

**Technique of**  
**BALLROOM DANCING**

**Guy Howard**

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Guy Howard

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## ABBREVIATIONS

Align	Alignment	NFR	No foot rise
BOF	Ball of foot	OP	Outside partner
CBM	Contrary body movement	PP	Promenade position
Diag	diagonal(ly)	PO	Partner outside
e/o	End of	Pos	Position
F	Foot	Prog	Progressive
Fig	Figure	Prom	Promenade
fwd	Forward	Q	Quick
Fwk	Footwork	R	Right
H	Heel	Rev	Reverse
IE	Inside edge	S	Slow
L	Left	St	Straight
LOD	Line of Dance	T	Toe
Nat	Natural		

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## FOREWORD

There are many dance teachers, many champions, but very few dance technicians whose depth of knowledge has gained them international recognition. Guy Howard is one of the few.

Guy Howard's long experience covers almost every facet of ballroom dancing. Earlier in his career he was a successful competitor and demonstrator. He has taught beginners, medallists, coached competitors and trained teachers. It is teacher training and the study of technique for which he is now famous. This book is the product of his unique experience and brilliant mind.

First published in 1976 the book has been regularly updated to take into account the effects of fashion and the passing of time. This edition is no exception. Over recent years several figures, through usage and popularity, have become an integral part of modern performance. These figures are included in this book with a standardization of technique that will be invaluable to all dancers.

The International Dance Teachers' Association and Guy Howard are to be congratulated on the publication of this book. Its demand is world wide.

Leonard Morgan

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## THE AUTHOR

Modern or Ballroom Dancing technique will never be perfect, it deals with the dynamics of the human body on one hand and ever changing trends on the other. Winston Churchill once said " True genius resides in the capacity for evaluation of uncertain, hazardous and conflicting information". Guy Howard was one of those unique people who could analyse dance movement and reduce the complicated to the simple.

He was one of the first Ballroom dancers to be presented with the American Hall of Fame Award, and was an honorary member of almost all the recognised Major Dance Organisations worldwide. In his book the "Dancer's Digest", Henry Jacques observed that Guy was the best dancer of his time and was a "model of Floorcraft". In 1950 Guy was badly injured in a car crash, bringing to an end his competitive and demonstration career. He taught, lectured and adjudicated in many countries throughout the world, including North America, Scandinavia, Europe and the Far East. He trained many Examiners of all the main dance bodies - but always remained politically neutral.

This revision includes the latest developments, some deletions and fine tuning of the Principles, without altering the fundamental structure of the technique.

When teaching, most of us take the knowledge contained in this book for granted. I would gently remind the reader, never to forget and to appreciate the brilliance, dedication and keen analytical mind of Guy Howard.

Bill Phillips

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## INTRODUCTION

When the technique was originally evolved by a committee of experts, Miss Eve Kendal - my partner at the time - and I were responsible for dancing all the figures under review. The book was later published in 1948 and named 'The Revised Technique'.

Some years later I was asked by the IDTA to prepare a handbook on the 'Technique of Ballroom Dancing' for the use of candidates for Professional examinations.

After further research in great depth, and clarification of certain figures, I wrote the 'Technique of Ballroom Dancing'. It was published by the International Dance Teachers' Association in 1976.

The book is a complete work. The candidate for the Associate, Membership or Fellowship examination will find all that is necessary there-in. Each figure described is complete in itself and does not overlap with another.

The art of Ballroom Dancing does not stand still, and although standard figures do not change, some become obsolete. I have therefore deleted certain figures from Professional Examinations, and introduced more popular figures which are danced today.

Special Thanks to my wife Christine for her help in the update of this book.

Guy Howard

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## CHRONICLE

Until fairly recently - in historical terms - there was no division between social and theatre dances. The same forms of dance were used both as a form of social intercourse and as an entertainment.

These early forms of dance were primarily round dances and it is not until the reign of Elizabeth I in the 16th century that couples danced together and with body contact. La Volta was a favourite dance of Elizabeth and probably is the first "couple" ballroom dance. As formalised ballet technique started to be developed in the middle of the 17th century the turned-out foot positions became accepted as an essential foundation for dance.

These foot positions were the foundation of all dance including social dance until the years just before and after the first world war. At this time the influx of American soldiers into Europe brought with them new forms of dance which had developed as a response to jazz music. The turned out feet were no longer regarded as essential.

To codify the new forms of dance a series of informal conferences were called by the Dancing Times starting in May 1920. Some details of one step, foxtrot, waltz and tango were recommended. In 1922 World's Championships were organized in London by M. Camille de Rhyal in these four dances.

Victor Silvester and Phyllis Clarke won the championship. They performed a version of waltz using parallel feet. Performers found problems in making a full turn on natural and reverse turns and some dancers notably Frank Ford - suggested making only three quarters of a turn over each basic turn resulting in the figure patterns following a diagonal pattern on the floor. This was the origin of our modern so-called "diagonal" waltz.

Foxtrot, is named, most dance historians believe, after Harry Fox an American comedian who used a special form of walk in his vaudeville act which came to be known as "Fox's Trot". In the early days it was played at a variety of speeds ranging from 32 to 50 bars per minute. Mr G. R. Anderson (an American) and Josephine Bradley won a number of competitions using what is regarded as the earliest form of our current Foxtrot. It was danced at a fast tempo of about 48 bpm.

In time it became clear that two versions of Foxtrot - one quick, one slow - were desirable. In 1927 the Star Championship had both a Foxtrot and a dance called "Quick-time Foxtrot and Charleston". This dance was won by Frank Ford and Molly Spain using a dance comprising mostly quarter turns, chasses, zig-zags, cortes, open reverse turns and a little flat Charleston. The Charleston content rapidly dwindled leaving the foundation of our modern quickstep.

In 1910 Tango came to us from the Argentine via France and the early versions used in Britain owed much to Camille de Rhyal, who helped develop and publicize the dance, and to Maurice and Florence Walton whose exhibitions of the dance did much to popularize it.

In the 1945/55 years Mr Howard was involved in developing the modern form of expressing the technique with more specific ways of expressing foot positions, footwork, alignments, amounts of turn, CBM and CBMP, precedes and follows and so on. This technique, refined through time, is the basis of the detail in the pages to follow.

Lyndon Wainwright

## GENERAL NOTES

### POSITIONS OF FEET

This refers to the position of one foot in relation to the other at the end of a step, eg (1) A Pull Step: the RF will start to move back, then turn is made on the LF. Hence, at the end of the step the foot position will be RF to side small step. (2) Step 2 of Nat Turn in Waltz as man is given as LF to side. but the foot will start to move forward first.

### Left or Right Shoulder Leading

This is opposite to CBM (see Contrary Body Movement) and is when the same side of the body moves with the stepping foot at the time of taking the step either forward or back - usually prior to an outside step.

### Preparing to Step Outside Partner

This is a step taken forward in a slightly more open position than a normal step, eg step 2 of a Feather Step as man, and last step of Running Finish.

### Outside Partner (OP)

A forward step normally taken to partner's right side.

### Terms

Fwd, Back, Side. Side and slightly fwd, Side and slightly back, LF closes to RF, RF closes to LF, or closes slightly back or slightly fwd, with or without weight are self-explanatory. Side a small step, obviously means that this is less wide than usual.

Diag fwd or diag back means that the step has been taken forward and to the side, or back and to the side an equal distance Other terms are also used in the charts which are self-explanatory.

### Promenade Position (PP))

When the man's right and lady's left sides are in contact with the opposite sides of the body turned out to form a V. The feet will normally match the turning out of the body. Promenade Position will be incorporated in Positions of Feet.

### Contrary Body Movement Position (CBMP)

The placing of the stepping foot, forward or back, onto or across the line of the other foot, giving the appearance of CBM having been used, but without turning the body.

CBMP is used on all OP steps, except step 3 of Fishtail, to ensure a good line and contact. CBM is also used on some OP steps.

CBMP can be used when in line with partner, eg step 3 of Change of Direction in Foxtrot. and all normal LF fwd steps in Tango.

'Forward and across' in CBMP means that the moving foot travels more across the line of the other foot. This applies to steps in PP only.

### ALIGNMENT

Refers to the foot or feet, not the body, and describes where the feet are Facing, Backing or Pointing in relation to the room at the end of a step. eg step 5 of Nat Turn in Foxtrot as man, the alignment is Facing DC.

The given alignment should indicate the direction in which the Fig is to travel.

Pointing will occur when on the inside of a turn having taken a side step turning the foot more than the body, eg step 5 of Nat or. Rev Turn as man in Waltz, step 2 as lady. The amount of turn is 3/8 with the feet. body turns less, therefore the step is Pointing. Pointing will occur on some forward steps in PP.

The body position is sometimes included in the alignment, and will be found as man in Open Telemark, Open Impetus Turn and step 1 of Weave after a Whisk, because the body does not match the turning out of the feet as is normal in PP.

### Direction

Direction is the movement of the foot in relation to the room, eg (1) The first step of a Chasse from PP is given as facing DW - the direction of the foot is 'moving along LOD'. (2) The first step of a Cross Hesitation as lady following an Open Telemark will be pointing to LOD, but the foot will be moving DW.

There are several examples of direction and alignments especially in Tango.

### Line of Dance (LOD)

The line of fwd progression round the ballroom in an anti-clockwise direction.

The following alignments or directions are those used for examination purposes.

- 1 Facing LOD or Backing against LOD
- 2 Facing DW or Backing DC against LOD
- 3 Facing Wall Backing C
- 4 Facing DW against LOD or Backing DC
- 5 Backing LOD or Facing against LOD
- 6 Facing DC against LOD or Backing DW
- 7 Facing Centre or Backing Wall
- 8 Facing DC or Backing DW against LOD

### AMOUNTS OF TURN

The overall amount of turn used in a figure. or the amount of turn made with the feet between each step, eg. Rev Turn as man in Waltz: the overall amount of turn is 3/4 to the L, 1/4 between steps 1 and 2, 1/8 between 2 and 3, 3/8 between 4 and 5 body turns less. Body completes the turn on 6.

## Outside of a Turn

This indicates the turn is made following a forward step. The amount of turn will be split over the first three steps. There will be a foot swivel on step 2, eg turning 1/4 to R; there will be 1/8 between 1 and 2, 1/8 between 2 and 3.

## Inside of a Turn

This indicates the turn is made following a back step. There will be no foot swivel on step 2, and all the turn is made between the step back and the following step.

When on the inside of a turn, the feet will often turn more than the body, hence the need to state 'Body turns less. If step 3 is a closing step, the body will normally complete the turn, but, if a passing step, the body will remain underturned, although there might be a slight body turn. The body will continue to turn on the following step. Examples:

- (1) 1-3 of Nat Turn in Waltz as Lady: 3/8 to R between 1 and 2, body turns less, then when LF closes to RF, the body completes the turn.
- (2) 4-6 of Rev Turn in Foxtrot as man: 3/8 to L between 4 and 5 body turns less, no turn on 6.

### Exceptions:

The action of the man's Pull Step between 4 and 5 of Nat Turn, 7 and 8 of Rev Wave in Foxtrot will cause the lady to make the same amount of turn as man, even though she is on the outside of the turn. She will also get the full amount of turn between 4 and 5 of Hesitation Change (Waltz) and Nat Turn with Hesitation (Quickstep) The Pull Step in the Nat Turn in Quickstep is not as strong as in other dances - the lady will divide the amount of turn in the usual way (1/4 between 4 and 5, 1/8 between 5 and 6).

When dancing 4-6 of Nat Spin Turn, Impetus Turn, Change of Direction, Nat or Rev Pivot, the amount of turn for man and lady is the same.

## RISE AND FALL

Rise is the increased elevation created by the bracing of the muscles of the legs, the straightening of the knees and the stretching upwards of the body, usually accompanied by the raising of the heel or heels from the floor.

Fall is the lowering of the supporting foot from the toe to heel and the subsequent flexing of the knees, as the next step is taken.

### No Foot Rise

This is when the rise is felt through the legs and body as described above, but when stepping back no rise occurs in the supporting foot.

When a side step follows NFR, the supporting foot will be flat and when full weight is taken on to step 2, the heel of step 1 will be released from the floor. eg 1-3 of Nat Turn in Waltz or Quickstep as lady.

When a step back is followed by another step back with NFR, the toe of the supporting foot is released from the floor so that when step 2 is taken pressure is felt in the heel of the front foot. A body rise will be felt when the weight is distributed between the heel of the front foot and the ball of the back foot, eg Feather Step or Hover Feather as lady in Foxtrot.

When NFR follows a side step, the heel of the side step will lower (not the body) as the next step is taken to end Up NFR, eg steps 2 and 3 of Feather Finish as lady.

The body should be braced at all times. whether or not employing rise and fall.

### Types of Rise

There are several types of rise and fall in the Waltz. Normally this is gradual, most rise being felt between steps 2 and 3.

Type 1: Start to rise e/o 1, continue to rise on 2 and 3, Lower e/o 3.

This is used when closing the feet on step 3 and changing weight, and as man in the Cross Hesitation.

Type 2: Start to rise e/o 1, Continue to rise on 2, Up on 3, Lower e/o 3.

This is when the feet finish apart on step 3, eg Outside Change, Wing as lady, etc. This type rise and fall also applies to a Whisk or Back Whisk.

Type 3: Start to rise e/o 1, Continue to rise on 2 and 3, up on 4, Lower e/o 4.

This is when rising over 4 steps, eg Chasse from PP, Turning Lock, etc.

Type 4: Rise slightly e/o 1 NFR, Continue to rise on 2, Up on 3, Lower e/o 3.

This is the lady's rise and fall for the Heel Turn.

In the Foxtrot and Quickstep, the normal rise and fall will be: Rise e/o 1, Up on 2 and 3, Lower e/o 3, to denote a quicker type rise. A gradual rise is used in Quickstep when rising over 4 steps, as in Waltz, eg Prog Chasse, Fwd and Backward Lock Steps, Quarter Turn to R, and Tipple Chasse.

## CONTRARY BODY MOVEMENT (CBM)

A body action used to initiate turn. It is the moving of the opposite side of the body towards the stepping foot, either forward or backward. This action will be strongest on Nat and Rev Pivots.

When stepping forward using CBM the Toe will turn slightly out.

When stepping back the Toe will turn in.

## FOOTWORK

This describes the part or parts of the foot or feet in contact with the floor during a step. A step forward with rise or turn is given as HT. A step forward without rise or turn is given as H, although the T will

lower at the end of the step, eg step 1 of Change of Direction (Man) or step 4 of Rev Wave ( Lady) .

On all normal walks back, the footwork will be TH. The front foot will be drawn back with H in contact with the floor, but this front H is not mentioned except when dancing such movements as Heel Turns, Heel Pivot, Heel Pull. When a side step follows a back step, the footwork of the back step will still be TH and will end flat, the T will not be released from the floor when the side step is taken, eg 1-3 of Prog Chasse as man and 1-3 of Quick Open Rev as lady.

More detailed footwork is given on figures like Pull Step, Change of Direction and Wing.

It should be noted that when a description of footwork is given as TH or HT, this will include BOF, but is not mentioned except in the Tango.

## SWAY

This is the inclination of the body to the right or left from the ankles upwards. It is used to assist balance or turn, but mainly for effect.

The principle of sway is to lean towards the inside of a circle. There will be no sway when using CBM, but the sway will be to the right after a RF CBM, and to the left after a LF CBM and is normally held for 2 steps following the CBM step (except step 3 Curved Feather).

Although it is normal to sway for two steps at a time, some figures have sway on one step only, such as, Telemarks, Impetus and Open Impetus Turn, Change of Direction, etc In these cases the sway should not be over-emphasised.

There are several figures where sway is not used, such as Spins, Nat or Rev Pivots, Prog Chasse to L or R, Fwd and Backward Lock Steps, Chasse from PP, etc.

Sway can be used without actually making turn between the feet. eg Whisk as man, or when using a slight curve to the right or left in the body, as in a Feather Step and a Three Step.

The sway used in a Change of Direction or a Hover preceding a Hover Feather in Foxtrot and last part of Nat Hesitation Change in Waltz, is not normal sway but is felt from the waist upwards and is sometimes referred to as broken sway.

Sway is most obvious in Waltz due to the more pronounced rise and fall and the lilt of the dance.

## Poise

### MAN

Stand in a natural upright position with knees slightly flexed, body inclined forward from the feet braced at the waist with shoulders relaxed at normal level, and with no tension in the chest, body weight forward over the balls of feet with the feet flat.

### LADY

The poise as lady will be the same as described for man, except that she would be poised backwards from the waist. This backward poise must not be exaggerated.

## Balance

The distribution of the weight of the body over the feet. When taking a forward or backward walk there are two points of balance: forward, and when the weight is equally distributed.

## Hold

### MAN

Stand facing the lady as described in Poise, with the lady very slightly to the man's right side. Hold the lady with the right hand, placing the hand just below her left shoulder blade with the fingers neatly grouped. The upper part of the right arm should slope downwards from the shoulder to the elbow, then downwards from the elbow to the hand in a straight line.

The left hand will hold the lady's right hand between the thumb and first finger, the other fingers closed over the right side of her hand. The left wrist must not bend, there should be a straight unbroken line between the elbow and the hand. The palm of the hand facing diagonally to the floor, the upper part of the left arm should slope downwards slightly, the arm bent sharply at the elbow with the forearm slanting upwards from the elbow to the hand. The hand being held just above the height of the left ear, the forearm inclined very slightly outwards from the body.

### LADY

The left arm will be placed lightly on the man's right arm, the fingers of the left hand grouped neatly in the centre of the arm just below the right shoulder (depending on the height of the partner).

The right arm will slope very slightly downwards from the shoulder to the elbow, then upwards from the elbow slanting forward towards man's left hand. The fingers will fold lightly over the man's left hand between his thumb and first finger.

## Walk Forward

### MAN

Start with the feet closed, weight on either foot. When moving forward the body should start to move first.

Release the heel of the moving foot from the floor by slightly bending the knee so that the ball of the moving foot is in light contact with the floor, the supporting foot flat.

Swing the leg forward from the hips allowing the moving foot to leave the floor very slightly, and then be placed forward on to the heel with the toe just off the floor. At this point, the full extent of the stride, the front knee will be straight (not stiff) and the back knee slightly flexed, and balance will be between the heel of the front foot and ball of the back foot, the heel of back foot having been released as the front foot moved forward. Immediately lower the toe of the front foot to end with foot flat.

With the body still moving forward bring the rear foot forward with very slight pressure on ball of foot,

then swing this foot forward past the supporting foot, allowing the moving foot to be very slightly raised from the floor. Now repeat the whole action as described above .

#### LADY

Basically the action of the feet and legs are the same as described for the forward walk as man, except that the man will be leading and in control throughout. The lady must not alter her poise but will keep her body moving forward on all steps.

### Walk Backward

Start with the feet closed, weight on either foot slightly flexing knee of supporting leg. Swing the moving leg back from the hips, first with the ball of foot, then the toe in light contact with the floor releasing the toe of the front foot, now lower on to the ball of back foot to reach the full extent of backstride so that the weight is central between the heel of the front foot and ball of back foot. At this point, the front knee will be straight (not stiff), the back knee slightly flexed. Taking the weight on to the back foot, continue to move backwards, draw the front foot back with heel in light contact with the floor, at the same time, slowly lowering the back heel. When the moving foot is level with the supporting foot, the ball of the moving foot will be in contact with the floor and on passing the supporting foot, the heel of the supporting foot will complete the lowering .

### DESCRIPTIONS OF FIGURES

In addition to the information given in the charts, some examiners require candidates to describe a figure.

The description should be brief and should include: 1. The normal starting alignment: 2. Full details of the position of the foot, plus whether turn is being made; 3. If stepping to the side, state if to side on same LOD or across LOD - give an alignment if necessary; 4. The timing of the step being described.

Example (1 ) Nat Turn (Waltz) as man.

Start facing DW. RF fwd, starting to turn to R, 1.

LF to side, across the LOD, 2.

RF closes to LF, turning to back LOD, 3.

LF back, still turning to R, 1.

RF to side, along LOD, pointing DC, 2.

LF closes to RF, 3.

Example (2) Quarter Turn to R (Quickstep) as lady.

Start backing DW. LF back, starting to turn to R. S.

RF to side along LOD pointing DC, Q.

Close LF to RF, Q

RF diag fwd, facing DC, S.

It is not necessary when describing a figure to give other details such as footwork, rise and fall, amount of turn.

### Heel Turn

In the Reverse Turn in Foxtrot; having stepped

back on RF, starting to turn to the left, turn will commence on the ball of the RF, the Heel will then lower and all the remaining turn will continue on the Heel with the foot flat. A body rise will be felt.

The LF will be drawn back with the Heel in contact with the floor. The Heel of LF will close to the Heel of the RF with the feet flat and parallel. A weight change will be made to the LF at the end of the Turn. The RF will then be taken forward onto the Toe, then lower to the Heel. Timing SQQ.

The Heel Turn of Natural Turns would be the same except that it will start LF back and the turn will be made to the right.

NB. The description of Step 3 may differ in several ways, for example;

- 1 ) Foot fwd with a shoulder lead, preparing to step OP.
- 2) Foot Diag Fwd with or without shoulder lead.
- 3) Foot side and slightly back.

### Heel Pull

In Foxtrot on 4-6 of Natural Turn or 7-9 of the Reverse Wave; Step back on LF (backing LOD), turning to the right on the Heel of the LF with the foot flat, end facing DC (S).

As turn is made on the LF, the RF is pulled back with the Heel in contact with the floor, ending with RF to side of LF, a small step (S). Then LF fwd DC (S).

### DEFINITIONS

#### Closed Turn

When the Feet are closed in order to change weight.

#### Open Turn

When the feet move from one Open position to another Open position. e.g. The Natural Spin Turn:

Steps 1-3 will be a Closed Turn.

Steps 4-6 will be an Open Turn.

#### Heel Turn

The inside action of an Open Turn.

#### Brush Step

This is an action as lady on the outside of turn when the moving foot lightly touches the stationary foot prior to its finishing position.

#### The Natural Pivot

A movement when stepping back on the inside of the turn, the man makes all the turn on one foot (LF) with RF Fwd in CBMP.

## Heel Pull

As Man, this is the inside action of an Open or Closed Turn and is danced in Waltz, Foxtrot and Quickstep.

## Pivoting Action

A movement when the lady steps forward on the outside of turn making all the turn on one foot (RF). LF NOT held in CBMP.

The man would be dancing a Natural Pivot.

## STANDARD VARIATIONS

### Waltz

- Double Rev Spin
- Drag Hesitation
- Backward Lock Step
- Outside Spin
- Underturned Outside Spin
- Turning Lock
- Telemark
- Open Telemark and Wing
- Open Telemark Cross Hesitation
- Open Impetus Turn
- Wing After Open Impetus Turn
- Cross Hesitation After Open Impetus Turn
- Weave from PP After Open Impetus Turn
- The Weave from PP After a Whisk
- The Turning Lock to the Right

### Quickstep

- Fish Tail
- Four Quick Run
- Running Right Turn
- Nat Turn Back Lock Running Finish
- V-6
- Telemark
- Tipple Chasse to Left

### Foxtrot

- Open Telemark Nat Turn Outside Swivel
- The Weave from PP after Open Impetus
- Top Spin
- Hover Feather
- Nat Telemark
- Telemark
- Quick Open Reverse
- Quick Natural Weave
- Reverse Pivot
- Open Telemark Feather ending
- Nat Weave
- Hover Telemark
- Nat Twist Turn

## Tango

- Prom Link
- Four Step
- Fallaway Prom
- Brush Tap
- Four Step Change
- Outside Swivel after Open Prom
- Outside Swivel turning L after Open Finish
- Outside Swivel after 1 and 2 of Rev Turn
- Back Open Prom

## THE NAMED VARIATIONS

### Waltz

- Left Whisk
- Fallaway Whisk
- Closed Wing
- Contra Check
- Fallaway Natural Turn
- Running Spin Turn

### Quickstep

- Six Quick Run
- Hover Corte
- Tipsy
- Rumba Cross
- Running Spin Turn

### Foxtrot

- Hover Cross
- Curved Feather
- Back Feather
- Nat Hover Telemark
- Fallaway Rev and Slip Pivot
- Nat Zig-Zag from PP
- Curved Three Step
- Extended Reverse Wave

### Tango

- Fallaway Four Step
- Chase
- Oversway
- Tilt Oversway
- Five Step
- Mini Five Step

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## HINTS FOR CANDIDATES

Sound knowledge of the subject is the key to success but a sensible approach to an examination will improve the candidate's chances. A well-groomed appearance will both give a favourable initial impression to the examiner and boost the candidate's self-confidence. Wear clothes which will enhance dancing lines. Shoes are particularly important, it is difficult, for example, for ladies to show foot rise if the heels of their shoes insist upon remaining in contact with the floor.

During the examination listen carefully to the questions put. If you do not understand a question, ask the examiner to repeat it before attempting an answer. When you are sure you understand the question, answer it concisely. Do not give information for which you are not asked. If you are asked for foot positions, do not go on to give footwork. Remember, the more you say the greater the possibility of making mistakes. A demonstration should be accurate in all aspects, regardless of which is the subject of a question. For example, if you are giving foot positions, you must also show correct alignments, footwork and so on.

A correct solo demonstration is crucial, it will show whether you genuinely know and understand the technique or have merely learned it parrot-fashion. A slip in an answer to a question may be overlooked if you show that you dance that aspect of the figure correctly. An accurate description complemented by an incorrect solo demonstration is, however, unlikely to be overlooked. Except when giving Timing, Beats and Bars, and Sway, avoid moving and speaking at the same time. Otherwise, say what you intend to do and then show it.

## FIGURES COMMON TO MORE THAN ONE DANCE

Except for the timing and some precedes and follows, the technique will be the same in the undermentioned figures.

	WALTZ	FOXTROT	QUICKSTEP
Impetus Turn and Open Impetus Turn	1 2 3	S Q Q	S S S
Telemark and Open Telemark	1 2 3	S Q Q	S S S
Double Rev Spin	1 2 & 3	S Q & Q	S S Q Q
or	1 2 3 &	or Q Q & Q	
Outside Change	1 2 3	S Q Q	S Q Q
Outside Spin	1 2 3	S Q Q	S S S
		or & Q Q	or & Q Q
Passing Nat Turn (from PP)	1 2 3	S Q Q	S Q Q
Prog Chasse to R	1 2 & 3	— — — —	S Q Q S
Fallaway Rev and Slip Pivot	1 2 & 3	S Q Q Q	S Q Q S
	1 2 3 &	S Q Q &	
	1 & 2 3	S Q & Q	
	1 2 3 1	S Q Q S	
Rev Pivot	& or Any whole count	S or Q or &	S or Q or &
Whisk and Back Whisk	1 2 3	S Q Q	S S S

In Whisk and Back Whisk Rise and Fall in Foxtrot and Quickstep would not be gradual as in Waltz.

## TANGO

Open Telemark Q Q S. When preceded by a Rev Pivot or a Slip Pivot counted Q, the Telemark would be Q Q Q, this would also apply when followed by steps 2 and 3 of Prom Link QQQS.

Whisk and Back Whisk Q Q S

Outside Spin Q Q S, or & Q Q

Fallaway Rev and Slip Pivot Q Q Q Q Q Q S &

A Rev Pivot may be danced in advanced dancing at any time when the normal would be a closed or open finish, eg dance 1-4 of Nat Rock Turn S Q Q S, follow with a Rev Pivot count (&) turning to face DC, follow with the Oversway or any Rev figure.

In the above figures, Tango character and technique will apply.

# WALTZ

**Time Signature**                    3/4 Three beats to one bar  
**Tempo (bars per minute)**      30  
**Accented Beat**                    One

*Counting in Beats*  
 123, 123, etc.

*Counting in Beats and Bars*

Count the first bar, then each successive bar as they accumulate, thus:  
 123, 223, 323. etc.

Each step will equal one beat.

## **RF Closed Change (Natural to Reverse)**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF fwd	HT	Facing DC	No turn	Start to rise e/o 1	Slight on 1	St	1
2	LF to side and slightly fwd	T	Facing DC		Continue to rise on 2		R	2
3	RF closes to LF	TH	Facing DC		Continue to rise on 3 Lower e/o 3		R	3 (1 bar)
<b>PRECEDE</b>	Associate: Member:	Nat Turn, 456 Nat Turn after Prog Chasse to R. 456 of Nat Turn after Drag Hesitation or Backward Lock, Outside Spin ended DC.						
<b>FOLLOW</b>	Associate: Member:	} Any Rev Fig.						

## **LADY**

1	LF back	TH	Backing DC	No turn	Start to rise e/o <u>1 NFR</u>	Slight on 1	St	1
2	RF to side and slightly back	T	Backing DC		Continue to rise on 2		L	2
3	LF closes to RF	TH	Backing DC		Continue to rise on 3 Lower e/o 3		L	3

## **LF Closed Change (Reverse to Natural)**

### **MAN**

Except for alignment this Closed Change is the normal opposite to the above. Alignment DW throughout

**PRECEDE** Associate: Rev Turn, 456 of Rev Turn after a Nat Spin Turn. Hesitation Change near Corner.  
 Member: Double Rev Spin.

**FOLLOW** Associate: } Any Nat Fig.  
 Member: }

# Reverse Turn

505

WALTZ

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway Timing
------	-------------------	----------	-----------	----------------	---------------	-----	-------------

## MAN

1	LF fwd	HT	Facing DC	Start to turn L on 1	Start to rise e/o 1	1	St 1
2	RF to side	T	Backing DW	1/4 between 1 and 2	Continue to rise on 2		L 2
3	LF closes to RF	TH	Backing LOD	1/8 between 2 and 3	Continue to rise on 3 Lower e/o 3		L 3
4	RF back	TH	Backing LOD	Continue to turn L on 4	Down on 4 Start to rise e/o 4 NFR	4	St 1
5	LF to side	T	Pointing DW	3/8 between 4 and 5, body turns less	Continue to rise on 5		R 2
6	RF closes to LF	TH	Facing DW	Body completes the turn on 6	Continue to rise on 6 Lower e/o 6		R 3 (2 bars)

**PRECEDE** Associate: RF Closed Change, Hesitation Change, 456 of Rev Turn after the Underturned Nat Spin Turn, Rev Pivot.  
Member: Wing, Double Rev Spin.

**FOLLOW** Associate: LF Closed Change, Whisk, 1-3 of Rev Turn check to Weave.  
After steps 1-3: Reverse Pivot, Rev Corte.  
Member: Double Rev Spin, Drag Hesitation.

## LADY

1	RF back	TH	Backing DC	Start to turn L on 1	Start to rise e/o 1 NFR	1	St 1
2	LF to side	T	Pointing to LOD	3/8 between 1 and 2 body turns less	Continue to rise on 2		R 2
3	RF closes to LF	TH	Facing LOD	Body completes turn on 3	Continue to rise on 3 Lower e/o 3		R 3
4	LF fwd	HT	Facing LOD	Continue to turn L on 4	Down on 4 Start to rise e/o 4	4	St 1
5	RF to side	T	Backing Wall	1/4 between 4 and 5	Continue to rise on 5		L 2
6	LF closes to RF	TH	Backing DW	1/8 between 5 and 6	Continue to rise on 6 Lower e/o 6		L 3

# Natural Turn

**WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1	RF fwd	HT	Facing DW	Start to turn R on 1	Start to rise e/o 1	1	St	1
2	LF to side	T	Backing DC	1/4 between 1 and 2	Continue to rise on 2		R	2
3	RF closes to LF	TH	Backing LOD	1/8 between 2 and 3	Continue to rise on 3 Lower e/o 3		R	3
4	LF back	TH	Backing LOD	Continue to turn R on 4	Down on 4 Start to rise e/o 4 NFR	4	St	1
5	RF to side	T	<u>Pointing DC</u>	<u>3/8 between 4 and 5</u> <u>body turns less</u>	Continue to rise on 5		L	2
6	LF closes to RF	TH	<u>Facing DC</u>	Body completes turn on 6	Continue to rise on 5 Lower e/o 6		L	3

(2 bars)

**PRECEDE** Associate: LF Closed Change, Chasse from PP, Outside Change, Weave, Nat Turn at a corner.  
Member: Weave from PP, Turning Lock, Outside Spin, Telernark.

**FOLLOW** Associate: RF Closed Change, (1-3 of Nat Turn ended backing Centre then continue with Outside Change making 1/8 to L to end facing DW.) **OXI**  
If ended facing DW of new LOD: any Nat Fig.  
Member: After 1-3 of Nat Turn: Back Whisk, Impetus or Open Impetus Turn.

# LADY

1	LF back	TH	Backing DW	Start to turn R on 1	Start to rise e/o 1 NFR	1	St	1
2	RF to side	T	Pointing to LOD	3/8 between 1 and 2. body turns less	Continue to rise on 2		L	2
3	LF closes to RF	TH	Facing LOD	Body completes turn on 3	Continue to rise on 3 Lower e/o 3		L	3
4	RF fwd	HT	Facing LOD	Continue to turn R on 4	Down on 4 Start to rise e/o 4	4	St	1
5	LF to side	T	Backing Centre	1/4 between 4 and 5	Continue to rise on 5		R	2
6	RF closes to LF	TH	Backing DC	1/8 between 5 and 6	Continue to rise on 6 Lower e/o 6		R	3

# Whisk

# WALTZ

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	HT	Facing DW	No turn	Start to rise e/o 1	Slight on 1	St	1
2	RF to side and slightly fwd	T	Facing DW		Continue to rise on 2		L	2
3	LF crosses behind RF in PP	TH	Facing DW		Up on 3 Lower e/o 3		L	3 (1 bar)

**Note:** There will be a slight body turn to R on 3.

**PRECEDE** Associate: Rev Turn, Rev Pivot, 456 of Rev Turn after a Nat Spin Turn. Hesitation Change at a corner.  
Member: Double Rev Spin, Wing when ended DW of new LOD.

**FOLLOW** Associate: Chasse from PP.  
Member: Cross Hesitation, Wing, Fallaway Nat Turn.

## LADY

1	RF back	TH	Backing DW	No turn on 1	Start to rise e/o 1 NFR		St	1
2	LF <del>diag</del> back	T	Pointing DC	1/4 to R between 1 and 2, body turns less	Continue to rise on 2		R	2
3	RF crosses behind LF in PP	TH	Facing DC	Body completes turn on 3	Up on 3 Lower e/o 3		R	3

**Note:** There is no F swivel on 1. The feet complete the turn between steps 1 and 2.

The Whisk at a corner (man turning): the amount of turn will be 1/8 to L between 1 and 2 from facing DW to facing LOD, and 1/8 between 2 and 3 to face DW of new LOD. The foot position on step 2 will be RF diag fwd R shoulder leading.

Lady will make no turn, step 2 foot position is LF back L shoulder leading.

When the Whisk is turned along the side of the room, the positions of feet and amounts of turn will be the same as for a corner, but will end with man facing DC (follow with Weave, Wing, Cross Hesitation).

# Chasse from Promenade Position

**WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF fwd and across in CBMP and PP	HT	Along LOD facing DW	No turn	Start to rise e/o 1			1 1
2	LF to side and slightly fwd	T	Facing DW		Continue to rise on 2			2 1/2
3	RF closes to LF	T	Facing DW		Continue to rise on 3			& 1/2
4	LF to side and slightly fwd	TH	Facing DW		Up on 4 Lower e/o 4			3 1 (1 bar)

**PRECEDE** Associate: Whisk, Back Whisk.  
Member: Open Telemark, Outside Change or Turning Lock ended in PP.  
Open Impetus could precede at a corner, but not a good amalgamation.

} Step1 RF fwd in CBMP and PP - not across as man.

**FOLLOW** Associate and Member: RF fwd in CBMP OP into any Nat Fig.

## LADY

1	LF fwd and across in CBMP and PP	HT	Along LOD, facing DC	Start to turn L on 1	Start to rise e/o 1			1 1
2	RF to side	T	Backing Wall	1/8 between 1 and 2	Continue to rise on 2			2 1/2
3	LF closes to RF	T	Backing DW	1/8 between 2 and 3, body turns less.	Continue to rise on 3			& 1/2
4	RF to side and slightly back	TH	Backing DW	No turn on 4	Up on 4 Lower e/o 4			3 1

## Reverse Corte

WALTZ

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway Timing
1	RF back	TH	Backing LOD	Start to turn L on 1	Down on 1	1	St 1
2	LF closes to RF without weight	H of LF, then Toes of both feet	Backing DC against LOD	3/8 between 1 and 2	Rise on 2		R 2
3	Position held	TH RF	Backing DC against LOD	No turn on 3	Up on 3 Lower e/o 3		R 3 (1 bar)

**Note:** 1/2 or 5/8 of a turn may be made between steps 1 and 2.

When dancing 1/2 a turn, lady will dance just over 1/4 between 1 and 2, and just under 1/4 between 2 and 3.

When dancing 5/8, 3/8 between 1 and 2 and 1/4 between 2 and 3.

When commenced backing DC after Spin Turn, man dances 1/4 to L, lady 1/8 between 1 and 2, 1/8 between 2 and 3.

Turn on step 1 may be made on BOF, footwork will be 1 THT, 2 T of both feet, 3 TH RF.

The first step of the following fig will be LF back PO.

**PRECEDE** Associate: 1-3 of Rev Turn, Nat Spin Turn.  
Member: Underturned Outside Spin. Impetus Turn at a corner.

**FOLLOW** Associate: Back Whisk, Outside Change at a corner.  
Member: Outside Spin. When making 1/2 turn on Corte to back DW, after an underturned Spin Turn or Impetus Turn, follow with Backward Lock, Impetus or Open Impetus Turns, Back Whisk, Underturned Outside Spin.

## LADY

1	LF fwd	HT	Facing LOD	Start to turn L on 1	Start to rise e/o 1	1	St 1
2	RF to side	T	Facing Centre	1/4 between 1 and 2	Continue to rise on 2		L 2
3	LF closes to RF	TH	Facing DC against LOD	1/8 between 2 and 3	Continue to rise on 3 Lower e/o 3		L 3

## Reverse Pivot

This figure described in the Quickstep section.

The technique is the same except the Timing: 'and' (1/2 Beat).

**PRECEDE** Associate: 1-3 Reverse Turn, Natural Spin Turn.  
Member: Underturned Nat Spin Turn, Underturned Outside Spin, Running Spin Turn.

**FOLLOW** Associate: Ended DC: Any Rev figure.  
Ended LOD: Prog Chasse to R (3/8), Weave after 1-3 of Reverse Turn.  
Ended DW: LF Closed Change, Whisk.  
Member: Double Rev Spin, Drag Hesitation, Telemark, Open Telemark, Progressive Chasse to R (1/2 turn).

**Note:** Step 1 of all Follows will be danced in CBMP.

**Back Whisk****WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway Timing
<b>MAN</b>							
1	LF back in CBMP	TH	Backing DC against LOD	No turn	Start to rise e/o 1 NFR		St 1
2	RF diag back	T	Backing DC against LOD		Continue to rise on 2		L 2
3	LF crosses behind RF in PP	TH	Facing DW		Up on 3 Lower e/o 3		L 3 (1 bar)

**Note:** There will be a slight body turn to R on step 3.  
When crossing LF behind RF on step 3, the H of the LF will be released from the floor.

**PRECEDE** Associate: Rev Corte.  
Member: Open Telemark into Cross Hesitation.

**FOLLOW** Associate: Chasse from PP.  
Member: Cross Hesitation, Wing.

**LADY**

1	RF fwd in CBMP OP	HT	Facing DC against LOD	Start to turn R on 1	Start to rise e/o 1	1	St 1
2	LF to side	T	Facing Centre	1/8 between 1 and 2	Continue to rise on 2		R 2
3	RF crosses behind LF in PP	TH	Facing DC	1/8 between 2 and 3	Up on 3. Lower o/e 3		R 3

The Back Whisk may be turned to R after Backward Lock, Drag Hesitation, Open Telemark Passing Nat Turn: step 2 foot position as man will then be side and slightly back, the amount of turn will be 1/4 to R body turns less, lady 1/2 to R. The man will end facing DC, follow with Weave from PP, Wing, Cross Hesitation.

If ended DW at a corner follow with a Chasse from PP.

When Back Whisk follows 1-3 of Nat Turn, step 1 will be LF back lady in line, and man will turn 3/8 to face DC.

If at a corner make 3/8 to end DW of new LOD, or 1/8 to face DC of new LOD (when making 1/8 step 2 as man will be diag back R shoulder leading).

The entry and alignment given in the chart above is the only one required in the Associate examination.

# Outside Change

WALTZ

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1	LF back in CBMP	TH	Backing DC	No turn on 1	Start to rise e/o 1 NFR			1
2	RF back	T	Backing DC	Start to turn L on 2	Continue to rise on 2	Slight on 2		2
3	LF to side and slightly fwd	TH	Pointing DW	1/4 between 2 and 3, body turns less	Up on 3 Lower e/o 3			3 (1 bar)

**PRECEDE** Associate: Rev Corte danced at a corner, 1-3 of Weave, LF back lady in line after 1-3 of Nat Turn ended backing DC.

Member: Prog Chasse to R (1/2 turn), Cross Hesitation at a corner, 1-3 of Weave from PP.

**FOLLOW** Associate: RF fwd in CBMP OP into any Nat Fig.

Member: May be ended in PP: follow with Chasse, Wing, Weave from PP, Cross Hesitation.

## LADY

1	RF fwd in CBMP OP	HT	Facing DC	No turn on 1	Start to rise e/o 1			1
2	LF fwd	T	Facing DC	Start to turn L on 2	Continue to rise on 2	Slight on 2		2
3	RF to side and slightly back	TH	Backing DW	1/4 between 2 and 3, body turns less	Up on 3 Lower e/o 3			3

Note: When ended in PP step 3 foot position will be either:

**MAN** LF side and slightly fwd in PP

**LADY** RF diag fwd R shoulder leading in PP

**FOLLOW** Cross Hesitation, Chasse from PP

or

**MAN** LF side and slightly back in PP

**LADY** RF fwd and slightly to R, R shoulder leading in PP

**FOLLOW** Wing or Weave from PP

**ALIGNMENT** When the follows are Cross Hesitation, Chasse from PP or Wing: the alignment as Man will be: Pointing DW body facing Wall.

When the follow is the Weave: the alignment as Man will be: Facing DW.

In all cases the Lady's alignment will be: Pointing to LOD.

# Natural Spin Turn

**WALTZ**

**Step**   **Positions of Feet**   **Footwork**   **Alignment**   **Amount of Turn**   **Rise and Fall**   **CBM**   **Sway**   **Timing**

## MAN

1 2 3 As for Nat Turn

4	LF back, RF held in CBMP (Pivot)	THT	Down LOD toe turned in, end facing LOD	1/2 to R on 4	Down on 4	4	St	1
5	RF fwd	HT	Facing LOD	Continue to turn on 5	Down on 5 Rise e/o 5	5	St	2
6	LF to side and slightly back	TH	Backing DC	3/8 between 5 and 6	Up on 6 Lower e/o 6		St	3 (2 bars)

**Note:** When the Spin is danced at a corner, it will be underturned making 3/8 on step 4 and 1/4 between 5 and 6 to end backing DC of new LOD. The same amount of turn may be danced along the side of the room to end backing DC against LOD, follow with 4-6 of Rev. Turn to end DC.

Although the footwork of step 4 (Pivot) is THT, turn is actually made on BOF the H lightly touching the floor during the turn.

**PRECEDE** As for Nat Turn.

**FOLLOW**   *Associate:*   456 of Rev Turn to face DW or LOD, Rev Corte, Weave, Rev Pivot.  
*Member:*   Turning Lock.

## LADY

1 2 3 As for Nat Turn

4	RF fwd(Pivoting action)	HT	Facing LOD, end backing LOD	1/2 to R on 4	Down on 4	4	St	1
5	LF back and slightly leftwards	T	Backing LOD	Continue to turn on 5	Down on 5 Rise e/o 5		St	2
6	RF diag fwd having brushed to LF	TH	Facing DC	3/8 between 5 and 6	Up on 6 Lower e/o 6		St	3

**Note:** When the Spin is underturned, the lady's amount of turn between 4 and 6 are the same as man.

On step 4, the H of the RF will be released from the floor as the turn commences, and the RF will brush to LF at the end of the 5th beat.

# Hesitation Change

**WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1 2 3	As for Nat Turn							
4	LF back	TH	Backing LOD	Continue to turn R on 4	Down on 4	4	St	1
5	RF to side small step (H Pull)	H IE of F, whole F	Facing DC	3/8 between 4 and 5	Down on 5		L	2
6	LF closes to RF without weight	IE of T	Facing DC	No turn on 6	Down on 6		L	3 (2 bars)

If danced at a corner, less turn may be made on the Pull Step to end facing DC of new LOD or new LOD.

**PRECEDE** Associate and Member: As for Nat Turn.

**FOLLOW** Associate: Rev Turn, Prog Chasse to R. If ended DW at a corner follow with LF Closed Change or Whisk.  
Member: Any Rev Fig.

## LADY

1 2 3	As for Nat Turn							
4	RF fwd	HT	Facing LOD	Continue to turn R on 4	Down on 4	4	St	1
5	LF to side	TH	Backing DC	3/8 between 4 and 5	Down on 5		R	2
6	RF closes to LF without weight	IE of T	Backing DC	No turn on 6	Down on 6		R	3

Note: The turn between 4 and 5 as lady is not split.

## Progressive Chasse to Right

This figure is described in the Quickstep Section. The technique is the same except for the timing 1 2 & 3 (1 1/2 1/2 1). (1 bar).

**PRECEDE** Associate: Hesitation Change, RF Closed Change, Rev Pivot, 456 of Rev Turn ended facing DC or LOD after a Nat Spin Turn.

Member: Double Rev Spin. Wing when step 1 of Chasse to R will be commenced OP on L side.

**FOLLOW** Associate: 456 of Nat Turn, or 4-6 of Hesitation Change.

Member: Back Lock, Underturned Outside Spin, Impetus or Open Impetus Turn. Back Whisk.  
When the Prog Chasse to R ends backing DC (1/2 turn to L) follow with Outside Change.

# Weave in Waltz Time

**WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway Timing
<b>MAN</b>							
1	RF back	TH	Backing DW	Body turn to L on 1	Down on 1	1	1
2	LF fwd	HT	Facing DC against LOD	Continue to turn L on 2	Down on 2 Rise e/o 2	2	2
3	RF to side	TH	Backing LOD	1/8 between 2 and 3	Up on 3. Lower e/o 3		3
4	LF back in CBMP	TH	Backing DC	1/8 between 3 and 4	Down on 4 Start to rise e/o 4 NFR		1
5	RF back	T	Backing DC	Continue to turn L on 5	Continue to rise on 5	5	2
6	LF to side and slightly fwd	TH	Pointing DW	1/4 between 5 and 6, body turns less	Up on 6 Lower e/o 6		3 (2 bars)

**PRECEDE** Associate: 1-3 of Rev Turn, start facing LOD end backing DW. Nat Spin Turn end backing DC then 1-3 of Weave with no turn. Rev Pivot ended down LOD, then 1-3 of Rev Turn ended backing DW.  
 Member: Double Rev Spin, Wing ended down LOD, then 1-3 of Rev Turn ended backing DW.

**FOLLOW** Associate and Member: RF fwd in CBMP OP into any Nat Fig.

# LADY

1	LF fwd	H	Facing DW	Body turn to L on 1	Down on 1	1	1
2	RF back	T	Backing DC against LOD	Continue to turn L on 2	Down on 2 Rise e/o 2		2
3	LF to side	TH	Pointing DC	1/4 between 2 and 3, body turns less	Up on 3 Lower e/o 3		3
4	RF fwd in CBMP OP	HT	Facing DC	No turn on 4	Down on 4 Start to rise e/o 4		1
5	LF fwd	T	Facing DC	Continue to turn L on 5	Continue to rise on 5	5	2
6	RF to side and slightly back	TH	Backing DW	1/4 between 5 and 6, body turns less	Up on 6 Lower e/o 6		3

**Note:** 1-3 of Rev Turn may start with man facing DW end backing Wall, then 3/8 between 1-4 of Weave to back DC.

# Double Reverse Spin

WALTZ

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1	LF fwd	HT	Facing LOD	Start to turn to L on 1	Rise e/o 1	1		1
2	RF to side	T	Backing DW	3/8 between 1 and 2	Up on 2			2 &
3	LF closes to RF without weight (T Pivot)	T of LF then TH of RF	Facing DW	1/2 between 2 and 3	Up on 3 Lower e/o 3			3 (1 bar)

There are six alignments using three different amounts of turn: 7/8 as in chart, 3/4, or 1 full turn.

Start facing DC end facing either DC or LOD or DW.

Start facing LOD end facing either LOD or DW.

Start facing DW end facing DW.

*Amounts of Turn:* All the above alignments are danced 3/8 between 1 and 2 and the remainder between 2 and 3 (T Pivot). 3/4 of a turn may also be danced (1/4 between 1 and 2 and 1/2 between 2 and 3).

**PRECEDE** (1) DC - RF Closed Change, Hesitation Change, 456 of Rev Turn after the Underturned Spin Turn, Wing, Rev Pivot.

(2) LOD - 456 of Rev Turn following a Spin Turn, Double Rev Spin, Rev Pivot.

(3) DW - Rev Turn, Rev Pivot.

**FOLLOW** (1) DC - Any Rev Fig.

(2) LOD - Double Rev Spin, Drag Hesitation, Chasse to R, Weave after 1-3 of Rev turn.

(3) DW - LF Closed Change, Whisk, Double Rev Spin.

## LADY

1	RF back	TH	Backing LOD	Start to turn L on 1	Rise slightly e/o 1 NFR	1		1 1
2	LF closes to RF (H turn)	HT	Facing LOD	1/2 between 1 and 2	Continue to rise on 2			2 1/2
3	RF to side and slightly back	T	Backing Wall	1/4 between 2 and 3	Up on 3			& 1/2
4	LF crosses in front of RF	TH	Backing DW	1/8 between 3 and 4	Up on 4 Lower e/o 4			3 1

*Amounts of Turn:* (1) A complete turn - 1/2 between 1 and 2, 3/8 between 2 and 3, 1/8 between 3 and 4.

(2) 7/8 - As in the chart.

(3) 3/4 - 3/8 between 1 and 2, 1/4 between 2 and 3, 1/8 between 3 and 4.

An alternative timing of 1 2 3 & may be used.

## **Backward Lock Step**

**WALTZ**

This figure is described in the Quickstep Section. The technique is the same except for the timing 1 2 & 3 (1 1/2 1/2 1).  
(1 bar)

**PRECEDE** Drag Hesitation, Prog Chasse to R, Rev Corte ( 1/2 turn) following an underturned Nat Spin Turn or Impetus Turn, Overturned Cross Hesitation to back DW after Open Impetus Turn. Open Telemark Passing Nat Turn.

**FOLLOW** Impetus Turn, Open Impetus Turn, Back Whisk, Underturned Outside Spin, 456 of Nat Turn.

**Note:** In the follows given, step 1 as lady will be OP.

---

## **Forward Lock Step**

This figure is described in the Quickstep Section. The technique is the same except for the timing 1 2 & 3 (1 1/2 1/2 1 ) (1 bar)  
As man it is not a good figure in Waltz.

---

# Drag Hesitation

**WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	HT	Facing LOD	Start to turn L on 1	Down on 1	1		1
2	RF to side	T	Backing Wall	1/4 between 1 and 2	Down on 2 Rise e/o 2			2
3	LF closes to RF without weight	Toes of both feet then TH of RF	Backing DW	1/8 between 2 and 3 body turns less	Up on 3 Lower e/o 3			3 (1 bar)

**Note:** The Drag Hesitation may start DC or DW.

**PRECEDE** Double Rev Spin, 4-6 of Rev Turn, Rev Pivot, Hesitation Change, Wing, RF Closed Change.

**FOLLOW** Backward Lock Step, Impetus Turn, Open Impetus Turn, Back Whisk, Underturned Outside Spin, 4-6 of Nat Turn

## LADY

1	RF back	TH	Backing LOD	Start to turn L on 1	Down on 1	1		1
2	LF to side	T	Pointing almost DW	Just over 1/4 between 1 and 2, body turns less	Down on 2 Rise e/o 2			2
3	RF closes to LF without weight	Toes of both feet, then TH of LF	Facing DW	Just under 1/8 between 2 and 3, body still turned less	Up on 3 Lower e/o 3			3

**Note:** On step 2 as lady, the body will face Wall and when closing RF to LF without weight on 3, the body will be between Wall and DW. There will be a slight F swivel between steps 2 and 3.

Step 1 of the following Fig will be taken OP.

**Outside Spin****WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF back, very small step, in CBMP (Pivot)	THT	DC against LOD, T turned in	Start to turn R, 3/8 to R on 1	Down on 1	1		1
2	RF fwd in CBMP OP	HT	Facing against LOD	Continue to turn R on 2	Down on 2 Rise e/o 2	2		2
3	LF to side, end with LF back	TH	Facing DC, end facing DW	3/8 between 2 and 3, 1/4 on 3	Up on 3 Lower e/o 3			3 (1 bar)

**PRECEDE** Rev Corte, Open Telemark Cross Hesitation.  
The Open Impetus to Cross Hesitation may precede the Outside Spin, follow with RF Closed Change then any Rev Fig or 1-3 of Nat Turn to back Centre, and Outside Change (1/8) to L.

**FOLLOW** Any Nat Fig.

**LADY**

1	RF fwd in CBMP OP	HT	Facing DC against LOD	Start to turn R on 1	Start to rise e/o 1	1		1
2	LF closes to RF	T	Facing Wall	5/8 between 1 and 2	Continue to rise on 2			2
3	RF fwd between partner's feet	TH	Facing against LOD end backing DW	1/4 between 2 and 3 1/8 on 3	Up on 3 Lower e/o 3			3

**Underturned Outside Spin****MAN**

1	LF back, a very small step in CBMP (Pivot)	THT	DW T turned in	Start to turn R, 3/8 to R on 1	Down on 1	1		1
2	RF fwd in CBMP OP	HT	Facing LOD	Continue to turn R on 2	Down on 2 Rise e/o 2	2		2
3	LF to side and slightly back	TH	Backing DC	3/8 between 2 and 3	Up on 3 Lower e/o 3			3 (1 bar)

**PRECEDE** Drag Hesitation, Prog Chasse to R, Backward Lock Step, Open Telemark Passing Nat Turn, Rev Corte making 1/2 turn after Underturned Nat Spin or Impetus Turn.

**FOLLOW** As for Nat Spin Turn. The best follow is the Turning Lock .

**LADY**

1	RF fwd in CBMP OP	HT	Facing DW	Start to turn R on 1	Start to rise e/o 1	1		1
2	LF closes to RF	T	Facing DC against LOD	1/2 between 1 and 2	Continue to rise on 2			2
3	RF diag fwd	TH	Facing DC	1/4 between 2 and 3	Up on 3 Lower e/o 3			3

# Turning Lock

**WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF back R shoulder leading	T	Backing DC	No turn on 1	Start to rise e/o 1		L	1 1/2
2	LF crosses in front of RF	T	Backing DC	No turn on 2	Continue to rise on 2		L	& 1/2
3	RF back and slightly rightwards	T	Backing DC	Start to turn L on 3	Continue to rise on 3		St	2 1
4	LF to side and slightly fwd	TH	Pointing DW	1/4 between 3 and 4, body turns less	Up on 4 Lower e/o 4		St	3 1 (1 bar)

**Note:** The Turning Lock may be ended in PP. Please refer to Outside Change ended in PP for Foot Positions.

**PRECEDE** Nat Spin Turn, Impetus Turn at a corner, Underturned Outside Spin.

**FOLLOW** RF fwd in CBMP OP into any Nat Fig.

## LADY

1	LF fwd L shoulder leading	T	Facing DC	No turn on 1	Start to rise e/o 1		R	1 1/2
2	RF crosses behind LF	T	Facing DC	No turn on 2	Continue to rise on 2		R	& 1/2
3	LF fwd and slightly leftwards	T	Facing DC	Start to turn L on 3	Continue to rise on 3		St	2 1
4	RF to side and slightly back	TH	Backing DW	1/4 between 3 and 4, body turns less	Up on 4 Lower e/o 4		St	3 1

# Turning Lock to the Right

**WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF back R shoulder leading	T	Backing LOD	Continue to turn R on 1	Start to rise e/o 1		L	1 1/2
2	LF crosses loosely in front of RF	T	Backing Wall	1/4 between 1 and 2	Continue to rise on 2		L	and 1/2
3	RF to side and slightly fwd small step	T	Facing DC	1/8 between 2 and 3	Continue to rise on 3		St	2 1
4	LF diag fwd left shoulder leading in PP	TH	Pointing DC Body facing LOD	Slight body turn to R on 4	Up on 4 Lower e/o 4		St	3 1 (1 bar)

**Note:** May end with partner Square.

**PRECEDE** The Natural Spin Turn slightly overturned Back almost LOD.

**FOLLOW** Weave from PP, Wing, Cross Hesitation.

**Note:** May also be danced in Quickstep ending in PP or with lady square: Timing QQSS or QQQQ.

## LADY

1	LF fwd L shoulder leading	T	Facing LOD	Continue to turn R on 1	Start to rise e/o 1		R	1 1/2
2	RF crosses loosely behind LF	T	Facing Wall	1/4 between 1 and 2	Continue to rise on 2		R	and 1/2
3	LF to side and slightly back	T	Backing LOD	1/4 between 2 and 3	Continue to rise on 3		St	2 1
4	RF to side in PP having brushed to LF	TH	DC Pointing to Centre	1/4 between 3 and 4 Body turns less	Up on 4 Lower e/o 4		St	3 1

**Note:** When ending with Lady square, ladies Foot position on step 4 will be 'Side and slightly back, Backing DC'.

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	HT	Facing DC	Start to turn L on 1	Rise e/o 1	1	St	1
2	RF to side	T	Backing almost LOD	Just under 3/8 between 1 and 2	Up on 2		L	2
3	LF to side and slightly fwd	TH	Pointing DW	Just over 3/8 between 2 and 3, body turns less	Up on 3 Lower e/o 3		St	3 (1 bar)

The unusual amount of turn should be noted.

**PRECEDE** As for Rev Turn, also the Wing.

**FOLLOW** RF fwd in CBMP OP into any Nat Fig.

**LADY**

1	RF back	TH	Backing DC	Start to turn L on 1	Rise slightly e/o 1 NFR	1	St	1
2	LF closes to RF (H Turn)	HT	Facing LOD	3/8 between 1 and 2	Continue to rise on 2		R	2
3	RF to side and slightly back	TH	Backing DW	3/8 between 2 and 3, body turns less	Up on 3 Lower e/o 3		St	3

# Open Telemark and Wing

**WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	HT	Facing DC	Start to turn L on 1	Rise e/o 1	1	St	1
2	RF to side	T	Backing DW	1/4 between 1 and 2	Up on 2		L	2
3	LF to side and slightly back in PP	TH	Pointing DW, body facing Wall	1/2 between 2 and 3, body turns less	Up on 3 Lower e/o 3		St	3
4	RF fwd and across in CBMP and PP (a strong step)	H	Pointing to LOD	1/8 between 3 and 4	Down on 4		St	1
5	LF starts to close to RF	5 and 6 Pressure on T of RF	Towards alignment of 6	Body turn to L on 5	Slight rise between 5 and 6 NFR		St	2
6	LF closes to RF without weight	with foot flat, and pressure on IE of T of LF	Facing DC	1/8 between 5 and 6			St	3 (2 bars)

**Note:** The Wing may be underturned end facing LOD, there will be no F swivel between steps 5 and 6.

**PRECEDE** As for Rev Turn.

**FOLLOW** LF fwd in CBMP OP on L side into any Rev Fig. At a corner: Whisk.

*Other Precedes to a Wing:* Open Impetus Turn, Whisk, Turning Lock to the Right.  
If ended in PP: Outside Change, Turning Lock, Weave.

## LADY

1	RF back	TH	Backing DC	Start to turn L on 1	Rise slightly e/o 1 NFR	1	St	1
2	LF closes to RF (H Turn)	HT	Facing LOD	3/8 between 1 and 2	Continue to rise on 2		R	2
3	RF fwd and slightly to R, R shoulder leading, in PP	TH	Pointing to LOD	Slight body turn to L on 3	Up on 3 Lower e/o 3		St	3
4	LF fwd in CBMP and PP	HT	Facing DC	1/8 between 3 and 4	Down on 4 Start to rise e/o 4	4	St	1
5	RF fwd preparing to step OP on L side	T	Facing Centre	1/8 between 4 and 5	Continue to rise on 5		L	2
6	LF fwd in CBMP OP on L side	TH	Facing against LOD	1/4 between 5 and 6	Up on 6 Lower e/o 6		L	3

**Note:** Step 1 of the following Fig will be taken backing DC. There is no F swivel on step 3 of the Wing.

# Open Telemark into Cross Hesitation

WALT 2

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall CBM	Sway	Timing
1	LF fwd	HT	Facing DC	Start to turn L on 1	Rise e/o 1	1	St 1
2	RF to side	T	Backing DW	1/4 between 1 and 2	Up on 2		L 2
3	LF to side and slightly fwd in PP	TH	Pointing DW, body facing Wall	1/2 between 2 and 3, body turns less	Up on 3 Lower e/o 3		St 3
4	RF fwd in CBMP and PP	HT	Pointing DW, body facing Wall	No turn on 4	Down on 4 Start to rise e/o 4		St 1
5	LF closes to RF without weight	Toes of both feet	Facing DW	Body completes turn on 5 and 6	Continue to rise on 5		St 2
6	Position held	TH of RF	Backing DC against LOD		Continue to rise on 6 Lower e/o 6		St 3 (2 bars)

**Note:** The normal rise and fall is used over steps 4-6, although there is no change of weight between 4 and 5. Other figures ended in PP can precede the Cross Hesitation.

**PRECEDE** As for Rev Turn.

**FOLLOW** Back Whisk, Outside Spin, Outside Change at a corner, 4-6 of Nat Turn (no turn) lady outside on step 4 (not good).

## LADY

1	RF back	TH	Backing DC	Start to turn L on 1	Rise slightly e/o 1 NFR	1	St 1
2	LF closes to RF (H Turn)	HT	Facing LOD	3/8 between and 2	Continue to rise on 2		R 2
3	RF diag fwd R shoulder leading in PP	TH	Pointing to LOD	Slight body turn to L on 3	Up on 3 Lower e/o 3		St 3
4	LF fwd and across in CBMP and PP	HT	Moving DW, pointing to LOD	Continue to turn L on 4	Down on 4 Start to rise e/o 4	4	St 1
5	RF to side	T	Facing Centre	1/4 between 4 and 5	Continue to rise on 5		L 2
6	LF closes to RF	TH	Facing DC against LOD	1/8 between 5 and 6	Continue to rise on 6 Lower e/o 6		L 3

**Open Impetus Turn****WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF back	TH	Backing LOD	Start to turn R on 1	Down on 1	1	St	1
2	RF closes to LF (H Turn)	HT	Facing DC	3/8 between 1 and 2	Down on 2 Rise e/o 2		L	2
3	LF diag fwd L shoulder leading in PP	TH	Pointing DC, body facing LOD	Slight body turn to R on 3	Up on 3 Lower e/o 3		St	3 (1 bar)

**Note:** Advanced dancers may sway and look to R. lady to L on step 2.

**PRECEDE** 1-3 of Nat Turn. If started backing DW: Open Telemark Passing Nat Turn, Drag Hesitation, Backward Lock Step, Prog Chasse to R. Rev Corte, and Cross Hesitation may also precede if turned to back DW.

**FOLLOW** Weave from PP, Wing, Cross Hesitation.

**LADY**

1	RF fwd	HT	Facing LOD	Start to turn R on 1	Down on 1	1	St	1
2	LF to side	T	Backing DC	3/8 between 1 and 2	Down on 2 Rise e/o 2		R	2
3	RF to side in PP having brushed to LF	TH	Moving DC, pointing to Centre	3/8 between 2 and 3, body turns less	Up on 3 Lower e/o 3		St	3

**Wing Following Open Impetus Turn****MAN**

1	RF fwd in CBMP and PP (a strong step)	H	Pointing DC, body facing LOD	No turn on 1	Down on 1			1
2	LF starts to close to RF	2 and 3, whole of RF, pressure on IE of T of LF	Facing DC	Body turns to L on 2 and 3	Slight rise between 2 and 3 NFR			2
3	LF closes to RF without weight		Facing DC					3 (1 bar)

**FOLLOW** LF fwd in CBMP OP on partner's L side into any Rev Fig.

**LADY**

1	LF fwd and across in CBMP and PP	HT	Moving DC, pointing to Centre	Start to turn L on 1	Start to rise e/o 1	1	St	1
2	RF fwd preparing to step OP on L side	T	Facing DC against LOD	1/8 between 1 and 2	Continue to rise on 2		L	2
3	LF fwd in CBMP OP on partner's L side	TH	Facing DW against LOD	1/4 between 2 and 3	Up on 3 Lower e/o 3		L	3

## Cross Hesitation after Open Impetus Turn

**WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF fwd in CBMP and PP	HT	Pointing DC, body facing LOD	No turn on 1	Start to rise e/o 1			1
2	LF closes to RF without weight	Toes of both feet	Facing DC	Body turns to L on 2 and 3	Continue to rise on 2			2
3	Position held	TH of RF	Backing DW against LOD		Continue to rise on 3 Lower e/o 3			3 (1 bar)

**Note:** The following step will be taken back in CBMP PO.

**FOLLOW** Outside Spin, Impetus Turn, Open Impetus Turn, Back Whisk (with or without turn), 456 of Nat Turn.

## LADY

1	LF fwd and across in CBMP and PP	HT	Moving DC, pointing to Centre	Start to turn L on 1	Start to rise e/o 1	1	St	1
2	RF to side	T	Facing against LOD	1/4 between 1 and 2	Continue to rise on 2		L	2
3	LF closes to RF	TH	Facing DW against LOD	1/8 between 2 and 3	Continue to rise on 3 Lower e/o 3		L	3

The Cross Hesitation may be turned 1/4 to L as man: F Pos on step 1 will be RF fwd and across in CBMP and PP, Alignment pointing Centre body facing DC, he will then turn a further 1/8 by swivelling on T of RF to back DW. The lady will make 5/8 to L: step 1 will be LF fwd in CBMP and PP, facing DC against LOD (1/8 to L), then 3/8 between 1 and 2 to face Wall and 1/8 between 2 and 3 to face DW.

## Weave from PP (after Open Impetus Turn)

### MAN

1	RF fwd in CBMP and PP	HT	Pointing DC, body facing LOD	No turn on 1	Start to rise e/o 1			1
2	LF fwd	T	Facing DC	Start to turn L on 2	Continue to rise on 2	2		2
3	RF to side and slightly back	TH	Backing DW	1/4 between 2 and 3	Up on 3 Lower e/o 3			3
4	LF back in CBMP	TH	Backing LOD	1/8 between 3 and 4	Down on 4 Start to rise e/o 4 NFR			1
5	RF back	T	Backing LOD	Continue to turn L on 5	Continue to rise on 5	5		2
6	LF to side and slightly fwd	TH	Pointing DW	3/8 between 5 and 6, body turns less	Up on 6 Lower e/o 6			3 (2 bars)

**Note:** More turn may be made between steps 1 and 3, step 4 would then be taken DC.

**FOLLOW** RF fwd in CBMP OP into any Nat Fig.

### LADY

1	LF fwd and across in CBMP and PP	HT	Moving DC, pointing to Centre	Start to turn L on 1	Start to rise e/o 1	1		1
2	RF to side and slightly back	T	Backing DC	3/8 between 1 and 2	Continue to rise on 2			2
3	LF to side and slightly fwd	TH	Pointing LOD	3/8 between 2 and 3, body turns less	Up on 3 Lower e/o 3			3
4	RF fwd in CBMP OP	HT	Facing LOD	No turn on 4	Down on 4 Start to rise e/o 4			1
5	LF fwd	T	Facing LOD	Continue to turn L on 5	Continue to rise on 5	5		2
6	RF to side and slightly back	TH	Backing DW	3/8 between 5 and 6, body turns less	Up on 6 Lower e/o 6			3

**Weave from PP (after Whisk)****WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall/	CBM	Sway	Timing
1	RF fwd and across in CBMP and PP	HT	Pointing Centre, body facing DC	1/8 between preceding step and 1, body turns less	Start to rise e/o 1			1
2	LF fwd	T	Facing Centre	Body turns L on 2	Continue to rise on 2	2		2
3	RF to side and slightly back	TH	Backing LOD	1/4 between 2 and 3	Up on 3 Lower e/o 3			3
4	LF back in CBMP	TH	Backing DC	1/8 between 3 and 4	Down on 4 Start to rise e/o 4 NFR			1
5	RF back	T	Backing DC	Continue to turn L on 5	Continue to rise on 5	5		2
6	LF to side and slightly fwd	TH	Pointing DW	1/4 between 5 and 6, body turns less	Up on 6 Lower e/o 6			3 (2 bars)

**Note:** Less turn may be made between 1 and 3 and step 4 taken down LOD. The Weave from PP can follow any Fig which ends in PP.

When danced after a Whisk, turn the Whisk 1/4 to L to face DC.

The Weave may end in PP.

**FOLLOW** RF fwd in CBMP OP into any Nat Fig.

**LADY**

1	LF fwd in CBMP and PP	HT	Facing DC against LOD	Start to turn L on 1	Start to rise e/o 1	1		1
2	RF to side and slightly back	T	Backing DC	1/4 between 1 and 2	Continue to rise on 2			2
3	LF to side and slightly fwd	TH	Pointing DC	1/2 between 2 and 3, body turns less	Up on 3 Lower e/o 3			3
4	RF fwd in CBMP OP	HT	Facing DC	No turn on 4	Down on 4 Start to rise e/o 4			1
5	LF fwd	T	Facing DC	Continue to turn L on 5	Continue to rise on 5	5		2
6	RF to side and slightly back	TH	Backing DW	1/4 between 5 and 6, body turns less	Up on 6 Lower e/o 6			3

# Left Whisk

**WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1	RF fwd and across in CBMP and PP	H	Moving along LOD, facing DW					1
2	LF to side and slightly fwd	TH	Facing DW	Body starts to turn L on 2				2
3	RF crosses behind LF	TH	Facing DW	Body continues to turn L on 3				3 (1 bar)

**Note:** Due to there being no rise, steps 2 and 3 are placed on the BOF with the H almost in contact with the floor, the knees will be slightly flexed.

Double Whisk - This is when a Whisk, Back Whisk or Fallaway Whisk is followed by a L Whisk. The Open Impetus or Open Telemark can also precede.

**PRECEDE** The L Whisk may be danced with partner in line after 1-3 of Rev Turn, step 1 RF back down LOD into L Whisk turning 3/8 to L, lady a 1/2. After a Nat Spin Turn, RF back DC a 1/4 turn to L, lady 3/8, step 2 will be pointing DW as man.

**FOLLOW** When the L Whisk is ended DW as man (1 2 3) the most popular exit is for the man to untwist to the R for approx 1/2 turn, while lady runs round man on his R side R-L-R-L (1 2 & 3), follow with Underturned Outside Spin, an Impetus or Open Impetus Turn, or Back Whisk.

The L Whisk danced on the first beat:

- (1) Having danced the Turning Lock, Weave, Outside Change. etc., instead of stepping OP on the following step, cross RF behind LF for Left Whisk (Count 1) untwist to R, lady runs round man R-L-R-L (2 & 3 &), continue as above.
- (2) Dance L Whisk (Count 1), replace weight to LF, start to turn R, lady fwd RF (2), Side and slightly fwd RF facing DW against LOD T, lady square (3), LF fwd to Contra Check (1) transfer weight back to RF (2) LF to side and slightly fwd pointing DW lady square, or end in PP (3).
- (3) Take weight on to LF turning slightly to R, lady RF fwd (2), uncross feet with weight still on LF turning to PP, lady swivel on RF to PP (3) then RF fwd to Wall in PP into Fallaway Nat Turn.

## LADY

1	LF fwd and across in CBMP and PP	HT	Moving along LOD, facing DC	Start to turn L on 1		1		1
2	RF to side and slightly back	TH	Backing DW	1/4 between 1 and 2				2
3	LF back in CBMP	TH	Backing LOD	1/8 between 2 and 3				3

**Note:** When dancing step 3 the lady should turn her head well to L and man should look towards her face.

# Fallaway Natural Turn

**WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF fwd in CBMP and PP	HT	Pointing DW Body facing Wall	Start to turn R on 1	Start to rise e/o 1	1		1
2.	LF to side in PP	T	Backing DC	1/4 between 1 and 2	Continue to rise on 2			2
3	RF back R shoulder leading in Fallaway	TH	To Centre Backing DC	No turn on 3	Up on 3 Lower e/o 3			3
4	LF back in CBMP and Fallaway	TH	Backing DC	No turn on 4	Down on 4 Start to rise e/o 4 NFR			1
5	RF back	T	Backing Centre	1/8 to L between 4 and 5	Continue to rise on 5	5		2
6	LF side and slightly fwd	TH	Pointing DW	1/8 between 5 and 6 Body turns less	Up on 6 Lower e/o 6			3 (2 bars)

**PRECEDE** Open Telemark. Outside Change ended in PP, Whisk or Back Whisk at a corner.

**FOLLOW** RF fwd in CBMP OP into any Natural Figure.

**Note:** There should be a hovering action between 2 and 3.

## LADY

1	LF fwd and across in CBMP and PP	HT	DW Pointing to LOD	No turn on 1	Start to rise e/o 1			1
2	RF fwd in PP	T	Facing DW	Start to turn R on 2	Continue to rise on 2	2		2
3	LF back L shoulder leading in Fallaway	TH	To Centre Backing DC against LOD	1/8 between 1 and 3	Up on 3 Lower e/o 3			3
4	RF back in CBMP and Fallaway and allow LF to cross loosely in front of RF	T	Backing DC against LOD end facing centre	3/8 to L on 4	Down on 4 Start to rise e/o 4	4		1
5	LF fwd	T	Facing Centre		Continue to rise on 5			2
6	RF side and slightly back	TH	Backing DW	1/8 between 5 and 6 Body turns less	Up on 6 Lower e/o 6			3

**Note:** There is a Spiral type action on step 4. Release Heel of LF.  
A Heel Turn may be danced on 4 and 5 instead of Spiral action.

# The Running Spin Turn

WALTZ

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1-3	As for Natural Turn							1 2 3
4	LF back RF held in CBMP Pivot	THT	Down LOD Toe turned in end facing LOD	1/2 to R on 4	Down on 4	4		1
5	RF fwd	HT	Facing LOD	Continue to turn R on 5 3/8 between 5 and 6	Down on 5 Rise e/o 5	5		2
6	LF side and slightly back	T	Backing DC		Up on 6			&
7	RF back R shoulder leading	T	Backing DC	No turn	Up on 7			3
8	LF back in CBMP a small step	TH	Backing DC	No turn	Up on 8 Lower e/o 8			& (2 bars)

**Note:** When danced at a corner it will be underturned making 3/8 on 4, then 1/4 turn between 5 and 6. No turn on 7 and 8, End backing DC of New LOD.

**PRECEDE** As for Natural Turn.

**FOLLOW** 4-6 of Rev Turn, Rev Corte, Rev Pivot, Weave, Left Whisk.

The Running Spin may also be danced in Quickstep. See page 67

## LADY

1 2 3	As for Natural Turn							1 2 3
4	RF fwd Pivoting action	HT	Facing LOD, end Backing LOD	1/2 to R on 4	Down on 4	4		1
5	LF back and slightly leftwards	T	Backing LOD	Continue to turn on 5	Down on 5 Rise e/o 5			2
6	RF fwd and slightly to side	T	Facing DC	3/8 between 5 and 6 Body turns less	Up on 6			&
7	LF fwd L shoulder leading preparing to step OP	T	Facing DC	Slight body turn to R on 7	Up on 7			3
8	RF fwd in CBMP OP	TH	Facing DC	No turn on 8	Up on 8 Lower e/o 8			&

**Fallaway Whisk (after 1-3 of Nat Turn)****WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF back	TH	Backing LOD	Start to turn R on 1	Start to rise e/o 1 NFR	1	St	1
2	RF to side and slightly back	TH	Pointing DC	3/8 between 1 and 2 body turns less	Continue to rise on 2		St	2
3	LF crosses loosely behind RF in Fallaway	TH	Facing DC	Body continues to turn R on 3	Lower on 3		R	3 (1 bar)

**OTHER PRECEDES** Prog Chasse to R, Drag Hesitation, Backward Lock Step, Open Telemark Passing Nat Turn (lady stepping OP on step 1).  
Dance a Q Nat Spin Turn end with RF to side pointing DC 1 2 3 - 1 2 & 3 then dance Fallaway Whisk on count 1, follow with Q Wing 2 & 3.

**FOLLOW** Weave from PP, Wing, Chasse from PP, Cross Hesitation, Left Whisk.

**LADY**

1	RF fwd	HT	Facing LOD	Start to turn R on 1	Start to rise e/o 1	1	St	1
2	LF to side	TH	Backing DC	3/8 between 1 and 2	Continue to rise on 2		St	2
3	RF crosses loosely behind LF in Fallaway	TH	Facing DC against LOD	1/4 between 2 and 3	Lower on 3		L	3

**Note:** The H of step 2 as man and lady will be released from the floor as the LH lowers on step 3, and R knee, lady's L knee, will straighten. The man should look to R, lady turn her head well to L.

**Closed Wing****WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF fwd in CBMP OP	H	Facing DC	No turn on 1	Down on 1			1
2	LF starts to close to RF	2 and 3, Whole of RF and	Facing DC	Slight body turn to L on 2 and 3	Slight rise between 2 and 3 NFR			2
3	LF closes to RF without weight	pressure on IE of T LF	Facing DC					3 (1 bar)

**PRECEDE** A Chasse from PP ended DC after a Whisk or Back Whisk.  
Turning Lock ended DC after underturned Spin Turn or Impetus Turn.  
Outside Change ended DC after Open Telemark Cross Hesitation, or after Rev Corte (3/8).

**FOLLOW** LF fwd in CBMP OP on partner's L side into any Rev Fig.  
The best follows are Closed Telemark or Prog Chasse to R.

**LADY**

1	LF back in CBMP	TH	Backing DC	No turn on 1	Start to rise e/o 1 NFR		St	1
2	RF to side and slightly back (a small step)	T	Backing DC	No turn on 2	Continue to rise on 2		L	2
3	LF fwd in CBMP OP on partner's L side	TH	Backing DC	Slight body turn to L on 3	Up on 3 Lower e/o 3		L	3

**Note:** The lady should retain her backward poise throughout with her head turned to L.

**Contra Check****WALTZ**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd in CBMP	H	DW pointing almost LOD	Body turns to L on 1	Down on 1 with knees slightly flexed	1		1
2	Transfer weight back to RF	T	Backing DC against LOD	Body turns to R on 2	Rise e/o 2			2
3	LF to side in PP	TH	Moving along LOD, facing DW	No turn on 3	Up on 3 Lower e/o 3			3 (1 bar)

**Note:** The man should look towards lady on step 1. He may dance step 1 with foot flat.

**PRECEDE** Rev Turn, 4-6 of Rev Turn after Spin Turn, Double Rev Spin, Rev Pivot, Fallaway Rev and Slip Pivot, Hesitation Change.

**FOLLOW** Chasse from PP, Left Whisk, Wing, Cross Hesitation  
If ended DC: (slightly over 1/8 turn to L) between 2 and 3 of Contra Check. Weave from PP.

There are many other Precedes and Follows, but these are not normally required for an examination.

**LADY**

1	RF back in CBMP	TH	DW feet almost backing LOD	Body turn to L on 1	Down on 1 with knees slightly flexed	1		1
2	Transfer weight fwd to LF	HT	Facing DC against LOD	Body turns to R on 2	Rise e/o 2			2
3	RF to side in PP	TH	Moving along LOD, facing DC	1/4 to R between 2 and 3	Up on 3 Lower e/o 3			3

**Note:** The lady should turn her head well to L on step 1.  
The footwork of step 1 may be T only, and on step 2 transfer weight with F flat, then rise to T, or replace on to T of LF.  
The Contra Check may be ended with partner square.

# QUICKSTEP

**Time Signature** 4/4 Four beats to one bar  
**Tempo (bars per minute)** 50  
**Accented Beats** One and Three (One stronger)

*Counting in Beats*

1 2 3 4 1 2 3 4 etc.

*Counting in Beats and Bars*

Count the first bar, then each successive bar as they accumulate, thus:

1 2 3 4 2 2 3 4 3 2 3 4, etc.

A slow count equals 2 beats

A quick count equals 1 beat

## Quarter Turn to Right

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF fwd	HT	Facing DW	Start to turn R on 1	Start to rise e/o 1	1	St	S
2	LF to side	T	Backing Centre	1/8 between 1 and 2	Continue to rise on 2		R	Q
3	RF closes to LF	T	Backing DC	1/8 between 2 and 3	Continue to rise on 3		R	Q
4	LF to side and slightly back	TH	Backing DC	No turn on 4	Up on 4 Lower e/o 4		St	S (1 1/2 bars)

The Quarter Turn to R may start facing LOD, amount of turn will then be 1/4 between 1 and 2, lady 3/8 between 1 and 2, body turns less.

**PRECEDE** Associate: Nat Turn or Nat Pivot Turn at a corner ended facing DW of new LOD or facing new LOD. When started RF fwd OP: Prog Chasse, Fwd Lock Step, Running Finish.  
 Member: Running Right Turn ended LOD or DW, Four Q Run, Fish Tail, Telemark, Nat Turn Back Lock Running Finish.

**FOLLOW** Associate: Prog Chasse, Rev Pivot.  
 Member: Four Q Run. Near a corner 2-4 of Back Lock Running Finish ended facing new LOD.

## LADY

1	LF back	TH	Backing DW	Start to turn R on 1	Start to rise e/o 1 NFR	1	St	S
2	RF to side	T	Pointing DC	1/4 between 1 and 2, body turns less	Continue to rise on 2		L	Q
3	LF closes to RF	T	Facing DC	Slight body turn on 3	Continue to rise on 3		L	Q
4	RF diag fwd	TH	Facing DC	No turn on 4	Up on 4 Lower e/o 4		St	S

# Natural Turn at a Corner

## QUICKSTEP

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF fwd	HT	Facing DW	Start to turn R on 1	Rise e/o 1	1	St	S
2	LF to side	T	Backing DC	1/4 between 1 and 2	Up on 2		R	Q
3	RF closes to LF	TH	Backing LOD	1/8 between 2 and 3	Up on 3 Lower e/o 3		R	Q
4	LF back	TH	Backing LOD	Continue to turn R on 4	Down on 4	4	St	S
5	RF almost closes to LF (H Pull)	H IE of foot Whole foot	Facing DW of new LOD	3/8 between 4 and 5	Down on 5		St	S
6	LF fwd	H	Facing DW of new LOD	No turn on 6	Down on 6		St	S (2 1/2 bars)

Less turn may be made to end facing new LOD, or dance a wider Pull Step hesitating on the last step to end facing DC of new LOD and follow with a Rev Fig.

Nat Turn may start facing LOD: make 1/2 turn between 1 and 3.

**PRECEDE** Associate: When start RF fwd OP: Prog Chasse, Fwd Lock Step, Running Finish.  
When in line: Nat Pivot Turn.

Member: Running Right Turn, Fish Tail, Four Q Run, Telemark.

**FOLLOW** Associate: Quarter Turn to R, Nat Turn with Hesitation, Nat Spin Turn, Nat Pivot Turn.  
Member: Running Right Turn, 1-3 of Nat Turn Back Lock Running Finish.

## LADY

1	LF back	TH	Backing DW	Start to turn R on 1	Rise e/o 1 NFR	1	St	S
2	RF to side	T	Pointing LOD	3/8 between 1 and 2, body turns less	Up on 2		L	Q
3	LF closes to RF	TH	Facing LOD	Body completes turn on 3	Up on 3 Lower e/o 3		L	Q
4	RF fwd	HT	Facing LOD	Continue to turn on 4	Down on 4	4	St	S
5	LF to side	TH	Backing new LOD	1/4 between 4 and 5	Down on 5		St	S
6	RF back	T	Backing DW of new LOD	1/8 between 5 and 6	Down on 6		St	S

**Note:** The divided amount of turn as lady on 456, while man dances the Pull Step.

## Natural Pivot Turn

## QUICKSTEP

Step	Position of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
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### MAN

1 2 3 As for Nat Turn

4	LF back, RF held in CBMP (Pivot)	THT	Down LOD Toe turned in, end facing LOD	1/2 to R	Down on 4	4	St	S (1 1/2 bars)
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At a corner, pivot 3/8 to face DW of new LOD, or 1/4 to face new LOD.

**Note:** Although the footwork of step 4 (Pivot) is THT, turn is actually made on BOF, the H lightly touching the floor during the turn.

**PRECEDE** Associate and Member: As for Nat Turn.

**FOLLOW** Associate: Quarter Turn to R, any Nat Fig, or continue into steps 5 and 6 of Spin Turn, Lock Step start with partner in line.  
Member: Running Right Turn or steps 5-10 of Running Right Turn, 1-3 of Nat Turn Back Lock Running Finish.

### LADY

1 2 3 As for Nat Turn

4	RF fwd (Pivoting action)	HTH	Facing LOD, end backing LOD	1/2 to R	Down on 4	4	St	S
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**Note:** Although the footwork of step 4 (Pivoting action) is HTH, the turn is actually made on BOF with the H in close contact with the floor.

The step following the Pivoting action will be taken straight back and CBM will be used, except when the Pivoting action is part of a Spin when the step following will be LF back and slightly leftwards.

## Natural Spin Turn

### MAN AND LADY

This Fig is described in the Waltz Section. The technique is the same except for the timing, S Q Q S S S (2 1/2 bars), and rise and fall which is a quicker rise over the first three steps: Rise e/o 1, Up on 2, Up on 3, Lower e/o 3.

The Nat Spin Turn can be underturned as in Waltz notes.

**PRECEDE** Associate and Member: As for Nat Turn.

**FOLLOW** Associate: Prog Chasse, Rev Pivot.  
Member: Four Q Run (not a comfortable follow).

# Natural Turn with Hesitation

## QUICKSTEP

Step	Position of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1 2 3	As for Nat Turn							
4	LF back	TH	Backing LOD	Continue to turn R on 4	Down on 4	4	St	S
5	RF to side (H Pull)	H IE of foot, whole foot	Facing DC	3/8 between 4 and 5	Down on 5		L	S
6	LF closes to RF without weight	IE of T LF	Facing DC	No turn on 6	Down on 6		L	S (2 1/2 bars)

**Note:** The sway on 4-6 is optional and the LF need not close, pressure will then be retained on IE of T. The Pull Step will be wider than used in Waltz. Steps 5 and 6 may be underturned at a corner to end DC of new LOD or facing new LOD.

**PRECEDE** Associate and Member: As for Nat Turn.


**FOLLOW** Associate: Chasse Rev, Prog Chasse to R, Q Open Rev.  
Member: Prog Chasse to R (1/2 turn), Double Rev Spin, 2-4 of Fwd Lock Step, Telemark.

## LADY

1 2 3	As for Nat Turn							
4	RF fwd	HT	Facing LOD	Continue to turn R on 4	Down on 4	4	St	S
5	LF to side	TH	Backing DC	3/8 between 4 and 5	Down on 5		R	S
6	RF closes to LF without weight	IE of T RF	Backing DC	No turn on 6	Down on 6		R	S

# Progressive Chasse

# QUICKSTEP

Step	Position of Feet	Footwork	Alignment	Amount of Turn	Rise and fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF back	TH	Backing DC	Start to turn L on 1	Start to rise e/o 1 NFR	1		S
2	LF to side	T	Pointing DW	1/4 between 1 and 2, body turns less	Continue to rise on 2			Q
3	RF closes to LF	T	Facing DW	Slight body turn on 3	Continue to rise on 3			Q
4	LF to side and slightly fwd	TH	Facing DW	No turn on 4	Up on 4 Lower e/o 4			S (1 1/2 bars)

The Prog Chasse may start backing LOD: make 3/8 between 1 and 2 body turns less, body pos as man on steps 2-4 should be between Wall and DW, the lady will make 1/4 between 1 and 2, 1/8 between 2 and 3 body turns less.

The Prog Chasse may also start backing DC against LOD and end DC (1/4 to L) after underturned Spin Turn or Impetus Turn, this Chasse will travel towards Centre with step 2 pointing DC as man.

**PRECEDE** Associate: Quarter Turn to R, Nat Spin Turn, Chasse Rev, Q Open Rev.  
Member: Impetus Turn, Prog Chasse to R ended backing DC (1/2 turn) then LF back in CBMP PO (S).

**FOLLOW** Associate: RF fwd in CBMP OP into any Nat Fig., Fwd Lock Step.  
When ended DC: Q Open Rev.  
Member: Fish-tail, having stepped OP in CBMP on RF check back on LF, lady outside (S). follow with Four Q Run along LOD, Tipple Chasse to Left.

## LADY

1	LF fwd	HT	Facing DC	Start to turn L on 1	Start to rise e/o 1	1		S
2	RF to side	T	Backing Wall	1/8 between 1 and 2	Continue to rise on 2			Q
3	LF closes to RF	T	Backing DW	1/8 between 2 and 3, body turns less	Continue to rise on 3			Q
4	RF to side and slightly back	TH	Backing DW	No turn on 4	Up on 4 Lower e/o 4			S

## Forward Lock Step

## QUICKSTEP

Step	Position of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN OR LADY</b>								
1	RF fwd in CBMP OP	HT	Facing DW	No turn	Start to rise e/o 1			S
2	LF fwd and slightly leftwards	T	Facing DW		Continue to rise on 2			Q
3	RF crosses behind LF	T	Facing DW		Continue to rise on 3			Q
4	LF fwd and slightly leftwards	TH	Facing DW		Up on 4 Lower e/o 4			S (1 1/2 bars)

**Note:** Body should be facing between Wall and DW throughout.

**PRECEDE** Associate: Prog Chasse, Running Finish, Nat Pivot Turn (step 1 of Lock Step in line with partner). Steps 2-4 will be danced after Tipple Chasse to R, and may follow step 5 of Nat Turn.  
Member: Running Right Turn, Telemark, Four Q Run, Fish Tail.

**FOLLOW** Associate: RF fwd in CBMP OP into any Nat Fig.  
Member: Fish Tail, Tipple Chasse to Left.  
When the Fwd Lock ends DC follow with RF fwd in CBMP OP (S) then Q Open Rev or Prog Chasse to R.

## Backward Lock Step

### MAN OR LADY

1	LF back in CBMP	TH	Backing DW	No turn	Start to rise e/o 1 NFR			S
2	RF back	T	Backing DW		Continue to rise on 2			Q
3	LF crosses in front of RF	T	Backing DW		Continue to rise on 3			Q
4	RF back and slightly rightwards	TH	Backing DW		Up on 4 Lower e/o 4			S (1 1/2 bars)

**Note:** Body should be backing between Wall and DW throughout. Normally as man and lady the H will be drawn back in contact with the floor between steps 1 and 3.

**PRECEDE** Associate: Prog Chasse to R.  
Member: 1-3 of Nat Turn. Steps 2-4 may be danced after Spin Turn.

**FOLLOW** Associate: Running Finish, Tipple Chasse to R, Pull Step.  
Member: Impetus or Open Impetus.

**Note:** In the follows given, step 1 as lady will be OP.

# Progressive Chasse to Right

**QUICKSTEP**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	HT	Facing DC	Start to turn L on 1	Start to rise e/o 1	1		S
2	RF to side	T	Backing Wall	1/8 between 1 and 2	Continue to rise on 2			Q
3	LF closes to RF	T	Backing DW	1/8 between 2 and 3 body turns less	Continue to rise on 3			Q
4	RF to side and slightly back	TH	Backing DW	No turn on 4	Up on 4 Lower e/o 4			S (1 1/2 bars)

The Associate is only required to dance 1/4 or 3/8 turn.

**PRECEDE** Nat Turn with Hesitation, Rev Pivot.  
 The above precedes are for a 1/4 of a turn or a 1/2 turn.  
 If 3/8 of a turn is made on Chasse to R, start facing LOD after Rev Pivot, Double Rev Spin.  
 A good amalgamation is: Open Impetus (S S S), Wing (S Q Q), Prog Chasse to R using 1/2 turn, Outside Change end DW.

**FOLLOW** When ended backing DW: Back Lock, Running Finish, Tipple Chasse, a Pull Step, Impetus or Open Impetus Turn.  
 When dancing 1/2 turn, make 1/4 between 1 and 2, 1/8 between 2 and 3, 1/8 at end of 4. Lady 3/8 between 1 and 2, body turns less, body completes turn on 3, 1/8 between 3 and 4, body turns less. Continue with LF back DC, lady outside into Outside Change (S Q Q), or having stepped back on LF in CBMP continue with RF back into a Prog Chasse, Four Quick Run or Rev Pivot.

## LADY

1	RF back	TH	Backing DC	Start to turn L on 1	Start to rise e/o 1 NFR	1		S
2	LF to side	T	Pointing DW	1/4 between 1 and 2, body turns less	Continue to rise on 2			Q
3	RF closes to LF	T	Facing DW	Slight body turn on 3	Continue to rise on 3			Q
4	LF to side and slightly fwd	TH	Facing DW	No turn on 4	Up on 4 Lower e/o 4			S

## Chasse Reverse Turn

## QUICKSTEP

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	HT	Facing DC	Start to turn L on 1	Rise e/o 1	1	St	S
2	RF to side	T	Backing DW	1/4 between 1 and 2	Up on 2		L	Q
3	LF closes to RF	TH	Backing LOD	1/8 between 2 and 3	Up on 3 Lower e/o 3		L	Q (1 bar)

**PRECEDE** Associate: Nat Turn with Hesitation, Rev Pivot.  
Member: Double Rev Spin.

**FOLLOW** Associate: Prog Chasse, Rev Pivot.  
Member: Four Q Run.

## LADY

1	RF back	TH	Backing DC	Start to turn L on 1	Rise e/o 1 NFR	1	St	S
2	LF to side	T	Pointing to LOD	3/8 between 1 and 2, body turns less	Up on 2		R	Q
3	RF closes to LF	TH	Facing LOD	Body completes turn on 3	Up on 3 Lower e/o 3		R	Q

## Quick Open Reverse

### MAN

1	LF fwd	HT	Facing DC	Start to turn L on 1	Rise e/o 1	1	St	S
2	RF to side	T	Backing DW	1/4 between 1 and 2	Up on 2		L	Q
3	LF back in CBMP	TH	Backing LOD	1/8 between 2 and 3	Up on 3 Lower e/o 3		L	Q (1 bar)

**Note:** The Quick Open Rev may start facing LOD (1/2 to L between 1 and 3).

**PRECEDE** Associate: RF fwd in CBMP OP (S) having danced a Prog Chasse ended DC or LOD. Rev Pivot ended DC or LOD. Nat Turn with Hesitation.  
Member: Double Rev Spin, RF fwd in CBMP OP (S) after a Running Finish ended DC or LOD, also after 2-4 of Fwd Lock Step or Telemark ended DC.

The most popular amalgamation is to use the underturned Spin Turn, or Impetus Turn, then Prog Chasse started DC against LOD and ended DC.

**FOLLOW** Associate: Prog Chasse, Rev Pivot (ended DW or LOD).  
Member: Four Quick Run.

### LADY

1	RF back	TH	Backing DC	Start to turn L on 1	Rise e/o 1 NFR	1	St	S
2	LF to side and slightly fwd	T	Pointing to LOD	3/8 between 1 and 2, body turns less	Up on 2		R	Q
3	RF fwd in CBMP OP	TH	Facing LOD	Slight body turn to L on 3	Up on 3 Lower e/o 3		R	Q

When the precede to the Q Open Rev is a Prog Chasse, many advanced dancers do not lower e/o step 4 of the Chasse, but take the following step OP (S) on the T and then lower. The same footwork could apply when a Fwd Lock Step or Running Finish is a precede.

# Reverse Pivot (after Chasse Reverse or Quick Open Reverse)

**QUICKSTEP**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
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## MAN

1	RF back in CBMP, small step, with LF held in CBMP	THT	DC turned in, end facing DW or LOD	1/8 to L between preceding step and 1, continue for a further 1/4 or 3/8	Down	1		S (1/2 bar)
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**Note:** The Pivot may also be timed Q or &

When dancing step 6 of Nat Spin Turn as a precede, an advanced dancer might overturn the body slightly to the R, then turn to L on both feet ending with RF back, small step, in CBMP

**OTHER PRECEDES** Associate and Member. Quarter Turn to R, Nat Spin Turn, Impetus Turn - the alignment of the Pivot will then be: to Centre T turned in, end facing DW, LOD or DC.

After the underturned Nat Spin Turn or Impetus Turn along the side of the room, start Pivot against LOD T turned in, end facing DC.

FOLLOW	Associate:	If ended DW: If ended LOD: If ended DC:	LF fwd in CBMP (S) then RF fwd into any Nat Fig. Quick Open Reverse, Prog Chasse to R (3/8 turn) Chasse Reverse, Prog Chasse to R (1/4 turn) Quick Open Reverse.
	Member:	If ended DW: If ended LOD or DC:	Cross Swivel, Double Reverse Spin Double Reverse Spin, Prog Chasse to R, Telemark

## LADY

1	LF fwd in CBMP, small step, with RF held in CBMP	TH	DC, end backing DW or LOD	1/8 to L between preceding step and 1, continue for a further 1/4 or 3/8	Down	1		S
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**Note:** The lady's footwork is T only on the step preceding the Rev Pivot.

Step 1 of all Follows to the Reverse Pivot will be danced in CBMP as Man and Lady.

## The Running Finish

## QUICKSTEP

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF back in CBMP	T	Backing DW	Start to turn R on 1	Rise e/o 1	1	St	Q
2	RF side and slightly fwd	T	Pointing to LOD	3/8 between 1 and 2 body turns less	Up on 2		L	Q
3	LF fwd L shoulder leading preparing to step OP	TH	Facing LOD	Body turn to R on 3	Up on 3 Lower e/o 3		L	S (1 bar)

**Note:** Timing may be SQQ.

When a 1/4 turn is made on the Running Finish, the second step will have a 'Facing' alignment.

**PRECEDE** Associate and Member: Prog Chasse to Right, Back Lock Step.

**FOLLOW** Associate and Member: RF fwd in CBMP OP into any Nat Fig, Fwd Lock Step.

## LADY

1	RF fwd in CBMP OP	HT	Facing DW	Start to turn R on 1	Rise e/o 1	1	St	Q
2	LF to side	T	Backing DC	1/4 between 1 and 2	Up on 2		R	Q
3	RF back R shoulder leading	TH	Backing LOD	1/8 between 2 and 3	Up on 3 Lower e/o 3		R	S

## Zig-Zag Back Lock Running Finish

## QUICKSTEP

**Note:** For charted technique of Zig-Zag Back Lock and Running Finish refer to page 128.

**Tipple Chasse to Right  
Followed by 2—4 of Lock Step  
(after 1-3 of Nat Turn at a Corner)**

**QUICKSTEP**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF back	TH	Backing LOD	Start to turn R on 1	Start to rise e/o 1 NFR	1		S
2	RF to side	T	Facing new LOD	1/4 between 1 and 2	Continue to rise on 2			Q
3	LF closes to RF	T	Facing LOD	No turn on 3	Continue to rise on 3			Q
4	RF to side and slightly fwd	T	Facing DW	1/8 between 3 and 4	Up on 4			S
5	LF fwd and slightly leftwards, L shoulder leading	T	Facing DW	No turn on 5	Up on 5			Q
6	RF crosses behind LF	T	Facing DW	No turn on 6	Up on 6			Q
7	LF fwd and slightly leftwards	TH	Facing DW	No turn on 7	Up on 7 Lower e/o 7			S (2 1/2 bars)

Note: The knees will flex slightly on step 4, then straighten as the next step is taken.

FOLLOW As for Fwd Lock Step.

**LADY**

1	RF fwd	HT	Facing LOD	Start to turn R on 1	Start to rise e/o 1	1		S
2	LF to side	T	Backing new LOD	1/4 between 1 and 2	Continue to rise on 2			Q
3	RF closes to LF	T	Backing LOD	No turn on 3	Continue to rise on 3			Q
4	LF to side and slightly back	T	Backing DW	1/8 between 3 and 4	Up on 4			S
5	RF back R shoulder leading	T	Backing DW	No turn on 5	Up on 5			Q
6	LF crosses in front of RF	T	Backing DW	No turn on 6	Up on 6			Q
7	RF back and slightly rightwards	TH	Backing DW	No turn on 7	Up on 7 Lower e/o 7			S

Note: After the Tipple Chasse to Right - instead of 2-4 of Lock Step, 2-4 of Tipple Chasse to Left may follow. End backing LOD (SQQS QQS).

## **Tipple Chasse to Right (after step 4 of a Back Lock)**

## **QUICKSTEP**

<i>Step</i>	<i>Positions of Feet</i>	<i>Footwork</i>	<i>Alignment</i>	<i>Amount of Turn</i>	<i>Rise and Fall</i>	<i>CBM</i>	<i>Sway</i>	<i>Timing</i>
<b>MAN</b>								
1	LF back in CBMP	TH	Backing DW	Start to turn R on 1	Start to rise e/o 1 NFR	1		S
2	RF to side	T	Pointing to LOD	3/8 between 1 and 2, body turns less	Continue to rise on 2			Q
3	LF closes to RF	T	Facing LOD	Body completes turn on 3	Continue to rise on 3			Q
4	RF to side and slightly fwd	T	Facing DW	1/8 between 3 and 4	Up on 4			S
5	LF fwd and slightly leftwards, L shoulder leading	T	Facing DW	No turn on 5	Up on 5			Q
6	RF crosses behind LF	T	Facing DW	No turn on 6	Up on 6			Q
7	LF fwd and slightly leftwards	TH	Facing DW	No turn on 7	Up on 7 Lower e/o 7			S (2 1/2 bars)

**FOLLOW** As for Fwd Lock Step.

## **LADY**

1	RF fwd in CBMP OP	HT	Facing DW	Start to turn R on 1	Start to rise e/o 1	1		S
2	LF to side	T	Backing DC	1/4 between 1 and 2	Continue to rise on 2			Q
3	RF closes to LF	T	Backing LOD	1/8 between 2 and 3	Continue to rise on 3			Q
4	LF to side and slightly back	T	Backing DW	1/8 between 3 and 4	Up on 4			S
5	RF back, R shoulder leading	T	Backing DW	No turn on 5	Up on 5			Q
6	LF crosses in front of RF	T	Backing DW	No turn on 6	Up on 6			Q
7	RF back and slightly rightwards	TH	Backing DW	No turn on 7	Up on 7 Lower e/o 7			S

**The Entries and Alignment given in the charts are the only ones required in the Associate Examination**

**Note:** Less turn may be made when dancing the Tipple Chasse after 1-3 of Nat Turn at a corner. Step 4 will then be RF to side facing new LOD, and step 2 of Lock Step will be diag fwd (no shoulder lead) as man, diag back as lady. The Lock Step will travel DC of new LOD, follow with Quick Open Rev. Footwork on step 4 of the Tipple Chasse will be TH of RF and IE of T LF. The knees will flex on step 4, checking the turn to the R and using the RF to push off into step 2 of Lock Step with the normal rise and fall on the Lock Step. When using this amalgamation along the side of the room, make 3/8 to R on the Chasse, end facing DC.

Sway to R with head turned to R (lady to L), may be used on the Tipple Chasse. Rise and fall will be: Slight rise on 2 and 3, lower on 4. Rise on the Lock Step will be: Start to rise e/o 4 (RF), continue to rise on 5 and 6, up on 7, lower e/o 7.

# Tipple Chasse to Left

## QUICKSTEP

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF fwd in CBMP OP	HT	Facing DW	Start to turn R on 1	Start to rise e/o 1	1	see note	S
2	LF to side	T	Backing DC	1/4 between 1 and 2	Continue to rise on 2			Q
3	RF closes to LF	T	Backing LOD	1/8 between 2 and 3	Continue to rise on 3			Q
4	LF to side	TH	Backing LOD	No turn on 4	Lower on 4			S (1 1/2 bars)

**Note:** May be danced without sway - or sway to L on step 4.  
The knee of LF on step 4 will flex slightly then straighten as the next step is taken.

**PRECEDE** Prog Chasse, Forward Lock Step, Running Finish, Fish-tail, Four Quick Run.

**FOLLOWS** 1) RF back R shoulder leading into 2-4 of Backward Lock step then Running Finish or Tipple Chasse to R.  
2) Side RF turning to face the LOD and dance the Tipple Chasse to R into 2-4 of Forward Lock Step.

## LADY

1	LF back in CBMP	TH	Backing DW	Start to turn R on 1	Start to rise e/o 1 NFR	1	see note	S
2	RF to side	T	Pointing to LOD	3/8 between 1 and 2 body turns less	Continue to rise on 2			Q
3	LF closes to RF	T	Facing LOD	Body completes the turn on 3	Continue to rise on 3			Q
4	RF to side	TH	Facing LOD	No turn on 4	Lower on 4			S

**Note:** The lady may look to R during steps 2-4.

**MAN AND LADY**

This Fig is described in the Waltz Section. The technique is the same except for the timing, SSS (1 1/2 bars) or SQQ (1 bar) or after a Reverse Pivot QQS (1 bar).

**PRECEDE** Rev Pivot, Double Rev Spin, Wing.

**FOLLOW** RF fwd in CBMP OP into any Nat Fig, Fwd Lock Step, Fish Tail, Tipple Chasse to Left.

**Double Reverse Spin**

**MAN AND LADY**

This Fig is described in the Waltz Section. The technique is the same except for the timing, SSQQ (1 1/2 bars).

**PRECEDE** Rev Pivot, Double Rev Spin, Nat Turn with Hesitation.

**FOLLOW** Q Open Rev, Cross Swivel, Prog Chasse to R. Chasse Rev.

**Cross Swivel**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
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**MAN**

1	LF fwd	H	Facing DW	Start to turn L on 1	No rise	1	St	S
2	RF closes or almost closes to LF slightly back without weight	Pressure on T of LF with F flat and pressure on IE of T RF	Facing DC	1/4 between 1 and 2, body turns less			L	S (1 bar)

**PRECEDE** Rev Pivot, Double Rev Spin.

**FOLLOW** Fish-tail. RF fwd in CBMP OP (S) then: check back to Running Finish, Open Running Finish or Tipple Chasse to R, or at a corner: RF fwd in CBMP OP into any Nat Fig or Fwd Lock Step (not a good amalgamation).

**LADY**

1	RF back	T	Backing DW	Start to turn L on 1	No rise	1	St	S
2	LF closes to RF slightly fwd without weight	H, then IE of T LF, then H RF	Backing DC	1/4 between 1 and 2, body turns less			R	S

# Fishtail

## QUICKSTEP

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF fwd in CBMP OP	HT	Facing DC	Start to turn R on 1	Rise e/o 1			
2	LF crosses behind RF	T	Facing LOD	1/8 between 1 and 2	Up on 2	1	St R	S Q
3	RF fwd and slightly to side, small step	T	Facing DW	1/8 between 2 and 3, body turns less	Up on 3		St	Q
4	LF fwd and slightly leftwards, L shoulder leading	T	Facing DW	Body turns to R on 4	Up on 4		St	Q
5	RF crosses behind LF	T	Facing DW	No turn on 5	Up on 5		St	Q
6	LF fwd and slightly leftwards	TH	Facing DW	No turn on 6	Up on 6 Lower e/o 6		St	S (2 bars)

The Fish-tail may start facing DW and be danced without turn.

**PRECEDE** Cross Swivel, Fwd Lock Step, Prog Chasse, any Fig ending with a Running Finish, Telemark.

**FOLLOW** RF fwd in CBMP OP into any Nat Fig, Fwd Lock Step, Tipple Chasse to Left.

## LADY

1	LF back in CBMP	T	Backing DC	Start to turn R on 1	Rise e/o 1	1	St	S
2	RF crosses in front of LF	T	Backing LOD	1/8 between 1 and 2	Up on 2		L	Q
3	LF back and slightly to side, small step	T	Backing DW	1/8 between 2 and 3, body turns less	Up on 3		St	Q
4	RF back and slightly rightwards, R shoulder leading	T	Backing DW	Body turns to R on 4	Up on 4		St	Q
5	LF crosses in front of RF	T	Backing DW	No turn on 5	Up on 5		St	Q
6	RF back and slightly rightwards	TH	Backing DW	No turn on 6	Up on 6 Lower e/o 6		St	S

**Note:** At the end of step 1 the H of RF will be in contact with the floor.

# Four Quick Run

# QUICKSTEP

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF back	THT	Backing LOD	Start to turn L on 1	Rise e/o 1	1		S
2	LF to side and slightly fwd	T	Pointing DW	3/8 between 1 and 2, body turns less	Up on 2			Q
3	RF fwd in CBMP OP	T	Facing DW	Slight body turn to L on 3	Up on 3			Q
4	LF fwd and slightly leftwards	T	Facing DW	No turn on 4	Up on 4			Q
5	RF crosses behind LF	T	Facing DW	No turn on 5	Up on 5			Q
6	LF fwd and slightly leftwards	TH	Facing DW	No turn on 6	Up on 6 Lower e/o 6			S (2 bars)

**PRECEDE** Chasse Rev, Q Open Rev, Quarter Turn to R, Spin Turn, Prog Chasse to R ended backing DC, then LF back PO (S), continue RF back DC into Four Q Run, Prog Chasse at a corner then RF fwd OP (S), check back on LF PO (S), then RF back DC of new LOD into Four Q Run along new LOD.  
Open Telemark then RF fwd in CBMP and PP, turn lady square into 2-6 of Four Q Run.

**FOLLOW** RF fwd in CBMP OP into any Nat Fig, Fwd Lock, Fish-tail, Tipple Chasse to Left.

## LADY

1	LF fwd	HT	Facing LOD	Start to turn L on 1	Rise e/o 1	1		S
2	RF to side	T	Backing Wall	1/4 between 1 and 2	Up on 2			Q
3	LF back in CBMP	T	Backing DW	1/8 between 2 and 3, body turns less	Up on 3			Q
4	RF back and slightly rightwards	T	Backing DW	No turn on 4	Up on 4			Q
5	LF crosses in front of RF	T	Backing DW	No turn on 5	Up on 5			Q
6	RF back and slightly rightwards	TH	Backing DW	No turn on 6	Up on 6 Lower e/o 6			S

# Running Right Turn

## QUICKSTEP

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1 2 3	As for Nat Turn							
4	LF back, RF held in in CBMP (Pivot)	THT	Down LOD Toe turned in, end facing LOD.	1/2 to R on 4	Down on 4	4	St	S
5	RF fwd	HT	Facing LOD	Continue to turn R on 5	Down on 5 Rise e/o 5	5	St	S
6	LF to side	T	Backing DC	3/8 between 5 and 6	Up on 6		R	S
7	RF back R shoulder leading	TH	Backing LOD	1/8 between 6 and 7	Up on 7 Lower e/o 7		R	S
8	LF back in CBMP	T	Backing LOD	Continue to turn R on 8	Down on 8 Rise e/o 8	8	St	Q
9	RF to side and slightly fwd	T	Facing new LOD	1/4 between 8 and 9	Up on 9		L	Q
10	LF fwd L shoulder leading preparing to step OP	TH	Facing LOD	No turn on 10	Up on 10 Lower e/o 10		L	S (4 bars)

**Other Amounts of Turn:** Along the side of the room: 3/8 between 1 and 3, 1/2 on 4, 1/2 between 5 and 7, 3/8 between 8 and 10 to end facing DC.  
 Across a corner: 3/8 between 1 and 3, 3/8 on 4 to face DW of new LOD, 1/2 between 5 and 7, 3/8 between 8 and 10 to end facing LOD.  
 Across two corners: 3/8 between 1 and 3, 3/8 on 4 to face DW of new LOD, 3/8 between 5 and 7, 3/8 between 8 and 10 to end facing DW of 3rd LOD.

**PRECEDENCE** As for Nat Turn.

**FOLLOW** RF fwd in CBMP OP into any Nat Fig, Fish-tail, Fwd Lock Step  
 If ended DC: RF fwd in CBMP OP into Fish-tail, Prog Chasse to R, Q Open Rev.

**Note:** When the man dances 1/4 turn on Running Finish (steps 8-10), step 9 will have a facing alignment.  
 When 3/8 is made, a pointing alignment will result due to body turning less. Body will then continue to turn on step 10.

## LADY

1 2 3	As for Nat Turn							
4	RF fwd (pivoting action)	HTH	Facing LOD end backing LOD	1/2 to R on 4	Down on 4	4	St	S
5	LF back	TH	Backing LOD	Continue to turn R on 5	Down on 5 Rise slightly e/o 5 NFR	5	St	S
6	RF closes to LF (H turn)	HT	Facing LOD	1/2 between 5 and 6	Continue to rise on 6		L	S
7	LF fwd L shoulder leading preparing to step OP	TH	Facing LOD	No turn on 7	Up on 7 Lower e/o 7		L	S
8	RF fwd in CBMP OP	HT	Facing LOD	Continue to turn R on 8	Down on 8 Rise e/o 8	8	St	Q
9	LF to side	T	Backing DC of new LOD	1/8 between 8 and 9	Up on 9		R	Q
10	RF back R shoulder leading	TH	Backing new LOD	1/8 between 9 and 10	Up on 10 Lower e/o 10		R	S

An alternative timing of S Q Q may be used on steps 5, 6 and 7, the Running Finish (steps 8-10) would then be SQQ.

# Natural Turn Back Lock Running Finish

# QUICKSTEP

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1 2 3	As for Nat Turn							
4	LF back	TH	Backing LOD		Down on 4 Start to rise e/o 4 4 NFR		St	S
5	RF back R shoulder leading	T	Backing LOD		Continue to rise on 5		St	Q
6	LF crosses in front of RF	T	Backing LOD		Continue to rise on 6		St	Q
7	RF back and slightly rightwards	TH	Backing LOD		Up on 7 Lower e/o 7		St	S
8	LF back in CBMP	T	Backing LOD	Start to turn R on 8	Down on 8 Rise e/o 8	8	St	Q
9	RF to side and slightly fwd	T	Pointing DC	3/8 between 8 and 9, body turns less	Up on 9		L	Q
10	LF fwd L shoulder leading preparing to step OP	TH	Facing DC	Body turn to R on 10	Up on 10 Lower e/o 10		L	S (3 1/2 bars)

**Note:** Steps 8-10 (the Running Finish) may be timed S Q Q.

**Other Alignments:** Dance 1-3 of Nat Turn to back DW, no turn on Back Lock, 3/8 on Running Finish to end facing LOD.  
 At a corner: 1-3 of Nat Turn to back LOD, no turn on Back Lock, 1/4 on Running Finish to face new LOD or 3/8 to face DW of new LOD.  
 Across a corner: Start Nat Turn facing LOD end backing DW of new LOD, no turn on Back Lock, 3/8 on Running Finish to face new LOD.

**PRECEDE** As for Nat Turn.

**FOLLOW** Fish-tail.  
 RF fwd in CBMP OP (S) then: Quick Open Rev, or check back into Running Finish, Open Running Finish or Tipple Chasse to R.  
 When ended facing DW or LOD: as for Running Right Turn.

## LADY

1 2 3	As for Nat Turn							
4	RF fwd	HT	Facing LOD		Down on 4 Start to rise e/o 4		St	S
5	LF fwd L shoulder leading	T	Facing LOD		Continue to rise on 5		St	Q
6	RF crosses behind LF	T	Facing LOD		Continue to rise on 6		St	Q
7	LF fwd and slightly leftwards preparing to step OP	TH	Facing LOD		Up on 7 Lower e/o 7		St	S
8	RF fwd in CBMP OP	HT	Facing LOD	Start to turn R on 8	Down on 8 Rise e/o 8	8	St	Q
9	LF to side	T	Backing Centre	1/4 between 8 and 9	Up on 9		R	Q
10	RF back R shoulder leading	TH	Backing DC	1/8 between 9 and 10	Up on 10 Lower e/o 10		R	S

# V-6 (after 1-3 of Nat Turn)

## QUICKSTEP

Step	Positions of feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1	LF back	TH	Backing DC		Start to rise e/o 1 NFR			S
2	RF back R shoulder leading	T	Backing DC		Continue to rise on 2			Q
3	LF crosses in front of RF	T	Backing DC		Continue to rise on 3			Q
4	RF back	TH	Backing DC		Up on 4 Lower e/o 4			S
5	LF back in CBMP	TH	Backing DC		Down on 5 Start to rise e/o 5 NFR			S
6	RF back	T	Backing DC	Start to turn L on 6	Continue to rise on 6	6		Q
7	LF to side and slightly fwd	TH	Pointing DW	1/4 between 6 and 7, body turns less	Up on 7 Lower e/o 7			Q
8-11	Continue with RF fwd in CBMP OP into Fwd Lock Step. SQQS							(4 bars)

**Note:** 1-3 of the Nat Turn will start facing LOD and end backing DC.

**OTHER** Nat Spin Turn, Impetus Turn at a corner.

**PRECEDES** Prog Chasse near a corner then RF fwd in CBMP OP (S), check back to V-6 DC of new LOD PO.

**Note:** When the Spin or Impetus Turn precedes start V-6 on step 2. The rise will start on the last step of the preceding Fig, NFR.

**FOLLOW** Any Nat Fig, Fish-tail.

After steps 1-7 RF fwd in CBMP OP into Fwd Lock Step, any Nat Fig, Fish-tail. Steps 5 - 7 is the Outside Change and may be overturned to end facing LOD or DC, follow with RF fwd in CBMP OP (S), then Quick Open Rev.

## LADY

1	RF fwd	HT	Facing DC		Start to rise e/o 1			S
2	LF fwd L shoulder leading	T	Facing DC		Continue to rise on 2			Q
3	RF crosses behind LF	T	Facing DC		Continue to rise on 3			Q
4	LF fwd preparing to step OP	TH	Facing DC		Up on 4 Lower e/o 4			S
5	RF fwd in CBMP OP	HT	Facing DC		Down on 5 Start to rise e/o 5			S
6	LF fwd	T	Facing DC	Start to turn L on 6	Continue to rise on 6	6		Q
7	RF to side and slightly back	TH	Backing DW	1/4 between 6 and 7, body turns less	Up on 7 Lower e/o 7			Q
8-11	Continue with LF back in CBMP into Backward Lock Step. S Q Q S.							

**Six Quick Run****QUICKSTEP**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1	RF back	T	Backing DC	Start to turn L on 1	Rise e/o preceding step NFR, up on 1	1		Q
2	LF to side and slightly fwd	T	Pointing DW	1/4 between 1 and 2, body turns less	Up on 2			Q
3	RF fwd in CBMP OP	T	Facing DW	No turn on 3	Up on 3			Q
4	LF fwd and slightly leftwards	T	Facing DW	No turn on 4	Up on 4			Q
5	RF crosses behind LF	T	Facing DW	No turn on 5	Up on 5			Q
6	LF fwd and slightly leftwards	TH	Facing DW	No turn on 6	Up on 6 Lower e/o 6			Q (1 1/2bars)

**PRECEDE** LF back in CBMP PO after Prog Chasse to R ended backing DC, 1-5 of V-6.  
At a corner: check on RF OP then LF back PO, DC of new LOD, follow with RF back into Six Q Run along new LOD with alignment as in chart.

**FOLLOW** As for Fwd Lock Step.

**Note:** When checking on RF OP it is better to use footwork TH.

**LADY**

1	LF fwd	T	Facing DC	Start to turn L on 1	Rise e/o preceding step, up on 1	1		Q
2	RF to side and slightly back	T	Backing DW	1/4 between 1 and 2, body turns less	Up on 2			Q
3	LF back in CBMP	T	Backing DW	No turn on 3	Up on 3			Q
4	RF back and slightly rightwards	T	Backing DW	No turn on 4	Up on 4			Q
5	LF crosses in front of RF	T	Backing DW	No turn on 5	Up on 5			Q
6	RF back and slightly rightwards	TH	Backing DW	No turn on 6	Up on 6 Lower e/o 6			Q

# Hover Corte

## QUICKSTEP

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF back	TH	Backing LOD	Start to turn L on 1	Start to rise e/o 1 NFR	1	St	S
2	LF to side and slightly fwd	T LF and pressure on IE of T RF	Pointing DW	3/8 between 1 and 2, body turns less, then body continues to turn on 2	Continue to rise on 2		R	S
3	Replace weight to RF, side and slightly back	TH	Backing DC against LOD	No turn on 3	Up on 3 Lower e/o 3		St	S (1 1/2 bars)

**PRECEDE** The best precede is the Quick Open Rev.

*Other Precedes.* Chasse Rev. Hover Corte may be started backing DC after Nat Spin Turn or Quarter-Turn to R, Corte is then 1/4 to L to back DC against LOD or 3/8 to back against LOD.

**FOLLOW** LF back in CBMP PO into Outside Spin, Running Finish or Open Running Finish, a Tipple Chasse to R end facing Wall lower and sway to R on step 4 follow with 2-4 of Lock Step DW, or after Tipple Chasse ended facing Wall continue to turn R on step 4 to back DC and follow with V-6.

LF back in CBMP PO into Outside Change end DC, then RF fwd in CBMP OP (S) into Q Open Rev.

## LADY

1	LF fwd	HT	Facing LOD	Start to turn L on 1	Start to rise e/o 1	1	St	S
2	RF to side, then LF brushes towards RF	T	Facing Centre, end facing DC against LOD	1/4 between and 2, then continue to turn 1/8 to L on 2	Continue to rise on 2		L	S
3	LF diag fwd	TH	Facing DC against LOD	No turn on 3	Up on 3 Lower e/o 3		St	S

Note the gradual rise over three steps as man and lady.

# Tipsy Followed by 2-4 of Forward Lock Step

## QUICKSTEP

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1	RF to side, small step	T	Facing DW or LOD	No turn	Slight rise on 1		St	Q 1/2
2	LF almost closes to RF	T	Facing DW or LOD		Slight rise on 2		L	& 1/2
3	RF to side, small step	IE of T and IE of T LF	Facing DW or LOD		Down on 3 with sharp flexing of knees		L	Q 1 (1 1/2 bars)

**Note:** Rise and Fall of 2-4 of Lock Step following the Tipsy will be: Up on 2, 3 and 4, Lower e/o 4. An alternative sway of St St R may be used, footwork will then be 1 T, 2 T, 3 T, and IE of LF. The Tipsy may be danced without turn or turned to L or R.

- PRECED**
- (a) Prog Chasse end in PP facing DW (S Q Q S), then RF fwd and across in CBMP and PP (S). Close LF to RF on toes turning to face Wall, lady square (S). Tipsy to side against LOD, then 2-4 of Lock Step along LOD.
  - (b) Rev Pivot then LF fwd in CBMP DW (S). Dance the Tipsy facing DW or turn the Tipsy to face LOD and take the Lock Step DC.
  - (c) Backward Lock Step (S Q Q S), then LF back PO, Tipsy turning to R to face DW. Follow with 2-4 of Fwd Lock (S Q & Q Q Q S).
  - (d) Rumba Cross. 1/2 turn end with LF to side and slightly back, backing LOD (Q Q S). Tipsy turning to R, follow with 2-4 of Fwd Lock taken DC.
  - (e) Running Finish (Q Q S), then RF fwd OP DW (S) Tipsy to L turning to R to back LOD (Q & Q), then RF back R shoulder leading into Back Lock and Running Finish (Q Q S Q Q S).
  - (f) Hover Corte followed by LF back in CBMP PO (S).

**Note:** Tipsy to R (Q & Q) may be followed by Tipsy to L (Q & Q), then Back Lock Running Finish.

**FOLLOW** When the Lock Step follows the Tipsy and ends DW, follow with RF fwd OP into any Nat Fig or Fish-tail. When ending DC, RF fwd OP into Q Open Rev, Fish-tail or check back on LF to Running Finish, Open Running Finish or Tipple Chasse to R.

## LADY

1	LF to side, small step	T	Backing DW or LOD	No turn	Slight rise on 1		St	Q 1/2
2	RF almost closes to LF	T	Backing DW or LOD		Slight rise on 2		R	& 1/2
3	LF to side, small step	IE of T and IE of T RF	Backing DW or LOD		Down on 3 with sharp flexing of knees		R	Q 1

Continue with 2-4 of Backward Lock Step.

# Rumba Cross (after 1-5 of Nat Turn ended facing LOD)

**QUICKSTEP**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd, a long step	HT	Facing LOD	Continue to turn R from preceding Fig	Rise e/o 1		St	Q
2	RF crosses behind LF	T	Backing Centre	1/4 between 1 and 2	Up on 2		R	Q
3	LF to side and slightly back, ending with RF fwd without weight (Pivot)	THT	Backing LOD, end facing LOD	1/4 between 2 and 3, a further 1/2 on 3	Up on 3 Lower e/o 3		St	S (1 bar)

**Note:** A sway to L may be used on step 5 of Nat Turn. This sway will be held on step 1 of the Rumba Cross - sway will then be L R St.

**OTHER** Nat Pivot Turn then take weight fwd on to RF (S).

**PRECEDES** Rumba Cross ending with RF to side Q Q S S (Pull Step), then LF fwd into another Rumba Cross. Steps 1 and 2 of Running Finish lowering firmly on step 2 and flexing R knee (TH). A Tipple Chasse to R start backing DW end facing LOD, flexing R knee on step 4 (TH). The Rumba Cross can be danced twice, the second Rumba Cross will be preceded by RF fwd (S).

**FOLLOW** RF fwd into 5-10 of Running R Turn.  
RF fwd into 5-6 of Spin Turn, then into step 2 of V-6.  
Rumba Cross, then RF fwd into Curved Feather ending DW against LOD, then check back on LF PO DC into V-6 or Six Quick Run.  
Rumba Cross to back LOD (1/2 turn), follow with Tipple Chasse to R then 2-4 of Lock Step taken DC.

## LADY

1	RF back, a long step	T	Backing LOD	Continue to turn R from preceding Fig	Rise e/o 1		St	Q
2	LF crosses in front of RF	T	Facing Centre	1/4 between 1 and 2	Up on 2		L	Q
3	RF fwd between partner's feet, ending with LF back without weight (pivoting action)	TH	Facing LOD, end backing LOD	1/4 between 2 and 3, a further 1/2 on 3	Up on 3 Lower e/o 3		St	S

## Running Spin Turn

### MAN AND LADY

This Fig is described in the Waltz Section. The technique is the same except for the timing SQSSQQS (3 Bars), and the rise and fall which is a quicker rise over the first three steps: Rise e/o 1, up on 2, up on 3, lower e/o 3.

**PRECEDE** Member: As for Nat Turn.

**FOLLOW** Prog Chasse, Rev Pivot, Four Quick Run, V-6.  
NB The V-6 will start on step 2. The rise will start on step 8 of the Running Spin NFR.

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Notes

# FOXTROT

**Time Signature** 4/4 Four beats to one bar  
**Tempo (bars per minute)** 30  
**Accented Beats** One and Three (One stronger)

*Counting in Beats*

1234, 1234, etc.

*Counting in Beats and Bars*

Count the first bar, then each successive bar as they accumulate, thus:

1234, 2234, 3234, etc.

A slow count equals 2 beats

A quick count equals 1 beat

## Feather Step

## FOXTROT

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1	RF fwd	HT	Facing DC	No turn	Rise e/o 1	1	St	S
2	LF fwd L shoulder leading preparing to step OP	T	Facing DC		Up on 2		R	Q
3	RF fwd in CBMP OP	TH	Facing DC		Up on 3 Lower e/o 3		R	Q (1 bar)

*Other Alignments:* start and end facing LOD follow with Three Step, Rev Wave, or if at a corner Change of Direction. Start and end DW, follow as for Rev Turn.

**Note:** Feather Step may start in PP after Open Telemark, Outside Swivel, Open Impetus, etc. This is the Feather Ending - see notes on Open Telemark Feather Ending.

**PRECEDE** Associate: Nat Turn, Rev Wave, Change of Direction.  
 Member: Hover Telemark, Telemark (step 1 taken OP).

**FOLLOWS** Associate: Rev Turn, At a corner Rev Wave.  
 Member: Open Telemark Nat Turn Outside Swivel, Telemark, Open Telemark Feather Ending.

## LADY

1	LF back	TH	Backing DC	No Turn	Rise e/o 1 NFR	1	St	S
2	RF back R shoulder leading	TH	Backing DC		Up on 2 NFR		L	Q
3	LF back in CBMP	TH	Backing DC		Up on 3 NFR Lower e/o 3		L	Q

It is important to note that the front T will release from the floor on each step back, and a strong body rise is felt.

**Reverse Turn****FOXTROT**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	HT	Facing DC	Start to turn L on 1	Rise e/o 1	1	St	S
2	RF to side	T	Backing DW	1/4 between 1 and 2	Up on 2		L	Q
3	LF back	TH	Backing LOD	1/8 between 2 and 3	Up on 3 Lower e/o 3		L	Q
4	RF back	THT	Backing LOD	Continue to turn L on 4	Down on 4 Rise e/o 4	4	St	S
5	LF to side and slightly fwd	T	Pointing DW	3/8 between 4 and 5, body turns less	Up on 5		R	Q
6	RF fwd in CBMP OP	TH	Facing DW	No turn on 6	Up on 6 Lower e/o 6		R	Q (2 bars)

Steps 4-6 is a Feather Finish.

**PRECEDE** Associate: Feather Step, Feather Finish after Impetus Turn, Change of Direction or Pull Step (not good).  
Member: Hover Feather, Top Spin at a corner, Nat Telemark, Nat Twist Turn, Feather Ending.

**FOLLOW** Associate: Three Step, Rev Wave, Change of Direction.  
Member: Hover Telemark, Top Spin, Check back on LF into Outside Swivel (not good).

**LADY**

1	RF back	TH	Backing DC	Start to turn L on 1	Rise slightly e/o 1 NFR	1	St	S
2	LF closes to RF (H Turn)	HT	Facing LOD	3/8 between 1 and 2	Continue to rise on 2		R	Q
3	RF fwd	TH	Facing LOD	No turn on 3	Up on 3 Lower e/o 3		R	Q
4	LF fwd	HT	Facing LOD	Continue to turn L on 4	Down on 4 Rise e/o 4	4	St	S
5	RF to side	TH	Backing Wall	1/4 between 4 and 5	Up on 5		L	Q
6	LF back in CBMP	TH	Backing DW	1/8 between 5 and 6, body turns less	Up on 6 NFR Lower e/o 6		L	Q

**Note:** The H of RF must be in contact with the floor when starting the first step of the next Fig, except when Top Spin follows.

# Three Step

**FOXTROT**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	H	Facing DW	No turn	Down on 1	1	St	S
2	RF fwd	HT	Facing DW		Down on 2 Rise e/o 2		L	Q
3	LF fwd	TH	Facing DW		Up on 3 Lower e/o 3		L	Q (1 bar)

**Note:** The Sway and Rise and Fall will be slight. Note also the H lead on step 2 (Q) due to this being the strongest step in the Three Step. The body will be turned slightly to L between 1 and 3.

*Other Alignments:* Start and end LOD. Start DW and end LOD.

**PRECEDE** Associate: Rev Turn, Weave, Feather Step.

Member: Nat Weave, Top Spin, and/or Feather Finish, Open Telemark Feather Ending, Quick Natural Weave.

**FOLLOW** Associate and Member: Any Nat Fig.

## LADY

1	RF back	TH	Backing DW	No turn	Down on 1	1	St	S
2	LF back	TH	Backing DW		Down on 2 Rise e/o 2 NFR		R	Q
3	RF back	TH	Backing DW		Up on 3 NFR Lower e/o 3		R	Q

**Note:** It is important to note that the front T will be released from the floor as it starts to move back towards the supporting F.

# Natural Turn

# FOXTROT

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF fwd	HT	Facing DW	Start to turn R on 1	Rise e/o 1	1	St	S
2	LF to side	T	Backing DC	1/4 between 1 and 2	Up on 2		R	Q
3	RF back	TH	Backing LOD	1/8 between 2 and 3	Up on 3 Lower e/o 3		R	Q
4	LF back	TH	Backing LOD	Continue to turn R on 4	Down on 4	4	St	S
5	RF to side, a small step (H Pull)	H IE of F, whole F and IE of LF	Facing DC	3/8 between 4 and 5	Slight rise on 5 NFR		L	S
6	LF fwd	H	Facing DC	No turn on 6	Down on 6	6	St	S (2 1/2 bars)

There will be a slight body turn to L on 6 as man and lady. Nat Turn may start facing LOD. At a corner, less turn may be made on 4 and 5 to face DC of new LOD or new LOD.

**PRECEDE** Associate: Three Step, Change of Direction or Pull Step at a corner.  
Member: Telemark. At a corner Hover Telemark.  
May start in PP after Open Telemark or Open Impetus (lady omit Heel Turn).  
After Telemark and Hover Telemark step 1 will be OP.

**FOLLOW** Associate: Feather Step. After step 3 Impetus Turn.  
Member: Nat Weave. After step 3 Open Impetus. After step 5 Hover Feather.  
Outside Swivel after step 3 if started in PP.  
Steps 1 - 5 may be used as a precede to Telemarks, etc.

## LADY

1	LF back	TH	Backing DW	Start to turn R on 1	Rise slightly e/o 1 NFR	1	St	S
2	RF closes to LF (H Turn)	HT	Facing LOD	3/8 between 1 and 2	Continue to rise on 2		L	Q
3	LF fwd	TH	Facing LOD	No turn on 3	Up on 3 Lower e/o 3		L	Q
4	RF fwd	HT	Facing LOD	Continue to turn R on 4	Down on 4	4	St	S
5	LF to side and RF brushes towards LF	TH and IE of T RF	Backing DC	3/8 between 4 and 5	Slight rise on 5 NFR		R	S
6	RF back having brushed to LF	T	Backing DC	No turn on 6	Down on 6	6	St	S

# Impetus Turn

# FOXTROT

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF back	TH	Backing LOD	Start to turn R on 1	Down on 1	1	St	S
2	RF closes to LF (H turn)	HT	Facing DC	3/8 between 1 and 2	Down on 2 Rise e/o 2		L	Q
3	LF to side and slightly back	TH	Backing DC against LOD	1/4 between 2 and 3	Up on 3 Lower e/o 3		St	Q (1 bar)

**PRECEDE** Associate and Member: 1-3 of Nat Turn, 1-6 of Rev Wave.

**FOLLOW** Associate: Feather Finish ended facing DC.  
At a corner end Feather Finish facing DW of new LOD or new LOD.  
Member: Underturn the Impetus Turn making 1/2 turn, then Feather Finish ended DC against LOD follow with Top Spin.  
At a corner 1/2 or 3/8 on the Impetus Turn, then Feather Finish ended DC of new LOD.

## LADY

1	RF fwd	HT	Facing LOD	Start to turn R on 1	Down on 1	1	St	S
2	LF to side	T	Backing DC	3/8 between 1 and 2	Down on 2 Rise e/o 2		R	Q
3	RF diag fwd having brushed to LF	TH	Facing DC against LOD	1/4 between 2 and 3	Up on 3 Lower e/o 3		St	Q

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1	LF fwd	HT	Facing DW	Start to turn L on 1	Rise e/o 1	1	St	S
2	RF to side	T	Backing Wall	3/8 between 1 and 2	Up on 2		L	Q
3	LF back	TH	Backing DW	1/8 between 2 and 3	Up on 3 Lower e/o 3		L	Q
4	RF back	TH	Backing DW	Continue to turn L on 4	Down on 4	4	St	S
5	LF back	T	Towards alignment of 6	1/8 between 4, 5 and 6	Down on 5 Rise e/o 5		R	Q
6	RF back	TH	Backing LOD		Up on 6 Lower e/o 6		R	Q
7	LF back	TH	Backing LOD	Start to turn R on 7	Down on 7	7	St	S
8	RF to side, small step (H Pull)	H IE of F, whole F and IE of LF	Facing DC	3/8 between 7 and 8	Slight rise on 8 NFR		L	S
9	LF fwd	H	Facing DC	No turn on 9	Down on 9	9	St	S (3 1/2 bars)

**Note:** There is a slight shoulder lead on step 5.

When step 4 (RF) moves back to become step 6, the H of RF will be in contact with the floor having released the T.

**Other Alignments:** (1) Start facing LOD: 1/4 to L between 1 and 2, the remainder as in the chart.

(2) At a corner start facing DW: 3/8 to L between 1 and 2, 1/8 between 2 and 3, 1/4 between 4 and 6 to back DW of new LOD. 1/4 to R between 7 and 8 to face DC of new LOD or 3/8 to face new LOD.

(3) Start facing LOD: 1/4 to L between 1 and 2, then as for example 2.

(4) Start facing DC: 1/4 between 1 and 2, 1/8 between 2 and 3, 1/4 between 4 and 6 to back new LOD, 3/8 to R between 7 and 8.

**PRECEDE Associate:** Rev Turn, Feather Step, Weave.

**Member:** Nat Weave or any Fig ending with a Feather Finish or Hover Feather. Open Telemark Feather Ending.

**FOLLOW Associate:** As for Nat Turn. Weave after step 4. Impetus Turn after step 6.

**Member:** Open Impetus after step 6. Hover Feather after step 8.

## LADY

1	RF back	TH	Backing DW	Start to turn L on 1	Rise slightly e/o 1 NFR	1	St	S
2	LF closes to RF (H Turn)	HT	Facing DW	1/2 between 1 and 2	Continue to rise on 2		R	Q
3	RF fwd	TH	Facing DW	No turn on 3	Up on 3 Lower e/o 3		R	Q
4	LF fwd	H	Facing DW	Continue to turn L on 4	Down on 4	4	St	S
5	RF fwd	HT	Towards alignment of 6	1/8 between 4, 5 and 6	Down on 5 Rise e/o 5		L	Q
6	LF fwd	TH	Facing LOD		Up on 6 Lower e/o 6		L	Q
7	RF fwd	HT	Facing LOD	Start to turn R on 7	Down on 7	7	St	S
8	LF to side and RF brushes towards LF	TH and IE of T RF	Backing DC	3/8 between 7 and 8	Slight rise on 8 NFR		R	S
9	RF back having brushed to LF	T	Backing DC	No turn on 9	Down on 9	9	St	S

**Note:** There is a slight body turn to L on 9 as man and lady.

# Weave (after 1-4 of Reverse Wave)

**FOXTROT**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1	LF fwd	HT	Facing DC against LOD	Start to turn L on 1	Rise e/o 1	1	St	Q
2	RF to side	T	Backing LOD	1/8 between 1 and 2	Up on 2		L	Q
3	LF back in CBMP	T	Backing DC	1/8 between 2 and 3	Up on 3		L	Q
4	RF back	T	Backing DC	Continue to turn L on 4	Up on 4	4	St	Q
5	LF to side and slightly fwd	T	Pointing DW	1/4 between 4 and 5, body turns less	Up on 5		R	Q
6	RF fwd in CBMP OP	TH	Facing DW	No turn on 6	Up on 6 Lower e/o 6		R	Q (1 1/2 bars)

**Note:** On step 3 (LF back in CBMP) footwork may be TH, if so, the following step will be Up NFR.

**PRECEDE** Associate: 1-4 of Rev Wave.  
 Member: At a corner 1-4 of Rev Turn, then make 1/4 between 1 and 2 of Weave to back new LOD, 1/8 to back DC and 1/4 on Feather Finish to end DW, or, 1/8 between 1 and 2 to back DW of new LOD, 1/8 between 2 and 3 to back LOD, then 3/8 on Feather Finish, Lady, 3/8 between 1 and 2 to point DC of new LOD, or, 1/4 between 1 and 2 pointing to new LOD.  
 The Weave may be danced from PP after Open Impetus, Outside Swivel, Open Telemark, etc.

**FOLLOW** Associate and Member: As for Rev Turn.

## LADY

1	RF back	TH	Backing DC against LOD	Start to turn L on 1	Rise e/o 1 NFR	1	St	Q
2	LF to side	T	Pointing DC	1/4 between 1 and 2, body turns less	Up on 2		R	Q
3	RF fwd in CBMP OP	T	Facing DC	No turn on 3	Up on 3		R	Q
4	LF fwd	T	Facing DC	Continue to turn L on 4	Up on 4	4	St	Q
5	RF to side	TH	Backing Wall	1/8 between 4 and 5	Up on 5		L	Q
6	LF back in CBMP	TH	Backing DW	1/8 between 5 and 6, body turns less	Up on 6 NFR Lower e/o 6		L	Q

**Note:** An alternative, Rise and Fall on 1-4 of the Reverse Wave may be used:

**MAN** Rise e/o 1, Up on 2, Up on 3, Up on 4, Lower e/o 4  
 Footwork 1 HT, 2 T, 3 T, 4 TH.

**LADY** Rise slightly e/o 1 NFR, Continue to rise on 2, Up on 3, Up on 4, Lower e/o 4  
 Footwork 1 TH, 2 HT, 3T, 4 TH.

# Change of Direction

# FOXTROT

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	H	Facing DW	Start to turn L on 1	No rise	1	St	S
2	RF diag fwd R shoulder leading and LF closes to RF slightly fwd without weight	IE of TH, then IE of T LF	DW RT pointing towards LOD, end facing DC	1/4 between 1 and 2			L	S
3	LF fwd in CBMP	H	Facing DC	No turn on 3			St	S (1 1/2 bars)

**PRECEDE** Associate: As for Rev Wave.  
Member: Nat Weave, Weave from PP, Top Spin along side of room.  
At a corner any Fig ending with Hover Feather DW of new LOD.

**FOLLOW** Associate: Feather Step. Step 3 could be an entry to Rev Turn, Telemark, etc.  
Member: Nat Weave, Quick Natural Weave.

## LADY

1	RF back	TH	Backing DW	Start to turn L on 1	No rise	1	St	S
2	LF diag back L shoulder leading and RF closes to LF slightly back without weight	T, then IE of TH and IE of T RF	Backing DW end backing DC	1/4 between 1 and 2			R	S
3	RF back in CBMP	T	Backing DC	No turn on 3			St	S

Note the unusual alignment on step 2 as man (pointing when on the outside of the turn). At a corner, up to 1/2 turn to L may be made.

**Note:** The Change of Direction is best used as a corner figure.

The Technique is the same as when danced along the side of the room, except for the amount of turn and alignment. Up to 1/2 a turn may be made.

The Alignment as Man at the end of Step 2 when making 1/2 turn is: 'Facing DC of New LOD'.

The Change of Direction may end Facing New LOD (3/8 turn). or end Facing DW of New LOD (1/4 turn).

The Lady's Alignment at the end of step 2 will be the normal opposite.

# Open Telemark Feather Ending

**FOXTROT**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	HT	Facing DC	Start to turn L on 1	Rise e/o 1	1	St	S
2	RF to side	T	Backing DW	1/4 between 1 and 2	Up on 2		L	Q
3	LF to side and slightly fwd in PP	TH	Pointing DW, body facing Wall	1/2 between 2 and 3, body turns less	Up on 3 Lower e/o 3		St	Q
4	RF fwd in CBMP and PP	HT	Pointing DW, body facing Wall	No turn on 4	Down on 4 Rise e/o 4		St	S
5	LF diag fwd preparing to step OP	T	Facing DW	No turn on 5	Up on 5		R	Q
6	RF fwd in CBMP OP	TH	Facing DW	No turn on 6	Up on 6 Lower/o 6		R	Q (2 bars)

**PRECEDE** As for Rev Turn.

**FOLLOW** As for Rev Turn.

## LADY

1	RF back	TH	Backing DC	Start to turn L on 1	Rise slightly e/o 1 NFR	1	St	S
2	LF closes to RF (H Turn)	HT	Facing LOD	3/8 between 1 and 2	Continue to rise on 2		R	Q
3	RF diag fwd R shoulder leading in PP	TH	Pointing to LOD	Body turn to L on 3	Up on 3 Lower e/o 3		St	Q
4	LF fwd and across in CBMP and PP	HT	Moving DW, pointing to LOD	Continue to turn L on 4	Down on 4 Rise e/o 4	4	St	S
5	RF to side and slightly back	TH	Backing Wall	1/4 between 4 and 5	Up on 5		L	Q
6	LF back in CBMP	TH	Backing DW	1/8 between 5 and 6, body turns less	Up on 6 NFR Lower e/o 6		L	Q

## Telemark

### MAN AND LADY

This Fig is described in the Waltz Section. The technique is the same except for the timing S Q Q (1 bar).

**PRECEDE** Feather Step, Feather Ending or Feather Finish ended DC, Hover Feather.  
N.B. A Pull Step, or Change of Direction may be used (but not good).

**FOLLOW** RF fwd in CBMP OP into Feather Step, Nat Turn, Nat Telemark, Nat Weave, Nat Twist Turn.

# Open Telemark Natural Turn Outside Swivel Feather Ending

**FOXTROT**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1	LF fwd	HT	Facing DC	Start to turn L on 1	Rise e/o 1	1	St	S
2	RF to side	T	Backing DW	1/4 between 1 and 2	Up on 2		L	Q
3	LF sideways in PP	TH	Facing DW against LOD	1/4 between 2 and 3	Upon 3 Lower e/o 3		St	Q
4	RF fwd and across in CBMP and PP	HT	Moving to Wall, facing DW against LOD	Start to turn R on 4	Down on 4 Rise e/o 4	4	St	S
5	LF to side	T	Backing LOD	1/8 between 4 and 5	Up on 5		St	Q
6	RF back R shoulder leading	TH	Backing DW	1/8 between 5 and 6	Up on 6 Lower e/o 6		St	Q
7	LF back in CBMP and RF crosses in front of LF without weight end in PP	TH and pressure on T of RF	DW T turned in, end facing DC	1/4 to R on 7	Down on 7	7	St	S
8	RF fwd and across in CBMP and PP	HT	Moving to Centre, facing DC	No turn on 8	Down on 8 Rise e/o 8		St	S
9	LF diag fwd preparing to step OP	T	Facing DC	No turn on 9	Up on 9		R	Q
10	RF fwd in CBMP OP	TH	Facing DC	No turn on 10	Up on 10 Lower e/o 10		R	Q (3 1/2 bars)

Less turn may be made on step 7 (Outside Swivel), follow with a Feather Ending taken DC against LOD, or a Weave from PP start DC against LOD.

When underturned at a corner, start the Feather Ending, or the Weave, DC of new LOD.

When the RF crosses in front of LF on 7 the ankles will not cross, the RF will remain in place, the H will release from the floor and R knee will straighten.

**PRECEDE** As for Rev Turn.

**FOLLOW** As for Feather Step.

**Note:** After step 6 the Impetus or Open Impetus could be danced instead of the Outside Swivel.

The Outside Swivel can be danced by checking on the last step of a Feather or Feather Finish ended DC, follow with a Feather Ending DW, also after step 6 of the Rev Turn, follow with a Nat Fig.

# Open Telemark Natural Turn Outside Swivel Feather Ending

**FOXTROT**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>LADY</b>								
1	RF back	TH	Backing DC	Start to turn L on 1	Rise slightly e/o 1 NFR	1	St	S
2	LF closes to RF (H turn)	HT	Facing DW	1/4 between 1 and 2	Continue to rise on 2		R	Q
3	RF diag fwd in PP	TH	Facing DW	No turn on 3	Up on 3 Lower e/o 3		St	Q
4	LF fwd and across in CBMP and PP	HT	Moving to wall facing DW	No turn on 4	Down on 4 Rise e/o 4		St	S
5	RF fwd between partner's feet	T	Facing DW	No turn on 5	Up on 5		St	Q
6	LF fwd L shoulder leading preparing to step OP	TH	Facing DW	No turn on 6	Up on 6 Lower e/o 6		St	Q
7	RF fwd in CBMP OP and LF closes to RF slightly back without weight, end in PP	HTH and pressure on IE of T LF	Facing DW. end facing DC against LOD	1/2 to R on 7	Down on 7	7	St	S
8	LF fwd and across in CBMP and PP	HT	Moving to Centre, facing DC against LOD	Start to turn L on 8	Down on 8 Rise e/o 8	8	St	S
9	RF to side and slightly back	TH	Backing LOD	1/8 between 8 and 9	Up on 9		L	Q
10	LF back in CBMP	TH	Backing DC	1/8 between 9 and 10 body turns less	Up on 10 NFR Lower e/o 10		L	Q

# Weave from PP (after Open Impetus)

# FOXTROT

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF fwd in CBMP and PP	HT	Pointing DC, body facing LOD	No turn on 1	Rise e/o 1		St	S
2	LF fwd	T	Facing DC	Start to turn L on 2	Up on 2	2	St	Q
3	RF to side and slightly back	T	Backing DW	1/4 between 2 and 3	Up on 3		L	Q
4	LF back in CBMP	T	Backing LOD	1/8 between 3 and 4	Up on 4		L	Q
5	RF back	T	Backing LOD	Continue to turn L on 5	Up on 5	5	St	Q
6	LF to side and slightly fwd	T	Pointing DW	3/8 between 5 and 6, body turns less	Up on 6		R	Q
7	RF fwd in CBMP OP	TH	Facing DW	No turn on 7	Up on 7 Lower e/o 7		R	Q (2 bars)

The technique of the Open Impetus Turn will be found in the Waltz Notes. See Page 36.

In Foxtrot, the timing will be S Q Q, and the normal precede will be 1-3 of Nat Turn or 1-6 of Rev Wave, otherwise the technique is the same. More turn may be made between steps 1-4 of the Weave when step 4 will be taken backing DC. The alternative footwork of TH may be used on 4 (LF back in CBMP). the next step will then be up NFR.

**OTHER PRECEDES** Open Telemark, Outside Swivel, Whisk.

**FOLLOW** As for Rev Turn.

- Notes:**
- (1) Having danced the Outside Swivel, turning 1/4 to R, step 1 of the Weave will be fwd and across in CBMP and PP, pointing Centre body facing DC. Step 2 facing Centre, Step 3 backing LOD, step 4 backing DC, 5. backing DC, 6 and 7, normal alignment. Lady will step fwd in CBMP and PP not across on 1 facing DC against LOD, backing DC on 2, pointing DC on 3. facing DC on 4. The same F Pos and alignments will be used when preceded by the Whisk.
  - (2) When underturning the Outside Swivel, and taking step 1 in a direction DC against LOD, the following six steps will be the same alignment as for a Weave in line.
  - (3) When the Open Telemark precedes the Weave, the feet and body will face DW on 3. The foot position on 1 of the Weave will be RF fwd and across. There will be 1/8 to L between 3 of Open Telemark and 1 of Weave. Lady will make 1/8 between 3 of Open Telemark and 1 of the Weave, 3/8 between 1 and 2, 1/2 between 2 and 3, body turns less.

## LADY

1	LF fwd and across in CBMP and PP	HT	Moving DC, pointing Centre	Start to turn L on 1	Rise e/o 1	1	St	S
2	RF to side and slightly back	T	Backing DC	3/8 between 1 and 2	Up on 2		St	Q
3	LF to side and slightly fwd	T	Pointing LOD	3/8 between 2 and 3, body turns less	Up on 3		R	Q
4	RF fwd in CBMP OP	T	Facing LOD	No turn on 4	Up on 4		R	Q
5	LF fwd	T	Facing LOD	Continue to turn L on 5	Up on 5	5	St	Q
6	RF to side	TH	Backing Wall	1/4 between 5 and 6	Up on 6		L	Q
7	LF back in CBMP	TH	Backing DW	1/8 between 6 and 7, body turns less	Up on 7 NFR Lower e/o 7		L	Q

# Top Spin at a Corner (danced after a Feather Finish)

**FOXTROT**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1	LF back in CBMP	T	Backing against LOD	Continue to turn L from preceding step, 1/8 to L on 1	Up from preceding step Up on 1		St	Q
2	RF back	T	Backing DW against LOD	1/8 between 1 and 2	Up on 2	2	St	Q
3	LF to side and slightly fwd	T	Pointing DC of new LOD	1/4 between 2 and 3 body turns less	Up on 3		R	Q
4	RF fwd in CBMP OP	TH	Facing DC	No turn on 4	Up on 4 Lower e/o 4		R	Q (1 bar)

The footwork of step 1 may be TH, the following step will then be Up NFR. TH is used to enable the following step to be taken longer.

**PRECEDE** Feather Step, any Feather Ending or Feather Finish ended facing DW at corner. When danced along side of room, underturn the Impetus Turn making 1/2 turn to back against LOD, then Feather Finish ended facing DC against LOD, check back to Top Spin end facing DW. After Nat Turn to Outside Swivel end the Outside Swivel DC against LOD, follow with Feather Ending to face DC against LOD, then 1/2 turn on Top Spin to end facing DW. Dance the Rev Turn along side of room, check back to Top Spin to face DC against LOD (1/2 turn), now a second Top Spin making another 1/2 turn to face DW (Double Top Spin Q Q Q Q Q Q Q Q).

**FOLLOW** If ended DC: As for Feather Step.  
If ended DW: As for Rev Turn.

## LADY

1	RF fwd in CBMP OP	T	Facing against LOD	Continue to turn L from preceding step, 1/8 to L on 1	Up from preceding step Up on 1		St	Q
2	LF fwd	T	Facing DW against LOD	1/8 between 1 and 2	Up on 2	2	St	Q
3	RF to side	TH	Backing new LOD	1/8 between 2 and 3	Up on 3		L	Q
4	LF back in CBMP	TH	Backing DC	1/8 between 3 and 4, body turns less	Up on 4 NFR Lower e/o 4		L	Q

**Note:** On the preceding step, the body will continue to turn L as man and lady, footwork will be T on step 3 of Feather Finish as man, and T on steps 2 and 3 as lady.

A more advanced method of dancing the Top Spin is after a Feather Finish ended DC, then 3/4 turn to L instead of the normal 1/2 to end facing DW.

**Hover Feather****FOXTROT**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and fall	CBM	Sway	Timing
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**MAN**

1	LF diag fwd pre-paring to step OP	T	Facing DC	No turn	Up from preceding step (Pull Step) Up on 1			0
2	RF fwd in CBMP OP	TH	Facing DC		Up on 2 Lower e/o 2			0 (1/2 bar)

Footwork of preceding (Pull Step) H IE of F, whole F, then T of RF and pressure on IE of T of LF.

Lady (Brush Step) T of LF and IE of T of RF.

**Note:** The body will overturn to R on the preceding Pull Step and lady's Brush Step.

**PRECEDE** Pull Step, 1 and 2 of Hover Telemark counted S S, the last two steps of Nat Telemark is a Hover Feather.

**FOLLOW** As for Feather Step.  
If ended DW of new LOD: Three Step, Hover Telemark, Rev Wave, Change of Direction.

**LADY**

1	RF diag back	TH	Backing DC	No turn	Up from preceding step (Brush Step) Up on 1			0
2	LF back in CBMP	TH	Backing DC		Up on 2 NFR Lower e/o 2			0

# Natural Telemark

## FOXTROT

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
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### MAN

1	RF fwd	HT	Facing DW	Start to turn R on 1	Rise e/o 1	1	St	S
2	LF to side	T	Backing DC	1/4 between 1 and 2	Up on 2		R	Q
3	RF to side, a small step	T	Facing DC	1/2 between 2 and 3	Up on 3		St	Q
4	LF diag fwd L shoulder leading preparing to step OP	T	Facing DC	No turn on 4	Up on 4		St	Q
5	RF fwd in CBMP OP	TH	Facing DC	No turn on 5	Up on 5 Lower e/o 5		St	Q (1 1/2 bars)

When danced at a corner, a 1/2 or 5/8 turn may be made, man making 1/4 between 1 and 2, lady 3/8 between 1 and 2. May also start facing LOD near a corner, end facing DC of new LOD (5/8) or, end facing new LOD (3/4).

**PRECEDE** As for Nat Turn.

**FOLLOW** As for Feather Step.

### LADY

1	LF back	TH	Backing DW	Start to turn R on 1	Rise slightly e/o 1 NFR	1	St	S
2	RF closes to LF (H Turn)	HT	Facing LOD	3/8 between 1 and 2	Continue to rise on 2		L	Q
3	LF to side and RF brushes towards LF	T	Backing DC	3/8 between 2 and 3	Up on 3		St	Q
4	RF diag back R shoulder leading	TH	Backing DC	No turn on 4	Up on 4		St	Q
5	LF back in CBMP	TH	Backing DC	No turn on 5	Up on 5 NFR Lower e/o 5		St	Q

Note the body continues to turn on step 4 as man and lady resulting in a shoulder lead.

**Hover Telemark****FOXTROT**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	HT	Facing DW	Start to turn L on 1	Start to rise e/o 1	1	St	S
2	RF to side and LF brushes towards RF	T of RF and IE of T LF	Facing LOD	1/8 between 1 and 2	Continue to rise on 2		L	Q
3	LF to side and slightly fwd	TH	Pointing DC	1/8 between 2 and 3, body turns less	Up on 3 Lower e/o 3		St	Q (1 bar)

Step 1 of the following Fig will be OP. The Hover Telemark may end in PP.

**PRECEDE** As for Rev Wave.

**FOLLOW** Feather Step, Nat Weave, Quick Natural Weave, RF fwd in CBMP OP into Rev Weave.  
If ended in PP: Weave from PP.

When ended DW of new LOD: any Nat Fig. After steps 1 and 2 counted S S: Hover Feather.

**LADY**

1	RF back	TH	Backing DW	Start to turn L on 1	Start to rise e/o 1 NFR	1	St	S
2	LF to side and RF brushes towards LF	T of LF and IE of T RF	Backing LOD	1/8 between 1 and 2	Continue to rise on 2		R	Q
3	RF to side and slightly back	TH	Backing DC	1/8 between 2 and 3, body turns less	Up on 3 Lower e/o 3		St	Q

Note the gradual Rise and Fall as man and lady.

# Natural Weave

# FOXTROT

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1	RF fwd	HT	Facing DW	Start to turn R on 1	Rise e/o 1	1	St	S
2	LF to side	T	Backing almost DC	Just under a 1/4 between 1 and 2	Up on 2		R	Q
3	RF back R shoulder leading	T	Backing DC	Slight turn between 2 and 3	Up on 3		St	Q
4	LF back in CBMP	T	Backing DC	No turn on 4	Up on 4		L	Q
5	RF back	T	Backing DC	Start to turn L on 5	Up on 5	5	St	Q
6	LF to side and slightly fwd	T	Pointing DW	1/4 between 5 and 6, body turns less	Up on 6		R	Q
7	RF fwd in CBMP OP	TH	Facing DW	No turn on 7	Up on 7 Lower e/o 7		R	Q (2 bars)

On step 4 (LF back in CBMP) the footwork may be TH, if so, the following step will be Up NFR. Also note the unusual amount of turn between steps 1 and 3.

**PRECEDE** Three Step, Change of Direction, Pull Step, Hover Telemark. The Nat Weave may be started in PP after Open Telemark, step 1 will be taken forward in CBMP and PP and will be pointing DW body facing Wall, the lady will omit the H turn and step 2 will be RF diag fwd, a small step, facing LOD. The Open Impetus or Whisk may also precede.

**Note:** When Nat Weave is started DC after Change of Direction, Pull Step, or Hover Telemark, make 3/8 to R between 1 and 2, 1/8 between 2 and 3. It may also start Facing LOD making just under 3/8 turn between 1 and 2.

**FOLLOW** As for Rev Turn.

## LADY

1	LF back	TH	Backing DW	Start to turn R on 1	Rise slightly e/o 1 NFR	1	St	S
2	RF closes to LF (H Turn)	HT	Facing DC	1/4 between 1 and 2	Continue to rise on 2		L	Q
3	LF fwd L shoulder leading, preparing to step OP	T	Facing DC	No turn on 3	Up on 3		St	Q
4	RF fwd in CBMP OP	T	Facing DC	No turn on 4	Up on 4		R	Q
5	LF fwd	T	Facing DC	Start to turn L on 5	Up on 5	5	St	Q
6	RF to side	TH	Backing Wall	1/8 between 5 and 6	Up on 6		L	Q
7	LF back in CBMP	TH	Backing DW	1/8 between 6 and 7 body turns less	Up on 7 NFR Lower e/o 7		L	Q

# The Quick Natural Weave

# FOXTROT

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1	RF fwd	HT	Facing DW	Start to turn R on 1	Rise e/o 1	1	St	S 2
2	LF to side	T	Backing almost DC	Just under 1/4 between 1 and 2	Up on 2		R	Q 1/2
3	RF back R shoulder leading	T	Backing DC	Slight turn between 2 and 3	Up on 3		St	& 1/2
4	LF back in CBMP	TH	Backing DC	No turn on 4	Up on 4 Lower e/o 4		L	Q 1
5	RF back	THT	Backing DC	Start to turn L on 5	Down on 5 Rise e/o 5	5	St	S 2
6	LF side and slightly fwd	T	Pointing DW	1/4 between 5 and 6 body turns less	Up on 6		R	Q 1
7	RF fwd in CBMP OP	TH	Facing DW	No turn on 7	Up on 7 Lower e/o 7		R	Q 1 (2 bars)

**Note:** The Quick Natural Weave may be started DC after COD, Pull Step or Hover Telemark: Make 3/8 between 1 and 2, 1/8 between 2 and 3.

May also start Facing LOD: Make just over 1/4 between 1 and 2, and just under 1/8 between 2 and 3

May also be danced from PP after Open Telemark or Open Impetus turn.

**PRECEDE** As for Natural Weave

**FOLLOW** As for Reverse Turn

## LADY

1	LF back	TH	Backing DW	Start to turn R on 1	Rise slightly e/o 1 NFR	1	St	S
2	RF closes to LF H turn	HT	Facing DC	1/4 between 1 and 2	Continue to rise on 2		L	Q
3	LF fwd L shoulder leading preparing to step OP	T	Facing DC	No turn on 3	Up on 3		St	&
4	RF fwd in CBMP OP	TH	Facing DC	No turn on 4	Up on 4 Lower e/o 4		R	Q
5	LF fwd	HT	Facing DC	Start to turn L on 5	Down on 5 Rise e/o 5	5	St	S
6	RF to side	TH	Backing Wall	1/8 between 5 and 6	Up on 6		L	Q
7	LF back in CBMP	TH	Backing DW	1/8 between 6 and 7 Body turns less	Up on 7 NFR Lower e/o 7		L	Q

**Note:** Steps 5-7 is a Feather Finish SQQ.

# Natural Twist Turn

## FOXTROT

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF fwd	HT	Facing DW	Start to turn R on 1				
2	LF to side	TH	Backing DC	1/4 between 1 and 2		1	St	S 2
3	RF crosses behind LF slightly back	T	Backing LOD	1/8 between 2 and 3			R	Q 1/2
4 & 5	Twist on both feet, ending with RF to side, small step, as in Pull Step	T of RF and H of LF with feet flat end on whole of RF, then T of RF and pressure on IE of T LF	Start backing LOD, end facing LOD	1/2 between 4 and 5, Rise on 5 body turns slightly more			St L	Q 1 S 2
6	LF to side and slightly fwd	T	Pointing DC	1/8 to L between 5 and 6, body turns less	Up on 6		St	Q 1
7	RF fwd in CBMP OP	TH	Facing DC	No turn on 7	Up on 7 Lower e/o 7		St	Q 1 (2 bars)

More turn may be made on steps 4 and 5 to end with man almost backing DC, then step to side and slightly back on LF to back DC. Follow with a Feather Finish end DW S Q & Q Q Q S Q Q, or steps 2-7 of Nat Weave S Q & Q S Q Q Q Q Q.

**PRECEDE** As for Nat Turn.

**FOLLOW** Rev Turn, Telemark or Open Telemark.

If ended facing DW of new LOD: Three Step, Rev Wave, Hover Telemark, Change of Direction.

If ended facing new LOD: Three Step, Rev Wave.

## LADY

1	LF back	TH	Backing DW	Start to turn R on 1		1	St	S 2
2	RF closes to LF (H turn)	HT	Facing LOD	3/8 between 1 and 2			L	Q 1/2
3	LF fwd L shoulder leading preparing to step OP	T	Facing almost DW	Continue to turn on 3			L	& 1/2
4	RF fwd in CBMP OP	T	Facing DW	1/8 between 2 and 4		4	St	Q 1
5	LF to side and RF brushes to LF	T and IE of T RF	Backing LOD	3/8 between 4 and 5, Rise on 5 body turns slightly more			R	S 2
6	RF to side	TH	Backing LOD	Slight body turn to L on 6	Up on 6		St	Q 1
7	LF back in CBMP	TH	Backing DC	1/8 between 6 and 7, body turns less	Up on 7 NFR Lower e/o 7		St	Q 1

# The Quick Open Reverse

# FOXTROT

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	HT	Facing DC	Start to turn L on 1	Rise e/o 1	1	St	S 2
2	RF to side	T	Backing DW	1/4 between 1 and 2	Up on 2		L	Q 1/2
3	LF back in CBMP	T	Backing LOD	1/8 between 2 and 3	Up on 3		L	& 1/2
4	RF back	T	Backing LOD	Continue to turn L on 4	Up on 4	4	St	Q 1
5	LF to side and slightly fwd	T	Pointing DW	3/8 between 4 and 5 Body turns less	Up on 5		R	Q 1
6	RF fwd in CBMP OP	TH	Facing DW	No turn on 6	Up on 6 Lower e/o		R	Q 1 (11/2 bars)

**Note:** May start facing LOD: make 1/2 to L between 1 and 3  
4-6 is a Feather Finish QQQ.

**PRECEDE** As for Reverse Turn.

**FOLLOW** As for Reverse Turn.

## LADY

1	RF back	TH	Backing DC	Start to turn L on 1	Rise e/o 1 NFR	1	St	S
2	LF side and slightly fwd	T	Pointing LOD	3/8 between 1 and 2 Body turns less	Up on 2		R	Q
3	RF fwd in CBMP OP	T	Facing LOD	Slight body turn to L on 3	Up on 3		R	&
4	LF fwd	T	Facing LOD	Continue to turn L on 4	Up on 4	4	St	Q
5	RF to side	TH	Backing Wall	1/4 between 4 and 5	Up on 5		L	Q
6	LF back in CBMP	TH	Backing DW	1/8 between 5 and 6 Body turns less	Up on 6 NFR Lower e/o 6		L	Q

**Note:** Another method of dancing the Quick Open Reverse:

- 1) Having danced a Feather, Feather Finish or Feather Ending with man ending facing DC (SQQ), continue with LF fwd into Quick Open Reverse (Timing Q&Q SQQ) 1 1/2 bars.
- 2) Having danced a Telemark slightly overturned (SQQ), take RF fwd in CBMP OP facing LOD (S), then LF fwd into the Quick Open Reverse (Q&Q SQQ 1/2 1/2 1 2 1 1).  
Lady will step LF back in CBMP backing LOD into the Quick Open Reverse.
- 3) The Open Telemark, then take RF fwd and across in CBMP and PP, end facing LOD (SQQS).  
Lady will step LF fwd in PP and CBMP, DC. The foot position on step 1 of the Quick Open Reverse will then be back and slightly rightwards, backing LOD or DC (CBM on 4 only).

**Other Precedes:** a) Hover Telemark, then step RF fwd in CBMP OP, DC. Lady LF back in CBMP (SQQS).  
b) Open Impetus, then RF fwd in CBMP and PP DC.  
Lady LF fwd and across in CBMP and PP, Pointing to C (SQQ S).

**Note:** When the man steps RF fwd in CBMP OP(S), or RF fwd and across in CBMP and PP(S), the timing for the Quick Open Reverse is Q&Q SQQ.

**Rise and Fall:** Rise e/o 1, Up on 2, Up on 3, Lower e/o 3, Down on 4, Rise e/o 4, Up on 5, Up on 6, Lower e/o 6.  
Lady: As man except NFR on steps 1 and 6.

**Footwork:** 1 HT, 2 T, 3 TH, 4 THT, 5 T, 6 TH. Lady: 1 TH, 2 T, 3 TH, 4 HT, 5 TH, 6 TH.

**CBM and Sway:** Normal.

**Alternative Rise and Fall** Having stepped OP on RF (S), it is possible to rise on that step and start the Quick Open Reverse - Up (T) There would be a NFR as lady on the preceding step (S). Step 1 as Lady of the Quick Open Reverse would be T only.

## **Reverse Pivot**

**FOXTROT**

This Fig is described in the Quickstep section. See Page 53.

The technique is the same except the Timing: which may be 'S', 'Q', or 'and'.

**PRECEDE** May be danced instead of Feather Finish.

**FOLLOW** If ended DW: As for Reverse Turn.

If ended LOD: Reverse Wave, Three Step.

If ended DC: Reverse Turn, Telemark or any amalgamation of Open Telemark, Quick Open Reverse.

**Note:** Step 1 of all Follows will be danced in 'CBMP'.

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**Hover Cross****FOXTROT**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF fwd	HT	Facing DW	Start to turn R on 1	Rise e/o 1	1	St	S
2	LF to side	T	Backing DC	1/4 between 1 and 2	Up on 2		R	Q
3	RF to side	T	Pointing DW of new LOD	1/2 between 2 and 3, body turns less	Up on 3		St	Q
4	LF fwd in CBMP OP on partner's L side	T	Facing DW	No turn on 4	Up on 4		L	Q
5	Transfer weight back to RF in CBMP	T	Backing DC against LOD	Start to turn L on 5	Up on 5	5	St	Q
6	LF to side and slightly fwd	T	Pointing DC	1/4 between 5 and 6, body turns less	Up on 6		R	Q
7	RF fwd in CBMP OP	TH	Facing DC	No turn on 7	Up on 7 Lower e/o 7		R	Q (2 bars)

**Note:** The knee may flex slightly on step 4.

**PRECEDE** Three Step. May be started with RF fwd OP after Telemark near a corner. Danced along side of room, use Open Telemark (1/2 turn) end sideways in PP facing DW against LOD, step 1 of Hover Cross will be RF fwd and across in CBMP and PP towards the Wall. The amount of turn as man will be the same as in chart. The lady will omit the H turn in the Hover Cross and step 2 will be diag fwd, a small step.

**FOLLOW** Rev Turn, Telemark or Open Telemark, Fallaway Rev Turn.

**LADY**

1	LF back	TH	Backing DW	Start to turn R on 1	Rise slightly e/o 1 NFR	1	St	S
2	RF closes to LF (H Turn)	HT	Facing LOD	3/8 between 1 and 2	Continue to rise on 2		L	Q
3	LF to side	T	Backing new LOD	1/4 between 2 and 3	Up on 3		St	Q
4	RF back in CBMP	T	Backing DW	1/8 between 3 and 4, body turns less	Up on 4		R	Q
5	Transfer weight fwd to LF in CBMP OP on partner's L side	T	Facing DC against LOD	Start to turn L on 5	Up on 5	5	St	Q
6	RF to side	TH	Backing LOD	1/8 between 5 and 6	Up on 6		L	Q
7	LF back in CBMP	TH	Backing DC	1/8 between 6 and 7, body turns less	Up on 7 NFR Lower e/o 7		L	Q

**Note:** The lady will turn her head to R on steps 4 and 5.

# Curved Feather

**FOXTROT**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF fwd	HT	Facing DW	Start to turn R on 1	Rise e/o 1	1	St	S
2	LF diag fwd L shoulder leading preparing to step OP	T	Facing Wall	1/8 between 1 and 2	Up on 2		R	Q
3	RF fwd in CBMP OP	TH	Facing DW against LOD	1/8 between 2 and 3	Up on 3 Lower e/o 3	3	R	Q (1 bar)

**PRECEDE** Three Step. Open Telemark, Telemark, a Pull Step or Change of Direction ended DC, then 3/8 on Curved Feather to face Wall. Hover Telemark at a corner.

**FOLLOW** Back Feather, Check back on LF in CBMP down LOD into Impetus or Open Impetus, a Back Whisk or Fallaway Whisk.  
When a Back Feather follows a Curved Feather ended facing Wall, turn 1/8 to R between 3 of Curved Feather and 1 of Back Feather, or dance an Outside Change ended in PP DC, continue with Weave or Feather Ending.

# LADY

1	LF back	TH	Backing DW	Start to turn R on 1	Rise e/o 1 NFR	1	St	S
2	RF back R shoulder leading	T	Backing Wall	1/8 between 1 and 2	Up on 2		L	Q
3	LF back in CBMP, a small step	TH	Backing DW against LOD	1/8 between 2 and 3	Up on 3 Lower e/o 3	3	L	Q

# Back Feather

## MAN

1	LF back in CBMP	TH	Backing DC	Start to turn R on 1, 1/8 between 1 and 3	Start to rise e/o 1 NFR	1	St	S
2	RF back R shoulder leading	T	Curving to LOD		Continue to rise on 2		L	Q
3	LF back in CBMP	TH	Backing LOD		Up on 3 Lower e/o 3		L	Q (1 bar)

**Note:** The Back Feather may be danced without turn to end backing DC.

**PRECEDE** Curved Feather, 4-6 of Rev Turn underturned to end facing DW against LOD, Impetus Turn overturned to back DC, then follow with steps 2 and 3 of Back Feather.

**FOLLOW** Feather Finish, Rev Pivot.

## LADY

1	RF fwd in CBMP OP	HT	Facing DC	Start to turn R on 1, 1/8 between 1 and 3	Start to rise e/o 1	1	St	S
2	LF fwd L shoulder leading	T	Curving to LOD		Continue to rise on 2		R	Q
3	RF fwd in CBMP OP	TH	Facing LOD		Up on 3 Lower e/o 3		R	Q

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
1	RF fwd	HT	Facing DW	Start to turn R on 1	Rise e/o 1	1	St	S
2	LF to side	TH	Backing DC	1/4 between 1 and 2	Up on 2 Lower e/o 2		R	Q
3	RF to side (H Pull)	H IE of F, whole F	Facing DC	1/2 between 2 and 3	Down on 3 Rise e/o 3		L	Q
4	L knee veers inwards	T RF, pressure on IE of T LF	Facing DC	Slight body turn R on 4	Up on 4		L	S
5	LF diag fwd pre- paring to step OP	T	Facing DC	No turn on 5	Up on 5		St	Q
6	RF fwd in CBMP OP	TH	Facing DC	No turn on 6	Up on 6 Lower e/o 6		St	Q (2 bars)

Note the unusual timing for the Pull Step. In order to dance the normal timing for the Pull Step, the Fig could be timed S & S S Q Q.

**PRECEDE** As for Nat Turn.

**FOLLOW** Rev Turn, Telemark or Open Telemark, Fallaway Rev Turn,  
If ended DW of new LOD: Rev Wave, Change of Direction, Hover Telemark, Three Step.

**LADY**

1	LF back	TH	Backing DW	Start to turn R on 1	Rise slightly e/o 1 NFR	1	St	S
2	RF closes to LF (H Turn)	HT	Facing LOD	3/8 between 1 and 2	Continue to rise on 2 NFR		L	Q
3	LF to side	T	Backing DC	3/8 between 2 and 3	Down on 3 Rise e/o 3		R	Q
4	RF brushes to LF	T of LF and IE of T RF	Backing DC	Slight body turn to R on 4	Up on 4		R	S
5	RF diag back	TH	Backing DC	No turn on 5	Up on 5		St	Q
6	LF back in CBMP	TH	Backing DC	No turn on 6	Up on 6 NFR Lower e/o 6		St	Q

Although step 3 is down, the H of LF will not lower - the knees will be flexed.

# Fallaway Reverse and Slip Pivot

**FOXTROT**

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	HT	Facing DC	Start to turn L on 1	Rise e/o 1	1		S
2	RF back R shoulder leading in Fallaway Pos	T	Moving down LOD, backing DW	1/4 between 1 and 2	Up on 2			Q
3	LF back in CBMP and Fallaway Pos	TH	Backing LOD	1/8 between 2 and 3, body turns less	Up on 3 Lower e/o 3			Q
4	RF back, LF held in CBMP (Slip Pivot)	THT	To Centre, T turned in, end facing DW or LOD	1/4 between 3 and 4, 1/8 or 1/4 on 4	Down on 4	4		Q (1 1/4 bars)

**PRECEDE** As for Rev Turn.

**FOLLOW** If ended facing LOD: Double Rev Spin, Rev Wave.

If ended facing DW: Rev Wave, Change of Direction, Hover Telemark, Double Rev Spin.

When the Fallaway Rev and Slip Pivot are timed as in the chart, the following Fig will start on a count of Q, eg Double Rev Spin (Q Q & Q).

When a count of & is used at any time during the four steps of the Fallaway Rev and Slip Pivot, the following Fig will start with a count of S. eg S Q Q & (S), S Q & Q (S), S & Q Q (S).

When an S count is used on a Slip Pivot, it is best to end facing LOD and follow with another Fallaway and Slip Pivot counted Q Q Q Q.

The number of bars will depend on the timing used, eg S Q Q Q = 1 1/4 bars, S Q Q S = 1 1/2 bars.

## LADY

1	RF back	TH	Backing DC	No turn on 1	Rise e/o 1 NFR			S
2	LF back L shoulder leading in Fallaway Pos	T	Moving down LOD, backing DC	No turn on 2	Up on 2			Q
3	RF back in CBMP and Fallaway Pos, small step. LF held in CBMP	T	Backing DC, end facing Centre	5/8 to L on 3	Up on 3 Lower e/o 3	3		Q
4	LF fwd in CBMP and RF held in CBMP (Slip Pivot)	TH	To Centre, end backing DW or LOD	Further 1/8 or 1/4 to L on 4	Down on 4	4		Q

Advanced dancers often use the following type Rise and Fall:

**MAN:** Down on 1, Rise e/o 1, Up on 2, Lower e/o 2, Down on 3, Rise e/o 3 NFR, Up on 4, Lower e/o 4.  
Footwork: 1 HT, 2 TH, 3 TH, 4 THT.

**LADY:** Down on 1, Rise e/o 1, Up on 2, Lower e/o 2, Down on 3, Rise e/o 3, Up on 4, Lower e/o 4.  
Footwork: 1 THT, 2 TH, 3 THT, 4 TH.  
Timing: S & Q Q.

When lowering the H on step 2, ensure that the body weight is kept forward, and the T of RF remains in contact with the floor when dancing steps 3 and 4.

To maintain good body contact throughout, the lady should keep her head turned to the L and the L side of her body pressed firmly against the man's R side.

# Natural Zig-Zag from PP

# FOXTROT

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF fwd and across in CBMP and PP	HT	Moving along LOD, facing DW	Start to turn R on 1	Rise e/o 1	1	St	S
2	LF to side	T	Backing Centre	1/8 between 1 and 2	Up on 2		St	Q
3	RF back in CBMP	T	Backing Centre	Start to turn L on 3	Up on 3	3	St	Q
4	LF to side and slightly fwd	T	Pointing DW	1/8 between 3 and 4 body turns less	Up on 4		R	Q
5	RF fwd in CBMP OP	TH	Facing DW	No turn on 5	Up on 5 Lower e/o 5		R	Q (1 1/2 bars)

**PRECEDE** Whisk at a corner, Whisk along side of room (1/4 to L as man), then Nat Zig-Zag ended DC, Open Impetus Turn end the Nat Zig-Zag DC. Open Telemark Nat Zig-Zag ended DW.

**FOLLOW** When ended DW: As for Rev Turn.  
When ended DC: As for Feather Step.

**Note:** When the precede is Open Impetus or Open Telemark, step 1 of Zig-Zag as man will be fwd in CBMP and PP' - not fwd and across.

## LADY

1	LF fwd and across in CBMP and PP	HT	Moving along LOD, facing DC	No turn on 1	Rise e/o 1		St	S
2	RF diag fwd preparing to step OP on partner's L side	T	Facing DC	No turn on 2	Up on 2		St	Q
3	LF fwd in CBMP OP on partner's L side	T	Facing DC	Start to turn L on 3	Up on 3	3	St	Q
4	RF to side	TH	Backing Wall	1/8 between 3 and 4	Up on 4		L	Q
5	LF back in CBMP	TH	Backing DW	1/8 between 4 and 5, body turns less	Up on 5 NFR Lower e/o 5		L	Q

**Note:** The lady makes no turn between steps 1 and 3.

# The Extended Reverse Wave

FOXTROT

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
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## MAN

1-6	Dance the first six steps of the Reverse Wave, end Backing LOD SQQ SQQ								
7	LF back	TH	Backing LOD	No turn	Start to rise e/o 7 NFR	7	St	S	
8	RF back R shoulder leading	T	Backing LOD		Continue to rise on 8		L	Q	
9	LF back in CBMP	TH	Backing LOD		Up on 9 Lower e/o 9		L	Q	
10-15	Continue with RF back down LOD into steps 4-9 of the Reverse Wave SQQ SSS							(5 1/2 bars)	

CBM: 1 4 7 10 13 15

SWAY: SLL SRR SLL SRR SLS

**Note:** Steps 7-9 is a Back Feather but may be danced with Lady in line.

Steps 10-12 will be the same technique as 4-6 of Rev Wave, except there will be **no turn** on steps 10-12.

After Step 12 the Back Feather may be repeated.

Instead of the Pull Steps (steps 13-15) the Impetus or Open Impetus Turns may be danced.

**PRECEDE** As for Reverse Wave

**FOLLOW** As for Reverse Wave

## LADY

1-6	Dance the first six steps of the Reverse Wave, end Facing the LOD SQQ SQQ								
7	RF fwd	HT	Facing LOD	No turn	Start to rise e/o 7	7	S	S	
8	LF fwd L shoulder leading preparing to step OP	T	Facing LOD		Continue to rise on 8		R	Q	
9	RF fwd in CBMP OP	TH	Facing LOD		Up on 9 Lower e/o 9		R	Q	
10-15	Continue with LF fwd into steps 4-9 of the Reverse Wave SQQ SSS								

CBM: 1 4 7 10 13 15

SWAY: SRR SLL SRR SLL SRS

**Note:** During steps 7-9 (the Back Feather) the Lady may look to her R.

## Alternative Endings to the Extended Reverse Wave

1)	Having danced the Pull Step (steps 13 14) LF fwd in CBMP OP on partners L side (HT) Continue with RF fwd in line with partner on Toe and dance the Feather step, end facing DC	SS Q QQQ
2)	Having danced steps 10-12, LF back and turn to R to face LOD, pulling RF to close to LF LF fwd L shoulder leading preparing to step OP, and dance the Hairpin Feather turning to R (LRLR), end DW against LOD Follow with Back Feather, Impetus or Open Impetus, Tipple Chasse to R.	SS QQQQ
3)	Tipple Chasse to Open Impetus Having danced steps 10-12 LF back turning to R and dance the Tipple Chasse to Right (RLR) - end with RF side and slightly fwd Facing DW Then swivel on RF turning on the ball of foot to back the LOD Then LF back into the Open Impetus turn <b>Note:</b> The sway of the Open Impetus may be normal, or the man may sway to R on step 2.	S QQS SQQ
4)	At a corner: Having danced the Pull Step (steps 13, 14) LF fwd in CBMP OP on partners L side (HT) - facing DW of New LOD Close RF to LF (T), lady LF to side moving toward man's R side LF back in CBMP, a small step, lady outside (T) RF back DC against LOD and dance Feather Finish, end Facing DC of New LOD <b>Note:</b> Man will sway to L on steps 1 to 3 (lady look and sway to her R). Normal sway on steps 4-6.	SS Q Q Q QQQ

# The Curved Three Step

# FOXTROT

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	HT	Facing LOD	Up to 1/2 to Left	Rise e/o 1	1	S	S
2	RF fwd a small step R shoulder leading	T	Toward the alignment of 3		Up on 2		L	Q
3	LF fwd in CBMP	TH	Facing DC against LOD or facing against LOD		Up on 3 Lower e/o 3		L	Q
								(1 bar)

**PRECEDE** Feather Finish, Feather Step, Feather ending, Slip Pivot, Rev Pivot, Double Rev Spin.  
**Note:** The Feather Finish and Feather Step would end facing LOD.

**FOLLOW** Feather Finish, Reverse Pivot.

**Note:** The Curved Three Step may also start with Man facing DC.

The Heel of Step 3 as Man and Lady will not lower until the first step of the next figure is taken.

## LADY

1	RF back	TH	Backing LOD	Up to 1/2 to Left	Rise e/o 1 NFR	1	S	S
2	LF back a small step L shoulder leading	T	Toward the alignment of 3		Up on 2		R	Q
3	RF back in CBMP	TH	Backing DC against LOD or Backing against LOD		Up on 3 Lower e/o 3		R	Q

**Note:** Lady may look to her right during steps 2 and 3.

**NB** The Normal Three Step may also have the same Precedes as given for the Curved Three Step.

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## Notes

## TANGO

### THE HOLD

#### Man

Stand facing LOD with feet closed, slip the right foot slightly back, turning the feet and body to the left, to face almost DC.

The hold will be more compact and the lady held more to the man's right side than in the other dances. The man will place his right arm a little further round the lady's back, with his forearm parallel to the floor. His left arm will be held as in other dances, except that the elbow will be higher and the forearm more acutely angled, bringing the left hand slightly closer to the body.

#### Lady

Stand backing LOD with feet closed, slip the LF slightly forward turning the feet and body to the left to back almost DC.

Place the left hand on the man's back with the fingers neatly grouped just under his armpit, the palm of the hand should not be showing. The right arm is held as in other dances, but will not slant as much forward from the elbow.

### THE WALK FORWARD

Stand as described in the hold, knees slightly flexed.

Allow the body to start to move forward, release the heel of the moving foot from the floor by further flexing the knee of the moving leg. Pick the foot up to just clear the floor, and place it forward onto the heel, straightening the knee of the front leg, immediately lowering the ball of foot when the front knee will again slightly flex.

Delay the back foot for as long as the music will allow, bring the back foot sharply forward to its forward position, the knee flexing more on passing the supporting foot, but taking care not to flex further the supporting knee - then continue as above.

It is normal to dance two Walks following a Closed Finish, but more Walks could be danced. These may be danced with no turn, or curved to the left if following with a Reverse figure.

When dancing a RF Walk to PP, step forward RF right shoulder leading, then turn lady to PP. The right shoulder will move back as LF is placed to the side of RF without weight in PP. Footwork will be H of RF and IE of B LF. The lady turns 1/4 to R to end in PP. Her footwork will be IE of BH, then IE of B RF. (Timing S&)

### THE WALK BACKWARD

#### Lady

The points mentioned in the Walk Forward would apply to the Backward Walk. The step is taken back onto the toe, and at the end of the step, release the ball of the front foot, each time picking the foot up very slightly from the floor as it moves to a back position.

#### Man

The man would not walk back in the same manner when dancing such steps as 1 and 2 of a Back Corte, steps 3 and 4 of Reverse Turns, steps 4 and 5 of Fallaway Promenade, etc. His poise will be more forward and he is in control of the movement. When stepping back on step 1 of a Back Corte or the above mentioned figures, the heel will lower at the end of the step, and as the heel lowers the heel of the front foot will be released from the floor - not the toe.

### GENERAL

Because of the hold and position of the body - lady held to man's right side, his right side in advance - steps on LF will be placed forward with thighs crossed in CBMP. RF forward, thighs will be open, right shoulder leading. When moving backwards left side would lead, LF back left shoulder leading. RF back in CBMP thighs crossing and uncrossing in a similar manner.

Steps forward and backwards will be slightly shorter than in other dances due to the lack of swing from the hips. The feet are picked up more, the back foot may skim over the floor as it moves forward, or may leave the floor slightly. Although the footwork of steps forward is given as heel, pressure will be felt on the outside edge of LF and inside edge of RF. Backward steps inside edge of LF and outside edge of RF. Tension should be felt in the calves and thighs. Walks are a very important part of Tango character, and body weight should be kept forward at all times.

Because, when walking forward along the LOD, the man would be facing almost DC with his feet and body, the lady backing almost DC, direction only will be given on a forward or backward step, eg down LOD not facing LOD, DC - not facing DC. Other type positions of feet are given as alignments as in other dances.

eg Basic Reverse Turn as man: 1 Direction, 2 and 3 Alignment, 4 Direction, 5 and 6 Alignment. When in PP, and the direction and alignment are different, give both direction and alignment, eg Steps 1 and 2 of Promenade.

### FOOTWORK

As there is no rise, ball of foot is used instead of toe.

All normal forward walks and steps 1 and 2 of Prom figures are heel. When closing the feet: whole foot. When closing in PP: ball heel. Back steps with a shoulder lead: inside edge of ball heel. Back steps in CBMP or with CBM: ball heel.

When turning to the left, the second step will be ball heel as man, whole foot as lady. Exception: step 2 of Progressive Side Step Reverse Turn, this is inside edge of foot as man and lady. Other side steps vary, some are inside edge of foot, others inside edge of ball heel.

### AMOUNT OF TURN

Candidates need not give the amount of turn between each step of a figure, only the overall amount of turn is required.

# TANGO

**Time Signature**  
**Tempo (bars per minute)**  
**Accented Beats**

**2/4 Two beats to one bar**  
**33 to 34**  
**Equal on each beat**

## Counting in Beats

1 and 2 and, 1 and 2 and, etc.

## Counting in Beats and Bars

Count the first bar, then each successive bar as they accumulate, thus:

1 and 2 and, 2 and 2 and, 3 and 2 and, etc.

A slow count equals 1 beat

A quick count equals 1/2 beat

## Progressive Side Step

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF fwd in CBMP	H	DW	Nil or curved to L		Q
2	RF to side and slightly back	IE of F	Facing DW			Q
3	LF fwd in CBMP	H	DW			S (1 bar)

**PRECEDE** Associate: Any Closed or Open Finish, Closed or Open Prom, RF Walk.  
 Member: Prom Link, Brush Tap.

**FOLLOW** Associate and Member: RF Walk, Nat Rock Turn, RF Walk turning to PP.

## LADY

1	RF back in CBMP	BH	DW	Nil or curved to L		Q
2	LF to side and slightly fwd	IE of BH	Backing DW			Q
3	RF back in CBMP	BH	DW			S

**Note:** The Prog Side Step may be turned almost 3/8 to the L, and may also start LOD or DC.

## Progressive Link

### MAN

1	LF fwd in CBMP	H	DW			Q
2	RF to side and slightly back in PP	IE of RF and IE of B LF	Facing DW	Body turn to R on 2		Q (1/2 bar)

**PRECEDE** Associate: As for Prog Side Step.  
 Member: Prom Link, Brush Tap.  
 At a corner: Four Step Change.

**FOLLOW** Associate and Member: Any Prom Fig.

### LADY

1	RF back in CBMP	BH	DW	1/4 to R		Q
2	LF to side and slightly back in PP	IE of BH and IE of B RF	Facing DC			Q

**Note:** As lady, the turn is made on the B of RF before the RH lowers.  
 The Prog Link could also be danced from facing LOD, DC or Wall.

# Closed Promenade

# TANGO

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF to side in PP	H	Along LOD, pointing DW	No turn		S
2	RF fwd and across in CBMP and PP	H	Along LOD, pointing DW			Q
3	LF to side and slightly fwd	IE of F	Pointing DW			Q
4	RF closes to LF slightly back	Whole F	Facing DW			S (1 1/2 bars)

**PRECEDE** Associate: Prog Link, RF Walk to PP, Nat Twist Turn, Nat Prom Turn, Closed Finish with man turning to L to end in PP. Alternatively, end Closed Finish with lady square, lady then swivels on B of LF to turn to PP (count &). Any Open Finish turning to PP placing LF to side without weight, along LOD.

Member: Four Step, Fallaway Prom, Brush Tap ended in PP, Prom Link ended in PP.

**FOLLOW** Associate: LF Walk, Prog Side Step, Prog Link.  
If ended in PP: any Prom Fig.  
If at a corner: a LF Rock or a Back Corte taken down new LOD.  
If along the side of the room, the LF Rock or Back Corte could be taken to Centre and ended DC, follow with a Rev Fig.

Member: Four Step, Four Step Change, Brush Tap.

## LADY

1	RF to side in PP	H	Along LOD, pointing DC			S
2	LF fwd and across in CBMP and PP	H	Along LOD, pointing DC	1/4 to L between 2 and 3	2	Q
3	RF to side and slightly back	IE of BH	Backing DW			Q
4	LF closes to RF slightly fwd	Whole F	Backing DW			S

**Note:** The Closed Prom can also be danced moving to Centre, end DC, follow with a Rev Fig.  
The man may turn square to lady between 2 and 3 (1/4 to R), end backing DC.

# Open Promenade

## TANGO

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF to side in PP	H	Along LOD, pointing DW			S
2	RF fwd and across in CBMP and PP	H	Along LOD, pointing DW	A slight turn to R between 2 and 3		Q
3	LF to side and slightly fwd	IE of F	Pointing between Wall and DW			Q
4	RF fwd in CBMP OP	H	Between Wall and DW			S
						(1 1/2 bars)

**PRECEDE** Associate and Member: As for Closed Prom.

**FOLLOW** Associate: Walk on LF, Prog Side Step, Prog Link, Rock on LF in CBMP, a Back Corte (step 1 CBMP and CBM on 2), any Prom Fig if turned to PP by placing LF to side of RF without weight (count &).

Member: Four Step, Four Step Change, Brush Tap, Outside Swivel followed by 2 and 3 of Prom Link.

## LADY

1	RF to side in PP	H	Along LOD, Pointing DC			S
2	LF fwd and across in CBMP and PP	H	Along LOD, Pointing DC	Just under a 1/4 to L between 2 and 3	2	Q
3	RF to side and slightly back	IE of BH	Backing between Wall and DW			Q
4	LF back in CBMP	BH	Between Wall and DW			S

**Note:** Open Prom may end DW or DC.

# Basic Reverse Turn

**TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF fwd in CBMP	H	DC	3/4 to L	1	Q
2	RF to side and slightly back	BH	Backing LOD			Q
3	LF crosses in front of RF	Whole F	Backing LOD			S
4	RF back	BH	Down LOD		4	Q
5	LF to side and slightly fwd	IE of F	Pointing DW			Q
6	RF closes to LF slightly back	Whole F	Facing DW			S (2 bars)

**PRECEDE** Associate: RF Walk. A Closed Prom or any Closed Finish, Open Prom or any Open Finish ended DC.  
Member: Prom Link ended DC, Four Step Change.

**FOLLOW** Associate and Member: As for Closed Prom.

## LADY

1	RF back in CBMP	BH	DC	3/4 to L	1	Q
2	LF to side and slightly fwd	Whole F	Pointing to LOD			Q
3	RF closes to LF slightly back	Whole F	Facing LOD			S
4	LF fwd	H	Down LOD		4	Q
5	RF to side and slightly back	IE of BH	Backing DW			Q
6	LF closes to RF slightly fwd	Whole F	Backing DW			S

**Note:** An Open Finish may be danced in place of the Closed Finish.  
The Closed Finish may be underturned, end backing DC as man, follow with LF Rock or Back Corte.

# Open Reverse Turn Lady-in-Line Closed Finish

# TANGO

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF fwd in CBMP	H	DC	3/4 to L	1	Q
2	RF to side and slightly back	BH	Backing LOD			Q
3	LF back L shoulder leading	IE of BH	Down LOD			S
4	RF back in CBMP	BH	DC		4	Q
5	LF to side and slightly fwd	IE of F	Pointing DW			Q
6	RF closes to LF slightly back	Whole F	Facing DW			S (2 bars)

**PRECEDE** Associate and Member: As for Basic Rev Turn.  
**FOLLOW** Associate and Member: As for Closed Prom.

## LADY

1	RF back in CBMP	BH	DC	3/4 to L	1	Q
2	LH closes to RH	Whole F	Pointing to LOD			Q
3	RF fwd R shoulder leading	H	Down LOD			S
4	LF fwd in CBMP	H	DC		4	Q
5	RF to side and slightly back	IE of BH	Backing DW			Q
6	LF closes to RF slightly fwd	Whole F	Backing DW			S

**Note:** An Open Finish may be danced in place of the Closed Finish.  
 The Closed Finish may be underturned, end backing DC as man, follow with LF Rock or Back Corte.

# Open Reverse Lady Outside Open Finish

**TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF fwd in CBMP	H	DC	Just under 3/4 to L	1	Q
2	RF to side	BH	Backing DW			Q
3	LF back in CBMP	BH	Down LOD			S
4	RF back	BH	Down LOD		4	Q
5	LF to side and slightly fwd	IE of F	Pointing between Wall and DW			Q
6	RF fwd in CBMP OP	H	Between Wall and DW			S (2 bars)

**PRECEDE** Associate and Member: As for Basic Rev Turn.

**FOLLOW** Associate: As for Open Prom.  
Member: Outside Swivel after steps 1 and 2.

## LADY

1	RF back in CBMP	BH	DC	Just under 3/4 to L	1	Q
2	LF to side and slightly fwd	Whole F	Pointing to LOD			Q
3	RF fwd in CBMP OP	H	Down LOD			S
4	LF fwd	H	Down LOD		4	Q
5	RF to side and slightly back	IE of BH	Backing between Wall and DW			Q
6	LF back in CBMP	BH	Between Wall and DW			S

A Closed Finish may be danced in place of an Open Finish. The Open Finish may end DW.

# Progressive Side Step Reverse Turn

**TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
1	LF fwd in CBMP	H	DC	3/4 to L	1	Q
2	RF to side and slightly back	IE of F	Facing DC against LOD			Q
3	LF fwd in CBMP	H	Almost against LOD		3	S
4	RF fwd R shoulder leading	H	Against LOD			S
5	Transfer weight back to LF L shoulder leading	IE of BH	Down LOD			Q
6	Transfer weight fwd to RF R shoulder leading	H	Against LOD			Q
7	LF back L shoulder leading, small step	IE of BH	Down LOD			S
8	RF back in CBMP	BH	DC		8	Q
9	LF to side and slightly fwd	IE of F	Pointing DW			Q
10	RF closes to LF slightly back	Whole F	Facing DW			S (3 1/2 bars)

**Note:** After step 4, a Back Corte may be danced instead of the Rock on LF Q Q S S S Q Q S.  
 After step 7, a RF Rock may be danced followed by a Back Corte Q Q S S Q Q S Q Q S S Q Q S.  
 Also, after step 7, RF back in CBMP to Centre (S), continue with LF fwd in CBMP to Wall into the Four Step or Prog Side Step turned to L.

**PRECEDE:** Associate and Member: As for Basic Rev Turn.  
**FOLLOW:** Associate and Member: As for Closed Prom.

## LADY

1	RF back in CBMP	BH	DC	3/4 to L	1	Q
2	LF to side and slightly fwd	IE of F	Backing DC against LOD			Q
3	RF back in CBMP	BH	Almost against LOD		3	S
4	LF back L shoulder leading	IE of BH	Against LOD			S
5	Transfer weight fwd to RF R shoulder leading	H	Down LOD			Q
6	Transfer weight back to LF L shoulder leading	IE of BH	Against LOD			Q
7	RF fwd R shoulder leading, small step	H	Down LOD			S
8	LF fwd in CBMP	H	DC		8	Q
9	RF to side and slightly back	IE of BH	Backing DW			Q
10	LF closes to RF slightly fwd	Whole F	Backing DW			S

**Note:** Lady's footwork on step 2 is different to that of the normal Prog Side Step.

**Natural Rock Turn**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	RF fwd R shoulder leading	H	DW	1/4 to R between 1 and 3		S
2	LF to side and slightly back	IE of BH	Backing Centre			Q
3	Transfer weight fwd to RF R shoulder leading	IE of BH	DW against LOD			Q
4	LF back L shoulder leading, small step	IE of BH	DC	No turn on 4		S
5	RF back in CBMP	BH	To Centre	1/4 to L between 5 and 6	5	Q
6	LF to side and slightly fwd	IE of F	Pointing DW			Q
7	RF closes to LF slightly back	Whole F	Facing DW			S (2 1/2 bars)

**PRECEDE** Associate and Member: LF Walk, Prog Side Step, 1-3 of Prom Turn.  
**FOLLOW** Associate and Member: As for Closed Prom.

**LADY**

1	LF back L shoulder leading	IE of BH	DW	1/4 to R between 1 and 3		S
2	RF fwd and slightly rightwards	H	Facing Centre			Q
3	LF back and slightly leftwards L shoulder leading	IE of BH	DW against LOD			Q
4	RF fwd R shoulder leading, small step	H	DC	No turn on 4		S
5	LF fwd in CBMP	H	To Centre	1/4 to L between 5 and 6	5	Q
6	RF to side and slightly back	IE of BH	Backing DW			Q
7	LF closes to RF slightly fwd	Whole F	Backing DW			S

**Back Corte****TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF back L shoulder leading	IE of BH	Down LOD	1/4 to L between 2 and 3		S
2	RF back in CBMP	BH	DC		2	Q
3	LF to side and slightly fwd	IE of F	Pointing DW			Q
4	RF closes to LF slightly back	Whole F	Facing DW			S (1 1/2 bars)

**PRECEDE** Associate: 1-4 of Prog Side Step Rev Turn, Rock on RF, Nat Twist Turn ended backing DC, man having turned square.  
 A Closed Prom or any Closed Finish danced at a corner or along the side of the room.  
 If at a corner: step 1 of Corte will be taken down new LOD.  
 If along the side of the room: step 1 will be taken to Centre ending DC, follow with a Rev Fig.  
 When an Open Finish precedes a Corte, step 1 of Corte will be taken in CBMP, and step 2 CBM only, and when the Open Finish is danced at a corner, end the Corte DW of new LOD, if danced along the side of the room end the Corte DC.

Member: Prom Link, Brush Tap.

**FOLLOW** Associate: LF Walk, Prog Side Step, Prog Link, LF Rock.  
 If turned to PP: any Prom Fig.

Member: Four Step, Four Step Change, Brush Tap.

**LADY**

1	RF fwd R shoulder leading	H	Down LOD			S
2	LF fwd in CBMP	H	DC	1/4 to L between 2 and 3	2	Q
3	RF to side and slightly back	IE of BH	Backing DW			Q
4	LF closes to RF slightly fwd	Whole F	Backing DW			S

## Rock on Left Foot

## TANGO

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF back, L shoulder leading	IE of BH	Down LOD	No turn		Q
2	Transfer weight fwd to RF R shoulder leading	H	Against LOD			Q
3	LF back L shoulder leading, small step	IE of BH	Down LOD			S (1 bar)

**PRECEDE** Associate and Member: As for Back Corte.

**FOLLOW** Associate: Closed Finish or Open Finish, RF Rock, Check back on RF in CBMP and follow with a Prog Side Step end DW.

Member: Check back on RF in CBMP and follow with a Four Step turning to face DW.

## LADY

1	RF fwd R shoulder leading	H	Down LOD	No turn		Q
2	Transfer weight back to LF L shoulder leading	IE of BH	Against LOD			Q
3	RF fwd R shoulder leading, small step	H	Down LOD			S

**Note:** When a Closed or Open Finish follows a LF Rock, step 1 of these will be taken DC.

When a LF Rock follows an Open Finish, the Rock will be in CBMP throughout, and may be danced without turn, or turned to R to back DC.

## Rock on Right Foot

### MAN

1	RF back in CBMP	BH	Down LOD	No turn		Q
2	Transfer weight fwd to LF in CBMP	H	Against LOD			Q
3	RF back in CBMP, small step	BH	Down LOD			S (1 bar)

**PRECEDE** Associate and Member: LF Rock. 1-3 of Open Rev, lady in line, 1-7 Prog Side Step Rev Turn, 1-4 of Rock Turn, step 1 of Back Corte.

**FOLLOW** Associate: Back Corte, LF Rock.

Member: Four Step started DW against LOD and ended DW.

### LADY

1	LF fwd in CBMP	H	Down LOD	No turn		Q
2	Transfer weight back to RF in CBMP	BH	Against LOD			Q
3	LF fwd in CBMP, small step	H	Down LOD			S

**Note:** Rocks can be taken DC or to Centre.

## Natural Promenade Turn

**TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF to side in PP	H	Along LOD, pointing DW	3/4 to R		S
2	RF fwd in CBMP and PP	H	DW		2	Q
3	LF to side and slightly back	BHB	Backing LOD			Q
4	RF fwd, then place LF to side without weight, end in PP	H of RF and IE of B LF	DW of new LOD, end facing DW		4	S & (1 1/2 bars)

**Note:** Step 2 is fwd in PP DW, not fwd and across as is normal in PP.  
The Prom Turn may be used along the side of the room, end facing DC as man, DC against LOD as lady (3/4 to R)  
Follow with Closed or Open Prom, or Prom Link to Centre, end DC.

**PRECEDE** Associate and Member: As for Closed Prom.  
**FOLLOW** Associate and Member: Any Prom Fig, the Rock Turn after step 3.

## LADY

1	RF to side in PP	H	Along LOD, pointing DC	3/4 to R		S
2	LF fwd and across in CBMP and PP	H	Pointing to LOD			Q
3	RF fwd between partner's feet	H	Down LOD		3	Q
4	LF to side and slightly back, then place RF to side without weight in PP	BH of LF and IE of B RF	Backing DW of new LOD, end facing DC of new LOD			S &

**Note:** The H of LF on step 4 will lower when turning to PP.

## Natural Promenade Turn to Rock Turn

When a Rock Turn follows the Nat Prom Turn, step 4 of the Prom Turn becomes step 1 of the Rock Turn. There will be no turn to PP at the end of step 4 of the Prom Turn - the F Pos as man will be RF fwd and slightly rightwards, alignment DW of new LOD. Continue with steps 2-7 of Rock Turn, end DW.

When the Prom Turn is used along the side of the room, still dance 3/4 to R and end step 4 DC. Turn 1/2 to R on the Rock to back DC, then 1/4 to L on the Closed Finish to end DW or, dance the normal 1/4 to R on the Rock end DC against LOD, then 1/4 to L on the Closed Finish to end DC.

**Natural Twist Turn****TANGO**

<i>Step</i>	<i>Positions of Feet</i>	<i>Footwork</i>	<i>Direction or Alignment</i>	<i>Amount of Turn</i>	<i>CBM</i>	<i>Timing</i>
<b>MAN</b>						
1	LF to side in PP	H	Along LOD, pointing DW	1 complete turn to R		S S
2	RF fwd and across in CBMP and PP	H	Along LOD, pointing DW		2	Q Q
3	LF to side	BH	Backing DC			Q Q
4	RF crosses behind LF	B	Backing LOD			S Q
5	Start to twist to R, allowing feet to uncross	B of RF and H of LF	Towards alignment of 6			Q Q
6	Feet almost closed, weight on RF, in PP	Whole of RF and IE of B LF	Facing DW			Q S (2 bars)

**Note:** Less turn may be made to end facing DC as man, lady DC against LOD (3/4), or man end facing LOD, lady Centre (7/8).

The man may also make an extra 1/4 between 5 and 6 to back DC with lady square, follow with LF Rock or Back Corte down LOD.

At a corner: turn 3/4 to end DW of new LOD, lady DC of new LOD, or man make an extra 1/4 turning square to partner to back DC of new LOD.

**PRECEDE** Associate and Member: As for Closed Prom.

**FOLLOW** Associate and Member: Any Prom Fig.

**LADY**

1	RF to side in PP	H	Along LOD, pointing DC	1 complete turn to R		S S
2	LF fwd and across in CBMP and PP	H	Pointing to LOD			Q Q
3	RF fwd between partner's feet	H	Down LOD		3	Q Q
4	LF fwd L shoulder leading preparing to step OP	H	Down LOD, pointing DW			S Q
5	RF fwd in CBMP OP	HB	To Wall		5	Q Q
6	LF to side and slightly back in PP	BH of LF and IE of B RF	Facing DC			Q S

**Promenade Link****TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF to side in PP	H	Along LOD, pointing DW	No turn		S
2	RF fwd and across in CBMP and PP	H	Along LOD, pointing DW			Q
3	LF to side, small step without weight	IE of B	Facing DW			Q (1 bar)

**PRECEDE** Prog Link, RF Walk to PP, Nat Twist Turn, Nat Prom Turn, Closed Prom or any Closed Finish ended in PP, Open Finish ended in PP, Four Step, Fallaway Prom, Brush Tap ended in PP.  
After the Outside Swivel: 2 and 3 of Prom Link.

**FOLLOW** Prog Link, Four Step, Four Step Change, Brush Tap, Prog Side Step, LF Walk.  
If ended DC: a Rev Fig.  
A Corte or LF Rock could follow, but not very good.

**LADY**

1	RF to side in PP	H	Along LOD, pointing DC	1/4 to L between 2 and 3		S
2	LF fwd and across in CBMP and PP	HB F flat	Along LOD, pointing DC		2	Q
3	RF to side, small step without weight	IE of B RF	Backing DW			Q (1 bar)

**OTHER ALIGNMENTS** Start facing DW: 1/8 to R to face Wall (man CBM on 2), lady 1/8 to L. Man's footwork will be: 1 H, 2 HB F flat, 3 IE of B of LF.  
Start facing LOD, lady Centre: 1/8 to L, alignment 1 moving and pointing DC, 2 pointing DC, 3 facing DC. As lady: 3/8 to L, alignment 1 moving DC pointing to Centre, 2 pointing DC against LOD (1/8 to L), 3 backing DC (a further 1/4 to L).  
Start and end DC: No turn as man, 1/4 to L as lady.

**Note:** The Prom Link may end in PP.

**Four Step****TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF fwd in CBMP	H	DW	No turn		Q
2	RF to side and slightly back	BH	Backing DC against LOD			Q
3	LF back in CBMP	BH	DC against LOD			Q
4	RF closes to LF slightly back in PP	BH	Facing DW			Q (1 bar)

**PRECEDENCE** RF Walk, Closed Prom or any Closed Finish. Open Prom or any Open Finish, Prom Link, Brush Tap.

**FOLLOW** Any Prom Fig. The Outside Swivel after step 2.

**LADY**

1	RF back in CBMP	BH	DW			Q
2	LF to side and slightly fwd	Whole F	Facing DC against LOD			Q
3	RF fwd in CBMP OP	HB F flat	DC against LOD	1/4 to R between 3 and 4	3	Q
4	LF closes to RF slightly back in PP	BH	Facing DC			Q

**OTHER ALIGNMENTS** Start facing DW: 1/8 to L between 1 and 2, end facing LOD, or 1/4 between 1 and 2, end facing DC.  
 Start facing Wall: 1/8 to L between 1 and 2, end facing DW, or 1/4 between 1 and 2, end facing LOD.  
 Start facing DW at a corner 1/4 to L between 1 and 2, end facing DW of new LOD.  
 Start facing DC: make 1/2 to L on the complete Fig, end facing DW against LOD, continue with Prom Link turning to L to face Wall (S Q Q), then into the Four Step, or, make 3/4 to L, end facing DW, then any Prom Fig along LOD.

**Note:** There will be CBM on step 1 when turn is made between steps 1 and 2.  
 When the man ends the Four Step facing LOD, follow with Prom Link 1/8 to L, end DC.  
 When man ends facing DC follow with a Closed or Open Prom, or Prom Link with no turn.  
 When turn is made by Lady between 1 and 2. Step 2 will have a 'Pointing' Alignment.

# Fallaway Promenade

**TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF to side in PP	H	Along LOD, pointing DW	1/4 to R between 1 and 4	2	S
2	RF fwd and across in CBMP and PP	H	Along LOD, pointing DW			Q
3	LF to side in PP	BH	Backing almost DC			Q
4	RF back R shoulder leading in Fallaway	IE of BH	To Centre, backing DC			S
5	LF back in CBMP and Fallaway	BH	To Centre, LT pointing to Wall	1/8 to L between 4 and 5, body turns less		Q
6	RF closes to LF slightly back in PP	BH	Facing Wall	Body completes turn on 6		Q (2 bars)

**PRECEDE** As for Closed Prom.

**FOLLOW** Any Prom Fig.

## LADY

1	RF to side in PP	H	Along LOD, pointing DC	1/4 to R between 1 and 4		S
2	LF fwd and across in CBMP and PP	H	Pointing to LOD			Q
3	RF fwd in CBMP and PP	H	Facing almost DW		3	Q
4	LF back L shoulder leading in Fallaway	IE of BH	To Centre, backing DC against LOD			S
5	RF back in CBMP and Fallaway	BH	To Centre, backing DC against LOD		5	Q
6	LF closes to RF slightly back in PP	Whole F	Facing LOD	1/8 to L between 5 and 6		Q

**Note:** The following Prom Fig will move DW. The best follow is the Nat Prom Turn ended facing LOD, followed by Rock Turn. The footwork on step 6 as lady is unusual for a close in PP.

**Brush Tap****TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF fwd in CBMP	H	DW	1/8 to L between 1 and 2	1	Q 1/2
2	RF to side	BH	Facing LOD			Q 1/4
3	LF brushes to RF without weight	F slightly off the floor	Facing LOD			& 1/4
4	Tap LF to side, small step without weight	IE of B	Facing LOD			S 1 (1 bar)

**PRECED** Prom Link, Closed Prom or any Closed Finish, Open Prom or any Open Finish, RF Walk.

**FOLLOW** Prog Link, Prog Side Step, LF Walk.  
If at a corner: Four Step, Four Step Change, Back Corte.  
Brush Tap may end in PP, follow with any Prom Fig.

**LADY**

1	RF back in CBMP	BH	DW	1/8 to L between 1 and 2	1	Q 1/2
2	LF to side	Whole F	Backing LOD			Q 1/4
3	RF brushes to LF without weight	F slightly off the floor	Backing LOD			& 1/4
4	Tap RF to side, small step without weight	IE of B	Backing LOD			S 1

**Note:** More turn may be made between 1 and 2.  
The Brush Tap could also be started facing Wall as mar.

# Four Step Change

**TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF fwd in CBMP	H	DW	1/4 to L between 1 and 2	1	Q Q
2	RF to side and slightly back	BH	Facing DC			Q Q
3	LF closes to RF slightly fwd	Whole F	Facing DC			Q &
4	Slip RF back, a very small step	BH	Facing DC			Q S (1 bar)

**PRECEDE** As for the Four Step.

**FOLLOW** LF and RF Walk, then a Rev Fig, or directly follow with a Rev Fig, or Prog Link into Prom Link Closed or Open Prom ended DC.  
If at a corner, end Prog Link DW of new LOD, follow with any Prom Fig along new LOD.

## LADY

1	RF back in CBMP	BH	DW	1/4 to L between 1 and 2	1	Q Q
2	LF to side and slightly fwd	Whole F	Backing DC			Q Q
3	RF closes to LF slightly back	Whole F	Backing DC			Q &
4	Slip LF fwd, a very small step	BH	Backing DC			Q S

## Outside Swivel followed by Steps 2 and 3 of Promenade Link (after Open Promenade)

**TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF back in CBMP, then RF crosses in front of LF without weight, end in PP	BH with pressure on B of RF	Moving between Centre and DC against LOD, T turned in, end facing Wall	Just under 1/8 to R on 1	1	S
2	RF fwd and across in CBMP and PP	H	Pointing DW	1/8 to L between 1 and 2, body turns less		Q
3	LF to side of RF, small step, without weight	IE of B LF	Facing DW	Body turn on 3		Q (1 bar)

**Note:** At the end of step 1, the RF need not cross in front of LF but may remain in place with the H released from the floor, the knee straightening. The RF would then move slightly leftwards on step 2.

**PRECEDE** Open Prom, Open Finish.  
A Closed Prom or any Closed Finish could precede the Outside Swivel, the man having turned his body slightly more to L when closing then stepping back LF with PO.

**FOLLOW** Prog Link, Brush Tap, Four Step, Four Step Change, Prog Side Step, LF Walk.  
The Prom Link may end in PP: follow with a Prom Fig.  
Steps 2-4 of a Prom could follow the Outside Swivel.

## LADY

1	RF fwd in CBMP OP, then LF almost closes to RF slightly back, without weight, end in PP	HB with F flat, and IE of B LF	Moving between Centre and DC against LOD, end facing LOD	Just under 3/8 to R on 1	1	S
2	LF fwd and across in CBMP and PP	HB with F flat	Moving DW, pointing to LOD		2	Q
3	RF to side of LF, small step, without weight	IE of B RF	Backing DW	3/8 to L between 2 and 3		Q

## Outside Swivel (Turning Left) followed by Steps 2 and 3 of Promenade Link (after Open Finish ended DW)

**TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF back in CBMP and RF moves leftwards in front of LF, without weight, in PP	BH of LF with RT very lightly in contact with the floor	Against LOD, end facing LOD	1/4 to L		S
2	RF fwd and across in CBMP and PP	H	Pointing DC			Q
3	LF to side, small step, without weight	IE of B	Facing DC			Q (1 bar)

**FOLLOW** Any Rev Turn.

### LADY

1	RF fwd in CBMP OP, then LF almost closes to RF slightly back without weight in PP	HB F flat, and IE of B LF	Against LOD, end facing Centre	1/8 to L between preceding step and 1, and 1/4 to R on 1	1	S
2	LF fwd and across in CBMP and PP	HB F flat	Moving DC, pointing to Centre	3/8 to L between 2 and 3	2	Q
3	RF to side, small step, without weight	IE of B RF	Backing DC			Q

## Outside Swivel (after 1 and 2 of Rev Turn)

### MAN

1	LF fwd in CBMP	H	DC	5/8 to L	1	Q
2	RF to side	BH	Backing DW			Q
3	LF back in CBMP and RF moves leftwards in front of LF without weight in PP	BH of LF with RT very lightly in contact with the floor	Moving DC, end facing DW against LOD			S
4	RF fwd and across in CBMP and PP	H	Pointing to Wall			Q
5	LF to side, small step, without weight	IE of B	Facing Wall			Q (1 1/2 bars)

**Note:** 3/4 to L may be made on the complete Fig to end DW. The alignment of step 3 will be moving DC with LT pointing to Wall, end facing Wall. There will be a sharp F Swivel on step 2 (RF) as the man moves LF DC. Lady will turn 1/8 to R at end of step 3 to face LOD.

Steps 1 and 2 of Four Step may precede the Outside Swivel. The man may turn the Outside Swivel 1/8 to R to face Wall, then 2 and 3 of Prom Link end DW, or 1/8 to L to face LOD, then 2 and 3 of Prom Link to end DC.

When dancing 2 and 3 of Prom Link after Outside Swivel, the man will always turn 1/8 to L, lady 3/8 to L.

**FOLLOW** If ended facing Wall: Four Step, Prog Side Step ended DW.  
If ended DW: Prog Link, Brush Tap, Four Step, Four Step Change, Prog Side Step, LF Walk.

### LADY

1	RF back in CBMP	BH	DC	1/2 to L between 1 and 3	1	Q
2	LF to side and slightly fwd	Whole F	Pointing to LOD			Q
3	RF fwd in CBMP OP, then LF almost closes to RF slightly back without weight in PP	HB F flat and IE of B LF	DC end facing DW	1/4 to R on 3	3	S
4	LF fwd and across in CBMP and PP	HB F flat	Moving to Wall, pointing DW	3/8 to L between 4 and 5	4	Q
5	RF to side, small step, without weight	IE of B	Backing Wall			Q

**Back Open Promenade****TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF to side in PP	H	Along LOD, pointing DW			S
2	RF fwd and across in CBMP and PP	H	Along LOD pointing DW		2	Q
3	LF to side and slightly back	BH	Backing DC	1/4 to R between 2 and 3		Q
4	RF back	BH	DC	Body turn to L on 4		S (1 1/2 bars)

**PRECEDE** As for Closed Prom.

**FOLLOW** Four Step turning 1/4 to L between 1 and 2, LF Rock down LOD and Closed Finish, Back Corte, Brush Tap without turning followed by LF Rock or Back Corte, LF fwd against LOD, then cross RF behind LF, lady close LF to RF (Q Q), untwist to R, end in PP (Q Q), Four Step Change turning to face DW, followed by Prog Link, LF back down LOD into Oversway (S S).

**Note:** A more advanced way of dancing the Back Open Prom is to turn the body more to the L using strong CBM placing step 4 in CBMP. Steps 3 and 4 may be repeated if desired. Timing could be S S or & S.

**LADY**

1	RF to side in PP	H	Along LOD, pointing DC			S
2	LF fwd and across in CBMP and PP	H	Along LOD, pointing DC			Q
3	RF to side and slightly fwd	BH	Facing DC			Q
4	LF fwd	Whole F	DC	Body turn to L on 4		S

**Note:** When the follow is a LF Rock, Back Corte, or Oversway, the footwork of step 4 of the Back Open Prom will be H as lady.

## Fallaway Four Step (at a Corner)

**TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
1	LF fwd in CBMP	H	Down LOD	1/8 to L between 1 and 2	1	Q
2	RF to side and slightly back in Fallaway	BH	To Wall, backing DW against LOD			Q
3	LF back in CBMP and Fallaway	BH	To Wall, backing DW against LOD			Q
4	RF closes to LF slightly back in PP	BH	Facing DW of new LOD			Q (1 bar)

**PRECEDE** RF Walk, Brush Tap.  
The Fallaway Four Step may start facing Wall as man and end DW, after Prom Link, or after a Closed or Open Prom following a Fallaway Prom.

**FOLLOW** Any Prom Fig.

## LADY

1	RF back in CBMP	BH	Down LOD	1/8 to R between 1 and 2		Q
2	LF to side and slightly back in Fallaway	BH	To Wall, backing DW			Q
3	RF back in CBMP and Fallaway	BH	To Wall, backing DW			Q
4	LF closes to RF slightly back in PP	BH	Facing DC of new LOD			Q

**Note:** The alignment given in chart could be danced along the side of the room, end DC.

**Chase****TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF to side in PP	H	Along LOD, pointing DW			S
2	RF fwd and across in CBMP and PP	H	Along LOD, pointing DW	3/4 to R between 2 and 6	2	Q
3	LF to side and slightly fwd	BH	Facing Wall			Q
4	RF fwd in CBMP OP	BH	Almost against LOD		4	Q
5	LF back in CBMP	BH	Almost DW		5	Q
6	RF to side in PP, small step	BH and IE of B LF	Facing DC			S (2 bars)

**Note:** Advanced dancers may make a slight and sharp body turn to L on step 2, leading the lady to make a slight body turn to her R, then turn sharply to face each other on step 3. There will also be a late body turn to R on step 4.

**PRECEDE** Any Fig which ends in PP facing DW.

**FOLLOW** When ended as in chart: Closed or Open Prom or Prom Link moving to Centre end DC.

When ended facing DW of new LOD: any Prom Fig.

The Chase may be ended with lady square, follow with a Prog Link ended DC, or DW of new LOD if at a corner.

After step 5 of the Chase, dance a Chasse travelling along LOD and turn to R to end facing DC (Q & Q). Follow the Chasse by stepping back on LF into Whisk (S), then dance steps 2 and 3 of Prom Link, or step fwd LF after the Chasse into the Prog Link.

**LADY**

1	RF to side in PP	H	Along LOD, pointing DC			S
2	LF fwd and across in CBMP and PP	H	Along LOD, pointing DC		2	Q
3	RF to side and slightly back	BH	Backing Wall	1/8 to L between 2 and 3,		Q
4	LF back in CBMP	BH	Almost against LOD	7/8 to R between 3 and 6	4	Q
5	RF fwd in CBMP OP	H	Almost DW		5	Q
6	LF to side, then RF placed to side of LF without weight in PP	BH, then IE of B RF	Backing DC, end facing DC against LOD			S

**Note:** Although the F Pos of step 4 as lady is given as LF back in CBMP, this is a small step which moves well under the body with a crossing action.

When ending square to man, the amount of turn as lady will be 5/8 to R between 3 and 6.

**Oversway****TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
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**MAN**

1	LF fwd in CBMP	H	DC	Just under 3/4 to L, body turns slightly more	1	Q
2	RF to side and slightly back	BH	Backing LOD			Q
3	LF back L shoulder leading, ending LF sideways	IE of B	Down, then along LOD, LT pointing between Wall and DW			S
4	Position held, L knee flexed, R knee veering slightly inwards	Whole of LF, and pressure on IE of B RF	RT pointing DW against LOD			S (1 1/2 bars)

**PRECEDE** RF Walk, Closed Prom or any Closed Finish, Open Prom or any Open Finish ended DC, Prom Link, Four Step Change, Rev Pivot, Slip Pivot.

- FOLLOW**
- (1) Replace weight to RF against LOD, turning the body to R and leaving LF in place turn lady to PP (S), then any Prom Fig along LOD.
  - (2) Replace weight to RF against LOD (Q), then turn to PP and dance a Whisk with feet flat (Q), then 2-3 of Prom Link (Q Q).
  - (3) Chasse to R, small steps, against LOD [ (RF LF RF (Q & Q) ], then turn to PP and dance a Whisk with feet flat (S), continue with 2 and 3 of Prom Link remaining in PP (Q Q).
  - (4) Replace weight to RF against LOD, then spin to R (RF LF RF), end in PP ready to move along LOD (Q Q S).
  - (5) Replace weight to RF against LOD, and turning to R to face DW against LOD, tap LF to side of RF (Q Q). Extend LF fwd to Contra Check (S), replace weight to RF, then turning to PP, tap LF to side along LOD (Q Q).
  - (6) Steps 3 and 4 of the Oversway may follow a Closed Finish or Prom Link ended DW. Take the Oversway towards Centre (S S), and follow with RF Walk to Wall ended in PP, or, end with lady square and follow with a Four Step. etc

**LADY**

1	RF back in CBMP	BH	DC	5/8 to L, body turns slightly more	1	Q
2	LH closes to RH	Whole F	Pointing to LOD			Q
3	RF fwd R shoulder leading, ending RF sideways	B	Down, then along LOD, end backing Wall			S
4	Position held, R knee flexed L knee veering slightly inwards	Whole of RF and pressure on IE of B LF	LT pointing DC against LOD			S

**Drop or Tilt Oversway**

Dance steps 1 and 2. and when dancing 3, take this step sharply with knee straight, body erect and tilted slightly to L (lady to R with her head to R). Hold this position standing quite still, Q Q S, with feet in place sharply flex L knee (lady R) and quickly change sway to R, lowering R shoulder and turning head to R (lady to L) S.

**Five Step****TANGO**

Step	Positions of Feet	Footwork	Direction or Alignment	Amount of Turn	CBM	Timing
<b>MAN</b>						
1	LF fwd in CBMP	H	DC	3/4 to Left	1	Q
2	RF to side and slightly back	BH	Backing LOD			Q
3	LF back in CBMP	BH	DC			Q
4	RF back	BH	DC		4	Q
5	LF to side in PP without weight	IE of B of LF	Along LOD Pointing DW			S (1 1/2 bars)

**Note:** The man makes 1/2 turn to L between 1 and 3, and 1/4 L between 4 and 5.  
There is a foot swivel on step 4.

**PRECEDES** As for Basic Reverse.

**FOLLOWS** Any Prom Figure.

**LADY**

1	RF back in CBMP	BH	DC	1/2 turn to Left	1	Q
2	LF to side and slightly fwd	Whole Foot	Pointing to LOD			Q
3	RF fwd in CBMP OP	H	DC			Q
4	LF fwd	H	DC		4	Q
5	RF to side in PP without weight	IE of B of RF	Along LOD Pointing DC			S

**Mini Five Step****MAN**

1	LF fwd in CBMP	H	DW	No turn or up to 1/4 to L		Q
2	RF to side and slightly back	BH	Backing DC against LOD			Q
3	LF back in CBMP	BH	DC against LOD			Q
4	RF back	BH	DC against LOD			Q
5	LF to side in PP without weight	IE of B LF	Along LOD Pointing DW	Body turn to R on 5		S (1 1/2 bars)

**Note:** May start facing wall: 1/8 to L between 1 and 2.  
If used to turn a corner: 1/4 between 1 and 2 from DW to facing DW of New LOD, CBM on 1  
Step 4 may be placed in CBMP with CBM used.

**PRECEDES** Closed Promenade, Open Promenade, Any Closed Finish, Walk on RF, Promenade Link.

**FOLLOWS** Any Promenade Figure.

**LADY**

1	RF back in CBMP	BH	DW	No turn or up to 1/4 to L		Q
2	LF to side and slightly fwd	Whole Foot	Facing DC against LOD			Q
3	RF fwd in CBMP OP	H	DC against LOD			Q
4	LF fwd	H B Foot flat	DC against LOD	1/4 turn to R on 4		Q
5	RF to side in PP without weight	IE B of RF	Along LOD Pointing DC			S

**Note:** Lady will turn to R on Ball of LF at end of step 4 to end in PP on step 5.  
When turn is made between 1 and 2, a pointing alignment will occur on 2 as lady, with CBM on 1.

# SOCIAL RHYTHM

This form of Dancing is the best and simplest way of introducing 4/4 timing to a beginner. It is suitable for the crowded Ballroom or the small floor (nightclub), and is sometimes referred to as Crush Dancing. May also be danced to Tango music 2/4.

**Time Signature** 4/4 Four beats to one bar  
**Tempo (bars per minute)** 26 to 50  
**Accented Beats** One and Three or Two and Four

*Slow Count* 2 Beats  
*Quick Count* 1 Beat  
*Timing* Slow Slow Quick Quick throughout  
*Footwork* Ball Heel throughout. A soft heel lead may be used on fwd steps.  
*Rise and Fall* Nil  
*Sway* Slight sway may be used  
*CBM* As normal

Small steps should be taken.

The Hold should be compact - similar to Tango, and all figures should be danced in a soft casual manner.

Note: Best Slow Tempo 28 to 32 BPM  
 Best Quick Tempo 36 to 42 BPM

## Forward Walks and Side Step

Step	Positions of Feet	Amount of Turn	CBM	Timing
<b>MAN</b>				
	Start facing LOD or DW			
1	LF fwd	No Turn		S
2	RF fwd			S
3	LF to side			Q
4	RF close to LF			Q

## LADY

Normal opposite  
 May be repeated

**Quarter Turn to Right and Left****SOCIAL RHYTHM**

Step	Positions of Feet	Amount of Turn	CBM	Timing
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**MAN**

1	LF fwd			S
2	RF fwd DW start to turn to R			S
3	LF to side			Q
4	RF closes to LF, Backing DC			Q
5	LF to side and slightly back			S
6	RF back DC, Start to turn to L			S
7	LF to side small step, Pointing DW			Q
8	RF closes to LF, Facing DW			Q

**LADY**

1	RF back			S
2	LF back, Start to turn to R			S
3	RF to side, Pointing DC			Q
4	LF closes to RF			Q
5	RF side and slightly fwd, Facing DC			S
6	LF fwd, start to turn to L			S
7	RF to side, Backing Wall			Q
8	LF closes to RF, Backing DW			Q

May be repeated

**Natural Pivot Turn****MAN**

Start facing DW or LOD

1	LF fwd			S
2—4	RF fwd, start to turn to R and dance first 3 steps of Nat turn			SQQ
5	LF back, down LOD, still turning to R			S
6—8	Replace weight fwd on to RF, DC against LOD and repeat 1—3 of Nat Turn, End Facing DC			SQQ
9	LF back against LOD, still turning to R			S
10	Replace weight fwd to RF, DW			S
11	LF to side			Q
12	RF closes to LF, Facing DW or LOD			Q

**LADY**

Normal Opposite

**Forward Walks and Side Step Turned to PP****MAN**

1—2	LF fwd then RF fwd DW			SS
3—4	Side LF then close RF to LF turning Lady to PP			QQ

**LADY**

Normal opposite except she will turn 1/4 to R on 3 &amp; 4, end in PP Facing DC

## Promenade Chasse (Conversation Piece)

## SOCIAL RHYTHM

Step Positions of Feet

Amount of Turn

CBM Timing

### MAN

Start in PP Facing DW

1	LF to side along LOD in PP		S
2	RF fwd and across in PP		S
3-4	Side LF then close RF to LF in PP		QQ
5-8	Repeat steps 1 to 4		SSQQ
9-10	Repeat steps 1 and 2		SS
11	LF to side along LOD in PP		Q
12	RF closes to LF turning Lady square, End DW		Q

### LADY

Normal opposite, except when turning square on steps 11 and 12

**N.B.** Another entry to the Promenade Chasse could be Quarter Turn to L end in PP, Facing DW, Lady DC. SSQQ

## Reverse Pivot Turn

### MAN

1	LF fwd DC, Turning to L (Check on this step)		S
2	Replace weight back to RF still turning		S
3-4	Side LF then close RF to LF, end Facing against LOD		QQ
5	LF fwd DW against LOD (Check on this step)		S
6	Replace weight back to RF, Backing Centre		S
7-8	LF to side then close RF to LF, End Facing DW or LOD		QQ

### LADY

Normal opposite

## The Side Step

### MAN

Start Facing Wall or DW

1-2	LF to side along LOD, and place R Toe to Left Heel without weight. Sway slightly to L		S&
3-4	RF to side against LOD and place L Toe to R Heel without weight. Sway slightly to R		S&
5-6	LF to side then close RF to LF		QQ

### LADY

Normal opposite

**N.B.** May also be danced in PP.  
When in PP step 5 will be side in PP and step 6 may be fwd and across in PP.

May be repeated

# ADDITIONAL FIGURES

Since the following figures have been deleted from Professional Examinations. Candidates will not be verbally examined as to their knowledge of them. However, they may still be danced in Medal Tests, and in restricted Competitions (e.g. Juvenile, Beginners and Novice), therefore the Technique is set out for the guidance of Teachers.

## Quarter Turn to Left

## QUICKSTEP

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	RF back	TH	Backing DC	Start to turn L on 1, 1/4 between 1 and 3	Slight rise between 1 and 3 NFR	1	St	S
2	LF starts to close to RF	H LF	Towards alignment of 3				R	Q
3	LF closes to RF, slightly fwd without weight (H Pivot)	H of RF and pressure on T of LF	Facing DW				R	Q (1 bar)

**PRECEDE** Associate and Member: Quarter Turn to R, Nat Spin Turn, Chasse Rev, Quick Open Rev.

**FOLLOW** Associate: If ended DW: Change of Direction or any Nat Fig having stepped fwd on LF, Cross Chasse, If ended LOD: Zig Zag Back Lock, etc., Quick Open Rev, Prog Chasse to R (3/8 turn).  
If ended DC: Chasse Rev, Quick Open Rev, Prog Chasse to R (1/4 turn).  
Member: If ended DW: Cross Swivel.  
If ended LOD or DC: Telemark, DR Spin, Prog Chasse to R (1/2 turn).

**Note:** More turn may be made to end facing LOD.  
The Quarter Turn to L may also start backing LOD.

## LADY

1	LF fwd	HT	Facing DC	Start to turn L on 1	Rise e/o 1	1	St	S
2	RF to side	T	Backing Wall	1/8 between 1 and 2	Up on 2		L	Q
3	LF closes to RF	TH	Backing DW	1/8 between 2 and 3	Up on 3 Lower e/o 3		L	Q

## Change of Direction

## QUICKSTEP

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	H	Facing DW	Start to turn L on 1, 1/4 between 1 and 3	No rise	1	St	S
2	RF diag fwd R shoulder leading	IE of TH	Moving DW, pointing to wards LOD				St	S
3	LF closes to RF slightly fwd with- out weight	IE of T	Facing DC				L	S (1 1/2 bars)

Up to 1/2 turn may be made at a corner.

<b>PRECEDE</b>	<i>Associate:</i>	Quarter Turn to L, Rev Pivot.
	<i>Member:</i>	Double Rev Spin.
<b>FOLLOW</b>	<i>Associate:</i>	Chasse Rev, Prog Chasse to R (1/4 turn), Q Open Rev (but not good).
	<i>Member:</i>	Prog Chasse to R, (1/2 turn) Double Rev Spin, Telemark.

## LADY

1	RF back	TH	Backing DW	Start to turn L on 1	No rise	1	St	S
2	LF diag back, L shoulder leading	T then IE of TH	Backing DW	1/4 between 1 and 3			St	S
3	RF closes to LF slightly back with- out weight	IE of T	Backing DC				R	S

**Note:** The H of RF (lady LF) on step 2 will lower as the turn is completed.

## Cross Chasse

### MAN

1	LF fwd	HT	Facing DW	No turn	Rise e/o 1	Slight on 1	St	S
2	RF to side	T	Facing DW		Up on 2		L	Q
3	LF closes to RF	TH	Facing DW		Up on 3. Lower e/o 3		L	Q (1 Bar)

<b>PRECEDE</b>	<i>Associate:</i>	Any Heel Pivot, Rev Pivot, 1-5 Nat Turn at a corner.
	<i>Member:</i>	Double Rev Spin.
<b>FOLLOW</b>	<i>Associate:</i>	RF fwd in CBMP OP into any Nat Fig, Fwd Lock Step.
	<i>Member:</i>	Fish-tail.

### LADY

1	RF back	TH	Backing DW	No turn	Rise e/o 1 NFR	Slight on 1	St	S
2	LF to side	T	Backing DW		Up on 2		R	Q
3	RF closes to LF	TH	Backing DW		Up on 3. Lower e/o 3		R	Q

# Zig-Zag Back Lock Running Finish

## QUICKSTEP

Step	Positions of Feet	Footwork	Alignment	Amount of Turn	Rise and Fall	CBM	Sway	Timing
<b>MAN</b>								
1	LF fwd	HT	Facing LOD	Start to turn L on 1	Rise e/o 1	1	St	S
2	RF to side	TH	Backing Wall	1/4 between 1 and 2	Up on 2 Lower e/o 2		St	S
3	LF back in CBMP	TH	Backing DW	1/8 between 2 and 3, body turns less	Down on 3 Start to rise e/o 3 NFR		St	S
4	RF back	T	Backing DW	No turn on 4	Continue to rise on 4		St	Q
5	LF crosses in front of RF	T	Backing DW	No turn on 5	Continue to rise on 5		St	Q
6	RF back and slightly rightwards	TH	Backing DW	No turn on 6	Up on 6 Lower e/o 6		St	S
7	LF back in CBMP	T	Backing DW	Start to turn R on 7	Down on 7 Rise e/o 7	7	St	Q
8	RF to side and slightly fwd	T	Pointing to LOD	3/8 between 7 and 8, body turns less	Up on 8		L	Q
9	LF fwd L shoulder leading, preparing to step OP	TH	Facing LOD	Body turn to R on 9	Up on 9 Lower e/o 9		L	S (3 1/2 bars)

**Note:** Steps 7-9 (the Running Finish) may be timed S Q Q.

**PRECEDE** Associate: Quarter Turn to L, Rev Pivot, Change of Direction at a corner ended facing new LOD.  
Member: Double Rev Spin.

**FOLLOW** Associate: RF fwd in CBMP OP into any Nat Fig, Fwd Lock Step.  
Member: Fish Tail.

## LADY

1	RF back	TH	Backing LOD	Start to turn L on 1	Rise slightly e/o 1 NFR	1	St	S
2	LF closes to RF (H Turn)	H	Facing DW	3/8 between 1 and 2, body turns less	Continue to rise on 2 NFR		St	S
3	RF fwd in CBMP OP	HT	Facing DW	No turn on 3	Down on 3 Start to rise e/o 3		St	S
4	LF fwd and slightly leftwards	T	Facing DW	No turn on 4	Continue to rise on 4		St	Q
5	RF crosses behind LF	T	Facing DW	No turn on 5	Continue to rise on 5		St	Q
6	LF fwd and slightly leftwards	TH	Facing DW	No turn on 6	Up on 6 Lower e/o 6		St	S
7	RF fwd in CBMP OP	HT	Facing DW	Start to turn R on 7	Down on 7 Rise e/o 7	7	St	Q
8	LF to side	T	Backing DC	1/4 between 7 and 8	Up on 8		R	Q
9	RF back, R shoulder leading	TH	Backing LOD	1/8 between 8 and 9	Up on 9 Lower e/o 9		R	S

**Note** the unusual Rise and Fall on the H Turn.

## AMALGAMATIONS

The following amalgamations are suggested in each dance:

### Waltz

1. LF Closed Change, Nat Turn, RF Closed Change, Rev Turn. This is the basic amalgamation.
2. Whisk or Whisk at a corner. Chasse from PP, Nat Spin Turn, 4-6 Rev Turn to face LOD, 1-3 Rev Turn, Weave in Waltz time.
3. Hesitation Change, 1-3 Rev Turn, Rev Corte, Back Whisk, Chasse from PP, Underturned Nat Spin Turn, 4-6 Rev Turn to end DC, Rev Turn.
4. Rev Turn, Whisk Turning, Weave from PP, Nat Spin Turn, Turning Lock.
5. Underturned Nat Spin Turn or Impetus Turn, 4-6 Rev Turn, Open Telemark Wing, Chasse to R (1/2 turn), Outside Change.
6. Double Rev Spin. Drag Hesitation, Back Lock. Open Impetus, Weave from PP.
7. 1-3 Rev Turn, Rev Corte. Outside Spin. Hesitation Change, Open Telemark, Cross Hesitation, Back Whisk, Chasse from PP.
8. Reverse turn, Whisk, Chasse from PP, Nat spin Turn or Running Spin, Overturned Turning Lock, Weave from PP.

### Foxtrot

1. Feather Step, Rev Turn, Three Step, Nat Turn, Feather Step, 1-4 Rev Wave then Weave.
2. Impetus Turn along side of room, Feather Finish ended DC, Open Telemark Feather ending. Change of Direction - or instead of Change of Direction -1-6 Rev Wave, Impetus Turn, Feather Finish.
3. Feather Step, Open Telemark, Nat Turn, Outside Swivel, Weave from PP, Change of Direction ended DC, Nat Weave ended DW.
4. Impetus Turn, 4-6 Rev Turn ended DC against LOD, Top Spin, Hover Telemark, Feather Step ended DC, Open Telemark Feather ending, Three Step. Nat Telemark or Nat Twist Turn.
5. Impetus Turn, Feather Finish end DC, Quick Open Reverse. Reverse Wave or Extended Reserve Wave.

### Quickstep

1. Quarter Turn to Right, Prog Chasse, Fwd Lock. Nat Turn with Hesitation, Chasse Rev, Prog Chasse, Nat spin Turn.
2. Underturned Nat Spin Turn, Prog Chasse ended DC, Quick Open Rev. Prog Chasse ended DW, Tipple Chasse to Left, 2-4 of Back Lock, Running Finish.

3. Natural Turn at a corner, Tipple Chasse to R into 2-4 of Fwd Lock, Natural Turn with Hesitation, Prog Chasse to the Right, Back Lock, Running finish.
4. Nat Spin Turn Rev Pivot ended DC. Double Rev Spin, Prog Chasse to R (1/2 turn) Outside Change end DW Fishtail.
5. Impetus Turn or Underturned Nat Spin Turn, Prog Chasse ended DC, Quick Open Rev, Four Quick Run, Running Right Turn, Nat Turn, Back Lock, Running Finish or Tipple Chasse to Right.
6. Double Reverse Spin, Prog Chasse to Right end Backing DW, Tipple Chasse to Right, 2-4 of Forward Lock Step end DW.
7. Nat Spin Turn, Prog Chasse, Tipple Chasse to L. 2-4 Back Lock. Running Finish end DW, Fishtail.

### Tango

1. Two Walks LF RF, Prog Link, Closed Prom, Walk fwd LF, Rock Turn, Closed Finish, Two Walks LF RF ended DC, Open Rev lady in line.
2. Two Walks LF RF, Prog Link, Nat Twist Turn, Nat Prom Turn, Rock Turn Closed Finish.
3. 1-7 Prog Side Step Rev Turn, RF Rock, Back Corte, LF Walk, RF Walk turning to PP, Prom Turn along side of room, Closed Prom ended DC, Basic Rev Turn.
4. Open Rev lady outside Open Finish, Outside Swivel, 2-3 Prom Link, Brush Tap.
5. Four Step or Mini Five Step, Fallaway Prom, Prom turn, Rock Turn. Closed Finish, Four Step Change.
6. Two Walks to DC (LF RF), 1-2 Open Rev, Outside Swivel. 2-3 Prom Link, Four Step or Mini Five Step, Nat Twist Turn - man turning square, LF Rock, Closed Finish.
7. Two Walks (LF RF) curved to end DC. Five Step end in PP DW. Fallaway Promenade, Prom Turn to Rock Turn.

### Social Rhythm

1. Forward Walks to Side Step and Repeat.
2. Quarter Turn to R and L Repeat and end second Quarter Turn to L in PP.
3. Promenade Chasse end with Lady square.
4. Follow with Natural Pivot Turn.
5. Forward walk to Side Step, end LOD. Follow with Reverse Pivot Turn, End Facing Wall.
6. Continue with Side Step with Lady Square, then side Step in PP. End with Lady Square.

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