

APPENDIX D

INTRODUCTORY DANCE PATTERNS

Dutch Waltz / Canasta Tango (Elementary 1 Test)

Swing Dance / Fiesta Tango (Elementary 2 Test)

The Dutch Waltz

List of Steps

<u>Hold</u>	<u>Step No</u>	<u>Man and Lady</u>	<u>Beats of Music</u>
Kilian	1	LFO	2
	2	Run RFI	1
	3	LFO	3
	4	Swing Roll RFO	6
	5	Swing Roll LFO	6
	6	RFO	2
	7	Run LFI	1
	8	RFO	3
	9	LFO	3
	10	Progressive RFI	3
	11	LFO	2
	12	Run RFI	1
	13	LFO	3
	14	Swing Roll RFO	6
	15	LFO	3
	16	Progressive RFI	3

Total 48 Beats = 16 Bars per sequence

Music and Tempo: Waltz 3/4 at 46 bars per minute.

The Dutch Waltz is a set pattern dance.

Introductory steps are optional and must not exceed the introductory phrasing of the music.

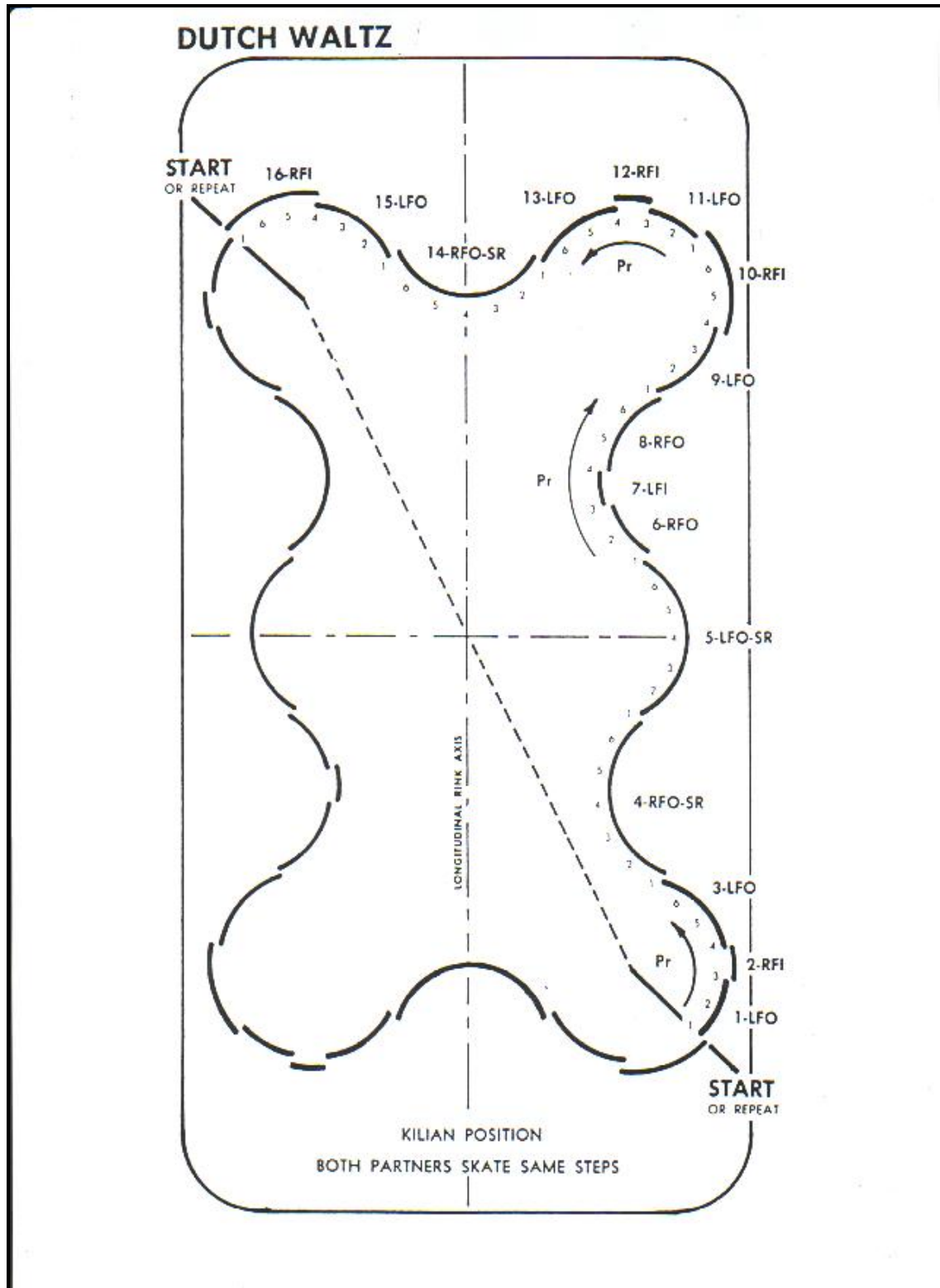
The dance starts in one corner of the rink, progressing down the side and across the end where it repeats down the other side and across the end to the start; thus requiring two sequences of the dance for one round of the rink.

The dance is skated to slow, deliberate waltz music and consists mostly of run 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.

Inventor: George Muller. First performed in Colorado Springs, 1948.

DUTCH WALTZ PATTERN



The Canasta Tango

List of Steps

<u>Hold</u>	<u>Step No</u>	<u>Man and Lady</u>	<u>Beats of Music</u>
Reverse Killian	1	LFO	1
	2	Run RFI	1
	3	LFO	1
	4	Chasse RFI	1
	5	Swing Roll LFO	4
	6	RFO	2
	7	Slide Chasse LFI	2
	8	Swing Roll RFO	4
	9	LFO	2
	10	Slide Chasse RFI	2
	11	LFO	1
	12	Run RFI	1
	13	LFO	2
	14	Swing Roll RFO or Cross Roll RFO	4

Total 28 Beats = 7 Bars per sequence

Music and Tempo: Tango 4/4 at 26 bars per minute

The Canasta Tango is a set pattern dance.

Introductory steps are optional and must not exceed the introductory phrasing of the music.

The dance is skated in Reverse Killian position 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 Elementary dance level; second, to give the skater experience in the large eight-count half circles, giving the skater more speed and confidence in edges; third, to provide variety for the less-experienced dancers.

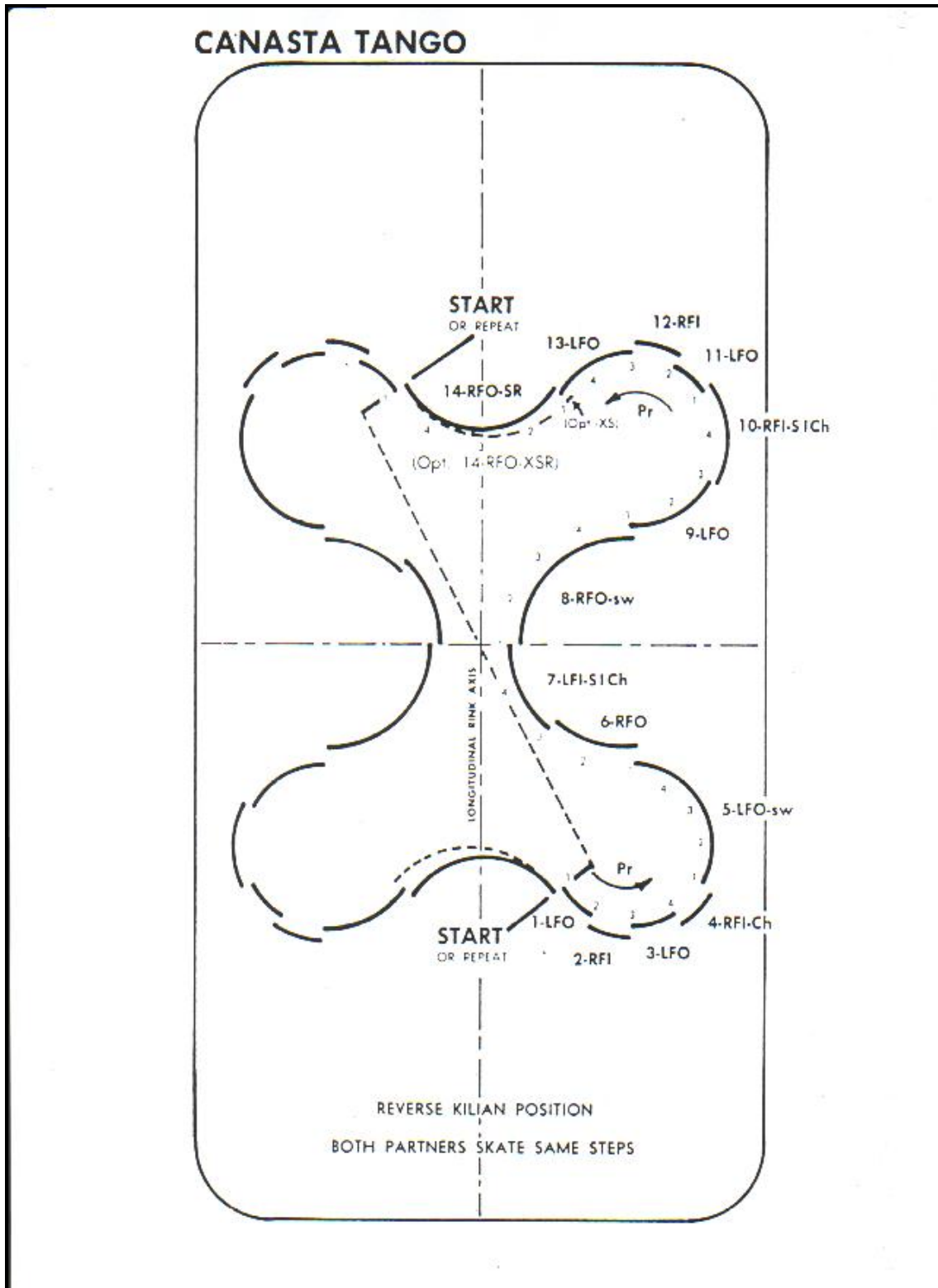
If the fundamental rules of skating and dancing are observed, there should be no particular difficulty with this dance. The first chasse (steps 3 and 4) is done with both feet side by side on count 4; be sure to transfer the weight to the right foot – do not skate on both feet at the same time. The other chasse is slightly different. They are called slide chasses. 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. This 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 toward the centre 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 the outside of the left foot. 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 in Toronto, The University Skating Club, 1951

THE CANASTA TANGO PATTERN



The Swing Dance

List of Steps

<u>Hold</u>	<u>Step No</u>	<u>Man</u>	<u>Beats of Music</u>	<u>Lady</u>
Closed	1	LFO	1	RBO
	2	Chasse RFI	1	Chasse LBI
	3	LFO	2	RBO
	4	RFO	1	LBO
	5	Chasse LFI	1	Chasse RBI
	6	RFO	2	LBO
	7	Swing Roll LFO	4	Swing Roll RBO
	8	Swing Roll RFO	4	Swing Roll LBO
Hand in Hand	9	LFO	2	RBO
	10	Progressive RFI	2	LFO
	11	LFO	2	Progressive RFI
	12	Progressive RFI Mohawk	2	LFO
Closed	13	LBI	2	Progressive RFI
	14	RBO	2	LFO
	15	Swing Roll LBO	4	Swing Roll RFO
	16	RBO	1	LFO
	17	Chasse LBI	1	Chasse RFI
	18	RBO	2	LFO
	19	LBO	1	RFO
	20	Chasse RBI	1	Chasse LFI
	21	LBO	2	RFO
	22	Swing Roll RBO	4	Swing Roll LFO
23	Swing Roll LBO	4	Swing Roll RFO	
Hand in Hand	24	RBO	2	LFO
	25	LFO	2	Progressive RFI
	26	Progressive RFI	2	LFO
	27	LFO	2	Progressive RFI Mohawk
Closed	28	Progressive RFI	2	LBI
	29	LFO	2	RBO
	30	Swing Roll RFO	4	Swing Roll LBO

Total 64 beats = 16 Bars per sequence

Music and Tempo: Foxtrot 4/4 at 24 bars per minute.

The Swing Dance is a set pattern dance.

Introductory steps are optional and must not exceed the introductory phrasing of the music.

This is a dance designed 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 steps of each skater identical, even though similar steps are not skated at the same time, and makes it possible for two persons to learn to dance or practice it as a couple.

The dance as skated down the length of the rink contains four lobes, and is skated in closed position. 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. During the second beat, the skaters must begin a strong change of edge in order to stroke smoothly into the next edge and 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 the left hand and curves the edge away from the partner in order to be in position to step forward on the next step.

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 the right slightly faster than the other partner.

Step 12 or 27: Both still skate forward. Skater to the right should now be slightly in advance of skater to the left, and should be ready to skate a RFI Mohawk at the next step. Try to keep facing each other at this time, but don't spoil the relaxed effect.

Any type of forward inside Mohawk is permissible so long as the balance and control is good, and the execution is 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.

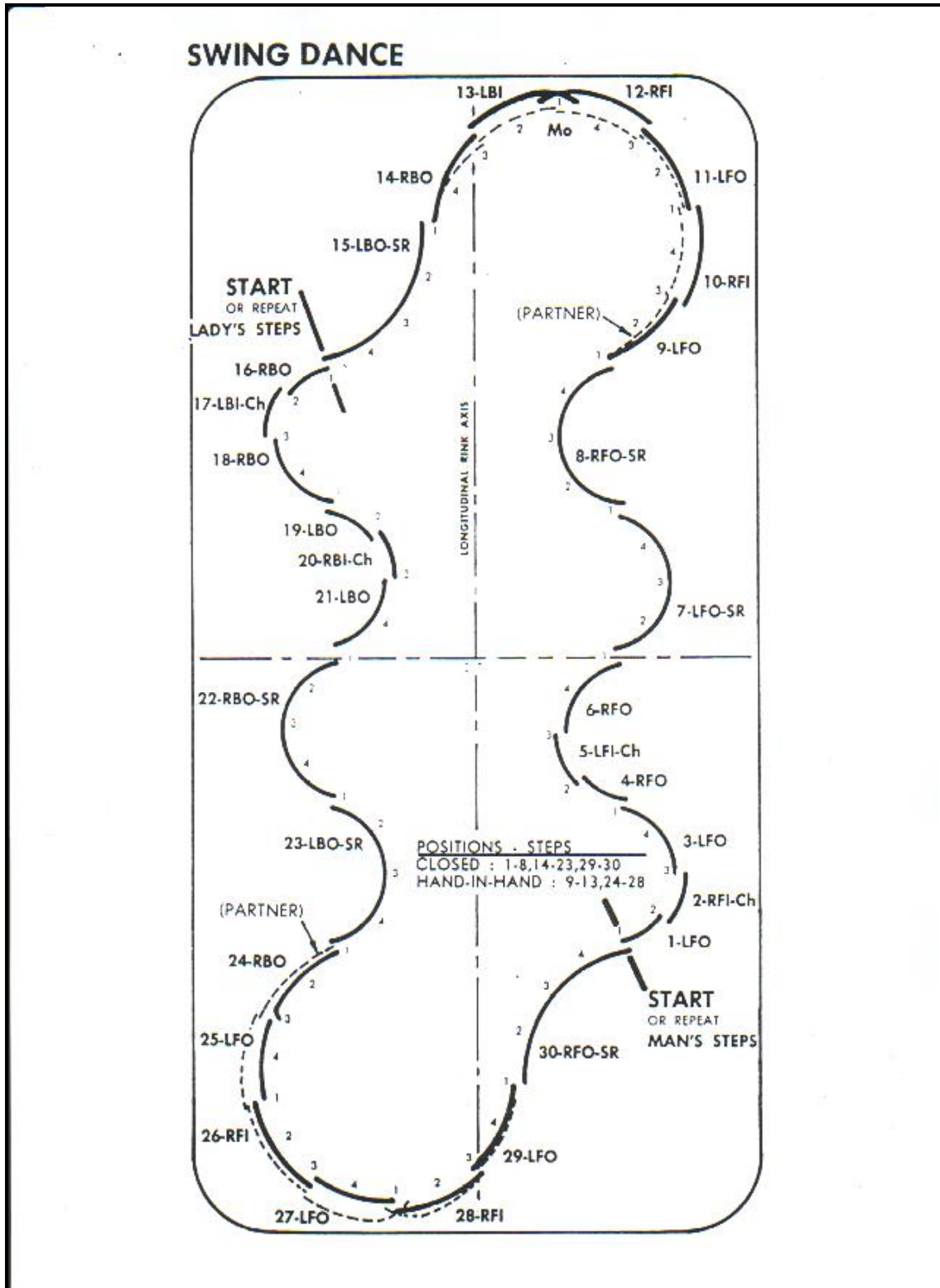
Step 14 or 29: Skater who did the Mohawk is now skating backward directly in front of the partner.

Step 15 or 30: Change curvature and skate the four beat swing roll in closed position.

The dance position is closed when skating the length of the rink and hand-in-hand at end sequences to allow both skaters to skate forward on steps 10,11,12 or 25,26,27. Separate by at least 60-65cm and hold arms relaxed. Position of arms during end sequences up to step 14 or 29 is left to the discretion of skaters. Assume closed position in time for step 15 or 30.

Inventor: Hubert Sprott.

THE SWING DANCE PATTERN



The Fiesta Tango

List of Steps

<u>Hold</u>	<u>Step No.</u>	<u>Man and Lady</u>	<u>Beats of Music</u>
Reverse Kilian	1	LFO	2
	2	RFO	2
	3	LFO	1
	4	Run RFI	1
	5	LFO	2
	6	Cross Roll RFO	2
	7	Cross Behind LFI	2
	8	RFO change-of-edge to RFI	4 + 2
	9	LFO	2
	10	RFI open Mohawk	1
Kilian	11	LBI	1
	12	RBO	2
	13	LBI	2
	14	RBO	2
	15	Cross-in-front LBI	2
Reverse Kilian	16	RFI	2

Total 32 beats = 8 Bars per sequence

Music and Tempo: Tango 4/4 at 27 bars per minute.

The Fiesta Tango is a set pattern dance.

Introductory steps are optional and must not exceed the introductory phrasing of the music.

The dance starts in Reverse Kilian position. At Steps 10 and 11, partners change to Kilian position while executing the open Mohawk. Steps 11 to 15 are danced in Kilian position, and as partners change from backward to forward skating at Step 16, they take Reverse Kilian position again to start the dance sequence over.

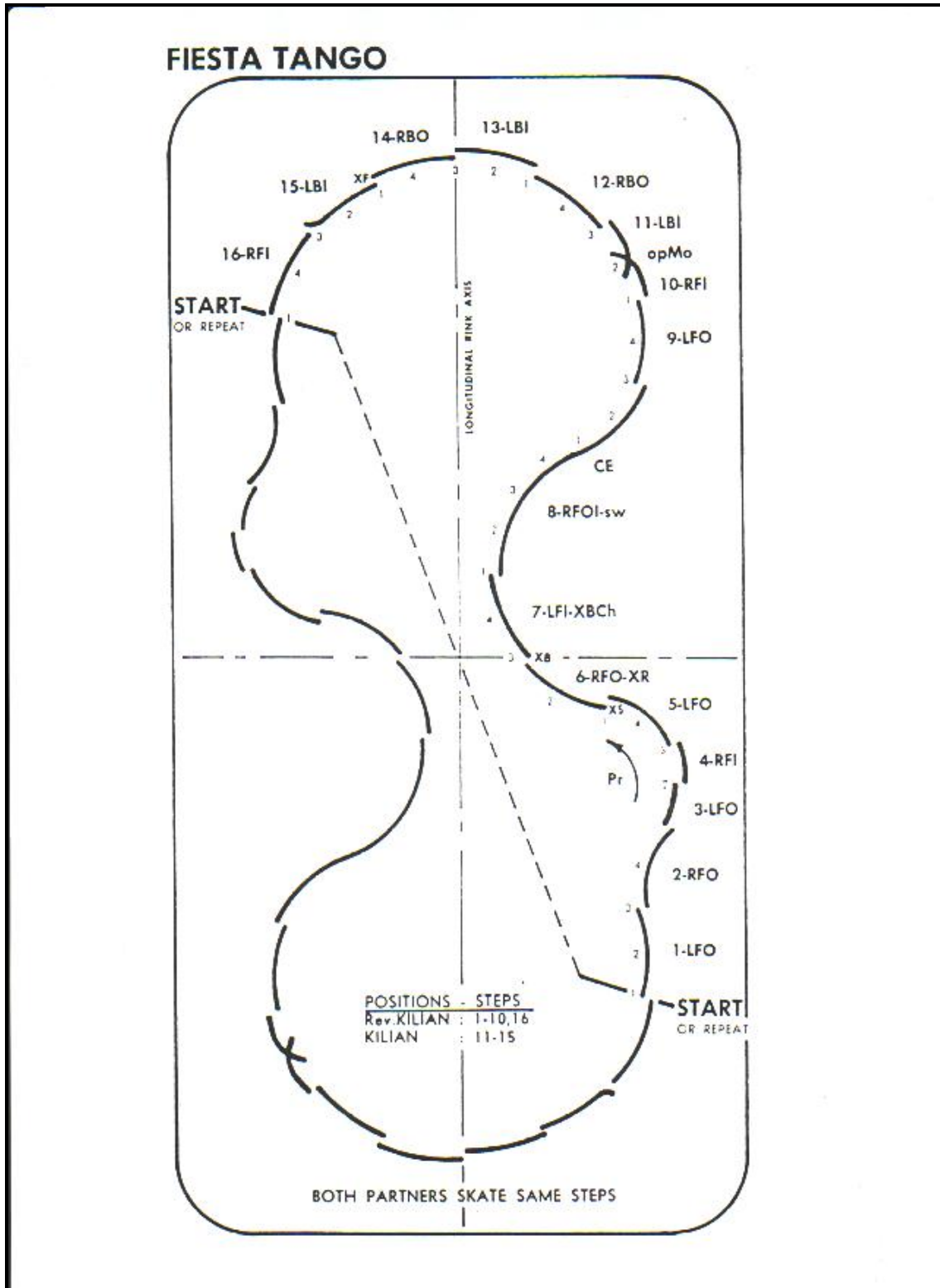
The lady should be a little ahead of the man at the beginning of Step 9 (LFO) to avoid interference at the open Mohawk.

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 3, the free leg swings forward, the change of edge is executed with the full swing of the free leg at the end of count 4, and then the free leg swings back at the count of 1 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 in Colorado Springs, 1948.

THE FIESTA TANGO PATTERN



THIS PAGE IS INTENTIONALLY BLANK