

SAMBA

| | <i>Figure Consentite (IDTA)</i> | <i>Note Informative</i> | <i>Figure Consentite (WDSF)</i> | <i>Note informative</i> |
|----|---|---|---------------------------------|--|
| | Classe C | | | |
| 1 | NATURAL BASIC MOVEMENT | | NATURAL BASIC MOVEMENT | |
| 2 | | | SIDE BASIC MOVEMENT TO RIGHT | |
| 3 | REVERSE BASIC MOVEMENT | | REVERSE BASIC MOVEMENT | |
| 4 | | | SIDE BASIC MOVEMENT TO LEFT | |
| 5 | PROGRESSIVE BASIC MOVEMENT | | PROGRESSIVE BASIC MOVEMENT | |
| 6 | OUTSIDE BASIC | Technique of Latin Dancing - Walter Laird (Supplement) | OUTSIDE BASIC | |
| 7 | SAMBA WHISKS TO LEFT AND RIGHT | Possono essere danzati in Open Position, con presa alta (Sx con Dx) | | |
| 8 | | | SAMBA WHISK TO LEFT | |
| 9 | | | SAMBA WHISK TO RIGHT | |
| 10 | VOLTA SPOT TURN TO RIGHT FOR LADY | | UNDERARM TURNING RIGHT | |
| 11 | VOLTA SPOT TURN TO LEFT FOR LADY | | UNDERARM TURNING LEFT | |
| 12 | SOLO VOLTA SPOT TURN TO LEFT | | SOLO SPOT VOLTA TURNING LEFT | |
| 13 | SOLO VOLTA SPOT TURN TO RIGHT | | SOLO SPOT VOLTA TURNING RIGHT | |
| 14 | PROMENADE SAMBA WALKS | | PROMENADE SAMBA WALKS | |
| 15 | SIDE SAMBA WALK | | SIDE SAMBA WALK | |
| 16 | STATIONARY SAMBA WALKS | | STATIONARY SAMBA WALKS | |
| 17 | REVERSE TURN | | REVERSE TURN | |
| 18 | TRAVELLING BOTAFOGOS | | TRAVELLING BOTAFOGO FORWARD | |
| 19 | RHYTHM BOUNCE | | RHYTHM BOUNCE | |
| 20 | CLOSE ROCKS ON RIGHT FOOT AND LEFT FOOT | | CLOSE ROCKS | |
| 21 | CORTA JACA | | CORTA JACA | |
| 22 | CORTA JACA SUPPLEMENT | Dispensa tecnica FIDS | | |
| 23 | NATURAL ROLL | | NATURAL ROLL | Non permesso Spiral Turn al passo 5 per la femmina |
| 24 | OPEN ROCKS TO RIGHT AND LEFT | | OPEN ROCKS | |

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| 25 | PROMENADE BOTAFOGO | | | |
| 26 | PROMENADE TO COUNTER PROMENADE BOTAFOGOS | Dispensa tecnica FIDS | PROMENADE TO COUNTER PROMENADE BOTAFOGOS | |
| 27 | BACKWARD ROCKS ON RF AND LF | | BACKWARD ROCKS | |
| 28 | SHADOW BOTAFOGOS | | CRISS CROSS BOTAFOGOS | |
| 29 | TRAVELLING VOLTAS TO RIGHT | | CRISS CROSS VOLTAS TO RIGHT | |
| 30 | TRAVELLING VOLTAS TO LEFT | | CRISS CROSS VOLTAS TO LEFT | |

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| | Classe B3 | | | |
| 1-30 | <i>Figure Consentite per la Classe C</i> | | | |
| 31 | PLAIT | | PLAIT | |
| 32 | CONTINUOUS VOLTA SPOT TURN TO RIGHT | | MAYPOLE LADY TURNING RIGHT | |
| 33 | CONTINUOUS VOLTA SPOT TURN TO LEFT | | MAYPOLE LADY TURNING LEFT | |
| 34 | | | TRAVELLING BOTAFOGOS BACKWARD TO PP | |

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| | Classe B2 | | | |
| 1-34 | <i>Figure Consentite per la Classe B3</i> | | | |
| 35 | ARGENTINE CROSSES | Technique of Latin Dancing - Walter Laird (Supplement) | ARGENTINE CROSSES | |
| 36 | SAMBA SIDE CHASSES | | SIDE SAMBA CHASSE | |
| 37 | PROMENADE TO COUNTER PROMENADE RUNS | | PROMENADE TO COUNTER PROMENADE RUNS | |
| 38 | DROPPED VOLTA | | DROPPED VOLTA | |
| 39 | SOLO CONTINUOUS VOLTA SPOT TURN A Sx (DAMA A Dx) | Dispensa tecnica FIDS | | |
| 40 | SOLO CONTINUOUS VOLTA SPOT TURN A Dx (DAMA A Sx) | Dispensa tecnica FIDS | | |
| 41 | SIMPLE VOLTA A Dx (DAMA A Sx) | Dispensa tecnica FIDS | TRAVELLING VOLTA TO RIGHT | |
| 42 | SIMPLE VOLTA A Sx (DAMA A Dx) | Dispensa tecnica FIDS | TRAVELLING VOLTA TO LEFT | |

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| | Classe B1 | | | |
| 1-42 | <i>Figure Consentite per la Classe B2</i> | | | |
| 43 | CIRCULAR VOLTAS TO RIGHT | | CIRCULAR VOLTAS TO RIGHT | |

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|----|--|------------------------------|--------------------------------|--|
| 44 | CIRCULAR VOLTAS TO LEFT | | CIRCULAR VOLTAS TO LEFT | |
| 45 | CONTRA BOTAFOGOS | | SAME FOOT BOTAFOGO | |
| 46 | CORTA JACA IN SHADOW POSITION | | SAME POSITION CORTA JACA | |
| 47 | CRUZADOS LOCKS IN SHADOW POSITION | | CRUZADOS LOCKS | |
| 48 | CRUZADOS WALKS IN SHADOW POSITION | | CRUZADOS WALKS | |
| 49 | THE DRAG | Alternative entries method 2 | DRAG | |
| 50 | SAMBA LOCKS IN OPEN CPP | | SAMBA LOCKS LADY ON LEFT SIDE | |
| 51 | THREE STEP TURN FOR LADY | | DOUBLE SPIRAL TURN | |
| 52 | SAMBA LOCKS IN OPEN PP | | SAMBA LOCKS LADY ON RIGHT SIDE | |
| 53 | ROLLING OFF THE ARM | | ROLLING OFF THE ARM | |
| 54 | METHODS OF CHANGING FEET (1) | | METHODS OF CHANGING FEET | |
| 55 | METHODS OF CHANGING FEET (2) | | | |
| 56 | METHODS OF CHANGING FEET (3) | | | |
| 57 | METHODS OF CHANGING FEET (4) | | | |
| 58 | CAMBIO DI PIEDE DA OPEN CPP A SHADOW POSITION STESSO PIEDE | Dispensa tecnica FIDS | | |
| 59 | CAMBIO DI PIEDE DA CONTRA PP A OPEN CPP | Dispensa tecnica FIDS | | |
| 60 | | | REVERSE ROLL | |
| 61 | | | CARIOCA RUNS | |

Nota

L'elenco delle figure eseguibili in Same Foot in Shadow (Right Diagonal Same) Position, dove la femmina utilizza gli stessi passi del maschio, è il seguente:

BOTAFOGOS, CORTA JACA, TRAVELLING VOLTAS TO RIGHT e/o LEFT (CRISS CROSS VOLTAS), SIMPLE VOLTA A DX e/o A SX (TRAVELLING VOLTAS), DROPPED VOLTA, CRUZADOS WALKS, CRUZADOS LOCKS, STATIONARY SAMBA WALKS, CARIOCA RUNS.

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| | <i>Figure Consentite (IDTA)</i> | <i>Note Informative</i> | <i>Figure Consentite (WDSF)</i> | <i>Note informative</i> |
|----|-----------------------------------|-------------------------|-----------------------------------|-------------------------|
| | Classe C | | | |
| 1 | CHA CHA CHA CHASSE TO RIGHT (RLR) | | CHA CHA CHA CHASSE TO RIGHT (RLR) | |
| 2 | CHA CHA CHA CHASSE TO LEFT (LRL) | | CHA CHA CHA CHASSE TO LEFT (LRL) | |
| 3 | CHA CHA CHA LOCK FORWARD (RLR) | | CHA CHA CHA LOCK FORWARD (RLR) | |
| 4 | CHA CHA CHA LOCK FORWARD (LRL) | | CHA CHA CHA LOCK FORWARD (LRL) | |
| 5 | CHA CHA CHA LOCK BACKWARD (LRL) | | CHA CHA CHA LOCK BACKWARD (LRL) | |
| 6 | CHA CHA CHA LOCK BACKWARD (RLR) | | CHA CHA CHA LOCK BACKWARD (RLR) | |
| 7 | COMPACT CHASSE | | COMPACT CHASSE | |
| 8 | RONDE CHASSE | | RONDE CHASSE | |
| 9 | HIP TWIST CHASSE | | HIP TWIST CHASSE | |
| 10 | SLIP CLOSE CHASSE | | SLIP CLOSE CHASSE | |
| 11 | TIME STEP | | TIME STEP | |
| 12 | CLOSE BASIC | | CLOSE BASIC MOVEMENT | |
| 13 | OPEN BASIC | | OPEN BASIC MOVEMENT | |
| 14 | CHECK FROM OPEN CPP | | NEW YORK TO RIGHT | |
| 15 | CHECK FROM OPEN PP | | NEW YORK TO LEFT | |
| 16 | SPOT TURN TO LEFT | | SPOT TURN TO LEFT | |
| 17 | SPOT TURN TO RIGHT | | SPOT TURN TO RIGHT | |
| 18 | UNDERARM TURN TURN TO RIGHT | | UNDERARM TURN TURNING RIGHT | |
| 19 | UNDERARM TURN TURN TO LEFT | | UNDERARM TURN TURNING LEFT | |
| 20 | HAND TO HAND | | HAND TO HAND TO RIGHT | |
| | | | HAND TO HAND TO LEFT | |
| 21 | | | THREE CHA CHA CHAS TO RIGHT | |
| 22 | | | THREE CHA CHA CHAS TO LEFT | |

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|----|---|-----------------------|----------------------|--|
| 23 | FAN | | FAN | |
| 24 | SHOULDER TO SHOULDER | | SHOULDER TO SHOULDER | |
| 25 | ALTERNATIVE SHOULDER TO SHOULDER | Dispensa tecnica FIDS | | |
| 26 | ALEMANA (FINISH A) | | | |
| 27 | ALEMANA FROM OPEN POSITION WITH L TO R HAND HOLD (FINISH A) | | | |
| 28 | HOCKEY STICK | | HOCKEY STICK | |
| 29 | NATURAL TOP (FINISH A) | | | |

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|--|------------------|--|--|--|
| | Classe B3 | | | |
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| 1-29 | <i>Figure Consentite per la Classe C</i> | | | |
| 30 | NATURAL TOP (FINISH B) | | NATURAL TOP | |
| 31 | CLOSE HIP TWIST | | CLOSE HIP TWIST | |
| 32 | ALEMANA (FINISH B) | | ALEMANA | |
| 33 | ALEMANA FROM OPEN POSITION WITH L TO R HAND HOLD (FINISH B) | | ALEMANA FROM OPEN OPPOSING POSITION | |
| 34 | OPEN HIP TWIST | | OPEN HIP TWIST | |
| 35 | CROSS BASIC | Senza l'utilizzo delle note 3 e 4 | CROSS BASIC | |
| 36 | OPENING OUT FROM REVERSE TOP | Technique of Latin Dancing - Walter Laird (Supplement) | | |
| 37 | REVERSE TOP | Technique of Latin Dancing - Walter Laird (Supplement) | | |
| 38 | | | AIDA | |

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|--|------------------|--|--|--|
| | Classe B2 | | | |
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| 1-38 | <i>Figure Consentite per la Classe B3</i> | | | |
| 39 | CROSS BASIC WITH SPIRAL CROSS | | CROSS BASIC WITH TURN | |
| 40 | CROSS BASIC FINISH IN FAN POSITION | | CROSS BASIC TO FAN LEFT ANGLE | |
| 41 | CROSS BASIC FINISH IN OPEN POSITION | | CROSS BASIC TO OPEN OPPOSING POSITION | |
| 42 | CROSS BASIC FINISH IN OPEN CPP POSITION | | | |
| 43 | CLOSE HIP TWIST TURNED TO OPEN CPP | | CLOSE HIP TWIST TO CHASSE | |

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|----|--|--|---|--------------------|
| 44 | ALEMANA CHECKED TO OPEN CPP | | | |
| 45 | ALEMANA FROM OPEN POSITION WITH L TO R HAND HOLD CHECKED TO OPEN CPP | | | |
| 46 | OPEN HIP TWIST TURNED TO FINISH IN OPEN CPP | | OPEN HIP TWIST TO CHASSE | |
| 47 | HOCKEY STICK TURNED TO OPEN CPP | | HOCKEY STICK TO CHASSE | |
| 48 | METHODS OF CHANGING FEET - METHOD 1 | | | |
| 49 | | | METHOD OF CHANGING FEET 1 | |
| 50 | METHODS OF CHANGING FEET - METHOD 2 | | METHODS OF CHANGING FEET - SIMPLE FOOT CHANGE | |
| 51 | TURKISH TOWEL | | TURKISH TOWEL | |
| 52 | CURL | | CURL | |
| 53 | CURL TURNED TO OPEN CPP | | | |
| 54 | | | RUNNING CHASSE FORWARD/MERENGE CHASSE (LRL) - (RLR) | |
| 55 | | | RUNNING CHASSE BACKWARD/MERENGE CHASSE (RLR)- (LRL) | |
| 56 | | | THERE AND BACK | Nota del Time Step |

| | Figure Consentite (IDTA) | Note Informative | Figure Consentite (WDSF) | Note informative |
|------|---|------------------|---------------------------|--|
| | Classe B1 | | | |
| 1-56 | Figure Consentite per la Classe B2 | | | |
| 57 | GUAPACHA | | GUAPACHA TIMING | Previsto negli Specific Principles |
| 58 | ALEMANA FROM OPEN POSITION WITH R TOR HAND HOLD | | | |
| 59 | SYNCOPATED OPEN HIP TWIST | | SYNCOPATED OPEN HIP TWIST | |
| 60 | OPEN HIP TWIST SPIRAL | | OPEN HIP TWIST SPIRAL | |
| 61 | OPEN HIP TWIST SPIRAL TURNED TO FAN POSITION | | | |
| 62 | CLOSE HIP TWIST SPIRAL | | CLOSE HIP TWIST SPIRAL | |
| 63 | CLOSE HIP TWIST SPIRAL TURNED TO FAN POSITION | | | |
| 64 | CUBAN BREAK IN OPEN POSITION | | CUBAN BREAK AMALGAMATIONS | |
| 65 | CUBAN BREAK IN OPEN CPP | | | |
| 66 | SPLIT CUBAN BREAK IN OPEN CPP | | | |
| 67 | SPLIT CUBAN BREAK in Open PP | | | |
| 68 | SPLIT CUBAN BREAK FROM OPEN CPP AND OPEN PP | | | |
| 69 | SPLIT CUBAN BREAK from Open PP and Open CPP | | | |
| 70 | CONTINUOUS CIRCULAR HIP TWIST | | | |
| 71 | METHODS OF CHANGING FEET - METHOD 3 | | | |
| 72 | SWEETHEART | | SWEETHEART | |
| 73 | FOLLOW MY LEADER | | FOLLOW MY LEADER | Permette altri 2 tipi di Changing Feet |
| 74 | | | WHISK CHASSE (RLR) | |
| 75 | | | WHISK CHASSE (LRL) | |
| 76 | | | TIME STEP CHASSE (RLR) | |
| 77 | | | TIME STEP CHASSE (LRL) | |

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|----|--|--|--------------------------------------|--|
| 78 | | | VOLTA CROSS CHASSE (VERSION 1 AND 2) | |
| 79 | | | METHOD OF CHANGING FEET 2 | |
| 80 | | | METHOD OF CHANGING FEET 3 | |
| 81 | | | METHOD OF CHANGING FEET 4 | |
| 82 | | | METHOD OF CHANGING FEET 5 | |
| 83 | | | ROPE SPINNING | |
| 84 | | | OVERTURNED LOCK ENDING | |
| 85 | | | CONTINUOUS OVERTURNED LOCK | |
| 86 | | | SWIVEL FROM OVERTURNED LOCK | |
| 87 | | | SWIVEL HIP TWIST | |
| 88 | | | SWIVELS | |
| 89 | | | WALKS AND WHISKS | |

Note

1. L'utilizzo di Same Foot inShadow (Left/Right Side Same) Position può essere mantenuto al massimo per 6 bars, esclusi i cambi di piede.

L'elenco delle figure eseguibili in questa posizione, dove la femmina utilizza gli stessi passi del maschio, è il seguente:

- **per la classe B2**: TIME STEP, CLOSE BASIC (senza giro), OPEN BASIC, SPOT TURN TO LEFT e SPOT TURN TO RIGHT; potendo usare anche gli Alternative Chasses: COMPACT CHASSE, RONDE CHASSE, HIP TWIST CHASSE, SLIP CLOSE CHASSE, RUNNING CHASSE FORWARD e RUNNING CHASSE BACKWARD;

- **per la classe B1**: CUBAN BREAK (LF e/o RF), SPLIT CUBANBREAK (LF e/o RF), WALKS AND WHISKS, potendo usare anche gli Alternative Chasses: WHISK CHASSE (LF e/o RF), TIME STEP CHASSE (LF e/o RF) e VOLTA CROSS CHASSE (VERSION 1 AND 2).

2. L'elenco delle figure in cui si può utilizzare il GUAPACHA TIMING per la classe B1 è il seguente: TIME STEP, OPEN BASIC, CHECK FROM OPEN CPP (NEW YORK TO RIGHT), CHECK FROM OPEN PP (NEW YORK TO LEFT), CROSS BASIC, TURKISH TOWEL e in tutte le figure che terminino in Fan (Left Angle) Position o in Open Opposing Position.

RUMBA

| | <i>Figure Consentite (IDTA)</i> | <i>Note Informative</i> | <i>Figure Consentite (WDSF)</i> | <i>Note informative</i> |
|----|--|--|---|------------------------------------|
| | Classe B3 | | | |
| 1 | BASIC MOVEMENT | | CLOSE BASIC MOVEMENT | |
| 2 | | | OPEN BASIC MOVEMENT | |
| 3 | FAN | | FAN | |
| 4 | HOCKEY STICK | | HOCKEY STICK | |
| 5 | SPOT TURN TO LEFT | | SPOT TURN TO LEFT | |
| 6 | SPOT TURN TO RIGHT | | SPOT TURN TO RIGHT | |
| 7 | UNDER ARM TURN TO LEFT | | UNDER ARM TURN TURNING LEFT | |
| 8 | UNDER ARM TURN TO RIGHT | | UNDER ARM TURN TURNING RIGHT | |
| 9 | CHECK FROM OPEN CPP | | NEW YORK TO R | |
| 10 | CHECK FROM OPEN PP | | NEW YORK TO L | |
| 11 | HAND TO HAND | | HAND TO HAND TO LEFT HAND TO HAND TO RIGHT | |
| 12 | ALEMANA | | ALEMANA | |
| 13 | ALEMANA FROM OPEN POSITION with L to R Hand Hold | | | |
| 14 | NATURAL OPENING OUT A DX | Dispensa tecnica FIDS | | |
| 15 | AMALGAMATION OF BACKWARD WALKS | | FORWARD AND BACKWARD WALKS AMALGAMATION | Previsto negli Specific Principles |
| 16 | NATURAL TOP | | NATURAL TOP | |
| 17 | CLOSE HIP TWIST | | CLOSE HIP TWIST | |
| 18 | CLOSE HIP TWIST TURNED TO OPEN CPP | | CLOSE HIP TWIST FINISHED TO SIDE | |
| 19 | OPEN HIP TWIST | | OPEN HIP TWIST | |
| 20 | OPENING OUT TO RIGHT AND LEFT | | OPENING OUT | |
| 21 | SHOULDER TO SHOULDER - OPEN | Technique of Latin Dancing - Walter Laird (Supplement) | SHOULDER TO SHOULDER | |

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|------|--|--|----------------------------------|--|
| 22 | ALTERNATIVE BASIC MOVEMENT | | ALTERNATIVE BASIC MOVEMENT | |
| 23 | SIDE STEPS AND CUCARACHAS | | SIDE WALKS AND CUCARACHAS | |
| | Classe B2 | | | |
| 1-23 | <i>Figure Consentite per la Classe B3</i> | | | |
| 24 | CURL | | CURL | |
| 25 | REVERSE TOP | | REVERSE TOP | |
| 26 | SPIRAL | | SPIRAL | |
| 27 | SPIRAL TURNED TO FAN POSITION | | SPIRAL TO FAN | |
| 28 | FORWARD WALKS IN SHADOW POSITION | | PROGRESSIVE FORWARD WALKS TO FAN | |
| 29 | | | PROGRESSIVE FORWARD WALKS | |
| 30 | HOCKEY STICK TURNED TO OPEN CPP | | HOCKEY STICK FINISHED TO SIDE | |
| 31 | ALEMANA CHECKED TO OPEN CPP | | ALEMANA FINISHED TO SIDE | |
| 32 | ALEMANA FROM OPEN POSITION with L to R Hand Hold CHECKED TO OPEN CPP | | | |
| 33 | OPEN HIP TWIST TURNED TO OPEN CPP | | OPEN HIP TWIST FINISHED TO SIDE | |
| 34 | SPIRAL TURNED TO OPEN CPP | | SPIRAL FINISHED TO SIDE | |
| 35 | CURL TURNED TO OPEN CPP | | CURL FINISHED TO SIDE | |
| 36 | OPENING OUT FROM REVERSE TOP | Technique of Latin Dancing - Walter Laird (Supplement) | OPENING OUT FROM REVERSE TOP | Nota Generale della Figura Reverse Top |
| 37 | FALLAWAY | | AIDA | |
| 38 | CUCARACHAS TO LEFT AND RIGH | PASSI 7-12 SIDE STEPS AND CUCARACHAS | | |
| 39 | CUBAN ROCKS | | CUBAN ROCKS | Previsto negli Specific Principles |
| 40 | SYNCOATED CUBAN ROCKS | | SYNCOATED CUBAN ROCKS | Previsto negli Specific Principles |
| 41 | CONTINUOUS HIP TWIST | | CONTINUOUS HIP TWIST | |
| | Classe B1 | | | |
| 1-41 | <i>Figure Consentite per la Classe B2</i> | | | |
| 42 | ADVANCED OPENING OUT MOVEMENT | | | |

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|----|--|--|--|------------------------------------|
| 43 | ALEMANA FROM OPEN POSITION with R to R Hand Hold | | | |
| 44 | ROPE SPIN | | ROPE SPINNING | |
| 45 | SLIDING DOORS | | SLIDING DOORS | |
| 46 | | | ADVANCED SLIDING DOORS | |
| 47 | THREE ALEMANAS | | THREE ALEMANAS | |
| 48 | CONTINUOUS CIRCULAR HIP TWIST | | CONTINUOUS CIRCULAR HIP TWIST | |
| 49 | CONTINUOUS CIRCULAR HIP TWIST TURNED TO OPEN CPP | | CONTINUOUS CIRCULAR HIP TWIST FINISHED TO SIDE | |
| 50 | FENCING WITH SPOT TURN OR SPIN ENDING | | FENCING TO SPIN | |
| 51 | THREE THREES | | THREE THREES | |
| 52 | THREE THREES FINISHED IN FAN POSITION | | THREE THREES TO FAN | |
| 53 | SYNCOPATED OPEN HIP TWIST | | SYNCOPATED OPEN HIP TWIST | |
| 54 | RUNAWAY ALEMANA | | | |
| 55 | HABANERA RHYTHM | | HABANERA RHYTHM | Previsto negli Specific Principles |
| 56 | | | SWIVELS | |
| 57 | | | OVERTURNED BASIC | |

PASO DOBLE

| | <i>Figure Consentite (IDTA)</i> | <i>Note Informative</i> | <i>Figure Consentite (WDSF)</i> | <i>Note informative</i> |
|----|---------------------------------|----------------------------------|---------------------------------|----------------------------|
| | Classe B2 | | | |
| 1 | BASIC MOVEMENT | | BASIC MOVEMENT | |
| 2 | SUR PLACE | | SUR PLACE | |
| 3 | CHASSES TO RIGHT | | CHASSES TO RIGHT | |
| 4 | ELEVATIONS TO RIGHT | | | |
| 5 | | | DRAG | |
| 6 | CHASSES TO LEFT | | CHASSES TO LEFT | |
| 7 | ELEVATIONS TO LEFT | | | |
| 8 | CHASSES TO LEFT ENDED IN PP | | | |
| 9 | PROMENADE CLOSE | Consentito ruotare fino 3/8 a Sx | CLOSED PROMENADE | |
| 10 | HUIT | | HUIT | |
| 11 | ATTACK | | ATTACK | |
| 12 | SEPARATION | | SEPARATION | |
| 13 | PROMENADE | | PROMENADE | |
| 14 | SIXTEEN | | SIXTEEN | |
| 15 | TWIST TURN | | NATURAL TWIST TURN | |
| 16 | PROMENADE TO COUNTER PROMENADE | | PROMENADE TO COUNTER PROMENADE | |
| 17 | GRAND CIRCLE | | GRAND CIRCLE | |
| 18 | LA PASSE | | LA PASSE | |
| 19 | BANDERILLAS | | BANDERILLAS | |
| 20 | SYNCOATED SEPARATION | | SYNCOATED SEPARATION | |
| 21 | FALLAWAY WHISK | | FALLAWAY WHISK | |
| 22 | FALLAWAY REVERSE | | FALLAWAY REVERSE | |
| 23 | SPANISH LINE | | SPANISH LINES | |
| 24 | ONE BEAT HESITATION | METHODS OF CHANGING FEET 1 | ONE BEAT HESITATION | METHODS OF CHANGING FEET 1 |

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|----|------------------------------|-----------------------------|---|-----------------------------------|
| 25 | SYNCOPATED SUR PLACE | METHODS OF CHANGING FEET 2 | SYNCOPATED SUR PLACE | METHODS OF CHANGING FEET 2 |
| 26 | SYNCOPATED CHASSE | METHODS OF CHANGING FEET 3 | SYNCOPATED CHASSE | METHODS OF CHANGING FEET 3 |
| 27 | LEFT FOOT VARIATION | METHODS OF CHANGING FEET 4 | LEFT FOOT VARIATION | METHODS OF CHANGING FEET 4 |
| 28 | SEPARATION TO FALLAWAY WHISK | | | |
| 29 | TRAVELLING SPINS FROM CPP | Senza l'utilizzo della nota | TRAVELLING SPINS FROM COUNTER PROMENADE POSITION | Senza l'utilizzo della prima nota |
| 30 | FLAMENCO TAPS | | FLAMENCO TAPS | |

| | Classe B1 | | | |
|------|---|--|---|--------------------------------------|
| 1-30 | <i>Figure Consentite per la Classe B2</i> | | | |
| 31 | TWISTS | | TWISTS | |
| 32 | CHASSE CAPE | | CHASSE CAPE | |
| 33 | | | CHASSE CAPE ENDING 1 | |
| 34 | | | CHASSE CAPE ENDING 2 | |
| 35 | | | CHASSE CAPE ENDING 3 | |
| 36 | TRAVELLING SPINS FROM PP | | TRAVELLING SPINS FROM PROMENADE POSITION | |
| 37 | TRAVELING SPINS FROM CPP | Utilizzo di Lady Syncopated Solo Spins | TRAVELING SPINS FROM COUNTER PROMENADE POSITION | Utilizzo di 2 extra Continuous Spins |
| 38 | COUP de PIQUE Changing from LF to RF | METHODS OF CHANGING FEET 5. a) | COUP DE PIQUE changing LF to RF | METHODS punto 5. a) |
| 39 | COUP de PIQUE Changing from RF to LF | METHODS OF CHANGING FEET 5. b) | COUP DE PIQUE changing RF to LF | METHODS punto 5. b) |
| 40 | COUP de PIQUE COUPLET | METHODS OF CHANGING FEET 5. c) | COUP DE PIQUE COUPLET | |
| 41 | SYNCOATED COUP de PIQUE | METHODS OF CHANGING FEET 5. d) | SYNCOATED COUP de PIQUE | |
| 42 | ALTERNATIVE ENTRIES TO PP - METHOD N° 1 | | | |
| 43 | ALTERNATIVE ENTRIES TO PP - METHOD N° 2 | | | |
| 44 | ALTERNATIVE ENTRIES TO PP - METHOD N° 3 | | | |
| 45 | SEPARATION WITH LADY'S CAPING WALKS | | SEPARATION WITH LADY'S CAPING WALKS | |
| 46 | FAROL | | FAROL | |
| 47 | FAROL including the FREGOLINA | | FREGOLINA | |
| 48 | | | KNEE LIFT | Previsto negli Specific Principles |

JIVE

| | <i>Figure Consentite (IDTA)</i> | <i>Note Informative</i> | <i>Figure Consentite (WDSF)</i> | <i>Note informative</i> |
|------|--|--|------------------------------------|-------------------------|
| | Classe C | | | |
| 1 | JIVE CHASSE TO LEFT (LRL) | | JIVE CHASSE TO LEFT (LRL) | Version A e B |
| 2 | JIVE CHASSE TO RIGHT (RLR) | | JIVE CHASSE TO RIGHT (RLR) | Version A e B |
| 3 | JIVE ROCK | | ROCK | |
| 4 | BASIC IN PLACE | | BASIC IN PLACE | |
| 5 | BASIC IN FALLAWAY | | BASIC IN FALLAWAY | |
| 6 | CHANGE OF PLACE RIGHT TO LEFT | | CHANGE OF PLACE FROM RIGHT TO LEFT | |
| 7 | CHANGE OF PLACE LEFT TO RIGHT | | CHANGE OF PLACE FROM LEFT TO RIGHT | |
| 8 | AMERICAN SPIN | | AMERICAN SPIN | |
| 9 | LINK | | LINK | |
| 10 | CHANGE OF HANDS BEHIND BACK | | CHANGE OF PLACE BEHIND THE BACK | |
| 11 | WHIP | | WHIP | |
| 12 | FALLAWAY THROWAWAY | | FALLAWAY THROWAWAY | |
| 13 | HIP BUMP | Possibile utilizzo delle Alternative Rhythmic Interpretations: 1 - 2 | HIP BUMP | |
| | Classe B3 | | | |
| 1-13 | <i>Figure Consentite per la Classe C</i> | | | |
| 14 | PROMENADE WALKS SLOW | | PROMENADE WALKS - SLOW | |
| 15 | | | STALKING WALKS | |
| 16 | PROMENADE WALKS QUICK | | PROMENADE WALKS - QUICK | |
| 17 | THROWAWAY WHIP | | THROWAWAY WHIP | |
| 18 | DOUBLE CROSS WHIP | | DOUBLE CROSS WHIP | |
| 19 | CURLY WHIP | | CURLY WHIP | |

| | <i>Figure Consentite (IDTA)</i> | <i>Note Informative</i> | <i>Figure Consentite (WDSF)</i> | <i>Note informative</i> |
|------|---|-----------------------------------|---------------------------------------|------------------------------------|
| | Classe B2 | | | |
| 1-19 | <i>Figure Consentite per la Classe B3</i> | | | |
| 20 | | | JIVE VOLTA CROSS CHASSE | Utilizzabile solo dalla femmina |
| 21 | REVERSE WHIP | | REVERSE WHIP | |
| 22 | ROLLING OFF THE ARM | | ROLLING OFF THE ARM | |
| 23 | FLICK BALL CHANGE | | KICK BALL CHANGE | Previsto negli Specific Principles |
| 24 | STOP AND GO | | STOP AND GO | |
| 25 | SPANISH ARMS | | SPANISH ARMS | |
| 26 | TOE HEEL SWIVELS SLOW | | TOE HEEL SWIVELS | |
| 27 | TOE HEEL SWIVELS QUICK | | | |
| 28 | TOE HEEL SWIVELS SLOW AND QUICK | | | |
| | Classe B1 | | | |
| 1-28 | <i>Figure Consentite per la Classe B2</i> | | | |
| 29 | Alternative Rhythmic Interpretations: 1 - 2 - 3 | Previste nella parte introduttiva | CHANGING THE SHAPE OF THE JIVE CHASSE | Previsto negli Specific Principles |
| 30 | Forward Lock (LRL) | | JIVE LOCK (LRL) | |
| 31 | Forward Lock (RLR) | | JIVE LOCK (RLR) | |
| 32 | | | JIVE RONDE CHASSE | |
| 33 | | | JUMPING ACTION | |
| 34 | | | KICKING ACTION | |
| 35 | | | JUMPING CHASSE (LRL) | |
| 36 | | | JUMPING CHASSE (RLR) | |
| 37 | | | RUNNING CHASSE | Utilizzabile solo dalla femmina |
| 38 | OVERTURNED FALLAWAY THROWAWAY | | OVERTURNED FALLAWAY THROWAWAY | |

| | | | | |
|----|--|--|--|--|
| 39 | CHANGE OF PLACE RIGHT TO LEFT WITH DOUBLE SPIN | | CHANGE OF PLACE RIGHT TO LEFT WITH DOUBLE SPIN | |
| 40 | OVERTURNED CHANGE OF PLACE L TO R | | OVERTURNED CHANGE OF PLACE FROM LEFT TO RIGHT | |
| 41 | THE LAIRD BREAK | | | |
| 42 | WINDMILL | | WINDMILL | |
| 43 | CHICKEN WALKS | | CHICKEN WALKS | |
| 44 | JIVE BREAKS - BREAK No. 1 | | | |
| 45 | JIVE BREAKS - BREAK No. 2 | | | |
| 46 | JIVE BREAKS - BREAK No. 3 | | | |
| 47 | SIMPLE SPIN | | SIMPLE SPIN | |
| 48 | | | ROCK TO SIMPLE SPIN | |
| 49 | FLICKS INTO BREAK | | FLICKS INTO BREAK | |
| 50 | | | MOOCH | |
| 51 | | | SUGAR PUSH | |
| 52 | | | MIAMI SPECIAL | |
| 53 | | | SHOULDER SPIN | |
| 54 | | | CHUGGING | |
| 55 | | | CATAPULT | |

Leggenda:

Le figure scritte in **nero** sono comprese nell'elenco del testo in analisi e della danza in oggetto.

Le figure scritte in **rosso** provengono da altre danze del testo in analisi e/o sono previste nelle note e/o nei segue/precede.

Le figure scritte in **azzurro** sono nuove figure previste solo nel testo WDSF.