In the new edition of the WDSF technique books some changes and additions have been made. Below is a list of all the changes that should be noted also on prior editions of the books due to printing or editing errors. All other additions in the new editions can be considered enhancements in explanation of the technique but do not render the older editions invalid. In case of technique exams both the older and newer explanations are considered correct, except in the cases written below.

**Latin General Principles (all dances).**

Page 14. Paragraph 4. “Continuous Spin”. Line 9. Add: ...this coordination of the head will be omitted when the speed of the Continuous Spins is very high (head is maintained in position without spotting).

Page 15. Paragraph 2. Line 6. Add: ...(depending on the figure the hip design can be different);

Page 18. Paragraph 2. Definition of Shuffle Timing: Slight variations in the beat value used to not compromise the actions danced and body weight transfer. The Timing and accent of the first step of the figure should be respected in any case. When studying the charts, the standardised Beat values should still be observed, however as a guideline and not as fixed rule. Given the introduction of Shuffle Timing, the inclusion of a column for Beat value in the charts is considered superfluous.


Page 20. Paragraph 1. Add Subtitle Syncopation Rule. Line 4 (after Subtitle Syncopation Rule) should read: “& (and) indicates a ½ beat.”

**Specific Principles (Samba)**

Page 39. Paragraph 1. Added: Explanation Hip Design in Samba (In order to make the tables clearer and avoid confusion, hip actions which were previously described as "half 8 to left then half 8 to right" have been replaced with the simpler "s to right" and similarly all "half 8 to right then half 8 to left" have been changed to "s to left". The hip design intended is the same, but the syntax is easier to read and understand).

Description.

In Samba, the hip position at the beginning and end of the step (when the foot is completely recovered) is usually Neutral due to the strong progression and bounce action. For this reason a special Hip Design is described (used only in the Samba) known as “S”. This Hip Design is a combination of the second part of a Half 8 with the first part of a Half 8 on the opposite side.

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“S” to Left
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“S” to Right
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The “Neutral” described on the last step of each figure refers to a position from which it is possible to make the following Hip Design. It is logical that due to the principle described above that there are some cases where an extra Hip Design is required to connect two steps (e.g. - between the first two steps of a botafogo action or the first two Steps of a Side Samba Walk). In these cases, the dancer should connect the two Hip Designs in the best way possible (such as a slight twisting action).
Corrections and Additions 1-2  Samba

The following notes have been added for increased clarity and explanation.

Page 63. Samba Whisk to Left. Add Note - Lead-Hold-Shaping: LH to RH Hold Level 2 (or Level 3) may be used.

Page 65. Samba Whisk to Right. Add Note - Lead-Hold-Shaping: LH to RH Hold Level 2 (or Level 3) may be used.

Page 69. Stationary Samba Walks. Correct Note - Lead-Hold-Shaping: Normal Hold or LH to RH Hold Level 2 (or Level 3) may be used throughout this figure.

Page 109. Travelling Volta to Right. Add to Note - General: Steps 2-3 can be repeated, in this case if repeated with an even number of times 1/4 of beat is taken from previous step, if repeated with an odd number of times, position is held for 3/4 beat.

Page 111. Travelling Volta to Left. Add to Note - General: Steps 2-3 can be repeated, in this case if repeated with an even number of times 1/4 of beat is taken from previous step, if repeated with an odd number of times, position is held for 3/4 beat.

Page 125. Cruzados Walks. Add Note - Lead-Hold-Shaping: a Shadow Hold maybe used throughout the figure.

Page 129. Cruzados Locks. Add Note - Lead-Hold-Shaping: a Shadow Hold maybe used throughout the figure.

Page 131. Dropped Volta. Correct Note - Lead-Hold-Shaping: (1) may also be dances as LH to RH Hold Level 1, or maintain the Promenade Hold with LH (Man) and RH (Lady) released (in this case is also possible to slip the RH of the Man towards the Lady’s Left elbow, and the LH of the Lady toward the Man’s Right elbow)


Page 154. Foot Change Method 1 and 2. Add Note - Foot Placement: (1) in the Foot Change Methods 1 and 2 the first step can be also taken to side instead of forward.

Page 161. Natural Roll. Add Note - General Action: the steps 5 of the Lady can use a Spiral Turn action turning to right, in this case the Normal Hold will be released and the LH of the Man will be raised above Level 3 in order to lead the Lady’s turn.

Page 165. Reverse Roll. Add Note - General Action: the steps 5 of the Lady can use a Spiral Turn action turning to left, in this case the Normal Hold will be released and the LH of the Man will be raised above Level 3 in order to lead the Lady’s turn.

Page 187. Same position Corta Jaca. Add Note - Foot Action: the steps 1, 5, 7, 11 and 13 can use the Foot Action Toe instead of Heel.


Page 195. Drag. Add Note - General Action: for the Man during the recovery phase of the step 1 is possible to use a Knee Lift interpretation to prepare the Side step.

Page 195. Drag. Add Note - Lead-Hold-Shaping: the figure can be danced also Without Hold.