



# DANCING INSTRUCTIONS FOR THE MODERN BALLROOM







# DANCING INSTRUCTIONS

## Quickstep

This modern dance is very popular and lends itself to many variations. It is danced in 4/4 time.

### THE NATURAL TURN.

The time is slow, quick, quick, slow, slow, slow.

1. Take a slow step forward with the right foot, at the same time turning to the right.
2. Take a step smartly to the side with the left foot, still continuing the turning movement.
3. Bring right foot up beside the left foot.
4. With the left foot take a step back, at the same time turning to the right.
5. Bring right foot back to the left foot.
6. Take a step forward with left foot.

### THE REVERSE TURN.

The time is slow, slow, slow slow, quick, quick, slow.

1. Take a slow step forward with left foot, at the same time turning towards the left.
2. Take a step to the side with the right foot, still continuing the turn.
3. Take a step back with the left foot.
4. Take a step backwards with right foot, turning towards left.
5. Bring left foot back close by the right foot, turning towards the left.
6. Close right foot to left foot.
7. Take a step forward with left foot.

### THE CROSS CHASSE.

The time is slow, quick, quick, slow.

1. Take a step forward with the left foot.
2. Take a short step to the side with the right foot.
3. Bring the left foot alongside the right foot.
4. Take a step forward, bringing the right foot on the outside of partner.

### CHASSE REVERSE.

The time is slow, quick, quick, slow, slow, slow.

1. Step forward with left foot, turning to left.
2. Side with right foot, still turning.
3. Close left foot to right foot.
4. Step back with right foot, turning still.
5. Close left foot to right foot, and
6. Step forward with left foot.





# The Tango

In dancing the Tango, the lady should stand more to the right side of her partner than is the rule in the case of the Waltz or Fox Trot. The Walk is slow, and the feet are raised off the floor very slightly. In stepping to the sides, the foot is placed on the floor in a "flat-footed" manner. This dance is a slow one, being danced in  $2/4$  time.

THE WALK is started with either foot and is two beats to each step.

THE PROGRESSIVE THREE-STEP is used during The Walk or at the end of any of the other steps.

Step forward with the left foot.

Bring the right foot nearly up to the left foot.

Step forward again with the left foot.

The time is quick, quick, slow.

THE ARGENTINE WALK.—This step is very helpful in assisting one to get the rhythm of the Tango. It is done straight forward in the walk.

1 and 2. Step forward with right foot towards partner.

3. Shorter step forward with the left foot.

4. Step to the side with the right foot

5. and 6. Close left foot to right.

Continue to walk with right foot.

This step takes one and a half bars of the music, counting slow, quick, quick, slow.

THE TURN.—This is a three-quarter turn to the left and is followed either by the Promenade or the Progressive Three-step.

1. Step forward with the left foot, turning toe outwards and shoulders to the left.

2. Step forward with right foot parallel to left, at the same time turning on both feet a half-circle.

3 and 4. Cross left foot over right.

5. Step back with right foot, turning toe inwards and shoulders round to left.





# *The Tango*

6. Step to the side with left foot.

7 and 8. Close right foot to left, completing three-quarters of a circle.

This step takes two bars of the music and is counted quick, quick, slow, quick, quick, slow.

THE PROMENADE is done sideways to line of dance.

1 and 2. Step to the side with left foot.

3. Cross right foot over left, stepping with it to the left.

4. Again step to the left with left foot.

5 and 6. Close right foot to left.

Continue into walk either with Link Step or Progressive Three-step. On three in this step the lady crosses her left foot over in front like the man.

This step has taken one and a half bars of the music, counting slow, quick, quick, slow.

THE LINK STEP starts in exactly the same way as the Promenade and is used to turn back to face the line of dance and to bring the partner back into normal position.

1. and 2. Step to the side with the left foot.

3. Cross right foot over left.

4, 5 and 6. Turn slowly on both feet to face line of dance, bringing partner round in front and putting weight on to the right foot ready to continue the walk with the left foot.

In this step the lady takes two extra steps to her partner. Her first two steps are the same as her promenade. On 4 she steps round her partner with her right foot. On 5 and 6 she closes her left foot to the right and is ready to walk back with her right foot.

This step takes the same number of bars as the Promenade.

Though several years ago the Tango was danced as a sequence dance — each step following the next in a special order — nowadays they may be done at will according to the man's choice.





# *The Waltz*

The Modern Waltz is danced in  $3/4$  time and when properly executed is the most graceful of all dances. Always dance in time with the music, taking long gliding steps.

The basic steps should be learnt thoroughly, and any variations will appear easy as the student advances.

## THE NATURAL TURN.

This turn is one of the basic steps and consists of six movements.

1. Long step forward with right foot, turning on ball of foot to the right, bringing weight of body forward.
2. Short step with left foot while turning on right foot, bringing both feet parallel and body turned to right. Pivot on ball of both feet to face rear.
3. Bring right foot alongside left foot with short step, thus completing the half-circle.
4. Take a long step backwards with left foot, still pivoting to the right. Carry weight of body on to foot.
5. Continue turning to the right, take a short step forward with right foot. Bring weight of body forward on to it.
6. Bring left foot up to right, thus completing the turn.

## THE REVERSE TURN.

The other basic step also consists of six movements.

1. A long step forward with the left foot, turning body to the left. Carry body forward with weight on foot.





## *The Waltz*

2. Short step with right foot while turning on left foot, bringing both parallel and person facing to the left. Then pivot on ball of both feet.
3. Bring left foot alongside right foot — with a short step — thus completing the half-circle.
4. A long step backward with right foot, bringing weight of body on to it, and pivoting to the left.
5. Still pivoting to the left, take a short step forward with left foot, bringing weight on to it.
6. Bring right foot up to left, thus completing turn.

Transferring weight of body on to the right foot, you are now ready to move off with the left foot.

Now that we have covered the two steps separately, you will need to join them, and this is easily done by means of the Link Step. This is how it is done:—

### THE LINK STEP.

On completing a Natural Turn, the weight of the body is on the left foot, and your right foot ready to come forward. You cannot do a Reverse Turn from this position, as you are on the wrong foot. Here you use the Link Step, which will bring you into the correct position to start your Reverse Turn.

The movement is:—

1. A long step forward with right foot.
2. Short step to the side with left foot.
3. Close right foot to left foot.

Then, as your left foot comes through for the long step, you can commence the Reverse Turn. If, after doing a Reverse Turn first, you reverse the steps, then you can do the Natural Turn.





# Charmaine

Gentleman holds partner in open dance position, upper hold. His left hand should grasp the lady's left hand, her left arm being extended across the gentleman's chest. The gentleman's right arm is extended across the lady's back (shoulder high), his right hand grasping the lady's right hand. Both hands should be held at a level slightly higher than the shoulder. (This position is commonly known as "The Parma" position.)

Both lady and gent. commence on left foot.

Music: 16 bars 4/4 tempo. 28 to 30 bars per minute.

- |  |      |
|--|------|
| 1. Step forward on to heel of L.F.   | S.   |
| 2. Step forward on to heel of R.F.   | S.   |
| 3. Step forward on to heel of L.F., and step forward on to ball of R.F.  | Q.   |
| 4. Step around with L.F., turning round and facing opposite direction (half-turn), leaving R.F. forward in a point position (R.F. must not be raised off floor). | S.   |
| 5. Lift R.F. and step forward on to heel.  | S.   |
| 6. Step forward on to heel of L.F.   | S.   |
| 7. Step forward on to heel of R.F., and step forward on to ball of L.F.  | Q. } |
| 8. Step around with R.F., turning and facing L.O.D., leaving L.F. forward in a point position (L.F. must not be raised off floor).                               | S. } |
| 9. Step forward on to heel of L.F.   | S.   |
| 10. Step forward on to heel of R.F.  | S.   |
| 11. Lock L.F. over R.F., and step back with R.F.   | Q.   |
| 12. Step back with L.F., and close R.F. to L.F.  | Q. } |
| 13. Step forward on to heel of L.F.  | S. } |
| (Twinkle movement)   |      |
| 14. Lock R.F. over L.F., and step back with L.F.   | Q.   |
| 15. Step back with R.F., and close L.F. to R.F.  | Q. } |
| 16. Step forward on to heel of R.F.  | S. } |
| (Twinkle movement)   |      |
| 17. Tap L.F. forward in a point position, and lift L.F. off floor.   | S.   |
| 18. Step forward on to heel of L.F.  | S.   |





# Charmaine

(Note: Lady's steps 19 to 23 explained below)

- |   |      |
|---|------|
| 19. Tap R.F. forward in a point position, and lift R.F. off floor.  | S.   |
| 20. Step forward at angle of 45 deg. to R., and close L.F. up to R.F.<br>(Gent. now facing diagonally to wall)  | S.   |
| 21. Step back on L.F., turning slightly to right, and close R.F. back to L.F., still turning.   | Q.   |
| 22. Step forward outside partner, with L.F. at angle of 45 deg. to wall.<br>(Gent. now holds lady in natural position, and is now nearly facing against L.O.D. at above angle.) | S.   |
| 23. Swivel on ball of L.F., bringing R.F. around and over L.F.<br>(Swivel)  | S.   |
| 24. Open partner into promenade position, and walk forward on to heel of L.F.   | S.   |
| 25. Step forward on to heel of R.F.   | S.   |
| 26. Swivel on ball of R.F., crossing L.F. over R.F.<br>(Swivel)   | S.   |
| (Gent. is now facing wall.)   |      |
| 27. Step to side with R.F. (ball of foot), and close L.F. to R.F. (ball of foot).   | Q. } |
| 28. Step to side with R.F. (ball of foot).<br>(Chasse)  | S. } |
| 29 to 32. Waltz 2 circles (12 steps).   |      |

## LADY'S STEPS

Dance exactly the same steps as the gentleman up to and including 18, then:

- |  |      |
|--|------|
| 19. Tap R.F. forward in a point position, and lift R.F. off floor.   | S.   |
| 20. Step diagonally forward to R. with R.F. turning, and small step to side with L.F., still turning.  | Q. } |
| 21. Step to side with R.F., still turning, and step to side with L.F., still turning.  | Q. { |
| 22. Step back with R.F.  | S. } |
| (Similar to a Telemark movement)   |      |
| 23. Swivel on ball of R.F., and across L.F., in a backward swivel.<br>Open now into L.O.D. and continue same steps as gent., only till start of routine again you are on opposite foot to partner. | S.   |





# *The Valeta*

The Valeta is quite a delightful dance performed to Waltz time.

Partners hold as in the Barn Dance the lady on the gentleman's right.

Glide left forward. Glide right forward. Close left up to right (Ordinary Waltz forward step).

Repeat, commencing on right foot (lady opposite foot). Glide left forward, bring right up to it, heel raised and toe pointed to the floor.

Repeat once again.

Complete Waltz (two bars).

Glide left forward, bring right up to it, heel raised and toe pointed to the floor.

Repeat once again.

Finish with four bar of Waltz.

A more modern version of The Valeta is for the dancers face to face to start with the left foot and dance slow, slow, quick, quick, slow, forward and repeat the same backwards and then finish with eight bars of the Waltz.

## CIRCULAR WALTZ.

1. Step across to R. with L.F.
2. Step back R.F., bringing R. toe close to L. heel, but not touching.
3. Step back L.F., bringing L. toe close to (but not touching) R. heel.

(Gent. now facing opposite Line of Dance.)





## *The Alberts*

### FIRST FIGURE:

Firstly — Top and bottom couples cross over and recross (right and left).

Secondly — Set and turn partners.

Thirdly — Ladies chain.

Fourthly — Half Promenade.

Fifthly — Half right and left.

### SECOND FIGURE:

First gentleman and second lady advance and retire twice.

All set to corners and turn, ladies changing places to the right.

All promenade once round.

Repeat again with other gentlemen and opposite ladies leading in turn.

### THIRD FIGURE:

First lady advance. Second gentleman advance. Gentleman bows and lady curtsies. Both retire to places.

Ladies' chain (twice).

Repeat for second, third and fourth ladies.

### FOURTH FIGURE:

First couples waltz twice round inside of set.

First and second ladies change places (solo waltz).

Their partners follow suit.

Third and fourth ladies change places (solo waltz).

Their partners follow suit.

First and second couples waltz to places.

Third and fourth couples follow suit.

Waltz Chain. Presenting right hands to partners, ladies execute a complete waltz turn and pass on to next person.

### FIFTH FIGURE:

All join hands in a circle, advance and retire twice, then repeat the Second Figure and recommence figure with circle.





# Tangoette

16 bars — 2/4 Time.

Open Position — Gent L.F., lady R.F.

FIG. 1 (2 bars) SS,QQS — Forward 2 slow steps (L. and R.F.); run 3 quick steps (L., R., L.) and dip L.F. forward, bending knee.

FIG. 2 (2 bars), SSQQS — Balance back on R.F.; step back L.F.; turn to face S.P.; run 3 quick steps (R., L. and R.); dip R.F. forward, bending knee.

FIG. 3 (2 bars), SS-QQS — Balance back on L.F.; step back on R.F.; close L. to R.F., turning to face L.O.D.; run 3 quick steps forward and dip L.F., bending knee.

FIG. 4 (2 bars), SSSS — Straighten knee and raise L. toe; drop L. toe (2 slows); step R.F. across L.O.D. facing wall; close L. to R.F., turn lady (with R. hand) directly in front, both face wall; hands on hips. Change to open position.

FIG. 5 (2 bars), SS-QQS — Diagonally L.F. forward; step R.F. forward to L.O.D. (2 slow steps); run 3 quick steps, L., R. and L.F.; turn slightly to side-on and step back on L. toe. Shoulders slightly to R. side (contra-body).

FIG. 6 (4 bars), SSQQS-SSSS — Forward 2 slow and 3 quick steps, turning on last step to point R. toe back to S.P.; step R. and L.F. to S.P.; cross R.F. over L.F., turning to face across L.O.D.; step R.F.; close L.F. up.

Waltz, 2 bars.





## *Pride of Erin*

32 bars measures. 54-56 bars to the minute.

Commencement Position.—The promenade; both lady and gentleman facing line of dance.

Gent's steps given (lady the opposite). Commence on left foot.

L., R., L., R., L. S.S.Q.Q.S.

4 Bars.—Swinging the inner foot through to half elevated position after 5th step.

Step backward on inner foot.

R., L., R., L., R. S.S.Q.Q.S.

4 Bars.—Both turning inward on 5th step, feet apart.

Release embraced position and face each other with hands joined (left to right and right to left) at height of shoulders.

Then four inward swivels, Gent L over R.

4 Bars.—R. over L., L. over R., R. over L. Lady the opposite. S.S.S.S.

Two solo waltz turns, turning outwards.

4 Bars.—In the second waltz turn the lady takes only 5 steps, finishing on R. foot.

Resume position as in swivels, except that gent is slightly to the left of partner, instead of directly opposite.

Both step forward on L. foot and swing R. foot forward.

2 Bars.—Step back on R. and close L. to R. S.S.

Both step forward on L. foot, lady passing under gent's right arm.

Gent steps diagonally with R. foot, swivels and brushes L. foot through. S.S.

2 Bars.—Lady turning and steps back diagonally on R. foot and closes.

4 Bars.—Repeat the last four bars.

8 Bars.—Then circular waltz.





## Slow Foxtrot

The Slow Fox Trot is always danced in  $4/4$  time, and has been termed "The Dancers Dance." This dance is by far the most difficult of the main dances to master and requires perfect balance and free continuous movement of limbs combined with graceful rhythm. The feet must pass closely and the weight of the body only transferred from one foot to the other when the full limit of that step forward or backward has been reached.

### THE WALK.

The Walk is very easy to execute. Long evenly-spaced gliding steps being taken. In walking forward place the heel on the ground first and as the foot comes down carry the weight of the body over that foot. Persist in your endeavour at all times to have the weight of the body over the forward foot. When moving backwards, swing the leg well back from the hip, placing the toes of the foot down first with the weight on the front foot. In backward movement, as the toe of the front foot leaves the floor the pressure is on the front heel and the weight of the body on the ball of the back foot. Never lower the heel of the back foot until the front foot has passed it.

### THREE-STEP.

Three natural steps are taken, either forward or backward, to fit into the four beats of the music. The counting of the three-step is quick, quick, slow, each quick step taking one beat and the slow step takes two beats.

When moving forward the first step is on the heel rising on the ball of the foot. The second step is taken on to the ball of the foot. The third step is on the heel. For the backward movement, the first step is taken on the ball of the foot, then the second step in similar manner, at the same time rising. The heel of this foot is lowered as the third step is taken, once again on the ball of the foot.

### THE FEATHER STEP.

The time is slow, quick, quick, slow.

1. While moving forward in the Walk, take a slightly longer step than usual with right foot to give your partner an indication that you are about to do this step. The movements are:—
2. As the left foot comes forward, place it to the left of your partner.
3. Take a step forward with the right foot outside your partner's feet.
4. As left foot comes forward, move into line of dance and continue the Walk.

This step is done by the gentleman, the lady continues to move backward as in the Walk.





## *Slow Foxtrot*

Then come the various turns. First the Natural Turn, which is done in six steps, the movements being:—

### THE NATURAL TURN.

The time is slow, quick, quick, slow, slow, slow.

1. Move right foot forward with weight of body on it, turning on ball of foot to the right.
2. Step sideways with left foot bringing both feet parallel, with body turned to the right. Pivoting on the balls of both feet, continue turning to right, completing the half-turn, with the weight of the body on the left foot.
3. Take a step backward with the right foot, transferring weight of body on to it.
4. Bring left foot back, so that toe is pointing toward right heel. Weight to be on left foot.
5. Continue turning to right as you close right heel to left heel.
6. Bring left foot forward, continuing the walk.

Now that you have a knowledge of the Natural Turn, your thought maybe is: "How can I turn the other way?" This is the reverse of the Right Hand Turn, and there you have the name:—

### THE REVERSE TURN.

The time is slow, quick, quick, slow, quick, quick, slow.

There are seven steps, which are:—

1. Move left foot forward with weight of body on it, turning on ball of foot to the left.
2. Step to side with right foot, bringing both feet parallel with body turned to the left. Pivoting on the balls of both feet, continue turning to the left, completing the half turn, with weight of body on right foot.
3. Now take a step backward with the left foot, transferring weight of body on it.
4. Bring right foot back so that toe is pointing toward left heel. Weight to be on right foot.
5. With the body still turning to the left, take a short step with the left foot, placing it in the general direction of the line of dance, outside partner.
6. Step forward with right foot outside partner.
7. Step forward with left foot in front of partner again.





## *Deportment*

It is most desirable that one should cultivate perfect carriage of body. One of the first lessons should be in the art of walking gracefully. A perfect carriage assists one to dance in the correct manner and affords a much better appearance to spectators.

Always practice new dance steps until you can execute them both naturally and gracefully.

Dancing partners must stand face to face close together, with knees naturally relaxed but never bent. The gentleman's right arm should not extend further than half-way across his partner's back and should be slightly higher than the waist line.

The gentleman's left arm and the lady's right arm should be extended with a distinct bend at the elbows. The hands clasped firmly are carried approximately level with the lady's eyes.

When dancing the partners should move as one, with the weight of the body always carried forward.

Balance, body sway and rhythm can only be attained with constant practice. So, firstly learn the steps thoroughly, and secondly endeavour to obtain constant practice.

Never talk unnecessarily with your partner when learning; but listen carefully to the rhythm in the music. This rhythm should govern your



## *Department*

dancing and whilst helping you to develop body sway, which is of a very slight forward movement and commences at the feet; will also enable you to enjoy your dancing better.

The following rules should be committed to memory:—

1. Always hold your partner correctly — this will ensure comfort for both.
  2. Always carry yourself upright and naturally.
  3. Always move off with a bold, clean step. A dance commenced with a series of short, hesitating steps generally results in many mistakes.
  4. Always move forward with long gliding steps.
  5. Always keep your knees straight — bent knees mean loss of balance, and get in your partner's way.
  6. Always move feet forward or backward in a straight line, and keep them together when turning.
  7. Always hold your arms steady.
  8. Always dance with weight of body on the ball of foot, not on the toe.
  9. Always be natural, and, above all, do not try to imitate others unless you are certain they are acting correctly.
  10. Always guide your partner carefully between other dancers and ensure that she is never bumped.
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# *Jolly Miller*

The Jolly Miller, though not really a dance in itself, may well be included as it always gives a spirit of jollity to a dance.

While the orchestra plays a lively march the dancers assemble on the floor and form two circles—the ladies on the inside facing the men, and the men on the outside. Each circle then joins hands and start moving round in opposite directions.

After a few moments the orchestra changes into a foxtrot or quickstep and each gentleman dances with the lady who has stopped opposite him. When the couples have danced together for a few minutes the orchestra reverts to the march tune once again and the circles reform and the dancers again walk round in opposite directions.

And thus this lively dance continues alternating march and dance.

## THE PARMA WALTZ.

32 bars —  $\frac{3}{4}$  Time.

Open position — Both commence with L.F.

FIG. 1 (4 bars), SSQQS — Walk forward 2 slow and 3 quick steps, turning face about on last step. Commencing R.F., repeat the same steps back to S.P., 4 bars.

FIG. 2 (4 bars), SSSS — Walk 4 forward steps.

FIG. 3 (4 bars), SSSS — Step to L. side, L.F. diagonally forward; slide R. behind L.; step diagonally to L. again, brush R.F. up to L.; step diagonally to R. side, R.F.; slide L.F. behind R.; step diagonally to R. again, brush L. up to R. Repeat again, 4 bars.

FIG 4 (4 bars), SSSS — Walk forward 2 steps; pause and pivot, turn partner to the natural position, and waltz 8 bars.





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