



Only one person out of one hundred actually HEARS and feels the beat of the music without some degree of training. The other ninety-nine need to be taught. They need to learn *Elements of Movement & Elements of Music* in order to be able to confidently dance, in **time to music**.

At least one person in TEN has **some** degree of difficulty with coordination. In early childhood, lack of coordination has a high correlation with **academic learning disabilities**. Lack of coordination can even result in students being held back in school. Coordination training has been identified to actually improve a child's academic performance.

Sociologists, Physical Therapists, Childhood Counselors & Grade School Teachers have long known the positive effects of proper coordination training on academic achievement. For more than 40 years, students have been given tests, in order to discover that one child in ten cannot perform simple coordination exercises, such as skipping. Various forms of dance training have repeatedly shown that music can lift the spirit and encourage body movement. However, combining music AND **disciplined movement with coordination** training has proven to **accelerate the learning process in all age brackets**.

GSDTA has developed Drills that not only discover those missing coordination elements, but actually **help to correct the deficiencies**. There are always a few people who actually need individual help, but most can benefit from group training. Small Groups allow anyone, child or adult, to learn foundation elements that make learning to dance a joyous experience.

PLUS: A well trained dancer moves with confidence, in MORE than just the dance.

ALL forms of Learning start with foundation information. The structure of that foundation predicts the outcome of the training. 55 years of experimentation have proven that learning dance *patterns in the wrong order* actually slows down the learning process. Learning patterns and sequences in their proper order, according to the elements involved, hastens learning. Fundamental areas of Musical Count & Movement include:

- **Rolling Count: *Rolling Count is one of Skippy's most important discoveries:*** The “&” comes before each Downbeat and before each Upbeat - in every Dance Rhythm, isolating each *2-Beat Rhythm (“&a1 &a2”)*, immediately raises the level of the dancer.
- **Sending & Receiving Foot:** “***Sending & Receiving Foot***” help produce *Body Flight* by projecting the dancer's *CPB* from one location to another. The CPB **MUST** move **FIRST**: *CPB* moves on the “&” *Count*. Foot releases on the “a” *Count*. Foot & *CPB BOTH* land on the Receiving Foot on the next beat of the music.

Professional dance development requires a balanced combination of discipline, freedom and creativity. **Without discipline, there can BE no freedom!** The larger the degree of discipline, the greater the degree of creativity: and the greater the degree of freedom to express musical interpretation.

Learning to dance brings with it a great degree of personal accomplishment. So what's so new about learning to dance? The excitement is in **the PROCESS** that has been turning out top teachers, competitors, performers, professional dancers and even accomplished social dancers **since 1958**. The process is a combination of all of the elements of the scientific learning method called the ***Universal Unit System***®.

TEACHERS: Produce confident, accomplished dancers, by focusing on the foundation Rhythms, Dance Drills, Movement Techniques & Basics of ALL Dance Forms as outlined in the Universal Unit System® - BEFORE concentrating on any ONE dance.