



Edinburgh University Swing Dance
Society notes on:



Fast Lindy Technique

*Up-to date copies of this leaflet can be downloaded from <http://www.swingdoctors.org.uk>
You are free to copy them, but please leave the source reference on them. Jamie.*

This workshop is based mainly on advice from Ryan and Jenny, with some input from Russell and Carolene and Paul & Natasha.

General advice for dancing fast:

- Plan what you will be doing in jam sessions (in ‘modules’) – real high speed is too fast for smooth lead and follow, and too fast for the leader to think!
- Avoid moves that need lots of turning and reverse turning
- Modify steps for speed (this is what this workshop is about)
- Don’t dance this way if you don’t have the space for it.

Sticking to Charleston is a good plan, but this workshop is about bringing in true Lindy too.

Specific choreography for this workshop (again, leaning heavily on Ryan and Jenny)

- Swingout from sbs
- Swingout from facing
- Swingout from facing
- Circle

- Skip up
- 6-beat tuck turn
- 8 beat circle ending in a lunge
- 10-beat entry to tandem Charleston

- Tandem Charleston
- Promenade Ch
- To L. chorus-style drop
- Spin out to sit

- Swingout from facing
- Swingout from facing
- Swingout from facing
- Over-head catapull

Specific tips.

Swingout at high speed.

The man does small circles, and keeps the circular feeling going rather than any in-and-out, while the lady is very linear and slotted.

The man's rhythm is as follows;

1 – rock ; 2- step *forward and crossing* (this sets up/ continues rotation round circle) – also, if open, lead lady to come forward NOW; 3 – hop on R foot; 4 – L foot down (have done the 180 deg by now); 5,6 step step as normal, except that he picks up his knees more; 7 – kick R leg fwd and out to side; 8 R leg down, crossing a bit behind to keep rotation going. Use arms and body lean (low!) to balance. When you do the kick on 7, make sure you have a feeling of hopping into the floor on the L leg, not kicking up.

The lady's rhythm is as follows;

1,2 – rock step if sbs, run-run straight forward if open; 3 – hop on L foot – make your 180 now ; 4 down; 5,6 run run straight forward; 7 – kick your R foot *forward* wrt your body (not sideways), making your next 180 deg turn; 8 down.

For extra flashiness, the man can do an Al Minns style kick back on 1,2, hopping on the R all the while (so that will be 3 hops in all!). If he does this, he should have his body facing about 45 deg across the slot.

Circle at high speed

Keep the circle itself small. Bring the lady in (still run run on 1,2) by 4. Then, instead of worrying about making a full circle, just let her residual momentum turn you and think of taking her back. You will probably have turned about 270, and will be going well back for a good deep rock step.

Skip up to single ball mash

There are two ways of making this move look much better. The first is to start really low and to build up the height, the second is to really travel. The rhythm in this case is rock-step; kick (in) down; kick (out) down; high kick down. The man should keep his body facing diag across the lady at the end (the down), for control.

Tuck turn

This is a great example of modifying a move so that you lose unnecessary turns. Bring her side by side for a good rock step. On the other beats, use kick down not triples, of course. On the 3-4, keep your hand low and move her along away from you, along a slightly diagonal slot that goes from your R side to in front of you. With a push of the hip, turn her on the 5-6. Her motion will be much more linear than for a slow tuck turn.

Circle to lunge

Same advice on the circle as before. For the lunge, make sure that you (man) do not step forward; both feet move, but it is actually the trailing (left) foot moving back that creates most of the effect. If you step forward on to the right, your partner will end up way too far behind.

Ten beat entry to T. Ch.

Begin just like a tuck turn, as above (with kicks), but follow the lady to create lots of forward motion. Then on the next two beats (what would normally be a rock step), the man turns away from the lady and does a travelling kick down with L foot; the travel in this is enough to force the lady to run-run rather than rock-step, and this creates lots of motion the other way. By the end of this you will both have put your weight on your l foot. Then, having established this important motion, kick down with your R foot and turn the lady, you both do a kick down on your R. Then do the point of the T.Ch.

T.Ch

As usual, but try lying nice and flat and the guy can kick high on the '1' rather than pointing.

Promenade

As usual with regard to steps, but don't try the right angled turn; instead, take the lady forwards and move to her side, so that the promenade goes along the line you were facing in T.Ch. Do two turns then stop.

Spin-out to sit

Rock step together. Tuck her in a little on 3-4 (kick down) but again with the feeling of along rather than turn. On 5-6, run-run as the lady spins out. Step on R on 7 and shoot your L foot out in to a 'sit' for 8, reconnecting with the lady who will be doing the same.

Overhead catapult

The basic dynamic of this is that the lady passes behind the man's back as he turns, she doing a run run run jump-frog, he doing step rockstep step frog. On the rock step, the man needs to turn 90 deg to R (so lady is to his left) and to lead her in strongly by flexing is left arm (his l hand moving towards his left ear. As he continues to turn, he passes his L hand over his own head, his back now to the lady who is powering along her slot, and by the time he has turned to face her, he frogs.

OVERALL POINTS TO TAKE FROM THIS

Notice how excess turning is removed, triples are taken out, and lot of linear motion is used to cover lots of floor in a jam circle. Staying in the get-down is essential.