

WALTZ ANSWER SHEET

(5 points per question – 100 points total)

For multiple-choice questions, correct answers are in **bold**.

1. Give a brief history of Waltz.

Waltz was born in the early 1800's from a German and Austrian peasant dance called the Landler. It was the first widely popular dance to feature a closed position. Although the Waltz was initially denounced as scandalous and immoral, it gradually grew to become the most popular dance in Europe and the United States until WWI.

2. Give the following musical information for Waltz.

Time Signature: 3/4

Beat Value: 1, 1, 1; 1, 1, 1

Tempo: 30-32 measures per minute

Alternative Teaching Count: 123, 456

Basic Count: 123, 123

3. Briefly describe the closed dance frame used in Waltz.

Arm and Hand Positions: The Leader's right hand is on the Follower's left shoulder blade, with the wrist making connection under the Follower's arm. The Follower's left hand rests lightly just below the Leader's right shoulder, with the thumb on the inner edge and the fingers on the outer edge of the Leader's arm. The Leader's left arm is bent at about 45-degrees with the left hand offered at Follower's eye level. The Follower's right hand is placed between the Leader's left thumb and first finger in a light clasp.

Physical Position: Partners are offset to each other's right (i.e., the right foot points between partner's feet). Partners' bodies are close — anywhere from torsos lightly touching to about 4 inches apart. Both partners look slightly to the left.

Two Key Points About Posture and Connection: Several answers are correct, such as:

- Posture is upright with spine stretched, core muscles engaged, and shoulder blades rolled down into the back.
- Frame is wide with elbows kept in front of the rib cage.
- The front right halves of partners' rib cages make light contact.
- The Leader should connect the right wrist to the back of the Follower's left arm, where the arm meets the Follower's body.
- Arms should be toned, neither too stiff nor too loose.

4. **The basic footwork in Waltz when moving forward is:**

- A) Heel; Toe; Toe heel
- B) Ball flat; Toe; Toe heel
- C) **Heel toe; Toe; Toe heel**

5. **Characteristics of good Waltz dancing are:**

- A) Rise is quick and sharp
- B) **Fall is gradual and controlled**
- C) **Sway is initiated from the swing of the hips**
- D) Leaders use ball flat footwork on forward steps
- E) **Spine is stretched and the body is toned**
- F) Toes of both feet stay on the floor on back steps
- G) **Elbows are stretched wide and held in front of the rib cage**
- H) Feet are slightly turned out
- I) **Feet close tightly on count 3 (of most bronze figures)**
- J) Partners are directly in front of each other
- K) **Smooth, gliding look**
- L) **Clear heel leads on forward steps**
- M) Relaxed, casual feel

6. **Write out how you would count the following amalgamation in beats and bars, and then give the total number of measures used.**

Counting in Beats and Bars:

Progressive (2 m) / Left Turning Box / Two-Way Underarm Turn

123, 223 / 323, 423, 523, 623 / 723, 823, 923, 10 23, 11 23, 12 23

Total Number of Measures: 12

7. **The correct example of the *one* official convention for presenting the *sway* element in a DVIDA® professional exam (or homework presentation) is:**

- A) “One, straight. Two, right. Three, right...”
- B) **“Straight, right, right...”**
- C) “Step one, no sway. Step two, sway right. Step three, sway right...”
- D) “No sway on one. Sway right on two and three...”

8. In the DVIDA® manual, what information is given in the *foot position* column versus the *footwork* column?

The *foot position* column lists which foot is moving and the direction of the step (e.g., left foot forward or right foot side and slightly back).

In contrast, the *footwork* column describes the part of the foot that makes contact with the floor as the step is taken (e.g., heel, toe, ball, etc.).

Another way to say this is that the *foot position* column says *where* the foot steps, while the *footwork* column says *how* the foot is used.

9. Write out the word(s) for each abbreviation.

H: Heel

NFR: No foot rise

THT: Toe-heel-toe

FDC: Facing diagonal center

F LOD: Facing line of dance

10. Circle the *one* correct definition for each term.

A precede is:

- A) The figure(s) that can logically be danced before a given figure, determined by the Leader's foot position on step 1 of the given figure.
- B) The nickname for the preparation needed to be ready to dance the next figure.
- C) The figure(s) that can logically be danced before a given figure, determined by the given figure's starting alignment and/or dance position.**

A follow is:

- A) The figure(s) that can logically be danced after a given figure, determined by the given figure's ending alignment and/or dance position.**
- B) The nickname for how to transition out of one figure and into the next.
- C) The figure(s) that can logically be danced after a given figure, determined by the given figure's amount of turn.

11. Sway is used on:

- A) Forward steps
- B) Back steps
- C) Side steps**
- D) Closing steps**

12. For rise and fall, the term *no foot rise* is used on all count 1 back steps to:
- A) Denote a later rise in the feet than in the body
 - B) Help prevent dancers from shifting weight forward to the toe too soon
 - C) Indicate that the toes of the front foot do not release from the floor
 - D) Indicate that the heel does not rise from the floor until the dancer shifts weight onto the other foot on count 2
13. When turning and stepping sideways after a back step, the body faces a different direction than the moving foot. In this case:
- A) *Pointing* is used in the alignment column
 - B) *Pointing* is used in the foot position column
 - C) *Body turns less* is used in the amount of turn column
 - D) *Body completes turn* is used in the amount of turn column
14. Briefly describe how you would *teach* Leaders to lead the transition from Closed Position to Promenade Position when dancing the Simple Twinkle.

Many answers are acceptable. Here is one example, beginning facing wall:

How You Would Explain/Teach: I would tell Leaders that between steps 2 and 3 of the Simple Twinkle, they must lead Followers to Promenade Position. I would then explain how the lead works, including stretching the spine, engaging the core muscles, and holding the frame still while turning the hips and feet 1/8 turn to the left (and head almost 1/4 left). Through the frame, the Follower feels this twist in the Leader's hips and responds by turning hips and feet 1/8 right and head almost 1/4 right. Finally, I would demonstrate the transition with a partner, and then lead students in the exercise.

One Exercise: Starting in Closed Position, I would talk Leaders through rotating the hips and feet 1/8 turn left while maintaining tone in the frame. I would tell them to have the intention of leading Followers to do the mirror opposite. I would have Leaders practice opening and closing Followers several times, and suggest that Followers close their eyes to help prevent anticipation. I would use images such as two barrels rolling off each other and opening away from an imaginary wall running between the partnership.

One Tip:

- Leaders should initiate opening from the center, keeping arms connected so Followers can feel and respond to the rotation.
- Keep handhold (Leader's left and Follower's right) in the same position (i.e., do not extend the arm leftward or push it forward toward the Follower)
- Do not "break frame" (i.e., do not let elbows move behind the rib cage)
- Remember to turn head to Promenade Position.
- Followers should wait to be led.

15. Give the Follower's *rise and fall* for the Box with Underarm Turn (Figure 1B).

Commence to rise at the end of 1, NFR	Commence to rise at the end of 7
Continue to rise on 2 and 3	Continue to rise on 8
Lower at the end of 3	Up on 9, lower at the end of 9
Commence to rise at the end of 4	Commence to rise at the end of 10
Continue to rise on 5	Continue to rise on 11 and 12
Up on 6, lower at the end of 6	Lower at the end of 12

16. Circle the appropriate tip(s) to give the Leader when a couple is having difficulty making 1/4 turn on each measure of the Left Turning Box.

- A) Use correct CBM, initiating turn from the center of body
- B) Initiate the turn on time — on steps 1, 4, 7, and 10
- C) Turn out the moving foot on forward and back steps
- D) Take small forward and back steps
- E) Lean forward to move the Follower out of the way
- F) Keep frame toned
- G) Maintain offset with the Follower
- H) Press the heel of the right hand against the Follower's side

17. Give the Leader's *footwork* for the Balance and Box (Figure 4B).

1: Heel	4: Toe-heel
2: Pressure on ball of right foot	5: Toe
3: Footwork held	6: Toe-heel

18. Circle the appropriate count(s) for starting a Waltz class to music.

- A) 5–, 6–, 5-6-7-8
- B) 5–, 6–, Here-We-Go
- C) 1-2-3, 4-And-Go
- D) 1-2-3, 4-5-6
- E) 1-2-3, Here-We-Go

19. What figure(s) would you *teach* each week in a four-week Waltz group class?

Many answers are acceptable. Here is one example:

Week One's Figures:

Box Step (Straight)
Box with Underarm Turn
Progressive

Week Two's New Figures:

Left Turning Box
Balance Steps
Balance and Box

Week Three's New Figures:

Right Turning Box
Simple Twinkle

Week Four's New Figures:

Face to Face – Back to Back

20. How would you put each week's figures together into a short, repeatable amalgamation?

Many answers are acceptable. Here is one example:

Amalgamation of Week One's Figures:

Figure	Measures	Start Align.	End Align.
Progressive	2	FLOD	FLOD
Box Step (Straight)	2	FLOD	FLOD
Box with Underarm Turn	4	FLOD	FLOD
— Repeat			

Amalgamation of Week Two's Figures:

Figure	Measures	Start Align.	End Align.
Progressive	4	FLOD	FLOD
Left Turning Box	4	FLOD	FLOD
Balance Steps	6	FLOD	FLOD
Balance and Box	2	FLOD	F new LOD
— Repeat			

Amalgamation of Week Three's Figures:

Figure	Measures	Start Align.	End Align.
Progressive	2	FLOD	FLOD
Right Turning Box	6	FLOD	FW new LOD
2 Simple Twinkles	4	FW	FW
Balance and Box	2	FW	FLOD
— Repeat			

Amalgamation of Week Four's Figures:

Figure	Measures	Start Align.	End Align.
Progressive	2	FLOD	FLOD
Face to Face – Back to Back	6	FLOD	F new LOD
— Repeat			