



DVIDA

DANCE VISION INTERNATIONAL DANCERS ASSOCIATION™

AMERICAN STYLE SMOOTH BRONZE PROGRAM

DVIDA Expert Advice

Bronze I (Good Social Basic)

At the conclusion of this level, the Student/s should be able to progress around the floor in time to the music. A basic understanding of the hold and the foot positions should be apparent.

Bronze II (Advanced Social)

At the conclusion of this level, the Student/s should be able to demonstrate a more consistent dance frame and hold, with good footwork and foot positions. The Lead and/or Follow aspect of the dance should be comfortable.

Bronze III & Full Bronze

At the conclusion of these levels, there should be stronger movement together with a good understanding of Rise & Fall, alignment, connection to partner and music, as well as good footwork and neat foot positions. Because of the stronger movement and a better use of Rise & Fall, a more obvious sway should be apparent.

N A M E

A D D R E S S

C I T Y

S T A T E

Z I P

D A Y P H O N E

E V E N I N G P H O N E

E M A I L

B I R T H D A Y

S T A R T D A T E

American Style

Waltz - (Bronze)

Fig FP T L/F S

Full Bronze	Bronze III	1 Box With Underarm Turn					
		2 Balance Steps - Forward & Back, Side					
		3 Simple Twinkle					
	Bronze II (Advanced Social)	4 Progressive					
		5 A) Box Turn - 1/4 Turn to Left					
		5 B) Box Turn - 1/4 Turn to Right					
		6 Two -Way Underarm Turn					
		7 Face to Face - Back to Back					
		8 3/8 Turn Combination					
	Bronze I (Good Social Basic)	9 Progressive Twinkles					
		10 Turn Combo with Underarm Turns					
		11 Turning Twinkles					
		12 Grapevine					
		13 Promenade Chasse					
		14 Fallaway and Rock					
15 Twinkle and Weave							

Origin

Slow or Modern Waltz -- The word "Waltz" originates from the German word "Waltzen", meaning "to revolve." An offspring of the faster Viennese Waltz, this slower version known as the "Landler" became popular in Austria and Germany in the late 1700's. In America, a version known as the "Boston" became popular in the late 1800's. The present form of the dance was born around 1910 in England and was derived from both the "Landler" and the "Boston". The slower tempo allows more time for syncopations and picture steps, giving light and shade, and makes it more interesting to perform and watch.

Music

Danced in 3/4 timing, the music has recurring even beats. However there is a pronounced accent that occurs on the first beat of each measure. The basic count for Waltz is 1, 2, 3.

Characteristics:

Progressing in a counter-clockwise direction, this dance uses a strong rise and fall action as well as sway and shaping.

American Style

Foxtrot - (Bronze)

Fig FP T L/F S

Full Bronze	Bronze III	1 Basic					
		2 Promenade					
		3 A) Rock Turn to Left					
	Bronze II (Advanced Social)	3 B) Rock Turn to Right					
		4 Sway Step					
		5 A) Promenade Underarm Turn					
		5 B) Sway Underarm Turn					
		6 A) Zig Zag in Line					
		6 B) Zig Zag Outside Partner					
	Bronze I (Good Social Basic)	7 Box					
		8 Twinkle					
		9 Fallaway Twinkles					
		10 Turning Twinkles					
		11 Grapevine					
		12 Promenade Twist					
13 Promenade Pivot							
14 A) Running Steps in Basic Rhythm							
14 B) Running Steps in Box Rhythm							
15 Promenade Twinkles							

Origin

The Foxtrot is one of the most deceiving dances as it looks very easy, but is one of the most difficult dances to do. The dance originated in the Victorian era as the "One Step" or "Two Step". It was later introduced as the "Castle Walk" by the American performers, Vernon and Irene Castle. Then, in 1913, a Vaudeville performer by the name of Harry Fox performed a little trot, which appealed to the social dance teachers in New York and thus the Foxtrot was born. It has gone through many changes since that time and is now comprised of more soft and fluid movements.

Music

Danced in 4/4 timing, the music has 4 recurring, even beats. There is an accent on the first beat of each bar. The music is smooth, non-jerky and suggests a smooth movement and transfer of weight across the floor.

Characteristics:

In its present form, the Foxtrot should be performed with a smooth, continuous undulating movement. The rise and fall should not be as pronounced as the Waltz but still be apparent. Even though there is a progression from Social Foxtrot that is commonly danced at a faster pace, to a more continuous Foxtrot danced at a slower pace, there should always be a sense of smooth continuous movement around the floor.

Fig Figures **FP** Foot Positions **T** Timing **L/F** Lead or follow **S** Style



American Style Tango - (Bronze)

Fig FP T L/F S

Full Bronze	Bronze III	Bronze II (Advanced Social)	Bronze I (Good Social Basic)	1 A) Basic Straight						
				1 B) Basic Circular						
				2 A) Promenade Turning Left						
				2 B) Promenade Turning Right						
				3 A) Corte - Single						
				3 B) Corte - Double						
				4 Open fan						
				5 A) Reverse Turn						
				5 B) Reverse Turn with Outside Swivel						
				6 Open Fan with Underarm Turn						
				7 Check Promenade						
				8 Right Side Fans						
				9 A) Twist Turn To Left						
				9 B) Twist Turn Right						
				10 Running Steps						
11 Rock Step										
12 Contra Rocks										
13 Promenade Pivots										
14 Continuous Left Rock Turn										
15 Oversway										

Origin

Originally a light spirited dance from Spain, the Tango became very popular in the slums and bordellos of Buenos Aires, Argentina. The Spanish Tango, together with the African "Tangano", a dance imported with the Negro slaves, and the "Habanera" from Havana in Cuba were merged in the late 1800's and became known as the "Milonga." In the early 1900's the "Tango" was demonstrated in Paris, then London and New York. Rudolph Valentino further popularized this dance in 1921 with the making of the movie "The Four Horsemen of the Apocalypse". Although evolving in a different direction in Europe and America, the Tango has remained a firm favorite.

Music

Danced in 4/4 timing, the music has 4 strong, recurring, even beats. There is an accent on the first beat of each bar. The music is played staccato style and imparts a sense of strength and drama to the dancers.

Characteristics:

The hold is very different from the other dances, with the lady's left arm under the man's right arm, which creates a firmer, more compact hold for a quick reaction from the lady. There is no rise and fall in this dance and weight is transferred from foot to foot with a fast, staccato action, progressing around the floor in a counter-clockwise direction. Closed dance position is generally maintained at the initial level but becomes more open as the dancer progresses. This dance should not be confused with Argentine Tango.

American Style Viennese Waltz - (Bronze)

Fig FP T L/F S

Full Bronze	Bronze III	Bronze II (Advanced Social)	Bronze I (Good Social Basic)	1 Balance Steps - Forward & Back, Side to Side					
				2 Fifth Position Breaks					
				3 Fifth Position Breaks with Underarm Turn					
				4 Left Turn					
				5 Cross Body Lead & Underarm Turn					
				6 Hand to Hand					
				7 A) Forward Progressive Changes					
				7 B) Backward Progressive Changes					
				8 Right Turn					
				9 Change of Place					
10 Curtsey and Bow									

Origin

Although commonly believed to have originated in Austria in the early 1800's, it is known that a dance with similar characteristics was popular with French peasants in the mid 1500's. The dance was known at that time as the "Volta", (Italian for "the turn.") The dance as we know it, was immortalized in the 1800's by such composers as Joseph Lanner and Johann and Josef Strauss. In the middle of the 20th century, the German, Paul Krebs choreographed the Viennese Waltz style to which we dance today. The dance enjoys a great deal of popularity not only in Europe but also in America, and has been used in many Hollywood productions.

Music

Danced in 3/4 timing, the music has recurring even beats. However, there is a pronounced accent that occurs on the first beat of each measure. The basic count for Viennese Waltz is 1, 2, 3.

Characteristics:

This dance progresses in a counter-clockwise direction and is continually revolving. Because of the speed and rotation involved, there is much less rise and fall than the Slow Waltz, but a greater use of sway is needed to control the turns.

Fig Figures **FP** Foot Positions **T** Timing **L/F** Lead or follow **S** Style



