

# Lesson 4: Put a Little Swing in Your Life – With Dancing!

By Kaye West and Larry Caves

## Review of Foxtrot Patterns

Nine previously-introduced SSQQ Social Foxtrot patterns are described below for the Leads; Follows do the natural opposite unless in **bold print**. Leads step L-R-L-R; Follows step R-L-R-L. Full details for previous lessons are online at [home.csulb.edu/~kwest](http://home.csulb.edu/~kwest) > Walk In, Dance Out. Folks can view – or review – them any time!

| Pattern | Starting Position | 1  | 2 | 3   | 4 | 5             | 6                 |
|---------|-------------------|--|---|---|---|---------------|-------------------|
| 1       | CP-LOD            | Walk (forward)   |   | Walk (forward)  |   | Run (fwd))    | Run (fwd)         |
| 2       | CP-LOD            | Walk (forward)   |   | Walk (forward)  |   | Side          | Close             |
| 3       | CP-Wall           | Forward  |   | Forward   |   | Side          | Close             |
|         |                   | Back   |   | Back  |   | Side          | Close             |
| 4       | CP-Wall           | (Diag) Forward   |   | Forward   |   | (Square) Side | Close             |
|         |                   | (Diag) Back  |   | Back  |   | (Square) Side | Close             |
| 5       | Semi-LOD          | Forward  |   | Face [fwd & face ptr in CP]                                 |   | Side          | Close             |
| 6       | Semi LOD w/Twirl  | (Signal Twirl) Forward<br><b>(Follower begins Twirl)</b> |   | Face partner (CP-Wall)<br><b>(Follower completes Twirl)</b> |   | Side          | Close             |
| 7       | CP-DLW*           | (Diag) Forward   |   | Forward (to CP-Wall)  |   | Side          | Sd (Signal Twirl) |
|         |                   | (Diag DRW*) Back<br><b>(Follower begins Twirl)</b>       |   | Back (to CP Wall)<br><b>(Follower completes Twirl)</b>      |   | Side          | Close             |
| 8       | CP                | Rock Back  |   | Recover (Turn Right)  |   | Side          | Close             |
| 9       | CP                | Rock Forward (Brush)                                     |   | Replace Back (Turn Left)                                    |   | Side          | Close             |

\*DLW = diagonal LOD and Wall; DRW = diagonal Wall and Reverse LOD

All of the patterns can be done to any music written in 4/4 timing, the most common music played for dancing. Social Foxtrot works extremely well in slower, dreamy music such as [“Fly Me to the Moon”](#) by Frank Sinatra and [“Haven’t Met You Yet”](#) by Michael Buble’. (All tunes are available at Youtube.com). But then along came jazz with music that made the body want to move differently: [“Run Around Sue”](#) by Dion and [“Burning Love”](#) by Elvis Presley are good examples. So, new patterns for dance evolved including Single Swing!

Four patterns with the same SSQQ timing with four changes of weight (L-R-L-R for the Lead and the natural opposite for the Follow) are described below. All thirteen can be intermingled providing a great deal of variety.

## Two-Hand Hold Dance Position

Single Swing has a new dance position: Two-Hand Hold (called Low Butterfly [BFLY] in round dancing). Dancers face each other, still offset so the right foot points between the partner’s feet. The Lead places his hands out in front of his body approximately waist or hip height so that the palms are facing up and on a slight diagonal. The Follow places hands palms down so the outside edge of her hands are against the Lead’s hands.

Each partner has a slight pressure against the partner’s hands (sufficient only to hold a piece of paper in place between them). That slight pressure, or “Tone,” extends from hands to shoulders. Arms generally maintain their position except for Underarm Turns, some leads, and when the Lead places his right arm under the Follower’s left arm to move to Semi-Closed Position (aka Hip-to-Hip or Promenade) and she responds by placing her left hand on his upper arm. Additionally, instead of the Lead putting his thumbs on the backs of

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the Follow's hand, both dancers can bend their fingers down (at the second joint) for a good connection. The Follower is responsible for keeping her hand against the Lead's hand; both hands flatten during turns.

## Replacing the Side - Close with Rock Back - Recover

The component Side-Close performed on the two quick steps in Social Foxtrot is replaced by a new component in Single Swing: Rock Back – Recover (or Rock Apart – Recover). In pattern #8 above the Lead does a *Rock Back – Recover* on the two *slow* counts while the Follower does a *Rock Forward – Recover*. In these new Single Swing patterns the two quick counts are done with **both dancers always rocking back**.

Besides the difference in timing, the Lead can signal whether he intends the Follow to move forward or back! To tell her to move forward, his arms remain stable so, because of the good tone in their arms, she moves her body as she senses that his body is moving. When he wants her to move back away from him, he *leaves his hands in place in space* while he moves back and, since all parts of the body are connected together, she feels a slight impulse to also move back! Note that the Lead always steps back; the term Rock Back – Recover is used when they face the same direction; Rock Apart – Recover is used when partners face each other.

Recall that a Rock step has two changes of weight and in the first step the opposite foot stays in place. In Single Swing Rock Back is a short step back (the toe is placed next to the other heel), and one side of the body moves back more than the other; so the head doesn't move much.

## Two Single Swing Patterns

| Pattern | Starting Position | 1       | 2           | 3    | 4           | 5          | 6       |
|---------|-------------------|---------|-------------|------|-------------|------------|---------|
| 1       | BFLY              | Side    | (Bend Knee) | Side | (Bend Knee) | Rock Apart | Recover |
| 2       | Semi              | Forward | (Bend Knee) | Back | (Bend Knee) | Rock Back  | Recover |

Note that the knee of the opposite (unweighted) leg bends on beats 2 and 4. This helps the body assume weight fully above the standing leg to set up for a subsequent step and also helps one stay in balance.

Pattern #1 stays in Low Butterfly (Two-Hand Hold) the entire time; Pattern #2 stays in Semi the whole time. Words apply to both dancers; Leads begin with the left foot and Follows begin with the right.

Practice one pattern at a time until it becomes familiar, then interchange them randomly. The other nine patterns above can also be interspersed for much practice for the Leads in selecting patterns and for Follows in "reading" his body and responding.

## Two Single Swing Patterns with Twirls (Underarm Turns)

The term Underarm Turn is used in these patterns because there is no mutual progression which is implied in a Twirl, but the Follow's turning action is very similar to a Twirl which was introduced in the last lesson.

Pattern #3 requires **two sets of six counts** (one like Pattern #2 then one like #1). He facilitates the Underarm Turn with adjustments, allowing his partner to **pass** him and **face** him (they **relocate** their positions). She turns one-half from where she started; his *body* changes 1/8 of a turn left-face, though he still faces the same direction. The Follow's part described below is the natural opposite except when in parentheses in **bold print**. Note that bending the knee helps her make her **right-face** turn. They end in Low Butterfly position.

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| Pattern | Starting Position | 1  | 2   | 3  | 4  | 5           | 6                           |
|---------|-------------------|--|---|--|--|-------------|-----------------------------|
| 3       | Semi              | Forward  | (Bend Knee)   | Back   | (Bend Knee)  | Rock Back # | Signal to Turn # as Recover |
|         |                   | Side *<br><b>(Follow steps forward under joined hands)</b> | (Bend Knee)<br><b>(Follower starts RF turn on R foot)</b> | Side to face partner *<br><b>(Follower steps side or back as needed)</b> | (Bend Knee)<br><b>(Follow ends 3/8 to 1/2 turn on L to face partner)</b> | Rock Apart  | Recover                     |

# On count 5 the Lead keeps his left shoulder slanted forward so his back step adjusts as needed (so back and side) to **open a path** for the Follow. # On count 6 he adjusts (moves) his Recover step to allow the Follow to **pass** him. As he Recovers he rotates 1/8 left-face (creating a **relocation** of direction) causing a slight pressure (because of arm tone) of his *right* hand on partner's back (as he signals the turn with his left hand) increasing her forward momentum so her Recover *moves forward*.

\*On shaded counts 1 & 3 the Lead adjusts his steps as needed to **face** his partner after the Follow turns.

Social dancers may begin patterns on either slows or quicks; round dancers begin on quicks. They call Pattern #3 *Change Places Right to Left* needing only the six shaded counts. The Underarm Turn right to left can also begin in Butterfly (like pattern #1) where both turn (Leads: LF 1/4; Follows: RF 3/4) for a 1/4 **relocation** change.

| Pattern | Starting Position          | 1  | 2   | 3                                      | 4   | 5            | 6                           |
|---------|----------------------------|--|---|--|---|--------------|-----------------------------|
| 4       | Facing Partner in Low BFLY | Side   | (Bend Knee)   | Side                                   | (Bend Knee)   | Rock Apart # | Signal to Turn # as Recover |
|         |                            | Side *<br><b>(Follow steps forward under joined hands)</b> | (Bend Knee)<br><b>(Follower starts LF turn on R foot)</b> | Side *<br><b>(Follower steps side)</b> | (Bend Knee)<br><b>(Follow ends 3/4 turn on L to face ptr)</b> | Rock Apart   | Recover                     |

# On count 5 the Lead steps back rotating his body 1/8 right-face (so his step is back and side) to **open a path** for the Follow. # On count 6 he adjusts (moves) his Recover step as needed to allow the Follow to **pass** him, and he continues rotating his body 1/8 right-face (creating a **relocation** of direction) creating a slight pull of his right hand (because of arm tone) on her left hand (which encourages her to turn left), then he releases that hand as he leads the underarm turn with his lead hand (his left/her right), encouraging her to turn left-face. As he Recovers (his foot placement may change) and her Recover may move slightly forward.

\*On shaded counts 1 & 3 the Lead adjusts his steps as needed to **face** partner after the Follow turns.

This pattern also has **two sets of six counts** and should start in Low Butterfly. The Lead's part is similar both times (Side, -, Side, -, Rock Apart, Recover) with 1/4 right-face direction change. The shaded six counts describe the round dance figure *Change Places Left to Right* which always has a left-face turn. "Left" and "Right" are from the Lead's perspective.

Notice that the shaded part of Pattern #3 could follow immediately with the shaded part of Pattern #4. Such action is often (but not always!) done in dancing. Leads are in charge of selecting patterns; Follows should be alert and follow his body rather than anticipating the next pattern.

Also, in all the Single Swing patterns, each *slow component* (one step) is substituted with *three weight changes* (a component called a *triple* with two weight changes on the first count and one weight change on the second). The resulting rhythm is called Triple Swing, East Coast Swing, or Jive. Note that the underarm turn (in patterns #3 and #4) is made on the *third step of the first triple* (at the end of shaded count 2). Also, one partner can do Single Swing while the other does Triple Swing. Those with lots of energy can try Triple Swing as well!

Remember, learning something new takes a thousand repetitions! Have patience with yourself as you are learning and have fun adding some Swing to your dancing pleasure!