	1	2	3	4
1. TIMING	SLOW		QUICK	QUICK
2. TIME ELAPSED @ 30BPM	1/2 SECOND	1/2 SECOND	1/2 SECOND	1/2 SECOND
3. FOOT POSITION		RF FORWARD	LF FORWARD	RF FORWARD IN CBMP
4. FOOT STRIKE	COMPRESS L KNEE LEVER RIGHT LEG FWD	RF LANDS	LF LANDS	RF LANDS
5. BODY	ROTATES TO RIGHT. CBM		LEFT SIDE IN ADVANCE OF RIGHT SIDE	OUTSIDE PARTNER IN CBMP
6. RISE & FALL		RISE END OF 1ST STEP	UP ON STEP 2	COMMENCE TO LOWER / LOWER END OF 3RD STEP
7. FOOTWORK	BALL OF RIGHT FOOT	HEEL / TOE (RF)	TOE(LF)	TOE (RF) / TOE / HEEL (RF)
8. SWAY	STRAIGHT	COMMENCE RIGHT SWAY	RIGHT SWAY	RIGHT SWAY / LOSE RIGHT SWAY
9. BREAKDOWN OF BODY SWING PRODUCTION	MEASURE THE	SLOW AND	SWING TWO	QUICKS
	LEFT KNEE COMPRESSES LEVER RIGHT LEG FORWARD	RIGHT FOOT STRIKE / RISE	BODY SWING / LEFT FOOT STRIKE	RIGHT FOOT STRIKE / LOWER
10. PUSH / PULL ACTION	THRUST FROM COMPRESSED LEFT KNEE AND LEFT FOOT	WHEN RISE IS ADDED TO RIGHT FOOT STEP, ACCELLERATION OCCURS, BODY GOES ON AND PULLS LEFT LEG WHICH WILL THEN SWING WITH PENDULUM ACTION		RIGHT LEG SWINGS WITH PENDULUM ACTION AND DECELLERATION
11. VERTICAL LINE HEAD/HIP/FOOT	COMMENCE WITH VERTICAL LINE TO LEFT, MOVING TO RIGHT	VERTICAL LINE TO RIGHT. ANCHOR POINT WITH RIGHT FOOT	VERTICAL LINE TO RIGHT	VERTICAL LINE TO RIGHT / VERTICAL LINE TO CENTRE

A DIAGRAMATIC REPRESENTATION OF THE FOXTROT SWING ACTION IN THE FEATHER STEP

- One bar of music in 4/4 timing: Four beats counted slow, quick, quick.
- Knee compression means knee flexion with controlled tension.

- When a foot placement occurs with the feet apart, the weight is momentarily evenly divided between both feet, it is then taken completely onto the new foot.
- At the end of the third step the lowering action will blend with the knee compression of the commencement of the following dominant step (Heel-lead).
- When weight is transferred onto a foot that has moved forward, the supporting knee must continue to move forward all the time there is weight on that foot.
- When moving forward the knees must both move in the same direction…. forward.
- When moving backward the knees must move in opposite directions. The supporting knee compresses forwards and downwards, while back leg is extended backward, first on the ball of foot, then toe.
- If thrust and swing are not used, the dancer would be walking the slow step and running the two quick steps. This would be timing but not rhythm.
- While the feet are landing more or less in unison with the music beats, it is what happens with the body action between the foot placements that determines whether the dancer is stepping or dancing. Hence my use of the long established formula:-

<u>MEASURE THE SLOW AND SWING TWO QUICKS</u>

- '**Measure the**' - represents the time taken to compress the standing knee to prepare for the initial thrust action, while the right leg commences to lever forward with the ball of foot in contact with the floor.
- '**Slow**' - represents the right foot strike onto the heel.
- '**And**' - represents the rise action which produces swing.
- '**Swing**' - is the passage of the body through space.

- ‘**Two Quicks**’ - represents the left foot and right foot steps each counted quick, and each consumes one beat of music.

- The body swing of Foxtrot finishes as the left foot is almost passing the right foot, at the end of the first step. By which time the left side has swung from back to forward, rather like a saloon swinging door in a western movie.
- After the body swing, the legs both, in turn, perform a pendulum leg swing.
- In each case there should be no extension. At the end of the leg swing, the weight is placed lightly on the foot, rather like Tarzan landing on a branch after swinging on a vine. Any attempt to extend the swing distance will lead to imbalance.
- It is important to remember that Rise and Sway must never be increased in a Foxtrot swing action. In either case, to do so is to invite a foot closure, as in Waltz.