

THE 14 STEP PLUS

NOTES ON THE DANCE

This dance has been adapted from the 14 Step incorporating all the Ladies and Men's steps

Steps 1, 2 & 3 and 14, 15 & 16 are run sequences finishing with a strong outside edge towards the centre of the rink

Step 4: 4 beat outside swing

Free Leg should swing back for 2 beats and forward on the count 3, 4 in time with the music

Steps 8 & 9: Open Mohawk - Struck at Instep

Step 13: XF LBI: 3 Turn followed by a second 3 Turn.

TIMING is important

Turns must be on the beats of the music.

Timing 1st beat XF 2nd beat 3 turn 3rd beat 3 turn

Step 17 4 beat outside swing

Free Leg should swing forward for 2 beats and backward on the count 3, 4 in time with the music

Step 25 & 26 Open Mohawk: Crossed and struck at Instep

Step 27 LFO XB Mohawk:

Must be crossed behind and not a step forward

Free Leg to be left in a forward position in preparation for Step 28 run – NOT A CHASSE

Timing of these steps 25, 26 & 27 is important

Step 28 RFI run

A forward progressive step – not crossed

All Mohawks must be crossed and **NOT** heel to heel

Solo Dance

14 Step - PLUS

Originated as 14 Step by Franz Scholler

Adapted to 14 Step Plus for Solo Dance by Ron Gibbs

Music: March: 6/8 or 4/4

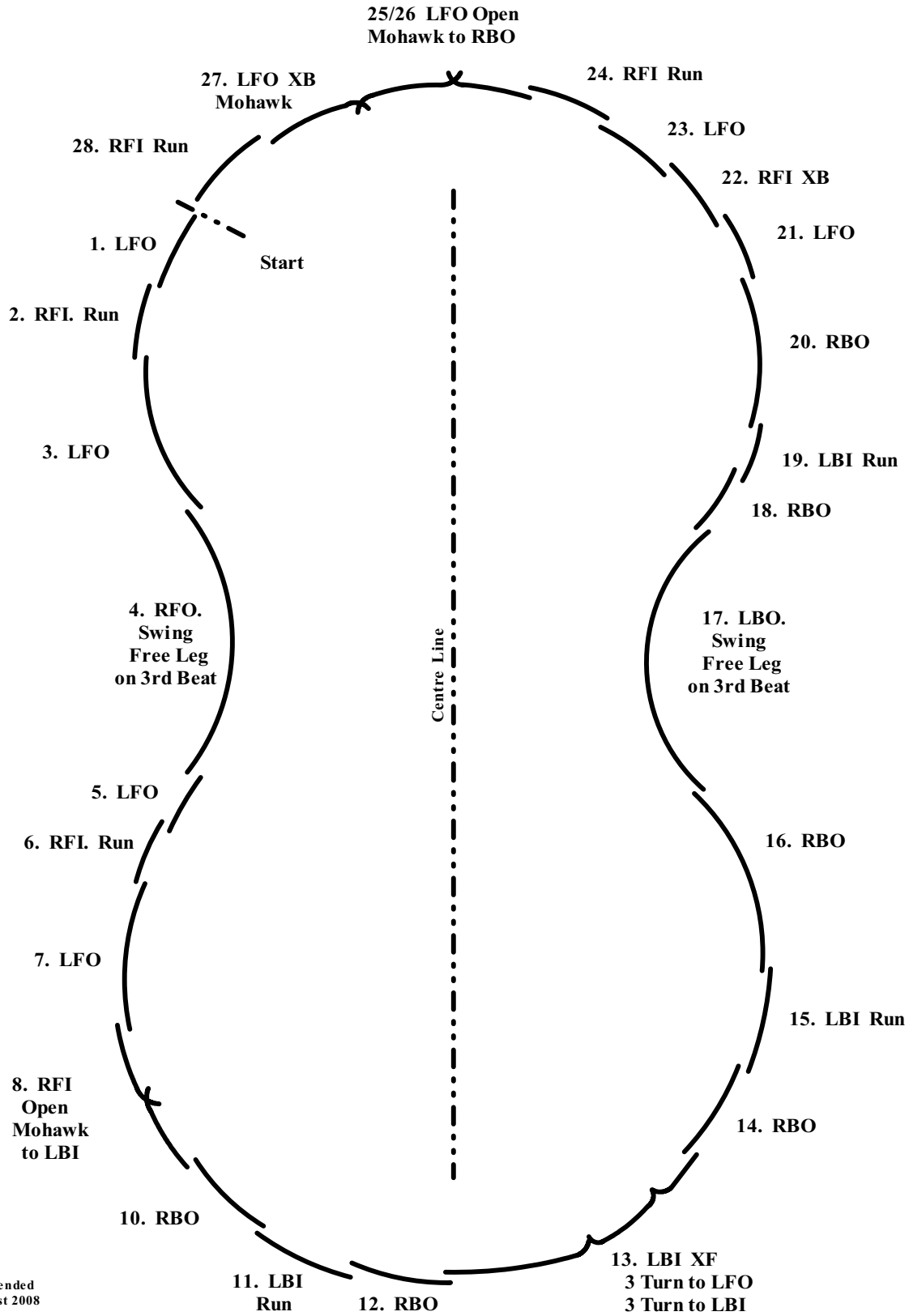
Tempo: 108

Pattern: Set

	Steps	Beats
1	LFO	1
2	Run RFI	1
3	LFO	2
4	RFO Swing free leg forward on 3 rd Beat	4
5	LFO	1
6	Run RFI	1
7	LFO	2
8	RFI Open Mohawk (Heel to Instep to step 9	1
9	LBI	1
10	RBO	1
11	Run LBI	1
12	RBO	1
13	LBI XF (Crossed in Front) LBI Three Turn on 2 nd Beat to LFO and Three Turn to LBI on 3 rd Beat	3
14	RBO	1
15	Run LBI	1
16	RBO	2
17	LBO Swing free leg backward on 3 rd Beat	4
18	RBO	1
19	Run LBI	1
20	RBO	2
21	LFO	1
22	RFI Crossed Behind	1
23	LFO	1
24	Run RFI	1
25	LFO Open Mohawk (Heel to Instep) to step 26	1
26	RBO	1
27	LFO Crossed Behind Mohawk	1
28	RFI run	1

Total 40 Beats

Solo Dance 14 Step Plus



Amended
August 2008

Princeton Polka (Men's Steps)

Music: Polka 2/4
Tempo: 100 beats per minute
Pattern: Set
Axis: 45-90 degrees

THIS DANCE IS TO BE USED IN SOLO DANCE ONLY

OPENING

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

DANCE NOTES

The take-offs for every step in this dance, unless otherwise specified, must be made in the "parallel and" position.

The first three steps of this dance are a series of progressive runs that start at the baseline. Steps # 3 and #4 constitute an open held mohawk turn, which is executed heel-to-heel. The second count of Step #4 (RIB) must be at the top of the center lobe. Steps #4 and #5 comprise an open dropped mohawk turn. The take-off for Step #5 should be executed from behind the heel of the right skate. Steps #5, #6 and #7 are a series of progressive runs that end at the baseline.

Steps #7 and #8 constitute a closed choctaw turn. The take-off for Step #10 must originate from behind the heel of the tracing skate. Steps #11, #12 and #13 make up a series of progressive runs.

Steps #14 and #15 constitute a forward-to-backward open held mohawk turn, that is executed heel-to-heel. The second count of step #15 (LIB) must be at the top of the continuous barrier lobe.

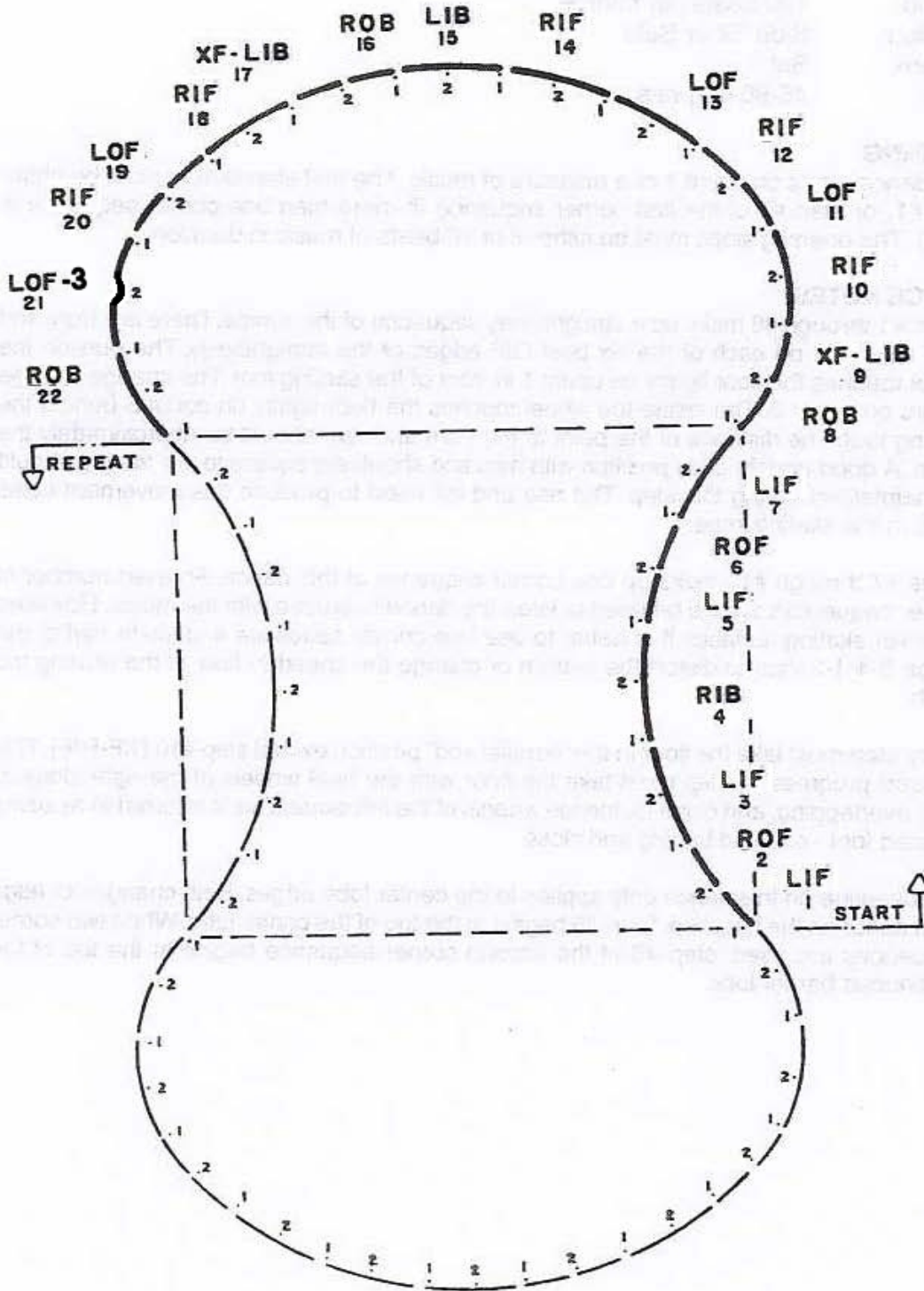
The take-off for Step #18 must originate from behind the heel of the tracing skate.

Steps #19, #20 and #21 are a series of progressive runs. A 3-turn is executed on count 2 of Step #21.

Steps #22 and #1 constitute a backward-to-forward choctaw turn, executed from behind the heel of the right skate.

Men's Steps

PRINCETON POLKA



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American Dance

A. DICTIONARY

ABBREVIATIONS

3	Three Turn
B	Backward
Bar	Barrier
Br	Bracket
BTP	Back Toe Point
C-E	Change of Edge
C	Center
Cho	Choctaw
Cw	Clockwise
CCw	Counterclockwise
Co	Counter
DC	Dropped Chasse'
F	Forward
Fl	Flat
FTP	Front Toe Point
I	Inside Edge
ILC	In Line Chasse'
ILDC	In Line Dropped Chasse'
ILP	In Line Progressive
L	Left Foot
Moh	Mohawk
O	Outside Edge
R	Right Foot
RC	Raised Chasse'
Rk	Rocker
SDC	Swing Dropped Chasse'
-S->	Swing of Free Leg
X-Roll	Cross Roll
XB	Crossed in Back
XF	Crossed in Front

DEFINITIONS

A Position - A closed face to face relationship of partners where one partner progresses in a forward direction and the other partner progresses in a backward direction. The forward skating partner tracks the backward skating partner with hips in line and with compatible planing of head and shoulders. Transitional steps such as occur during face-to-face turns where both partners briefly progress in the same direction are not deviations from this position. When it is specified that a step be executed out of track while in A position it is referred to as Modified A position.

Accent - The emphasized beats in dance music. See the music section of the Dance Book for more details.

Advanced Movement - An edge involving a one-foot turn.

Aim - The starting direction of a step, or sequence of steps on the same lobe. (See remarks on lobe aim.)

AND Position - See Position.

Angular - The skate to be employed taking the floor on an arc or flat divergent to the arc or flat being skated.

Arc - The circumference or portion of the circumference of a circle.

Arch - A position of the body in which the spine is tensed backward.

Axis - The angle created by the intersection of a lobe and the dance baseline. The baseline of rotation for turns.

B Position - An open side by side relationship of partners wherein both progress in the same direction, either forward or backward, while remaining square to their tracings. B Position is distinguished from Crossed Hands Position and D Position by the manner in which partners hands are held.

a. Standard - The man skates on the left side of the team. The man's right arm is extended across the woman's back, partners clasping right hands at or near the woman's right hip. The woman's left arm is extended across man's chest, partners clasping left hands in a location between the man's waistline and shoulder line.

b. Reverse - The man skates on the right side of the team. The man's left arm is extended across the woman's back, partners clasping left hands at or near the woman's left hip. The woman's right arm is extended across the man's chest, partners clasping right hands in a location between the man's waistline and shoulder line.

Backward (B) - The tracing foot moving in the direction of its heel.

Barrier - The outside wall, railing, or traffic line forming the boundaries of the skating surface.

Baseline - A real or imaginary reference line.

a. Posture - An imaginary line from the center of the skating foot through the hip and shoulder lines.

b. Team - An imaginary line forming the axis around which the members of a team rotate.

c. Dance - The imaginary line on the skating surface around which the steps of a dance are patterned, and which separates center and barrier lobes. The pattern line of a dance.

Beat - A regular, recurring and periodic pulse or throb which constitutes the unit of measurement in all measured music.

a. Strong Beat - A beat with heavy accent, often called the "down beat."

b. Weak Beat - A beat with light accent.

c. Off Beat - A beat without accent.

Border Dance - A dance whose steps have no required location on the skating surface. A dance skated so that the movement of the team changes the location of the steps on the surface.

Bracket (Br) - A one foot turn involving a change of edge with the rotation counter to the direction of the initial edge.

C Position - A tandem relationship of partners (one behind the other) wherein both progress in the same direction either forward or backward with the man directly behind the woman. The trailing skater tracks the leading skater with hips in line and with compatible planing of head and shoulders.

Carriage - The manner in which the body is held while skating.

Center - The center line of a rink, either real or imaginary.

Center Lobe - Any lobe belonging on the center side of a dance baseline.

Championship - A group of contests qualifying skaters to or toward the United States Championships.

Change of Edge (C-E) - A change of curve from outside to inside, or vice versa, on one foot without a change of direction of the skate.

Chasse' - A step that does not pass the old tracing foot. A step, the completion of which does not involve or permit a trailing position of the foot which becomes unemployed.

a. **Crossed** - A Chasse' for the execution of which the new tracing foot crosses the old.

b. **Dropped** - A Chasse' during the execution of which the new free foot is moved against or into the line of travel.

c. **Swing Dropped** - A dropped Chasse' where the free foot moves (past the employed foot) to the leading position before becoming the employed foot at the 'AND' position.

d. **In Line** - A Chasse' for the execution of which the new tracing foot takes the surface in line with the old.

e. **Raised** - A Chasse' during the execution of which the new free foot is raised vertically from the floor.

Choctaw (Cho) - A two-foot turn from a forward edge to the opposite backward edge or vice versa.

a. **Closed** - A Choctaw with the free leg in front of the body after the turn. In this type of turn the free foot upon becoming employed progresses past the tracing foot. This type of turn is referred to as a progressive type turn.

b. **Open** - A Choctaw with the free leg in front of the body after the turn. In the forward to back variety, the turn is executed heel to heel with the new free foot moving into the line of travel as the old free foot takes the floor. In the back to forward variety, the turn is executed from behind the heel, with the free leg trailing after the turn. This type of turn is referred to as a chasse' type turn.

c. **Dropped** - A Choctaw, either open or closed, where the second or turn edge is not held longer than one beat.

d. **Held** - A Choctaw, either open or closed, the second, or turn edge, of which is held longer than one beat of music.

Closed - The free leg in front of the body.

Concentric Rotation - See Rotation.

Contest - The complete skating of all events of a division of a championship. The skating of a specifically designated dance of dances before judges for placement of the contestant teams in order of skill.

Contestant - Any skater who participates in one or more events of a contest.

Contestant Team - Any two skaters who participate in one or more events of a contest as a unit, as required by the specific rules for the given contest.

Continuous Baseline - A real or imaginary line which is continuous around the skating surface, in relation to which the correct lobes (and/or flats) of a Border Dance are placed. In patterns with straightaways, this portion of the continuous baseline would have two straight longitudinal references parallel to each other, which are connected at the ends with semi-circular type reference.

Corner - The area of a skating surface permitting the shortest linear dimension parallel to the barrier, or at right angles to the straightaway. The area of a skating surface of least length. That part of a dance which is to be skated only in the area of a skating surface of least length. That part of a dance specifically designed to connect one straightaway with the other.

Corner Steps - Steps of a dance which are to be skated only on the corners of the rink.

Count—

a. Music - The numerical reference to the beats of each measure of music.

b. Skating - The numerical reference to the beats of a step which may or may not agree with the musician's count.

Counter (Co) - A one-foot turn without a change of edge with the rotation counter to the direction of the initial edge.

Crossed Foot - The foot to be employed moving across the old in such a manner that the next step will be made past the in-line position.

Crossed Arms Position - See H Position.

Crossed Tracing - Tracing of succeeding steps on overlapping arcs, either convergent or concentric.

Cross Roll - See Roll.

Curtsy - A two foot movement where the two front wheels of the trailing skate are touched to the floor directly behind and tracking the heel of the leading skate.

Cusp - The point of any one foot turn.

D Position - An open side by side open relationship of partners wherein both progress in the same direction, forward or backward as square as possible to the tracing. D Position is distinguished from B Position and Crossed Arms Position by the hand hold, and from E Position by the requirement that both partners face toward their clasped hands. The man is to the left of the team and holds the woman's right hand in his left hand in a leading position. The man's right hand is on the woman's back and the woman's left hand is on the man's back with her left arm outside his right arm.

Diagram - A drawn or printed pattern. The official print of a dance.

Direction—

a. Direction of edge - clockwise or counterclockwise progression of a curve.

- b. Direction of rotation - turning of the body in a clockwise or counterclockwise direction.
- c. Direction of skate - forward or backward progression of a skate.
- d. Direction of travel - the general direction of a skater or team of skaters, either clockwise or counterclockwise around the rink.
- e. Direction of turn - clockwise or counterclockwise rotation during a turn.
- f. Forward - The body facing toward the direction of travel.
- g. Backward - The body facing away from the direction of travel.

Division of Competition - The class and branch of the sport for a contest.

Draw - Movement of the free leg in preparation for a turn on steps not permitting swings. Draw is used only on steps of four beats or longer during which rotation or preparation for a turn must be made.

Drawing Procedure - The method by which the skating order of the contestants or contestant teams is to be and is determined, as prescribed by rule.

Dropped - Not held longer than one beat of music. See Choctaw, Mohawk, Three, Turn, and Chasse' for specific classifications.

E Position - A closed side by side relationship of partners wherein both progress in the same direction, forward or backward. E Position is distinguished from D Position by the requirement that partners face away from their clasped hands. Man is to the right of team, with hand clasp and position of contact identical to D Position. The clasped hands may be held in either a trailing or leading position.

Edge - A curve traced by the employed skate.

Employed - Tracing.

- a. Employed Foot - The foot over the employed skate, or to which the employed skate is attached.
- b. Employed Leg - The leg of the employed foot.
- c. Employed Skate - The skate in contact with the skating surface or if both feet are on the surface, the skate which carries the weight of the body. The tracing skate.

Event - Any one part of a contest; elimination, semi-final, or final or any subdivision in the skating of a contest.

F Position - A closed side by side relationship of partners where one progresses in a forward direction while the other progresses in a backward direction, with the bodies carried out of direction alignment and not tracking.

- a. Standard - The man is to woman's right, his right shoulder and hip alongside and as close as practical to the woman's right shoulder and hip.
- b. Reverse - The man is to woman's left, his left shoulder and hip alongside and as close as practical to the woman's left shoulder and hip.

Fall - The lowering of the body by action of the tracing knee and ankle.

False Lean - See Lean.

Flat - A straight line.

Flight - The skating of two, three, or four teams at the same time in an event of a dance contest. Groupings of the contestant teams in a dance contest.

Flow - An unimpeded motion that proceeds smoothly and evenly without apparent effort.

Following - In the direction which has been traced. The next step in a sequence. Acceptance by one partner of the harmonious relationship with the lead partner.

Forced Edge - Tracing made with the weight outside the arc, or with the ankle dropped.

Form - Posture, carriage, and movement.

Forward (F) - The tracing foot moving in the direction of its toes.

Free - Not in contact with the skating surface, or not carrying the weight of the body.

Full Stroke - See Stroke.

G Position - A side by side relationship of partners used as a starting position and continued only for the opening steps of a dance. Man may be either to the right or left of the team. If to the left, man clasps woman's left hand in his right hand, with unclasped hands held to the side; if to the right, man clasps woman's right hand in his left hand. Also referred to as the hand in hand position.

Glide - An uninterrupted flowing motion.

Grade - The numerical value assigned to a competitive requirement by an individual judge. See Integer System.

Grip - The method of hand contact in the various Dance Hold Positions.

a. Standard - The established or prescribed method of hand contact for any given position.

b. Thumb Pivot Grip - A method of hand contact wherein the woman's thumbs are clasped by the man to permit a change from B Position to Reverse B Position without a change of grip and without releasing contact. Identical side by side turns may be executed in this position without changing relation of partners to the pattern.

c. Cross Arms - A method of hand contact which permits oppositely rotated but compatible turns to be executed without changing the relation of partners to the pattern of a dance. See H Position.

d. Tandem - The modification of standard B hold permitting the man to skate directly behind the woman. The woman brings her right hand up to a position directly in front of her right shoulder. The man's right hand clasps the woman's right hand with his forearm and wrist directly at the woman's right armpit.

H Position - A side by side relationship of partners wherein both progress in the same direction, forward and backward. H Position is distinguished from B and D Positions only by the hand hold. The man may be on either side of the team without the position being considered reversed. Arms of both partners are crossed in front of the bodies, right hands and left hands clasped palm to palm with fingers holding wrists, not in hand shaking grip.

Held - Employed for longer than one beat of music. See Choctaw, Mohawk, Three, and Turn.

Hold - The relationship of man and woman to each other in partnership without regard to method of hand contact. For definitions of each hold, see A Position, B Position, C Position, D Position, E Position, F Position, G Position, and H Position.

Hooked Edge - An abruptly deepened curve.

Integer - A whole number.

Integer System - The official grading system for competition utilizing whole numbers from 0 to 100 without the use of any fractions or factors.

Interpretation - A display of understanding of the music used by the skater.

Interpretive Movement - A movement which imparts feeling or character to a dance.

Judge - An official commissioned to determine the value of a skater's performance, or to assign an order of placement to contestants or contestant teams in a contest.

Leading - In the direction to be traced. In position to control or the act of controlling the execution of a team movement.

Leading Partner - The member of the team in position to control the movement skated.

Lean - The inclination of the body to either side of the vertical.

- a. True Lean - Lean with a posture baseline.
- b. False Lean - Lean without a posture baseline.

Line of Travel - Same Direction of Travel.

Lobe - A curved portion of a pattern beginning and ending at the baseline. See Baseline.

Lunging - An incorrect movement wherein the upper part of the body is thrust forward.

Mark - See score.

Meet - A competition where more than one contest is scheduled to be conducted.

Mohawk (Moh) - A two-foot turn from a forward edge to a similar backward edge or vice versa.

- a. Closed - A Mohawk with the free leg in front of the body after the turn. In this type of turn the free foot, upon becoming employed, progresses past the tracing foot. Turns of this type are referred to as progressive type Mohawks.
- b. Open - A Mohawk with the free leg behind the body after the turn. In the forward to backward variety the turn is executed heel to heel. In the backward to forward variety the turn is executed from behind the heel, with the free leg trailing after the turn with the leg moving into open position. Turns of this type are referred to as Chasse' type Mohawks.
- c. Dropped - A Mohawk, either open or closed, after which the second or turn edge is not to be held longer than one beat.
- d. Held - A Mohawk, either open or closed, the second or turn stroke of which is held longer than one beat of music.

Off Beat - See Beat.

Official - Bearing approval or authority. Any person commissioned to administer, execute or apply rules and regulations.

- a. Contest - A contest which is part of or leads to or toward the United States Championships.
- b. Rule - A published regulation limiting, controlling, or affecting the entry, participation, conduct, or procedure of a test, contest, membership, or associate membership.
- c. Ruling - An interpretation or directive by an authorized official or official body made in accordance with published rules.

One Foot Turn - See Turn.

Open - The free leg behind the body.

Opening Steps - Preliminary edges or flats used to gain or build momentum for the execution of the required edges or flats of a dance.

Optional - Permitted but not required. Subject to choice.

- a. Hold - Selective or discretionary use of hand contact, but with required body position.
- b. Pattern - Arrangement of lobes and/or steps of a dance subject to the skater's choice within the limits prescribed for each specific case.
- c. Opening - Preliminary steps permitting skater's choice of edge or edges within prescribed musical limits.

Outside Edge (O) - A curve wherein the outside of the foot (small toe side) is toward the center of the curve being skated.

Parallel—

- a. Position - Relationship of partners wherein hips and shoulders are parallel to each other.
- b. Take-Off - Both feet directly alongside each other and on the same arc at the instant of weight transfer.

Pattern - The prescribed relationship of the steps of a dance to a dance baseline.

- a. Border - Steps of a dance having a prescribed relationship to a baseline but without a prescribed location on the floor.
- b. Set - Steps of a dance having a prescribed relationship to a baseline as above and with certain steps required to be executed at the corners of the rink.

Placement - The rank achieved by a contestant or contestant team.

Placed Step - Any step which takes the floor without a gliding motion.

Planing - A system of body inclination employing horizontal and parallel alignment of the head, shoulders, and hips.

Position—

- a. Body - The relation of members of the body to the torso.

b. Team - The relation of partners to each other.

c. Parallel AND Position - Immediately alongside and parallel to the tracing skate.

d. Angular AND Position - Immediately alongside and angular to the tracing skate.

Primary Movement - An edge or combination of edges not involving a turn.

Print - The trace left by the employed skate.

Progressive - A step which moves ahead of the old tracing foot in the direction of travel.

a. Crossed - A progressive in which the new tracing foot crosses the old.

b. In Line - A progressive for which the new tracing foot steps in line with the old.

Progressive Running Steps - A series of progressive steps executed on successive beats of music, not involving cross steps or changes of direction.

Progression - Movement of a skater or skates on the surface from one location to another in a continuous manner.

Pure Edge - An edge without variation in the degree of curvature.

Qualification - The act of meeting the requirements for entry into a contest. The act of advancing from one event to the next in a contest.

Qualify - To meet the requirements for participation in any category in a function of USAC/RS.

Qualifying Placement

a. A place in an event which is high enough to permit advancement to the next event of the same contest.

b. Placing in any contest in a position which permits advancement to the same contest in the next higher ranking championship.

Raised Chasse' - See Chasse'.

Referee - A commissioned official appointed by the director or a contest to discharge the duties as required by rule and prescribed for contests to be skated.

Regular Roll - See Roll.

Requirement - An individual dance which the skater must execute or perform in a contest or proficiency test. Any rule or regulation which must be met by a member or associate member for any function of the respective organization.

Rhythm—

a. Music - A pattern of strong, weak, and off beats which give a type of music its own individual character.

b. Skating - The movement of the skater's body in harmony with the music, or in harmonious relation with the movement being skated.

Rise - The raising of the body by action of the tracing knee and ankle.

Rise and Fall - An interpretive raising and lowering of the body to impart rhythm and flow to a dance.

Rock Back - The transference of body weight from the leading skate to the trailing skate without a change of speed.

Rocker (Rk) - A one-foot turn from a forward edge to a similar backward edge, or vice versa, with the rotation continuous with the initial edge, and with the cusp inside the original circle.

Rockover - A preparatory body weight shift from one side of the skate to the other to permit a parallel relationship of the skates at the point of take-off; necessary when moving from an outside edge on one foot to a similar edge on the other foot. A preparatory change of lean to permit a graceful transition from one lobe to the next lobe.

Roll—

a. Regular - A natural movement of the skates and body from edge to similar edge.

b. Cross - A step from one edge to a similar edge with the free leg moved across the employed leg before the step.

Rotation - A circular motion of the torso in a horizontal plane. A movement of the torso around the posture baseline.

a. Concentric - Rotation of partners at the same time around the same team posture baseline. Rotation of partners at the same time on the same arc.

b. Non-concentric - Rotation of one partner while the other continues in the initial direction. Rotation of both partners at the time when each member of the team turns on a diverging arc.

Score - The total of grades given by an individual judge to a skating team for the requirements of an event of a contest. Same as Mark.

Scoring - The act of recording and tabulating the marks of the judges in a contest or event of a contest and determining the results of such contest or event. The assigning by the judge of individual grades to the various contestants or contestant teams in an event of a contest.

Secondary Movement - A combination of edges involving a two-foot turn.

Sequence - A related series of steps or turns.

Side Pressure - A primary source of momentum employing pressure against the side of the skate which is becoming unemployed. The term "Side Push" often is used to mean Side Pressure.

Skating Order - The sequence in which contestants are to perform the required parts of a contest.

Slide - A step where the free foot (4 wheels) is kept on the surface and moved to a leading position and the employed foot remains directly beneath the body.

Split - A two foot step where one foot (4 wheels) is kept on the surface and moved to a leading position and the other foot (4 wheels) is moved to a trailing position.

Stance - A stationary position preceding a start.

Start - The beginning of a movement from a stationary position.

Starting Steps - See opening steps.

Steering - An unnatural movement or positioning of any part of the body to control the direction or path of the employed skate.

Step - The transference of body weight from one foot to the other.

Steward - A competition official with direct charge over the progression of a portion of an event.

a. Record Steward - An official charged with the supervision of play of the recordings used in a free skating event.

b. Competitor's Steward - An official charged with the undelayed succession of competitors in their proper order.

Straightaway—

a. The area of the skating surface permitting the greatest linear dimension parallel to a barrier. The area of a skating surface of greatest length.

b. That part of a dance that is to be skated only in the area of a skating surface of greatest length.

Stroke - A step executed so as to impart momentum.

a. Placed Stroke - A stroke for which the new tracing foot is placed on the skating surface without a gliding motion.

b. Full Stroke - A stroke employing a gliding motion of the new tracing skate.

Strong Beat - See Beat.

Sub Curve - An unintentional deviation from the arc required.

Sum - The total of the individual scores given by a single judge for a single contestant or contestant team.

Superimposition - Successive tracings upon an original tracing.

Swing - A controlled movement of the free leg from trailing to leading position or vice versa, with both positions matched as to height from the floor, relation to the body, and relation to the employed skate.

Take Off - The beginning of a new edge or flat from another edge or flat.

a. Two Foot - An incorrect movement during which the skater rides both skates for a noticeable distance.

b. Toe Stop - An incorrect movement where the toe stop is used to help impart momentum.

c. Clean - A correct take off. A take off employing a smooth transition from one foot to the other without placing, hitching, jumping, or any other stiff, unnatural movement.

Tandem - See C Position.

Tempo - The pace and speed of a musical composition. The number of beats per minute.

Three (3) - A one-foot turn from a forward edge to an opposite backward edge or vice versa, with the rotation in the direction of the initial edge, and with the cusp inside the circle.

- a. Dropped - A three turn, the concluding edge of which is held for no more than one beat of music.
- b. Held - A three turn, the concluding edge of which is held for more than one beat of music.

Timer - An official whose duty is to determine the elapsed time of any event or part of an event in accordance with the established rules for the contest in which he serves.

Timing for Skate Dancing - Timing for Skate Dancing is the harmonious relationship between the "Team" movements in executing the correct fundamentals of skating and the specified requirements of the dance to support the musical accompaniment. As a primary fundamental, harmonious relationship would require that the proper steps are skated on the proper count and are sustained for the proper number of beats.

Toe Point - A required contact with the skating surface of the toe roller or rollers of the unemployed skate.

- a. Front Toe Point (FTP) - A toe point with the outside front roller in front of the body.
- b. Back Toe Point (BTP) - A toe point with the inside front roller behind the body.

Tracing or Trace - The real or imaginary mark showing the path of the employed skate.

Tracing - Employed. In use.

- a. Tracing Foot - The employed foot.
- b. Tracing Knee - The knee of the employed foot.
- c. Tracing Skate - The skate on the surface. The employed skate.

Tracking - The superimposition of tracings of partners.

Transition - A change from one edge to another; a change from one circle to another; a take off.

Tuck - A movement wherein the knee of the free leg is bent and brought close to the employed knee before being extended to the rear. The free foot does not touch the floor during this movement.

Turn - A change of direction of skate or skates.

- a. One foot turn - A turn without the change of feet. See Bracket, Counter, Rocker, and Three.
- b. Two foot turn - A turn produced with both feet by changing from one foot to the other. See Choctaw and Mohawk.
- c. Open - A turn with the free leg behind the body after the turn. See Choctaw and Mohawk. A chasse' type turn.
- d. Closed - A turn with the free leg in front of the body after the turn. See Choctaw and Mohawk. A progressive type turn.
- e. Held - A turn the concluding edge of which is held longer than one beat of music. See Choctaw, Mohawk, and Three.

f. **Dropped** - A turn the concluding edge is held not longer than one beat of music. See Choctaw, Mohawk, and Three.

g. **Pulled** - An incorrect movement wherein the skater uses some part of his body to increase the momentum of the tracing skate during the execution of a one foot turn.

h. **Jumped** - An incorrect movement during which more than one wheel of the employed skate leaves the floor during the execution of a one foot turn.

Time - The time indicated by the stop watches and recording by the appropriate official.

Timing - The relationship between the accent of the music and the steps skated.

Unity - The harmonious performance of identical or compatible skating movements by partners.

Weak Beat - See Beat.

B. PRINCIPLES OF AMERICAN DANCE

American Dance is a discipline of Roller Skating which involves two people skating together doing prescribed steps.

American Dance is a discipline of Roller Skating which develops and refines the fundamentals of correct skating.

In American Dance, the measure of excellence is shared by the harmonious performance of skating movements by the partners, and the accuracy of executing the prescribed requirement of each movement and dance.

In summary, the team that skates together and executes the more precise movements is the better team.

JUDGING CRITERIA

The judging and skating of American Dance is predicated upon the following requirements, listed in their order of importance:

1. Timing to the music.
2. Execution of basic fundamentals and technical requirements.
3. Pattern of the dance.
4. Correct body positions, including team unison.

Only after all four of these requirements have been satisfied will consideration and credit be given to the:

5. Artistic impression of the dance.

Planing

By definition, planing is a system of body inclination employing horizontal and parallel alignment of the head, shoulders, and hips.

Posture Baseline

By definition, a posture baseline is an imaginary line from the center of the skating foot through the hip line and shoulder line.

Body Position

When skating American Dance, it is absolutely mandatory that your body be perpendicular to your tracing, except during the execution of one-foot and two-foot turns. This perpendicular relationship is commonly referred to as being "square to your tracing".

Take-offs

By definition, a take-off is the beginning of a new edge, or flat, from another edge, or flat.

There are two (2) types of take-offs: parallel take-offs and angular take-offs.

A parallel take-off is one in which both feet are directly alongside each other and on the same arc at the instant of weight transfer.

Parallel take-offs are used when going from:

1. an outside edge to another outside edge
2. an outside edge to an inside edge
3. an inside edge to an outside edge
4. a flat to another flat

An angular take-off is one in which the skate to be employed takes the floor on an arc or flat divergent to the arc or flat being skated.

Angular take-offs are used when going from:

1. an inside edge to another inside edge
2. an outside edge to another outside edge that is crossed behind or crossed in front

"Parallel And" Position

The "parallel and" position is a position immediately alongside and parallel to the tracing skate.

"Angular And" Position

The "angular and" position is a position immediately alongside and angular to the tracing skate.

Steps

Every step must take the floor in either the "parallel and" position or the "angular and" position, except those that are:

1. crossed in front
2. crossed in back
3. in-line
4. the second half of an open 2-foot turn

Failure to do so is a serious error in American Dance skating and must be severely punished by the judge.

Crossed Steps

Crossed Steps must take the floor with the heel wheels of one skate at least alongside the toe wheels of the other skate. The tracings of the two skates must overlap. The tighter the cross, meaning the closer the skates are to each other, the better the movement.

Failure to do so is a serious error in American Dance skating and must be severely punished by the judge.

Step

By definition, a step is the transference of body weight from one foot to the other.

Progressive Step

A progressive step is a step which moves ahead of the old tracing foot in the direction of travel. The most important element involved is the passing of the old tracing foot.

Progressive Running Steps

Progressive running steps are a series of progressive steps on successive beats of music not involving cross steps or changes of direction.

Progressive Stroke versus Place Stroke

When your free foot is in a leading position and the next step is required to take the floor in the "and" position it is equally correct for:

1. the free foot to be brought back to the "and" position (in the air) before stepping into the "and" position

or

2. the free foot to be brought back past the "and" position (in the air) before stepping into the "and" position.

Chasse'

A chasse' is a step that does not pass the old tracing foot; a step, the completion of which, does not involve or permit a trailing position of the foot which becomes unemployed.

The essence of a chasse' step is that the new step does not pass the old step.

Stroke

By definition, a stroke is a step executed so as to impart momentum, which is synonymous with saying, a step executed so as to provide thrust or power.

Therefore, chasse' steps are not strokes and some, but not all progressive steps are strokes.

Baseline

By definition, a dance baseline is a real or imaginary reference line around which the lobes of a dance are built. It separates the barrier lobes from center lobes.

Every rockover in a dance must occur on the baseline.

Adherence to the baseline must be absolute. There is no allowable deviation from it. The team that misses the baseline by even a small amount is in error. However, they are better than a team that misses the baseline by a greater amount.

Rockover

By definition, a rockover is a preparatory change of lean to permit a graceful transition from one lobe to the next lobe.

Every rockover must occur on the baseline.

The rockover should occur as late as possible before the next lobe yet it should be as early as necessary for the skater to effect a graceful transition to the next lobe.

Swing

By definition, a swing is a controlled movement of the free leg from a trailing position to a leading position, or vice versa, with both positions matched as to height from the skating floor, relation to the body, and relation to the employed skate.

Timing

Timing for Skate Dancing is the harmonious relationship between the "team" movements in executing the correct fundamentals of skating and the specified requirements of the dance to support the musical accompaniment. As a primary fundamental, harmonious relationship would require that the proper steps be skated on the proper count and are sustained for the proper number of beats.

Timing is of paramount importance. It is the single most important factor in the dance.

To be "out of phrase" with the music, e.g. to skate a step on beats 3-4-1-2 when it is listed as 1-2-3-4 is an error. However, it is not as bad as being out of time with the music but it is not as good as being "in phrase" with the music.

Pattern

By definition, a pattern is the prescribed relationship of the steps of a dance to a dance baseline. There are two types of patterns, set patterns and border patterns.

In a set pattern, the steps of a dance have a prescribed relationship to the dance baseline and have certain steps required to be executed at the corners of the rink.

In a border pattern, the steps of a dance have a prescribed relationship to the dance baseline without having a prescribed location on the floor.

Slide

By definition, a slide is a step wherein the free foot (all four wheels) is kept on the surface of the skating floor and is moved to a leading position.

Curtsy

By definition, a curtsy is a two-foot movement wherein the two front wheels of the trailing skate are touched to the floor directly behind and tracking the heel of the leading skate.

Two-Foot Turns

The forward-to-backward variety of an open two-foot turn must be executed with the second step of the turn being placed heel to heel with the first step. The skates must be on a single tracing with the heels touching at the moment the second step begins.

The backward-to-forward variety of an open two-foot turn must begin with the free skate starting with a progressive motion from behind the tracing skate and then taking the floor in an approximate heel to heel position.

Rotation

By definition rotation is a circular motion of the torso in a horizontal plane. Implicit in this definition is that the rotation must be continuous and constant.

Concentric rotation is the rotation of partners at the same time around the same team posture baseline, e.g. the rotation of partners on the continuous barrier lobe of the Chase Waltz.

Border Pattern Dances

A border pattern dance is a dance whose steps have a prescribed relationship to a dance baseline without a prescribed location on the floor.

Since all border pattern dances are drawn to an endless "straight line baseline," the beauty and challenge of these dances is to place the steps of the dance within the confines of a skating floor without changing any edges or lobes or altering the axis of the dance.

There are five rules regarding border pattern dances. These rules are absolutely mandatory.

1. May Be Skated as a Set Pattern

Border Pattern Dances may be skated as Set Pattern Dances without penalty, provided that in the pattern used all of the listed edges (or flats) are skated as shown in the diagram and the flow of the dance is not impaired.

2. Same Steps Must Cross the Baseline

Every step that crosses the baseline on the diagram of a straight line baseline must also cross the baseline of the type that is selected. Naturally all flats must be executed on the baseline.

3. Straightaway Baselines Must Not Change

Once a baseline has been established on the straightaway of the floor, that chosen baseline must be adhered to every time around. It should be initially established far enough from the barrier to allow the largest barrier lobe to be executed correctly. Thereafter, the location of that baseline must be adhered to.

4. Changing an Edge on the Corner is Wrong

Changing an edge, or flat, on the corner is not allowed unless it is necessary to do so to prevent a collision with the barrier wall. Violation of this rule is a serious error and must be graded accordingly by the judges.

5. The Full Floor Must be Used

Teams are mandated to cover the entire floor when skating a Border Pattern Dance. It is a serious error if a team cuts across the width of the floor while executing a barrier lobe when there is still sufficient room to do another center lobe that would start on the straightaway baseline. It is mandatory that the full skating floor be used. This is the essence of a well skated and well planned Border Pattern Dance.

IB to OF Choctaw Turn

During a LIB to ROF-Swing Choctaw turn both partners must rotate to an open position prior to stepping forward. The lean must change from leaning to the center to leaning towards the barrier before stepping forward on the ROF edge. If either partner is leaning in the opposite direction it is wrong and must be penalized by the judges.

Closed Mohawk Turn

During the execution of an outside forward to outside backward closed mohawk turn the second step of the turn must take the floor in the "parallel and" position.

Three-Turns

By definition, a 3-turn is a one-foot turn from a forward edge to an opposite backward edge, or vice versa, with the rotation in the direction of the initial edge and with the cusp of the turn inside the circle. There are two types of 3-turns, Dropped and Held.

A Dropped 3-turn is one in which the concluding edge is held for no more than one beat of music, with the next step executed on the next succeeding beat of music.

A Held 3-turn is one in which the concluding edge is held for more than one beat of music.

Starting and Restarting

In all USAC/RS competitions, dance teams must start from a stationary position. The opening steps must adhere to the specific requirements of each dance. The counting of musical beats for the opening steps begins with the first recognizable body movement.

If it is necessary for a team to restart a dance, they are not required to do so from a stationary position. However after restarting, the steps of the dance must be skated to the beat of the music specified in the diagram.

For further information concerning dance contest eligibility rules, the rules governing the operation of a dance contest, etc., refer to the current USAC/RS General Rules Book.

C. SKATE DANCE POSITIONS



A

Closed



B

Side



B

Reversed—Side



C

Tandem



D

Open



E

Scissors



F

Side Closed



F

Reversed—Side Closed



G

Hand in Hand



H

Cross Arm Position

D. GENERAL STANDARDS FOR DANCE SKATING

1. Standard techniques for roller skate dancing:
 - a. Carriage should be upright with a correct posture baseline.
 - b. The head should be held upright.
 - c. The rise and fall of the body should be obtained by the bending of the tracing knee.
 - d. The toe of the free leg should be turned downward and outward on all steps that are stroked. (See the definition of 'stroke'.) For those non-stroked steps the position of the toe of the free leg is optional.
 - e. Avoid all violent or stiff movements.
2. Careful attention must be paid to the timing and rhythm of the music. Steps of the dances must be skated to the beat of the music specified in the diagrams.
3. All steps should be accurately skated. Neatness of footwork is essential.
4. All edges and turns must be skated smoothly and effortlessly.
5. The dance must be skated using the designated skate dancing position. Where there is a change from one position to another, the change must be made on the step called for. The method of changing positions is left up to the skaters, provided that the skaters maintain hand contact during the change.
6. Where there is a rockover between the lobes of the dance, the number one beat of the new lobe should occur slightly beyond the baseline with the point of inflection of the rockover occurring on the baseline. The end of the last edge of the old lobe may be sacrificed so that the start of the new lobe may begin on a true and accurate edge.
7. The relationship of the edges being skated to the prescribed dance pattern must be maintained. However, even though definite edges and flats are called for in border pattern dances, they are sometimes not practical on the ends of the rink. Judges will make exceptions for changing edges from outside to inside and vice versa or changing sequences or parts of sequences of flats to edges when necessary to traverse the ends of the rink. Skaters who plan their dance well will not have to make extreme or repetitious changes.
8. Certain border pattern dances may be skated as set pattern dances without penalty, provided that, in the pattern used, all the listed edges or flats are skated as shown in the diagram and the flow of the dance is not impaired.
9. The pattern of the barrier lobes of any dance at the corners of the rink may be arranged proportionately to suit rink conditions. Both parts of the pattern at the corner must be symmetrical.

E. NOTES ON DANCE DIAGRAMS

A dance diagram, if simple and concise, is of great assistance to all skaters. At a glance, these diagrams show sequences of steps, axes, edges, pattern layouts and the directions in which the steps should be aimed. The relationship of the dance diagram to the actual skating of the dance should be maintained as closely as possible for correct dance execution and musical expression.

Pattern

The dances are diagrammed with constant curvature for each individual lobe along a reference baseline, moving around the skating surface in a counterclockwise direction. Each step is drawn so that its length represents a constant proportion to the total length of the dance pattern. Thus, a two-beat edge is twice the length of a one-beat edge and a four-beat edge is twice that of a two-beat edge.

The diagrams show, as clearly as can be reduced to paper, the skating direction and depth of arc for each edge of the dance, as well as its position on the overall pattern. While the actual skating of the dance in these respects may vary somewhat from the printed diagram, this variation should not be such that the pattern and the lobes are distorted, or that edges become flats or near flats, or that the flow of the dance along the skating surface is impaired.

Step Identification

The steps for each dance are numbered on the diagrams of easy reference. Although most dances will begin at step number 1, many dances provide an optional position for starting which may be determined from the text of the dance.

The type of steps used throughout the dance is indicated alongside the diagram by means of abbreviations which appear in the dictionary section.

Music

The relationship of the music to the steps of the dance is shown on the diagrams by the numbers placed alongside of the tracing of each step. While the duration of each step is not shown by the number itself, this can be determined by counting the number of beats of music indicated by the number digits shown alongside the tracing of each step.

The metronome tempos prescribed for the dances are official for all tests and competitions. No deviation will be permitted, so that all will skate and be judged with a uniform speed. The tempo of each dance has been set so that the utmost grace and beauty of the routine will be displayed.

Lobes

Center Lobe Edges

ROF

LIF

RIB

LOB

Barrier Lobe Edges

RIF

LOF

ROB

LIB

Lobes which travel into the center of the dance pattern, to the inside of the baseline reference point, are called center lobes and the rotation of their edges is in a clockwise direction. These lobes would make indentations on the overall dance pattern.

Lobes which travel outward, toward the rink barrier, and return to the baseline are known as barrier lobes. The rotation of their edges is in the same counterclockwise direction as the general pattern of the dance. A continuous, unbroken barrier lobe traveling completely around the rink would cause the dance pattern to be either round or oval.

A barrier lobe will always be followed by a center lobe, or vice-versa, unless a flat sequence is inserted which would travel along the baseline. Flats are frequently used in the more advanced dances to lend greater variety to the lobe combinations.

Dances are constructed with various sizes of lobes. In a particular dance, the size of the lobe will be determined by the number of musical beats allotted to it, thereby regulating the length of time that the employed skate will travel on the lobe.

When a lobe consists of more than a single edge, all the edges that make up the lobe should conform to a constant curvature of the lobe, just as though the lobe were one continuous edge from baseline to baseline.

Lobe Aim

The employed skate's angle, or degree of departure from the baseline, on each new lobe is referred to as the axis of the dance. Although dance axes may vary between dances, the axis of any particular dance should not change when once established on the first lobe of the dance.

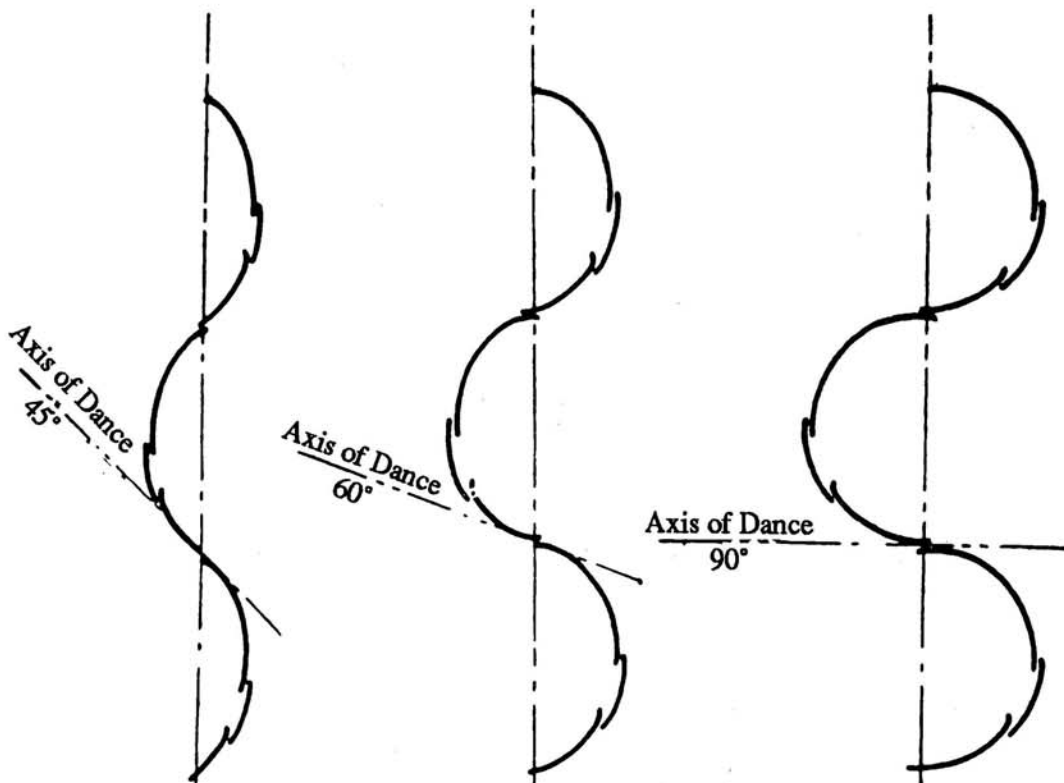
The term "aim," as used in dance skating, is the starting direction of all edges. An edge, originating from the baseline, must have its aim conform to the axis of the dance. All subsequent strokes on the lobe must be properly aimed to follow the general curvature of the whole lobe, maintaining a constant, even arc.

When one of the eight possible skating edges originate the lobe from the baseline, it should have a fixed direction of aim. ROF, LIF, RIB, and LOB edges are only used for center lobes. Barrier lobes make use of RIF, LOF, ROB, and LIB edges only.

Note: In some time-honored dances, the normal location of steps on center or barrier lobes is not followed. Such steps are exceptions to the above general guidelines.

Axis of Skate Dancing

The skate dances cross and re-cross the baseline (line of travel or "continuous axis") at certain varying angles. These angles are expressed in degrees of arc. Three different angles cover all of the present day dances: 45 degrees, 60 degrees, and 90 degrees. For example, the Fourteen Step is skated at approximately 45 degrees, the Fascination Foxtrot between 45 and 60 degrees, and the Continental Waltz at approximately 90 degrees. The axis for many of the forward skating dances can range from 45 degrees up to 90 degrees.



The axis of a skate dance is the angle at which the lobes of the straightaway cross and re-cross the baseline. Partners should step in unison at the same angle when dancing.

The actual axis of a dance may vary from rink to rink in order to adjust the pattern as diagrammed to suit the differences in floor sizes and shapes.

The three diagrams above show the same lobes of the Glide Waltz skated at the three angles mentioned above. It is important to know and skate the correct axis for each dance because the character of the dance may be considerably altered by deepening or reducing the edge.

Limitations

Mathematically, the second half of the lobe starts at the top or high point of the lobe, as indicated by the diagram of the dance. This is based on the assumption that the number of beats in the first half of the lobe will cover the same amount of floor as a like number of beats in the second half of the lobe. Should this assumption not be true, as in the center lobe of the Balanciaga, the distribution of the number of beats on each half of the lobe must be modified. It is more correct to adhere to the baseline than it is to have the lobe mathematically divided in halves by the number of beats and fail to return to the baseline.

In the interest of clarity, the diagrams have been kept as simple as possible. Changes of sides and positions, where one skater rotates around to the other side of the partner or to get ahead of the other partner, are sometimes omitted.

Factors that cannot be diagrammed include style, carriage, rhythm, footwork, and interpretation.

International Dance

A. DICTIONARY

Abbreviations

3	Three Turn
B	Backward
Bar	Barrier
Br	Bracket
C	Center
CE	Change of Edge
CH	Chasse
Cho	Choctaw
Co	Counter
DC	Dropped Chasse
F	Forward
I	Inside
L	Left
Moh	Mohawk
O	Outside
R	Right
RC	Raised Chasse
Rk	Rocker
-S->	Swing of Free Leg
SC	Slight Change of Edge
X-Roll (or XR)	Cross Roll
X-Behind (or XB)	Cross step backward
X-In Front (or XF)	Cross step forward
XS = cross stroke	

Definitions

Aim - The starting direction of a step or sequence of steps on the same lobe.

Axis -

- Midline of Rink: An imaginary line bisecting the rink longitudinally.
- Continuous Axis: An imaginary continuous line running around the rink, in relation to which a dance pattern is placed.
- Dance Axis: An imaginary line that intersects the continuous axis at various angles.

Barrier - The outside wall, railing or traffic line forming the boundaries of the skating surface.

Bracket - A one-foot turn involving a change of edge with the rotation counter to the direction of the initial edge.

Carriage - The manner in which the body is held while skating.

Pattern - The pattern of a dance is the design of the dance on the floor.

- Set Pattern Dance: A dance which lends itself easily to being so placed that certain steps are always taken at specific places on the floor. Although skaters must follow closely the pattern diagrammed in the book, it must be realized that these are not photographs of actual tracings. Thus the diagrams are to be taken as guides so long as the written text steps are executed and baseline geometry is maintained.
- Optional Pattern Dance: A dance which lends itself to more than one set-pattern or the number and shape of the steps are such that they cannot be accommodated on certain rink floors. For these dances an optional pattern will be published but it is not obligatory to

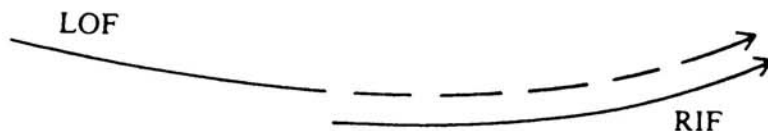
skate this pattern and the use of any other pattern which does not alter the edges or their relationships to the continuous axis or place the team in awkward positions is entirely legal. It is mandatory that the chosen pattern be the same at every repetition.

Rhythm - The regularly repeated long and short as well as strong and off-beat notes which give the music its character.

Steps -

- a. Open Stroke: A step started close alongside the skating foot and not crossed forward or behind.
- b. "And" Position: A position used in the preparation for an open stroke, during which the free foot is placed alongside the skating foot.
- c. Cross Step Forward (X-F): A step in which the free foot is placed on the floor along the outer edge side of the skating foot with the calf of the free leg crossed in front of the shin of the skating leg.
- d. Cross Step Behind (X-B): A step in which the free foot is placed on the floor along the outer edge side of the skating foot with the shin of the free leg crossed behind the calf of the skating leg.
- e. Cross Stroke: A step started with the feet crossed when the impetus is gained from the outside edge of the foot which is becoming the free foot.
- f. General Chasse: A movement in which the free foot, during the period of becoming the skating foot, does not pass the original skating foot.
- g. Raised Chasse: A movement in which the free foot, during the period of becoming the skating foot, does not pass the original skating foot but is placed on the floor beside the skating foot with the new free foot remaining alongside the new skating foot. In most cases, chasses are not more than one beat in length. The purpose of the chasse is to offset the forward motion of the body created by progressive runs. Thus the body is held erect with no forward or backward motion during the chasse.
- h. Cross Chasse: A chasse in which the free foot is placed on the floor crossed behind the skates when skating forward or crossed in front when skating backward. The skate leaving the floor should not be lifted over the skating foot, but passed closely around the toe (or heel when backward) to the "and" position.
- i. Cut Step (Dropped Chasse): A chasse in which the free foot is moved into the line of travel as soon as the chasse is executed rather than remain alongside the skating foot as in a raised chasse.
- j. Progressive or Run: A movement in which the free foot, during the period of becoming the skating foot, passes the original skating foot, thus bringing the new free foot off the floor trailing the new skating foot. However, it should be noted that the striking foot is not crossed at the point of strike, yet the resulting free leg may cross the trace as it creates the impetus of the stroke.

Diagram of Progressive:



- k. Slip Step: A progressive with the leg held for two beats. The free leg crosses the trace behind the skating foot.
- l. Lobe: In skating dancing, any step or sequence of steps on one side of the continuous axis, approximating a semi-circle in shape.
- m. Partial Outside: Similar to the Outside (or Tango) position except that the hips of both partners are at an angle to the tracing and the partner skating backward is slightly ahead of the partner skating forward.

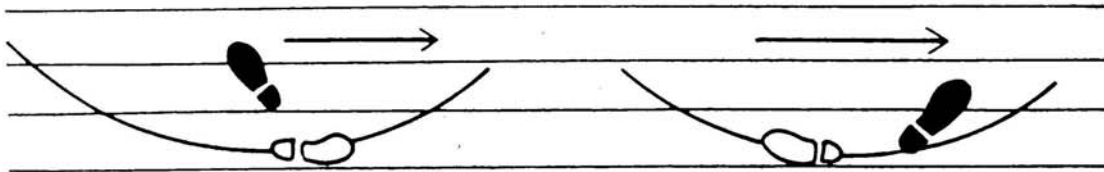
- n. Kilian Thumb Pivot: Same basic position as Kilian except that man's right and left hand hold woman's thumb of the same hand. This allows turns to be executed wherein partners change sides without change of hand holds.
- o. Tandem: A tandem relationship of partners (one behind the other) wherein both progress in the same direction either forward or backward with the man directly behind the woman.
- p. Roll: A simple long or short forward or backward outside edge which is in the form of a lobe with the curve in the opposite direction to the preceding edge or lobe. A rolling movement is thus achieved, which gives the step its name.
- q. Cross Roll: A roll, started forward with the free foot crossed in front, and backward with the free foot crossed behind. Power is created from the outer edge of the skating foot which is becoming the free foot.
- r. Swing Roll: A roll held for several beats of music during which the free leg swings past the skating foot before returning to the floor at the "and" position.
- s. Swing: A stroke in which the free leg leaves the floor trailing, is swing in the direction of travel to an extended position and then returned to the skating foot in preparation for the next step. The primary difference between a swing and swing roll is that the swing is executed from a preceding edge in the same direction whereas a swing roll is executed from a preceding edge in the opposite direction.
- t. Introductory Steps: Commonly called opening steps, introductory steps are optional except as noted and are not judged except that they cannot exceed seven steps for either partner. The edges used for the seven allowed steps are optional at the discretion of the skaters. Be sure that the steps chosen use a full number of bars of music so that step number one of the dance starts on the strong beat, otherwise known as count one of a measure of music.
- u. Starting Step: The actual starting step is the first step of the dance after the introduction.

Tempo - The speed of the music, specifically for skate dancing the number of beats per minute of music.

Turns -

- a. Three Turn: A turn made on one foot from forward to backward (or backward to forward) from an edge of one character to an edge of a different character, i.e. outside to inside or inside to outside, the edges before and after the turn both being on the same lobe.
- b. Dropped Three: A three turn is executed on the last beat of the stroke. The tail or edge after the turn is held for less than one beat. After the turn, the weight is almost immediately transferred to the free foot as it becomes the skating foot for the next stroke.
- c. Rocker Turn: A turn made on one foot from forward to backward (or backward to forward) from an edge of one character to an edge of the same character, i.e. outside to outside or inside to inside, the edges before and after the turn being on opposite lobes and the direction of rotation of the turn being the same as the beginning edge.
- d. Counter Turn: A turn made on one foot from forward to backward (or backward to forward) from an edge of one character to an edge of the same character, i.e. outside to outside or inside to inside, the edges before and after the turn being on opposite lobes and the direction of rotation of the turn being opposite to the beginning edge.
- e. Bracket Turn: A turn made on one foot from forward to backward (or backward to forward) from an edge of one character to an edge of a different character, i.e. outside to inside or inside to outside, the edges before and after the turn being on the same lobe and the direction of rotation of the turn opposite to the beginning edge.
- f. Swing Rocker or Counter: A type of rocker or counter in which the free leg is swung forward past the skating foot before the turn is executed. After the turn, the free leg is either swung forward past the skating foot and held over the tracing line or is swung behind the skating foot and held over the tracing line.
- g. Twizzle Turn: A turn of one revolution executed in less than one beat of music. The approach to the turn is a LFO edge during which the free leg is advanced forward and the right shoulder pressed back. To execute the turn, the free foot is brought to the heel of the tracing foot. Then a very short counter turn followed by a BO half-three turn is executed. The right foot should be turned outward at right angles to help create a semi-spin and to be in position for a right angle push to the RFO when the turn has been completed.

- h. Mohawk: A turn from forward to backward (or backward to forward) from one foot to another on edges of the same character, i.e. outside to outside or inside to inside. The following definitions are of forward mohawks (those begun on a forward edge).
- i. Closed Mohawk: A mohawk in which the free foot is placed on the floor along the outer edge side of the skating foot at the heel. Following the weight transference, the position of the new free foot is in front of the toe of the skating foot. The final closed free hip position give this mohawk its name.
- j. Open Mohawk: A mohawk in which the free foot, during the skating of the forward edge is turned open, then brought to the floor so that it strikes on the inner edge side of the skating foot. The free foot, as it becomes the skating foot, maintains a continuous motion and sweeps the skating foot off the floor and this latter foot maintains an open hip position as it leaves the floor.



- k. Open or Closed Swing Mohawk: A mohawk in which the free leg is swung forward past the skating foot and is brought back close beside the skating foot before stepping down. It may be either an open or a closed swing mohawk depending on where the new skating foot takes the floor and the position (open or closed) of the new free hip.
- l. Choctaw: A turn from forward to backward (or backward to forward) from one foot to another on edges of different character, i.e., outside to inside or inside to outside. The following definitions are of forward choctaws (those begun on a forward edge).
- m. Closed Choctaw: A choctaw in which the free foot is placed on the floor along the outer edge side of the skating foot at the heel. Following the weight transference, the position of the new free foot is in front of the toe of the skating foot. The final closed free hip position gives this choctaw its name.
- n. Open Choctaw: A choctaw in which the execution is identical to the open mohawk except for the different character of the edges.
- o. Open or Closed Swing Choctaw: A choctaw in which the free foot is swung forward past the skating foot and is brought back close behind the skating foot before stepping down. It may be either an open or closed choctaw depending on where the new skating foot takes the floor and the position (open or closed) of the new free hip.

B. SKATE DANCE POSITIONS

1. **Hand-in-Hand Position:** Partners face in the same direction and are side by side with arms comfortably extended, the man's right hand in the woman's left hand. The woman is on the right unless otherwise noted.
2. **Closed or Waltz Position:** Partners face each other directly, one skating forward while the other skates backward. The man's right hand is placed firmly against the woman's back at her shoulder blade with the elbow raised and bent sufficiently to hold her close. The woman's left hand is placed against the man's right shoulder with her arm resting comfortably on his, elbow to elbow. The man's left arm and woman's right arm are extended at average shoulder height. The shoulders are parallel.
3. **Open or Foxtrot Position:** Hand and arm positions are similar to those in the closed position, but partners turn slightly so that both may skate in the same direction.
4. **Outside or Tango Position:** Partners face in opposite directions, one skating forward while the other skates backward. Unlike the closed position, partners skate hip to hip, the man being either to the right or left of the woman.
5. **Kilian Position:** Partners face in the same direction, woman at right of man, man's right shoulder behind woman's left. Woman's left arm is extended in front across man's body to his left hand, while his right arm is behind her back, both right hands clasped and resting at her waist over hip bone.
6. **Reverse Kilian Position:** Basic position same as Kilian Position except that woman is at man's left.
7. **Kilian Thumb Pivot:** Basic position same as Kilian except that man's right and left hands hold woman's thumb of the same hand. This allows turns to be executed wherein partners change sides without change of hand holds.
8. **Open Tango Position:** Using the basic Tango hand holds, the skaters turn slightly so they both skate in the same direction.
9. **Tandem Position:** A tandem relationship of partners (one behind the other) wherein both progress in the same direction either forward or backward with the man directly behind the woman.
10. **Partial Outside:** Similar to the Outside (or Tango) Position except that the bodies of both partners are rotated toward each other so that the hips are not perpendicular to, but are at an angle to the tracing and the partner skating backward is slightly ahead of the partner skating forward.

PHILOSOPHY OF INTERNATIONAL DANCING

The dictionary definition of dancing is - to perform a rhythmic and patterned succession of steps to music.

In International dancing on skates, the emphasis is on the rhythmic portion of this definition. The prime objective is to interpret the rhythm of the music. This objective is realized in compulsory dancing by performing a prescribed set of steps in such a way that a dance couple can convey to an audience a particular rhythm even if the audience cannot hear the music.

It should be remembered, when skating, teaching, or judging an International dance that the prescribed steps were created because the author felt they would allow a team to interpret the music. Although accuracy of the steps is required, expression should be encouraged. Further, it should be noted that diagrams of dances are shown as guides. Although changes from prescribed edges are never permitted, angles to baselines may vary from team to team as each expresses the dance differently.

Because each skater is different from all others in such areas as height, strength, and build, and because dances are skated on many different size floors, patterns for many dances are specified as "Optional." This means an exact pattern, but one which the skaters create according to the floor space available, their power, and the expression they wish to create.

SKATE DANCE POSITIONS



A

Closed



B

Side



B

Reversed—Side



C

Tandem



D

Open



E

Scissors



F

Side Closed



F

Reversed—Side Closed



G

Hand in Hand



H

Cross Arm Position