

TERMS DEFINED – APPENDIX A

DIAGRAMS AND DESCRIPTIONS OF PATTERN DANCES

3651 DUTCH WALTZ (PRELIMINARY DANCE TEST)

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

Suggested Introductory Steps:

Two straight steps, LF of three beats, and RF of three beats same for both partners, lady starts on man's right.

The dance starts in one corner of the rink, progressing down the side and across the end where it repeats down the other side and across the end to the start; thus requiring two sequences of the dance for one round of the rink.

The dance is skated to slow, deliberate waltz music and consists mostly of progressive sequences interspersed with long rolling edges. It thus allows beginners to devote their attention to getting the feel of the music instead of worrying about complicated steps, and allows them to enjoy rhythmical motion in their skating.

Upright position, good carriage, and easy flow without too much effort are desired in the dance. The partners should strive for unison of free leg swings and soft knee action throughout the dance. The dance is skated in Kilian hold.

Inventor -George Muller
First Performed -Colorado Springs, 1948

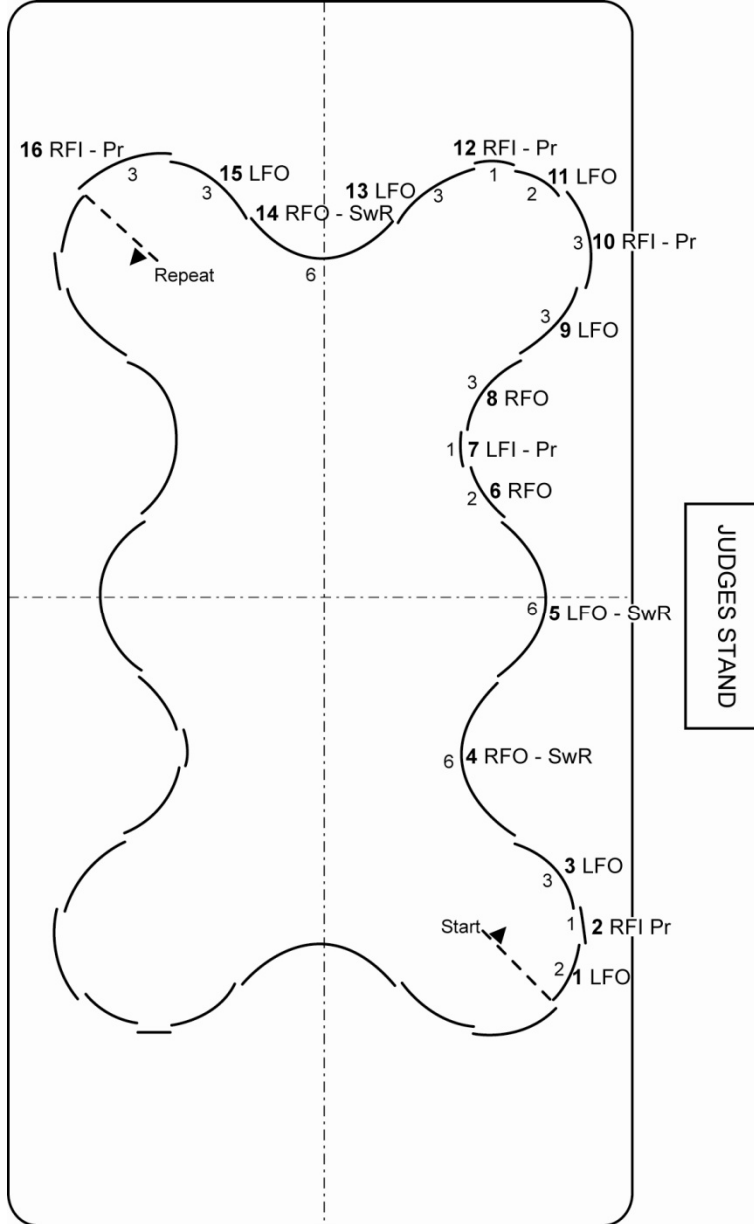
3651 DUTCH WALTZ

Hold	Step No.	Step (same for both)	Number of beats of Music
Kilian	1	LFO	2
	2	RFI-Pr	1
	3	LFO	3
	4	RFO-SwR	6
	5	LFO- SwR	6
	6	RFO	2
	7	LFI-Pr	1
	8	RFO	3
	9	LFO	3
	10	RFI-Pr	3
	11	LFO	2
	12	RFI-Pr	1
	13	LFO	3
	14	RFO- SwR	6
	15	LFO	3
	16	RFI-Pr	3

3651 DUTCH WALTZ

Set Pattern Dance

Both partners skate same steps



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

3652 CANASTA TANGO (PRELIMINARY DANCE TEST)

Music -Tango 4/4
Tempo -26 measures of 4 beats
 -104 beats per minute
Pattern -Set

Suggested Introductory Steps:

RFO (2), LFO (2), RFI (4) for both partners, lady starting on man's left.

This dance is skated in reverse Kilian hold, that is with the lady on the man's left. It is a very simple dance with a threefold purpose: first, to introduce the tango rhythm to those at the preliminary dance level; second, to give the skater experience in the large eight-count half circles, giving him more speed and confidence in his edges; third, to provide variety for the less experienced dancers.

If the fundamental rules of skating and dancing are observed, there should be no particular difficulty with this dance. The first chasse (*steps 3 and 4*) is done with both feet side by side on count 4; be sure to transfer the weight to the right foot though - do not skate on both feet at the same time. The other chasse is slightly different, it is called a slide chasse. As the weight is transferred to the new skating foot, the free foot slides off the ice in front of the skater, returning close beside the skating foot just in time for a smooth transition to the next edge. Judicious use of knee action on these edges can do a great deal to help the tango expression. Here, too, is a good place for the beginner to practice extending the free leg as straight as possible, and pointing the toe down, not up. The skater should watch that *steps 9-13* are skated on a good edge so that *step 14* RFO can be aimed somewhat toward the center of the rink, and so placed accurately as shown on the diagram.

This *step (14)* may be started, optionally, with a cross roll in which the right foot crosses in front of the left foot at the end of *step 13* and the push onto the RFO is made from outside of the left foot. (For a further description of a 'cross stroke' and its differentiation from a 'crossed step', see Explanation of Terms.) An effort should be made to keep the feet fairly close together at the start of the transition, but it is of utmost importance that a toe push be avoided.

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

Inventor -James B. Francis
First Performed -The University Skating Club, Toronto, 1951

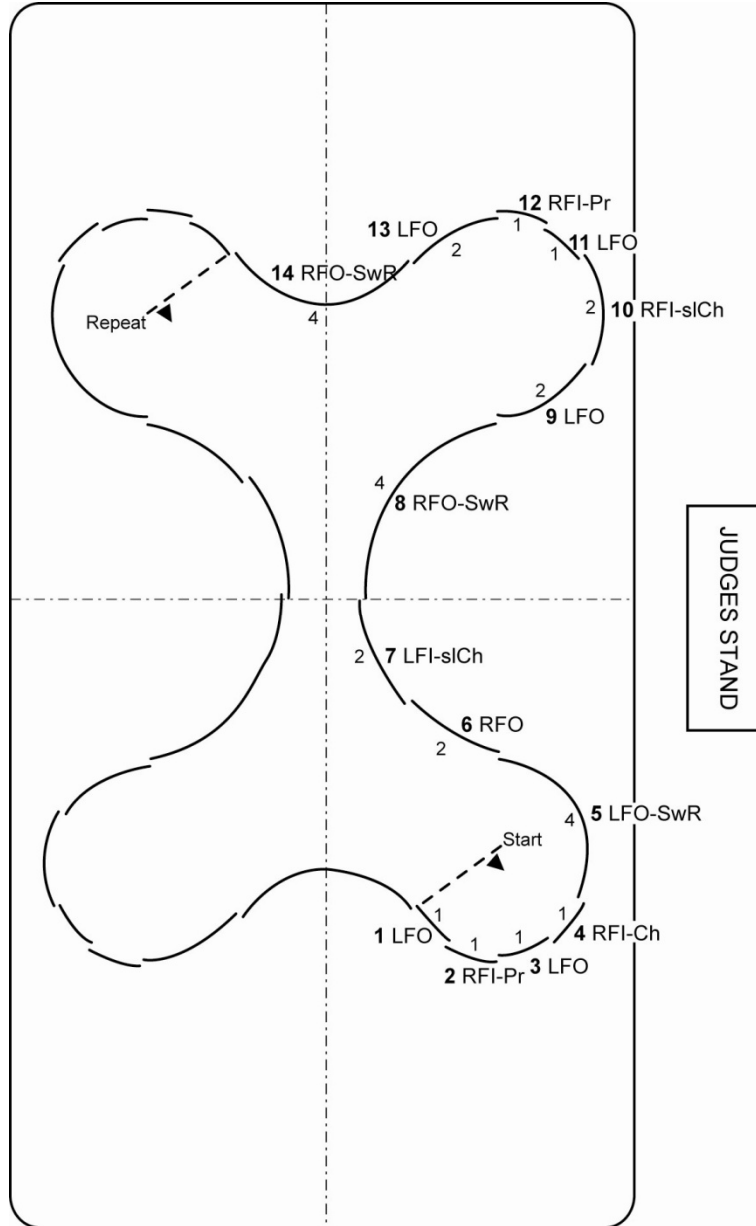
3652 CANASTA TANGO

Hold	Step No.	Step (Same for both)	Number of beats of Music
Reverse Kilian	1	LFO	1
	2	RFI-Pr	1
	3	LFO	1
	4	RFI-Ch	1
	5	LFO- SwR	4
	6	RFO	2
	7	LFI-SICh	2
	8	RFO- SwR	4
	9	LFO	2
	10	RFI-SICh	2
	11	LFO	1
	12	RFI-Pr	1
	13	LFO	2
	14	*RFO- SwR	4

* Optionally CR-RFO

3652 CANASTA TANGO
Set Pattern Dance

Both partners skate the same steps.



Music -Tango 4/4
Tempo -26 measures of four beats
-104 beats per minute

3653 BABY BLUES (PRELIMINARY DANCE TEST)

Music -Blues 4/4
Tempo - 22 measures of 4 beats
 -88 beats per minute
Pattern -Set

Suggested Introductory Steps:

LFO (2) RFO (2) LFO Swing Roll (4) for both partners, the lady starting on the man's right.

The dance starts in one corner of the rink facing the centre of the ice, progressing down the side across the end and around the corner where it repeats, thus requiring two sequences of the dance for one round of the rink.

The dance consists mainly of two beat progressive sequences skated in Kilian hold. *Step 7* (RFOI) and *Step 14* (LFO- SwR) are the only 4 beat edges. The free leg swing forward and back on *Step 7* is executed as follows: forward on count 2 and back on count 3.

The simple steps allow beginners to get the feel of the music and enjoy rhythmical motion in their skating. Because of the use of slow Blues music, this dance promotes the use of long edges.

Upright position, good carriage and easy flow without too much effort are desired in the dance. The partners should strive for unison of the free leg swings (*Step 7* in particular) and soft knee action throughout the dance. The dance is skating in Kilian hold.

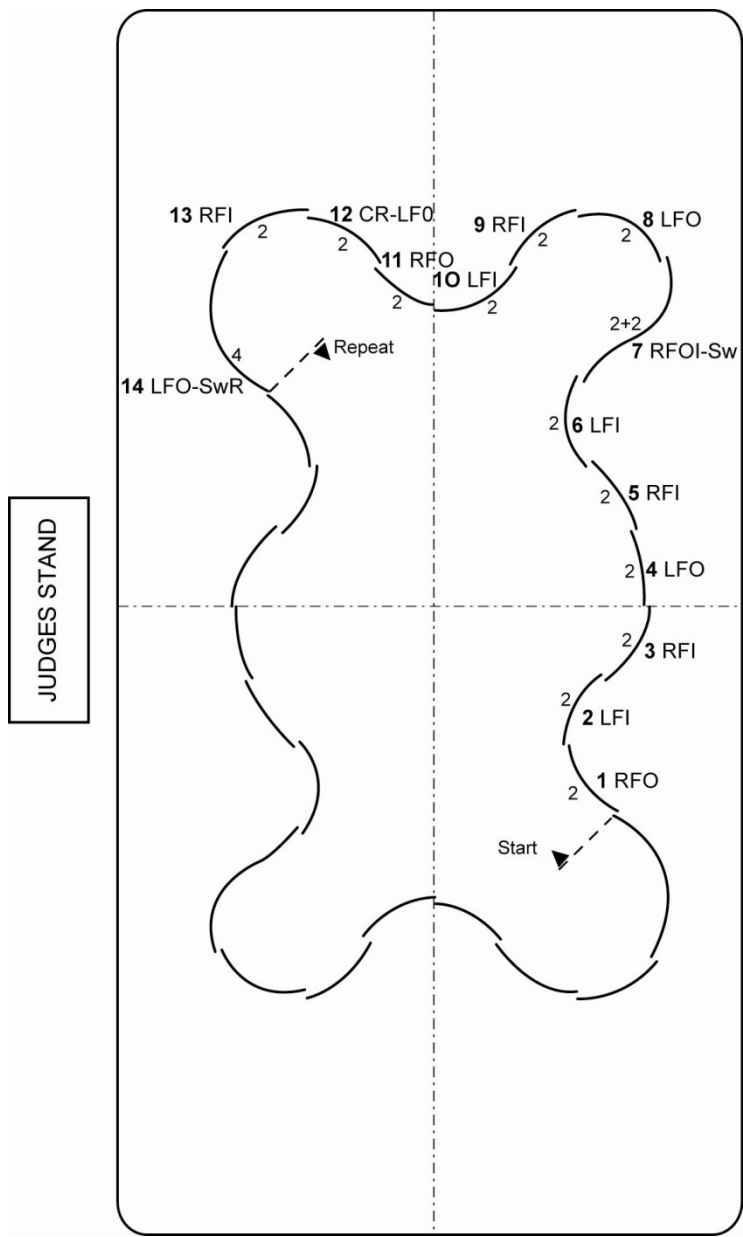
Inventor: -Unknown
First Performed -Unknown

3653 BABY BLUES

Both partners skate same steps

Hold	Step No.	Step (Same for both)	Number of beats of Music
Kilian	1	RFO	2
	2	LFI-Pr	2
	3	RFI	2
	4	LFO	2
	5	RFI-Pr	2
	6	LFI	2
	7	RFOI-Sw	2+2
	8	LFO	2
	9	RFI-Pr	2
	10	LFI	2
	11	RFO	2
	12	CR-LFO	2
	13	RFI-Pr	2
	14	LFO- SwR	4

3653 BABY BLUES
 Set Pattern Dance
 Both partners skate same steps



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

3654 SWING DANCE

(JUNIOR BRONZE DANCE TEST)

Music	-Foxtrot 4/4
Tempo	-24 measures of 4 beats -96 beats per minute
Pattern	-Set

Suggested Introductory Steps:

The dance may be started at either of the two points marked 'START' in the diagram, preferably with the man starting at *step 1* (forward chasse), although this is not compulsory. Two sets of introductory steps are suggested for this dance (A) using a mohawk, and (B) using a three.

- (A) Man: RFO (2), LFI (2), RFO (4);
Lady: LFI (2), OpMo RBI (2), LBO (4).
- (B) Man: RFO (2), LFO (2), RFO (1), LFI (1), RFO (2);
Lady: RFO (2), LFO (2), RFO3 (2), LBO (2).

In both of these examples, the lady will start to the left of the man (in hand-in-hand hold).

This is a dance designated for beginners consisting of all basic edges, forward and backward. It presents a relaxed method of changing from forward to backward skating, requires the man to learn to lead while skating backward as well as forward, makes the steps of each skater identical, even though similar steps are not skated at the same time, and makes it possible for two women to learn to dance or practice it as a couple.

The dance is skated down the length of the rink and contains four curvatures or lobes, and is skated in closed hold. The one skating forward during the first set of lobes in the straightaway will be skating backward when these four lobes are skated on the opposite side of the rink.

The chasse sequences apply to both forward and backward skating. First step of the sequence is an outside edge of one beat. Second step is an inside edge of one beat, during which the free foot is lifted slightly from the ice and is not allowed to move to a position either in front of or behind the skater, but should be held directly beneath the skater in readiness to accept the skater's weight at the start of the third step. The third step is an outside edge of two beats. At the end of the second beat, the skaters must change of edge slightly in order to stroke smoothly into the next edge or lean.

The third and fourth lobes of the straightaway consist of two four-beat swing rolls that are skated as in the Fourteenstep, but must be skated in each direction.

The end sequences consist of seven steps at each end of the rink. Each step of the sequence is held for two full beats except the last step (*steps 15 and 30*) which is a swing roll of four beats. Skate the end steps with soft knee action, be relaxed, and try to give the appearance of having fun.

Step 9 or 24:

The person skating backward releases his or her left hand and curves his edge away from the partner in order to be in position to step forward on the next step.

(3654 Swing Dance continued)

Step 10 or 25:

Both skate forward. Skater to the left is the one who has just stepped from backward to forward. Hold nearest hand, but do not crowd each other.

Step 11 or 26:

Both still skate forward. Skater to right skates slightly faster than his partner.

Step 12 or 27:

Both still skate forward. Skater to the right should now be slightly in advance of skater to left, and should be ready to skate a RFI open mohawk. At the same time, the skater to the left has the option of either skating a LFO, RFI progressive or a LFO, RFI slide chasse, in which case the free foot slides off the ice in front of the skater to match the partner's back extension.

Forward inside open mohawk is required. The balance and control must be good, and the execution pleasing to watch.

Step 13 or 28:

The person to the right skates a RFI mohawk and finishes the mohawk in front of the partner.

Step 14 or 29:

Skater who did the mohawk is now skating backward directly in front of the partner.

Step 15 or 30:

Change curvature and skate four beat swing roll in closed position.

The dance positions are closed hold when skating the lengths of the rink and hand-in-hand position at end sequences to allow both skaters to skate forward on *steps 10, 11, 12 or 25, 26, 27*. Separate by at least twenty-four inches (24") and hold arms relaxed. Appearance of arms during end sequences up to *step 14 or 29* is left to discretion of skaters. Assume closed position in time for *step 15 or 30*.

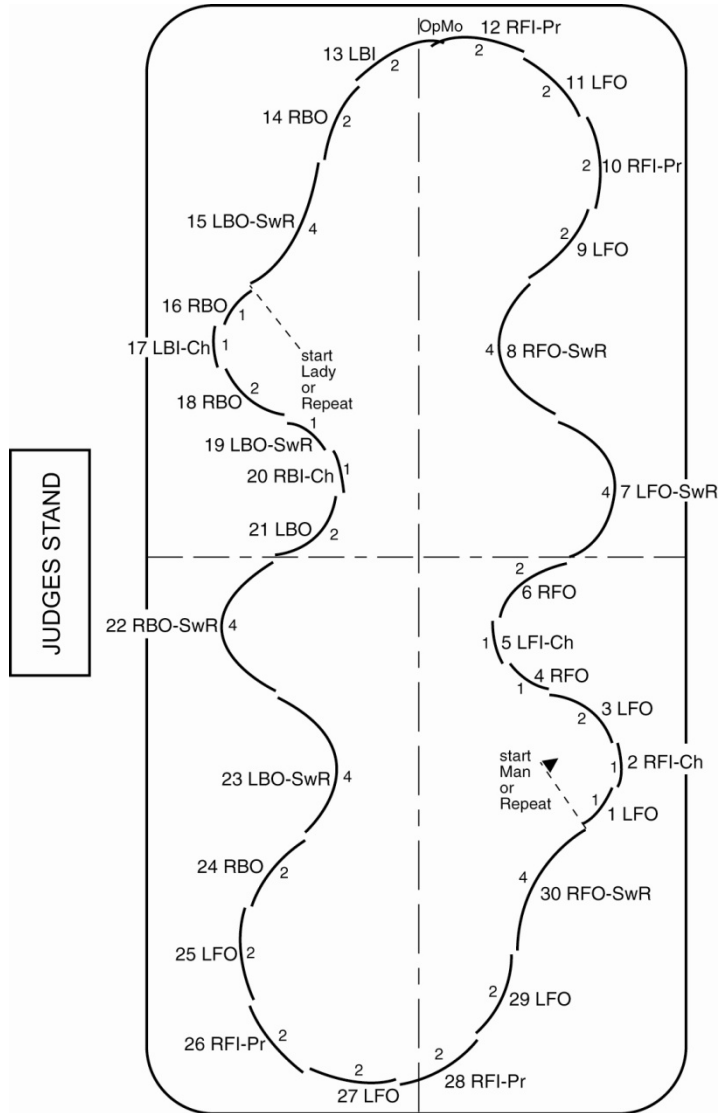
Inventor -Hubert Sprott

First Performed -Unknown

3654 SWING DANCE

Hold	Step No.	Man's Step	Number of beats of Music	Lady's Step
Closed	1	LFO	1	RBO
	2	RFI-Ch	1	LBI-Ch
	3	LFO	2	RBO
	4	RFO	1	LBO
	5	LFI-Ch	1	RBI-Ch
	6	RFO	2	LBO
	7	LFO- SwR	4	RBO- SwR
	8	RFO- SwR	4	LBO- SwR
Hand-in-hand	9	LFO	2	RBO
	10	RFI-Pr	2	LFO
	11	LFO	2	RFI-Pr
	12	RFI-Pr OpMo	2	LFO
Closed	13	LBI	2	RFI-Pr
	14	RBO	2	LFO
	15	LBO- SwR	4	RFO- SwR
	16	RBO	1	LFO
	17	LBI-Ch	1	RFI-Ch
	18	RBO	2	LFO
	19	LBO	1	RFO
	20	RBI-Ch	1	LFI-Ch
	21	LBO	2	RFO
	22	RBO- SwR	4	LFO- SwR
	23	LBO- SwR	4	RFO- SwR
Hand-in-hand	24	RBO	2	LFO
	25	LFO	2	RFI-Pr
	26	RFI-Pr	2	LFO
	27	LFO	2	RFI-Pr OpMo
Closed	28	RFI-Pr	2	LBI
	29	LFO	2	RBO
	30	RFO- SwR	4	LBO- SwR

3654 SWING DANCE Set Pattern Dance



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

3655 FIESTA TANGO (JUNIOR BRONZE DANCE TEST)

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.

Lady 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 lady 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

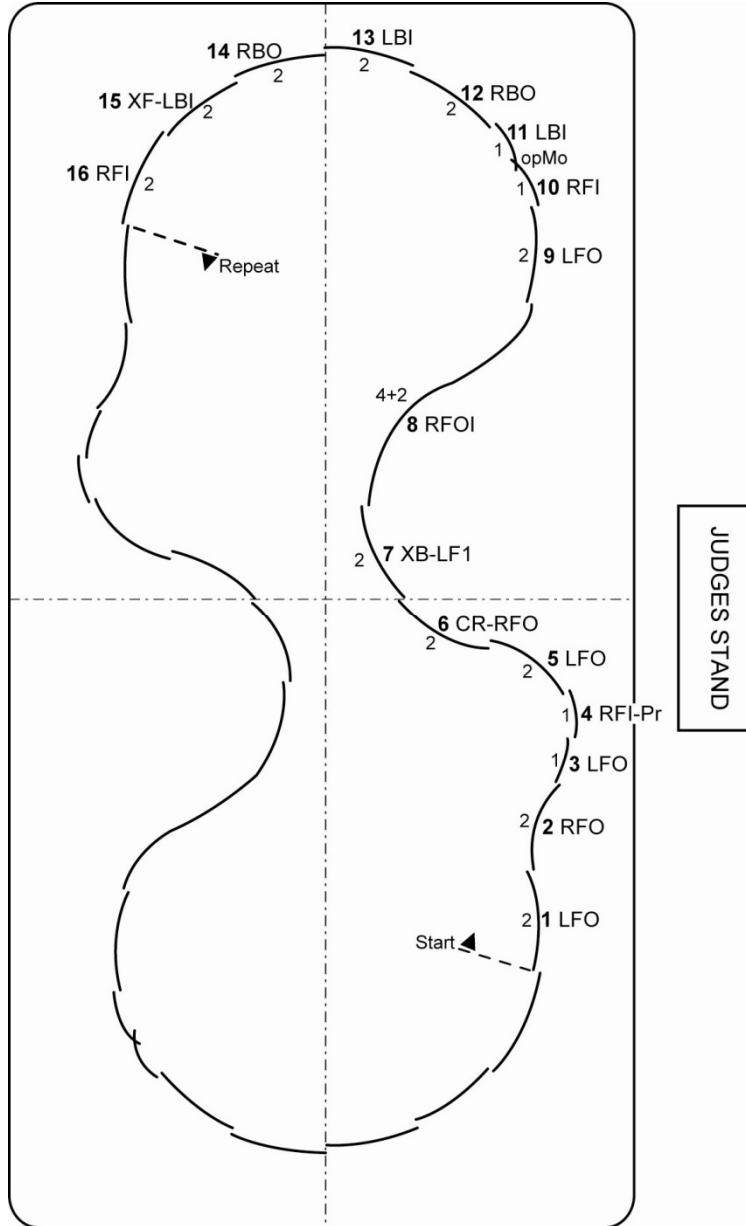
3655 FIESTA TANGO

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

3655 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

3656 WILLOW WALTZ (JUNIOR BRONZE DANCE TEST)

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

Suggested Introductory Steps: with lady starting on right of man

Man: RFO (3), LFO (2), chasse RFI, *steps 20 to 22*;
Lady: 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 three-beat LBI leading out. *Step 6* for the lady (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 lady'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 lady 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.

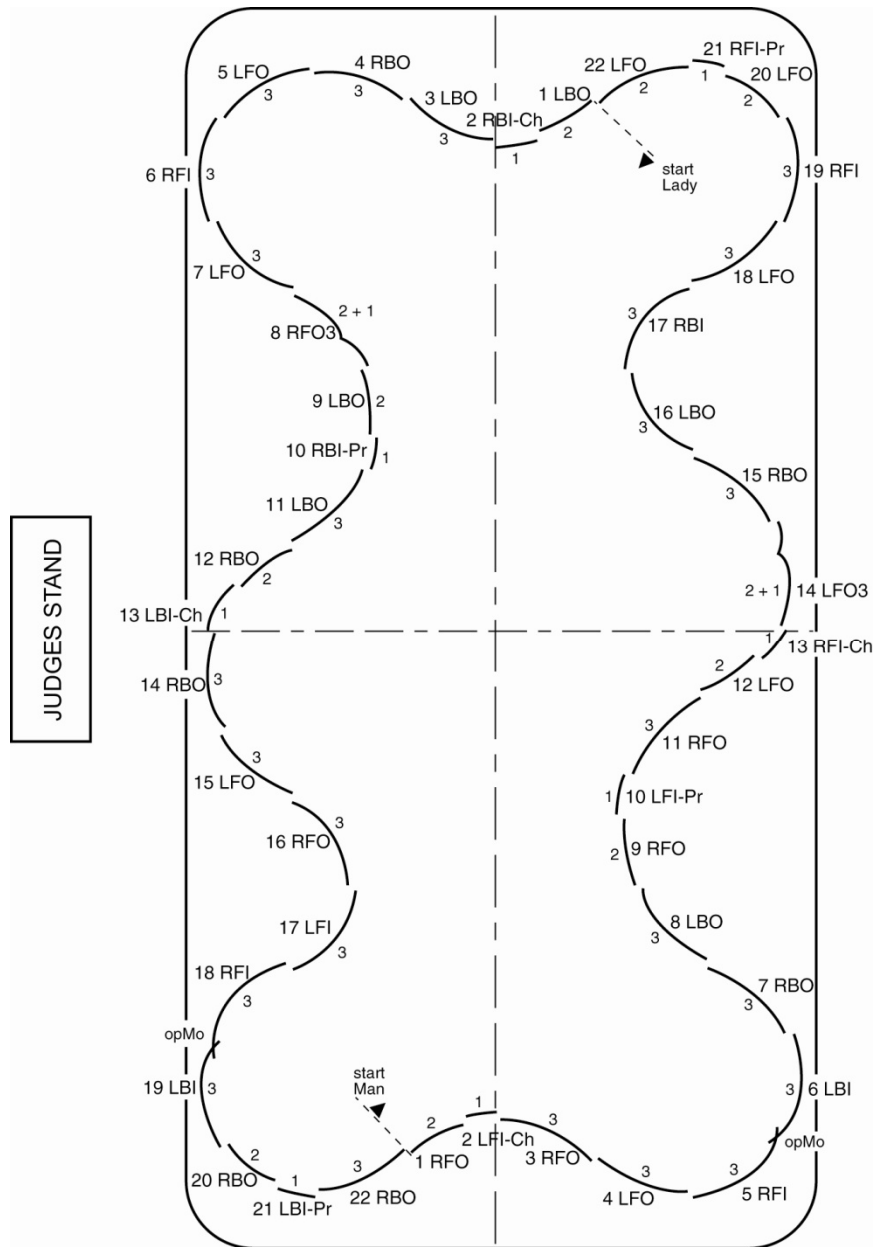
Inventor -George Muller
First Performed -Crystal Ice Palace, Willow Springs (Chicago), 1953

3656 WILLOW WALTZ

Hold	Step No.	Man's Step	Number of beats of Music			Lady'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

3656 WILLOW WALTZ

Set Pattern Dance



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