

3678 GOLDEN WALTZ (DIAMOND DANCE TEST)

Music	– Viennese Waltz 3/4
Tempo	– 62 measures of 3 beats per minute
Pattern	– Optional
Duration	– The time required to skate 2 sequences is 1:58 min.
Side to Start	– First steps started on side opposite judges stand.

The Golden Waltz is a complex dance incorporating many new positions not previously used in Pattern Dances i.e. “Spread Eagle” etc.

It is danced with long edges, interspersed with three-turns and twizzles and dancers require extra control because of the intricate nature of the steps, positions and changes of hold. The pattern of the dance, while optional, must be skated with well-rounded lobes. It is necessary to maintain consistent flow and a lilting waltz character throughout.

The dance starts in closed hold for the opening three turns. *Steps 1 to 7* - the man begins by travelling backwards starting on his RBO on beat 1 for the “walk-around” threes with the feet of the partners offset. The feet are placed on the ice between the feet of the partner. The couple remains in closed hold until *step 7* which is executed in reverse tango hold in which the woman, after the cross roll, executes a twizzle of one rotation skated to one beat of music and on the swing roll they pass through reverse Kilian hold to Hand-In-Hand hold.

Steps 8 to 14 are the same for both partners. *Step 8* is an RBO cross roll with the free legs in a front coupée position. At *step 9* the couple changes to “Kilian” hold where the woman’s left hand is placed on the man’s left shoulder with their free arms extended to skate side by side touch down threes turns for *steps 9 to 12*. On *step 13* there is a change of hold at an optional point to a “Wrapped” Kilian in which the man’s left and the woman’s right hands are clasped in front of them while the woman’s left hand is placed across the front of her body to hold his right hand to her right hip. His right arm crosses behind her back to hold her left hand. The free legs are raised behind, over the ice, at an angle of 40-50 degrees, while skating side by side double three turns on a 9-beat long edge. On the second beat of *step 14*, which begins from a cross roll, the knee of the skating leg is straightened.

Step 15 begins as a cross behind for both partners followed by a bracket for the woman and an open mohawk for the man (*his steps 15a & b*). The partners remain in Kilian hold but the left hand of the woman holds (or briefly touches) the man’s right hand and the woman’s right hand holds the man’s left hand over her head, to skate these opposite turns for both partners. On *step 16*, the partners assume standard Kilian hold and the man skates a wide *step 17*. On *step 18* the free legs are extended and *step 19* is a left forward outside.

On *step 20*, the partners are in Kilian hold while the woman’s left hand rests behind the man’s left shoulder (optional) and the woman’s right hand and the man’s left hand are freely open. On the fifth beat of her double three there is a change of hold to reverse Kilian with the left foot in passé.

On *step 21*, the free legs of both partners swing forward for three beats while the man lowers the woman into a semi-sitting position (where her free leg is extended forward, and her outstretched body is nearly parallel to the ice). The partner completes the movement by lifting the woman so they both can skate side by side threes ending with front coupées.

Step 22 which is a 12- beat series of three turns on one foot, starts in reverse Kilian hold. The woman performs her first two threes by wrapping around the man while both of their free legs are in attitude position with the woman's first three turned under the man's right hand. On beat 7, the hold is changed so that the woman takes the place of the man in reverse Kilian hold. During their joint three-turns, performed on beat 9, the free legs are moved to back coupée. After these three-turns, on the last three beats, the free legs are extended and raised behind and simultaneously the knee of the skating leg is straightened. *Step 23* begins in Kilian hold with their left arm and free legs stretched out in front. On *step 24* the woman passes under the man's left arm with their right arms stretched in front.

On *step 26*, the partners start in open hold. For the first three beats the man holds the extended position described above then, on beat 4, he bends his skating knee and free leg into a pivot position while the woman skates her *steps 26(a)*, *26(b)* and *26c*. On *step 26c* the man skates a spread eagle into a rocker and then into a LBIO. The woman turns the first RFI3 on count 2 and a second RFO3 on count 6, followed by a fast touch-down on the left foot on the "and" between beats 6 and 1 to enable her to initiate the RFO3 which is turned on count 3 of the new measure. After the woman's first three-turn on *step 26c* there is a change of hold to "closed" with the woman's free leg stretched to the front and the man's free leg stretched behind. At the end of *step 27*, the woman performs a 1-beat clockwise twizzle of one rotation. On beat 3 of *step 28*, the couple change hold to Kilian. The woman makes a very quick XB-LBO, to change feet before *step 29*.

On *step 30* the left hands are raised and on beat 4 the man makes a shallow drag (his *step 30a*), while the woman skates *step 30(a)*. During her *step 30(b)* which is very difficult as she must skate a 15-count step all on one foot, there is a change of hold. The woman performs an inside three-turn on beat 1 and holds the back outside exit edge from the three turn for two beats and afterwards, completes a back outside twizzle of 2 rotations taking three beats.

During her twizzle the man performs a RFI3 with a strongly bent knee (his *step 30c*), the woman continues *step 30b*, and after the twizzle remains on her right skating leg, assuming a position with the free leg stretched in front and the body nearly parallel to the ice (her layback position). In this position she executes a back outside three-turn and then, after drawing herself up on beats 13 & 14 of the step, completes a right forward inside "twizzle-like motion" on beat 15 of the step (count 3 of the measure), then pushes onto to her LFI (*step 31*). Meanwhile, the man skates a two-footed three turn (his *step 30d*), lifts and extends his free leg on *step 30e* and concludes with a series of cross steps (his *30 f* and *g*) These steps are known as the "Cascade and Dip" section.

During the man's *30f* there is a change of hold to tango that is retained by the man, until the woman's *step 32* with the man slightly ahead throughout his double three turns (his *step 32*).

During the man's second three-turn, on *step 32*, the hold is reversed to Kilian with the woman's right hand behind and on the man's shoulder and the man's right hand and the woman's left hand open. The free legs of both partners are stretched behind. On *step 33*, after the man's second three-turn, the couple are in Kilian hold with the woman's left hand behind and on the left shoulder of the man and the

man's left hand and woman's left hands open.

Steps 34 to 45 are the same for both partners. On *step 34*, the partners move into open hold with the man's right hand on the woman's waist to execute the open swing choctaws. They begin with a RFI progressive for three beats with the free legs stretched behind, followed by a forward swing. *Steps 34-35* and *40-41* are open swing side by side choctaws - the 1st in open hold (*steps 34-35*), the 2nd in Kilian hold (*steps 40-41*). *Step 44* is a wide step for both partners. *Step 46* for the woman is an open mohawk, while the hold changes to closed. *Step 47* is performed on both feet, the majority of the body weight for the woman mainly on her right foot and the man on his left foot. The man executes a quick three-turn after the third beat to be in position to restart the dance.

Inventors – Natalia Dubova, Marina Klimova and Sergei Ponomarenko
First Performance – Moscow Cup 1987, Moscow, USSR

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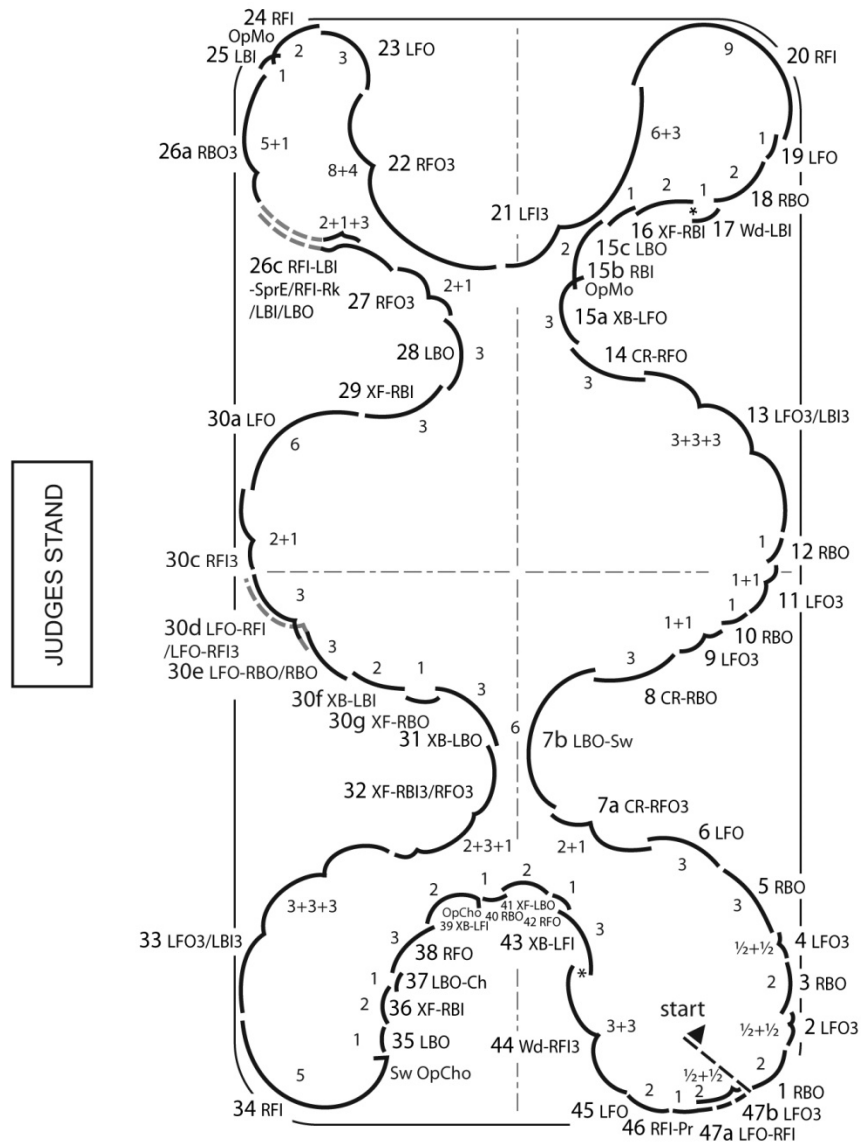
Hold	Step No.	Man's Step	Number of Beats of Music		Woman's Step	
Closed	1	RBO	2		1+1 LFO3	
	2	LFO3	$\frac{1}{2} + \frac{1}{2}$		1 RBO	
	3	RBO	2		1+1 LFO3	
	4	LFO3	$\frac{1}{2} + \frac{1}{2}$		1 RBO	
	5	RBO	3		2+1 LFO3	
	6	LFO		3		RBO
Tango	7a	CR-RFO3	2+1		2+1 CR-LBO Tw1	
Reverse Kilian to Hand-In- Hand	7b	LBO-Sw	6		+6 /LBO-Sw	
	8	CR-RBO		3		CR-RBO
"Kilian" (arms extended)	9	LFO3		1+1		LFO3
	10	RBO		1		RBO
	11	LFO3		1+1		LFO3
	12	RBO		1		RBO
"Kilian" (arms wrapped)	13	LFO3/LBI3		3+3+3		LFO3/LBI3
	14	CR-RFO		3		CR-RFO
	15a	XB-LFO OpMo	3		3+3	XB-LFI-Br
	15b	RBI	2			
	15c	LBO	1			
Kilian	16	XF-RBI		2		XF-RBI
	17	Wd-LBI		1		LBI
	18	RBO		2		RBO
	19	LFO		1		LFO
	20	RFI	9		3+3 +3	RFI3/RBI3
Reverse Kilian	21	LFI3		6+3		LFI3
	22	RFO3	8+4		2+3 +3+4	RFO3/RBI3 /RFO3
"Kilian" (see text)	23	LFO		3		LFO
	24	RFI OpMo		2		RFI OpMo
	25	LBI		1		LBI
Open	26a	RBO3	5+1		2	RBO
	26b				1	LFI
"Closed"	26c	RFI-LBI SprE / RFI Rk- LBI /LBO	2 + 1 + 3		1+4 +3+1	RFI3 /RBO3/RFO3 (with slight Td of left foot before 3 rd 3- turn)
	27	RFO3	2+1		2+1	LBO Tw 1

GOLDEN WALTZ – continued						
Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
	28	LBO	3		2+1 "and"	RFO3 XB-LBO (between cts 6 & 1)
Kilian	29	XF-RBI		3		XF-RBI
	30a	LFO	6		3	LFO
Changing	30b				1+2 +3 3+3+2+ 1	RFI3 /RBOtw2/ RBO3 /RFI"Tw"
Closed	30c	RFI3	2+1			
	30d	LFO-RFI /LFO-RFI3 (between counts 3 & 4)	3 "and"			
	30e	LFO-RBO (started briefly on 2 feet) / RBO	3			
	30f	XB-LBI	2			
Changing	30g	XF-RBO	1			
Closed	31	XB-LBO		3		LFI
Reverse Kilian	32a	XF-RBI3 /RFO3	2+3 +1		1	RFO
	32b				1	LFI-Pr
	32c				4	RFO
Kilian	33	LFO3/LBI3	3+3+3		9	Cr-LFO
Open	34	RFI Sw OpCho		5		RFI Sw OpCho
	35	LBO		1		LBO
	36	XF-RBI		2		XF-RBI
	37	LBO-Ch		1		LBO-Ch
Kilian	38	RFO		3		RFO
	39	XB-LFI OpCho		2		XB-LFI OpCho
	40	RBO		1		RBO
	41	XF-LBO		2		XF-LBO
	42	RFO		1		RFO
	43	XB-LFI		3		XB-LFI
	44	Wd- RFI3		3+3		Wd-RFI3
	45	LFO		2		LFO
	46	RFI-Pr		1		RFI OpMo

Closed	47a	LFO-RFI	2 +		1	LBI
	47b	/LFO3	$\frac{1}{2} + \frac{1}{2}$		2	LBI -RBO

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Man

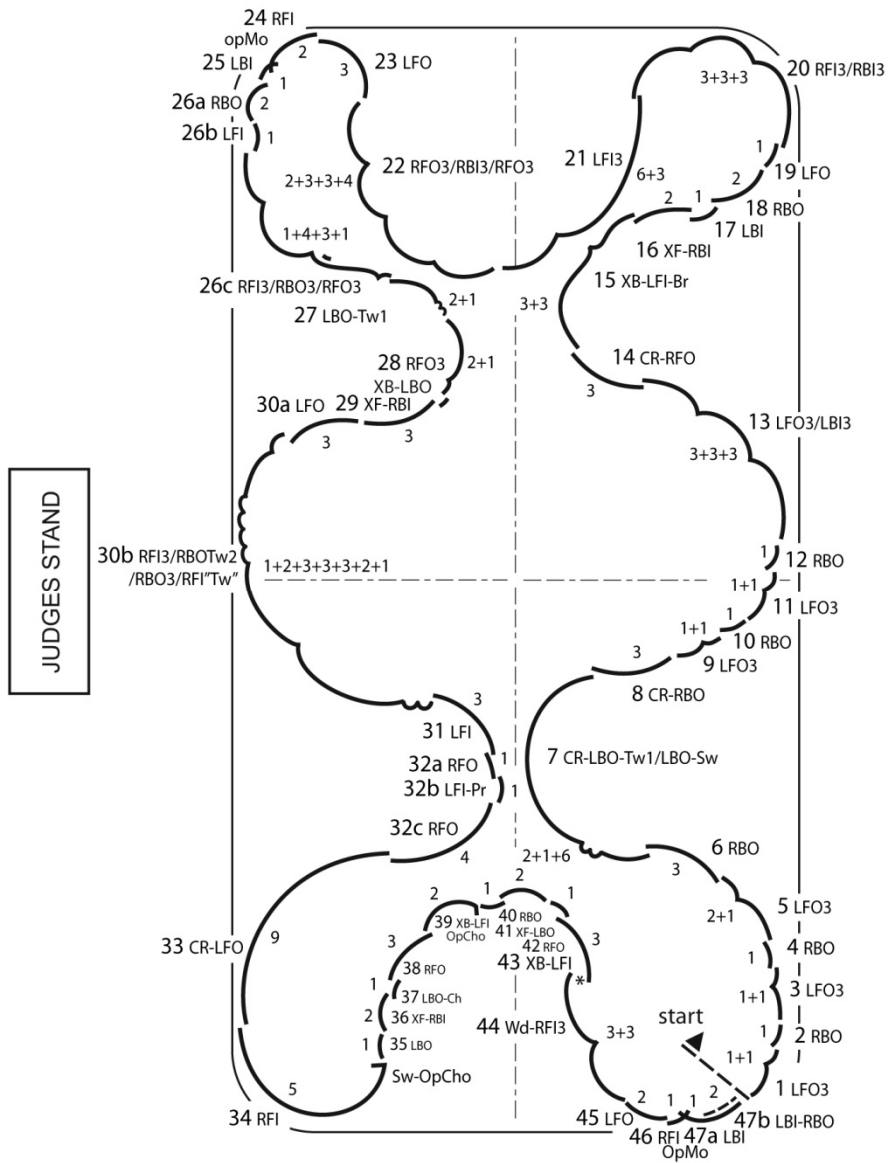


Music – Viennese Waltz 3/4
 Tempo – 62 measures of 3 beats per minute

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Woman



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