

<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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	<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>
<p>Progression along Line of Dance (LoD)</p>	<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>
<p>Leads – man’s hand position</p>	<ul style="list-style-type: none"> <li>• If a man wants to do stationary boxes, he just maintains frame with his left hand at woman’s nose height</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• Giving and understanding leads is difficult – that is why we strongly suggest that couples develop patterns when they</li> </ul>

	start dancing – develop your own or use a sequence dance,
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<p>Left Turning Waltz box</p>	<p>This is called a left turning box because it starts as the left foot moves forward for the man.</p> <p>Man’s footwork – maintain social frame throughout</p> <ol style="list-style-type: none"> <li>1. Left foot steps forward in the direction of the LoD (style: longer step, body dipping down) weight ends on left toes so it can rotate on next count. Make the left foot turn every so slightly to the left by turning body as you step a little to the left. This tells the woman that this is probably going to be a turning box, not just a regular box</li> <li>2. Right foot moves forward and swings to turn man’s body roughly a quarter turn to face inside the LoD. Left foot rotates on toes as the right foot lands more than shoulder width (style: raise body by moving onto toes) – weight ends on right. By maintaining social frame, the woman’s body will rotate.</li> <li>3. Left foot steps next to right (style: on toes) – weight on left. Man should be facing towards the inside of the LoD circle.</li> <li>4. Right foot steps back towards the outside the LoD (style: longer step, body dipping down) with a slight turn of the body so the heel turns away from the body. weight on ends on right toes. Critical - This slight turn tells woman that turning box will continue</li> <li>5. Left foot moves backwards and swings to turn the man a quarter turn to face against the LoD as the left foot lands more than shoulder width (style: raise body by moving onto toes) – weight on left</li> <li>6. Right foot steps next to the left (style: on toes) – weight on right. Man is facing against LoD</li> </ol> <p>Woman’s footwork</p> <ol style="list-style-type: none"> <li>1. Right foot steps backwards in the direction of the LoD (style: longer step, body dipping down) weight ends on right. She should feel the man’s body start to turn through the social frame. Weight stays on right toes.</li> </ol>
<p>Box forward with turn (man)</p>	
<p>Box backward with turn (man)</p>	
<p>Box forward with turn (woman is moving backward)</p>	

<p>Box backward with turn (woman is moving forward)</p>	<ol style="list-style-type: none"> <li>2. Left foot moves backwards and swings around in response to man’s social frame turning her body a quarter of turn to land more than shoulder width (style: raise body by moving onto toes) Right foot rotates as the left foot swings. – weight ends on left. Woman should be facing outside the LoD.</li> <li>3. Right foot steps next to left (style: on toes) – weight on right.</li> <li>4. Left foot steps forward across the LoD to the outside (style: longer step, body dipping down) weight on ends on right. She should feel the man’s body start to turn, indicating that the turning box will continue.</li> <li>5. Right foot moves forward and swings to rotate the woman’s body to face the LoD. Foot lands more than shoulder width (style: raise body by moving onto toes) – weight on right</li> <li>6. Left foot steps next to the right (style: on toes) – weight on left. Woman is facing LoD</li> </ol> <p>Note</p> <ol style="list-style-type: none"> <li>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.</li> <li>b) Degree of turn – these instructions are written to have the couple turn 90 degrees with each set of 3 steps. The couple may turn less or more than 90 degrees – the amount of turn depends on how far the man chooses to rotate the couple.</li> <li>c) Ending the turning box. The turning box can be ended at either the end of count 3 or end of count 6. See next set of instructions.</li> </ol>
<p>Ending left turning box</p>	<p>Generally, one does at least two turning boxes to have the man face the LoD again. However, it is possible to use the turning box to strike out in a new direction. If one uses quarter turns for each set of 3 counts, you can head off to the left, right, or back against the LoD</p> <p>Ending the turning box on count 3 is a useful way to make a corner (quarter or 3 / 4 ) turn</p> <ul style="list-style-type: none"> <li>• Complete the turning box through count 3.</li> <li>• Critical on count 4, the man must indicate the turn is completed by NOT rotating his body slightly and</li> </ul>

<p>Ending the left turning box on count 3</p> <p>Ending the left turning box on count 6</p>	<p>maintaining a strong social frame. Instead, the man does the backwards portion of a waltz box (counts 4-6) to align his body and the woman in a closed social frame. Following the backwards portion of the waltz box with a progressive waltz box in the new direction is a good follow-on pattern to re-establish a new LoD direction.</p> <p>Ending the turning box on count 6 is a useful way to turn to face against the LoD or to face the LoD</p> <ul style="list-style-type: none"><li>• Complete the turning box through count 6.</li><li>• It is critical that the man uses a firm social frame with a definite body lean forward (doesn't need to be exaggerated in terms of angle) to lead the next count 1 of the next pattern. We suggest that a progressive box step is a good pattern to follow a turning box. The progressive box step gives the woman time to recovery if she failed to catch the initial lead that the turning box was ending.</li></ul>
<p>Right turning box</p> <p>Right turning box set up and start (man)</p> <p>Right turning box setup and start (woman)</p>	<p>The right turning box starts on count 4 of a progressive waltz box. The first 3 counts are a typical waltz box step.</p> <p>Man's footwork</p> <ol style="list-style-type: none"><li>1. Man's left foot forward.</li><li>2. Man's right foot forward and then to the right side.</li><li>3. Man's left foot closes to right.</li><li>4. Man's right foot steps forward and angles slightly to the outside of the LoD (say up to 45 degrees). If you maintain social frame, woman should feel the slight shift in your body that indicates a right turning box is starting. Eight ends on right toes so the right foot can rotate on next count.</li><li>5. Man's left foot moves forward and swings to make man's body turn to face outside LoD (completing the quarter turn) as his left foot lands further down the LoD than man's right foot. Right foot rotates on toes. Maintaining social frame makes the woman's body face inside the LoD.</li><li>6. Man's right foot closes to his left foot by moving sideways along LoD.</li></ol> <p>Woman's footwork</p> <ol style="list-style-type: none"><li>1. Woman's right foot back (moving further along LoD)</li><li>2. Woman's left foot to the left side landing parallel to right foot</li></ol>

	<ol style="list-style-type: none"> <li>3. Woman’s right foot steps next to left foot.</li> <li>4. Woman’s left foot steps back and swings to the outside of the LoD with her body rotating as far as the man’s social frame tells her to rotate(say up to 45 degrees)</li> <li>5. Woman’s right foot swings back and more than shoulder width further along the LoD to turn her to face the inside of the LoD.</li> <li>6. Woman’s left foot closes to the right foot (maintaining our normal slightly spread feet so man doesn’t step on toes).</li> </ol>
<p>Right turning box continues</p>	<p>Man’s footwork</p> <ol style="list-style-type: none"> <li>1. Man’s left foot goes back (towards the inside of LoD circle) and turns slightly (up to 45 degrees) to start to face against LoD as his left heel moves only very slightly further along LoD.</li> <li>2. Man’s right foot swings back to make man face totally against the LoD and lands spread more than shoulder width parallel to his left foot.</li> <li>3. Man’s left foot closes to his right foot</li> <li>4. Man’s right foot moves forward against the LoD with a slight turn to point inside the LoD.</li> <li>5. Man’s left foot swings forward to turn the man’s body to face inside the LoD and lands spread wider than shoulders.</li> <li>6. Man’s right foot closes to the left foot. Man is facing inside the LoD.</li> </ol> <p>Woman’s foot work</p> <ol style="list-style-type: none"> <li>1. Woman’s right foot moves forward towards the inside of the LoD and turns in response to the man’s social frame to start facing towards the LoD.</li> <li>2. Woman’s left foot swings around to make the woman face the LoD (completing a quarter turn) and lands wider than shoulder wide.</li> <li>3. Woman’s right foot closes to left.</li> <li>4. Woman’s left foot moves backwards and turns in response to man’s frame movement. She is starting to face outside the LoD.</li> </ol>

	<ol style="list-style-type: none"> <li>5. Woman’s right foot swings back to complete her quarter turn to face outside the LoD with her right foot further back against the LoD.</li> <li>6. Woman’s left foot close to her right. Woman is facing outside the LoD.</li> </ol>
<p>Right turning box ends with progressive box forward</p> <p>Last quarter turn (man)</p> <p>Move Forward along LoD with second half of progressive waltz box (man)</p>	<p>Man’s footwork – maintain social dance frame so as man’s body shifts position, woman knows where she should be moving</p> <ol style="list-style-type: none"> <li>1. Step man’s left foot back and slightly turn it to start making the man’s body quarter turn to face forward on the LoD.</li> <li>2. Swing right foot back as man turns his body to complete the quarter turn to face the LoD. Right foot lands wider than shoulder width.</li> <li>3. Step left foot next to right foot. It might help the woman to know that this is the end of the turning box if man’s right-hand palm applies pressure to the woman’s left side.</li> <li>4. Step directly forward along LoD with right foot. Keep a light pressure on woman’s left side to signal that the turn is not continuing.</li> <li>5. Move left foot forward, then to the left side to land wider than shoulder width parallel to the right foot.</li> <li>6. Close right foot next to left foot.</li> </ol>
<p>Last quarter turn (woman)</p> <p>Move Forward along LoD with second half of progressive waltz box (woman)</p>	<p>Woman’s footwork (starts facing the outside the LoD)</p> <ol style="list-style-type: none"> <li>1. Woman’s right foot steps towards the outside of the LoD and slightly turns her foot to face against LoD to start the quarter turn. Her degree of turn depends on the man’s frame. Weight ends on her right toes so it can rotate.</li> <li>2. Woman’s left foot swings around to complete the quarter turn to have her face against LoD. Her left foot lands wider than shoulder width.</li> <li>3. Woman’s right foot steps close to her left foot (still maintaining the space between her feet so that the man won’t step on her toes when he starts to move forward on count 4).</li> <li>4. Woman’s left foot steps directly back progressing further along LoD.</li> <li>5. Woman’s right foot moves back then moves to the right wider than shoulders to land parallel to the left foot.</li> </ol>

	<p>6. Woman’s left foot closes to the right foot.</p> <p>Notes</p> <p>a) Couple ends in closed social position with man facing the LoD and woman facing against LoD.</p>
<p>Rocking turn To turn left a quarter turn (man)</p> <p>finish counts 4-6 with a backward balance (man)</p> <p>Quarter turn for woman</p> <p>Finish with balance (woman)</p>	<p>Man’s footwork – maintain social frame throughout</p> <ol style="list-style-type: none"> <li>1. Step forward on left foot. Allow right foot to raise from floor. By the end of this step, apply pressure to woman’s back with right hand to tell her to stop moving backwards.</li> <li>2. Turn right foot’s heel out a quarter turn as you step back on your right foot. Your social frame tells woman to turn.</li> <li>3. Step left foot by right foot. Your social frame tells woman to stop moving.</li> <li>4. Step back with right foot.</li> <li>5. Step left foot alongside right foot</li> <li>6. Step right foot in place.</li> </ol> <p>Woman’s footwork</p> <ol style="list-style-type: none"> <li>1. Step back on right foot. As you feel pressure start being applied against your back, you know that you will stop moving back.</li> <li>2. Making a quarter turn aligned with man’s frame, step left foot forward.</li> <li>3. As man’s social frame is not moving, step right foot next to left .</li> <li>4. Step forward on left foot.</li> <li>5. Step right foot next to left foot</li> <li>6. Step left foot next to right foot.</li> </ol> <p>Notes:</p> <ol style="list-style-type: none"> <li>a) This is used when you run out of space and need to turn, but you don’t have time / floor to do something like a turning box</li> <li>b) If you don’t get a full quarter turn in on counts 1-3, use counts 4-6 to align with your desired path by doing a slight turn on count 4.</li> <li>c) Not very showy</li> </ol>



<p>Outside turn First 6 counts</p>	<ul style="list-style-type: none"> <li>• Used to turn to the left of LoD by a quarter turn</li> <li>• Showier than just using a turning box</li> <li>• This is a 12 count pattern</li> <li>• Note that this is different from the under arm turn in the White City Waltz Sequence dance that includes a reverse movement for the woman.</li> </ul>
<p>Full basic box for man</p>	<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>Half box for woman</p>	<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> </ol>
<p>Start of outside turn for woman</p>	<ol style="list-style-type: none"> <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>Outside turn Second 6 counts</p> <p>Half left turning box for man</p> <p>Finish of a basic box for man</p> <p>Woman finishes turn</p> <p>Woman basic box to straighten up</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> </ul> <p>Man’s hand and footwork</p> <ol style="list-style-type: none"> <li>1. Man moves joined hands from over the woman’s head to shoulder height pointing along original LoD. This arm barrier will keep the woman from turning all the way back in from of the man. Man steps forward with left foot</li> <li>2. Man swings right leg forward , turning it a quarter turn to force man’s body to face inside LoD before landing further along LoD. Right foot is pointing towards the center of the original LoD. Man’s right arm moves away from his body a little in prep for returning to social dance position, offering a “landing zone” to the woman.</li> <li>3. Man steps left foot to right. Man is facing the inside of the original LoD. Start return to closed social frame</li> <li>4. Man steps right foot back toward the outside of the original LoD.</li> <li>5. Man moves left foot back and then lands it to his left side.</li> <li>6. Man steps right foot next to his left.</li> </ol> <p>Woman’s arm and footwork (she starts facing to inside LoD and has cleared the man’s body)</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. The arm barrier established by the man tells the woman to not return to a closed position in fron to fht eman</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. Woman sees the man’s arm away from his body offering a “landing zone” to return to social dance position.</li> <li>3. Woman closes right foot to her left foot. Start return to social frame position</li> <li>4. Woman steps left foot forward (towards outside of original LoD)</li> <li>5. Woman moves right foot forward then to the side to land</li> <li>6. Woman steps left foot next to her right foot.</li> </ol>
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	<p>Notes:</p> <ul style="list-style-type: none"><li>a) This 12 count pattern establishes a new LoD direction 90 degrees to the left of the original LoD</li><li>b) The last 3 counts (4-6) are half of a basic box to allow the couple to straighten up, re-establish frame, and establish the new LoD.</li></ul>
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