

3672 RAVENSBURGER WALTZ (DIAMOND DANCE TEST)

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 ~~three waltz turns~~ *steps 1 to 3* of 6 beats each, in which the man and the lady 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 lady 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 lady’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*. ~~On step 16 the should is dropped slightly towards the free leg which is extended behind.~~ The lady may move her right hand as she wishes during *steps 17 and 18*. A slight 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 lady 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 lady that is turned under the man’s left arm into a closed hold on *step 28*.

The lady’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 lady’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 lady’s closed choctaw on *steps 37 and 38*, a brief change from open to closed hold occurs. *Step 39* for the man is a two beat three turn, and *step 40* for the lady is a quick one beat three turn in closed position. These constitute the “walk-around” threes with the fast timing for the lady matching the syncopation of the music.

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

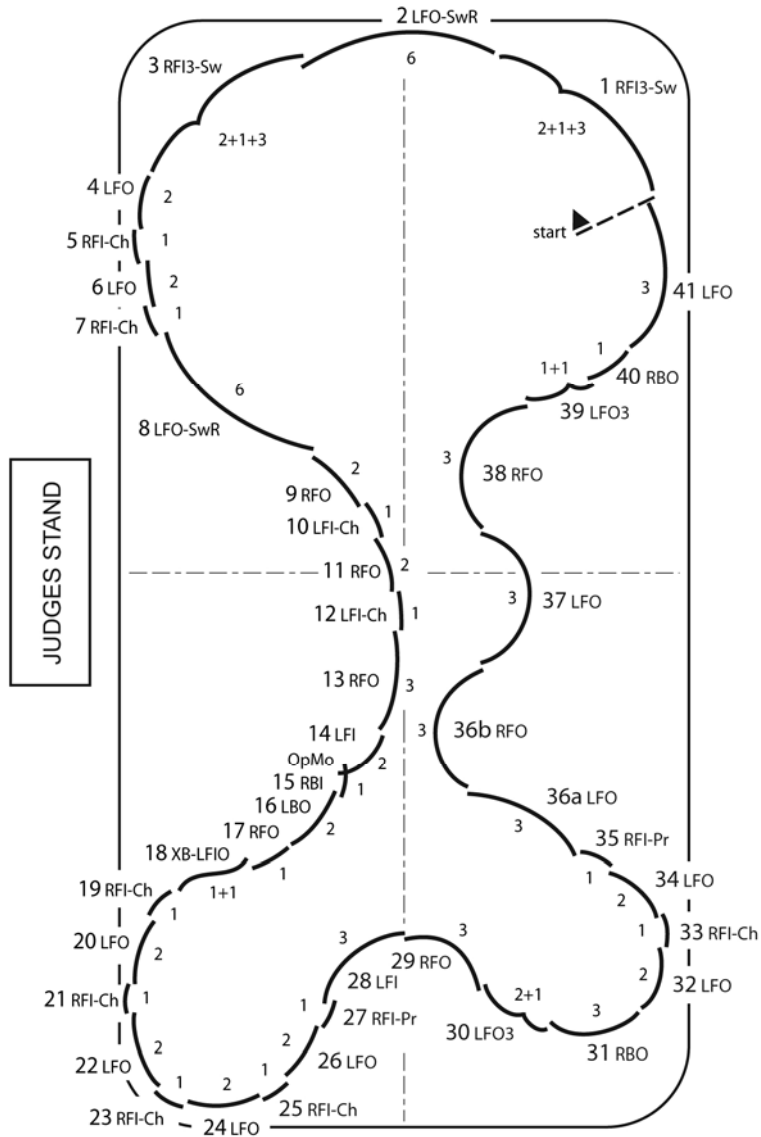
3672 RAVENSBURGER WALTZ

Hold	Step No.	Man's Step	Number of Beats of Music			Lady'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
	Kilian	13a	RFO	3		2
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 /LFO Tw1 (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	LFI3
	29a	RFO	3		2	XF-RBI
	29b				1	LBI-Ch
	30	LFO3		2 +1		RBO /RBO Tw1
	31a	RBO	3		2	LFO
	31b				1	RFI-Ch

RAVENSBURGER WALTZ (continued)						
Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Open	32	LFO		2		LFO
	33	RFI-Ch		1		RFI-Ch
	34	LFO		2		LFO
	35	RFI-Pr		1		RFI-Pr
	36a	LFO	3		<u>2 + 1</u>	LFO-sw Rk (turned on count 3, leg swing on count 4)
Closed	36b	RFO	3		<u>+ 3</u>	
OPEN	37	LFO		3		RFI Cl Cho
Closed	38	RFO		3		LBO
	39	LFO3	1+1		2	RBO
	40	RBO	1		$\frac{1}{2} + \frac{1}{2}$	LFO3
	41	LFO		3		RBO

3672 RAVENSBURGER WALTZ
International Dance - Optional Pattern

Man

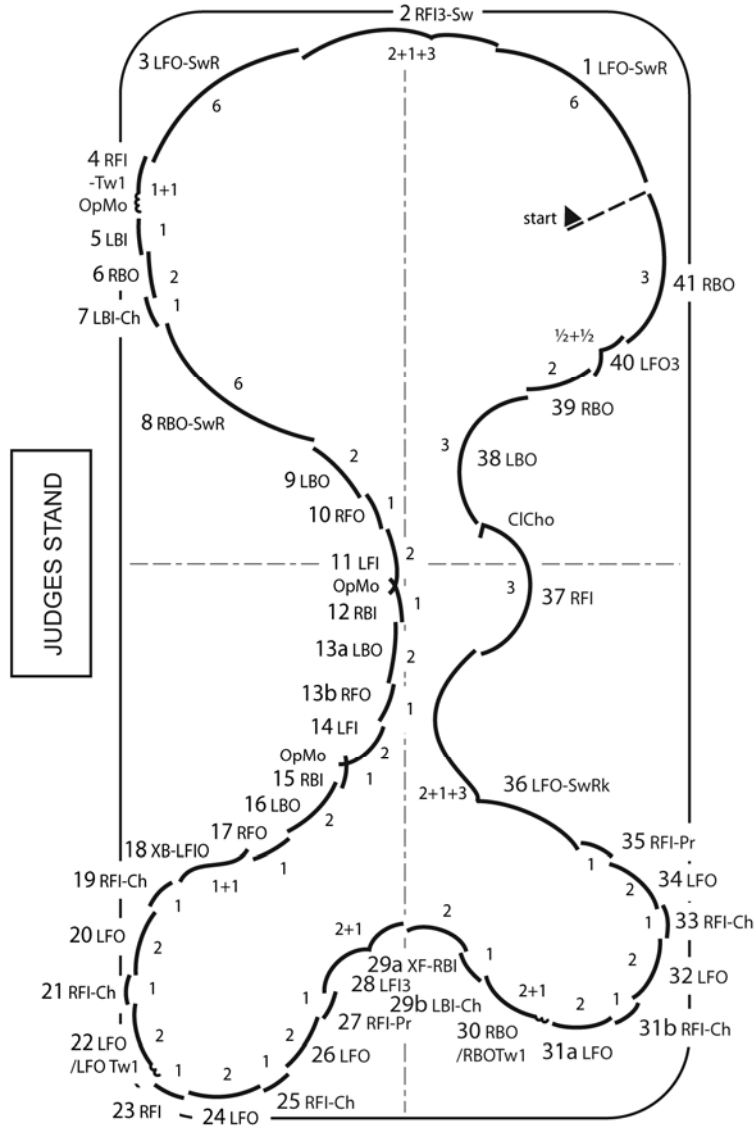


Music - Waltz 3/4
Tempo - 66 measures of 3 beats per minute
- 198 beats per minute

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3672 RAVENSBURGER WALTZ
International Dance - Optional Pattern

Lady



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

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3673 TANGO ROMANTICA (DIAMOND DANCE TEST)

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 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 lady 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 lady 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 lady 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 lady'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 lady'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 lady 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 lady 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 lady 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 lady'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 lady skates an RFI three turn in open hold.

~~Steps 16 to 27 are a progressive sequence of steps-~~ 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 lady takes the usual outside hold on the third beat (known as the “Criss-Cross” movement – the lady 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. ~~For step 30~~ The lady 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 lady turns a rocker (her step 35a). While performing the rocker, the lady 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 lady for his swing closed choctaw. On the first beat of the next measure (second beat of her LBO), the lady 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 lady 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 lady 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 lady’s right hand on the man’s left shoulder. They then simultaneously swing their left arms, the lady 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 lady crosses behind and the man in front. Step 37 is a left forward inside closed choctaw for the lady 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 lady 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 lady 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 lady 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 Tschairowskaja
First Performance - Moscow, 1974

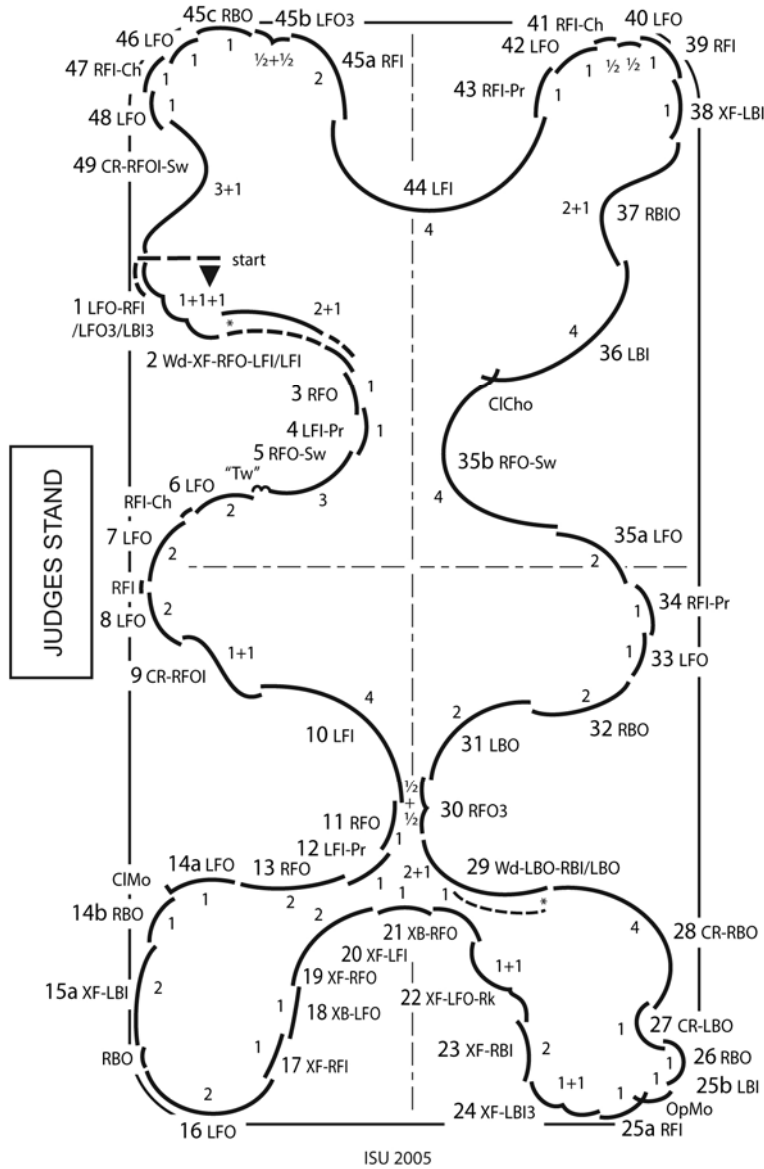
3673 TANGO ROMANTICA

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Closed	<u>1</u>	LFO-RFI foot to side /LFO3/LBI3	1+ (musical count 4) 1+1			RBO-LBI foot to side /RBO3/RFI3
	<u>2</u>	Wd- XF- RFO-LFI /LFI (feet together)		2 + 1		Wd-XB- LBO-RBI /RBI (feet together)
	<u>3</u>	RFO		1		LBO
	<u>4</u>	LFI-Pr		1		XF-RBI
	<u>5</u>	RFO-Sw "Tw" between 2,3	3 "and"		1+2 "and"	LBO-Sw3 Op Cho RBO between 2, 3
	<u>6</u>	LFO		2		XF-LBI
	<u>7</u>	RFI-Ch between counts 4 & 1 /LFO /RFI <u>between</u> cts 2 & 3	<u>2</u> "and"	"and"	<u>2</u>	RFI Op Mo between cts 4 & 1 /LBI (exit edge Mo)
	<u>8</u>	LFO		2		RBO
	<u>9</u>	CR-RFOI	1+1		<u>1 + 1</u> "and"	CR-LBOI /LBI-Tw1 (between cts 2 , 3)
	<u>10</u>	LFI		4		RBI
Outside	<u>11</u>	RFO		1		LBO
	<u>12</u>	LFI-Pr		1		RBI-Pr
	<u>13</u>	RFO		2		LBO
	<u>14a</u>	LFO Cl Mo	1		1+1	RFI3
	<u>14b</u>	RBO	1			
Reverse Kilian	<u>15</u>	XF-LBI /RBO (between cts 2 & 3)		2 "and"		XF-LBI /RBO (between cts 2 & 3)
Kilian	<u>16</u>	LFO		2		LFO
	<u>17</u>	XF-RFI		1		XF-RFI
	<u>18</u>	XB-LFO		1		XB-LFO
	<u>19</u>	XF-RFO		2		XF-RFO
Reverse Kilian	<u>20</u>	XF-LFI		1		XF-LFI
	<u>21</u>	XB-RFO		1		XB-RFO
	<u>22</u>	XF-LFO-Rk		1+1		XF-LFO-Rk
Kilian	<u>23</u>	XF-RBI		2		XF-RBI
	<u>24</u>	XF-LBI3		1+1		XF-LBI3
	<u>25a</u>	RFI Op Mo	1		1+1	RFI3
	<u>25b</u>	LBI	1			
Closed	<u>26</u>	RBO		1		LFO
	<u>27</u>	CR-LBO		1		CR-RFO

Tango Romantica (continued)						
Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Reverse Outside to Outside	28	CR-RBO		<u>4</u>		CR-LFO
	29	Wd-LBO-RBI / LBO		<u>2</u> <u>+1</u>		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	Cl Cho			$\frac{1}{2} + \frac{1}{2}$	LFO3
Open	36	LBI	4		2+2	RBO3
	37a	RBIO	2+1		2	LFI Cl 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 Cl Cho
Closed	45a	RFI	2		3	RBO
	45b	LFO3	$\frac{1}{2} + \frac{1}{2}$			
<u>Outside</u>	45c	RBO	1		+1	/RBO-Twl
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)

3673 TANGO ROMANTICA
International Dance - Optional Pattern

Man

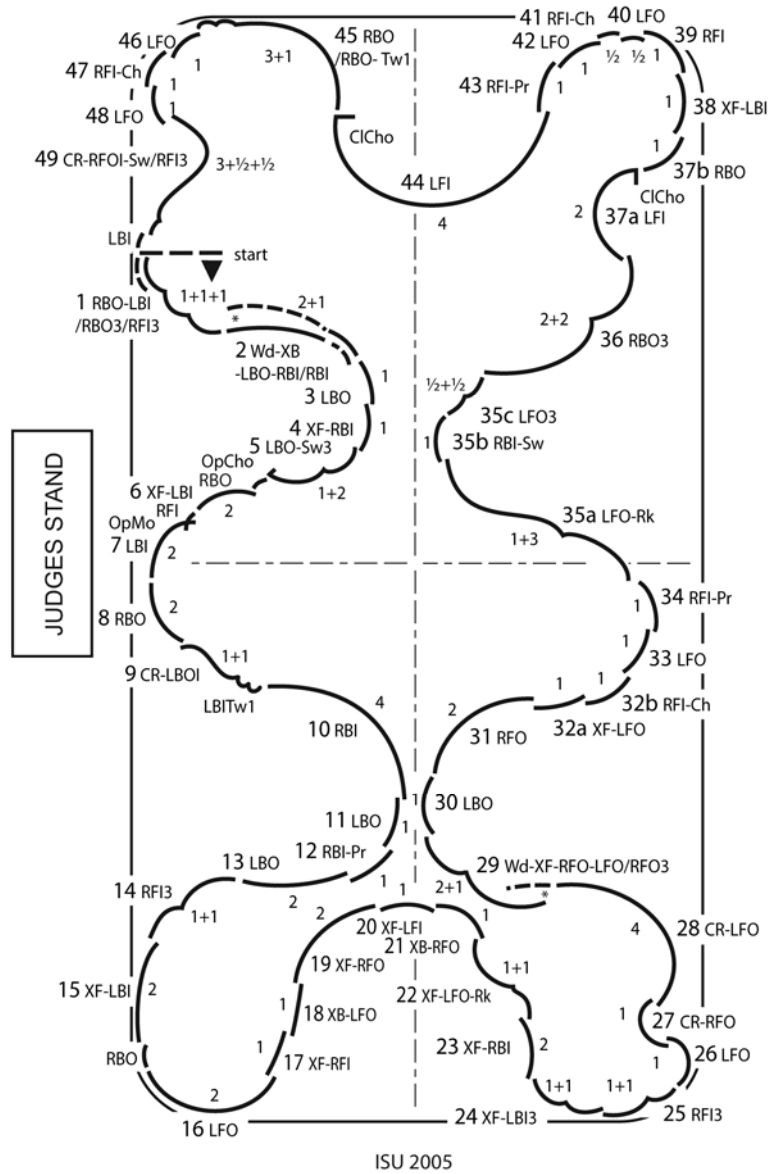


Music - Tango 4/4
Tempo - 28 measures of 4 beats per minute
- 112 beats per minute

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3673 TANGO ROMANTICA
International Dance - Optional Pattern

Lady



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

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3674 YANKEE POLKA (DIAMOND DANCE TEST)

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 lady after ~~the cusp of 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 lady's left arm is extended across in front of the man's chest to be held in his left hand extended. The right hands are clasped and held sideways and upward. The man's right arm passes behind the lady 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 lady 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 lady 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 lady's left arms locked at the elbows. The free hands are held on the hips.

~~On step 16 the man passes around and in front of the lady and both partners change edge immediately after the turn so that the changes occur between counts 2 and 3.~~ *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 ~~and the three turns must not become rockers~~. *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 lady backwards and the man forwards and then reverses after *steps 32 & 33*. The "closed" dance hold in 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 lady 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*. ~~On *step 37* the free legs are carried to the outside as in *step 31*.~~ 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 lady’s right hand are not clasped. The hands are joined again as the lady skates her three turn on *step 39* which places the partners in closed hold. The man’s free leg on *step 39* and the lady’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 wide-stepped chassés skated almost in a straight line, the bodies leaning to the same side as each wide step is skated. *Steps 49 to 52* are similar to *steps 41 to 44*. The wide-stepped chassés may be skated in either of 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

3674 YANKEE POLKA

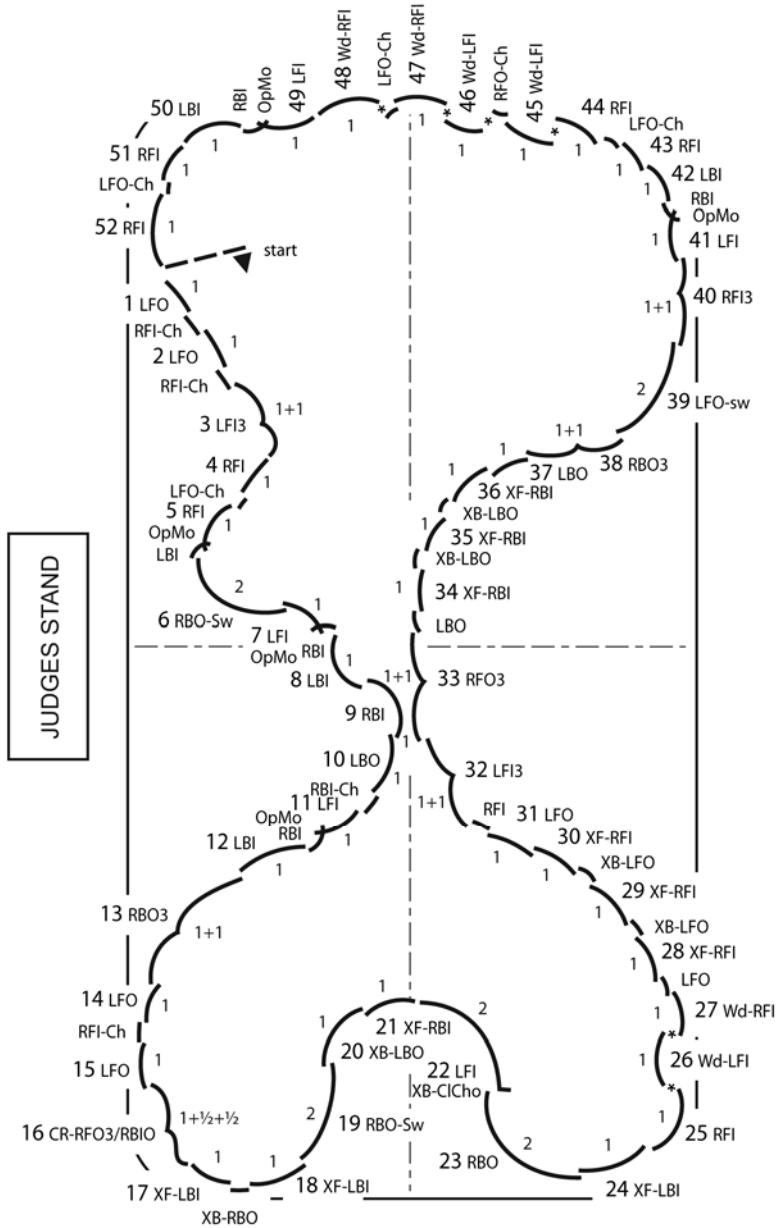
Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Open	1	LFO RFI-Ch		1 “and”		RFI LFO-Ch
	2	LFO RFI-Ch		1 “and”		RFI LFO-Ch
“High Kilian”	3	LFI3		1+1		RFI3
	4	RFI LFO-Ch	1 “and”		1	LFI
	5	RFI OpMo LBI		1 “and”		RFI OpMo LBI
	6	RBO-Sw		2		RBO-Sw
	7	LFI OpMo RBI		1 “and”		LFI OpMo RBI
	8	LBI		1		LBI
	9	RBI		1		RBI
	10	LBO RBI-Ch		1 “and”		LBO RBI-Ch
	11	LFI OpMo RBI		1 “and”		LFI OpMo RBI
	12	LBI		1		LBI
Arm-In- Arm	13	RBO3 (see text)	1+1		2	RFI (see text)
	14	LFO RFI-Ch		1 “and”		LFO RFI-Ch
	15	LFO		1		LFO
	16	CR-RFO3 /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
	“Closed” (Hand To Hand)	24	XF-LBI	1		1 “and”
25		RFI		1		LBI
26		Wd-LFI		1		Wd-RBI
27		Wd-RFI		1		Wd-LBI
28		LFO XF-RFI		“and” 1		RBO XF-LBI
	29	XB-LFO XF-RFI		“and” 1		XB-RBO XF-LBI

Yankee Polka (continued)						
Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
	30	XB-LFO XF-RFI		"and" 1		XB-RBO XF-LBI
	31	LFO		1		RBO
Separate	32	RFI LFI3		"and" 1+1		LBI RFI3
"Closed" (Hand To Hand)	33	RFO3 free leg extended in front		1+1		LFO-Rk free leg extended in front
	34	LBO XF-RBI		"and" 1		RFO XF-LFI
	35	XB-LBO XF-RBI		"and" 1		XB-RFI XF-LFI
	36	XB-LBO XF-RBI		"and" 1		XB-RFO XF-LFI
	37	LBO		1		RFO
Semi-Open	38	RBO3	1+1		"and" 2	LFI RFI
Closed	39	LFO-Sw	2		"and" 1+1	LFI RFI3
	40	RFI3	1+1		2	LFO-Sw
	41	LFI OpMo RBI		1 "and"		RFO LFO-Ch
	42	LBI		1		RFI
	43	RFI LFO-Ch		1 "and"		LFI OpMo RBI
	44	RFI		1		LBI
	45	Wd-LFI RFO-Ch		1 "and"		Wd-RBI LBO-Ch
	46	Wd-LFI		1		Wd-RBI
	47	Wd-RFI LFO-Ch		1 "and"		Wd-LBI RBO-Ch
	48	Wd-RFI		1		Wd-LBI
	49	LFI OpMo RBI		1 "and"		RFO LFO-Ch
	50	LBI		1		RFI
	51	RFI LFO-Ch		1 "and"		LFI OpMo
	52	RFI		1		LBI

3674 YANKEE POLKA

International Dance - Optional Pattern

Man

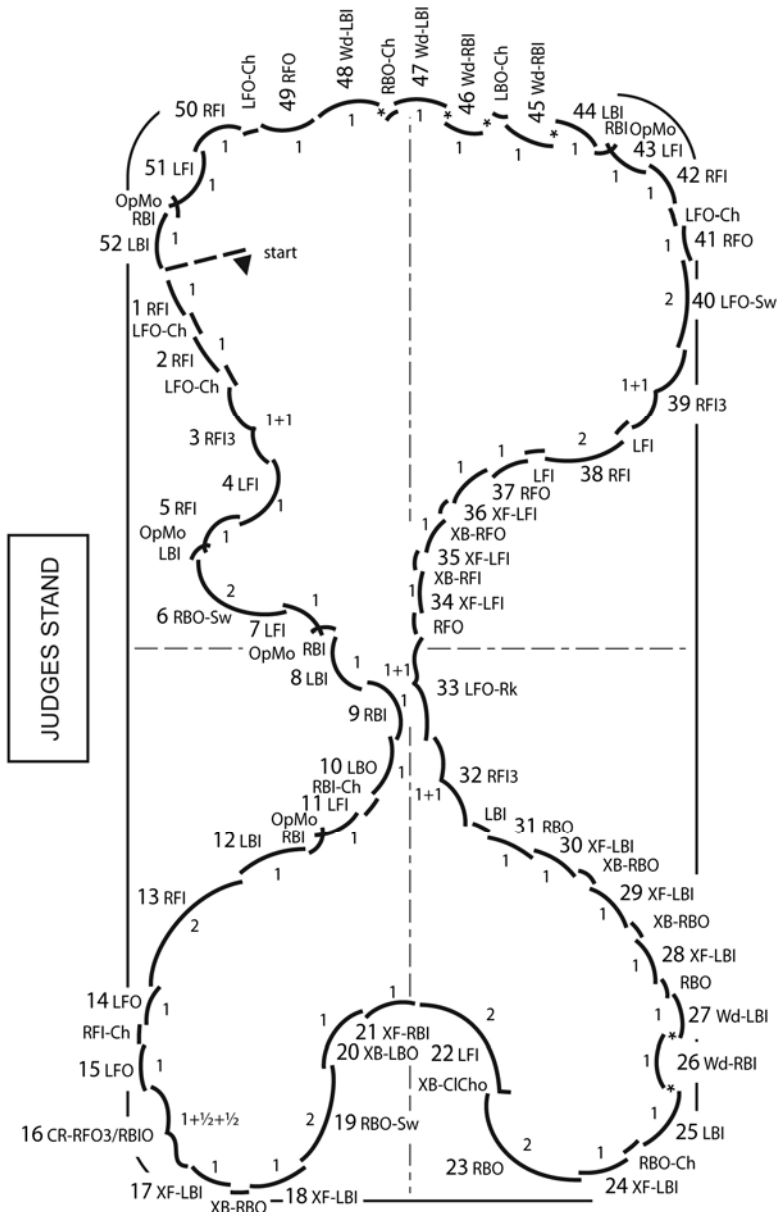


Music - Polka 2/4
 Tempo - 60 measures of 2 beats per minute
 - 120 beats per minute

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International Dance - Optional Pattern

Lady



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

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