

Waltz Shadow Figures

(United States)

Many waltz figures may be done walking forward LOD instead of rotating. Some figures have country-western origins, some vernacular/folk and some from round dancing. One advantage of knowing these figures is to be able to dance with friends who don't know how to do a rotating waltz, for instance, dancing with a small niece at a wedding, who will be thrilled that she's waltzing.

Music: Any waltz music of approximately walking tempo.

Rhythm: 3/4 meter, 110 to 150 beats/min.

Formation: Cpls, in Varsouvienne pos.

Steps: Either Slow Box-Step, Cross-Step, or Rotary Waltz.

Shadow Position: Shadow Position is sometimes called "Sweetheart" or "Varsouvienne" position. Hands are comfortably near W's shldr, R hand in R hand, L in L. Most figures waltz-walk straight fwd LOD, not zig-zagging.

Shadow Position may have the W on the R side (in the "outside lane") and M on the L. Standing at the other side of ptr is just as comfortable. However W usually doesn't like M staying behind her back.

ENTRANCES AND EXITS:

Outside Turn entrance from rotary waltz: M stays in the inside lane (close to ctr of hall) and leads W into a CW underarm turn by raising L arm and leading W to turn CW under his arm. Then M quickly changes W's R hand into his R hand over the top of her head. He watches for her free L hand and catches it in his L hand. W ends in the "outside lane," at the M's R side.

Inside Turn entrance from rotary waltz: On ct 1 of a rotary waltz, M brings his L (W's R) hand somewhat in front of her eyes while transferring it into his freed R hand. M stays in the outside lane and catches her L hand. In this version W never rotates throughout that waltz phrase, only facing fwd LOD.

Entrance from CCW Reverse Waltz: M places her R hand into his R hand on cts 1-2, allowing her to continue to rotate CCW to face fwd LOD. M always faces fwd LOD. Take Shadow Pos w/ free hand.

Entrance from Cross-Step Waltz: He-Goes-She-Goes, transferring W's R hand into his R hand on ct 9.

Exit from Shadow: M leads W into a free CW spin on last 3 cts (bar) of any musical phrase, when she's in the outside lane. Take Ballroom pos when facing ptr and waltz.

Face Loop exit from Shadow: M circles W's head with his L hand on this last meas, when she turns CW, then drapes the held L hands into his R shoulder (looping his own head after he loops hers) and takes half of Ballroom pos with his R arm, then takes her free R hand with his L to complete Ballroom pos.

Waltz Shadow Figures—continued

SHADOW POSITION FIGURES

Shadow Wheel: Wheel as a cpl turning CW or CCW, staying at each other's side.

Follow's Side Slip: Both move over to the other side, with W passing in front.

Follow's CW Underarm Turn. With W in the outside lane, M leads W to turn CW by crossing raised L hands in front of her, while slightly pulling R hands back. R hands end up in front of her.

Lead's Side Slip: M passes in front of W by raising his L wrist in front of his nose then backing in front of her twd the R side.

Follow's CW Underarm Turn from the L side: M raises R hands behind his own head as he pulls his extended L hand downward twd his R, to lead W to turn CW. You can continue this progression with another Follow's Side Slip, to the R in front of M, but in actual practice most dancers morph these two (Follow's Underarm Turn and Side Slip) into a single move.

Horse Reins: The same Follow's CW Underarm Turn may end with held hands low in front of her, like she's holding the reins of a horse. (He would be the horse, not her.)

Sweeps: Then M leads W to walk straight fwd across in front of him to the other side (inside track) and lets her face fwd LOD. That can be the end, or M may immediately turn W CCW when on his L side. M may sweep W back to the outside lane and turn her under CW. There is no set pattern.

The Splits: Completely let go of ptr's hands and waltz-walk fwd LOD side-by-side, possibly passing around an obstacle, like a couple stopping with a Shadow Wheel R in front of you.

Walk-Around Wrap: is a Cradle, not Shadow, but it's in the same family. From Ballroom pos, M slightly raises his L hand and keeps it in front of W's eyes as he walks CW around her, as his R hand slips from her shldr to her elbow to her L hand, dropping his L hand down in front of W to end in Cradle Pos. From a Rotary or Cross-Step waltz, W continually faces LOD, walking fwd, as M encircles her with this maneuver.

Wrap Variations: M can possibly pass her from side to side in front of himself, but we don't do many variations in Cradle because W is essentially in bondage.

Traveling Roll Off the Arm: M lets go of W's R hand in his L hand, keeping the other hand, and W unwinds CW to side-by-side pos, traveling fwd LOD, holding inside hands. When W winds back in again, she raises her free R arm over her L hand and takes hands in front again to return to Cradle Pos.

Exit from Cradle into Ballroom Pos: M reverses the Walk-Around Wrap maneuver. When W has turned 3/4 CW and ptrs are facing, simply take Ballroom pos and waltz.

Exit into Shadow Position: The same exit as above except when M's raised L hand is directly over W's head, he transfers W's R hand into his R hand. He watches for her free L hand and catches it in his L hand. W ends in the "outside lane," at the M's R side.

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