

VIENNESE WALTZ

MUSIC RHYTHM: Waltz 3/4
TEMPO: 52 three-beat measures per minute; 156 beats per minute

ISU MUSIC
INTRODUCTION: 48 beats, 18.4 seconds

PATTERN-TIMING: 1 = :23; 2 = :46; 3 = 1:09; 4 = 1:32

DURATION: Test 2 = :46
Solo after partnering 2 = :46
Competition 3 = 1:09
Adult Competition 2 = :46

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

PATTERN: Optional

TEST: Gold

The Viennese Waltz is a light and lilting dance that must be skated with strongly curved edges. Soft knee action, neat footwork and elegant carriage are essential.

Steps 1 to 3 (also 16 to 18) form a progressive sequence. During these sequences the partners are not precisely opposite each other but slightly to one side in a partial outside hold skating an evenly round, continuous lobe. The timing of Steps 1 to 4 (and 16 to 19) is unusual for a waltz and, since it adds a pleasant and distinctive touch to the dance, must be closely followed. Steps 1 and 2 (also 16 and 17) are one-beat edges, followed by the three-beat edge Step 3 (also Step 18) and another one-beat cross roll Step 4 (also Step 19). Care should be taken to follow this timing that is a departure from the typical 1-2-3, 1-2-3 waltz rhythm pattern of the rest of the dance. Steps 4 and 19 start the new circle that curves toward the long barrier with an anticipated body weight change.

On Step 5 (also Step 20) a smoothly performed change of edge is taken with the free foot passing as closely as possible to the skating foot on deep, well-rounded, strong edges. During this change of edge, the partners change sides. After the changes of edge, Step 6 should continue the well-rounded lobe toward the side/long barrier rather than cutting prematurely toward the end/short barrier.

Care must be taken to direct Step 8 onto a true edge with the woman trailing the man. There must be a definite change of body weight at the end of Step 8 for Step 9 to be accomplished without difficulty. The man must skate ahead on Step 9 with the woman following and paralleling his tracing. During Step 9 they are momentarily in open hold with the shoulders parallel to the tracing. Steps 9 and 10 form a closed choctaw for the man, while Steps 10 and 11 form an open mohawk for the woman that must be performed with the correct timing (2 + 1) and correct edges. On Step 12, the woman places the left foot to the side and slightly behind the right foot that is held forward afterward.

On Step 13, the partners change from closed to outside hold for a proper take off for Step 14. Step 14 (also Step 23) is a cross roll. Step 24 should be skated in closed hold with strong edges, a rising knee action and free leg swing to emphasize the character of the dance.

INVENTORS: Eric van der Weyden and Eva Keats

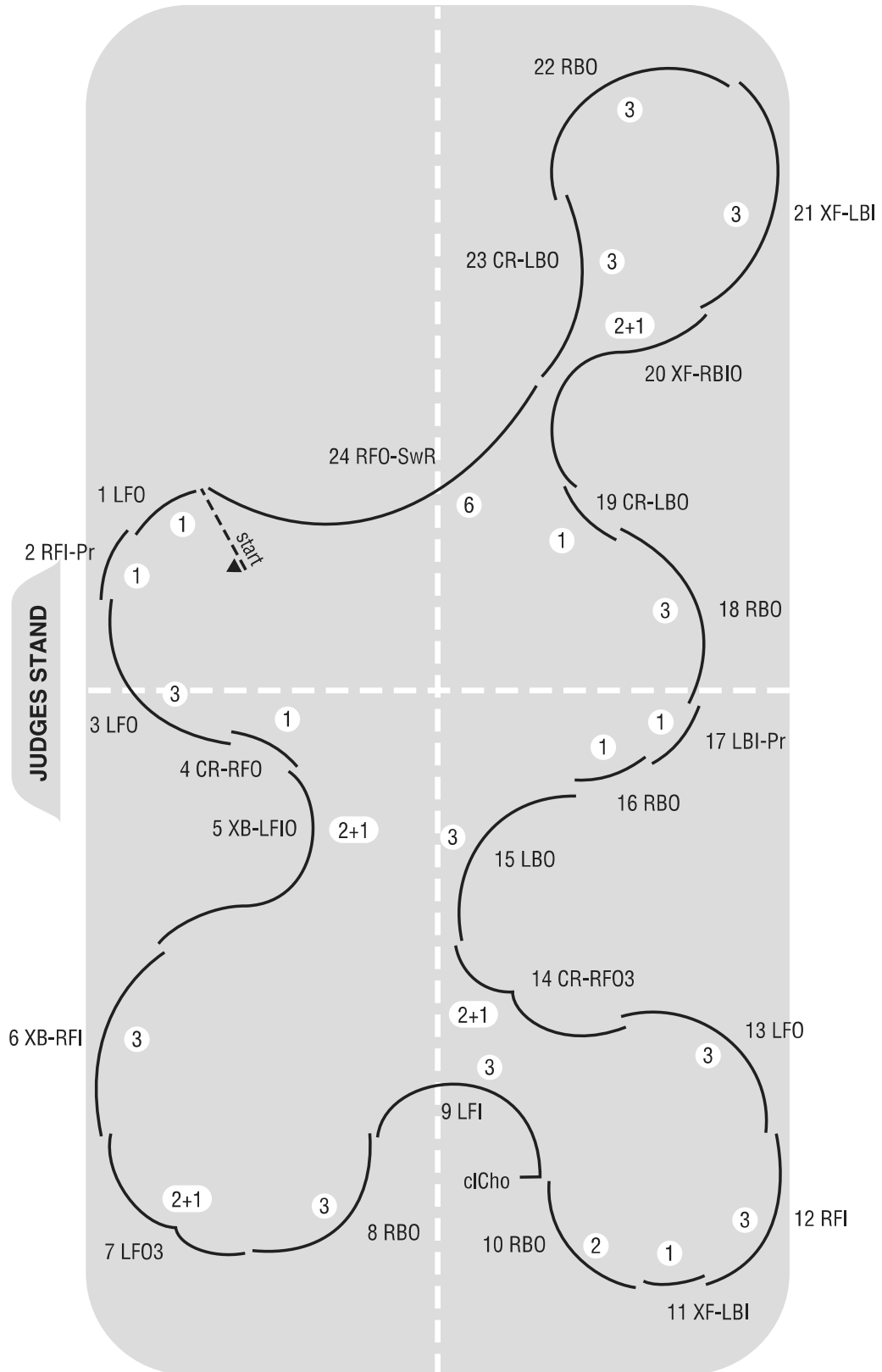
FIRST PERFORMED: Streatham Ice Rink, London, England, 1934

VIENNESE WALTZ — STEP CHART

Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
Closed*	1	LFO		1		RBO
	2	RFI-Pr		1		LBI-Pr
	3	LFO		3		RBO
	4	CR-RFO		1		CR-LBO
	5	XB-LFIO		2+1		XF-RBIO
	6	XB-RFI		3		XF-LBI
	7	LFO3	2+1		3	RBO
Closed	8	RBO		3		LFO
Open	9	LFI ClCho		3		RFO
	10	RBO		2		LFO OpMo
Closed	11	XF-LBI		1		RBO
	12	RFI		3		LBI
	13	LFO		3		RBO
Outside	14	CR-RFO3	2+1		3	CR-LBO
Closed	15	LBO		3		RFO
Closed*	16	RBO		1		LFO
	17	LBI-Pr		1		RFI-Pr
	18	RBO		3		LFO
	19	CR-LBO		1		CR-RFO
	20	XF-RBIO		2+1		XB-LFIO
	21	XF-LBI		3		XB-RFI
	22	RBO		3		LFO
	23	CR-LBO	3		2+1	CR-RFO3
Closed	24	RFO-SwR		6		LBO-SwR

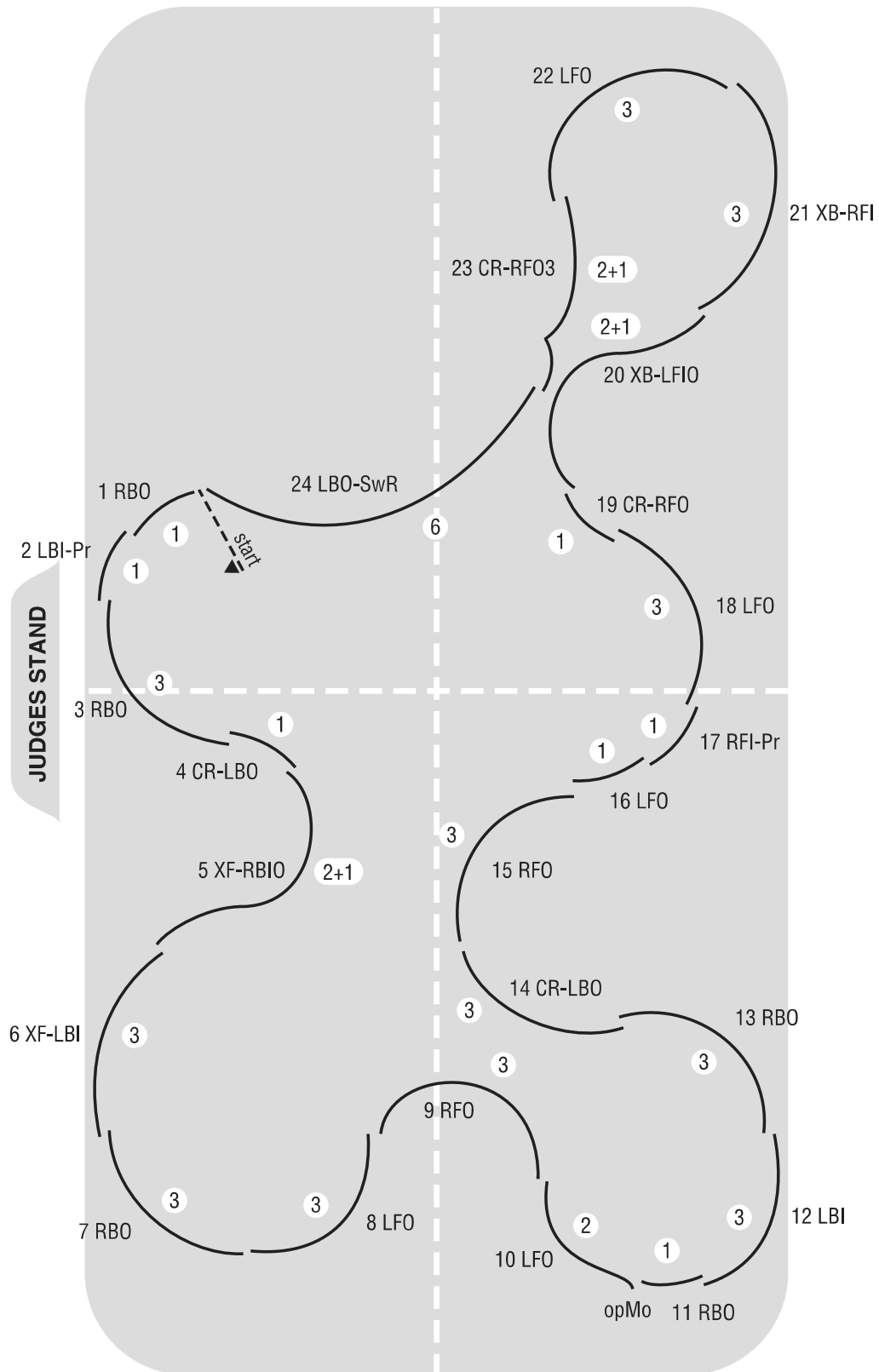
*Partners slightly to one side — in partial outside

VIENNESE WALTZ-MAN — OPTIONAL PATTERN DANCE



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VIENNESE WALTZ-WOMAN — OPTIONAL PATTERN DANCE



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WESTMINSTER WALTZ

MUSIC RHYTHM: Waltz 3/4
TEMPO: 54 three-beat measures per minute; 162 beats per minute

ISU MUSIC
INTRODUCTION: 48 beats, 17.8 seconds

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

DURATION: Test 2 = :58
Solo after partnering 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: Gold

The Westminster Waltz is characterized by stately carriage and elegance of line. It should be skated with strong edges and a softly flowing knee action. An upright stance without breaking at the waist is essential to its stately character.

The dance is commenced in Kilian hold that changes to Reversed Kilian hold between Steps 5 and 6. Steps 1 to 3 form a progressive sequence. Step 3, however, changes to an inside edge after two beats so that Step 4 may be directed with a lilt and quick body weight change toward the center. Steps 5 and 6 form an inside open mohawk. At the start, the man is on the woman's left but, during the turn, both rotate individually, thus the man exits from the mohawk on the woman's right. Step 7 should be highlighted by strong edges and good carriage. Step 8 should aim toward the side of the ice surface, and Step 9 should continue around the lobe.

On Step 10, which starts as a cross roll for both partners, the woman turns her three in front of her partner. After the turn, the partners join in closed hold, then almost immediately change to open hold for Steps 11 and 12, which are cross behind chassés skated on a curve. Step 13 for the woman is an inside forward swing rocker where the swing is held for six beats before the turn on count one of the second measure. Step 13 for the man is an outside forward swing counter with the same timing. At the moment of turning, the partners must be in hip-to-hip position. Step 14 must be taken from the side of the preceding foot.

On Step 15 the man follows the woman's tracing as she turns an inside three on count four. Steps 16 to 20 are skated in closed hold. Step 16 is a cross roll for both partners. Step 17 has a very moderate progressive movement, and afterward both partners step wide for the start of Step 18. Step 20 begins as a cross roll for both partners.

On count three of Step 21, the woman turns a three aiming for the man's left shoulder. On count four, she steps onto a left backward outside edge and extends her right hand across to her partner's right hand to assume Reversed Kilian hold. On Step 22, the man assists his partner in shifting across in front of him into Kilian hold in preparation for the restart of the dance. Care must be taken in swinging the free legs on Step 22 during the RFO so as not to interfere with the transition of hold. A one-beat change of edge onto a RFI is skated at the end of Step 22 to assist in changing the lean for the restart of the dance.

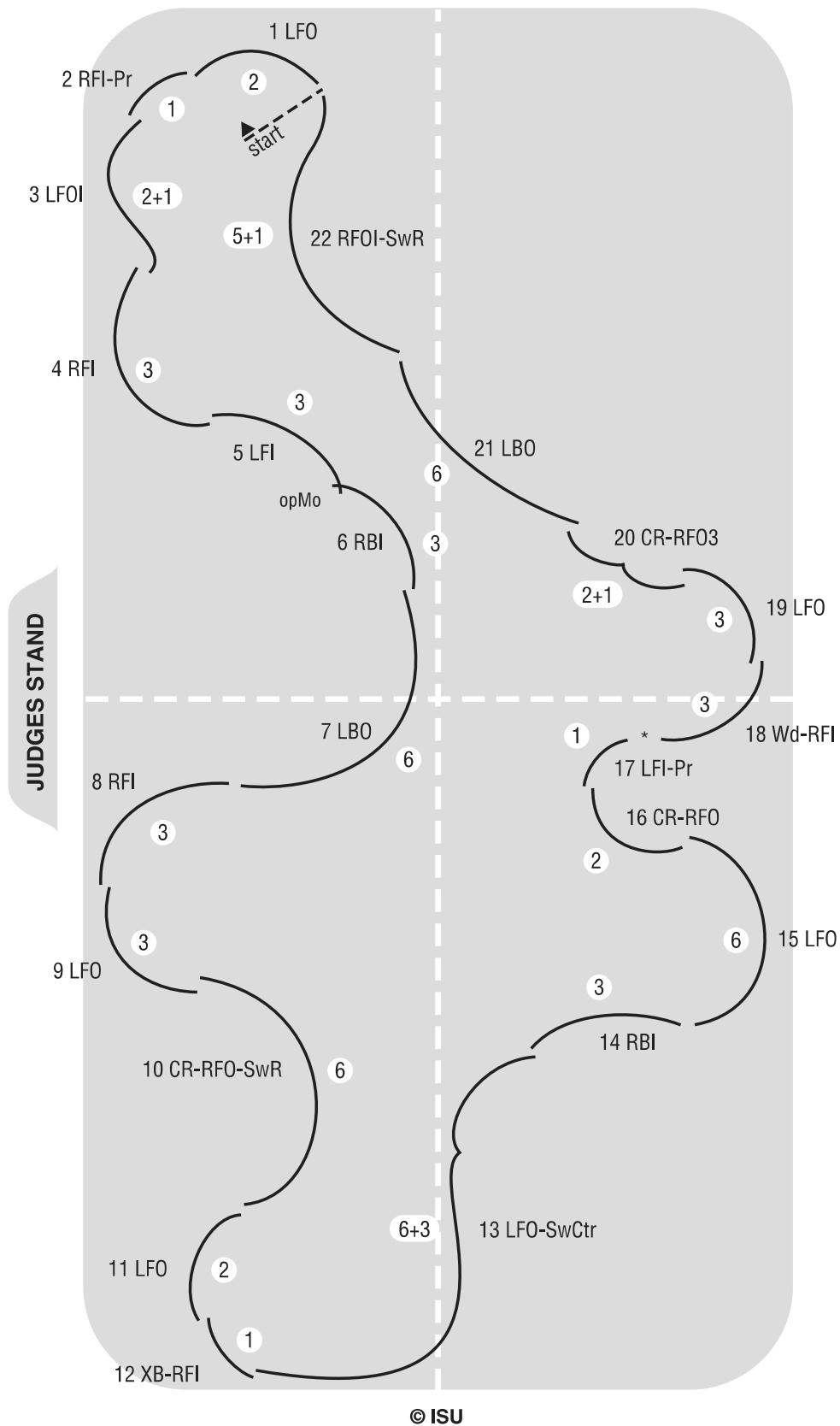
INVENTORS: Eric van der Weyden and Eva Keats

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

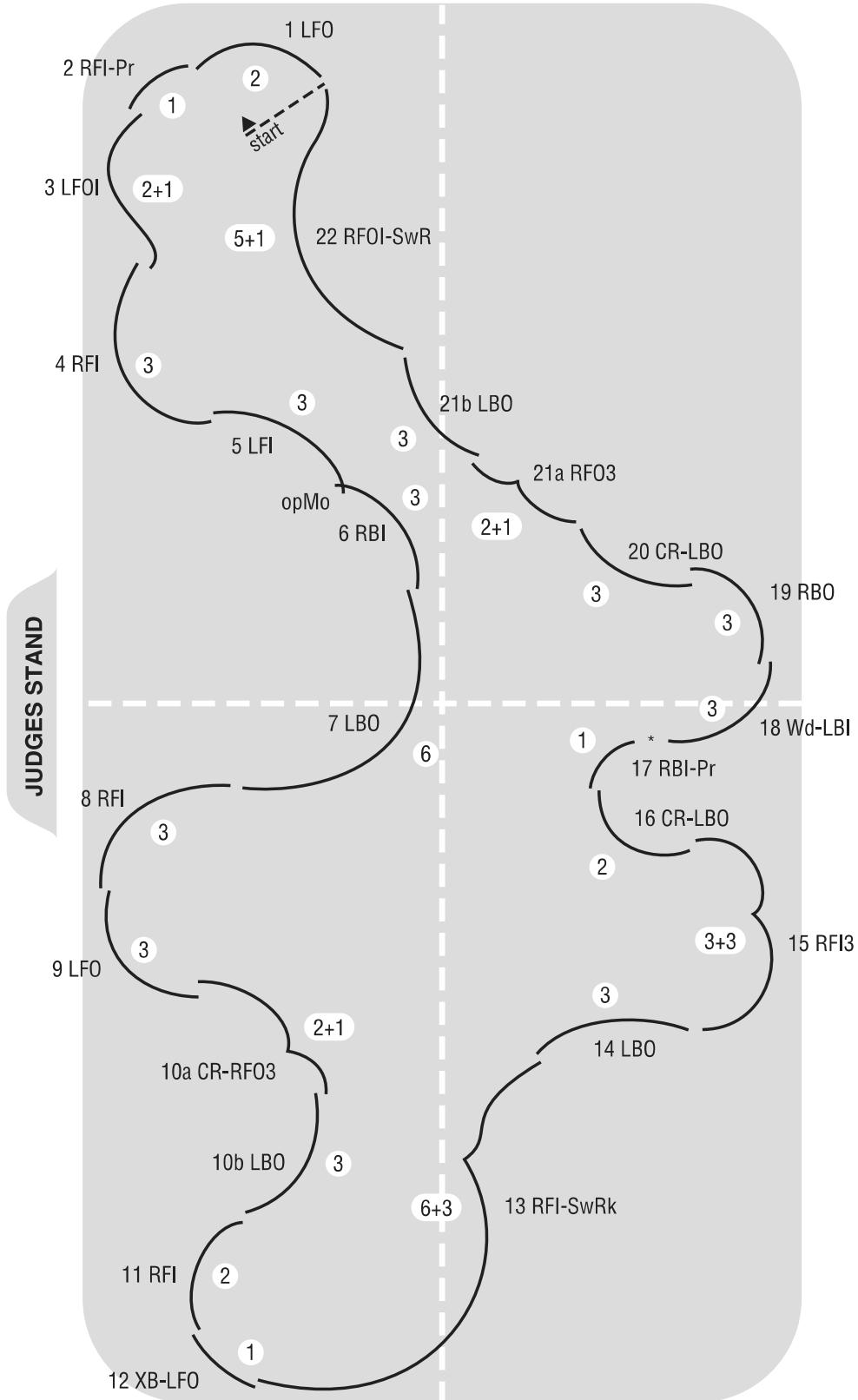
WESTMINSTER WALTZ — STEP CHART

Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
Kilian	1	LFO		2		LFO
	2	RFI-Pr		1		RFI-Pr
	3	LFOI		2+1		LFOI
	4	RFI		3		RFI
	5	LFI OpMo		3		LFI OpMo
Reversed Kilian	6	RBI		3		RBI
	7	LBO		6		LBO
	8	RFI		3		RFI
	9	LFO		3		LFO
	10a	CR-RFO- SwR	6		2+1	CR-RFO3
10b				3	LBO	
Open	11	LFO		2		RFI
	12	XB-RFI		1		XB-LFO
	13	LFO-SwCtr		6+3		RFI-SwRk
	14	RBI		3		LBO
	15	LFO	6		3+3	RFI3
Closed	16	CR-RFO		2		CR-LBO
	17	LFI-Pr		1		RBI-Pr
	18	Wd-RFI		3		Wd-LBI
	19	LFO		3		RBO
	20	CR-RFO3	2+1		3	CR-LBO
Reversed Kilian	21a	LBO	6		2+1	RFO3
	21b				3	LBO
Change Sides	22	RFOI-SwR		5+1		RFOI-SwR

WESTMINSTER WALTZ-MAN — OPTIONAL PATTERN DANCE



WESTMINSTER WALTZ-WOMAN — OPTIONAL PATTERN DANCE



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QUICKSTEP

MUSIC RHYTHM: Quickstep 2/4
TEMPO: 56 two-beat measures per minute; 112 beats per minute

ISU MUSIC
INTRODUCTION: 32 beats, 17.1 seconds

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

DURATION: Test 3 = :45
Solo after partnering 2 = :30
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: Set

TEST: Gold

This dance is skated in Kilian hold throughout with both partners skating the same steps. To ensure a really good performance, it is essential that the couple remain hip to hip — that is with the man's right hip against the woman's left. The Quickstep must be danced in keeping with the music that is fast and of bright character.

For true edges to be skated, it is essential that the dance be started approximately on the midline at the end of the ice surface. The sequence of steps requires approximately the length of the ice surface, and the direction of the edges shown in the diagram must be adhered to.

Steps 1 and 2 form a chassé sequence, while Steps 3 to 5 form a progressive sequence. Step 5 is a four-beat left forward outside edge forming the first part of a closed swing choctaw. The exit edge from the choctaw is held for three beats; the free foot first remains forward, then is drawn down beside the skating foot and swung smoothly outward and backward to assist the knee action to make the change of edge, although optional positions for the free leg are permitted. The change of edge should be distinct to define the shape of the lobe. The remaining steps should be skated with vitality, and the edges of Steps 7 to 9 should be as deep as possible. Step 7 is started crossed behind, while Step 9 is crossed in front.

Step 10 is held for four beats and is a deep outside edge started with a cross behind toward the side/long barrier. The transition from Step 10 to Step 11 can be made with ease if the right backward outside edge is well controlled. Steps 13 to 18 are skated lightly but distinctly, and care must be taken to maintain the curvature of the pattern. Steps 13 to 15 form a progressive sequence. Step 16 is a cross roll, Step 17 is a crossed behind inside to outside change of edge, and Step 18 is crossed in front. On Step 17, a definite change of edge is executed with the right foot held in front, ready for Step 18.

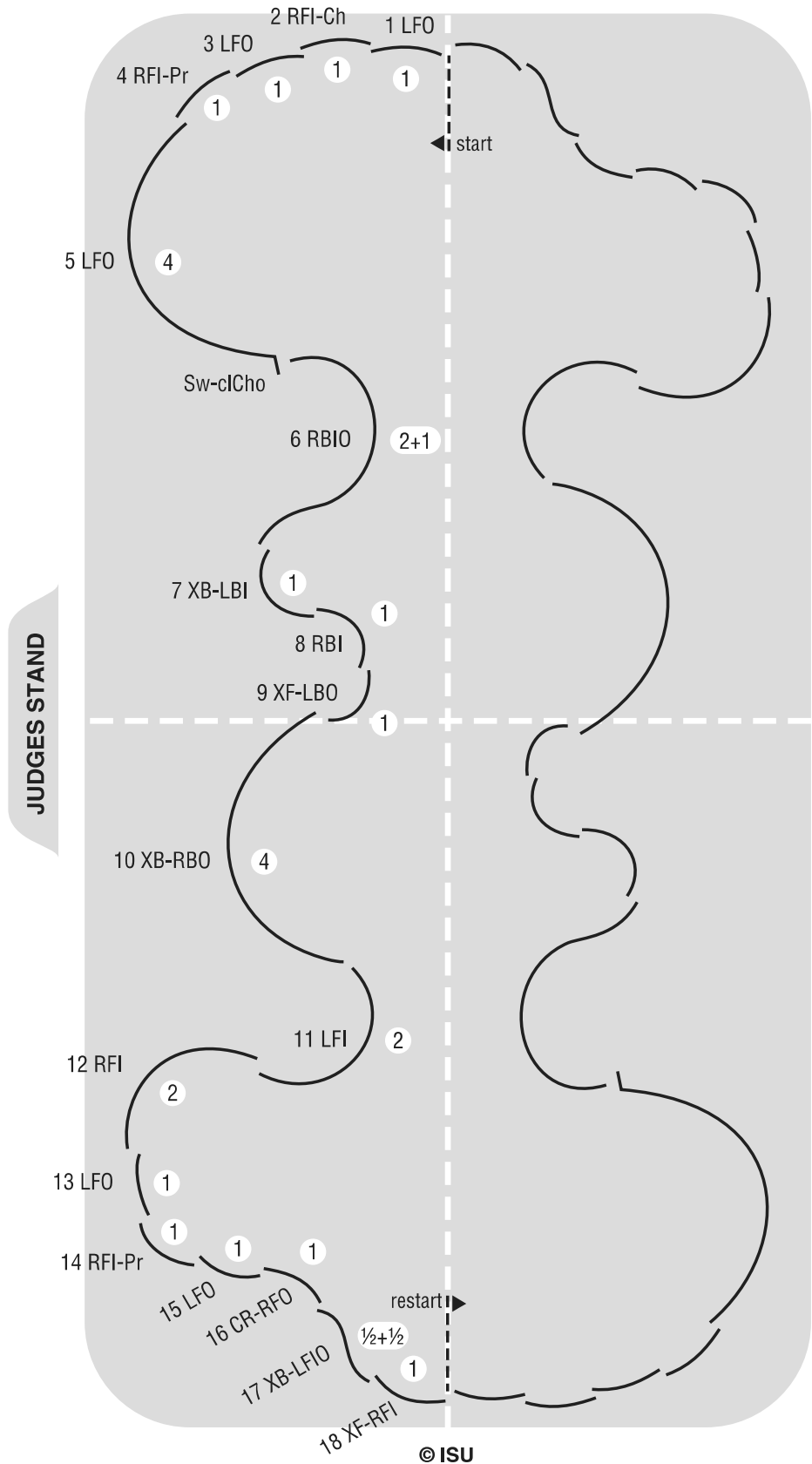
INVENTORS: Reginald J. Wilkie and Daphne B. Wallis

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

QUICKSTEP — STEP CHART

Hold	Step No.	Step (same for both)	Number of beats of music
Kilian	1	LFO	1
	2	RFI-Ch	1
	3	LFO	1
	4	RFI-Pr	1
	5	LFO	4
		Sw-CICho	
	6	RBIO	2+1
	7	XB-LBI	1
	8	RBI	1
	9	XF-LBO	1
	10	XB-RBO	4
	11	LFI	2
	12	RFI	2
	13	LFO	1
	14	RFI-Pr	1
	15	LFO	1
	16	CR-RFO	1
	17	XB-LFIO	1/2+1/2
18	XF-RFI	1	

QUICKSTEP — SET PATTERN DANCE



ARGENTINE TANGO

MUSIC RHYTHM: Tango 4/4
TEMPO: 24 two-beat measures per minute; 96 beats per minute

ISU MUSIC
INTRODUCTION: 32 beats, 20.0 seconds

PATTERN-TIMING: 1 = :35; 2 = 1:10; 3 = 1:45; 4 = 2:20

DURATION: Test 2 = 1:10
Solo after partnering 2 = 1:10
Competition 2 = 1:10
Adult Competition 2 = 1:10

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

PATTERN: Set

TEST: Gold

The Argentine Tango should be skated with strong edges and considerable "élan." Good flow and fast travel over the ice are essential and must be achieved without obvious effort or pushing.

The dance begins with partners in open hold for Steps 1 to 10. The initial progressive, chassé and progressive sequences of Steps 1 to 6 bring the partners on Step 7 to a bold LFO edge facing down the ice surface. On Step 8, both partners skate a right forward outside cross roll on count one held for one beat. On Step 9, the couple crosses behind on count two, with a change of edge on count three as their free legs are drawn past the skating legs and held for count four to be in position to start the next step, crossed behind for count one. On Step 10 the man turns a counter while the woman executes another cross behind then change of edge. This results in the partners being in closed hold as the woman directs her edge behind the man as he turns his counter.

Step 11 is strongly curved toward the side of the ice surface. At the end of this step the woman momentarily steps onto the RFI on the "and" between counts four and one before skating Step 12 that is first directed toward the side barrier. The lobe formed by Steps 13 to 15 starts with a cross roll toward the midline. The woman then turns a cross roll three (Step 13) toward the man, then he skates a three-turn for Step 14. These steps are strong edges followed by Step 15 that is an outside edge that directs the lobe toward the side of the ice surface.

The man skates a two-beat edge (Step 16) while the woman skates a chassé (Steps 16a and b), then he steps forward to place the couple in Kilian hold. Steps 17 to 19 form a progressive sequence that is followed by a swing cross roll (Step 20) across the end of the ice surface. Another progressive sequence leads to Step 23. This step is a left forward outside edge for both ending in a forward clockwise "twizzle-like motion" for the woman ("Tw1" — her body turns one full continuous rotation, the skating foot does not technically execute a full turn, followed by a step forward) and a swing open choctaw for the man turned between count four and count one of the next measure. During the twizzle, the woman has her weight on the left foot but carries the right foot close beside it. While executing Steps 21 to 23, the woman must skate hip to hip with the man, her tracing following his. After this move is completed, the couple moves into closed hold.

On the next lobe, the woman skates a cross roll onto Step 25, but the man does not. After the woman turns her three-turn aiming at the man (her Step 25), he steps forward (his Step 26) into outside hold with the woman on his right. Steps 27 to 31 are a series of five cross rolls directed down the ice surface. The first cross roll is held for two beats, while the next three cross rolls are one beat each. The partners should skate the cross rolls lightly on well-curved edges. The final step is a cross roll outside swing roll held for three beats, and at its conclusion the woman steps briefly onto a RFI between counts four and one, which enables her to restart the dance.

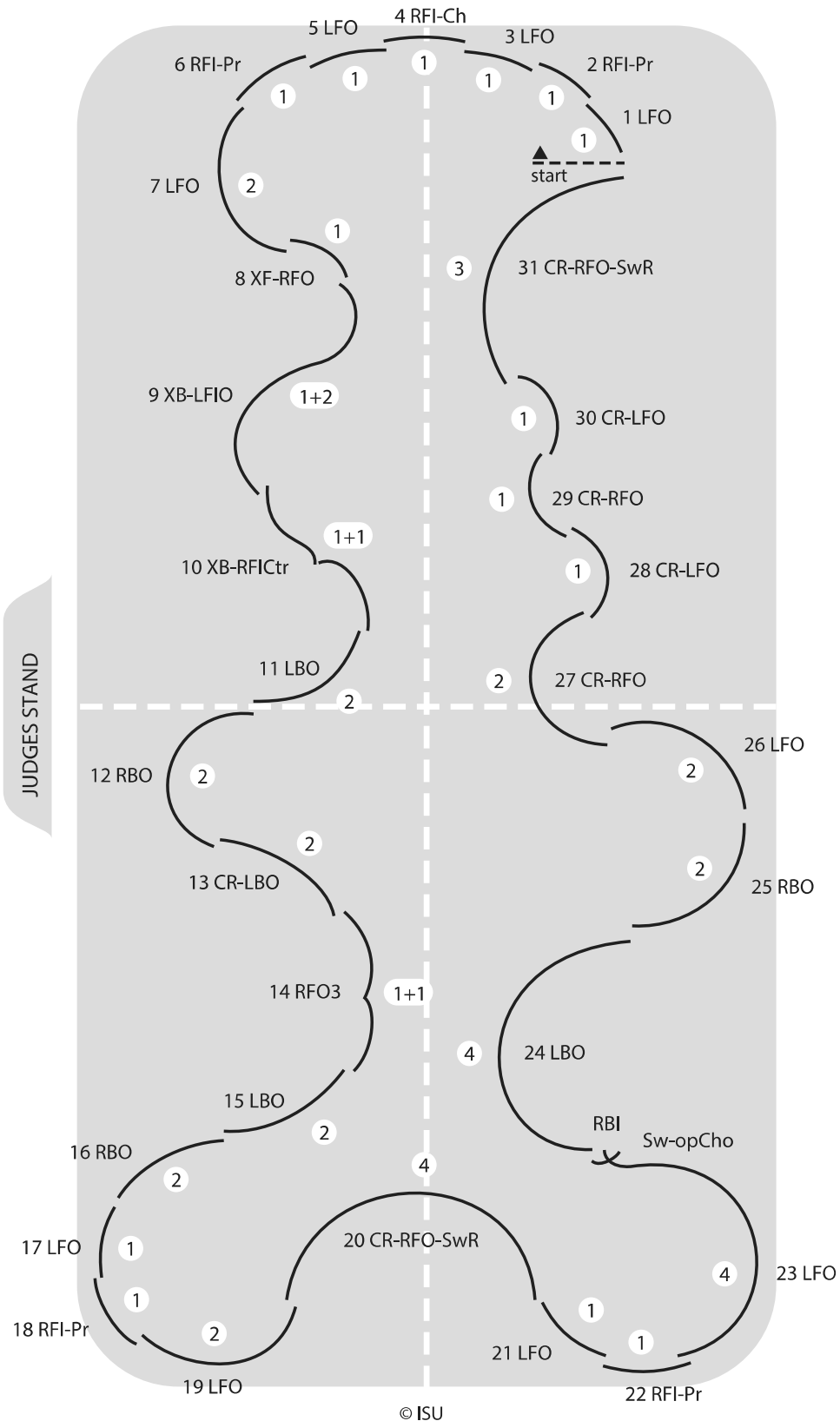
INVENTORS: Reginald J. Wilkie and Daphne B. Wallis

FIRST PERFORMED: Westminster Ice Rink, London, England, 1934

ARGENTINE TANGO — STEP CHART

Hold	Step No.	Man's Step	Number of beats of music			Woman's Step	
Open	1	LFO		1		LFO	
	2	RFI-Pr		1		RFI-Pr	
	3	LFO		1		LFO	
	4	RFI-Ch		1		RFI-Ch	
	5	LFO		1		LFO	
	6	RFI-Pr		1		RFI-Pr	
	7	LFO		2		LFO	
	8	<u>XF</u> -RFO		1		<u>XF</u> -RFO	
	9	<u>XB</u> -LFIO		1+2		<u>XB</u> -LFIO	
		10	<u>XB</u> -RFI Ctr	1+1		1+1	<u>XB</u> -RFIO
Closed	11	LBO	2		2 "and"	<u>XF</u> -LFI RFI (between counts 4 & 1)	
	12	RBO		2		LFO	
	13	CR-LBO	2		1+1	CR-RFO3	
	14	RFO3	1+1		2	LBO	
	15	LBO		2		RFO	
	16a	RBO	2		1	LFO	
	16b				1	RFI-Ch	
	Kilian	17	LFO		1		LFO
		18	RFI-Pr		1		RFI-Pr
		19	LFO		2		LFO
20		CR-RFO-SwR		4		CR-RFO-SwR	
21		LFO		1		LFO	
22		RFI-Pr		1		RFI-Pr	
23		LFO Sw-OpCho RBI (between counts 4 & 1)		4 "and"		LFO Sw-"Tw1" (between counts 4 & 1)	
Closed		24	LBO		4		RFO
		25	RBO	2		1+1	CR-LFO3
		26	LFO		2		RBO
Outside	27	CR-RFO		2		CR-LBO	
	28	CR-LFO		1		CR-RBO	
	29	CR-RFO		1		CR-LBO	
	30	CR-LFO		1		CR-RBO	
	31	CR-RFO-SwR	3		3 "and"	CR-LBO-SwR RFI (between counts 4 & 1)	

ARGENTINE TANGO-MAN — SET PATTERN DANCE



ARGENTINE TANGO-WOMAN — SET PATTERN DANCE

