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Dance

Feldman's 6th Edition

Tutor

FELDMAN'S HOW TO DANCE

THE
FOX-TROT

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FELDMAN'S How to Dance the FOX-TROT.

THERE is no sequence of steps danced in the Fox-Trot, and no hard and fast rule as regards the dancing of the variations. The steps given in the order below are a mere suggestion, and need not be done in this rotation. The most general steps are standardized, and Nos. 1, 2, 3, 4, 5 and 6 should be practised and thoroughly mastered before Nos. 7, 8, 9, 10, 11 and 12, as they are rather more complicated and not in such general use as the former

Position for Fox-Trot.

Fig. 1.—Gentleman with his weight on left foot, right foot forward, right hand on lady's waist almost underneath her left arm. He places his left hand over the lady's right, holding same slightly above lady's waist. Gentleman walks forward three steps, commencing with his right



Fig. 1.

foot. Lady walks back three steps, commencing with her left.

Two-Step Turning. No. 1, Fig. 2.—Gentleman steps to left with left foot, slightly turning. Lady steps forward on right slightly to side.

Fig. 3.—Gentleman bring right foot to left



Fig. 2.

Lady bring left heel to right heel.

Fig. 4.—Gentleman take left foot to side, slightly turning. Lady take right foot forward, turning slightly on it.

Fig. 5.—Gentleman right foot to side. Lady take left foot to side, turning slightly.



Fig. 3.

Fig. 6.—Gentleman left heel to right. Lady bring right heel to left.

Fig. 7.—Gentleman right foot forward between lady's feet. Lady left foot to side, turning slightly.

This step can be repeated *ad lib.*, each step must be taken with a slight turn.



Fig. 4.

Walk with Dip. No. 2, Fig. 8.—The gentleman walks forward three steps in strict time to the music, commencing with his left foot, and finish with his weight on left foot, the heel of his right foot up. The lady goes back three steps, commencing with her right foot, and finishing with her weight on her right foot. This step



Fig. 5.



Fig. 6.

steps forward on right foot. Lady steps back on left foot.

Fig. 10.—Gentleman close with left foot, bringing hollow of left foot to right heel. Lady close right foot in hollow of left. Gentleman step forward on right foot. Lady step back on left foot. Repeat, gentleman



Fig. 8.

Fig. 12.—Gentleman close with left foot. Lady close with right heel to left heel.

Fig. 13.—Gentleman step to right with right foot, slightly bending the knee, at the same time dragging the left foot up to it, keeping left heel up. Lady step to left with left foot,



Fig. 10.

is also frequently danced with the gentleman going backward on his left foot and the lady forward with her right foot, finishing with the weight on her right foot and the toe of the left foot slightly up, or commencing with the other foot, as shown in Fig. 8.

Two-Step Movement. No. 3, Fig. 9.—Gentleman



Fig. 7.

commencing with left foot, bring right foot up to it, forward on left foot. Lady step back on right foot, left foot up to it, right foot back.

This step can be repeated *ad lib.*

Side Shimmy. No. 4, Fig. 11.—Gentleman steps to right with right foot. Lady steps to left with left foot.



Fig. 9.

take right foot up to it, slightly bending the left knee and having right heel up. Gentleman repeat to left taking left foot to side, closing with right foot, step to left with left foot, bending left knee, at the same time dragging right foot up. Lady repeat, step to right with right foot, close with left heel to



Fig. 11.

and the lady with her back to it.

Now take two turning two-steps, counting 1, 2, 3, 4, 5, 6, so that the gentleman finishes with his back to the line of direction, standing on his left foot. Take walk with dip, as explained in No. 2, the gentleman going back and commencing with his right



Fig. 13.

taking his third step slightly sideways and the lady taking her third step to side. The gentleman will now finish with his back to the centre and the lady facing it, in position for the Travelling Shimmy Step.

Travelling Shimmy. No. 5, Fig. 14.—Gentleman turns his back to centre



Fig. 15.

right heel, take right foot to side, at the same time slightly bending the knee, and bring left foot up to right, keeping the left heel up.

These steps must be done very smoothly on the soles of the feet, keeping the heels up and from side to side, not advancing, the gentleman facing line of direction,



Fig. 12.

foot. Take two turning two-steps, the gentleman commencing with left and the lady with right foot. The gentleman will now have his left foot free and the lady her right. Take the three walking dip-steps, the gentleman going forward on his left foot and the lady going back on her right, the gentleman



Fig. 14.

of room, lady faces it. Gentleman steps to right with right foot, at the same time lifting the left foot behind off the floor. Lady takes left foot to left, raises right foot behind off floor.

Fig. 15.—Gentleman step to left with left foot. Lady slide right foot to right. Gentleman close

with right, close left heel to right heel.

Fig. 16.—Gentleman left foot to side, close with right foot, but do not put weight on it. Lady step to right with right foot, close with left foot, but do not put weight on this foot. Gentleman step again to right, lifting left foot,



Fig. 17.

forward on left foot and the lady back on right foot.

Cross Step. No. 6, Fig. 17.—Gentleman steps forward on right foot, cross left foot behind right foot, leaving a space of a few inches between the feet, slide right foot forward. Lady slides left foot back cross right



Fig. 19.

wards and the lady forwards.

The lady or gentleman who is going forward crosses behind, and the one who is going backwards crosses in front.

Corte Step. No. 7, Figs. 19 and 20.—Gentleman steps forward on right foot, left foot in



Fig. 21.

front, feet together, back on left foot, with slight bend of knee, lift right foot in front off floor keeping same up for two beats. The lady steps back on left foot, right foot behind, close left foot to right foot, take right foot forward, lift left foot behind keeping same off floor for two beats.

Fig. 20.



Fig. 18.

foot over in front of it, keeping the feet close together, slide left foot behind again.

Repeat, other foot, the gentleman commencing on left and the lady back on right.

Fig. 18.—This step can also be done with the gentleman going back-



Fig. 16.

and repeat as already described. Lady slide again to left with left foot, and repeat as already described.

Repeat *ad lib.*, travelling around room. Take two two-step movements turning, lady commencing with right, and gentleman with left. Now take walk with dip, the gentleman going

Murray Walk. No. 8, Fig. 21.—Gentleman steps forward on right foot, then forward on left foot, brings feet together, at the same time raising both heels. Repeat, starting with left foot, right foot, feet together, *ad lib.* Lady steps back with left foot, right foot behind, feet together, at the same time raising



Fig. 23.

taking long step. Lady takes three two-steps on the turn, slide right foot back taking long step.

Fig. 23.—Gentleman slide left foot back to other foot, heels together. Lady slide right foot up again to left foot, heels together.

Stop Step. No. 10, Fig. 24.—Gentleman



Fig. 25.

back again on to left foot. Repeat, gentleman taking left foot forward, throw weight back on to right, then forward again on to left foot. Repeat, lady commencing with right foot, standing on it, forward on left, back on right. Repeat *ad lib.*

This step can be done with the gentleman's toe up and the weight on his



Fig. 27.



Fig. 22.

both heels. Repeat, starting with right foot, left foot, feet together, *ad lib.*

Split Step. No. 9, Fig. 22.—Gentleman commence by taking three two-steps on the turn, starting with his right foot. He will commence the actual Split Step by sliding left foot forward,



Fig. 24.

steps forward on right foot. Lady steps back on left foot, standing on it.

Fig. 25.—Gentleman throw weight slightly back on to left foot. Lady put weight slightly forward on right foot. Without changing position of feet, gentleman put weight forward again on to right foot. Lady



Fig. 26.

heel, or with the feet flat on the ground. Both styles are done, this being a matter of taste, but the feet must not be lifted off the floor, only the weight being changed from one foot to the other.

Rocker. No. 11, Fig. 26.—The gentleman steps forward on right foot,

turning slightly to right. Lady steps back on left.

Fig. 27.—Gentleman step to side with left foot. Lady step to side with right foot.

Fig. 28.—Gentleman step back on right foot and lift left foot up in between the lady's feet. Lady step forward on left foot between the gentleman's feet and lift right



Fig. 28.

foot behind. Gentleman put left foot down, take right foot to side, step back on left foot and lift the right foot up in between the lady's feet, Lady put right foot down, take left foot to side, step forward on right foot between the gentleman's feet, and lift left foot behind.



Fig. 29.

Take two two-steps forward, the gentleman going forward on right foot, and the lady back on left.

Dipping Cross-Step. No. 12, Fig. 29.—Gentleman walk three steps forward, in strict time to the music, commencing with right foot, cross left



Fig. 30.

over right foot, outside the lady's left with slight dip. Lady quick walk three steps in time to music, commencing on left foot. Cross right foot behind left foot.

Fig. 30.—Gentleman step to right with right foot.



Fig. 31.

Fig. 31.—Gentleman close left foot up to it. Lady take left foot to side, close with right foot to left foot, *ad lib.*

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SPLASHES. FOX-TROT.

David Comer.

INTRO. Moderato.

f L.H. *fz*

Ped. *

f

This musical score for 'Splashes' is written for piano in 2/4 time. It begins with an introduction marked 'Moderato'. The left hand (L.H.) plays a rhythmic accompaniment of eighth notes, while the right hand plays chords and single notes. Dynamics include forte (f) and fortissimo (fz). A pedal point is indicated with 'Ped.' and an asterisk. The piece concludes with a final chord.

THE WAITERS JAZZ.

Founded on the "The Waiters Dance" from "Yes, Uncle." Nat. D. Ayer.

INTRO. Tempo di Fox-Trot.

f *fz*

DANCE.

mf

f

This musical score for 'The Waiters Jazz' is in 2/4 time. It features an introduction in 'Tempo di Fox-Trot' and a main dance section. The left hand provides a steady eighth-note accompaniment, and the right hand plays a melodic line with various ornaments and dynamics, including forte (f) and fortissimo (fz). The piece ends with a final cadence.

HORS D'ŒUVRE. FOX-TROT.

David Comer.

INTRO.

f *p* *fz*

Sva.

DANCE.

mf

L.H.

The musical score for 'Hors d'Œuvre' is in 2/4 time. It starts with an introduction featuring a melodic line in the right hand and a bass line in the left hand. Dynamics range from forte (f) to fortissimo (fz). The dance section follows with a more active melody and accompaniment. The left hand part is specifically labeled 'L.H.'.

YANKYANA. FOX-TROT.

David Comer.

INTRO. Moderato.

f *fz*

DANCE.

f *fz*

This musical score for 'Yankyana' is in 2/4 time. It begins with a 'Moderato' introduction. The dance section features a lively melody with triplets and various dynamics, including forte (f) and fortissimo (fz). The accompaniment in the left hand is rhythmic and consistent throughout.