



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 da FGP - Federação Gaúcha de Patinagem.

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 (Iniciante, Avançado e Adulto) devem seguir as regras de entrada de acordo com o ritmo e descrição da dança, mesmo que utilize diagrama internacional.**

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

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

O diagrama DEVE começar com o passo um (1) e DEVE terminar com o primeiro passo do diagrama seguinte, ou com o próximo passo exigido na dança. Caso isso não aconteça, o Painel Técnico irá reduzir um nível.

- **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

ÍNDICE

COMPARATIVO ROLLART	8
ACADEMY BLUES	10
ENTRADA	10
DESCRIÇÃO	10
DIAGRAMA – ACADEMY BLUES	11
KEY POINTS	11
BALANCIAGA	12
ENTRADA	12
DESCRIÇÃO	12
DIAGRAMA – BALANCIAGA	13
KEY POINTS	13
BLUE DANUBE WALTZ	14
ENTRADA	14
DESCRIÇÃO	14
DIAGRAMA – BLUE DANUBE WALTZ	15
KEY POINTS	16
BOSTON BOOGIE	17
ENTRADA	17
DESCRIÇÃO	17
DIAGRAMA – BOSTON BOOGIE	18
KEY POINTS	18
BOUNCE BOOGIE	19
ENTRADA	19
DESCRIÇÃO	19
DIAGRAMA – BOUNCE BOOGIE	20
KEY POINTS	20
CALIFORNIA SWING	21
ENTRADA	21
DESCRIÇÃO	21
DIAGRAMA – CALIFORNIA SWING	22
KEY POINTS	22
CAREY FOXTROT	23
ENTRADA	23
DESCRIÇÃO	23
DIAGRAMA – CAREY FOXTROT	24
KEY POINTS	24
CARLOS TANGO (WS)	25
ENTRADA	25
DESCRIÇÃO	25
DIAGRAMA - CARLOS TANGO	27
KEY POINTS	28
CASINO TANGO	29
ENTRADA	29
DESCRIÇÃO	29
DIAGRAMA – CASINO TANGO	30
KEY POINTS	30
CHA CHA	31

ENTRADA.....	31
DESCRIÇÃO.....	31
DIAGRAMA – CHA CHA.....	32
KEY POINTS.....	32
CHASE WALTZ.....	33
ENTRADA.....	33
DESCRIÇÃO.....	33
DIAGRAMA – CHASE WALTZ.....	35
KEY POINTS.....	35
CITY BLUES (WS).....	36
ENTRADA.....	36
DESCRIÇÃO.....	36
DIAGRAMA – CITY BLUES.....	38
KEY POINTS.....	39
CONTINENTAL WALTZ.....	40
ENTRADA.....	40
DESCRIÇÃO.....	40
DIAGRAMA – CONTINENTAL WALTZ.....	41
KEY POINTS.....	41
CRISS CROSS MARCH.....	42
ENTRADA.....	42
DESCRIÇÃO.....	42
DIAGRAMA – CRIS CROSS MARCH.....	44
KEY POINTS.....	44
CUMBIA.....	45
ENTRADA.....	45
DESCRIÇÃO.....	45
DIAGRAMA – CUMBIA.....	47
KEY POINTS.....	48
DELICADO.....	49
ENTRADA.....	49
DESCRIÇÃO.....	49
DIAGRAMA – DELICADO.....	50
KEY POINTS.....	50
DENVER SHUFFLE (WS).....	51
ENTRADA.....	51
DESCRIÇÃO.....	51
DIAGRAMA – DENVER SHUFFLE.....	53
KEY POINTS.....	54
DOUBLE CROSS WALTZ.....	55
ENTRADA.....	55
DESCRIÇÃO.....	55
DIAGRAMA – DOUBLE CROSS WALTZ.....	56
KEY POINTS.....	56
DUTCH WALTZ.....	57
ENTRADA.....	57
DESCRIÇÃO.....	57
DIAGRAMA – DUTCH WALTZ.....	58
KEY POINTS.....	58

FAR AWAY WALTZ	59
ENTRADA	59
DESCRIÇÃO	59
DIAGRAMA – FAR AWAY WALTZ	60
KEY POINTS	60
FEDERATION FOXTROT	61
ENTRADA	61
DESCRIÇÃO	61
DIAGRAMA – FEDERATION FOXTROT	63
KEY POINTS	64
G REGGAE	65
ENTRADA	65
DESCRIÇÃO	65
DIAGRAMA – G REGGAE	67
KEY POINTS	68
GLIDE WALTZ	69
ENTRADA	69
DESCRIÇÃO	69
DIAGRAMA – GLIDE WALTZ	70
KEY POINTS	70
HONEY RUMBA	71
ENTRADA	71
DESCRIÇÃO	71
DIAGRAMA – HONEY RUMBA	72
KEY POINTS	73
IMPERIAL TANGO (WS)	74
ENTRADA	74
DESCRIÇÃO	74
DIAGRAMA – IMPERIAL TANGO	76
KEY POINTS	77
JO ANN FOXTROT	78
ENTRADA	78
DESCRIÇÃO	78
DIAGRAMA – JO ANN FOXTROT	79
KEY POINTS	79
KEATS FOXTROT	80
ENTRADA	80
DESCRIÇÃO	80
DIAGRAMA – KEATS FOXTROT	82
KEY POINTS	83
LA VISTA CHA CHA	84
ENTRADA	84
DESCRIÇÃO	84
DIAGRAMA – LA VISTA CHA CHA	86
KEY POINTS	87
LITTLE WALTZ	88
ENTRADA	88
DESCRIÇÃO	88
DIAGRAMA – LITTLE WALTZ	90

KEY POINTS	91
LUNA BLUES	92
ENTRADA	92
DESCRIÇÃO	92
DIAGRAMA – LUNA BLUES	93
KEY POINTS	94
MANHATTAN BLUES (WS)	95
ENTRADA	95
DESCRIÇÃO	95
DIAGRAMA – MANHATTAN BLUES	97
KEY POINTS	98
MELODY WALTZ	99
ENTRADA	99
DESCRIÇÃO	99
DIAGRAMA – MELODY WALTZ	100
KEY POINTS	100
MIDNIGHT MOONLIGHT BLUES	101
ENTRADA	101
DIAGRAMA – MIDNIGHT MOONLIGHT BLUES	101
KEY POINTS	102
OLYMPIC FOXTROT	103
ENTRADA	103
DESCRIÇÃO	103
DIAGRAMA – OLYMPIC FOXTROT	104
KEY POINTS	105
PROGRESSIVE TANGO	106
ENTRADA	106
DESCRIÇÃO	106
DIAGRAMA – PROGRESSIVE TANGO	107
KEY POINTS	108
QUICKSTEP BOOGIE	109
ENTRADA	109
DESCRIÇÃO	109
DIAGRAMA – QUICKSTEP BOOGIE	110
KEY POINTS	111
RHYTHM BLUES	112
ENTRADA	112
DESCRIÇÃO	112
DIAGRAMA – RHYTHM BLUES	113
KEY POINTS	113
SAMBA ROYALE	114
ENTRADA	114
DESCRIÇÃO	114
DIAGRAMA – SAMBA ROYALE	116
KEY POINTS	116
SIESTA TANGO (WS)	117
ENTRADA	117
DESCRIÇÃO	117
DIAGRAMA – SIESTA TANGO	119

KEY POINTS	120
SKATERS MARCH (WS)	121
ENTRADA	121
DESCRIÇÃO	121
DIAGRAMA – SKATERS MARCH	123
KEY POINTS	124
SOCIETY BLUES	125
ENTRADA	125
DESCRIÇÃO	125
DIAGRAMA – SOCIETY BLUES	126
KEY POINTS	126
SOUTHLAND SWING	127
ENTRADA	127
DESCRIÇÃO	127
DIAGRAMA – SOUTHLAND SWING	128
KEY POINTS	129
SWING WALTZ	130
ENTRADA	130
DESCRIÇÃO	130
DIAGRAMA – SWING WALTZ	131
KEY POINTS	131
TEN FOX	132
ENTRADA	132
DESCRIÇÃO	132
DIAGRAMA – TEN FOX	133
KEY POINTS	134
VIVA CHA CHA	135
ENTRADA	135
DESCRIÇÃO	135
DIAGRAMA – VIVA CHA CHA	136
KEY POINTS	136
WILLOW WALTZ	137
ENTRADA	137
DESCRIÇÃO	137
DIAGRAMA – WILLOW WALTZ	138
KEY POINTS	138

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
Bounce Boogie	Boogie	100	And Foxtrot	AMERICANO
Califórnia Swing	Waltz	138	Cumbia	AMERICANO
Carey Foxtrot	Foxtrot	92	And Foxtrot	AMERICANO
Carlos Tango (WS)	Tango	96	Carlos Tango	INTERNACIONAL
Casino Tango	Tango	100	Imperial Tango	AMERICANO
Cha Cha	Chacha	100	Canasta Tango	AMERICANO
Chase Waltz	Waltz	108	Little Waltz Solo	AMERICANO
City Blues	Blues	88	City Blues	AMERICANO
Continental Waltz	Waltz	168	Canasta Tango	AMERICANO
Criss Cross March	March	100	Canasta Tango	AMERICANO
Cumbia Argentina	Cumbia	92	Cumbia	INTERNACIONAL
Delicado	Schottische	100	Little Waltz Solo	AMERICANO
Denver Shuffle (WS)	Polka	100	Denver Shuffle	INTERNACIONAL
Double Cross Waltz	Waltz	138	Glide Waltz	AMERICANO
Dutch Waltz	Waltz	120	La Vista Cha Cha	AMERICANO
Far Away Waltz	Waltz	108	Glide Waltz	AMERICANO
Federation Foxtrot	Foxtrot	96	Federation Foxtrot	INTERNACIONAL
G Reggae	Reggae	84	G Raggae	INTERNACIONAL
Glide Waltz	Waltz	108	Glide Waltz	AMERICANO
Honey Rumba	Rumba	100	Rumba Solo	AMERICANO
Imperial Tango (WS)	Tango	104	Imperial Tango	INTERNACIONAL
Jo Ann Foxtrot	Foxtrot	92	And Foxtrot	AMERICANO
Keats Foxtrot	Foxtrot	92	Keats Foxtrot Couples	AMERICANO
La Vista Cha Cha (WS)	Cha Cha	108	La Vista Cha Cha	INTERNACIONAL
La Vista Cha Cha	Cha Cha	100	La Vista Cha Cha	AMERICANO
Little Waltz	Waltz	132	Little Waltz Solo	INTERNACIONAL
Luna Blues	Blues	88	City Blues	AMERICANO
Manhattan Blues (WS)	Blues	92	Manhattan Blues	INTERNACIONAL
Melody Waltz	Waltz	108	Glide Waltz	AMERICANO

Midnight Moonlight Blues	Blues	88	Blues Section 01	AMERICANO
Olympic Foxtrot	Foxtrot	104	Olympic Foxtrot	INTERNACIONAL
Progressive Tango	Tango	100	Canasta Tango	AMERICANO
Quickstep Boogie	Boogie	100	Denver Shuffle	AMERICANO
Rhythm Blues	Blues	88	City Blues	AMERICANO
Samba Royale	Samba	100	Glide Waltz	AMERICANO
Siesta Tango (WS)	Tango	100	Siesta Tango Solo	INTERNACIONAL
Skaters March (WS)	March	100	Skaters March	INTERNACIONAL
Society Blues	Blues	88	City Blues	AMERICANO
Southland Swing	Blues	88	Canasta Tango	AMERICANO
Swing Waltz	Waltz	120	Association Waltz Section 01	AMERICANO
Ten Fox	Foxtrot	100	And Foxtrot	AMERICANO
Viva Cha Cha	Cha Cha	100	La Vista Cha Cha	AMERICANO
Willow Waltz	Waltz	138	Canasta Tango	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.

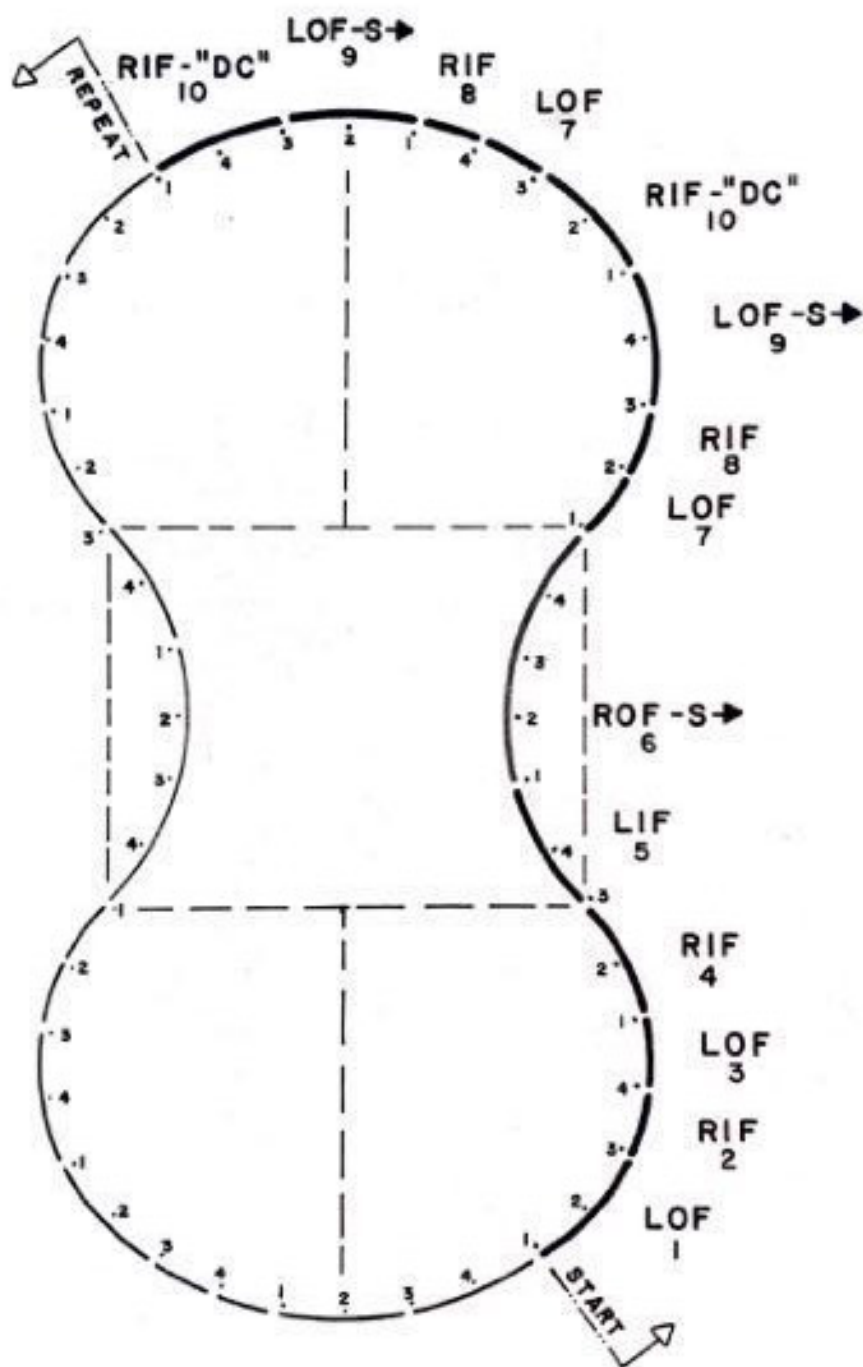
Every step of this dance must take the floor in the "parallel and" position except #5 (LIF).

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.

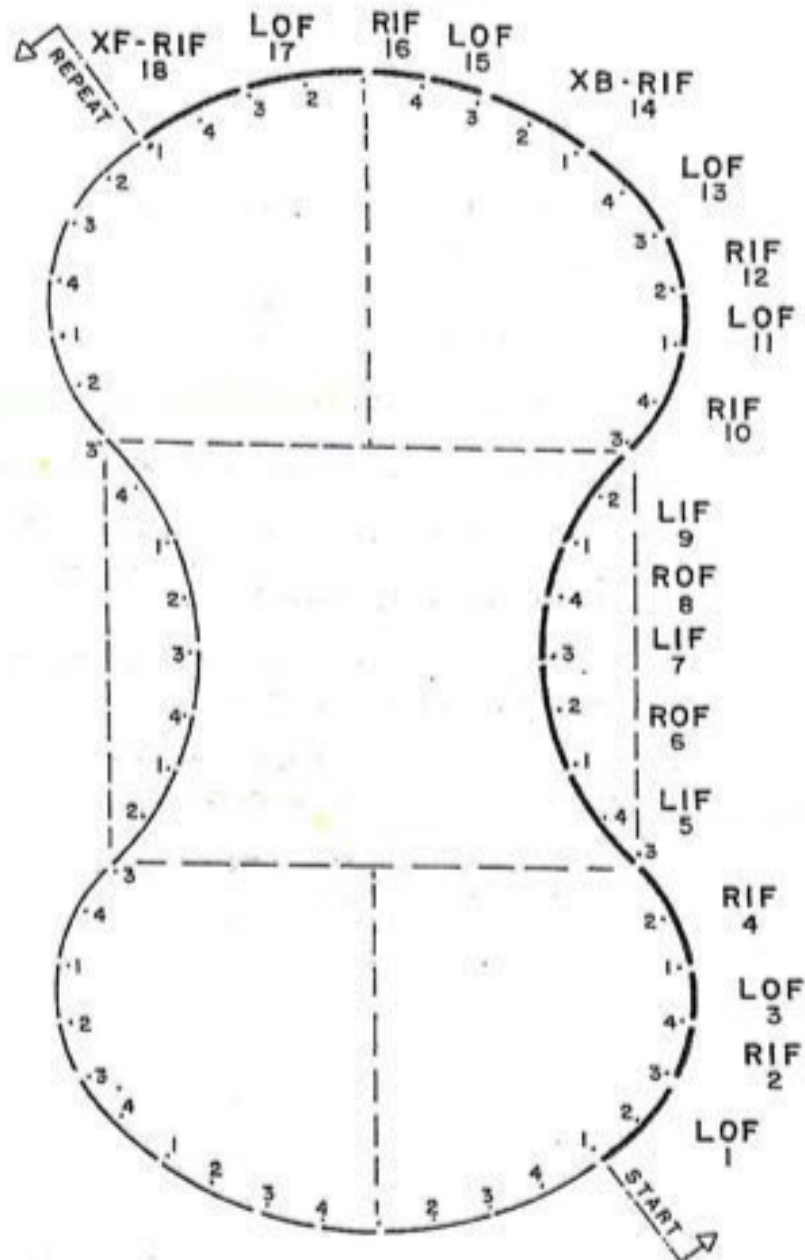
The takeoffs for step #5 (L)F and step #10 (R)F must be made in the "angular and" position. A definite change of lean should accompany each angular takeoff. This change of lean takes place simultaneously with the takeoff for step #5 (L)F and the takeoff for step #10 (R)F.

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.

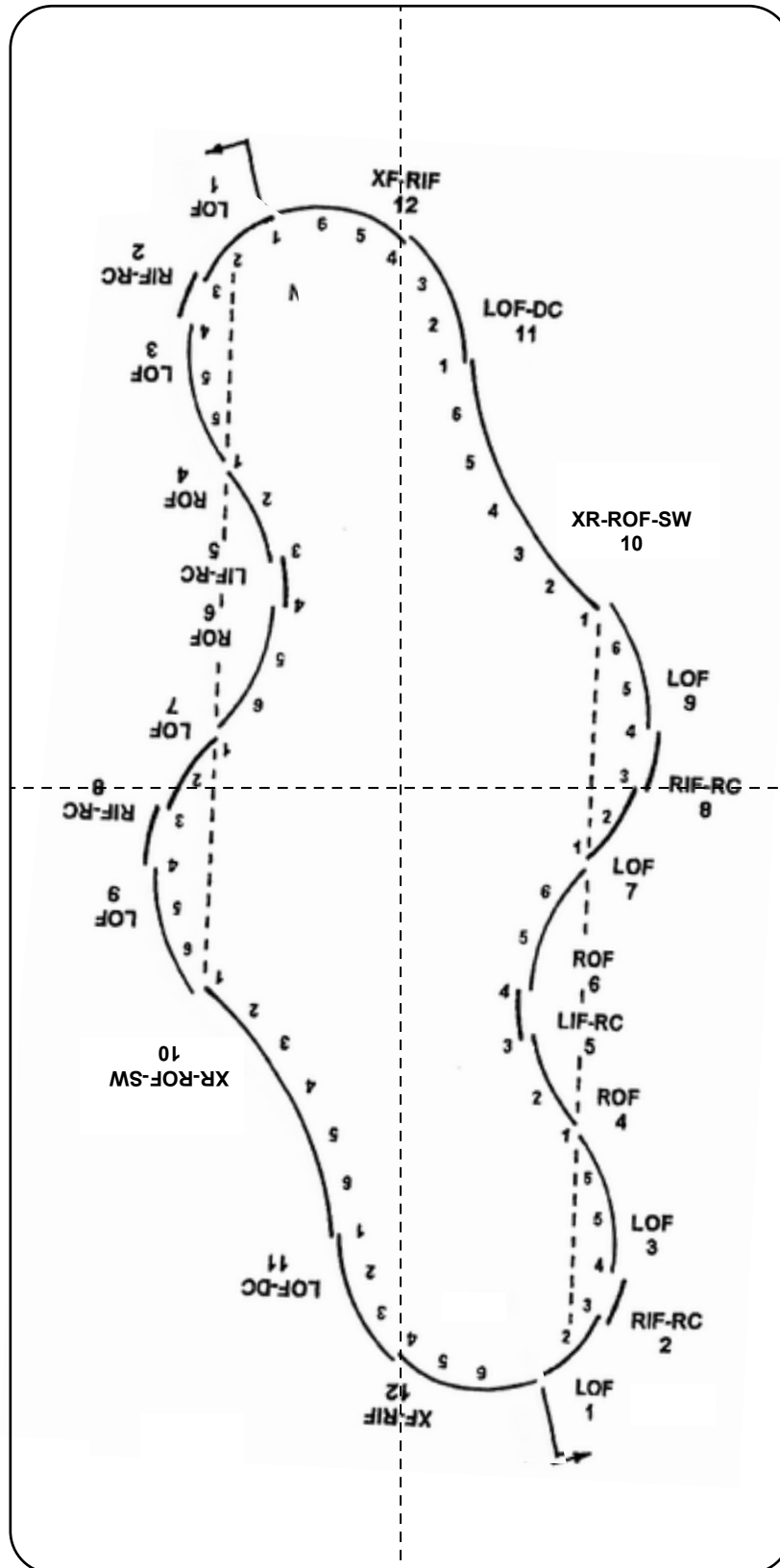
Step 11 dropped chasse is on count 1.

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.

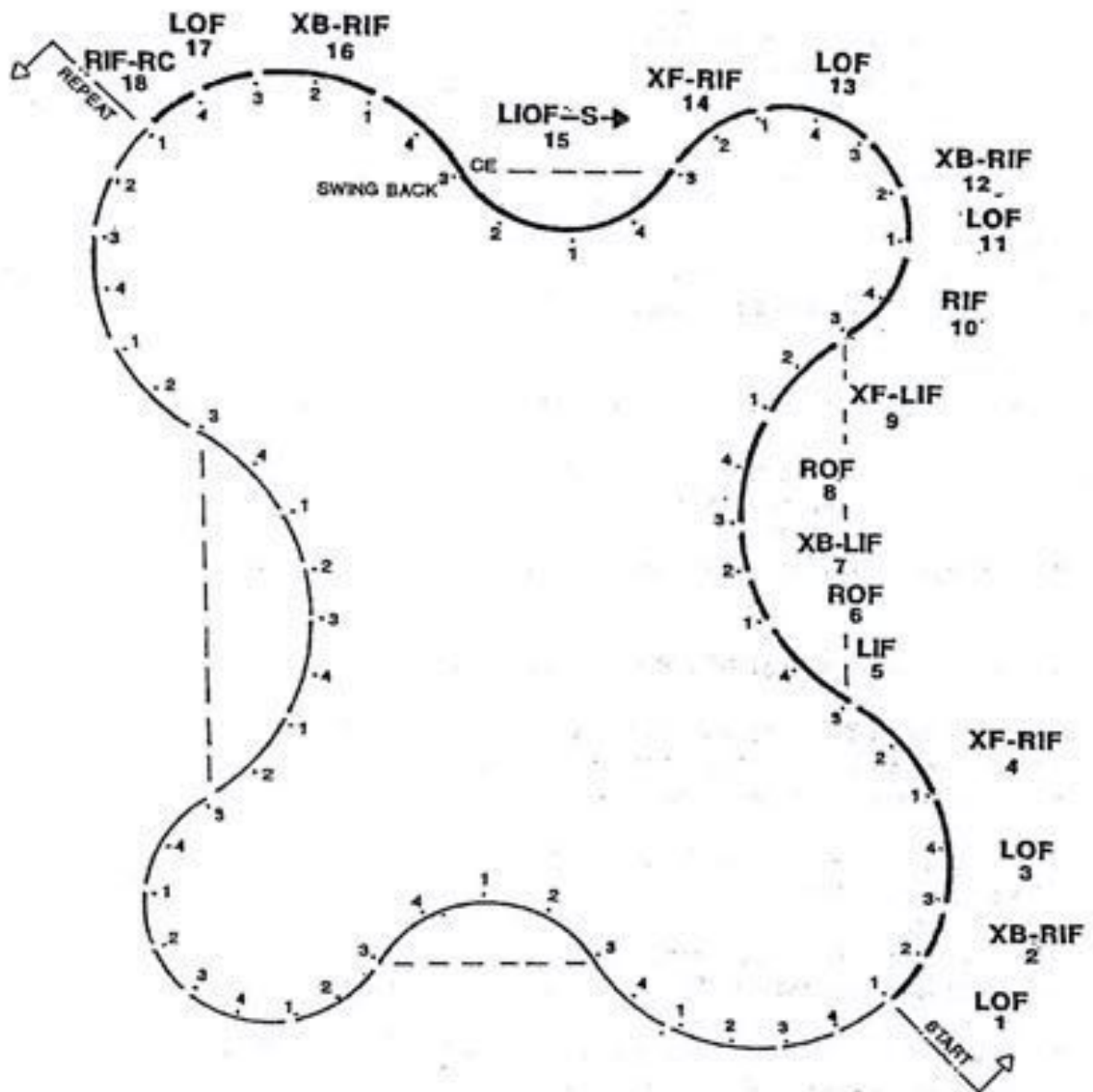
Steps #4 (XF-RIF), step #9 (XF-LIF) and step #14 (XF-RIF) are crossed progressive steps. The takeoffs for all these steps must be crossed-foot, crossed-tracing, close and parallel.

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

BOUNCE BOOGIE

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

TEMPO: 100 BPM
POSITION: 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 take-offs for steps #1 through #4 must take the floor in the "parallel and" position.

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

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

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

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

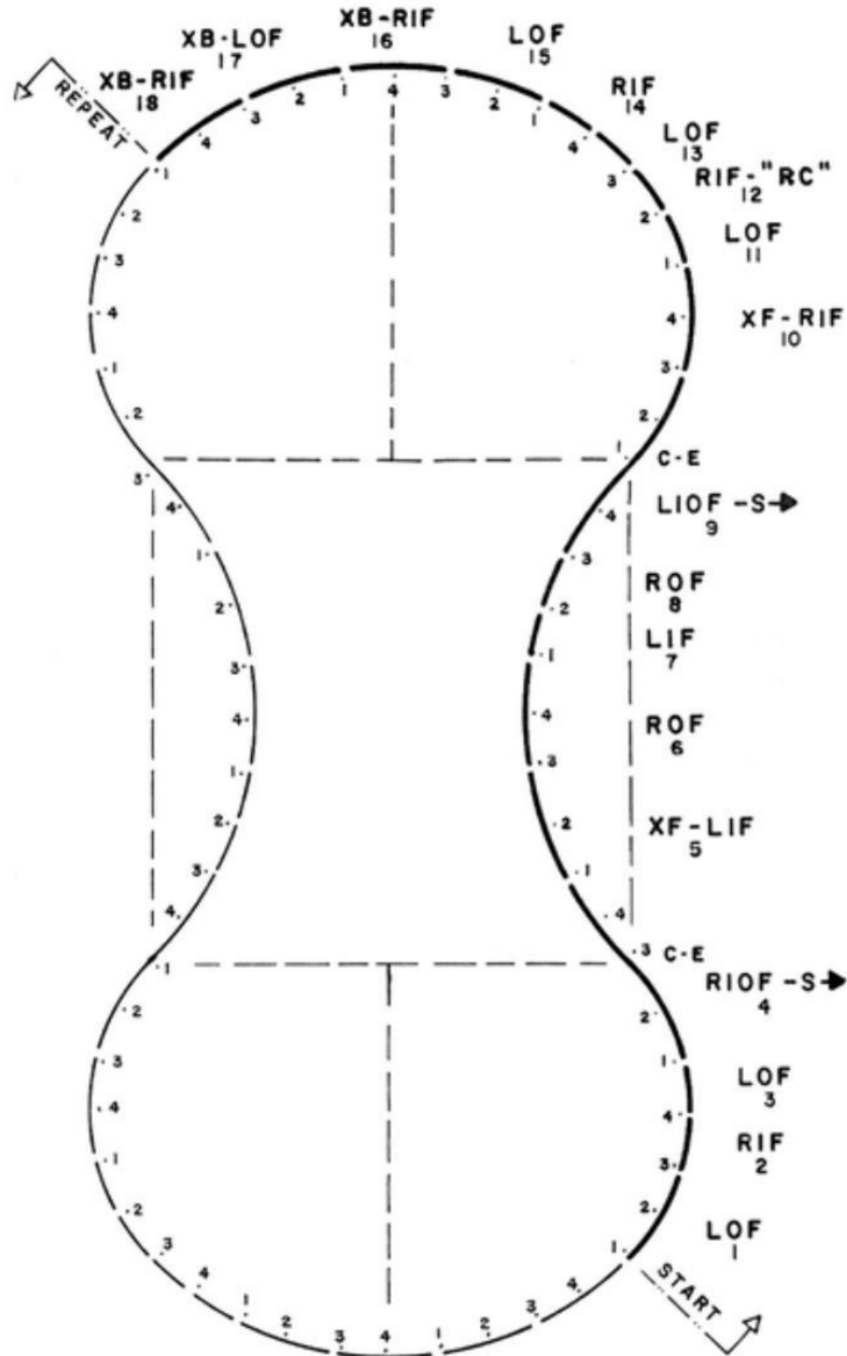
Step #12 is a raised chasse step. The Raised Chasse must:

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

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

DIAGRAMA – BOUNCE BOOGIE



KEY POINTS

1. **Step 4 RIOF-SW:** is four beats swing with the change of edge and swing occurring at the base line on musical count 3.
2. **Step 9 LIOF-SW:** is four beats swing with the change of edge and swing occurring at the base line on musical count 3.
3. **Step 12 RIF-RC:** is a raised chasse and must be placed in the and position and must be raised vertically from the floor.
4. **Steps 16 XB-RIF, 17 XB-LOF and 18 XB-RIF:** are 2 beats Crossed chasse steps; the Bounce must be presented through the Crosses.

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 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

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 I). On the same count the free leg is brought forward to a leading position.

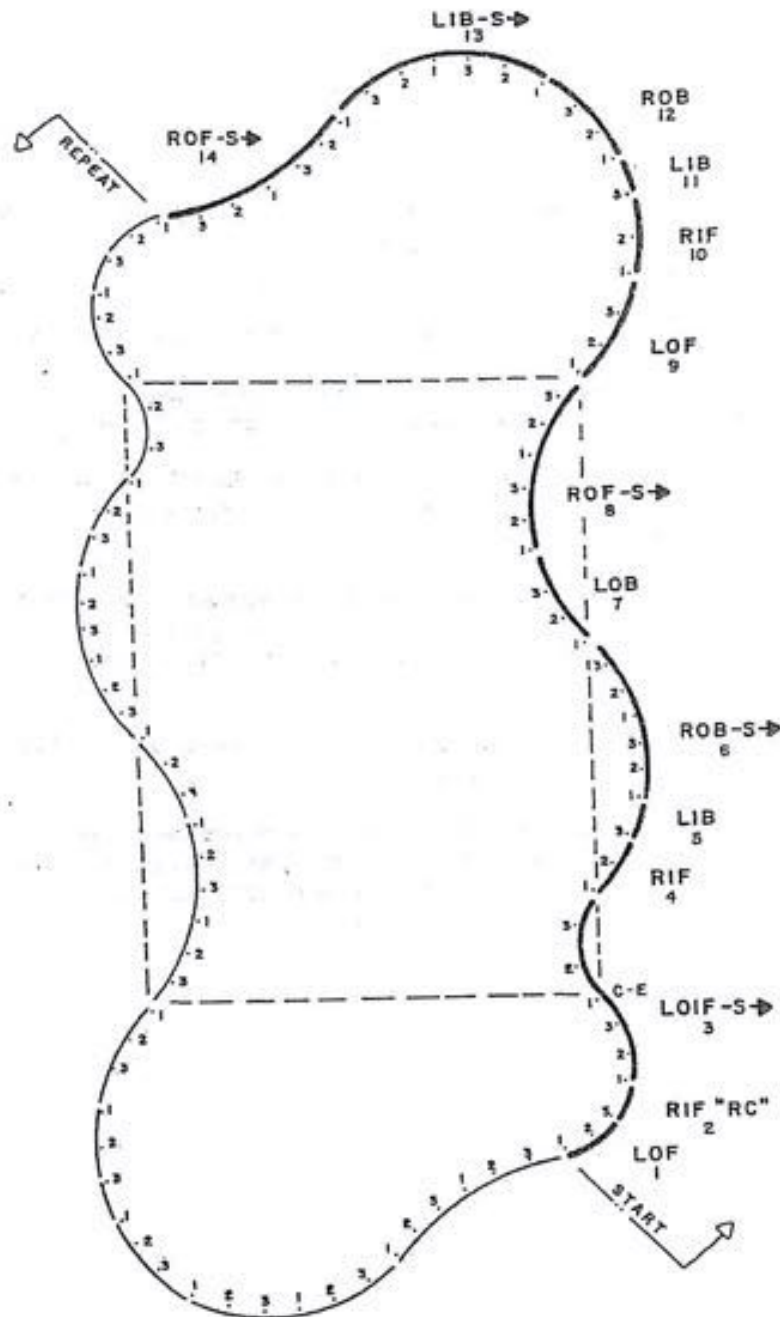
Steps #4 and #5 comprise an open dropped Mohawk turn. The takeoff for step #4 must be made from the "angular and" position. This turn is executed heel to heel. During this turn the position changes from Reverse Side "B" to Side "B".

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

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

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

DIAGRAMA – CALIFORNIA SWING



KEY POINTS

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

CAREY FOXTROT

Carey Elder

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

TEMPO: 92 BPM
POSITION: Side "B"
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

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

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

Step 45 is a cross roll; therefore, the take-off must be crossed foot, crossed tracing, close and angular. There should be no rockover before this step. A change of lean should occur as the step is taken, not before. The take-off for step #7 must be close and angular. There should be no rockover before this step. A change of lean should occur as the step is taken, not before.

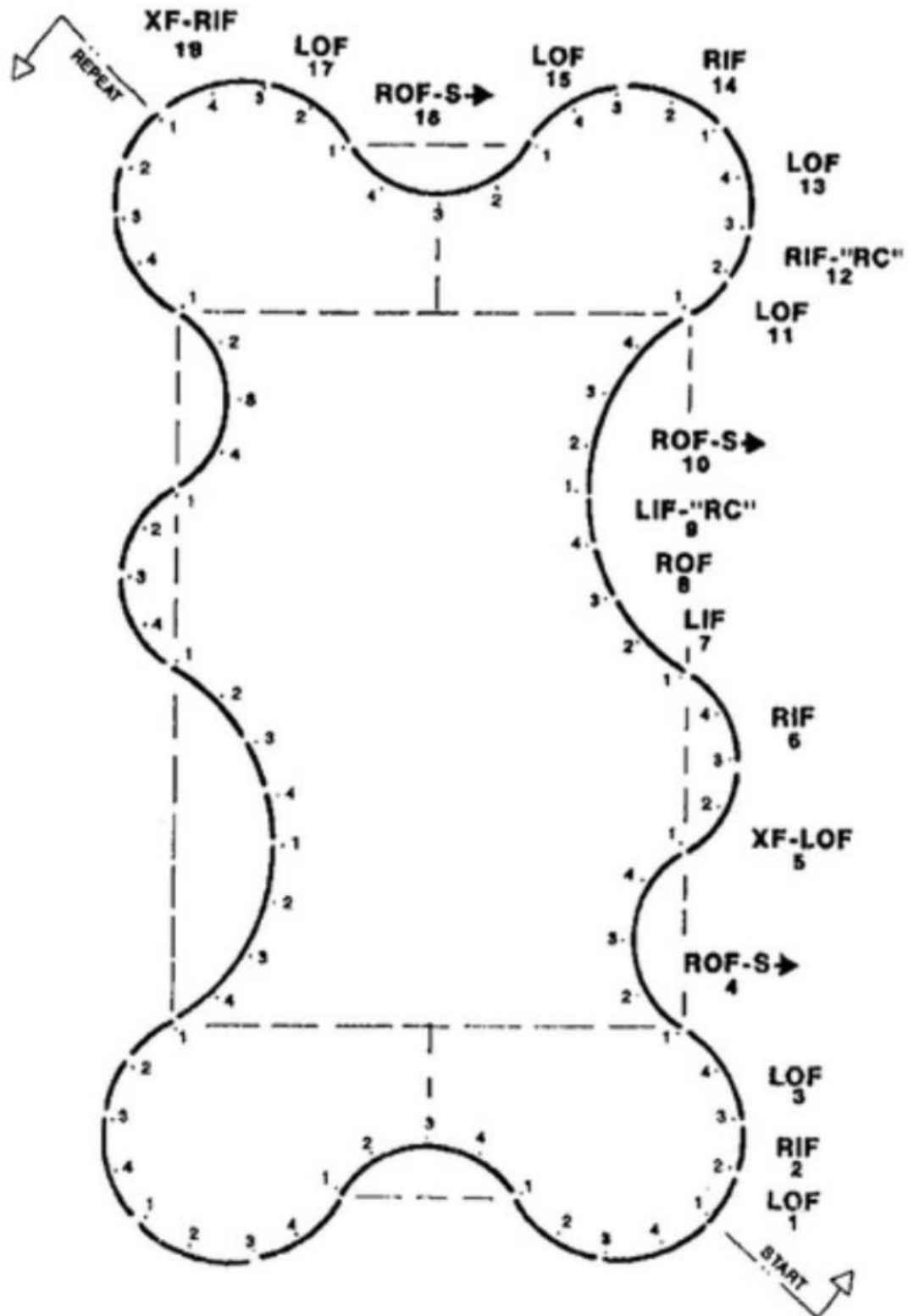
Step #6 begins at the top of the first barrier lobe, while stop #10 starts at the top of the second center lobe.

The first corner barrier lobe should be symmetrical with the second corner barrier lobe.

Step #16 starts and ends on the corner baseline. The third count of this step should begin at the top of this lobe.

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

DIAGRAMA – CAREY FOXTROT



KEY POINTS

1. Step 5 XR-LOF: correct technical execution of the cross roll on an outside edge.
2. Step 10 ROF-SW: Should remain on an outside edge for 4 beats.
3. Step 12 RIF-RC: is a raised chasse and must be executed correctly.
4. Step 14 ROF-SW: Should remain on an outside edge for 4 beats.

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 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 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.

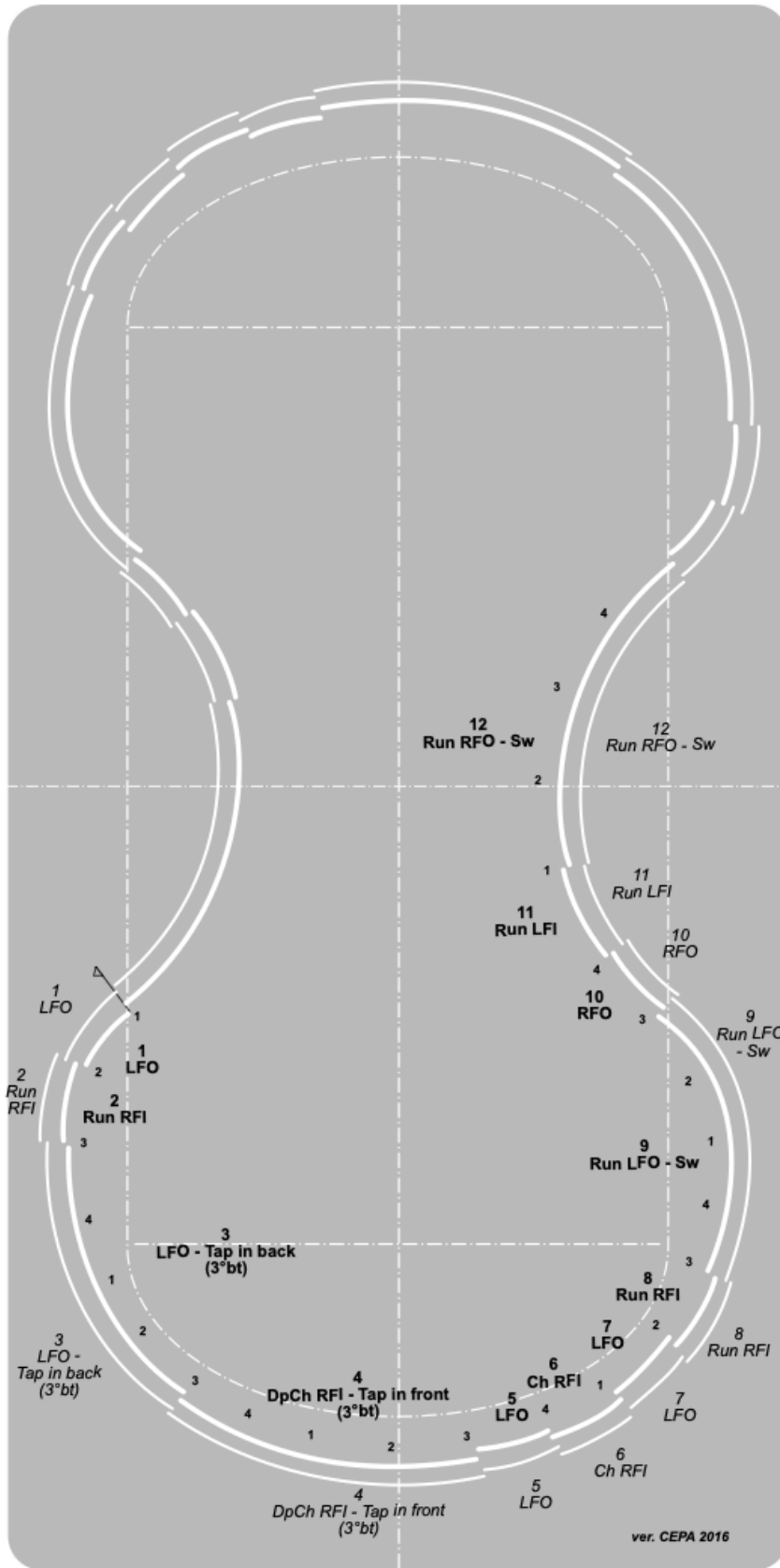
Step 10 RFO (1 beat) aimed in the direction of the long axis, followed by step 11, run LFI (1 beat), which curving, becomes almost parallel to the long axis.

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 the 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.

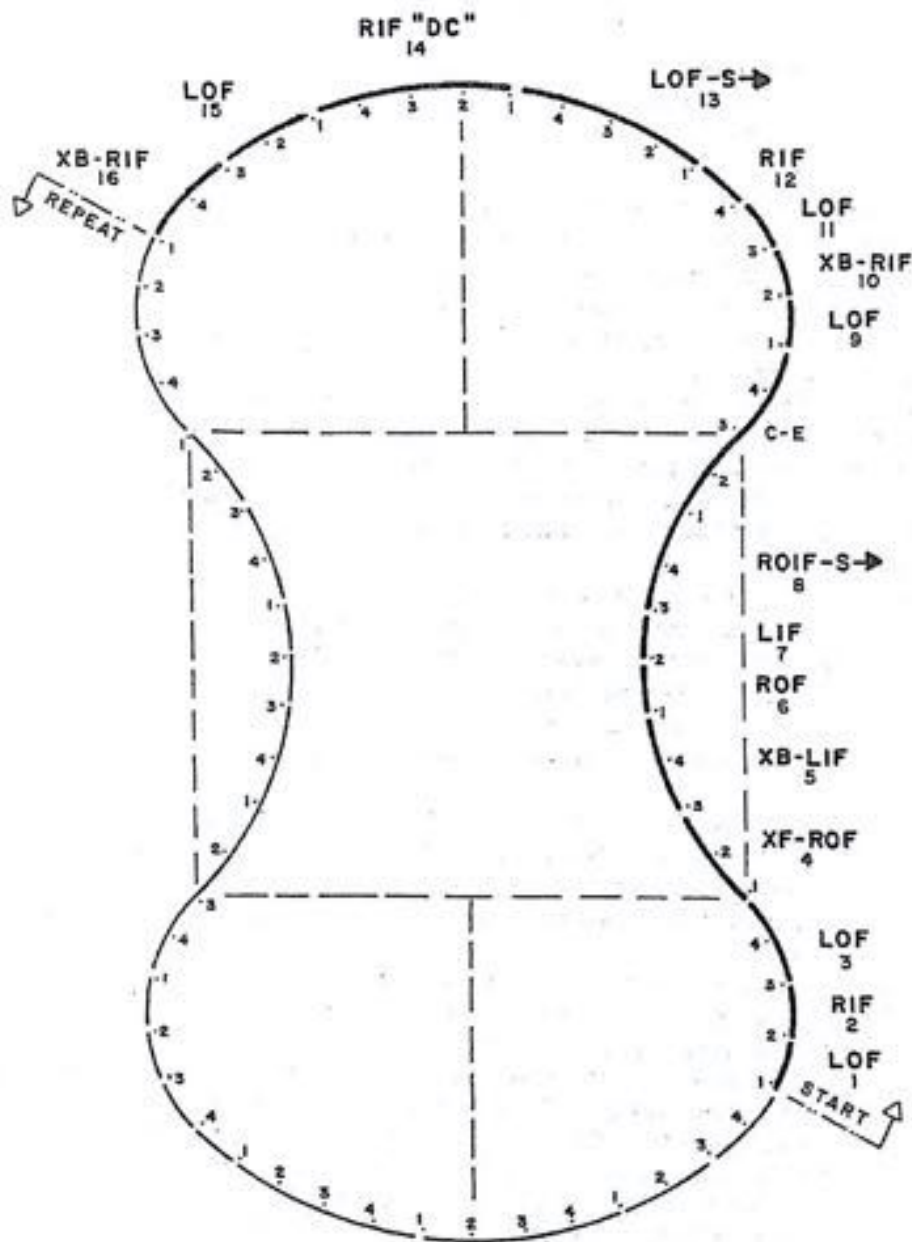
The dropped chassé is accomplished by;

- 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.

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.

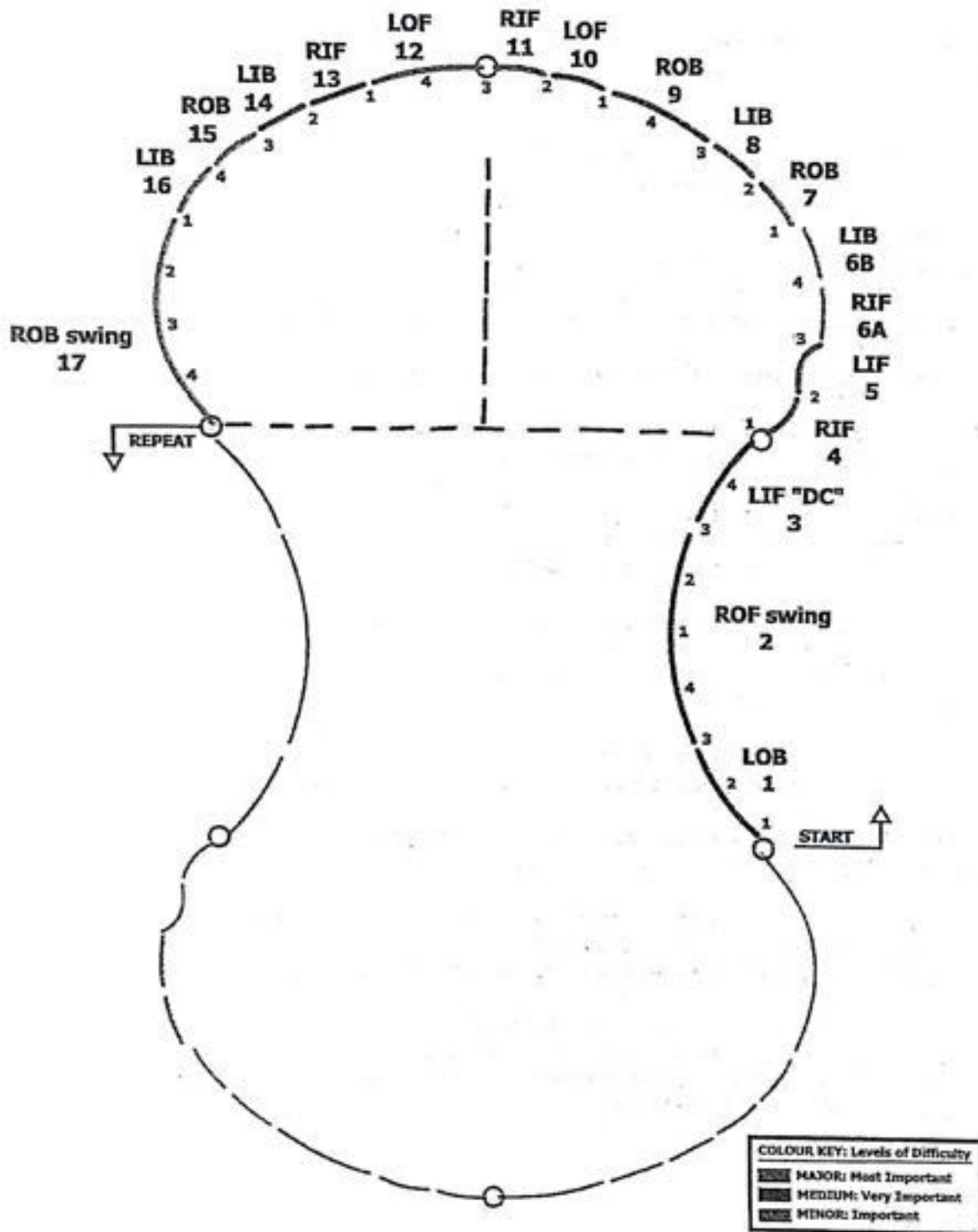
COMMON ERRORS

- 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.

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

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

The Raised Chasse step must:

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

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

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

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

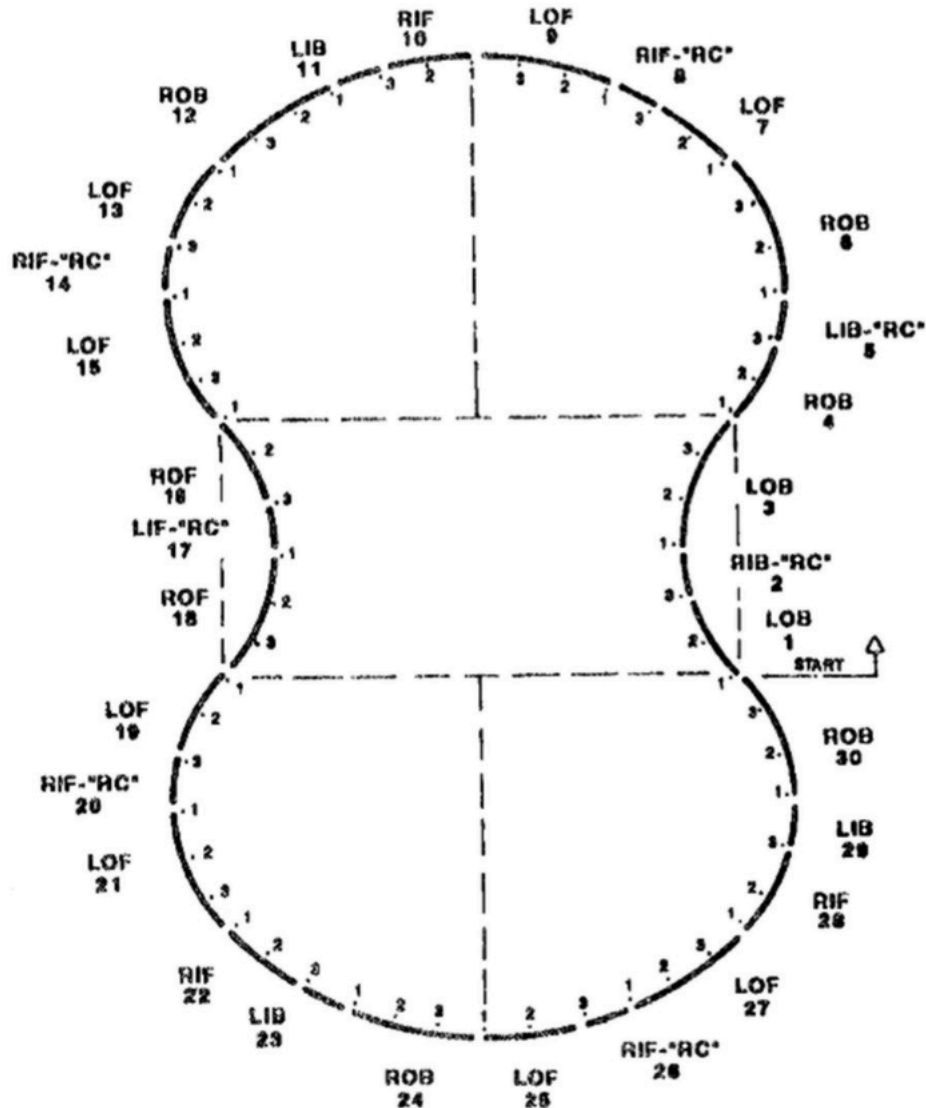
During the continuous barrier lobe, steps #4 through #15, the following tracking requirements must be met:

Step

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

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

DIAGRAMA – CHASE WALTZ



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

DESCRIÇÃO

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

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

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

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

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

A dropped chasse is accomplished by:

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

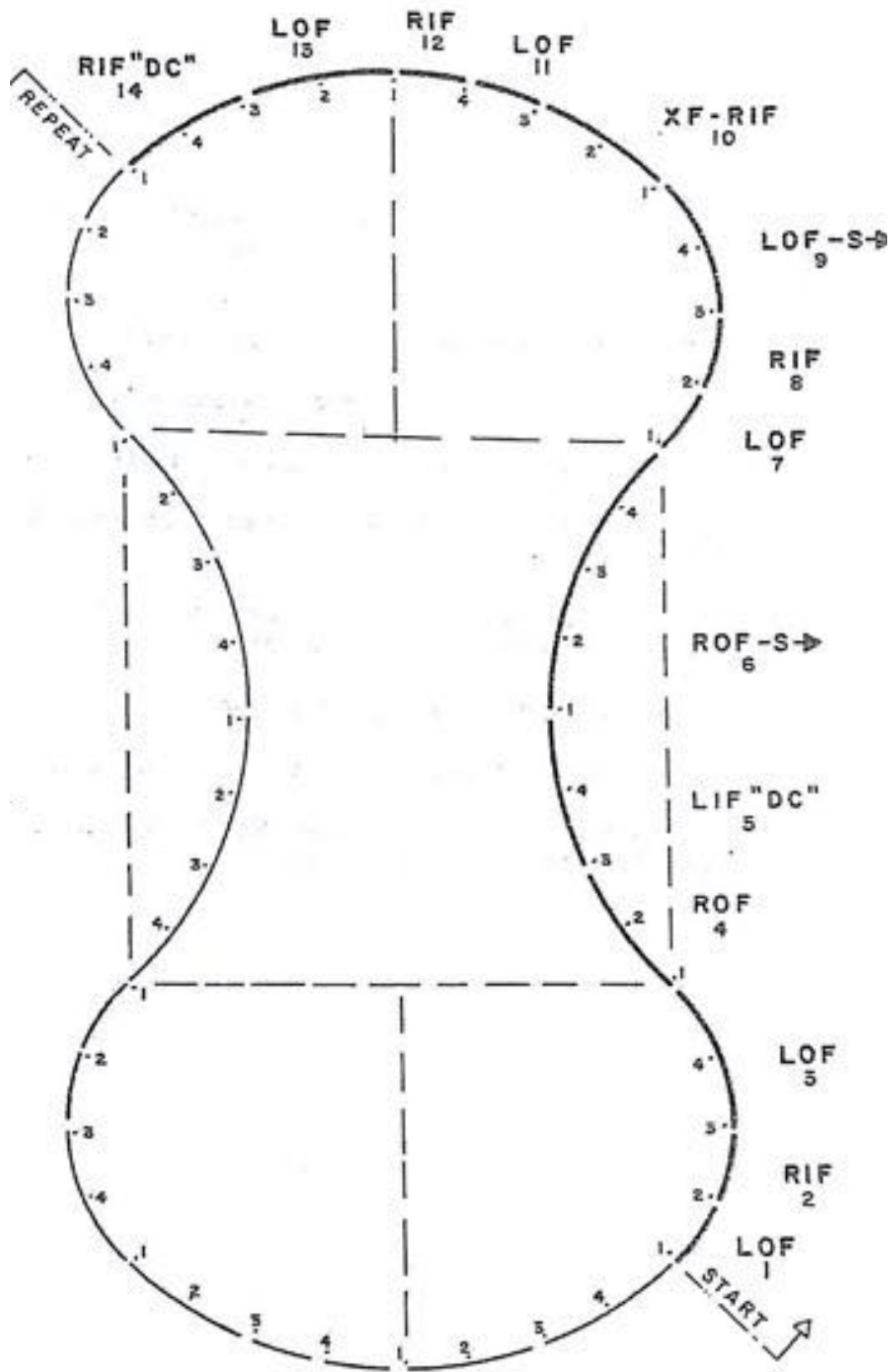
Step 6 is a RFO-Swing. The free leg must be swung forward on the third beat of the step.

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

List of steps – City Blues

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

DIAGRAMA – CITY BLUES



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

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.

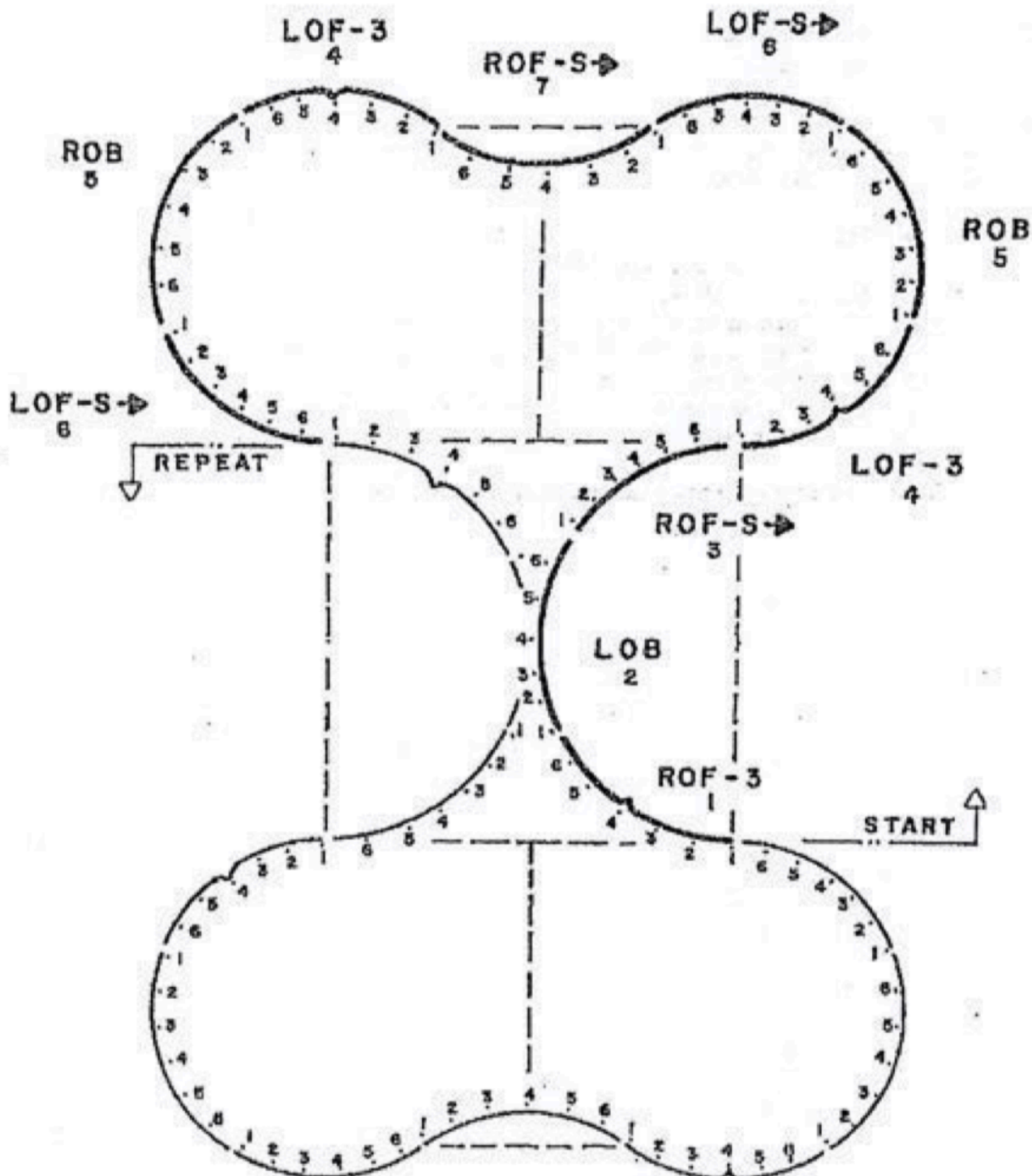
During the center lobe the woman's 3-turn must be executed at the top of the lobe. The swing should be a natural, controlled movement of the free leg with no high or exaggerated motions.

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.

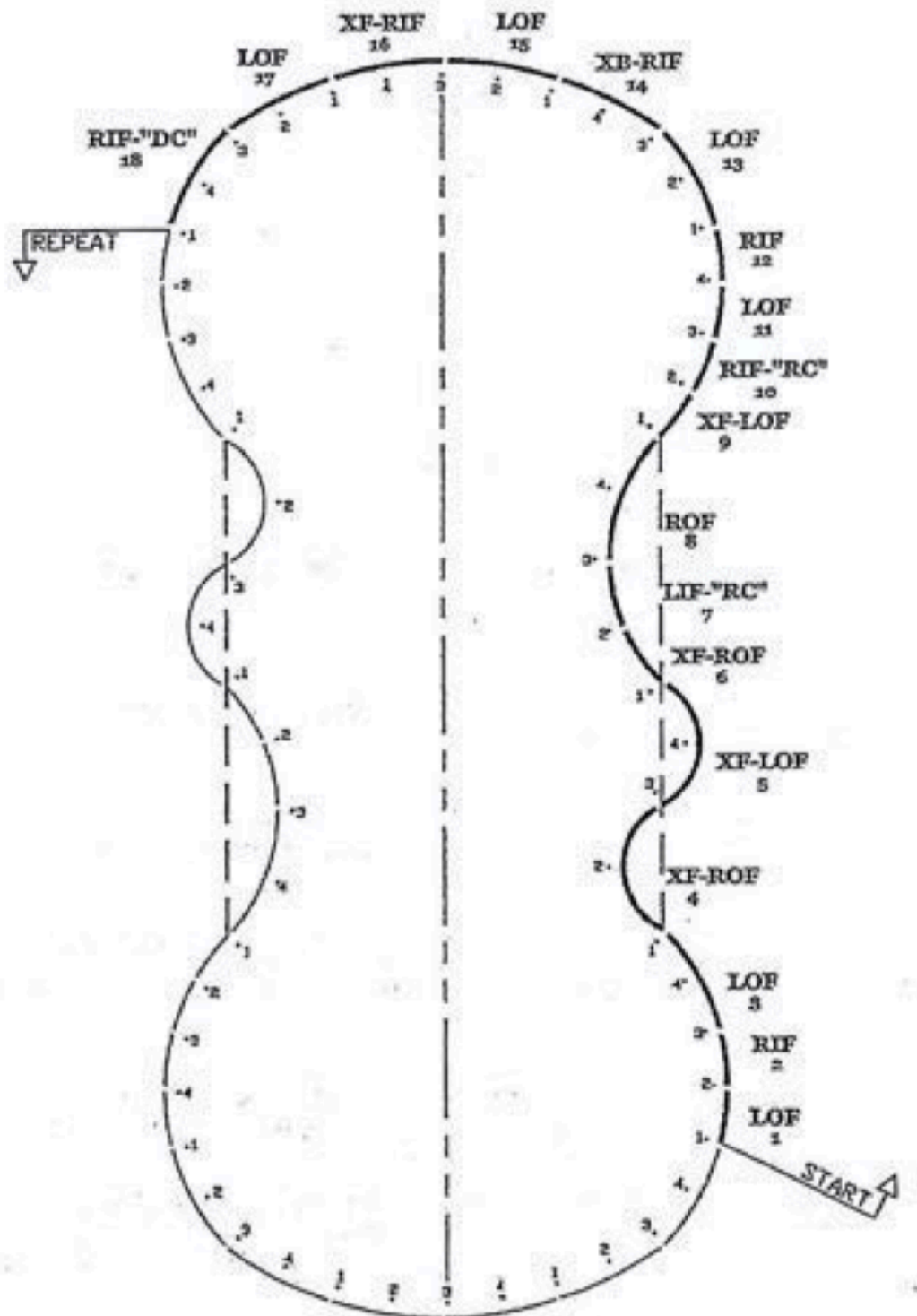
Step #14 (XB-RIE) is a crossed progressive. The required takeoff is close and parallel to the left skate. The tracings of the skates should overlap.

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.

CUMBIA

By *María Cecilia Ardanáz*.

MUSIC: Cumbia 4/4
PATTERN: Set

TEMPO: 92 BPM

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 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

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

The dance must be performed with energy and determination.

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

- 1st beat: The anti-clockwise lobe made by the right foot must be done at the same time and similar to the clockwise lobe made by the left foot, making both skates widely separate and parallel.

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

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

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

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

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

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

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

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

Step 13 CIMk RFO (1 ½ beats) is a closed Mohawk on an outside edge with the feet close together, executed with simultaneous stretching of the free leg. This step begins the curve in the direction of the

long axis without deviating from the outside edge at the exit of the step. The closed mohawk is performed on the short axis.

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

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

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

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

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

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

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

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

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

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

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

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

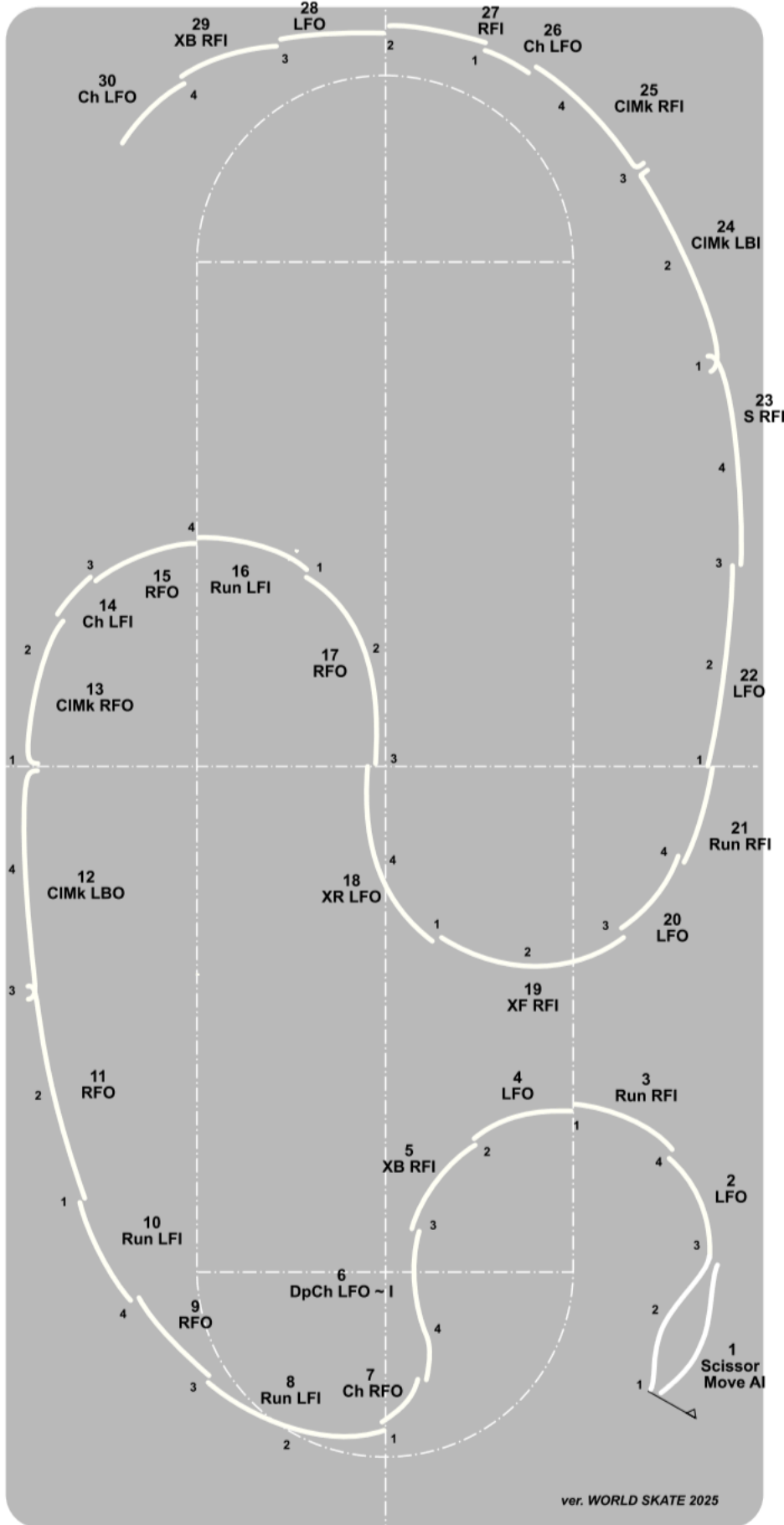
REFERENCE STEPS:

Step 8 – must start on the longitudinal axis;

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

Step 28 – must start on the longitudinal axis;

DIAGRAMA – CUMBIA



KEY POINTS

1. Step 5 XB RFI (1 beat) - Step 6 DpCh LFO/I (1 + ½ beats).

- Correct timing of the step;
- Correct technical execution of the cross back, with feet close and parallel before executing the RFI on a clear inside edge.
- Correct timing and technical execution of the Dropped Chasse;
- Correct execution of the change of edge: one beat on outside edge and ½ beat on a clear inside edge.

2. Step 12 CIMk LBO (2 beats) - Step 13 CIMk RFO (1 ½ beats).

- Correct timing of the steps;
- Correct technical execution of both Closed Mohawk with feet close together, respecting the prescribed edges required before and after both turns;
- No deviation from the outside edges.

3. Step 18 XR LFO (2 beats) - Step 19 XF RFI (2 beats).

- Correct timing of the steps.;
- Correct technical execution of the cross roll, performed with a clear and correct outside edge for 2 beats, with adequate inclination of the body;
- Correct technical execution of the cross front, with feet close and parallel before executing the RFI on a clear inside edge.

4. Step 24 CIMk LBI (2 beats) - Step 25 CIMk RFI (1 ½ beats).

- Correct timing of the steps.
- Correct technical execution of both Closed Mohawk with feet close together, respecting the prescribed edges required before and after both turns.
- No deviation from the inside edges.

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.

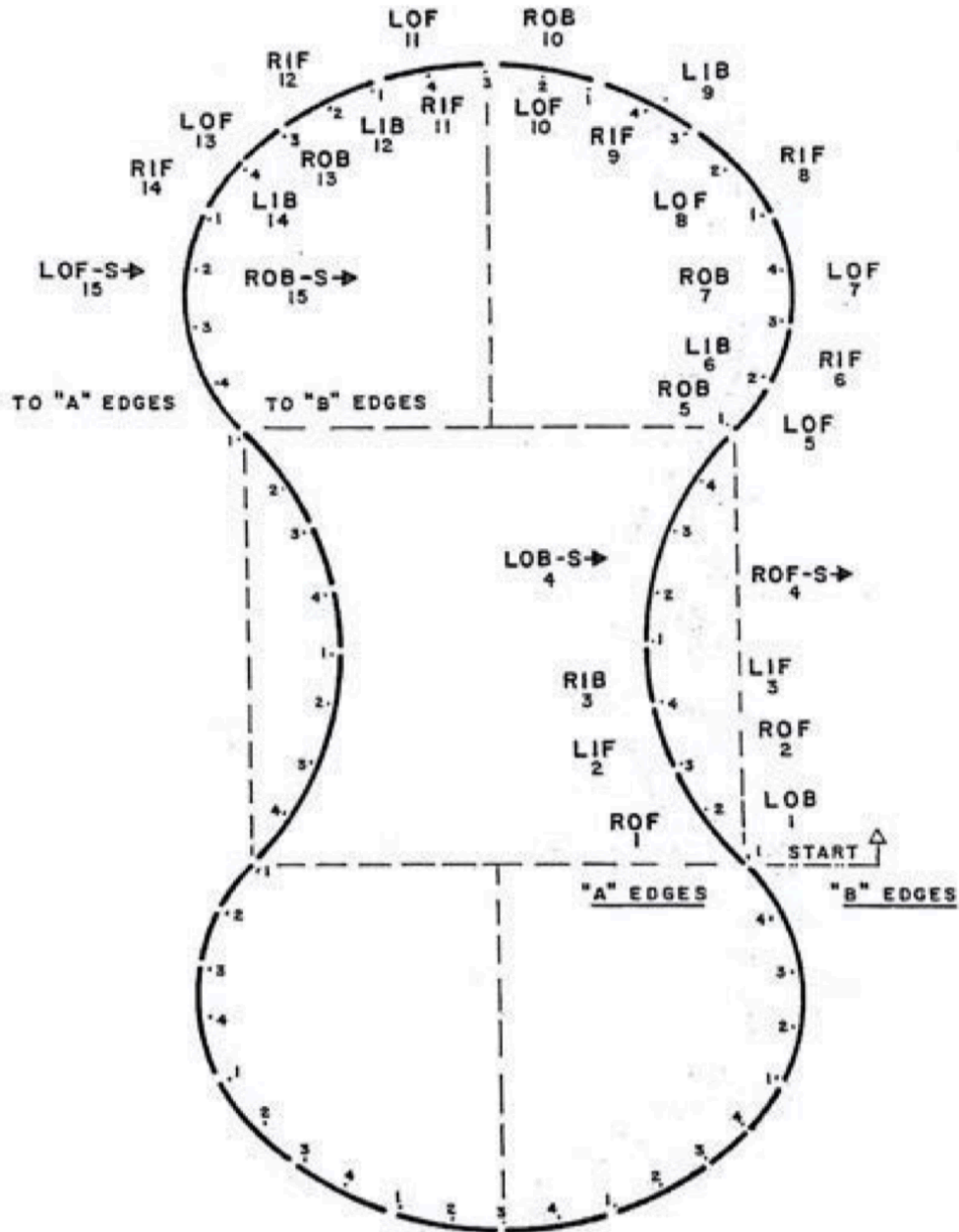
The partner skating the "B" edges must track the other skater on step # (ROF-S). This tracking relationship continues through steps #5, #6 and the beginning of step #7. Immediately thereafter the backward skating partner deepens his/her ROB edge to allow the partner to proceed forward. The tracking relationship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

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.

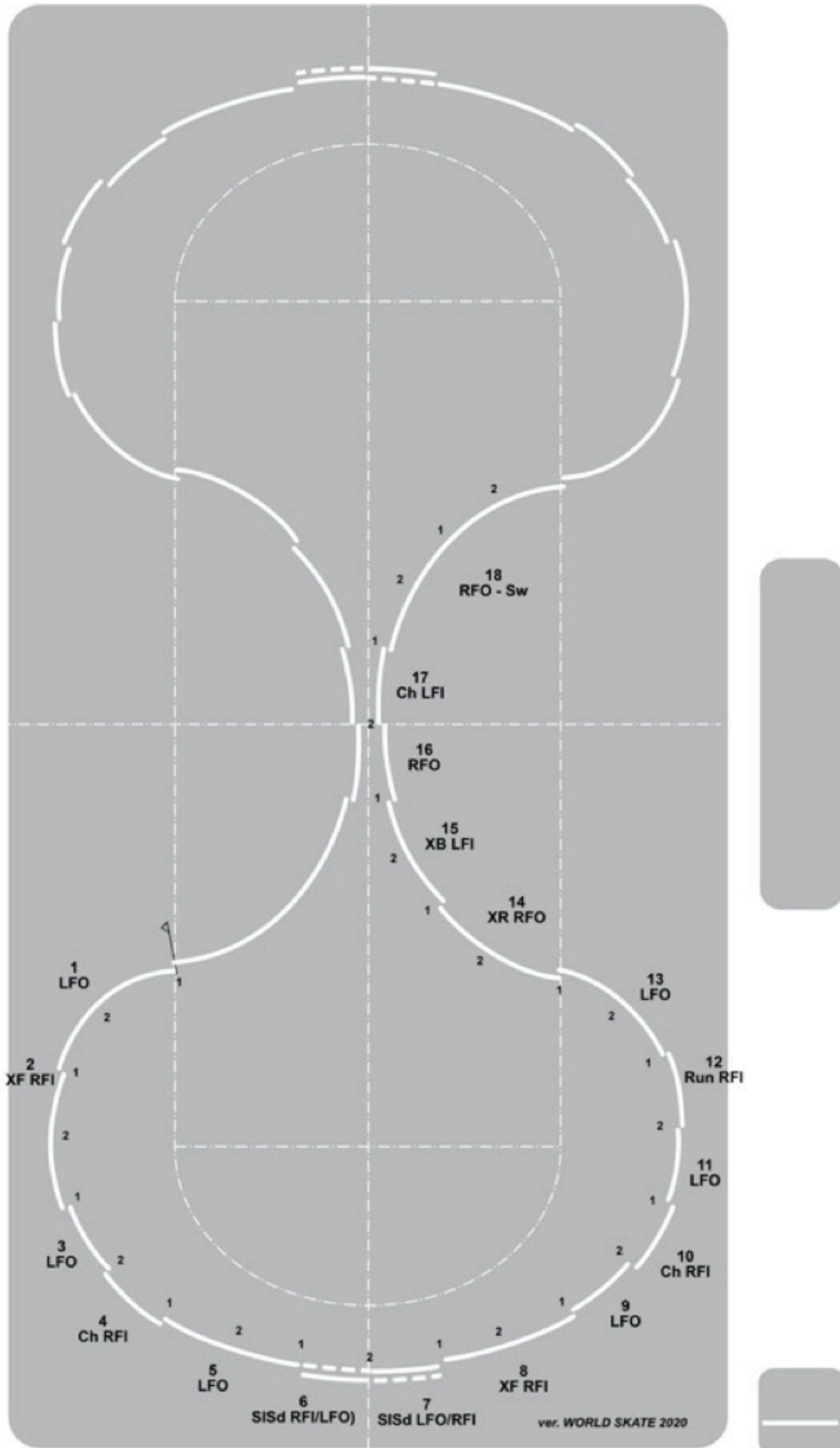
It is essential to pay attention to the edges in the center lobe, so as not to deform the shape of the corners of the rink.

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

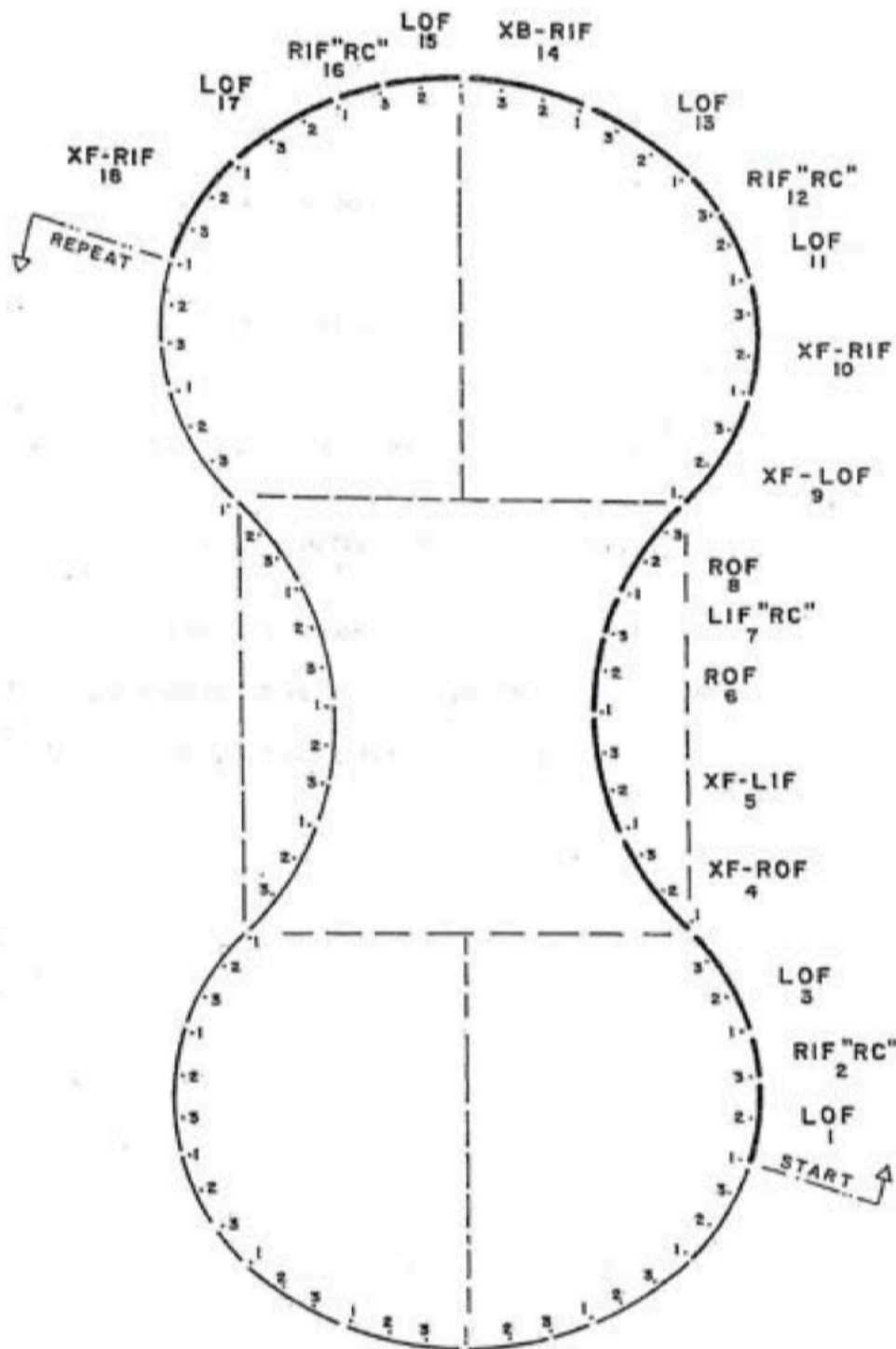
Steps #4 and #9 are cross rolls. The takeoffs for these steps must be crossed-foot, crossed-tracing, close and parallel.

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-RFI) is a Crossed Chasse, is made with a parallel take off where the toe wheels of the right skate are alongside with the heel wheels of the left skate.
4. Step 18 (XF-RIF) is Crossed Progressive, is made with a parallel take off where the heel wheels of the right skate are alongside with the toe wheels of the left skate.

DUTCH WALTZ

Lane, McLauchien &

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

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

ENTRADA

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

DESCRIÇÃO

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

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

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

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.

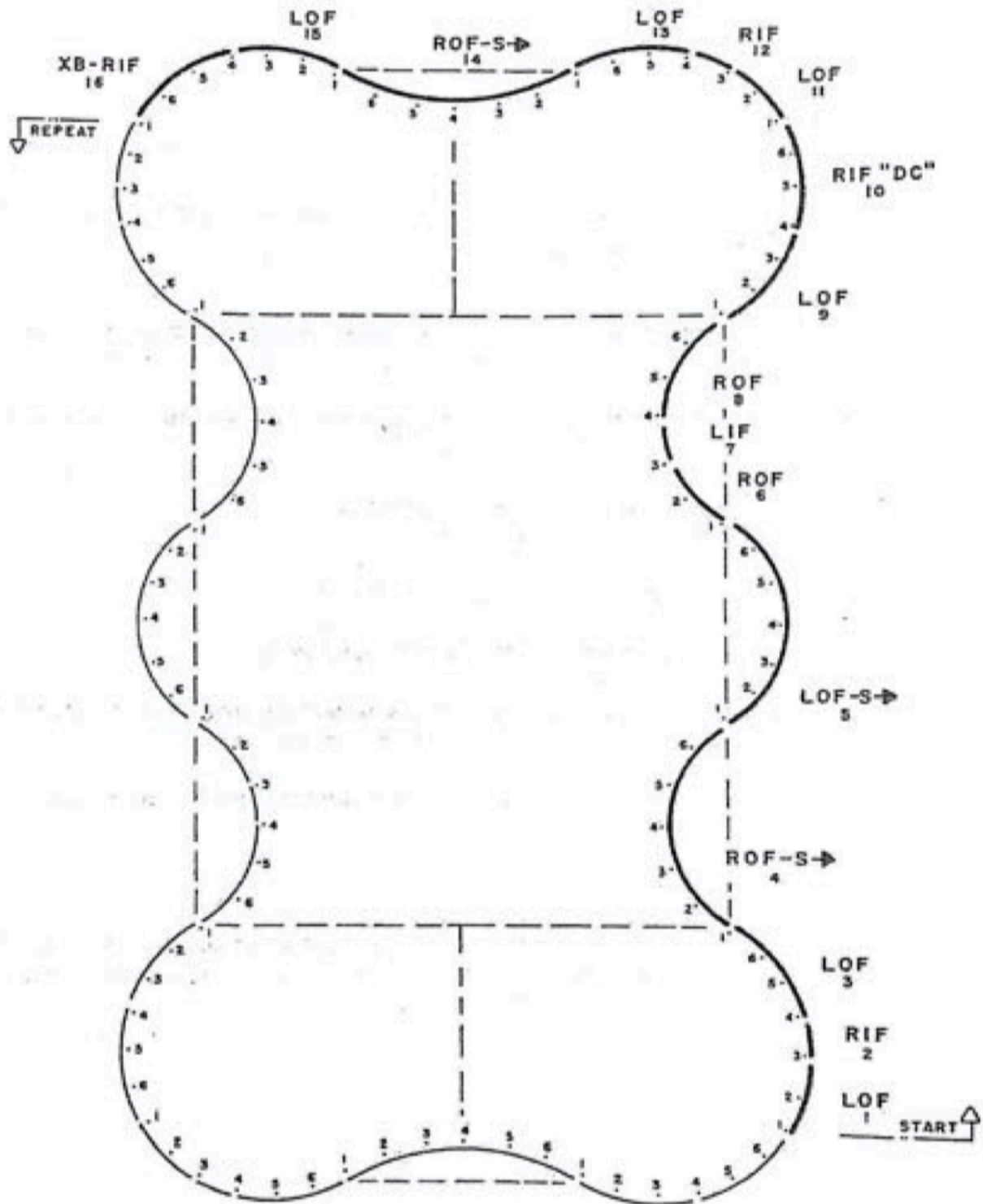
Step #16 (XB-RIF), a crossed chasse, is made with a parallel takeoff and crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

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

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

FAR AWAY WALTZ

Robert Schleidt

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

TEMPO: 108 BPM
POSITION: Side "B"

ENTRADA

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

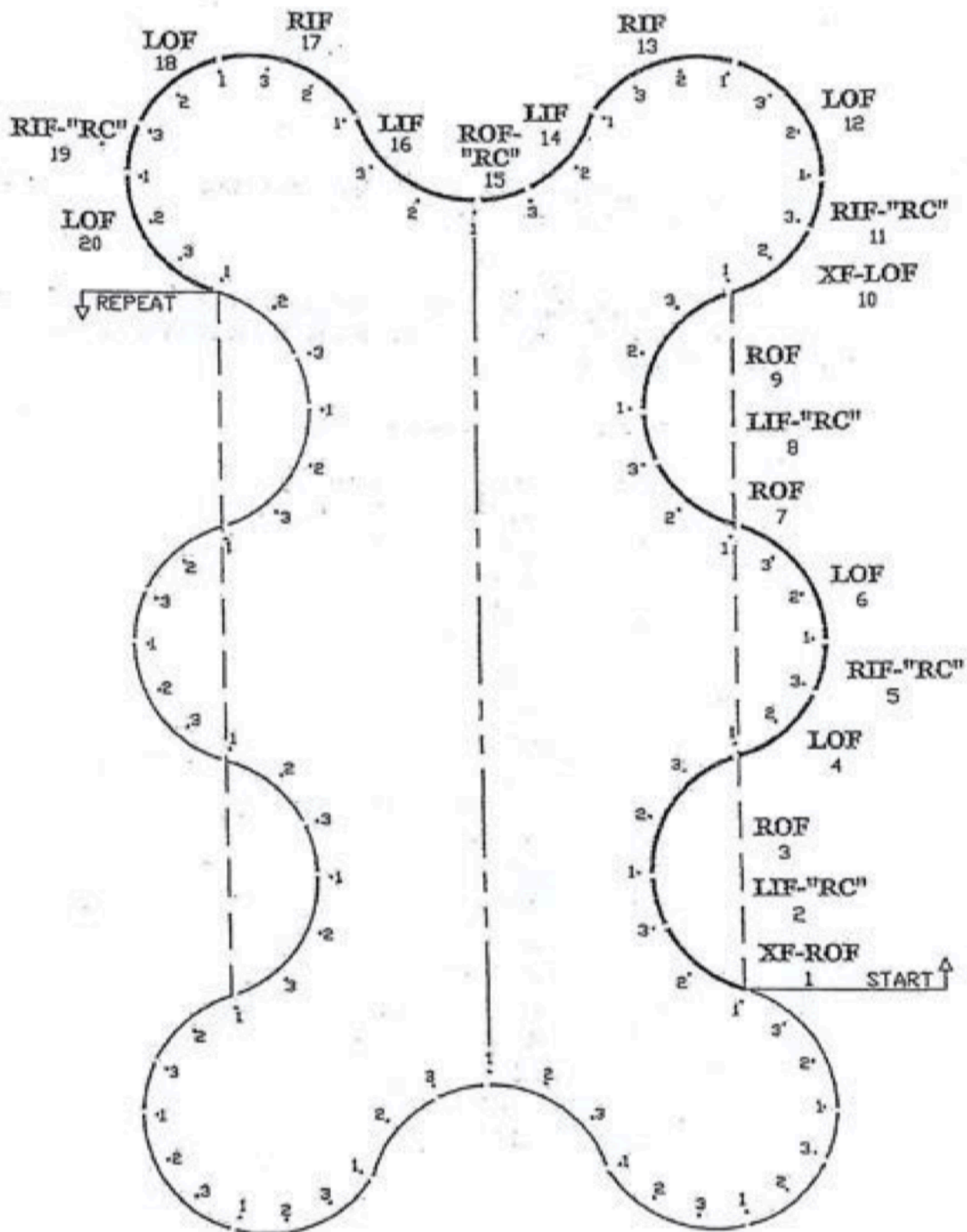
The edges are LIF, ROF-Raised Chassé, LIF.

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. Step 13RIF and 14 LIF: execution of the inner edges should be correct.
4. Step 19 RFI-RC: is a Raised Chasse and must be all well executed to achieve this key point.

FEDERATION FOXTROT

By Jackie Terenzi, updated by World Skate Dance Committee

MUSIC: Foxtrot 2/4 or 4/4
PATTERN: Set
AXIS: 45-90 degrees

TEMPO: 96 BPM
POSITION: 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 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

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

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

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

Step 8 LBO (2 beats) begins parallel to the long axis and moves away from it in preparation for:

Step 9 Mk RFO Sw Ct (6 beats total) as follows:

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

Step 10 XF LBI (2 beats) is a cross in front on an inside edge that travels in the direction of the short side barrier.

Step 11 RBO (4 beats) is an outside stroke with the free leg held in front until the 4th beat. The stroke begins almost parallel to the long side barrier and finishes parallel to the short axis at the end of the last beat. At the end of the step, the free leg becomes close to the skating foot in a fluid movement, in preparation for the next step.

Step 12 Cw LFI (2 beats) is a choctaw that begins parallel to the short axis, followed by:

Step 13 RFO Sw CT 3T (2+2+1+1+2 beats) is distributed as follows:

- RFO with the free leg behind for two beats, skated in the direction of the short side barrier.
- A forward swing of the free leg on the 3rd beat which is held in front until the 4th beat.
- A counter turn (from RFO to RBO) on the 5th beat aimed perpendicular to the short side barrier.

- A three turn (from RBO to RFI) on the 6th beat with a raise of the free leg on the 7th beat; on the last two beats the inside edge curves in the direction of the long side barrier.

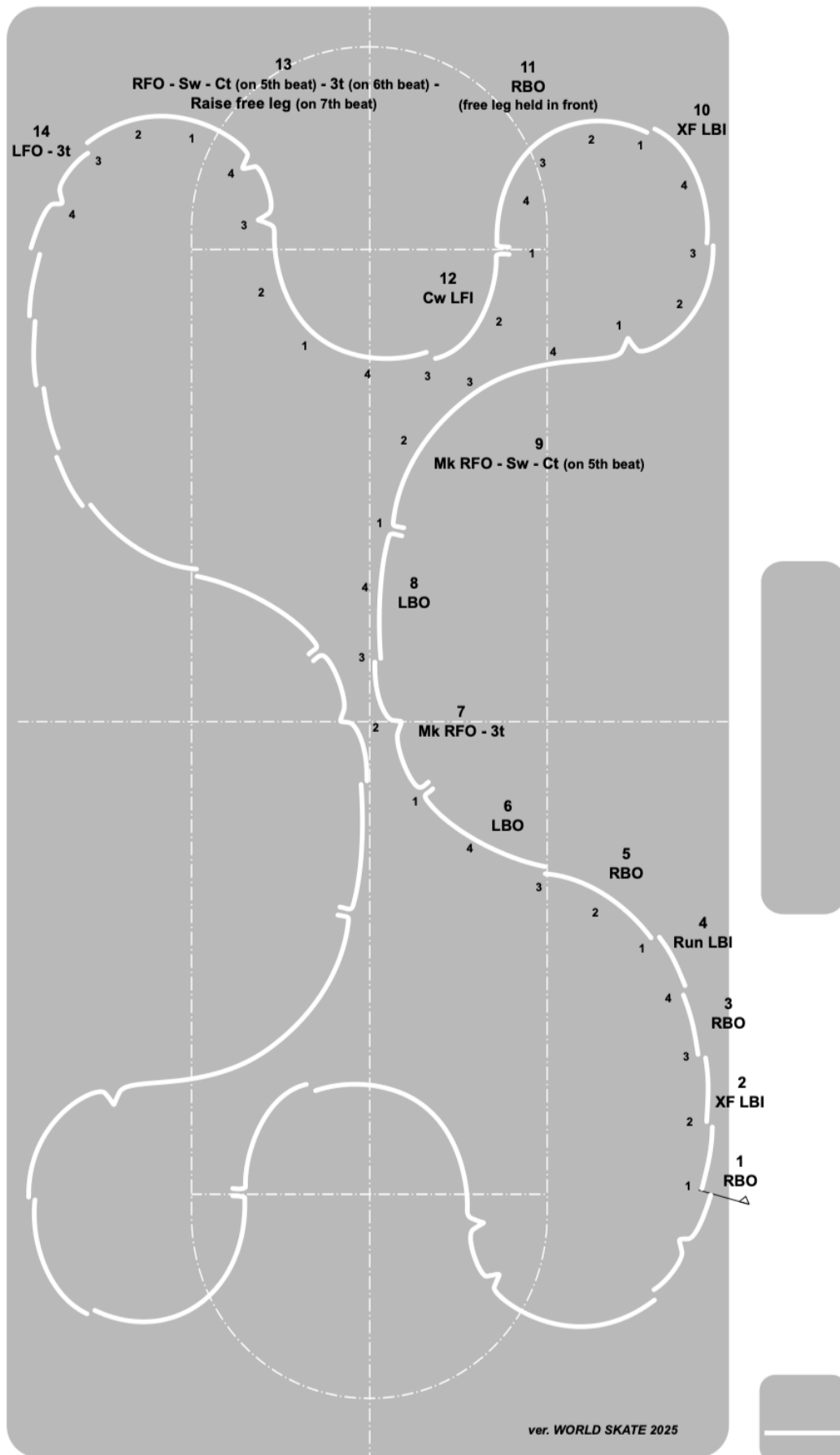
Step 14 LFO 3T (1+1 beats) is a stroke on the 1st beat followed by a three turn on the 2nd beat; it is the last step of the dance, skated in the direction of the long side barrier. This step should be skated so as to avoid excessive rotation as it would prevent the correct restart of the dance.

REFERENCE STEPS:

Step 7 – must start before short axis and finish after it;

Step 22 – must start before the longitudinal axis.

DIAGRAMA – FEDERATION FOXTROT



KEY POINTS

1. Step 6 – LBO (2 beats)

- Correct timing of the step;
- Correct technical execution of the stroke without deviating from the outside edge during the entire step;

2. Step 9 Mk RFO Sw Ct (only from 3rd to 6th beats)

- Correct timing of the step;
- Correct outside edge on the 3rd and 4th beats;
- Correct technical execution of the Counter, executed on the 5th beat of the step, with the free leg held forward after the turn. Correct outside edge after the turn.

3. Step 12 Cw LFI (2 beats):

- Correct timing of the step;
- Correct technical execution of the Choctaw with feet close together, respecting the prescribed edges required before and after the turn.

4. Step 13 RFO Sw CT 3T (2+2+1+1+2 beats):

- Correct timing of the step;
- Correct executing of the swing. The free leg must be swung forward on the 3rd beat;
- Correct technical execution of the Counter, executed on the 5th beat of the step. Correct edge before and after the turn.
- Correct technical execution of the three turn, executed on the 6th beat of the step, with the correct edge before and after the turn. The free leg must be raised forward on the 7th beat.

G REGGAE

By Gastón Pasini.

MUSIC: Reggae 4/4
PATTERN: Set
AXIS: 45-90 degrees

TEMPO: 84 BPM
POSITION: 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 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) is a stroke directed towards the short side barrier.

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

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

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

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

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

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

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

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

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

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

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

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

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

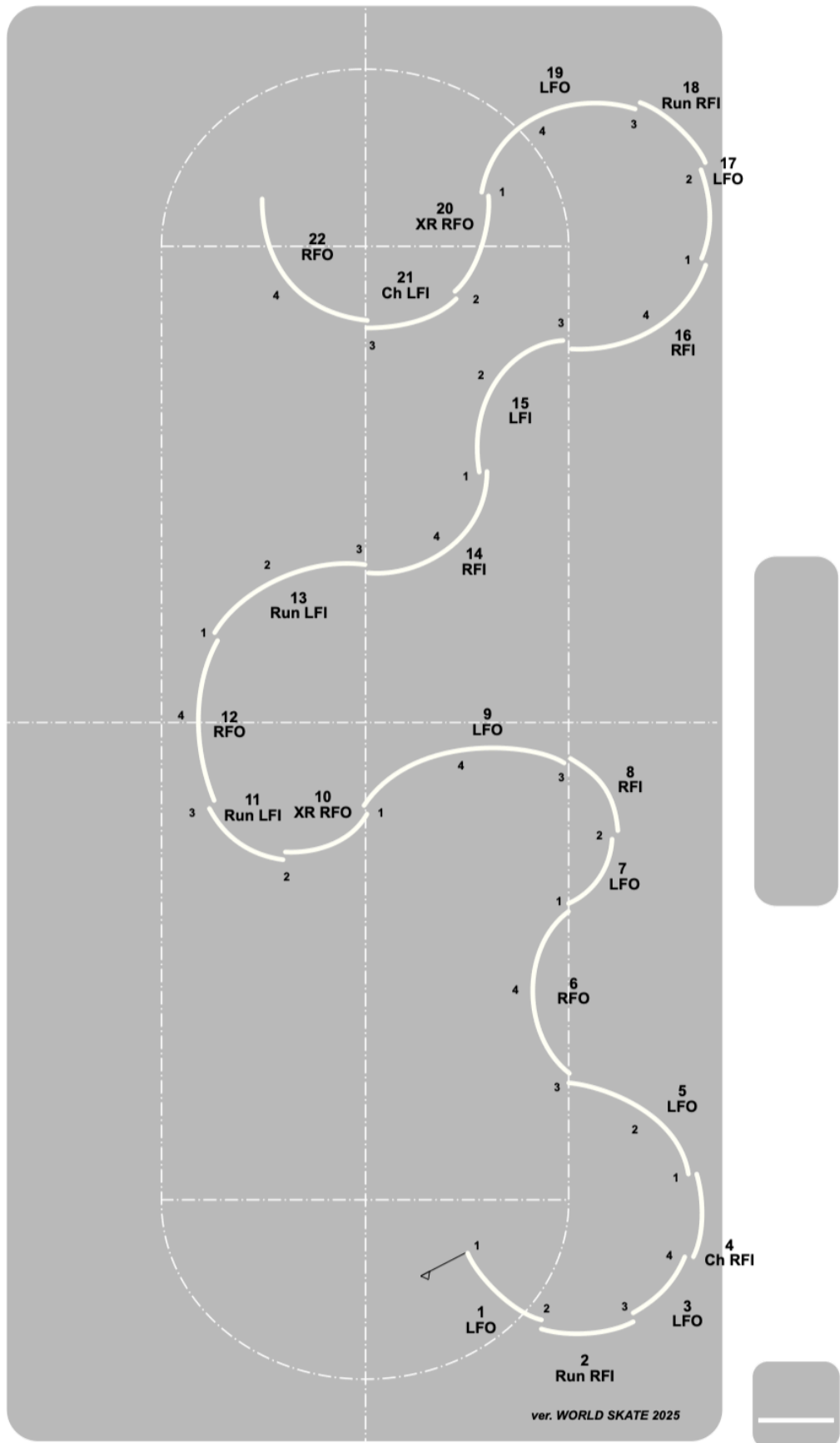
Step 22 RFO (2 beats) is a stroke on an outside edge for 2 beats. This step begins on the long axis and travels in the direction of the short side barrier.

REFERENCE STEPS:

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

Step 22 – must start on the longitudinal axis.

DIAGRAMA – G REGGAE



KEY POINTS

Key Points – G-Reggae Solo & Couples

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

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

For Couples:

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

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

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

For Couples:

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

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

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

For Couples:

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

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

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

For Couples:

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

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.

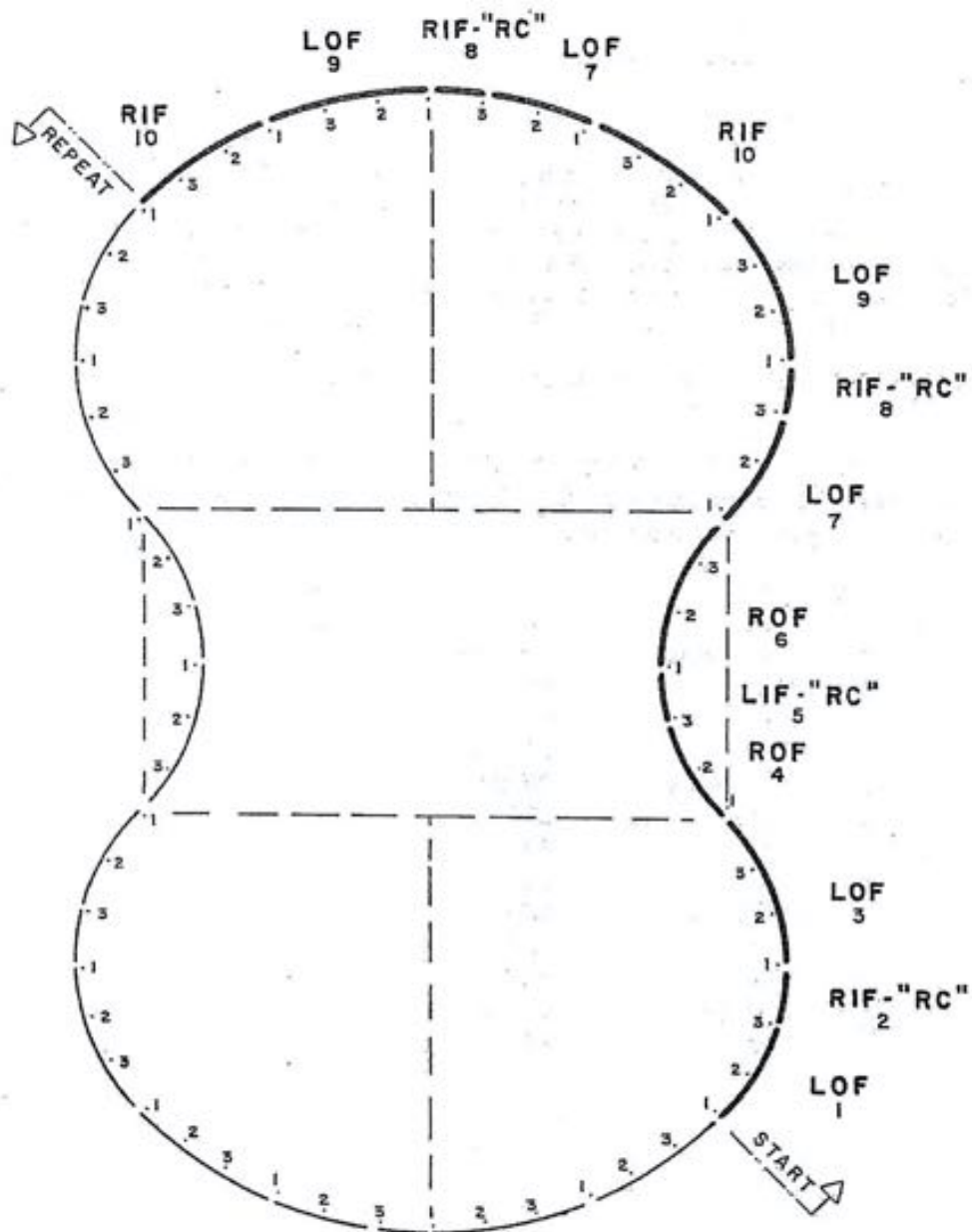
Every step must take the floor in the "parallel and" position.

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

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

HONEY RUMBA

(Modified Version) Catherine Jenzer and Bill Williams

MUSIC: Rumba 4/4, counting 1-2-3-4
PATTERN: Set
AXIS: 45-90 degrees

TEMPO: 100 BPM
POSITION: 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

Every step must take the floor in the "parallel and" position except steps #13 and #14.

Steps #1, #2, #3 are a progressive run

Steps #5 and #10 are two beat slalom steps. Step #5 is performed by skating a LOF ea. and placing the right skate parallel and close. Step #10 is performed by skating a ROF edge and placing the left skate parallel and close.

Step #11 is a 4-beat outer edge swing. The movement of the free leg during this step is optional. Steps #13 and #14 are inside forward to inside forward "Rumba Steps" and are to be "stepped" angular and close.

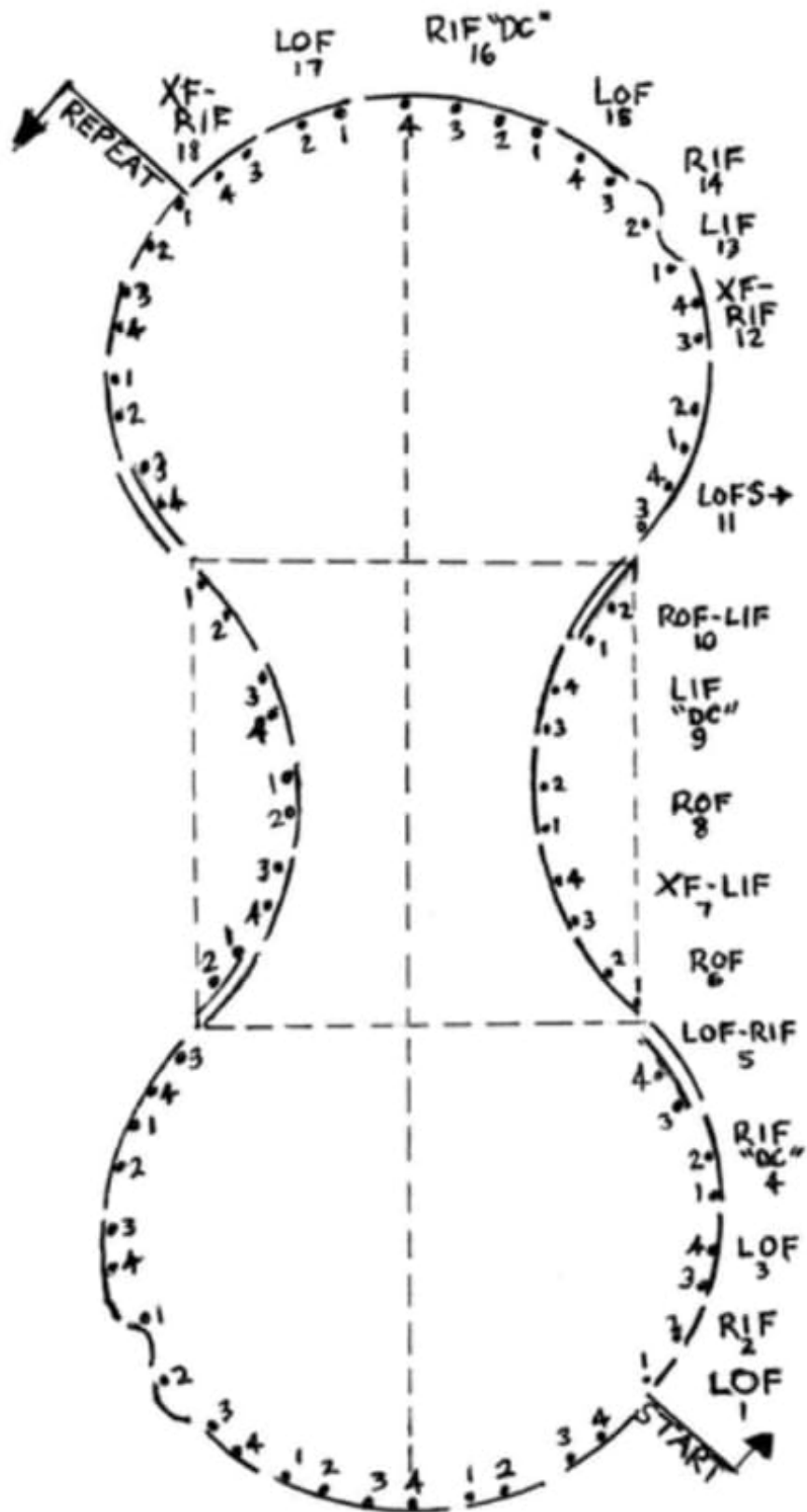
Steps #4, #9 and #16 are dropped chase steps. A dropped chaise is accomplished by:

- 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
- 4) On Step 16, the movement of the free leg is optional after the dropped chaise is performed

The baseline of this dance only applies to the center lobe edges. The second beat of Step #8 is at the top of the center lobe. The fourth beat of Step #16 is at the top or the continuous lobe.

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

DIAGRAMA – HONEY RUMBA



KEY POINTS

1. Step 4 RIF "DC" correct technical execution of the dropped chasse. A dropped chassé 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.
2. Step 7 XF-LIF 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.
3. Step 11 LOF Swing 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 16 RIF "DC" correct technical execution of the dropped chasse. A dropped chassé 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.

IMPERIAL TANGO (WS)

By R. E. Gibbs

MUSIC: Tango 4/4
PATTERN: Set

TEMPO: 104 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 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

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

Step 3 is a LFO/flat/l (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.

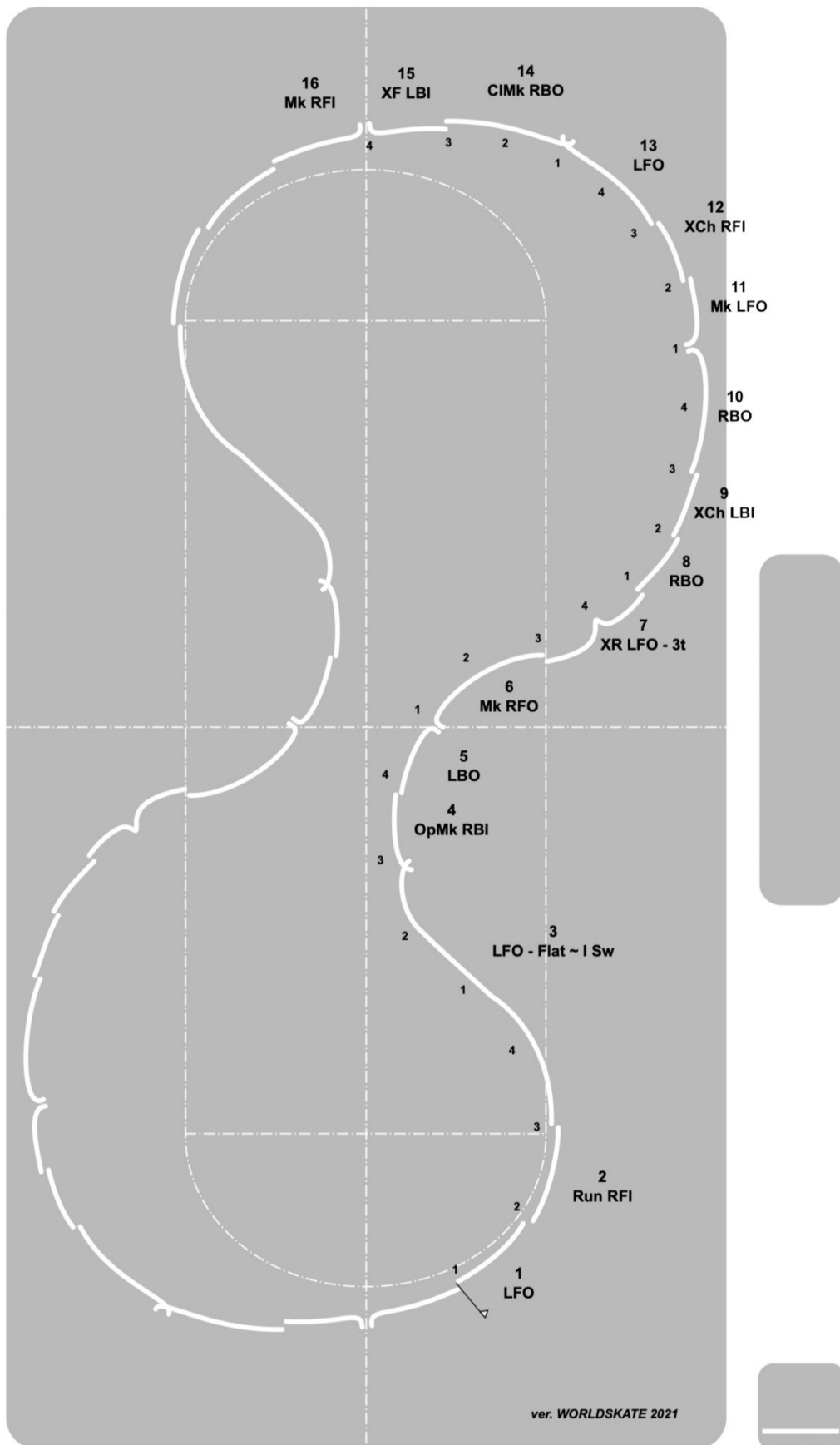
Step 11 is a MKLFO of one beat followed by step 12 which is a Crossed Chasse RFI of one beat.

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.

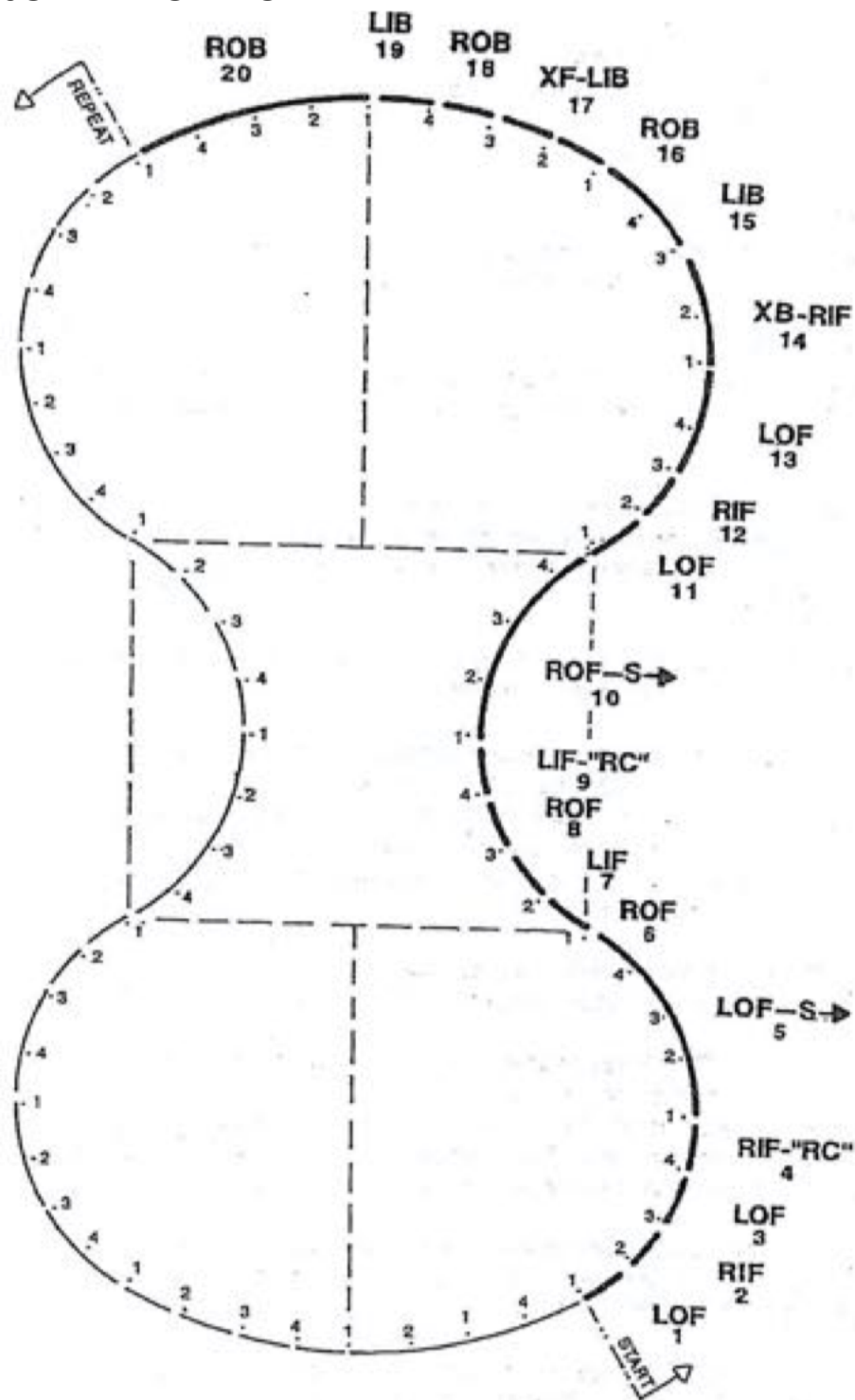
Step #14 (XB-RIF) and step #17 (XF-LIB) are crossed chasse steps. The takeoff for each of these steps must be crossed-foot, crossed-tracing, close and parallel. The aim is out so the arc of the pattern will not be disturbed,

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 arc.

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

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

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

By Eva Keats & Erik Van Der Weyden

MUSIC: Foxtrot 4/4
PATTERN: Set

TEMPO: 96 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 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.

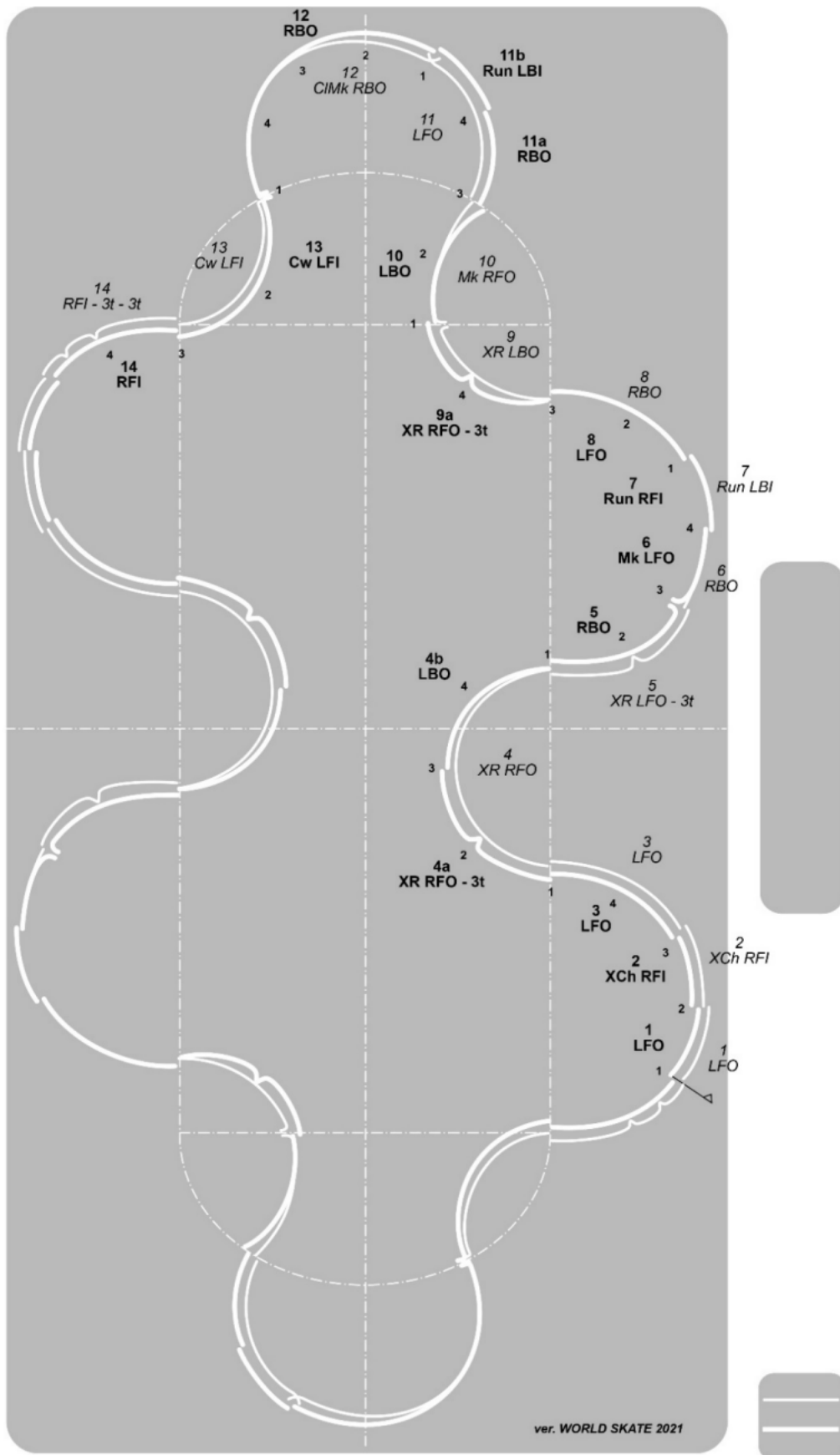
At the end of step 12, the free foot is brought close to the heel of the skating foot to enable the skater to correctly execute step 13, Cw LFI (2 beats), on a good inside forward edge aiming toward the long side barrier.

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 CIMk 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+ ½ + ½) open stroke + two 3 turn:

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

LA VISTA CHA CHA

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 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 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.

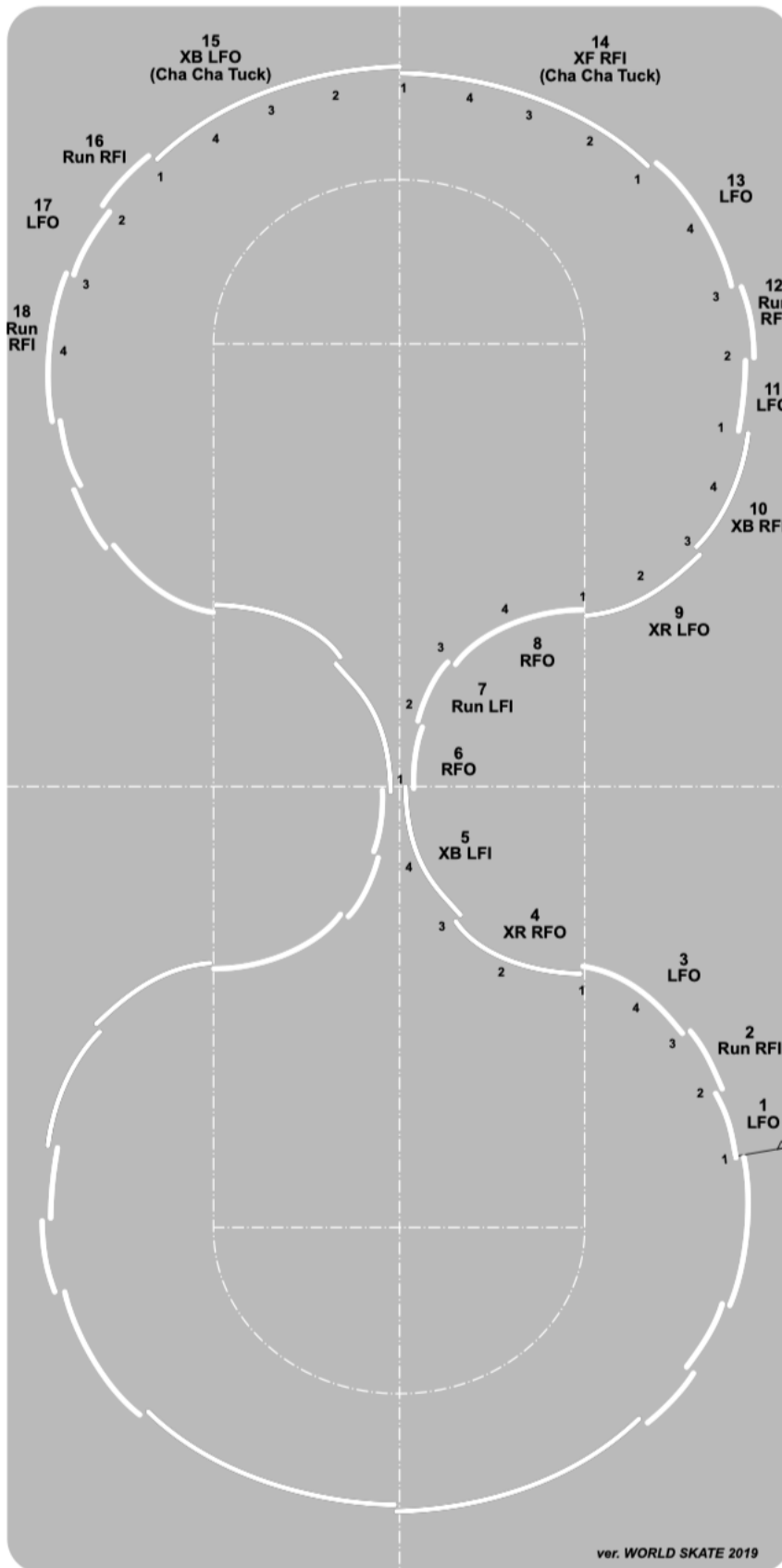
The final three steps of the dance: 16 Run RFI (1 beat), 17 LFO stroke (1 beat), 18 Run RFI (2 beats).

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;

LITTLE WALTZ

By: Ronald E. Gibbs - Adapted by Mario Lago.

MUSIC: Waltz $\frac{3}{4}$
PATTERN: Set

TEMPO: 132 BPM

ENTRADA

The dance starts on count 1 of a measure of music. The first step skated must be step # 1. The 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 clear edges, respecting the baseline throughout, demonstrating flow and rhythmical movements in accordance with the music and in a correct timing.

SECTION 1

Steps 1-9 are a sequence of strokes and chasse skated forward, constructing three (3) lobes along the length of the rink. These steps are orientated around a sub-baseline that runs parallel to the long side barrier.

Step 1 RFO (2 beats) travels in the direction of the long axis and Step 2 Ch LFI (1 beat) parallel to the long axis. Step 3 RFO (3 beats) curves in the direction of the long side barrier.

Step 4 LFO (2 beats) travels in the direction of the long side barrier and Step 5 Ch RFI (1 beat) ends on the short axis. Step 6 LFO (3 beats) starts in the transversal axis (reference step) and curves in the direction of the long axis.

Steps 7, 8 and 9 repeat the timing and technical execution of steps 1, 2 and 3.
The next steps create the first corner lobe that begins toward the long side barrier:
- Step 10 LFO (2 beats), Step 11 Run RFI (1 beat) and Step 12 LFO (3 beats).

Step 13 CIMk RBO Sw (3+3 beats) is a closed mohawk turn on the outside edge, executed with feet close together. On the 4th beat, the free leg swings behind the body. The closed mohawk turn begins with a slight aim to the short side barrier and subsequently curves away from the barrier to finish parallel to the long axis.

Step 14 LBO (3 beats) is a stroke and Step 15 Mk RFO Sw (3+3 beats) is a mohawk turn on the outside edge where the free leg must swing forward on the 4th beat. Step 15 must start before the longitudinal axis and finishes after it (reference step). These steps create a lobe that curves towards the short side barrier. These steps are orientated around a sub-baseline that runs parallel to the short side barrier. The next steps create the second corner lobe.

Step 16 LFO 3T (3+3 beats) begins with a stroke, followed by a 3 turn to LBI on the 4th beat. The stroke begins in the direction of the short side barrier and the 3 turn must create the top of the lobe which allows the exit of the turn to descend toward the long side barrier.

The corner lobe finishes with Step 17 RBO Sw (3+3 beats). On the 4th beat, the free leg swings behind the body. The end of the swing travels in the direction of the long axis.

SECTION 2

Steps 18-34 are a sequence of strokes and chasse skated forward, constructing three (3) lobes along the length of the rink. These steps are orientated around a sub-baseline that runs parallel to the long side barrier.

Step 18 LBO (2 beats) travels in the direction of the long axis and Step 19 Ch RBI (1 beat) parallel to the long axis. Step 20 LBO (3 beats) curves in the direction of the long side barrier.

Step 21 RBO (2 beats) travels in the direction of the long side barrier and Step 22 Ch LBI (1 beat) ends on the short axis. Step 23 RBO starts (3 beats) on the short axis (reference step) and curves in the direction of the long axis.

Steps 24, 25 and 26 repeat the timing and technical execution of steps 18, 19 and 20.

The next steps create the third corner lobe that begins toward the long side barrier:

- Step 27 RBO (2 beats), Step 28 Run LBI (1 beat) and Step 29 RBO (3 beats).

Step 30 Mk LFO Sw (3+3 beats) is a mohawk turn on the outside edge where the free leg must swing forward on the 4th beat. The mohawk turn begins with a slight aim to the short side barrier and subsequently curves away from the barrier to finish parallel to the long axis.

Step 31 RFO (3 beats) is a stroke and Step 32 CIMk LBO Sw (3+3 beats) is a closed mohawk turn on the outside edge, executed with feet close together. Step 32 must start before the longitudinal axis and finishes after it (reference step). On the 4th beat, the free leg swings behind the body. These steps are orientated around a sub-baseline that runs parallel to the short side barrier.

The next steps create the fourth corner lobe.

Step 16 DpCh RBO 3T (3+3 beats) begins with a dropped chasse, followed by a 3 turn to RFI on the 4th beat. The dropped chasse begins in the direction of the short side barrier and the 3 turn must create the top of the lobe which allows the exit of the turn to descend toward the long side barrier. At the end of the turn, the free leg must be stretched behind the body.

The corner lobe finishes with Step 34 LFO Sw (3+3 beats). On the 4th beat, the free leg swings in front of the body. The end of the swing travels in the direction of the long axis.

Special attention must be paid to:

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

REFERENCE STEPS:

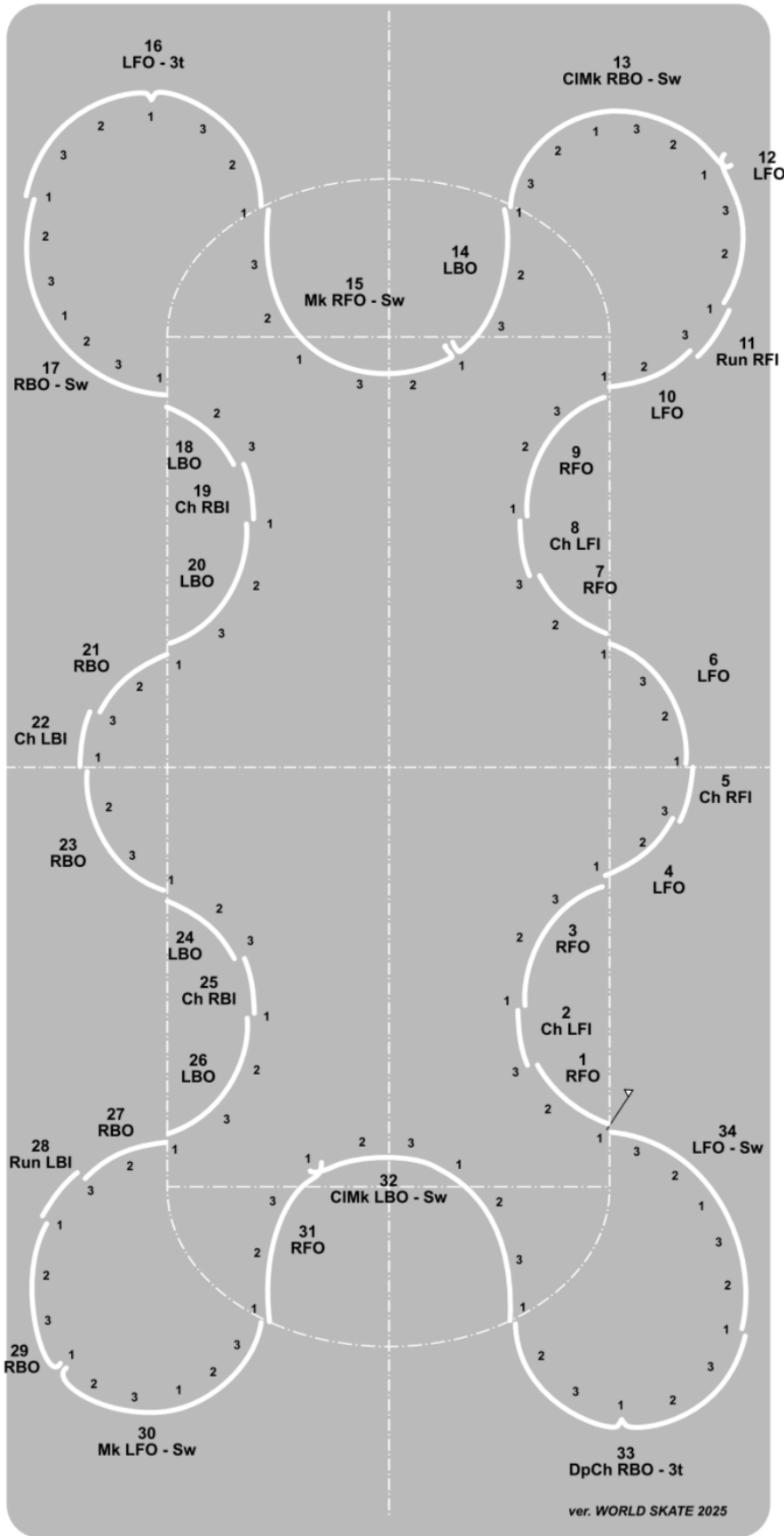
Step 6 - Must start on the short axis;

Step 15 - Must start before the longitudinal axis and finishes after it;

Step 23 - Must start on the short axis;

Step 32 - Must start before the longitudinal axis and finishes after it;

DIAGRAMA – LITTLE WALTZ



KEY POINTS

SECTION 1:

1. Step 2 CH LFI (1 beat):

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

2. Step 9 RFO (3 beats):

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

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

- Correct timing of the step;
- Correct execution of the Closed Mohawk with feet close together, respecting the prescribed edges required before and after the turn;
- Correct lean and body posture during the turn.

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

- Correct timing of the step;
- Correct technical execution of the three turn with clear edges and evident cusp at the entrance and exit of the turn that must be done on the 4th beat;

SECTION 2:

1. Step 19 CH RBI (1 beat):

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

2. Step 26 LBO (3 beats):

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

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

- Correct timing of the step;
- Correct execution of the Mohawk with feet close together, respecting the prescribed edges required before and after the turn.
- Correct technical execution of the swing with the free leg being swung forward on the 4rd beat, without deviation from the outside edge in advance.

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

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

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.

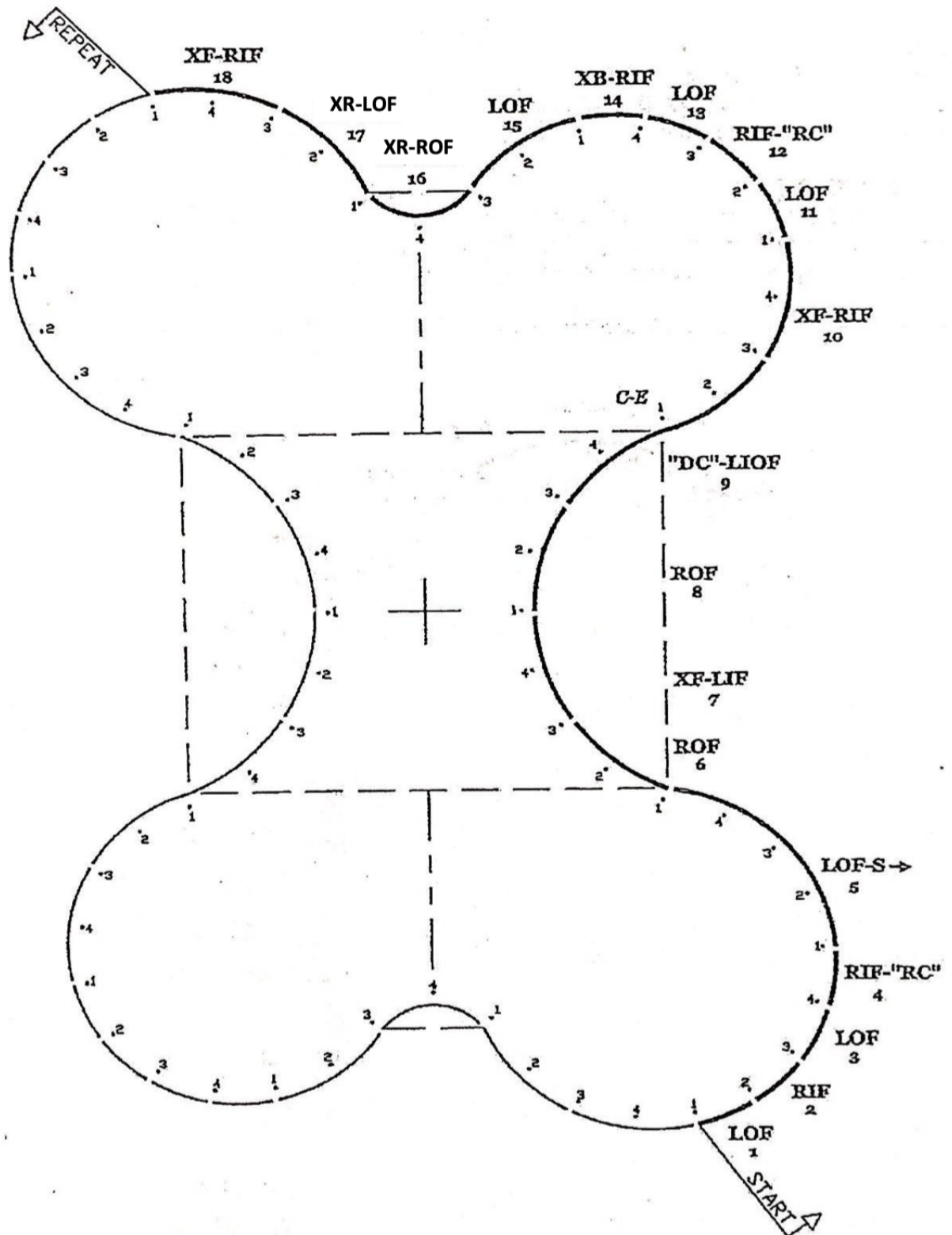
Steps #4 and #12 are raised chasses. On both steps the right skate is placed in the "parallel and" position alongside the left skate. The left skate is then raised vertically from the floor and then placed in the "parallel and" position alongside the right skate.

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 Raissed Chasse must be well executed with the foot being raised parallel to the floor on an inside edge. Step 5, a stroke taking the floor in parallel AND position with a swing of the free leg on the 3rd beat of the step without deviation from the edge.

2. Step 9 (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.

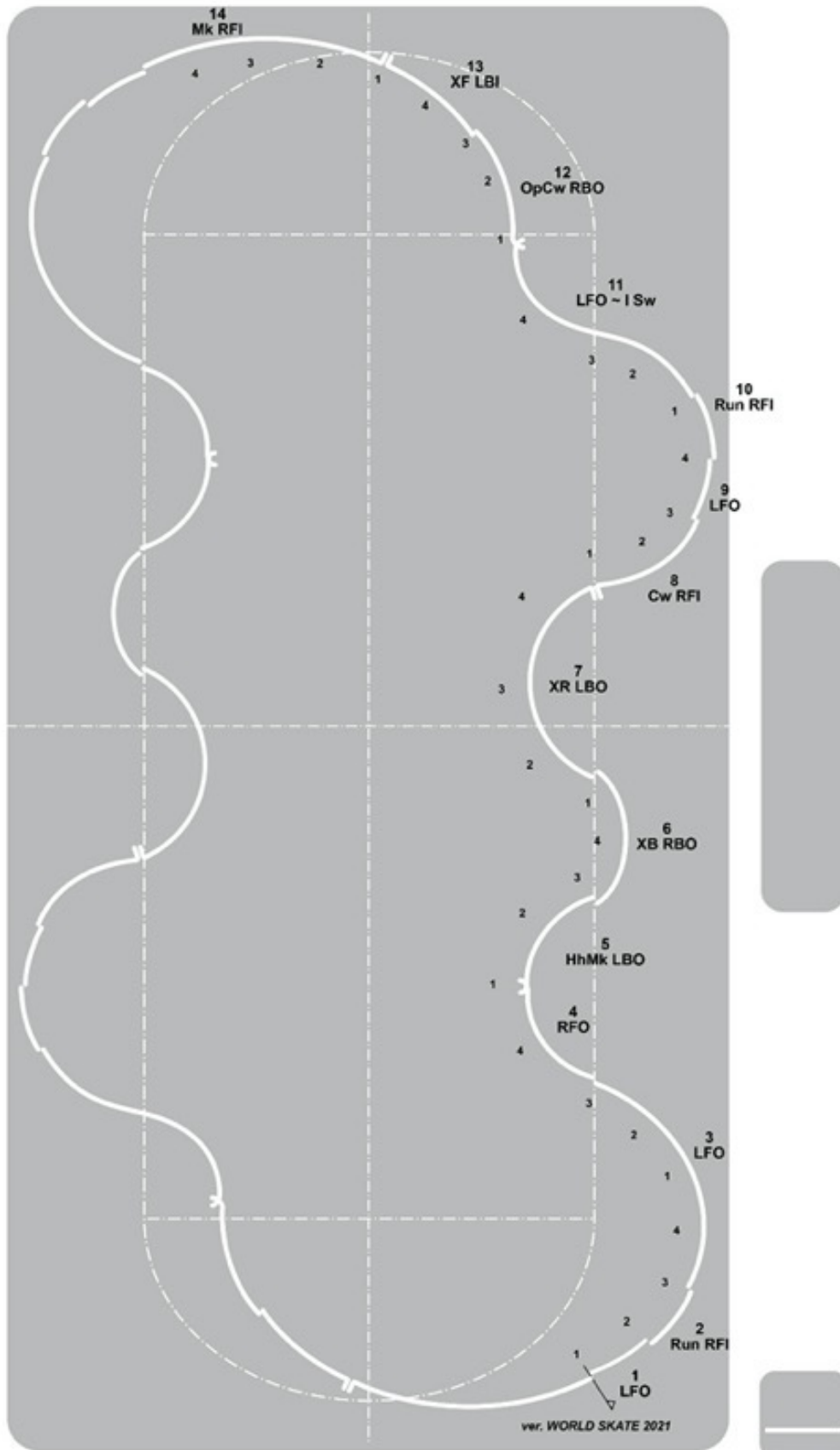
Step 14 Mk RFI (4 beats) is a right forward inside mohawk with feet starting with feet close together, where the movement of the free leg is optional.

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.

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.

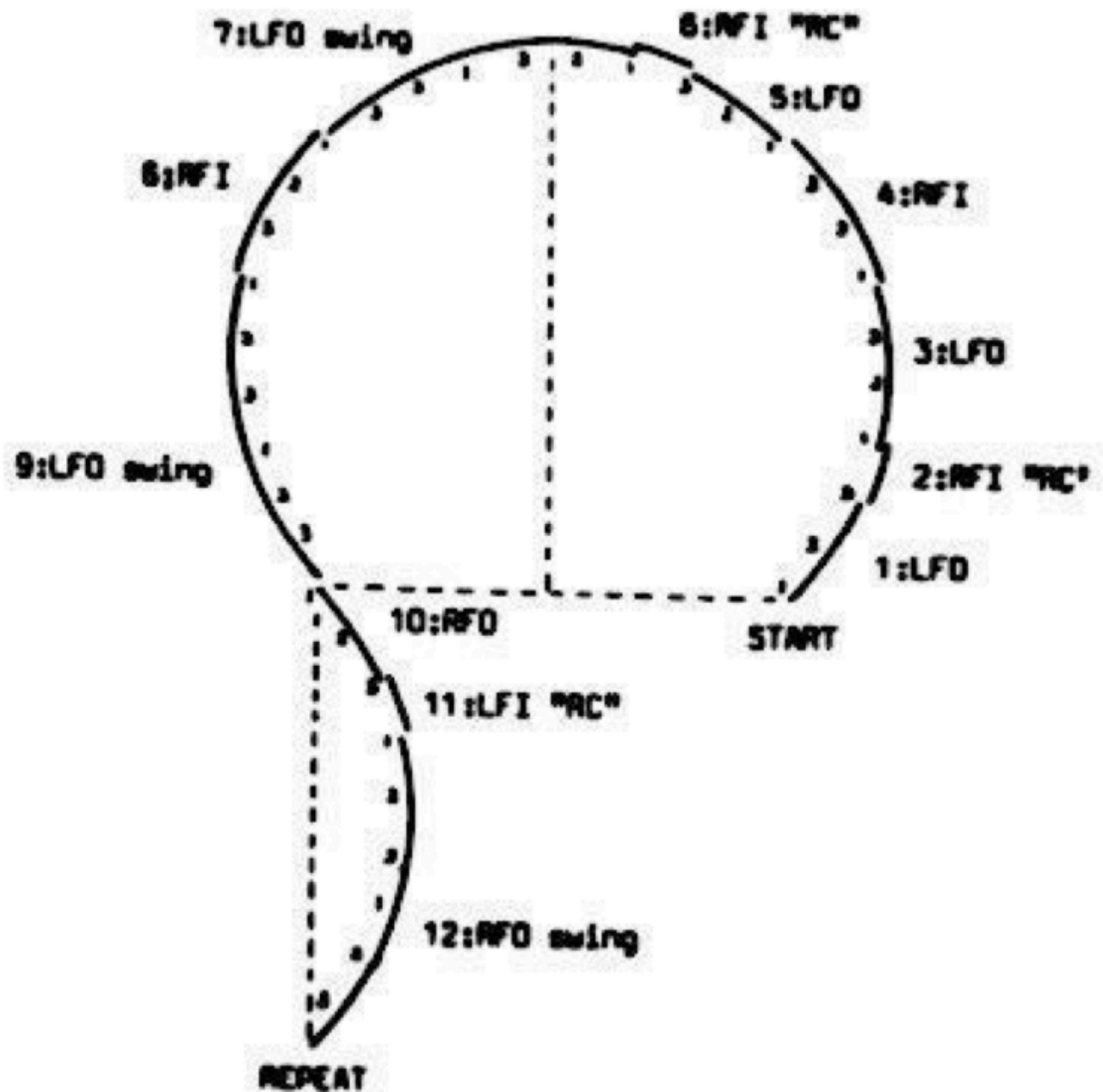
DESCRIÇÃO

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.

MIDNIGHT MOONLIGHT BLUES

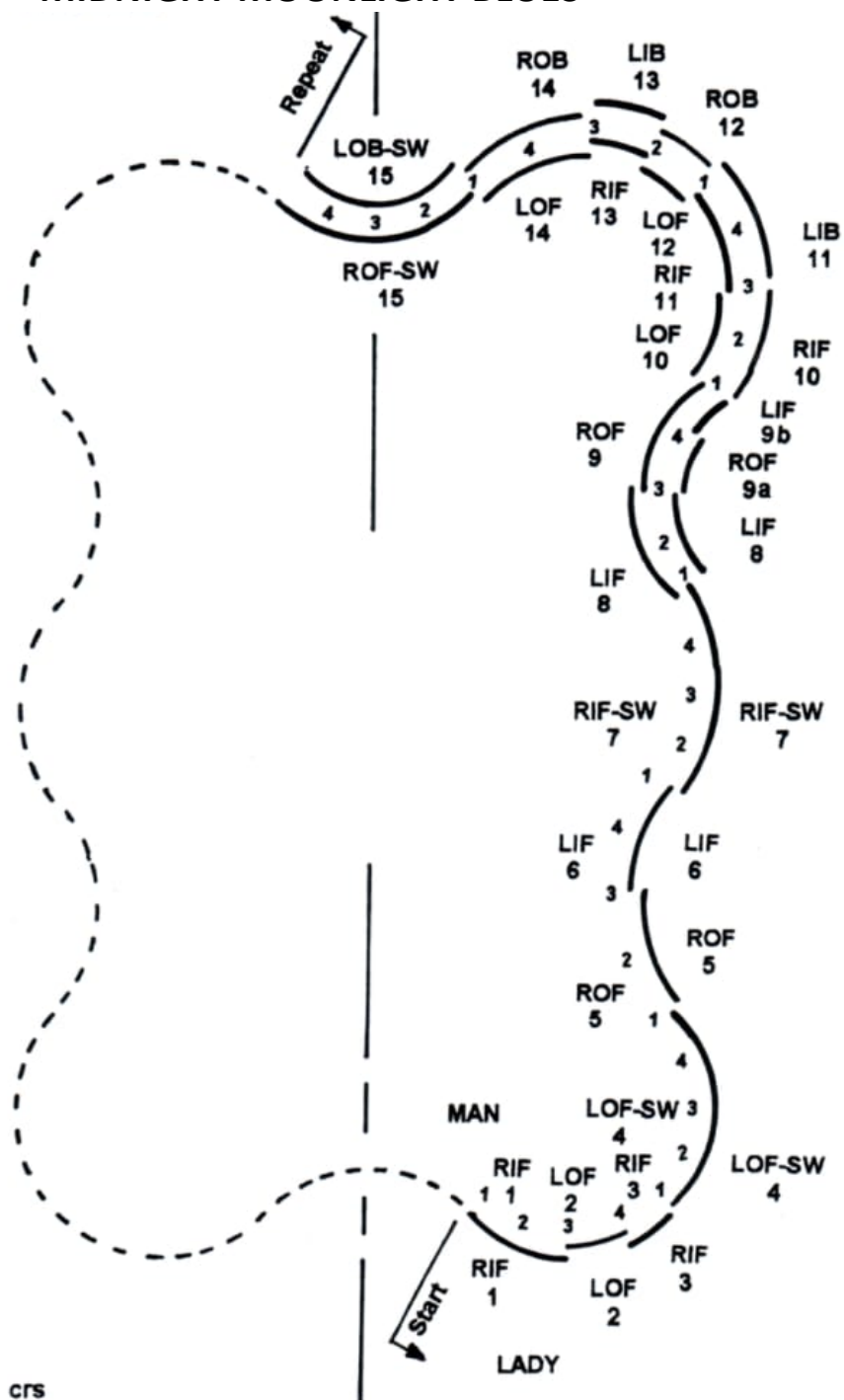
MUSIC: Blues
 PATTERN: Set

TEMPO: 88 BPM
 POSITION: 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.

DIAGRAMA – MIDNIGHT MOONLIGHT BLUES



KEY POINTS

- 1. Step 4 LOF-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.
- 2. Step 7 RIF-SW:** correct technical execution of the run, and the swing on the third beat, without deviation from the inside edge during the swing of the free leg.
- 3. Step 10 RIF and 11 LIB:** comprise a heel to heel open Held Mohawk and take off of step 10 must be from the "parallel AND position".
- 4. Step 15 ROB-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.

OLYMPIC FOXTROT

By Joan Preston

MUSIC: Foxtrot 4/4
PATTERN: Set

TEMPO: 104 BPM
POSITION: Killian

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

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

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

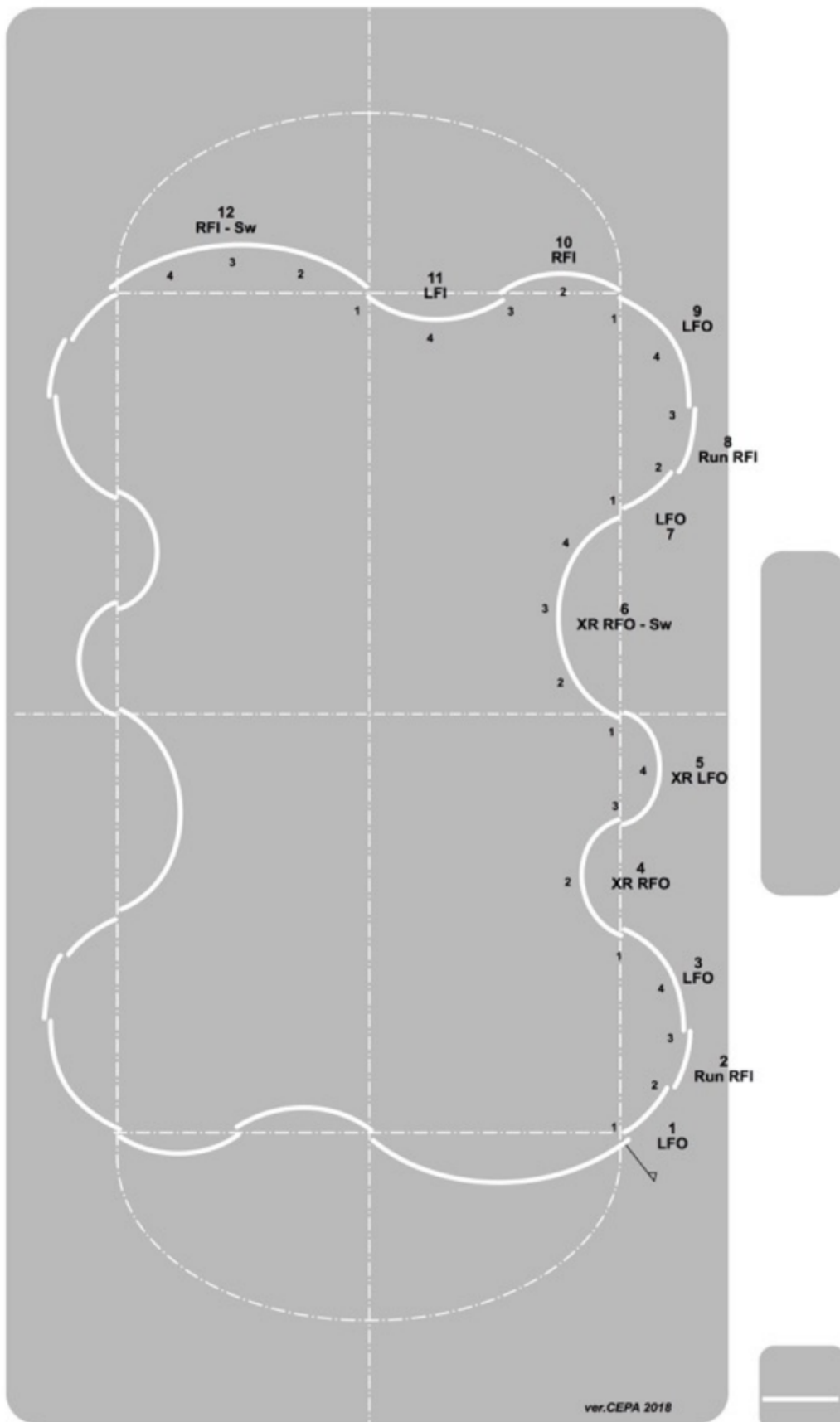
Step 6 XR RFO Sw (2+2 beats) begins at the short axis and forms a larger lobe than the previous two lobes; it is aimed toward the long axis and ends toward the long side barrier. The forward swing of the free leg is on the 3rd beat.

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

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

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

DIAGRAMA – OLYMPIC FOXTROT



KEY POINTS

1. Step 4 XR RFO: correct technical execution of the cross roll on an outside edge and performed with a decisive change of lean toward the outside of the rink.

2. Step 5 XR LFO: correct technical execution of the cross roll on an outside edge and performed with a decisive change of lean toward the inside of the rink.

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

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

4. Step 12 RFI Sw (2+2beats):

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

PROGRESSIVE TANGO

Rodger & Irwin

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 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

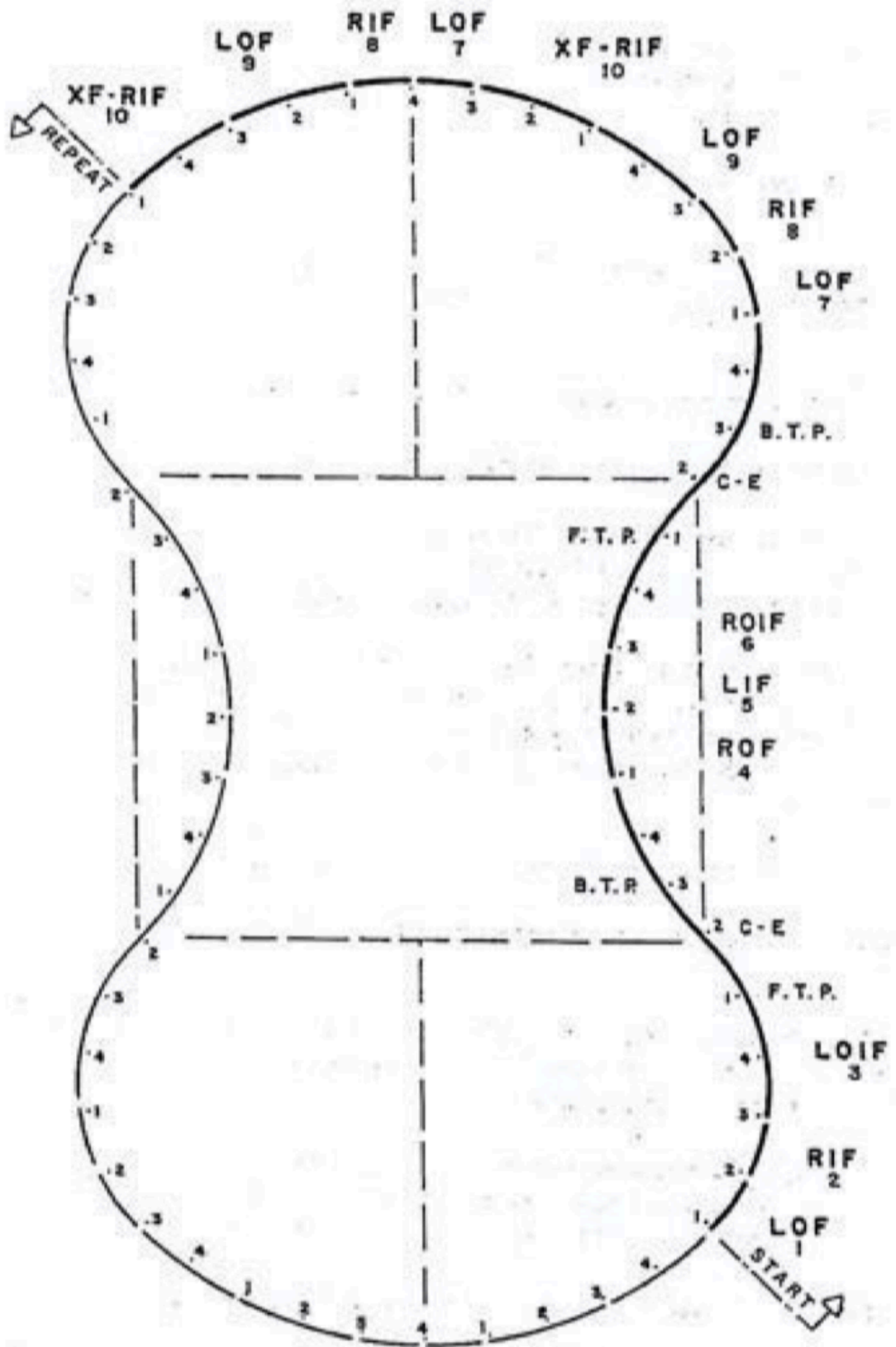
Steps #1 through #6 make up a straightaway sequence of this dance. There is a front and back toe point on each of the 6-beat OIF edges of the straightaway. The outside toe wheel touches the floor lightly on count 1 in front of the skating foot. The change of edge occurs on count 2. The inside toe wheel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

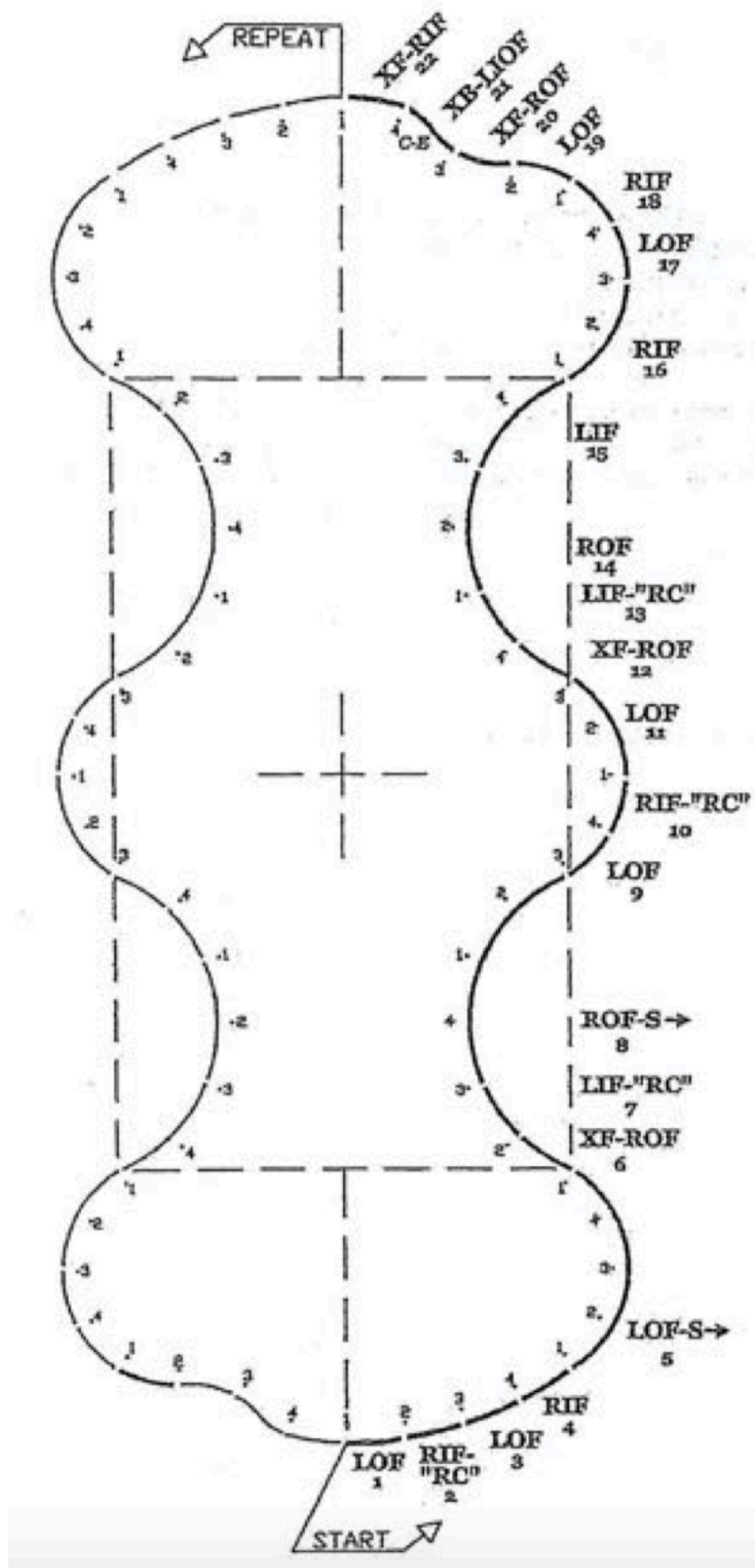
DESCRIÇÃO

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 Raised 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.

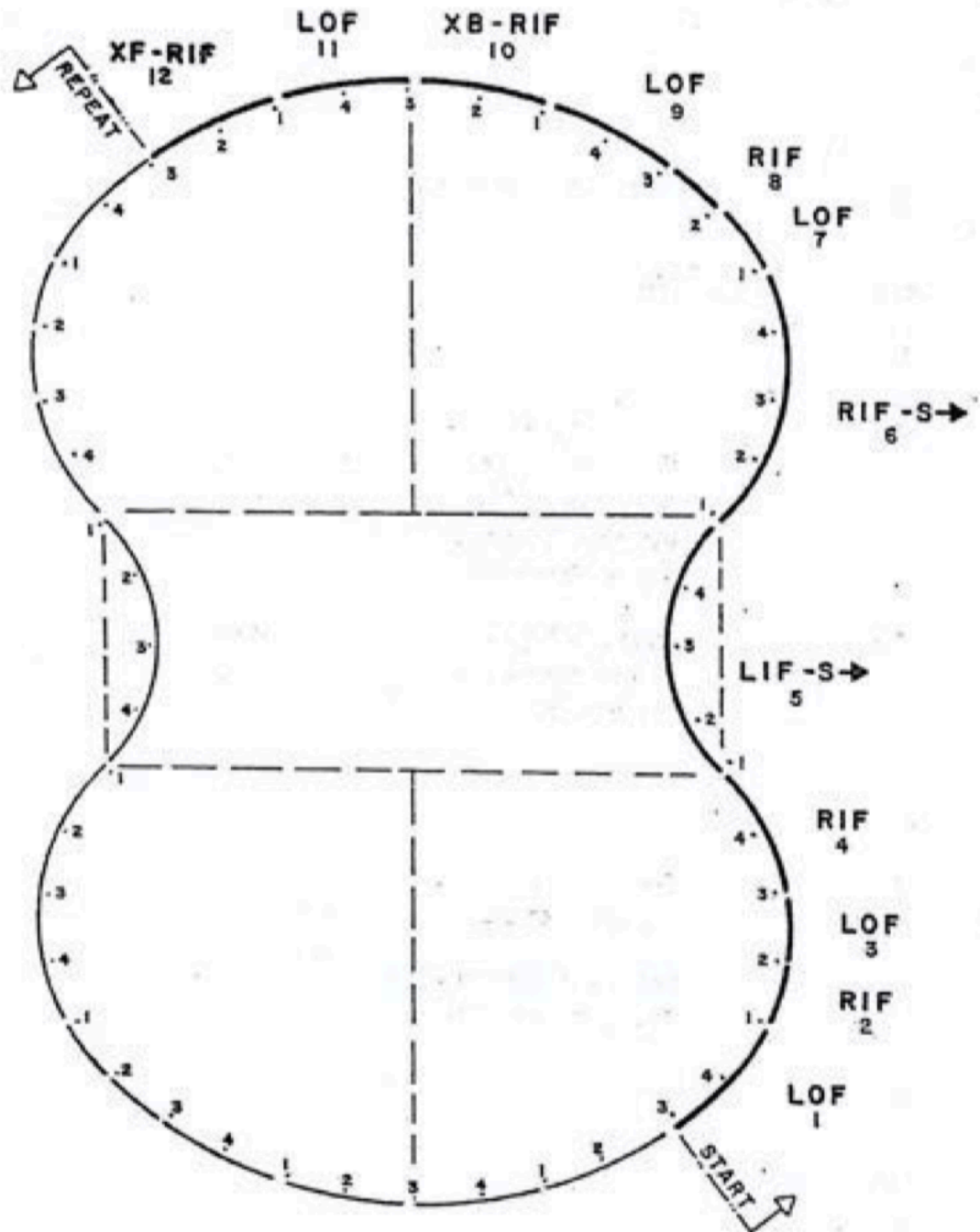
Step #10 (XB-RIF), a crossed chassé, is crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

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.

SAMBA ROYALE

by Carey Elder - in memory of Bob Wilson

MUSIC: Samba; count 1-2-3-4
PATTERN: Set
AXIS: 45-90 degrees

TEMPO: 100 BPM
POSITION: 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

Steps #2, #4, and #14 push off the front outer toe wheel.

Step #4 is a 4-count inner swing. Push off the front outer toe wheel then turn foot open on count two. Free leg swings forward on count three and remains in front for count four.

Step #5 LOF-RIF is a two-beat step. Both feet are on the floor in the 'parallel and position'.

Step #14 is a RIF three beat step. Push off the front outer toe wheel and hold free leg cross trace for three beats.

Step #15 is a LIF swing. Free leg swings forward on count three.

Step #16 is a RIF swing. Free leg bends up on count two alongside right leg, swings forward on count three and moves back to the parallel 'AND' position on count four.

Step #20 is a one beat OF Cross Roll followed by a rock over for Step #21, a one beat LOF chasse step. Step #24 is a 6 count ROIF change edge swing. First four beats are an outside edge. Change edge on count five to an inside edge. Free leg swings forward on count three and swings back on count five.

Long Axis: Count 1 of Step #8 ROF-S

Short Axis: Count 1 of Step #19 LOF

Baselines:

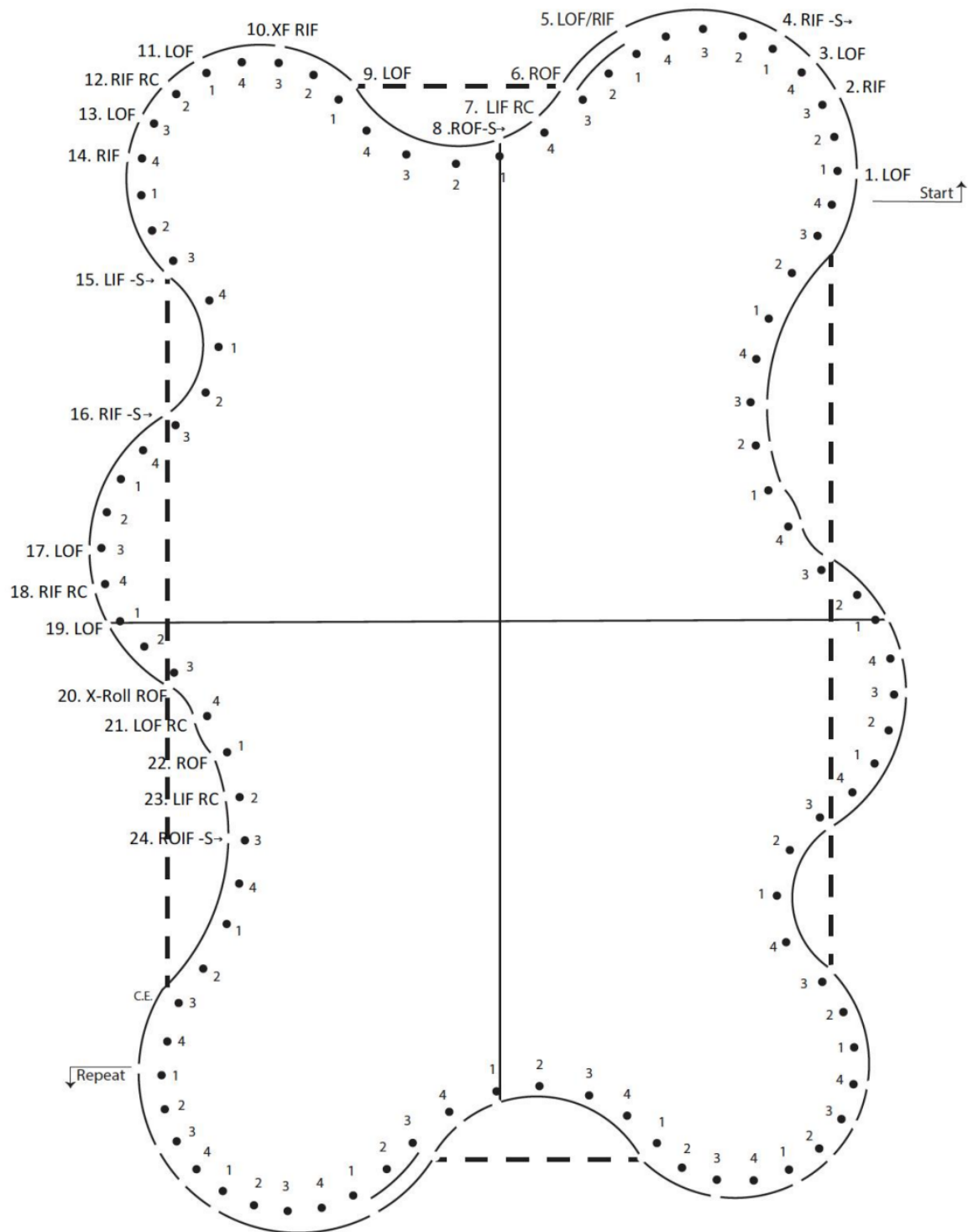
The Corner Baseline begins with step #6 ROF and ends with step #8 ROF Swing.

The Straightaway Baselines Begins and ends with step #15 LIF Swing. Begins with step #16 RIF Swing and ends with step #19 LOF. Begins with step #20 ROF Cross Roll and ends with the change of edge on step #24.

Samba Royale

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

DIAGRAMA – SAMBA ROYALE



KEY POINTS

1. **Step 4 RIF-SW:** is a 4 beats inner swing, Free leg swing forward on count 3 and remains in front for count 4.
2. **Step 10 XF-RIF:** Is a Crossed in front where at least the back wheels of the free skate have to align with the forward wheels of the employed skate.
3. **Step 16 RIF-Sw:** Leg swing forward on count three and come back to the and position on count 4.
4. **Step 20 ROF-XR:** is a X roll and must be executed correctly and on time.

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 # 1. 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.

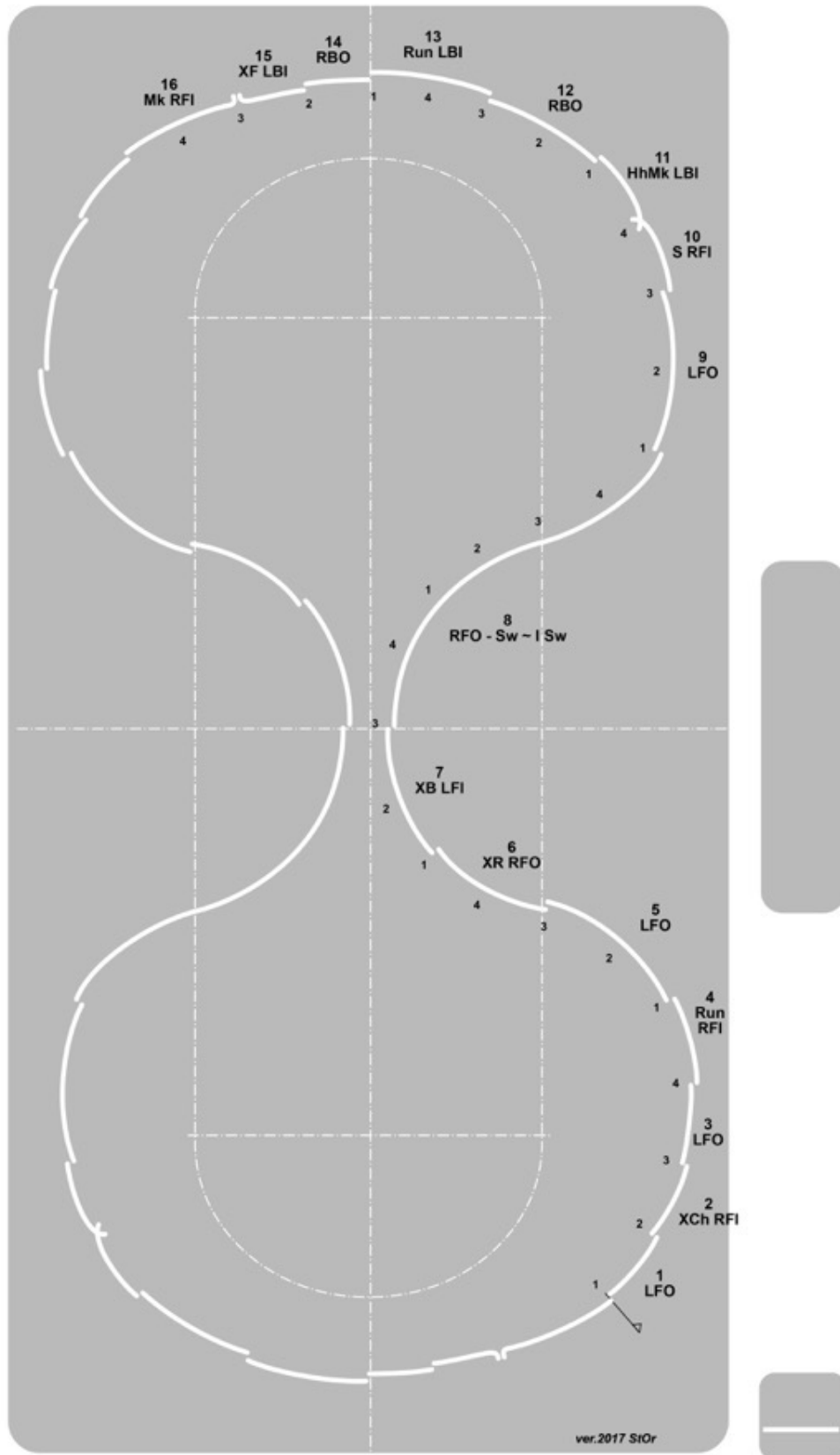
Step 12 RBO (2 beats) and step 13 Run LBI (2 beats) are skated before the long axis and step 14 RBO (1 beat) begins on the long axis. Steps 13 and 14 are skated almost parallel to the short side barrier.

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 8 or 16 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.

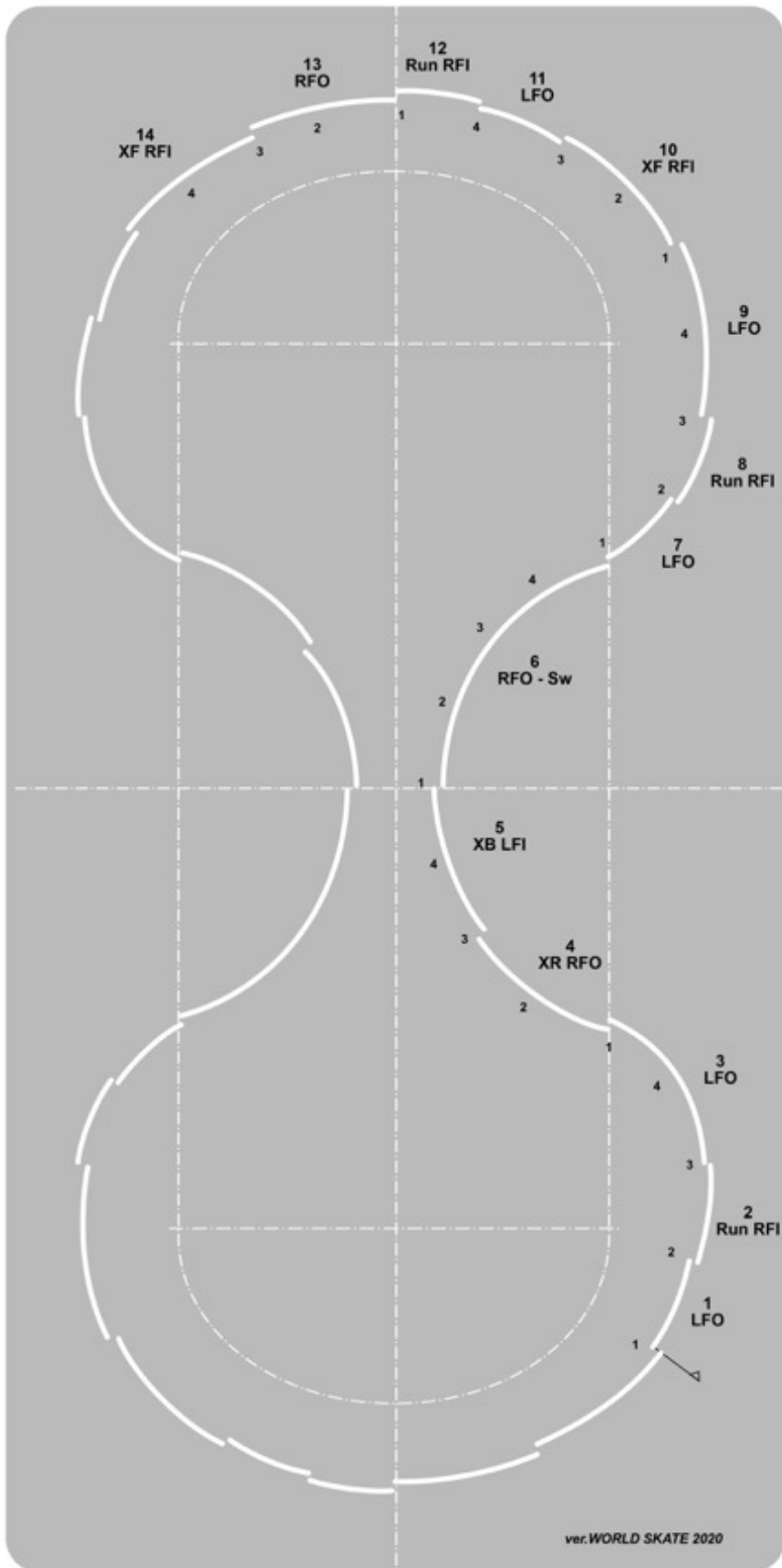
Step 10 XF RFI (2 beats) is a cross front with extension of the left leg in back with the free toe slightly open, aimed in the direction of the short side barrier.

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.

SOCIETY BLUES

Irwin & Roger

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

TEMPO: 88 BPM
POSITION: 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, or step #5 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 #4 make up the straightaway steps of the dance. On some skating surfaces it may be necessary to use more than one straightaway sequences. Step #4 (ROF-S) begins and ends at the baseline.

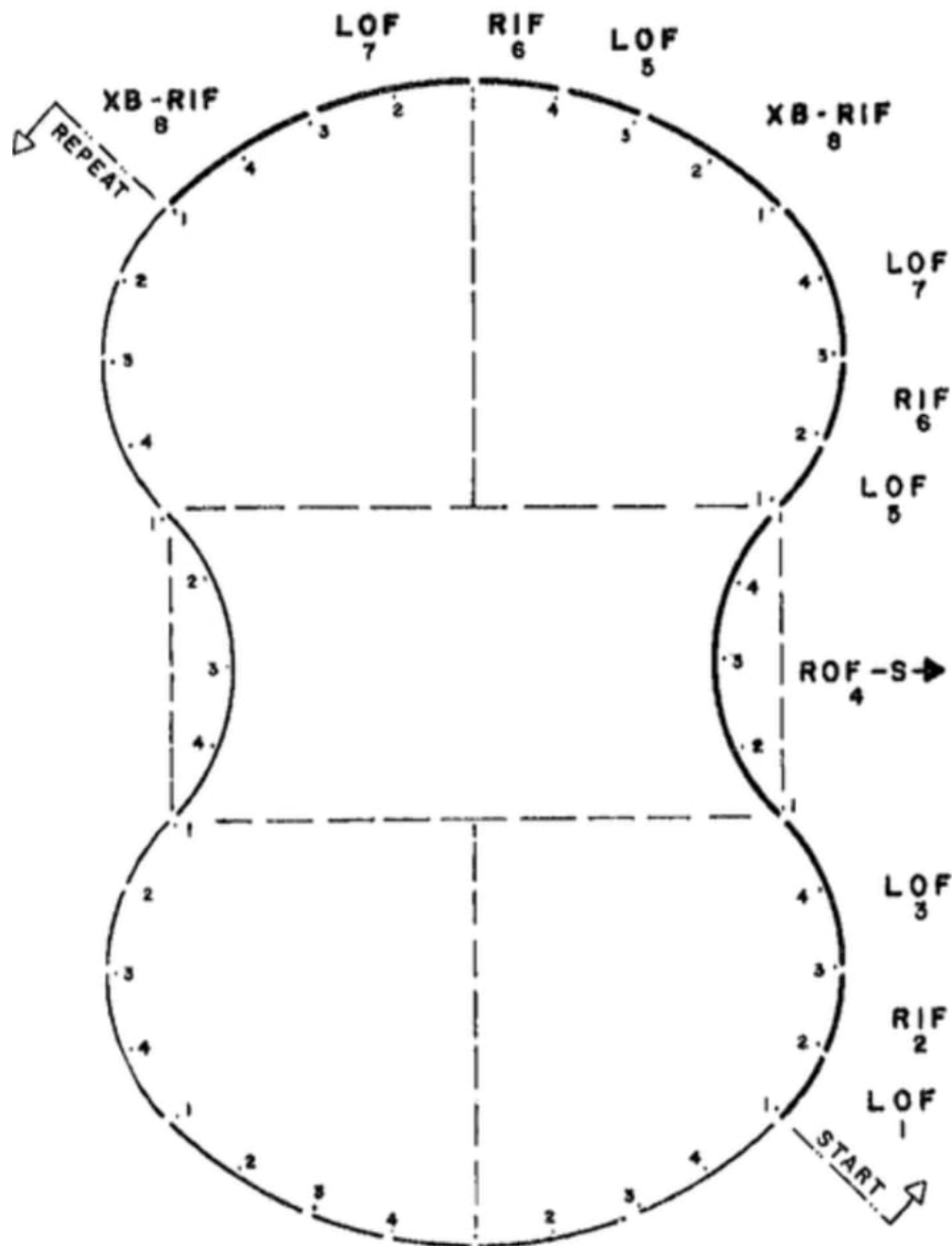
Steps #5 through #8 make up one corner sequence of the dance.

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

Every step must take the floor in the "parallel and" position except step 8 (XB-RIF). Step #8 (XB-RIF), a crossed chasse, is made with a parallel take-off and crossed so that the toe wheels of the right skate are at least alongside the heel wheels of the left skate.

The baseline of this dance only applies to the center lobe edges. The third count of step #4 begins at the top of the center lobe. When two corner sequences are used, step #17 of the second corner sequence begins at the top of the continuous barrier lobe.

DIAGRAMA – SOCIETY BLUES



KEY POINTS

- Step 4 ROF-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.
- Step 5 LOF, 6 RIF and 7 LOF (1st repetition):** The progressives must be correct and on time.
- Step 8 XB-RIF (1st repetition):** is a Crossed Chasse, is made with a parallel take off, where the toe wheels of the right skate are alongside with the heel wheels of the left skate.
- Step 8 XB-RIF (2nd repetition):** 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.

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.

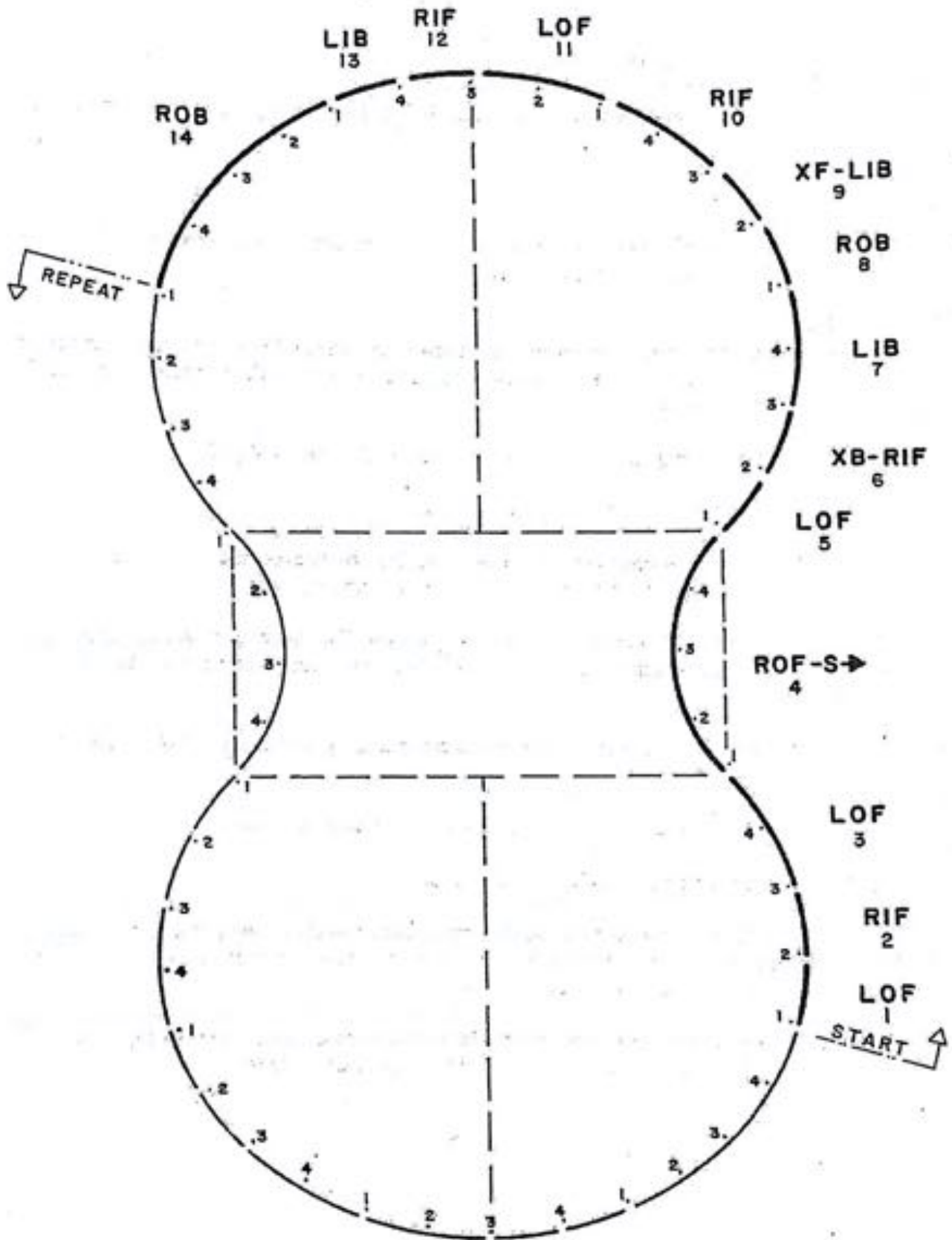
During steps #9 #10 and #12-#13 each skater rotates around his/her own axis.

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 a 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.

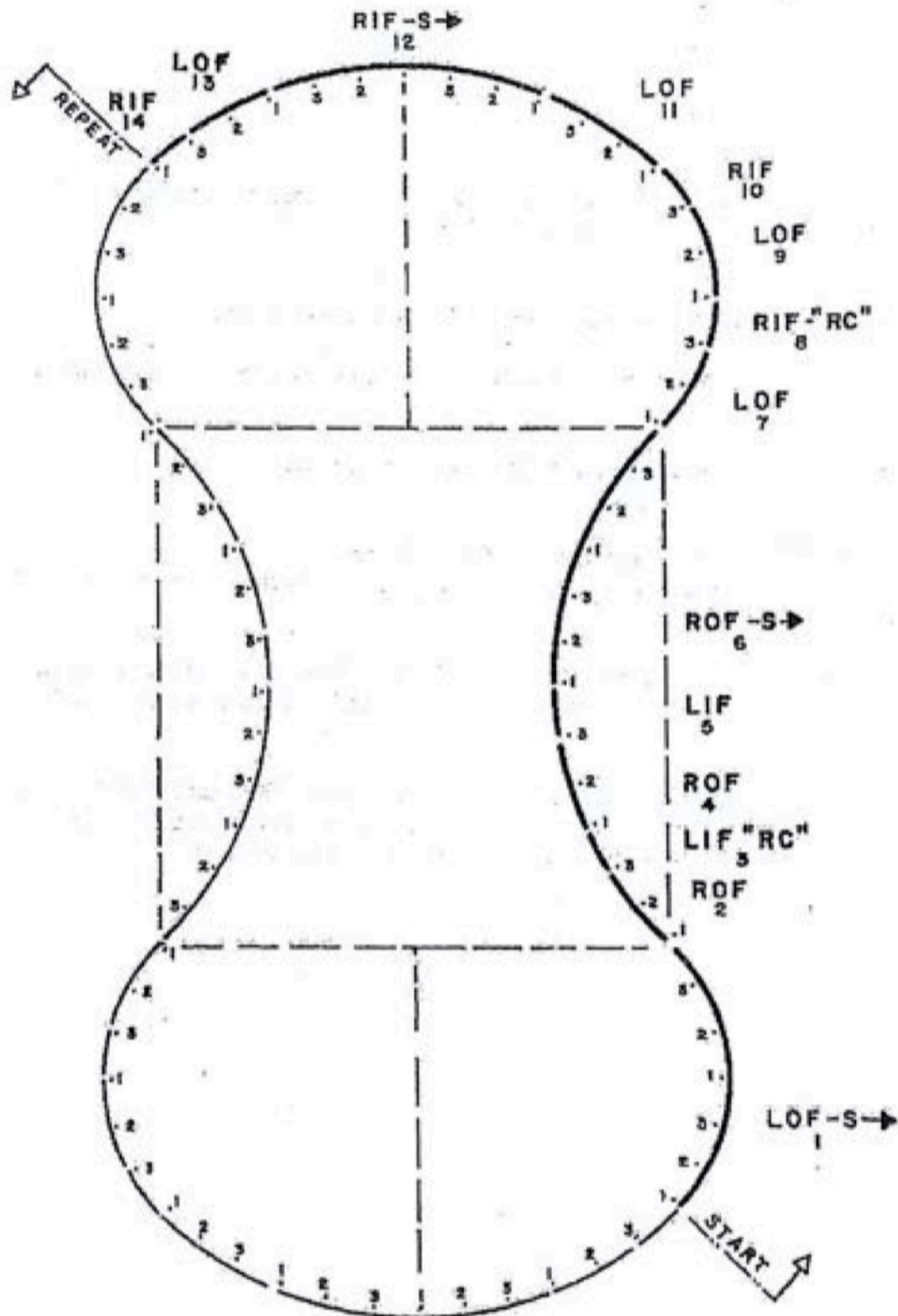
Steps #3 and #8 are raised chasse steps. The raised chasse must:

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 #8B. The woman must also track the man at the beginning of step #9. The man deepens his ROB edge slightly to allow the woman to proceed forward for her LOF three-turn.

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

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

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

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

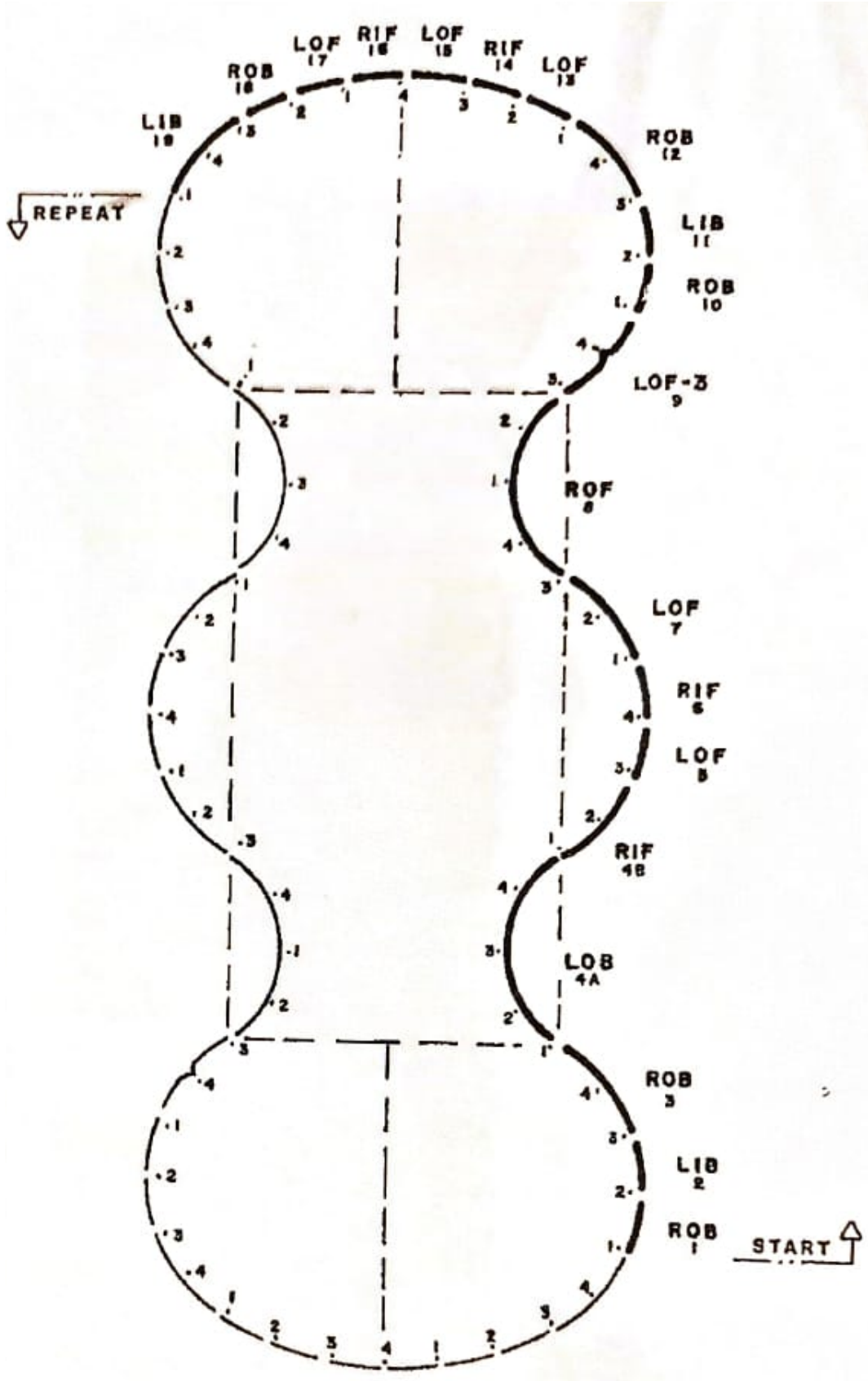
The man's step #19, the XF-LIB, is a crossed chassé, Step #19 is executed from behind the heel of the left skate. It is imperative that the man tracks the woman on step #19.

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

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

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

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.

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.

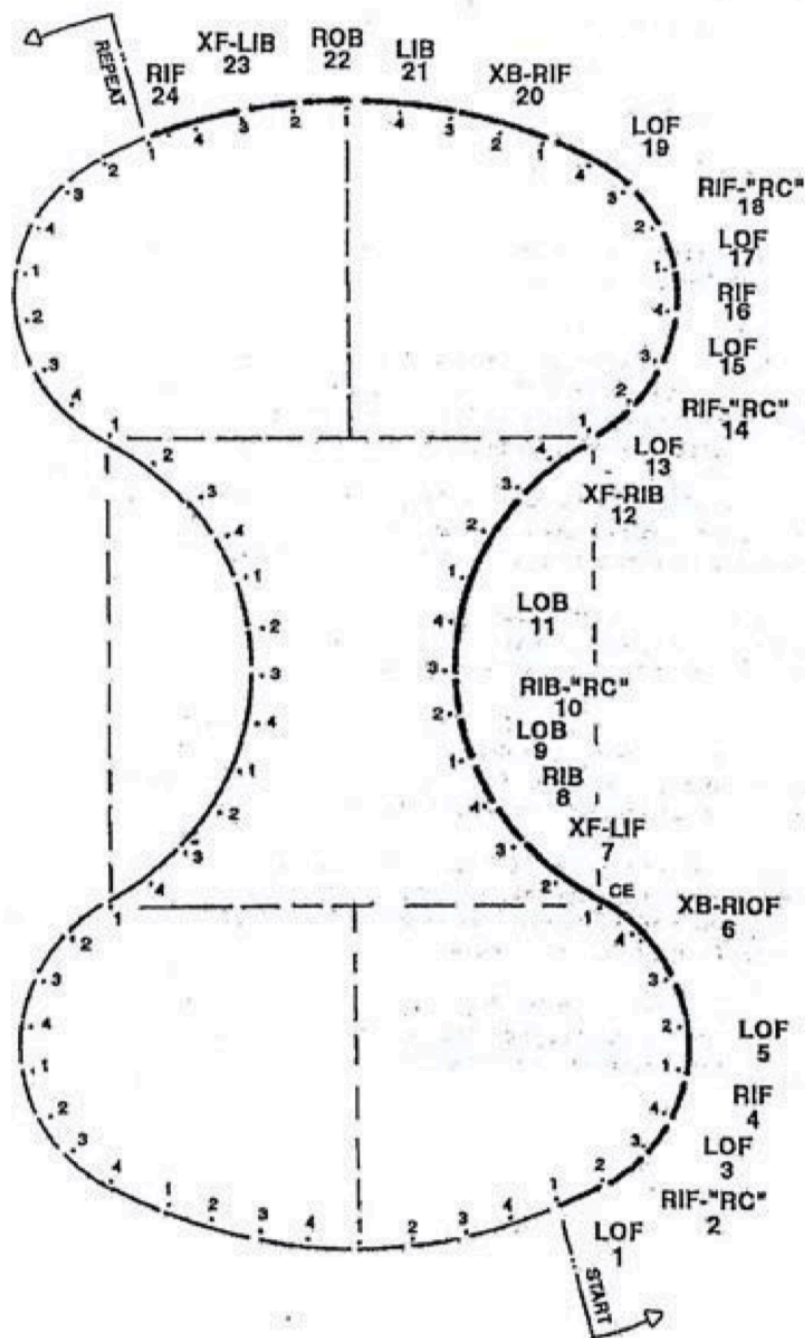
Steps #12 and #13 constitute a backward-to-forward open, dropped Choctaw turn. Step #13 must be skated from behind the heel of the preceding step,

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

George Müller

Music: Waltz 3/4
Tempo: 138 BPM

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.

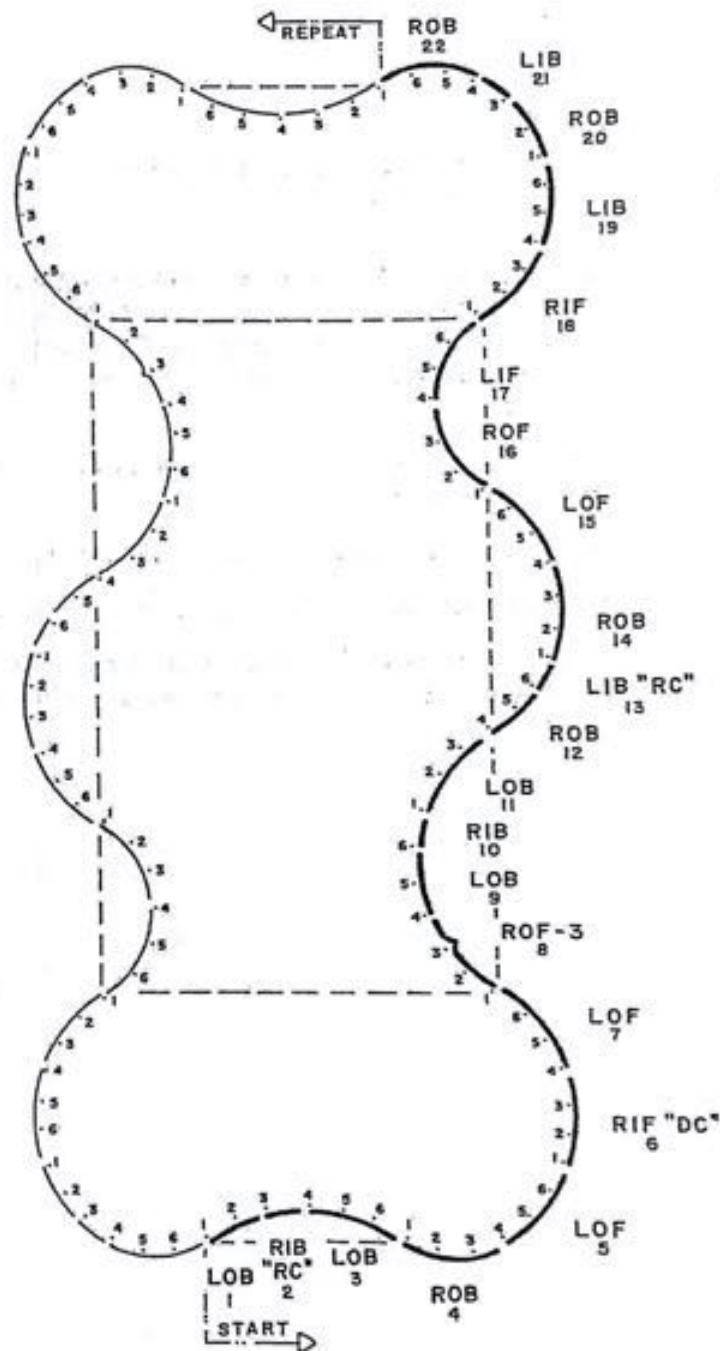
Steps #10 and #21 are one-beat progressive steps.

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.



CONFEDERAÇÃO
BRASILEIRA
DE HÓQUEI
E PATINAÇÃO

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

Revisado e certificado pelo Comitê Técnico CBHP – Confederação Brasileira de Patinação Artística. Esta compilação é uma contribuição da FGP - Federação Gaúcha de Patinagem.

