

AUSTRIAN WALTZ

MUSIC RHYTHM: Waltz 3/4
TEMPO: 60 three-beat measures per minute; 180 beats per minute

ISU MUSIC
INTRODUCTION: 48 beats, 16 seconds

PATTERN-TIMING: 1 = :49; 2 = 1:38; 3 = 2:27; 4 = 3:16

DURATION: Test 2 = 1:38
Competition 2 = 1:38
Adult Competition 2 = 1:38

SKATER'S
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on the Members Only site

PATTERN: Optional

TEST: International

SOLO TEST: All skaters test woman's steps

The Austrian Waltz is characterized by elegance of line combined with the typical lightness of the Viennese Waltz. It should be skated with strongly curved edges, bending of the skating knee and wide extended movements of the arms and free legs while maintaining a soft flow throughout the waltz.

The three-turns in closed hold should be skated with the feet of the couple close together. The woman's twizzles should be skated well in front of the man. The leading hand of the man must support the woman during her turns so that there are no stops in the flow. During the execution of all of her twizzles, the free foot is crossed in front of the skating foot.

The dance is commenced in Kilian hold with a touchdown three-turn on the left foot for both partners (Step 1). Bending of the skating knee for two beats and rising on count three is essential in order to turn the three easily around the same axis, to keep the flow (in Kilian hold) and to accentuate the waltz character. The very short right back outside edge is skated on the "and" after beat three of Step 1. Steps 2 and 3 are followed by a left forward inside edge held for three beats.

On Step 5, the woman skates an inside three on count six of the measure changing into closed hold and finishes with a swing of her free leg starting on count one with the edge held until count three. Meanwhile, the man skates a crossed behind right forward outside stroke on the count of three and steps on count four on a crossed in front left forward outside edge, swinging his right free leg forward matching the woman's movement for the same beats.

On Step 6, the man turns a three on the right forward outside edge on count six. The woman's back outside edge is an open stroke with her free leg swinging behind to be closed on count six and both partners rising.

The long Step 7 for the woman starts with a right forward outside three on count three, followed by a right backward inside edge with the free leg stretched behind for three beats. Still on the right foot, she changes the edge to a right backward outside edge with her free leg moving in front for the next two beats. To finish the movement she closes her free leg on the next beat to turn her counterclockwise back outside twizzle under the left arm of the man. On Step 7a, the man skates a left backward outside edge for the first three beats. For the next three beats (his Step 7b) he skates a right forward outside edge with free leg stretched behind. His sequence is finished with a left forward cross roll for two beats (his Step 7c) and a three-turn on the last beat matching the twizzle of the woman.

Step 8 is an outside edge for three beats duration with the free leg extended. Step 9a for the woman is an inside Ravensburger-type three turned on count three with a swing of her free leg starting on count four to be held until count six. After a short cross behind left backward outside on the "and" between counts six and one, the woman crosses in front to a right backward inside edge. Keeping her free foot close to the skating foot, she turns a backward inside three-turn on count three to finish with a swing of her free leg starting on count four to be held until count six (her Step 9b). The man's Steps 9a and 9b are a swing roll of six beats and a cross roll swing of again six beats duration. It is important that both partners match their free legs on the last three beats of that section. With the second three-turn of the woman, they change to Kilian hold.

Step 10 for both is a touchdown three turned in Kilian hold on the third beat, followed by a short right backward outside edge skated on the “and” after beat three. Both skaters skate Step 11 for counts four to six as an open stroke with the foot extended back.

The woman continues on her Step 12 with a cross roll and a three-turn on count three followed by a very short left backward outside edge to help to step forward for Step 13a (a touchdown three). During Steps 12a and 13, the man is slightly left of the woman. Step 13 is turned on the count of one (beat four of the step). The woman’s Step 13a is a right forward outside edge for three beats and is followed by a crossed behind left forward inside edge on count one (Step 13b) with a forward extension to match the man’s free leg and finished with a “twizzle-like” motion. Both partners change to a “waltz” hold with their right arms extended in “helicopter” style after Step 13b with the man skating backwards.

Steps 15 to 17 are European Waltz-type three-turns in closed hold. On Step 18 the woman steps her cross roll slightly to the left of the man to turn her three on count six followed by a very short left backward outside (a touchdown three) to step forward to turn their simultaneous three-turns on Step 19 in crossed Foxtrot hold. (The partner’s arms are crossed at their back with the man’s right hand on the woman’s right hip; the woman’s left hand on the man’s left hip).

On the left backward outside edge on Step 20 both partners release their hands in front to move them close to their hips with their other arms still crossed behind their backs. Out of this hold, the woman starts with a right forward outside rocker briefly touching down with the left foot to skate a right backward outside edge lifting the left free arm above the head (her Step 21a). The man steps forward from a crossed behind right backward outside edge (his Step 21a), while the woman turns the rocker behind his back (the Back to Back section), to skate a left forward outside (his Step 21b) holding the woman’s right hand with his left hand and moving his right hand above his head matching the woman’s movement. (For her 21a, the woman steps on one, turns her rocker on count two, briefly touches down to thrust her onto her RBO for counts three, four and five, then skates XB-LBO, her Step 21b, on count six.)

During Step 22, both partners change back to High Kilian hold with their right hands up above shoulder level. On Step 22, the woman skates a cross in front backward inside three turned on count two to skate the right forward outside swing in unison with the man’s forward outside swing roll started with a cross roll. Both turn a left forward inside three (her Step 23a; his Step 23) on count two with the free foot crossed in front. The man finishes his edge still on his left foot with a back swing on counts four, five and six. The woman steps forward (Step 23b) and may match the man’s swing on her right forward outside edge. During the three-turn, the partners change into “closed” hold with the right arms extended in “helicopter” style. The three-turns (Steps 24 and 25) are three-turned on count three. Step 26 is a swing of six beats duration.

On Step 27 the woman turns a fast twizzle (1.5 rotations counterclockwise) on her right forward inside edge on count three, under the left arm of the man, while he skates a left forward outside edge for six beats with his free leg extended on the last three beats to match the woman’s leg action as she holds her RBO edge after her turn.

Step 28 for the woman is a left backward outside twizzle of one rotation turning in the opposite direction (clockwise), and still under the left arm of the man, finishing on a LBO with a swing matching the free leg movement of the man. The first three of the “walk-around threes” (Step 29 for the man; Step 30 for the woman) is turned on beat three of the step. The second three of this set (Step 31a for the man; Step 31b for the woman) is turned rapidly so that the timing for the man is two counts for his left forward outside edge with the three being turned on the “and” between counts two and three. The woman skates her right back outside edge for two counts and her left forward outside three-turn (her Step 31b) for one count.

During these fast turns (walk-around threes) a firm waltz hold, upright position and tight footwork are very important, and the couple must remain opposite skating around the same axis. Step 33 is a left backward outside edge for the woman and a cross roll three-turn for the man in closed hold. For the woman, Step 34 is a right forward outside double three, with the first three-turn being turned on count six and the right backward inside three turned on count three of the next measure. The man’s Step 34a is a left backward outside edge, and his Step 34b is a right forward outside edge changing into Kilian hold as the woman turns her first three-turn. Step 35 is a cross behind left forward inside edge for both skaters held for two counts, and Step 36 is a right forward inside edge in preparation for the restart.

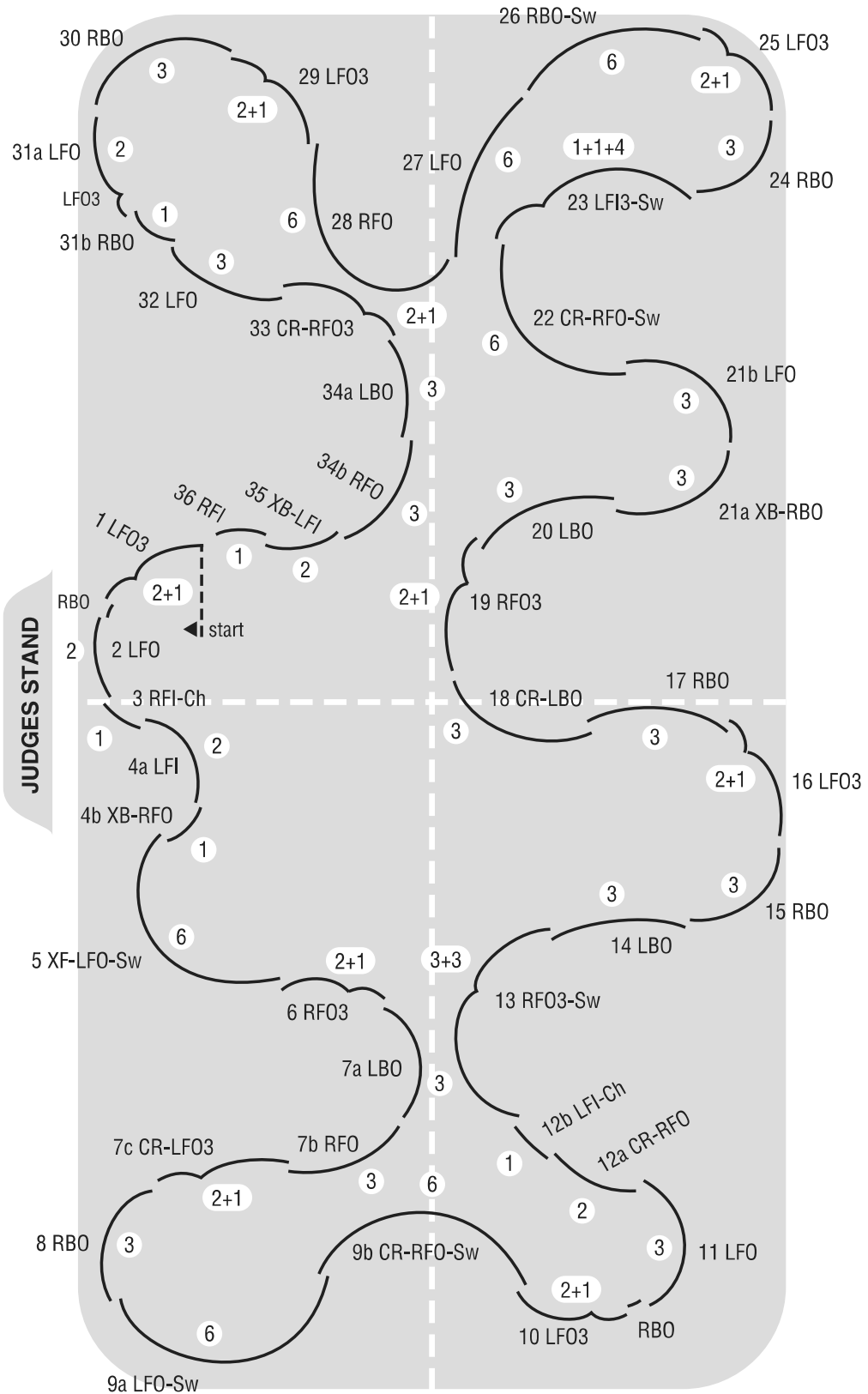
INVENTORS: Susi and Peter Handschmann

FIRST PERFORMANCE: Vienna, Austria, 1979

AUSTRIAN WALTZ — STEP CHART

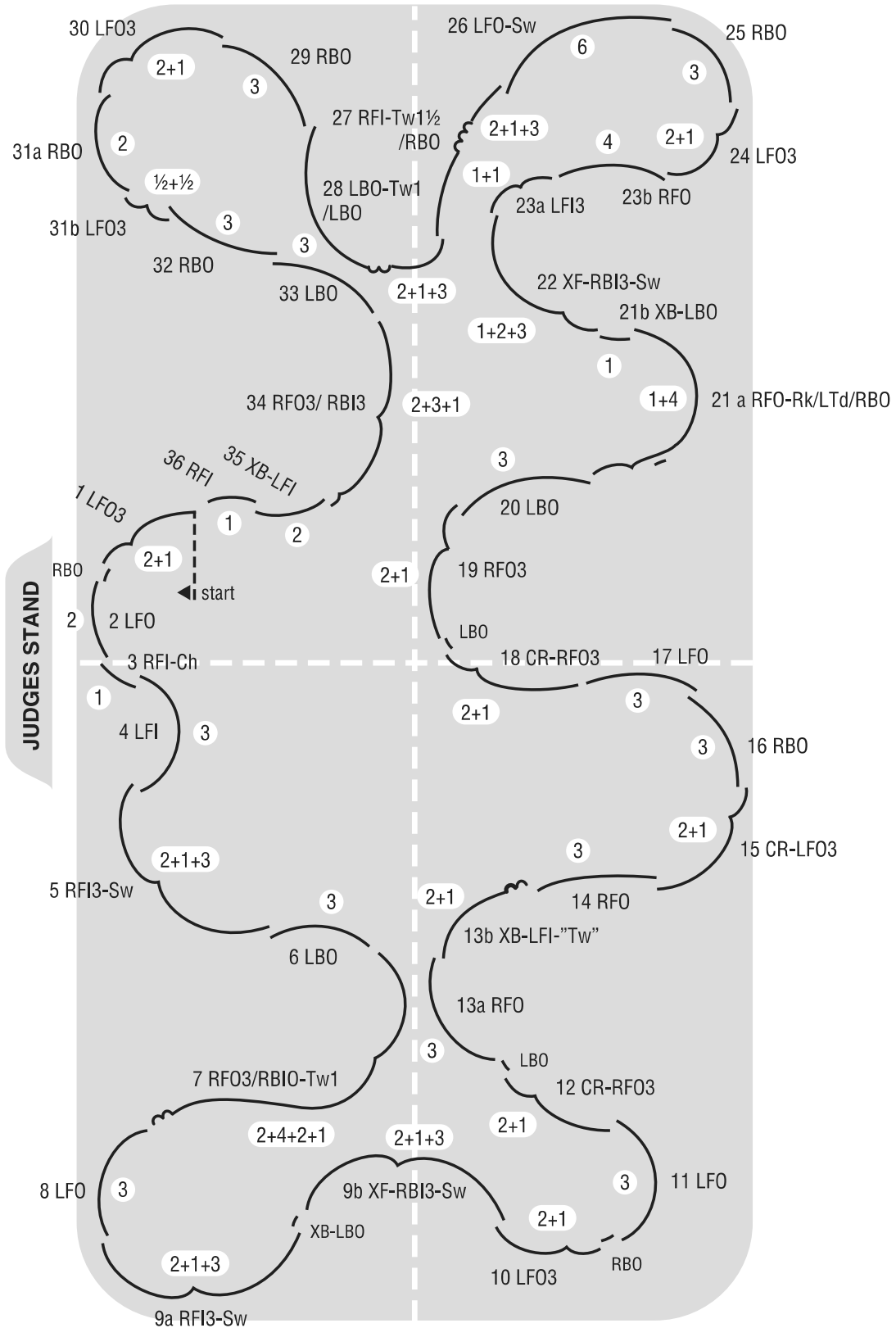
Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
Kilian	1	LFO3 RBO between counts 3 & 4		2+1 "and"		LFO3 RBO between counts 3 & 4
	2	LFO		2		LFO
	3	RFI-Ch		1		RFI-Ch
	4a	LFI	2		3	LFI
	4b	XB-RFO	1			
Closed	5	XF-LFO-Sw	6		2+1+3	RFI3 -Sw
	6	RFO3	2+1		3	LBO
	7a	LBO	3		2+4+2+1	RFO3
	7b	RFO	3			RBIO Tw1
	7c	CR-LFO3	2+1			
	8	RBO		3		LFO
	9a	LFO-Sw	6		2+1+3 "and"	RFI3 Sw XB-LBO
	9b	CR-RFO-Sw	6		2+1+3	XF-RBI3 Sw
	Kilian	10	LFO3 RBO between counts 3 & 4		2+1 "and"	
11		LFO		3		LFO
12a		CR-RFO	2		2+1 "and"	CR-RFO3 LBO between counts 3 & 4
12b	LFI-Ch	1				
"Closed" Helicopter	13a	RFO3-Sw	3+3		3	RFO
	13b				2+1	XB-LFI-"Tw"
	14	LBO		3		RFO
	15	RBO	3		2+1	CR-LFO3
	16	LFO3	2+1		3	RBO
	17	RBO		3		LFO
Crossed Foxtrot	18	CR-LBO	3		2+1 "and"	CR-RFO3 LBO after ct 6
	19	RFO3		2+1		RFO3
	20	LBO		3		LBO
Back-to-back	21a	XB-RBO	3		1+4	RFO-Rk & L Td/RBO
	21b	LFO	3		1	XB-LBO
Closed to High Kilian	22	CR-RFO-Sw	6		1+2+3	XF-RBI3 -Sw
	23a	LFI3 Sw	1+1 +4		1+1	LFI3
"Closed" Helicopter	23b				4	RFO
	24	RBO	3		2+1	LFO3
	25	LFO3	2+1		3	RBO
	26	RBO-Sw		6		LFO-Sw
	27	LFO	6		2+1+3	RFI-Tw 1 ½ /RBO
	28	RFO	6		2+1+3	LBO-Tw 1 /LBO
	29	LFO3	2+1		3	RBO
	30	RBO	3		2+1	LFO3
	31a	LFO/LFO3 after ct 2	2 "and"		2	RBO
	31b	RBO	1		½+½	LFO3
	32	LFO		3		RBO
	33	CR-RFO3	2+1		3	LBO
	34a	LBO	3		2+3+1	RFO3/RBI3
	34b	RFO	3			
Kilian	35	XB-LFI		2		XB-LFI
	36	RFI		1		RFI

AUSTRIAN WALTZ-MAN — OPTIONAL PATTERN DANCE



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AUSTRIAN WALTZ-WOMAN — OPTIONAL PATTERN DANCE



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CHA CHA CONGELADO

MUSIC RHYTHM: Cha Cha 4/4
TEMPO: 29 four-beat measures per minute; 116 beats per minute

ISU MUSIC
INTRODUCTION: 32 beats, 16.5 seconds

PATTERN-TIMING: 1 = :34; 2 = 1:07; 3 = 1:41; 4 = 2:14

DURATION: Test 2 = 1:07
Competition 2 = 1:07
Adult Competition 2 = 1:07

SKATER'S
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on the Members Only site

PATTERN: Optional

TEST: International

This dance is designed to introduce dancers to a Latin American rhythm at an early stage of development and help them to appreciate rhythm not only with their feet but also with their bodies. The steps are structured in places so as to portray the feeling of "1, 2 cha-cha-cha." Individual interpretation by couples to add Cha Cha character is permitted provided that integrity of steps, free leg positions and dance holds are maintained. Retrogressions on pattern transitions are permitted.

Steps 1 and 2 are skated on a lobe toward, then away from the barrier. Steps 3 and 4 are slip steps. The man skates three slip steps (Steps 3, 4 and 5) of half-beat each, but on the last one, the man remains on his left foot for another half-count, and the right foot is lifted. The woman skates three slip steps also, but as she completes her third slip (Step 5a) she crosses the left foot behind on the second half-count for Step 5b. There is a tendency for women to omit Step 5b due to the difficulty of the weight transfer onto the step. Credit should be given by the judges to those women who can perform it properly. Steps 1 to 5 are skated in outside hold and give the timing of a "1, 2 cha-cha-cha." On Step 6 the dancers change to hand-in-hand hold (woman's right hand in the man's left, woman's left hand in the man's right) to skate a series of cross in front touch down steps.* On Step 7, the man changes sides to the right of the woman's tracing as he turns his rocker and she her three-turn. After they make their turns on Step 8, the woman is on the left of the man's tracing, switching to his right side after Step 9.

On Step 10, the partners assume closed hold, and on Step 11, both partners extend the free leg to the back on the third beat (musical count one). On Step 14, the woman releases her left hand from the open hold and passes under the man's left arm as she does the mohawk.

On Step 23, the woman places her left hand in the man's right hand. Step 24 is a swing closed mohawk for both dancers but in opposite directions, so that they turn their back toward each other, releasing hands. On Step 25, the woman places her right hand in the man's left. (Note that Step 25 is a cross in front for both (XF-RBI for the man; XF-LBO for the woman.))

Steps 27 to 36a are skated in Kilian hold, and Steps 27 to 36 are the same for both partners. They skate a series of touch down steps* in Kilian hold (Steps 27 to 29). Leading to the conclusion of the dance is an extremely deep left forward inside edge for both. It is permitted to retrogress on the pattern as long as this is reflected in a degree of control. The woman then executes an open mohawk (her Steps 37a and 37b) to be in position to restart the dance.

* Note: Steps 6 to 9 and 27 to 29 should be skated with a brief but decisive weight transfer (touchdown) to the other foot on the "and" between counts returning to the original edges.

INVENTORS: Bernard Ford, Kelly Johnson, Laurie Palmer and Steven Belanger

FIRST PERFORMANCE: Richmond Hill, Ontario, Canada, 1989

CHA CHA CONGELADO — STEP CHART

Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
Outside	1	RFI-Pr		1		LBI-Pr
	2	LFO		1		RBO
	3	LF-Rff Slip Step		½		LB-Rff Slip Step
	4	RF-Lff Slip Step		½		RB-Lff Slip Step
	5a	LF-Rff Slip Step (R foot lifted forward at end of step)	1		½	LB-Rff-Slip Step
	5b				½	XB-LBO (R foot lifted forward at end of step)
Both hand-in-hand	6	XF-RFO with L-Td		1&1		XF-RBI with L-Td
	7	XF-LFO with R-Td LFO-Rk		1&1 "and"		XF-LBI/R-Td /LBI3
	8	XF-RBI with L-Td		1&1		XF-RFO with L-Td
	9	XF-LBI with R-Td		1&1		XF-LFO with R-Td
Closed	10a	RBO	1		2	RFI CIMo
	10b	LFI	1			
	11	RFI LFO		4 "and"		LBI RBO
	12	RFI-SlCh		2		LBI-SlCh
Open	13	LFI		2		RFO
	14	XB-RFO		1		XB-LFI OpMo
	15	LFI-Ch		1		RBI
Closed	16	RFO		2		LBO
	17	LFO3	1+1		2	RBO
	18	RBO		2		LFO
Open	19	LFO		2		RFI
	20	RFI		1		LFO
	21	LFO		1		RFI
One hand-in hand	22	RFO LFI-Ch		1 "and"		LFI RFO-Ch
	23	RFO Sw-CIMo		3 Musical count 4 — 1 — 2		LFI Sw-CIMo
	24	LBO		2		RBI
	25	XF-RBI		2		XF-LBO

Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
Kilian	26	LFO RFI-Ch	2 "and"		2	RFI
	27	LFO with R-Td		1&1		LFO with R-Td
	28	XF-RFI with XB-L-Td		1&1		XF-RFI with XB-L-Td
	29	LFO with R-Td		1&1		LFO with R-Td
	30	XF-RFO		1		XF-RFO
	31	XB-LFI		1		XB-LFI
	32	RFI LFO-Ch		1 "and"		RFI LFO-Ch
	33	RFI		1		RFI
	34	LFO		1		LFO
	35	XB-RFI		1		XB-RFI
	36	LFI SwR		4		LFI SwR
	37a	RFI	2		1	RFI OpMo
	Open	37b				1
38		LFO		2		RBO

FINNSTEP

MUSIC RHYTHM: Quickstep 2/4
TEMPO: 52 two-beat measures per minute; 104 beats per minute

ISU MUSIC
INTRODUCTION: 32 beats, 18.5 seconds
The first step of the Finnstep may be started either immediately after the introductory music of eight beats (4 bars), which occurs approximately four seconds after the music starts, or the couple can start the dance when phrasing repeats after 8+32 beats (4+16 bars), which occurs approximately 23 seconds after the music starts. If the dance is started in other places, the phrasing of the music will be incorrect.

PATTERN-TIMING: 1 = :38; 2 = 1:16; 3 = 1:54; 4 = 2:32

DURATION: Test 2 = 1:16
Competition 2 = 1:16
Adult Competition 2 = 1:16

SKATER'S
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on the Members Only site

PATTERN: Optional

TEST: International

SOLO TEST: All skaters test woman's steps

The Finnstep is a fun, fast dance. The best way to describe it is that it resembles "sparkling champagne". It is a ballroom type Quickstep, and should be danced very lightly, so to speak "over-thetop". This dance is not serious, so it can even be performed a bit comically. Polka/Folklore character should be avoided.

It requires very crisp and tidy timing as well as footwork. The timing is the most important characteristic of the dance and lack of crisp and clean timing and character, should be penalized severely. The accent should always be at the beginning of the beat – not just on the beat. By skating the steps at the beginning of the beat, the couple achieves the required lightness. This dance measures the musicality of the couples.

The posture should be very upright, almost stiff throughout the dance. It is essential to skate the longer steps with strong, well rounded, deep edges to contrast with the crisp light steps, toe steps and hops (small jumps without rotation) found throughout the dance! Just skating the steps is not enough. It is how the steps are executed and what is "said and expressed" with the technique that is important, not the technique in itself. The technique is only a tool for expression which must be strong!

1. The Promenade Section

The Promenade Section sets up the character of the dance. Accurate and crisp timing with emphasis on the upbeats as well as the "and"-beats is crucial for a successful performance here. The first part of this section is skated in open hold on a straight line across the rink, with light hops and upright style to resemble a typical ballroom Quickstep. The woman's twizzle of 1½ rotations (her Step 12) needs to be very fast. At the conclusion of her twizzle, the couple skates Steps 13-18 in partial outside hold (like the Viennese opening steps), before moving to outside hold on step 19. Good, clean free-leg action is also to be valued throughout this part. The "hop-moves" need to be executed in complete unison using only the legs and knees, not the upper body. Holds and positions need to be elegant, upright, levelled, the upper body lifted erect and almost stiff.

2. Turn, Twizzle and Stop Section

This section needs to be skated with controlled, deep, nicely flowing edges without losing the character and the rhythm of the dance. After the simultaneous twizzles (Step 21) the partners are face-to-face, clasping left hands, with their right arms extended to the side and a little higher than shoulder level. The exit edge of Step 21 (RBI for man; RFO for woman) needs to be well controlled with the free legs stretched behind. On Step 23 the partners move into open hold. During the leg swing, in preparation for the swing closed choctaw (Step 32), the woman moves ahead under the man's left arm to hand in hand, with arms bent. On Step 33a the man skates an open RBI mohawk, while the woman starts her Step 33 on an RBI followed by her change of edge in preparation for their second set of simultaneous twizzles (his Step 33c while she continues her Step 33). The couple passes through waltz hold, then the woman's left arm briefly touches the man's back. The man's left hand holds the woman's right during the twizzle. After turning their twizzles (one rotation for the man; 1½ for the woman), the couple slides into a stop in Kilian with both of their arms extended to the side and their hands clasped in a "butterfly" hold, and with their

free legs extended to the side.

Steps 34-42 are performed on the spot (shown as stationary steps on the diagrams). These character toe steps should be executed with light feet and crisp timing. Good clean free leg action with the free legs held at at least 45° angles is essential. During the toe steps the couple moves into partial outside hold. The pendular movement of the free leg moves slowly from side to back. On Steps 34, 35, and 36 there is pendular movement of the free leg as it moves slowly from side to back coupée. On Step 38 the free leg is extended to the front, in back coupée on Step 39, extended to the front on Step 40, in back coupée again on Step 41. They conclude the stationary section on Step 42 on their toepicks with both feet close together.

3. Crossing Paths (Changing Sides) Section

To achieve the dynamics of performing this section of the dance the couple needs to accelerate, creating a clear crescendo. The pattern is permitted to “backtrack” after the stop to enable the couple to have room to complete the pattern and achieve the correct restart. The section starts on Step 43 with a hop forward landing on the left foot. Steps 46, 47, and 48 should be executed with the free leg bending back 90°, knees parallel and steps lightly hopped. In the crossing paths section it is important that Steps 52 and 58 for the woman, and 51b and 58 for the man are skated with a good edge across ice to enable the passing by of the couple (so that the couple “zig zag”). The changing of sides on Steps 54 & 61 should be done lightly, with good, matching knee action, however Polka/folk dance character should be avoided. The many hold and position changes throughout this section should be done effortlessly, with ease. The cross behind closed choctaw (Step 64) must be skated with clean and deep edges to enable tight, simultaneous twizzles just before the re-start. A poor execution of the choctaw and twizzle will lead to difficulties for the re-start and poor character of the first part of the dance.

Summary

Dance is a means of expression. If the execution of this dance does not evoke feelings in the audience, even if it were technically correct and clean, it would not be a successful performance. The dance must be as much fun to watch as it is to dance; otherwise, the performers should not be rewarded with good marks.

INVENTORS: Susanna Rahkamo and Petri Kokko with Martin Skotnický

FIRST PERFORMED: European Championships, 1995, Dortmund, Germany

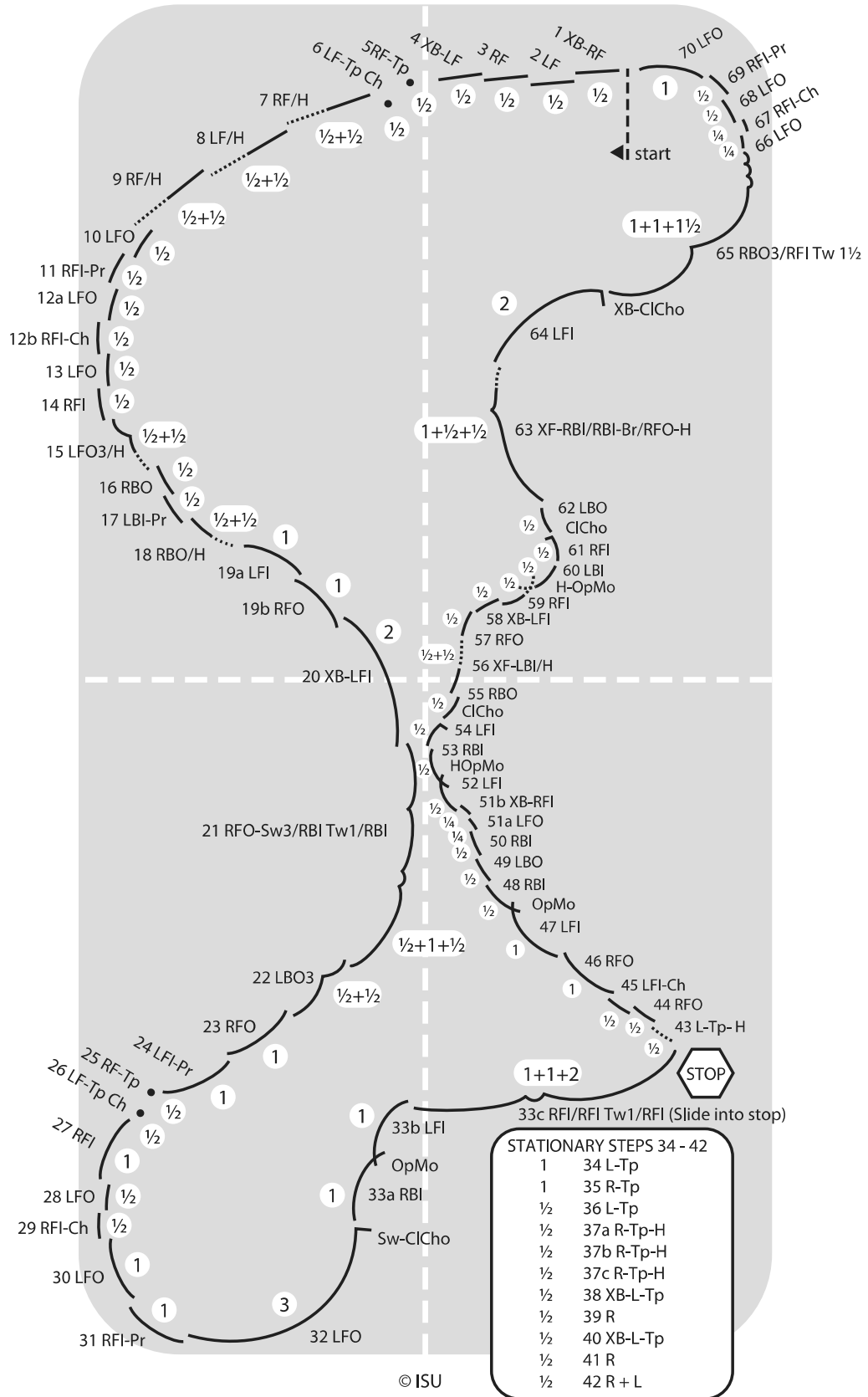
FINNSTEP — STEP CHART

Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
1. Promenade Section						
Open	1	XB-RF		½		XB-RF
	2	LF		½		LF
	3	RF		½		RF
	4	XB-LF		½		XB-LF
	5	RF-Tp		½		RF-Tp
	6	LF-Tp Ch		½		LF-Tp Ch
	7	RF/H		½+½		RF/H
	8	LF/H		½+½		LF/H
	9	RF/H		½+½		RF/H
	10	LFO		½		LFO
	11	RFI-Pr		½		RFI-Pr
		12a	LFO	½		½+½
Partial Outside*	12b	RFI-Ch	½			
	13	LFO		½		RBO
	14	RFI		½		LBI-Pr
	15	LFO3/H		½+½		RBO/H
	16	RBO		½		LFO
	17	LBI-Pr		½		RFI-Pr
	18	RBO/H		½+½		LFO3/H
Outside	19a	LFI	1		½+½	Wd-RBI3/ RFO/RFOBr
	19b	RFO	1		+1+1 “and”	/RBI/H
	20	XB-LFI	2		1	XB-LBO
2. Turn, Twizzle and Stop Section						
Hand-in-hand after Tw (see text)	21	RFO-Sw3 /RBI Tw 1 /RBI	½+1 + ½ +1		1+1 +1	XF-RBI/RBI Tw 1½ /RFO
No hold	22	LBO3	½+½		1	LFI
Open	23	RFO		1		RFO
	24	LFI-Pr		1		LFI-Pr
	25	RF-Tp		½		RF-Tp
	26	LF-Tp Ch		½		LF-Tp Ch
	27	RFI		1		RFI
	28	LFO		½		LFO
	29	RFI-Ch		½		RFI-Ch
	30	LFO		1		LFO
	31	RFI-Pr		1		RFI-Pr
		32	LFO Sw-CI Cho		3	
See text	33a	RBI OpMo	1		2+	RBI (left leg moves back)
See text	33b	LFI	1			
Stop in Butterfly (see text)	33c	RFI/RFI Tw 1 /RFI (Slide into Stop)	1+1+2		1+1 +2	/RBO/RBO Tw 1 ½ /RFI (Slide into Stop)
“Kilian” (arms extended)	Stationary Steps					
	34	L-Tp-H		1		L-Tp-H
	35	R-Tp		1		R-Tp
	36	Lp-Tp		½		Lp-Tp

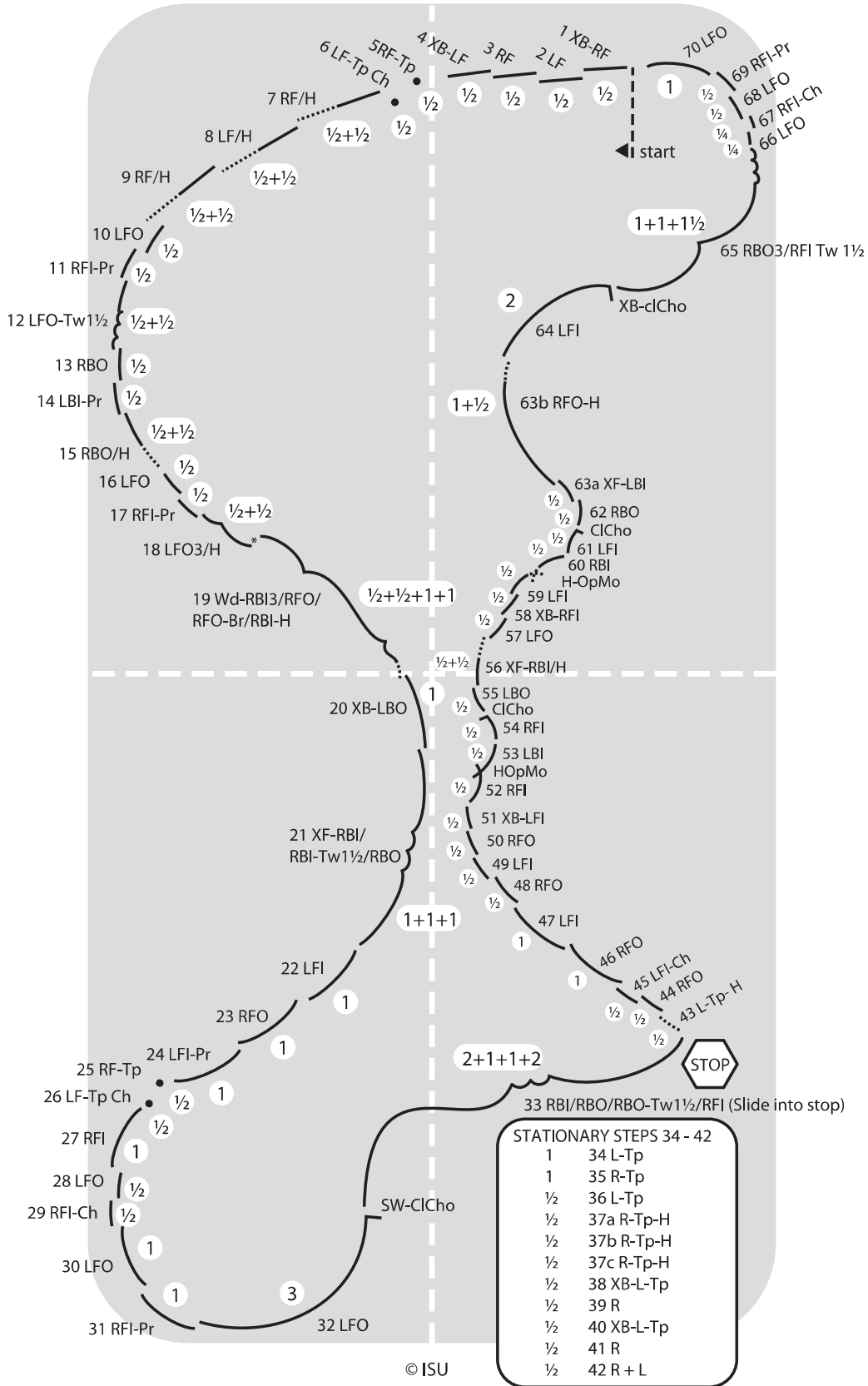
Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
Partial Outside*	37a	R-Tp-H		½		R-Tp-H (woman turns on Tp to face man)
	37b	R-Tp-H		½		R-Tp-H
	37c	R-Tp-H		½		R-Tp-H
	38	XB-L-Tp		½		XB-L-Tp
	39	R (flat)		½		R (flat)
	40	XB-L-Tp		½		XB-L-Tp
	41	R (flat)		½		R (flat)
	42	R+L		½		R+L
<i>End of Stationary Steps</i>						
3. Crossing Paths Section						
Open	43	L-Tp-H		½		L-Tp-H
	44	RFO		½		RFO
	45	LFI-Ch		½		LFI-Ch
	46	RFO		1		RFO
	47	LFI OpMo		1		LFI
Partial Outside	48	RBI		½		RFO
	49	LBO		½		LFI
	50	RBI		½		RFO
Open	51a	LFO	¼		½	XB-LFI
	51b	XB-RFI	¼			
	52	LFI HOpMo		½		RFI HOpMo
Hand in hand side by side	53	RBI (man's left hand up)		½		LBI
Change sides (stays hand in hand)	54	LFI ClCho		½		RFI ClCho
	55	RBO		½		LBO
	56	XF-LBI/H		½+½		XF-RBI/H
	57	RFO		½		LFO
	58	XB-LFI		½		XB-RFI
	59	RFI HOpMo		½		LFI HOpMo
	60	LBI		½		RBI
Change sides	61	RFI ClCho		½		LFI ClCho
	62	LBO		½		RBO
	63a	XF-RBI	1+		½	XF-LBI
	63b	/RBI Br /RFO-H	½+½		1+½	RFO /H
Kilian	64	LFI XB-ClCho		2		LFI XB-ClCho
	65	RBO3 /RFI Tw 1½		1+1+1 1½		RBO3 /RFI Tw 1½
Open	66	LFO		¼		LFO
	67	RFI-Ch		¼		RFI-Ch
	68	LFO		½		LFO
	69	RFI-Pr		½		RFI-Pr
	70	LFO		1		LFO

Tp Toepick
H Hop
HOpMo Hopped Open Mohawk

FINNSTEP-MAN — OPTIONAL PATTERN DANCE



FINNSTEP-WOMAN — OPTIONAL PATTERN DANCE



GOLDEN WALTZ

MUSIC RHYTHM: Viennese Waltz 3/4
TEMPO: 62 three-beat measures per minute; 186 beats per minute

ISU MUSIC
INTRODUCTION: 48 beats, 15.4 seconds

PATTERN-TIMING: 1 = :59; 2 = 1:58; 3 = 2:57; 4 = 3:56

DURATION: Test 2 = 1:58
Competition 2 = 1:58
Adult Competition 2 = 1:58

SKATER'S
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on the Members Only site

PATTERN: Optional

TEST: International

SIDE TO START: First steps started on side opposite the judge's stand

SOLO TEST: All skaters test woman's steps. The dip on Step 21 and the drape on Step 30b are not required.

The Golden Waltz is a complex dance incorporating many new positions not previously used in pattern dances e.g. "spread eagle" etc.

It is danced with long edges, interspersed with three-turns and twizzles, and dancers require extra control because of the intricate nature of the steps, positions and changes of hold. The pattern of the dance, while optional, must be skated with well-rounded lobes. It is necessary to maintain consistent flow and a lilting waltz character throughout.

The dance starts in closed hold for the opening three-turns. On Steps 1 to 7, the man begins by traveling backwards starting on his RBO on beat one for the "walk-around" threes with the feet of the partners offset. The feet are placed on the ice between the feet of the partner. The couple remains in closed hold until Step 7, which is executed in reverse tango hold in which the woman, after the cross roll, executes a twizzle of one rotation skated to one beat of music and on the swing roll they pass through Reversed Kilian hold to hand-in-hand hold.

Steps 8 to 14 are the same for both partners. Step 8 is a RBO cross roll with the free legs in a front coupée position. At Step 9, the couple changes to Kilian hold where the woman's left hand is placed on the man's left shoulder with their free arms extended to skate side by side touch down threes-turns for Steps 9 to 12. On Step 13 there is a change of hold at an optional point to a "wrapped" Kilian in which the man's left and the woman's right hands are clasped in front of them while the woman's left hand is placed across the front of her body to hold his right hand to her right hip. His right arm crosses behind her back to hold her left hand. The free legs are raised behind, over the ice, at an angle of 40-50 degrees, while skating side-by-side double three-turns on a nine-beat long edge. On the second beat of Step 14, which begins from a cross roll, the knee of the skating leg is straightened.

Step 15 begins as a cross behind for both partners followed by a bracket for the woman and an open mohawk for the man (his Steps 15a and b). The partners remain in Kilian hold, but the left hand of the woman holds (or briefly touches) the man's right hand, and the woman's right hand holds the man's left hand over her head to skate these opposite turns for both partners. On Step 16, the partners assume standard Kilian hold, and the man skates a wide Step 17. On Step 18, the free legs are extended, and Step 19 is a left forward outside.

On Step 20, the partners are in Kilian hold while the woman's left hand rests behind the man's left shoulder (optional) and the woman's right hand and the man's left hand are freely open. On the fifth beat of her double three there is a change of hold to Reversed Kilian with the left foot in passé.

On Step 21, the free legs of both partners swing forward for three beats while the man lowers the woman into a semi-sitting position (where her free leg is extended forward, and her outstretched body is nearly parallel to the ice). The partner completes the movement by lifting the woman so they both can skate side-by-side threes ending with front coupées.

Step 22, which is a 12-beat series of three-turns on one foot, starts in Reversed Kilian hold. The woman performs her first two threes by wrapping around the man while both of their free legs are in attitude position with the woman's first three turned under the man's right hand. On beat seven, the hold is changed so that the woman takes the place of the man in Reversed Kilian hold. During their joint three-turns, performed on beat nine, the free legs are moved to back coupée. After these three-turns, on the last three beats, the free legs are extended and raised behind, and simultaneously the knee of the skating leg is straightened. Step 23 begins in Kilian hold with their left arm and free legs stretched out in front. On Step 24, the woman passes under the man's left arm with their right arms stretched in front.

On Step 26, the partners start in open hold. For the first three beats the man holds the extended position described above, and then on beat four he bends his skating knee and free leg into a pivot position while the woman skates her Steps 26(a), 26(b) and 26c. On Step 26c, the man skates a spread eagle into a rocker and then into a LBIO. The woman turns the first RFI3 on count two and a second RFO3 on count six, followed by a fast touch down on the left foot on the "and" between beats six and one to enable her to initiate the RFO3, which is turned on count three of the new measure. After the woman's first three-turn on Step 26c, there is a change of hold to "closed" with the woman's free leg stretched to the front and the man's free leg stretched behind. At the end of Step 27, the woman performs a one-beat clockwise twizzle of one rotation. On beat three of Step 28, the couple changes hold to Kilian. The woman makes a very quick XB-LBO to change feet before Step 29.

On Step 30, the left hands are raised, and on beat four the man makes a shallow drag (his Step 30a), while the woman skates Step 30(a). During her Step 30(b), which is very difficult as she must skate a 15-count step all on one foot, there is a change of hold. The woman performs an inside three-turn on beat one and holds the back outside exit edge from the three-turn for two beats and, afterward, completes a back outside twizzle of two rotations taking three beats. During her twizzle, the man performs a RFI3 with a strongly bent knee (his Step 30c). The woman continues Step 30b and, after the twizzle, remains on her right skating leg, assuming a position with the free leg stretched in front and the body nearly parallel to the ice (her layback position). In this position she executes a back outside three-turn and then, after drawing herself up on beats 13 and 14 of the step, completes a right forward inside "twizzle-like motion" on beat 15 of the step (count three of the measure), then pushes onto to her LFI (Step 31). Meanwhile, the man skates a two-footed three-turn (his Step 30d), lifts and extends his free leg on Step 30e and concludes with a series of cross steps (his Steps 30f and g) These steps are known as the "Cascade and Dip" section.

During the man's Step 30f, there is a change of hold to tango that is retained by the man until the woman's Step 32, with the man slightly ahead throughout his double three-turns (his Step 32).

During the man's second three-turn, on Step 32, the hold is reversed to Kilian with the woman's right hand behind and on the man's shoulder, and the man's right hand and the woman's left hand open. The free legs of both partners are stretched behind. On Step 33, after the man's second three-turn, the couple is in Kilian hold with the woman's left hand behind and on the left shoulder of the man, and the man's left hand and woman's left hand open.

Steps 34 to 45 are the same for both partners. On Step 34, the partners move into open hold with the man's right hand on the woman's waist to execute the open swing choctaws. They begin with a RFI progressive for three beats with the free legs stretched behind, followed by a forward swing. Steps 34 and 35 and 40 and 41 are open swing side-by-side choctaws — the first in open hold (Steps 34 and 35) and the second in Kilian hold (Steps 40 and 41). Step 44 is a wide step for both partners. Step 46 for the woman is an open mohawk, while the hold changes to closed. Step 47 is performed on both feet, the majority of the body weight for the woman mainly on her right foot and the man on his left foot. The man executes a quick three-turn after the third beat to be in position to restart the dance.

INVENTORS: Natalia Dubova, Marina Klimova and Sergei Ponomarenko

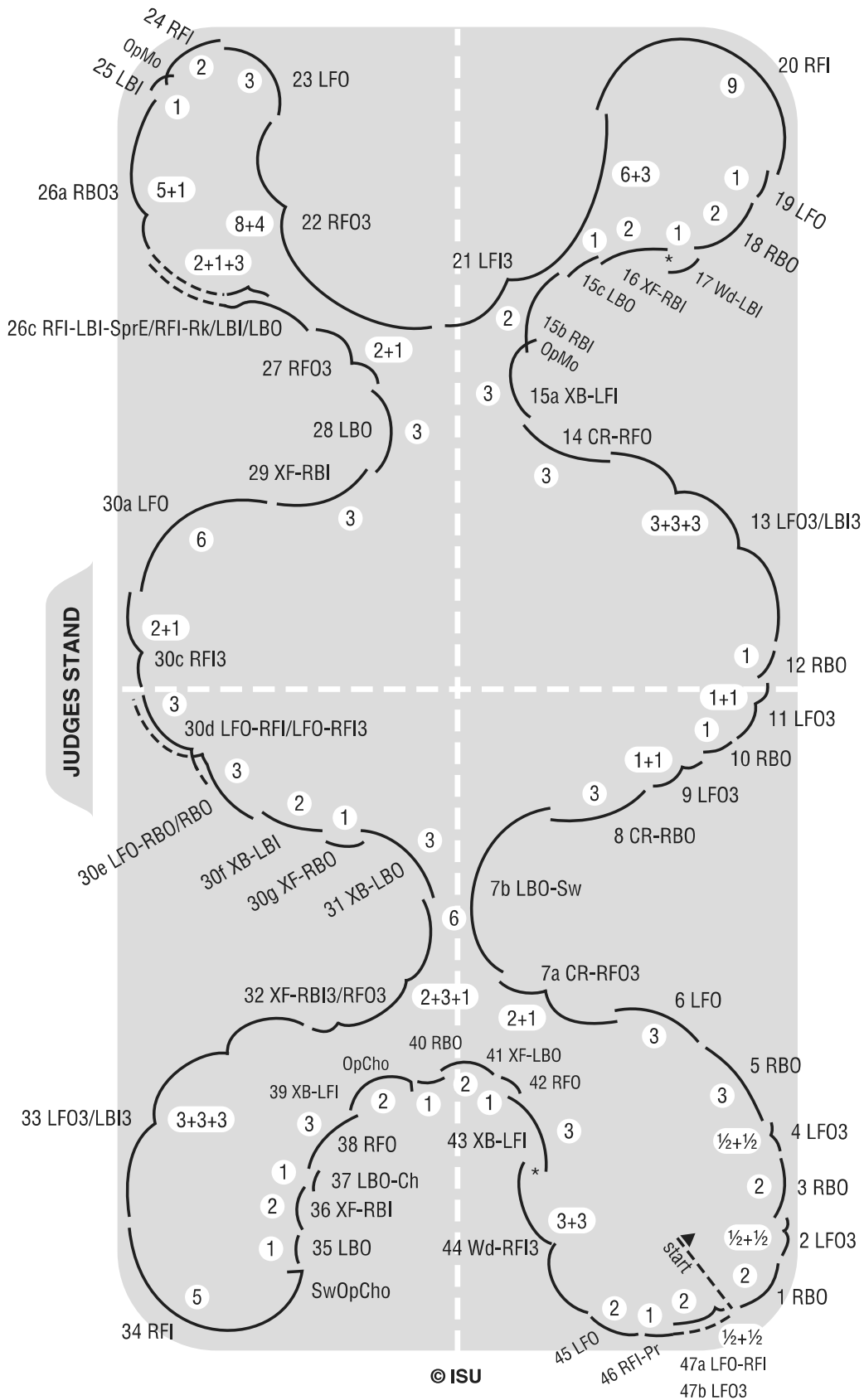
FIRST PERFORMANCE: Moscow Cup 1987, Moscow, USSR

GOLDEN WALTZ — STEP CHART

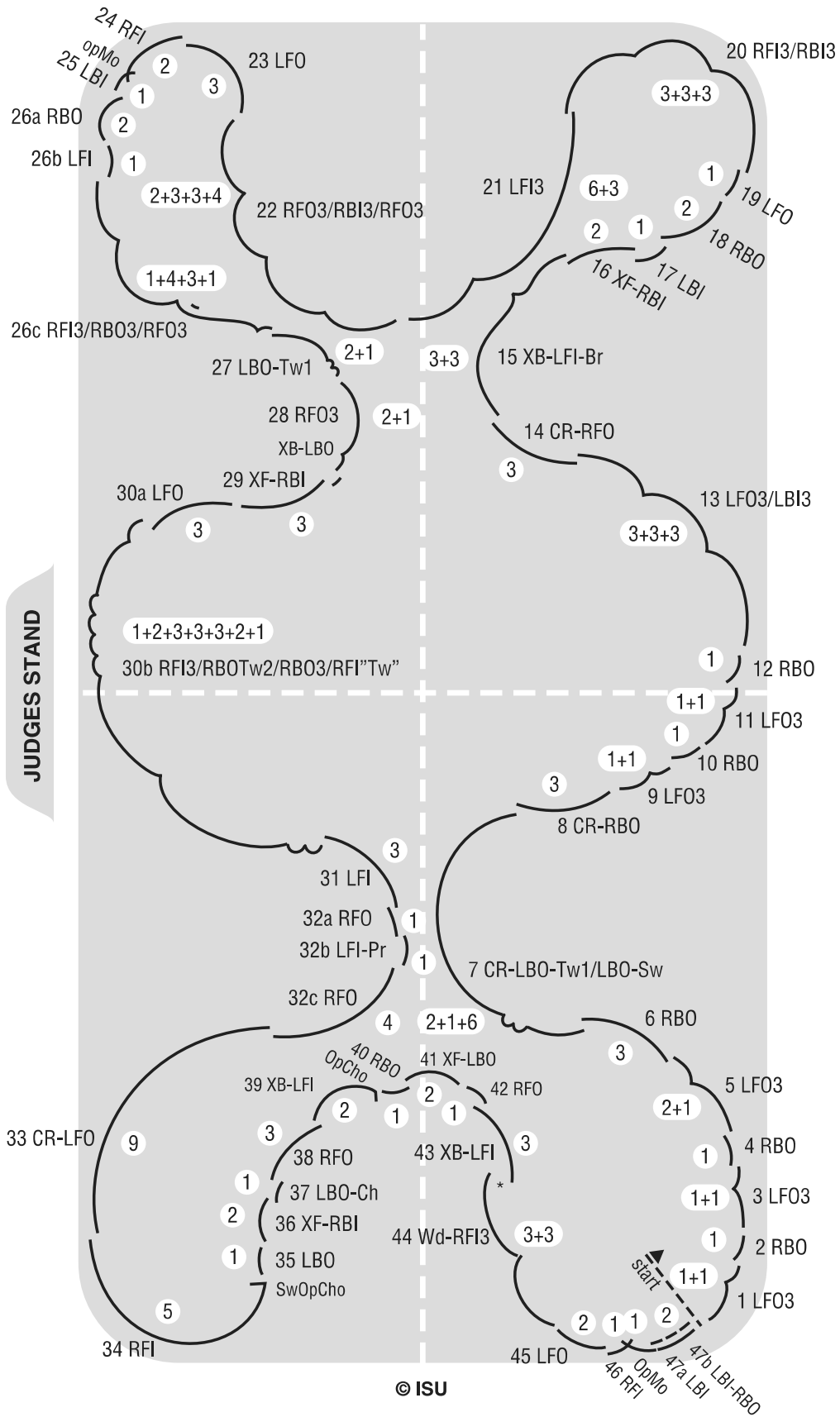
Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
Closed	1	RBO	2		1+1	LFO3
	2	LFO3	½+½		1	RBO
	3	RBO	2		1+1	LFO3
	4	LFO3	½+½		1	RBO
	5	RBO	3		2+1	LFO3
	6	LFO		3		RBO
Tango	7a	CR-RFO3	2+1		2+1 +6	CR-LBO Tw 1 /LBO-Sw
Reversed Kilian to hand-in-hand	7b	LBO-Sw	6			
	8	CR-RBO		3		CR-RBO
"Kilian" (arms extended)	9	LFO3		1+1		LFO3
	10	RBO		1		RBO
	11	LFO3		1+1		LFO3
	12	RBO		1		RBO
"Kilian" (arms wrapped)	13	LFO3/ LBI3		3+3+3		LFO3/LBI3
	14	CR-RFO		3		CR-RFO
	15a	XB-LFI OpMo	3		3+3	XB-LFI-Br
	15b	RBI	2			
	15c	LBO	1			
Kilian	16	XF-RBI		2		XF-RBI
	17	Wd-LBI		1		LBI
	18	RBO		2		RBO
	19	LFO		1		LFO
	20	RFI	9		3+3+3	RFI3/RBI3
Reversed Kilian	21	LFI3		6+3		LFI3
	22	RFO3	8+4		2+3 3+4	RFO3/RBI3 /RFO3
"Kilian" (see text)	23	LFO		3		LFO
	24	RFI OpMo		2		RFI OpMo
	25	LBI		1		LBI
Open	26a	RBO3	5+1		2	RBO
	26b				1	LFI
Closed	26c	RFI-LBI SprE /RFI Rk- LBI /LBO	2 +1 +3		1+4 +3+1	RFI3 /RBO3/ RFO3 (with slight Td of left foot before 3rd 3-turn)
	27	RFO3	2+1		2+1	LBO Tw 1
	28	LBO	3		2+1 "and"	RFO3 XB-LBO (between cts 6 & 1)

Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
Kilian	29	XF-RBI		3		XF-RBI
	30a	LFO	6		3	LFO
Changing	30b				1+2	RFI3 /RBOtw2/ RBO3 /RFI"Tw"
Closed	30c	RFI3	2+1		+3	
	30d	LFO-RFI /LFO-RFI3 (between cts 3&4)	3 "and"		3+3+2	
	30e	LFO-RBO (started briefly on 2 feet) /RBO	3		+1	
	30f	XF-LBI	2			
Changing	30g	XF-RBO	1			
Closed	31	XB-LBO		3		LFI
Reversed Kilian	32a	XF-RBI3 /RFO3	2+3 +1		1	RFO
	32b				1	LFI-Pr
	32c				4	RFO
Kilian	33	LFO3/LBI3	3+3+3		9	Cr-LFO
Open	34	RFI Sw OpCho		5		RFI Sw OpCho
	35	LBO		1		LBO
	36	XF-RBI		2		XF-RBI
	37	LBO-Ch		1		LBO-Ch
Kilian	38	RFO		3		RFO
	39	XB-LFI OpCho		2		XB-LFI OpCho
	40	RBO		1		RBO
	41	XF-LBO		2		XF-LBO
	42	RFO		1		RFO
	43	XB-LFI		3		XB-LFI
	44	Wd-RFI3		3+3		Wd-RFI3
	45	LFO		2		LFO
	46	RFI-Pr		1		RFI OpMo
Closed	47a	LFO-RFI /LFO3	2+		1	LBI
	47b		$\frac{1}{2}+\frac{1}{2}$		2	LBI-RBO

GOLDEN WALTZ-MAN — OPTIONAL PATTERN DANCE



GOLDEN WALTZ-WOMAN — OPTIONAL PATTERN DANCE



MIDNIGHT BLUES

MUSIC RHYTHM: Blues 4/4
TEMPO: 22 four-beat measures per minute; 88 beats per minute

ISU MUSIC
INTRODUCTION: 32 beats, 21.8 seconds

PATTERN-TIMING: 1 = :49; 2 = 1:38; 3 = 2:27; 4 = 3:16

DURATION: Test 2 = 1:38
Competition 2 = 1:38
Adult Competition 2 = 1:38

SKATER'S
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on the Members Only site

PATTERN: Set

TEST: International

SOLO TEST: All skaters test woman's steps except Steps 23 and 24. The man's steps will be skated for Steps 23 and 24, changing back to the woman's steps on Step 25. Step 23 spiral not required and free leg position optional.

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

“The Beginning Section” — Steps 1 to 4

The dance begins with the couple in an unusual open position (reverse Foxtrot hold) skating progressive Steps 1 and 2 (which mirror each other) and should be skated on an even lobe that starts toward the center of the rink. On Step 3, the woman skates two fast “behind cross foot” three-turns (Steps 3a and 3b), turning on the last half count of beat three and the last half count of beat four while the man joins her as he skates his RFO “behind cross foot” three-turn, turning on the last half count of beat four. On Step 4a, the man passes the woman (to track behind her) while they assume a brief “Kilian” hold (with both of his hands on her hips). On this step (Step 4 for the woman), they commence with the free foot remaining crossed behind and then skate with “fan” leg kicks, ending with back coupées (on count three), after which the woman skates a slight change of edge on count four while the man steps forward on a RFI (Step 4b) on count four of the same measure.

“The Swing Change to the Tuck” — Steps 5 to 9

The couple skates two one-beat progressive/run steps (Steps 5 and 6) in closed hold before assuming outside hold during the swing before the change of edge for the beginning of Step 7. On Step 7, the man skates a LFO while swinging the free leg forward on count four of the measure, changes edge to LFI and swings his free leg back on count one of the next measure, turns his three on count two of the next measure (while resuming closed hold), concluding with a leg lift. The woman matches this step with a RBO with back free leg swing, changing to RBI with forward free leg swing before her back three-turn and leg lift. On count one of the next measure, the man skates a cross in front RBI (Step 8) while the woman performs a LFI progressive/run. He skates a wide LBI (Step 9a), then a RBO (Step 9b) concluding with a leg tuck on count four, while the woman steps wide onto her Step 9, turns her RFI three-turn on count two, and moves into a brief Kilian hold and concludes with a matching leg tuck.

“The Swoop” — Steps 10 to 12

This section of the dance begins on count one with Step 10, a cross in front LBI for the man and a LFO for the woman in closed hold. The man commences his long nine-beat Step 11 on count two, turns a RBO three-turn on count three, executes a front coupée-RFI bracket on count four, a coupée behind on count one of the next measure; he then holds the RBO edge with his free foot extended back for three more counts whereupon he skates a change of edge (after which outside hold is assumed), extends his free leg forward (placing his left ankle under the woman's left ankle while she is in “attitude” position) for two beats, and concludes with a RBI rocker on the “and” at the end of count two of the next measure. The woman, during the man's Step 11, skates a right progressive (Step 11a), then a LFO front coupée three-turn (Step 11b) while he turns his bracket. For Step 11c, after a RBO three-turn turned under his left arm (turned on count two of the next measure), they resume closed hold. She extends her left leg backward, and as she changes edge to an outside, they assume outside “hand-to-hand” hold (so the woman is now facing the man with both hands extended) and places her extended bent left leg behind her (across her tracing) in her “attitude” position (where his left ankle touches hers) for two beats (counts one and two of the next measure). They conclude this step with her RFO rocker and his RBI rocker on the “and” between counts two and three. On count three, the man then

thrusts strongly (in reverse outside hold) on to a LFO (Step 12) for his LFO three on count four, while she skates a cross in front LBI and then turns her counterclockwise twizzle of one revolution, on count four as well, followed by a very short RBO on “and.”

“The Edge Section” — Steps 13 to 16

On Step 13, the woman skates a four-beat LFO. The man skates a two-beat RBO (Step 13a) in closed hold and a LFO (Step 13b) for two beats in open hold. The couple skates a RFO cross roll (Step 14) as the man turns his three-turn on count two and extends his free leg to match the woman’s four-beat swing roll. This is followed by a LFO three-turn for the woman turned on count two of the next measure (her Step 15), while he skates a LFO (Step 15a), cross behind RFI (Step 15b); concluding with a two-beat outside edge for both (Step 16 — a LFO for the man and a RBO for the woman).

“The Ina Bauer” — Steps 17 to 21

The man commences with a cross roll onto a RFO (Step 17a) and on count two skates a cross behind LFI into an “Ina Bauer” for two counts. The woman skates a back cross roll LBO turning a three-turn on count two, joining the man in Kilian hold to match the “Ina Bauer” (both with body weight on the LFI and the right foot in reverse position on a RBI) followed by a fast three-turn on the count of “and” (without lifting the right foot off the ice). On count one, both skate a two-beat cross in front RBI (Step 18), followed by a very fast LBI (stepped wide by both) on the “and” between counts two and three. The section concludes (on Step 19) when the man skates a RBO for four counts while the woman steps onto a RBO and immediately turns a back twizzle of one revolution on count four, then holds the edge for two beats, extending her leg to match the man. Both conclude with a progressive/run, on beats three and four (Step 20 — LFO, and Step 21 — RFI)

“The Layover /Layback” — Steps 22 and 23

This section begins in Kilian hold with a LFO (Step 22) for both skaters on count one. Step 23 commences on count two, then the woman skates a RFI rocker on count three and briefly tucks her leg, holding the back edge for count four and assuming a “layback” position on count one of the next measure. The man skates his RFI change of edge at the same time as the woman skates her rocker on count three, changing to outside hold.

Continuing on his right foot, on count one the man assumes a “layover” position, skating on his RFO with his free leg extended backwards while supporting the woman in her “layback” position (on her RBI) with her left leg extended to parallel the line of the man’s free leg. Their body positions should also be parallel and they should be as horizontal to the ice as possible. These positions are held for two beats and are completed when they rise up to execute matching double three-turns on counts three and four. During the three-turns, the man moves his partner from his right side to his left side in preparation for the next step.

“The Concluding Section” — Steps 24 to 26

The dance is concluded by the man skating Step 24 as cross roll LFO three-turn (outside hold) on count two, while the woman skates her LBI (Step 24) followed by the couple skating a RBO in Kilian position (Step 25) on count three. On count four, the woman skates a cross cut LBI (Step 26a) while the man commences his Step 26 with a cross cut. The woman then skates her Step 26b with a RBO swing roll as they mirror each other in reverse Foxtrot hold in preparation for the restart of the dance while the man matches her leg swing.

Definitions:

Attitude: The free leg is bent at a 90-degree angle and brought up, out and behind.

Behind Cross-Foot Three: A three-turn skated with the free foot crossed in behind the skating foot instead of at the heel.

Coupée: The free foot is held up in contact with the skating leg from an open hip position so that the free foot is at right angles to the skating foot.

Cross Cuts: Similar to cross roll as free leg crosses skating leg above the knee but skated wide onto same (not contrasting) curve.

Fan Leg Kick: The free leg swings in an arc (45-degree angle) to the skating leg at hip height or higher.

Ina Bauer: A movement on two feet in which the weight is on the front foot with the back foot extended in the opposite direction but behind the tracing of the leading (front) foot.

Tuck: The free foot is held up in contact with the skating leg from a closed hip position (just below the knee).

INVENTOR: Roy Bradshaw, Sue Bradshaw, Mark Bradshaw, and Julie MacDonald

FIRST PERFORMED: Vancouver, Canada, March 2001

MIDNIGHT BLUES — STEP CHART

Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
Open	1	RFO		1		LFI
	2	LFI		1		RFO
	3a	RFO/ RFO XFt3	1 ½		½+½	LFI XFt3
	3b	RFO XFt3	+ ½		½+½	RFO XFt3
"Kilian" both man's hands on woman's hips	4a	XB-LBO 'fan' leg kick to back coupé on ct 3	3		3+1	XB-LBOI 'fan' leg kick to back coupé on ct 3
	4b	RFI (on ct 4)	1			change on ct 4
Closed	5	LFO		1		RBO
	6	RFI-Pr		1		LBI-Pr
Outside/Closed	7	LFOI3		2+1+3		RBOI3
	8	XF-RBI		1		LFI-Pr
Kilian	9a	Wd-LBI	1		1+2	Wd-RFI (on count 1)/ RFI3 followed by leg tuck
	9b	RBO concluded with leg tuck	2			
Closed	10	XF-LBI		1		LFO
	11a	RBO3/	1+1		1	RFI-Pr
	11b	-front coupé- RFI Br/RBO	+5		1+1	front coupé LFO3
Closed at ch of edge to Outside hand-to hand with arms extended	11c	-coupé behind -extension for RBOI/ RBI-Rk (between 2 & 3)	+2 "and"		1+3 +2 "and"	RBO3/ RFIO/ RFO-Rk (between 2 & 3)
Reverse Outside Hand-to hand with arms extended	12	LFO3	1+1		1+1 "and"	XF-LBI Twl RBO
	13a	RBO	2		4	LFO
Open	13b	LFO	2			
Closed	14	CR-RFOSw3	1+3		4	CR-RFO SwR
	15a	LFO	1		1+1	LFO3
	15b	XB-RFI	1			
	16	LFO		2		RBO
	17a	CR-RFO	1		1+1 +2 "and"	CR-LBO3/ LFI InBa /LFI3 (between counts 4 & 1)
Kilian	17b	XB-LFI InBa /LFI3 (between counts 4 & 1)	1+2 "and"			
	18	XF-RBI Wd-LBI (between 2 & 3)		2 "and"		XF-RBI Wd-LBI (between 2 & 3)
	19	RBO	4		1+3	RBOTwl/RBO
	20	LFO		1		LFO
	21	RFI-Pr		1		RFI-Pr
	22	LFO		1		LFO
Outside	23	RFI/RFO With layover on count 1 /RFO3/RBI3		1+2 +2 +1+1		RFI-Rk/RBI With layback on count 1/ RBI3/RFO3
	24	CR LFO3	1+1		2	LBI
Kilian	25	RBO		1		RBO
Open	26a	X-Cut LBI	5		1	X-Cut LBI
	26b	SwR			4	RBO SwR

RAVENSBURGER WALTZ

MUSIC RHYTHM: Waltz 3/4
TEMPO: 66 three-beat measures per minute; 198 beats per minute

ISU MUSIC
INTRODUCTION: 48 beats, 14.6 seconds

PATTERN-TIMING: 1 = :29; 2 = :58; 3 = 1:27; 4 = 1:56

DURATION: Test 2 = :58
Competition 2 = :58
Adult Competition 2 = :58

SKATER'S
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on the Members Only site

PATTERN: Optional

TEST: International

SOLO TEST: All skaters test woman's steps

The Ravensburger Waltz should be skated with the character of a Viennese Waltz. A strong waltz feeling is achieved by a continuous, lilting knee action accenting counts one and four, and by stressing the "2 + 1" count of many of the steps.

The dance begins with Steps 1 to 3 of six beats each, in which the man and the woman alternately execute inside three-turns on count three with the free leg being lifted, while the partner skates a six-beat swing roll. These turns are known as "Ravensburger-type" three-turns. These steps are skated in open hold for the first two beats, but in closed hold after the turn for the swing roll during beats four, five and six. On Step 4, the woman turns a forward inside twizzle of one revolution under the man's left arm on count two, followed by a fast mohawk turn onto the LBI (Step 5) for count three. The partners retain closed hold during the chassé and six-beat swing roll that follow as Steps 5 to 8.

The woman's Steps 10 to 13b are also turned under the man's left arm with a transition into an open mohawk to change to Kilian hold on Step 13b. The woman may move her right hand as she wishes during Steps 17 and 18. A change of edge at the end of Step 18 is skated by both partners.

Steps 20 to 27 are skated in Kilian hold, interrupted on Step 22 by the woman skating a twizzle of one revolution under the man's left arm on the "and" at the end of count two, followed by a RFI on count three. Steps 24 to 25 and 26 to 27 constitute a chassé and a progressive, followed by a LFI three-turn for the woman that is turned under the man's left arm into a closed hold on Step 28.

The woman's one-rotation back outside twizzle on Step 30 followed by a step forward is turned under the man's left arm while he turns a three on count three of the measure. This leads to a chassé for both partners in open hold. Steps 32 to 36 are skated in open hold. The woman's swing rocker on Step 36 is similar to that in the Rocker Foxtrot. Steps 38 to 41 are skated in closed hold.

During the woman's closed choctaw on Steps 37 and 38, a change from open to closed hold occurs. Step 39 for the man is a two-beat three-turn, and Step 40 for the woman is a quick one-beat three-turn in closed position. These constitute the "walk-around" threes with the fast timing for the woman matching the syncopation of the music.

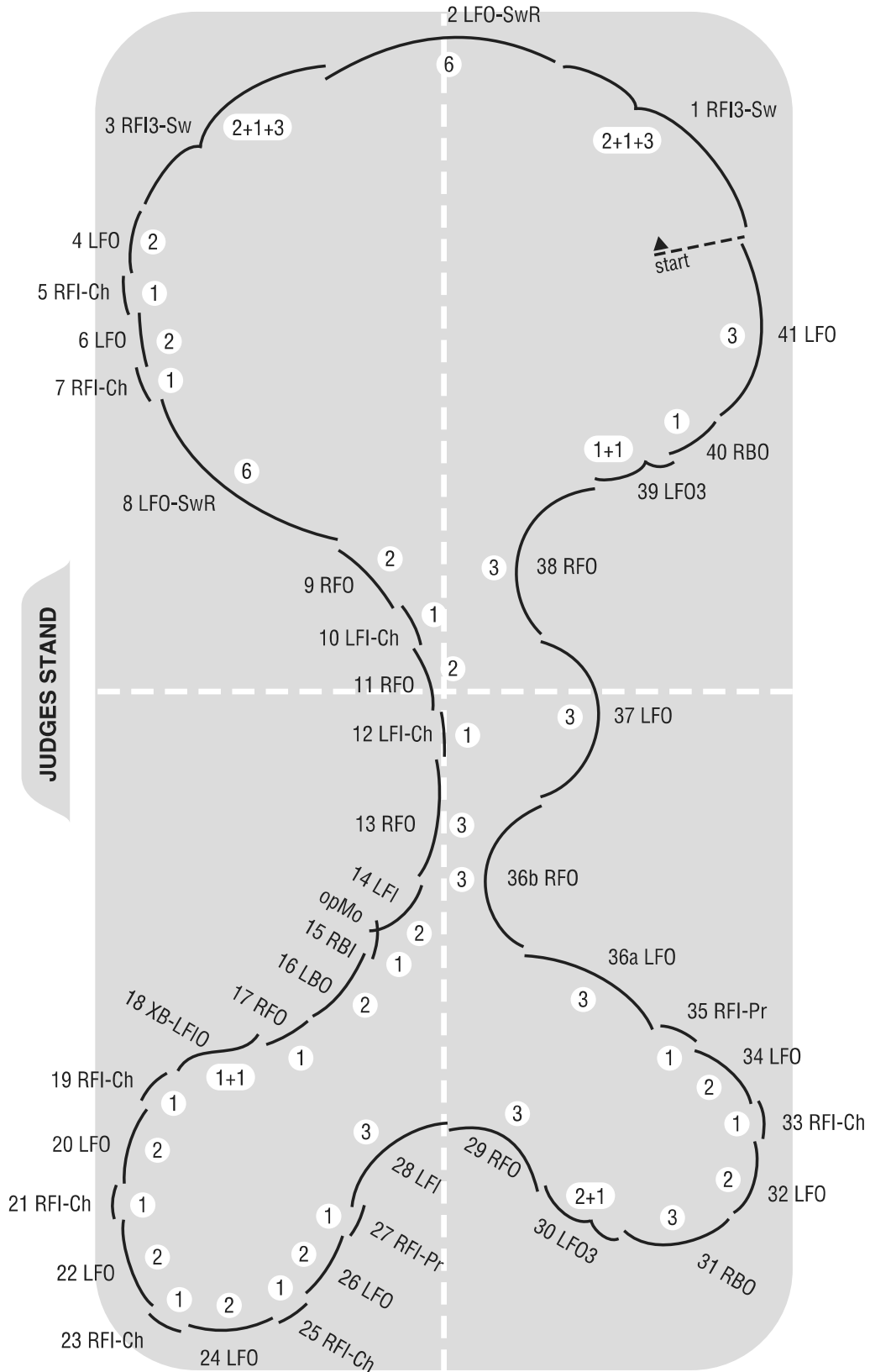
INVENTORS: Angelika and Erich Buck and Betty Callaway

FIRST PERFORMED: West German Figure Skating Championships, Krefeld, 1973

RAVENSBURGER WALTZ — STEP CHART

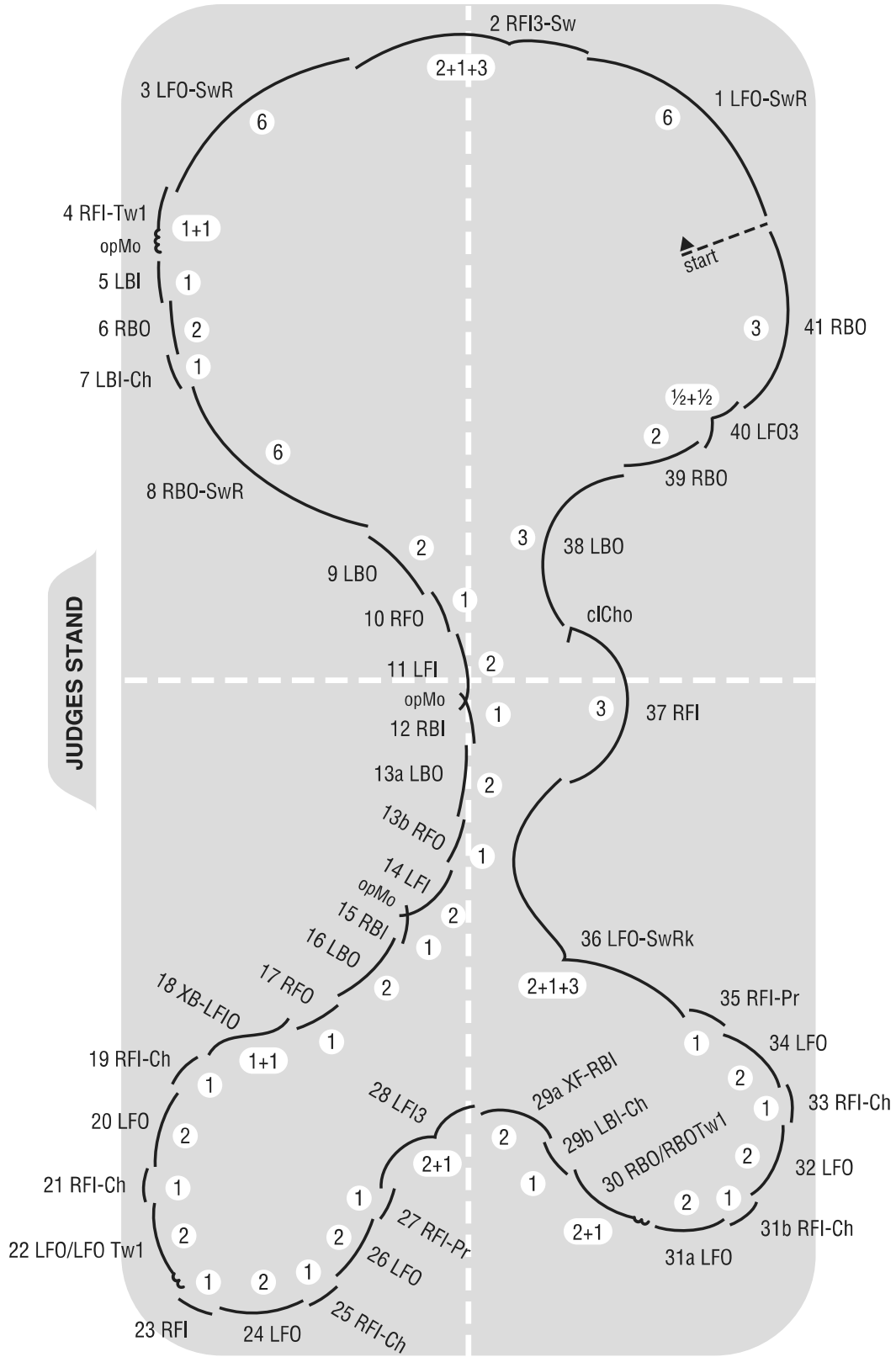
Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
Closed	1	RFI3 Sw	2+1+3		6	LFO-SwR
	2	LFO-SwR	6		2+1+3	RFI3 Sw
	3	RFI3 Sw	2+1+3		6	LFO-SwR
	4	LFO	2		1+1 "and"	RFI-Tw 1 /RFI OpMo (between 2 & 3)
	5	RFI-Ch		1		LBI (exit Mo)
	6	LFO		2		RBO
	7	RFI-Ch		1		LBI-Ch
	8	LFO-SwR		6		RBO-SwR
	9	RFO		2		LBO
	10	LFI-Ch		1		RFO
	11	RFO		2		LFI OpMo
	12	LFI-Ch		1		RBI
	13a	RFO	3		2	LBO
Kilian	13b				1	RFO
	14	LFI OpMo		2		LFI OpMo
	15	RBI		1		RBI
	16	LBO free leg behind		2		LBO free leg behind
	17	RFO		1		RFO
	18	XB-LFIO		1+1		XB-LFIO
	19	RFI-Ch		1		RFI-Ch
	20	LFO		2		LFO
	21	RFI-Ch		1		RFI-Ch
	22	LFO	2		2 "and"	LFO /LFOTw 1 (between 2 & 3)
	23	RFI-Ch		1		RFI
	24	LFO		2		LFO
	25	RFI-Ch		1		RFI-Ch
	26	LFO		2		LFO
	27	RFI-Pr		1		RFI-Pr
Closed	28	LFI	3		2+1	LF13
	29a	RFO	3		2	XF-RBI
	29b				1	LBI-Ch
	30	LFO3		2+1		RBO /RBOtw 1
	31a	RBO	3		2	LFO
	31b				1	RFI-Ch
Open	32	LFO		2		LFO
	33	RFI-Ch		1		RFI-Ch
	34	LFO		2		LFO
	35	RFI-Pr		1		RFI-Pr
Closed	36a	LFO	3		2+1 +3	LFO-sw Rk (turned on count 3, leg swing on count 4)
Open	36b	RFO	3			
Closed	37	LFO		3		RFI C1Cho
	38	RFO		3		LBO
	39	LFO3	1+1		2	RBO
	40	RBO	1		½+½	LFO3
	41	LFO		3		RBO

RAVENSBURGER WALTZ-MAN — OPTIONAL PATTERN DANCE



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RAVENSBURGER WALTZ-WOMAN — OPTIONAL PATTERN DANCE



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RHUMBA

MUSIC RHYTHM: Rhumba 4/4
TEMPO: 44 two-beat measures per minute; 176 beats per minute

ISU MUSIC
INTRODUCTION: 32 beats, 10.9 seconds

PATTERN-TIMING: 1 = :15; 2 = :30; 3 = :45; 4 = 1:00

DURATION: Test 3 = :45
Competition 4 = 1:00
Adult Competition 3 = :45

SKATER'S
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on the Members Only site

PATTERN: Optional

TEST: International

The Rhumba is a lively but soft and subtle dance that must be skated with hidden power and control.

The Rhumba is skated in Kilian hold throughout with both partners executing the same steps. The dance starts with a chassé followed by a double change of edge on Step 3. The left forward outside edge is held for two beats while the free foot is brought to the side of the skating foot followed by a lift and a pronounced outward movement on beat three coinciding with a rise of the skating knee as the edge is changed to inside and then back to outside. Step 4, which is crossed in front, is followed by a bold outside edge on Step 5.

Step 6 is a cross roll, and Step 7 is a cross behind. The right foot is then extended wide (the man's right leg passes over his partner's left) for Step 8. Step 9 is placed at the side of the right foot, and then Step 10 is crossed behind. Steps 10 to 14 are held for four beats each with each step commencing on the third beat of the measure. A further wide step is made on Step 11 with the woman crossing her leg in front of the man's and, on this edge, the man takes the lead. Step 12 is a wide-stepped crossed in front open choctaw immediately followed by a back wide-stepped crossed behind closed choctaw on Step 13. On the latter the left foot is drawn back and placed inside the circle. The free leg must be well controlled after the turn so that it moves forward immediately to ensure that the second choctaw is a choctaw and not a mere step forward. Care must be taken to ensure that a full four-beat edge is skated after both choctaws.

In order to facilitate the simultaneous three-turns on Step 14, the woman must move slightly ahead of her partner. The free leg swings in front before the turn. The free leg position after the turn is optional. Step 15 is a cross roll, and Step 16 is crossed in front in order to facilitate stepping forward to restart the dance.

Care must be taken to preserve the smoothness of the Rhumba and to prevent the dance from becoming excessively bouncy or jerky. The tendency to jump Steps 8 and 11 must be avoided. If these steps and the choctaws are not stepped wide enough, the dance loses much of its strength.

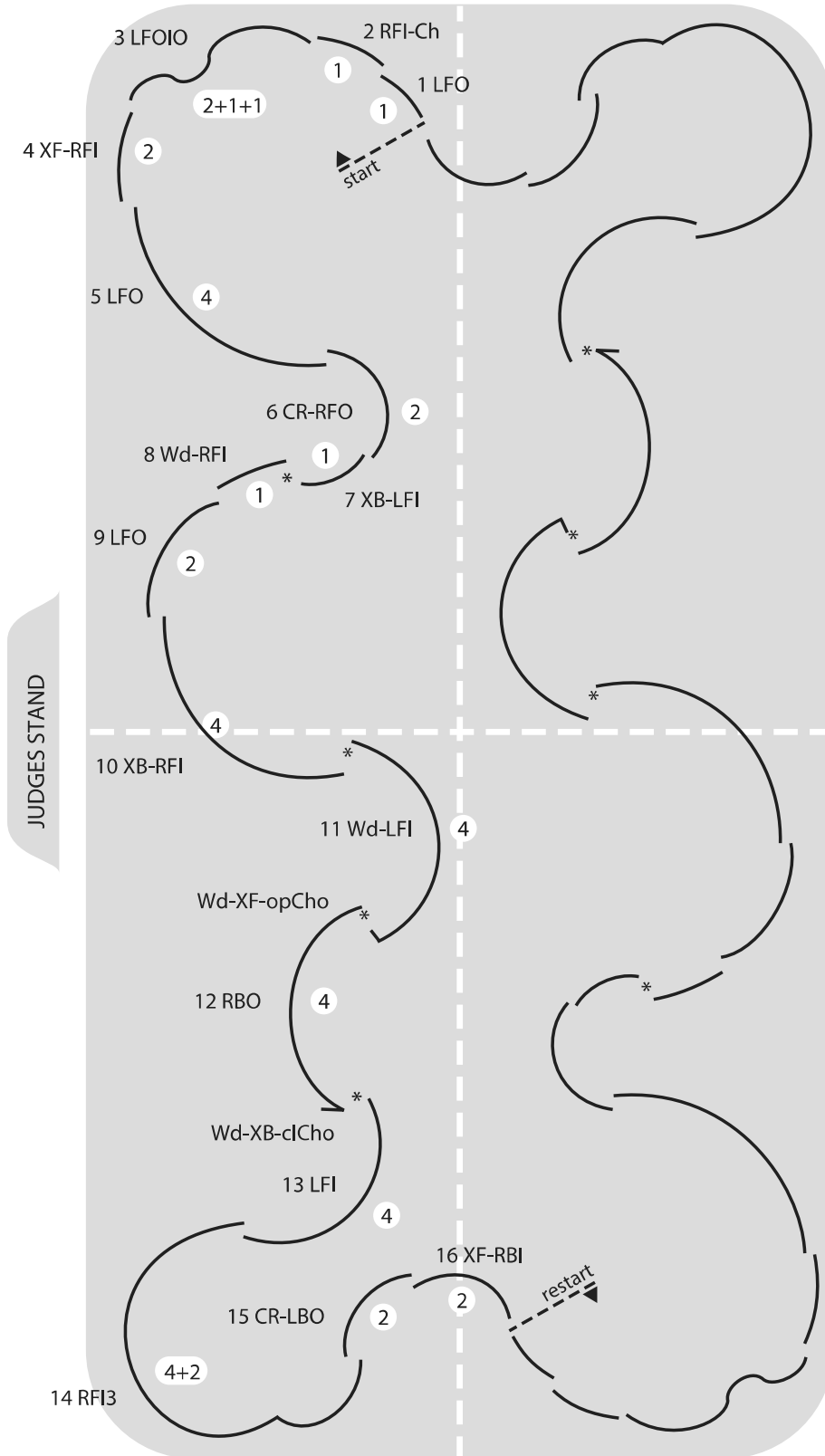
INVENTOR: Walter Gregory

FIRST PERFORMED: Westminster Ice Rink, London, England, 1938

RHUMBA — STEP CHART

Hold	Step No.	Step (same for both)	Number of beats of music
Kilian	1	LFO	1
	2	RFI-Ch	1
	3	LFOIO	2+1+1
	4	XF-RFI	2
	5	LFO	4
	6	CR-RFO	2
	7	XB-LFI	1
	8	Wd-RFI	1
	9	LFO	2
	10	XB-RFI	4
	11	Wd-LFI Wd-XF Op Cho	4
	12	RBO Wd-XB-C1 Cho	4
	13	LFI	4
	14	RFI3	4+2
	15	CR-LBO	2
	16	XF-RBI	2

RHUMBA — OPTIONAL PATTERN DANCE



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SILVER SAMBA

MUSIC RHYTHM: Samba 2/4
TEMPO: 54 two-beat measures per minute; 108 beats per minute

ISU MUSIC
INTRODUCTION: 32 beats, 17.8 seconds

PATTERN-TIMING: 1 = :30; 2 = :59; 3 = 1:29; 4 = 1:58

DURATION: Test 2 = :59
Competition 2 = :59
Adult Competition 2 = :59

SKATER'S
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on the Members Only site

PATTERN: Optional

TEST: International

The dance begins with the partners in Kilian hold as they skate two run sequences. Steps 4 and 8, after each run sequence, are skated as a "quick cross-over slip RFI." This is a movement in which the right free foot during the third step (LFO) of the run is held at full extension, and as it takes the ice for Steps 4 and 8 (RFI cross), the left foot on becoming the free foot is quickly slipped behind and sideways across the tracing just clear of the ice, becoming fully extended and pointing downward to accentuate the rhythm.

The woman then skates an open swing three-turn into closed hold, with a brief lift of the free leg after the turn (Step 9) while the man skates a slide chassé with the free foot passing forward (Steps 9 a and 9 b). Then the partners dance a series of chassés in the character of the Samba (Steps 10 to 17) on a curved pattern. Steps 12 and 13 and 16 and 17 are skated as slide chassés with the man slipping his left free leg turned out and forward while the woman matches by extending her right free leg backward.

On Step 18 the partners skate a two-beat deep inside swing roll (man LFI, woman RBI). Then they skate a series of chassés away from the center of the rink toward the barrier on an evenly curved pattern (Steps 19 to 22). Step 23 is a two-beat swing.

After both partners skate a chassé (Steps 24 and 25), the man skates a three-turn into Kilian hold (Step 26), while the woman skates a RBO followed by a LBI cross in front to join the man in skating a RBO for three beats (Step 27). The timing of the man's three (his Step 26) is unusual in that he steps on count four and turns on count one of the measure.

Both partners then skate a cross roll LBO (Step 28) and, on Step 29, a cross-in-front right back inside and change of edge to outside with a triple swing of the free leg (forward, back, forward to coincide with the music). The rest of the dance is skated in Kilian hold, and after Steps 30 and 31 the remaining steps consist of four step-chassé-step sequences (the so-called "inside chassés" as the second and third step of each are inside edges — Steps 33 and 34, 36 and 37, 39 and 40, and 42 and 43a), five slip/slide steps, and two inside edges with the free leg held behind, crossing the tracing. The timing of the slip steps is one, one, half, half, one (although for this last slip step — Step 47 — the foot remains on the ice for half a beat, before the half-beat leg lift). A tuck action of the foot is required on the two inside edges Steps 48 and 49.

Individual interpretation by couples to add Samba character is permitted provided that the integrity of steps, free leg positions and holds is maintained.

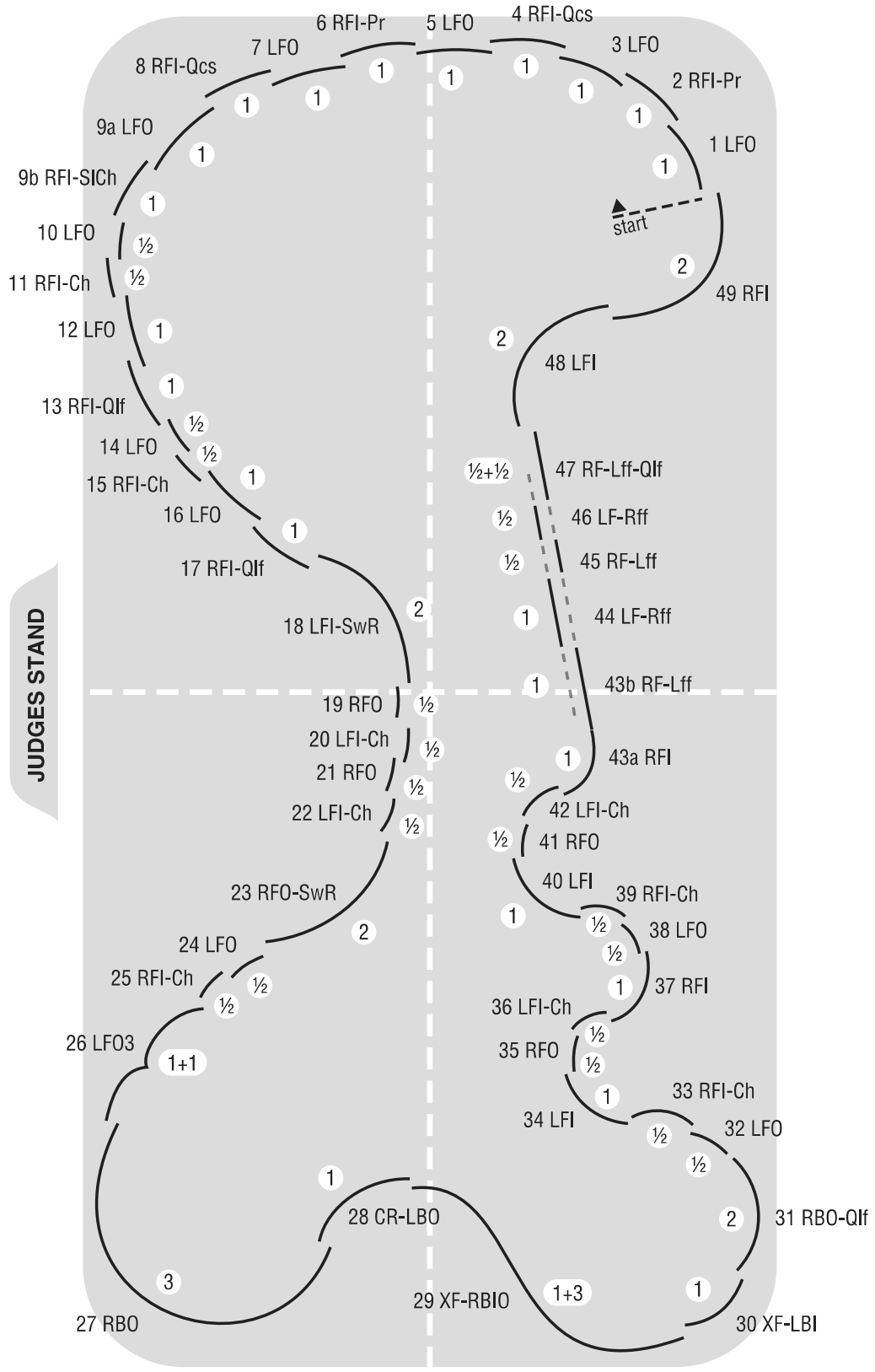
INVENTORS: Courtney J.L. Jones and Peri V. Horne

FIRST PERFORMANCE: Queen's Ice Rink, London, England, 1963

SILVER SAMBA — STEP CHART

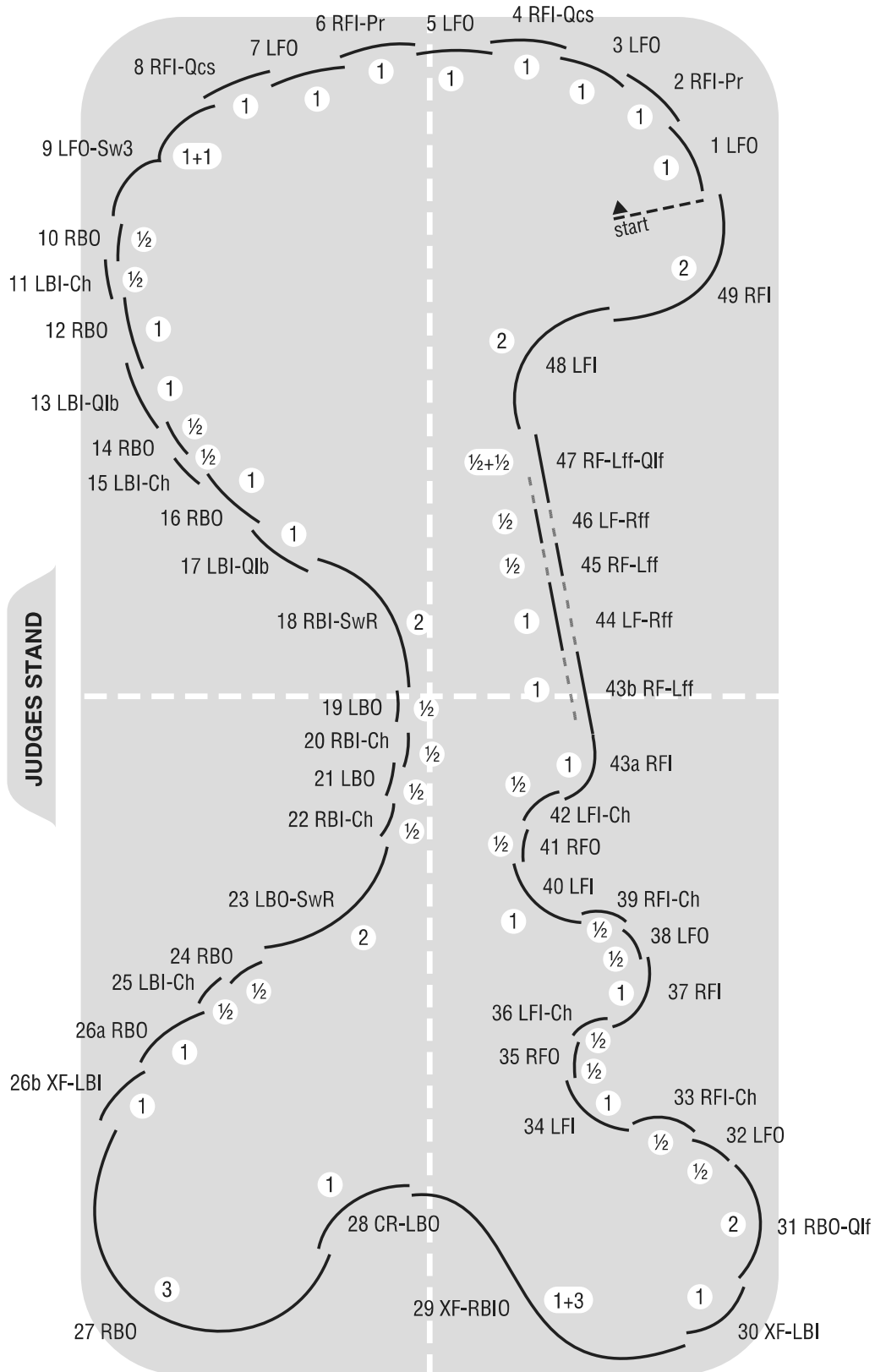
Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
Kilian	1	LFO		1		LFO
	2	RFI-Pr		1		RFI-Pr
	3	LFO		1		LFO
	4	RFI-Qcs		1		RFI-Qcs
	5	LFO		1		LFO
	6	RFI-Pr		1		RFI-Pr
	7	LFO		1		LFO
	8	RFI-Qcs		1		RFI-Qcs
	9a	LFO	1		1+1	LFOSw3
Closed	9b	RFI-SI Ch	1			
	10	LFO		½	RBO	
	11	RFI-Ch		½	LBI-Ch	
	12	LFO		1	RBO	
	13	RFI-Qlf		1	LBI-Qlb	
	14	LFO		½	RBO	
	15	RFI-Ch		½	LBI-Ch	
	16	LFO		1	RBO	
	17	RFI-Qlf		1	LBI-Qlb	
	18	LFI-SwR		2	RBI-SwR	
	19	RFO		½	LBO	
	20	LFI-Ch		½	RBI-Ch	
	21	RFO		½	LBO	
	22	LFI-Ch		½	RBI-Ch	
	23	RFO-SwR		2	LBO-SwR	
	24	LFO		½	RBO	
	25	RFI-Ch		½	LBI-Ch	
	26a	LFO3	1+1		1	RBO
	26b				1	XF-LBI
Kilian	27	RBO		3	RBO	
	28	CR-LBO		1	CR-LBO	
	29	XF-RBIO (swing free leg forward-back-forward)		1+3	XF-RBIO (swing free leg forward-back-forward)	
	30	XF-LBI		1	XF-LBI	
	31	RBO-Qlf		2	RBO-Qlf	
	32	LFO		½	LFO	
	33	RFI-Ch		½	RFI-Ch	
	34	LFI		1	LFI	
	35	RFO		½	RFO	
	36	LFI-Ch		½	LFI-Ch	
	37	RFI		1	RFI	
Kilian	38	LFO		½	LFO	
	39	RFI-Ch		½	RFI-Ch	
	40	LFI		1	LFI	
	41	RFO		½	RFO	
	42	LFI-Ch		½	LFI-Ch	
	43a	RFI		1	RFI	
	43b	RF-Lff		1	RF-Lff	
	44	LF-Rff		1	LF-Rff	
	45	RF-Lff		½	RF-Lff	
	46	LF-Rff		½	LF-Rff	
	47	RF-Lff Qlf at end		½ +½	RF-Lff Qlf at end	
	48	LFI		2	LFI	
49	RFI		2	RFI		

SILVER SAMBA-MAN — OPTIONAL PATTERN DANCE



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SILVER SAMBA-WOMAN — OPTIONAL PATTERN DANCE



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TANGO ROMANTICA

MUSIC RHYTHM: Tango 4/4
TEMPO: 28 four-beat measures per minute; 112 beats per minute

ISU MUSIC
INTRODUCTION: 32 beats, 17.1 seconds

PATTERN-TIMING: 1 = :52; 2 = 1:43; 3 = 2:35; 4 = 3:27

DURATION: Test 2 = 1:43
Competition 2 = 1:43
Adult Competition 2 = 1:43

SKATER'S
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on the Members Only site

PATTERN: Optional

TEST: International

This a romantic dance which is skated in a soft, lyrical and sinuous manner with both a soft and strong character where appropriate; however, deep edges are necessary to convey its mood.

Steps 1 to 11 are skated in closed hold. The woman places her right hand on the man's left shoulder with their left arms extended. The introductory steps should finish with an open stroke to facilitate skating the first step of the dance that begins on the fourth beat of the measure. The man starts on a left forward outside edge with his right foot on the ice to the side; the woman starts on a right backward outside edge with her left foot on the ice to the side (both partners are on two feet during one beat). Both partners execute double three-turns with a side lift of the free leg for two beats (the "Helicopter"). Step 2 is crossed widely with both feet on the ice and the right knee bent. At the end of this step, the man skates a left forward inside edge and brings his feet together; the woman simply straightens her right knee on the first beat of the measure and brings her feet together.

On Step 5, the man executes a swing "twizzle-like" motion ("Tw 1" — his body turns one full, continuous rotation, but the skating foot does not technically execute a full turn), while his partner does a swing three completed with an open inside choctaw. During the swing, the man places his right hand on the woman's left hip on the first beat of the measure. She covers his hand with her left and they join their free hands overhead. They skate in this hold for one beat. The man's "twizzle-like" motion and the woman's choctaw are performed simultaneously on the "and" between counts two and three of the measure. On Step 7 the man skates a chassé while the woman skates an open mohawk, both on the "and" between counts four and one of the measure, followed by the one-beat LBI exit from her mohawk and his LFO.

During Step 8, the woman places her right hand on the man's right shoulder and places her left hand behind her back to clasp the man's right hand. Step 9 begins as a cross roll and finishes with a change of edge for both. At the end of this step, the woman performs a counterclockwise back inside twizzle of one rotation without releasing her left hand on "and" between counts two and three. On Step 10 the man's left hand is extended while the woman's right hand rests on his left shoulder with her left hand and his right hand joined on her left hip. The free legs cross on the first beat of the measure, and then on the second beat they close their free legs and take an outside hold. A progressive sequence leads to Step 14 when the man skates a closed mohawk and the woman skates a RFI three-turn in open hold.

The series of Steps 15 to 26 are skated very softly with bent knees and deep edges. Step 15 is skated in Reversed Kilian hold in syncopation with the rhythm of the music with the XF-LBI being held for two beats followed by a very short RBO on the "and" between beats four and one. Steps 16 to 19 are a series of cross steps skated in Kilian hold. Steps 20 to 22 are skated in Reversed Kilian hold and culminate in their matching crossed rocker turns. Steps 19 and 22 may be slightly wide stepped. Steps 23 to 25 are skated in Kilian hold. On Step 24 the partners execute a crossed inside three-turn together, then on Step 25 the man skates an open mohawk while his partner skates another inside three-turn, but not crossed this time.

Steps 26 and 27 are performed in closed hold on deeply bent knees. Step 28 is a four-beat cross roll of which the first two beats are performed in reversed outside hold. The woman takes the usual outside hold on the third beat (known as the "criss-cross" movement — the woman using the cross rolls to change side) and raises her right knee until the skate almost touches her left knee. At the same time, the man draws his free leg to his skating foot. The woman swings her right leg forward and crosses over the man's right leg on the fourth beat of the measure. On Step 29, she touches the ice with her right foot and the right knee bent, left leg extended, both blades on outside edges. At the same time the man skates a LBO and quickly extends his right leg to

skate a wide RBI. There are several acceptable options in the manner in which the man performs this that are used for dramatic effect. Both partners skate close together on both feet for two beats. On the third beat, she turns a three-turn that places the partners in closed hold. The man then turns a three on Step 30.

Steps 31 and 32 are skated in closed hold. These are followed by the rapid running Steps 33 and 34 in open hold. On Step 35, both partners skate LFO on the third beat of the measure, and then on the fourth beat, the woman turns a rocker (her Step 35a). While performing the rocker, the woman places her left hand on the man’s right shoulder and her right hand and his left hand join on her right hip. His right hand is extended. The man strikes his Step 35b in closed hold and during his swing moves to the side of the woman for his swing closed choctaw. On the first beat of the next measure (second beat of her LBO), the woman extends her right leg forward, returning it to the skating leg on the second beat of the same measure (third beat of her edge). On the third beat of this measure the woman skates a RBI (her Step 35b) and swings her free leg back while the man lifts his free leg. On the fourth beat of the measure, the woman turns a three (her Step 35c), waving her right hand overhead while the man skates a swing closed choctaw.

On Step 36, the partners skate backward in open hold with the woman’s right hand on the man’s left shoulder. They then simultaneously swing their left arms, the woman swings her left leg as she turns her RBO3 and the man his right. On the fourth beat of the measure, the partners place their left hand on each other’s right elbows, moving their free legs first to the side, and then the woman crosses behind and the man in front. Step 37 is a left forward inside closed choctaw for the woman and a change of edge for the man. Step 38 is crossed in front.

Steps 38 to 44 are a chassé and progressive sequence skated in Reversed Kilian hold. On Step 44, which commences on the first beat of the measure, the partners extend their right arms forward parallel, then the woman takes the man’s right hand with her left going into open hold to skate a left forward inside closed choctaw.

During Step 45, the free legs are drawn to the skating legs on the second beat of the measure, and on the third beat the woman extends her free leg forward. The exit from her choctaw is concluded by a RBO twizzle of one revolution. The man skates a three-turn on Step 45b. During this step, the partners are in reverse outside hold.

Steps 46 to 49 are a chassé sequence skated in open hold. Step 49 commences as a cross roll, and then at its end there is a very quick change of edge. The woman then skates a three-turn to finish in closed hold ready to restart the dance. The dance concludes on beat three of the measure.

INVENTORS: Ljudmila Pakhomova, Aleksandr Gorshkov and E. Tschaikovskaja

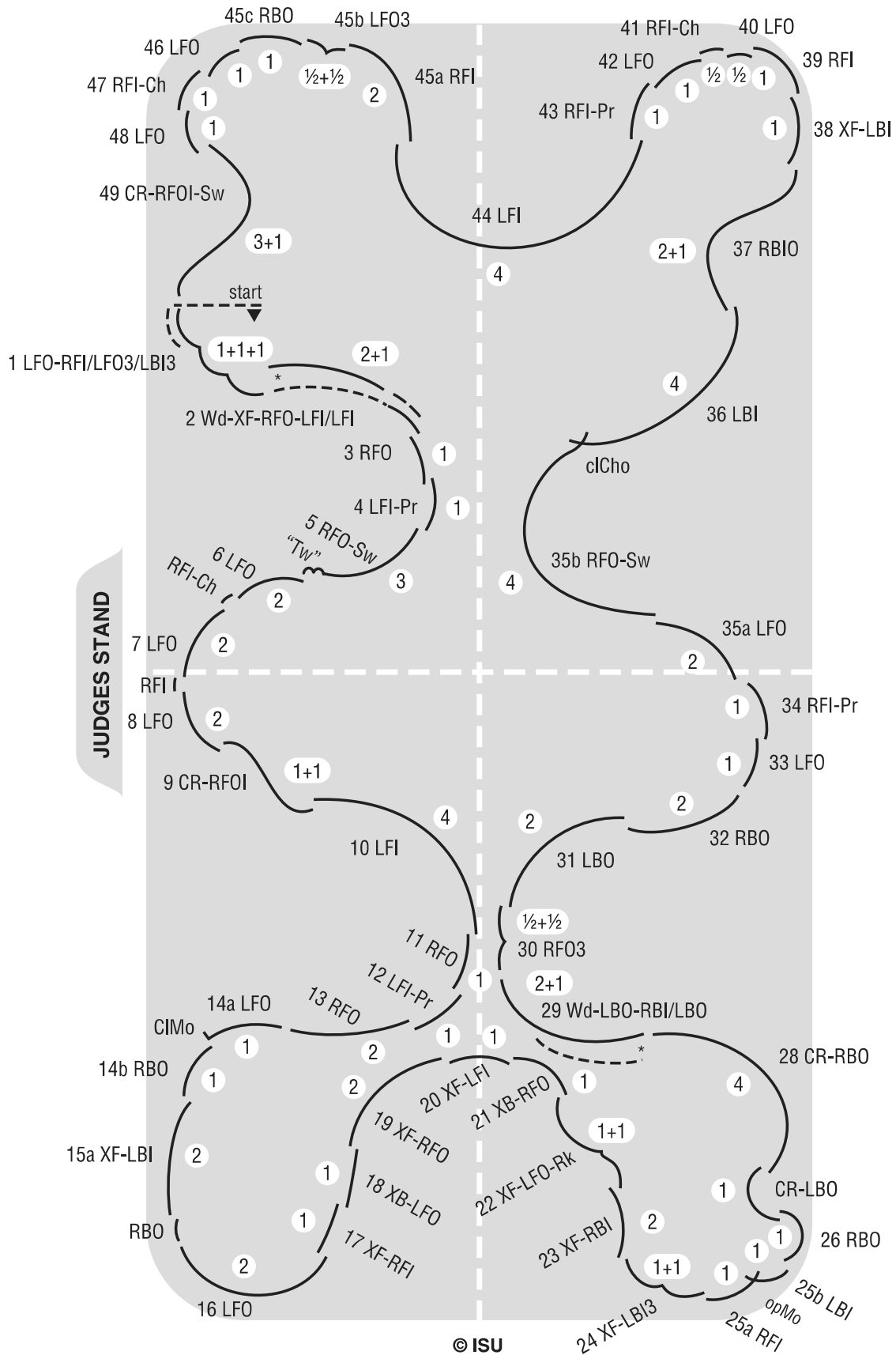
FIRST PERFORMED: Moscow, Russia, 1974

TANGO ROMANTICA — STEP CHART

Hold	Step No.	Man’s Step	Number of beats of music			Woman’s Step
Closed	1	LFO-RFI foot to side /LFO3/LBI3	1+ (musical count 4) 1+1			RBO-LBI foot to side /RBO3/RFI3
	2	Wd-XF-RFO-LFI /LFI (feet together)		2 +1		Wd-XB-LBO-RBI /RBI (feet together)
	3	RFO		1		LBO
	4	LFI-Pr		1		XF-RBI
	5	RFO-Sw “Tw” between 2,3	3 “and”		1+2 “and”	LBO-Sw3 OpCho RBO between 2,3
	6	LFO		2		XF-LBI
	7	RFI-Ch between counts 4&1 /LFO /RFI between counts 2&3	2 “and”	“and”	2	RFI OpMo Between cts 4&1 /LBI (exit edge Mo)
	8	LFO		2		RBO
	9	CR-RFOI	1+1		1+1 “and”	CR-LBOI /LBI-Tw1 (between cts 2,3)
	10	LFI		4		RBI

Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
Outside	11	RFO		1		LBO
	12	LFI-Pr		1		RBI-Pr
	13	RFO		2		LBO
	14a	LFO CIMo	1		1+1	RFI3
	14b	RBO	1			
Reversed Kilian	15	XF-LBI /RBO (between cts 2 & 3)		2 "and"		XF-LBI /RBO (between cts 2&3)
Kilian	16	LFO		2		LFO
	17	XF-RFI		1		XF-RFI
	18	XB-LFO		1		XB-LFO
	19	XF-RFO		2		XF-RFO
Reversed Kilian	20	XF-LFI		1		XF-LFI
	21	XB-RFO		1		XB-RFO
	22	XF-LFO-Rk		1+1		XF-LFO-Rk
Kilian	23	XF-RBI		2		XF-RBI
	24	XF-LBI3		1+1		XF-LBI3
	25a	RFI OpMo	1		1+1	RFI3
	25b	LBI	1			
Closed	26	RBO		1		LFO
	27	CR-LBO		1		CR-RFO
Reverse Outside to Outside	28	CR-RBO		4		CR-LFO
	29	Wd-LBO-RBI /LBO		2 +1		Wd-XF-RFO-LFO /RFO3
Closed	30	RFO3	$\frac{1}{2}+\frac{1}{2}$		1	LBO
	31	LBO		2		RFO
	32a	RBO	2		1	XF-LFO
	32b				1	RFI-Ch
Open	33	LFO		1		LFO
	34	RFI-Pr		1		RFI-Pr
	35a	LFO	2		1+3	LFO-Rk
Closed	35b	RFO-Sw	4		1	RBI-Sw
	35c	CICho			$\frac{1}{2}+\frac{1}{2}$	LFO3
Open	36	LBI	4		2+2	RBO3
	37a	RBIO	2+1		2	LFI CICho
	37b				1	RBO
Reversed Kilian	38	XF-LBI		1		XF-LBI
	39	RFI		1		RFI
	40	LFO		$\frac{1}{2}$		LFO
	41	RFI-Ch		$\frac{1}{2}$		RFI-Ch
	42	LFO		1		LFO
	43	RFI-Pr		1		RFI-Pr
	44	LFI		4		LFI CICho
Closed	45a	RFI	2		3	RBO
	45b	LFO3	$\frac{1}{2}+\frac{1}{2}$			+1
Outside	45c	RBO	1			
Open	46	LFO		1		LFO
	47	RFI-Ch		1		RFI-Ch
	48	LFO		1		LFO
	49	CR-RFOI-Sw	3+1		3+ $\frac{1}{2}+\frac{1}{2}$ "and"	CR-RFOI-Sw /RFI3 (on ct 3) /LBI (between cts 3 &4)

TANGO ROMANTICA-MAN — OPTIONAL PATTERN DANCE



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TEA-TIME FOXTROT

MUSIC RHYTHM: Slow-Fox 4/4
TEMPO: 26 four-beat measures per minute; 108 beats per minute

ISU MUSIC
INTRODUCTION: 32 beats, 17.8 seconds

PATTERN-TIMING: 1 = :58;

DURATION: Test 1 = :58
Competition 1 = :58
Adult Competition 1 = :58

SKATER'S
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on the Members Only site

PATTERN: Optional

TEST: International

The Tea-Time Foxtrot is an extremely smooth, progressive dance characterized by long, continuous flowing movements across the ice. The rise and fall action should be present in up and down knee actions, as well as continuity of the steps, so that if there is a full cup of tea on the head of a dancing woman, no drop would be spilled.

Essential to a comfortable and effective Tea-Time Foxtrot is a dance frame, correct posture, connection, and foxtrot timing. The body should be held erect without either partner leaning toward the other. While in closed hold, partners should maintain light contact in the diaphragm area. But posture is not just how you hold your own body, but also how you connect with your partner. The man should present the woman, and the dance holds should be very elegant throughout the whole dance.

Steps are mostly choreographed in the typical foxtrot timing of "slow-quick-quick, slow-quick-quick," using all dance holds, without any break of hold, even during the twizzles.

This dance should be performed easily, smoothly and effortlessly, as if the dancers were having a relaxing tea-time break during a long day of work.

Opening Section

The opening section starts in Foxtrot hold with the right forward inside three-turn (RFI3-RBO) by both partners. The man turns under the woman's right arm on count 2 and then continuously both partners should change hands behind the woman's back to Kilian hold. They both should hold RBO for three beats. On Step 2 they both execute LBO cross-roll followed by Step 3 RBI cross in front. At the same time they change Kilian hold to Foxtrot hold while entering parallel RBI double threes on count 2. Each half a turn of those double threes should be held for one beat.

"Toe-Pick-Hop" Section

Still maintaining Foxtrot hold (or variation of Foxtrot and Kilian hold), both partners execute double "toe-pick-hops" (Step 4) on count 1 and 2, finishing with a RFI two-beat Ina Bauer (Step 5) on count 3 and 4. During the first beat of the Ina Bauer, the man holds the woman with his left hand and puts his right hand on her right shoulder. The woman then puts her left hand on her partner's left hip. On the very end of their smooth inside Ina Bauer, the forward leg executes a "three-turn-like" motion, between beats 4 and 1 on count "and", which means that only the right foot turns from forward to backward while the left foot is still skating backward. During this movement, the man holds the woman's left hand with his left hand, so that she turns under his left arm. At the same time, partners switch their positions so that the woman appears in front of the man, while both of them are skating backward to Steps 6 and 7 (XF LBI and XF RBI (crossovers)) in open hold with the man's right hand on the woman's right shoulder (variation of Kilian hold).

Choctaw / Twizzle Section

Step 9 (XF crossover) RBIO) finishes with the change of edge as the entry edge to the RBO-Wd Cho. The couple still maintains open hold (variation of Kilian hold). The RBO edge of the wide choctaw must be executed on count 1 and is held for three beats. Step 10 (LFI), exit from choctaw, must be held for one beat only. On count 1 of the next measure the woman changes hold to Foxtrot hold and then executes a double twizzle under his left arm (or they may choose a different hold/contact/touch), while the man holds RFI for two beats on count 1 and 2 (Step 11). The pattern in Tea-Time Foxtrot is optional and woman's twizzle on Step 11 may be performed parallel to the long board, around the corner, or parallel to the short board. It may result in crossing the long axis and the retrogression of the next steps is permitted within this section.

Slide to the Three-Turn (skidded) Section

On count 3,4,1,2, they both execute double progressive steps in combination of Kilian and Foxtrot or basic Foxtrot hold, skating into the long Step 15. On count 2, they change hold to Kilian hold with the man's right hand under the woman's right shoulder. Such hold is maintained during a RFIO change of edge until count 3. During the change of edge they perform a crossed slide, which is optional for the man. The crossed slide will then continuously come into the RFO three-turn (skidded) in the variation of the reverse Kilian hold, followed by a single RBI twizzle which they finish with a one-beat RBI by the man (followed by his backward crossover, Step 16/17) while the woman executes a three-beat RBI. They execute their single, simultaneous twizzles in a way that the man rotates under both woman's arms (or they may use a different hold/contact/touch). After the twizzles the partners should change hold to the variation of Kilian hold. Steps 16 and 17 are in open Kilian hold with man's right hand on woman's left shoulder.

Mirror-Switching Joyful Hops Section

This section starts on count 1 of a new measure with Step 17 (XF (crossover) RBI). On count 2, both partners need to switch their placements by executing crossed in front followed by little hops to the opposite side. The man travels from the woman's left hip side to her right hip side and back, holding her with his left hand on her left hip.

At the completion of Step 19, both partners finish on two feet to prepare and start Step 20. Step 20 is divided into two parts: starting with one foot on count 4. On count 1, the man executes a two-footed push to the LBI three-turn while holding the woman's hips. At the same time, the woman transfers her body weight on her left leg and executes a two-footed push to her LBI three-turn, which finishes in Kilian hold.

The couple starts their Step 21 in Kilian hold, with the woman a bit behind the man's right hip while performing their RFI three-turn. The man executes his RFI three-turn under the woman's left arm. After the three-turn, the woman holds the man in Kilian hold. Both free legs are in a front coupé position.

Step 22a and 22b is a LFO/RBO half-rotation jump for the man on count 1 and 2, while the woman stays on Step 22 RBO for two beats. After the man's jump, the couple is in the Foxtrot hold (or variation of Foxtrot and Kilian hold).

Steps 23 to 26 are a smooth and continuous chassé -progressive section in a very elegant Foxtrot hold, traveling to Step 27 which is a four beat cross-roll RFO swing-rocker for both partners and immediately followed by four crossed steps (Steps 28-31). The couple maintains in Foxtrot hold (or variation of Foxtrot and Kilian hold), using typical Foxtrot timing: "slow-quick-quick, slow-quick-quick". This section finishes with a two-beat swing to the side on Step 31.

The next lobe starts with Step 32 (LFO) followed by Step 33 (XB RFI), which is the entry to RFI Ina Bauer. The couple still maintains Foxtrot hold (or variation of Foxtrot and Kilian hold), with the woman a little bit in front the man's right hip, so that she will be able to start her Ina Bauer inside the circle. The movement continues with the "rocker-like-motion". During simultaneous Ina Bauer, a leading right foot executes a rocker, while the second foot stays on the ice until it brings back to the right foot and, at the very end of this movement, executes a crossed in front. Step 35 is a "toe-pick-hop" on count 1 directly to the side, with the landing on the "and".

Three-Turn-Bracket Section

The corner section starts with Steps 37-39 in Kilian hold with a very rhythmic chassé and progressive three-turn-RBO close mohawk (Steps 40-41) sequence (holds change to Foxtrot hold or variation of Foxtrot and Kilian hold).

The section continues with the funny little hop used to change the lobe to the next one into a five beats RFO bracket (Step 44). On the first beat of the entry to the bracket, the couple should change hold to reverse Kilian hold with the woman's left hand on the man's right shoulder. Such hold is maintained during the long outside bracket section. On a very short Step 45, the couple changes the hold to Kilian held by the woman.

The next corner section starts with Step 46 (XF (crossover)-RBIO-Tw2). A change of edge is a one-beat entry to a double twizzle for the man, while the woman executes a brief touch-down with the left foot to perform a two-beat RBO attitude. The double twizzle by the man should be executed in a way that the first rotation is executed under the woman's left arm (or they may choose a different hold/contact/touch), followed by the second rotation with the woman's right hand around her partner's waist. The twizzle section finishes with the progressive steps in an open Kilian hold with the woman's right hand on the man's right shoulder, followed by a little hop and a three-turn by the man.

“Walk-Around-Three-Turn” Section

The section starts with Step 51 in Waltz hold, slightly offset to the left. Maintaining consistent posture and frame throughout is very important. The woman starts her first turn from a RFO cross-roll (Step 52) while the man executes his wide two-footed push on count 3 to change lobe and direction. The next series of walk-around-three-turns occurs alternately. The man begins by traveling backward on Step 54 (LBO) and starting on his RFO (Step 54a) for the walk-around threes with the feet of the partners offset. The man executes his last three-turn on Step 54a traveling around the woman while she maintains on a RBI for five beats, after her three-turn on Step 54.

The Dance finishes with both partners skating RBI in Kilian Hold.

Inventors: Sylwia Nowak-Trębacka, Natalia Kaliszek and Maksym Spodyriev

First performance: Oberstdorf, Germany, September 2016

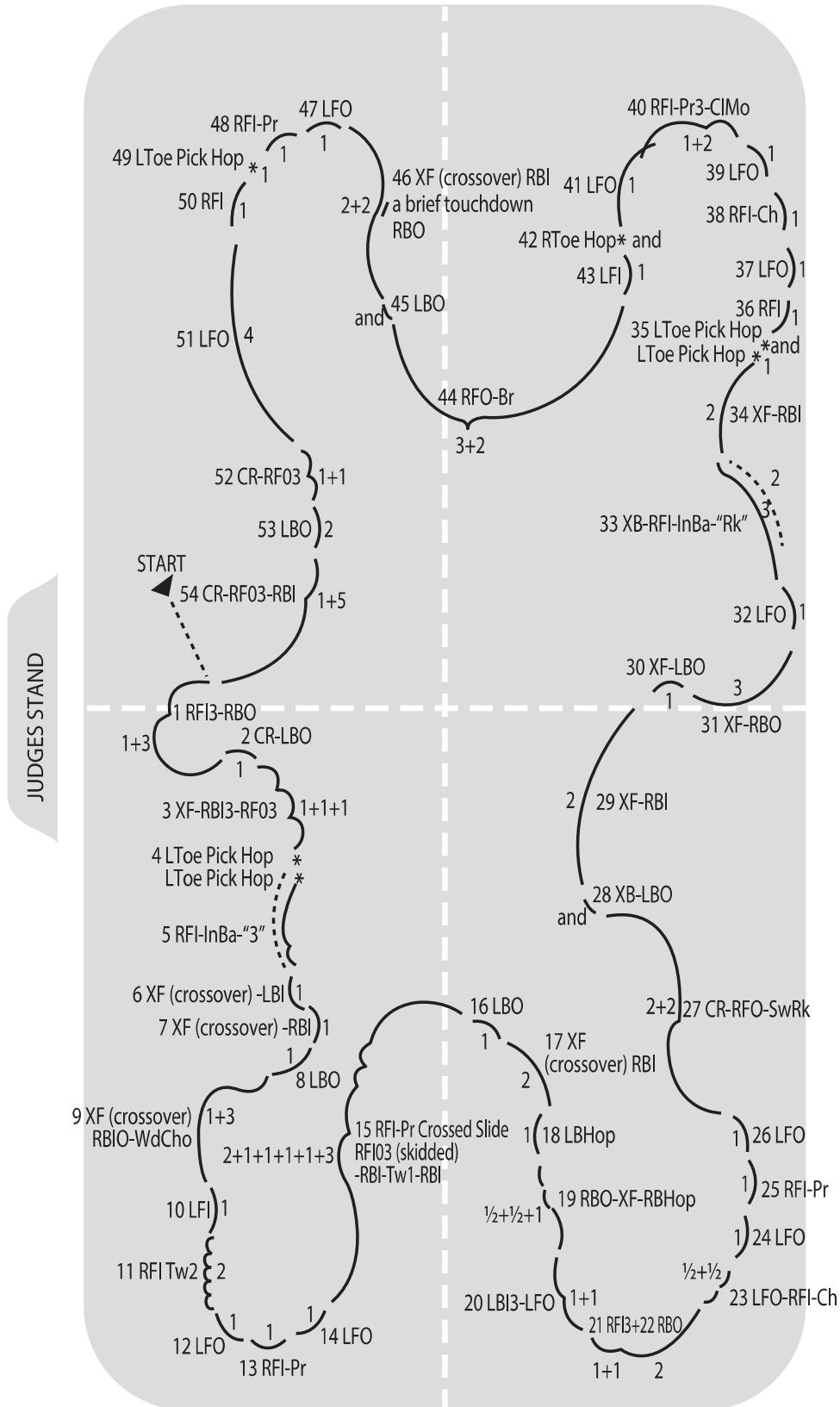
TEA-TIME FOXTROT — STEP CHART

Hold	Step No.	Man’s Step	Number of Beats of Music			Woman’s Step
Foxtrot – Kilian	1	RFI3-RBO		1+3		RFI3-RBO
	2	CR-LBO		1		CR-LBO
Foxtrot, or variation of Foxtrot and Kilian hold	3	XF-RBI3-RFO3-RFO3		1+1+1		XF-RBI3-RFO3
	4	LToe Pick Hop LToe Pick Hop		1+1		LToe Pick Hop LToe Pick Hop
Open hold – woman’s right hand on the man’s right shoulder	5	RFI-InBa,,3”		2		RFI-InBa,,3”
Open hold – man’s right hand on the woman’s right shoulder	6	XF (crossover) LBI		1		XF (crossover) LBI
	7	XF (crossover) RBI		1		XF (crossover) RBI
	8	LBO		1		LBO
	9	XF (crossover) RBIO WdCho		1+3		XF (crossover) RBIO WdCho
	10	LFI		1		LFI
Foxtrot – woman’s twizzle under man’s left arm (or they may choose a different hold/contact/touch).	11	RFI		2		RFI Tw2
Foxtrot, or variation of Foxtrot and Kilian hold	12	LFO		1		LFO
	13	RFI Pr		1		RFI Pr
Kilian	14	LFO		1		LFO

Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
Kilian – with man's right hand under woman's right shoulder. The crossed slide will continuously come into the "three-turn (skidded)" on one foot in variation of reverse Killian hold. On Tw1 man rotates under both woman's arms (or they may choose a different hold/contact/touch). After the Twizzle the partners should change hold to variation of Kilian hold.	15	RFI Pr - crossed slide (optional) - RFIO3 (skidded)-RBI Tw1-RBI	2+1+1 +1+1+1		2+1+1 +1+1+3	RFI Pr - crossed slide (optional) - RFIO3 (skidded)-RBI Tw1-RBI
	Open Kilian	15a	LBO	1		
		15b	XF (crossover) RBI	1		
Kilian – with man's right hand on woman's left shoulder.	16	LBO		1		LBO
	17	XF (crossover) RBI	1		2	
The man travels from woman's left hip side to her right hip side and back, holding with left hand on her left hip	17a	LB (Flat)	1			
	18	RB Hop		1		LB Hop
	19	LBO-XF-LB Hop	1/2 + 1/2		1/2 +1/2 + 1	RBO-XF- RB Hop
		a brief touchdown				
Change to Kilian on three-turn	20	LBI3-LFO	2+1		1+1	LBI3-LFO
After the three-turn, the woman holds the man in Kilian hold.	21	RFI3		1+1		RFI3
	22				2	RBO
	22a	LFO (jump)	1			
Jump finishes in Foxtrot, or variation of Foxtrot and Kilian hold	22b	RBO	1			
Foxtrot, or variation of Foxtrot and Kilian hold	23	LFO-RFI Ch		1/2 + 1/2		LFO-RFI Ch
	24	LFO		1		LFO
	25	RFI Pr		1		RFI Pr
	26	LFO		1		LFO
	27	Cr-RFO-SwRk		2+2		Cr-RFO-SwRk
	28	XB-LBO		and		XB-LBO
	29	XF-RBI		2		XF-RBI
	30	XF-LBO		1		XF-LBO
	31	XF-RBO Sw		3		XF-RBO Sw
	32	LFO		1		LFO
	33	XB-RFI-InBa- „Rk”		3		XB-RFI-InBa- „Rk”
	34	XF-RBI		2		XF-RBI
	35	LToe Pick Hop LToe Pick Hop		1 + and		LToe Pick Hop LToe Pick Hop
36	RFI		1		RFI	

Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
Kilian	37	LFO		1		LFO
	38	RFI Ch		1		RFI Ch
	39	LFO		1		LFO
Foxtrot or variation of Foxtrot and Kilian hold	40	RFI-Pr3-CIMo		1+2		RFI-Pr3-CIMo
	41	LFO		2		LFO
	42	RToe Hop		and		RToe Hop
	43	LFI		1		LFI
Variation of Reverse Kilian with the woman's left hand on the man's left shoulder	44	RFO-Br		3+2		RFO-Br
Kilian hold by the woman	45	LBO		and		LBO
First rotation of the man is executed under the woman's left arm (or they may choose a different hold/contact/touch), followed by the second rotation with the woman's right hand around the man's waist.	46	XF (crossover)-RBI0-Tw2	1+1+2		2+2	XF (crossover) - RBI- a brief touchdown - RBO
The variation of Kilian with the woman's right hand on the man's right shoulder	47	LFO		1		LFO
	48	RFI Pr		1		RFI Pr
	49	LToe Pick Hop		1		LToe Pick Hop
	50	RFI		1		RFI
	51	LFO3-LBI	2+2		4	LFO
Closed	52	RBI	and		1+1	CR-RFO3 (Step No 52 Woman)
	52a	LBO	2			
Closed to Kilian	53	RFO3-LBI	1+1		2	LBO
Kilian	54	LBO	1		1+5	RFO3-RBI Step No 54 Woman)
	54a	RFO3-RBI	2+3			

TEA-TIME FOXTROT-WOMAN — OPTIONAL PATTERN DANCE



YANKEE POLKA

MUSIC RHYTHM: Polka 2/4
TEMPO: 60 two-beat measures per minute; 120 beats per minute

ISU MUSIC
INTRODUCTION: 32 beats, 16.0 seconds

PATTERN-TIMING: 1 = :32; 2 = 1:04; 3 = 1:36; 4 = 2:08

DURATION: Test 2 = 1:04
Competition 2 = 1:04
Adult Competition 2 = 1:04

SKATER'S
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on the Members Only site

PATTERN: Optional

TEST: International

Although the polka is a bouncy dance, the basic principle of stroking and effortless flow must be adhered to. The partners must remain close together to minimize the whipping action generated by the short precise steps and rapid turning movements.

Steps 1 and 2 are skated in open hold and constitute a chassé sequence skated almost in a straight line. Step 3 is an open inside three-turn skated by both partners on edges deep enough that they change sides with the man passing in front of the woman after the turn. The edges must not be so deep that the partners separate greatly, since Step 4 of the man adds to that separation before bringing the partners together again. A change of hold occurs during Steps 3 and 4 into a "high Kilian" hold in which the woman's left arm is extended across in front of the man's chest. The right hands are clasped and held sideways and upward. The man's right arm passes behind the woman to grasp her right hand extended sideways and upward. At least one pair of hands is held slightly above shoulder level with the elbows slightly bent. This hold is maintained to Step 12. The woman may be slightly in front of the man's right hip, rather than in tight side-by-side Kilian hold.

Step 6 is a two-beat swing for both partners and on count two the free legs are bent at the knee and raised past the horizontal. (Couples may touch the ice briefly with their toe-picks while executing the quick swing.) Care should be taken that Steps 7 to 12 are skated on very deep edges. Step 13 is a right backward outside three-turn for the man and a right forward inside open stroke for the woman, and on count two the free feet are raised beside the skating legs close to and just below the skating knee. As these steps are executed, the partners assume arm-in-arm hold with the man's right and the woman's left arms locked at the elbows. The free hands are held on the hips.

Step 16 is started on count three with a forward outside three-turn followed by a change of edge immediately after the turn on count four. Care should be taken that couples do not skate a rocker instead. The arm-in-arm hold must not be altered during these steps. Step 19 is performed with the same free leg action as on Step 6. Steps 22 and 23 form a cross behind closed toe to toe choctaw for both partners from a left forward inside edge. At the commencement of Step 23, the right foot is crossed behind. The free legs are extended in front during the concluding edge.

The next section (Steps 24 to 38) is skated in typical polka character, and the "closed" hold is really done in hand-to-hand manner with the arms of both partners extended to the side and their hands clasped. It starts with the woman backward and the man forward and then reverses after Steps 32 and 33. The "closed" dance hold is only broken for Steps 32 when the partners separate. Steps 26 and 27 are slightly wide stepped by both partners. Steps 28 to 31 are very short crossed behind steps that may be used as small power strokes to maintain the flow of the dance.

On Steps 31 and 37, the free legs are carried directly to the outside of the tracing and back.

Steps 32 and 33 (RFI3; LFO-Rk for the woman and LFI3; RFO3 for the man) are skated in opposite direction. Care should be taken that partners stay close together, "rolling on each other's backs," skating a nicely rounded lobe with clean footwork and no lunging.

It is preferable that the same hold be regained on beat two of Step 33 as the turns are skated. The very short step sequences before Steps 34, 35 and 36 are similar to those before Steps 28, 29 and 30. The holds for Step 13 and Step 38 are similar, except

that the partners assume a semi-open hold upon completion of the man's turn. The man's left hand and woman's right hand are not clasped. The hands are joined again as the woman skates her three-turn on Step 39, which places the partners in closed hold. The man's free leg on Step 39 and the woman's free leg on Step 40 are swung through to match the partner's free leg position after the three-turns. Steps 41 to 44 form a typical ballroom polka sequence. The partners skate clockwise while skating a basically counterclockwise curve. Steps 45 to 48 are wide-stepped chassés skated almost in a straight line, the bodies leaning to the same side as each wide step is skated. Steps 49 to 52 are similar to Steps 41 to 44. The wide-stepped chassés may be skated in either of two ways: (1) wide, closed, closed or (2) wide, closed, wide.

The character of the dance is achieved through the interesting use of one beat edges and very short steps skated on the "and" between counts. The very short steps throughout the dance are executed between the beats and not given a step number on the diagram, and on the chart the time value is indicated as "and."

INVENTORS: James Sladky, Judy Schwomeyer, and Ron Ludington

FIRST PERFORMED: Skating Club of Wilmington, Wilmington, Del., 1969

YANKEE POLKA — STEP CHART

Hold	Step No.	Man's Step	Number of beats of music		Woman's Step	
Open	1	LFO RFI-Ch		1 "and"	RFI LFO-Ch	
	2	LFO RFI-Ch		1 "and"	RFI LFO-Ch	
High Kilian	3	LFI3		1+1	RFI3	
	4	RFI LFO-Ch	1 "and"		1	LFI
	5	RFI OpMo LBI		1 "and"		RFI OpMo LBI
	6	RBO Sw		2		RBO-Sw
	7	LFI OpMo RBI		1 "and"		LFI OpMo RBI
	8	LBI		1		LBI
	9	RBI		1		RBI
	10	LBO RBI-Ch		1 "and"		LBO RBI-Ch
	11	LFI OpMo RBI		1 "and"		LFI OpMo RBI
	12	LBI		1		LBI
Arm-in-arm	13	RBO3 (see text)	1+1		2	RFI (see text)
	14	LFO RFI-Ch		1 "and"		LFO RFI-Ch
	15	LFO		1		LFO
	16	CR-RFO3 /RBO		1+ ½+½		CR-RFO3 /RBO
	17	XF-LBI XB-RBO		1 "and"		XF-LBI XB-RBO
	18	XF-LBI		1		XF-LBI
	19	RBO-Sw		2		RBO-Sw
	20	XB-LBO		1		XB-LBO
	21	XF-RBI		1		XF-RBI
	22	LFI XB-CICho		2		LFI XB-CICho
	23	RBO		2		RBO

Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
"Closed" (Hand to hand)	24	XF-LBI	1		1 "and"	XF-LBI RBO-Ch
	25	RFI		1		LBI
	26	Wd-LFI		1		Wd-RBI
	27	Wd-RFI		1		Wd-LBI
	28	LFO XF-RFI		"and" 1		RBO XF-LBI
"Closed" (Hand to hand)	29	XB-LFO XF-RFI		"and" 1		XB-RBO XF-LBI
	30	XB-LFO XF-RFI		"and"1		XB-RBO XF-LBI
	31	LFO		1		RBO
Separate	32	RFI LFI3		"and" 1+1		LBI RFI3
"Closed" (Hand to hand)	33	RFO3 free leg extended in front		1+1		LFO-Rk free leg extended in front
	34	LBO XF-RBI		"and" 1		RFO XF-LFI
	35	XB-LBO XF-RBI		"and" 1		XB-RFI XF-LFI
	36	XB-LBO XF-RBI		"and" 1		XB-RFO XF-LFI
	37	LBO		1		RFO
Semi-Open	38	RBO3	1+1		"and" 2	LFI RFI
Closed	39	LFO-Sw	2		"and" 1+1	LFI RFI3
	40	RFI3	1+1		2	LFO-Sw
	41	LFI OpMo RBI		1 "and"		RFO LFO-Ch
	42	LBI		1		RFI
	43	RFI LFO-Ch		1 "and"		LFI OpMo RBI
	44	RFI		1		LBI
	45	Wd-LFI RFO-Ch		1 "and"		Wd-RBI LBO-Ch
	46	Wd-LFI		1		Wd-RBI
	47	Wd-RFI LFO-Ch		1 "and"		Wd-LBI RBO-Ch
	48	Wd-RFI		1		Wd-LBI
	49	LFI OpMo RBI		1 "and"		RFO LFO-Ch
	50	LBI		1		RFI
	51	RFI LFO-Ch		1 "and"		LFI OpMo RBI
	52	RFI		1		LBI

