

Watermark VI

This week, let's learn a new waltz (new to us). We'll call it Watermark VI -- I don't know the choreographer, but here is a video: <https://youtu.be/irU35djpL2M> , and you can slow it down even more by clicking on the gear at the bottom of the window (settings). There, you can set a playback speed. (I mention it only because I just discovered it.) The dance looks like barely phase VI, with the Reverse Corte and the Checked Reverse and Checked Natural, and we can do this. I realize most of us don't have the space to dance a big waltz like this, now, especially the way this couple reaches out, but let's think about these figures and look forward to some nice choreography to wonderful music that we know well. As usual, cue card and cued music are at rounddancing.net.

We begin with lead feet free, take a forward preparation step on 3, then a Maneuver (123). The foot rise is especially conspicuous here, and they stay way up there until late in beat 3. Watch the waltz rise and fall throughout.

We dance a Spin Overturn to face RLOD into a Right Turning Lock. Notice that her hips and shoulders are almost facing wall at the beginning of the lock. The actual lock is danced 1&, and at the end of that first beat they are CP DLC. This represents a lot of turn very early in the figure. During beats 2 and 3, he really doesn't turn any more. She turns to SCP for a Thru Semi Chasse, blending to BJO. Now, I would love to be able to direct your attention to his side stretch or the way he gives her his right hip or somehow leads her to close her head, but I can't see it. What did he do to lead that? Some dance moves are very subtle.

Quick Open Reverse -- At the end of this figure, the left sway is really obvious, opening her head, but I didn't see that during the Chasse.

Hover Corte -- Notice that this is a delayed Hover Corte: 1, 2, -, -, -, 6; We usually dance the figure in one measure, although Worlock especially seems to like this delay, with its slow shaping from open head to closed over three long beats. He slowly rotates and uses a little right sway. He is looking strongly over her right ear. Do we ever think of the man's head being open or closed? The lady's closed head is left and her open head is right. What about the man? He does not seem to be staying in his window here. (not criticizing; just noticing :-)

Back Whisk -- the rise and fall is so dramatic through these figures. It's been said that the rise and fall in waltz is something like Mt. Fuji while that of foxtrot is more like an Arizona mesa. But notice how the lowering at the end of the Back Whisk allows them to reach out for the first step of the next figure. That is serious travel.



Now we repeat a little with a Thru Semi Chasse;

Maneuver; Spin Turn, this time not overturned; and then Left Turning Lock to a Left Whisk Line Recover Side; and Contra Check Recover Hover Brush to SCP. I love the left sway in the Turning Lock and the strong opposition lines in the Left Whisk. I've never considered using such rotation and sway in my Left Whisk. Golly.



In rounds, the phase 6 Reverse Corte is related to the phase 4 Hover Corte. Usually, we are in BJO RLOD, trail foot free. We step back R turning LF, and that's the only step for the man. The lady takes three steps like a Hover Corte, but the man has just the one. He swivels in place. We do end in BJO LOD, as in a Hover Corte. But that's not what they're doing here, is it? They are turning LF, but this is Thru, Checked Reverse, Recover; and right into an Outside Spin; Maneuver; Natural Pivot to Checked Natural (123&, I think); Double Reverse; Reverse Fallaway Slip; Double Reverse;

The Reverse Turn is different. She certainly doesn't do a Heel Turn because his second step is very wide. She has to take a side step, too. And then there is no progression on step three. This is a phase II Left Turn. When we dance a Reverse Turn, even in waltz, we are doing a foxtrot figure, with the Heel Turn and with progression. The Left Turn, with its final closing step is much more waltzy.

We see another Left Whisk, with its big X-Line look and then an Untwist Turn (12&3). I love that name. Let's use it instead of "lady sync unwind to BJO."

Back Whisk; Open Natural; Back Whisk;

In the Wing, we see wonderful upper-body rotation. Look at the body slice or right-shoulder lead at the end of the figure. He has certainly stayed with her.

And finally, Turn L & R Chasse; Bk & Bk/Lk Bk; Outside Spin; L Trng Lk; Maneuver; Spin Turn; Box Finish; 1 L Turn & Back to an Oversway;; and you can certainly see his sway change here, leading her change to closed position.