

<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"> • 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. • 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 • Leader’s left upper arm is roughly straight out to the side from his body. • 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. • Follower’s right arm generally mirrors the Leader’s left arm. • Leader’s left hand is at 90 degrees from his arm, palm to the Follower, thumb up, spread from his fingers. • 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. • 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. • 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 • The Follower and Leader use their muscles to support the weight of their arms. • 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. • The goal of the social frame is to allow the Leader’s leads to steer the Follower.
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	<ul style="list-style-type: none"> • Weight is on the Leader’s right foot, Follower’s left foot • Waltz count is 1,2,3,4,5,6
<p>Progression along Line of Dance (LoD)</p>	<ul style="list-style-type: none"> • 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. • The direction “inside the LoD circle” is to the man’s left. • The direction “outside the LoD circle” is to the man’s right • Boxes and balances can be done so they do not progress along LoD, or done so they progress along LoD
<p>Leads – man’s hand position</p>	<ul style="list-style-type: none"> • If a man wants to do stationary boxes, he just maintains frame with his left hand at woman’s nose height • If a man wants to do stationary balances, he maintains frame with his left hand, while gently applies pressure against woman’s side with his right hand to keep her from moving sideways into a box. • The woman should feel the intention of progressing by increased force through her right hand and arm as the man leans forward to move forward. Similarly, if the man intends to move backward, the woman should feel a lack of pressure on her right hand and arm, as the man leans backwards just a tad to indicate that he plans to move backwards. If the man intends to move backward, his righthand should apply some pressure to the woman’s back. • The woman should feel the intention to stop the progression forward by the man by pressure against her left back by the fingers of the man’s right hand and then the reduced pressure on her right hand as the man does not lean into the progression forward. Similarly, if the man is moving backwards but intends to stop, he should stop leaning backward with his upper body to put some pressure on the woman’s right hand and arm, while his right hand should stop pressing in on her back. • Note that a turn would be indicated by the man raising his left hand – that doesn’t happen in these moves. The man’s left hand stays at woman’s nose height. • Giving and understanding leads is difficult – that is why we strongly suggest that couples develop patterns when they

	<p>shoulder width (style: raise body by moving onto toes) – weight on right</p> <p>6. Left foot steps next to the right (style: on toes) – weight on left</p> <p>Note</p> <p>a) We are maintaining the space between feet to reduce the chance of stepping on each other toes. Competition waltz would have minimal space between feet.</p> <p>b) Note that if the couple did a half turn with an exchange of places so that the man is facing against LoD, a waltz box can still be done. Same steps, just opposite directions.</p>
<p>Waltz balance (man)</p>	<p>Man’s footwork – maintain social dance frame</p> <ol style="list-style-type: none"> 1. Left foot steps forward in the direction of the LoD (style: longer step, body dipping down) weight ends on left 2. Right foot moves forward to alongside the left foot to land shoulder width (style: raise body by moving onto toes) – weight ends on right 3. Left foot steps next to right shoulder width(style: on toes) – weight on left 4. Right foot steps back against the LoD (style: longer step, body dipping down) weight on ends on right 5. Left foot moves back to alongside the right landing shoulder width (style: raise body by moving onto toes) – weight on left 6. Right foot steps next to the left maintaining shoulder width (style: on toes) – weight on right
<p>Waltz balance (woman)</p>	<p>Woman’s footwork – maintain social dance frame</p> <ol style="list-style-type: none"> 1. Right foot steps backwards in the direction of the LoD (style: longer step, body dipping down) weight ends on right 2. Left foot moves backwards alongside the right foot to land slightly more than shoulder width (style: raise body by moving onto toes) – weight ends on left 3. Right foot steps next to left at shouder width(style: on toes) – weight on right 4. Left foot steps forward against the LoD (style: longer step, body dipping down) weight on ends on right

	<ol style="list-style-type: none"> 5. Right foot moves forward to alongside the left landing shoulder width (style: raise body by moving onto toes) – weight on right 6. Left foot steps next to the right at shoulder width (style: on toes) – weight on left <p>Note</p> <ol style="list-style-type: none"> a) We are maintaining upper body social frame throughout. b) We are maintaining the space between the feet to reduce the chance that you will step on your partner’s feet. Competition style would have minimal space between feet. c) Note that if the couple did a half turn with an exchange of places so that the man is facing against LoD, a waltz box can still be done. Same steps, just opposite directions. d) You can think of this as a very, very narrow waltz box. e) If necessary because there is no place to move because of a very crowded dance area, this can be done in place. If this necessary, consider getting off the dance floor and hydrating
<p>Waltz balance progressing (man)</p>	<p>Man’s footwork – maintain social dance frame</p> <ol style="list-style-type: none"> 1. Left foot steps forward in the direction of the LoD (style: longer step, body dipping down) weight ends on left 2. Right foot moves forward to alongside the left foot to land shoulder width (style: raise body by moving onto toes) – weight ends on right 3. Left foot steps next to right shoulder width(style: on toes) – weight on left 4. Right foot steps forward along the LoD (style: longer step, body dipping down) weight on ends on right 5. Left foot moves forward to alongside the right landing shoulder width (style: raise body by moving onto toes) – weight on left 6. Right foot steps next to the left maintaining shoulder width (style: on toes) – weight on right

<p>Waltz balance progressing (woman)</p>	<p>Woman’s footwork – maintain social dance frame</p> <ol style="list-style-type: none"> 1. Right foot steps backwards in the direction of the LoD (style: longer step, body dipping down) weight ends on right 2. Left foot moves backwards alongside the right foot to land slightly more than shoulder width (style: raise body by moving onto toes) – weight ends on left 3. Right foot steps next to left at shoulder width(style: on toes) – weight on right 4. Left foot steps backwards along the LoD (style: longer step, body dipping down) weight on ends on right 5. Right foot moves backwards to alongside the left landing shoulder width (style: raise body by moving onto toes) – weight on right 6. Left foot steps next to the right at shoulder width (style: on toes) – weight on left <p>Note</p> <ol style="list-style-type: none"> a) We are maintaining upper body social frame throughout. b) We are maintaining the space between the feet to reduce the chance that you will step on your partner’s feet. Competition style would have minimal space between feet. c) Note that if the couple did a half turn with an exchange of places so that the man is facing against LoD, a waltz balance can still be done. Same steps, just opposite directions. d) You can think of this as a very, very narrow waltz box.
<p>Walk Progress along LoD for 5 steps, closing on the sixth step (Man)</p>	<p>Man’s footwork – maintain social dance frame</p> <ol style="list-style-type: none"> 1. Left foot steps forward in the direction of the LoD (style: longer step, body dipping down) weight ends on left 2. Right foot moves forward past the left foot to land shoulder width (style: raise body by moving onto toes) – weight ends on right 3. Left foot steps past the right foot, landing shoulder width(style: on toes) – weight on left 4. Right foot steps forward along the LoD passing the left foot (style: longer step, body dipping down) weight on ends on right 5. Left foot moves forward past the right foot, landing shoulder width (style: raise body by moving onto toes) –

<p>Walking (Woman)</p>	<p>weight on left. As this step completes, man’s right hand on woman’s back presses in on her back to indicate that she should be prepared to stop progressing.</p> <p>6. Right foot steps next to the left maintaining shoulder width (style: on toes) – weight on right. In addition to the right hand pressing in on the woman’s back, the man’s frame with his left arm is not applying pressure against her right hand and arm to continue walking backwards. The couple should now be in closed social position</p> <p>Woman’s footwork – maintain social dance frame</p> <ol style="list-style-type: none"> 1. Right foot steps backwards in the direction of the LoD (style: longer step, body dipping down) weight ends on right 2. Left foot moves backwards past the right foot to land slightly more than shoulder width (style: raise body by moving onto toes) – weight ends on left 3. Right foot steps past the left foot at shoulder width (style: on toes) – weight on right 4. Left foot steps backwards along the LoD (style: longer step, body dipping down) weight on ends on right 5. Right foot moves backwards past the left foot, landing shoulder width (style: raise body by moving onto toes) – weight on right. At this point, she should feel the man’s right hand pressing in on her back indicating that the walk is coming to an end. 6. Left foot steps next to the right at shoulder width (style: on toes) – weight on left. Woman should also feel the lack of pressure on her right hand because the man is signaling that walk has ended. The couple should be in closed social position <p>Note</p> <ol style="list-style-type: none"> a) We are maintaining upper body social frame throughout. b) We are maintaining the space between the feet to reduce the chance that you will step on your partner’s feet. Competition style would have minimal space between feet. c) Unless combined with another move, the walk should end on a multiple of 6 steps. Generally, six steps is plenty to get boring. The sixth step is the one that returns the
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	<p>couple to a closed social frame. (Note that the White City Waltz uses a 3 walking step sequence that transitions into a natural spin. This 3-step walk is really one quarter of a 12 step pattern)</p> <p>d) Note that if the couple did a half turn with an exchange of places so that the man is facing against LoD, a waltz balance can still be done. Same steps, just opposite directions.</p>
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