

8. AUSTRIAN WALTZ

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 lady's twizzles should be skated well in front of the man. The leading hand of the man must support the lady 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 lady 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 lady's movement for the same beats.

On step 6 the man turns a three on the right forward outside edge on count 6. The lady'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 lady 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 lady.

Step 8 is an outside edge for 3 beats duration with the free leg extended. Step 9a for the lady 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 lady 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 lady, 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 lady 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 lady. Step 13 is turned on the count of 1 (beat 4 of the step). The lady’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 lady 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 lady’s right hip; the lady’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 lady 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 lady turns the rocker behind his back (the Back to Back section), to skate a left forward outside (his step 21b) holding the lady’s right hand with his left hand and moving his right hand above his head matching the lady’s movement. (For her 21a, the lady 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 lady 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 lady 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 lady 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 lady's leg action as she holds her RBO edge after her turn. *Step 28* for the lady 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 lady) is turned on beat 3 of the step. The second three of this set (*step 31a* for the man; *step 31b* for the lady) 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 lady 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 lady and a cross roll three turn for the man in closed hold.

For the lady, *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 lady 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

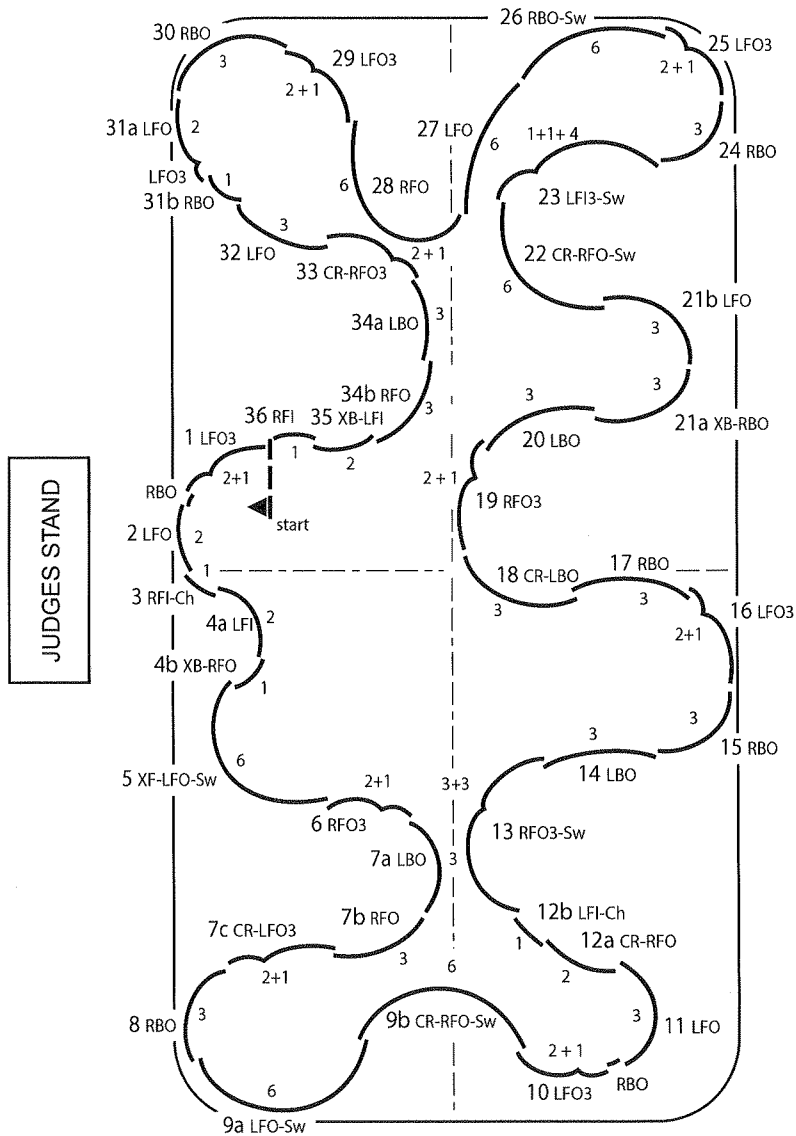
AUSTRIAN WALTZ

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Kilian	1	LFO3 RBO <u>between</u> counts 3 & 4		2+1 "and"		LFO3 RBO <u>between</u> counts 3 & 4
	2	LFO		2		LFO
	3	RFI-Ch		1		RFI-Ch
	4a	LFI	<u>2</u>		3	LFI
	4b	XB-RFO	<u>1</u>			
Closed	5	XF-LFO-Sw	<u>6</u>		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	<u>RBIO</u> 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 <u>between</u> counts 3 & 4		2+1 "and"	
11		LFO		3		LFO
12a		CR-RFO	2		2+1 "and"	Cr-RFO3 LBO <u>between</u> counts 3 & 4
"Closed" Helicopter	12b	LFI-Ch	1			
	13a	RFO3-Sw	<u>3 + 3</u>		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
<u>Crossed</u> <u>Foxtrot</u>	18	CR-LBO	3		2+1 "and"	CR-RFO3 LBO <u>after count 6</u>
	19	RFO3		2+1		RFO3
	20	LBO		3		LBO

AUSTRIAN WALTZ - continued

Back-to-Back	21a	XB-RBO	3		1+4	RFO-Rk & LTd /RBO
	21b	LFO	3		1	XB-LBO
<u>Closed to High Kilian</u>	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	RFO3
	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 <u>after ct 2</u>	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
	Kilian	34b	RFO	3		
35		XB-LFI		2		XB-LFI
36		RFI		1		RFI

AUSTRIAN WALTZ MAN



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