

# Class Notes: 4Beat (B) Tiers 2&3

## Week 1: Tier 2 - Hip Motion & Frame; In Close

### Frame

- Good **FRAME** involves the man keeping the lead and his body position within a controlled space, so that the momentum, direction, and extension of the dance with the woman remain comfortable.
  - Leads typically push/pull towards the hips, shoulders or elbows. Some travelling moves will lead to the side.
  - When moving around the woman, maintain the relative distance - i.e. don't move around the woman and overextend or dance on top of her
  - Certain moves will require the man and woman to pass very close to each other during the execution. The body must often move through position, tracking the woman from one side to the other.
- The woman follows the man's lead and should not take herself out of **FRAME** by taking steps that are too large, or by heading in a direction that has not been led by the man.
  - Small footwork, particularly during turns.
  - Typically, move towards the man's right shoulder. Keep tracking the man's right shoulder during rotation of the dance.
  - Bring your eyes back to look at the man at the completion of a move. If your **FRAME** has slipped, use the back-step to reposition.
- Both the man and woman:
  - Maintain pressure through the arms, with elbows staying close to the hip in the basic position. Remember - **pressures should be constant!**
  - Maintain shoulder position. Shoulders do not drop into the floor as the pressure is applied through the footwork side to side.
  - Push/pull through the back-step to reinforce connection with partner and prevent the arms from becoming over-extended.

### Hip Motion

- Hip motion is achieved through a push from the body, while using a roll through the feet:
  - Push to the inside ball of foot. The foot is positioned beneath, or slightly outside, the shoulder.
  - Continue to push to the side, rolling from the inside to outside edge of foot.
  - The pressure into the foot comes out of the body. This constant push down into the foot also causes the hip to push across to the side as the foot rolls. *Push from the stomach; don't push just with your leg!*
  - The hip motion may be accentuated by using the stomach muscles, pushing the hip further to the side. This is not necessary, but can look nice for the ladies!
  - Keep the back-step close, pushing one knee past the other, so that a stronger push can be achieved in the first step to the side.

- It is easier to produce hip motion when the body position is kept lower to the floor:
  - It's hard to push into the floor with straight legs.
  - Lower body position provides better balance and grounding. The footwork is therefore more definite, allowing greater concentration and pressure to be applied into hip and body motion.
  - The lower body position provides character for the dance - you're likely to feel more like moving your body if you are getting "down and dirty" (rock 'n' roll emphasis) or "low and smooth" (swing emphasis)!
- A little hip motion is generally enough. Accentuated hip motion is best reserved for specific moves where it is intended as a highlight - e.g. IN CLOSE

### *In Close*

- IN CLOSE is a slow move that provides a break to the solid pace of the typical 4-Beat dance motion, while providing good connection with partner.
- The first 4 beats are used to close position, similar to a BASIC LINK. However, the man moves IN CLOSE to the woman and brings her in towards him:
  - The man provides a pull forward for the woman out of the back step in towards his left hip (1,2).
  - The man's back-step comes forward and slightly to the right (just outside the woman's left foot).
  - The first step to the side continues to close forward into partner (3). The man steps just outside the woman's right foot and a gentle pressure should be felt between the inner thigh of the man's left leg and the woman's right knee.
  - The second step to the side is used to close position with partner, with the man stepping just outside the woman's left leg (4):
    - There should be full body contact at the waist - the man positions his left hand well back into his left hip to bring the woman close. Once in close, the man may pull the woman tighter against his body using the right hand against her back.
    - There should be solid connection with partner, not just through the arms, but also through the man's inner thighs and the woman's knees.  
*Don't be shy!*
- The next 4 beats (which may be repeated indefinitely) comprises of a slow HIP ROLL with partner, with each HIP ROLL taking 2 beats as pressure is applied through alternating feet:
  - When moving to the (man's) left/right, pressure should be applied through the man's right/left leg so that the woman can feel the man's body movement. The woman uses this pressure to match the motion of her HIP ROLL to the man.
  - Maintaining close body contact through the HIP ROLL will improve connection with partner and allow greater body movement.
  - The man "locks-in" position with the woman using arm pressure and the pull into towards his body. He releases the lock (relaxing the arms and opening up body position) as the HIP ROLL to his right completes (4+) to take the woman into a back-step to exit.

Your Notes:



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## Week 1: Tier 3 - Step Around Rotation; The Whip

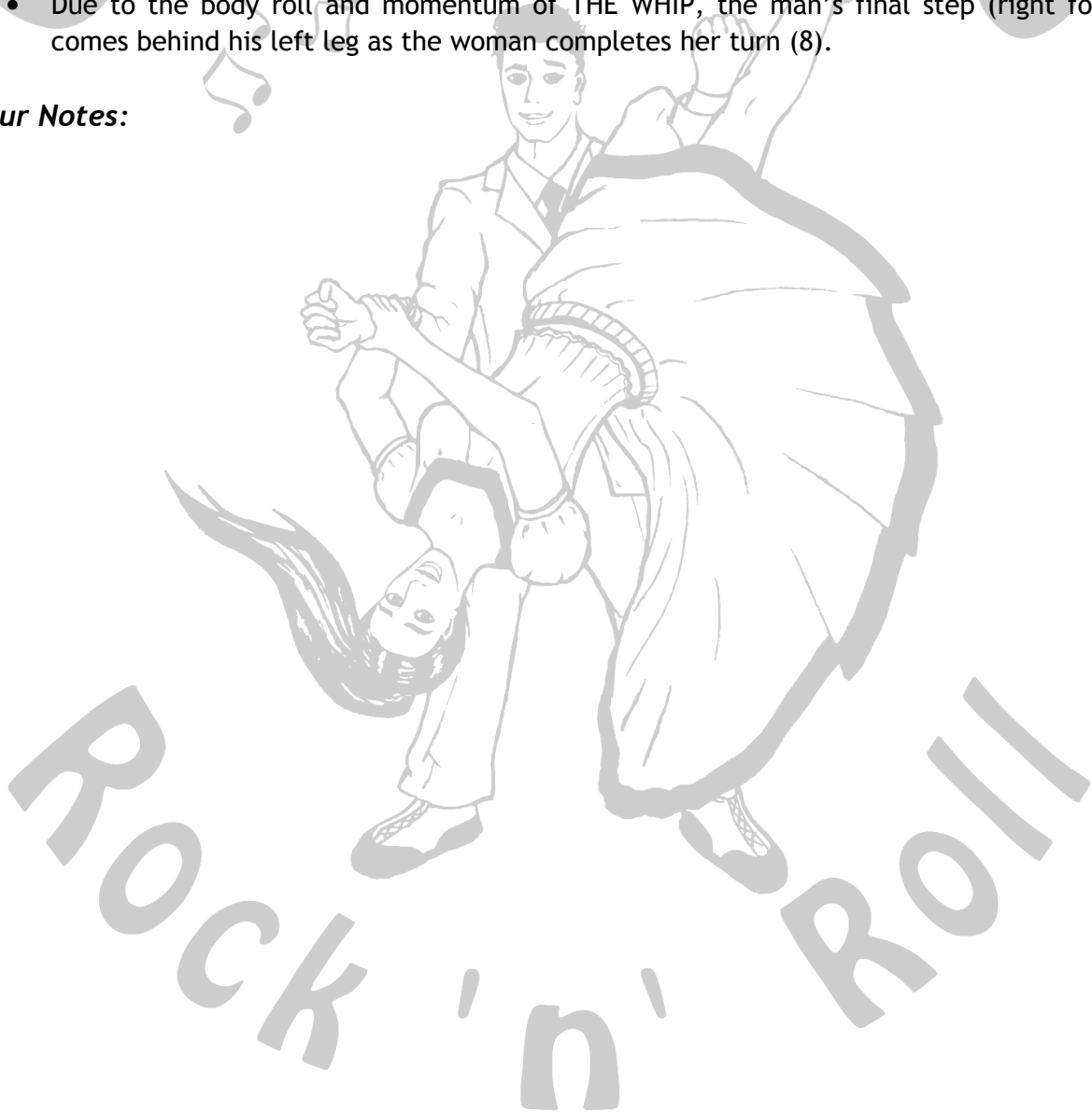
### *Step Around Rotation*

- From open position the man moves forward and around to catch the woman in closed position. Continuing with the clock-wise rotation of the dance, the man then makes a  $\geq 360^\circ$  circle around the woman.
- The catch into closed position is lead similar to a BASIC LINK:
  - The man leads in towards his left hip out of the back-step, bringing the woman forward through her footwork.
  - The man's back-step becomes a back-cross in front as he takes his body forward and around, out of the line of the woman's dance.
  - The woman keeps tracking the man's right shoulder as she steps in.
  - Continuing out of the back step, the man extends his right arm at shoulder height ready to catch the woman (2+). This signals to the woman that she should be ready to come into closed position with the man.
  - The man steps forward and around (3), close to the position that the woman has just vacated. The woman uses the step to position herself as close to the man's side as possible.
  - The man steps forward and around, while the woman steps back and around (4). This step should be used to secure position with partner and by the man to provide the desired momentum into the rotation
  - The man "locks" through the arms, pulling the woman into his side through the right arm and bringing the left arm in close by his side with a solid **WRIST ANGLE** (3+,4). The man is prepared to push with the left arm back into the woman's right hip to provide the rotation, providing support and additional momentum through his right arm.
  - The woman braces against the man (3+,4), pushing back into the man's side and right arm through her body and keeping a solid **WRIST ANGLE** on the right arm.
- The STEP AROUND ROTATION in the following 4 beats (5→8) maintains the pressure and connection achieved during the catch. The man provides a solid, consistent push into the woman's right arm through the entire 4 beats, which continues into the following back step.
- The steps should push in towards partner while rotating to help maintain the connection at the side of the body. *Do not step back/forward away from partner and swing out of control!*
- The woman is the centre point of the circle, while the man moves around the outer edge. The woman's footwork during the rotation is almost on the spot.
- The move may be completed in closed position, or the man may release the woman's right hand (6+) to finish the move in a side-by-side position.

## **The Whip**

- THE WHIP provides an alternative exit to the STEP AROUND ROTATION, the first 4 beats into the catch remaining unchanged.
- During the rotation the man maintains pressure through the arms, but also raises the left arm into position (5→6+) ready to turn the woman - elbow at woman's shoulder height, left hand at woman's head height.
- The woman steps slightly back and away from the man to position her spin (7).
- The man may lead a single (7) or double spin (±7, ±8) and should roll his body through with the momentum of the rotation (underline denotes emphasis through the lead). This body roll and momentum into the spin may be reinforced using a "follow through" motion on the right hand.
- Due to the body roll and momentum of THE WHIP, the man's final step (right foot) comes behind his left leg as the woman completes her turn (8).

## **Your Notes:**



## Week 2: Tier 2 - Rolling U/A Turn; Rolling Pass Behind The Back

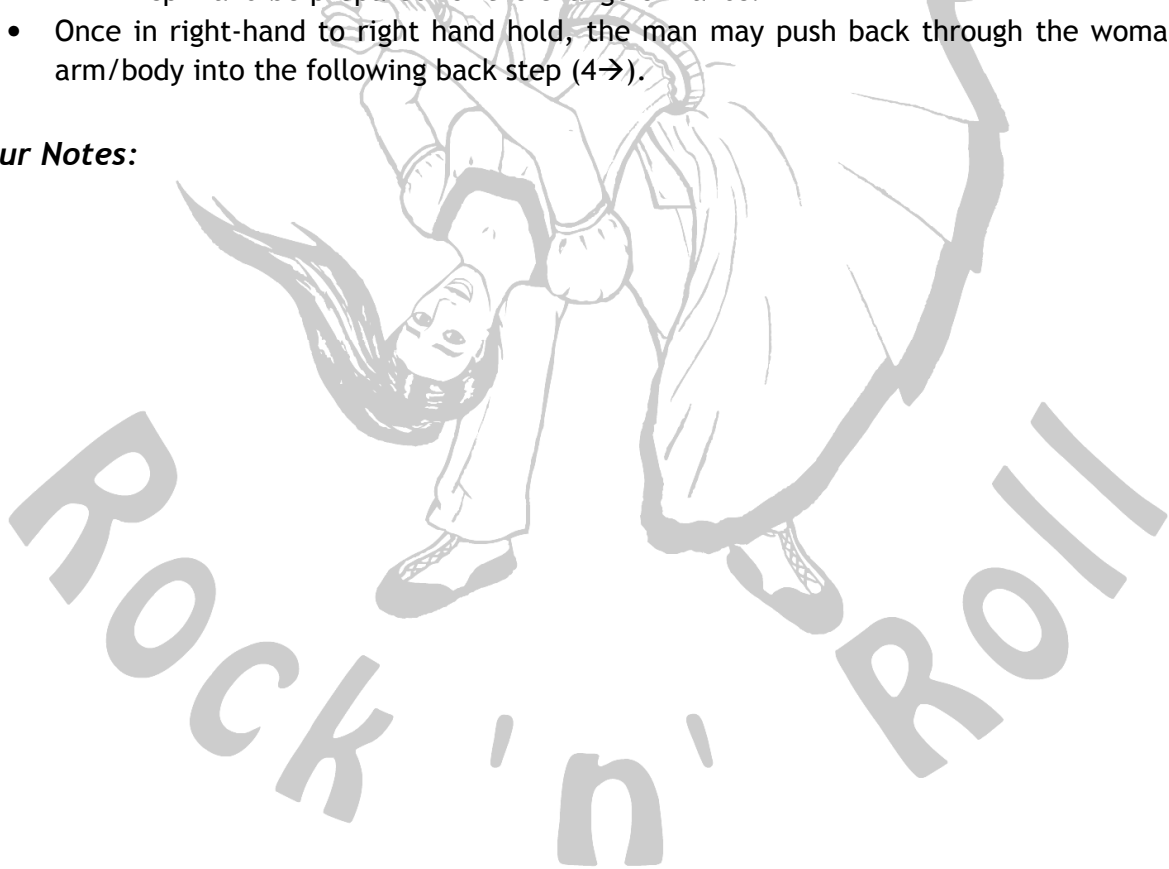
### *Rolling Under-Arm Turn*

- Using a BASIC ROTATION to the man's left, the anti-clockwise motion is continued through the lead to take the woman into a reverse spin under the man's left arm.
- The man takes the back-step (1,2) into the anticlockwise rotation, using his frame and body motion to bring the woman around the body. In contrast to the BASIC ROTATION, the lead into the ROLLING UNDER-ARM TURN requires that the man's arms do not 'lock' in position through the rotation, but that the lead continues to pull across the man's body toward the left.
  - The man's left hand moves across from his right hip to the left hip, while rolling through the upper torso to create pressure through the arms and body into the lead.
  - The man's right hand applies pressure through the woman's back, using pressure through the fingers to assist the rotation. As the woman's motion continues across to the man's left the pressure through the man's right hand eases in preparation to 'let her go'.
  - The man's begins to raise the left hand toward his left shoulder as the back-step completes(2+), continuing the roll through the body so that the lead continues to pull across to the left.
- Through the rotation the woman must maintain the pressure through her arms, which is achieved using a gentle pull back into the body through the wrist and elbows. This pressure helps keep the footwork tight, moving into and around the man, and provides support coming into the turn.
- The man loops his left hand up the side of his body, past his left shoulder, then continuing out around the woman's head into the turn (2+→3). The woman must position herself to spin; making sure the body is over the foot and rolling through the upper torso anticlockwise to maintain momentum.
- The emphasis of the spin remains on 3, creating a fast motion through the lead and significant momentum into the turn. The man must prepare through the arms and body to provide back-pressure and counterbalance for the woman as executes the turn (3+).
- The woman will extend away from the man through the turn, with the final step typically occurring well behind the body (4). The woman must either control the length of this step to allow for comfortable movement into the back-step (i.e. no overextension), or prepare herself to use two forward walks and pull back through into the dance.

## **Rolling Pass Behind The Back**

- The ROLLING PASS BEHIND THE BACK is the combination of an UNDER-ARM TURN with the PASS BEHIND THE BACK, which requires the man to turn through on the spot.
- Using a BASIC ROTATION to the man's right, the clockwise motion through the back-step (1,2) is continued through the lead, which takes the woman into a spin under the man's left arm (3). The man passes the woman's hand from his left to right hand as the spin completes (3+).
  - The man's frame through the back-step is more extended than usual to allow the man to step in behind the woman with the rotation.
  - The rotation typically causes the back-step to take place with very little forward/backward movement, with the right foot crossing in front of the left as the body rotates through position. The resulting leg position is much easier to achieve with low body position - *keep the knees bent!*
  - Arm pressures and leads into the woman's spin should not vary significantly from and UNDER-ARM TURN. However, the man's cross-body rotation should create some pressure into the centre of the rotation and consequently keep the woman close through her spin.
  - The woman, once recognising the man's body position and contra-body pressure through the back-step, should keep her footwork small through the spin and be prepared for the change of hands.
- Once in right-hand to right hand hold, the man may push back through the woman's arm/body into the following back step (4→).

**Your Notes:**



## Week 2: Tier 3 - The “Thing” v1 & v2

- THE THING is a figure consisting of 2x4 beat halves, which rolls the woman through ~360° in double hand hold (1<sup>st</sup> 1→4) before pushing her around the man’s body (2<sup>nd</sup> 1,2) into a spin finish (2<sup>nd</sup> 3,4).

### The “Thing” v1

- In double hand hold (left hand - right hand; right hand - left hand), the lead commences with the woman’s forward motion out of the back-step (1,2).
  - Continuing with the clockwise motion of the dance, the man pulls in toward his body with both arms (2), the right hand moving towards the right hip and the left hand rising toward the left shoulder.
  - Pressure back through the right wrist is used with the pull through the arms. Provided the woman maintains her arm pressure, this creates a slight roll through the woman’s body to her right.
- The lead continues with the roll initiated through the back-step, the man turning through both wrists as the woman steps into a spin on her right foot (3,4).
  - The man’s left arm is brought to woman’s head height, with the elbow raised above the shoulder and the wrist rolling to push the palm of hand into the woman’s right hand. The woman’s right arm is positioned at a right angle to her body, with her hand pushing up through the wrist into the man’s fingers. This creates a **RIGHT ANGLE BLOCK**.
  - The man’s right hand rolls across in front of the woman’s waist (3), then rolls back (4) to place the back of the wrist against the woman’s waist (**WRIST ROLL**). The woman’s left arm should sit comfortably across her back. This creates a **REVERSE WRIST BLOCK**.
- The clockwise motion of dance continues; the man pushing the woman around his body as he steps around her (1,2).
  - The man guides the woman through two forward steps behind his body using the pressure through the back of the right hand **REVERSE WRIST BLOCK** and a gentle push through the left wrist.
  - The man’s step on the right foot moves forward and to the right behind the woman as she rolls through the hips (hula-hoop action), wrapping his body around the woman as she steps around him.
  - The man’s right arm pulls back in behind his body, the right elbow moving behind the right hip, as the left hand is brought around and over the top the man’s head.
- The man continues to ‘wrap’ around the woman as she steps around, the left foot coming under the body before stepping back to the left. The woman steps forward and back in towards the man as she brings her body into frame in preparation to spin (3).
  - The man releases the hold on his right hand as the left arm continues to move over his head. As he steps on his left foot, the leg, body, and arm should align as the man pushes through his body toward his left.



- The man's left arm and the woman's right arm are positioned at right angles to their body, with the man's back of forearm pressing into the woman's front of forearm. The woman achieves a slight pressure through the wrist, but the **WRIST ANGLE** for the man is pronounced. This creates the (left) **FOREARM BLOCK**, which is used to lead the woman's spin.
- *The man put's his whole body behind the block into the lead for the woman's spin! There is a strong lead emphasis on 3 for the spin.*
- The woman spins under the man's left arm like an **UNDER-ARM TURN** but, due to the changes in the lead (stronger) and the additional rotation, the momentum into the spin will be greater. The woman must therefore control potential over-rotation or movement away from the man during the spin and make sure to use her final step (4) to position for the following back-step.

### The "Thing" v2

- THE THING v2 is, unsurprisingly, very similar to v1 but commences with the woman rolling across to the man's right. Pressure is applied through the back of the left wrist to help bring the woman around, with the **FORE-ARM BLOCK** through the right arm.
  - The man's motion through the push around (2<sup>nd</sup> 1,2) is less 'natural' than THE THING v1, as he is not moving with the clockwise direction of the dance and must step around the woman rather than stepping forward through the lead.
  - The woman's lead into the spin is unusual. Unlike THE THING v1, where the **FORE-ARM BLOCK** is used to provide a more definite pressure and lead into an **UNDER-ARM TURN**, the spin lead for THE THING v2 occurs on the woman's left hand.
  - Using the standard lead emphasis on 3, the woman is required to perform a **REVERSE SPIN**. However, it is possible for the man to provide the lead into the spin on 2, resulting in a 'natural' spin for the woman.
- Even more so than THE THING v1, the man must be sure to move through his body to position himself to the woman. In particular, the right arm **FORE-ARM BLOCK** is difficult to lead clearly unless the rotation through the upper torso back towards the woman has been achieved.

Your Notes:



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## Week 3: Tier 2 - Double+ Spins; Spin Theory

### Double+ Spins

- A DOUBLE SPIN is a 720° rotation achieved *without* transfer of weight, typically across the space of 2 beats. However in 4-Beat a DOUBLE SPIN must often be performed in the space of 1 beat to maintain the structure of the dance -
  - Relative to a single spin, the man provides an additional pressure into the lead for a DOUBLE SPIN. This pressure is applied slightly sooner than the pressure for a single spin - just before the woman steps rather than just after she steps.
  - DOUBLE+ SPINS are best performed flat, using a constant pressure into the floor and a constant pressure through the body towards partner.
    - A flat spin allows the emphasis through the lead, which provides the momentum for the additional rotation, to be applied/followed without potential interference due to changes in body position/pressure.
    - A flat spin maintains a constant centre of gravity and is thus much easier to maintain balance.
  - Primarily when in open position, a DOUBLE+ SPIN may transition up/down or in/out (through the arms and legs) to provide presentation, e.g. a sweeping leg that pulls inwards and upwards into a multiple spin.
    - Such transitions provide significant changes in momentum and balance for the spin. This is difficult to control and requires a lot of practice.
    - Generally, movements inwards/upwards will create a faster spin; movements outwards/downwards will slow a spin.
    - Due to the time restrictions in 4-Beat, slower spins are typically not used except when using a Swing presentation and combining 2x4 beat halves into a move structured across 8 beats.
- Triple and quadruple spins apply the same principles as a double spin, applying proportionally more pressure through the lead and into the floor to secure the spin through the additional rotations:
  - When performing an open spin, it is at the discretion of the woman whether or not to push herself through 2, 3, or 4 rotations. This is achieved using more/less arm leg momentum into the spin, pull into the centre of the body, and push from the stomach muscles through the hip.
  - A triple spin is difficult to lead or perform in closed position. This is due to the odd number of rotations across what is usually an even number of beats (3 over 2 or 4), requiring two quicker spins finished by a slower gathering/positioning spin for the back step.
  - A quadruple spin in closed position is (theoretically) possible across 2 beats, providing emphasis through the lead pressure every half beat for a rotation (+,1,+,2). Of course this requires immaculate body position and pressures, connection with partner, and timing. It is far easier (relatively!) for a quadruple spin to be performed across 4 beats (1 beat = 1 rotation), provided that balance can be maintained for the duration.

- A DOUBLE SPIN is impressive enough for most things! Save any spins with greater rotation for those moves that provide good momentum or pressure for the spin and may require slightly greater than usual rotation, such the NECKBREAKER or CATAPULT.

### **Spin Theory**

- Good spins are all about good pressure and body control. Most important is the pressure through the foot into the floor (**FLOOR PRESSURE**) that connects with the pressure out of the stomach into the leg - and the rest of the body (**BODY PRESSURE**):
  - If there is no push through the foot of the supporting leg, your body is merely resting on top of the floor with no form of stabilisation. Particularly in an open spin, this lack of contact pressure deprives you of a reference point for control through the rest of the body.
  - If there is no control through the body (**BODY PRESSURE**), trying to control a spin is much like trying to rotate a wet piece of spaghetti - the top, middle, and bottom will not move together and the middle will tend to wobble side to side. **BODY PRESSURE** connects your body as one piece from top to bottom and thus provides the primary control for connection between you, the floor, and partner.
  - **BODY PRESSURE** extends out from the stomach through the whole body, but will be felt most strongly through the supporting leg and the leading/following arm - i.e. the points of connection.
- As you cannot spin on a flat foot, **FLOOR PRESSURE** must be applied through the ball of foot or through the heel. However, it is difficult to position the body directly over the heel or provide compression (you lose the use of the ankle); hence almost all spins take place on the ball of foot.
- There is a lot of weight in the arms, leg, and head and failing to control these parts of the body will seriously affect balance and momentum through the spin:
  - The most stable position is for arms, legs and head to remain locked in one position. However, this restricts body motion and is often difficult to achieve while keeping the momentum of the dance.
  - It is preferable to use arms, legs and head while maintaining balance. Therefore, they should be kept centered to the body but not necessarily static. Nevertheless, it is good practice to keep these parts of the body stationary during most of the spin.
    - *Don't look at your feet while your spin!*
    - *Don't let your arms and legs fly about wherever they like!*
  - The arms, legs and head may be used to “drive through” a spin, using a shift in body weight into the centre of the spin to provide more speed and direct momentum into the floor. *“Drill” into the floor.*
- Prevent disorientation through the spin, but visually spotting for one point at the start and finish of a rotation. Further to the points above, spot with the eyes and not with the head.

Your Notes:



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## Week 3: Tier 3 - The Neckbreaker

- An 8 beat move, comprising of 2x4 beat halves:
  - 1-4: The man brings the woman beside him, maintaining his body orientation so that both he and the woman face the same direction, with the arms held at shoulder height.
  - 5-8: Using both arms, the man turns the woman into position directly in front of him - this creates the “neck-breaker” position. The woman positions herself in front of the man’s body to spin at a comfortable distance. When done correctly, the spin is slightly more than 1½ rotations.
  - This is a difficult move in 4-Beat (much more so than 6-Step Rock’n’Roll or Jive equivalent) due to the performance of the 1½ rotations in the space of 1 beat.
  - The lead through the man’s arm(s) maintains a constant pressure and is in motion throughout the move: *roll in, roll away, roll in, spin*. This provides a definite and fluid rhythm through the move.
- 1-4:
  - Holding right hand to right hand, the man leads out of the back-step from the woman’s right hip towards his right shoulder (1→2).
  - The lead continues to extend through the elbow, directly to the right of the man’s shoulder as the woman steps into position beside the man (3→4). The man maintains his original body orientation so that both he and the woman face the same direction.
  - A left hand to left hand hold is taken, positioned at the woman’s left shoulder and just in front of the man’s right shoulder (4). *NB: It is an acceptable variant for the man to take hold of the woman’s left shoulder with his left hand.*
  - Final position should result with both of the woman’s hands resting just above her shoulders. The man’s right arm is positioned directly to the side of his body at shoulder height, while the left arm is held across his body.
  - The man’s hands are cupped over the top of the woman’s hands, with the palm of his hands providing gentle pressure into the back of the woman’s hands. The woman provides a slight push up into the man’s hands.
    - The man should not push down into the woman’s shoulders or drop through his arms to ‘rest’ on the woman. Nor should the woman drop her arms and pull the man over the top of her. ***Each partner holds their own weight!***
    - A gentle pressure through the man’s forearms into the woman’s shoulders is acceptable and can assist the following lead into the neck-breaker position, providing pressure and connection through the body during the rotation.
- 5-8:
  - Using the arms and upper body rotation, the man rolls the woman through the back-step (5→6). The rotation turns the woman’s body out from the man (5) and then is brought back in toward him (6).

- The roll through the back step requires a lead through the arms, but should not be achieved using large arm movements.
- Done correctly, the roll through the back-step should use a stretch through the stomach and torso (**CONTRA-BODY PRESSURE**), which creates a pull back in towards partner as the step forward is taken.
- Continuing with the motion of the roll through the back-step, the man uses both arms to guide the woman forward and around directly in front of him through the forward step (6→7).
- The arms are kept the close to the body. The man's right arm moves forward and around the woman's neck, as pressure is simultaneously applied back through left hand into the woman's left shoulder. This provides the "neck-breaker" position.
- Although the woman is being positioned by the man through the arm lead, she must still ensure that her foot is placed suitably to spin:
  - Step (7) to position the right foot directly in front of the man.
  - Place the step at a comfortable distance away from the man's body. The roll through into position can make it easy to continue the rotation and step into the man.
  - Ensure that your body weight is held directly above the foot. While the man is leading through the arms, it is acceptable to provide some counter-pressure to guide the positioning in front of the man. *The man has no reason or excuse to pull you on top of him.*
  - Push out of your stomach through the step into the floor (**FLOOR PRESSURE**). Combined with the upward push into the man's hands this should provide **BODY PRESSURE** through the right side of the body.
- Upon the completion of the step forward, the woman should have weight completely over the right foot, body positioned at a right angle to the man in preparation to spin.
- The man simultaneously pulls back through the right hand and pulls through with the left hand to provide the lead into the spin ( $-1\frac{3}{4}$  rotations).
  - The left hand releases after the initial "snap", while the right hand continues to push through as per a **CLOSED AMERICAN SPIN**.
  - Due to the additional rotation through the spin, slightly further pressure may be applied through the fingers and **WRIST ROLL**.
- Balance through the spin is more important than maintaining a strict 4 count. Due to the additional rotation required for the **NECKBREAKER**, it is acceptable for the woman not to step out of the spin *fractionally* late (8+) and recover with a faster back step.

Your Notes:



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## Week 4: Tier 2 - Pull Around; Concertinas

### *Pull Around*

- The PULL AROUND is a modified BELLY-RUB. Rather than turning or spinning back to face the woman, the man literally pulls the woman around his body to finish in the same position she started from.
- The man uses all four steps to wrap himself around the woman, while the woman moves forward past him to be swung around back out the other side:
  - The back-step is taken across to the left to clear space so the woman may be lead straight forward (i.e. pulling towards the man's right hip) out of her back-step (1,2).
  - The third step is key to bringing the woman fully around 360° back to her starting position. The man hooks the left leg hard around in front of the supporting right leg, pulling his body forward and around the woman as the arm lead directs the woman's body around(3).
    - *Although this figure is called the PULL-AROUND, the execution requires the man to wrap his body around the woman as much - or more than - actually pulling the woman through.*
  - The woman's third step is effectively placed by the man as he provides the pull around his body. A pivot is required on the left leg as the body is rotated around the man, before being propelled forward onto the right foot.
  - The man's final step unlocks the hooked leg, stepping back and around to position himself back in front of partner (4). The woman's final step is used to control the momentum from the PULL AROUND to steady herself before the following back-step.
- The man's lead through the right arm is important and must work with the momentum of the woman's movement.
  - As the woman is brought forward out of the back-step, the right arm comes over the left to scoop around the woman's body. Before the woman's back-step finishes (1+), the right hand should catch the woman across the small of her back towards the left hip.
  - Using a curl through the hand, pressure through the palm and fingers into/around the woman's hip (2→3) to roll the woman's body around and back towards the man's left hip.
  - Once the woman has 'cleared' the body, a flick back through the arm and hand may be given to propel the woman back toward her starting position.
- ***The footwork remains small.*** This figure is about achieving the right body position and pressures - NOT about trying to fling the woman around!
- The woman should not have to think much about where she is going, but simply be caught and directed by the man. ***Positioning and catching is all the man's job!***

## Concertinas

- The CONCERTINAS involve a pivot for the man and woman following the back-step, with bodies positioned to the side of partner. The pivot is a full 180° that is achieved in one beat using counter-balance and a mutual push/pull through the arms.
- From a double hand-hold the man pulls back through his arms in towards his hips, continuing through the **PUSH-PULL** motion out of the back-step.
- The man's back-step comes forward and to his left, moving out of the woman's line of dance, while the woman is brought directly forward (1,2).
- The man uses his third step to come across the woman's right forearm, his left hand resting against his left hip, while bringing his right hand up to the woman's left hip (3). The resulting position places the man and woman side by side, facing opposite directions, with their waist across partner's right forearm.
- The man and woman pivot 180° clockwise on the supporting foot, with the rotation generated using pressure through the body - not by swinging the arms:
  - As the third step is placed (3) the man pushes back through woman's right arm towards her right hip, while pulling through his right arm towards his right hip.
    - *The arms move in one smooth motion from hip to hip.*
    - While the man's lead into the rotation cannot pre-empt the placement of the third step, there is no delay or settling time before the lead is given. *The emphasis of the lead on 3 is pronounced.*
  - The man initiates the push through the arms with a rotation and slight push forward through the stomach muscles on his left side. As the elbows remain in by the side, this provides pressure from his body, through the arms, and into the woman's body.
  - The man uses the "wind-up" through his body to compress through the left arm before providing a smooth, yet snappy extension to push through the rotation - *squeeze in, stretch out.*
  - During the pivot as the man pulls back in towards his hip through the right arm, he also pulls back through the stomach muscles on his right side. This action is complementary to the left hand side - *stretch out, squeeze in*
  - The woman matches the pressure provided by the man so that her pivot is synchronized with the man and the connection with partner remains constant. *Do not rotate through the pivot early or pull back through the hip as though it were a spin - this causes your body to come away from the man, resulting in a loss of pressure.*
  - Both the man and woman maintain arm and body pressure through the pivot, using the whole upper torso to move the body into position - side by side, facing opposite directions, with waist across partner's left forearm.
  - Overextension should be avoided by keeping the arms in close to the body, pushing/pulling straight towards partner's hips - NOT pushing back and around!

- The CONCERTINA is a full pivot side-by-side with partner:
  - Step forward onto the supporting foot and make sure that body weight is fully over the foot before pivoting. *Commit!*
  - Avoid rotating through the body before the foot has been placed for the pivot.
  - Don't be afraid to get close - put your waist right across the arm of your partner before the pivot. No gaps.
- The final step back (4) is used to separate from partner and re-centre in face to face position ready for the following back-step.

**Your Notes:**



## Week 4: Tier 3 - The Stop 'n' Go

### Basic

- The STOP 'N' GO is a figure comprising of 2x4 beat halves and, excepting footwork (no triple steps are used), is almost identical to the Swing figure of the same name.
- The woman's footwork in the basic STOP 'N' GO is a straight line down the line of dance toward the man (1→4), returning back to starting position following a ROLLING UNDER-ARM TURN (5→8 (2<sup>nd</sup> 1→4)).
- The man's lead and footwork is similar to a BASIC LINK, adjusted to bring the woman through in a straight line and to bring the man's body weight forward towards the woman. In conjunction with arm pressure, the lunge provides a clear lead for the STOP 'N' GO:
  - The back-step is taken across the man's body to move outside of the woman's line of dance (1,2).
  - The lunge forward is taken on the left foot out of the back-step on 3.
  - Weight is maintained forward over the left foot through 4.
  - The right foot closes forward toward the left on 5, the left foot stepping in place on 6.
  - A stronger lead may be provided by holding the lunge through 3→6
- The man prepares the lead for the STOP 'N' GO using body position and frame:
  - During the lunge forward a strong left side lead towards the woman is achieved.
  - The right arm is extended behind to catch the woman beneath the shoulder blade, with the palm of hand against the woman's side and the fingers pulling forward through the shoulder.
  - The man's body rolls slightly through position with the woman as he catches (3→4). However, the left side lead is maintained so that a 'twist' through the body is felt. This provides gentle pressure into the lead in the direction of the woman's starting position.
- The twist into position on 3,4 (The STOP) should build gradually, matched by a stretch through the arms - *the woman should feel the brakes come on gently!*
- The 'snap' through the release (5,6 - The GO) uses the twist through the man's body in conjunction with a strong pull/push forward through both arms:
  - The arm lead is straight back down the line of dance.
  - Emphasis on the 'GO' is achieved by "squeezing the beats" between 3,4,5→8 - spending a little longer through 3,4 to slow the motion into position, while moving slightly quicker through position during 5→8.
  - *The spring winds up slowly, but releases quickly.*
- The lunge brings the man slightly lower towards the floor, while the 'snap' through the release will provide forward momentum for the woman. This should result in a low and flat, but energetic, presentation to the second half of the woman's footwork (5→8).

- The man continues through the forward pull with his left arm on 5,6 to lead an anti-clockwise turn for the woman on 7:
  - The left hand begins leading forward and up towards the man's left shoulder through 5→6+.
  - On 6+ the left hand is level with the man's left shoulder, proceeding into a rotation generated through the elbow that continues through 7.
  - The hand pulls up the side of the man's body before extending over the woman's head as she turns.

### ***"Running" Stop and Go***

- Rather than closing the feet or maintaining the lunge position through the middle of the figure (5,6), the man uses a fast cross-step to bring the woman through her forward steps quicker and further.
  - The man's left foot steps down the line of dance (5), with the right foot the crossing in front of the left (6).
  - The man continues the forward motion into the woman's ROLLING UNDER-ARM TURN, stepping down the line of dance on the left foot (7).
  - The momentum of the move is controlled using counter-balance and back-pressure through the arms, with the final step (8) taken back and applying strong pressure into the floor on the right foot. This results in an extension through the left leg, while pulling back through the body over the right leg.

## Week 5: Tier 2 - The Rotating Cuddle

- From a CUDDLE, the following back-step is replaced by two steps rotating clock-wise around partner. This may be followed by a standard ROLL-OUT, or a variety of exits that more fully utilise the momentum generated through the rotation.
- The man secures the woman in the CUDDLE position, bringing his body in towards the woman as he pulls her slightly closer through the arms. As this occurs, the man may use slightly greater pressure through the right arm back towards his hip to provide a lead for the clockwise rotation.
- The clockwise rotation should commence as the man turns his body in towards the woman through the CUDDLE, with the step on the right foot coming forward and around (4).
- The man continues to step forward and around as the woman steps back and around (1,2). Both dancers should work to maintain connection through the side of the body, pushing into the center of the rotation (towards partner) as they step.
- The man must prepare arm and body positions for the exit as the two rotating steps approach completion. More momentum may also be desired, which is achieved by stepping down into the rotation.

### *Roll-Out Exit*

- The ROLL-OUT exit provides a natural continuation to the ROTATING CUDDLE as the man is not required to alter his body or arm positions during the rotation.
- The rotation generates significantly more momentum into the ROLL-OUT action than a back-step. Both partners must therefore take care to control over-extension through the arms, while the woman must place her steps to keep the roll tight and not allow herself to simply be flung out to the side.

### *Closed (Double) American Spin Exit*

- The CLOSED AMERICAN SPIN exit requires that the man position the woman in front of his body and provide sufficient space so that the woman can maintain balance through the spin.
  - Towards the end of the clock-wise rotation (1,2) the man extends through his arms while turning his body in towards the woman. The right arm wraps around the woman's waist as the left hand raises towards head height (i.e. into the lead for the CLOSED AMERICAN SPIN).
  - The man continues step forward and around the woman, while the left arm/hand firms to provide pressure for the spin (2→3).
  - Pressure through the man's right arm will cause the woman's step to continue to roll back and away to the right (2→3). While the momentum of the rotation will cause the woman's body to turn away from the man, the upper torso and head remains oriented toward the man.
  - To unwrap from the semi-CUDDLE position the spin will require approximately 1½ rotations. However, the momentum through the rotation is such that 2+ rotations in the spin is achievable - with good balance and leads (2+→3+).

- The man should be using his whole body (i.e. left and right arms AND the twist through the body) to provide momentum into the woman's spin. However, it is easy to generate a good flick but push the woman away or neglect to provide the top pressure through the spin that the woman requires for balance:
  - Maintain a solid pressure through the fingers and wrist down into the arm and ensure that the left arm does not “drift” with the momentum of the rotation.
  - Flick through the right arm by using the hand about the waist, working through the hips. *Do not throw the woman's arm away to the side.*

**Your Notes:**



## Week 5: Tier 3 - The Headchopper

- The HEADCHOPPER commences from a ROLL-IN, with the man rotating his body position in towards the woman as she comes back into the CUDDLE. From the altered CUDDLE position, the man then lifts the woman's arms up over her head through the back-step to provide the HEADCHOPPER motion. From the resulting crossed arm position the man leads the woman through a clockwise turn to 'unwrap'.
- From a ROLL-OUT position, the man uses the ROLL-IN to position himself square-on to the woman, preparing for a step forward into the HEADCHOPPER.
  - As the man provides the lead back in towards his right hip for the woman's ROLL-IN, he positions his right foot towards the woman (2).
  - As the woman continues to roll, the man plants his left foot facing the woman so that his body is square-on to the woman (3).
  - The man waits for the woman to finish her roll into CUDDLE position (4). Stepping with the right foot is optional - maintaining the steps may assist with timing; ceasing footwork may provide a more definite lead for the woman.
- The woman ducks back through the man's arms as the man steps forward and closes his feet together in front of the woman (1,2). The man raises the elbow of his right arm in a loop up and over the woman's head (*tip* - imagine pulling her shirt off; seriously) as he steps forward.
  - *If the man does not lift his arm the move will become the HEADCHOPPER! When done correctly the woman does not need to duck much at all.*
- Coming through the HEADCHOPPER motion, there will be an extension through the arms as both partners round out through their body (→2+). The crossed arms stretch and spring back as the man pulls through toward his left shoulder, releasing the left hand as the woman steps through a clockwise turn (3,4).
- Although the arms extend, both partners should retain a slight pull back into their body through the shoulders, elbows, and wrist. This pressure is necessary for the pull back through into the woman's turn to be smooth.
  - Full extension will result in a jerk through the woman's shoulders and body into the pull through. *Use the arms like springs to soften the extension and provide momentum back into the turn.*
  - Full extension can result in a delay through the execution of the woman's turn - lack of connection with partner and incorrect positioning of body weight creates hesitancy and drag through the turn. ***The system is unresponsive...***

**Your Notes:**



## Week 6: Tier 2 - The Rotating Gate

- Similar to the ROTATING CUDDLE, the ROTATING GATE replaces the back-step with a clock-wise rotation with partner. Due to the arm positions, the exit requires that the woman turn out of hold before any other action is taken.
- The man secures the woman in GATE position, bringing his body in towards the woman as he positions the arms. As this occurs, the man may use slightly greater pressure through the right arm back towards his hip to provide a lead for the clockwise rotation; this should be accompanied by a lead forward through the left arm.
  - *Be careful!* As the GATE brings the woman's arm behind her body, too much pressure back through the right arm can damage the woman's shoulder.
  - The left arm lead must be small; otherwise it may be interpreted by the woman as the exit lead.
  - Body pressure and position is more important for the lead into the rotation than arm work.
- The clockwise rotation should commence as the man turns his body in towards the woman through the GATE, with the step on the right foot coming forward and around (3+→4).
- The man continues to step forward and around as the woman steps back and around (1,2). Both dancers should work to maintain connection with partner by pushing into the center of the rotation (towards partner) as they step.
  - Note that, due to the arm positions, a full side-by-side position like the CUDDLE cannot be achieved. Consequently, less through body pressure with partner can be generated - it is more difficult to generate momentum and keep control.
  - The man must secure the woman's position through the right hand/arm during the rotation. Pressure into the hip through the palm and fingers can be used to help provide direction and provide inward pressure. Pressure applied through the hips will also help ensure that there is no pull back through the arm/shoulder.
  - While retaining a hand-shake hold, a gentle pull back through the wrist of the left hand may be used during the rotation to indicate to the woman that she is not to turn out.
- The man must prepare arm and body positions for the exit as the two rotating steps approach completion. More momentum may also be desired, which is achieved by stepping down into the rotation.
- The basic exit is an UNDER-ARM TURN for the woman, rolling out of hold under the man's left arm as the man's step continues to move forward and around clock-wise (3,4).
- While many alternative exits are possible that utilise the momentum and body movement achieved during the rotation, the limited beats available in 4Beat will cause many to be suitable only for slower music (i.e. more useful for a Swing/Blues interpretation than Rock 'n' Roll).

Your Notes:



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## Week 6: Tier 3 - Man's Headchopper

- The MAN'S HEADCHOPPER is a modification of the BACK-RUBS, with the man ducking back under the woman's right arm as he approaches a CUDDLE-like position. The man lifts the woman's arms up over his head through the back-step while he ducks to provide the HEADCHOPPER motion. From the resulting crossed arm position the man leads the woman through a clockwise turn to 'unwrap'.
- The man uses the BACK RUBS to provide the forward and back pattern and momentum position for the woman's footwork, ensuring that she will continue to step through forward as he ducks to provide the HEADCHOPPER motion.
  - As the man turns in toward the woman, he repositions the hand hold on his right hand (2→3). Rather than keeping the palm flat to the stomach (as for a CUDDLE), the wrist rolls away from the body to turn the palm out as the fingers rotate in the cup of the woman's hand.
  - The rotation through the man's right hand allows a monkey grip to be achieved through each hand as he begins to loop his arms over his head and duck through (3+).
  - As the man ducks, both wrists should pull back into the body to create a solid **WRIST ANGLE** and back-pressure.
- The man ducks back under the woman's arms as she steps forward and around. The man then pushes through the arms to create an extension into the final step (3→4).
- Following the extension, the exit is the same as for the basic (woman's) HEADCHOPPER.

*Your Notes:*

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