

# Walk In, Dance Out... Basic Pattern Descriptions

by Larry Caves and Kaye West

## Social Foxtrot

All six of the following patterns use the timing pattern Slow, Slow, Quick, Quick (SSQQ), which means there are four changes of weight in six counts. The Lead steps left, right, left right in each pattern; the Follow steps right, left, right, left. Since a Slow takes *two counts* and a Quick takes *one*, each of the following patterns includes steps on counts 1, 3, 5, 6. Practice that rhythm (by counting the rhythm or saying the definition while clapping or marching in place) prior to beginning a pattern. The rhythm pattern must be repeated sufficiently so that it becomes automatic.

“Fly Me to the Moon” by Frank Sinatra and “Haven’t Met You Yet” by Michael Buble’ (available on YouTube) are music selections depicting the SSQQ timing.

Every pattern here has a variation of only *two components*: Walk and Side-Close. A Walk is further clarified to tell the direction of the Walk (Forward or Back) with each change of weight taking *two beats* (therefore Slow). Each Side-Together (which is a Walk combined with bringing the opposite foot next to it and taking weight) takes *one beat for each part*, producing the Quick, Quick timing.

Practice one pattern repeatedly until it feels comfortable. Then do a second pattern until it feels comfortable, then combine the two, using them in random order. Then do a third pattern repeatedly, then combine the three randomly, etc. All patterns *begin* in *Dance Position* so any pattern can follow any other pattern.

The six patterns included for Social Foxtrot are sufficient to go out to do social dancing since most music played in such venues is 4/4 timing, which supports this rhythm. One can dance after mastering only *one* pattern!

(1) “**Basic**” (*Dance Position*) Defined Walk, Walk; Side-Together.

Lead: (L,-): Forward, -,  
(R,-): Forward, -,  
(L,R): Side (to left), Together.

Follow: (R,-): Back, -,  
(L,-): Back, -,  
(R,L): Side (to right), Together.

(2) “**Basic and Back Basic**” (*Dance Position*) Two patterns defined Walk, Walk; Side, Together, Back; Back, Side, Together.

Lead: (L,-): Forward, -,  
(R,-): Forward, -,  
(L,R): Side (to left), Together.

(L,-): Back, -,  
(R,-): Back, -,  
(L,R): Side (to left), Together.

Follow: (R,-): Back, -,  
(L,-): Back, -,  
(R,L): Side (to right), Together.

(R,-): Forward, -,  
(L,-): Forward, -,  
(R,L): Side (to right), Together.

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## Social Foxtrot, Continued

- (3) “**Forward and Back Zig Zag**” (*Dance Position* throughout). Two patterns, defined **Forward, Forward (Turn); Side-Together (Turn), Back; Back (Turn), Side-Together (Turn)**. Walks move on diagonals (*out* in first pattern then *in* in second pattern); Side-Together moves down LOD.

Lead: (Face Diagonal “out” toward Wall)

(L,-): Forward, -,

(R,-): Forward, (Turn bodies 1/8 right-face to face Wall, right foot swivels),

(L,R): Side (to left), Close (Turning bodies 1/8 right-face while placing right foot next to left foot which swivels).

(On the opposite diagonal, between Wall and Reverse, and moving “in”)

(L,-): Back, -,

(R,-): Back, (Turn bodies 1/8 left-face to face Wall),

(L,R): Side (to left, placing left foot on diagonal, aligned with intended next direction of movement), Close (which turns bodies 1/8 left-face to repeat pattern) .

Follow: (Face partner)

(R,-): Back (moving diagonal “out”), -,

(L,-): Back, (Bodies turn 1/8 right-face),

(R,L): Side (to right), Close (Placing left foot next to right foot and body turns 1/8 right-face).

(R,-): Forward (moving diagonal “in”), -,

(L,-): Forward, (Turn body 1/8 left-face, left foot swivels),

(R,L): Side (to right), Close (Turning body 1/8 left-face while placing left foot next to right foot which swivels).

- (4) “**Promenade**” (*Hip to Hip*) Defined **Walk, Walk; Side-Together**.

Lead: (L,-): (From facing partner in *Dance Position*, turn hips and head 1/8 left-face to *Hip to Hip*) Forward, -,

(R,-): Forward, (Left shoulder moves forward causing right foot to swivel right-face to end in *Dance Position*),

(L,R): Side (to left), Together.

Follow: (R,-): (From facing partner in *Dance Position*, turn hips and head 1/8 right-face to *Hip to Hip*) Forward, -,

(L,-): Forward, (Right shoulder moves forward causing left foot to swivel turning body to end in *Dance Position*),

(R,L): Side (to right), Together.

- (5) “**Promenade with Twirl**” (*Hip to Hip*) Follow substitutes “*Twirl-two*” for the two walking steps in the “Promenade.”

Lead: (L,-): (From facing partner in *Dance Position*, raise left hand *out and up* while turning hips and head 1/8 left-face to *Hip to Hip*) Forward, -,

(R,-): Forward, (Left shoulder moves forward causing right foot to swivel right-face to regain *Dance Position*),

(L,R): Side (to left), Together.

Follow: (R,-): (From facing partner in *Dance Position*, keep hand connected to Lead's while turning hips and head 1/8 right-face to *Hip to Hip*) Forward, (Turn right-face under *hand*, right foot swivels),

(L,-): Side or Back, (Completing ¾-right-face turn, left foot swivels, ending in *Dance Position*),

(R,L): Side (to right), Together.

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## Social Foxtrot, Continued

(6) “**Left Rock Turn**” (*Dance Position* throughout) Defined **Forward**, (**Brush**), **Back (Turn)**, **Side-Together**. Pattern changes *direction of progressive movement*.

Lead: (L,-): Forward, (Brush),  
(R,-): Back, (Left shoulder continues to move back, turning body approximately ¼ left-face),  
(L,R): Side (to left), Together.

Follow: (R,-): Back, (Brush),  
(L,-): Forward, (Right shoulder moves forward so right leg swings straight forward causing left foot to swivel, turning ¼ left-face),  
(R,L): Side (to right), Together.

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## Single Swing

All of the following patterns have the rhythm pattern Slow, Slow, Quick, Quick (identical to the Social Foxtrot rhythm). They have four changes of weight in six counts, which step on counts 1, 3, 5, 6. Leads step left, right, left, right; Follows step right, left, right, left. Because of these similarities, Single Swing and Social Foxtrot patterns can be interchanged when dancing.

Note that in all of the Single Swing patterns the Quick, Quick is done with Back-Replace, replacing the Side, Together in Social Foxtrot. Note that both Lead and Follow step Back, so when they face one another they step *apart* from each other and when facing the same direction, their steps both go back in the same direction. In the Replace, they return weight back on the other foot (Back-Replace is a "Rock Step").

Patterns in Single Swing may be thought of as in a loop, so they can either *begin or end* with the Back-Replace. They are described here so the rhythm pattern is the same as in Social Foxtrot. "Run Around Sue" by Dion and "Burning Love" by Elvis Presley are good examples of Single Swing music.

Practice one pattern repeatedly until it becomes comfortable. Then practice another pattern until it is comfortable, then intersperse the two patterns randomly. Continue in this manner for all the Single Swing patterns, then intersperse them with the Social Foxtrot patterns to provide great variety in social dancing!

(1) "**Basic**" (*Face partner, 2-Hand Hold below bust height*). Defined Side, Side; Back-Replace.

Lead: (L,-): Side (to left), (Lift right foot),  
(R,-) Side (to right), (Lift left foot),  
(L,R): Back (Apart), Replace.

Follow: (R,-): Side (to right), (Lift left foot),  
(L,-): Side (to left), (Lift right foot),  
(R,L): Back (Apart), Replace.

(2) "**Promenade Basic**" (*Hip to Hip*) Defined Forward, Back; Back-Replace. Slows on the floor are in same spots as the "Basic."

Lead: (L,-): Forward, (Lift right foot),  
(R,-): Back, (Lift left foot),  
(L,R): Back, Replace.

Follow: (R,-): Forward, (Lift left foot),  
(L,-): Back, (Lift right foot),  
(R,L): Back, Replace.

(3) "**Promenade with Twirl**" (Begin *Hip to Hip*; end facing partner with *2-Hand Hold*). Defined Forward, Step; Back-Replace. Similar to Social Foxtrot "Promenade with Twirl."

Lead: (L,-): (Move left hand out and up to invite a twirl) Forward, (Lift right foot),  
(R,-): Step (in place or as needed without changing facing direction, to face partner who has moved to face, joining both hands), (Lift left foot),  
(L,R): Back (Apart), Replace.

Follow: (R,-): (Keeping right hand against Lead's palm) Forward, (Turn right-face under hand as right foot swivels and lift left foot),  
(L,-): Step (in place or as needed), (Swiveling on left foot and lifting right foot, complete ½ right-face turn to face partner who has not changed direction),  
(R,L): Back (Apart), Replace.

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## Single Swing, Continued

(4) **“Reverse Twirl”** (Begin facing in *2-Hand Hold*; end in *2-Hand Hold* after *Lead* turns  $\frac{1}{4}$  right-face). Defined **Step, Face; Back-Replace**. This pattern is approximately the reverse of “Promenade with Twirl.”

Lead: (L,-): (Turning body approximately  $\frac{1}{8}$  right-face, lift left hand to lead twirl) **Step** (as needed), (Lift right foot),  
(R,-): (Complete  $\frac{1}{4}$  turn to right to end facing partner) **Step** (as needed), (Lift left foot),  
(L,R): **Back** (Apart), **Replace**.

Follow: (R,-): (Keeping right fingers against Lead’s palm) **Forward**, (Turn left-face under hand, right foot swivels and lift left foot),  
(L,-): **Step** (under body), (Complete  $\frac{3}{4}$ -turn as left foot swivels and lift right foot, ending facing partner),  
(R,L): **Back** (Apart), **Replace**.

(5) **“Trade Places”** (Begin facing partner in *2-Hand Hold*; turn  $\frac{1}{2}$  to end facing opposite direction, ending facing partner in *2-Hand Hold*). Defined **Forward, (turn), Side, (turn), Back-Replace**.

Lead: (L,-): (Placing Follow’s right hand on stomach and dropping hand connection) **Forward** (stepping to left of partner), (Turn body approximately  $\frac{1}{4}$  left-face with back to partner, causing left foot to swivel, and lifting right foot),  
(R,-): **Side**, (Turn body another  $\frac{1}{4}$  left-face to end facing partner, causing right foot to swivel, lift left foot, and regain partner’s hands),  
(L,R): **Back** (Apart), **Replace**.

Follow: (R,-): (Allowing right hand to slide around Lead’s waist) **Forward** (stepping to left of partner), (Turn body approximately  $\frac{1}{4}$  right-face, always facing partner, causing right foot to swivel, and lift left foot),  
(L,-): **Side**, (Turn body approximately another  $\frac{1}{4}$  right-face, causing left foot to swivel to end facing partner, , lift right foot, and regain *2-Hand Hold*),  
(R,L): **Back** (Apart), **Replace**.

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## Waltz

The Waltz is a very popular dance rhythm with music using  $\frac{3}{4}$  time which means that there are *three* beats to each measure instead of four. The basic is the “Box” which is comprised of two measures, so six counts, and each beat takes the same amount of time (all are quick timing since they take one beat, but the music is slow), so one could count 1,2,3;4,5,6 repeatedly, generally with a change of weight on each beat.

Each half of the Box takes three changes of weight, so the subsequent part or pattern begins with the opposite foot. While the basic begins with Lead's left foot, a pattern can also begin with the right foot.

The Side-Together is identical to the Side-Together in Social Foxtrot. The differences are that in Waltz there is just *one* walking step, whereas in Social Foxtrot there are *two*, and the timing is different. There are other differences in characteristics which are learned later.

Practice counting, clapping, and marching to the beats prior to practicing a pattern. “Could I Have This Dance” by Anne Murray and “Moon River” by Andy Williams are helpful introductory Waltz music selections.

- (1) **“Waltz Box”** (or “Full Box”) (*Facing partner in Dance Position*) defined **Forward, Side-Together; Back, Side-Together**.  
Lead: (LRL): Forward, Side (to right), Together;  
(RLR): Back, Side (to left), Together.  
Follow: (RLR): Back, Side (to left), Together;  
(LRL): Forward, Side (to right), Together.
- (2) **“Progressive Waltzes”** Two Half Boxes, with Lead moving forward in each, defined **Forward Half Box; Forward Half Box**.  
Lead: (LRL): Forward, Side (to right), Together;  
(RLR): Forward, Side (to left), Together.  
Follow: (RLR): Back, Side (to left), Together;  
(LRL): Back, Side (to right), Together.
- (3) **“Right Box”** Two Half Boxes defined the same as the “Waltz Box” (**Forward, Side-Together; Back, Side-Together**) except the Lead steps forward with the *right* foot, and the Follow steps back with the *left* foot.  
Lead: (RLR): Forward, Side (to left), Together;  
(LRL): Back, Side (to right), Together.  
Follow: (LRL): Back, Side (to right), Together;  
(RLR): Forward, Side (to left), Together.
- (4) **“Left-Turning Box”** Two Half Boxes, each turning, beginning with Lead's left foot. Defined **Forward (Turn), Side-Together; Back (Turn), Side-Together**, typically with  $\frac{1}{4}$ -turn after each walking step. Turns may be a little or a lot. In Round Dancing, *four* measures (the description below done twice) constitutes the “Left-Turning Box.”  
Lead: (LRL): Forward (Right shoulder moves forward, creating  $\frac{1}{4}$  left-face turn, and causing left foot to swivel),  
Side (to right), Together;  
(RLR): Back (Left shoulder moves back, creating  $\frac{1}{4}$  left-face turn), Side (to left), Together.  
Follow: (RLR): Back (Left shoulder moves back, creating  $\frac{1}{4}$  left-face turn), Side (to left), Together;  
(LRL): Forward (Right shoulder moves forward, creating  $\frac{1}{4}$  left-face turn, and causing left foot to swivel),  
Side (to right), Together.

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## Waltz, Continued

- (5) **“Right-Turning Box”** Two Half Boxes, each turning, defined the same as the “Left Turning Box,” **Forward (Turn), Side-Together; Back (Turn), Side-Together** except that the *Lead* steps forward with the *right* foot and the *Follow* steps back with the *left* foot. In Round Dancing, *four* measures (the description below done twice) constitutes the “Right-Turning Box.”
- Lead: (RLR): Forward (Left shoulder moves forward, creating ¼ right-face turn, and causing right foot to swivel),  
Side (to left), Together;  
(LRL): Back (Right shoulder moves back, creating ¼ right-face turn), Side (to right), Together;
- Follow: (LRL): Back (Right shoulder moves back, creating ¼ right-face turn), Side (to right), Together;  
(RLR): Forward (Left shoulder moves forward, creating ¼ right-face turn, and causing right foot to swivel),  
Side (to left), Together;
- (6) **“Waltz Box plus a Turning Box”**  
Combine any Half Box with any Turning Box (or Half Turning Box).
- (7) **“Hesitation Left Turn”** Identical to the Social Foxtrot “Left Rock Turn” except with timing (1,-,-, 4,5,6); the second measure is a (Back) Left-turning Half Box beginning with *Lead’s right* foot, and adding *Swing*. Pattern is defined **Forward, (Hold), Back (Turn), Side-Together** or **Forward, (Hold), Back Turning Box**. Pattern changes *direction of progressive movement*.
- Lead: (L,-,-): Forward (Brush with right foot, extending *left* shoulder over left foot), (Hold), (Hold);  
(R,L,R): Back, (Left shoulder moves back, turning body approximately ¼ left-face), Side, Together.
- Follow: (R,-,-): Back (Brush with left foot, allowing *right* shoulder to extend over right foot), (Hold), (Hold);  
(L,R,L): Forward (Right shoulder moves forward so right leg swings straight forward causing left foot to swivel, turning ¼ left-face), Side, Together.

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## Rumba

The Rumba Box is used in American Style, and the foot pattern is identical to that of the Waltz. Differences include the timing (which in Rumba is also three weight changes in each measure, but in *four beats*, or one Slow and two Quicks). There are also other characteristics for the rhythms (such as *swing* and *rise and fall* in Waltz and *smooth hip motion* in Rumba) which differentiate these rhythms, and those differences mostly are taught later.

In the following patterns the timing is Slow, Quick, Quick (SQQ), but since they are made in a “loop,” when repeated it is possible to identify different starting places for the components, so the timing in some venues is QQS. Additionally, there are differences regarding on which beat of music the patterns begin. Regardless of those differences, however, the Walking step (Forward or Back) is done on the Slow count. The SQQ rhythm version corresponds well with the Waltz.

It is important to practice the timing of this rhythm so that it becomes second nature prior to dancing the patterns. The “Rumba Box,” as described below, takes eight beats, defined SQQ; SQQ, so there are six changes of weight. If one counts 1 through 8, steps are taken on counts 1, -, 3, 4; 5, -, 7, 8. Because there are three steps in each half (an odd number), each half begins with the opposite foot. Notice the familiar components of Walk (Forward or Back) and Side-Together.

Practice counting, clapping, and marching to the beats prior to practicing a pattern. “Stand by Me” by Ben E. King and “Sway” by Dean Martin are good pieces of music which depict this timing.

The second count of the Slow is described as a “Hold.” In Rumba that means that in stepping on count “one,” leave the opposite foot approximately where it is, possibly even leaving the toe in contact with the floor, and move the foot at the last moment to take the side step. Establishing this practice early-on makes it easier to learn the more polished form of Rumba walk later.

(1) “**Rumba Box**” Defined Half Box Forward; Half Box Back.

Lead: (L-RL): Forward, (Hold), Side (to right), Together;  
(R-LR): Back, (Hold), Side (to left), Together.

Follow: (R-LR): Back, (Hold), Side (to left), Together;  
(L-RL): Forward, (Hold), Side (to right), Together.

(2) “**Right Box**” Defined the same as the “Rumba Box” (Forward, [Hold], Side-Together; Back, [Hold], Side-Together) except the Lead steps forward with the *right* foot, and the Follow steps back with the *left* foot.

Lead: (R-LR): Forward, (Hold), Side (to right), Together;  
(L-RL): Back, (Hold), Side (to left), Together.

Follow: (L-RL): Back, (Hold), Side (to right), Together;  
(R-LR): Forward, (Hold), Side (to left), Together.



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## Rumba, Continued

- (3) **“Rumba Box with Underarm Turn”** (Four measure sequence of SQQ). Lead’s facing direction does not change. Begin and end in *Dance Position*. Leads do two “Full Boxes” while leading an “Underarm Turn” at the beginning of measure 2; Follows do “Full Box” interrupted with an “Underarm Turn” and Circling around to face partner on measures 2 and 3.

Lead: (L-RL): Half Box Forward;  
(R-LR): (Lift left arm to suggest Underarm Turn) Half Box Back;  
(L-RL): Half Box Forward (regain *Dance Position*);  
(R-LR): Half Box Back.

Follow: (R-LR): Half Box (moving back);  
(L-RL): Forward, (Prepare to begin an Underarm Turn to right), Forward (under joined hands, beginning to Walk in a clockwise circle), Forward;  
(R-LR): (Continue 360° circle back to partner) Forward, (Hold), Forward, Forward (regain *Dance Position*);  
(L-RL): Half Box (moving forward).

- (4) **“Rumba Box Turning with Underarm Turn”** (Four measure sequence of SQQ). This sequence is similar to the “Rumba Box with Underarm Turn” with the exception that on measure 3 partners do “Half a Forward Turning Box” (both moving forward) to end in *Dance Position*.

Lead: (L-RL): Half Box Forward;  
(R-LR): (Lift left arm to suggest Underarm Turn) Half Box Back;  
(L-RL): Forward, (Right shoulder moves forward, creating ¼ left-face turn, left foot swivels), Side (to right), Together;  
(R-LR): Half Box Back.

Follow: (R-LR): Half Box (moving back);  
(L-RL): Forward, (Prepare to begin an Underarm Turn to right), Forward (under joined hands, beginning a clockwise Circle), Forward;  
(R-LR): Forward, (Left shoulder moves forward, creating ¼ right-face turn, right foot swivels to return to *Dance Position*), Side (to left), Together;  
(L-RL): Half Box (moving forward).

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## Cha Cha

Cha Cha music has four beats in one measure, and one of the beats is split into two parts creating five changes of weight. The basic pattern is Rock-Replace, Cha/Cha, Cha, and all the patterns below are a version of that. The Rock-Replace is a Rock Step, so has two changes of weight (and after the first change of weight, the opposite foot stays relatively in place to be ready to regain weight on the next beat), followed by the split beat with two changes of weight, and one final beat with a change of weight. This timing can be described as QQQ/&Q (quick/and is the split beat). The slash mark (/) denotes that one beat has been split in two. Since the patterns are loops, the placement of the Cha/Cha, Cha can vary.

Because there are five changes of weight in each pattern, a subsequent pattern begins with the opposite foot, and often two of the same pattern are danced back to back.

The preferred timing places the Cha/Cha, Cha on beats 4/&,1 since this is the timing of the original Cha Cha music and since it places the downbeat (beat 1) on the last Cha which dancers emphasize to visually depict the music. To begin dancing with this timing, step on count 1, then begin the pattern with 2,3,cha/cha,1 and continue to count it that way (2,3,cha/cha,1). Becoming used to this timing early on makes it feel comfortable and normal. In social dancing, however, it doesn't matter what timing is used, so long as the pattern is regular so that the Follow can readily predict it.

A new component for this rhythm is the Chasse' which is defined as Side/Together, Side which makes up the Cha/Cha, Cha part of the patterns. Notice the previously-used components of Side-Together, and walking to the Side which comprise the Chasse'.

Practice the new timing by counting, clapping, and marching in place to get used to the timing. "Besame Mama" by Pancho Sanches, "El Ratón" by Cheo Feliciano, "Represent Cuba" by Orishas, and "The Slow CD" by Helmut Licht all have appropriate Cha Cha music.

All of the patterns begin with *2-Hand Hold* position to make it easy to do them randomly on the dance floor.

### Practice Exercises

(a) "**Side/Cha Cha**" ("Chasse'") (*2-Hand Hold Position*) defined Side/Together, Side (Q/&, Q).

Starting with left foot: (L/R, L): Side (to left)/Together, Side (to left)

Starting with right foot: (R/L, R): Side (to right)/Together, Side (to right)

(b) "**March, March, Side/Cha Cha**" (*Two-Hand Hold Position*) (Q,Q,Q/&,Q).

Starting with left foot: (L,R): March (in place), March (in place)

(L/R, L): Side (to left)/Together, Side (to left).

Starting with right foot: (R,L): March (in place), March (in place),

(R/L, R): Side (to right)/Together, Side (to right).

### Patterns

(1) "**Cha Cha Basic**" Defined Rock (Forward or Back), Replace, Chassé.

Starting with left foot: (L,R,L/R,L): Forward, Replace, Side (to left)/Together, Side (to left).

Starting with right foot: (R,L,R/L,R): Back, Replace, Side (to right)/Together, Side (to right).

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## Cha Cha, Continued

- (2) **“Shoulder to Shoulder”** (aka **“Parallel Break”**) Defined **(Turn) Forward, Replace (Turn), Chassé.**

### Patterns for the Lead:

- Beginning with Left Foot: (L): (Turn hips 1/8 right-face) Forward (outside partner’s left foot),  
(R): Replace (turning hips back 1/8 to face partner),  
(L/R,L): Side (to left)/Together, Side (to left).
- Beginning with Right Foot: (R): (Turn hips 1/8 left-face) Forward (outside partner’s right foot),  
(L): Replace (turning hips back 1/8 to face partner),  
(R/L,R): Side (to right)/Together, Side(to right).

### Patterns for the Follow:

- Beginning with Right Foot: (R): (Turn hips 1/8 right-face) Back,  
(L): Replace (turning hips back 1/8 to face partner),  
(R/L,R): Side (to right)/Together, Side (to right).
- Beginning with Left Foot: (L): (Turn hips 1/8 left-face) Back,  
(R): Replace (turning hips back 1/8 to face partner),  
(L/R,L): Side (to left)/Together, Side (to left).

- (3) **“New Yorker”** (aka **“Crossover Break”**) Defined **(Turn) Forward, Recover (Turn), Chassé.**

Beginning with left foot: (L): (Pivot left side of the body right-face which causes right foot to swivel ¼ turn),  
Forward,  
(R): Replace (then turn body ¼ left-face to face partner),  
(L/R,L): Side (to left)/Together, Side (to left).

Beginning with right foot: (R): (Pivot right side of the body left-face which causes left foot to swivel ¼ turn),  
Forward,  
(L): Replace (then turn body ¼ right-face to face partner),  
(R/L,R): Side (to right)/Together, Side (to right).

- (4) **“Switch Turn”** (aka **“Spot Turn”**) Defined **(Turn) Forward (Turn), Replace (Turn), Chassé.**

Beginning with left foot: (L): (Pivot left side of body ¼ right-face which causes right foot to swivel) Forward  
(leaving the right foot in place on the floor, drop hands and turn right-face 180°  
more to face opposite direction),  
(R): Replace (then swivel ¼ right-face to face partner),  
(L/R,L): Side (to left)/Together, Side (to left).

Beginning with right foot: (R): (Pivot right side of body ¼ left-face which causes left foot to swivel) Forward  
(leaving the left foot in place on the floor, drop hands and turn left-face 180°  
more to face opposite direction),  
(L): Replace (then swivel ¼ left-face to face partner),  
(R/L,R): Side (to right)/Together, Side (to right).

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## Cha Cha, Continued

(5) **“Underarm Turn”** Defined *Leads*: **Back Shoulder to Shoulder**; *Follows*: **Switch Turn (or Spot Turn) with hands connected**.

Lead: (R): (Turn hips 1/8 right-face and raise left arm *out and up* to lead Underarm Turn) **Back**,

(L): **Replace** (turning hips back 1/8 left-face to face partner),

(R/L,R): **Side** (to right)/**Together, Side** (to right).

Follow: (L): (Turn body 1/8 to ¼ right-face which causes “standing” right foot to swivel and keep fingers in partner’s hand) **Forward** (under joined hands while leaving the right foot in place on the floor, and turn right-face 180° more to face opposite direction),

(R): **Replace** (and swivel ¼ to 3/8 right-face to face partner),

(L/R,L): **Side** (to left)/**Together, Side** (to left).