WALTZ

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Dear friends,

One of the greatest dreams for the WDSF was that of creating our own Standard and Latin American Technique Books. When I saw the first drafts I was really impressed and happy that this dream was finally becoming a reality.

At the Annual General Meeting 2012 where the books were presented for the first time, the immediate reaction from everybody present was positive and this confirmed that this project really represents a great step forward for the WDSF.

My compliments go to all of those people who have spent so much time and energy preparing these books. Defining the technique in a way that can be accepted by the whole world is no easy task, but I truly believe that the work produced represents the majority of all athletes and teachers worldwide.

Thank you to everyone involved for this milestone achievement and making once again the WDSF the foremost organisation for DanceSport and giving our athletes new possibilities for study and growth.

Best regards,

Carlos Frietag
WDSF President
3) Alignment - Direction

This is the description of where the couple moves on the floor (direction) and how each dancer is oriented over the specific Direction (Alignment). This technical detail may be considered as a choreographic suggestion rather than a strict rule. In the following diagram we indicate which are the possible directions in one of the four lines of dance found on a dance floor.

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<thead>
<tr>
<th>Abbreviations commonly used for Alignment - Direction</th>
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4) Quantity of Turn

This describes the quantity of turn that the dancer produces during the execution of a step and is measured between the feet. The turn can be to Right or to Left and the quantity is given as follows:

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<th>Abbreviations commonly used for Quantity of Turn</th>
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<tr>
<td>R</td>
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5) Foot Action

The Foot Action describes which part of the foot is in contact with the floor (with or without weight) during the execution of the step and how it is placed. In the chart only the starting contact and the ending contact points of the foot are indicated. The intermediate points of contact are implicit.
There are nine codified foot contact points. The figures below indicate these positions together with the most common examples of where these are used.

**Heel**
(e.g. The beginning or the end of a normal Rolling action of the Foot)

**Toe**
(e.g. Used at the highest point of rise)

**Extreme Toe**
(e.g. The highest contact without weight mainly used for aesthetic lines)

**Whole Foot**
(e.g. When the entire foot is placed directly onto the floor)
**Flat Foot**
(e.g. When the entire foot is placed on the floor during a Rolling action)

**Ball**
(e.g. Any stage of a Rolling action between Flat and Toe). Note: The Foot Action Ball covers all degrees of flexion of the foot from when the Heel is just off the floor until one degree less than “Toe”.

**Inside Edge of Toe**
(e.g. When the Toe is placed on the floor with an internal lateral flexion of the ankle)

**Inside Edge of Foot**
(e.g. When the Foot is placed on the floor with an internal lateral flexion of the ankle)

**Outside Edge of Toe**
(e.g. When the Toe is placed on the floor with an external lateral flexion of the ankle)

**Abbreviations commonly used for Foot Action**

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<td>H</td>
<td>Heel</td>
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<td>T</td>
<td>Toe</td>
<td>Outside Edge</td>
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<td>ET</td>
<td>Extreme Toe</td>
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7. Right Angle Position

In this position the left hip of the Lady is in contact with the right side of the Man’s groin, with an approximate opening of the hips ranging between 1/8 and 1/4 of a turn to the right.

As in the Wing Position, the right angle requires the sliding of the Lady’s body in relation to the Man’s body.

As in Promenade and Fallaway Positions, the shoulders will turn less than hips, remaining as parallel as possible, while the hips will open between 1/16 and 1/8 of a turn to the right.

8. Left Angle Position

The direct opposite to the Right Angle Position; the inside edge of Lady’s right hip will be placed on the left side of the Man’s groin.

This position is achieved through a “hinge-like” movement of the Lady’s body from the Man’s body and not through a sliding movement.

As in the Promenade and Fallaway Positions, the shoulders will turn less than the hips, remaining as parallel as possible, while the hips will open between 1/16 and 1/8 of a turn to the left.

Head Position

Head Position is the position of the chin in relation to the shoulders or sternum and is achieved through the Torsion of the neck and the consequent Rotation of the head.

The use of the head position is subjective and depends on the choreographic interpretation and style of the couple.

Note: The Head Positions, and changes in these positions, should always be made respecting the aesthetic principles and functions of the posture (see “Posture”).

In the chart below, the most common Head Positions are described in relation to a neutral position (not used in dancing) where the chin is held directly above the sternum.

Position 1

Chin over left shoulder (approx.)
Achieved by moving the chin from a neutral position towards the left shoulder.

Used by the Man in Promenade Position
Used by the Lady in Counter Promenade Position