THE ORIGINAL
HESITATION WALTZ

Theory by Alice Martin

In the following steps, the gentleman's part is described; the lady executes the counterpart. The whole dance is based on two steps, the Waltz step and the Hesitation step--each using three counts of music or one measure.

The Waltz step must be executed correctly, a leap or step on the first count, a slide on the second count and a cut on the third count.

The **HESITATION STEP** is a single step to three counts of the music--it is taken with a slight bend of the knee, followed by the straightening of the knee and a slight rise on the toes. The gentleman executes his Hesitation step with the left foot, his Waltz step with the right foot; the lady executes her Hesitation step with the right foot, her Waltz step with the left foot. In making the Hesitation step, the full weight of the body is on the leading foot, the toe of the other foot should be pointed, and the knee straight. One should be careful not to tilt the body--thereby raising the foot from the floor. These two steps form the basis of the dance. They may be executed forward, backward, to the side, or turning to the right or left.

THE CHANGE. The Hesitation step is ordinarily taken by the gentleman with the left foot, but may be taken with the right foot. In order to make the change, he should execute two waltz steps in succession.

THE PIVOT TURN. The step is executed by rising on the ball of the foot, keeping the body erect and the knee straight. In this position, make a complete turn to the right or left. The pivot turn takes the place of the Hesitation step. When the turn is made to the left, it is called the reverse turn.

THE STRAIGHT DROP. The gentleman makes a pivot turn to the left, and on the completion, instead of executing a Waltz step, he drops on the right knee, keeping the body erect; then he rises and with a slight hop on the right foot, makes another Hesitation step with the left foot. The lady drops on the left knee.

THE SLANTING DROP. This step also is made after the reverse turn. The gentleman keeps the weight on the left foot, and bends over the lady, keeping the knees straight; he then rises slowly and transfers the weight to the right foot. The lady turns on the right foot and bends backward, keeping the weight on the right foot, bending the right knee very low; pointing the left toe to the front and keeping the left knee straight. She then rises slowly and transfers the weight to the left foot. Both lady and gentleman go into a Hesitation step. The Hesitation and Waltz steps may be taken with the lady and gentleman both facing forward in the line of direction or both facing backward. To go from the forward to the backward steps, two Hesitation steps should be executed in succession.

THE BACK BEND. This movement is executed on the reverse turn. The lady leans back as far as possible, with the left foot lifted well off the ground.

The gentleman leans forward and turns the lady, making one or more complete turns.

LONG SLIDING STEP. In this step, the waltz position is retained, but both lady and gentleman face front and take the step directly forward. The gentleman takes a long slide with the left foot, drags the right foot forward until it passes the left foot, then hops on the right foot. This step takes two measures to execute. The slides may be taken either with or without a drop on the right knee.

THE PIROUETTE. The lady turns under the gentleman's left arm, making either a single or double turn, using two measures of music. They both then go into a Hesitation step.

ORIGINAL HESITATION WALTZ.

MISS
ALICE MARTIN'S
ORIGINAL
HESITATION
WALTZ
was awarded
THE FIRST PRIZE
IN AN
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Theory

by

ALICE
MARTIN

Music by

McNAIR ILGENFRITZ.

WM. H. KELLER SON,
EASTON, PA.

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To
Miss Ann Drew

Original

Hesitation Waltz

(Dance Edition)

Theory by
ALICE MARTIN

McNAIR ILGENFRITZ

Introduction.
Moderato

Piano

mf *rall.* *p* *cresc.*

E. S. & Co. 4246

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fz

sf

f

1

2

8

Fine

mf

poco rall.

Dal Segno al Fine