

3675 RHUMBA (DIAMOND DANCE TEST)

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.

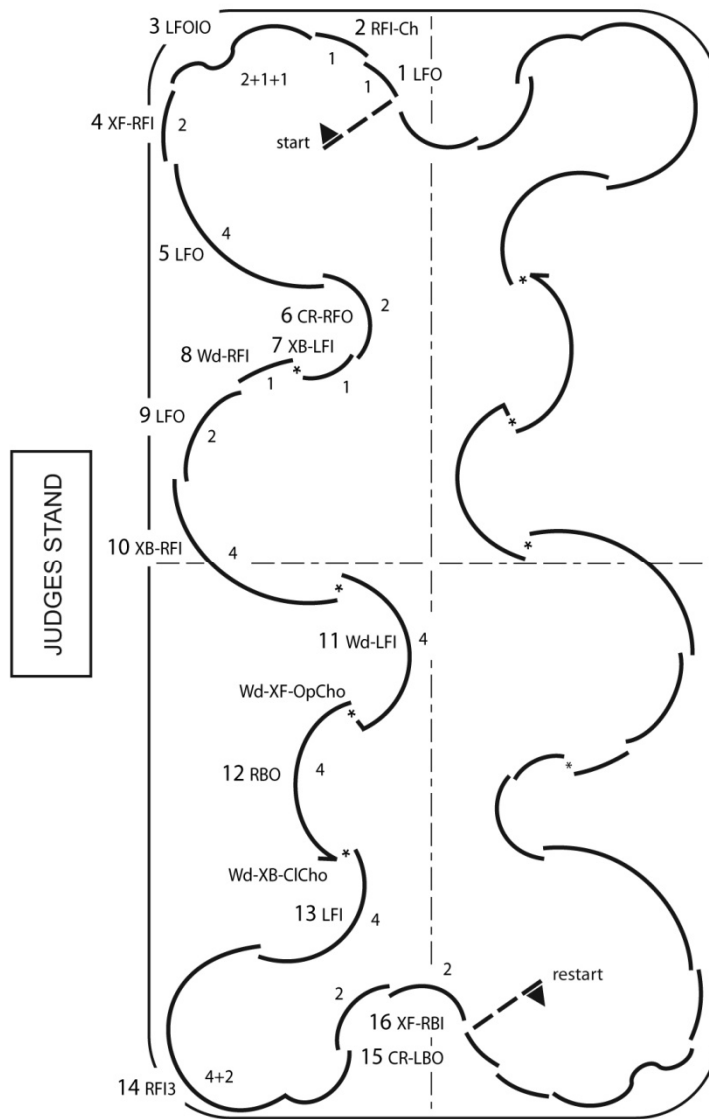
Care must be taken to preserve the smoothness of the Rhumba and to prevent the dance from becoming excessively bouncy or jerky. The tendency to jump *steps 8* and *11* must be avoided. If these steps and the choctaws are not stepped wide enough, the dance loses much of its strength.

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

3675 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 CI Cho	4
	13	LFI	4
	14	RFI3	4+2
	15	CR-LBO	2
	16	XF-RBI	2

3675 RHUMBA
International Dance - Optional Pattern



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

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3676 AUSTRIAN WALTZ (DIAMOND DANCE TEST)

Music	–Waltz 3/4
Tempo	–60 measures of 3 beats per minute –180 beats per minute
Pattern	–Optional
Duration	–The time required to skate 2 sequences is 1:38 min.

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

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

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

On step 5 the woman skates an inside three on count 6 of the measure changing into closed hold and finishes with a swing of her free leg starting on count 1 with the edge held until count 3. Meanwhile the man skates a crossed behind right forward outside stroke on the count of 3 and steps on count 4 on a crossed in front left forward outside edge, swinging his right free leg forward matching the woman's movement for the same beats.

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

The long *step 7* for the woman starts with a right forward outside three on count 3, followed by a right backward inside edge with the free leg stretched behind for 3 beats. Still on the right foot, she changes the edge to a right backward outside edge with her free leg moving in front for the next 2 beats. To finish the movement she closes her free leg on the next beat to turn her counter clockwise back outside twizzle under the left arm of the man. *On step 7a* the man skates a left backward outside edge for the first 3 beats. For the next 3 beats (his *step 7b*) he skates a right forward outside edge with free leg stretched behind. His sequence is finished with a left forward cross roll for two beats (his *7c*) and a three turn on the last beat matching the twizzle of the woman.

Step 8 is an outside edge for 3 beats duration with the free leg extended. *Step 9a* for the woman is an inside Ravensburger-type three turned on count 3 with a swing of her free leg starting on count 4 to be held until count 6. After a short cross behind left backward outside on the "and" between counts 6 & 1, the woman crosses in front to a right backward inside edge. Keeping her free foot close to the skating

foot, she turns a backward inside three turn on count 3 to finish with a swing of her free leg starting on count 4 to be held until count 6 (her *step 9b*). The man's *steps 9a* and *9b* are a swing roll of 6 beats and a cross roll swing of again 6 beats duration. It is important that both partners match their free legs on the last three beats of that section. With the second three turn of the woman, they change to Kilian hold.

Step 10 for both is a touchdown three turned in Kilian hold on the third beat, followed by a short right backward outside edge skated on the "and" after beat 3. Both skaters skate *step 11* for counts 4 to 6 as an open stroke with the foot extended back.

The woman continues on her *step 12* with a cross roll and a three turn on count 3 followed by a very short left backward outside edge to help to step forward for *step 13a* (a touchdown three). During *steps 12a* and *13*, the man is slightly left of the woman. *Step 13* is turned on the count of 1 (beat 4 of the step). The woman's *step 13a* is a right forward outside edge for 3 beats and is followed by a crossed behind left forward inside edge on count 1 (*step 13b*) with a forward extension to match the man's free leg and finished with a "twizzle-like" motion. Both partners change to a "waltz" hold with their right arms extended in "helicopter" style after *step 13b* with the man skating backwards.

Steps 15 to *17* are European Waltz-type three turns in closed hold.

On *step 18* the woman steps her cross roll slightly to the left of the man to turn her three on count 6 followed by a very short left backward outside (a touchdown three) to step forward to turn their simultaneous three turns on *step 19* in crossed foxtrot hold. (The partner's arms are crossed at their back with the man's right hand on the woman's right hip; the woman's left hand on the man's left hip).

On the left backward outside edge on *step 20* both partners release their hands in front to move them close to their hips with their other arms still crossed behind their backs. Out of this hold, the woman starts with a right forward outside rocker briefly touching down with the left foot to skate a right backward outside edge lifting the left free arm above the head (her *step 21a*). The man steps forward from a crossed behind right backward outside edge (his *step 21a*), while the woman turns the rocker behind his back (the Back to Back section), to skate a left forward outside (his *step 21b*) holding the woman's right hand with his left hand and moving his right hand above his head matching the woman's movement. (For her *21a*, the woman steps on 1, turns her rocker on count 2, briefly touches down to thrust her onto her RBO for counts 3,4,5, to then skates XB-LBO, her *step 21 b*, on count 6.)

During *step 22* both partners change back to High Kilian hold with their right hands up above shoulder level.

On *step 22* the woman skates a cross in front backward inside 3 turned on count 2 to skate the right forward outside swing in unison with the man's forward outside swing roll started with a cross roll. Both turn a left forward inside three (her *step 23a*; his *step 23*) on count 2 with the free foot crossed in front. The man finishes his edge still on his left foot with a back swing on counts 4, 5, 6. The woman steps forward (*step 23b*) and may match the man's swing on her right forward outside edge. During the three turn the partners change into "closed" hold with the right arms extended in "helicopter" style. The three turns (*steps 24* and *25*) are three turned on count 3. *Step 26* is a swing of 6 beats duration.

On *step 27* the woman turns a fast twizzle (1.5 rotations counter-clockwise) on her right forward inside edge on count 3, under the left arm of the man, while he skates a left forward outside edge for 6 beats

with his free leg extended on the last 3 beats to match the woman's leg action as she holds her RBO edge after her turn. *Step 28* for the woman is a left backward outside twizzle of one rotation turning in the opposite direction (clockwise), and still under the left arm of the man, finishing on an LBO with a swing matching the free leg movement of the man.

The first three of the "walk-around threes" (*step 29* for the man; *step 30* for the woman) is ~~also~~ turned on beat 3 of the step. The second three of this set (*step 31a* for the man; *step 31b* for the woman) is turned rapidly so that the timing for the man is two counts for his left forward outside edge with the three being turned on the "and" between counts 2 & 3. The woman skates her right back outside edge for 2 counts and her left forward outside three turn (her *step 31b*) for 1 count.

During these fast turns (walk-around threes) a firm waltz hold, upright position and tight footwork are very important and the couple must remain opposite skating around the same axis. *Step 33* is a left backward outside edge for the woman and a cross roll three turn for the man in closed hold.

For the woman, *step 34* is a right forward outside double three, with the first three turn being turned on count 6 and the right backward inside three turned on count 3 of the next measure. The man's *step 34a* is a left backward outside edge, and his *step 34b* is a right forward outside edge changing into Kilian hold as the woman turns her first three turn. *Step 35* is a cross behind left forward inside edge for both skaters held for 2 counts, and *step 36* is a right forward inside edge in preparation for the restart.

Inventors –Susi and Peter Handschmann
First Performance –Vienna, 1979

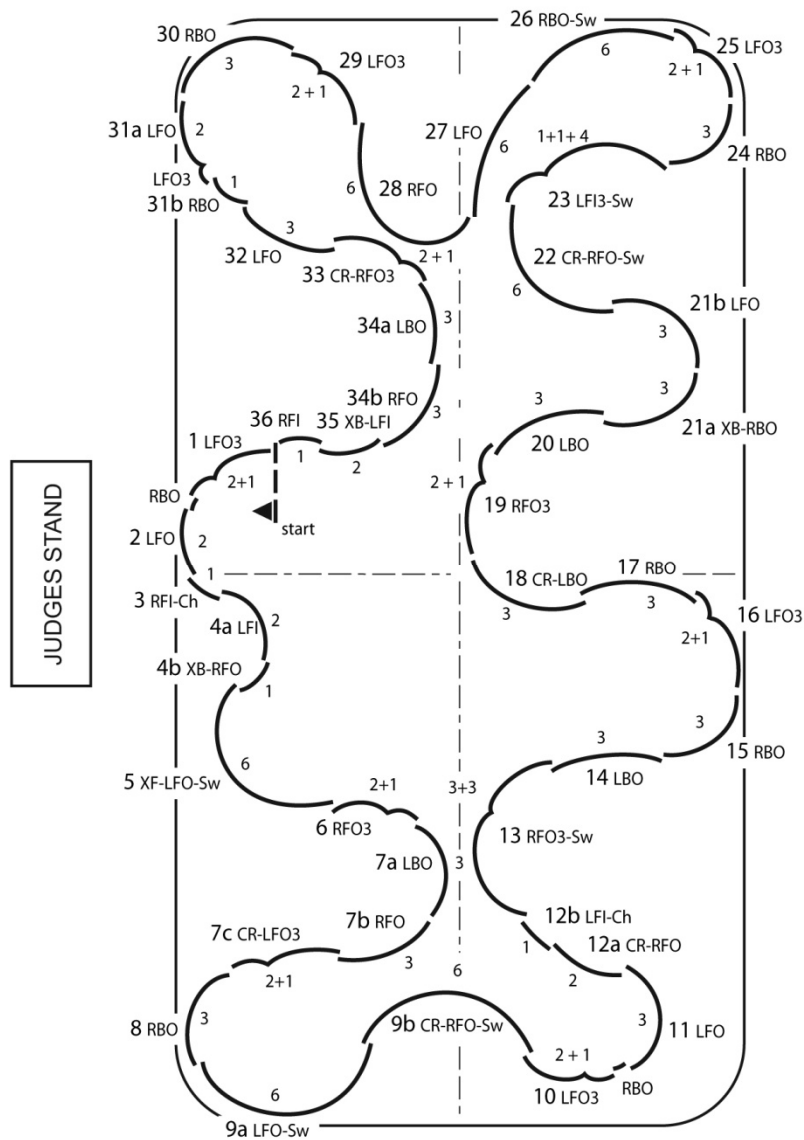
3676 AUSTRIAN WALTZ

Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
Kilian	1	LFO3 RBO between counts 3 & 4		2+1 "and"		LFO3 RBO between counts 3 & 4
	2	LFO		2		LFO
	3	RFI-Ch		1		RFI-Ch
	4a	LFI	2		3	LFI
	4b	XB-RFO	1			
Closed	5	XF-LFO-Sw	6		2+1 +3	RFI3 -Sw
	6	RFO3	2+1		3	LBO
	7a	LBO	3		2+4 +	RFO3
	7b	RFO	3			
	7c	CR-LFO3	2+1		2+1	RBIO Tw1
	8	RBO		3		LFO
	9a	LFO-Sw	6		2+1 +3 "and"	RFI3 -Sw XB-LBO
	9b	CR-RFO-Sw	6		2+1 +3	XF-RBI3 -Sw
Kilian	10	LFO3 RBO between counts 3 & 4		2+1 "and"		LFO3 RBO between counts 3 & 4
	11	LFO		3		LFO
	12a	CR-RFO	2		2+1 "and"	Cr-RFO3 LBO between counts 3 & 4
12b	LFI-Ch	1				
"Closed" Helicopter	13a	RFO3-Sw	3 + 3		3	RFO
	13b				2+1	XB-LFI-"Tw"
	14	LBO		3		RFO
	15	RBO	3		2+1	CR-LFO3
	16	LFO3	2+1		3	RBO
	17	RBO		3		LFO
	Crossed Foxtrot	18	CR-LBO	3		2+1 "and"
19		RFO3		2+1		RFO3
20		LBO		3		LBO
Back-to- Back	21a	XB-RBO	3		1+4	RFO-Rk & L Td /RBO
	21b	LFO	3		1	XB-LBO

AUSTRIAN WALTZ (continued)						
Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
Closed to High Kilian	22	CR-RFO-Sw	6		1+2 +3	XF-RBI3 -Sw
	23a	LFI3	1+1		1+1	LFI3
"Closed" Helicopter	23b	-Sw	+ 4		4	RFO
	24	RBO	3		2+1	LFO3
	25	LFO3	2+1		3	RBO
	26	RBO-Sw		6		LFO-Sw
	27	LFO	6		2+1 +3	RFI-Tw 1½ /RBO
	28	RFO	6		2+1 +3	LBO-Tw 1 / LBO
	29	LFO3	2+1		3	RBO
	30	RBO	3		2+1	LFO3
	31a	LFO /LFO3 after ct 2	2 "and"		2	RBO
	31b	RBO	1		½ + ½	LFO3
	32	LFO		3		RBO
	33	CR-RFO3	2+1		3	LBO
	34a	LBO	3		2+3+1	RFO3/RBI3
	34b	RFO	3			
	Kilian	35	XB-LFI		2	
36		RFI		1		RFI

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Man



Music –Waltz 3/4
 Tempo –60 measures of 3 beats per minute
 –180 beats per minute

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