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*International
Dance
Roller Skating
Bronze and
Silver
Achievement
Test Program*

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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

Arm - 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

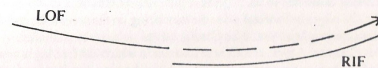
skate this pattern and the use of any other pattern which does not alter the edges or their relationships to the continuous axis or place the team in awkward positions is entirely legal. It is mandatory that the chosen pattern be the same at every repetition.

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

Steps -

- Open Stroke:** A step started close alongside the skating foot and not crossed forward or behind.
- "And" Position:** A position used in the preparation for an open stroke, during which the free foot is placed alongside the skating foot.
- 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.
- 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.
- 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.
- General Chasse:** A movement in which the free foot, during the period of becoming the skating foot, does not pass the original skating foot.
- 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.
- 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.
- 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.
- 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:



- Slip Step:** A progressive with the leg held for two beats. The free leg crosses the trace behind the skating foot.
- Lobe:** In skating dancing, any step or sequence of steps on one side of the continuous axis, approximating a semi-circle in shape.
- 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.

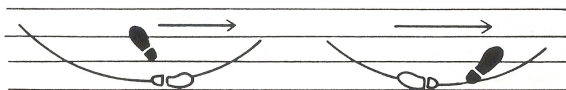
- n. Kilian Thumb Pivot: Same basic position as Kilian except that man's right and left hand hold woman's thumb of the same hand. This allows turns to be executed wherein partners change sides without change of hand holds.
- o. Tandem: A tandem relationship of partners (one behind the other) wherein 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 swung 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 gives 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. PHILOSOPHY OF INTERNATIONAL ROLLER DANCE SKATING

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. Although the pattern is classified as optional, any deviation from the published pattern will be severely penalized internationally.

C. JUDGING INTERNATIONAL ROLLER DANCE SKATING

Two major categories are judged in every dance—namely, *rhythm* and *execution*. Each of these should count toward one-half of the total mark.

Rhythm consists of timing, expression and unison.

Execution consists of form, accuracy and placement.

Definitions

Timing - The proper relationship of the strokes and other body movements to the music. The skater shall coordinate his/her body motions such as rotation, knee bend, free leg swings, etc., with the music so that each stroke is completed smoothly and the transfer to the new skating foot or turn is made without pause or rush.

Expression - The skater's movement and attitude which interpret the character of the music. The use of rapid or slow changes in dance motion is one way of expressing. Free leg swings can be used to advantage. For example, in a tango, the skater may delay the movement of the free leg slightly. Expression makes the difference between a mechanical performance and an artistic one.

Unison - With respect to dancers as a team, unison involves mutual coordination of body movements and positions. For example, body movements, such as leg swings and knee bends shall be equalized. Partners should remain close without apparent effort and their shoulders shall be parallel in the closed positions. In order to remain close while bending knees in the closed position, partners should not track one another at the start of each stroke. The ability of a man to lead without obvious movement and the woman to follow smoothly is an important part of unison.

Form - The carriage of the skater in so far as it improves his/her appearance. This includes relaxed, upright carriage, erect head (not looking down or up and in line with body), soft skating knee, extended and pointed toes, firm leading arm, close take-offs with neat footwork and easy flowing body movements. Wide stepping is a common fault which is judged in this category.

Accuracy - The ability of the skater to demonstrate that he/she can skate the proper sequence and length of edges, change of edges and turns. Such faults as flats, incorrect stroking of mohawks, lack of quality of edge and poor or jumped turns are common errors in this category.

Placement - The correct skating of the prescribed pattern or, in an optional pattern dance, the adherence to the plan of the dance. In both cases, placement covers the intelligent location of the steps within the skating area so as to use the available surface geometrically. Such areas as direction of take-offs, curvature of edges and ability to repeat the pattern skated on successive rounds are judged in this category. A pattern, as skated, is not the end in itself, but rather the result of good accuracy. Patterns as drawn in rule books are guides, not photographic reproductions of actual skating.

D. NOTES ON DANCE DIAGRAMS

The diagrams are intended to show as clearly as possible the direction and curvature of each edge as well as their relative lengths with relationship to each other, but do not show a required depth.

The steps of the dances are numbered on the diagram for easy reference, beginning with the first step of the dance. The duration of the stroke is indicated by the numbers placed on the diagram beside each stroke.

The diagram, plus the description, gives specific information concerning the steps of the dance; that is whether they are open, crossed, chasse, progressive, etc.

The midline of the rink and the transverse axis have been shown where practical.

Single pattern diagrams have been shown for some dances. These patterns are for use only on floors too small to accommodate the double pattern.

All diagrams are for reference and not necessarily the exact path of the skates.

E. 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.

SKATE DANCE POSITIONS



A

Closed



B

Side



D

Open



F

Reversed-Side Closed



B

Reversed-Side



E

Scissors



G

Hand in Hand



C

Tandem



F

Side Closed



H

Cross Arm Position

F. ACHIEVEMENT TESTS

RSA Achievement Tests, originally called RSROA Proficiency Tests, were established over forty years ago by the Roller Skating Rink Operators Association to provide incentives for skaters to increase their skating skills without the pressure of competition. The tests offer skaters attainable goals. Winning a test award is something to be proud of and encourages the skater to advance further in developing his or her skating skills.

There is a separate sequence of tests for each of seven skating categories: American Dance, International Dance, Circle Figures, Loop Figures, Free Style, Quad Speed and In-line Speed skating plus a beginner's test - the Super Skater test. Each sequence includes beginning tests in which skaters earn bronze lapel pins, traditionally referred to as "medals." These skaters may then advance to the intermediate tests, earning silver lapel pins, then on to the advanced tests, earning gold lapel pins. After all the pins in a series have been earned, the skater may take a final test for the gold medal in that category. The final gold medal in each category is an Olympic-style medallion, engraved with the winner's name, year in which the test was passed and strung on a ribbon.

Any skater, recreational, amateur or professional, may take an RSA Achievement Test. There are no membership requirements or restrictions. Skaters need not be members of the RSA, USAC/RS, or any other national organization, local group or club. USAC/RS has authorized that Achievement Tests may be skated by an amateur with another amateur or professional without violating the Rules of Amateur Status. Achievement Tests may only be taken at a current RSA member roller skating center, unless permission is granted by the RSA Board of Directors to conduct a test center at another site.

Skaters wishing to take a test should make application through their instructor, rink operator or judges' panel chairperson. Each skater will complete an application and pay a test fee of each test skated. Each skater must receive a receipt from the test center director or referee. The test fees listed in this book are the amounts charged by the RSA. Instructors and skating center operators may charge additional fees or admission to the test center.

At the test center, each skater performs for the judges or speed officials and is given a passing or failing score based on the standards that have been set nationally. The test center director then sends the complete test forms and fees to the RSA national office.

Skaters who have successfully completed their tests will be awarded Achievement Test pins. The pins are sent to the skating center where the skater took classes or lessons. Should a skater fail a test, the fees are forfeited and the full test fee must be paid again to reskate the test. A skater who fails a test must wait at least 30 days before retaking that test except for the Gold Medal tests. A skater who fails a Gold Medal test is not required to wait 30 days to retake that test, but the reskate cannot be taken at the same Gold Medal test center.

Skaters just beginning to take Achievement Test must start with the first bronze level test in a category and take each succeeding test in order. Skaters who have passed tests under any previous schedule are not required to retake the equivalent tests under the current schedule before taking the next higher test. However, skaters may choose to retake the current tests at their option. To be eligible for the next higher test, a skater must have passed all previous tests in the series.

Bronze International Dance Achievement Tests

The bronze level tests are the first in a progressive series of International Dance Achievement Tests for roller skating. Skaters must start with the first bronze level test. To be eligible for the next higher test, a skater must have passed all previous tests in this series.

As is customary, all dances must be skated by a couple: a man and a woman. However, any skater taking a bronze or silver level dance test may skate the test solo if no partner is available. If a skater chooses to skate solo, they must skate their own part (female skater skates the female part of each dance and the male skater skates the male part of each dance). If one or more of the judges requires it, a skater may be asked to repeat any part of the test, either solo or with the same or another partner. The choice of a partner is to be made by the skater alone. If desired, a professional may be hired for the express purpose of acting as a partner during the test. During a test where only one skater is being judged, the skating of the partner will have no bearing on the grade. The partner, although not being judged, must conform to his or her required strokes of the dance. When the partner fails to comply, the partner may be substituted or the test may be cancelled by the referee. If the test is cancelled, the test fee will be returned to the skater and the 30-day waiting period waived.

All dances required for a test must be skated within a 24-hour period. Dances must be skated in the order printed in this book. In most cases, each dance in a test may be well judged in a maximum of three full circuits of the floor. In no case shall the judging of a dance exceed three minutes.

Bronze level international dance tests #1 through #3 may be judged by one or three RSA test judges with at least a No. 1 commission in International Dance.

The judges will score each dance using the Integer System (0 through 100). If a bronze level international dance test is being judged by only one qualified judge, a skater must obtain at least the minimum grade for each dance and the minimum total passing (the sum of a judge's scores for all the dances) from that judge to pass the test. For tests judged by three qualified judges, a skater must obtain at least the minimum grade for each dance from at least two of the three judges and obtain the minimum total passing grade from two of the three judges to pass the test.

First International Dance Test Commission Required: #1 International Dance
RSA Test Fee: \$4.00 Total Passing Grade: 100
Minimum Grade per Dance: 35
Dances: 1. Straight Waltz
 2. Country Polka or Canasta Tango

Second International Dance Test Commission Required: #1 International Dance
RSA Test Fee: \$5.00 Total Passing Grade: 100
Minimum Grade per Dance: 35
Dances: 1. Carlos Tango
 2. Rhythm Blues or Dutch Waltz

Third International Dance Test Commission Required: #1 International Dance
RSA Test Fee: \$6.00 Total Passing Grade: 110
Minimum Grade per Dance: 40
Dances: 1. Twelve Step
 2. 120 Waltz or Swing Dance

Silver International Dance Achievement Tests

The silver level tests represent the second major step forward in the development of international roller skate dancing technique. This series will introduce the test candidate to turn dances and border pattern dances. To be eligible for the silver dance test series, a skater must have passed all previous bronze tests in this series.

As is customary, all dances must be skated by a couple: a man and a woman. However, any skater taking a bronze or silver level dance test may skate the test solo if no partner is available. If a skater chooses to skate solo, they must skate their own part (female skater skates the female part of each dance and the male skater skates the male part of each dance). If one or more of the judges requires it, a skater may be asked to repeat any part of the test, either solo or with the same or another partner. The choice of a partner is to be made by the skater alone. If desired, a professional may be hired for the express purpose of acting as a partner during the test. During a test where only one skater is being judged, the skating of the partner will have no bearing on the grade. The partner, although not being judged, must conform to his or her required strokes of the dance. When the partner fails to comply, the partner may be substituted or the test may be cancelled by the referee. If the test is cancelled, the test fee will be returned to the skater and the 30-day waiting period waived.

All dances required for a test must be skated within a 24-hour period. Dances must be skated in the order printed in this book. In most cases, each dance in a test may be well judged in a maximum of three full circuits of the floor. In no case shall the judging of a dance exceed three minutes.

Silver level international dance tests #4 through #6 must be judged by three RSA test judges with at least a No. 2 commission in International Dance.

The judges will score each dance using the Integer System (0 through 100). A skater must obtain at least the minimum grade for each dance from at least two of the three judges and obtain the minimum total passing grade (the sum of a judge's scores for all the dances) from two of the three judges to pass the test.

Fourth International Dance Test Commission Required: #2 International Dance
RSA Test Fee: \$7.00 Total Passing Grade: 180
Minimum Grade per Dance: 45
Dances: Werner Tango, Collegiate,
 Style "B" Waltz

Fifth International Dance Test Commission Required: #2 International Dance
RSA Test Fee: \$8.00 Total Passing Grade: 240
Minimum Grade per Dance: 45
Dances: 14 Step, Ten-Fox,
 Fiesta Tango, Willow Waltz

Sixth International Dance Test Commission Required: #2 International Dance
RSA Test Fee: \$9.00 Total Passing Grade: 260
Minimum Grade per Dance: 50
Dances: Rotation Foxtrot, Flirtation Waltz,
 Karen Lee Tango, Keats Foxtrot

STRAIGHT WALTZ

Music: Waltz 3/4
Hold: Kilian

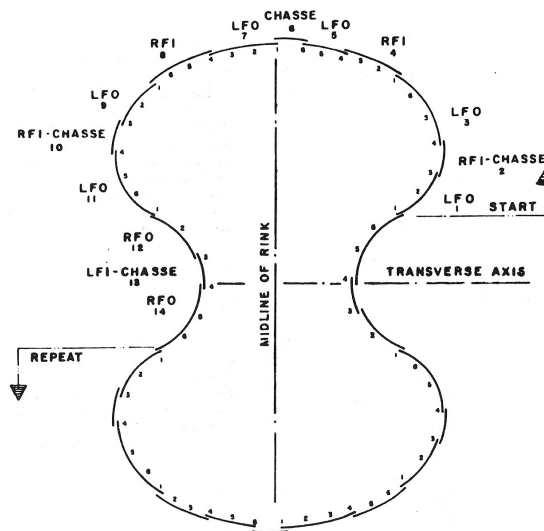
Tempo: 108 Metronome
Pattern: Set

The Dance

Step	Edge	Beats	Notes
1	LFO	2	Aimed to the side barrier with take-off close alongside and parallel.
2	RFI	1	Raised chasse. All weight shifts from the left to the right foot with the free foot raised off the surface approximately 1/2" and is held alongside the skating foot for the entire edge. The appearance of a correctly executed chasse shows complete motion stopping of all parts of the body.
3	LFO	3	Take-off is close alongside and parallel.
4	RFI	3	Take-off is close alongside and parallel. Do not cross.
5			
6			
7			Repeat the above sequence of steps (1 through 4).
8			
9	LFO	2	Aimed to side barrier with take-off close alongside and parallel.
10	RFI	1	Raised chasse.
11	LFO	3	Aimed down the floor with curve in toward center. During count 6, a change of body lean is necessary (rockover) in preparation for center lobe sequence.
12	RFO	2	
13	LFI	1	Raised chasse.
14	RFO	3	During count 6 a change of body lean is necessary (rockover) in preparation for step 1.

NOTE: For small skating surfaces it shall be optional to delete steps 1 through 4 of second corner sequence. In doing this, however, the phrasing will be altered.

STRAIGHT WALTZ



COUNTRY POLKA

by Edward O'Neill

Music: 2/4 or 4/4 Polka Tempo: 92 Metronome
 Hold: Kilian Pattern: Set

NOTE: All the steps in this dance are progressive steps with the exception of steps 4 and 8 of the corner.

The Dance

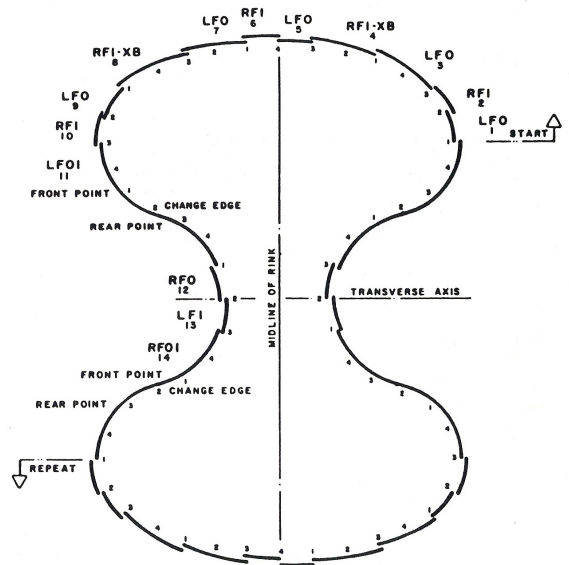
Steps 1 through 8 make up two corner sequences of this dance.

Steps 9 through 14 make up the straightaway sequence of this dance.

Steps 11 and 14 of the straightaway LFOI 6 beats and RFOI 6 beats. During count 4, the free leg is brought forward. The skating knee is then cushioned with the free leg extended full reach, and the outer toe wheel touches the surface directly in front of the skating foot third beat (count 1). Immediately after touching, the free foot begins to travel to the rear. When the free foot arrives beside the skating foot which should be the 4th beat, count 2, the edge is changed from outside to inside. The free leg is then extended in back (full reach) and the inner toe wheel is touched on the surface directly in back of the skating foot, 5th beat, count 3.

NOTE: In rinks with very small widths, it is permissible to eliminate steps 5, 6, 7 and 8 (second corner sequence), so that the dance may be skated and not walked. In doing this, the phrasing will be altered.

COUNTRY POLKA



CANASTA TANGO

by James B. Francis

Music: Tango 4/4 Tempo: 100 Metronome
Hold: Reverse Kilian Pattern: Set

NOTE: All the steps in this dance are progressive except steps 4, 7 and 10.

The Dance

Dance begins on step 1, an LFO one beat on count 1 of a measure of music. This is the first step of an eight-beat barrier lobe.

Step 4 is a raised chasse executed on count 4.

Steps 5 (LFO) and 8 (RFO) are four-beat swings.

Steps 7 (LFI) of the center and step 10 (RFI) of the straightaway are cut steps (dropped chasses). After the free leg extends to the front, it returns close behind the skating foot to accommodate a smooth transition for steps 8 and 11.

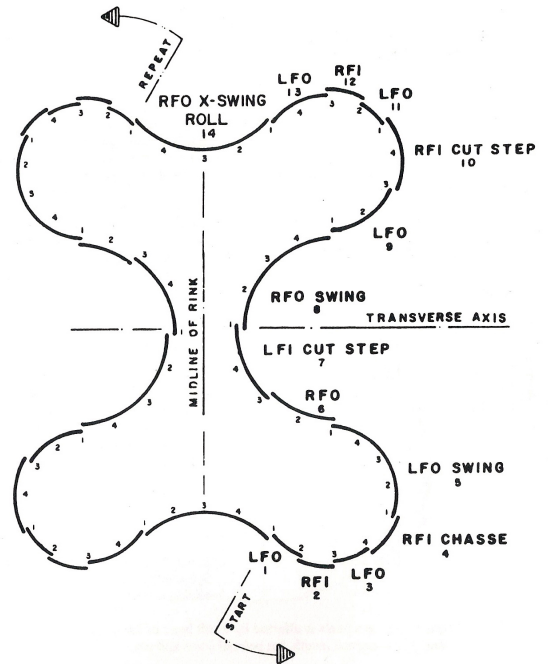
Steps 9 through 13 must be skated with very strong edges in order that step 14 (RFO-X swing roll) may be aimed to the center for a four-beat inverted corner lobe. The path for the RFO-X swing roll is made from the outside of the left foot.

Step 14 may be skated as an open stroke.

Neat, close footwork, tango expression and good carriage should be maintained throughout the dance.

NOTE: For skating conditions where the 28-beat pattern is not practical, steps 3, 4, 11 and 12 may be deleted for a 24-beat pattern.

CANASTA TANGO



CARLOS TANGO

by Carl Henderson

Music: Tango 4/4
Hold: Kilian

Tempo: 100 Metronome
Pattern: Set

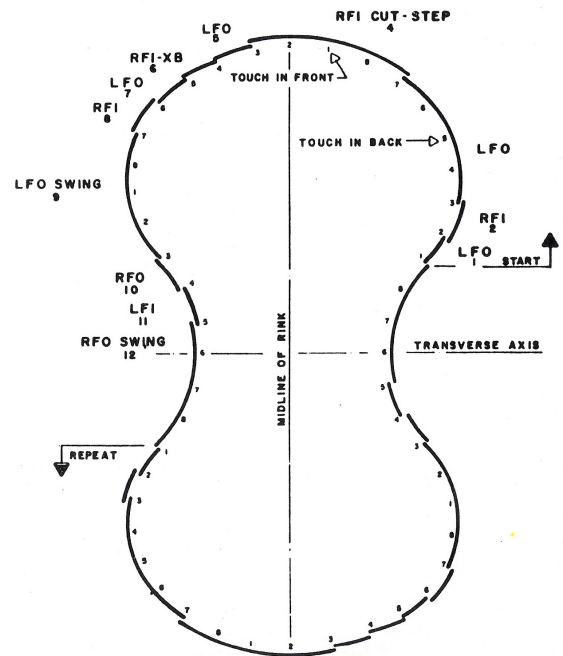
NOTE: All the steps in this dance are progressive except steps 4 and 6 of the corner.

The Dance

Step	Edge	Beats	Notes
1	LOF	1	
2	RIF	1	
3	LOF	4	Right free leg moves to the back (full reach), touch right inner toe roller on the surface directly in back of left on the third beat, count 5 of the music.
4	RIF	4	Right foot is placed on the surface alongside of left foot on the first beat, count 7 of the music, the resulting left free foot moves to the extended forward position (full reach), touch left outer toe roller on the surface directly in front of right on the third beat, count 1 of the music.
5	LOF	1	
6	XB-RIF	1	Cross chasse.
7	LOF	1	
8	RIF	1	
9	LOF Swing	4	As left strokes the surface, right leg moves to the extended back position (toe turned down and out) and immediately begins its swing from back to the extended forward position, then drops alongside of left engaged foot in preparation for the next sequence of steps.
10	ROF	1	
11	LIF	1	
12	ROF Swing	4	Executed in the same manner as step 9, but in this case on opposite feet, aiming toward the center.

NOTE: The touch of the toe wheels is effected by a soft bend of the engaged knee, free leg extended (full reach) to its normal length, toe pointed down and out.

CARLOS TANGO



THE RHYTHM BLUES
by Robert Craigin

Music: Blues
Hold: Kilian

Tempo: 92 Metronome
Pattern: Set

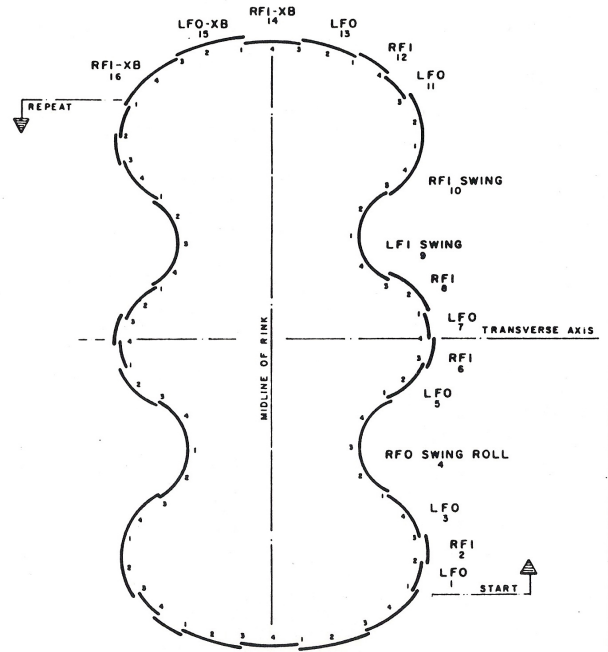
NOTE: All the steps in this dance are progressive steps except steps 14, 15 and 16, which are all crossed chasse steps.

The Dance

Step	Edge	Beats	Notes
1	LFO	1	
2	RFI	1	
3	LFO	2	
4	RFO	4	As right strokes the surface, left leg moves to Swing Roll the extended back position (toe pointed down and out) and immediately begins its swing from back to the extended forward position, then drops alongside of right engaged foot in preparation for the next sequence of steps.
5	LFO	2	Steps 5, 6, 7 and 8 form a progressive sequence and have an unusual time sequence which should be carefully noted and followed.
6	RFI	1	
7	LFO	1	
8	RFI	2	
9	LFI Swing	4	Executed in the same manner as step 4, but in this case on opposite feet and on an inner edge.
10	RFI Swing	4	Executed in the same manner as step 9, but in this case skating on an RFI four-beat edge, aimed toward the barrier.
11	LFO	1	
12	RFI	1	
13	LFO	2	
14	RFI-XB	2	
15	LFO-XB	2	
16	RFI-XB	2	

NOTE: For skating conditions where the 32-beat pattern is not practical, steps 1, 2, 3 and 4 may be eliminated for a 24-beat pattern of the dance.

THE RHYTHM BLUES



DUTCH WALTZ

by George Muller

Music: Waltz 3/4
Hold: Kilian

Tempo: 138 Metronome
Pattern: Set

The Dance

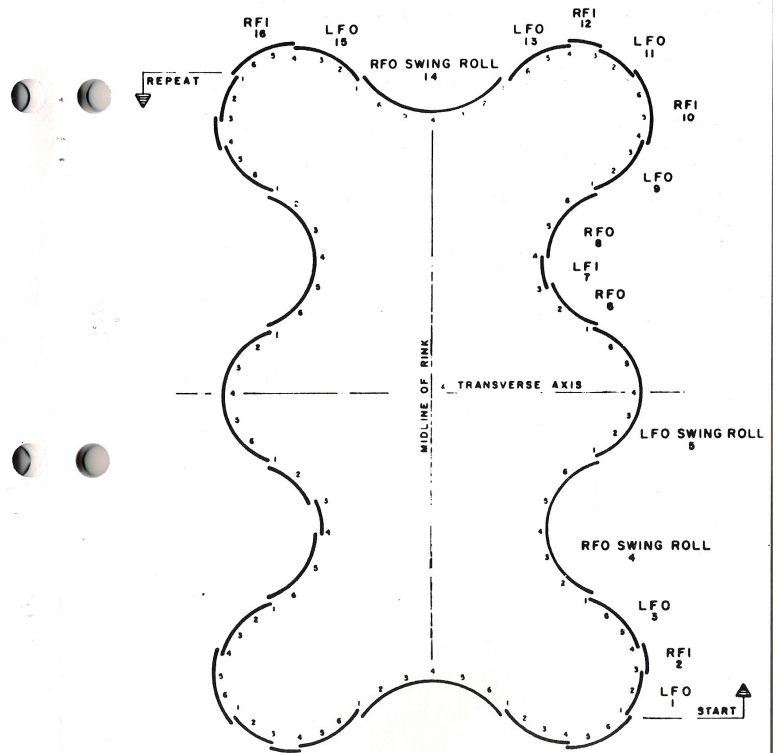
Step 1 of the dance begins with a two-beat LFO edge aimed to the barrier on count 1 of a measure of music. The straightaway is skated first, followed by the corner steps. All strokes in this dance are progressive.

Steps 4 and 5 of the straightaway and step 14 of the corner are six-beat swing rolls. The skater must stroke strong edges, going into the corner, in order to have a smooth rockover and proper aim for step 14, an inverted corner lobe.

Upright position and easy flow should be strived for, as well as even swings and a soft knee action throughout the dance.

NOTE: For skating conditions where the 48-beat pattern is not practical, steps 9, 10, 15 and 16 may be deleted for a 36-beat pattern.

DUTCH WALTZ



TWELVE STEP

by Ozzie Nelson

Music: 4/4 March
Hold: Kilian

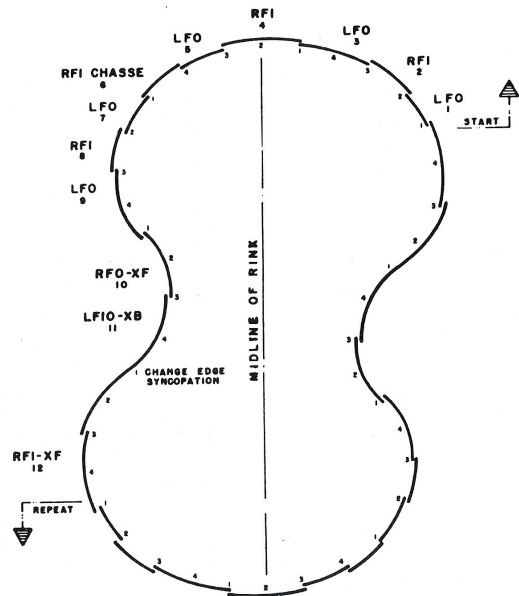
Tempo: 92 Metronome
Pattern: Set

The Dance

Step	Edge	Beats	Notes
1	LFO	1	Progressive steps.
2	RFI	1	
3	LFO	2	NOTE: Stroke parallel. Do not cross.
4	RFI	2	
5	LFO	1	Raised chasse.
6	RFI	1	
7	LFO	1	Progressive steps.
8	RFI	1	
9	LFO	2	Cross roll. Cushion the stroke by executing a soft knee bend. This knee bend is further emphasized on the second beat (count 2) in preparation for the next edge.
10	RFO-XF	2	
11	LFIO-XB	4	Immediately after stroking, rise by straightening the engaged knee arriving at the extreme top of the rise at the end of the second beat (count 4). Syncopate by executing a soft knee bend on the third beat (count 1), at same instance changing from an inside to an outside edge, again rising by straightening the engaged knee during the fourth beat (count 2). The right free leg is held in front, toe pointed down, during the entire four-beat edge.
12	RFI-XF	2	Slip step.

TWELVE STEP

NOTE: The transverse axis has not been shown since it has no application to this dance.



120 WALTZ

by Jean Van Horn

Music: Waltz 3/4
 Hold: Kilian Thumb Pivot—
 (steps 1, 2, 3, 13 through 15);
 Reverse Kilian Thumb Pivot—
 (last 3 beats steps 6 through 12);
 Tandem Position—(steps 4 through first 3 beats step 6)

Tempo: 120 Metronome
 Pattern: Set

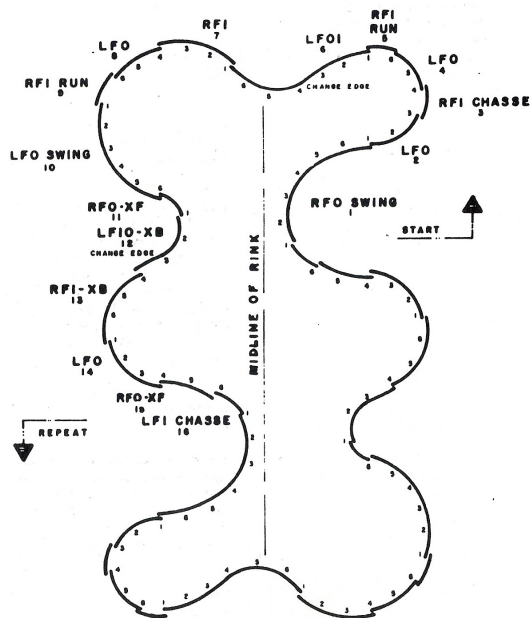
The Dance

Step	Edge	Beats	Notes
1	RFO	6	RFO Swing.
2	LFO	2	
3	RFI	1	RFI raised chasse.
4	LFO	2	During this step, man moves directly behind woman (tandem position).
5	RFI	1	RFI progressive.
6	LFOILFOI	6	Man remains in tandem position for the first three beats (LFO), moving to the right of woman during the change of edge (LFI), fourth beat. During the change, free leg swings to the front. The position at this point is reverse Kilian thumb pivot.
7	RFI	3	
8	LFO	2	
9	RFI	1	RFI progressive.
10	LFO	5	LFO swing.
11	RFO-XF	1	
12	LFO-XB	3	Man draws woman from his left to right side. At this point partners are back in Kilian thumb pivot position. The change of edge occurs as the right free foot arrives in back in preparation for next step (beat 3).
13	RFI-XB	3	
14	LFO	3	
15	RFO-XR	2	Cross roll.
16	LFI	1	Raised chasse.

NOTE: For skating conditions where the 42-beat pattern is not practical, steps 4, 5, 8 and 9 may be deleted for a 36-beat pattern. If the optional pattern is skated, the man must change to tandem position on step 3.

120 WALTZ

NOTE: The transverse axis has not been shown since it has no application to this dance.



SWING DANCE

by Hubert Sprout

Music: Foxtrot 4/4 Tempo: 96 Metronome
 Hold: Closed and Hand-in-Hand Pattern: Set

The Dance

The man skates "A" edges first, while the woman skate "B" edges, to be followed by the man skating "B" edges while the woman skates "A" edges. Both parts "A" and "B" (or vice versa) must be skated in their entirety to complete one sequence of the dance. Partners must be in closed position for step 1 and step 16 of the dance.

The straightaway of this dance consists of four lobes containing four (4) beats each. Steps 2 and 5 are raised chasses. The third and fourth lobes of the straightaway consist of two 4-beat swing rolls.

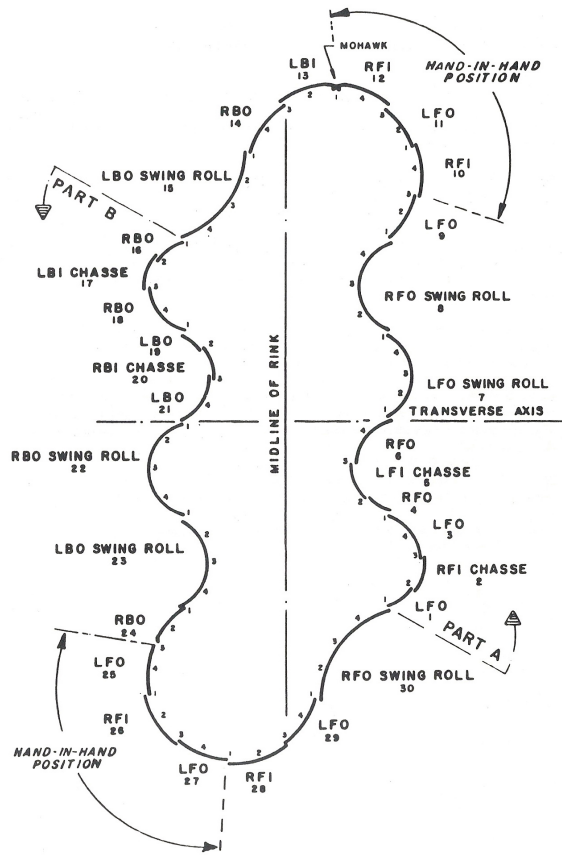
Steps 9 through 15 of part "A" and steps 24 through 30 of part "B" comprise the corner steps. Each step of the sequence is to be held for two beats of music with the exception of 15 and 30 which are swing rolls for four (4) beats. The corner sequence should be skated with a soft knee action.

Skaters are to be in closed position on the straightaway, steps 1 through 9 and steps 16 through 24, changing to hand-in-hand position for steps 10 through 12 of part "A" and 25 through 27 of part "B." For this forward position, partners should be separated approximately two feet.

Steps 12 (RFI) and 13 (LBI) of part "A" and steps 24 (RBO) and 25 (LFO) of part "B" are held open mohawks. In preparation for the inside forward to inside back mohawk, skater must stroke strongly on step 11 (LFO) and move slightly ahead of partner. The appearance of the arms during the corner steps is left to the discretion of the skater. Partners must resume closed position for steps 15 and 30, LBO and RFO four-beat swing.

NOTE: For skating conditions where the 32-beat pattern is not practical, steps 10 and 11 of part "A" and steps 25 and 26 of part "B" may be deleted for a 28-beat pattern.

SWING DANCE



STYLE "B" WALTZ

Music: Waltz 3/4
Hold: Closed

Tempo: 108 Metronome
Pattern: Set

The Dance

Step	Outer or Barrier Lobe		
	Man	Beats	Woman
1	RBO	3	LFO
2	LFO	2	RFI
3	RFI	1	LBI-mohawk
4	LFO	3	RBO
5	RFI	2	LFO
6	LBI-mohawk	1	RFI
7	RBO	3	LFO

Step	Corner or Connecting Step		
	Man	Beats	Woman
8	LBO	3	RFO

9-15
Outer or Barrier Lobe
Repeat first barrier lobe sequence.

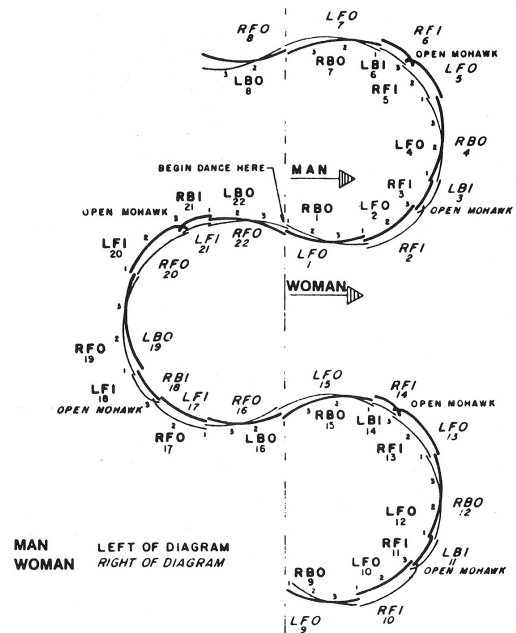
Step	The Inner or Center Lobe		
	Man	Beats	Woman
16	LBO	3	RFO
17	RFO	2	LFI
18	LFI	1	RBI-mohawk
19	RFO	3	LBO
20	LFI	2	RFO
21	RBI-mohawk	1	LFI
22	LBO	3	RFO

Care should be taken during partner's mohawk turns--do not power stroke, stroke the mohawks smoothly and distinctly. Most of the power is obtained from the plain back and front edges which cross the imaginary line of travel. The forward strokes during partner's mohawk are progressive steps.

OPTIONAL STEPS: Six beats may be deleted for small floors. The last three-beat step of the first outer or barrier lobe (RBO for man, LFO for woman) and the three-beat corner or connecting step are optional.

STYLE "B" WALTZ

NOTE: The center lobe will cross the midline of the rink on most skating surfaces.



14 STEP

by Franz Scholler

Music: March 2/4 or 4/4 Tempo: 108 Metronome
 Hold: Close and Partial Outside Pattern: Set

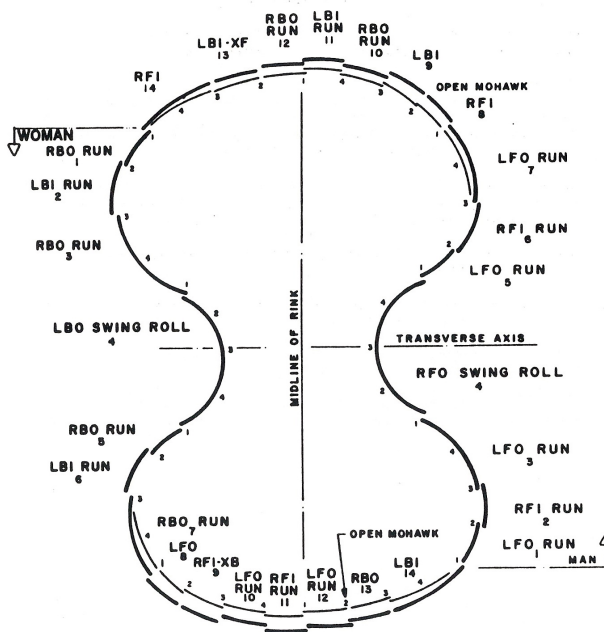
Competitive Requirements: one team - 3 repetitions; two team - 4 repetitions

The Dance

The dance begins with a progressive sequence of three steps forming a lobe curving towards, then away from, the barrier. These steps are followed by a four-beat swing roll curving the opposite way. During step 4, the man will cross trace on count 3. This is followed by another progressive sequence for both partners after which the woman steps forward on step 8. The partners' shoulders should be parallel to each other and parallel (in-line) to the tracings. After the man's mohawk on step 9, he should check his rotation with his shoulders. Both partners' shoulders should remain approximately parallel (in-line) to the tracings and parallel to each other around the end of the rink. On step 9 (RFI-XB) the woman crosses her foot behind for a cross chasse; steps 10, 11 and 12 form a progressive sequence.

All forward to backward mohawks placed to the instep; all backward to forward mohawks stroked from behind the employed heel.

14 STEP



TEN-FOX
by George Muller

Music: Foxtrot 4/4 Tempo: 100 Metronome
Hold: Closed, Open, Partial Outside Pattern: Set

The Dance

The dance begins with a progressive sequence in closed position. While the woman strokes step 4a (LBO) and 4b (RFI), a held open choctaw, the man executes a six-beat RFOL. Partners are to be in open position for woman's step 4b and the last two beats of the man's step 4. The change of edge for the man is made on count 1 of the music.

Step 8a (RFO dropped three) for the man and step 9 (LFO dropped three) for the woman are turned on count 4 of the music, the second beat of the step. Partners resume closed position for man's step 8b (LBO).

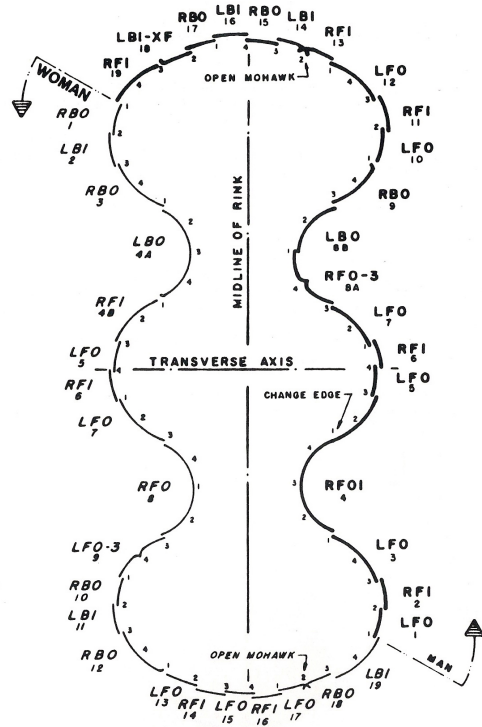
Steps 14 through 18 are skated partial outside position with the partners' shoulders parallel to each other and the tracing.

Steps 12-13 (RBO-LFO) and 17-18 (LFO-RBO) for the woman, and steps 9-10 (RBO-LFO) and 13-14 (RFI-LBI) for the man are all open mohawks.

Step 18 (LBI-XF) for the man is a crossed chasse. Partners resume closed position for step 19, man's RFI and woman's LBI.

NOTE: It is necessary to skate with soft knee bends throughout the dance. Step 8 for the woman requires a rising and bending of the employed foot to coincide with man's steps 8a and 8b.

TEN-FOX



FIESTA TANGO

by George Muller

Music: Tango 4/4 Tempo: 100 Metronome
 Hold: Reverse Kilian and Kilian Pattern: Set

The Dance

The dance starts in reverse Kilian position. During steps 10 and 11, RFI to LBI dropped open mohawk, partners change to Kilian position and remain in Kilian position through step 15. They resume reverse Kilian position for step 16, RFI two-beat edge.

Steps 1 (LFO) and 2 (RFO) are two-beat open strokes which should be skated strongly, followed by a progressive sequence for steps 3, 4 and 5.

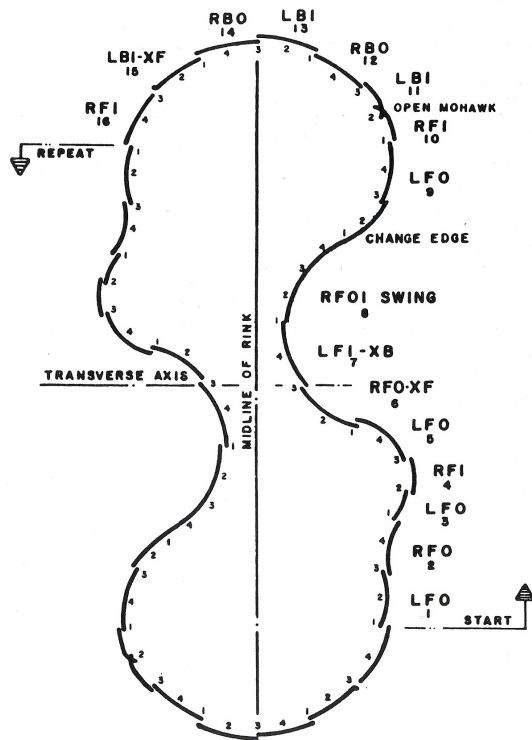
Step 6 is an RFO cross roll aimed to the center.

Step 8, a six-beat RFOI change edge swing, allows for a pleasing tango expression. It is to be stroked on count 1 of a measure of music with a well bent knee. On the count of 3, the free leg swings forward to a leading position. The change of edge occurs on count 1 of the next measure of music and the free leg may swing to a back position. As an optional movement, the free leg may remain in front after the change of edge. This option allows for added interpretation of the dance.

Steps 15 (LBI-XF) and 16 (RFI) comprise an open mohawk.

NOTE: For skating conditions where the 32-beat pattern is not practical, steps 1, 2, 14 and 15 may be skated as one-beat edges for a 28-beat pattern.

FIESTA TANGO



WILLOW WALTZ

by George Muller

Music: Waltz 3/4
Hold: Closed

Tempo: 138 Metronome
Pattern: Set

The Dance

Closed position must be maintained throughout the dance. Step 2 of the inverted corner lobe and step 13 of the straightaway barrier lobe are raised chasses for both the man and the woman.

Steps 5 and 6 (RFI-LBI) for the man and steps 18 and 19 (RFI-LBI) for the woman are open mohawks.

The movement of the free leg for woman's step 6 (RFI) and man's step 19 (RFI) is optional. The free leg may be either extended to a trailing position or extended to a forward matching position, thus, executing a cut-step.

While the man completes an open choctaw, step 17 (RBI) to step 18 (LFO), the woman strokes an inside take-off for step 18 (RFI). The take-off placement for the woman's RFI is accomplished by bringing the right skate slightly past the instep and to the side of the left skate.

Step 14 (LFO dropped three) for the man and step 8 (RFO dropped three) for the woman are turned on count 3 of a measure of music.

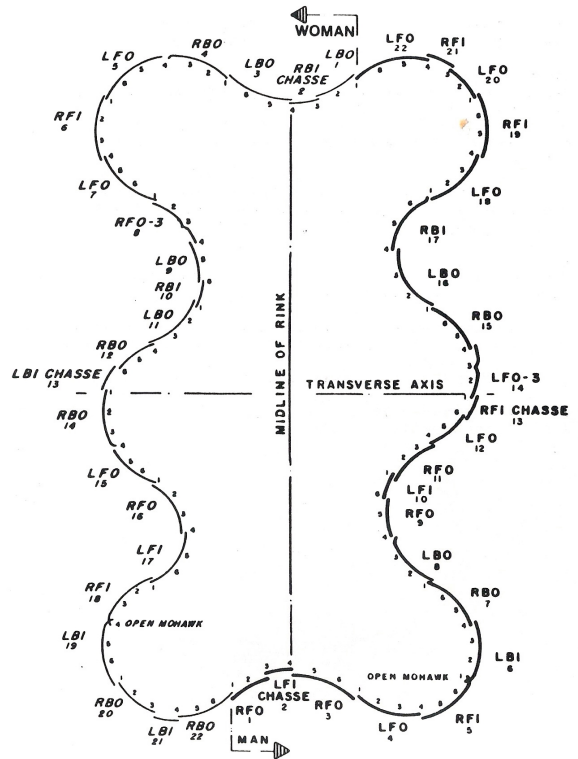
Erect carriage and waltz rhythm should be maintained throughout the dance. Partners should skate close together and strive for neat footwork. Good flow and pace are desirable without obvious effort.

NOTE: For skating conditions where the 54-beat pattern is not practical, it is permissible to delete steps 1, 2 and 3.

The man should skate step 22 as follows: 22a LFO - 2 beats and 22b - RFI raised chasse - 1 beat.

The woman should skate step 22 as follows: RBO - 2 beats, LIB - raised chasse.

WILLOW WALTZ



ROTATION FOXTROT

by Mark and Evelyn Berrios

Music: Foxtrot 4/4
Hold: Closed

Tempo: 92 Metronome
Pattern: Set

The Dance

Woman skates the "A" edges first while the man skates the "B" edges.

Steps 3-4 and 9-10 are closed mohawks with no swing preceding the turn, free legs going to the front (trailing) immediately upon stroking the back edge.

During steps 4 and 23 (forward to back swing) the free leg is extended in front on the first beat of the music. It then moves with a rhythmic swing in time to the music on the second beat (count 4) from front to back arriving at the extended position in back on the fourth beat (count 2) of the music after which it is allowed to drop normally and close to the employed foot for the next step.

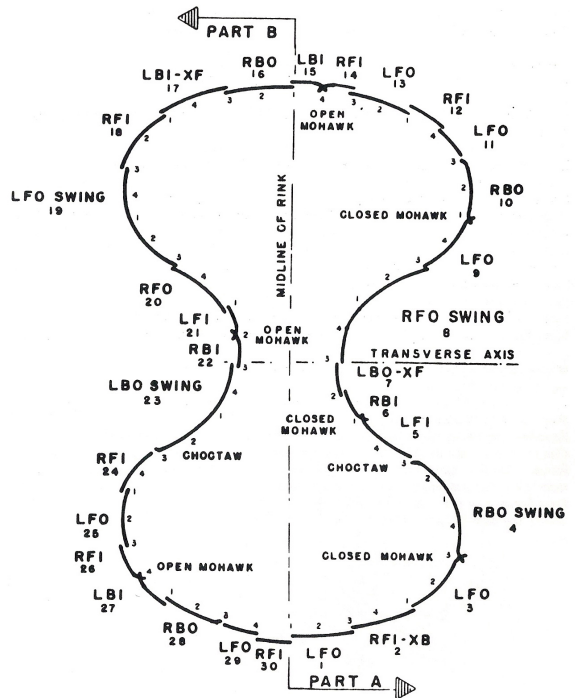
The swings during steps 8 and 19 are executed in the same manner as steps 4 and 23, however, in this case the swing is from back to front.

Steps 5 and 6 constitute a closed mohawk wherein the free leg goes to the front in preparation for step 7, an LBO-XF. Sharp and crisp movement must be displayed in this sequence.

Steps 11-12-13 and 29-30-1 are progressive sequences.

Steps 14-15, 21-22 and 26-27 are open mohawks. Step 2 (RFI-XB) and step 17 (LBI-XF) are skated with minimum rock back and forth.

ROTATION FOXTROT



FLIRTATION WALTZ

by Frieda Peterson

Music: Waltz 3/4 Tempo: 108 Metronome
 Hold: Kilian, Tandem, Closed Waltz Pattern: Set

Competitive Requirements: one team - 2 repetitions; two team - 3 repetitions

The Dance
 The dance begins in Kilian position with step 1, an LFO three-beat aimed toward the barrier.

Step 9 is an LFOI six-beat edge. The change of edge occurs on count 4 of the music as the free foot passes alongside (back to forward swing) of left. The free leg then travels to the extended forward position.

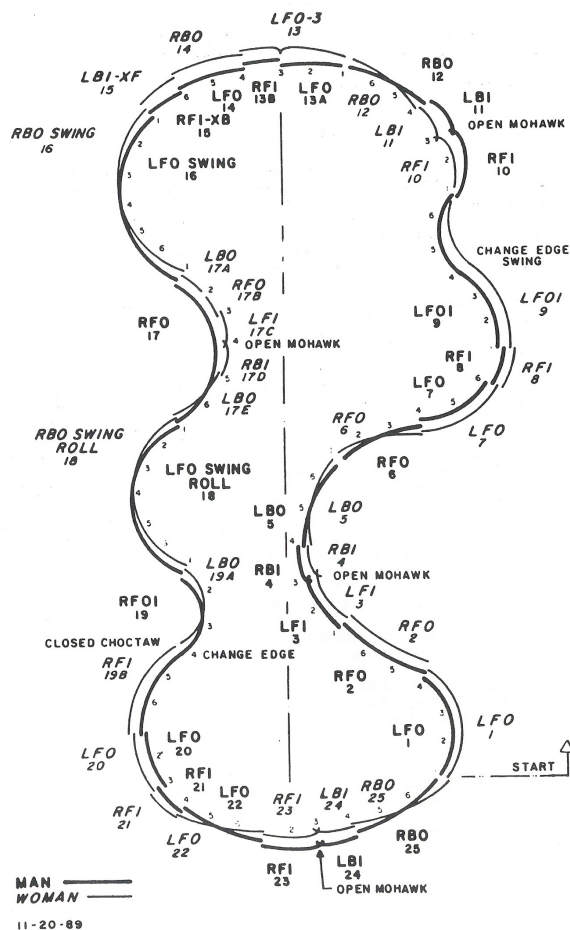
During step 16, man and woman swing their free legs in unison, man from back forward, woman from front backward. On the extreme end of this six-beat edge, man raises woman's right hand with his left hand, holding it above her head in preparation for step 17.

Step 17: Woman executes a five-step turn while man strokes an RFO six-beat edge. Man's right hand and woman's left hand are free until woman's fifth step when Waltz position and hold is again resumed. Woman should exercise extreme caution during this five-step turn so that the first three steps—LBO, RFO and LFI—are aimed toward the center of the rink.

During step 18, man swings his right free leg from back forward in unison with woman's left leg swing from front backward.

Step 19: Man strokes an RFOI six-beat edge, while woman strokes 19a and 19b, an LBO three-beat edge to an RFI three-beat edge, a closed choctaw. As woman strokes step 19b, man changes from outer to inner edge, both partners immediately swinging their left free legs forward. On the extreme end of woman's step 19a, an LBO three-beat edge, man releases woman's right hand and she places her right hand on her right hip near her waist. As woman turns forward to stroke step 19b, an RFI three-beat edge, partners resume Kilian position. During the back to forward turn for the woman, man's and woman's hands are momentarily free.

FLIRTATION WALTZ



KAREN LEE TANGO

by Mark and Evelyn Berrios

Music: Tango 4/4

Tempo: 100 Metronome

Hold: Kilian and Reverse Kilian
(using thumb pivot grip)

Pattern: Set

The Dance

Steps 1, 2, 3, 9, 10 and 11 are progressive runs.

Step 3 is an LFOI six-beat change of edge. The right free foot is brought forward (toe pointed out and down) in preparation for the front point, touch right outer toe roller on the surface in front of and in line (full reach) with the left tracing foot on the third beat (count 5 of the music). Then bring right free foot immediately to the back in preparation for the rear point. Touch right inner toe roller on surface in back of and in line (full reach) with the left tracing foot on the fifth beat (count 7 of the music). The change of edge occurs on the fourth beat (count 6 of the music).

The touch of the toe wheels in this dance is effected by a soft bend of the engaged tracing knee, free leg extended to its normal length, toe pointed out and down.

Steps 5 and 6 constitute an open mohawk execution during which partners change from Kilian position to reverse Kilian position.

Step 7 is an LBOI six-beat change of edge. The right free foot is brought to the back (toe pointed out and down) in preparation for the rear point, touch right inner toe roller on the surface in back of and in line (full reach) with left tracing foot on the third beat (count 7 of the music). Then bring right free foot immediately to the front (toe pointed out and down) in preparation for the front point, touch right outer toe roller on surface in front of and in line (full reach) with the left tracing foot on the fifth beat (count 1 of the music). The change of edge occurs on the fourth beat (count 8 of the music).

During steps 8 and 9, a reverse Kilian position must be held. Care should be taken at this point so the skaters do not bend at the waist as this will throw the tracing of the pattern out. Any hook at this point will upset the flow of the progressive run which follows.

Step 11 is an LFO four-beat edge, during which the right inner toe rollers touch the surface (full reach) in back on the third beat (count 3 of the music).

Steps 12 and 13 constitute an open mohawk execution during which the Kilian position is assumed, woman on right of man.

Steps 15 and 16, the woman skates with a strong lead so that both can execute the RIF (step 16) with ease. Difficulty will arise at this point if the turn is effected by a pitch rather than a rolling motion of both skaters.

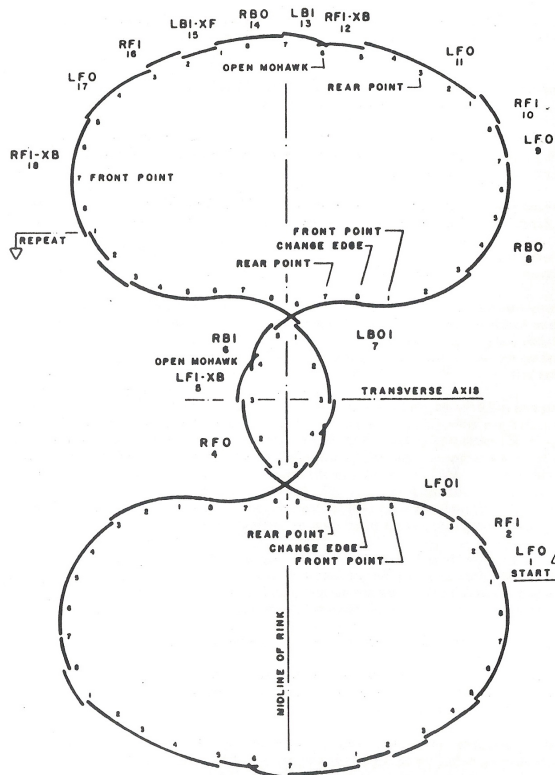
Step 17 is an LFO two-beat edge which should not be stroked too strongly.

Step 18 is an RFI-XB four-beat edge during which the left outer toe rollers touch the surface (full reach) in front on the third beat (count 7 of the music).

NOTE: Skaters are permitted to cross the midline (center) of the rink during the skating of the center lobes.

NOTE: For skating conditions where the 40-beat pattern is not practical, steps 1, 2, 9 and 10 may be deleted for a 36-beat pattern.

KAREN LEE TANGO



KEATS FOXTROT

