0 — basic patterns

01, box (for waltz, rumba, foxtrot)

The "box" for Waltz, Rumba & Foxtrot is shown in Picture 01-WRF: With a strong frame, leader and follower move in unison "as a unit"; the steps of each are the "natural opposite" of the other, with mirror-image symmetry. Leader begins with feet at 5 & 6, and on 1-count steps forward on L-foot. On 1-count, follower steps back on R-foot. { note: Eventually, both do the same thing: what leader does on 123 (forward on L-foot, then shift rightward), follower does on 456; and what leader does on 456, follower does on 123. }

In waltz, using 3-count music, the 3 steps are "123456", with one step on each musical beat. But in rumba or box-step foxtrot, to keep in-synch with the 4-count music, the 3-step pattern becomes "1–234–56":

```
musical counts:  1 2 3 4 5 6 7 8
  dancing steps:  1 - 2 3 4 — 5 6
                  S     Q Q S     Q Q
```

S means "slow" (2 musical beats) and Q means "quick" (1 musical beat). Although a "slow" step occupies 2 beats, it is not "delayed"; the step occurs on the 1-beat (not after it) but it is held for an extra count (through the musical 2-beat) so the next step (the second step) occurs on the 3-beat.

02, "basic" (for cha cha)

The basic Cha Cha step is shown in 02-C: As in the box (01-WRF), both dancers do same thing but at different times — what the leader does on 123, the follower does on 456, and vice versa. 01-C is drawn for mambo, dancing to a "123–456–" rhythm; for ChaCha (123••), the third step will be a triple-step "cha cha cha". The leader begins with feet at positions 5 & 6 and, as usual, steps forward on the L-foot. On the 1-count, follower steps backward on R-foot.

03, traveling (for waltz, foxtrot)

03-W shows the basic forward-moving waltz. The basic forward-moving foxtrot (in 03-F) is similar, except the 3 & 4 steps are "diagonal, close".

04, . . rock-step (for swing)

In 04-S, leader steps on L (1), steps on R (2), and does a small* "rock, step" (3,4). { * don't step back too far on 3}

1 — ROTATIONS

11, the W

The 30-step "rotation drill" diagram shows the basic principles. It is easy to do a R-rotation (as if making a right turn in a car) if you begin a 3-step sequence stepping forward on your R-foot, or backward on your L-foot. For a L-rotation, step forward on L-foot or back on R-foot.

11-Waltz: As shown in 11-W, the basic **W** pattern is "forward, rotate, forward, rotate". On each 123 you move forward diagonally (either toward the wall or away from it, with leader always facing "more toward the wall than away from it"), and on the 456's you rotate. The first 456 is a R-rotation (leader steps forward on R-foot, follower steps back on L-foot). The second 456 is a L-rotation (leader backward on R, follower forward on L).

11'-W shows that, if the forward-moving diagonals are at 45° to the line-of-dance (LOD), the angle between the two diagonal-facings requires only a 1/4-rotation.

11-Foxtrot: This W is similar to the waltz-W, because in a waltz the "456" is RLR for the leader, and in a foxtrot the "2–34" (in 6-count) or "234" (in 4-count) are RLR.

Shown below are the rhythms of the rotation patterns, with "1" taking one beat of music, while "1–" takes two beats. Forward-moving diagonals are shown by / and \, while R-rotations and L-rotations are shown by single and double underlinings, respectively.

```
     W for waltz: 123456123456
                   /  R  \  L

 W for 6-count foxtrot: 1–2–341–2–34
                         /  R  \  L

 W for 4-count foxtrot: 12341234    or
                         /  R  \  L

                         1234123412341234
                         /   R   \   L
```

12, double-rotations

12-Waltz: **double-rotations**, as in Picture 12-W.

12-Rumba: Since the box is not moving, it is easy to rotate continually to the L.

12-Foxtrot: double-rotations are same as in 12-Waltz, with box-step rhythm (which is now 1–234–56 instead of the 123456 of a waltz).

12-Swing: During the 1 and 2 steps (especially in the 1••2•• of triple-step swing) in "closed position", you can rotate either L or R. { A nice way to do this, using "zig-zag" movements, is shown in 82-Swing. }

13, "rocking-back" turns

13-ChaCha: **left-and-right**. On the 2-step of a basic pattern, leader steps back on R and follower steps forward on L, so it is easy to do a L-rotation on "23••" or "23–". { It is easier to rotate in ChaCha, due to its two extra steps, than in Mambo. With either, try to get a 1/2-rotation, although a lesser amount is also OK. } At the end of this rotation, take advantage of your momentum by having leader step forward (not back, as usual) on the 4-step, while the follower steps backward. On the 5-step, you can (because leader steps back on L and follower steps forward on R) easily do a R-rotation, to return to your original position and original facing.

13-Foxtrot: **hesitation**. In 13-F, there is a "regular hesitation" and a "turning hesitation". Usually, these are done "in traffic" or at the end of a LOD-straightaway, to avoid a collision and/or change facing-direction. On the 2-step, the leader and follower are stepping on the same feet (and in the same direction) as in 13-ChaCha, so it is easy to do a L-rotation (usually, this is about 1/4 rotation).

2 — OUTSIDE TURNS

21, basic outside turns

21-Waltz: == [a "==" shows "things that need fixing"]

21-Foxtrot: **==**

21-Swing: On 1••, pull her straight forward to the L side of you (you must step out of the way); on 2•• turn her to the R, do usual 34. ==

22, orbit or hammerlock

22-Rumba: ==

22-ChaCha: == **orbit.** { works better in Mambo than in ChaCha} Begin lead during 1-and-2, turn her on 3 (and apply pressure to her back with the back of your r-hand, to let her know ==

22-Swing: ==

23, forearm push

23-Swing: On 1••, pull her in and put your R-palm on her R-forearm. On 2, push her forearm and (if she holds her forearm firm) she will be pushed into a quick R-spin on 2••; do usual 34. { option: he also spins [to L] on 2•• }

3 — INSIDE TURNS

31, basic inside turns

31-Rumba:[*] See 31-R. On 4, pull her straight forward (get out of her way, by releasing your R-arm and doing 1/4 R-turn) and lift your L-hand (and her R-hand) slightly upward (as a leading-signal). On 56, she turns L (under your arm==) and continues her momentum backward for the 1-step of the next box.

31-ChaCha: As in 31-Rumba, except her L-turn begins on 2-step (when she is moving forward on L-foot, as in 31-Rumba). She can move straight past him (as in Rumba) and do L-turn on 3••, and the two of you can do a "rock, step" (with a "swing" feeling and arm-action) as you move apart on 45. Then he does a R-turn under your arms on 56••. This leads to another "rock, step" on 12; she turns L on 23••; both do rock-step on 45, he does L-turn on 56•• and (if you want to exit rather than do another pair of turns during the next 8 beats) he steps toward her on the 1-step so they can return to a basic ChaCha pattern.

options: 1) The number of turns can vary: the minimum is two (she-L, he-L), the maximum is "any even number". 2) With some help from his R-hand on her back, she can turn L in-place on 23••; she steps forward on 4 and turn R in-place on 56••. 3)==In She can turn L on 23•• and [instead of him] L on 56••.

31-Swing: Similar to 31-Rumba; pull her forward past your R-side on 1••, turn her on 2••.

option: Turn her L on 1•• and also on 2••.

32, one-and-a-half inside turns

32-Waltz: Similar to 32B-Rumba, but you're moving! Do 1/2 L-rotation on 123, then "1 1/2 L-turns" on 456, and continue moving forward (exiting into a "right-outside" position may be helpful while you're learning).

32A-Rumba: Contrast this with 31-Rumba; the patterns are "similar but opposite". On 4, pull her forward past your L-side (you do 1/4 turn to L, to get out of her way!) and turn her (using your R-hand on her back, and raising her R-hand with your L-hand). She turns L (1 1/2 times; this is more than in 31-Rumba) on 56; try to keep her close to you, and "stop" her quickly-yet-smoothly so you can fluently begin a box on the next 1-step.

32B-Rumba: Do L-rotation on 123 of box, then she does a "1 1/2 L-turn" (as above) on 456.

32-Foxtrot: Do with box-step; similar to 32-Waltz.

4. CUDDLES

41, cuddle

41-Rumba: First, do the "cuddle rock" drill; 41-R shows the cuddle position and step patterns. During steps 1 & 4, weight transfer is complete, but during 2 & 5, some weight remains on the front leg; steps 1 & 3 are in the same place, as are 4 & 6.

For a rumba "in-line" cuddle (in contrast to a "wheel" cuddle), he steps straight backward (and slightly leftward, to make room for her to move straight ahead) on 4 and begins to pull her into a cuddle that is completed during 56; both are now facing the same direction, the same way he faced during 123. He allows her momentum to continue so that both move backward on 1; now do 1234 as in a cuddle-rock (41-R), but on 456* he uncuddles her and she continues to move in this direction (his 456 are all taken in the "4-step" area of 41-R) for a smooth transition into the usual 1-step (him forward, her back) of the next box.

option: At the time labeled 456* above, you can do one or more cuddle-rocks (456123,456123,...) before taking the "uncuddling exit" described above.

==[during 2, some weight remains on the front leg [the one that took the 1-step], which straightens as the dancers step back on 2); on 3, the weight returns onto a bent front leg as both dancers begin to move forward on 4.

41-ChaCha: While doing basic cha-cha in open position, lead her into an inside-turn cuddle (as in 41-Rumba) on 23••, but release your R-hand. Both step backward on 4 (she due to the momentum of the cuddling), and he smoothly stops her turning (with the help of his R-hand on the left side of her back) during 4, so she can be uncuddled (with him using both hands to lead, gently push, and guide) during 56••.

41-Swing: There are many cuddle-variations; only a few will be described here, for triple-step swing.

A) Cuddle her on 1••2••, do rock/step, uncuddle her on 1••2••, do rock/step. option: uncuddle her on 1••, lead her into an "inside R-turn" (with your R-hand, after releasing your L-hand hold) on 2••.

B) Cuddle her on 1••2••, do rock/step, uncuddle her on 1•• and continue her turning [smoothly, please] during 2•• until she is "reverse cuddled" on the L-side of your body. Then uncuddle her, or cuddle her back over to your R-side, or...

C) By doing the "natural opposite" of A above, during 1••2••, cuddle *yourself* into her arms on the R-side of her body, do rock/step. Then uncuddle yourself on 1•• and cuddle her on 2•• (be careful with your elbows during all of this!), and do a rock/step. Repeat this uncuddling/cuddling process until you want to do an "uncuddling exit". // option: When he is cuddled, he "ducks down" through his own arms on 1••, turns her (keeping hold with both hands) on 2••, rock/step.

D) Do 1••2••34 as in A, uncuddle her on 1•• and continue turning her into a R-side "hammerlock" (see 22-R). From here, she can twirl in front of you into a L-side hammerlock (or a cuddle, or..., or an exit). // an exit-option: bring your arms up-back-and-leftward over your head until the two of you are back-to-back, then continue moving her leftward ==

42, cuddle wheels

42-Rumba: Cuddle her as in 41-Rumba, but instead of stepping straight back, you begin to R-rotate and bring her along with you (beginning during 456) in a "cuddle wheel". Continue the R-rotating wheel during 123; on 4 release your R-hand and inside-turn her with your L-hand on 456* and (as in the "one-and-a-half inside turn" of 32A-Rumba) prepare to begin a box on 1. // exit-option: during 456*, on 56 turn her R with your R-hand in an outside turn, and glide (on 1) into "side breaks to your L-side" (as in 71-Rumba) on 23.

42-Swing: Cuddle her on 1••, wheel (as in 42-Rumba) on 2••341••, then inside-turn her with your L-hand on 2••, do rock-step. ==[simpler?]

43, Spanish-arms wheel

43-Waltz:

43-Rumba: "Release" her by taking your R-hand from her shoulder and staying in place while she moves backward on 123 (and you help by gently pushing her away with your L-hand), until you are facing each other at arms' length, as in 43-R. Treat 23 as a "swing rock/step" and use "arm-spring action" to pull her into a "Spanish arms" position (43-R) on 4, then — as in a cuddle-wheel (described in 42-Rumba) — do a wheel (on 56123) and exit (on 456). { part of the exit is to "unhook" her arm from your waist } ==[inside or out??

43-ChaCha: Similar to 43-Rumba; release her on 1, use 12 as a rock/step to pull her into a Spanish-arms wheel (on 3••4), and on 5 prepare to inside-turn her with your left hand (on 6••) so you can begin a new "basic" on 1.

43-Swing:

5. SWEET-HEARTS

51, in-line rotations

51-Waltz: Before doing this, practice 63-Waltz and 51-ChaCha. To get into normal sweetheart position while traveling forward, do a "traveling cuddle" entrance (as in 63-Waltz) with one change: soon after you inside-turn her with your L-hand on 4, use your recently-released R-hand to shift her R-hand from your L-hand to your R-hand [at about 5 or slightly earlier] so you can move into sweetheart position by the end of 456. Meanwhile, on 456 she does a full turn while [and this is important] continuing to move straight forward. { If you were not in outside-position W, move a little sideways as you move forward, to get out of her way so she can move straight forward — as usual, she has the tough part, so try to make it easy for her. Another way to make dancing easier for her is to do the "normal ⇔ reverse" rotations, as described in the next paragraph, on 123 instead of 456. Think about why (hint: review the "rotation drill" diagram) and then read the *-comment of 51-ChaCha. }

By the end of 456, you'll be moving forward in normal sweetheart position; continue this during 123456; on 123 (give an early, clear lead) continue moving in the LOD as you rotate R into reverse sweetheart; on 456 keep stepping backward (although you're still moving forward in the LOD); on 123, rotate L into normal sweetheart; continue forward on 456; and so on. Eventually, you can do another sweetheart pattern such as "alternating turns" (52-Waltz), or do an exit; the simplest is to just turn her (but you don't turn), on any 123, and continue moving forward (either you'll be stepping forward or backward, depending on which 123 you choose; either way is ok) in the LOD. { While you're learning, it may be easiest to exit into an outside-position hold. }

Here is a summary, showing "what to do, when":

```
  123456123456123456123456123456
   \   T normal R rev L nor x   |
```

where \ represents a W with him stepping backward,
T is a transition into "normal sweetheart" position,
normal is traveling in LOD (both stepping forward),
R is a R-rotation into "reverse sweetheart" position,
rev is traveling in LOD (both stepping backward),
L is a L-rotation into normal sweetheart,
x is an "only she turns" exit, and
| is a standard "traveling waltz".

Here is an alternative, if you want to "make it easy for her" yet still turn on 456 (as is your habit from doing Ws):

```
  123456123456123456123456123456
   \   T nor * nor R rev L   |  ==
```

==[try these – maybe do them as a "main move" in the cuddle/wheel section

51-ChaCha: On 1, grab her R-hand with your R-hand. On 23••, pull her into normal sweetheart position (51-C, as shown in class); continue your momentums so you both step

backward on 4. On 56••, both step forward and rotate* into a reversed sweetheart (51-C). Continue backward on 1, then on 23•• move forward and rotate into normal sweetheart position. You can continue doing this rotating "in-line" (back and forth along the same line), or choose an exit.

* You both rotate R, but she begins on 5 by stepping forward on her R-foot [natural] while you step forward on your L-foot [not natural, but you're a gentleman so you want to make things easy for her, right?]. You can still rotate ok, though, by using the "step across & pivot" technique shown in class.

exit-options: A) ==simple, B) into 52-ChaCha, C) neckloop? (or use it after 52-C ?)

==[in picture 51-C, show normal & reversed, and stepping directions on 4 and 56•• and 1 and 23••

51-Foxtrot: Get into normal sweetheart position, as in 51-Waltz,

51-Swing:

52, alternating turns

52-Waltz: ==[check "turn her on 123 vs. 456"]

52-Rumba: *As shown in class,* on 1 he **steps** to left and **turns** his back to her and **shifts** her R-hand to his R-hand and **floats** his L-hand for her to grab (thus putting himself in sweetheart position. On 23 you will be in sweetheart, stepping slightly backward. From here, several options:

52A: on 456 she does outside R-turn (look into each others' eyes on 4, and – at least during 45 – hold onto both her hands), then exit (by doing whatever is necessary with hands/arms... during 61) into a box on 1.

52B: on 456 she does R-turn (as in 52A), on 123 you do L-turn, and she does R-turn and exit on 456. Look into each others' eyes as you turn (on 4's and 1's). It is important to have good pacing during your turns — don't turn too fast, or too slowly — to make your motions blend into each other in a continuous, smooth flow. // If you want, do more "her on 456, he on 123" cycles before exiting.

52C: As in 52B, her R on 456, you L on 123, her R on 456. Then reverse the directions of turning: slow her down on 1, turn her L on 23, you turn R on 456, she turns L on 123, you turn R on 456, and exit into box. When all of this is done with good lead-timing and turn-pacing, there should be no abrupt jerkiness; everything should flow smoothly.

Here is a summary (she turns , he turns) for 52C:

```
  1—234—561—234—561—234—561—234—561—23...
    T    R    L    R    L    R    L    R   box...
```

52D: Spirals ==[include? mainly show in class, and just describe timing in "verbal" ? Does this work OK? does it add anything that 52C doesn't ? probably

52A-ChaCha: As in 51-ChaCha, get into sweetheart and step back on 4. On 56•• hand onto both of her hands as she (but not you) does a R-turn; during 6••1, hold your R-hand hich and and your L-hand low, so your view of each other is not blocked. When she comes forward on 2, turn her L on 23•• (again, hold both hands, one high and one low). You can continue cycles of "turn her R on 56•• and L on 23••", then, on any 56••, exit (as in 51-ChaCha) into basic on 1.

{ Her movement during these turns can vary from none [she turns in place] to a lot [she moves from "north of him" to "south of him" during one turn, and then back to "north" on the next turn] to in-between [from "north" to "east",...]. Do whatever looks and feels good. }

52B: **matador**. Do 52B, and after a 6••, do one or more basics in "hands high and low" position. Lead well, with a strong frame, so she doesn't try to turn on the first 23••.

52B: **neckloop exit**. Do 52A or 52B, and during 1 (for 52A) or during == (for 52B) bring your low hand up and lift both hands over your own head, placing her hands on your shoulders, release your hands and place them on her waist, and begin doing basics or left-and-rights (13-ChaCha) or...; to exit, signal the return to a normal "closed frame" by sliding your L-hand up her R-arm until you hold her R-hand.

52-Swing: ==[pacing? break triple-step rhythm ?

6. WAIST-CROSSES

61, back-and-forth

61-Rumba: See 61-R. The "waist hold" and changes of direction (both linear and rotational) occur on the quick steps (34 or 56), while the "sideways glide" occurs on the slow step (1– or 4–).

61-ChaCha: As in 61-Rumba, do waist/changes on the quicks (now, they're 12 or 45), and do the glides on slows (3•• or 6•• in ChaCha, 3– or 6– in Mambo). This pattern may work better in mambo, because it is difficult to glide smoothly (but it can be done) on the triple-steps in cha cha.

an entrance: Do left-and-rights (13A-Rumba); then on any 56••, adjust (do whatever is needed) to begin a waist/change on 12, glide on 3••, waist/change on 45, glide on 6••,.... To exit, ==

61-Swing: ==[must change rhythm ?

62, two-step runs

62-Rumba: See 62-R. Begin with 61-Rumba and then, as shown in class, "change sides" on 1–, glide-run on 234–, waist/change on 56. Repeat as often as you want, reversing the glide-run directions each time, and exit into 61-Rumba.

62-ChaCha: Same as 62-Rumba. Do 61-Mambo, and // works better in mambo, because the

63, run-arounds

63-Waltz: entrance (detailed, for sweetheart-entrance), PICS for run-arounds

63-Foxtrot: ==[used much here ?

64, conversation

64-Waltz: ==[is it used much here ?

64-Foxtrot:

7. SIDE-CROSSES

71, side-break (+ variations)

71-Rumba:

71A-ChaCha: **side-breaks**
71B: **side-spins**
71C: **dishrag** (named after the analogous pattern in swing) is like sidespin (71-B), but hold onto your *inside* hands as you turn.   **archrag** is similar, but hold onto your *outside* hands as you turn. For various reasons (mainly, you can look at each other as you turn), I like the archrag better.
71-D: **center-spins**. both spin on 3•• and 6••
71-D: **pseudo-exit**. On 4, begin to lead
71-E: **alternating turns**. She-turn on 12, he-spin 3••, she-turn 45, he-spin on 6••
both spin on 3•• and
71-E: **zig zag**.
Hal's ?? (not for beginners)

72, side-swings

72A-Waltz: basic, with exit
he runs ahead, exit
both spin
reversing spins

73, whip

73-Waltz: ==

8. GRAPEVINES,...

81, outside position

81A-Waltz: Mario's W
81B: Mike's rotations

81-Rumba: ==[box ?

81-ChaCha: ==[basic ??

81-Foxtrot: Mario's W, Mike's rotations

82, zig-zags

82-Waltz: yes

82-Rumba: yes

82-ChaCha: L-and-R // side-breaks (use here or in 70's?

82-Foxtrot: ?

82-Swing: closed L, zig, R, zag

83, grapevine

83-Waltz: 6-count --> forward, 12 --> backward

83-ChaCha: from side-breaks

83-Foxtrot: ==[which 6-count ending as "standard" ??
// also in 4-count

84, swivels

84-Swing: Patrice's ?

9. miscellaneous

waltz

91-Waltz:

rumba

91-Rumba:

92-Rumba:

93-Rumba:

cha-cha

91-ChaCha:

92-ChaCha:

93-ChaCha:

94-ChaCha:

95-ChaCha:

foxtrot

91-Foxtrot:

swing

91-Swing:

92-Swing:

93-Swing:

94-Swing:

95-Swing: