

HUSTLE BRONZE PROGRAM

DVIDA Expert Advice

Bronze I (Good Social Basic)

At the conclusion of this level, the Student/s should know the foot positions and be able to join the figures in a continuous manner with a basic sense of music and timing.

Bronze II (Advanced Social)

At the conclusion of this level, the Student/s should have a better understanding of the Lead/Follow aspects of the dance through hold, hand connections, posture, and should show a more rhythmical action through stronger use of the feet and legs.

Bronze III & Full Bronze

At the conclusion of these levels, the Student/s should have a good understanding of the technique required to show the characteristics of the dance through good balance, foot and leg control, poise, styling and overall presentation.

Hustle — (Bronze)

	Fig	FP	T	L/F	S
Full Bronze	1) Hesitation				
	2) The Wheel				
	3) Underarm Turn Combination (You Go, I Go, You Go)				
	4) Leader's Behind the Back Pass and Follower's Bridge				
	5 A) Cross-Body Lead				
	5 B) Cross-Body Lead to Open Break and Return				
	6) Return to Face Loop				
	7) Double Hand Hold Bridges				
	8) The Whip				
	9 A) Cradle with Continuous Left				
	9 B) Cradle In and Out				
	10) Back Spot Turn				
	11) Grapevine				
	12) Sliding Door				
	13) Cross Body Lead with Inside Turn				
14 A) Shadow with Comb					
14 B) Shadow with Free Spin					
15) New York Walk					

History

In early 1973, at a discotheque called The Grand Ballroom, women were exhibiting a new and nameless "touch dance." The dance had a basic form with a simple 6-count step and featured inside and outside single turns. This was the birth of what would later be called Hustle. The young men at the club took notice, instantly interested in this new "touch dance" that represented a return to romance and was, quite simply, a great way to meet women! From that time on, the Hustle gained enormous popularity and has continued to evolve to this day.

Musical Information

- Time Signature: 4/4
- Tempo: 28-30 mpm (social, exams, and competitions)
- Count: 8 1 2 3
- Beat Value: 1/2-1-1-1/2 (at advanced levels, Hustle may be danced 1/4-1-1-3/4)
- Alternative Teaching Count: 8 1 2 3, 8 2 2 3, 8 3 2 3, etc. Or 8 1 2 3, 8 4 5 6
- Counting in Beats and Phrases: We usually count Hustle in 8 count phrases for choreographic and musical purposes. Since Hustle is made up of 3 count figure components danced to a 4/4 time signature, counting in phrases is as

follows: 8123, 8456, 8781, 8234, 8567, 8812, 8345, 8678. If counting in Beats and Bars, dance the 8123 timing while counting as follows: 1234, 2234, 3234, 4234, etc.

• Timing: Hustle can be challenging because it is counted in "threes" but danced to music with a 4/4 time signature. For the least confusion when dancing, focus on listening for the beats and not the bars in the music. There are also four and five count patterns that appear in the silver and gold level syllabi. Eventually, to the seasoned dancer, these tricky rhythms become second nature.

Technical Tips

- Stand with forward poise to create connection with partner.
- Maintain same height throughout the dance, keeping head up and shoulders relaxed.
- Follower's connection must be very light in order to execute fast turns and checks.
- There should be a very slight turn out in the feet, where heels stay close together and the balls of the feet should be approximately 1 inch apart.
- A good frame is required throughout with the energy up in the arms and consists of proper placement of the Leader's Right hand on Follower's Left shoulder blade and the Follower's Left arm and hand resting on top on the Leader's Right arm and not behind.
- Free arm should be used in a natural way to compliment

the music and body movement and is never to be held just down by your side. Ballet like arms are used a lot as a true styling to Hustle dancing.

- Cuban motion should be used on all break steps (count "and 1")
- Very important to spot all turns. Spotting all turns helps in reducing dizziness, as well as the important factor that it gives good balance, speed, and timing.
- Hand tone is important and the level of force or pressure of the hand and fingers, which a dancer (lead or follow) uses to send and receive messages to and from a partner while dancing. The general rule is: firm yet flexible. A "cupped" like hand hold is used mainly with no thumbs.
- Neither partner should ever work in a position referred to as "Split Weight". Each beat of the basic should display a clear transfer of weight and balance from one foot to the other.
- All leads should originate from the body and not the hands and arms. Leading with your arms results in bad body lines and is uncomfortable to the follower. Lead cues come from the man's body position and the direction of his movement and in some patterns from his frame, including his arms. This means that the leader must move his feet...he cannot stand in one place and lead the follower through patterns.

REVIEW JOURNAL NOTES ON BACK SIDE

Fig Figures

FP Foot Positions

T Timing

L/F Lead or follow

S Style