

FIGURE INDEX

Please note -

Effective with this supplement (#7) and the 5th Edition of the Manual - Standard and Latin Rhythm abbreviations (as listed following) shall be used in the Figure Index, in all Tables of Contents that refer to figure by rhythm and/or number, for every page of each figure contained within every rhythm section, and page numbers for all revised/corrected and added figures.

Standard (Smooth)...

International Foxtrot.....	FT
International Quickstep.....	QS
International Tango.....	TG
International Waltz.....	WZ
Viennese Waltz.....	VW

Latin (Rhythm)...

Argentine/American Tango.....	AT
Bolero.....	BL
International Cha Cha.....	CH
International Paso Doble.....	PD
International Rumba.....	RB
International Samba.....	SB
Jive.....	JV
Mambo.....	MB
Merengue.....	MG
Slow Two Step.....	ST
West Coast Swing.....	WC

Legend:

Figure Name - followed by - Rhythm Abbreviation + a hyphen + the Figure number

Example:

5th Position Break	MB-05	
5th Position Break	MG-06	
Chassé to the Left	CH-Int	Indicates the figure will be found in the Introduction section for that rhythm

Page numbers are not included in the Figure Index.

This Index includes Supplement numbers 1 through 7.

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SMOOTH RHYTHM INTRODUCTION

The following information or definitions are to help in the reading of the charted figures. These are the common definitions for the information presented. These definitions are extracted from dance publications that are used by most of the teachers of dance world wide.

Positions of the Feet This refers to the position of one foot in relation to the other at the end of a step. For example on a pull step with the right foot, the right foot will start to move back. A turn is then made on the left foot so that the right foot will end to the side. The step would be described as right foot to the side. This does not describe the actions necessary to get the right foot to the side. Usually, the amount of turn on a step is in relation to the turn the feet make, not the turn that the body makes. The turn of the body is quite often different from the amount of turn of the feet.

Amounts of Turn The amount of turn in a figure or step is the amount of turn the feet or foot makes. The information of the preceding paragraph explains this further.

Closed Dance Position (CP) The Closed Dance Position is the position that is maintained most of the time while dancing the smooth dance rhythms. All other dance positions are a variation on the Closed Position.

Poise

The partners should stand at normal height, with the knees slightly flexed. The man should have a slightly forward inclination to his body from the feet. From the waist upward he should be braced; however, his shoulders should be relaxed. His weight should be over the balls of his feet with the feet flat on the floor. The lady is essentially the same except that she should have a slight backward poise at the waist. Remember this is **slight**, not exaggerated.

Body, Hands and Arms

The position of the partner's bodies in relation to each other is slightly offset to the left. The man holds his arms to make a frame for the lady to dance in. His right hand should be on the lady's back, **lightly**, with a cupped hand. Both upper arms should be sloped downward from the shoulder, at the same angle. The left lower arm should be angled up so that the left hand will hold the lady's right hand at eye level. The left arm will be angled toward the lady about as much as the right arm is angled to reach behind the lady. The lady's left arm will be placed lightly on top of the man's right arm. The fingers of the hand should be held together, including the thumb, so that they are not holding onto the man's arm. The right arm should be held to fit the right hand naturally into the man's left hand. Because the lady has a slight back poise it will appear there is a tilt of her head to the left. The heads of both dancers should be aligned with their spines and the heads should be facing slightly to their left.

Contra (Contrary) Body Movement (CBM) This is a body action used to initiate a turn. It is moving of the opposite side of the body toward the stepping foot. It can be made forward or backward.

Contra (Contrary) Body Movement Position (CBMP) This is the placing of the moving foot, forward or backward, onto or across the line of the other foot. This gives the appearance that CBM has been used. Use CBMP on all steps outside partner, except step 3 of the fishtail, to ensure a good body contact. CBMP can be used when in normal closed dance position. If a shoulder is not leading then CBM must be used to end the step in CBMP. A step across in CBMP is only used when stepping forward with the inside foot in promenade or semi-closed dance position.

Left or Right Shoulder Leading This is the opposite to CBM. Shoulder leading is when the same side of the body moves with the stepping foot, forward or backward.

Preparing to Step Outside Partner (Banjo or Sidecar) This is a step taken forward, by the man or the lady, in a slightly more open position than a normal step. It also has a shoulder leading. Often this step is referred to as being in banjo although, technically, it is not.

Outside Partner (Banjo or Sidecar) A forward or backward step taken by the man or the lady outside the partners right or left side. Normally this is taken outside the partner's right side and in round dancing is called banjo position. If the step is taken outside partner on the left side it is called, in round dancing, sidecar. Examples of sidecar are the fourth step of the man in a natural hover cross and the third step of the lady in a wing.

Promenade (PP) or Semi-Closed Dance Position (SCP) When the man's right and the lady's left side are in contact and the opposite sides are turned out slightly to form a "V" shape. The feet will normally match the turning out of the body and the heads will be in the direction of movement.

Alignment Alignment refers to the foot or feet. It describes where the feet are facing, backing or pointing in relation to the line of dance at the end of the step.

Direction Direction is the movement of the foot in relation to line of dance. An example is the first step of a chasse from semi-closed position. The alignment of the foot on the first step is given as diagonal to line of dance and the wall. The movement or direction of the step is along line of dance.

Lines of Dance The line of dance in round dancing is always a line of progression, counter-clock wise around the dance room. Unlike ballroom dancing there are no corners in round dancing. The following alignments or directions are used to describe the figures in this manual.

1. Line of Dance (LOD) - This is movement or alignment along the line of dance.
2. Diagonal to Line of Dance and the Wall (DLW) - This is movement or alignment 45 degrees to the right of LOD toward the wall.
3. Toward the Wall (wall) - This is movement or alignment 90 degrees to the right from LOD toward the wall, i.e., facing the wall.
4. Diagonal to Reverse Line of Dance and the Wall (DRW) - This is movement or alignment 135 degrees to the right from LOD toward the wall and reverse line of dance.
5. Reverse Line of Dance (RLOD) - This is movement or alignment to the opposite direction from the line of dance.
6. Diagonal to Reverse Line of Dance and Center of the Hall (DRC) - This is movement or alignment 135 degrees to the left of LOD toward the center of the hall and reverse line of dance.
7. Center of the Hall (COH) - This is movement or alignment 90 degrees to the left of LOD toward the center of the hall.
8. Diagonal to Line of Dance and the Center of the Hall (DLC) - This is movement or alignment 45 degrees to the left of LOD and toward the center of the hall.

Rise and Fall Rise is the increase in elevation created through the legs, feet and the stretching of the body. Rise is usually accompanied by the rising of the heel of the foot off the floor. Of course this applies to steps taken with rise in a forward direction. On the first two step taken on the inside of a turn there is no foot rise (NFR). There are other occasions where by the man's forward poise on a forward rising step will cause the lady to have no foot rise. With no foot rise the rise is through the legs and body only.

Fall is the lowering of the supporting foot from the toe to the heel. There also will be a flexing of the knee as full weight is taken.

Rise and fall will be described, in the figure descriptions, as to which step number it is applied and upon which part of the step the action occurs. The rise and fall during a step or figure will occur at a specific time.

Sway Sway is the inclination of the body to the right or left. Sway is developed by the stretching of the opposite side of the body to the direction of the sway. It is not created by relaxing the side toward the direction of the sway. It is used mainly to aid in balance during a turn; however, it is also used for effect, especially during picture figures.

The sway used in a change of direction or a hover preceding a hover feather in foxtrot and last part of natural hesitation change in the waltz is from the waist upwards. This sway is commonly referred as broken sway.

In the waltz the sway is more noticeable due to more pronounced rise and fall. Take care not to overdo the sway because of this fact. Frequently illusion cause us to do more than what is necessary.

There are several turning figures that do not use sway. Some of these are spins, natural or reverse pivots, progressive chasse to the left or right, forward and backward lock steps, the chasse from semi-closed, etc..

CHART COLUMN EXPLANATIONS

Step #

Each step or action that uses part of the timing of the figure. This could be a body action such as a shrug, head change or a pointing or brushing of a foot. More often this will be a step or weight change of the feet.

Timing

Timing is the part of the measure that the individual step # uses. This will be expressed in a value used in the particular rhythm, i.e., slows and quicks as in foxtrot or rumba and numbers as in waltz or paso doble.

Facing Alignment

The direction the front of the body is facing. This is not necessarily the direction of movement. As an example, in semi-closed dance position the direction the body is facing and the direction the couple is moving is quite different.

Step and Direction

This is the movement of the step. Normally, if this is a step with a foot, it will be the ending position and direction of the step in relation to the line of dance. If it is an action such as a brush it will be the direction of movement, i.e., left foot brushes to right would be interpreted as the left foot moves to the right.

Body Turn

The amount of turn the body will make on a given step or action. This is not necessarily the amount of turn that the foot makes. This difference will be explained in the technique column.

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 described as heel toe (HT). Further definitions are in the abbreviation definition section.

Rise and Fall

Rise is the increased elevation of the body created by the straightening of the knees and the stretching of the body. When we say straightening of the knees we do not mean a locked knee. The bend in the knee will be lessened. Rise is usually accompanied by a rising of the heel or heels from the floor. If reference is made to no foot rise (NFR) then the rise is through the legs and body only. This is usually the case for the partner who is backing on a rising step. Fall is the lowering of the supporting foot from the toe to heel and the subsequent bending of the knees as the next step is taken. This is sometimes called compression or collecting.

Technique

Added information on technique necessary to complete the figure properly. This could be that the step required sway or contra body movement (CBM), should end in contra body movement position (CBMP), etc.. Reference to the fact that the body turns less than the foot, typical of the person on the inside of a turn in the waltz, would be made in this column.

Introduction to International Foxtrot

General - Foxtrot is a beautiful Smooth Ballroom Rhythm. There are several types of Foxtrot. Two of these are the Social Foxtrot (also called American Foxtrot and Rhythm Dancing) and the Slow Foxtrot (International Foxtrot). Social Foxtrot closely resembles the quickstep danced slowly. This is the type taught most often to beginning students in many major dance studios. On a crowded dance floor, the Social Foxtrot is quite suitable.

The character of the Slow Foxtrot is the use of long, smooth, gliding steps. The dancer needs much control to give the dance a lazy and unhurried appearance. It is easier to dance these long and gliding steps on a large, uncrowded floor. The smooth rise and fall should happen as a normal result of the movement of the dance. They call this natural movement body flight.

Timing - The timing for Slow Foxtrot is 4/4 (four beats to each measure or bar) and normally with three steps taken over the four beats of music. Normally the tempo is 30 measures per minute. Generally the accent is on beat one and three, with beat one being the stronger.

Rhythm - The basic rhythm of Foxtrot is SLOW, QUICK, QUICK. For definition, a SLOW (S) is equal to two beats of music and a QUICK (Q) is equal to one. Interpretation of the music is largely a matter of personal taste, but a good general hint is to be a little late with the second QUICK.

Body Mechanics - The use of correct body mechanics makes the Slow Foxtrot much easier to dance. We have listed a few key points.

The dancer must keep the body weight well over the supporting leg. If the partners' feet are slightly apart, this is easier to accomplish. A good top line (head to rib cage region) is a necessity, with the weight of the head maintained over the feet. Keep the knees relaxed - never locked. Hold the arms up with the muscles of the back of the upper arm (triceps) instead of the front muscles (biceps), while keeping the shoulders down.

Movement - Foxtrot movement generally involves long, gliding steps. The second step may be shorter due to the rising action and the third longer to give the dance a smooth, flowing appearance.

Forward Movement

Forward movement begins by lowering into the knee of the supporting foot. To describe this, let's assume that we are standing on the right foot. We swing the free foot (left) forward from the hip, after lowering to the heel on the previous step. The heel of the supporting foot (right) releases as the heel of the free foot (left) is about to strike the floor. There is a push off the right toe before the left heel

contacts the floor. As weight transfers onto the new supporting foot (left), the other (right) gathers under the body. Step one generally ends with a slight rise. Most turning movements begin with CBM. Usually step one is a SLOW step.

The second and third steps, most often, are on the toe or ball of the foot. Step two generally remains up, lowering at the end of step three. Step three may be taken in Contrary Body Movement Position (CBMP). For example, every step taken "outside partner", in banjo, is in CBMP. Occasionally CBM accompanies CBMP. Generally step two and three are QUICKS.

Backward Movement

The knee of the supporting foot (left, for purposes of explanation) bends, lowering into the supporting leg. The free foot (right), leg and hip move back with the toe leading. As the weight transfers to the free foot, the heel of the supporting foot drags back until it collects under the body with no foot rise.

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. The rising of the heel or heels from the floor usually accompanies this action. "Fall" is the lowering of the supporting foot from the toe to heel and the subsequent flexing of the knees while preparing for the next step. Instructions referring to no "foot rise" (NFR), mean that there is a body rise while the heel of the supporting foot does not leave the floor. No "foot rise" generally occurs on backing steps, for the lady, when the man uses normal rise. Man's forward poise and swing, in all forward movements, (e.g., Feather, Three Step) will result in the lady having a "body rise", with no "foot rise". The man will have no "foot rise" on all "heel pulls". The lady will have no "foot rise" during a "heel turn" until she begins her forward step. The "rise" and "fall" in Foxtrot are generally achieved by: Rising at the end of step one, maintaining the "rise" on step two and three, and lowering at the end of step three.

Heel Turn - The term "heel turn" is almost a misnomer. The turn happens on the ball or whole of the supporting foot, keeping the moving or closing foot parallel to it. Trying to accomplish a "heel turn" on the heel of the foot will cause the toes to come off the floor. This will not allow for any body rise or natural forward progression at the end of the turning action. Transfer the weight to the closing foot at the end of the turn. The lady does a "heel turn" on the second step of natural and reverse turning figures. A Pull Step is a type of "heel turn", used by the man, in some backward natural turning figures (e.g., fifth step of the Natural Turn for the man). The feet may be kept apart instead of closed, and the weight is more forward than in a "heel turn". The second step of an Impetus Turn is a "heel turn" for the man that is almost like the lady's "heel turn".

Brush - A "brush" occurs when the moving foot (generally for the woman) moves from one open position to another. The word "brush" means that the moving foot must first close to the foot supporting the weight of the body, but without the weight changing. During the "brush" step it is advisable to keep the knees relaxed and brush with the moving foot's toe about level with the supporting foot's instep. It is not necessary for the toes of both feet to touch when brushing.

Shoulder Leading - The Shoulder Lead occurs when the same foot and shoulder move forward or backward simultaneously, i.e., the right shoulder and the right foot move forward on the same step.

Contra (Contrary) Body Movement - Contra (contrary) Body Movement (CBM) is the action of turning the opposite hip and shoulder toward the direction of the moving leg. If the left leg moves forward the right side of the body would move forward. Most turning movements begin with CBM. When stepping forward, using CBM, the leg must move on a straight line. If the foot and leg turn with the body, the dancer, moving forward, will be moving into the space of the partner moving backward. While backing, using CBM, a **slight** turn of the foot and leg is all right. This makes it easier for the backing dancer to vacate the space of their partner.

Contra (Contrary) Body Movement Position - Contra (contrary) Body Movement Position (CBMP) is the position attained by placing the moving foot in the same track as the supporting foot. Steps taken in Banjo (BJO) position or Sidecar (SDCAR) position should end in CBMP. Sometimes it will be necessary to use CBM to end a step in CBMP. If the previous step does not have a shoulder leading, the dancer must use CBM. If there was a shoulder leading, the body is in position for a step in CBMP.

Sway - Using sway is not only for effect but to improve the balance and the execution of many figures. Initiate the action of the sway at the ankles and progresses upward through the hips, then through the diaphragm, but not the shoulders. In the slow foxtrot, it is best to keep sway to a minimum. There are three types of Sway:

Normal Sway

Normal Sway is the natural (normal) inclination of the body from the ankles, upward AWAY FROM the moving leg. Dancers use this Sway on nearly all figures that curve, wave or turn. The exceptions are any spin, (e.g., Pivots, Double Reverse Spin, Outside Spin) and Lock Steps.

Hover Sway

The Hover Sway is the natural inclination of the body from the ankles up toward the moving leg. Use this sway to hover to semi-closed position.

Metronome Sway (Broken Sway)

Metronome Sway is a top of the body sway that is from the waist upwards. We use it in the Change of Direction, Hesitation Change, and the Topsy for example.

Dancers produce a Left Sway with a side step taken on the right foot and the body inclines upward from the ankle (stretch the right side). Left Sway is generally diagonal forward and level as in the Hover Cross for the man and the Feather for the woman.

We achieve Right Sway by taking a side step on the left foot and allowing the left side to incline upward from the ankle. Right Sway is generally diagonally back as in the Natural Turn and the Feather for the man. It is important that when stretching one side of the body do not collapse the opposite side.

Feather (from Closed Position)

1 measure - SQQ

Level of Difficulty 5

MAN

CP DLC - fwd R, -, fwd L preparing to step in BJO, fwd R in BJO;

LADY

CP bkng DLC - bk L, -, bk R, bk L;

MAN

Step #	Timing	Facing Alignment	Step & Direction	Body Turn	Footwork	Rise & Fall	Technique
1	S	DLC	fwd R DLC	sltly RF	HT	rise EO1	CBM
2	Q	LOD	fwd L DLC	1/8 RF btw 1 & 2	T	up	left shoulder leading, preparing to step outside partner, slight right sway
3	Q	LOD	fwd R DLC in BJO	nil	TH	up, lwr EO3	CBMP outside partner (BJO), slight right sway

LADY

Step #	Timing	Facing Alignment	Step & Direction	Body Turn	Footwork	Rise & Fall	Technique
1	S	DRW	bk L DLC	sltly RF	TH	rise EO1 NFR	CBM
2	Q	RLOD	bk R DLC	1/8 RF btw 1 & 2	TH	up NFR	right shoulder leading, slight left sway
3	Q	RLOD	bk L DLC	nil	TH	up, lwr EO3	CBMP in BJO, slight left sway

NARRATIVE DESCRIPTION

MAN

Start in closed dance position facing and moving diagonal to line of dance and the center of the hall.

[Step 1] Using CBM step forward on the right foot toward DLC, Heel-toe, rising as weight transfers to the toe. **[Step 2]** Completing a 1/8 turn to the right step forward on the left toe. The left shoulder is now leading, and maintain the rise. Sway **slightly** to the right as you prepare to step outside the lady in banjo. **[Step 3]** Maintaining the slight sway, step forward on the right toe, outside the lady in CBMP and banjo. As the left foot collects under the body, lower to the heel to begin the first step of the next figure.

International Foxtrot

LADY

Start in closed dance position facing diagonal to reverse line of dance and the wall, backing diagonal to line of dance and the center of the hall. **[Step 1]** Using CBM step back on the left foot toward DLC, toe-heel, rising with the man through the body (NFR). **[Step 2]** Completing a 1/8 turn to the right step back on the right foot, toe-heel. The right shoulder is now leading, and maintain the body rise (still NFR). Sway **slightly** to the left as the man prepares to step outside you in banjo. **[Step 3]** Maintaining the slight sway, step back on the left foot, toe-heel, in CBMP with the man outside in banjo. As the right foot collects under the body, lower through the body to begin the first step of the next figure.

GENERAL NOTES

The shoulder leading on step two makes it easier to get into contra banjo on step three. You may start the feather facing any direction. The most common alignments are DLC first then LOD and DLW.

Traveling Hover Cross

2 measures - SQQ QQQQ

Level of Difficulty

6

MAN

CP DLW - Fwd R strtnng RF turn, -, trng RF sd L, cont RF trn sd R; cont RF trn fwd L in SCAR, fwd R CP-LOD, fwd & sd L, fwd R BJO-DLC;

LADY

CP bkng DLW - Bk L strtnng RF trn, -, trng RF cl R to L (heel turn), trng RF sd L DLW; trng RF bk R in SCAR, bk L CP fc RLOD, bk & sd R, bk L in BJO;

MAN

Step #	Timing	Facing Alignment	Step & Direction	Body Turn	Footwork	Rise & Fall	Technique
1	S	DLW	fwd R DLW	1/4 RF	HT	rise EO1	CBM in CP
2	Q	DRW	sd L DLW	1/2 RF	T	up	slight right sway
3	Q	DLC	sd R DLW	sltly RF	T	up	Change to left sway
4	Q	DLC	fwd L DLW		T	up	CBMP in SCAR with left sway
5	Q	LOD	fwd R LOD	1/8 RF	T	up	CP
6	Q	LOD	fwd & sd L DLC	Slty RF	T	up	left shoulder lead with slight right sway
7	Q	LOD	fwd R DLC		TH	lwr EO7	CBMP in BJO with right sway

LADY

Step #	Timing	Facing Alignment	Step & Direction	Body Turn	Footwork	Rise & Fall	Technique
1	S	DRC	bk L DLW	¼ RF	TH	rise EO1 NFR	CBM in CP
2	Q	DLC	cl R to L	1/2 RF	HT	cont to rise	heel turn with left sway
3	Q	DRW	sd L DLW	sltly RF	TH	up, NFR	Change to right sway
4	Q	DRW	bk R DLW		TH	up, NFR	CBMP in SCAR with right sway

5	Q	RLOD	bk L LOD	1/8 RF	TH	up, NFR	CP
6	Q	RLOD	bk & sd R DLC	sltly RF	TH	up, NFR	right shoulder lead with slight left sway
7	Q	RLOD	bk L DLC		TH	up, lwr EO7	CBMP in BJO with left sway

NARRATIVE DESCRIPTION

MAN

Start in Closed Position DLW. **[Step 1.]** Using CBM to start a right face turn, step forward on the right foot, heel-toe. **[Step 2.]** Continuing the right face turn, step side on left foot toward diagonal line of dance and wall. **[Step 3.]** Continuing to turn right face to end facing diagonal line of dance and center of the hall, step side on the right toe. **[Step 4.]** Step forward in CBMP and Sidecar on the left toe. **[Step 5.]** Forward toward line of dance on right toe and blend to Closed Position. **[Step 6.]** Step forward and side on the left toe toward diagonal line of dance and center of the hall, with left shoulder leading. **[Step 7.]** Step forward on the right toe, in CBMP and Banjo. Lower to the heel.

LADY

Start in Closed Position backing DLW. **[Step 1.]** Using CBM to start a right face turn, step back on the left foot, toe-heel. **[Step 2.]** Continuing the right face turn on the left foot, pull the right foot to the left on the heel. As the feet close together to complete the turn to face LOD, change weight to the right foot and rise to the toe. **[Step 3.]** Continuing the right face turn, step side on the left toe toward diagonal line of dance and wall. **[Step 4.]** Step back on the toe of the right foot, in CBMP and Sidecar. **[Step 5.]** Step back toward line of dance on left toe and blend to closed position. **[Step 6.]** Step back and side on the right toe toward diagonal line of dance and center of the hall with right shoulder leading. **[Step 7.]** Step back on the left toe in CBMP and Banjo. Lower to the heel.

GENERAL NOTES

This figure is a variation of the Natural Hover Cross, having different footwork in the second measure. During the second measure, man dances on the toes, while the woman dances backwards with toe-heel action and rise in the body with no foot rise. Starting this figure from Promenade Position (SCP) or outside partner (BJO) is an acceptable entry. If started from Promenade Position (SCP), there is no heel turn for the lady on step two. Her feet pass and step two is forward between the man's feet.

Introduction to West Coast Swing

General According to most sources' swing was first originated by the Cajuns in and around the New Orleans area in the late 1920's. Its roots come from jazz music. We can divide swing into three major categories. We dance all three of these categories to the basic "SSQQ" (slow, slow, quick, quick) rhythm that takes 1 1/2 measures to complete. The differences in the three rhythms happen during the "SS" (slow, slow) steps. The Single Swing uses one step per "S" (slow) count and we dance it to the faster tempos. The Double Swing uses two steps for each "S" count. The Triple Swing or East Coast Swing (Jive) uses three steps for each "S" count and we generally dance it to slower tempos. West Coast Swing is a child of East Coast Swing and Jitterbug combining attributes of all three categories. The crowded dance floors in California were the reason for its development. The local dance establishments gave the jive dancers a roped-off area to dance in, as they were too aggressive for the smooth dancers. The dancers developed West Coast Swing so the group would welcome them back to dance with them. Swing is the most versatile family of dances using the greatest range of tempos, styles, steps, and energies. You can dance swing to a tremendous variety of four-beat music. West Coast Swing is just one of the relatives in this extended family of dances and adapts especially well to Round Dancing.

Musical Timing and Tempo The standard timing for West Coast Swing is 4/4, so it follows that of the other swings. There are two fundamental timings used: a six-count for the sugar and passing figures and an eight-count for the whips. The usual timing for a six count figure is 1, 2, 3&, 4; 1&, 2, taking 1 1/2 bars or measures of music. The usual timing for an eight-count figure is 1,2,3&,4; 1,2,3&,4; taking two bars of music. The tempo or speed of the music is best at 32 bars a minute. This compares to jive at about 40-46 bars a minute.

Basic Guidelines

SIX COUNT - MAN	Step	SIX COUNT - WOMAN	Step
Always step AWAY from ptr	1	Always step TOWARD ptr	1
Always step TOWARD ptr	4	Always step AWAY from ptr	4
Always step IN-PLACE	6	Always step IN-PLACE	6
EIGHT COUNT - MAN	Step	EIGHT COUNT - WOMAN	Step
Always step AWAY from ptr	1	Always step TOWARD ptr	1
Always step TOWARD ptr	4	Always step TOWARD ptr	4
Always step TOWARD ptr	6	Always step AWAY from ptr	6
Always step IN-PLACE	8	Always step IN-PLACE	8

Floor Geometry Although the structure and timing are similar to that of the other swings; the floor geometry and execution style are quite different. Whereas you do East Coast Swing in a circular pattern, West Coast Swing uses a more compact, elongated cross pattern. The "slot" is the longer arm of the cross and the lady usually "owns" this territory. The man steps to one side or the other on the short axis of the cross. This is movement across the "slot". The lady moves forward and back while remaining in the elongated axis of the cross or in the "slot". To create the various figures, the man positions himself to direct the lady's movements and turns while she travels her "slot". In the figure descriptions, a specific beginning alignment is given. This in no way infers, the only alignment to dance the figure is that given. As with all stationary dances, the alignment is where ever you are facing when the figure begins. The given alignment is so we may correctly show the normal amount of turn while dancing the figure.

Dance Characteristics Another feature of West Coast Swing is that it is not as jumpy or energetic as Jive. It is a much slower and smoother dance. Note, that in describing the timing, an "and" (&) denotes the three step syncopations (3&4). There is an "ah" (a) count used (3a4) in the other Jives. This indicates the employment of a smoother, more even action. Since there is not the emphasis on quick energetic action, a walking style of movement (including heel leads) is quite common in most figures.

Fundamental Figure Groups The three fundamental groups or actions in West Coast Swing are:

PASSES - The lady passes the man

SUGARS - The lady does not pass the man

WHIPS - The man rotates around the lady as she turns or moves in the slot

OTHER - Figures that break the rules within one fundamental group

Mixing West Coast Swing and East Coast Swing The couple must be in a loose closed dance position to insert East Coast Figures into their routine. During the West Coast this would place the couple in an "L" position with the man facing the center of the hall and the lady facing reverse line of dance, as an example. Another possibility is the man facing the wall and the lady facing the line of dance. In this survey of figures there are four figures that will provide the Closed Dance Position necessary to lead the East Coast figures. To move back to West Coast after dancing East Coast the **Throwout**, which begins in a loose Closed Position would be an appropriate figure

FIGURES THAT END IN A LOOSE CLOSED POSITION

Page #	FIGURE	Man Facing	Lady Facing	Level	Family Type
	Turning Basic (6 count "Whip")	COH	RLOD	5	Other
	Underarm Turn To Closed Position	WALL	LOD	5	Pass
	Closed Whip	WALL	LOD	6	Whip
	Whip With Hand Changes Behind Back*	COH	RLOD	8	Whip

** The man's free spin on beats 6 and 7 make it difficult for the man to initiate the lead for East Coast.*

Basic Syncopations Syncopations are a "tease" of the timing without disturbing the lead and follow of any pattern. For example, you can replace a step-touch (one weight change) with a step-step-step (three weight changes) and maintain the same foot to be free for the next step. You can replace the walk-walk (two weight changes) with a step-step-step-step (four weight changes) and be the same. The advantage of syncopation is that its use will allow a more accomplished dancer to enjoy basic figures while dancing with less accomplished dancers. The syncopations listed should first be tried with figures that are the most comfortable such as the Sugar Push, Underarm Turn and Whip.

BASIC SYNCOPATIONS

Level	Descriptive Name	6 count Replace	8 count Replace	Timing	Man's footwork (Lady opposite)
6	Point/step, point	5&6	7&8	Q&Q	Point side R/cl R to L, point side L,
6	Cross/step, step,	5&6		Q&Q	XRIF of L/stp bk L, stp bk R well under body,
6	Kick/ball, change, (MAN)	12	12	Q&Q	MAN-Kick L/stp bk L, XRIF of L,
6	Kick/run, run, (LADY)	12	12	Q&Q	LADY-Kick R/run fwd R, run fwd L,
6	Freeze on 5 (LADY-Whip)		567&8	Q---	LADY (Whip) On ct 5 stp sd L well into hip w. short L arm,-,-,-,
7	Stp/pt, stp/pt/stp,	5&6	7&8	&Q&Q &	Cl R to L/pt sd L, cl L to R/pt sd R/cl R to L,
7	Sd/tch, sd/tch/stp,	5&6	7&8	&Q&Q &	Sd R/tch L, sd L/tch R/in place slt bk R,
7	Stp/pt, bk stp/pt fwd/in plc,	5&6	7&8	&Q&Q &	Stp R/pt L bk, stp L/pt R fwd/in plc slt bk R,
7	Kick to the 4,stp fwd swvl fc, (LADY)	5&6	7&8	&Q&Q &	LADY-Kick L X body to "four", stp fwd L swvl fc ptr,
7	Drag, stp (LADY)	5&6	7&8	QQ	LADY-Drag L straight bk tracing floor, stp bk L well under body,
7	Drag, stp (MAN)	5&6	7&8	QQ	MAN-Drag R CW bk & fwd tracing floor, stp in place R under body,
7	Kick/stp beh, stp/stp	5&6		QQ	Kick low R/hook beh, in place L/bk & sd R under body,

7	Tch bk, stp	5&6	7&8		Tch R toe well back with straight leg, cl R to L under body,
7	Kick, step, (LADY-Fig 11)	3&4		Q&Q&Q QQ QQ	LADY (Fig 11)-Swvl 1/2 LF kick R fwd, swvl 1/2 RF fwd R,
8	Fan,-,tch/stp, (LADY)	45&6		S&Q	LADY-Fan L big CCW to side, cont, tch L to R/stp bk L under body,
8	Fan,-,tch/stp, (MAN)	45&6		S&Q	MAN-Fan R big CW to side, cont, tch R to L/stp bk R under body,
8	Double Cross,-/stp,	5&6	7&8	QQ&	XRIF of L,XLIF of R/stp bk R well under body,
8	Wheel/hop, stp (MAN) [Rev Sug Push]	5&6	7&8	Q&Q	MAN-Brush R fwd & wheel up/hop on L, stp bk R well under body,
8	Fan w. attitude, stp (LADY-fig 38 only)		67&8	SQ	LADY-As stp fwd R lift L to attitude spin 1 1/2 fc RLOD,-,bk L,
8	Out/out, in/cross, (MAN)	12	12	&Q&Q	MAN-Bk & sd L/sd R (ball), in place L/XRIF of L,
8	Out/out, in/fwd, (LADY)	12	12	&Q&Q	LADY-Fwd & sd R/sd L (ball), in place R/fwd L,
8	Step/cross, fwd,	3&4		&QQ	Small step fwd L trn 1/2 RF/XRIF of L, fwd L,
8	Step/cross, fwd, (LADY-Fig 11)	3&4		&QQ	LADY (Fig 11)-Swvl 1/4 LF sd R/XLIF of R, swvl 1/4 RF fwd R,
8	Kick/hop, step, (MAN on Whip only)		3&4	Q&Q	MAN (Whip only)-Kick L ft/swvl 1/2 RF hop R, fwd L
8	Kick/hop, step, (LADY-fig 30 only)	3&4		Q&Q	LADY (Underarm trn)-Kick R/swvl 1/4 LF hop L, sd R trn 1/4 LF,
8	Out/out, in/cross/stp, (LADY-fig 30)	3&4		&Q&Q &	L(F.30)-Fwd & sd R past M/sd L, inplc R/swvl LF XLIF of R/swvl & bk R,
8	Cut R in front, hold,-,-, (MAN-Whip)		567&8	Q---	MAN (Whip only)-Swvl 1/2 RF XRIF of L to fc ptr,-,-,-,

Note:

Syncopations listed are just a few of the possibilities. The only rule to follow is not to disrupt the lead and follow. So if the syncopation leaves the same foot free as the basic figure then the syncopation should work. You can also put two syncopations in the same figure. This is, of course, more difficult. It doesn't matter who does the syncopation or when. Because the man is leading in West Coast, the man can insert the syncopation at will. The lady will have to wait until she feels that she has time. That is why it is easier for the lady to syncopate at the end of the pattern or at the beginning. The middle (3&4) would be difficult for the lady. The numbers (12345678) represent count while dancing a figure. If two steps, in a figure, use one beat or count, we show it by the use of an & sign. The numbers 5678 actually represent beats 1234 of the second measure. We assumed, in writing the figure descriptions, that all the figures start on beat one of a bar of music. We know the true beat count is 1234 1234 1234, etc. It seemed to us, using 1 through 8 or 10, as a beat count, made the actual count of the figure easier to understand.

Alternating Underarm Turn

1 1/2 measures - 123&4 1&2

Level of Difficulty 6

MAN

OP fcg ptr and LOD - bk L, fwd & sd R to lady's right sd, swvl 1/4 RF to fc WALL then sd L/rec R trn 1/4 RF to fc RLOD, sltly fwd L; fwd R trn 1/2 LF to fc LOD/rec L trn 1/2 LF to fc RLOD, bk R under body,

LADY

OP fcg ptr and RLOD - fwd R, fwd L, strt LF trn sd & fwd R/cont LF trn to fc WALL XLIF of R, cont LF trn to fc LOD stp bk R; (anchor) L bk under body/replace wt to R, replace wt to L,

MAN

Step #	Timing	Facing Alignment	Step & Direction	Amount of Turn	Footwork	Lead/Technique
1	1	LOD	bk L	none	TH	Lead hands joined low at waist level - Free right hand may be placed on your hip.
2	2	LOD	fwd R	none	HT	man is moving to Lady's right sd. Raise joined lead hands above lady's head.
3	3	LOD	sd L	1/4 RF	T	swvl on R before taking sd step - cont with joined lead hands above Lady's head.
4	&	WALL	rec R	1/4 RF	TH	cont with joined lead hands above lady's head. Foot action precedes the turn.
5	4	RLOD	fwd L	none	HT	lower joined lead hands. This must be a strong step fwd to make trn easier.
6	1	RLOD	fwd R	1/2 LF	HT	Raise joined lead hands. Leave the left foot in place as you step fwd and then trn LF.
7	&	LOD	rec L	1/2 LF	HT	Carry right foot with you as you rec and then trn LF.
8	2	RLOD	bk R under body	none	TH	

LADY

Step #	Timing	Facing Alignment	Step & Direction	Amount of Turn	Footwork	Lead/Technique
1	1	RLOD	fwd R	none	HT	Lead hands joined. Free left hand may placed on your hip.
2	2	RLOD	fwd L	none	HT	man will raise joined lead hands to lead LF trn.
3	3	RLOD	sd & fwd R	1/8 LF	T	swvl on L before taking the step.
4	&	DRW	XLIF of R	1/8 LF	TH	The foot action precedes the turn.
5	4	WALL	bk R	1/4 LF	TH	swvl on L before taking the step - joined lead hands will be lowered.
6	1	LOD	bk L under body	none	T	Anchor step begins. Joined lead hands will be raised.
7	&	LOD	replace R	none	H	
8	2	LOD	replace L	none	TH	

NARRATIVE DESCRIPTION

MAN

Start in Open Facing Position with lead hands joined low, facing line of dance. Your elbow is close to your waist. Your right hand may be placed on your hip. **[Step 1.]** Back left, toe heel. **[Step 2.]** Raise the lead hands above the lady's head and step forward right, heel toe, moving to the lady's right side. **[Step 3.]** Continue with the lead hands over the lady's head. Swivel 1/4 turn right face on the right toward the wall and step side left, on the toe. **[Step 4.]** Recover right, toe heel and turn 1/4 right face to RLOD. **[Step 5.]** After the lady completes her turn to face you, lower the lead hands. Step strongly forward left, heel toe. **[Step 6.]** Raising the lead hands, forward right, heel toe, turning 1/2 left face to LOD. Leave the left foot in place. **[Step 7.]** Recover onto the left, heel toe, turning 1/2 left face to RLOD. Carry the right foot with you as you turn. **[Step 8.]** Back right, well under your body, toe heel.

LADY

Start in Open Facing Position with lead hands joined low, and facing RLOD. **[Step 1.]** Forward right, heel toe. **[Step 2.]** Forward left, heel toe. Make sure this step is in your "slot" with the man moving to your right side. The man will raise the lead hands over your head to lead a left face underarm turn. **[Step 3.]** Swiveling 1/8 left face on the left foot to DRW, step side and forward right, on the toe. **[Step 4.]**

Cross the left foot in front of the right, toe heel and turn 1/8 left face to the wall.

[Step 5.] Swivel 1/4 left face on the weighted left foot to LOD and step back right, toe heel. The lead hands will be lowered after completing your underarm turn.

[Step 6.] The lead hands will be raised for the man's underarm turn. Begin the anchor step. Step back on the left toe, well under your body. **[Step 7.]** Replace weight onto the right foot, heel. **[Step 8.]** Replace weight onto the left foot, toe heel.

GENERAL NOTES

The Alternating Underarm Turn is a six-count figure taking a 1 1/2 measures. This figure can be danced facing LOD or RLOD. It is in the fundamental group of figures called "Passes" in which the lady passes the man. The man leads the Underarm Turn by raising the lead hands above the lady's head on step 2. The lady turns under on steps 3-5 and the man turns under on steps 6-8. The man has an option to turn right face instead of left face. He would step behind on step 6 turning 1/2 right face and in place on step 7 turning 1/2 right face. An Anchor Step is commonly used than a Coaster Step for the last triple.

Arm Check

2 measures – QQS QQS

Level of Difficulty 6

MAN

LOP-fcg wall – Bk L, rec R, fwd L to W’s R sd as chg to hold W’s R wrist with R hand, -; fwd R push W’s R arm as trn 1/2 LF, rec L, sd R, -;

LADY

LOP-fcg COH – Bk R, rec L, fwd R to M’s R sd as extend R arm to sd, -; fwd L trng RF, step R cont RF trn, sd L, -;

MAN

Step #	Timing	Facing Alignment	Step & Direction	Amount of Turn	Foot work	Action Used	Lead/Technique
1	Q	Wall	Bk L		BF	chk bk walk	Open break
2	Q	Wall	Rec R		BF	stp in place	
3	S	Wall	Fwd L		BF	fwd walk	Chg hold to M’s R hand & W’s R wrist
4	Q	wall	Fwd R	1/2 LF	BF	fwd walk	Push W’s R arm to lead her to spin RF
5	Q	COH	Rec L		BF	Stp in place	
6	S	COH	Sd R		BF	Sd walk	

LADY

Step #	Timing	Facing Alignment	Step & Direction	Amount of Turn	Foot work	Action Used	Lead/Technique
1	Q	COH	Bk R		BF	chk bk walk	Open break
2	Q	COH	Rec L		BF	rec in place	
3	S	COH	Fwd R		BF	fwd walk	Right arm out to side
4	Q	COH	Fwd L	3/4 RF	B	fwd walk then spin	
5	Q	LOD	Step R	3/4 RF	B then F	cont spin	
6	S	wall	Sd L		BF	sd walk	

NARRATIVE DESCRIPTION

MAN

Start in Left Open Facing Position facing the wall. **[Step 1.]** Step back on left foot with ball/flat action toward center of the hall. **[Step 2.]** Recover to right foot with ball/flat action toward wall. **[Step 3.]** Step forward on left foot ball/flat take woman’s right wrist into right

hand. **[Step 4.]** Step forward on right foot on ball turn sharply one-half turn left face while pushing W's right arm away to lead her to commence 1 1/2 spin right face. **[Step 5.]** Recover forward on left foot to Left Open Facing Position face center of the hall. **[Step 6.]** Side on right foot toward line of dance with inside edge ball/flat in Left Open Facing Position facing the center of the hall.

LADY

Start in Left Open Facing Position facing the COH. **[Step 1.]** Step back on right foot ball/flat toward wall. **[Step 2.]** Recover to left foot ball/flat toward center of the hall. **[Step 3.]** Step forward on right foot toward center of the hall and extend right arm to side. **[Step 4.]** Step forward on left foot ball/flat toward center of the hall commence right face spin. **[Step 5.]** Step on right foot continue right face spin to Left Open Facing Position facing the wall. **[Step 6.]** Side on left foot toward line of dance with inside edge ball/flat in Left Open Facing Position facing wall.

GENERAL NOTES

This figure might be viewed as a variation of a Jive Change Hands Behind The Back, because the partners change sides with turns in opposite directions. The Arm Check may be done facing any direction.