

SAFSA

ICE DANCE HANDBOOK

Pattern Dance Tests & Ice Dance Star Tests
Competition Requirements

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1. Introduction

This handbook consolidates the SAFSA Ice Dance testing structure as set out in the SAFSA Rules and Regulations. It explains how each test is conducted, what the candidate must skate, how the tests are evaluated, and the pass requirements at every level.

The Ice Dance test structure has two sections:

- Pattern Dance Tests — solo tests of the pattern (compulsory) dances, progressing Pewter → Bronze → Inter-silver → Silver → Inter-gold → Gold.
- Ice Dance Star Tests — programme-based tests (Rhythm Dance and/or Free Dance) for both Couples and Solo ice dancers, progressing Bronze → Inter-silver → Silver → Inter-gold → Gold.

In Pattern Dance Tests the lady or the man individually constitutes the candidate. In Couples Ice Dance Star Tests, the couple (a man and a lady) constitutes the candidate, unless one member of the couple has already passed the test. In Solo Ice Dance Star Tests, the individual ice dancer constitutes the candidate.

Key general provisions applying to all tests:

- applications and prescribed fee go to the Provincial Test Secretary at least 14 days before;
- a failed test (or part) may not be re-attempted within 26 days;
- no Star Test may be attempted more than twice per season at a Testing Event;
- no coaching is permitted from the time the candidate is called until completion of the performance (coaching is permissible between pattern dances); and
- there is no appeal from the ruling of the Evaluator, Judge or Test Referee.

2. Pattern Dance Tests — General Rules

2.1 Format and conduct

- Refer to ISU Pattern Dance descriptions and diagrams.
- All Pattern Dance Tests are performed as a solo ice dancer — no partner is used.
- Every candidate, male or female, skates the steps of the Lady for each pattern dance.
- The Intergold and Gold Pattern dance and Star tests may not be skated on an ice surface with dimensions less than those specified by the most recent NJTC communication.

2.2 Warm-up

- Each candidate receives one (1) minute of warm-up without music, then one (1) minute per pattern dance to music, consecutively.
- No more than four (4) candidates may warm up together.

2.3 Evaluation panels

- Pewter, Bronze and Inter-silver tests: the candidate must satisfy one (1) of the two (2) Evaluators appointed.
- Silver, Intergold and Gold tests: the candidate must satisfy two (2) of the three (3) Evaluators appointed.

2.4 Reskates

A maximum of one (1) pattern dance may be reskated, and only if the Evaluator(s) agree the test is otherwise a good test and warrants the reskate. The candidate is informed verbally, receives a two (2) minute warm-up for the dance concerned, and must then immediately reskate it. The reskated mark carries the prefix "RS".

2.5 Marking and pass standard

- Banking is not permitted for the Pewter, Bronze and Intersilver pattern dance tests.
- Banking is permitted for Silver, Intergold and Gold pattern dance tests. 75% of the dances must receive a minimum of a passing standard in order to bank these pattern dances.
- Each dance is evaluated on three criteria:
 1. Technique — accuracy of the steps, placement of the steps, the candidate's skating skills and the style displayed.
 2. Timing — of the steps to the music.
 3. Expression — of the rhythm and character of the music of the dance concerned.

Each criterion is marked on a scale from –30 to +30 in increments of 10. The Total Score for a dance is the sum of the three criteria and must be zero (0) or higher for the dance to pass.

Result categories per pattern dance:

Result Category	Pattern Dance Total Score
Distinction	Between 70 and 90
Honours	Between 40 and 60
Pass	Between 0 and 30
Retry	Below zero

3. Pattern Dance Test Requirements

The Pattern Dance medal test structure comprises six levels: Pewter, Bronze, Inter-silver, Silver, Intergold and Gold. Each level must be passed before the next may be attempted.

3.1 Pewter Pattern Dance Test

Standard for the entry-level pattern dance test. The candidate must demonstrate the correct steps and basic timing of the dances.

Prerequisite: Level 1 Skating Skills Test passed.

Dances (skated in this order):

Order	Pattern Dance	Sequences	Music
1	Willow Waltz	2	ISU tracks 1–6
2	Tango Fiesta	3	ISU tracks 1–6

3.2 Bronze Pattern Dance Test

Standard: the fundamentals of dancing must be demonstrated but need not be mastered. Correct steps and turns, accurate basic timing, good edges and flow on at least the easy parts of the dances, erect carriage and a reasonably well-placed pattern are required. Little expression and some difficulty with the hard parts of the dances are to be expected.

Prerequisites: Level 1 Skating Skills Test and the Pewter Pattern Dance Test passed.

Dances (skated in this order):

Order	Pattern Dance	Sequences	Music
1	Fourteenstep	4	ISU tracks 1–6
2	Foxtrot	4	ISU tracks 1–6

3.3 Inter-silver Pattern Dance Test

Standard: correct steps and turns on strong edges, in good form, in good rhythm and with some degree of expression. No consistent major errors should be evident.

Prerequisites: Level 2 Skating Skills Test and the Bronze Pattern Dance Test passed.

Dances (skated in this order):

Order	Pattern Dance	Sequences	Music
1	European Waltz	2	ISU tracks 1–6
2	Tango	2	ISU tracks 1–6

3.4 Silver Pattern Dance Test

Standard: a generally good performance. Knowledge of the steps, ability to keep accurate time to the music, strong true edges, good rhythm, smooth turns, correct carriage and flow are expected. Musical interpretation should be moderately good.

Prerequisite: Inter-silver Pattern Dance Test passed.

Dances (skated in this order):

Order	Pattern Dance	Sequences	Music
1	Rocker Foxtrot	4	ISU tracks 1–6
2	Starlight Waltz	2	ISU tracks 1–6
3	Kilian	6	ISU tracks 1–6
4	Blues	3	ISU tracks 1–6

3.5 Inter-gold Pattern Dance Test

Standard: a generally very good performance. Basic timing must be nearly faultless, body motions well timed, flow and musical interpretation very good. No consistent error of any kind should be evident. The candidate must demonstrate knowledge of the steps and timing, and the ability to keep to the approximate set pattern.

Prerequisite: Silver Pattern Dance Test passed.

Dances (skated in any order):

Order	Pattern Dance	Sequences	Music
1	Tea-Time Foxtrot	1	Own choice — 4/4 Slow-Fox rhythm, 108 bpm
2	Viennese Waltz	3	ISU tracks 1–6
3	Paso Doble	3	ISU tracks 1–6
4	Argentine Tango	2	ISU tracks 1–6

3.6 Gold Pattern Dance Test

Standard: a performance excellent in all respects. The candidate must dance with such assurance as to give evidence of dance expression and the ability to keep to the set pattern where applicable.

Prerequisite: Inter-gold Pattern Dance Test passed.

Dances (skated in any order):

Order	Pattern Dance	Sequences	Music
1	Rhumba	4	ISU tracks 1–6
2	Ravensburger Waltz	2	ISU tracks 1–6
3	Yankee Polka	2	ISU tracks 1–6
4	Tango Romantica	2	ISU tracks 1–6

4. Ice Dance Star Tests — Structure and Conduct

4.1 Test structure

Star Test	Part A	Part B
Bronze	N/A	Free Dance (Basic Novice)
Inter-silver	N/A	Free Dance (Intermediate Novice)
Silver	N/A	Free Dance (Advanced Novice)
Inter-gold	Rhythm Dance (Junior)	Free Dance (Junior)
Gold	Rhythm Dance (Senior)	Free Dance (Senior)

- Rhythm and/or Free Dances are the applicable dances for the section concerned in the current skating season.
- In Couples Dance Star Tests the candidates are judged as a couple, not as individuals; in Solo Dance Star Tests the ice dancer is judged as an individual.
- Judges appointed to a Star Test must be qualified to judge, at National Championships level, the section for which that Star Test is the entry requirement.

4.2 Warm-up times for Rhythm Dance and Free Dance

Star Test Level	Couples / Soloists	Time
Bronze Star	Not more than 5	3 minutes
Inter-silver Star	Not more than 5	3 minutes
Silver Star	Not more than 5	4 minutes
Inter-gold Star	Not more than 5	5 minutes
Gold Star	Not more than 5	5 minutes

4.3 Rhythm and Free Dances

- Conducted in the same manner as Rhythm and/or Free Dances in competition.
- No portion (or the whole) of a Rhythm or Free Dance may be re-skated except under circumstances beyond control of the couple or solo ice dancer, at the Test Referee's discretion.
- Evaluation uses IJS GOE methodology, Program Components not applicable.

5. Ice Dance Star Test Requirements (Couples & Solo Dance)

Each Star Test may be passed either at a Testing Event or by accreditation of a result achieved at an Interprovincial or Provincial Championship. The following prerequisites are required:

5.1 Bronze Ice Dance Star Test

Level 1 Skills Test and the Pewter Pattern Dance Test; Part B: Basic Novice Free Dance.

5.2 Inter-silver Ice Dance Star Test

Level 2 Skills Test and the Bronze Pattern Dance Test; Part B: Intermediate Novice Free Dance.

5.3 Silver Ice Dance Star Test

Bronze Pattern Dance Test; Part B: Advanced Novice Free Dance.

5.4 Inter-gold Ice Dance Star Test

Bronze Pattern Dance Test; Part A: Junior Rhythm Dance; Part B: Junior Free Dance.

5.5 Gold Ice Dance Star Test

Bronze Pattern Dance Test; Part A: Senior Rhythm Dance; Part B: Senior Free Dance.

6. Progression Summary

Prerequisite chain at a glance:

Star Level	Section	Pattern Dance Test prerequisites	Star Test prerequisites
Pewter		Level 1 Skating Skills	—
Bronze	Basic Novice	Level 1 Skating Skills + Pewter Pattern Dance	Level 1 Skating Skills + Pewter Pattern Dance
Inter-silver	Intermediate Novice	Level 2 Skating Skills + Bronze Pattern Dance	Level 2 Skating Skills + Bronze Pattern Dance
Silver	Advanced Novice	Level 2 Skating Skills + Bronze Pattern Dance	Level 2 Skating Skills + Bronze Pattern Dance
Inter-gold	Junior	Level 2 Skating Skills + Bronze Pattern Dance	Level 2 Skating Skills + Bronze Pattern Dance
Gold	Senior	Level 2 Skating Skills + Bronze Pattern Dance	Level 2 Skating Skills + Bronze Pattern Dance

7. Competition Requirements (Couples and Solo Dance)

7.1 Championship Stream

- a) Basic Novice
- b) Intermediate Novice
- c) Advanced Novice
- d) Junior
- e) Senior

Please refer to the SAFSA Section Requirements Spreadsheet on the SAFSA Website and the latest ISU Communications for International Couples Ice Dance Requirements and International Solo Ice Dance Requirements for the current season.

7.2 Competitive Stream

Section	Skills Required	Maximum Level	Dance Pattern Tests Required	Elements Required
Bronze	No Skills	No Skills	None	According to ISU Basic Novice Requirements for current season
Silver	Skills 1	Skills 2	None	According to ISU Basic Novice Requirements for current season
Gold	Skills 2	Skills 3	Pewter Pattern test	According to ISU Intermediate Novice Requirements for current season
Platinum	Skills 3	No Max	Pewter Pattern test	According to ISU Advanced Novice Requirements for current season
Adult Introductory	No Skills	No Skills	None	According to ISU Basic Novice Requirements for current season
Adult Bronze	Skills 1	Skills 1	None	According to ISU Basic Novice Requirements for current season
Adult Silver	Skills 1	Skills 2	None	According to ISU Intermediate Novice Requirements for current season
Adult Gold	Skills 2	Skills 3	Pewter	According to ISU Advanced Novice Requirements for current season
Adult Masters	Skills 2	None	Pewter	According to ISU Junior Requirements for current season

Please refer to the SAFSA Section Requirements Spreadsheet on the SAFSA Website and the latest ISU Communications for International Couples Ice Dance Requirements and International Solo Ice Dance Requirements for the current season.

WILLOW WALTZ

Music	-Waltz 3/4
Tempo	-46 measures of 3 beats -138 beats per minute
Pattern	-Set

Suggested Introductory Steps: with woman starting on right of man

Man: RFO (3), LFO (2), chasse RFI, *steps 20 to 22*;

Woman: RFO (3), LFO (3), *steps 20 to 22*

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

The Willow Waltz is skated in closed hold throughout. *Steps 1 and 2* are chasse steps for both partners.

Steps 5 and 6 for the man form an inside open mohawk with a three-beat RFI leading into it and a threebeat LBI leading out. *Step 6* for the woman (and *step 19* for the man) may be skated, optionally, as a slide chasse, in which case the free foot slides off the ice in front of the skater to match the partner's free leg at this step.

The woman's *step 8* is a three turned on a beat three.

Steps 9, 10 and 11 form a progressive sequence for both partners and are followed by a chasse sequence, *steps 12 and 13*.

The man's *step 14* is a three turned on beat three; (NOTE: not a European Waltz type of three as it is not a cross roll take-off).

Steps 18 and 19 form an inside open mohawk for the woman with each step held for three beats. *Step 19* for the man may be skated optionally as a slide chasse.

Steps 20, 21 and 22 are a progressive sequence for both partners.

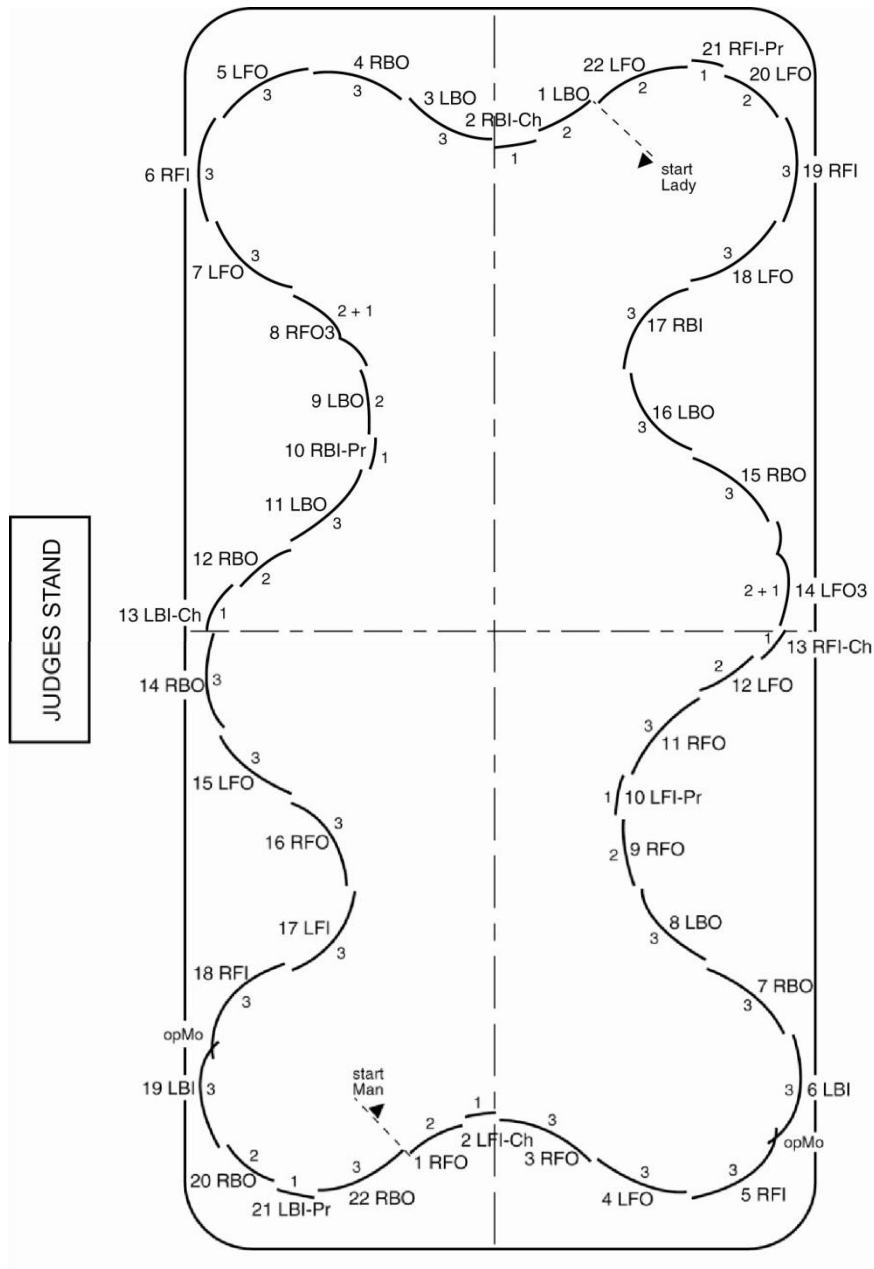
Inventor	-George Muller
First Performed	-Crystal Ice Palace, Willow Springs (Chicago), 1953

WILLOW WALTZ

Hold	Step No.	Man's Step	Number of beats of Music			Woman's Step
Closed	1	RFO		2		LBO
	2	LFI-Ch		1		RBI-Ch
	3	RFO		3		LBO
	4	LFO		3		RBO
	5	RFI OpMo		3		LFO
	6	LBI		3		RFI
	7	RBO		3		LFO
	8	LBO	3		2+1	RFO3
	9	RFO		2		LBO
	10	LFI-Pr		1		RBI-Pr
	11	RFO		3		LBO
	12	LFO		2		RBO
	13	RFI-Ch		1		LBI-Ch
	14	LFO3	2+1		3	RBO
	15	RBO		3		LFO
	16	LBO		3		RFO
	17	RBI		3		LFI
	18	LFO		3		RFI OpMo
	19	RFI		3		LBI
	20	LFO		2		RBO
	21	RFI-Pr		1		LBI-Pr
	22	LFO		3		RBO

WILLOW WALTZ

Set Pattern Dance



Music -Waltz 3/4
 Tempo -46 measures of three beats
 -138 beats per minute

FIESTA TANGO

Music	-Tango 4/4
Tempo	-27 measures of 4 beats -108 beats per minute
Pattern	-Set

Suggested Introductory Steps:

RFO (2), LFO (2), RFI (4) for both partners.

Woman starting on man's left.

The dance starts in reverse Kilian hold. At *steps 10 and 11*, partners change to Kilian hold while executing the open mohawk. *Steps 11 to 15* are danced in Kilian hold, and as partners change from backward to forward skating at *step 16*, they take reverse Kilian hold again to start the dance sequence over.

The woman should be a little ahead of the man at the beginning of *step 9* (LFO) to avoid interference at the open mohawk.

The tempo of the Fiesta is slow, tango rhythm, and partners should strive for upright carriage, soft knee action, easy flow, and smooth leg swings. *Step 8* allows for a very pleasing interpretation. The skating knee is well bent at the beginning of the stroke. At the count of three, the free leg swings forward, the change of edge is executed with the full swing of the free leg at the end of count four, and then the free leg swings back at the count of one of the next measure. If preferred, the free leg may remain in front after the change of edge. The use of the free leg on *step 8* can add a great deal to the character of the dance, but, however it is used, the change of edge must be executed on the correct beat as shown in the diagram.

The sequence of steps allows for easy, rhythmical movements and partners should be able to interpret the music and skate the steps in a very pleasing tango style.

Inventor	-George Muller
First Performed	-Colorado Springs, 1948

FIESTA TANGO

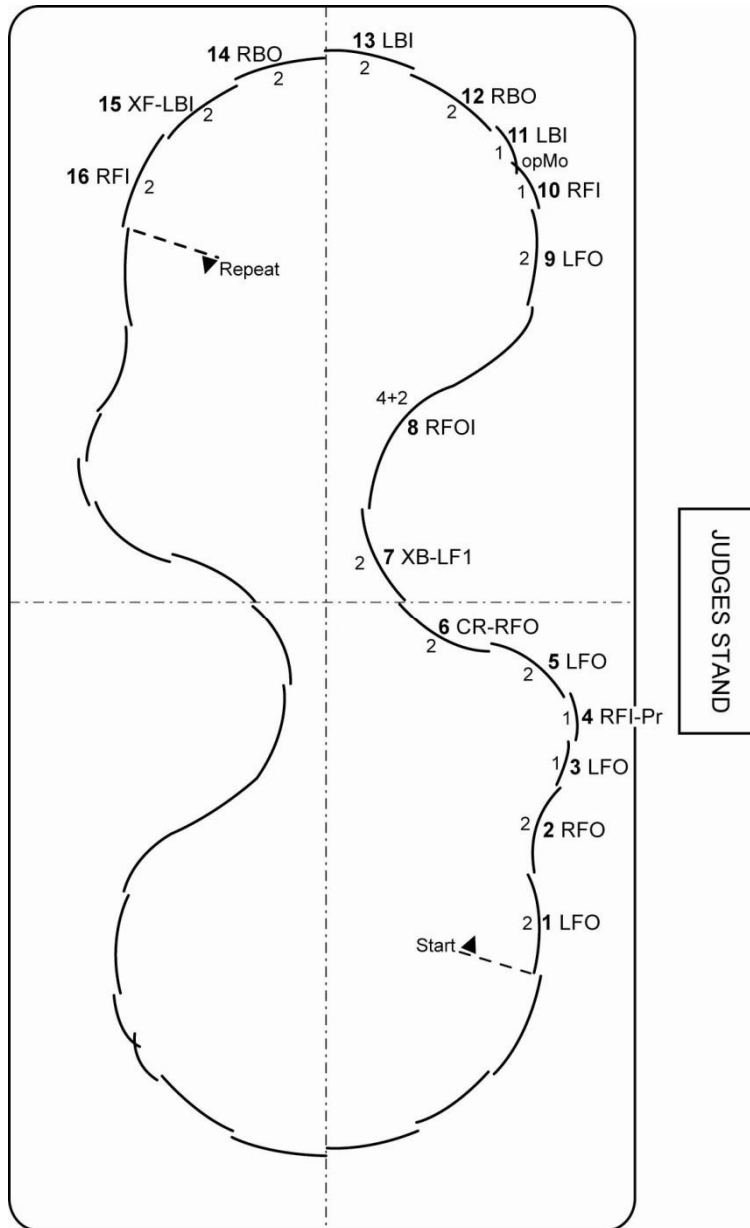
Both partners skate the same steps

Hold	Step No.	Step (Same for both)	Number of beats of Music
Reverse Kilian	1	LFO	2
	2	RFO	2
	3	LFO	1
	4	RFI-Pr	1
	5	LFO	2
	6	CR-RFO	2
	7	XB-LFI	2
	8	RFOI	4 + 2
	9	LFO	2
	10	RFI	1
		OpMo	
Kilian	11	LBI	1
	12	RBO	2
	13	LBI	2
	14	RBO	2
	15	XF-LBI	2
Reverse Kilian	16	RFI	2

FIESTA TANGO

Set Pattern Dance

Both partners skate the same steps.



Music -Tango 4/4
 Tempo -27 measures of four beats
 -108 beats per minute

FOURTEENSTEP

Music	- March 6/8 or 2/4
Tempo	- 56 measures of 2 beats per minute - 28 measures of 4 beats per minute - 112 beats per minute
Pattern	- Set
Duration	- The time required to skate 4 sequences is 43 sec.

During *steps 1 to 7* the woman and man are in closed hold with the woman skating backward and the man forward. The dance begins with a progressive sequence of three steps forming a lobe curving towards the midline. *Step 4* is a 4 beat swing roll curving towards the side barrier. It is important that the free legs match on the swing roll and that the partners remain close together. This is followed by another progressive sequence for both partners during *steps 5 to 7*. *Step 7* is skated slightly less deeply than *step 3*, after which the woman steps forward *on step 8* and skates close beside the man in open hold until he completes his mohawk.

Steps 1 to 7 should be skated along the continuous axis of the ice surface with *steps 8 to 14* curving around the ends of the pattern. After the man's open inside mohawk on *step 9*, he should check his rotation with his shoulders and both partners' shoulders should remain approximately parallel to the tracings around the end. During *steps 8 to 12*, the partners skate in an offset closed hold with the woman's right hip beside the man's right hip with the woman now skating forward and the man backward. *Step 9* for the woman is a crossed behind chassé and *step 11* is a progressive. On *step 10* the man steps close beside the skating foot, *steps 11 and 12* are a progressive sequence, then *step 13* is crossed in front. The woman gradually moves ahead of the man to skate an open outside mohawk during *steps 12 and 13*. At the conclusion of *step 13*, the man steps forward for *step 14*. On *step 14* the partners return to the original closed hold.

Soft knee action with the rhythm of the music and easy graceful flow are necessary so that the Fourteenstep will be danced rather than walked or raced. A strong lean is necessary to achieve the required edges at a good pace.

In tests and competitions the dance must be skated as specified in the rules, but for dance sessions, when many couples are on the ice at the same time, it is recommended that there be two rolls along the side if the ice surface permits.

Inventor	- Franz Schöller
First performance	- in Vienna, 1889, as the Ten Step or Schöller March

FOURTEENSTEP

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	2	RBO
	4	RFO-SwR	4	LBO-SwR
	5	LFO	1	RBO
	6	RFI-Pr	1	LBI-Pr
	7	LFO	2	RBO
Slightly off- set Closed	8	RFI OpMo	1	LFO
	9	LBI	1	XB-RFI
	10	RBO	1	LFO
	11	LBI-Pr	1	RFI-Pr
	12	RBO	1	LFO Op Mo
	13	XF-LBI	1	RBO
Closed	14	RFI	2	LBI

FOURTEENSTEP
International Dance - Set Pattern



Music
Tempo

- March 6/8 or 2/4
- 56 measures of 2 beats per minute
- 28 measures of 4 beats per minute
- 112 beats per minute

FOXTROT

Music	- Foxtrot 4/4
Tempo	- 25 measures of 4 beats per minute - 100 beats per minute
Pattern	- Optional
Duration	-The time required to skate 4 sequences is 1:07 min.

The dance begins with the partners in open hold with their shoulders and hips close together. *Step 2* is a crossed behind chassé for both partners. *Step 4a* is a cross rolled three turn for the man after which the partners are in closed hold. *Step 4* for the woman commences with a cross roll then she extends her free leg behind for the full 4 counts, accentuating count 3 with a knee bend corresponding to the man's knee action for his change of foot. She must be careful to avoid lunging. On *steps 4b and 5* the man's free foot leaves the ice in front and is then drawn down beside the skating foot in preparation for the next step.

Step 5 is a cross roll three turn for the woman while the man skates a RBO edge. *Step 7* is a progressive for both partners. The partners remain in closed hold until the end of *step 8*. Then the man should be at the side of the woman (almost in outside hold) with their right shoulders opposite for his cross roll three turn (*step 9*).

The closed hold is resumed for *step 10*. The man skates a progressive during *step 11* while the woman prepares for the mohawk. On *step 11* the woman does not swing the free leg, but after extending it behind, merely brings the free foot down beside the skating heel (keeping the free foot well turned out), then performs an outside closed mohawk on count 1. To facilitate the woman's mohawk, good edges must be skated on *steps 10 and 11*.

On *step 12*, the free legs of both the partners swing up together, then are drawn down evenly so that, by the end of count 4, they are at the heel of the skating foot ready for *step 13*. *Step 13* should be stepped close to the heel of the skating foot. *Step 14* is an open stroke stepped close beside the skating foot. *Steps 13 and 14* should be strong inside edges.

The Foxtrot must be danced, not stepped. There must be soft knee action and flow. The free foot must always be placed on the ice close beside the skating foot. The dance is designed to be skated on deep edges with semi-circular lobes.

Inventors	- Eric van der Weyden and Eva Keats
First performance	- London, Westminster Ice Rink, 1933

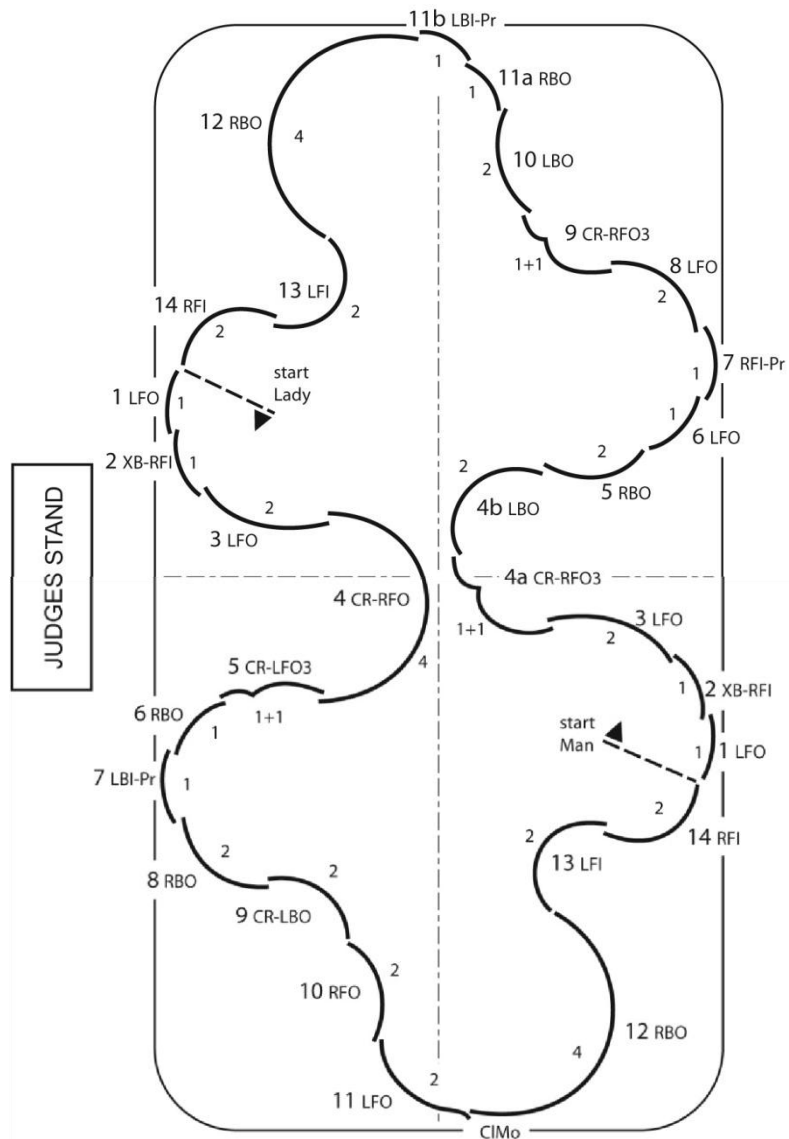
FOXTROT

Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
Open	1	LFO		1		LFO
	2	XB-RFI		1		XB-RFI
	3	LFO		2		LFO
Closed	4a	CR-RFO3	1+1		4	CR-RFO
	4b	LBO	2			
	5	RBO	2		1+1	CR-LFO3
	6	LFO		1		RBO
	7	RFI-Pr		1		LBI-Pr
*	8	LFO		2		RBO
Closed	9	CR-RFO3	1+1		2	CR-LBO
	10	LBO		2		RFO
	11a	RBO	1		2	LFO CIMO
	11b	LBI-Pr	1			
Open	12	RBO		4		RBO
	13	LFI		2		LFI
	14	RFI		2		RFI

*Partial outside hold at end of step 8

FOXTROT

International Dance - Optional Pattern



- Music - Foxtrot 4/4
- Tempo - 25 measures of 4 beats per minute
- 100 beats per minute

EUROPEAN WALTZ

Music	- Waltz 3/4
Tempo	- 45 measures of 3 beats per minute - 135 beats per minute
Pattern	- Set
Duration	- The time required to skate 2 sequences is 48 seconds.

The basic steps of the European Waltz are a cross roll three turn, a backward outside edge and a forward outside edge for the man, while the woman skates a backward outside edge, a three turn and another backward outside edge. Semicircular lobes of these three steps are skated along the sides of the ice surface, the first lobe starting towards the midline; the second toward the side/long barrier. Care must be taken to ensure that these lobes are full semi-circles so that each starts directly towards or away from the midline.

These lobes are connected across the ends of the pattern by larger lobes that consist of a series of three turns and back outside edges. A normal end lobe sequence contains four three turns for each partner, but on a wide ice surface, more are permissible. (For the ISU Judging System the sections of the dance will remain the same, regardless of the number of three turns skated on the end pattern). This is the only pattern option permitted.

The man's three turn at the beginning of each lobe must be skated as a cross roll. The woman's back outside edge, however, is started as an open stroke. All threes are turned on the count of 3. These types of turns are known as "European Waltz Type Three Turns". All edges are 3 beats in length.

The dance is skated in closed hold throughout and the partners must remain close together. The rotation of the partners should be around the same axis, should be continuous and reverses its direction at the start of each new lobe. For example, in lobes aiming toward the side barrier of the ice surface, the couple rotates to the left; in lobes aiming toward the midline, the couple rotates to the right. All rotations must be well controlled, which is best accomplished with the free foot kept close to the skating foot. On all three turns checking is necessary to prevent over-rotation.

Erect posture, consistently powerful stroking, even free leg extension, and a regular rising and falling knee action give this dance its waltz flavour.

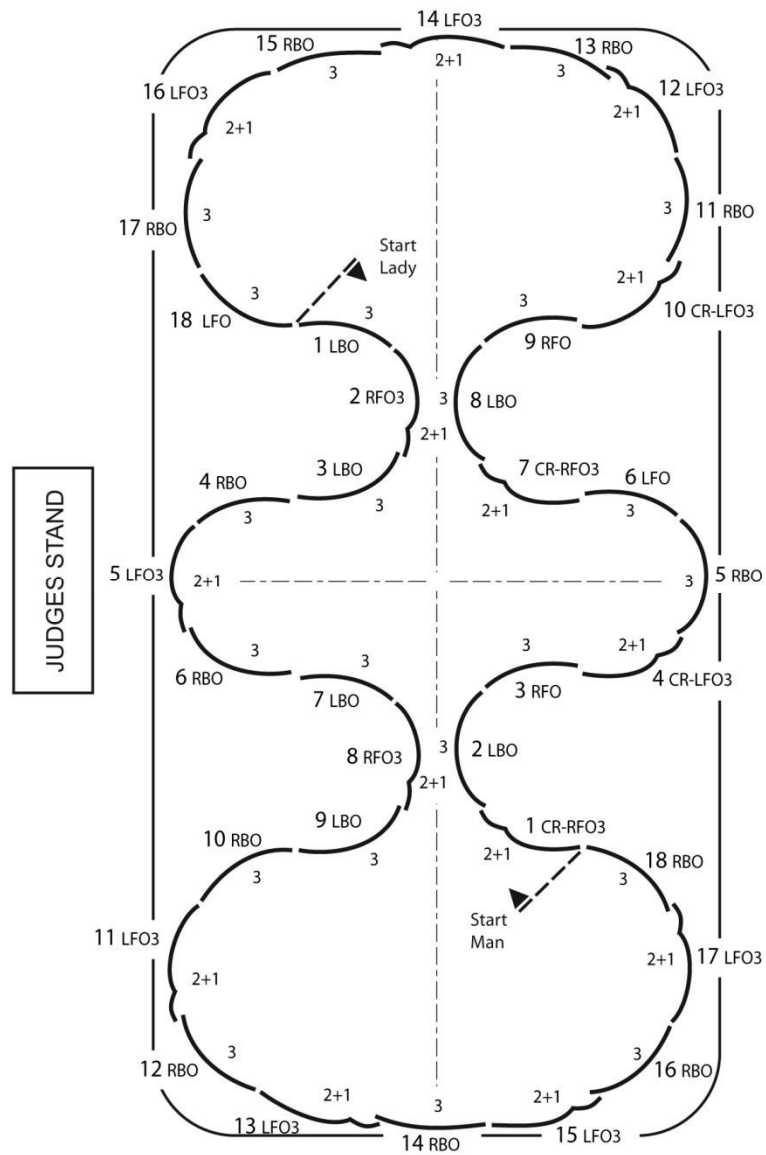
Inventor	- unknown
First Performance	- before 1900 but the exact date and location are unknown

EUROPEAN WALTZ

Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
Closed	1	CR-RFO3	2+1		3	LBO
	2	LBO	3		2+1	RFO3
	3	RFO		3		LBO
	4	CR-LFO3	2+1		3	RBO
	5	RBO	3		2+1	LFO3
	6	LFO		3		RBO
	7	CR-RFO3	2+1		3	LBO
	8	LBO	3		2+1	RFO3
	9	RFO		3		LBO
	10	CR-LFO3	2+1		3	RBO
	11	RBO	3		2+1	LFO3
	12	LFO3	2+1		3	RBO
	13	RBO	3		2+1	LFO3
	14	LFO3	2+1		3	RBO
	15	RBO	3		2+1	LFO3
	16	LFO3	2+1		3	RBO
	17	RBO	3		2+1	LFO3
	18	LFO		3		RBO

EUROPEAN WALTZ

International Dance - Set Pattern



Music - Waltz 3/4
 Tempo - 45 measures of 3 beats per minute
 - 135 beats per minute

TANGO

Music	- Tango 4/4
Tempo	- 27 measures of 4 beats per minute - 108 beats per minute
Pattern	- Optional
Duration	- The time required to skate 2 sequences is 58 seconds.

Very erect carriage must be maintained throughout this dance. The partners should skate close together. Neat footwork and good flow are essential. The pace must be maintained without obvious effort or visible pushing. The dance consists of quick crossed steps skated on shallow curves interspersed between slower rolls skated on strong curves, followed by a promenade skated in open position.

At the end of the introductory steps the partners should be in outside hold with the woman to the right. The man makes two quick cross steps (*steps 1 & 2*), the first crossed in front, the second crossed behind (a crossed chassé sequence). The woman skates a similar sequence, the first crossed behind and the second in front. These quick steps are followed by a 4 beat roll (*step 3**) during which the couple assumes closed hold. During or at the end of the roll, the partners return to outside position but this time the woman is on the left. The next lobe consists of the same sequences skated on the opposite feet.

The third lobe starts with a shallow front-crossed right outside rocker for the man on *step 7* followed by two quick cross steps (*steps 8 & 9*), the first crossed behind, the second in front. The woman crosses behind on *step 7*, then steps forward for two steps, crossing on the second step. *Step 10* is another roll in which the couple assume closed hold. During or at the end of the roll, the partners return to outside hold with the woman on the left. The next lobe consists of another double cross step and roll sequence. * The couple does not need to be in closed hold for the full 4 counts of *steps 3, 6, 10, and 13* but may change sides from outside to outside in the middle of these rolls, be in closed hold for fewer counts or even briefly. Either technique/interpretation is acceptable.

On *step 14* the woman skates a cross roll into a three turn. The man also skates a cross roll before stepping forward onto an RFO swing roll (*step 15*) into closed hold while she skates LBO swing roll. The promenade follows with the partners in open hold, skating two quick and then two slow steps. Each partner then executes a closed swing mohawk (*steps 20 & 21*), inside for the man and outside for the woman, with each edge held for 4 beats. On *step 22* the woman steps forward to execute an inside three turn after one beat, holding the exit edge for 5 beats. The man skates a chassé sequence followed by a 4 beat roll (*steps 22 a, b, c*). The first part of *step 22* is skated in open hold. After the woman's three turn the partners are in closed hold but they complete the step in outside position ready to restart the dance.

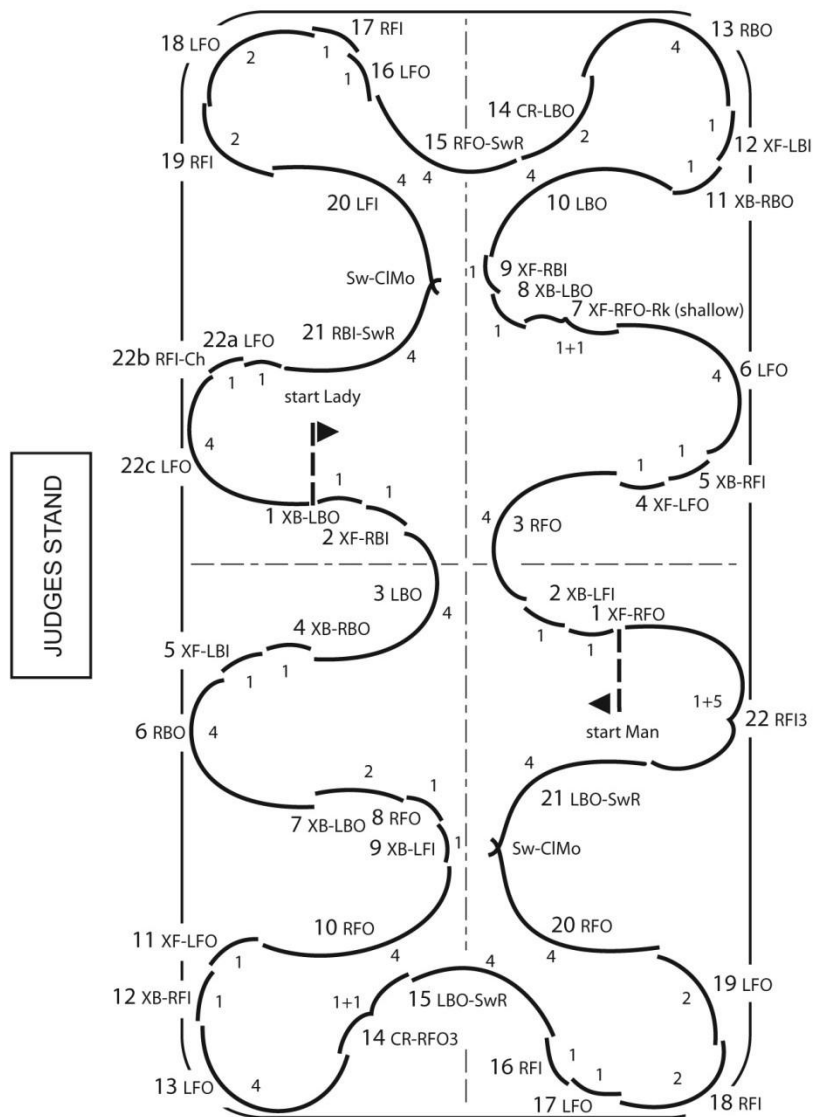
Inventors	- Paul Kreckow and Trudy Harris
First Performance	- London, Hammersmith Ice Rink, 1932

TANGO

Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
Outside	1	XF-RFO		1		XB-LBO
	2	XB-LFI		1		XF-RBI
Closed to Outside	3	RFO		4		LBO
	4	XF-LFO		1		XB-RBO
	5	XB-RFI		1		XF-LBI
Closed to Outside	6	LFO		4		RBO
	7	XF-RFO-Rk (shallow)	1+1		2	XB-LBO
	8	XB-LBO		1		RFO
	9	XF-RBI		1		XB-LFI
Closed to Outside	10	LBO		4		RFO
	11	XB-RBO		1		XF-LFO
	12	XF-LBI		1		XB-RFI
Closed to Outside	13	RBO		4		LFO
	14	CR-LBO	2		1+1	CR-RFO3
Closed	15	RFO- SwR		4		LBO – SwR
Open	16	LFO		1		RFI
	17	RFI		1		LFO
	18	LFO		2		RFI
	19	RFI		2		LFO
	20	LFI Sw-CIMo		4		RFO Sw-CIMo
	21	RBI-SwR		4		LBO-SwR
	22a	LFO	1		1+5	RFI3
	22b	RFI-Ch	1			
Closed	22c	LFO	4			

TANGO

International Dance - Optional Pattern



- Music - Tango 4/4
- Tempo - 27 measures of 4 beats per minute
- 108 beats per minute

ROCKER FOXTROT

Music	- Foxtrot 4/4
Tempo	- 26 measures of 4 beats per minute - 104 beats per minute
Pattern	- Set
Duration	- The time required to skate 4 sequences is 1:05 min.

The Rocker Foxtrot starts at the midline at one end of the ice surface and makes three lobes towards the edge and two towards the midline along each side. Thus one circuit of the ice surface requires two sequences of the dance.

Steps 1 to 4 that are the same for both partners are skated in open hold and consist of a crossed behind chassé followed by a progressive. *Step 5* for the woman is a 4 beat LFO swing rocker skated while the man performs 2 outside edges. The swing rocker is executed with a swing of the free leg and is turned after the free leg has passed the skating foot and is extended forward. The turn should be executed on clean outside to outside edges on beat 2 of the step so that the woman's sinking onto a softly bent knee afterwards will coincide exactly with the man's knee bend for his RFO edge on beat 3. After the swing rocker the woman's free leg must be swung forward to match the man's free leg. After the woman's swing rocker the pattern continues to approach the midline before curving away and care should be taken that both partners are on outside edges.

During the swing rocker the couple changes to closed hold which is maintained until *step 7b* when the couple resumes open hold for the remainder of the dance. The man must skate an open stroke for *step 6* and should be in a position exactly opposite his partner at the beginning of the edge to execute his LFO3.

Step 8 is a cross roll. *Steps 10 and 11* are strong outside edges. *Steps 11 and 12* are outside closed mohawks for both partners. The free leg is first extended behind turned out and then is placed beside the heel of the skating foot, arriving exactly in time for the mohawk. The man must be careful not to curve his *step 11* too deeply since the woman must curve her edge at least as deeply in order to be in position beside him for the turn. To achieve the correct positions, the shoulders must be well checked entering the turn. The mohawk must be directed towards the side/long barrier to achieve a nicely rounded end pattern if the dance is to commence again at the midline. After the mohawk the partners continue a slow clockwise rotation through *steps 12 and 13* so as to be travelling forward on *step 14* for the restart of the dance. Both partners commence *step 13* crossed in front approximately at the center line.

The Rocker Foxtrot should be skated with good knee action, change of lean and flow to enhance the character of a Foxtrot.

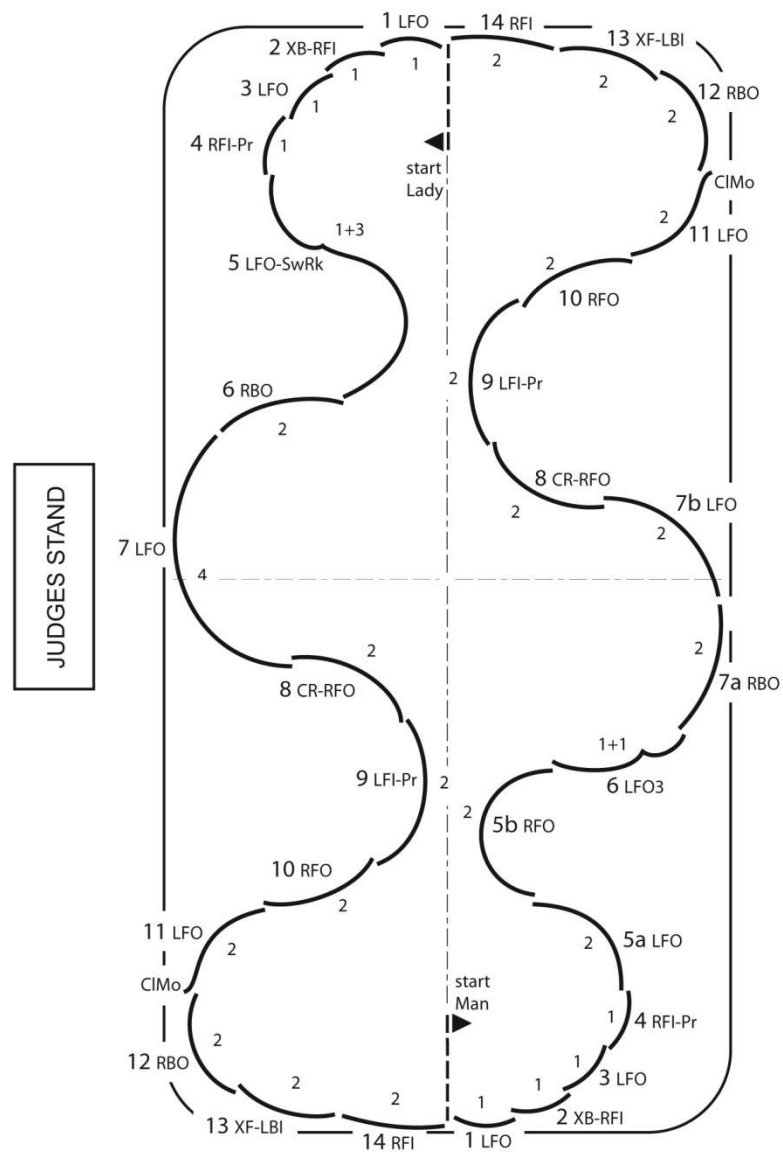
Inventors	- Eric van der Weyden and Eva Keats
First performance	- London, Streatham Ice Rink, 1934

ROCKER FOXTROT

Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
Open	1	LFO		1		LFO
	2	XB-RFI		1		XB-RFI
	3	LFO		1		LFO
	4	RFI-Pr		1		RFI-Pr
Closed	5a	LFO	2		1+3	LFO-SwRk
	5b	RFO	2			
	6	LFO3	1+1		2	RBO
Open	7a	RBO	2		4	LFO
	7b	LFO	2			
	8	CR-RFO		2		CR-RFO
	9	LFI-Pr		2		LFI-Pr
	10	RFO		2		RFO
	11	LFO CIMO		2		LFO CIMO
	12	RBO		2		RBO
	13	XF-LBI		2		XF-LBI
	14	RFI		2		RFI

ROCKER FOXTROT

International Dance - Set Pattern



Music	- Foxtrot 4/4
Tempo	- 26 measures of 4 beats per minute - 104 beats per minute
Pattern	- Set
Duration	- The time required to skate 4 sequences is 1:05 min.

STARLIGHT WALTZ

Music	- Waltz 3/4
Tempo	- 58 measures of 3 beats per minute - 174 beats per minute
Pattern	- Set
Duration	- The time required to skate 2 sequences is 1:10 min.

The character and rhythm of this dance are similar to that of the Viennese Waltz.

The dance starts in closed hold with three chassé sequences for both partners. The third step of each chassé sequence must finish on a strong outside edge. After the third chassé, both partners skate a 6 beat change of edge on *step 9*. The movement of the free leg during the second 3 beats of *step 9* may be interpreted as the skaters desire. Both partners skate a 6 beat swing roll on *step 10*. Continuing in closed hold during *steps 11 to 15*, the man skates three 3-turns while the woman skates two. During this sequence, freedom of movement and interpretation is left to the discretion of the partners, except that they must remain in closed hold. Care should be taken that these three turns are not whipped. After the man's final three turn on *step 15* he skates a back progressive while the woman prepares for her outside closed mohawk (*steps 16a & 16b*). Both partners hold *step 17* for 6 beats, accenting count 4 with a lift of the free leg.

Step 18 is skated in open hold. The man holds *step 19* for 3 beats while the woman skates an open mohawk. The partners then resume closed hold for the swing roll on *step 20*. The woman then turns into open hold and while the man does a chassé, she skates another open mohawk. The partners resume closed hold for another swing roll on *step 23*. The "chassé/mohawk" sequence is reversed once more during *steps 24 and 25*. During the above three mohawks the woman may place the heel of the free foot to the inside, or at the heel, of the skating foot before the turn.

During *step 26*, the man releases his left hand and places it across his back. The woman then clasps his left hand with her right hand. The man releases his right hand so that, on *step 28*, he can turn his three behind the woman. During *steps 26 to 28* the man may bring his right arm forward or place it by his side.

Steps 27, 28 and 31 are commenced by the man as cross rolls and *steps 27 and 31* as cross rolls by the woman. *Step 29b* for the woman is a cross behind chassé after which she must be careful to step beside, not step ahead. On completion of *step 29*, the partners assume Kilian hold that is retained until *step 32*. On *step 32* the man skates a slide chassé while the woman turns a swing three turn, with a backward lift of the free leg in time with the music, into closed hold to restart the dance.

Inventors	- Courtney J. L. Jones and Peri V. Horne
First Performance	- London, Queens Ice Rink, 1963

STARLIGHT WALTZ

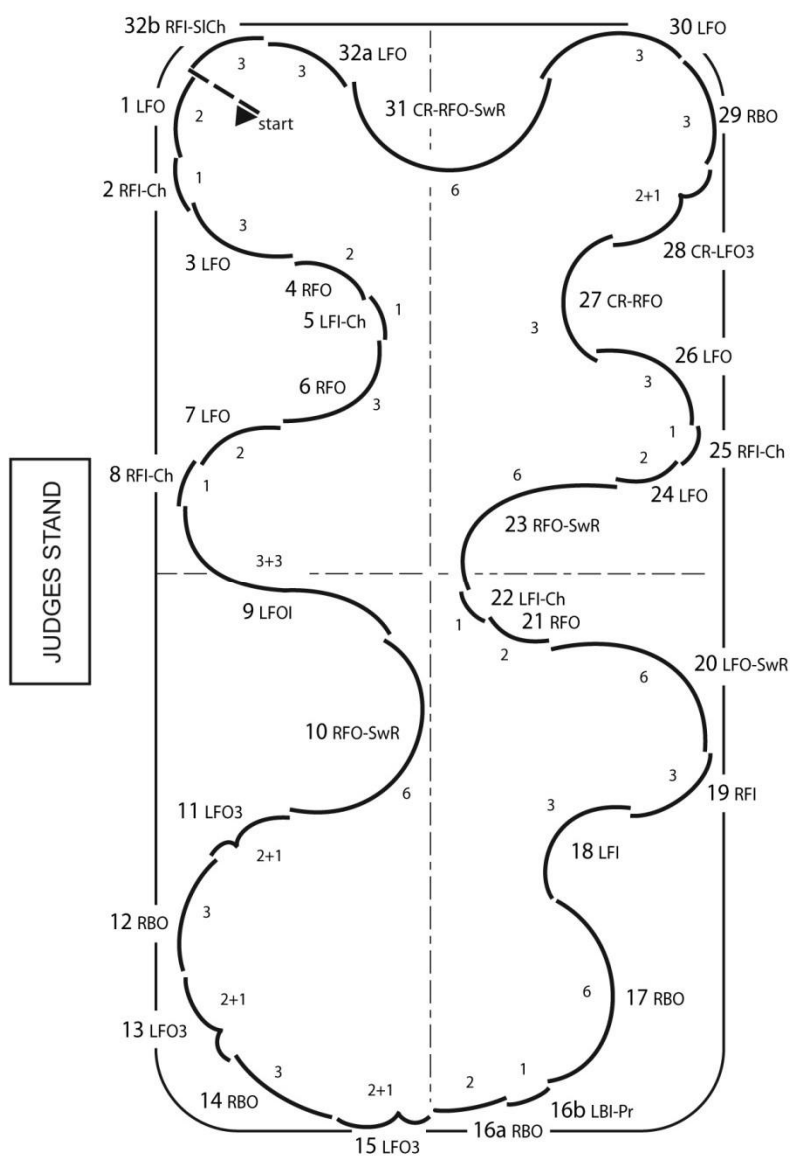
Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
Closed	1	LFO		2		RBO
	2	RFI-Ch		1		LBI-Ch
	3	LFO		3		RBO
	4	RFO		2		LBO
	5	LFI-Ch		1		RBI-Ch
	6	RFO		3		LBO
	7	LFO		2		RBO
	8	RFI-Ch		1		LBI-Ch
	9	LFOI		3+3		RBOI
	10	RFO-SwR		6		LBO-SwR
	11	LFO3	2+1		3	RBO
	12	RBO	3		2+1	LFO3
	13	LFO3	2+1		3	RBO
	14	RBO	3		2+1	LFO3
	15	LFO3	2+1		3	RBO
	16a	RBO	2		3	LFO CIMo
	16b	LBI-Pr	1			
Open	17	RBO		6		RBO
	18	LFI		3		LFI
	19a	RFI	3		2	RFI OpMo
Closed	19b				1	LBI
	20	LFO-SwR		6		RBO-SwR
	21	RFO		2		LFI OpMo
	22	LFI-Ch		1		RBI
	23	RFO-SwR		6		LBO-SwR
	24	LFO		2		RFI OpMo
	25	RFI-Ch		1		LBI
Changing (see text)	26	LFO		3		RBO
	27	CR-RFO		3		CR-LBO
	28	CR-LFO3	2+1		3	RFO

Kilian	29a	RBO	3		2	LFO
	29b				1	Xb-RFI-Ch
	30	LFO		3		LFO
	31	CR-RFO-SwR		6		CR-RFO-SwR
Closed	32a	LFO	3		3+3	LFOSw3
	32b	RFI-SICh	3			

STARLIGHT WALTZ

International Dance - Set Pattern

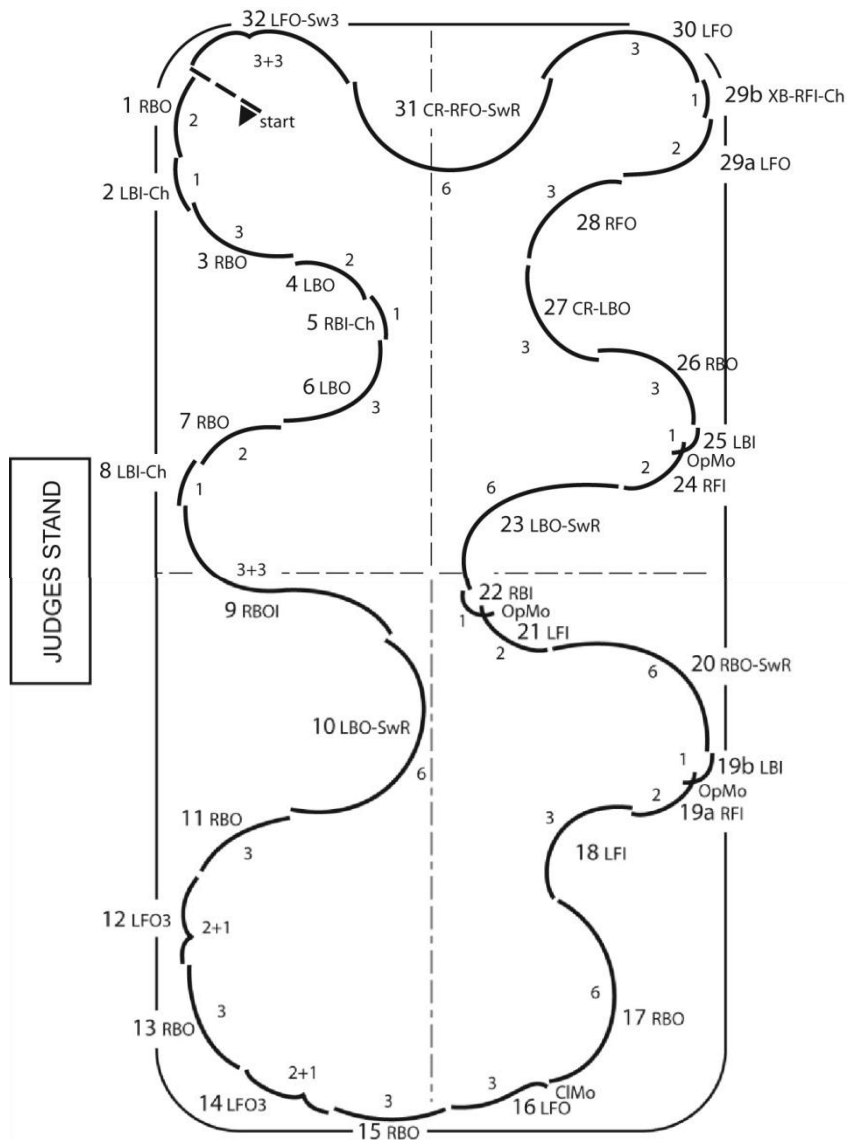
Man



Music
Tempo

- Waltz 3/4
- 58 measures of 3 beats per minute
- 174 beats per minute

STARLIGHT WALTZ
International Dance - Set Pattern
Woman



Music - Waltz 3/4
Tempo - 58 measures of 3 beats per minute
- 174 beats per minute

KILIAN

Music	- March 2/4 and 4/4
Tempo	- 58 measures of 2 beats per minute - 29 measures of 4 beats per minute - 116 beats per minute
Pattern	- Optional
Duration	- The time required to skate 6 sequences is 50 sec.

The Kilian is a test of close and accurate footwork, unison of rotation and control. Upright posture is required throughout. The dance follows a counter-clockwise elliptical pattern but the start and succeeding steps may be located anywhere around the circle. Once established, however, no shift of pattern is acceptable on subsequent sequences. The clockwise rotation must be controlled.

The partners skate close together in Kilian hold throughout and particular care should be taken to avoid any separation and coming together of the partners. The man's right hand should clasp the woman's right hand and keep it firmly pressed on her right hip to avoid separation. The man's left hand should clasp the woman's left hand so that her left arm is firmly extended across his body. There are 14 steps done to 16 beats of music - *steps 3 and 4* are the only 2 beat steps. All others are one beat steps. *Steps 1 to 3* form a progressive sequence and care must be taken not to anticipate *step 4* by changing the body weight too early on *step 3*. *Steps 3 and 4* both must be strong outside edges that are not changed or flattened. Correct lean on these edges is essential to the expression of the dance.

Steps 5 to 7 form another progressive sequence and again the body weight must follow the curvature of the lobe. At the start of *step 8* the body weight shifts toward the outside of the circle and a strong checking action from the shoulders is required to maintain this lean through *step 9*. *Step 8* is commenced with a cross roll, while *step 9* is tightly crossed behind. Both these steps require a strong knee action.

Steps 9 and 10 constitute a crossed in front open choctaw. The right free foot must be placed on the ice slightly in front of the skating foot, with both knees well turned out in a momentary open position. A strong checking action from the shoulders and hips is necessary at the start of *step 10* to counteract the turning movement. The left foot leaves the ice and at *step 11* crosses behind the skating foot to a LBI edge.

Step 12 is taken with the feet passing close together but *step 13* is crossed in front. Correct clockwise shoulder rotation for both partners on *steps 12 and 13* facilitates close stepping. *Step 14* should be stepped close to the heel of the skating foot and not stepped wide or ahead. Care must be taken not to prolong this edge. A well bent knee and upright posture are required on *step 14*.

Inventor	- Karl Schreiter
First Performance	- Vienna, Engelmann Ice Rink, 1909

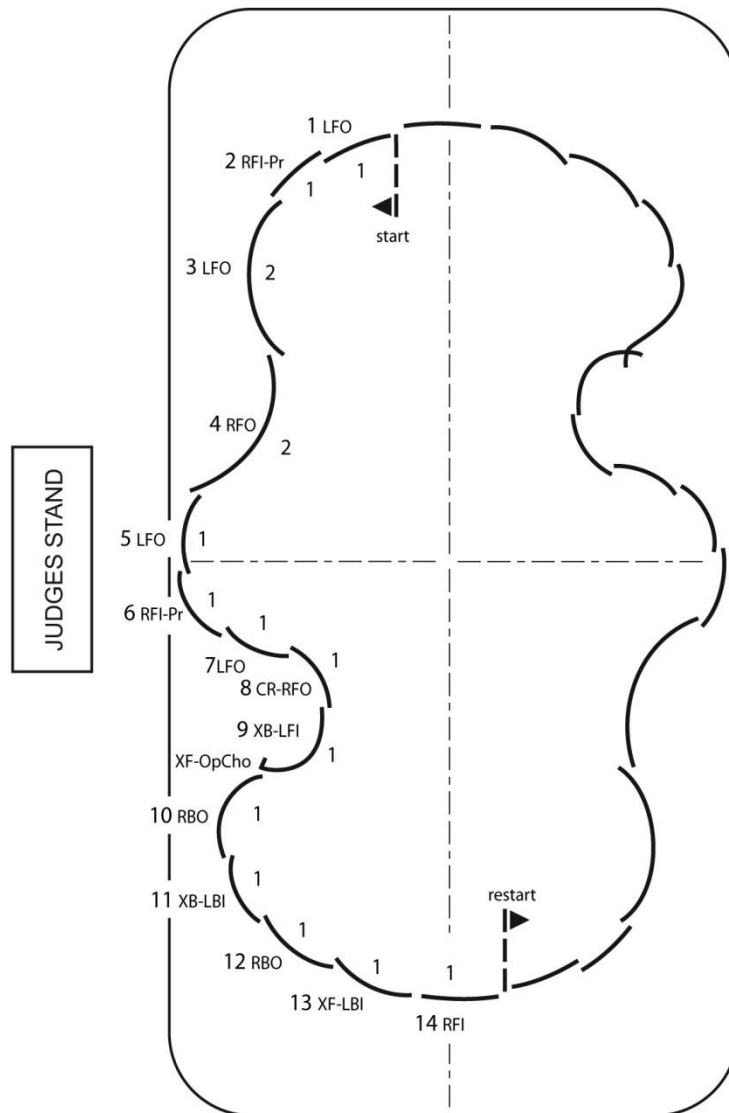
KILIAN

Both partners skate the same steps.

Hold	Step no.	Step (same for both)	Number of Beats of Music
Kilian	1	LFO	1
	2	RFI-Pr	1
	3	LFO	2
	4	RFO	2
	5	LFO	1
	6	RFI-Pr	1
	7	LFO	1
	8	CR-RFO	1
	9	XB-LFI	1
		XF-OpCho	
	10	RBO	1
	11	XB-LBI	1
	12	RBO	1
	13	XF-LBI	1
	14	RFI	1

KILIAN

International Dance - Optional Pattern
Both partners skate the same steps.



Music

Tempo

- March 2/4 and 4/4
- 58 measures of 2 beats per minute
- 29 measures of 4 beats per minute
- 116 beats per minute

BLUES

Music	- Blues 4/4
Tempo	- 22 measures of 4 beats per minute - 88 beats per minute
Pattern	- Optional
Duration	- The time required to skate 3 sequences is 1:14 min.

The Blues should be skated with strong edges and deep knee action to achieve the desired expression. The man begins the dance with a forward cross roll, the woman with a back cross roll moving from partial outside to closed hold. The woman crosses in front on *step 2* while her partner skates a progressive.

The man's cross rolled three turn on *step 4* should be skated towards the side barrier. During this turn the woman skates a cross roll and a cross step - the first behind and the second in front. *Step 4* commences in outside hold and finishes in open hold. *Step 5* is a strong 4 beat backward outside edge for both partners with the free leg extended in front and brought back to the skating foot just before they step forward for *step 6*. It should be noted that this step commences on the third beat of the measure. *Step 7* is a deep cross roll on which the free leg swings forward then returns besides the skating foot for the next step. *Steps 8 to 11* form a double progressive sequence with an unusual timing: the first and the last steps are 2 beats each, the others are 1 beat in duration -the "Promenade" section. Knee action and an extended free leg are used to accentuate the timing on *step 8*.

Steps 12 and 13 form a closed choctaw and both edges should have the same curvature. The free leg should be held back and brought to the heel of the skating foot just in time for the turn. The choctaw is turned neatly with the new skating foot taking the ice directly under the centre of gravity. *Step 14* is a backward cross roll for both partners. The pattern may retrogress at *step 15*. *Steps 15 to 17* form one lobe with three steps for the woman and four for the man. During the woman's three turn, the man skates a chassé and the partners move into closed hold for the last step of the dance. The pattern may retrogress here.

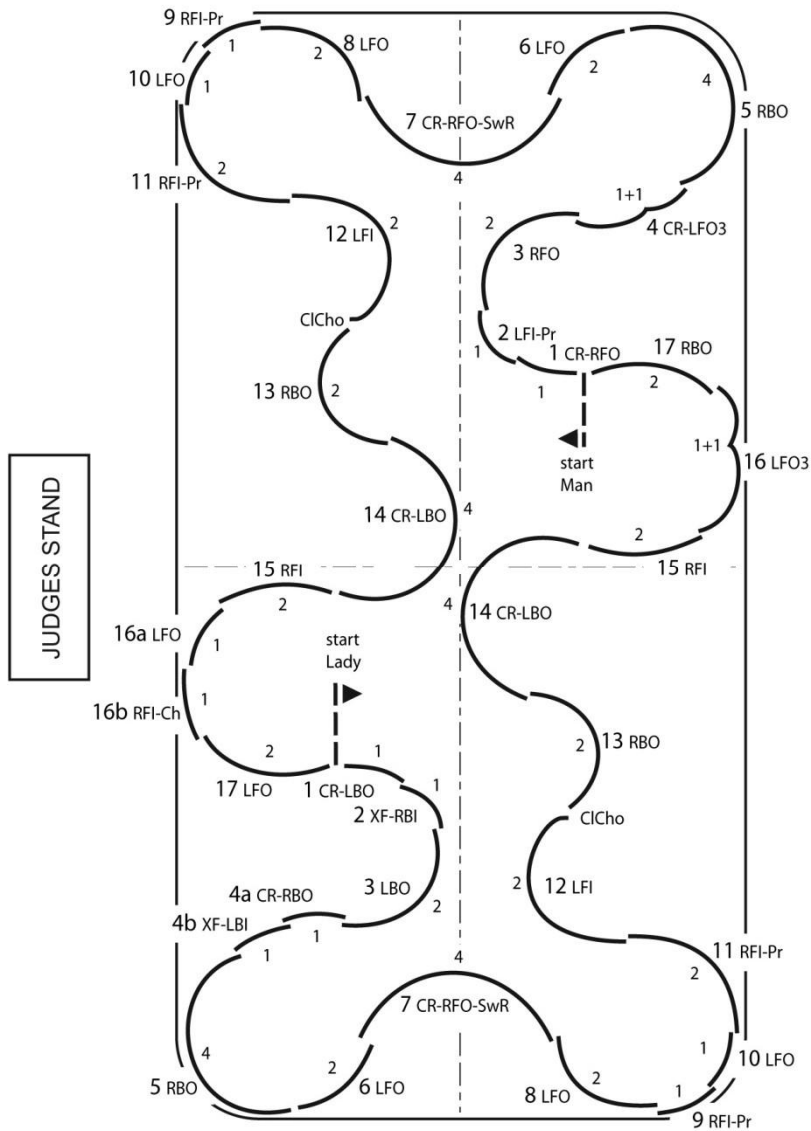
Inventors	- Robert Dench and Lesley Turner
First Performance	- London, Streatham Ice Rink, 1934

BLUES

Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
Partial Outside	1	CR-RFO		1		CR-LBO
Closed	2	LFI-Pr		1		XF-RBI
	3	RFO		2		LBO
Outside	4a	CR-LFO3	1+1		1	CR-RBO
Open	4b				1	XF-LBI
	5	RBO		4		RBO
	6	LFO		2		LFO
	7	CR-RFOSwR		4		CR-RFO-SwR
	8	LFO		2		LFO
	9	RFI-Pr		1		RFI-Pr
	10	LFO		1		LFO
	11	RFI-Pr		2		RFI-Pr
	12	LFI ClCho		2		LFI ClCho
	13	RBO		2		RBO
	14	CR-LBO		4		CR-LBO
	15	RFI		2		RFI
	16a	LFO	1		1+1	LFO3
Closed	16b	RFI-Ch	1			
	17	LFO		2		RBO

BLUES

International Dance - Optional Pattern



Music
Tempo

- Blues 4/4
- 22 measures of 4 beats per minute
- 88 beats per minute

Communication No. 2241

ICE DANCE (replaces Comm. 2210)

Instructional material on the new Pattern Dance Tea-Time Foxtrot

(May 16, 2019: Corrections and Clarifications to some steps and holds per feedback from ISU seminars.)

The Ice Dance Technical Committee (IDTC) is pleased to announce that all instructional materials for the new Pattern Dance, the Tea-Time Foxtrot have been completed.

Included in this Communication are: the Description, the Chart of steps, and the Diagrams for Lady and Man. The instructional Video is available for purchase on the ISU Shop. All of these documents of the Tea-Time Foxtrot are included to assist Skaters, coaches and Judges in preparation for the implementation of this dance.

The Video was produced by the International Skating Union. It includes a demonstration of the Tea-Time Foxtrot, showing the whole dance, as well as sections of the dance with slow motion examples. The demonstrations of all steps, turns and dance positions should prove to be a useful visual aid for coaches, Skaters and officials.

The Ice Dance Technical Committee plans to introduce the Tea-Time Foxtrot for the first time at the Junior events in the 2019/20 season, since it was formally approved by the 2018 ISU Congress in Sevilla.

The instructional Video is available for download from the ISU website: *Shop -> Latest Products or Single & Pair Skating / Ice Dance*

Individual Price: 45 Swiss Francs

Tubbergen,
April 17, 2019
Lausanne,

Jan Dijkema, President

Fredi Schmid, Director General

TEA-TIME FOXTROT

Original music from: Prandi Sound-Tea For Two-Foxtrot

Rhythm: Slow-Fox

Timing: 4/4

Tempo: 27 measures of 4 beats per minute; 108 beats per minute

Pattern: optional

Duration: The time required to skate 1 sequence is 0:58 min.

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

performance: Oberstdorf, Germany, September 2016

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 lady, 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 towards 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 Lady, 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 Lady's right arm on count 2 and then continuously both partners should change hands behind the Lady's back to Kilian hold. They both should hold RBO for three (3) 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 two (2). Each half a turn of those double threes should be held for one (1) 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 Lady with his left hand and puts his right hand on her right shoulder. The Lady 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 Lady'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 Lady appears in front of the Man, while both of them are skating backwards to steps 6 and 7 (XF LBI and XF RBI (Crossovers)) in open hold with the Man's right hand on the Lady'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 3 beats. Step 10 (LFI), exit from Choctaw, must be held for 1 beat only. On count 1 of the next measure the Lady 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 2 beats on count 1 and 2 (step 11). The pattern in Tea-Time Foxtrot is optional and Lady'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 Lady'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 Killian hold, followed by a single RBI Twizzle which they finish with a 1-beat RBI by the Man (followed by his backward crossover, Step 16/17) while the Lady executes a 3-beat RBI. They execute their single, simultaneous Twizzles in a way that the Man rotates under both Lady'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 Lady's left shoulder.

MIRROR-SWITCHING JOY-FULL 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 Lady'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 Lady's hips. At the same time, the Lady 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 Lady a bit behind the Man's right hip while performing their RFI three-turn. The Man executes his RFI 3-turn under the Lady's left arm. After the 3-turn, the Lady 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 lady stays on step 22 RBO for 2 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, travelling to Step 27 which is a 4 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 2-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 (or variation of Foxtrot and Kilian hold), with the Lady 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 3 turn-RBO Close Mohawk (steps 40-41) sequence (holds change to Foxtrot or variation of Foxtrot and Kilian hold).

The section continuous with the funny, little, hop used to change the lobe to the next one into a 5 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 Lady’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 change the hold to Kilian held by the Lady.

The next corner section starts with the step no 46 (XF (crossover)-RBIO-Tw2). A change of edge is a 1-beat entry to a double Twizzle for the Man, while the Lady 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 Lady’s left arm (or they may choose a different hold/contact/touch), followed by the second rotation with the Lady’s right hand around her partner’s waist. The Twizzle section finishes with the progressive steps in an Open Kilian hold with the Lady’s right hand on the Man’s right shoulder, followed by a little hop and a 3-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 Lady 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 travelling backwards on step 54 (LBO) and starting on his RFO (step 54a) for the walk-around threes with the feet of the partners offset. Man executes his last 3-turn on step 54a travelling around the lady while she maintains on a RBI for 5 beats, after her 3-turn on step 54.

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

TEA-TIME FOXTROT

Hold	Step No.	Man's Step	Number of Beats of Music			Lady'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- Lady'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 Lady'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 - Lady's Twizle 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
Kilian - with Man's right hand under Lady'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 Lady'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
	15a	LBO	1			
	15b	XF (crossover) RBI	1			

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Kilian - with Man's right hand on Lady's left shoulder.	16	LBO		1		LBO
	17	XF (crossover) RBI	1		2	XF (crossover) RBI
The Man travels from Lady's left hip side to her right hip side and back, holding with left hand on her left hip	17 a	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 3-turn	20	LBI3-LFO	2+1		1+1	LBI3-LFO
After the 3-turn, the Lady 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
Kilian	37	LFO		1		LFO
	38	RFI Ch		1		RFI Ch
	39	LFO		1		LFO

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
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 Lady's left hand on the Man's left shoulder	44	RFO-Br		3+2		RFO-Br
Kilian hold by the Lady	45	LBO		and		LBO
First rotation of the Man is executed under the Lady's left arm <u>(or they may choose a different hold/contact/touch)</u> , followed by the second rotation with the Lady's right hand around the Man's waist.	46	XF (crossover)-RBIO-Tw2	<u>1+1+2</u>		2+2	XF (crossover) - RBI- a brief touchdown - RBO

The variation of Kilian with the Lady'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 <u>52 Lady</u>)
	<u>52a</u>	LBO	2			
Closed to Kilian	<u>53</u>	RFO3-LBI	1+1		2	LBO
Kilian	<u>54</u>	LBO	1		1+ <u>5</u>	RFO3-RBI <u>Step No 54 Lady</u>)
	<u>54a</u>	RFO3-RBI	2+ <u>3</u>			

LADY

START

1 RFI3-RBO 1+3

2 CR-LBO 1

3 XF-RBI3-RFO3 1+1+1

4 LToe Pick Hop LToe Pick Hop * 1+1

5 RFI-InBa-"3" 2

6 XF (crossover) -LBI 1

7 XF (crossover) -RBI 1

8 LBO 1

9 XF (crossover) RBIO-WdCho 1+3

10 LFI 1

11 RFI Tw2 2

12 LFO 1

13 RFI-Pr 1

14 LFO 1

15 RFI-Pr Crossed Slide (optional) - RFI (skidded) -RBI-Tw1-RBI 2+1+1+1+3

16 LBO 1

17 XF (crossover) RBI 2

18 LBHop 1

19 RBO-XF-RBHop $\frac{1}{2} + \frac{1}{2} + 1$

20 LBI3-LFO 1+1

21 RFI3 + 22 RBO 1+1 2

23 LFO-RFI-Ch $\frac{1}{2} + \frac{1}{2}$

24 LFO 1

25 RFI-Pr 1

26 LFO 1

27 CR-RFO-SwRk 2+2

28 XB-LBO and 2

29 XF-RBI 2

30 XF-LBO 1

31 XF-RBO 3

32 LFO 1

33 XB-RFI-InBa-"Rk" 2 3

34 XF-RBI 2

35 LToe Pick Hop LToe Pick Hop * and 1

36 RFI 1

37 LFO 1

38 RFI-Ch 1

39 LFO 1

40 RFI-Pr3-CIMo 1+2

41 LFO 2

42 RToe Hop * and 1

43 LFI 1

44 RFO-Br 3+2

45 LBO and

46 XF (crossover) RBI a brief touchdown RBO 2+2

47 LFO 1

48 RFI-Pr 1

49 LToe Pick Hop *

50 RFI 1

51 LFO 4

52 CR-RFO3 1+1

53 LBO 2

54 CR-RFO3-RBI 1+3

LADY

The diagram illustrates the "Lady" figure skates pattern, consisting of 54 numbered moves arranged in two symmetrical loops around a central square area.

Moves:

- 1 RFI-Br
- 2 CR-LBO
- 3 XF-RBI3-RF03
- 4 LToe Pick Hop
LToe Pick Hop *
- 5 RFI-InBa-"3"
- 6 XF (crossover) -LBI
- 7 XF (crossover) -RBI
- 8 LBO
- 9 XF (crossover)
RBIO-WdCho
- 10 LFI
- 11 RFI Tw2
- 12 LFO
- 13 RFI-Pr
- 14 LFO
- 15 RFI-Pr Crossed Slide (optional) -
RFIO (skidded)
-RBI-Tw1-RBI
- 16 LBO
- 17 XF (crossover) RBI
- 18 LBHop
- 19 RBO-XF-RBHop
- 20 LBI3-LFO
- 21 RFI3 + 22 RBO
- 23 LFO-RFI-Ch
- 24 LFO
- 25 RFI-Pr
- 26 LFO
- 27 CR-RFO-Swrk
- 28 XB-LBO
- and
- 29 XF-RBI
- 30 XF-LBO
- 31 XF-RBO
- 32 LFO
- 33 XB-RFI-InBa-"rk"
- 34 XF-RBI
- 35 LToe Pick Hop
LToe Pick Hop *
- 36 RFI
- 37 LFO
- 38 RFI-Ch
- 39 LFO
- 40 RFI-Pr3-CIMo
- 41 LFO
- 42 RToe Hop * and
- 43 LFI
- 44 RF0-Br
- 45 LBO
- and
- 46 XF (crossover)
a brief touchdown
RBO
- 47 LFO
- 48 RFI-Pr
- 49 LToe Pick Hop *
- 50 RFI
- 51 LFO
- 52 CR-RF03
- 53 LBO
- 54 CR-RF03-RBI

A dashed arrow labeled "START" points towards move 1.

LADY

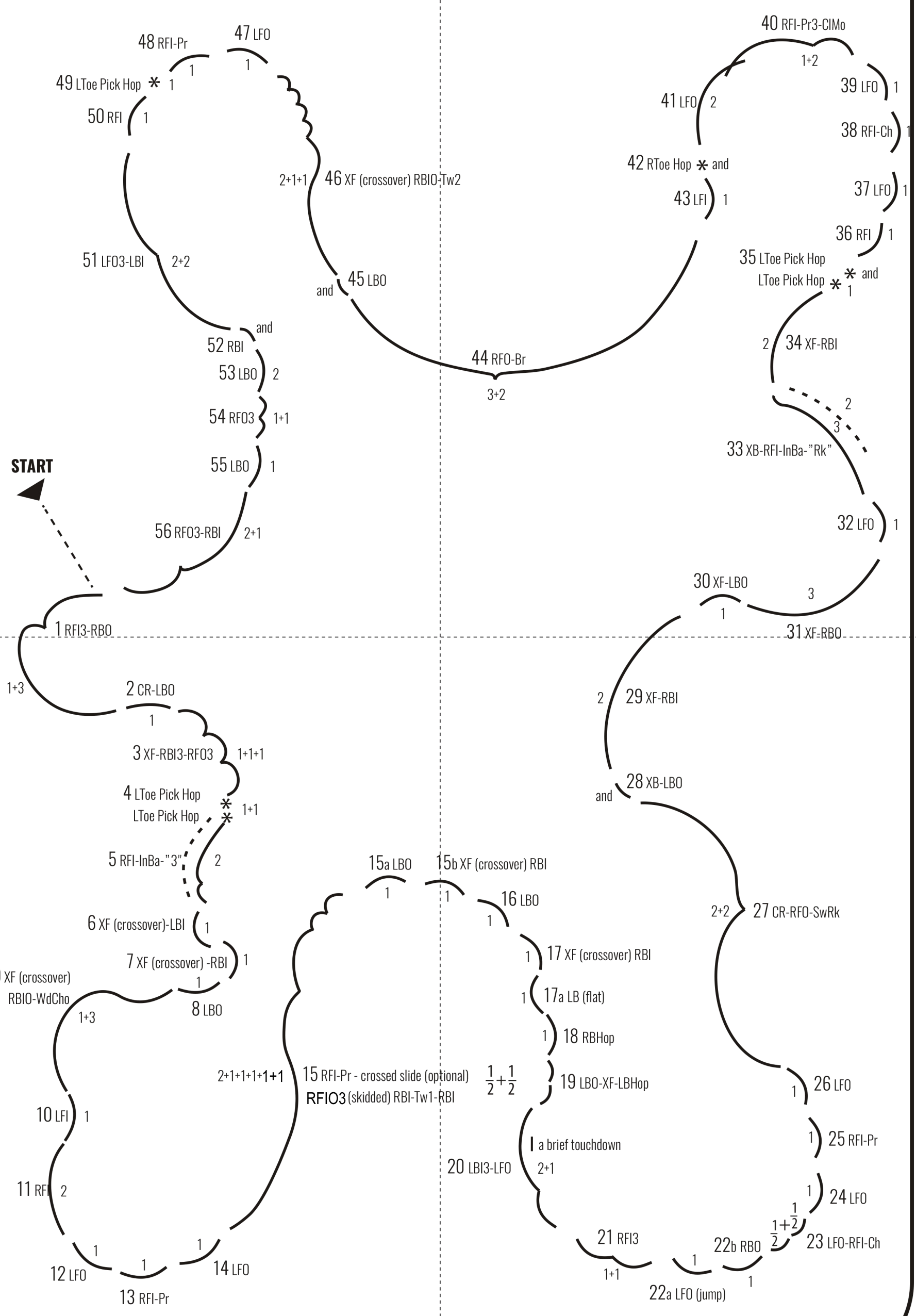
The diagram illustrates the 'LADY' ice skating pattern, consisting of 54 numbered steps arranged in a circular sequence around a central square. The steps are as follows:

- RFI3-RBO
- CR-LBO
- XF-RBI3-RF03
- LToe Pick Hop
LToe Pick Hop
- RFI-InBa-"3"
- XF (crossover) -LBI
- XF (crossover) -RBI
- LBO
- XF (crossover)
RBIO-WdCho
- LFI
- RFITw2
- LFO
- RFI-Pr
- LFO
- RFI-Pr Crossed Slide (optional) -
RFIO (skidded)
-RBI-Tw1-RBI
- LBO
- XF (crossover) RBI
- LBHop
- RBO-XF-RBHop
- LBI3-LFO
- RFI3 + 22 RBO
- LFO-RFI-Ch
- LFO
- RFI-Pr
- LFO
- RFI-Ch
- LFO
- RFI-Pr3-CIMo
- LFO
- RToe Hop * and
- LFI
- RFO-Br
- LBO
- XF (crossover) RBI
a brief touchdown
RBO
- LFO
- RFI-Pr
- LToe Pick Hop *
- RFI
- CR-RF03
- LBO
- CR-RF03-RBI

A dashed arrow labeled "START" points to step 1.

MAN

JUDGES STAND



ISU

VIENNESE WALTZ

Music	- Waltz 3/4
Tempo	- 52 measures of 3 beats per minute - 156 beats per minute
Pattern	- Optional
Duration	- The time required to skate 3 sequences is 1:09 min.

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 towards 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 towards the long/side 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 afterwards.

On step 13, the partners change from closed to outside hold for a proper takeoff 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 Performance	- London, Streatham Ice Rink, 1934

VIENNESE WALTZ

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
International Dance - Optional Pattern

Man

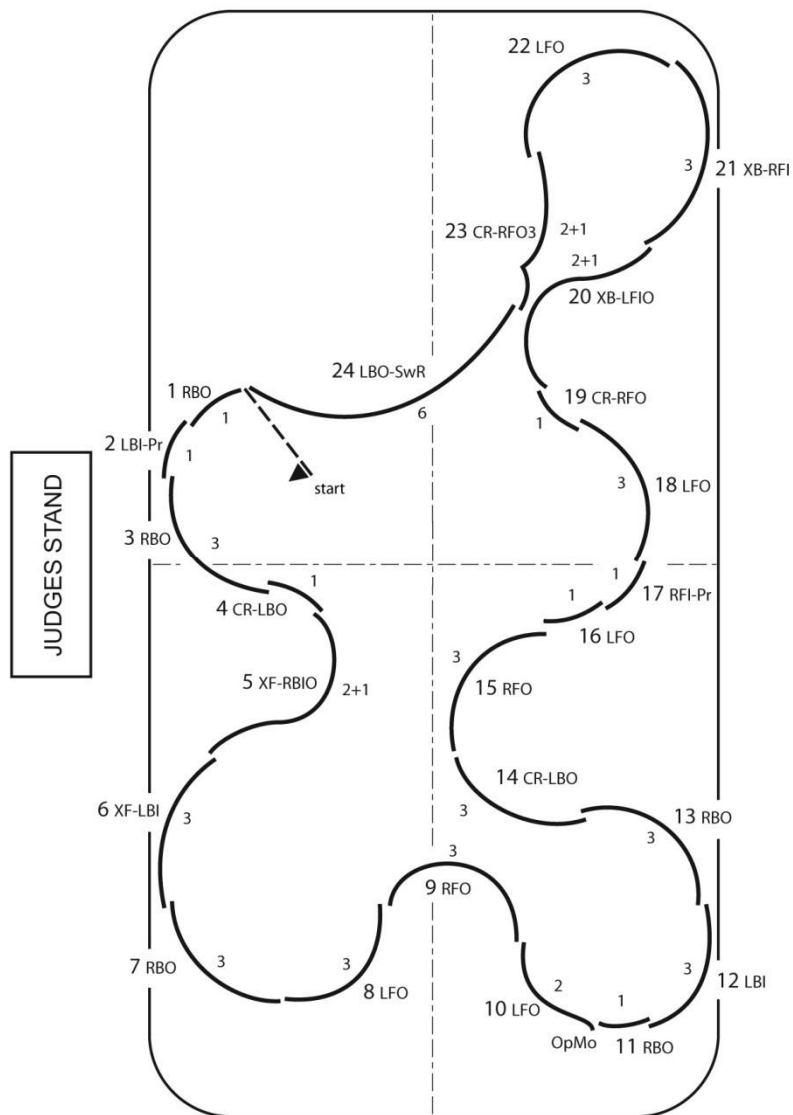


Tempo

- Waltz 3/4
- 52 measures of 3 beats per minute
- 156 beats per minute

VIENNESE WALTZ

Woman



Music

- Waltz 3/4

Tempo

- 52 measures of 3 beats per minute

- 156 beats per minute

PASO DOBLE

Music	- Paso Doble 2/4
Tempo	- 56 measures of 2 beats per minute - 112 beats per minute
Pattern	- Optional
Duration	- The time required to skate 3 sequences is 51 sec.

The Paso Doble is a dramatic and powerful Spanish dance requiring good body control and precise footwork. It can be expressed in terms of its origins from the music of bull fighting or in Flamenco style.

Steps 1 to 15 are skated in outside hold with the woman to the man's right. The dance starts with a progressive sequence followed by two chassé sequences. *Steps 8 and 9* are most unusual slip steps, (sometimes called "slide steps") for both the woman (skating backward) and the man (skating forward). They are skated on the flat with both blades on the ice and with the free foot sliding closely past the skating foot to full extension. There are two optional ways to perform these steps: one option is to skate with the knee(s) of the weight bearing leg(s) bent as they slide across the ice, and the other option is to skate with the knee(s) of both of the weight bearing legs straight

On *step 10* the free foot must be lifted distinctly from the ice. The following change of edge on *step 11* should be boldly skated to produce a pronounced outward bulge of the pattern. The man crosses in front on *step 12*, then skates a progressive sequence leading into a cross behind open mohawk. The woman skates a series of cross steps to coordinate with his. After the man's mohawk the partners assume closed hold.

Step 17 is the first 2 beat edge of the dance. The man extends his free leg in front and the woman extends her free leg behind. The man then skates a backward edge, a front cross step, then a 2 beat back edge before stepping forward into open hold for chassé and progressive sequences. Meanwhile his partner skates a cross behind chassé followed by two chassés and a progressive sequence. The first of her two chassés is skated while the man pauses 2 beats on *step 20*. *Steps 21 to 24* are performed together. Care must be taken to ensure that the partners remain in closed hold to the end of *step 20*.

Probably the most difficult portion of the dance is the cross rolling movement on *step 26 to 28*. The deeper these outside edges are the better, which necessitates very supple knee action owing to the fast tempo of the dance. On the last cross roll the free legs are swung to the front and both partners remain on the right forward outside edge. Then only as they bring their free legs back to the heel, (for the man to prepare to push, and the woman to execute a quick open swing mohawk on the "and" between counts 4 and 1), they change to a very short RFI edge. This places her in outside hold again for the restart of the dance.

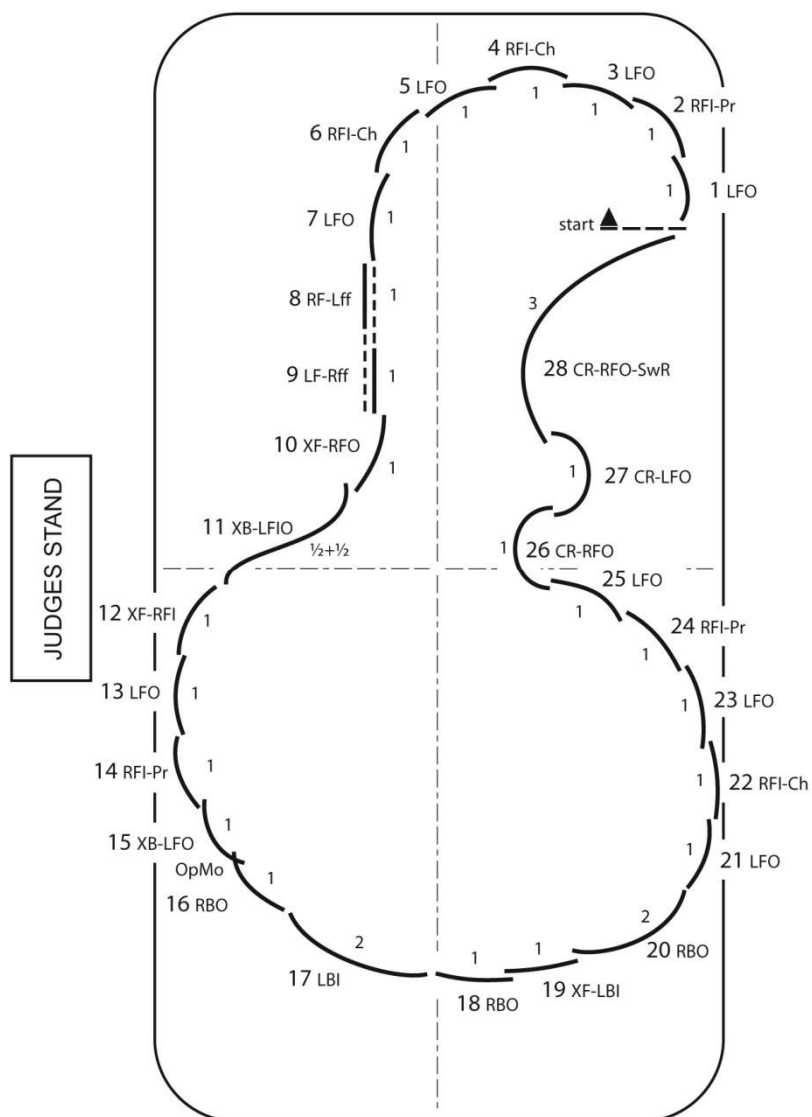
The overall pattern of the Paso Doble is approximately elliptical, distorted here and there by outward bulges. The opening progressive is on a curve but the next few steps are rather straight. The change of edge produces an outward bulge followed by *steps 12 to 25* that form a curve. The cross rolls cause a deviation in the pattern and there is a final bulge before the restart of the dance.

Inventors	- Reginald J. Wilkie and Daphne B. Wallis
First Performance	- London, Westminster Ice Rink, 1938

PASO DOBLE

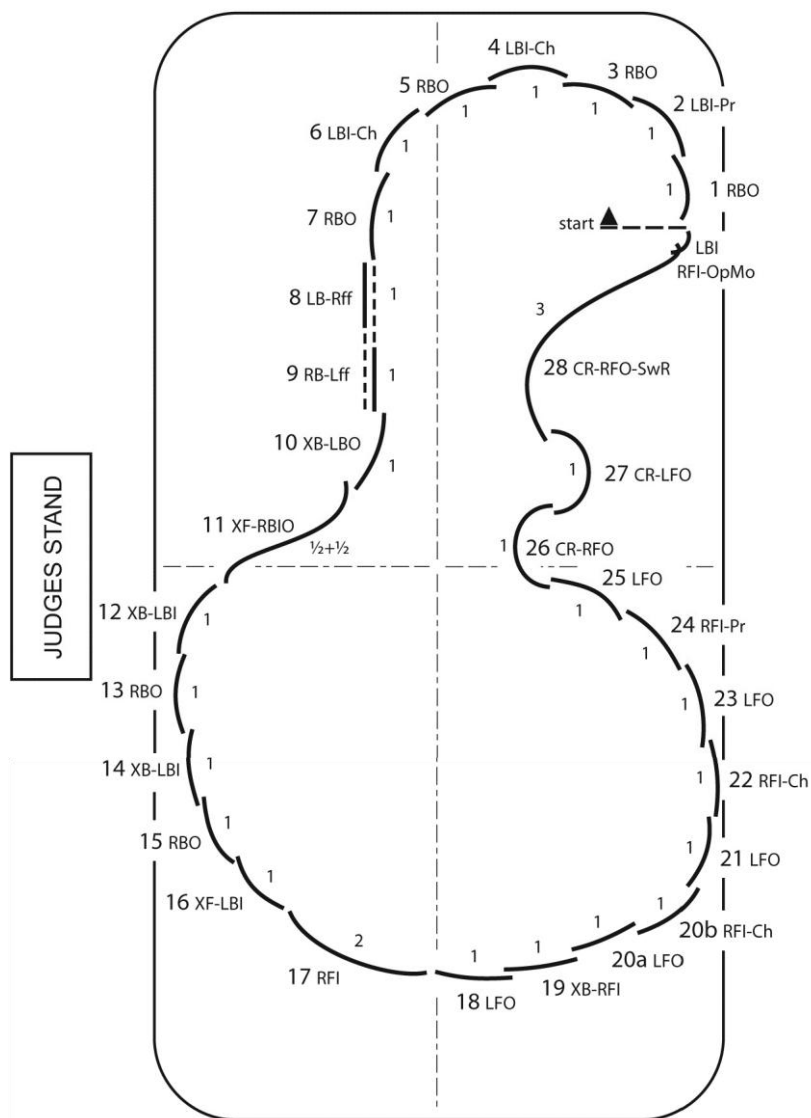
Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
Outside	1	LFO		1		RBO
	2	RFI-Pr		1		LBI-Pr
	3	LFO		1		RBO
	4	RFI-Ch		1		LBI-Ch
	5	LFO		1		RBO
	6	RFI-Ch		1		LBI-Ch
	7	LFO		1		RBO
	8	RF-Lff Slip Step		1		LB-Rff Slip Step
	9	LF-Rff Slip Step		1		RB-Lff Slip Step
	10	XF-RFO		1		XB-LBO
	11	XB-LFIO		$\frac{1}{2} + \frac{1}{2}$		XF-RBIO
	12	XF-RFI		1		XB-LBI
	13	LFO		1		RBO
	14	RFI-Pr		1		XB-LBI
	15	XB-LFO OpMo		1		RBO
Closed	16	RBO		1		XF-LBI
	17	LBI		2		RFI
Outside	18	RBO		1		LFO
	19	XF-LBI		1		XB-RFI
Changing	20a	RBO	2		1	LFO
	20b				1	RFI-Ch
Open	21	LFO		1		LFO
	22	RFI-Ch		1		RFI-Ch
	23	LFO		1		LFO
	24	RFI-Pr		1		RFI-Pr
	25	LFO		1		LFO
	26	CR-RFO		1		CR-RFO
	27	CR-LFO		1		CR-LFO
	28	CR-RFO-SwR	3		3 "and"	CR-RFO-SwR RFI OpMo to LBI (between counts 4 & 1)

PASO DOBLE
International Dance - Optional Pattern
Man



Music - Paso Doble 2/4
Tempo - 56 measures of 2 beats per minute
- 112 beats per minute

PASO DOBLE
International Dance - Optional Pattern
Woman



Music
Tempo

- Paso Doble 2/4
- 56 measures of 2 beats per minute
- 112 beats per minute

ARGENTINE TANGO

Music	- Tango 4/4
Tempo	- 24 measures of 4 beats per minute - 96 beats per minute
Pattern	- Set
Duration	- The time required to skate 2 sequences is 1:10 min.

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 in front on count 1 held for one beat. On *step 9*, the couple crosses behind on count 2, with a change of edge on count 3 as their free legs are drawn past the skating legs and held for count 4 to be in position to start the next step, crossed behind for count 1. 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 towards the side of the ice surface. At the end of this step the woman momentarily steps onto the RFI on the “and” between counts 4 and 1 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 towards 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 towards the side of the ice surface.

The man skates a 2 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 “twizzelike 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 4 and count 1 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.

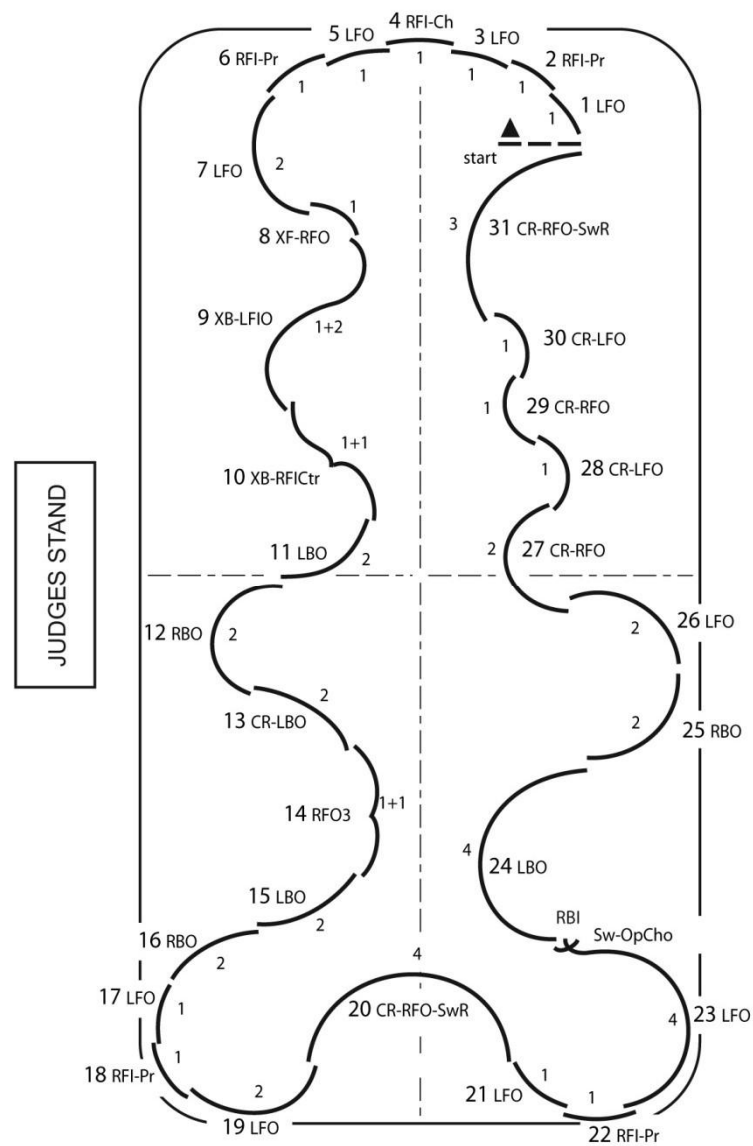
On the next lobe the woman skates a cross roll onto *step 25* but the man does not. After the woman turns her three turn aiming at the man (*her step 25*), he steps forward (*his step 26*) into outside hold with the woman on his right. *Steps 27 to 31* are a series of five cross rolls directed down the ice surface. The first cross roll is held for 2 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 3 beats and at its conclusion the woman steps briefly onto a RFI between counts 4 and 1 which enables her to restart the dance.

Inventors	- Reginald J. Wilkie and Daphne B. Wallis
First Performance	- London, Westminster Ice Rink, 1934

ARGENTINE TANGO

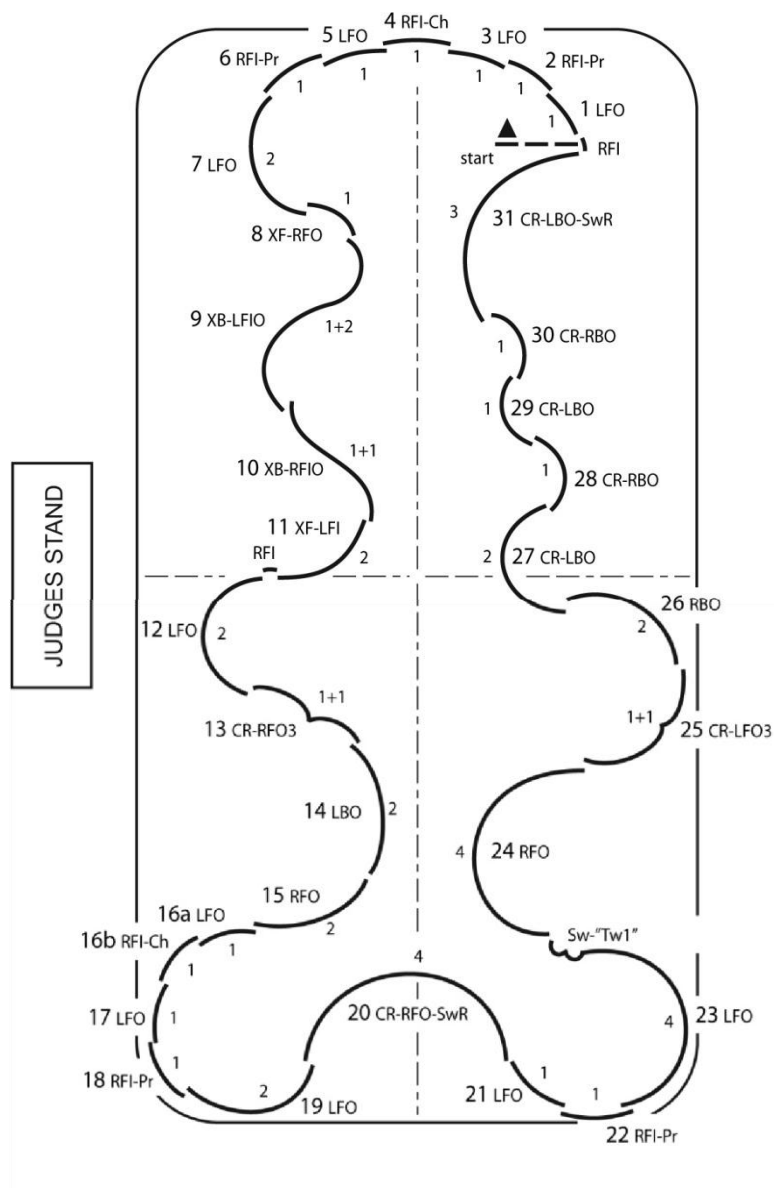
Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
Open	1	LFO		1		LFO
	2	RFI-Pr		1		RFI-Pr
	3	LFO		1		LFO
	4	RFI-Ch		1		RFI-Ch
	5	LFO		1		LFO
	6	RFI-Pr		1		RFI-Pr
	7	LFO		2		LFO
	8	XF-RFO		1		XF –RFO
	9	XB-LFIO		1+2		XB-LFIO
	10	XB-RFI Ctr	1+1		1+1	XB-RFIO
Closed	11	LBO	2		2 "and"	XF-LFI RFI (btw 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		4		LFO
		Sw-OpCho RBI (between counts 4 &1)		"and"		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 (btw counts 4&1)

ARGENTINE TANGO
International Dance - Set Pattern
Man



Music - Tango 4/4
Tempo - 24 measures of 4 beats per minute
- 96 beats per minute

ARGENTINE TANGO International Dance - Set Pattern Woman



- Music
- Tango 4/4
- Tempo
- 24 measures of 4 beats per minute
 - 96 beats per minute

RHUMBA

Music	- Rhumba 4/4
Tempo	- 44 measures of 4 beats per minute - 176 beats per minute
Pattern	- Optional
Duration	- The time required to skate 4 sequences is 1:00 min.

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 2 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 3 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 4 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 2nd choctaw is a choctaw and not a mere step forward. Care must be taken to ensure that a full 4 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.

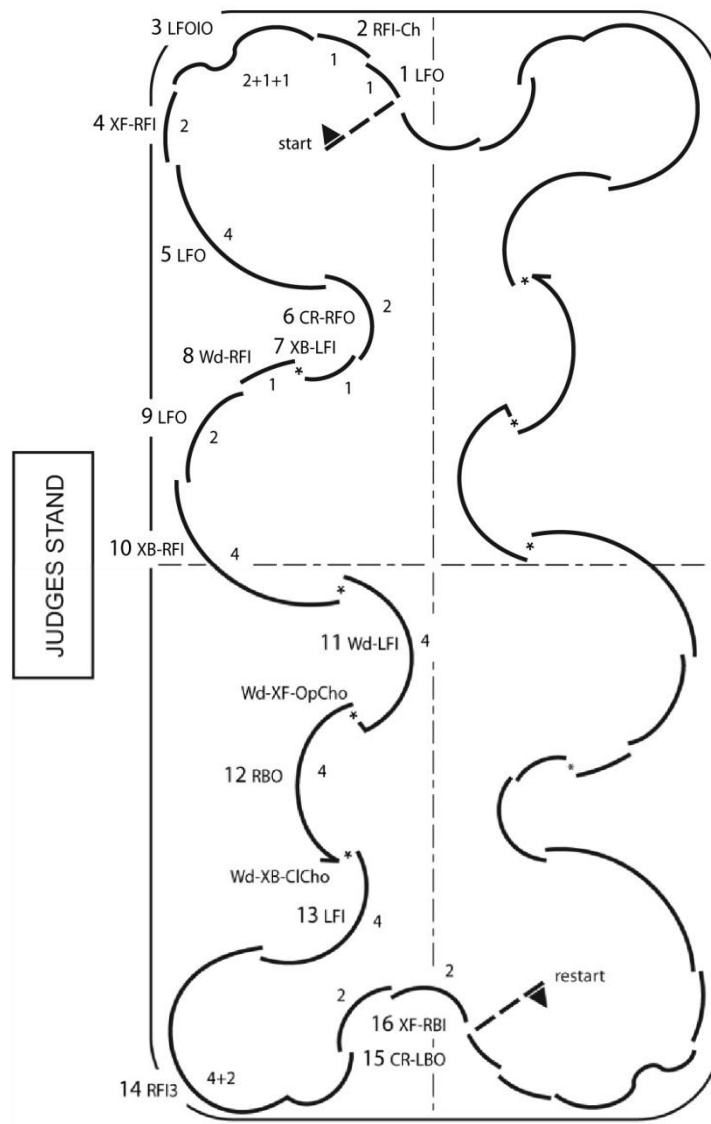
Inventors	- Walter Gregory
First Performance	- London, Westminster Ice Rink, 1938

RHUMBA

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 Cl Cho	4
	13	LFI	4
	14	RFI3	4+2
	15	CR-LBO	2
	16	XF-RBI	2

RHUMBA

International Dance - Optional Pattern



Music	- Rhumba 4/4
Tempo	- 44 measures of 4 beats per minute
	- 176 beats per minute

RAVENSBURGER WALTZ

Music	- Waltz 3/4
Tempo	- 66 measures of 3 beats per minute - 198 beats per minute
Pattern	- Optional
Duration	- The time required to skate 2 sequences is 58 sec.

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 1 and 4, and by stressing the 2 + 1 count of many of the steps.

The dance begins with *steps 1 to 3* of 6 beats each, in which the man and the woman alternately execute inside three turns on count 3 with the free leg being lifted, while the partner skates a 6 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 4, 5 and 6. On *step 4* the woman turns a forward inside twizzle of 1 revolution under the man's left arm on count 2, followed by a fast mohawk turn onto the LBI (*step 5*) for count 3. The partners retain closed hold during the chassé and 6 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 1 revolution under the man's left arm on the "and" at the end of count 2, followed by an RFI on count 3. *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 1 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 3 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.

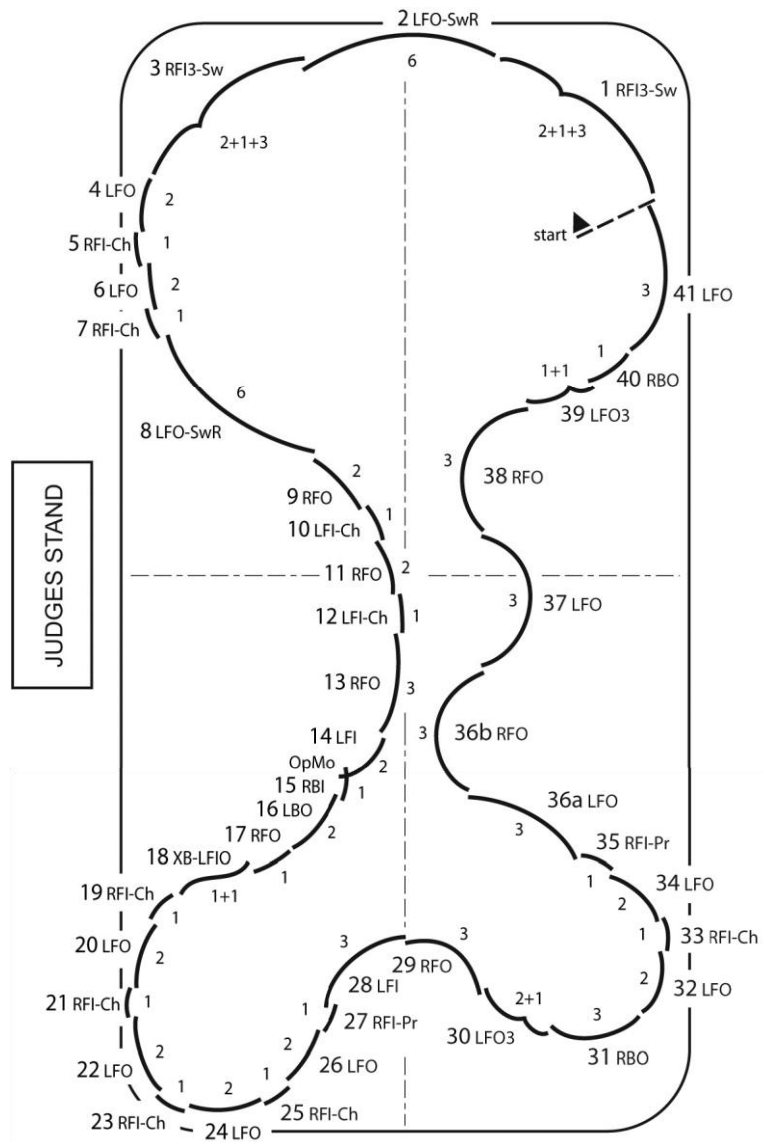
Inventors	- Angelika and Erich Buck and Betty Callaway
First Performance	- Krefeld, West German Figure Skating Championships, 1973

RAVENSBURGER WALTZ

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 /LFOTw1 (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

RAVENSBURGER WALTZ (continued)						
Hold	Step No.	Man’s Step	Number of Beats of Music			Woman’s Step
	30	LFO3		2 +1		RBO /RBOtw1
	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
	36a	LFO	3		2 + 1	LFO-sw Rk (turned on count 3, leg swing on count 4)
Closed	36b	RFO	3		+ 3	
OPEN	37	LFO		3		RFI Cl Cho
Closed	38	RFO		3		LBO
	39	LFO3	1+1		2	RBO
	40	RBO	1		½ + ½	LFO3
	41	LFO		3		RBO

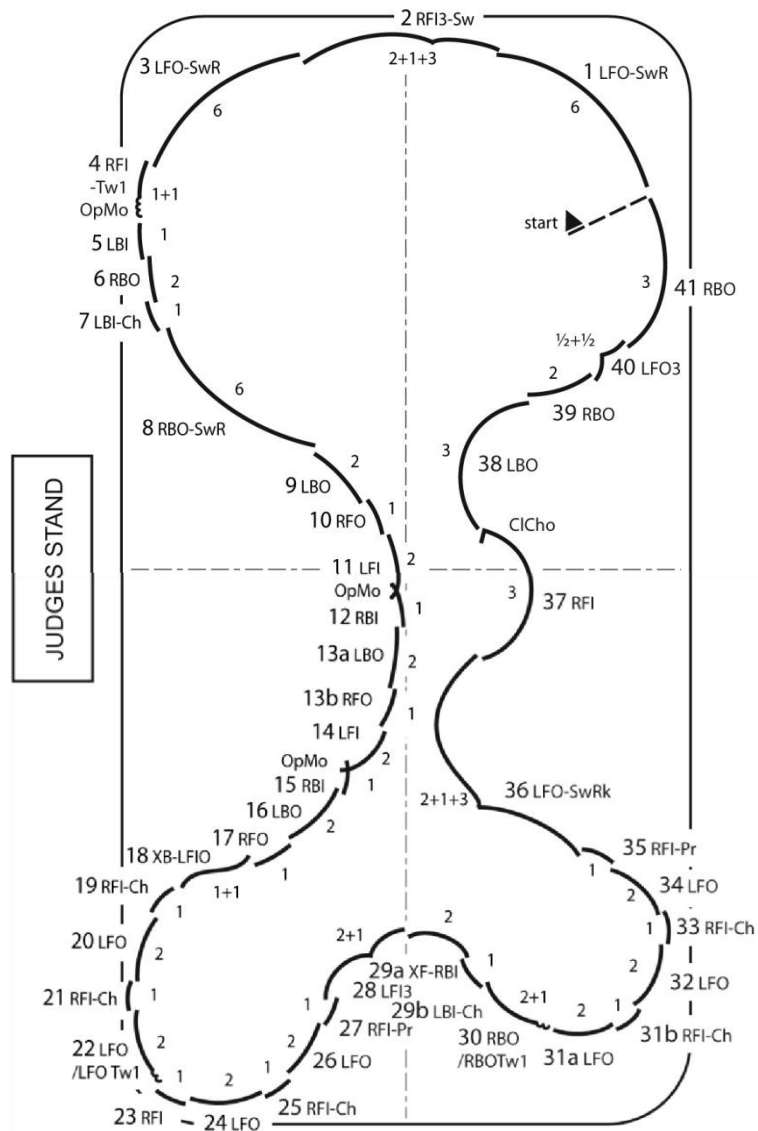
RAVENSBURGER WALTZ
International Dance - Optional Pattern
Man



Music
Tempo

- Waltz 3/4
- 66 measures of 3 beats per minute
- 198 beats per minute

RAVENSBURGER WALTZ
International Dance - Optional Pattern
Woman



Music
Tempo

- Waltz 3/4
- 66 measures of 3 beats per minute
- 198 beats per minute

YANKEE POLKA

Music	- Polka 2/4
Tempo	- 60 measures of 2 beats per minute - 120 beats per minute
Pattern	- Optional
Duration	- The time required to skate 2 sequences is 1:04 min.

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 2 beat swing for both partners and on count 2 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 2 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 3 with a forward outside three turn followed by a change of edge immediately after the turn on count 4. 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 backwards and the man forwards and then reverses after *steps 32 & 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- 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 & 37* the free legs are carried directly to the outside of the tracing and back.

Steps 32-33 (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 2 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 counter clockwise curve. *Steps 45 to 48* are widesteppped 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 2 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 performance	- Wilmington, Skating Club of Wilmington, 1969

YANKEE POLKA

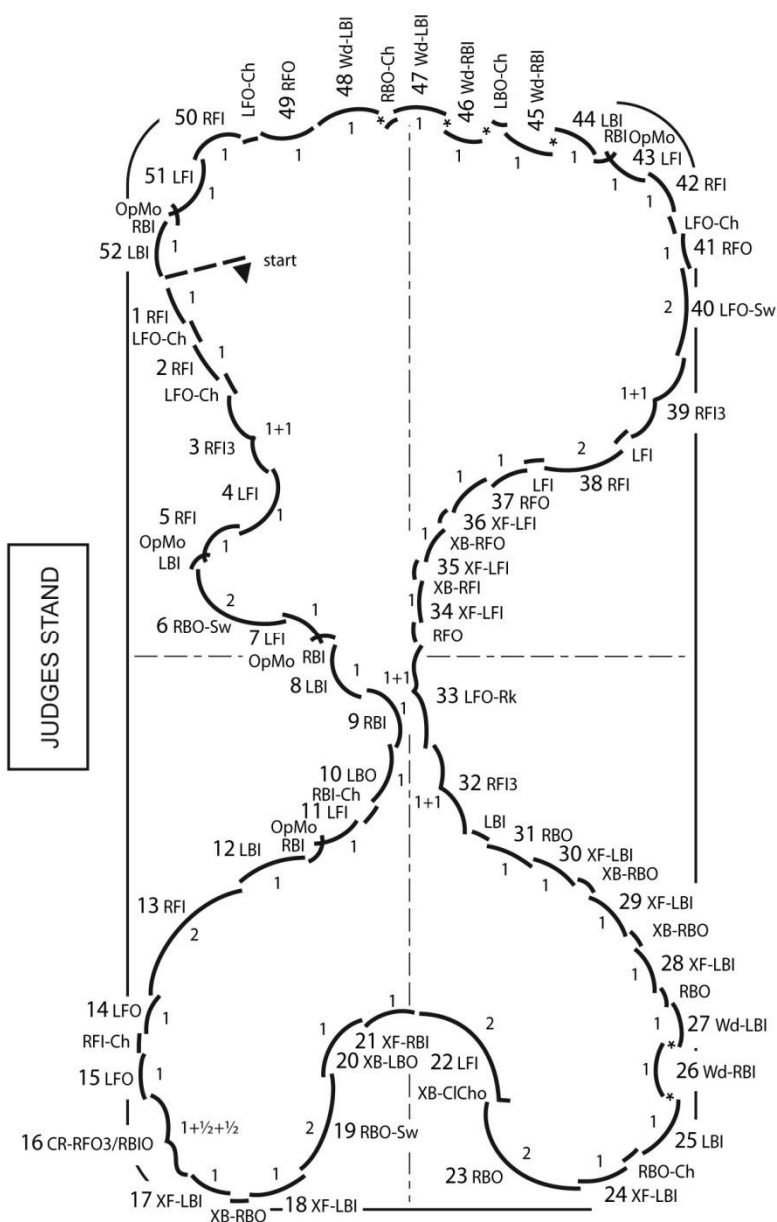
Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
Open	1	LFO RFI-Ch		1 "and"		RFI LFO-Ch
	2	LFO RFI-Ch		1 "and"		RFI LFO-Ch
"High Kilian"	3	LFI3		1+1		RFI3
	4	RFI LFO-Ch	1 "and"		1	LFI
	5	RFI OpMo LBI		1 "and"		RFI OpMo LBI
	6	RBO-Sw		2		RBO-Sw
	7	LFI OpMo RBI		1 "and"		LFI OpMo RBI
	8	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
	13	RBO3 (see text)	1+1		2	RFI (see text)
Arm-In- Arm	14	LFO RFI-Ch		1 "and"		LFO RFI-Ch
	15	LFO		1		LFO
	16	CR-RFO3 /RBIO		1 + ½ + ½		CR-RFO3 /RBIO
	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
	24	XF-LBI	1		1 "and"	XF-LBI RBO-Ch
"Closed" (Hand To Hand)	25	RFI		1		LBI
	26	Wd-LFI		1		Wd-RBI
	27	Wd-RFI		1		Wd-LBI

Yankee Polka (continued)						
Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
	28	LFO XF-RFI		"and" 1		RBO XF-LBI
	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

YANKEE POLKA

International Dance - Optional Pattern

Woman



Music
Tempo

- Polka 2/4
- 60 measures of 2 beats per minute
- 120 beats per minute

TANGO ROMANTICA

Music	- Tango 4/4
Tempo	- 28 measures of 4 beats per minute - 112 beats per minute
Pattern	- Optional
Duration	- The time required to skate 2 sequences is 1:43 min.

This is 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 2 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, 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 2 and 3 of the measure. On *step 7* the man skates a chassé while the woman skates an open mohawk, both on the "and" between counts 4 and 1 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 an anti-clockwise back inside twizzle of 1 rotation without releasing her left hand on "and" between counts 2 and 3. 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, 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 an 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 reverse Kilian hold in syncopation with the rhythm of the music with the XF-LBI being held for 2 beats followed by a very short RBO on the "and" between beats 4 and 1. *Steps 16 to 19* are a series of cross steps skated in Kilian hold. *Steps 20 to 22* are skated in reverse 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 4 beat cross roll of which the first 2 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, 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, 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 reverse 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, 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 3 of the measure.

Inventors - Ljudmilla Pakhomova, Alexandr Gorshkov & Elena Tschaikowskaja
First Performance - Moscow, 1974

TANGO ROMANTICA

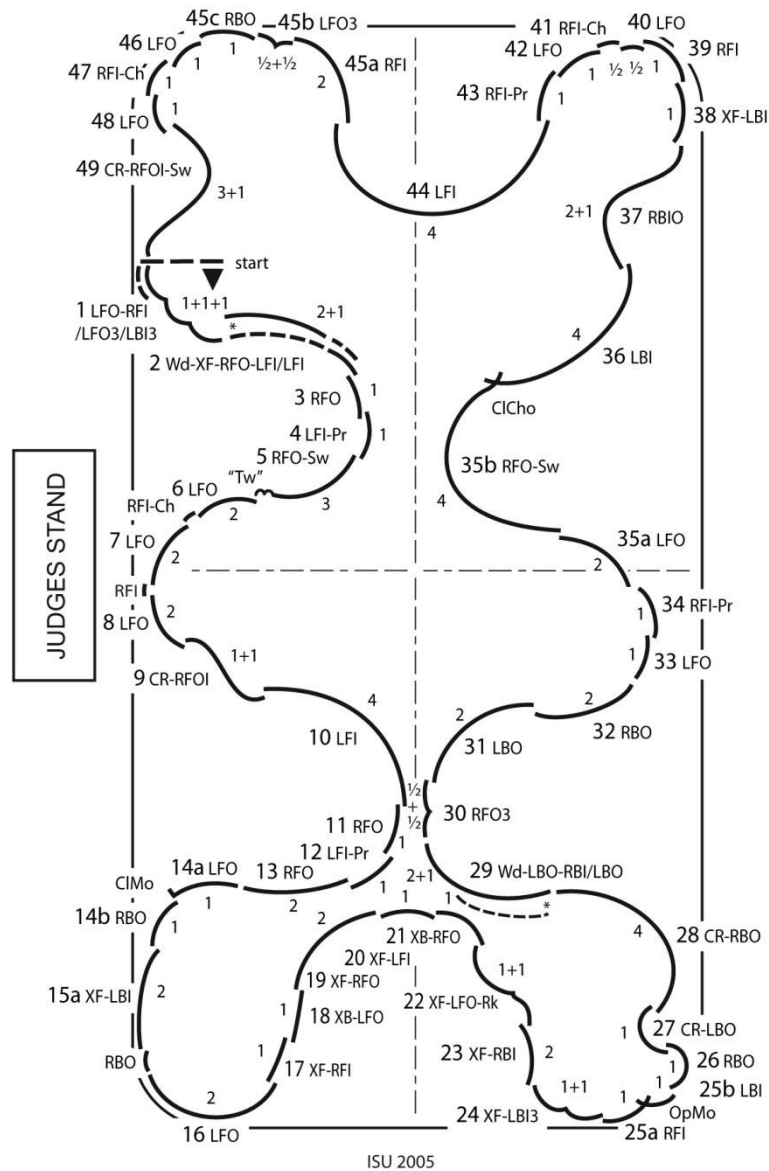
Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
Closed	1	LFO-RFI foot to side /LFO3/LBI3	1+ (musical count 4) 1+1			RBO-LBI foot to side /RBO3/RFI3
	2	Wd- XF- RFO-LFI /LFI (feet together)		2 + 1		Wd-XB- LBO-RBI /RBI (feet together)
	3	RFO		1		LBO
	4	LFI-Pr		1		XF-RBI
	5	RFO-Sw "Tw" between 2,3	3 "and"		1+2 "and"	LBO-Sw3 Op Cho RBO between 2, 3
	6	LFO		2		XF-LBI
	7	RFI-Ch btw cts 4 & 1 /LFO /RFI between cts 2&3		"and"		RFI Op Mo between cts 4 & 1
			2 "and"		2	/LBI (exit edge Mo)
	8	LFO		2		RBO
	9	CR-RFOI	1+1		1 + 1 "and"	CR-LBOI /LBI-Tw1 (between cts 2 , 3)
Outside	10	LFI		4		RBI
	11	RFO		1		LBO
	12	LFI-Pr		1		RBI-Pr
	13	RFO		2		LBO
	14a	LFO Cl Mo	1		1+1	RFI3
	14b	RBO	1			
Reverse Kilian	15	XF-LBI /RBO (btw cts 2&3)		2 "and"		XF-LBI /RBO (btw 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
Reverse 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 Op Mo	1		1+1	RFI3
	25b	LBI	1			

Tango Romantica (continued)						
Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
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	CI Cho			$\frac{1}{2} + \frac{1}{2}$	LFO3
Open	36	LBI	4		2+2	RBO3
	37a	RBIO	2+1		2	LFI CI Cho
	37b				1	RBO
Reverse 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 CI Cho
Closed	45a	RFI	2		3 +1	RBO
	45b	LFO3	$\frac{1}{2} + \frac{1}{2}$			/RBO-Twl
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 counts 3 & 4)

TANGO ROMANTICA

International Dance - Optional Pattern

Man



Music
Tempo

- Tango 4/4
- 28 measures of 4 beats per minute
- 112 beats per minute

Woman



Music
Tempo

- Tango 4/4
- 28 measures of 4 beats per minute
- 112 beats per minute