

<p>Start: Couples face each other in social dance frame position</p> <p>man facing Line of Dance (LoD), follower facing against LoD</p> <p>These are very similar moves that can be used in a waltz pattern whenever you are in a closed position and you are about to make the “count 1” step</p>	<ul style="list-style-type: none"> <li>• Partners face each other, slightly offset so that Leader is looking over Follower’s right shoulder. If feet are spread slightly, this keeps you from stepping on the other partner’s feet.</li> <li>• For competition waltz, left and right feet of each partner are very close together – for us, maintain a little space to reduce chance of stepping on partner’s foot as we move</li> <li>• Leader’s left upper arm is roughly straight out to the side from his body.</li> <li>• Leader’s left upper arm is bent at elbow up and slanted forward to create a gap as it bridges half the space between the partners.</li> <li>• Follower’s right arm generally mirrors the Leader’s left arm.</li> <li>• Leader’s left hand is at 90 degrees from his arm, palm to the Follower, thumb up, spread from his fingers.</li> <li>• Follower’s right hand fingers hook into the spread between Leaders thumb and fingers, while Followers thumb is outside of the Leader’s thumb. The hands connect but do not grasp each other.</li> <li>• Leader’s right arm extends forward from his body with his fingers bent 90 degrees from his palm. Leader bends his elbow out to the side such that his fingers come in contact with the Follower’s left shoulder blade and his palm presses against the side of the Follower’s body.</li> <li>• Follower’s left arm lies on top of the Leader’s right arm. The follower places their right hand where it naturally meets the Leaders body – shorter arms might contact the upper biceps, longer will press against the Leader’s shoulder</li> <li>• The Follower and Leader use their muscles to support the weight of their arms.</li> <li>• Both partners supply pressure against their partner’s body. Both partners hold their arms rigid, not allowing them to collapse back onto their bodies when the other partner supplies pressure.</li> <li>• The goal of the social frame is to allow the Leader’s leads to steer the Follower.</li> </ul>
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Waltz progressive moves – promenade, front to front (patty cake move) - Step 2

	<ul style="list-style-type: none"> <li>• Weight is on the Leader’s right foot, Follower’s left foot</li> <li>• Waltz count is 1,2,3,4,5,6</li> </ul>
Progression along Line of Dance (LoD)	<ul style="list-style-type: none"> <li>• For description’s sake, it is assumed that there is a Line of Dance that is progressing in the direction that the man is moving. In a “normal” dance, the LoD would be a big circle on which the man is moving counter-clockwise. The “center” is to the man’s left; the outside is to the man’s right.</li> <li>• The direction “inside the LoD circle” is to the man’s left.</li> <li>• The direction “outside the LoD circle” is to the man’s right</li> <li>• Boxes and balances can be done so they do not progress along LoD, or done so they progress along LoD</li> </ul>
Leads – man’s hand position	<ul style="list-style-type: none"> <li>• Giving and understanding leads is difficult – that is why we strongly suggest that couples develop patterns when they start dancing – develop your own or use a sequence dance,</li> </ul>

Promenade	<ul style="list-style-type: none"> <li>• Note that this move is used when you reach the end of a wall and want to a new move from the corner along a new wall</li> <li>• However, this move does not change your facing direction like a turn would. At the end of each 6 counts, the man is still facing the in the same direction as on the previous wall.</li> <li>• Eventually, you will need to make a move to change your facing direction.</li> <li>• Very useful on the short edge of a narrow rectangular dance floor where you end up changing direction as you hit another new wall by doing a turning box.</li> </ul>
Promenade Man	<p>Man’s body and footwork. Use social frame to indicate what will happen before the actual movement on the count.</p> <ol style="list-style-type: none"> <li>1. Man lowers his left hand from woman’s nose height to straight from her shoulder height, pointing in the direction the promenade will progress. With his right hand, he presses on woman’s back indicating that she is to turn her body to face the pointing hands. As man steps with his left, he turns his body to face the direction of the pointing hands. Allow right foot to lift as left foot lands along the direction of the promenade.</li> </ol>

<p>Promenade (woman)</p>	<ol style="list-style-type: none"> <li>2. Turn right foot to align in direction of promenade, but do not move in that direction. Rock weight back to the right foot. Man’s body shifts back a little with the rock. Maintain social frame.</li> <li>3. Rock weight forward onto left foot.</li> <li>4. Step right foot forward past the left foot in the direction of the promenade. This might be a slightly bigger step. Left hand still points in the direction of the promenade. Note that this step will be passing between the couples bodies, so there must be space between the couple.</li> <li>5. Swing left foot around a quarter turn to face your original direction as you move it further in the direction of the promenade than your right foot, as you raise your left hand into normal woman’s nose height position. Make sure that you release any pressure on woman’s back with the right hand so she feels free to return to social dance position. By the end of this count, man is facing his partner in social dance position.</li> <li>6. Step right foot next to the left foot. As this count ends, you typically want to repeat the promenade another time or two, so be prepared to lower left hand and apply pressure with the right hand to indicate another promenade will come.</li> </ol> <p>Woman’s body and foot work</p> <ol style="list-style-type: none"> <li>1. When man lowers his left hand to point in the promenade direction and hopefully she feels the corresponding pressure on her back, she knows that a promenade is coming. She rotates her body to point in the direction of the promenade and steps her right foot in that direction. She allows her left foot to rise in the air.</li> <li>2. Woman rocks back on the left foot.</li> <li>3. Woman rocks forward on her right foot</li> <li>4. Woman takes a larger step in the direction of the promenade with her left foot passing her right foot. Note that the left foot is passing between the couple’s bodies at the same time the man’s right foot is passing between the bodies – so make sure that there is room for this to happen.</li> <li>5. Woman should feel the man raising their joined hand to her nose height that indicates a return to social dance position as her right foot is moving. Woman’s right foot</li> </ol>
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	<p>travels further in the direction of the promenade than the left foot, and then turns to land so she faces her partner.</p> <p>6. Woman steps left foot next to her right foot. She should be prepared to do another cycle of the promenade.</p> <p>Notes:</p> <ul style="list-style-type: none"> <li>a) We typically do 2-3 cycles of the promenade before turning to get out of this step. More than 5 gets boring to do and to watch.</li> <li>b) If you still have plenty of wall space left before needing to turn, consider switching to sweeps. Make the sweeps progressive to reach the next wall to turn.</li> <li>c) If the man and woman have good balance and you are not rocking on a cruise ship, consider adding a leg lift and extension for the woman in counts 2-4. See below. Do 2 normal promenades, then throw in the leg lift. The 2 normal promenades let you get the rhythm of the movement correct before requiring the woman to balance on one leg to do a leg lift</li> </ul>
<p>Promenade leg lift and extension option</p> <p>Man’s job is to provide a stable balance support for woman during leg lift and extension</p>	<p>After doing 2 normal promenades, do a woman’s leg lift if both partners have good balance.</p> <p>Man’s body and footwork</p> <ul style="list-style-type: none"> <li>1. As in normal promenade.</li> <li>2. As in normal promenade. When you notice woman has changed her leg movement, make sure you have a good solid stance when man rocks back to right foot and provide woman a balance point via social frame and your right hand bracing her on her back. You may need to shift your right arm to provide the needed balance support.</li> <li>3. Mentally hold stance for count 3 to provide woman a solid base for her leg lift.</li> <li>4. As in normal promenade. Man moves in the direction of the promenade, still providing woman support via her back if needed – but do not push woman. Note woman is now moving forward in the direction of the promenade.</li> <li>5. As in normal promenade.</li> <li>6. As in normal promenade.</li> </ul>

<p>Promenade leg lift                  Woman’s torso stays physically in the same for counts 1-3</p> <p>She lifts leg and then extends it in the direction of the promenade</p> <p>Woman finishes promenade as normal</p>	<p>Woman’s body and foot work</p> <ol style="list-style-type: none"> <li>1. As in normal promenade.</li> <li>2. Instead of rocking back to left foot, bend left knee and lift left foot from the ground. Maintain weight over right foot. Only if you feel strong support from man’s right hand on your back do you allow any of your weight to shift backwards. You are balancing on your right foot so it does not move.</li> <li>3. Extend left leg and foot in the direction of the promenade in the air to further shift weight over right foot. Your right foot does not move as you are balancing on it</li> <li>4. Let your left foot land further in the direction of the promenade. You should now have your own balance.</li> <li>5. As in normal promenade.</li> <li>6. As in normal promenade.</li> </ol> <p>Notes:</p> <ol style="list-style-type: none"> <li>a) It is good if the couple develops some pattern here so that the man knows the woman intends to do a leg lift on this cycle of the promenade.</li> <li>b) When the woman does the leg lift, the man must provide a stable base for balance support for her. Essentially on count 2-3, the man is staying flat footed with minimal body movement to provide that balance base.</li> <li>c) You can do another normal promenade cycle after the leg lift or something else. When we were younger, so much younger than today, we used it as a “surprise for those watching” to end the promenade.</li> </ol>
<p>Front to front / back to back (patty cake move)</p>	<ul style="list-style-type: none"> <li>• Progressive move along LoD that then establishes a new LoD direction a quarter turn to the left of the original LoD direction.</li> <li>• Enter via the start to an outside under arm turn (setup) (6 count pattern)</li> <li>• Multiple front to front / back to back (or patty cake moves) (6 counts per continuing set of front to front / back to back moves.)</li> <li>• Exit via a basic box (6 counts)</li> <li>• This pattern is a minimum of 18 counts, more typically 24 or 30 as you do continue front to front / back to back sets.</li> <li>• See individual components below</li> </ul>

<p>Front to front setup</p> <p>Outside turn First 6 counts</p> <p>Full basic box for man</p> <p>Half box for woman</p> <p>Start of outside turn for woman</p>	<ul style="list-style-type: none"> <li>• This starts as an outside turn for the first 6 counts</li> </ul> <p>Man’s hand and footwork.</p> <ol style="list-style-type: none"> <li>1. Step forward on left foot. Social frame position</li> <li>2. Step right foot forward landing out to side parallel to left foot</li> <li>3. Step left foot next to right. Note that left hand starts to raise in the air to above the woman’s head and outside of the man’s left shoulder.</li> <li>4. Step back with right foot. Hand should be fully above the woman’s head. Change finger hold to slide up the woman’s hand so fingers are toughing but not grabbing. Right hand should start pressing in on woman’s back. The combination of the raised left hand and pressing fingers tell woman that an outside turn is coming.</li> <li>5. Step back and to the side with the left foot. Maintain raised left hand and follow through on woman’s back with right hand – release connection when woman’s back crosses the middle of the man’s chest.</li> <li>6. Step right foot next to left foot.</li> </ol> <p>Woman’s arm and foot work.</p> <ol style="list-style-type: none"> <li>1. Step back on right foot.</li> <li>2. Step back and to the side with left foot</li> <li>3. Close right foot to left.</li> <li>4. Step forward on left foot. Man should be lifting your joined hands and pressure on your back tell you to turn to the outside. Let your joined fingers relax so fingers can touch rather than normal towel bar hold.</li> <li>5. Turn right foot to step to inside of the LoD, across to the left of man. Allow fingers to rotate above your head.</li> <li>6. Step left foot further to inside of LoD, now getting you fully outside of the man’s shoulders</li> </ol>
<p>Switch from underarm turn to front to front based on patty cake lead</p>	<ul style="list-style-type: none"> <li>• Woman is now traveling to the inside of LoD and has cleared man’s body after first 6 counts</li> <li>• Man is still facing original LoD after first 6 counts</li> <li>• While the first 6 counts of the setup matched the outside turn, these six counts are different. Rather than offering a</li> </ul>







	<p>5. Woman swings her right foot between the couple’s bodies to turn her another quarter turn to face inside the LoD circle. Her left hand remains extended, now pointing against the LoD. The man’s left hand (under her right hand) leads her right hand between the bodies on counts 4 and 5 to extend further along the LoD and roughly at mid chest level. The couple is now “back to back”.</p> <p>6. Woman steps /slides left foot sideways next to her right foot. Hands remain extended away from her body.</p> <p>Notes:</p> <ol style="list-style-type: none"> <li>You probably will not really achieve a true “back to back” position (180 degrees for each partner). But you should be able to get roughly a 120 degree turn for each partner with practice. But you get what you get. Have fun.</li> <li>During your “back to back” position, your outside hands only point out from the shoulder as far as your body turn goes. If you don’t make 180 degrees, your arms will not extend total against the LoD.</li> <li>The joined hands can make sort of a swinging motion or a punching motion as they move between the bodies. Just try to be consistent.</li> </ol>
<p>Continuing Front to front and back to back patterns</p> <p>Man’s set</p> <p>Front to front (man)</p>	<ul style="list-style-type: none"> <li>The assumed starting position is that you have just completed a set of front to front and back to back moves.</li> <li>The text is written as if the back to back was a complete 180 degree turn for each person. If you don’t get that far, then your “quarter turns” are not a full 90 degrees on count 1.</li> </ul> <p>Man’s arm and foot work (Man is starting facing outside LoD)</p> <ol style="list-style-type: none"> <li>Man’s left foot turns a quarter turn to move in the direction of the LoD as he turns his body to face the LoD. Man’s right hand remains out from his body. His left hand joined to woman’s right hand is still pointing in the LoD direction.</li> <li>Man’s right foot swings around outside their bodies (not between) to rotate the man to face inside the LoD circle (facing the woman). The right foot lands further down the LoD than the man’s left foot (that rotates as the man rotates). Man’s right hand starts to move into the “patty cake “ offering position to the woman at roughly shoulder height to signal that the front to front / back to back</li> </ol>

<p>continuing back to back (man)</p>	<p>pattern will continue. Man’s left hand has moved the couple’s joined hands between their bodies against the LoD to about waist height, shoulder width.</p> <ol style="list-style-type: none"> <li>3. Man steps left foot to right. Man is facing the inside of the original LoD. Critical - Man continues to hold right hand up in patty cake position as woman touches the hand. If the man’s right hand is a little further along LoD than his shoulder, the “patty cake” action is more visible. This completes the first “front to front” move. Man’s left hand should be already under the woman’s right hand if this is a continuing front to front set.</li> <li>4. Man quarter turns right foot and body to point in the LoD direction as he steps further along the LoD. Man’s right hand flairs to the side as he faces the LoD. Left hand remains connected to woman’s right hand. Man’s left hand is under the woman’s right.</li> <li>5. Man swings his left foot between the couple to force his body to do another quarter turn to face outside the LoD. The left foot lands further along the LoD. Right hand remains extended and is now pointing against the LoD. As the man rotates to face outside the LoD, he moves his joined left hand / man’s right hand between the bodies to extend pointed in the LoD direction. Man’s now roughly “back to back” with the woman. Man facing outside LoD circle. At the end of this count the joined hands are further along the LoD than their bodies and have been raised to roughly mid-chest height.</li> <li>6. Man steps (or slides) right foot sideways next to his left. Man remains back to back with woman.</li> </ol>
<p>Continuing Front to front (woman)</p>	<p>Woman’s hand and footwork</p> <ol style="list-style-type: none"> <li>1. Woman turns right foot a quarter of turn and steps forward in the direction of the original LoD. Left hand remains extended.</li> <li>2. Woman swings left leg around, forcing her body to face outside the original LoD. At this point couple are facing each other. Rather than seeing a social dance “landing zone”, the woman is seeing that the man is offering to play patty cake. This is the critical indication that a front to front pattern is happening / continuing now. Man has</li> </ol>

<p>Continuing Back to back (woman)</p>	<p>moved their connected hands between body and is starting to extend it against the LoD at roughly waist height.</p> <ol style="list-style-type: none"> <li>3. Woman closes right foot to her left foot. Woman touches man’s offered patty cake hand that might be extended a little forward along LoD.</li> <li>4. Woman quarter turns left foot and body to point in the LoD direction as she steps further along the LoD. Woman’s left hand flairs to the side as she faces the LoD.</li> <li>5. Woman swings her right foot between the couple’s bodies to turn her another quarter turn to face inside the LoD circle. Her left hand remains extended, now pointing against the LoD. The left man’s hand (under her right hand) leads her hand between the bodies on counts 4 and 5 to extend further along the LoD at roughly mid chest height. The couple is now back to back.</li> <li>6. Woman steps /slides left foot sideways next to her right foot. Hands remain extended away from her body.</li> </ol> <p>Notes:</p> <ol style="list-style-type: none"> <li>a) Same as first back to back notes. You probably will not achieve a true back to back position. That’s ok.</li> <li>b) You want to do at least 1 continuing front to front / back to back patterns to make it look appealing. Doing more than 3 is probably too many.</li> </ol>
<p>Exiting the Front to Front / Back to back sequence.</p>	<ul style="list-style-type: none"> <li>• Start is in a “back to back” position that just completed count 6.</li> <li>• You have a couple of choices here. You can get fancier to use a “promenade-like” move for counts 1-3 with a return to closed position during counts 4-6 (as shown on Brian B / Miss Megan’s 7 Best Beginner Waltz steps) or even try just exiting to a closed basic box.</li> <li>• But wait – you are in a back to back (or very nearly so) position with the inside hand joined and held waist high. This is very nearly where you are on count 6 of our “continuing whisk” pattern. The difference is that instead of a normal whisk that moves across the LoD, this whisk is moving along the LoD. Let’s use what you already know to get out of Back to Back. And this move offers a very stable stance when you are on a rocking cruise ship!</li> </ul>



