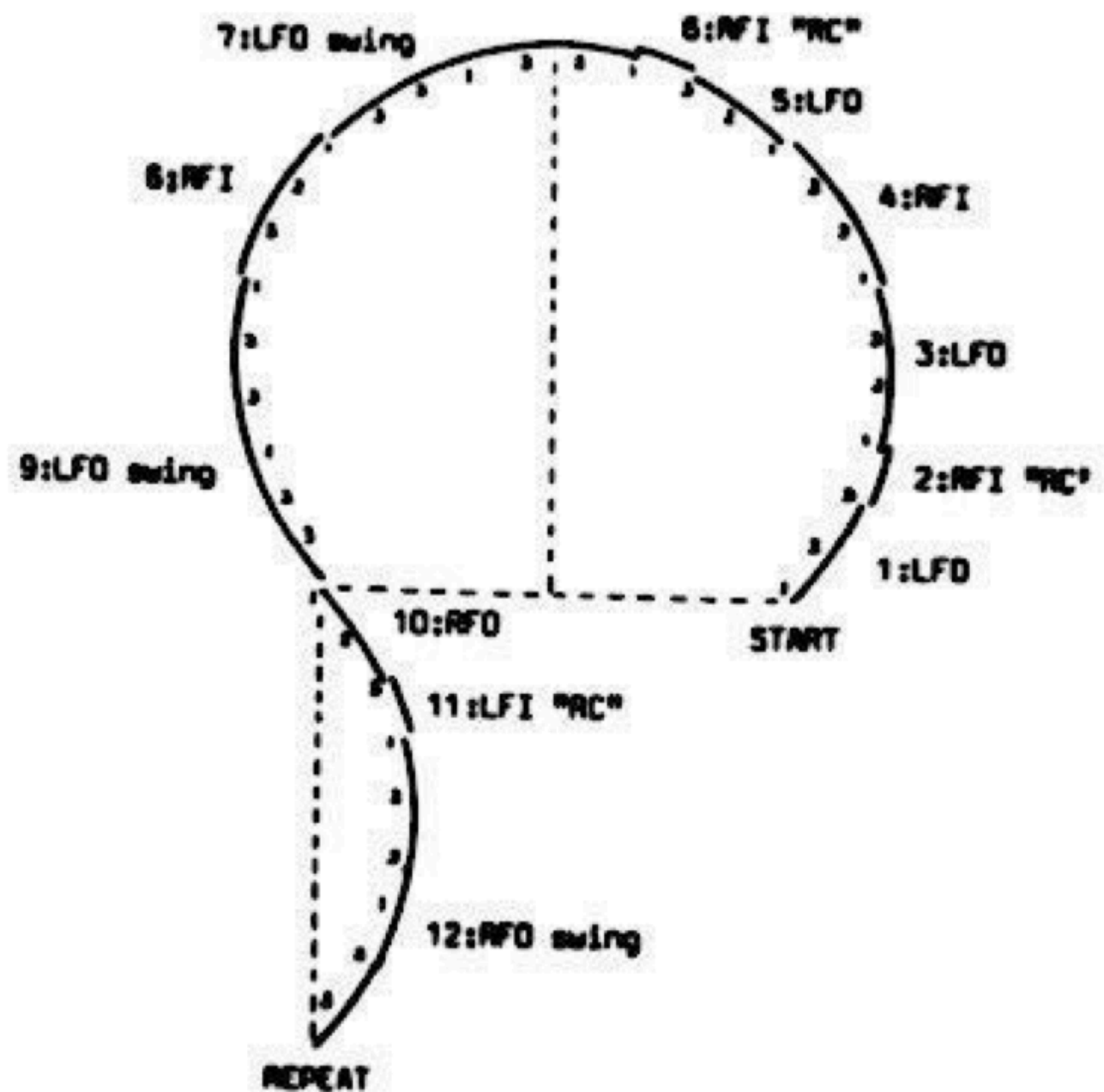
DESCRIÇÃO

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

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

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

DIAGRAMA – MELODY WALTZ



KEY POINTS

1. Step 2 RFI "RC": must be executed correctly.
2. Step 7: should commence with the tracing knee bent, and as it goes forward the on the 4th beat the tracing knee should begin to straighten.
3. Step 8: should not be angular; it must start from the "and" position.
4. Step 12: the ROF Swing must be executed on the outside edge for 6 beats, no rockover is allowed.

METROPOLITAN TANGO

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

TEMPO: 100 BPM

ENTRADA

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

DESCRIÇÃO

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

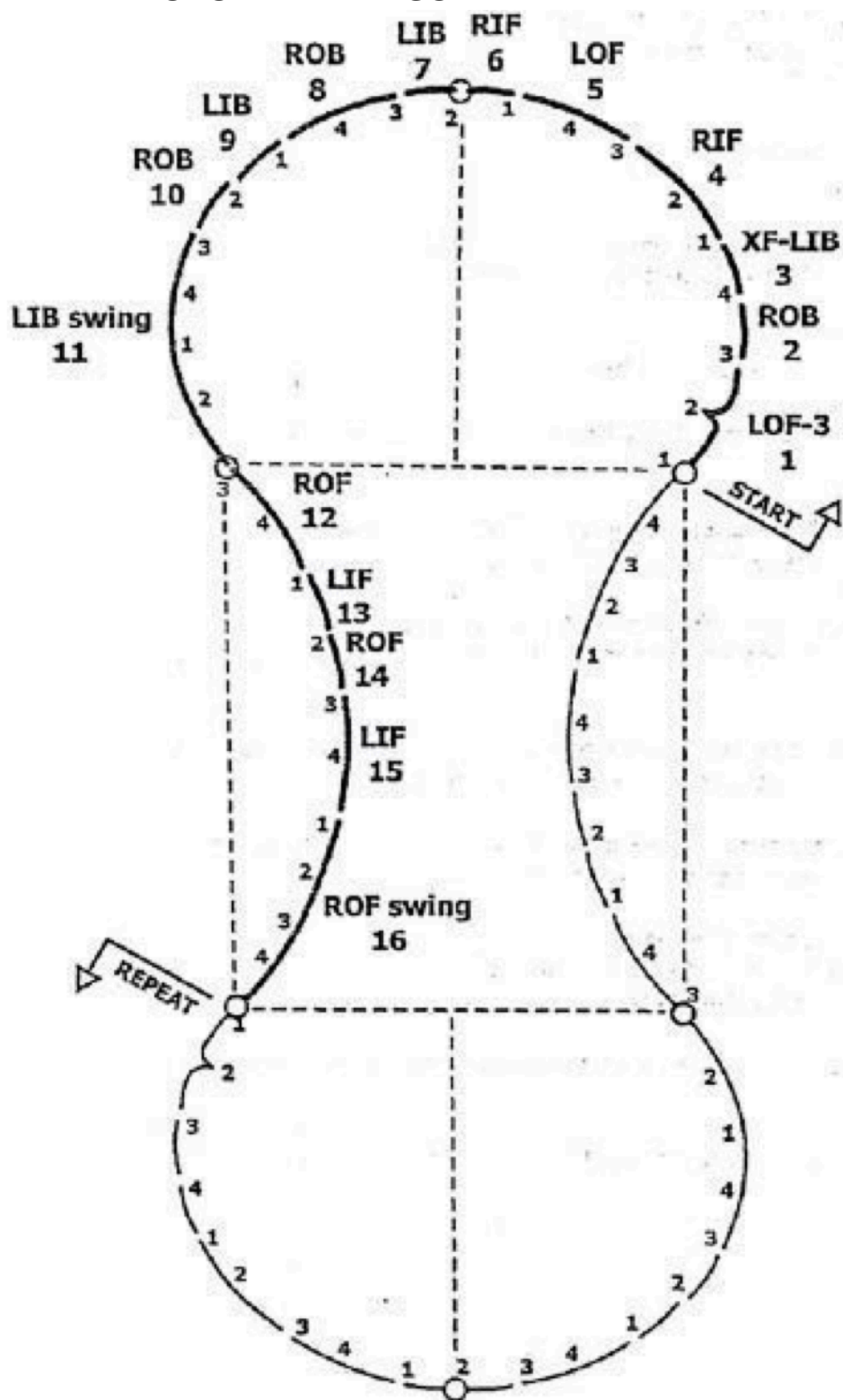
COMMON ERRORS

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

GENERAL

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

DIAGRAMA – METROPOLITAN TANGO



KEY POINTS

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

MILONGA TANGO

Ray Comella

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

TEMPO: 100 BPM
POSITION: Side "B"

ENTRADA

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

DESCRIÇÃO

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

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

Steps #6, #9, and #14 are raised chasse steps. The raised chasse must:

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

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

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

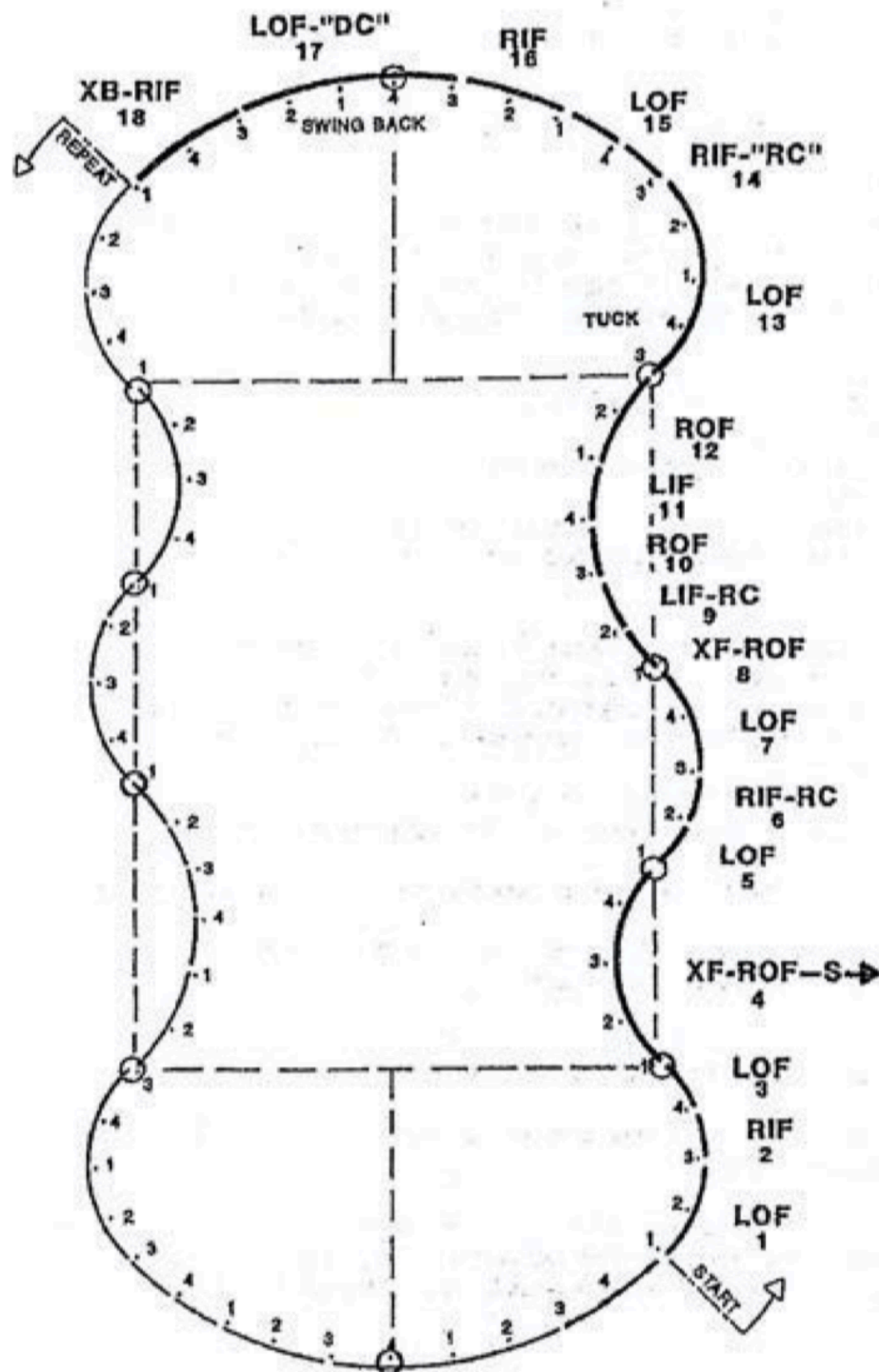
The dropped chasse is accomplished by:

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

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

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

DIAGRAMA – MILONGA TANGO



KEY POINTS

1. Step 4 is a X Roll and must be properly executed.
2. Step 6 is a Raised Chasse and must be properly executed.
3. On Step 13 the free leg extends to the rear on count 1 of the step, tucks close and parallel to the tracing skate on count 2, and then extends to the rear again on count 3.
4. Step 17 is a 4 beat Dropped Chasse, is made with the free leg moving forward into the direction of travel and then utilizing a Tango swing to the rear.

PROGRESSIVE TANGO

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

Rodger & Irwin

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

ENTRADA

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

DESCRIÇÃO

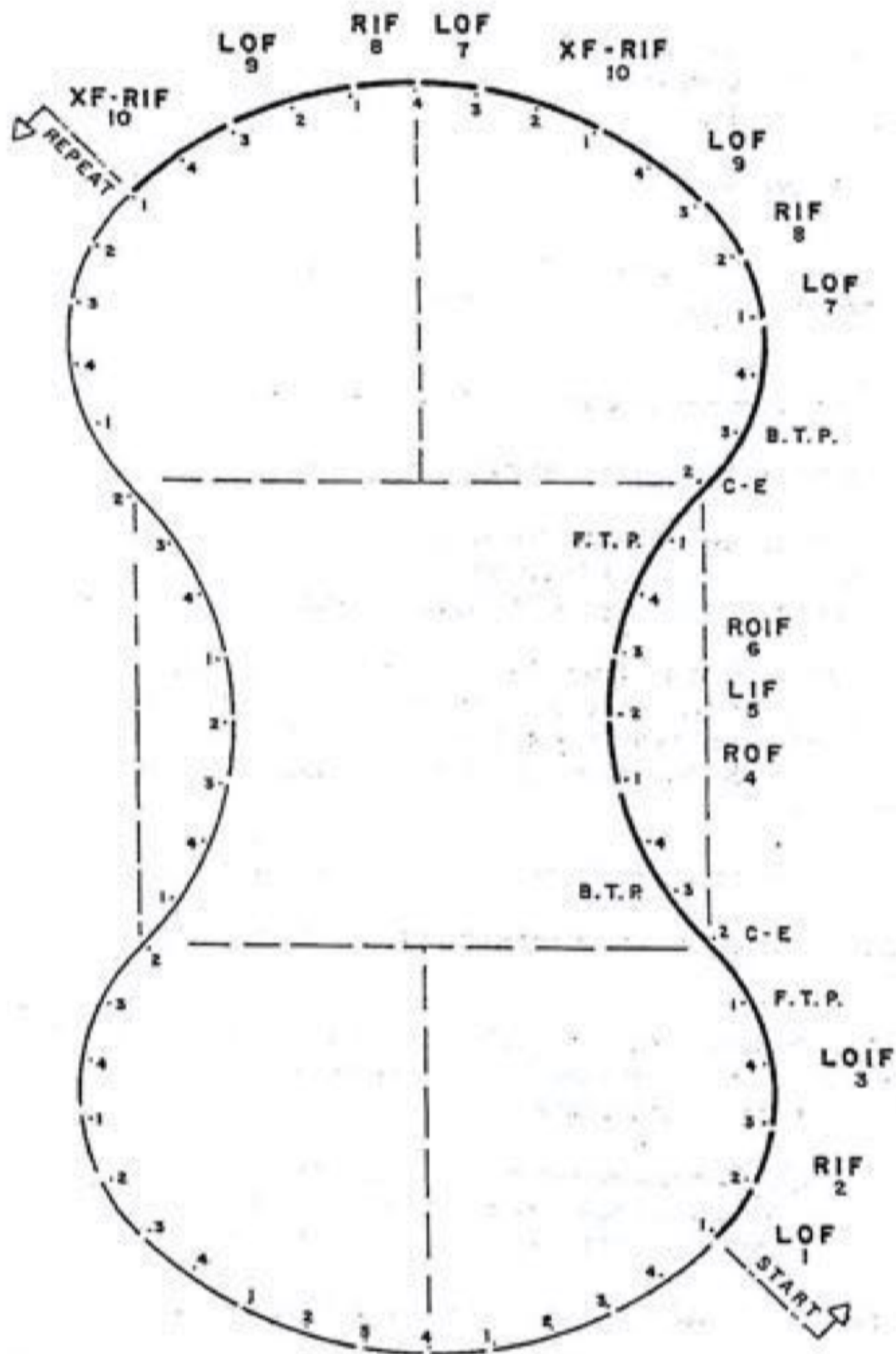
Steps #1 through #6 make up a straightaway sequence of this dance. There is a front and back toe point on each of the 6-beat OIF edges of the straightaway. The outside toe wheel touches the floor lightly on count 1 in front of the skating foot. The change of edge occurs on count 2. The inside toe wheel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

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

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

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

DIAGRAMA – PROGRESSIVE TANGO



KEY POINTS

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

QUICKSTEP BOOGIE

Nancy Phillips & David Ellender

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

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

ENTRADA

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

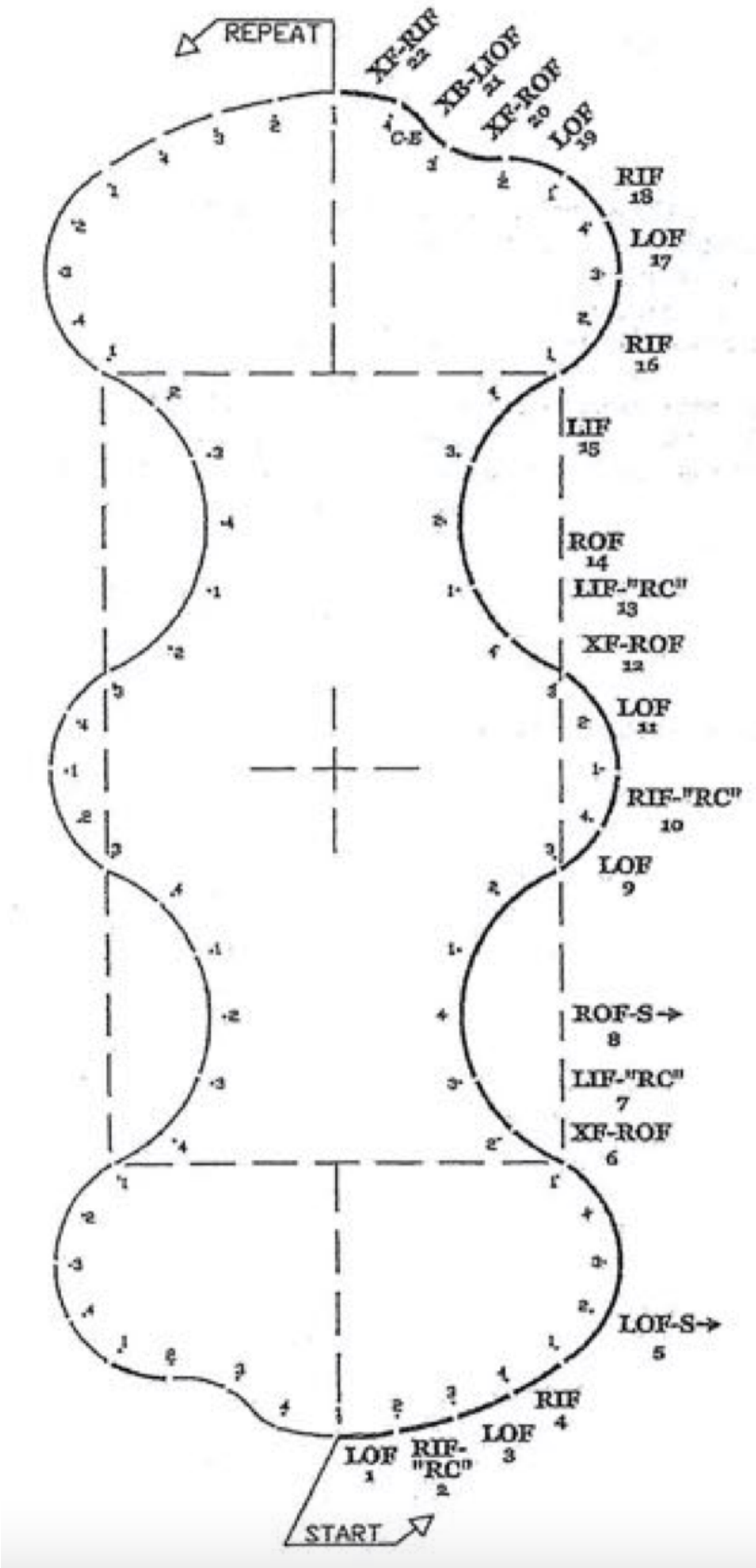
DESCRIÇÃO

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

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

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

DIAGRAMA – QUICKSTEP BOOGIE



KEY POINTS

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

RHYTHM BLUES

Robert Craigin (Modified)

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

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

ENTRADA

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

DESCRIÇÃO

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

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

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

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

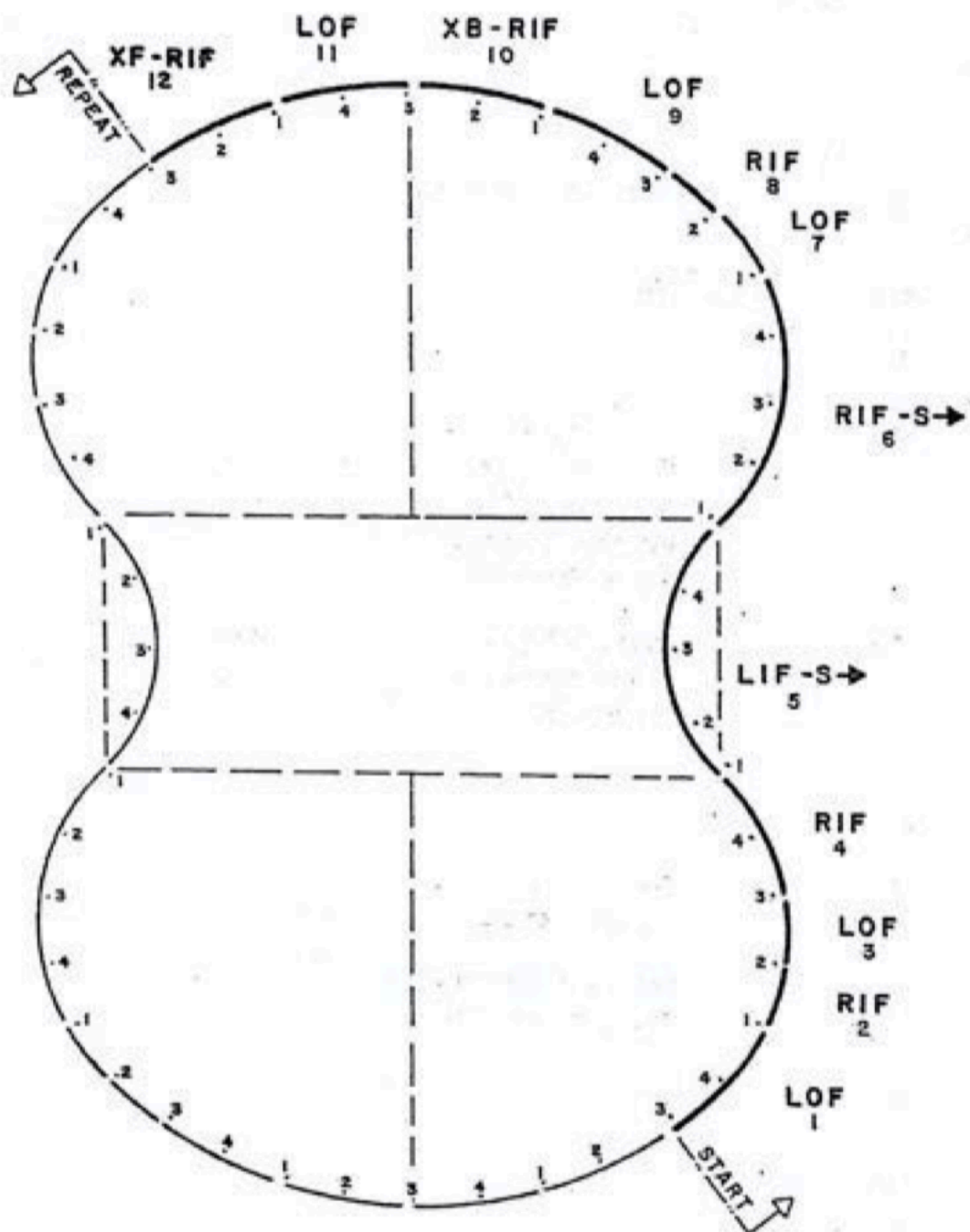
Step #10 (XB-RIF), a crossed chassé, is crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

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

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

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

DIAGRAMA – RHYTHM BLUES



KEY POINTS

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

RUMBA (WS)

MUSIC: Rumba 4/4
PATTERN: Set

TEMPO: 104 BPM

ENTRADA

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

DESCRIÇÃO

Step 1 LFO (1 beat) is a stroke performed in the direction of the long side barrier, Step 2 RFI (1 beat) is a run and Step 3 LFO (1 1/2 beats) is a stroke parallel to the long side barrier followed by Step 4 Ch RFI (1/2 beat) still parallel to the side barrier.

Step 5 LFO (2 beats) is a stroke that aims initially parallel to the side barrier and finishes towards the long axis.

Step 6 XF RFI (2 beats) is a right forward cross in front, maintaining the inside edge for 2 beats.

Step 7 LFI (1 1/2 beats) is step aiming to the long axis followed by Step 8 Ch RFO (1/2 beat) aiming to the long axis.

Step 9 LFI-Sw-Bk (5 beats) the free leg is swung forward on 3rd beat, and the LFI Bk on the 5th beat.

Step 10 CICw RFI is a closed Choctaw for one beat.

Step 11 DpCh LFO (1 beat) is a dropped chasse step on an outside edge followed by Step 12 XF-RFI (2 beats) a cross in front which begins parallel to the long side barrier. Step 13 LFO (2 beats) is a stroke that aims towards the long axis, completing the barrier lobe.

Step 14 RFO (1 beat) is a stroke that also aims towards the long axis, followed by Step 15 Ch LFI (1 beat).

Step 16 RFO – Sw - CT (6 beats) the free leg is swung forward on 3rd beat, with the counter turned on the 5th beat and finishing on an outside edge for the remaining 2 beats. Step 17 Mk LFO (1beat) followed by Step 18 Ch RFI (1 beat), finishing parallel to the long side barrier.

Step 19 LFO (2 beats) is a stroke that aims towards the long axis and Step 20 XF RFI (2 beats) is a cross in front that curves around, finishing aiming towards the short axis.

Step 21 LFI (1beat) and Step 22 RFI (1 beat) are inside edges of one beat each, followed by Step 23 LFI (2 beats). These inside edges should create a serpentine pattern on a corner baseline that is parallel to the short side barrier.

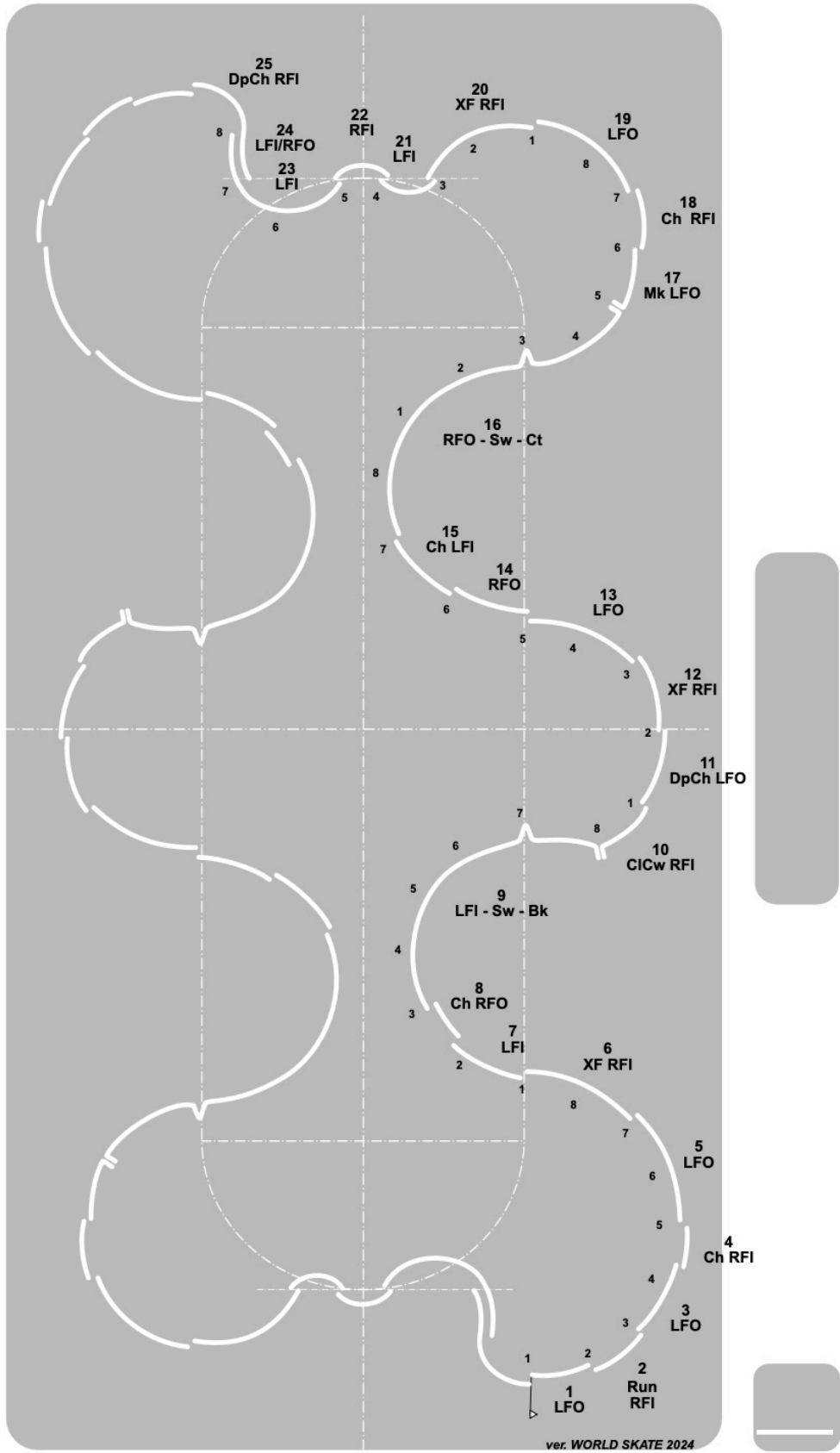
Step 23 LFI (2 beats) is a two-beat inside edge that aims toward the short side barrier. Step 24 RFO-LFI (1 beat) both feet are placed on the floor in a parallel and close position skating a clockwise direction.

After finishing this movement, Immediately, the right skating foot does a COE to Step 25, a DpCh RFI (1 beat) with the left free leg finishing in front of the body.

List of steps – Rumba Solo

| STEP Nº | STEPS | BEATS |
|---------|-----------|-------|
| 1 | LFO | 1 |
| 2 | Run RFI | 1 |
| 3 | LFO | 1½ |
| 4 | Ch RFI | ½ |
| 5 | LFO | 2 |
| 6 | XF RFI | 2 |
| 7 | LFI | 1½ |
| 8 | Ch RFO | ½ |
| 9 | LFO Sw BK | 2+2+1 |
| 10 | ClCw RFI | 1 |
| 11 | DpCh LFO | 1 |
| 12 | XF RFI | 1 |
| 13 | LFO | 2 |
| 14 | RFO | 1 |
| 15 | Ch LFI | 1 |
| 16 | RFO Sw CT | 2+2+2 |
| 17 | Mk LFO | 1 |
| 18 | Ch RFI | 1 |
| 19 | LFO | 2 |
| 20 | XF RFI | 2 |
| 21 | LFI | 1 |
| 22 | RFI | 1 |
| 23 | LFI | 2 |
| 24 | RFO-LFI | 1 |
| 25 | DpCh RFI. | 1 |

DIAGRAMA – RUMBA SOLO



KEY POINTS

1. Steps 9 LFI Sw Bk (2+2+1 beats)

- Correct timing of the step;
- The free leg must swing forward on the third beat;
- Correct technical execution of the BK on the 5 beats, with a clear inside edge before and an outside edge after the turn;

2. Step 11 DpCh LFO (1 beat) and 12 XF RFI (1 beat)

- Correct timing of the steps;
- Correct technical execution of step DPCh (step 11), on a clear outside edge, with the free leg finishing in front of the body;
- Correct technical execution of the cross in front (step 12), on an inside edge with feet close and parallel before assuming the RFI.

3. Step 16 RFO Sw CT (2+2+2 beats)

- Correct timing of the step;
- Correct technical execution of the Sw, on a clear outside edge where the free leg swings forward on the third beat;
- Correct technical execution of the CT, executed on the fifth beat, with the correct edge on the entry and exit of the turn.

4. Step 24 RFO-LFI (1 beat) and Step 25 DpCh RFI (1 beat)

- Correct timing of the step;
- Correct technical execution of step 24 with both feet on the floor for one beat on the correct right outside edge and left inside edge with feet close and parallel.
- Correct technical execution of the DpCh (Step 25), on an inside edge, with the free leg finishing in front of the body at the completion of the step.

SIESTA TANGO (WS)

By George Muller

MUSIC: Tango 4/4
PATTERN: Set

TEMPO: 100 BPM

ENTRADA

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

DESCRIÇÃO

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

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

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

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

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

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

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

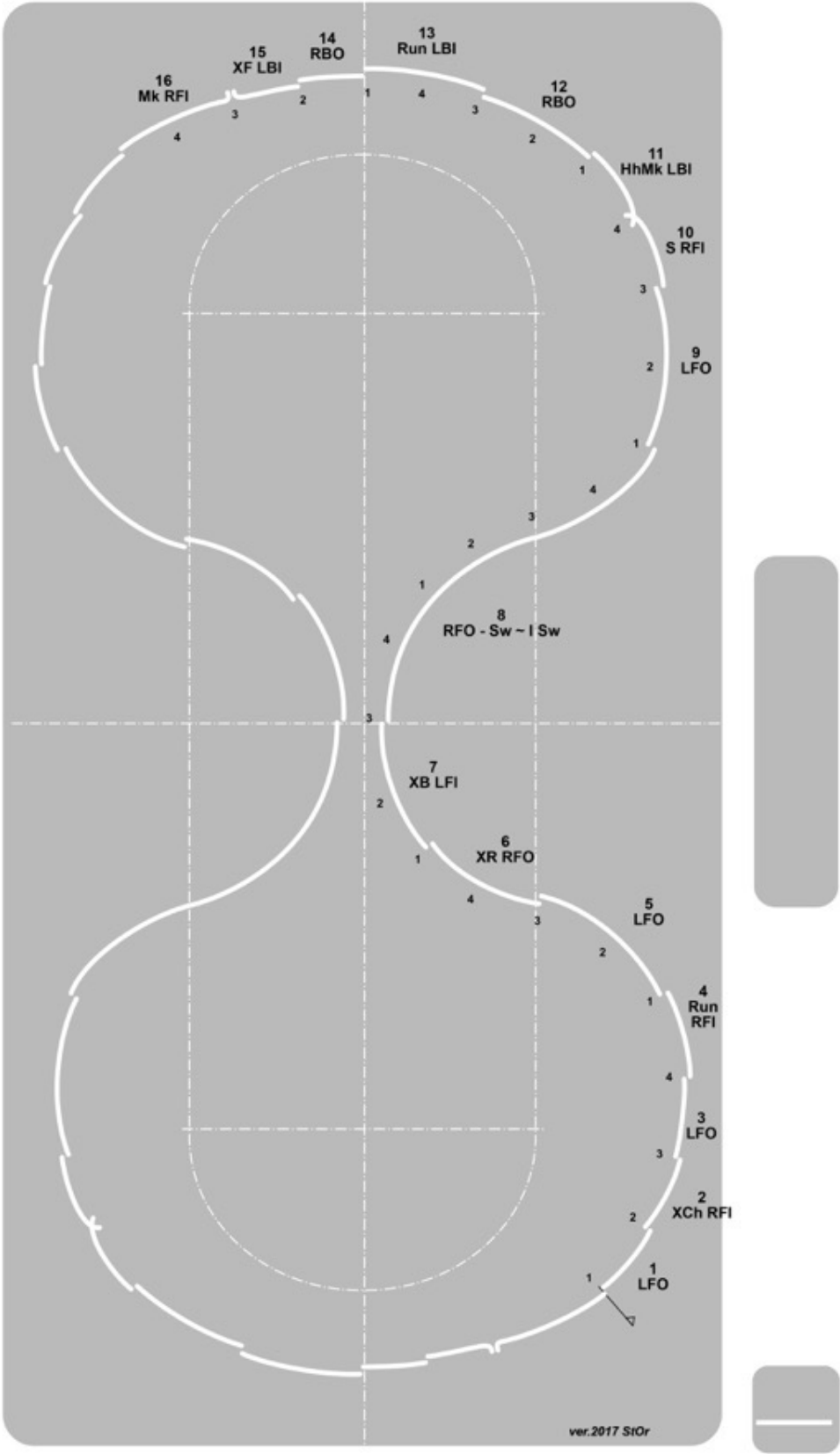
Step 12 RBO (2 beats) and step 13 Run LBI (2 beats) are skated before the long axis and step 14 RBO (1 beat) begins on the long axis. Steps 13 and 14 are skated almost parallel to the short side barrier.

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

List of steps – Siesta Tango Solo

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

DIAGRAMA – SIESTA TANGO



KEY POINTS

1. Step 6:

Step 6 XR RFO (2 beats) - Correct technical execution of the Cross-Roll - progressive movement of the free leg that crosses the skating leg and is placed on the floor ahead of the skating foot. The new skating foot when placed on the floor must assume immediately an outside edge with a change of lean (roll).

2. Step 8:

Step 8 RFO Sw/Sw (2+2 beats outside edge + 2 beats inside edge)> Correct technical execution of the swing, an outside edge for 4 beats, with the free leg extended in back for 2 beats, then swings in front on the 3rd beat. On the 5th beat, the free leg swings back with a simultaneous change of edge to inside, which should be maintained for 2 beats.

3. Step 11:

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

4. Step 16:

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

SKATERS MARCH (WS)

By Irwin & Nazzaro

MUSIC: March 4/4
PATTERN: Set

TEMPO: 100 BPM

ENTRADA

The dance starts on count 1 of a measure of music. The first step skated must be step # 1. The opening steps must be either 12 or 24 beats of music in duration for the American Style and for the pre-international it can be up to 24 beats for opening.

DESCRIÇÃO

The dance begins aiming toward the long side barrier with a sequence of three steps: Step 1 LFO (1 beat) beginning toward the long side barrier.

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

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

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

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

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

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

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

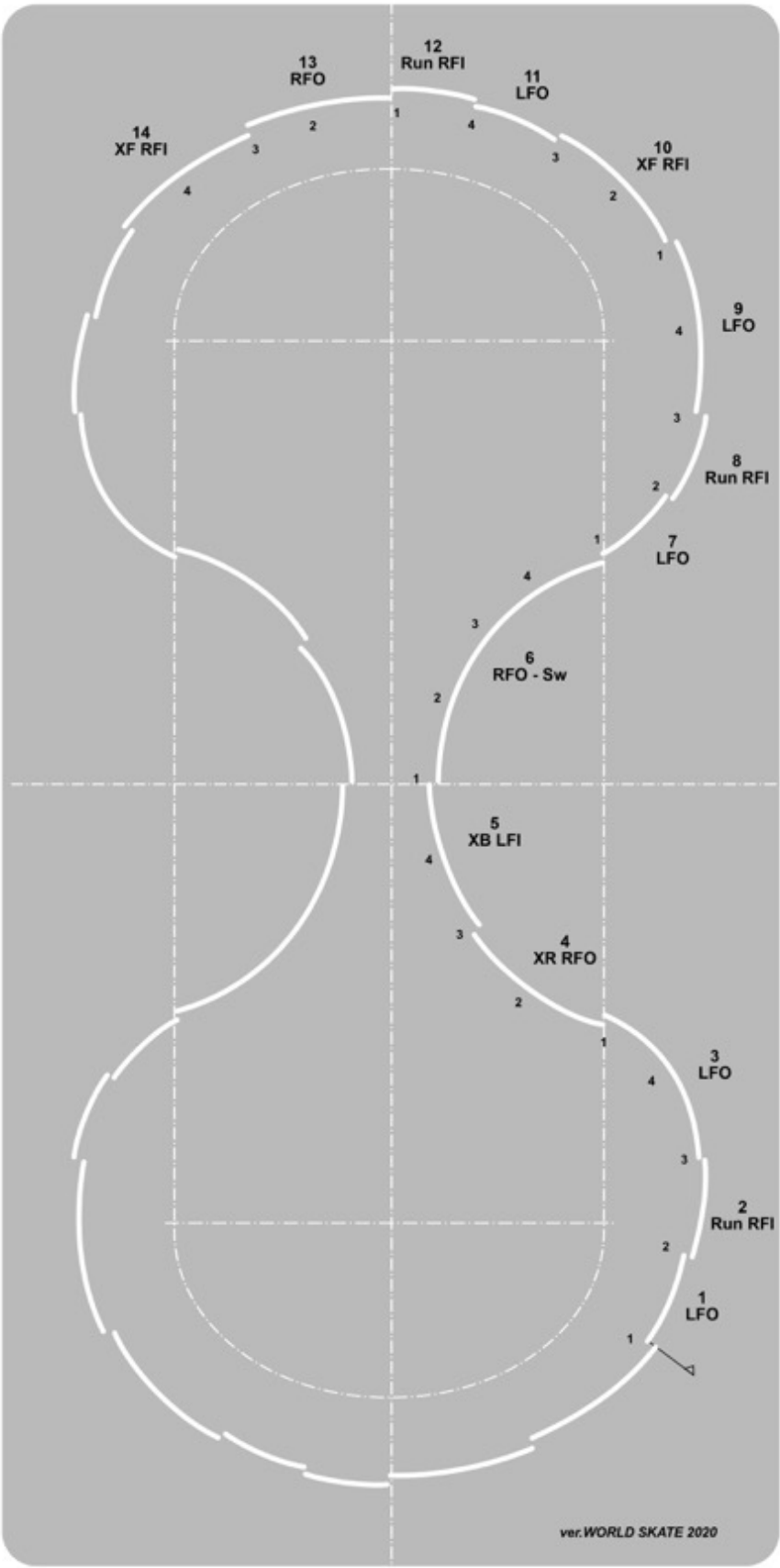
Step 10 XF RFI (2 beats) is a cross front with extension of the left leg in back with the free toe slightly open, aimed in the direction of the short side barrier.

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

List of steps – Skaters March Solo

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

DIAGRAMA – SKATERS MARCH



KEY POINTS

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

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

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

- Correct technical execution of stroke with a swing of the free leg on the 3rd beat of the step
- without deviation from the edge.

3. Step 10 XF RFI (2 beats):

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

4. Step 14 XF RFI (2 beats):

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

SOUTHLAND SWING

Jack & Irene Boyer

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

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

ENTRADA

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

DESCRIÇÃO

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

The takeoff for step #1 must originate from behind the heel of the trading skate.

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

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

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

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

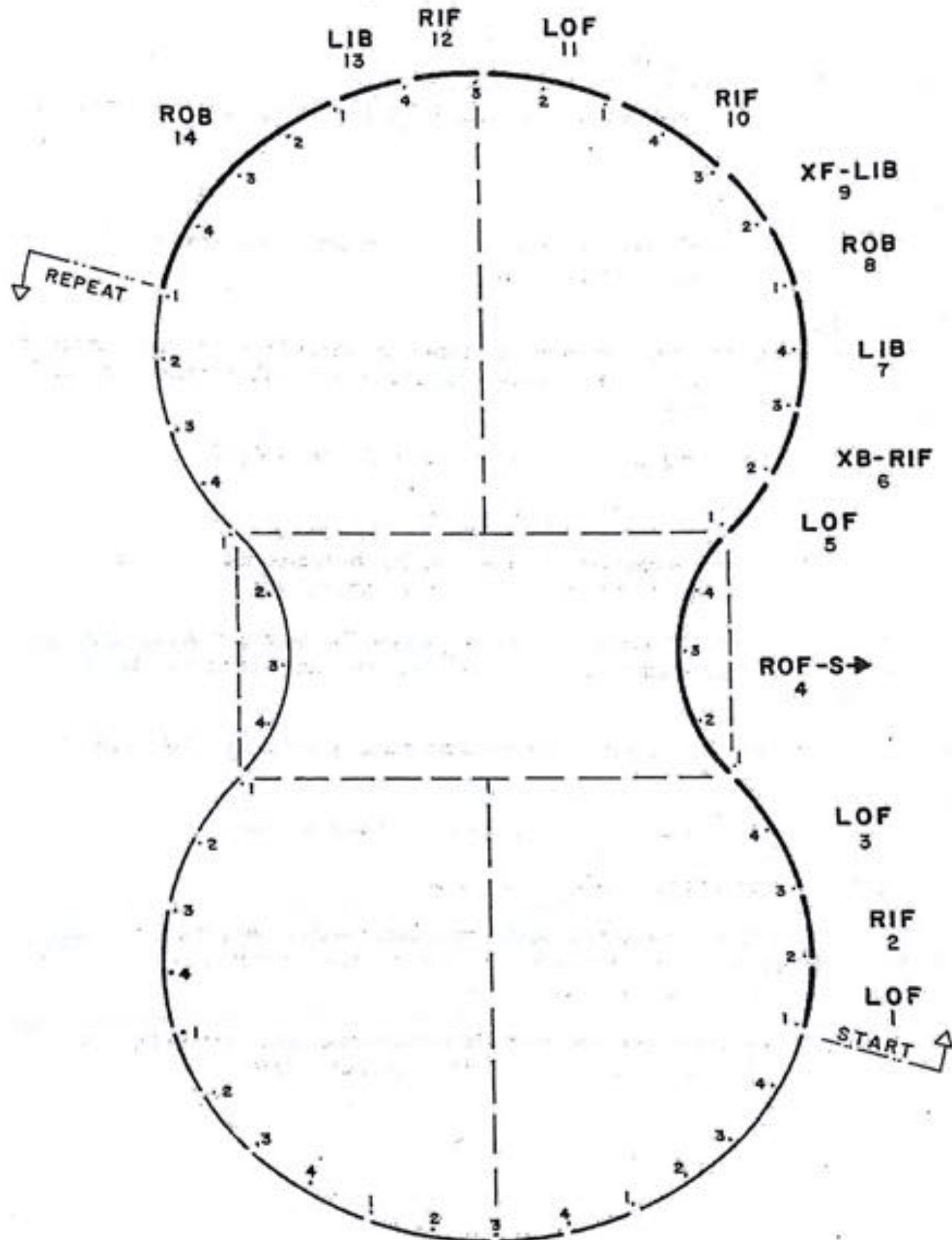
During steps #9 #10 and #12-#13 each skater rotates around his/her own axis.

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

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

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

DIAGRAMA – SOUTHLAND SWING



KEY POINTS

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

SWING WALTZ

Virginia Gilmetti-Burton

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

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

ENTRADA

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

DESCRIÇÃO

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

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

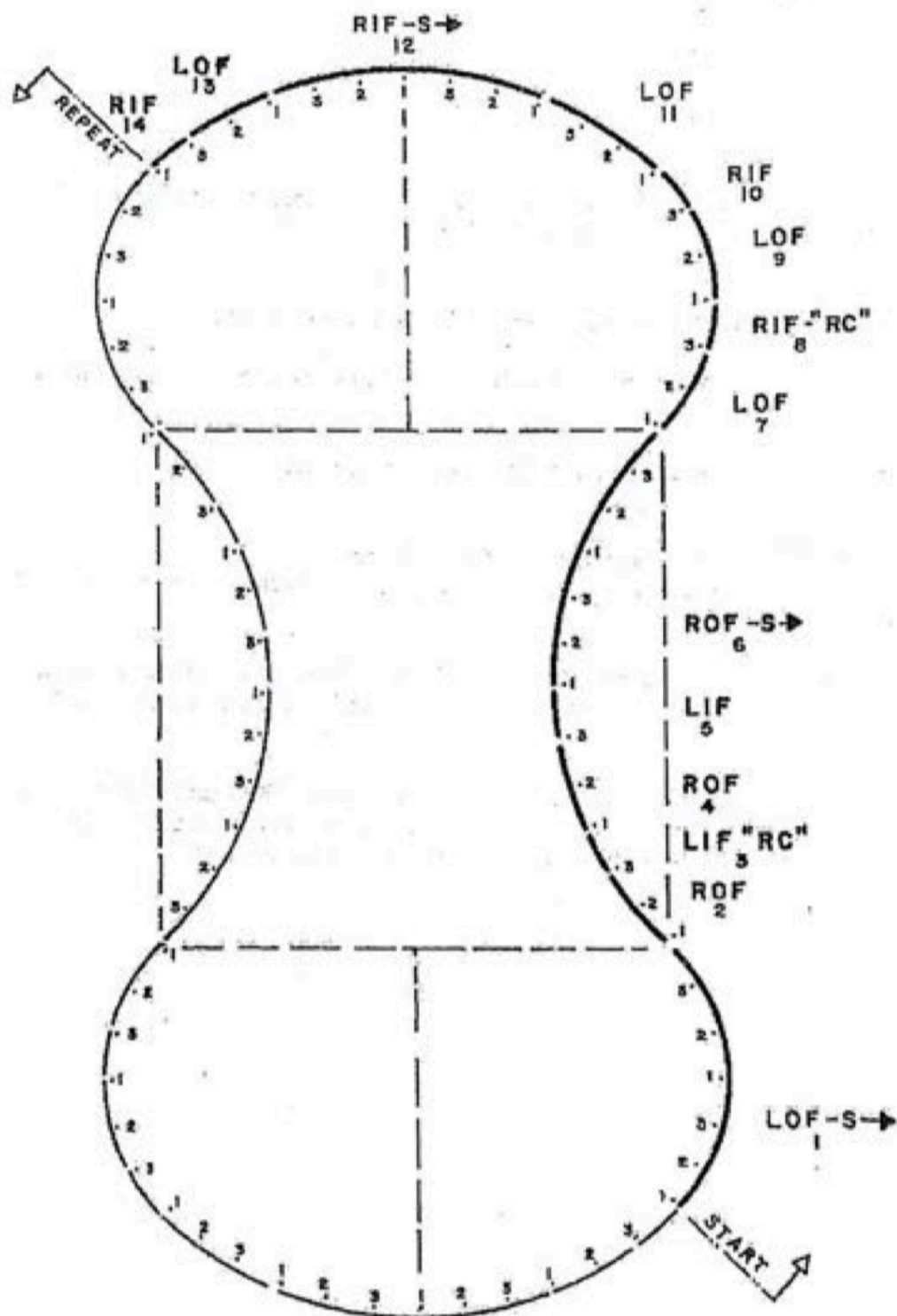
Steps #3 and #8 are raised chasse steps. The raised chasse must:

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

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

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

DIAGRAMA – SWING WALTZ



KEY POINTS

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

TEN FOX

George Müller

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

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

ENTRADA

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

DESCRIÇÃO

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

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

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

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

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

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

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

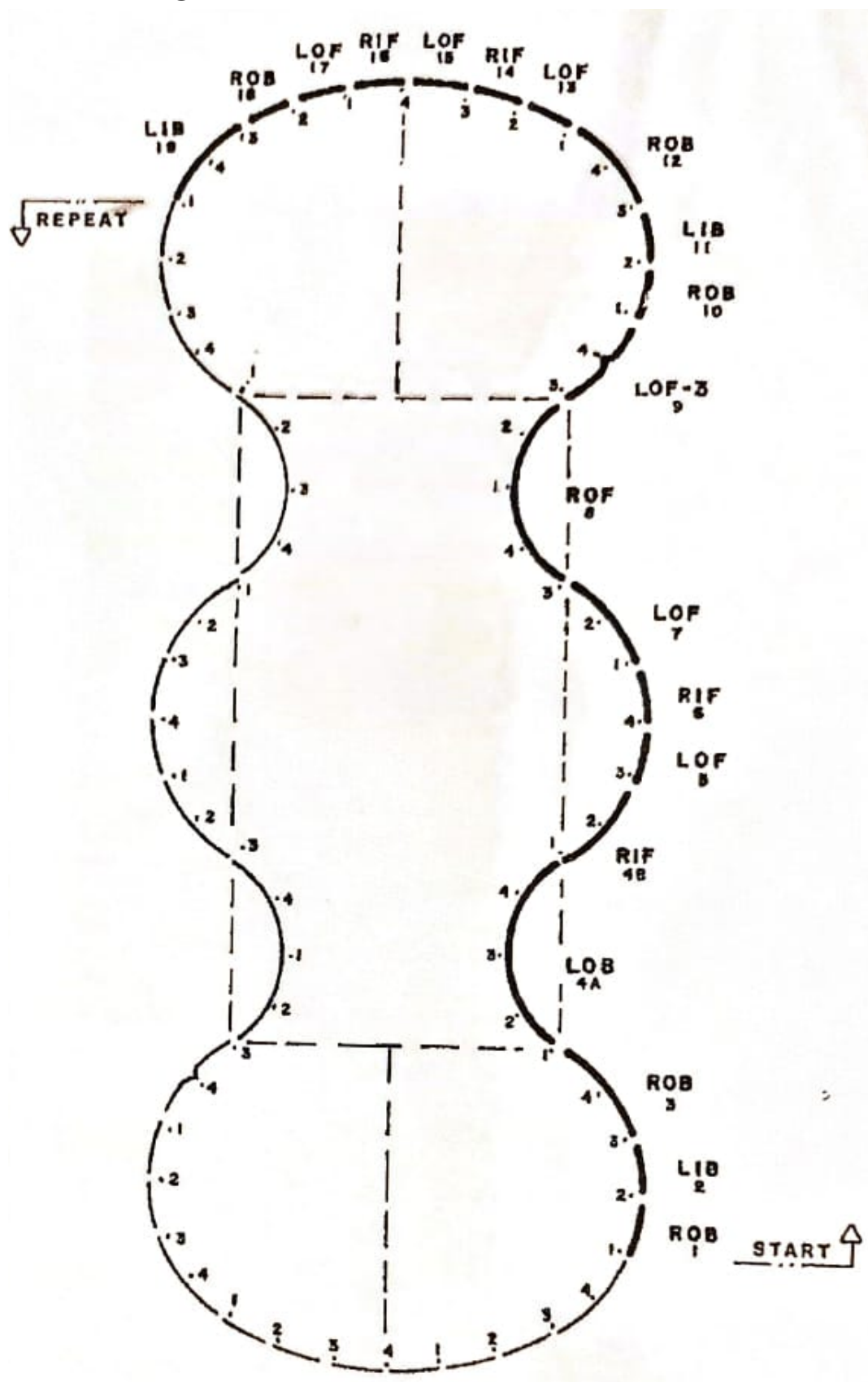
The man's step #1B, the XF-LIB, is a crossed chassé, Step #19 is executed from behind the heel of the left skate. It is imperative that the man tracks the woman on step #19.

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

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

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

DIAGRAMA – TEN FOX



KEY POINTS

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

TUDOR WALTZ

Music: WALTZ 3/4
Tempo: 138 BPM

Pattern: Set

ENTRADA

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

DESCRIÇÃO

Steps 1 to 6 are a sequence of strokes and chasses skated forward constructing 2 lobes along the length of the rink.

Steps 1 LFO (2 beats), 2 Ch RFI (1 beat) and 3 LFO (3 beats) makes the 1st lobe of the dance that must finish toward the left long side barrier

Steps 4 RFO (2 beats), 5 Ch LFI (1 beat) and 6 RFO (3 beats) makes the 2nd lobe that must finish toward the right long side barrier.

Step 7 LFO (3 beats), must be aimed toward the right long side barrier, in preparation for the next step.

Step 8 CLMk RBO Sw (3+3 beats), is a closed mohawk RBO, followed by a swing of 6 beats. On the 4th beat the free leg swings back, in line with the tracing of the skating foot. The aim is still initially toward the right long side barrier and finishing parallel to it.

Step 9 Mk LFO 3t (3+3 beats), is a LFO for 3 beats followed by a 3t on the 4th beat, maintaining the inside edge till the end of the 6th beat, finishing towards the long axis.

Step Cw 10 RFO 3t (3+3 beats), is a RFO for 3 beats followed by a 3t on the 4th beat, maintaining the inside edge till the end of the 6th beat, finishing towards the right long side barrier

Step 11 Cw LFO (2 beats) is a Choctaw LFO of 2 beats aimed to the right long side barrier.

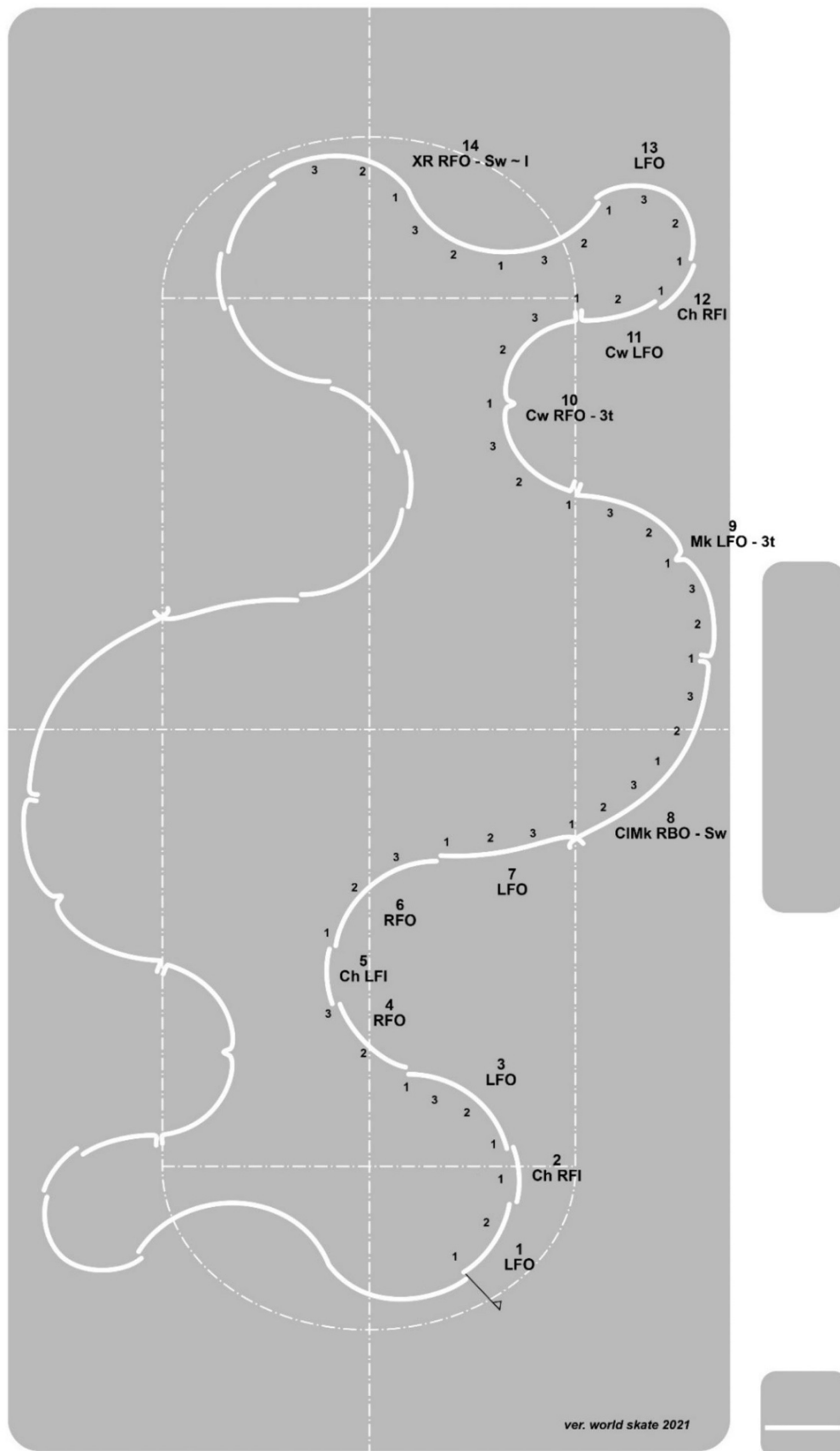
Step 12 Ch RFI (1 beat) finishes almost parallel to the long barrier and it is followed by step 13 LFO (3 beats), a stroke that must be done with a clear and deep outside edge towards the long axis.

Step 14 XR RFO Sw/I (3+3+3 beats) must be aimed to the long axis. It is an outside CrossRoll Swing of 6 beats, with the free leg in back for 3 beats and a swing in front on the fourth beat, followed by change of edge to inside edge on the 7th beat with an optional movement of free leg, which is held until the 9th beat.

List of steps – Tudor Waltz Solo

| NO. | STEPS | BEATS |
|-----|-------------|-------|
| 1 | LFO | 2 |
| 2 | Ch RFI | 1 |
| 3 | LFO | 3 |
| 4 | RFO | 2 |
| 5 | Ch LFI | 1 |
| 6 | RFO | 3 |
| 7 | LFO | 3 |
| 8 | CIMk RBO Sw | 3+3 |
| 9 | Mk LFO 3t | 3+3 |
| 10 | Cw RFO 3t | 3+3 |
| 11 | Cw LFO | 2 |
| 12 | Ch RFI | 1 |
| 13 | LFO | 3 |
| 14 | XR RFO Sw/I | 3+3+3 |

DIAGRAMA – TUDOR WALTZ SOLO



KEY POINTS

- 1. Step 2 Ch LFI (1 beat):** correct technical execution of the Chasse – correct timing, edge, and clear lift from the floor of the free skate.
- 2. Step 8 CIMk RBO Sw (3+3 beats):** correct technical execution of the closed Mohawk on a clear outside edge, with feet close together. Correct execution of the 6 beats Swing.
- 3. Step 10 Cw RFO 3T (3+3 beats):** Correct technical execution and clear edges (cusp) at the entrance and exit of the 3 turn that must be done on the 4th beat.
- 4. Step 14 XR RFO Sw /I (3+3 beats outside edge + 3 beats inside edge):** correct technical execution of the Cross-roll Swing of 6 beats with a change of edge on the 7th beat that must be maintained for 3 beats.

VIVA CHA CHA

David Tassinari

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

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

ENTRADA

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

DESCRIÇÃO

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

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

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

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

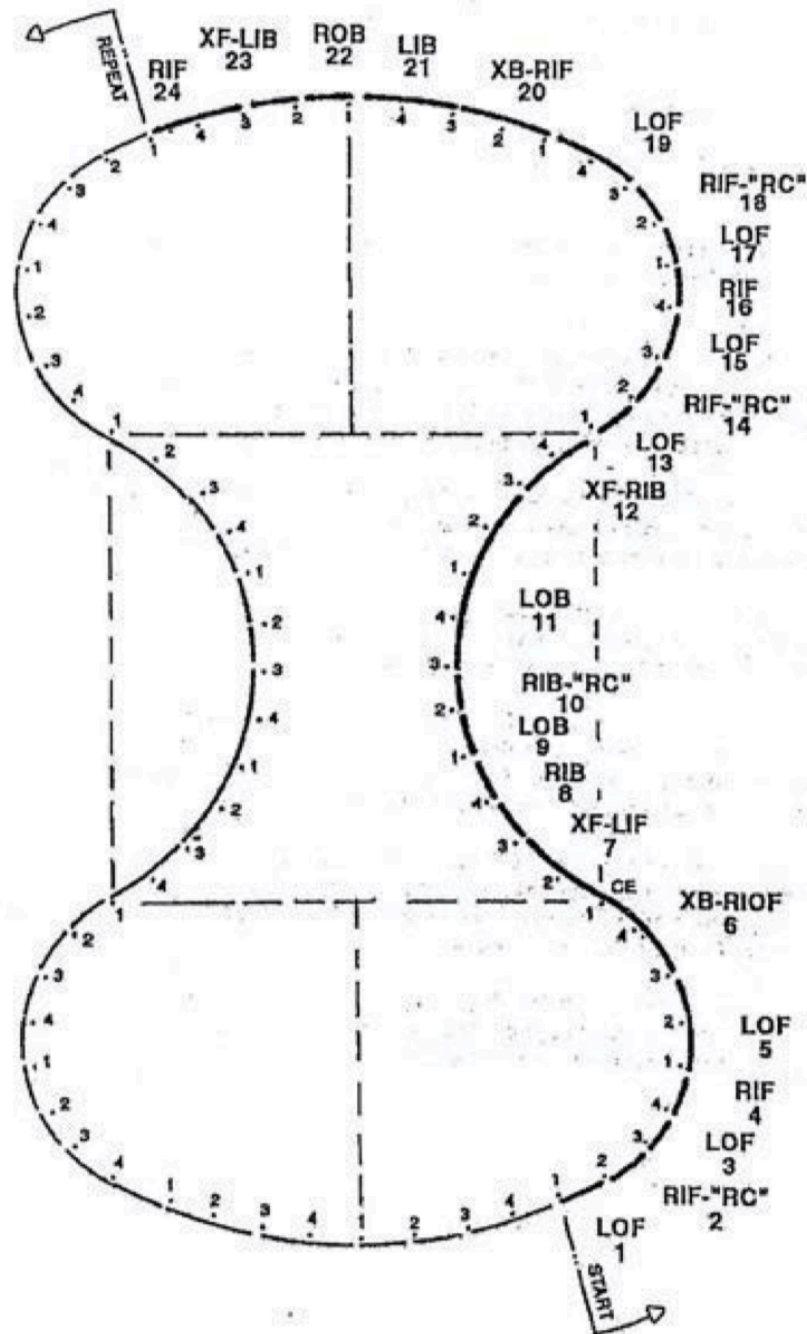
Steps #12 and #13 constitute a backward-to-forward open, dropped Choctaw turn. Step #13 must be skated from behind the heel of the preceding step,

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

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

Steps #23 and #24 also constitute an open, held Mohawk turn, the second half of which (step #24-RIF) must originate from behind the heel of the preceding step. During step #23 (the XF-LIB), the man must deepen his edge to track the woman prior to stepping forward. Both partners must maintain an inner back edge before stepping forward.

DIAGRAMA – VIVA CHA CHA



KEY POINTS

- ON STEP 6 (XB-RIOF):** the change of edge occurs in the 3rd beat of the dance and establishes the base line of the dance.
- STEPS 7 (XF-LIF) AND 8 (RIB):** constitute an open Dropped Mohawk which must be done heel to heel.
- STEP 11 (LOB):** the free leg is extended in front on the 1st beat, and then brought alongside the skating leg in the 2nd beat and extended again in front on the 3rd and 4th beat.
- STEPS 20 (XB-RIF) AND 21 (LIB):** constitute an open held Mohawk that must be done heel to heel. Step 20 is a Crossed back and must align at least the front wheels of the right skate with the back wheels of the left skate in order to be considered.

WILLOW WALTZ

Music: Waltz 3/4
Tempo: 138 BPM

George Müller

Pattern: Set
Axis: 45-60 degrees

ENTRADA

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

DESCRIÇÃO

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

Since step #19 is the second half of a forward-to-backward Mohawk turn. It should be executed heel-to-heel.

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

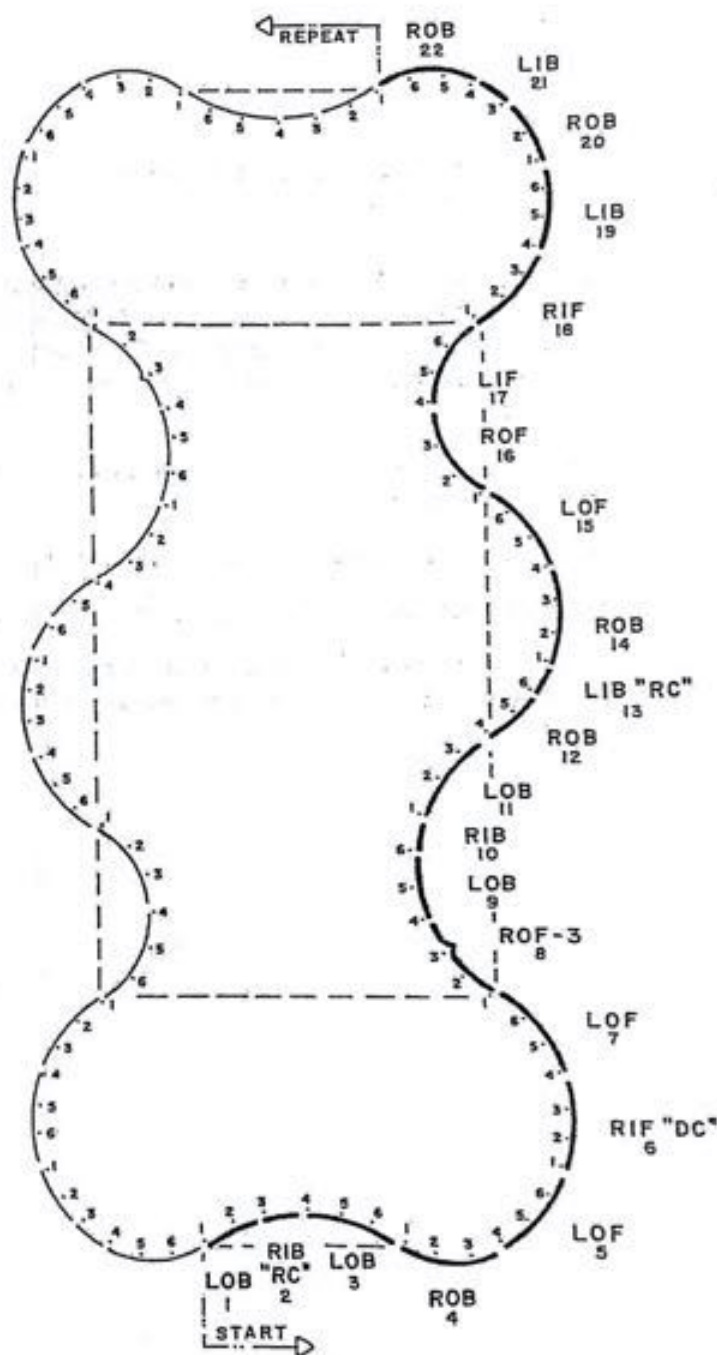
Steps #10 and #21 are one-beat progressive steps.

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

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

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

DIAGRAMA – WILLOW WALTZ



KEY POINTS

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

ZIG ZAG POLKA

David Tassinari

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

TEMPO: 100 BPM
POSITION: Side "B"

ENTRADA

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

DESCRIÇÃO

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

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

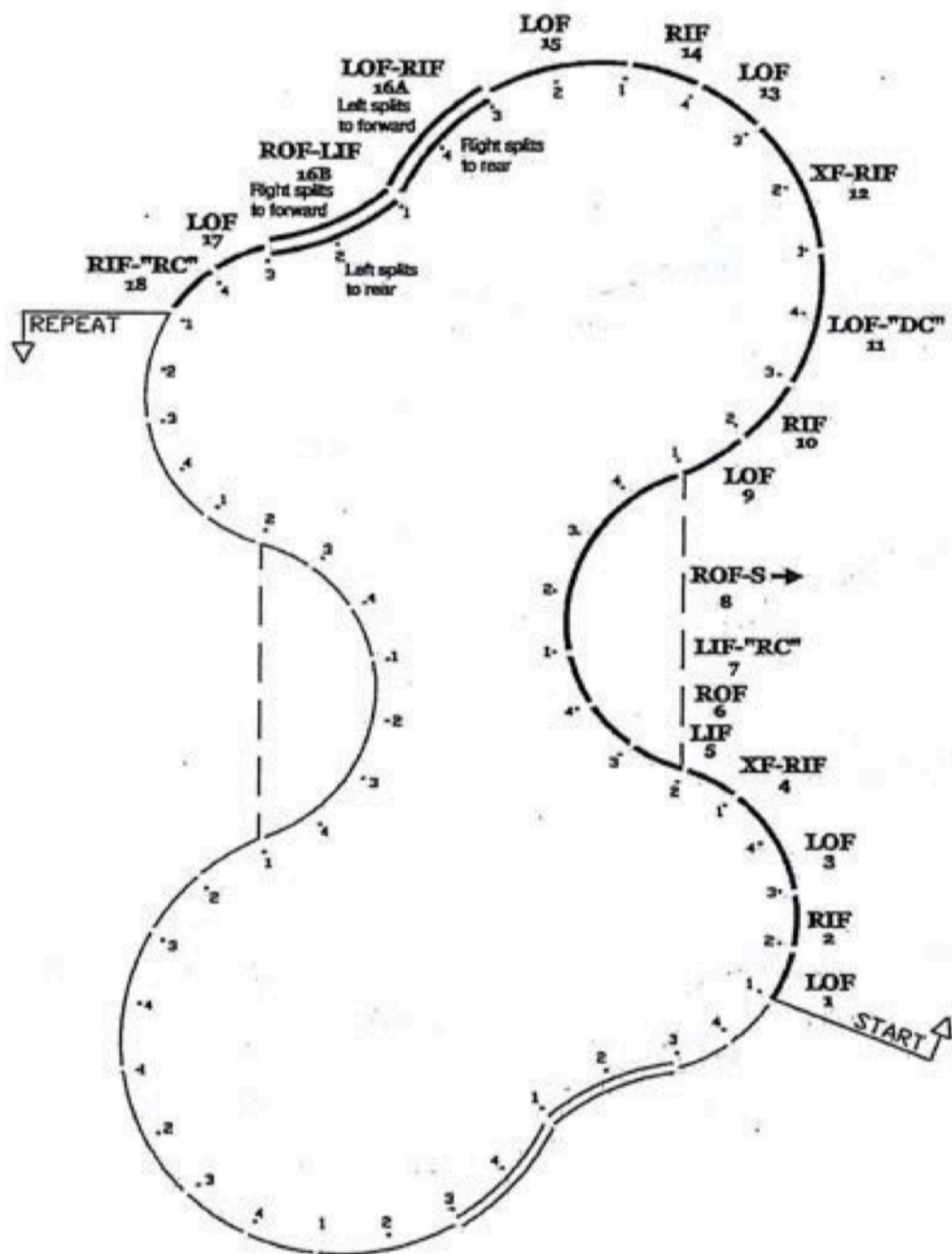
Step #7 (LIF) is a raised chassé. During the execution of this step, the left skate is placed alongside and parallel to the right skate in the "parallel and" position. The right skate is then raised vertically from the floor. The right skate is then placed in the "parallel and" position alongside the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

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

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

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

DIAGRAMA – ZIG ZAG POLKA



KEY POINTS

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



Esta publicação apresenta as danças oficiais para as competições de patinação artística no Brasil na Classe Torneio Nacional e Torneio Aspirantes.

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