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## Preface

This U.S.I.S.T.D. American Style Gold Manual is the Official source of the technique from which all future U.S.I.S.T.D. American Gold Ballroom examinations will be drawn. In order to create the very best Manual possible, a close study was conducted of all former figures in the syllabus, according to their popularity, which was used as a basis for the beautiful patterns contained herein. These figures are not only very lovely, they also embody sound dance technique, yet still allow latitude for individual expression. This Manual is also a great source of information for students who are keen to excel at their dancing. The technique has been consolidated and presented in an easy to read chart form. This enables the teacher to engage in the study of the leading exponents of Dance (both the past and present).

## About the Author



**Esther Don**

The book you are about to read was compiled by Esther Don, Fellow I.S.T.D. - BB, LA and AM.

Esther says:- I have been enthusiastically teaching since 1976. My experience has covered every aspect of teaching from beginners to medalist candidates and competitors. Presently I am coaching dance and training professional candidates to attain their professional Accreditation. I am also a Competition Organizer. I strongly believe that, on a purely social level, Ballroom Dancing is the acceptable form of social "hugging" to music. This leads me to my second strong belief that competitive dancing is a blend of proficiency, skill and dexterity, exhibited as an athletic art form, which is a stylized and refined version of that same "hugging" to music. This Manual strives to embrace both of those beliefs.

## Acknowledgements

I wish to acknowledge and extend my heartfelt appreciation to **Lyall Bradshaw** for the many hours he spent dancing figures, assisting in compilation of this material and for always being there for me day and night. To **Miriam Ellis** for assisting me in the proof-reading department, in our effort to produce the finest, most understandable Manual possible and for compiling all the Precedes and Follows. I should like to recognize and thank these two wonderful people for allowing me to recruit them, for bolstering my courage and, above all, for so freely sharing their expertise. I thank them for collaborating with me in making this manual possible.

## How to Study the Charts

This American Style Manual has been issued in chart form. It is necessary to understand the main headings used in the charts and it is also important that the student understand the general principles of the changes that have been made. If the following notes are thoroughly understood it will not be necessary to memorize all the charts, which can be a long and tedious task.

ABBREVIATIONS USED IN THE CHARTS (listed in alphabetical order)

And or (&)	Half of a Beat	H	Heel
Along LOD	Along Line of Dance	IE	Inside Edge
BF	Ball Flat	L	Left
BH	Ball Heel	LF	Left Foot
B	Ball of Foot	LOD	Line of Dance
bet	between	NFR	No Foot Rise
BTL	Body Turns Less	Open FP	Open Facing Position
Com	commence	OP	Outside Partner
Cont	continue	PO	Partner Outside
CBM	Contrary Body Movement	PP	Promenade Position
CBMP	Contrary Body Movement Position	Q	Quick
CPP	Counter Promenade Position	R	Right
DC	Diagonally to Center	RF	Right Foot
DW	Diagonally to Wall	S	Slow (or Straight referring to Sway)
e/o	End of	T	Toe

**Understand each column in the chart and its proper description.**

**Bar** Gives the number of bars in the figure.

**Step** Refers to the number of steps in the figure.

**Timing** Refers to the designated beats of music assigned to a step, expressed as Slows and Quicks and in Waltz its 123.

**Feet Positions** Refers to the position of one foot in relation to the other foot, i.e. forward, back, side, diagonally forward or side and slightly forward, etc.

Other terms in the Feet Positions column include:

- CBMP - a tracking of the foot and not a body turn
- PP - Promenade Position
- OP (Outside Partner) - A step Forward outside on the Right Side
- OP on Left Side (Outside Partner on Left Side) - A step Forward outside on the Left Side
- Side leading - taking the same side of the body either forward or backward with the moving leg

Preparing to step outside partner; Left Side leading - these terms are given when they alter the position of the foot.

Other terms such as "Small Step", etc., may also be used.

**Alignment** This refers to the position of the feet in relation to the room - "Facing" and "Backing" are used when feet are in line, and "Pointing" is used when the foot is in a different alignment from the body.

**Amount of Turn** This is measured between the feet. Where the feet have turned more than the body, it is noted by the term "Body Turns Less" (BTL).

**Dance Position** This always refers to the Lady's position in relation to the Man.  
(i.e. Closed, P.P, CPP, OP, OP on Left Side, PO on Right Side, PO on Left Side, Open FP, Fallaway etc.).

**Rise & Fall** Refers to the feet, the stretching upwards of the body and the bracing of the muscles of the legs.  
The term "No Foot Rise" (NFR) denotes a later rise in the feet on the inside of a turn.

**Footwork** Refers to the part of the foot that is in contact with the floor.

**Sway** The natural inclination of the body towards the center of the turn. Sway is used for balance and style.

**CBM (Contrary Body Movement)** The action of turning the opposite side of the body towards the moving foot. CBM is used to initiate turn.

**Precedes and Follows** **NOTE:** In Fellowship Examinations, candidates need to show three Precedes and Follows to each figure. They are listed in the Manual as a guide, to help you select and combine them in the best possible way in creating an amalgamation.  
(An amalgamation is a group of figures blended in a cohesive manner).

Understand the following terms:

**Time Signature** refers to the number of beats per bar.

The recommended **Tempo** refers to the number of bars per minute.

The **Rhythm** is the regular occurrence of accentuated beats.

The **Beat Value** refers to the amount of time assigned to a step.

Counting in **Beats and Bars** refers to the number of bars of music prescribed to a figure.

Clarification of Outside Partner and Partner Outside, as employed in the **Feet Positions Column** and **Dance Position Column**.

**-Outside Partner on Right Side**

Whichever partner is stepping forward outside- will be written in the Feet Positions column as: forward in CBMP OP.

In the Dance Position column it will be written as Outside Partner on Right Side.

**-Outside Partner on Left Side**

Whichever partner is stepping forward outside - will be written in the Feet Positions column as: forward in CBMP OP on Left Side

In the Dance Position column it will be written as Outside Partner on Left Side

**-Partner Outside on Right Side-**

Whichever Partner is stepping back - will be written in the Feet Positions column as: back in CBMP

In the Dance Position Column it will be written as Partner Outside on Right Side.

**- Partner Outside on Left Side-**

Whichever Partner is stepping back - will be written in the Feet Positions column as: back in CBMP  
In the Dance Position Column it will be written as Partner Outside on Left Side.

## General Analysis

**Balance** – Is the correct weight distribution between two feet. Important rules to remember when moving forward: keep the feet in a straight line and do not try to avoid partner's feet by walking outside of them. When walking backward use the same technique. Good Balance is really a matter of good practice in correct walking.

**Body** - Should not be stiff. Arms and elbows should be held up without raising the shoulders. The Lady's Left hand should rest lightly on the Man's upper Right arm, with her fingers neatly closed.

**Carriage** - Of Arms, Head and Body. The Man's head should be held so that he looks straight over his partner's Right shoulder. The Lady should look over the Man's Right shoulder. The Man's Left arm should form a right angle at the elbow, and the forearm should be angled at approximately 45 degrees to the floor

**Legs** - Movement of the legs should be free and initiated from the hips, not from the knees. A natural bracing and relaxing movement should be used in each step.

**Outside Partner Position** - (Right Side) In the normal Dance Position Hold, both partners are slightly offset to the right; hence, stepping outside on Right Side is readily accomplished. This makes this position the "normal" Outside Partner Position. It is, therefore, **unnecessary** to state "**Outside Partner on Right Side**" in the Feet Positions column. For example, the last step of a Continuity Ending (as Man), in the Feet Positions column, is written as "**Right foot forward in CBMP, Outside Partner.**"

**Outside Partner Position on Left Side** - Certain figures require that the partners are outside on the Left side, necessitating a change in the fundamental Dance Position of slightly offset to the Right side. This position is included in the Feet Positions column because of the change from the normal position, making this position the "less normal" Outside Partner Position. It is, therefore, **necessary** to state "**Outside Partner on Left Side**" in the Feet Positions column. For example, the first step of Continuity Ending #4(as Man), in the Feet Positions column, is written as "**Left foot forward in CBMP, Outside Partner on Left Side.**"

**The Forward Walk** - Stand in an upright position with the feet together and the weight held slightly forward towards the balls of the feet. Swing the leg forward from the hip with the ball of the foot, in contact with the floor, then with heel lightly skimming the floor and toe slightly raised. As soon as the front heel moves past the back toe, the back heel will be released from the floor and at the extent of the stride the weight will be equally divided between the heel of the front foot and the ball of the back foot with the front knee straight and the back knee slightly flexed. The front toe will then lower as the weight of the body moves forward. The back foot commences to move forward with first the toe, then the ball of the foot skimming the floor until the feet are level. The back foot then continues forward into the next step.

**The Back Walk** - Stand in an upright position with the feet together and the weight held forward over the balls of the feet. Move the foot back with the ball of the foot then toe skimming the floor, then lower again onto the ball of the foot. As soon as the back foot moves past the front heel, the front toe will be released from the floor so that at the extent of the stride the weight will be equally divided between the ball of the back foot and the heel of the front foot. The back knee will be slightly flexed and the front knee straight. The front foot then commences to move back first with the heel, then with the ball of foot skimming the floor until the feet are level. **When the back heel lowers, it is most important that the back heel lowers very slowly and with control.**

## Hold

Man: Stand facing the Lady with the Lady very slightly on the right and raise both arms sideways until they are just below the shoulders. Bend the Right elbow and place the Right hand just below the lady's Left shoulder blade. Bend the Left elbow, with the forearm inclined slightly forward and take the lady's Right hand, with the joined hands approximately to the Lady's eye level

Lady: Bend the Left elbow, and place the Left hand on the man's Right arm, just below the shoulder. Raise the Right arm and place the Right hand in the man's Left hand.

## Description of Dance Positions

1. **Closed Position** - Partners facing each other squarely with Lady on Man's Right Side. The Lady's Right Side remains lightly in contact with the Man's Right Side.
2. **Promenade Position** - A position in which the partners open fanwise to form a "V" shape. The Lady's Left Side remains in contact with or close to the Man's Right Side. Man and Lady are both moving forward.
3. **Open Promenade Position** - As for Promenade Position, but further apart and using the following holds. The distance apart varies, depending on the figure danced.
  - Man's L hand holding Lady's R hand
  - Man's R hand holding Lady's L hand
  - Man's R hand holding Lady's R hand (Handshake Hold)
  - Double Hold
  - No Hold
4. **Fallaway Position** - As in Promenade Position but Man and Lady are both moving back.
5. **Counter Promenade Position** - A position opposite to that of Promenade Position. The Man's Left Side and the Lady's Right Side are in contact with or close to each other, and the opposite side of the bodies is turned out to form a "V" Shape. Man and Lady are both moving forward.
6. **Open Counter Promenade Position** - As for Counter Promenade Position, but further apart and using the following holds. The distance apart varies depending on the figure danced
  - Man's L hand holding Lady's R hand
  - Man's R hand holding Lady's L hand
  - Man's R hand holding Lady's R hand (Handshake Hold)
  - Double Hold
  - No Hold
7. **Outside Partner** - Whichever partner is stepping forward in CBMP, Outside Partner. This Dance Position is known as OP on Right Side or OP on Left Side.
8. **Partner Outside** - Whichever partner is stepping back in CBMP. This Dance Position is known as PO on Right Side or PO on Left Side.

## Description of Dance Positions (Continued)

9. **Open, Open Facing and Apart Position** - Are variations of the Closed Position. Facing and away from partner, approximately at arms length.
  - Man's L hand holding Lady's R hand
  - Man's R hand holding Lady's L hand
  - Man's R hand holding Lady's R hand (Handshake Hold)
  - Double Hold
  - No Hold. The latter is normally referred as the Apart Position
  
10. **Right Side by Side Position** - Lady on Man's Right Side, both facing the same way. Generally uses a Right to Left hand hold.
  
11. **Left Side by Side Position** - Lady on Man's Left Side, both facing the same way. Generally uses a Left to Right hand hold
  
12. **Left Angle Position** - Lady at 90 degrees to man on his Left side
  
13. **Shadow** - Lady directly in front of or behind the man. (Also known as Tandem)
  
14. **Right Shadow Position** - Lady on Man's Right side, slightly in advance or slightly behind, both facing the same way. Generally uses Right to Right hand hold with the Left hand extended.
  
15. **Left Shadow Position** - Lady on Man's Left side, slightly in advance or slightly behind, both facing the same way, Generally uses Right to Right hand hold with the Left hand extended.
  
16. **Inverted Promenade Position** - Lady on Man's Right side, almost back to back, with Man's Right side and Lady's Left side towards each other (12 inches apart) and the opposite side of the body turned outwards to form the shape of a "V", with Man's Right hand holding Lady's Left, or No Hold.
  
17. **Inverted Counter Promenade Position**- Lady on Man's Left side, almost back to back, with Man's Left side and Lady's Right side towards each other (12 inches apart) and the opposite side of the body turned outwards to form the shape of a "V" with Man's Left hand holding Lady's Right, or No Hold.

## Training For Professional Examinations

Teachers who are training for examinations should focus on the following priorities:

- 1) Ability to dance the figures to a Gold standard of dancing. Man candidates must lead a Lady, however Lady candidates have a choice to either dance (a) as Lady or (b) as Man. Should the Ladies choose to dance as Man, attention should be paid to their poise.
- 2) Have a good knowledge and understanding of the technical details.
- 3) Presentation of correct and well-balanced solo demonstrations. The Ladies should pay attention to the poise when dancing as Man.
- 4) Have an understanding of the musical requirements, i.e. Time Signature, Tempi, counting in Beats and Bars, and Beat Values.
- 5) Being able to explain simple teaching methods.
- 6) Have good voice projection.
- 7) A Professional approach.
- 8) Note: Professional candidates please note that Peabody is not a required dance for Professional Examinations.

The above is your Formula for success. Know the Formula, it works! \*\*\*

### Musical Requirements

**Time Signature** Refers to the number of beats per bar.

**Tempo** Refers to the recommended number of bars per minute.

**Rhythm** The regular occurrence of accented and unaccented beats, which shape the character of the dance.

**Beat Value** Refers to the Beat Value assigned to each step of the Figure. Examples: The Beat value of an Open Left Turn in Waltz is 1, 1, 1. 1,1,1 and in Foxtrot it is 2.1,1, 2.1,1. For the Open Twinkle with Promenade Chasse Ending in Waltz the Beat Values are 1,1,1. 1, 1/2, 1/2, 1. 1,1,1. In Foxtrot the Beat Values are 2, 1,1. 2, 1/2, 1/2,1. 2, 1,1.

Candidates are required to count in **Beats and Bars: i.e.** Waltz **1, 2, 3. 2, 2, and 3. 3,2,3.** (Open Twinkle with Promenade Chasse Ending)

**Precedes and Follows** **NOTE:** In Fellowship Examinations, candidates need to show three Precedes and follows to each figure. They are listed in the Manual as a guide, to help you select and combine them in the best possible way in creating an amalgamation.  
(An amalgamation is a group of figures blended in a cohesive manner).

**Glossary** - definitions of terminology used in the American Style Ballroom Manuals.

<b>Aerial Ronde:</b>	A circular movement of the leg in the air, usually used by the Lady, as the Man dances a Rudolph Ronde
<b>Airplane (Arms):</b>	Usually referring to a position where the Man's R arm is placed on the Lady's waist, with her R hand placed on his L shoulder, both L arms being extended to the side
<b>Arabesque:</b>	A line generally used by the Lady, where either leg is elevated backwards, and is kept straight
<b>Attitude:</b>	Similar to an Arabesque, with the knee of the elevated leg being bent ("Eros" Line)
<b>Brush:</b>	When the stepping foot moves from one open position to another it first closes to or towards the supporting foot without weight.
<b>Canter Rhythm:</b>	Used in Waltz and Viennese Waltz, where two steps are taken to three beats of music
<b>Chair:</b>	A Checking Action, with the inside foot, often danced in Promenade Position, with a strong use of the knee of the stepping foot
<b>Chasse:</b>	"One foot chases the other" (French). Indicates a closing of the feet, with a weight change. Often used with three weight changes to two beats of music, many times from Promenade Position
<b>Check:</b>	Means to stop the action that was initiated
<b>Closed Turn</b>	(known also as a Chasse Turn): A turn to the Left or the Right in which the feet are brought together with a change of weight
<b>Closed Wing:</b>	A type of Hesitation Step, danced in Closed Position by the Man, while he leads the Lady to step back, side, forward to his L side
<b>Continuity Style:</b>	Indicates a passing, rather than a closing of the feet. Employed in the Silver and Gold levels
<b>Contra Check(s):</b>	Originally used as a maneuvering tactic, which has been developed into a Picture Line. It is a Checking Action, danced in CBMP, with a flexing of the knees, usually ending in Promenade Position. Variations of the Contra Check are a Traveling Contra Check, a Running Contra Check and a Back Contra Check
<b>Contra Rock:</b>	A Rocking Step, usually danced in Tango, in CBMP, with the use of CBM
<b>Contrary Body Movement:</b>	The opposition swing of the body to the moving foot. Generally used on leading steps, to initiate turn
<b>Contrary Body Movement Position:</b>	(CBMP) A Foot Position, not a body position, where the foot is placed on or across the line of the supporting foot, either in front or behind, to maintain body line

## Glossary (continued)

<b>Corte:</b>	A Lunge deriving its name from a movement used in Fencing. In this syllabus it is danced as a Back Lunge for Man and as a Forward Lunge for Lady. (Used in this Manual in Tango only)
<b>Cross-Body Lead:</b>	The man leads the lady in PP and across the front of his body, while lady dances a Promenade Run to end in Closed Position. 3 Dances Positions are always exhibited, Usually used in the Rhythm dances, but also used in Viennese Waltz, Waltz and Foxtrot
<b>Cross:</b>	Indicates a crossing of the feet, in front or behind, sometimes the Cross being looser than others. Please see "Lock", listed below
<b>Cross Swivel:</b>	Similar to an Outside Swivel, listed above, but with both partners dancing the swivel, one stepping forward into the movement and the other one back
<b>Developpe:</b>	An extension (or development) of the leg, usually danced by the Lady
<b>"Eros" Line:</b>	Please refer to "Attitude", listed above
<b>Fake:</b>	Is a foot change used by the man, to dance into and out of same foot figures, often in Shadow Position. The Man steps twice and the Lady steps three times. This action will enable the couple to be on the same foot for the following figure. When the couple has completed dancing the figure on same foot the Man will also have to fake to resume dancing on opposite feet.
<b>Fallaway Reverse Turn:</b>	A Reverse (Left) Turn, danced in Promenade Position, with both partners moving in a backwards direction
<b>Fan:</b>	A turn, executed sharply on one foot, while the free foot is kept directly behind the foot on which the turn is made. Sometimes executed by one partner, and sometimes by both. Also known as an "Outside Swivel"
<b>Fifth Position Breaks:</b>	A "Break Step", danced by the Man and the Lady, with the back foot being placed heel to toe (in 5 <sup>th</sup> Position). Usually used in the Rhythm dances, but also in Viennese Waltz
<b>Flick:</b>	A sharp lifting of the non-supporting foot, usually danced on an "&" count, to embellish the movement
<b>Foot Change:</b>	Please refer to "Fake", listed above
<b>Grapevine:</b>	A series of quick steps, employing sidesteps and crossing actions, danced in a variety of Dance Positions (Promenade, Fallaway, etc). Used extensively in Peabody, and also in Foxtrot and Waltz
<b>Hairpin:</b>	A sharply curving pattern, danced in Closed Position, usually consisting of three steps, ending outside partner
<b>Heel Pull:</b>	A turn to the Right on the heel of the stepping foot. Weight is transferred to the new supporting foot at the end of the turn. The turn is commenced on the heel of the LF as the RF is pulled back; first on the heel then IE foot, the body weight being transferred to the whole of RF at the end of turn.
<b>Heel Turn:</b>	A turn to Left or Right in which the weight is transferred to the closing foot at the end of the turn

**Glossary** (continued)

<b>Hesitation:</b>	When the moving foot closes without weight and progression is suspended for one or more beats of Music,
<b>Horse and Cart:</b>	A action where Man extends (and sometimes elevates) a leg backwards, while Lady dances a series of running steps around him, often in Shadow Position
<b>Hover to PP:</b>	Consist of three steps: 1. RF forward in CBMP OP. 2. The Man does not change weight and turns Lady to Right from Closed Position to end in PP (this is the Hover) 3. LF diagonally forward in PP (Step, Hesitate, Step)
<b>Impetus Turn:</b>	Man dances a Heel turn, while Lady dances around him. Usually ended in Promenade Position (Open Impetus Turn), but can remain in Closed Position (Closed Impetus Turn)
<b>In Line:</b>	Is used to indicate that the couple is standing in Normal position, facing each other. Usually used to show resumption to a Closed Position after an Outside Partner step.
<b>Inverted Swivel:</b>	Similar to an Outside Swivel, taking the Swivel from a backward movement instead of a forward one
<b>Leg Hook:</b>	A Tango move, where one partner "hooks" his/her leg around the partner's leg
<b>Lilt:</b>	A very light and soft type of Rise and Fall (or bounce), used primarily for expression
<b>Lock:</b>	The action of one foot crossing in front of or behind the other foot. Please refer to "Cross", listed above
<b>Lunge:</b>	A very strong leg action on the part of the Man, leading the Lady to ronde her leg (sometimes aerial). Similar to the Corte, listed above, but with many variations on the same theme
<b>Open Right Turn, Open Left or Open Right Turn from PP:</b>	A turn to the Right or Left in which one foot passes the other during the third step (Continuity Style)
<b>Outside Spin:</b>	A turning figure, danced on the spot, with the Man turning his body sharply to the Right and spinning, while leading the Lady to step outside his feet, to dance a forward step, then a closing step, ending with a Pivoting Action between his feet
<b>Outside Swivel:</b>	Please see "Fan", listed above
<b>Oversway:</b>	A "Picture Line" where the Man strikes and holds a pose, leading the Lady to develop an extension of the body
<b>Passe:</b>	A "Leg Line" created by the Lady, by placing the foot of one leg behind the knee of the other leg. Often precedes a Developpe

## Glossary (continued)

### **Pivots and Pivoting Action:**

A Right **Pivot** is executed on one foot and **turns Right and** is danced by the Man or Lady. A Right Pivot is always danced from a **backward** step (LF back RF held in CBMP). In the Amount of Turn column the prescribed amount of turn will be given and the word "Pivot".

### **Pivoting Action:**

it is danced from a **forward step** in Closed Position turning Right on the ball of the supporting foot. The other foot is not retained in CBMP. The turn is executed on one foot and **turns Right**. It is the counter-part of a Right Pivot and it always is danced in Closed Position by Man or Lady. In the Amount of Turn column the prescribed amount of turn will be given by the words: "Pivoting Action"

### **Left Pivot when in Closed Position:**

A Left **Pivot** turns L, the turn being executed on one foot. It will be written in the Feet Position column i.e. LF forward in **CBMP** RF held in **CBMP** or RF back in **CBMP** LF held **CBMP**. There is no counter part (Pivoting Action) to the Left Pivot. In the Amount of Turn column the prescribed amount of turn will be given followed by the word "Pivot". Special attention must be paid to the leg tracking in all Left Pivots: the moving leg is in CBMP and the free leg is always held in CBMP.

### **Left or Right Pivot or Pivots danced Solo or in any of the Open Positions:**

A Right or Left Pivot turn executed on one foot by the Lady or Man danced in Open Position or danced Solo by one partner or both.

In the Amount of Turn column the prescribed amount of turn will be given followed by the word "Pivot". Special attention should be paid to the leg tracking

### **Slip Pivot Left or Right:**

Consists of one step which turns Left. The Man steps "RF back in CBMP LF held in CBMP", slipping Lady to step "LF forward in CBMP RF held in CBMP", to end in Closed Position. This is when the actual Pivot occurs. The moving leg is in CBMP and the free leg is always held in CBMP.

### **Promenade Close (also known as a Promenade Chasse Turn):**

A turn to Right or Left commenced in PP in which the feet are brought together or cross behind or in cross front on the third step with a weight change.

<b>Rock:</b>	An easy weight change from one foot to the other, sometimes taken with turn and sometimes not
<b>Roll-Out:</b>	Man leads Lady to "Roll Out" of his arm, moving away from him, then rolls her back into position
<b>Ronde:</b>	A circular leg action, with a strong use of the supporting knee, danced by one partner or both partners, frequently commenced in Promenade Position
<b>Rudolph Ronde:</b>	Please refer to "Aerial Ronde", listed above
<b>Running Weave:</b>	An Open Left or Right Turn, with syncopated timing, often commenced in Promenade Position
<b>Same Foot Lunge:</b>	A Lunge, danced by both the Man and the Lady, on the same foot (Man having danced a "Fake")
<b>Sit Check:</b>	Strictly a Lady's move, danced in Open Position, where she places one leg behind the other for balance, and develops a "Picture Line"

## Glossary (continued)

<b>Spiral:</b>	A strong forward walk turning, allowing the free leg to cross loosely in front without weight, making up to a complete turn.
<b>Stalks:</b>	A series of very staccato walks, danced in Tango, in Promenade Position, the free foot being pointed forward after each Stalking Walk on an "&" count
<b>Streamline:</b>	Serves as a LF or RF Closed Change with the feet passing used in this syllabus in Shadow Position with both partner on the same foot.
<b>Swivel:</b>	Is a prescribed amount of turn executed on one foot. (A <b>Fan</b> is also known as a <b>Swivel</b> ).
<b>Syncopation:</b>	A variation of the regular occurrence of accented beats, within the framework of a basic rhythmic pattern
<b>Telemark:</b>	A Reverse (Left) Turn, ended in Promenade Position, while the Lady dances a Heel Turn
<b>Three Point Turn:</b>	A series of three steps, danced solo, turning in the direction of the leading foot, staying in a straight line (Chaine Turn)
<b>Three Step:</b>	A series of three steps, danced in line, with no turn, little turn or turning sharply
<b>Throwaway Oversway:</b>	Similar to the Oversway, listed above, attaining a more exaggerated line, due to the Lady extending her Left Foot back, in opposition to the Man's line
<b>Trap:</b>	Is when the Man sandwiches one of the Lady's feet between his two feet (it is a term used in the Argentine Tango)
<b>Tumble Turn:</b>	A Continuity Ending, with syncopated timing, commenced in line, followed by a Reverse Pivot
<b>Twinkles:</b>	A series of three steps where upon you have utilized two dance positions and possibly utilize up to three different directions i.e. (a) from Closed Position ending in Promenade Position. (b) from Closed Position ending in Outside Partner Right Side. (c) from Outside Partner Right Side ending in Outside Partner on Left Side. (d) from Outside Partner on Left Side ending in Outside Partner Right Side. (e) from Promenade Position ending in Open CPP (Dance Trivia Buffs: Twinkles made their first appearance on 1915)
<b>Twist:</b>	Is taken from a leg crossing. The twist is an unwinding action allowing feet to uncross (the turn is made between both feet)
<b>Viennese Cross:</b>	A Viennese Waltz Left Turn, danced in Tango, with a timing of "QQ&, QQ&, with a very staccato action
<b>Weave:</b>	An Open Left or Right Turn, often commenced in Promenade Position. Please refer to "Running Weave" listed above
<b>Wing:</b>	A type of Hesitation Step, danced by the Man, leading the Lady to dance three Promenade Runs, ending outside partner on his Left Side. Please refer to "Closed Wing", listed above
<b>X-Line A "Picture Line"</b>	Where the bodies of both partners form the letter "X", by flexing the knee of the "inside foot", and pointing the "outside" toe to the side. The upper bodies extend away from one another, to complete the "X Line" picture

# Foxtrot

Time Signature - 4/4 - with the first and third beat accented.  
"Slow" count = 2 beats. "Quick" count = 1 beat. "And" Count = 1/2 beat.  
Counting in beats and bars 1234, 2234, 3234, 4234 etc.  
Recommended **Tempo**: 30 MPM

## Gold Foxtrot Step List

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## Introduction to Gold Foxtrot

**Rise and Fall:** There are several types of Rise and Fall used in Foxtrot:-

1. Normal Rise and Fall moving forward (SQQ) - Rise e/o 1, Up on 2, Up on 3, Lower e/o 3.
2. Normal Rise and Fall moving back (SQQ) - Rise e/o 1 NFR, Up on 2, Up on 3, Lower e/o 3.
3. Chasse Rise and Fall moving forward (SQ&Q) - Commence to Rise e/o 1, Continue to rise on 2 and 3, Up on 4, Lower e/o 4.
4. Chasse Rise and Fall moving back (SQ&Q) - Commence to Rise e/o 1 NFR, Continue to rise on 2 and 3, Up on 4, Lower e/o 4.
5. Late Quick Rise – used in the Open Impetus (SQQ) - Down on 1, Down on 2, Rise e/o 2, Up on 3, Lower e/o 3.
6. Continuity Endings: See detailed breakdowns on page 3.

**Note:** There is one major difference between the Rise and Fall in the Open Left Turn in Foxtrot, as compared with the same figure in Waltz.

**Foxtrot** Rise and Fall for the Open Left Turn for the Man is: Rise at the e/o 1, Up on 2, Up on 3, Lower at the e/o of 3, Rise at the e/o of 4, Up on 5, Up on 6, Lower at the e/o 6. For the Lady is: Rise at the e/o 1, Up on 2, Up on 3, Lower at the e/o of 3, Rise at the e/o of 4, Up on 5, Up on 6 NFR, Lower at the e/o 6.

It is necessary for the Man to have foot rise at the e/o Step 4 in Foxtrot because there is no continuation of rise on Step 5, as the Rise and Fall is already "Up on 5." On step 4 the Man's RF goes back, then as his Left toe passes his Right heel the Right heel is released from the floor (having kissed the floor) and he swings up to step 5 - "LF to the side and slightly forward - Pointing DW." Applying pressure to the floor through the T of the LF enables the Man to keep his weight forward to achieve a smooth swing forward in CBMP Outside Partner on Right Side for step 6.

**Waltz** Rise and Fall for the Open Left Turn for the Man is: Commence to rise at the e/o 1, Continue to rise on 2, Up on 3, Lower at the e/o 3, Commence to rise at the e/o 4 NFR, Continue to Rise on 5, Up on 6, Lower at the e/o 6.

**Continuity Styling** involves a continuous passing of the feet. It is an advanced styling not suited for small dance floors. It is primarily a competitive style of dancing. However, it can be danced socially if the movement is moderated.

### This dance has been designed in two stages:

- The first section of the book describes Figures 1-5 of the Gold Syllabus.
- The second section of the book covers elements of figures that are being highlighted, as well as new elements being introduced. Also included are:
  - (a) Precedes and Follows
  - (b) Suggested Amalgamations

**This section is designed to develop your choreography skills!**

**Bronze Foxtrot and Waltz figures are not normally used when dancing Silver or Gold Foxtrot and Waltz**

**The different types of Continuity Endings used throughout the Gold Foxtrot Syllabus**

1. Continuity Ending commenced in Line (Silver)
2. Continuity Ending commenced in PP (Silver)
3. Continuity Ending commenced OP on Right Side (used in steps 10-12 of the Open Twinkles Forward) (Silver)
4. Continuity Ending commenced PO on Left Side (used in steps 10-12 of the Open Twinkles Back) (Silver)
5. Continuity Ending commenced PP Turning R (used in steps 8-10 of the Whirlpool) (Gold)

**Man** **5. Continuity Ending commenced PP Turning R** **Foxtrot**  
 (used in steps 8-10 of the Whirlpool) (Gold)

Step	Timing	Feet Positions	Alignment	Amount of Turn	Dance Position	Rise and Fall	Foot work	Sway	CBM
1	S	RF forward in PP and CBMP	Facing DW Moving along LOD	Commence to turn R on 1	PP	Rise e/o 1	HT	S	CBM on 1
2	Q	LF diagonally forward, preparing to step OP, L side leading	Facing Wall	1/8 bet 1 and 2	Closed	up on 2	T	R	-
3	Q	RF forward in CBMP OP	Facing DW against LOD end Facing against LOD	1/8 bet 2 and 3 then 1/8 e/o 3	OP	Up on 3 Lower e/o 3	TH	R	CBM on 3

**Lady**

Step	Timing	Feet Positions	Alignment	Amount of Turn	Dance Position	Rise and Fall	Foot work	Sway	CBM
1	S	LF forward and across in PP and CBMP	Facing DC Moving along LOD	Commence to turn L on 1	PP	Rise e/o 1	HT	S	CBM on 1
2	Q	RF to side and slightly back	Backing Wall	1/8 bet 1 and 2	Closed	Up on 2	T	L	-
3	Q	LF back in CBMP	Backing DW against LOD, end Backing against LOD	1/8 R bet 2 and 3 and then 1/8 e/o 3	PO	Up on 3 Lower e/o 3	TH	L	CBM on 3