

DUST

Composers: Darrah & Peggy Chavey, 1603 Portland Ave. Beloit, WI 53511, (608)-365-7707
Rhythm: Bolero **RAL Phase:** 4 **Email:** beloit.dancers@gmail.com
Music: **Song:** *Dust in the Wind* **Artist:** Sarah Brightman **CD:** Eden
Sequence: Intro, A, Interlude 1, B, A[1-11], Interlude 2, B[9-16], End. **Suggested Speed:** As on CD
Footwork: Opposite for woman throughout, unless otherwise noted. **Released:** August 2007

Meas.

INTRODUCTION

1-4: [Half OP, Trailing Ft Free] Wait; Bolero Walks (to Face); Hnd-Hnd 2x;;

- 1: {*Wait*} Half open position, arms extended out & curving forward, trailing feet are free - Wait;
- 2: {*Bolero Walks 3 to Face*} Fwd R with body rise, -, small fwd L lowering at end on flexed knee, Fwd R trn RF to face partner & join lead hands;
- 3: {*Hand-to-Hand*} sd L with body rise, -, begin lowering and comm trng LOP RLOD bk R, rec L & fwd to face ptr & wall;
- 4: {*Hand-to-Hand*} sd R with body rise, -, begin lowering and comm trng to OP LOD bk L, rec R & fwd to face ptr & wall;

5-8: Shldr-Shldr 2x;; New Yorker 2x;;

- 5: {*Shoulder-to-Shoulder*} sd L with body rise, -, XRIF to BFLY banjo lowering on flex knee, bk L trn to fc ptr;
- 6: {*Shoulder-to-Shoulder*} sd R with body rise, -, XLIF to BFLY scar lowering on flex knee, bk R trn to fc ptr;
- 7: {*New Yorker*} release lead hnds sd L with body rise, -, fwd R with slipping action lowering comm trng to side-by-side Pos. facing LOD, bk L comm trn to fc ptr in BFLY;
- 8: {*New Yorker*} release trail hnds sd R with body rise, -, fwd L with slipping action lowering comm trng to side-by-side Pos. facing RLOD, bk R comm trn to fc ptr in BFLY;

PART A

1-4: Turning Basic to COH;; Underarm Turn; Open Break;

- 1: {*Begin Turning Basic*} blend to CP sd & slightly fwd L with lowered lead hands (W sd & slightly fwd R btwn M's feet) rise with upper body trn RF to look RLOD (W's head closed), -, bk R trn 1/4 LF with slip pivot action lowering on flex knee, cont trn 1/4 LF sd & fwd L;
- 2: {*Finish Turning Basic*} sd R rise, -, fwd L with contra chk like action, rec R & bk end facing COH;
- 3: {*Underarm Turn*} sd L with body rise to RLOD, -, XRIB lowering on flex knee raise lead hands, fwd L to BFLY (W sd R with body rise comm trn RF under jnd lead hnds, -, XLIF flex trng 1/2 RF, fwd R complete trn to fc ptr);
- 4: {*Open Break*} sd & fwd R with body rise to LOP fcg free arms extended to sd, -, bk L lowering, fwd R;

5-8: Hip Rocks; Opening Out 2x;; Lunge Break;

- 5: {*Hip Rocks*} Blend to Low BFLY rk sd L rolling hip CCW, -, rec R with hip roll CW, rec L with hip roll CCW;
- 6: {*Opening Out*} in BFLY sd R & slightly fwd with body rise comm body rotation RF, -, lower on R complete upper body trn & extend L ft to sd, rise & rotate LF (W sd & bk L with body rise comm body rotation to match M, -, XRIB L lowering, fwd R);
- 7: {*Opening Out*} cl L to R with body rise comm body rotation LF, -, lower on L complete upper body trn & extend R ft to sd, rise & rotate RF; (W sd & bk R with body rise comm body rotation to match M, -, XLIB R lowering, fwd L)
- 8: {*Lunge Break*} sd R to LOP with body rise lead hnds joined release trail hnds, -, lower on R comm slight RF body turn extend L sd/bk, comm slight LF body turn rising on R to rec (W sd & bk L with body rise, -, bk R to contra chk like action, fwd L);

9-12: Left Pass to Wall; Forward Break; Right Pass to COH; Forward Basic;

- 9: {*Left Pass*} fwd L rise to contra SCAR lead W trn RF to shape body RLOD, -, slip bk R lowering on flex knee, fwd L trn LF (W fwd R trn 1/4 RF to face DCR with back to M, -, sd & fwd L lowering on flex knee strong trn LF, bk R) to CP WALL;
- 10: {*Forward Break*} sd & fwd R with body rise to LOP facing, -, fwd L with contra chk like action, rec R & bk (W sd bk L with body rise to LOP facing, -, bk R w/ contra chk action, rec & fwd L);
- 11: {*Right Pass*} fwd & sd L comm trn RF raise lead hnds to create window, -, XRIB cont trn, fwd L (W fwd R look at M, -, fwd L comm trn LF, bk R completing trn under jnd lead hnds to face ptr) end LOP fcg COH;
- 12: {*Forward Basic*} sd R with body rise, -, fwd L with slipping action, bk R end Closed COH;

13-24: Repeat 1-12 facing opposite direction

INTERLUDE 1

1-3: (Low BFLY) Slow Hip Rocks; Spot Turn; Reverse Underarm Turn;

- 1: {*Slow Hip Rocks*} Blend to Low BFLY rk sd L rolling hip CCW, -, rec R with hip roll CW, -;
- 2: {*Spot Turn*} sd L with body rise & commence LF trn, -, XRIF L lowering on flex knee & trn ½ LF, fwd L cont trn to fc ptr & Wall;
- 3: {*Reverse Underarm Turn*} sd R with body rise, -, XLIF lowering on flex knee raise lead hnds to R over woman's head, rec R & bk (W sd L with body rise comm trn LF under lead hnds, -, XRIF lowering on flex knee trn ½ LF, fwd L cont trn to fc ptr) end LOF Fcg Wall;

PART B

1-4: Aida Preparation; Aida Line & Hip Rock 2; Switch Cross; Hip Lift (CP);

- 1: {*Aida Preparation*} sd L rise to modified slight open V shape twd ptr, -, thru R, trng RF step sd L;
- 2: {*Aida Line & Hip Rock 2*} Cont trng RF to fc RLOD bk R to bk to bk V shape twd ptr, -, rk fwd L rolling hip, rec R with hip roll;
- 3: {*Switch Cross*} bk L trng LF to face ptr tch trail hnds with body rise & checking, -, rec sd R, XLIF R;
- 4: {*Hip Lift*} blend to CP sd R bring L ft to R, -, with slight pressure on L lift L hip, lower hip;

5-8: Cross Body; Aida Preparation; Aida Line & Hip Lift; Switch Rock;

- 5: {*Cross Body*} sd & bk L trn LF to L-shape LOD rise, -, slip bk R lowering on flex knee, cont trn fwd L (W sd & fwd R twd DLC rise, -, fwd L XIF of M lowering on flex knee comm trn LF, sd & fwd R cont trn to fc ptr) to COH;
- 6: {*Aida Preparation*} sd R rise to modified slight open V shape twd ptr, -, thru L, trng LF step sd R;
- 7: {*Aida Line & Hip Lift*} Cont trng LF to fc LOD bk L to bk to bk V shape twd ptr, -, lift R hip, lower R hip; Note: Unlike the standard hip lift, we do not want to bring the free foot to touch next to the standing foot for the hip lift. We prefer to bring the free foot *slightly* towards the weighted foot (on beat 2 or 3), while maintaining the Aida Line.
- 8: {*Switch Rock*} bk R trng RF to face ptr tch lead hnds with body rise & checking, -, rec sd L, sd R (optional hip rolls on the last two steps);

9-16: Repeat 1-8 facing opposite direction

INTERLUDE 2

1: Forward Break (to BFLY);

(This measure replaces measure 12 of part A the last time through)

- 1: {*Forward Break to BFLY*} repeat meas 10 Part A – adjusting to BFLY;

2-5: (BFLY) Time Step; Fenceline; (CP) Full Basic;;

- 2: {*Time Step*} Sd L in BFLY (fcg COH) with body rise, -, XRIB lowering with no trn still in BFLY, rec L & fwd;
- 3: {*Fenceline*} Sd R in BFLY with body rise, -, cross lunge thru lowering to flexed knee & looking LOD, rec R & bk;
- 4: {*Start Full Basic*} Adjusting to CP sd L with body rise, -, bk R with slip action lowering on flex knee, fwd L;
- 5: {*Finish Full Basic*} Sd R with body rise, -, fwd L with slipping action, bk R end CP COH;

ENDING

1: (CP) Corte & Slow Twist;

- 1: {*Corte & Slow Twist*} Adjust to CP Bk & sd L, slowly twist LF as the music fades.

Teaching Notes: This dance was written as a Ph. IV teaching Bolero. It includes (as of Aug. 2007) every Roundalab Ph. IV move, and every Ph. III move that is not a standard modification of a Rumba move. Each of these moves is danced at least three times. It also includes every Ph. III Bolero move (as of Aug. 2007) at least once. We have attempted to include each figure from a “standard” position and in a “standard” sequence. Those moves which can be done with either foot free are generally done both ways.

Slight modifications from Roundalab standards are: (1) We feel that a 2nd “Opening Out” should start with a close step, not a side step, for the man; (2) We use “Slow Hip Rocks” to indicate Hip Rocks done in SS timing; (3) The Hip Lift in measure 7 of B (in the Aida line) should not be done with the free foot at the weighted foot.

Bolero Note: To get a proper “Bolero” feel, dancers should avoid “Rumba-style” rock & recovers on most moves. For most figures, step 1 should include rising to full body height (but not up on the toes); step 2 should be a small step as you lower onto a flexed knee; step 3 should use that lowered position to push the stepping foot further than would happen with a “recover” step. In the fine print above, we indicate this by phrasing such as “rec L & fwd” to imply a recovering step that pushes forward past the starting position of that foot. This styling is usually taught with the basic, but applies to moves such as New Yorker, Fenceline, Shoulder-to-Shoulder, Time Step, Open Break, Lunge Break, Turning Basic, Cross-Body, and, to some extent, most other Bolero moves.