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Preface

This US ISTD American Style Silver Manual is the Official technique from which all future US ISTD American Silver Ballroom examinations will be drawn. For this Manual, a close study was conducted of all former figures in the syllabus according to their popularity. These figures embody sound dance technique as well as allow latitude for individual expression. It 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 both the past and present.

About the Author



Esther Don

The book you are about to read was compiled by Esther Don, a Fellow I.S.T.D.- BB, LA and AM: I have been enthusiastically teaching since 1976. My experience has covered every aspect of teaching from beginners to medallist 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 lead 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 these people who were instrumental in the completion of this book. **Lyall Bradshaw** for the many hours he spent dancing figures, assisting in compilation of this material and for always being there for me day or night. To **Frederick Dunn** for working with me in the proof reading department in our effort to produce the finest, most understandable manual possible. I would like to recognize and thank these wonderful people for allowing me to recruit them, and for believing in me and bolstering my courage and, most of all, for so freely sharing their expertise. I thank them for collaborating with me to make this Manual possible.

Special thanks to the **USISTD Examiners Committee**, for assisting me in the editing of the figures and printed materials

The American Style Manual has been issued in chart form. It is necessary to understand the column headings used in the charts and it is also important that the student understand the general principles. If the following general principles 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)

&	Half of a Beat	IE	Inside Edge
Along LOD	Along Line of Dance	L	Left
BF	Ball Flat	LF	Left Foot
BH	Ball Heel	LOD	Line of Dance
B	Ball of Foot	NFR	No Foot Rise
bet	between	OP	Outside Partner
BTL	Body Turns Less	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
e/o	End of	T	Toe
H	Heel	TTO	Toe Turned Out

Chart Columns Headings

Bar Refers to the number of bars of music assigned to a figure.

Step Refers to the number of steps in a figure.

Timing Refers to the designated beats of music assigned to a step, expressed as Slows, Quicks or number counts.

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

Other terms in the Feet Positions column may be included when they affect the positions of the feet:

- 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
- Miscellaneous terms such as "small step", "LF behind" are also used.

Chart Columns Headings(continued)

Alignment	This refers to the positions 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 than the body.
Amount of Turn	Is taken from the position of the feet and not the body. 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, PP, CPP, OP, OP on Left Side, PO on Right Side, PO on Left Side, Open, Open Facing, Fallaway).
Rise & Fall	Refers to the feet and 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	Is the natural inclination of the body towards the center of the turn. Sway is used for balance and style.
CBM	Is the action of turning the opposite side of the body towards the moving foot. CBM is used to initiate turn.

Clarification of Outside Partner and Partner Outside: (as employed in the Feet Positions and Dance Position columns)

Outside Partner on Right Side	Whichever partner is stepping forward outside. It is written in the Feet Positions column as: forward in CBMP OP. In the Dance Position column it is written: Outside Partner on Right Side.
Outside Partner on Left Side	Whichever partner is stepping forward outside. It is written in the Feet Positions column as: forward in CBMP OP on Left Side. In the Dance Position column it is written: Outside Partner on Left Side.
Partner Outside Right Side	Whichever Partner is stepping back - It is written in the Feet Positions column as: back in CBMP. In the Dance Position column it is written: Partner Outside on Right Side.
Partner Outside Left Side	Whichever Partner is stepping back - It is written in the Feet Positions column as: back in CBMP. In the Dance Position column it is written: Partner Outside on Left Side.

General Analysis

Balance – Balance is the correct weight distribution between moving 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, and her fingers should be neatly closed together.

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 feet positions description of the third step of any Continuity Ending as Man is written as "**Right foot forward in CBMP, Outside Partner.**"

Outside Partner Position Left Side - Certain figures require that the partners are outside on the Left side, requiring a change in the fundamental Dance Position of slightly offset to the Right side. This position is included in the feet position 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 feet positions description of step 10 of the Open Twinkles Back as Lady 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 the 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 the 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 continues to move back first with the heel and then with the ball of foot skimming the floor and when feet become level the heel of the supporting foot is lowered to the floor. When the back heel lowers, **it is most important that the back heel lowers very slowly and with control.**

Description of Dance Positions and Holds

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.
Man: Stand facing the Lady with the Lady slightly to the Man's right side 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 at approximately 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.
2. **Promenade Position** - A position in which the partners form a "V" shape. The Man is slightly in advance with the Lady's on Man's Right and the Man's Right Side and Lady's Left side are towards each other, both partners are moving forward.
3. **Open Promenade Position** - As in Promenade Position (the distance apart becomes more open depending on the figure danced) with the following holds:
 - (a) Man's Right Hand holding Lady's Left hand
 - (b) Man's Left hand holding Lady's Right hand
 - (c) No hold
4. **Fallaway Position** - As in Promenade Position except both partners are moving backwards.
5. **Counter Promenade Position** - A position opposite of Promenade Position. The Man's Left Side and the Lady's Right Side, and the opposite side of the bodies are turned out to form a "V" Shape, with a slightly released hold, Lady slightly in advance, both partners are moving forward.
6. **Open Counter Promenade Position** - As in Counter Promenade Position (the distance apart becomes more open depending on the figure danced) with the following holds:
 - (a) Left hand holding Lady's Right hand
 - (b) No hold
7. **Outside Partner Position** - 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 Position** - Whichever partner is stepping back in CBMP. This Dance Position is known as PO on Right Side or PO on Left Side.
9. **Open, Open Facing and Apart Position** - Are variations on the Closed Position. Facing and away from partner, approximately at arms length. Holds used:
 - (a) Man holding Lady's Right hand with his Left hand
 - (b) Handshake Hold, or (Man holding Lady's Right hand with his Right hand)
 - (c) Double Hold, or
 - (d) Without Hold. The latter is normally referred as 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.

Description of Dance Positions and Holds (Continued)

12. **Right Shadow Position** - Lady on Man's Right side slightly in advance or slightly behind, both facing the same way, using Left to Left hand hold with the Left hand extended.
13. **Left Shadow Position** - Lady on Man's Left side slightly in advance or slightly behind, both facing the same way, using Right to Right hand hold with the Right hand extended.
14. **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.
15. **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 Silver standard of dancing. The Man candidate must lead a Lady. However the Lady candidate has to make a choice to either dance (a) as Lady or (b) as Man. Should the Ladies chooses to dance as Man attention should pay to their poise when dancing.
- 2) A good knowledge and understanding of the technical details.
- 3) Correct and well balanced solo demonstrations.
- 4) An understanding of the musical requirements, i.e. Time Signature, Recommended Tempo, counting in Beats and Bars, and Beat Values.
- 5) Being able to explain simple teaching methods.
- 6) Good voice projection.
- 7) A professional approach.
- 8) Note: Professionals Candidates please note that Peabody is not a required dance for professional examination

Musical Requirements

Time Signature Refers to the number of beats per bar.

Tempo Refers to the recommended number of bars per minute.

Rhythm Is the regular occurrence of accentuated beats and unaccented beats which give 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 Value is 1,1,1. 1, 1/2, 1/2, 1. 1,1,1. in Foxtrot 2, 1,1, 2, 1/2, 1/2,1, 2, 1,1,1

Candidates are required to count in **Beats and Bars: i.e. Waltz 1,2,3. 2,2,3.**

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

Special Note: In the Licentiate Examinations, candidates need to show three Precedes and Follows to each figure. Precedes and Follows are given as a guide to help you choose the figures and join them together to create an amalgamation (an amalgamation is a group of figures put together in a cohesive manner).

Glossary - definitions and terminology used in this Manual but not described elsewhere.

Brushing: When the stepping foot moves from one open position to another it first closes to or towards the supporting foot without weight.

Check: Means to stop the action that was initiated

Closed Turn (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

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.

Corte: Is 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)

Fake: Is a foot change used by the Man. It is used to get in out of same foot figures (i.e. Shadow Left Turn). 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.

Heel Pull: 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 the heel then IE foot the body weight being transferred to the whole of RF at the end of turn.

Heel Turn: A turn to Left or Right on the heel of the stepping foot. Weight is transferred to the closing foot at the end of the turn.

Hesitation: is when the moving foot closes without weight and progression is suspended for one or more beats of Music,

Hover to PP: 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)

In Line: Is used to indicate that the couple is standing in Normal position, facing each other. Used normally to show a resumption to a Closed Position after an Outside Partner step.

Open Right Turn, Open Left or Open Right Turn from PP: A turn to the Right or Left in which one foot passes the other during the third step.

Right Pivot: when in Closed Position

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 followed by 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 followed by the words: "Pivoting Action"

Glossary (continued)

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: Is taken from Fallaway Position and 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**.

Spiral: A strong forward walk turning, allowing the free leg to cross loosely in front without weight, making up to a complete turn.

Streamline: Serves as a LF or RF Closed Change with the feet passing used in this Syllabus in Shadow Position with both partners on the same foot.

Swivel: Is a prescribed amount of turn executed on one foot. (A **Fan** is also known as a **Swivel**).

Trap: Is when the Man sandwiches one of the Lady's feet between his two feet (It is a term used in the Argentine Tango).

Twinkles: A series of three steps where upon you have changed the dance position twice and possibly the direction twice, i.e.

- (a) from Closed Position end in Promenade Position.
 - (b) from Closed Position end in Outside Partner Right Side.
 - (c) from Outside Partner Right Side end in Outside Partner on Left Side.
 - (d) from Outside Partner on Left Side end in Outside Partner Right Side.
- (Dance Trivia Buffs: Twinkles made their first appearance in 1915)

Twist: Is taken from a leg crossing. The twist is an unwinding action allowing feet to uncross (the turn is made between both feet).

Silver Foxtrot and Waltz
Compatibility of Bronze Syllabus and Silver Continuity Syllabus

Precedes and Follows

Match the columns: To find what can Follow a Figure, find the figure under **Precedes** and look in the **Follows** column directly under it.
 To find what can Precede a Figure, Find the Figure under **Follows** and look in the **Precedes** column directly above it.

Precedes (Ending Alignment):

Facing DC	Facing DW
Open Simple Twinkle (when Man turns 1/4 Left along the side of Room to end Facing DC)	Open Simple Twinkle
Open Twinkle with Promenade Chasse Ending (when M turns 1/4 Left along the side of Room to end Facing DC)	Open Twinkle with Promenade Chasse Ending
Open Twinkles Forward	Open Twinkles Back
Open Right Turn	Open Left Turn
Shadow Wrap to Shadow Right Turns	Single Wrap
Grapevine	Shadow Open Left Turn
	Promenade and Counter Promenade Runs
	Curved Three Steps
	Fallaway Reverse Slip Pivot Syncopated
	Curved Three
	Open Left Turn to Cross Swivels
	Syncopated Right Underarm Turn

Follows (Starting Alignment):

Facing DC	Facing DW
Open Twinkles Back	Open Simple Twinkle
Open Left Turn	Open Twinkle with Promenade Chasse Ending
Curved Three Steps	Open Twinkles Forward
Fallaway Reverse Slip Pivot Syncopated Curved Three	Open Right Turn
Open Left Turn to Cross Swivels	Single Wrap
	Shadow Open Left Turn
	Shadow Wrap to Shadow Right Turns
	Grapevine
	Promenade and Counter Promenade Runs
	Syncopated Right Underarm Turn

Silver Tango

Precedes and Follows

Match the columns: To find what can **Follow** a Figure, find the figure under **Precedes** and look in the **Follows** column directly under it.
 To find what can **Precede** a Figure, Find the Figure under **Follows** and look in the **Precedes** column directly above it.

Precedes (Ending Alignment):

Facing DC	Facing LOD	Facing DW
Open Left Turn to Quick Fans (1/8 L)	Open Left Turn to Quick Fans	Open Left Turn to Quick Fans (-1/8 L)
Double Ronde (1/4 L)	Same Foot Fans	Double Ronde
Corte to Leg Hooks (1/8 L)	Double Ronde (1/8 L)	Pivots to Open Same Foot Lunge (-1/8 L)
Promenade Flick and Twist to Trap	Shadow Open Left Turn	Rock Turn to Turning Lock
	Pivots to Open Same Foot Lunge	
	Corte to Leg Hooks	
	Promenade Flick and Twist to Trap (1/8 R)	
	Falloway to Open Check	
<i>Bronze Steps:</i> Basic A or B (1/8 L), Promenade Basic (1/8 L), Corte (1/8 L), Corte with Roll Out (1/8 L), Promenade Fan (1/8 L), Turning Corte to Outside Swivels (1/4 L), Continuous Basic (1/8 L), Basic Left Turn (1/8 L), Oversway (1/4 L)	<i>Bronze Steps:</i> Basic A or B, Promenade Basic , Corte, Corte with Roll Out, Promenade Fan , Turning Corte to Outside Swivels (1/8 L), Basic Left Turn, Oversway (1/8 L)	<i>Bronze Steps:</i> Turning Corte to Outside Swivels, Basic Left Turn (-1/8 L), Contra Rock to Circular Fans, Oversway

Follows (Starting Alignments):

Facing DC	Facing LOD	Facing DW
Falloway to Open Check	Open Left Turn to Quick Fans	Same Foot Fans
	Corte to Leg Hooks	Double Ronde
		Shadow Open Left Turn
		Pivots to Open Same Foot Lunge
		Promenade Flick and Twist to the Trap
		Rock Turn to Turning Lock
<i>Bronze Steps:</i> Turning Corte to Outside Swivels, Oversway	<i>Bronze Steps:</i> Basic A or B, Corte, Corte with Roll Out, Continuous Basic, Basic Left Turn	<i>Bronze Steps:</i> Promenade Basic , Promenade Fan , Contra Rock to Circular Fans

Key

Starts in Promenade Position (must end the preceding Figure in Promenade Position)

Ends in Promenade Position

Starts and ends in Promenade Position

Silver Viennese Waltz

Precedes and Follows Any Silver Figure can Precede or Follow any Bronze or Silver Figure in Viennese Waltz

Silver Peabody

Precedes and Follows

Match the columns: To find what can **Follow** a Figure, find the figure under **Precedes** and look in the **Follows** column directly under it.
To find what can **Precede** a Figure, Find the Figure under **Follows** and look in the **Precedes** column directly above it.

Precedes (Ending Alignment):

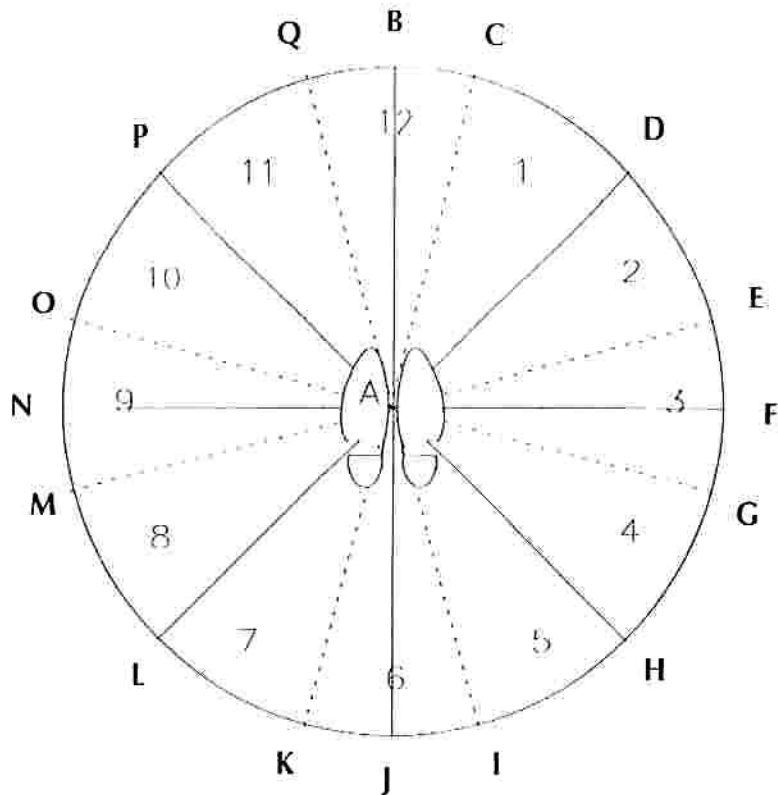
Facing DC	Facing LOD	Facing DW
	Double Back Locks	Offset Grapevine
	Falloway Grapevine	Promenade Grapevine
	Continuous Forward Locks	
	Left Rock Spin	
	Right Pivots	
	Promenade and Counter	
	Promenade Runs	
	Grapevine to Side by Side	
<i>Bronze:</i> Eight Count Right Turn (Underturned), Six Count Right Turn, Running Steps (Curved to end Facing DC), Twinkles Back	<i>Bronze:</i> Eight Count Right Turn, Running Steps Lock and Run, Right Underarm Turn	<i>Bronze:</i> Eight Count Right Turn (at a corner), Eight Count Left Turn, Six Count Left Turn, Running Steps (Commence Facing DW), Lock and Run (Commence Facing DW) Twinkles Forward Left Underarm Turn

Follows (Starting Alignment):

Facing DC	Facing LOD	Facing DW
Offset Grapevine	Continuous Forward Locks	Double Back Lock
Promenade Grapevine	Left Rock Spin	Falloway Grapevine
Right Pivots		Promenade and Counter Promenade Runs
		Grapevine to Side by Side
<i>Bronze:</i> Eight Count Left Turn, Six Count Left Turn, Left Underarm Turn	<i>Bronze:</i> Eight Count Right Turn (with 1/8 bet 2 & 3), Running Steps, Lock and Run Twinkles Forward (Commence Facing LOD)	<i>Bronze:</i> Eight Count Right Turn, Six Count Right Turn, Running Steps (Commence Facing DW), Lock and Run (Commence Facing DW), Twinkles Forward, Right Underarm Turn

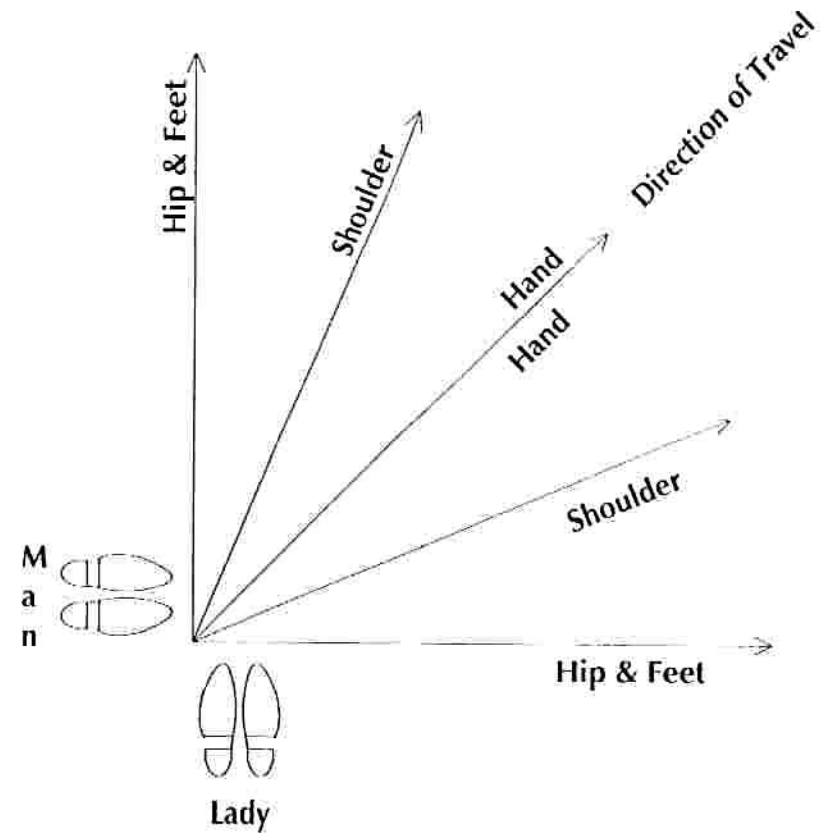
Main Positions Of Feet In Relation To The Body

(Superimposed on a clock)



- A- Center Position feet together
- B- Right Foot forward
- C- Right Foot forward and slightly rightward
- D- Right Foot diagonally forward
- E- Right Foot side and slightly forward
- F- Right Foot side
- G- Right Foot side and slightly back
- H- Right Foot diagonally back
- I- Right Foot back and slightly rightward
- J- Right or Left Foot back
- K- Left Foot back and slightly leftward
- L- Left Foot diagonally back
- M- Left Foot side and slightly backward
- N- Left Foot side
- O- Left Foot side and slightly forward
- P- Left Foot diagonally forward
- Q- Left Foot forward and slightly leftward

Promenade Position

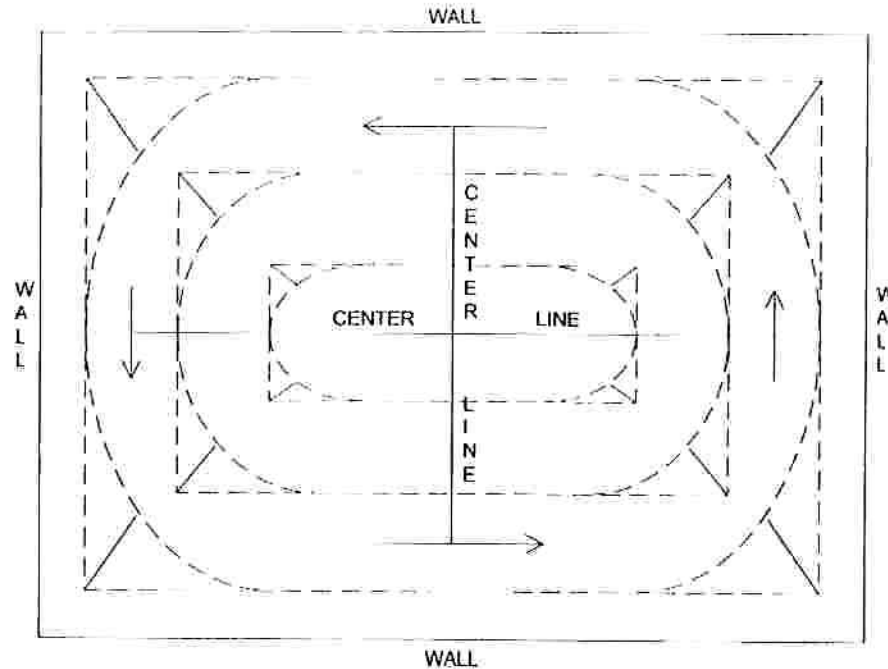


- 1/4 between Man's Hip & Feet and Lady's Hip & Feet
- 1/8 between Hand and Hip
- 1/16 between Shoulder and Hip
- 1/8 between Shoulder and Shoulder

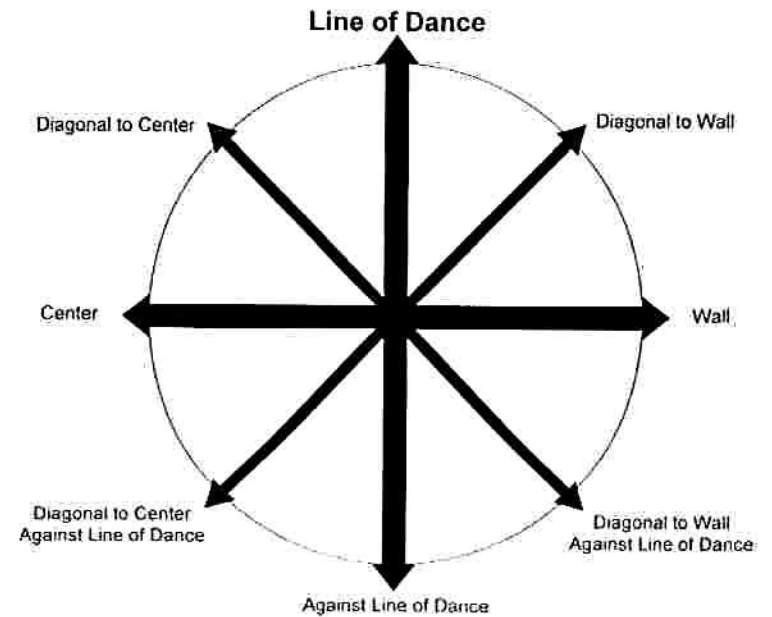
THE DANCE FLOOR

Note: The LINE OF DANCE is anywhere between wall and center in a counter-clockwise direction. The LINE OF DANCE used for 'BALLROOM DANCES' generally 'squares' the room at the corners. Although quite a number of figures are able to follow a curved alignment around the corners, as shown on this floor plan. Dancers should keep as near to the wall as possible, especially when moving from a 'long side' of the room into the alignments at the end of the room.

Dancers should avoid crossing into the alignment of couples travelling in the opposite direction. Couples should travel as far along the room as possible before moving into the 'next' LINE OF DANCE.



Note: The CENTER LINE is generally referred to in technique as "THE CENTER". The examples shown above indicate LINES OF DANCE for large and small areas.



Foxtrot

Time Signature - 4/4 - with the first and third beat accented.
"Slow" count = 2 beats. "Quick" count = 1 beat. "&" Count = 1/2 beat.

Counting in beats and bars **1234, 2234, 3234, 4234** etc.

Recommended Tempo: 30 MPM

Silver Foxtrot Step List

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Introduction to Silver Foxtrot

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

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

Note: There is one major difference in dancing the Open Left Turn in Foxtrot compared with Waltz. This has to do with the different Rise and Fall:

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.

There is a need 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 (as it kisses 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.

This dance has been designed in three stages:

1. Figures 1-4 are Bronze Figures modified for Silver.
2. Figures 5-11 are Silver Figures designed to render a sound understanding of the Continuity Styling. Teachers should stress to their students the need to truly comprehend all of the fundamentals of Stages 1 and 2.
3. Figures 12-15 are the Recognized Variations from Silver Waltz danced in Silver Foxtrot.

Continuity Silver 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.

Different types of Continuity Ending:

Type of Continuity Ending	Comparison of Man's 1 st step and 3 rd step of Continuity Ending	Comparison of Lady's 1 st step and 3 rd step of Continuity Ending
1. Continuity Ending commenced in Line	Steps back in Line, ends forward in CBMP OP	Steps forward in Line, ends back in CBMP PO on Right Side
2. Continuity Ending commenced in PP	Both partners step forward in PP, Man ends forward in CBMP OP	Lady ends back in CBMP PO on Right Side
3. Continuity Ending commenced OP on Right Side	Steps forward in CBMP OP, ends forward in CBMP OP	Steps back in CBMP PO on Right Side, ends back in CBMP PO on Right Side
4. Continuity Ending commenced with PO on Left Side	Steps back in CBMP PO on Left Side, ends forward in CBMP OP	Steps forward in CBMP OP on Left Side, ends back in CBMP PO on Right Side.

Rules guiding the Continuity Ending:

1. While the Continuity Ending may begin in different dance positions it will always end OP on Right Side for Man and PO on Right Side for Lady.
2. Ladies must pay attention to the obligatory technique used on the second and third steps of any Continuity Ending:

2 nd step	Footwork: TH	Rise and Fall is written as "Up on 2" denoting that the rise is first reflected in the feet and body, then the feet lower while maintaining the body up.
3 rd step	Footwork: TH	Rise and Fall is written as "Up on 3 NFR" denoting that the rise is reflected in the stretching of the legs and body, then "Lower e/o 3."