

STYLING AND TECHNIQUES KEY POINTS

MERENGUE

- 1) It's a "march" so the music is staccato, so delay your movement then snap your steps
- 2) Keep a rounded wide upper body frame
- 3) Keep feet together, heel touching, toes slightly out
- 4) Use the inside edge of ball of your foot and roll into a toe base to a)push off of, and b)land on to

WALTZ

- 1) Key to traits of waltz is the rise and fall, while comfortably moving down the line of dance
- 2) Keep good posture, stomach pulled in, weight over balls of feet, hands/arms/elbows open but forward, ears over shoulders, open hand held "inside elbow"
- 3) Leaders, "invite the follower in", and then slight "bend & send" to initiate the movement
- 4) Keep feet on floor (don't pick up to place), toes forward (helps movement around the floor)
- 5) Timing is 1, 2, 3. Forward movement=Heel first roll into toe. Forward on 1, start rise on 2, and lower at end of 3.

CHA CHA

- 1) Keep good posture (same as waltz), need separation between partners, so elbow is more forward (than open out)
- 2) Heels together and toes slightly out (helps with the stop and go features)
- 3) Timing is 1,2,3&,4 (think 1=press/break, 2=replace, 3&=cha-cha, 4=full step)
- 4) Small steps, try move body first then bring feet underneath
- 5) When progressing forward and back, try "lock steps"
- 6) When progressing right and left, make sure steps are side/TOGETHER/side (face each other)

FOXTROT

- 1) Key to dance is the strong forward movement around the floor, and brushing action of ankles
- 2) Posture is key, a)upper body levitated and forward, b) lower body well anchored with flexed legs
- 3) Keep feet on floor, rolling through heels to toes as "powering down the floor"
- 4) Utilize "rotation, swing, and sway" to help with strong movement.
- 5) Both partners should have matching body shaping when using rotation, sway, and swing
- 6) Utilize styling for free arms, extending completely through elbow, wrists, fingertips

- 7) Timing changes from traditional (slow, slow, quick, quick) to box (slow, quick, quick)

EAST COAST SWING

- 1) Keep good body posture but instead of closed position, opened up, use a relaxed hand hold
- 2) Timing is 1,2, 3&4, 5&6 (think break, replace, side/together/side, side/together/side) including slight body sway
- 3) Pick up your feet, use strong knee action, and place foot deliberately on the floor. Stay on balls of feet during the 3&4 and 5&6 because of speed.
- 4) For a bigger “snapping action”, during 3&4, try holding with body tilt then a delayed release

SALSA

- 1) All different timing in Salsa, we're going to use 1,2,3, (hold), 5, 6, 7, (hold)
- 2) Solid body posture, feet with heels together and toes open
- 3) Because of music speed, take small steps, partners fairly close, intimate (not formal)
- 4) Creating separation or change of direction Leader's responsibility clear body movement and timely release of the hold with the Follower
- 5) Mambo is still upper body, Salsa has way more freedom (releases, different holds/leads, styling)
- 6) Crossbody's start and end new step, Leaders hand down, pause and open Follower then snap across.
- 7) TURNS—Pivots vs spins, and Follower's arms position

AMERICAN TANGO

- 1) Good vertical posture, over the balls of the feet (be able to lift heels off floor) abs pulled in
- 2) Flexing in the knees, pick up feet and place in new position, moving from the center
- 3) Arms forward (keep right hip back in place), Leaders right arm around middle back. slight lean to the right
- 4) Staccato timing, curving walk (thus contra body) CBM and CBMP
- 5) Step on inside edge of whole foot and pull the knees together (dragging the foot)

RUMBA

- 1) Timing is 4 beats, Slow/Quick/Quick, flavor is slow and romantic, strong Latin hip movement (upper body quiet)
- 2) Heels together toes spread out. Step on inside edge of foot, drop heel with knee bent and then straighten.
- 3) Opposition movement (one knee bent when other knee straightening), knees slightly straightening
- 4) Straightening of leg (same hip back), bent knee bring hips forward (drive heel into floor)
- 5) When stepping to the side, keep facing your partner, then pivot weighted foot for cross over/underarm

- 6) 5th position, Leaders take left hand hold, in and down

NIGHT CLUB 2 STEP

- 1) Useful for "love songs/soft rock melodies" 1&2, 3&4 very romantic
- 2) Change weight (not tap), free foot behind stationary foot, press (heel stays up) and side
- 3) Various hand holds (casual closed position w/ leader's hand farther around followers back) slight open and close
- 4) Sway of body (hip goes first with soft back) and soft knees (no abrupt ending)
- 5) Outside underarm turn (release and lead and return to center)
- 6) Traveling cross = side (slightly back, cross (in front), side
- 7) Inside underarm turn (w/ traveling cross and ladies spin)

SAMBA

- 1) Basic bounce, knees and thigh flex forward simultaneously (feet together or feet spread apart w/ push off)
- 2) Ball change weight change when bring the feet together (push off lifts hip, and then drop back down)
- 3) Timing is 1, a, 2 (3/4, 1/4, whole beat)
- 4) Box (with rise, lower, rise, lower). Add slight body shape. (Rise prior to moving!)
- 5) Extended box, slight body shape, and give next direction as rising up. (Volta's=open box)
- 6) Samba walks (forward, back, pull back) (knees collect, before step back/pull back)