



FEDERACIÓN ESPAÑOLA  
BAILE DEPORTIVO

# SYLLABUS FEBD

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*BAILES STANDARDS*

## **NUEVAS FIGURAS STANDARDS**

**Vals Lento  
Tango  
Slow Foxtrot  
Quickstep**

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*BAILES STANDARDS*

*VALS LENTO*

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# VALS LENTO-2

## SIDE CROSS FROM PROMENADE POSITION

This figure is used to change FROM Promenade position to normal hold.

Commence pointing DC, body facing LOD.

MAN	1	2	3
Foot position	RF fwd in PP & CBMP	LF side & sl fwd	RF moves across behind LF. Toe turned in
Alignment	Pointing DC, body facing LOD	Facing LOD	Pointing DC. Body facing LOD
Amount of turn	Com turn to R	1/8 btw 1-2	1/8 to L btw feet
Rise and Fall (w)	Com rise thru 1	cont rise on 2	Up on 3. Lower e/o 3
Footwork	HT	T	TH
CBM	Si on 1	-	-
SWAY	S	SI L	R
Head Weigth	SI L	SI L to C	SI R
Rhythm	1 (1)	2 (1)	3(1)

## Notes

1. Foot position. Right foot will move across left foot on 3, it does not cross behind left foot. This helps to continue the movement DC

2. Alignment & Amount of turn. Other alignments may be used. Although there is no turn in the feet, the Lady will feel the lead from PP through the Man's body turn. Because of the continuation of movement past the LF on 3, the right toe will turn in creating the extra 1/8 turn to left.

3. Sway. To enhance the shape and volume of the hold the Man will sway slightly to left on 2. Linear sway will be used on 3, as danced in a Slow foxtrot Feather Finish. The drive into the following figure will be more efficient if the sway is held through the lowering and commencement of the following leading step.

4. Head Weight. Slightly to left on 2, will maintain the Lady's Head Weight to right, The change, slightly to right on 3, will lead the Lady to change to left and allow Man to look towards Lady's heat. This does not mean the Head Weight is dropped to the right, as it is most important to continue the movement leftwards with the head as well as the remainder of the body weight. Please note some Men prefer to hold their head in centre on 3. This may help if the man is unable to continue with a strong movement into the following leading step.

# VALS LENTO-2

## SIDE CROSS FROM PROMENADE POSITION

Commence in PP, pointing centre, moving DC

LADY	1	2	3
Foot position	LF fwd & across in PP & CBMP	RF to side	LF moves across in front of RF
Alignement	pointing centre, moving DC	Backing DW	Backing LOD
Amount of turn	Com turn to L	1/8 btw 1-2	1/8 btw 2-3
Rise and Fall (w)	Com rise thru 1	Cont to rise on 2	Up. Lower e/o 3
Footwork	HT	T	TH
CBM	1	-	-
SWAY	S	S	SI L
Head Weigth	R	R to C	L
Rhythm	1(2)	2 (1)	3(1)

## Notes

1. Foot Position. Left foot will move across right foot on 3, it does not cross in front of right foot. This helps to continue the movement DC.

2. Alignment & Amount of Turn. Other alignments may be used. The overturn, danced by the Man between 2-3, will occur as Lady between 3 and the following step. Although from this figure the following step is danced in line, there is a similarity to the turn between the lady's wing and the following step.

3. Sway & Head Weight. To enhance the shape and volume of hold, Lady's Head Weight will change to left towards the end of 2.

# VALS LENTO-3

## SYNCOPATED SIDE CROSS

A very popular figure, using a side cross action, which maintains speed of movement across the floor.

MAN	1	2	3	4
Foot position	LF back in CBMP with lady OP	RF back , toe turned in	LF side	RF moves across behind LF. Toe turned in
Alignment	Backing DC	DC Backing centre	pointing LOD	Pointing DC. Body facing LOD
Amount of turn	No turn	1/8 to L btw 1-2,	¼ btw 2-3, body turns less	Body completes turn, then 1/8 to L btw feet
Rise and Fall (w)	Com rise thru 1. NFR	cont rise on 2	Up on 3-4. Lower e/o 4	
Footwork	TH	T	T	TH
CBM	-	2	-	-
SWAY	S	S	R	R
Head Weigth	C	C	C	SI R
Rhythm	1 (1/2)	& (1/2)	2 (1)	3(1)

## Notes

1. Alignment & Amount of turn. On 4, body completes turn to face LOD (normal technique of Backward turns), then toe will turn in to point DC. This enables the following step to be taken DC.
2. Sway. Is of great help in controlling al of the Side Cross Figure. Linear sway will be used on 3-4, as danced in a Slow foxtrot Feather Finish. The drive into the following figure will be more efficient if the sway is held through the lowering and commencement of the following leading step.
3. Head Weight. slightly to right on 4, will allow Man to look towards Lady's heat. This does not mean the Head Weight is dropped to the right, as it is most important to continue the movement leftwards with the head as well as the remainder of the body weight. The change to centre will occur as sway is straightened after the commencement of the following leading step. Please note some Men prefer to hold their head in centre on 4. This may help if the man is unable to continue with a strong movement into the following leading step.

Linear

4. Alternative Rhythms. 12&3 or 123&

# VALS LENTO-3

## SYNCOPATED SIDE CROSS

A Technique of Advanced Standard Ballroom Figures pag. 38-39

LADY	1	2	3	4
Foot position	RF fwd in CBMP, OP	LF fwd	RF to side	LF moves across in front of RF
Alignement	Facing DC	Facing DC	Backing DW	Backing LOD
Amount of turn	No turn	Com turn to L	1/4 btw 2-3	1/8 btw 3-4
Rise and Fall (w)	Com rise thru 1	Cont to rise	Up on 3-4. Lower e/o 4	
Footwork	HT	B to T	T	TH
CBM	-	2	-	-
SWAY	S	S	SI L	SI L
Head Weigth	R (from previous step)	R to C	SI L	L
Rhythm	1(1/2)	& (1/2)	2 (1)	3(1)

## Notes

1. Amount of Turn between 2-4 will be taken with normal technique of 3/8 turn in feet and body. The overturn will occur between 4 and the following leading step. Although from this figure the following step is danced in line, there is a similarity to the turn between the Lady's Wing and the following step.
2. Footwork is given a Ball to toe on 2 as step is taken with a very little Rose. However the weight will move through the foot as usual to end on the toe
3. Head Weight will be to right side on 1, if the preceding step has been danced with Head Weight to right side. A gradual change and increase to left side will complement the Man's shape.
4. Alternative Rhythms. 12&3 or 123&

# VALS LENTO-4

## TURNING LOCK TO RIGTH TO PIVOT

A very useful addition to the dancers choreography, to "break up" continuous Natural Pivots , and may add a change of rhythm and shape

MAN	1	2	3	4
Foot position	RF back, R side leading	LF crosses loosely in front of RF, toe turned in	RF fwd and sl to side, btw Lady-s feet. Spin Action	LF back and sl to side, then turn on LF. Open Toe Pivot.
Alignement	Along LOD, backing DW	facing DC	Facing LOD	Backing LOD, then turn to req align
Amount of turn	1/8 to R btw pre step and 1	1/4 btw 1-2	1/8 btw 2-3	1/2 btw 3-4, then up to 1/2 on 4
Rise and Fall (w)	Com rise thru 1	cont rise	Up	Up. Lowe e/o 4
Footwork	T	T	T	THT
CBM	-	-	3	4
SWAY	R	R to S	S	S
Head Weigth	SI R	SI R to C	C	C
Rhythm	<b>1</b> (1/2)	&(1/2)	2(1)	3(1)

## Notes

1. It would be possible to omit the Open Toe Pivot and end backing DC or LOD to follow with a Turning Lock.
2. Alignment and Amount of Turn. To complete the amount of turn to end facing LOD it is necessary to turn between preceding step ( backing LOD) and 1.
3. Rise and Fall. Timing the lowering on 4, Open Toe Pivot, is important to create Swing into the following step.
4. Sway and Head Weight . Sway to R and Head Weight SI to R on 1, will follow on from previous step. Straighten Sway and centralize Head Weight on 2 to assist movement to LOD and turn on Natural Pivot.

# VALS LENTO-4

## TURNING LOCK TO RIGTH TO PIVOT

LADY	1	2	3	4
Foot position	LF fwd, L side leading	RF crosses loosely behind to LF	LF back & sl to side	Turn on LF, Open toe Pivot then RF fwd. Open Toe Pivot
Alignement	Along LOD, facing DW	Backing DC	Backing LOD	Facing LOD, then turn to req align
Amount of turn	1/8 to R btw pre step & 1	1/4 btw 1-2	1/8 btw 2-3	1/2 on LF , then up to 1/2 on RF
Rise and Fall (w)	Com rise thru 1	cont rise	Up	Up. Lowe e/o 4
Footwork	T	T	T	TH
CBM	-	-	-	4
SWAY	SI L	SI L to S	S	S
Head Weigth	SI L	SI L	SI L	SI L
Rhythm	<b>1</b> (1/2)	&(1/2)	2(1)	3(1)

## Notes

1. It would be possible to omit the Open Toe Pivot and end backing DC or LOD to follow with a Turning Lock.
2. Alignment and Amount of Turn. To complete the amount of turn to end facing LOD it is necessary to turn between preceding step ( backing LOD) and 1.
3. Rise and Fall. Timing the lowering on 4, Natural Pivot, is important to create Swing into the following step.
4. Sway and Head Weight. Straighten Sway but maintain Head Weight slightly left on 2-4 to assist movement to LOD and Open Toe Pivot



# VALS LENTO-5

## HOVER TO PROMENADE POSITION FROM OVERSWAY SHAPES

A popular ending to many of the Line figures is to move directly to PP. This figure creates a continuation of the previous stong shape whilst rising to PP..

Commence in a over sway shape.

MAN	1	2	3
Foot position	With weight on LF, extend Oversway Line	RF closes to LF in PP	LF to side & sl fwd in PP
Alignement	Facing DW	Facing DW	Pointing DW. Body facing wall
Amount of turn	Body turn to L	Body com to turn to R	Body cont to turn
Rise and Fall (w)	Down, with knee flexed, then rise thru LF at com of 2	Up	Up. Lower e/o 3
Footwork	WF to T & i/e of T, RF	T	TH
CBM	-	-	-
SWAY	R	SI R to S	S
Head Weigth	R	SI R to C	SI L
Rhythm	1 (1)	2 (1)	3(1)

## Notes

1. Alignment & Amount of turn. Depending on the Type of Oversway line Danced, the amount the L knee will continue to turn to left on 1 is variable. Therefore a body turn of up to 1/8 to right is possible between 1-2. Body continues to turn to R on 3 to achieve the movement in PP.

2. Rise & Fall. The supporting knee of the preceding step will flex strongly and will turn to L to enable body turn and depth of knee on 1. Rise is danced through LF pressure on the floor as RF is moving to the closed position on 2. Pressure is used through RF on 2, to flight the body into PP.

3. Sway & Head Weight. The Body is already inclined to right on the preceding step into 1, with Head Weight to right, looking towards Lady's head. To create an interesting body rhythm, hold this shape through 1 into 2. This does not mean allowing head to drop to right side, as line of the body must be moving leftwards as 2 is danced.

4. Rhythm. It is important to continue the Oversway Line for the extra beat, or beats, of music, in order to accent the shape and also to give the rise to PP a stronger musical impact of an immediate rather than a musically delayed action.

# VALS LENTO-5

## HOVER TO PROMENADE POSITION FROM OVERSWAY SHAPES

Commence in a Oversway shape

LADY	1	2	3
Foot position	With weight on RF, extend Oversway Line	LF closes to RF in PP	RF diag fwd in PP, R side leading
Alignement	Backing Wall, (see note)	Backing DW against LOD	Pointing LOD
Amount of turn	Body turn to L	Body com turn to R, then 1/8 turn btw 1-2	1/8 btw 2-3. Body turns less
Rise and Fall (w)	Down, with knee flexed, then rise thru RF at com of 2	Up	Up. Lower e/o 3
Footwork	WF to T & i/e of T, LF	T	TH
CBM	-	-	-
SWAY	SI L	SI L	S
Head Weigth	L	L	R
Rhythm	1(2)	2 (1)	3(1)

## Notes

1. Alignment & Amount of turn. Depending on the type of Oversway Line danced, the amount of turn on the RF on 1 is variable. Therefore up to just over  $\frac{1}{4}$  turn to R is possible between 1-2

2. Rise & Fall and Footwork. The supporting knee of the preceding step will flex strongly and will turn left to enable body turn and depth of knee on 1. Rise is danced, through RF pressure on the floor, as LF is moving to the closed position on 2. Pressure is used through LF on 2, to flight the body into PP.

3. Sway & Head Weight. As Man will maintain his shape to right into 2, the Lady will react to the Man by using a slight Sway to L, an extending her Head weight to left. This does not mean allowing the head to drop to left side as the line of body must be moving leftwards as 2 is danced. Normal PP is gained with Head Weight on 3.

# VALS LENTO-6

## OVERSWAY

Whilst the Oversway is included in the Original Technique Books, it is written here as the figure is often danced in a developed way from that given as the original Oversway. Like all of the figures in the oversway family, it is often used as a climax to strong movement along the LOD.

MAN	1	2	3
Foot position	RF back, toe turned in	LF back to end to side & sl fwd in PP	Hold position. R leg remains extended to side w/w
Alignment	Down LOD, backing DC	Pointing DW, body facing btw wall & DW against LOD	Facing DW. RF pointing DW against LOD
Amount of turn	1/8 to L btw pre step & 1. Body turns less	¼ btw 1-2. Body turns less	Body turn to L
Rise and Fall (w)	No rise	SI straighten L Knee	Lower into a flexed L knee, R leg remains extended
Footwork	o/e of T, H	T, i/e of T,H	WF & i/e of T, RF
CBM	1	-	-
SWAY	L	L	R
Head Weigth	SI L	L	R
Rhythm	<b>1</b> (1)	2 (1)	3(1)

## Notes

1. Foot position. Toe turned in on 1, greatly assist a backward turn in shaping the side step on 2. As 2 is danced the right foot remains in place with the right leg extending to create a long line. The leg must not be braced, as this will inhibit the rotation of the hips into 3.
2. Alignment & Amount of turn. Although the toe is turned in on 1, the foot will stay on track by moving down LOD. This means the body will turn less. As the bodyline is extended to left on 2 in preparation for the actual Oversway, the body is again under turned to create the volume of hold and shape required in this figure. The body turn on 3 is strong and is danced with a continuous feeling of movement to affect an attractive rhythmic action.
3. Rise & Fall and Footwork. Different styles of Rise & Fall may be used in this figures, to suit the different rhythms and speed of movement required in the group being danced. The use of outside and inside edge of toe creates attractive foot styling and adds to the rhythmic effect of the legs and body.
4. Sway & Head Weight are held to left from preceding figure to enhance Lady's head line. Whilst Sway is to left on 2 & right on 3, it is not the normal sway associated with Swing. It is an inclination of the body to the left and right and is felt from the placement of standing knee and rotation of the body line. The body is turned left under the head on 3, causing the line of Head Weight to end on right side, so Man may look towards Lady's head. It does not move or drop to right side.
5. Alternative Rhythm It is possible to change the rhythm by adding or subtracting the number of beats used on the figure. For example if following with hover to PP in waltz, 3 may be counted **3**2 (2).

# VALS LENTO-6

## OVERSWAY

LADY	1	2	3
Foot position	Lf FWD	RF fed and sl to R in PP	Turning on RF, L leg remains extended to side w/w
Alignment	Facing LOD	Pointing DC	Pointing centre. LF pointing DC against LOD
Amount of turn	Com turn to L	1/8 btw 1-2. Body turns less	1/8. body turns more (see note)
Rise and Fall (w)	No rise	SI straighten R Knee	Lower into a flexed R knee, L leg remains extended
Footwork	HT	i/e of T,H	B with foot flat & i/e of T, LF
CBM	SI on 1	-	-
SWAY	S	S	SI L
Head Weigth	R	R	L
Rhythm	1 (1)	2 (1)	3(1)

## Notes

1. Foot position. Right foot on 2 must move strongly fwd to match the length of Man's step and will end slightly to right to accept the balance as the knees flex on 3.
2. Alignment & Amount of turn. Amount of Turn on right foot on 3 is personal. Some Ladies are able to shape the Oversway with very little turn; others need more than 1/8 of a turn.
3. Rise & Fall and Footwork. Different styles of Rise & Fall may be used in this figures, to suit the diffents rhythms and speed of movement required in the group being danced. The use of outside and inside edge of toe creates attractive foot styling and adds to the rhythmic effect of the legs and body.
4. Sway & Head Weight Whilst Sway is to left on 3, it is not the normal Sway associated with Swing. It is an inclination of the body to the left and is felt from the placement of standing knee and rotation of the bodyline. Head Weight will be right from the previous figure, being indicated by man's shape and the gradually extended to right over 1-2 to create the volume of hold necessary, so turn on 3 is centred through the head line and well balanced. The body turning left under the head causes the Head Weight to end on the left side.
5. Alternative Rhythm It is possible to change the rhythm by adding or subtracting the number of beats used on the figure. For example if following with hover to PP in waltz, 3 may be counted 32 (2).



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*BAILES STANDARDS*

*TANGO*

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# TANGO-1

## SIDE CROSS FROM PROMENADE POSITION

This figure is used to change FROM Promenade position to normal hold.

Commence pointing DC, body facing LOD.

MAN	1	2	3
Foot position	RF fwd in PP & CBMP	LF side & sl fwd	RF moves across behind LF. Toe turned in
Alignement	Pointing DC, body facing LOD	Facing LOD	Pointing DC. Body facing LOD
Amount of turn	Com turn to R	1/8 btw 1-2	1/8 to L btw feet
Footwork	HT	T	TH
CBM	Si on 1	-	-
Rhythm	12 (2)S	2 (1)Q	3(1)Q

## Notes

1. Foot position. Right foot will move across left foot on 3, it does not cross behind left foot. This helps to continue the movement DC

2. Alignement & Amount of turn. Other alignments may be used. Although there is no turn in the feet, the Lady will feel the lead from PP through the Man's body turn. Because of the continuation of movement past the LF on 3, the right toe will turn in creating the extra 1/8 turn to left.

# TANGO-1

## SIDE CROSS FROM PROMENADE POSITION

Commence in PP, pointing centre, moving DC

LADY	1	2	3
Foot position	LF fwd & across in PP & CBMP	RF to side	LF moves across in front of RF
Alignement	pointing centre, moving DC	Backing DW	Backing LOD
Amount of turn	Com turn to L	1/8 btw 1-2	1/8 btw 2-3
Footwork	HT	T	TH
CBM	1	-	-
Rhythm	12(2) S	2 (1) Q	3(1) Q

## Notes

1. Foot Position. Left foot will move across right foot on 3, it does not cross in front of right foot. This helps to continue the movement DC.
2. Alignement & Amount of Turn. Other alignments may be used. The overturn, danced by the Man between 2-3, will occur as Lady between 3 and the following step. Although from this figure the following step is danced in line, there is a similarity to the turn between the lady's wing and the following step.

# TANGO-2

## SYNCOPATED SIDE CROSS FROM PROMENADE POSITION

The Side Cross is popular with advanced dancers as it provides a quick movement from PP to normal facing position. The figure can provide a movement of strong tango character. As the Side Cross is danced using one bar of music it is useful as an aid to phrase the choreography.

Commence in promenade Position, pointing LOD

MAN	1	2	3	4
Foot position	LF to side in PP	RF fwd & across in PP & CBMP	LF to side & sl fwd	RF moves across behind LF. Toe turned in
Alignment	DC, pointing LOD	DC, pointing LOD	To centre, facing LOD	To centre, pointing DC
Amount of turn	No turn over 1-3			1/8 to L btw 3-4. Body turns less
Footwork	H	H	i/e of foot	o/e of B, H
CBM	-	-	-	-
Rhythm	1 2(2)S	3(1)Q	4 (1/2)Q	&(1/2)&

## Notes

1. Foot Position. The right foot moves across behind left foot on 4, in the same direction as the body weight, which is moving to centre, creating «Tango feet». Therefore the action is NOT a lock Step, which if danced will generate a degree of swing and flight in the following figure.
2. Alignment & Amount of turn. It is possible to dance the figure on any alignment to continue movement in the accepted direction around the room. The written alignment is one of the most useful and popular. The Direction and Alignment are given on 3-4, as it is important to change the direction of movement whilst maintaining alignment of the body. Body will complete the turn as first step of following figure is danced.
3. Footwork. On 4 the Footwork of outside edge of ball, heel is used because the foot tracks across behind right foot. This track and Footwork will therefore help to create a good Tango character.



# TANGO-2

## SYNCOPATED SIDE CROSS FROM PROMENADE POSITION

LADY	1	2	3	4
Foot position	RF to side in PP	LF fwd & across in PP & CBMP	RF to side & sl back	LF moves across in front of RF
Alignement	DC, pointing centre	DC, pointing centre	To centre, backing LOD	To centre, Backing LOD
Amount of turn	No turn on 1	Com turn to L	1/4 btw 2-3	No turn
Footwork	H	H	i/e of B, H	Whole foot
CBM	-	2	-	-
Rhythm	1 2(2)S	3(1)Q	4 (1/2)Q	&(1/2)&

## Notes

1. Foot Position. The left foot moves across front of right foot on 4, in the same direction as the body weight, which is moving to centre, creating «Tango feet». Therefore the action is NOT a lock Step, which if danced will generate a degree of swing in the following figure.

2. Alignement & Amount of turn. The Direction and Alignement are given on 3-4, as it is important to dance the direction of movement whilst maintaining alignment of the body. There will be a 1/8 turn to left between step 4 and the first step of following figure.

# TANGO-3

## DOUBLE SIDE CROSS FROM PP

As with the Side Cross from PP this figure is used to change from PP to normal hold. The extra steps create a floating action and with the slow continuation of body turn, a beautiful body rhythm can be produced between the couple.

MAN	1	2	3	4	5
Foot position	RF fwd in CBMP	Diagonal fwd in PP	RF moves across behind	Left diagonal fwd	RF moves across behind
Alignement	Pointing DC body facing line LOD	pointing LOD body facing DW	Facing LOD	Pointing DC body almost line DC	Facing DC
Amount of turn	Com turn to R	1/8 btw 1-2	Body turn L	1/8 btw 3-4. body turn less	Body completes turn
Footwork	HT	T	T	T	TH
CBM	SI on 1	-	-	-	-
Rhythm	12 (2) S	3 (1/2) Q	4(1/2)&	2 (1/2) Q	2(1/2)&

## Notes

1.Amount of Turn.To allow for the continuation of the body turn over 3-5, turn to right is used between 1-2. Although there is no turn in the feet over 4-5, the lady will feel the lead to return to normal hold though the Man's body turn.

# TANGO-3

## DOUBLE SIDE CROSS FROM PP

Comencé in PP, moving DC , pointing centre.

LADY	1	2	3	4	5
Foot position	LF fwd and across in CBMP	RF Diagonal fwd in PP	LF moves across in front of RF	RF to side	LF moves across in front of RF
Alignement	DC, Pointing centre	Facing DC	Backing DW	Backing LOD	Backing DC
Amount of turn	No turn	1/8 to R btw 1-2	1/4 to L btw 2-3	1/8 btw 3-4.	1/8 btw 4-5.
Footwork	HT	T	T	T	TH
CBM	-	-	-	-	-
Rhythm	12 (2) S	3 (1/2) Q	&(1/2)&	4 (1/2) Q	&(1/2)&

## Notes

1.Alignement and Amount of Turn.Note the turn to R between 1-2, created by the Man's turn to R. This creates an attractive shape and continuation of rhythm though 3-5.

# TANGO-4

## DOUBLE CHASE FROM NATURAL PROMENADE TURN

The change of technique required in this development of syllabus figure – the chase- requires understanding to show the true Tango character. This is an attractive combination of figures for the advanced dancer.

Commence in promenade Position, pointing DW.

MAN	1	2	3	4	5	6
Foot position	LF to side in PP	RF fwd & across in PP & CBMP	LF to side & sl back, then pivot on LF	RF fwd in CBMP, toe turned out	LF to side & sl fwd	RFfw OP in CBMP, small step, then Pivot on RF
Alignement	Along LOD pointing DW	DW	Backing LOD to end facing LOD	Down LOD, (facing DW)	DC facing DW	To wall, to end backing LOD
Amount of turn	No turn	Com turn to R	3/8 btw 2-3, then 1/2 on 3	1/8 btw 3-4	Sl body turn to L	1/8 to R btw 5-6, 1/4 on 6
Footwork	H	H	BHB	H	i/e of foot	B with foot flat
CBM	-	2	-	4	-	6
Rhythm	12 (2) S	3 (1) Q	4(1)Q	2 (1) Q	2(1)Q	3 (1) Q

MAN	7	8	9	10	11
Foot position	LF back in CBMP with toe turned in, Lady OP	RF to side, Heel Pull shape	LF to side & sl fwd	RF fwd OP in CBMP, small step, then Pivot on RF	LF back in CBMP, with toe turned in, Lady OP
Alignement	Down LOD, backing DW	Facing DC	DC, facing DW	To wall, to end backing LOD	Down LOD, backing DW
Amount of turn	1/8 between 6-7	1/4 btw 7-8	1/4 btw 8-9. SI body turn to L	1/8 to R btw 9-10. 1/4 on 10	1/8 between 10-11
Footwork	o/e of B,H	i/e of foot, whole foot	i/e of foot	B with foot flat	o/e of B, H
CBM	7	-	-	10	11
Rhythm	4(1)Q	3(1) Q	2(1)Q	3 (1) Q	4 (1) Q

## Notes

1. The Double Chase may also be danced directly from PP. Omit steps 3-4, the Natural Promenade Turn action and continue into the first chase from step 5

2 Foot Position. To enable the change of shape from outside partner on 6-7, to end in line again, 8 is danced as a Heel Pull action, therefore positioning Lady to end in normal hold with her left foot slightly to side of Man's right foot. 'Toe turned in' on 7 is necessary to achieve the Tango character and parallel feet required when dancing the Heel Pull action, but care must be taken to move down LOD as Lady is outside partner.

3. Alignement and Amount of Turn. On 5 and 9 the direction of movement is given as well as the alignment as the action is accented by 'checking' the continuous turn to right by placing these steps to the left of the previous line of movement. The body being turned slightly to left of foot alignment as weight is changed accentuates the checking action.

4. Footwork. The use of inside edge of foot on 5 and 9 also helps the 'checking' action, and adds to the Tango character. Due to the speed of movement over 6-8, the heel Pull shape, the right heel will not be 'pulled' across the floor into 8, as in the swing dances, but placed with a Tango action on inside edge of foot and then whole foot.

5. Rhythm. Please Read Tango introductory notes. Advanced dancers will create a speed of movement thought 5-6 and 9-10 by musically accenting the first beat of the bar on 4 and 8. The longer the dancer can remain on musically accented steps the quicker the following movements will be danced.

# TANGO-4

## DOUBLE CHASE FROM NATURAL PROMENADE TURN

Commence in promenade Position, pointing DC.

LADY	1	2	3	4	5	6
Foot position	RF to side in PP	LF fwd & across in PP & CBMP	RF fwd, btw Man's feet Spin action	LF back & sl to side	LF to side & sl back	LF back in CBMP, with Man OP, small step, toe turned in, then Pivot on LF
Alignement	Along LOD pointing DC	pointing LOD	Down LOD	Down LOD, (backing DW)	DC backing DW	To wall, backing DW against LOD. End facing LOD
Amount of turn	No turn	1/8 to R btw 1-2	Cont turn	5/8 btw 2-4	Sl body turn to L	1/8 to R btw 5-6, 1/4 on 6
Footwork	H	H	HB	BH	i/e of foot	O/e of B, HB
CBM	-	-	3	-	-	6
Rhythm	12 (2) S	3 (1) Q	4(1)Q	2 (1) Q	2(1)Q	3 (1) Q

LADY	7	8	9	10	11
Foot position	RF fwd OP in CBMP, toe turned out	LF to side	RF to side & sl Back	LF back in CBMP with Mab OP, small step, toe turned in, then Pivot on LF	RF fwd OP in CBMP, toe turned out,
Alignement	Down LOD, facing DW	Backing DW	DC, backing DW	To wall,backing DW against LOD. End facing LOD	Down LOD, facing DW
Amount of turn	1/8 between 6-7	1/4 btw 7-8	1/4 btw 8-9. SI body turn to L	1/8 to R btw 9-10. 1/4 on 10	1/8 between 10-11
Footwork	H	BH	i/e of foot	o/e of B, HB	H
CBM	7	-	-	10	11
Rhythm	4(1)Q	3(1) Q	2(1)Q	3 (1) Q	4 (1) Q

## Notes

1.Alignement and Amount of Turn. On 5 and 9 the direction of movement is given as well as the alignment as the action is accented by 'checking' the continuous turn to right by placing these steps in front of the previous line of movement. The body being turned slightly to left of foot alignment as weight is changed accentuates the checking action.

4. Footwork. The use of inside edge of foot on 5 and 9 also helps the 'checking' action, and adds to the Tango character. 5. Rhythm. Please Read Tango introductory notes. Advanced dancers will create a speed of movement thought 5-6 and 9-10 by musically accenting the first beat of the bar on 4 and 8. The longer the dancer can remain on musically accented steps the quicker the following movements will be danced.

# TANGO-5

## FAN ACTION- FROM PROMENADE POSITION WITH A CLOSED FINISH

The Fan uses a strong action to provide a movement of Tango character. The figure is useful, as if uses an extra two beats of music to figures that also commence in PP. For example, if ended with steps 2-4 of a closed promenade, as described it would give a two bar figure. The figure is sometimes called the In and Out.

Commence in Promenade Position pointing DW, or other suitable alignment.

MAN	1	2	3	4	5	6
Foot position	LF to side in PP	RF fwd & across in PP & CMBP	LF closes to RF, with turn to R 6 L, to end in PP	RF fwd & across in PP & CBMP	LF to side & sl fwd	RF closes to LF, sl back
Alignement	Along LOD pointing DW	Along LOD pointing DW	Facing wall, to end pointing DW	Along LOD pointing DW	Moving DC facing Dw	Facing DW
Amount of turn	No turn over 1-2		1/8 btw 2-3, then 1/8 to L on 3. No body turn	No turn over 4-6		
Footwork	H	HB	B of both feet to end BH, IF	H	i/e of foot	Whole foot
CBM	-	2	-	-	-	-
Rhythm	<b>1</b> 2 (2) S	3 (1) Q	4&(1)Q&	<b>2</b> (1) Q	2(1)Q	34 (2) S

## Notes

1. It is possible to dance steps 1-3 and then repeat steps 2-3, repeating the Fan action. The RhYtHm would be SQQ&QQ&. An ideal ending would be steps 2-4 of syncopated side cross, using the rhythm QQ&.
2. Foot Position. Immediately the LF closes to RF turn to right is completed, giving time to turn to left to end in PP.
3. Alignment. It is possible to dance the figure on any Alignment to continue moving in the accepted direction around the room. The written Alignment is one of the most useful and popular. Please note the movement DC on 5. Any closed finish may be led from the body connection by using this direction of movement on the penultimate step, creating a quicker reaction from the lady than if she is led by turning her with the arms.
4. Amount of Turn. One step 3 the turn to right and left is from a swivelling action of the feet and is felt up to the hips to lead the Lady. There is no movement in the upper body, shoulders and arm line, although it is still possible to turn head to right to look towards Lady's head then to left in PP. The Lady will react with a head turn to left and right. Many couples prefer to maintain the normal head weight associated with Promenade Position through 1-4
5. Footwork. On 3 the turn to right is made on the ball of RF, then the turn to left is made on the Ball of LF to end flat. This Footwork helps to create a good Tango character if heels are kept close to the floor.
6. Rhythm. Advanced dancer accent beat 3 strongly by holding their weight on RF, step 2, creating a short amount of time on beat 4. This makes the turn «In and Out» extremely fast. The turn of right is made on the first part of beat 4 and turn to left on the last part.

# TANGO-5

## FAN ACTION- FROM PROMENADE POSITION WITH A CLOSED FINISH

Commence in Promenade Position pointing DC, or other suitable alignment.

LADY	1	2	3	4	5	6
Foot position	RF to side in PP	LF fwd & across in PP & CBMP	RF closes to LF, with turn to L & R, to end in PP	LF fwd & across in PP & CBMP	RF to side & sl back	LF closes to RF, sl fw
Alignement	Along LOD, Pointing DC	Along LOD, Pointing DC	Facing centre, to end pointing DC	Along LOD, Pointing DC	Moving DC, backing DW	Backing DW
Amount of turn	No turn over 1-2		1/8 to L btw 2-3, then 1/8 to R on . No body turn	Com turn to L	1/4 btw 4-5.	No turn
Footwork	H	HB	B of both feet to end BH, RF	H	i/e of BH	Whole foot
CBM	-	2	-	4	-	-
Rhythm	<b>1</b> 2 (2) S	3 (1) Q	4&(1)Q&	<b>2</b> (1) Q	2(1)Q	34 (2) S

## Notes

1. It is possible to dance steps 1-3 and then repeat steps 2-3, repeating the Fan action. The RhYtHm would be **SQQ&QQ&**. An ideal ending would be steps 2-4 of syncopated side cross, using the rhythm **QQ&**.
2. Foot Position. Immediately the RF closes to LF on 3, turn to left is completed, giving time to turn to right to end in PP.
3. Alignment. It is possible to dance the figure on any Alignment to continue moving in the accepted direction around the room. The written Alignment is one of the most useful and popular. Please note the movement DC on 5. Any closed finish may be led from the body connection by using this direction of movement on the penultimate step, creating a quicker reaction from the lady than if she is led by the man turning her with his arms.
4. Amount of Turn. One step 3 the turn to right and left is from a swivelling action of the feet and is felt, from the Man's lead, up to the hips. There is no movement in the upper body, shoulders and arm line, although it is still possible to react to the Man's action with the head turn head to left, then to right in PP. Many couples prefer to maintain the normal head weight associated with Promenade Position through 1-4
5. Footwork. On 3 the turn to left is made on the ball of LF, then the turn to right is made on the Ball of RF to end flat. This Footwork helps to create a good Tango character if heels are kept close to the floor.
6. Rhythm. Advanced dancer accent beat 3 strongly by holding their weight on LF, step 2, creating a short amount of time on beat 4. This makes the turn «In and Out» extremely fast.



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# SYLLABUS FEBD

BAILE  
DEPORTIVO

*BAILES STANDARDS*

*SLOW FOX*

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# SLOW FOX-3

## HOVER CROSS TO PP

When approaching a corner, this is useful figure to continue in PP,DC of the new LOD. The technique of the steps 1-4 is similar of that of the original technique book of t Alex Moore, as .I consider gives the possibility of a stronger use of feet and legs for the advanced dancer. The Hover Cross may also be commenced in PP

MAN	1	2	3	4	5	6
Foot position	RF fwd	LF to side	RF diga back R side leading	LF across in front of RF, OP on L side.	RF moves left behind RF, toe turned in ,with Lady OP on L SIDE, to end in PP	LFto side and sl fwd in PP
Alignement	Facing DW	Backing DC	Backing DW	Facing Centre ( RF still backing DW)	To centre of a new LOD, pointing g DC of new LOD	Pointing DC, body facing LOD
Amount of turn	Com turn to R	1/4 btw 1-2	1/4 btw 2-3.	1/8 btw 3-4. Body turn more	Sl body turn to L, then 1/8 TO l, btw feet	No turn
Rise and Fall	Rise thru 1	Up on 2-6. Lower e/o 6				
Footwork	HT	T	T	T and pressure on e/o of T, RF.	T and e/o of T, LF	TH
CBM	1	-	-		sl on 5 (see notes)	-
SWAY	S	R	Sl L	L	L	S
head Weight	C	C	Sl L	L	L	Sl L
Rhythm	<b>12</b> (2) S	3 (1) Q	4(1)Q	<b>2</b> 2(2)S	3 (1)Q	4(1)Q

## Notes

1. Foot Position .Normally the weight be transferid to RF on 5, however to achieve the PP the man must extended the movement to create the necessary body position in n PP. Whilst not being in CBM, as defined in a step fwd or bwd, the movement on 5 requires a turn be felt on the standing LF at the end of 4.

2. Alignement and Amount of turn. Alignement on the RF on 3-5 remains constant, so the turn is describes as between the feet without the RF being turn .Whilst creating a stronger feel through feet and legs, this action also assist the lead from the body weight and avoids the fault of using the arms.

3. Footwork Whilst all steps taken on toes are comencé inside or outside of the toes, the use of this action, to achieve the stillness required in the Hover, is strong 5-6, strong foot pressure is necessary over 3-5 to balance and lead the Lady

4. Sway and Head weight. Head Weight to Left is commenced on 3, as sway is changed to Lf, This helps to create the round feeling and volume of the upper part of the body over 3-5. The Head Weight to LF on 4 is associated with a fwd feeling , to maintain the volume of hold, this also helps , right side of the body to lead the lady.

5. Ritmo alternativo. Slow fox y Quickstep. SQQ SSS

6. Hold. The right arm must be allowed to move the Lady's back on 4, to allow shape to develop without stress.

# SLOW FOX-3

## HOVER CROSS TO PP

When approaching a corner, this is useful figure to continue in PP,DC of the new LOD. The technique of the steps 1-4 is similar of that of the original technique book of t Alex Moore, as .I consider gives the possibility of a stronger use of feet and legs for the advanced dancer. The Hover Cross may also be commenced in PP

LADY	1	2	3	4	5	6
Foot position	LF back	RF closes to LF Hell Turn	LF diga fwd L side leading	RF back in CBMP with man OP on L side	Transfer weigth fwd and across to LF in CBMP , OP in L side. to end in PP	RF diga fwd in PP R side leading
Alignement	Backing DW	Facing LOD	Facing DW	backing DC	Facing centre of new LOD	Pointing to centre moving DC
Amount of turn	Com. to turn R	3/8 btw 1-2	1/8 btw 2-3.	1/4 btw 3-4.	1/8 btw 4-5	No turn
Rise and Fall	No rise on 1-2		Rise btw 2-3	Up on l 4-6. Lowe e/o 6		
Footwork	TH	HT	T	T	T	HT
CBM	1	-	-	-	-	-
SWAY	S	SI L	S	S	S	S
Head Weigth	C	C	SI L	L	L to R	R
Rhythm	12 (2) S	3 (1) Q	4(1)Q	2 2(2)S	3 (1)Q	4(1)Q

## Notas

1.Alignement and Amount of turn .Because of the wider and higher hold used in advanced dancing, the lady is allowed to continue her turn on 4 to react to man´s shape on 5, she will finish in PP

2.Footwork.A strong use of foot pressure is necessary though 3-5 to maintain balance and asset the men´s movement.

3. Head Weigth .slightly left is commenced on 3 to react to man´s shape . The helps to create the round feeling , and volume for the upper part of the body over 3-5. Changing the right on 5 assist the movement fwd in PP, Some lady prefer to change their head weight to right from 3 and maintain this shape into PP.

4. Alternative Rhythm .Slow fox and Quickstep. SQQ SSS

# SLOW FOX-4

## REVERSE IMPETUS

A useful figure to show a strong rotation and a change of direction from a bad movement , to a backward movement , over one bar of music.

MAN	1	2	3
Foot position	RF back, toe turned in	LF closes to RF, heel Turn	RF side and sl back
Alignement	Down LOD, RF backing	pointing LOD	Backing DW
Amount of turn	1/8 to L btw pre step and 1	3/8 btw 1-2. Body turn less	3/8 btw 2-3
Rise and Fall	No rise	Rise btw 2-3	Up. Lowe e/o 3
Footwork	o/e of T, H	HT	TH
CBM	1	-	-
SWAY	S	SI R	SI R
Head Weigth	C	SI R	SI R
Rhythm	12 (2) S	3 (1) Q	4(1)Q

## Notas

1. Alignement and Amount of Turn. As the Man has to create a strong turn over his figure will commence the turn with a strong CBM, so although he will track down LOD , The necessary extra Toe turn in on 1, gives a turn of 1/8 between preceding step and 1.

2. Foot Work and Rise and Fall. To control the heel turn it is necessary to remain well down until the movement commences into 3.

3. Sway and Head Weigth. To assist turn and create an attractive change of shape, slight sway and head weight to R may be used over 2-3. if it is preferred, it is possible to dance with no sway and head weight centred

# SLOW FOX-4

## REVERSE IMPETUS

A useful figure to show a strong rotation and a change of direction from a bad movement , to a bad movement , over one bar of music.

LADY	1	2	3
Foot position	LF fwd	RF to side and sl back	LF side and sl fwd
Alignement	Facing LOD,	Backing DW	Pointing DW
Amount of turn	Com to turn to the L	3/8 btw 1-2.	1/2 btw 2-3.Boy turn less
Rise and Fall	Sl rise thru 1	Cont rise on 2	Up. Lowe e/o 3
Footwork	HT	T	TH
CBM	1	-	-
SWAY	S	SI L	SI L
Head Weigth	C	SI L	SI L
Rhythm	12 (2) S	3 (1) Q	4(1)Q

## Notes

1. Foot Position. A strong Swing fwd on 2 assist the amount of turn. The brush tap normally associated with lady's impetus figures, will not occur during this figure. The strength of turn and the continuation of movement along the LOD over 2-3, causing the LF on 3 to pass directly under the body, does not provide the requirement to brush

2. Rise and Fall. The earlier rise of the lady is necessary to produce the strong forward swing and movement necessary in this figure

3. Sway and Head Weight. If the man chooses to remain straight and centred, lady will also remain straight with head Weight in normal position.

# SLOW FOX-5

## HOVER TO PP FROM FEATHER FINISH

Whilst the traveling Contra check has a similarity to this figure it has a very different technique. It is necessary from a feather finish to continue the “fligh” of the dance, therefore this figure maintains the slow fox character.

MAN	1	2	3
Foot Position	LF fwd in CBMP	RF fwd and sl to side	LF diga fwd in PP, L side leading
Alignement	Facing DW	Facing DW	Pointing DW ,body facing wall
Amount of turn	Sl body turn to L	Com body turn to R	Body turn to R
Rise and Fall	Rise thru 1	Up	Up.Lower e/o 3
Foot Position	HT	T	TH
CBM	Sl on 1	-	-
SWAY	R	R to S	S
Head Weigth	R	R to C	Sl L
Rhythm	12 (2) S	3 (1) Q	4 (1) Q

### Notas

1.Foot Position. The Sway held from the precedido step and the Head Weigth to R causes LF on 1 to move slightly to R , Therefore it is taken in CBMP. The weight then allows 2 be taken “ RF fwd and slightly to side” assisting the preparation to the following PP.

2.Sway and Head Weigth. Maintaining sway dfrom preceding step, and allowing Head Weight to move to right a, continues the flow of movement. Man may look towards Lady’s head on 2 as he prepares to move to PP.

# SLOW FOX-5

## HOVER TO PP FROM FEATHER FINISH

Whilst the traveling Contra check has a similarity to this figure it has a very different technique. It is necessary from a feather finish to continue the “fligh” of the dance, therefore this figure maintains the slow fox character.

LADY	1	2	3
Footwork	RF back in CBMP	LF diagonal back, toe turned inside.	RF to side in PP.
Allignement	Backing DW	DW, backing wall	DW, pointing LOD
Amount of turn	SI body turn to L	1/8 to R btw. 1-2	1/4 btw 2-3
Rise and Fall	Rise thru 1, with NFR	UP	Up.Lower e/o 3
footwork	TH	O/o of T	TH
CBM	SI on 1	-	-
SWAY	SI L	SI L to S	S
Head Weigth	L	Lto R	R
Rhythm	12 (2) S	3 (1) Q	4 (1) Q

### Notas

1.Foot Position. The Men’s sway , held from the precedido step and Head Weigth to R, causes Lady’s RF on 1 to move sligthly to LF, therefore it is taken in CBMP. Man’s weigth, and preparation of turn to PP, then causes the LF on 2, to move drag back with toe turned in, assisting the preparation for the following PP. There will not be a brush on 3 as the weight is continuing to move DW

2.Sway and Head Weigth. Maintining the sway from precedido step, and allowing Head Weigth to move righth, into PP continues the flow of movement.

# SLOW FOX-6

## TRAVELLING HOVER CROSS TO CONTINUE FWD. INTO A FEATHER STEP

Popular ending to steps 1-4 of a Hover Cross. This provides a continuous movement through the Hover effect. Other endings may be danced to the Hover Cross, please see the section on Checks and Hovers. The Hover Cross may also be commenced in PP.

MAN	1	2	3	4	5-7
Foot Position	RF fwd	LF to side	RF to side	LF fwd. in CBMP, OP on L side	RF fwd into a Feather step
Alignement	Facing DW	Backing DC	Pointing DC	Facing DC	Facing DC
Amount of turn	Com.turn to R	1/4 btw 1-3	1/2 btw 2-3. Body turn less	No turn	Body turn to R btw 4-6
SUBIDAS Y BAJADAS	Rise thru 1	Up	Up	Up.Lower e/o 4	Rise thru 5. Up on 6-7. Lower e /o 7.
TRABAJO DE PIES	H-T	T	T	TH	HT-T-TH
CBM	1	-	-	-	5 - -
SWAY	S	R	S	S	S-R-R
PESO DE LA CABEZA	C	R	SI R	SI R	C-C-C
RITMO	12 (2) S	3 (1) Q	4(1/2)Q	&(1/2)&	22(2)S 3(1)Q 4(1)Q

## Notes

1. Foot Position. Step 1-3 are danced with a similar technique to that of the Hover Cross, described in the update Original Technique book, enabling the continuation of turn into the following figure.

2. Alignement and Amount of turn. Steps 1-4 may be overturned by  $1/8$ , so that Feather can be danced facing LOD.

3. Rise and Fall and Footwork. Although the footwork steps 4. TH and 5, HT is given above, some dancers prefer to remain in the toes from 1-2 and not lower until the end of the Feather step.

4. Head Weight. Slightly to right, is used to continue the movement over steps 3-4. The Man may look towards the Lady's head.

5. Alternative Rhythm. If the Rise maintained from 2 until the end of the Feather step, will commence on a Quick account, changing the rhythm to SQQQQQQQ

# SLOW FOX-6

## TRAVELLING HOVER CROSS TO CONTINUE FWD. INTO A FEATHER STEP

Popular ending to steps 1-4 of a Hover Cross. This provides a continuous movement through the Hover effect. Other endings may be danced to the Hover Cross, please see the section on Checks and Hovers. The Hover Cross may also be commenced in PP.

LADY	1	2	3	4	5-7
Foot Position	Lf back	Rf closes to LF Hell turn	Lf to side	RF back in CBMP, Man OP on L side	Lf drag back into a Feather step
Alignment	Backing DW	Facing LOD	Backing centre	Backing DC	Backing DC
Amount of turn	Com turn to R	3/8 btw 1-2	1/4 btw 2-3.	1/8 btw 3-4 body turn less	Body turn to R btw 4-6
Rise and Fall	No rise on 1-2		Rise btw 2-3	Up. Lower e/o 4	Rise thru 5. NFR. Up on 6-7. NFR. Lower e/o 7.
Footwork	TH	HT	T	TH	TH-TH-TH
CBM	1	-	-	-	5 - -
SWAY	S	SI L	S	S	S SI L SI L
Head Weigth	C	SI L	SI L	SI L	SI L SI L SI L
Rhythm	<b>12 (2) S</b>	3 (1) Q	4(1/2)Q	&(1/2)&	<b>22(2)S 3(1)Q 4(1)Q</b>

## Notes

1. Foot Position. Step 1-3 are danced with a similar technique to that of the Hover Cross, described in the update Original Technique books, enabling the continuation of turn into the following figure.
2. Alignment and Amount of turn. Steps 1-4 may be overturned by 1/8, so that Feather can be danced facing LOD.
3. Rise and Fall and Footwork. Although the footwork steps 4. TH and 5, HT is given above, some dancers prefer to remain in the toes from 2 and not lower until the end of the Feather step.
4. Head Weigth. Slightly to left, is used to continue the movement over steps 3-4.
5. Alternative Rhythm. If the Rise maintained from 2 until the end of the Feather step, will commence on a Quick account,, changing the rhythm to **SQQQQQQ**





FEDERACIÓN ESPAÑOLA  
BAILE DEPORTIVO

# SYLLABUS FEBD

BAILE  
DEPORTIVO

*BAILES STANDARDS*

*QUICK-STEP*

## QUICKSTEP-1

SIDE CROSS

COMPROBAR FICHA VALS INGLÉS

TIMING : SQQ

## QUICKSTEP-2

FALLAWAY REVERSE SLIP PIVOT

COMPROBAR FICHA VALS INGLÉS

TIMING : SQ&Q

SQQS

# QUICKSTEP-3

## DOUBLE SIDE CROSS

An attractive variation on the Side Cross allowing the feet to move across twice in the bar of music.

MAN	1	2	3	4	5
Foot position	RF back	LF to side	RF moves across behind LF, toe turned in	LF to side & sl fwd	RF moves across behind LF, toe turned in
Alignement	Backing DC	Pointing DW	Pointing LOD, body facing DW	Pointing LOD	Pointing DC, Body facing LOD
Amount of turn	Com turn to L	1/4 btw 1-2 Body turn less	Body completes turn 1/8( btw feed)	SI body turn	Body completes turn, 1/8 btw feet
Rise and Fall (w)	Com rise thru 1 NFR	cont to rise on 2-3		Up on 4-5. Lowe e/o 5	
(QS)	Rise thru 1.	Up on 2-5. Lower e/o 5			
Footwork	TH (THT,QS)	T	T	T	TH
CBM	1	-	-	-	-
SWAY	S	S	S	S	R
Head Weigth	C	SI L	SI L	SI L to C	SI R
Rhythm	1(1/2)	&(1/2)	2(1/2)	&(1/2)	3(1)
(QS)	12 (2) S	3 (1) Q	4(1)Q	2 (1) Q	2(1)Q

### Notas

1. Alignment and Amount of Turn. Please note the gradual turn that gives a beautiful shape and floor pattern. Other alignments may be used. Because of the continuation of movement past the LF on 3 and 5, the right toe will turn in creating the extra 1/8 turn left.

2. Rise and fall (waltz) Please note the slow continuous rise.

3. Sway. is not used over 1-4 in order to continue the projection of movement. Linear Sway will be used to right on 5, as danced in a Slow Foxtrot Feather Finish. The drive into the following figure will be more efficient if the Sway is held through the lowering and commencement of the following leading step.

4. Head Weight is used slightly to left side to lead the Lady to maintain her Head Weight to the right side on steps 1-3 and to enhance the shape. The change to center on 4 and slightly right on 5 will lead Lady to change to right, as it is most important to continue the movement leftwards with the head as well as the remainder of the body weight. The change to center will occur as Sway is straightened after the commencement of the following leading step. Please note some Men prefer to hold their head in center on 5. This may help if the Man is unable to continue with a strong movement into the following leading step.

5. Alternative Rhythm. Waltz 1 2 & 3 &

# QUICKSTEP-3

## DOUBLE SIDE CROSS

An attractive variation on the Side Cross allowing the feet to move across twice in the bar of music.

LADY	1	2	3	4	5
Foot position	LF FWD	RF diag fwd	LF move across in front of RF	RF to side & sl back	<b>LF moves across in front of RF</b>
Alignement	Facing DC	Facing center	Backing DW	Backing LOD	Backing LOD
Amount of turn	Com turn to L	1/8 btw 1-2	1/8 btw 2-3	1/8 btw 3-4	No turn
Rise and Fall (w)	Com rise thru 1 NFR	cont to rise on 2-3		Up on 4-5. Lowe e/o 5	
(QS)	Rise thru 1	Up on 2-5. Lower e/o 5			
Footwork	HT	T	T	T	TH
CBM	Sl on 1	-	-	-	-
SWAY	S	S	S	S	Sl L
Head Weigth	R	R	R	R to C	L
Rhythm	<b>1</b> (1/2)	&(1/2)	2(1/2)	&(1/2)	3(1)
(QS)	<b>1</b> 2 (2) S	3 (1) Q	4(1)Q	2 (1) Q	2(1)Q

### Notas

1. Amount of Turn. Is very small between each step, and the overturn will take place between 5 and the following leading step. Although from this figure the following step is danced in line. There is a similarity to the turn between the Laidy's Wing and the following step.

2. Head Weight will be held to right from the previous figure until 4. This will help to control the turn and will enhance the shape. The change to left throught 4 into 5 will compliment the Man's shape.

3. Alternatibe Rhythm. Waltz 1 2 & 3 &

### Suggested Popular Combination

**Precede:** Running Weave

**Follow:** Quick Open Reverse Turn

# QUICKSTEP-4

## DOUBLE SIDE CROSS FROM PP

As with the Side Cross from PP this figure is used to change from PP to normal hold. The extra steps create a floating action and with the slow continuation of body turn, a beautiful body rhythm can be produced between the couple.

Commence in PP, pointing DC, body facing LOD

MAN	1	2	3	4	5
Foot position	RF fwd in PP & CBMP	LF Diagonal fwd in PP	RF moves across behind	Left diagonal fwd	RF moves across behind LF
Alignement	Pointing DC body facing line LOD	pointing LOD body facing DW	Facing LOD	Pointing DC body facing almost line DC	Facing DC
Amount of turn	Com turn to R	1/8 btw 1-2	Body turn L	1/8 btw 3-4. body turn less	Body completes turn
Rise and Fall (w)	Com rise thru 1	cont to rise on 2-3		Up on 4-5. Lowe e/o 5	
Footwork	HT	T	T	T	TH
CBM	SI on 1				
SWAY	S	S	S	S	R
Head Weigth	SI L	SI L	SI L	SI L to C	SI R
Rhythm	12 (2) S	3 (1) Q	4(1)Q	2 (1) Q	2(1)Q

## Notes

1. Amount of Turn. To allow for the continuation of the body turn over 3-5, turn to right is used between 1-2. Although there is no turn in the feet over 4-5, the lady will feel the lead to return to normal hold through the Man's body turn.

2. Sway. is not used over 2-4, due to the turn to right between 1-2. The change to right on 5 will lead the lady to change to slightly left. Linear Sway will be used to right on 5, as danced in a slow foxtrot feather finish. The drive into the following figure will be more efficient if sway is held through the lowering and commencement of the following feeling step.

3. Head Weigth. Slightly to Left on 2-4 will enhance the shape and volume of the hold. Slightly right on 5, so man may look towards the Lady's head. This does not mean the head weight is dropped to the right as it is most important to continue the movement leftwards with the head as well as the remainder of the body weight. The change to centre will occur as Sway is straightened after the commencement of the following leading steps. Please note some men prefer to hold their head in centre on 5. this may help if the man is not able to continue with a strong movement into the following leading step.

# QUICKSTEP-4

## DOUBLE SIDE CROSS FROM PP

Comencé in PP, moving DC , pointing centre.

LADY	1	2	3	4	5
Foot position	LF fwd and across in CBMP	RF Diagonal fwd in PP	LF moves across in front of RF	RF to side	LF moves across in front of RF
Alignement	DC, Pointing centre	Facing DC	Backing DW	Backing LOD	Backing DC
Amount of turn	No turn	1/8 to R btw 1-2	1/4 to L btw 2-3	1/8 btw 3-4.	1/8 btw 4-5.
Rise and Fall (w)	rise thru 1	cont. to rise on 2-5. Lowe e/o 5		Up on 4-5. Lowe e/o 5	
Footwork	HT	T	T	T	TH
CBM					
SWAY	S	S	S	S	SI L
Head Weigth	R	R	R	R to C	L
Rhythm	12 (2) S	3 (1) Q	4(1)Q	2 (1) Q	2(1)Q

## Notas

1. Alignement and Amount of Turn. Note the turn to R between 1-2, created by the Man's turn to R. This creates an attractive shape and continuation of rhythm though 3-5.

2. Head Weigth. Will change late from right to left to enhance the shape and volume of hold.

# QUICKSTEP-5

## TURNING LOCK TO RIGTH TO PIVOT

A very useful addition to the dancers choreography to break uo continuous natural pivot , and may add a change of rhythm and shape

MAN	1	2	3	4
Foot position	RF back, R side leading	LF crosses loosely in front of RF, toe turned in	RF fwd and sl to side, btw Lady-s feet. Spin Action	LF back and sl to side, then turn on LF. Open Toe Pivot.
Alignement	Along LOD, backing DW	facing DC	Facing LOD	Backing LOD, then turn to req align
Amount of turn	1/8 to R btw pre step and 1	1/4 btw 1-2	1/8 btw 2-3	1/2 btw 3-4, then up to 1/2 on 4
Rise and Fall (w)	Com rise thru 1	cont to rise	Up	Up. Lowe e/o 4
Footwork	T	T	T	THT
CBM	-	-	3	4
SWAY	R	R to S	S	S
Head Weigth	SI R	SI R to C	C	C
Rhythm	<b>1</b> (1) Q	2(1) Q	3 4(2)S	2 2(2) S

## Notes

1. It would be possible to omit the Open Pivot and end backing DC or LOD to follow in Turning lock.
2. Alignement and Amount of Turn. To complete the amount of turn to end facing LOD it is necessary to turn between preceding step ( backing LOD) at 1.
3. Rise and Fall. Timing the lowering on 4, Open Toe Pivot, is important to create Swing into the following step.
4. Sway and Head Weigth . Sway to R and Head Weigth SI to R on 1, will follow on from previous step. Straigten Sway and centralize Head Weight on 2 to assist movement to LOD and turn on Natural Pivot.
5. alternative Rhythm. QQQQ

# QUICKSTEP-5

## TURNING LOCK TO RIGTH TO PIVOT

LADY	1	2	3	4
Foot position	LF fwd, L side leading	RF crosses loosely behind to LF	LF back and sl to side	Turn on LF, oPEN toe Pivot then RF fwd. Open Toe Pivot
Alignement	Along LOD, facing DW	Backing DC	Backing LOD	Facing LOD, then turn to req align
Amount of turn	1/8 to R btw pre step and 1	1/4 btw 1-2	1/8 btw 2-3	1/2 on LF , then up to 1/2 on RF
Rise and Fall (w)	Com rise thru 1	cont to rise	Up	Up. Lowe e/o 4
Footwork	T	T	T	TH
CBM	-	-	-	4
SWAY	SI L	SI to S	S	S
Head Weigth	SI L	SI L	SI L	SI L
Rhythm	<b>1</b> (1) Q	2(1) Q	3 4(2)S	2 2(2) S

### Notas

1. It would be possible to omit the Open Pivot and end backing DC or LOD to follow in Turning lock.
2. Alignement and Amount of Turn. To complete the amount of turn to end facing LOD it is necessary to turn between preceding step ( backing LOD) at 1.
3. Rise and Fall. Timing the lowering on 4, Natural Pivot, is important to create Swing into the following step.
4. Sway and Head Weigth .Straigh Sway but maintain Head Weight slightly left on 2-4 to assist movement to LOD and Open Toe Pivot
5. alternative Rhythm. QQQQ



# QUICKSTEP-6

## PEPPER POT

A Quickstep figure that is used by the majority of advanced competitors. The Peppercup is useful both as a figure used to commence a strongly moving group or to end such a group. It has a strong characteristic Quickstep rhythm. This figure is sometimes described from the Step Hop as a Chaise -Lock.

MAN	1	2	3	4	5	6	7
Foot position	RF fwd in CBMP in OP	Hop on RF, LF closes w/w	LF diga fwd	RF moves towards LF	LF diga fwd	RF crosses behind LF	LF diga fwd
Alignement	Facing DW throughout						
Amount of turn	No turn throughout						
Rise and Fall	No Rise	Sl rise on RF, hOP	Maintain the sl rise over 2-7. Lower at e/o 7				
Footwork	B( flat)	B	B	B	B	T	TH
CBM		-	-				
SWAY	S throughtout						
Head Weigth	C throughout						
Rhythm	12 (1.1/2) S	& (1/2) &	3(1/2)Q	& (1/2) &	4(1)Q	2 (1) Q	2 (1)Q

**N**otas

1. Foot Position. The Hop on the standing foot, step 2, is not a stationary movement because the movement generated through the previous steps creates a slip of the foot forward across the floor. To maintain a good tracking of the feet RF moves forward LF on 4 but is a smaller step so does not actually cross. This helps to make a distinctive rhythmic action, as a full cross would allow the body weight to move too quickly blurring the rhythm .

2. Alignement and Amount of Turn. Different alignment may be used depending on the following figure. Whilst the Alignement is given as a Facing DW throughout, the body weight will actually move between LOD and DW.

3. Rise and Fall and Footwork. The Hop on 2 is danced more successfully from a ball of foot lead, with foot flat on 1. The Hop produces a slight rise, with is maintained at the same level until the lowering at the end of 7. There is no continuation of Rise as used in the basic Lock Step and the height is aproxematly half that normally achieved: therefore ball of foot is given over 2-5. However to use the accented beat on 6 and to maintain the rise to Flight into a controlled lowering on 7, the footwork will be thought the toes over 6-7

4. Sway and Head Weigth. If the man choose to remain straight and centred, lady will also remain straight with head Weigth in normal position.

Alternative Peppercup movements

The Man may dance the figure backwards; he will use the technique as given on the next page for Lady. Lady will use Man's technique

The Peppercup may commence in PP, pointing DW, body facing wall. Man will use a similar technique , leading Lady totter from PP, by using a slight body turn to his left as he danced the hop on 2.

# QUICKSTEP-6

## PEPPER POT

LADY	1	2	3	4	5	6	7
Foot position	LF bwd in CBMP with man OP	Hop on LF, RF closes w/w	RF diga fwd	LF moves towards RF	RF diga back	LF crosses front of RF	RF diga back
Alignement	Backing DW throughout						
Amount of turn	No turn throughout						
Rise and Fall	No Rise	Sl rise on LF, Hop	Maintain the sl rise over 3-7. Lower at e/o 7				
Footwork	TH	B	T	B	T	T	TH
CBM		-	-				
SWAY	S througout						
Head Weigth	C throughout						
Rhythm	12 (1.1/2) S	& (1/2) &	3(1/2)Q	& (1/2) &	4(1)Q	2 (1) Q	2 (1)Q

## Notes

1. Foot Position. The Hop on the standing foot, step 2, is not a stationary movement because the movement generated through the previous steps creates a slip of the foot across the floor. To maintain a good tracking of the feet LF moves forward RF on 4 but is a smaller step so does not actually cross. This helps to make a distinctive rhythmic action, as a full cross would allow the body weight to move too quickly blurring the rhythm.

2. Alignement and Amount of Turn. Different alignment may be used depending on the following figure.

3. Rise and Fall and Footwork. The Hop produces a slight rise to the ball of foot lead, which is maintained at the same level until the lowering at the end of 7. There is no continuation of Rise as used in the basic Lock Step and the height is approximately half that normally achieved. So although the backward steps on 3 and 5 are taken through the toe, the closing foot on 4 will be felt as on the ball of foot. However to use the accented beat on 6 and to maintain the rise to Flight into a controlled lowering on 7, the footwork will be thought the toes over 6-7

4. Sway and Head Weight. The Body and Head Weight will be held centered and still, to produce quality and speed of movement,

### Alternative Pepper Pot movements

The Man may dance the figure backwards; The lady will use the man's technique as given on the preceding page to dance forwards.

The Pepper pot may commence in PP, pointing to LOD moving DW. The Lady turns 3/8 to Left from PP to normal hold on the Hop, step 2. Continue into 3 as above.