

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	– <u>First steps started on side opposite judges stand.</u>

The Golden Waltz is a complex dance incorporating many new positions not previously used in Compulsory Dances i.e. ~~“Shoot the Duck”~~, “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 ~~as there is a tendency to cut off or flatten the lobes and it is very necessary to maintain a consistent flow over the ice throughout the execution of this tilting dance.~~ It is necessary to maintain consistent flow and a tilting 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 lady, 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 lady’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 lady’s right hands are clasped in front of them while the lady’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 lady and an open mohawk for the man (his steps 15a & b) ~~and on the next step the man’s foot is placed on the ice close to the skating foot.~~ The partners remain in Kilian hold but the left hand of the lady holds (or briefly touches) the man’s right hand and the lady’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 lady’s left hand rests behind the man’s left shoulder (optional) and the lady’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 lady 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 lady 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 lady performs her first two threes by wrapping around the man while both of their free legs are in attitude position with the lady's first three turned under the man's right hand. At this time, both partners are in attitude. On beat 7, the hold is changed so that the lady 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 in which, like the previous position, the lady takes the place of the man, with their left arm and free legs stretched out in front. At the end of the step a slight change of edge is permitted. On step 24 the lady 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 lady 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 lady 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 lady's first three-turn on step 26c there is a change of hold to "closed" with the lady's free leg stretched to the front and the man's free leg stretched behind. At the end of step 27, the lady performs a 1-beat clockwise twizzle of one rotation. On beat 3 of step 28, the couple change hold to Kilian. The lady makes a very quick XB-LBO, to change feet before step 29.

On step 30 the left hands are raised ~~as both partners skate a LFO~~ and on beat 4 the man makes a shallow drag (his step 30a), while the lady 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 lady 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 lady 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 lady'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 lady's right hand behind and on the man's shoulder and the man's right hand and the lady's left hand open. The free legs of both partners are stretched behind. On step 32, after the man's second three-turn, the couple are in Kilian hold with the lady's left hand behind and on the left shoulder of the man and the man's left hand and lady'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 lady'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*). ~~On Step 42(a) a slight change of edge is permitted.~~ *Step 44* is a wide step for both partners. Step 46 for the lady 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 lady 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
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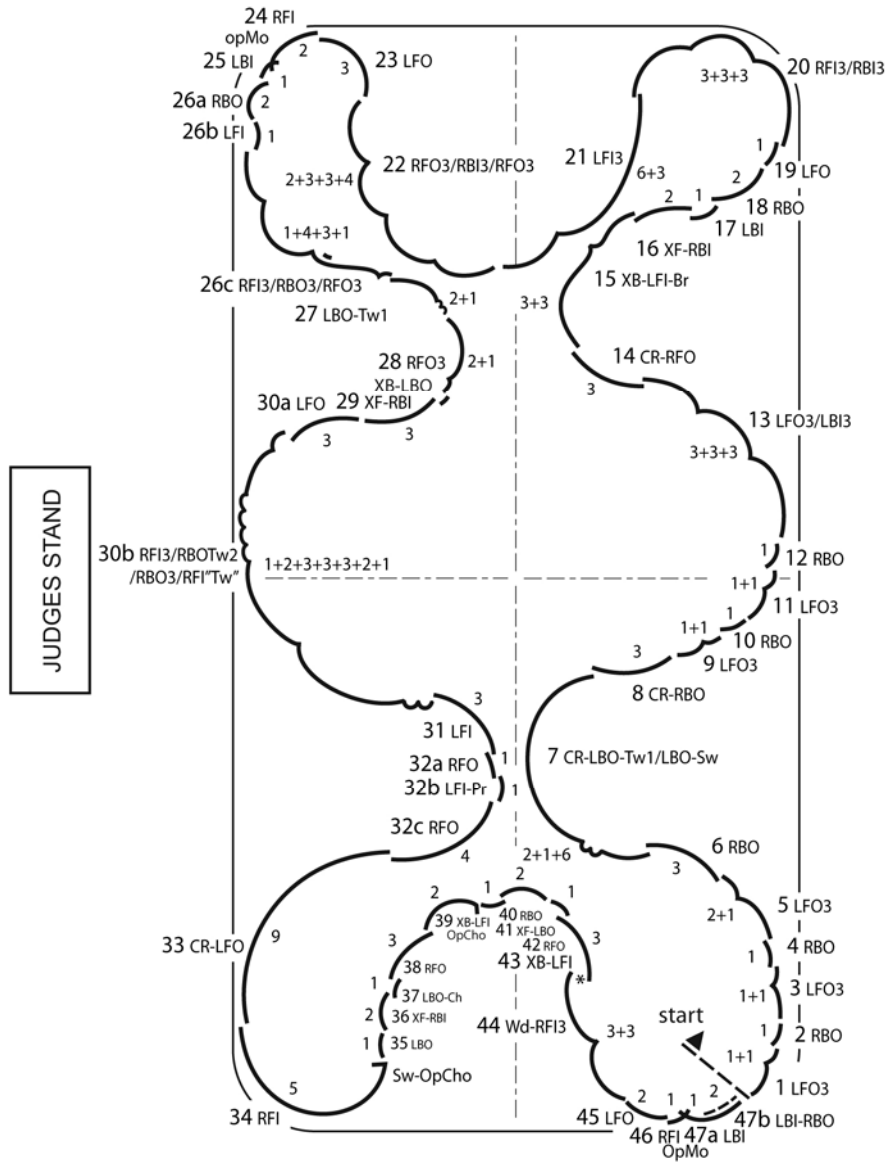
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Hold	Step No.	Man's Step	Number of Beats of Music		Lady's Step	
Closed	1	RBO	2		1+1 LFO3	
	2	LFO3	$\frac{1}{2} + \frac{1}{2}$		1 RBO	
	3	RBO	2		1+1 LFO3	
	4	LFO3	$\frac{1}{2} + \frac{1}{2}$		1 RBO	
	5	RBO	3		2+1 LFO3	
	6	LFO		3		RBO
Tango	7a	CR-RFO3	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/ <u>LBI</u> 3		3+3+3		LFO3/ <u>LBI</u> 3
	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	<u>Wd</u> -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"	<u>26c</u>	RFI-LBI SprE / RFI Rk- LBI <u>/LBO</u>	2 <u>+1</u> <u>+3</u>		1+4 <u>+3+1</u>	RFI3 /RBO3/RFO3 (with slight Td of left foot before 3 rd 3- turn)
	<u>27</u>	RFO3	2+1		2+1	LBO Tw <u>1</u>

GOLDEN WALTZ – continued						
Hold	Step No.	Man’s Step	Number of Beats of Music		Lady’s Step	
	<u>28</u>	LBO	3		2+1 ”and”	RFO3 XB-LBO (between cts 6 & 1)
Kilian	<u>29</u>	XF-RBI		3		XF-RBI
	<u>30a</u>	LFO	6		3	LFO
Changing	<u>30b</u>				1+2 +3 3+3+2+ <u>1</u>	RFI3 /RBOtw2/ RBO3 /RFI”Tw”
Closed	<u>30c</u>	RFI3	2+1			
	<u>30d</u>	LFO-RFI /LFO-RFI3 (between counts 3 &4)	3 “and”			
	<u>30e</u>	LFO-RBO (started briefly on 2 feet) / RBO	3			
	<u>30f</u>	XB-LBI	2			
Changing	<u>30g</u>	XF-RBO	1			
Closed	<u>31</u>	XB-LBO		3		LFI
Reverse Kilian	<u>32a</u>	XF-RBI3 /RFO3	2+3 +1		1	RFO
	<u>32b</u>				1	LFI-Pr
	<u>32c</u>				4	RFO
Kilian	<u>33</u>	LFO3/LBI3	3+3+3		9	Cr-LFO
Open	<u>34</u>	RFI Sw OpCho		5		RFI Sw OpCho
	<u>35</u>	LBO		1		LBO
	<u>36</u>	XF-RBI		2		XF-RBI
	<u>37</u>	LBO-Ch		1		LBO-Ch
Kilian	<u>38</u>	RFO		3		RFO
	<u>39</u>	XB-LFI OpCho		2		XB-LFI OpCho
	<u>40</u>	RBO		1		RBO
	<u>41</u>	XF-LBO		2		XF-LBO
	<u>42</u>	RFO		1		RFO
	<u>43</u>	XB-LFI		3		XB-LFI
	<u>44</u>	Wd- RFI3		3+3		Wd-RFI3
	<u>45</u>	LFO		2		LFO
	<u>46</u>	RFI-Pr		1		RFI OpMo
Closed	<u>47a</u>	LFO-RFI	2 +		1	LBI
	<u>47b</u>	/LFO3	½ + ½		2	<u>LBI -RBO</u>

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Lady



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

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