
NTA - Dansterminologi

Beskrivningar av danssteg och
terminologi som används inom
Line Dance

CU Western Line - 2017

NTA - Beskrivningar av danstermologi

Här finns de senast utgivna beskrivningarna av danssteg och annan danstermologi som används inom bland annat Line Dance. Dessa är utgivna av NTA – National Teachers Association. Först publicerade februari 2008 och har sedan reviderats, denna revidering är publicerade januari 2012.

Back in the early 1970's Country-Western dance instruction was difficult to understand. There was little proper terminology used and a lot of people just made up their own names for dance steps. One state or area would call a step by one name while other areas called the same step by something different. If the choreographer was a popular teacher, his made up name would stick even though it was incorrect.

Proper terminology was low on most everyone's list until the ballroom teachers came over to the Country-Western arena. Since then we have seen an improvement in Country-Western dance technique as well as the use of standard terminology.

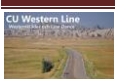
For years NTA volunteers worked hard to research and standardize proper dance terminology. While NTA respects a choreographer's dance description sheets as they have prepared them, NTA also strives to explain to our students the proper names as well as the proper technique to do the dance moves.

This booklet will assist you in explaining the proper names and term descriptions as well as those that may be more popular. It doesn't cover every term known, but it does include a great deal of variety. The NTA Manual VOL I has terminology that is not listed here.

Note: The examples of the step descriptions may start on *either* foot. The couple dances are listed as the man's part starting on the left foot, except for Night Club Two Step which starts on the man's right foot. In some areas, Night Club does start on the left foot.

We have used the easier way to count, 1 & etc., rather than go into a more detailed 1 e & ah 2 (except for Samba). Most people who do not have a background in music may not understand the beats broken down in that more proper and detailed way.

Kelly Gellette
President & Dance Committee Chair



A

- &** See “And.”
- ACCENT** **Music:** Special emphasis to one particular beat or groups of beats in music.
Dance: Special emphasis to a movement.
- ACROBATIC** Includes jumps, hops, flips, splits, any gymnastic movements such as somersaults.
- ACROSS** A. Movement across the line of dance.
B. To move a foot, leg, or arm crossing over the opposite foot, leg, or arm or just crossing over the body centerline.
- ALIGNMENT** **Floor Alignment.** The position of the body with relationship to the Line of Dance. See *The Floor Alignments—Appendix 1*.
Body Alignment. To stack the three parts of the body: upper, center, and lower torso. Head over shoulders, shoulders over hips, hips over the weighted foot.
Partner Alignment. The symmetric alignment (balance or harmony) of a connected couple.
- AMALGAMATIONS** a.k.a. Clusters, combinations. A group or sequence of dance figures or patterns.
- ANCHOR STEP** A triple step performed in one, “anchored,” non-travelling spot by the follower on the last two beats of each pattern in West Coast Swing. It is used to create a feeling of resistance of both partners against each other, with extension at the end of each pattern.
Note. It is also used in East Coast Swing (social street swing style) on counts 3&4 of a six count pattern and counts 5&6 of an eight count pattern.
- AND** A. Refers to the count “&”.
B. Half of one (1) beat of music.
C. A call such as “ready, and”.
- ANIMATION** To show life or spirit in a dancer’s expressions and body movement, as opposed to lifeless mechanical expressions of movement. To dance with spirit and vigor.
- APART** No body contact between partners. a.k.a. “Shine.”
- ARABESQUE** A position of the body supported on one leg with the straightened free leg extended backward.
- ARCH** A. A curvature of the spine toward the back.
B. Partners raise joined hands to form a curve (arch) overhead for one partner to go or turn underneath. a.k.a. an Arch Turn.

- ARM POSITIONS** a.k.a. Port de Bras. See *Arm Positions—Appendix IV*.
 The most commonly used arm positions (usually coincide with the foot position):
First: The arms are curved and held down in front of the body, with fingers almost touching in front of the legs.
Second: The arms are extended to the sides with a slight slope downward from the shoulders to the elbows.
Third: The arms are curved and held forward, up about chest level and slightly touching.
Fourth: Several variations.
 One arm may be in 1st position and the other in 2nd or 3rd.
 One arm may be in 5th position and the other in 2nd or 3rd.
Fifth: Both arms are rounded and held almost together above the head and slightly forward.
Line Dance Arm Position: The arms are in 3rd position but held lower about waist level.
- ATTITUDE** A leg position where the free leg turns out from the hip and is lifted forward, backward, or sideward with the knee at a right angle to the hip and maintained a little higher than the foot (3rd position).
- AXIS** A straight center line on which a body rotates or is assumed to rotate.

B

- BACK BEAT** A. A strong off beat, with stress on beats 2 and 4 in 4/4 time.
 B. An accent between the beats (1 and 2, 3 and 4).
- BALANCE** A state of equilibrium or body stability. To keep the center of mass over the support base.
- BALANCE STEP** A step in any direction, followed by a touch (no weight) and a hold.
- BALANCE FOOT POSITIONS** 3rd and 5th foot positions are considered balance positions.
- BALL** Refers to the widest part of the foot just behind the toes.
- BALL CHANGE** A tap dance term for a quick change of weight.
 A quick weight change from the ball of one foot to the flat of the other.
- BALL HEEL** A step taken on the ball of the foot, and then the heel lowers to the floor.
 a.k.a. Toe Strut.

BAR	A. A musical term for a measure of music. B. The vertical lines on each end of a measure. <i>See Measure.</i>
BASE	The part(s) of your body that are in contact with the floor.
BASIC FIGURE	One of several step patterns that characterizes a dance.
BEAT	A musical term. A unit of sound that measures time.
BEATS PER MINUTE	BPM. Determines the tempo of a song.
BEHIND	A step in 3rd or 5th position with the free foot being placed in back of the weighted foot.
BODY FLIGHT	The center of the body mass moves across the base onto a new base. The fluid movement of the dancer across the dance floor.
BODY MOVEMENTS	A. <u>Gesture</u> : Any movement not connected with supporting the body weight. B. <u>Step</u> : The transfer of weight from one foot to another. C. <u>Locomotion</u> : Movement of the body from one place to another. D. <u>Jumping</u> : Movement in the air without a point of support. E. <u>Turning</u> : Changing position through rotation.
BODY RISE AND FALL	A form of Waltz styling <i>taught to beginners to use in place of the proper ankle rise and fall.</i> The knees are straight as the body rises by bracing the leg muscles and stretching the spine, then relax the knees to complete the pattern. Feet are fairly flat throughout the pattern. Note. Many men find waltz a hard dance to learn with the footwork, the lead, the CBM, and rise and fall. Body rise and fall seems to help them feel more comfortable. If you place a couple using proper rise and fall and one doing body rise and fall side by side and you only look at them from the waist up you can hardly tell the difference in who is doing the proper rise and fall and who is doing the body rise and fall.
BOOGIE MOVE	The free hip lifts and moves in a circular motion <i>away</i> from the weighted foot. The heel is lifted and the knee bent. After circling the hip, straighten the knee allowing the heel to come back to the floor.
BOOGIE WALK	The Boogie Move traveling forward down LOD. After lifting the hip and moving in a circular motion, knee bent, heel lifted, the free foot steps forward. The knee and foot follow the rotation of the hip.
BREAK	A change or stoppage of action in music or dance at the end of a phrase of music. In music it is a change in the established rhythm.
BREAK STEP	A. A step that reverses the direction of movement. B. A two step sequence where the first and second steps are taken in opposition.

BREAK TURN	a.k.a. Break Step. <i>See Chase Turn.</i>
BRIDGE	A musical term. An optional passage of subordinate importance that is used to connect two themes in a musical composition.
BRUSH	<ol style="list-style-type: none"> 1. To lightly slide the inside of the free foot along the inside of the weighted foot when dancing straight forward or backward. 2. To lightly touch or slide the ball of the foot against the floor forward or backward.
BUMP	To isolate the upper part of the body, flexing the knees, and pushing the hips to either side.
BUZZ	A variation of the Paddle Turn done in place using 3rd position for all steps and maintaining a 360 degree turn.

C

CADENCE	A rhythmic calling of steps to match the dance action on the beat of the step or action.
CALL	A verbal lead as an action (step) that is happening just before the actual cue.
CAMEL WALK	Traveling knee pops. The un-weighted leg moves forward with a straight knee as the back supporting leg does a knee pop at the same time. <i>See Knee Pops.</i>
CANTER TIMING	A rhythm used in 3/4 time music when two steps are taken over the course of three beats. The second beat is eliminated and no step is taken.
CARRIAGE	The way the body moves across the dance floor in perfect dance frame.
CENTER	<p>The balance point of the body mass located near the diaphragm. There are three centers.</p> <p>High. Located under the breast bone. Controls speed.</p> <p>Middle. About waist or belly button high. Center of movement.</p> <p>Low. The center of the pelvis and true human Center of Gravity.</p>
CENTER OF GRAVITY	Center Point of Balance.
CENTERING	Maintaining the center of the core over the working foot.



CHA CHA

A Latin dance in 4/4 time using interlocking slots (spatial structure) with ten weight changes. Break steps are executed on counts 2-3 and 6-7. The basic count is 1 2 3 4 & 5 6 7 8 &. There are several ways for the man to initiate the pattern.

Examples

A. Sometimes referred to as studio style.

The side entrance.

<u>Count</u>	<u>Footwork</u>
1	Step side left.
2	Break back right in 5th position.
3	Replace weight forward left.
4	Dance side together (the Cha Cha) to the right.
&	Step together left.

B. The way most Latin dancers prefer to start the pattern.

Forward Break Step

<u>Count</u>	<u>Footwork</u>
1	HOLD.
2	Step forward left in 5th position.
3	Replace weight backward right.

C. Often used to help the dancer to get on the proper beat.

<u>Count</u>	<u>Footwork</u>
1	Step side right <i>or</i> in place.
2	Break forward left in 5th position.
3	Replace weight backward right.

CHAÎNÉS

Repeated short turns where most of the turn is on the second foot.

Two Ways:

A. Footwork 3rd, 1st, 3rd

Step into Open 3rd position, making a 1/4 turn.

Bring un-weighted foot to the weighted foot in 1st position, change weight while making a 3/4 turn.

Repeat by stepping forward in Open 3rd position.

B. Footwork 3rd, 2nd, 3rd

Step into Open 3rd position, making a 1/4 turn.

Step to the side in 2nd position, change weight while making a 3/4 turn.

Step forward in Open 3rd position.

Note. A **THREE STEP TURN** is a popular variation done by Line Dancers.

The Footwork is done as 3rd, 2nd, 2nd.

CHANGE STEP A three step sequence used to change weight from one foot to the other. Usually these steps are the first three steps of a box step. Traveling forward or backward.

CHARLESTON A dance originated in the 1920s. Consists of a swiveling motion of the feet with kicks and touches. What most call the **Charleston** is actually a dance called the **Black Bottom**. This form is the most popular.

Black Bottom

Count Footwork

- | | |
|---|--------------------------|
| 1 | Step forward left. |
| 2 | Kick right foot forward. |
| 3 | Step back right. |
| 4 | Touch left toes back. |

The Proper Footwork for the Charleston with Swivels

- | | |
|---|---|
| & | Swivel right toes inward and lift left leg, knees together. |
| 1 | Step forward left, turning left toes outward and right heel inward. Feet are in 3rd position. |
| & | Swivel left toes inward and lift right leg outward, knees together. |
| 2 | Turn left toes outward, touch or kick the right foot forward. Feet are in 3rd position. |
| & | Swivel left toes inward, lift right leg outward, knees together. |
| 3 | Step back on right foot, turning right toes outward and left heel inward. Feet are in 3rd position. |
| & | Swivel right toes inward and lift left leg outward, knees together. |
| 4 | Turn right toes outward, touch left toes back. Feet are in 3rd position. |

CHASE A Shine Position pattern where one partner pursues the other. The man usually makes a variation and his partner repeats that variation one unit (2 measures) later.

CHASE TURN a.k.a. Step Turn, Military Pivot, Pivot Turn, Break Turn. An inside turn in 5th position consisting of two weight changes (an inside pivot).

Count Footwork

- | | |
|---|--|
| 1 | Step forward right in 5th position, make a half turn left CBM. |
| 2 | Replace left. |

CHASSÉ (Sha say') To dance to the side, e.g., side - together - side.

A three step syncopated pattern (triple step) where the free foot comes to closure in 1st or 3rd position, and replaces the other foot. Usually counted as 1 & 2 or 1 & 2 & 3 & 4.



CHECK	A pronounced discontinuation of movement through the feet.
CHOREOGRAPHY	A planned creation of steps, patterns, and movements which make up a dance or a dance routine.
CHOREOGRAPHER	The person who creates the routine.
CHORUS	A musical term. Musical sections that contain the message or moral to the story of the composition. It is usually repeated after each verse.
CLEF	A musical term. The symbol written at the beginning of a staff that indicates which notes are represented by which lines and spaces.
CLOCKWISE	A directional movement around the dance floor moving to the right.
CLOSE	To bring the feet together with or without a change of weight. Example Tango Close (no weight change) and Chassé (with weight changes).
CLUSTERS	See Amalgamations.
COASTER STEP	A triple step dance pattern taken from West Coast Swing. The lower body moves backward then forward leaving the upper body slightly tilted forward. May also be done forward. <u>Footwork for a backward Coaster Step. Can start on either foot.</u> Example 1 Step back left on the ball of the foot (hips back). & Leaving the rib cage in place, step back-together on the ball of the right foot placing it beside the left foot (hips back). 2 Step forward left (hips back to center).
COLLECTION	To gather all the elements together in the center axis.
COMPRESSION	The lowering of the body by softening the knees in preparation for a step.
CONCLUSION—CODA	An ending section of a movement or piece of music (a musical term).
CONNECTION	There are four connection points in couple dancing. 1. The man's right hand on the lady's back (just under her scapula). 2. Her left hand on his right upper arm. 3. Elbows touching (her left over his right). 4. Their joined hands (her right to his left). Note. In ballroom dances there is a fifth connection as the couple is in closed position, bodies touching at the mid center. Example: Tango.
CONTINUITY	A. The ability to blend and incorporate various school figures (patterns) together so a continuous flow of movement is achieved. B. The continuous passing of the feet from one step pattern to another.



**CONTRA BODY
MOVEMENT**

CBM. The action of simultaneously moving the opposite hip and shoulder toward the direction of the moving leg. Used to prep most turns (not chaînés).

**CONTRA BODY
MOVEMENT
POSITION**

CBMP. A position achieved by moving the leg rather than the body by crossing it in front or behind.

CORE

The abdominal region of the torso.

CORKSCREW

See Twist Turns.

CORTÉ

See Dip or Lunge.

COUNTERCLOCKWISE

A directional movement around the dance floor turning to the left.
a.k.a. Line of Dance or LOD.

COUNTS

Usually used to determine weight changes.

A slow count = 2 beats of music.

A quick count = 1 beat of music.

An "And" count = 1/2 of a beat of music.

Note. In some cases a slow count could be 4 beats of music, thus a quick count would be half of that in 2/4 time.

CROSS

To move the free foot or leg in front or in back of the body to the opposite side of the supporting leg.

Note. A hand or arm may move in front or back of the body to the opposite side also.

CROSS BODY LEAD

The man leads the lady from closed position through promenade position, then turning to his left to finish in a closed position or releasing to an open position.

CROSS OVER BREAK

A dance pattern in 5th position in Latin dancing which involves a quarter turn to the wall or center to be able to perform a break step.

CROSS ROCK

A dance pattern which involves a movement of the foot to cross over the supporting foot in 5th position, keeping the upper body isolated and facing LOD.

CUBAN MOTION

A body movement initiated by stepping on the inside edge of the foot with a flexed knee and no weight. The opposite hip is fully extended.

CUE

To verbally call out the name of a pattern, weighted foot, or a direction *before* it happens.

CUCARACHAS

Alternating side breaks to the left and right in Latin dances. The foot moves from 1st to 2nd position.

Start in 1st position with feet together.

Step side left in 2nd position.

Replace right.

Step together left in 1st position.

D

DANCE POSITIONS

Closed Couple Positions

1. Closed, or *offset*.
2. Right Parallel (right sides together).
3. Left Parallel (left sides together).
4. Promenade (mans right hip touching and slightly in front of the lady's left hip).
5. Reverse Promenade.
6. Swing or Fan.

Open Couple Positions

1. Connection between a couple using only the hands.

- a. One hand hold.
- b. Two hand hold (Double Hand Hold).

2. Facing Hand Holds.

- a. Right Open Parallel (the lady is on the man's right side both facing LOD).
- b. Left Open Parallel (the lady is on the man's left side both facing LOD).
- c. Open Right Promenade (her left hand in his right hand both facing LOD).
- d. Open Left Promenade (her right hand in his left hand both facing LOD).
- e. Right Wrap.
- f. Left Wrap.

Note. There are many other "Open" dance positions we have not listed: hammerlock, yoke, skaters, tandem shadow, etc.

Shine Couple Positions

A firm connection between a couple that uses no physical contact.

No contact between partners

Note. There are numerous *Shine* dance positions.

DANCE POSTURE

See Posture—Rhythm & Smooth.

DEGREE OF TURNS

A 1/4 turn is a 90 degree turn.

A 1/2 turn is a 180 degree turn.

A 3/4 turn is a 270 degree turn.

A full turn is a 360 degree turn.



- DELAYED THREE** See *Hover*.
- DÉVELOPPÉ** Development of the leg. The non-support foot follows the standing leg line to the knee (*Passé*) and opens or extends from the knee to a straight leg, toes pointed as leg is lowered to the floor. May be performed forward or sideward.
- DIAGONAL** A direction that is 45 degrees (1/8 turn) away from the center of LOD.
- DIG** To touch the ball or heel of the free foot to the floor with a strong emphasis.
- DIP** *a.k.a.* Corté, Lunge. A slight bend of the back support leg at the knee (*Demi-plié*) to a sitting position, with foot in 5th position. The free leg is extended straight forward, toes down.
- DIRECTION OF DANCE** See *Floor Alignments—Appendix I*.
- DOUBLE TWO STEP** *a.k.a.* Norfolk, Progressive Swing. A dance that originated in Texas which consists of two triple steps forward followed by two forward steps, counted as 1&2 3&4 5 6.
Note. This is not the Triple Two Step popular in UCWDC contests.
- DRAW/DRAW** To bring the free foot slowly up to the supporting foot with the knee slightly flexed.
- DRIVE** A forward or sideward power step using compression. The propulsion of weight from the weighted foot to the un-weighted foot.

E

- EAST COAST SWING** A rhythm dance using Semi-Cuban motion performed generally in 3rd position to six beats of music with no bounce or lilt. There are three timings:
Single Time counted as slow (1 2), slow, (3 4) quick (5) quick (6). (4 weight changes).
Double Time counted as tap step, tap step, rock step. (4 weight changes).
Triple Time counted as 1&2, 3&4, 5 6. (8 weight changes). Often referred to as Social Swing, Street Swing, or Lindy.
Note. Lindy timing is an eight count pattern done to all three timings.
Single Time: Slow (1 2), quick (3), quick (4), slow (5 6), quick (7), quick (8).
Double Time: Slow, quick, quick, slow, quick, quick. Or tap step, step, step, tap step, step, step.
Triple Time: 1&2 3 4 5&6 7 8.
The Lindy Hop is the original swing dance performed in 8 counts.
Note. When swing became a C/W dance few did the semi-Cuban motion. Nanigo motion was introduced to allow the dancers to become acquainted



with using their bodies to have a semblance of body movement. As the dancers became better more proficient they were able to replace the nanigo motion with semi-Cuban motion.

EXTENSION To stretch or extend parts of the body.

F

- FAN**
- A. **a.k.a.** Sweep, Rond de (Ronde): The weighted leg is slightly flexed with the non-support leg making a circular motion extending forward, sideward, and backward without weight. Begins and ends in 5th position. Used in many couple dances.
 - B. **Heel Fan.** Feet are together in 1st position. The heel of the un-weighted foot moves to the side and returns to 1st position. Counted as 1 2.
 - C. **Toe Fan.** Feet are together in 1st position. The toes of the un-weighted foot moves to the side and returns to 1st position. Counted 1 2.

FIGURE **a.k.a.** School Figure. A standard school dance pattern. A combination of specified rhythm patterns, foot placement, and directional movements.

FINISH To complete the pattern (or routine) with the body movements.

FLEA HOP A sideward inside scoot in the direction of the raised non-support leg as the hip moves upward. *Done to both sides. See Scoot.*

FLEX A slight bending, unlocking, or softening of the knees.

FLICK A sharp, quick kick backwards. Knees are together. Point the toes. Heel approaches the buttock.

FLOOR ALIGNMENT *See Appendix I.* The eight basic directions on the dance floor, listed clockwise with 1/8 rotation for each position.

1. Face down the line of dance Facing N
2. Face diagonal to the wall Facing NE
3. Face the wall Facing E
4. Back diagonal to the wall Facing SE
5. Back down the line of dance Facing S
6. Back diagonal to the center Facing SW
7. Face center Facing W
8. Face diagonal to the center Facing NW

FLOOR CRAFT The proper and common use of movement and/or dance patterns on the dance floor. Using the dance floor in accordance with the type of dance being done.

FOLLOW THROUGH The non-support foot passes by the weighted foot through the center in 1st position before stepping in a different direction.

FOOTWORK The use of the five positions of the feet in dancing. Five major and four minor positions form the basis of dance.

A. **Active.** To use body movements in 3rd and 5th positions.

B. **Passive.** To not use body movements.

The Five Positions of The Feet. See *Foot Positions—Appendix II.*

1st Feet together, toes turned out slightly (optional).

2nd Feet parallel, hip width apart.

3rd Heel to instep with the forward foot pointing down LOD, Back foot turned out.

Open or extended 3rd. To move forward or backward down LOD in 3rd position.

4th To move forward or backward down LOD with toes turned out slightly (optional). a.k.a. walking steps.

5th Toe to heel with both feet turned out slightly the forward foot pointing down the LOD.

Open or extended 5th. To move forward or backward down the LOD in 5th position.

Locks

Locks are a form of crossing one foot over or behind the other in a tight cross or slightly separated.

1st Feet are in 1st position with one foot in a tight cross in front or behind the other.

2nd Feet are in 2nd position with one foot crossed over or behind the other. Feet are parallel and separated.

Some Jazz Foot Positions using 1st and 2nd position.

1st Both feet are turned outward.

1st Both feet are turned inward.

2nd Both feet are turned outward.

2nd Both feet are turned inward.

The Basic 12 Parts of The Feet. See *12 Parts of the Feet—Appendix III.*

The four basic parts with inside and outside edges used in dancing.

1. Toe. 5. Inside edge toe. 9. Outside edge toe.

2. Ball. 6. Inside edge ball. 10. Outside edge ball.

3. Instep. 7. Inside edge (Instep). 11. Outside edge instep.

4. Heel. 8. Inside edge heel. 12. Outside edge heel.

Note. When using the instep part of the foot usually the edge of most of the whole foot is used.



FRAME Dance posture for the purpose of maintaining balance, control, style, and appearance. The body parts are stacked with the arms forward. The center is used to facilitate all turning movement, leading, and following.

FREE TURN To turn without a physical partner connection.

FREEZE A. A complete stop. No movement.
B. One of the original C/W line dances of the 1970s.

Note. Many today call the "Freeze" the "Electric Slide;" however, the original Electric Slide has 22 counts. The DC Electric Slide has syncopations and has 16 counts.

G

GALLOP Progressive continuing triples.

GRAPEVINE *a.k.a.* Vine. A continuous traveling step pattern to the side with crosses behind or in front in 3rd or 5th position. Some dance forms have different counts for the pattern. The most common pattern has four counts. When more counts are used it is usually referred to as a weave. May start with either foot.

Count **Footwork**

- 1 Step side right in 2nd position.
- 2 Place the ball of the left foot in back of the right foot in 5th position.
- 3 Pushing off the left foot step side right in 2nd position.
- 4 Optional ...touch, stomp, kick, or scuff the left.

Variation

A Turning Vine.

A step pattern which consists of a vine with a 1/4 or 1/2 turn.

Footwork. On count 3 step into 3rd position and make the 1/4 or 1/2 turn. Optional ending.

GRIND To dig the heel of the foot into the floor with emphasis. Toes turn in and out with partial weight on the heel.

GROUNDED To allow the weight changes to occur by letting the foot connect with the floor. To dance "into the floor" as opposed to bouncing around on top of the floor.

H

HEEL Refers to the back part of the foot behind the instep.

HEEL JACKS	A variation of the Sailor Shuffle (Vaudeville Step). May start on either foot.
	Count Footwork
	& Step slightly back on the right foot in 3rd position.
	1 Tap left heel forward in 3rd position.
	& Bring left foot together to the right foot.
	2 Touch right foot to left foot.
HEEL PIVOT	Step back or side and turn (pivot) in the opposite direction of the weighted foot.
	Feet are together. Turn on the heel of one foot. Step forward on the un-weighted foot. (Back left, together right, making a ½ turn right, step forward right). You enter a Heel Pivot on one foot without changing weight while rotating with the heels together and depart from the Heel Pivot with the opposite foot that started the move.
HEEL PULL	A variation of the Heel Turn, in which the feet are kept slightly open and no rise is used.
HEEL LEAD	Striking the floor with the heel of the foot before putting full weight on the flat of the foot.
HEEL SPREADS (SPLITS)	a.k.a. Scissors, Butterflies, Buttermilks, Fans, Chicken. The feet are together with weight on the balls of both feet. Push the heels apart on Count 1 and bring heels back together on Count 2.
	<u>FAST HEEL SPREADS (SPLITS).</u>
	Takes one beat of music and is Counted as & 1.
HEEL TURN	Same footwork as Heel Pivot <i>except</i> the turn is executed on both heels and stepping forward on the opposite foot. (Back left, together right, making a ½ turn right on both heels, step forward left). You enter a Heel Turn on one foot, change weight while rotating with the heels together and depart from the heel turn with the same foot that started the move. In some dances (Waltz) the “Rise” takes place while the feet are together.
HIP LIFT	The hip is lifted by straightening the non-support leg leaving the heel up. Lower the heel and the hip lowers to the normal position.
HITCH	Lift the non-support leg forward from the knee while standing in 3rd position.
HOLD	See Freeze.
HOME	Original starting foot position (1st position).
HOP	A spring into the air from one foot and landing on the same foot.

HOOK The free leg moves from an outward forward 3rd position and acts as a pendulum in front or in back of the weighted leg and ends in a cross in front or behind the weighted leg. The un-weighted leg does not touch weighted leg.

HOOK COMBINATION: A four count pattern.

Count Footwork

- 1 Touch heel diagonal forward in 3rd position.
- 2 Place the un-weighted leg over the weighted leg (hook or a figure fore).
- 3 Touch heel diagonal forward in 3rd position.
- 4 Bring un-weighted foot back to the weighted foot and change weight.

HOVER a.k.a. Delayed Three, Oozing the Twos.

- A. A movement used in many dances by placing the accent on the second step, hold, and follow through before stepping forward on Count three.
- B. A step taken high on the balls of the feet for the purpose of changing direction and/or rotation, allowing enough time for the moving foot to brush (collect) toward (or to) the standing foot.

HUSTLE A type of Swing dance with similar counts as single time Swing but has different footwork. It is a smooth dance (no bounce or lilt). Counted as & 1 2 3 & 4 5 6. It became popular in 1975.

Note. Some start on the 1 count.

INSTEP Refers to a part of the foot located behind the ball. a.k.a. the arch of the foot.

INTERNATIONAL LATIN MOTION The straightening of the knee which happens before the full weight transfer. It is a staccato leg movement.

INTRODUCTION A section at the beginning of a composition that is preparatory.
In 4/4 time it usually uses 8 or 16 beats (2 or 4 measures)
In 3/4 time it usually uses 6 or 12 beats (2 or 4 measures)

ISOLATION To move one or more parts of the body independently from the rest, leaving some part(s) of the body stationary.



J

JAZZ BOX (SQUARE) A four count dance pattern that moves through a four cornered pattern (box) ending with the feet apart. There are two basic patterns. May be started with either foot.

A. **Starting with a forward step.**

<u>Count</u>	<u>Footwork</u>
1	Step forward right in 4th position.
2	Cross the left foot over the right in a 2nd position lock.
3	Step back right in 4th position.
4	Step side left in 2nd position.

B. **Starting with a lock in 2nd position.**

<u>Count</u>	<u>Footwork</u>
1	Cross the right foot over left in locked 2nd position.
2	Step back left in 4th position.
3	Step side right in 2nd position.
4	Step forward left in 4th position.

JAZZ TRIANGLE A four count pattern that makes a three cornered pattern ending with the feet together.

Footwork

- 1 Cross right foot over left in locked 1st position.
- 2 Step back left in 4th position.
- 3 Step side right in 2nd position.
- 4 Step together left in 1st position.

Note. Depending on the next foot movement the 4th count may be taken as a touch or slightly forward.

JUMP Spring into the air off both feet and land on both feet.

K

KICK Standing in 3rd position for balance, lift the non-support leg (with turnout from the hip) and straighten the knee keeping toes pointed.

KICK-BALL-CHANGE A syncopated move kicking the free foot forward in 3rd position (1), then placing weight on the ball of the free foot in 3rd position (&), then stepping in place with the other foot (2).

Note. A touch of the heel forward is often used instead of the kick.

KNEE POP

Single Knee Pop

Bring the heel off the floor, pushing the knee forward, then return the heel to the floor. Counted as & 1.

Double Knee Pop

Bringing both heels off the floor at the same time, pushing the knees forward, returning heels to the floor. Counted as & 1 & 2.



LEAD

A non-verbal communication (body language) in couples dance that initiates and continues movement.

TYPES OF LEADS

- A. Verbal. (Used primarily in line dance.)
- B. Physical. (Created by the leading partner assuming *(framing)* or changing *(morphing)* into a new dance position, with poise in a specific direction and then moving in the poised direction while maintaining the frame.)
- C. Visual. (Also used in line dance.)

LEAP

To spring into the air from one foot and land on the other foot.

LILT

A motion that moves downward and upward and returns to the normal stance. Used in Polka.

LINE OF DANCE

LOD. The imaginary line going around the dance floor in counterclockwise direction.

LINDY/JITTERBUG

A form of Swing. First came the Lindy Hop, then the less acrobatic form called Lindy. It was later called Jitterbug and danced to the new "Swing" music of the 30's.

LOCKS

Usually referred to as a tight cross of the feet in 1st position. In 2nd position the feet are separated but crossed. Both use isolation.

Note. To cross in front is sometimes called a Cross Lock.

To cross behind is sometimes called a Hook Lock.

In Latin Rhythm dances the locks are performed in 5th position.

Variations

A. **Forward Lock Step**

A triple step movement (counted as 1&2) isolating the upper body that travels forward with the second step in locked 1st position. May start with either foot.

<u>Count</u>	<u>Footwork</u>
1	Step forward right in 4th position.
&	Cross the left foot behind the right foot in locked 1st position.
2	Step forward right in 4th position.



B. Crossing Triples

A triple step traveling to the side using isolation with one foot crossing over the other on count 1 and again on count 2.

Count Footwork

- | | |
|---|--|
| 1 | Cross left foot over right foot in 5th position. |
| & | Step side right in 2nd position. |
| 2 | Cross left foot over right in 5th position. |

C. Back Traveling Lock Steps

A triple step traveling backward counted as 1&2 executing a back lock step on count &.

LOOP TURN

An inside underarm turn left for the lady and /or right for the man.

LUNGE

It is a position achieved with the weighted leg - knee bent (foot in 5th position), and the free leg placed straight out in the opposite direction. The weight is positioned over the ball of the back foot (not the knee of the bent leg). The upper body is upright. It may be taken forward, sideward, or backward. The back lunge is also called a corté or dip.

M

MAMBO

A Latin dance in 4/4 time with 6 weight changes to 8 beats of music that has break steps on count 2-3 and 6-7. There are two ways to count the pattern. Both are popular in line and couple dance.

A. What is often called studio style.

Count Footwork

- | | |
|---|--|
| 1 | Start by stepping side left. |
| 2 | (Q) Step back right in 5th position. |
| 3 | (Q) Replace left. |
| 4 | (S) Step side right. |
| 5 | Hold. |
| 6 | (Q) Step forward left in 5th position. |
| 7 | (Q) Replace right. |
| 8 | (S) Step side left. |
- Hold count 1 and repeat counts 2-8.



B. **A popular form for social style.**

Footwork

- 1 Hold.
- 2 (Q) Step forward left in 3rd or 5th position.
- 3 (Q) Replace right.
- 4 (S) Place left foot back together to right foot.
- 5 Hold.
- 6 (Q) Step back right in 3rd or 5th position.
- 7 (Q) Replace left.
- 8 (S) Place right foot forward together to right foot.

Note. Advance dancers do not bring their feet together on counts 4 or 8 but pass the foot for a more fluid movement.

MANEUVERABILITY The ability to move smoothly and gracefully around the dance floor from one pattern to another.

MARK TIME To step in place twice with two weight changes.

MASHED POTATO There are two variations. One is more popular but both are fun.

A. **Similar to the Charleston footwork and probably the most popular version.**

Count **Footwork**

Start with feet together in 1st position

- 1 One heel swivels outward to the side, knees together, toes turned inward as the other foot kicks up to the side.
- 2 Touch the un-weighted foot to the floor as the heel of the unweight foot turns inward.
- 3 Repeat count 1.
- 4 Step down on the un-weighted foot as the heel swivels inward, feet are in 3rd position.

Repeat on the other foot for counts 5 , 6, 7, 8.

B. **The upper body is isolated. The foot does not lift off the floor for counts 1&2.**

Count **Footwork**

- 1 Step on right foot toes turned inward.
- & Swivel right foot toward diagonal wall.
- 2 Swivel right foot to face diagonal wall.
- 3&4 is taken using the left foot.

Repeat on the other foot for counts 5 , 6, 7, 8.

Note. If danced in East Coast Swing a rock step may be done at the end. This footwork is also used in the Carolina Shag and in West Coast Swing.



MEASURE	A musical term. A grouping of musical beats defined by the Signature located between two vertical lines (bars) on the musical staff.
MEASURES PER MINUTE	MPM. Used in counting measures rather than beats per minute.
MERENGUE	A Latin dance in 2/4 or 4/4 time. The basic pattern consists of step together steps for <u>8 counts and traveling forward, backward, or sideward for 8 counts</u> using Semi Cuban motion on the dominate side only. Think marching <i>with a limp</i> .
MILITARY PIVOT	<i>See Chase Turn.</i>
MILITARY TURN	An 8 count pattern starts by stepping forward in 5th position and making a 1/4 inside turn. Replace other foot in 2nd position. Counted as 1 2. Continue pattern to complete a 360 degree turn. Four inside turns for a full 8 counts. May be done as 2 counts or 4 counts. Note. Count two may be taken by bringing the feet together.
MONTEREY TURN/SPIN	Basic Turn: A four count ½ rotation inside stationary turn ending with a point to the side and close. Count Footwork 1 Point right foot to right side in 2nd position (no weight). & Pivot 1/2 inside turn to the right off the left foot. 2 Step on right foot beside left foot. 3 Point left foot to left side in 2nd position (no weight). 4 Step on left foot beside right foot. Spin: A four count, full inside stationary turn. Count Footwork 1 Point right foot to right side in 2nd position (no weight). & Make a full inside spin to the right off the left foot. 2 Step right foot beside left foot. 3 Point left foot to left side in 2nd position (no weight). 4 Step on left foot besides right foot.
MOON WALK	A backward Camel walk but performed by slowly dragging the foot. No sharp knee pops.
MOVEMENT	Actions taken to change body position.



N

NANIGO The pelvis moves from back to front.

A. **Single Movement**

& Arch the back

1 Bring the hips forward

B. **Double movement**

A rapid movement counted as & 1 & 2.

**NIGHT CLUB
TWO STEP**

A. A dance originated 30 to 40 years ago by Buddy Schwimmer, Counted as 1&2 3&4. Danced to a medium or fast tempo.

B. A dance modified by the UCWDC to a slower tempo counted as 1 2&3 4&. The dance starts to the right side for the man. It has a slow and graceful sway movement.

Count Footwork

1 Step side right, (leave the rib-cage behind) to create sway to the left.

2 Place left foot behind the right foot in 3rd position (heel down) while collecting the rib-cage to center (Counter Sway).

& Step right foot across to the left with pelvis leading (pendulum motion).

3 Step side left (leave the rib cage behind) to create a sway to the right.

4 Place right foot behind the left foot in 3rd position (heel down) while collecting the rib-cage to center (Counter Sway).

& Step left foot across in front to the right with pelvis leading (pendulum motion).

O

ONE STEP

A dance taking one step to each beat of music. Popular in the early 1900s. Still popular in Cajun dancing.

P

PADDLE TURN

A 360 degree turn using 5th and 2nd position footwork while leaning into the turn. **It has seven (7) definite weight changes.**

Count Footwork

- | | |
|---|--|
| 1 | Step forward left in 5th position making 1/4 turn left lean into turn. |
| & | Step side right on the ball of the foot in 2nd position. |
| 2 | Step in place left in 5th position making 1/4 turn left. |
| & | Step side right on the ball of the foot in 2nd position. |
| 3 | Step in place left in 5th position making 1/4 turn left. |
| & | Step side right on the ball of the foot in 2nd position. |
| 4 | Step in place left in 5th position making a 1/4 turn left. |

Note. The pattern may start by stepping side on the “and” count in 2nd position.

PASSÉ

A movement in which the pointed toes of the free leg pass the knee of the supporting leg.

PELVIC THRUSTS

From the basic position the pelvis is tilted backward to forward. In some dance forms this is called a bump.

PENCIL TURN

A form of a jazz spin where the free foot is held in front of the working foot with toe pointed downward.

PENDULUM

The movement of the body or part of the body which enables the swinging action of a pendulum.

PIGEON TOED MOVEMENT

A swivel movement. Isolate the upper body. The pattern travels sideward, alternating the weight between the heel of one foot and the ball of the other foot, bringing the toes together and leaving the heels apart. (toes are turned inward) then bringing the heels together leaving the toes apart (toes are pointed outward).

PITCH

In dance, refers to the inclination of the body forward or backward.

PIVOT

Any turn that is accomplished on the weighted foot. A 1/2 turn in 5th position.

(TRAVELING) PIVOTS

A progressive outside turn (pivots) down LOD executed in 5th position.

PIVOT TURN

See Chase Turn.

PLATFORM SPIN A spin done with the feet close together.

PLIÉ Any positioning of the feet that rotates the toes outward and lowers the body through the knees and ankles.

POLKA Country–Western. A dance with six weight changes performed to four beats of music in 4/4 or 2/4 time using lilt movement. Footwork is in 3rd position. A series of two units using a triple step pattern for both.

If counted as 1&2 3&4 the first step is taken *below the center line*. The & count is *above the center line*. Continue pattern for 5&6 7&8. Most patterns use 8 counts.

If counted as (&) 1 & 2 (&) 3&4 all the & counts are *above the center line*.

Footwork for the pattern counted as 1&2 3&4.

Two units of triple steps.

First Unit

Count	Footwork
1	Step forward left in 3rd position.
&	Bring right foot up toward the heel of the left foot in 3rd position, stepping on the ball of the foot.
2	Step forward left in 3rd position.

Second Unit

Note. Swivel on ball of back foot when switching sides, so forward foot points LOD.

Count	Footwork
3	Step forward right in 3rd position.
&	Bring left foot up toward the heel of the right foot in 3rd position, stepping on the ball of the foot.
4	Step forward right in 3rd position.

Note. The original Scandinavian Polka is performed in 2/4 time and includes scoots, skips and hops.

PORT DE BRAS Arm positions. *See Arm Positions—Appendix IV.*

POSTURE The positioning of the different body parts relative to one another. Stand tall with all parts of the body stacked, head over the shoulder, shoulders over the hips, hips over the legs, legs over the feet. Different dances have different postures.

Rhythm Posture: The pelvis is relaxed and moves independently from the upper torso. **Rhythm Dances:** Cha Cha, East Coast Swing, West Coast Swing, Polka.

Smooth Posture: The upper torso and the lower torso move as one unit, keeping the pelvis up and aligned under the spine. **Smooth Dances:** Two Step, Waltz, Triple Two, Night Club.



- PREP** Preparation. A set up used as a preparation for a turn, a move or a change of dance position or direction. Performed in 3rd or 5th position.
- PROGRESSIVE TURN** A traveling rotation of the body moving forward or backward down LOD. *See Turn A.*
- PUSH TURN** A 360 degree turn with one definite weight change and six partials. A variation of the Paddle Turn.
The basic dance pattern has the same footwork as a Paddle Turn *except* the ball of the weighted foot (count 1 2 3 4) stays on the floor. The heel is lifted to allow for the turn.

Q

- QUICK** A step or weight change that takes one beat of music. If we are in 2/4 time it would be 1/8th note.

R

- RECOVER** To step in the original place or spot. To step in place.
- REPLACE** To replace the weight of the previous support foot while keeping in place.
- RESISTANCE** A balance force and counter force between two bodies.
- RESTART** To start at the beginning (before completion of the whole dance) to accommodate for uncommon phrasing in the music. Sometimes needed to stay on phrase.
- REVEVÉ** A lifting of the heels off the floor using the calf muscles with the knees locked or slightly flexed.
- RHYTHM** A. Music: Patterns of beats with repeating accents.
B. Dance: To accent certain beats to tell what type of dance to do to the music.
- RHYTHM DANCES** East Coast Swing, West Coast Swing, Polka, Cha Cha, Mambo, Merengue, Salsa, Samba.
- RIB CAGE EXTENSION** A curvature of the torso to one side initiated by lifting and stretching one side of the rib cage.
- RIPPLE** A wave-like motion beginning in the lower part of the body moving up through the mid part of the body and ending at the shoulders and head.
- RISE** To come up on the balls of the feet with the knees straight. a.k.a. Relevé.

RISE AND FALL Rise: Coming up on the ball of the foot by bracing the ankles and stretching the spine.

Fall: Carefully lowering the heels from the rise followed immediately with the flexing of the weighted knee to complete the "Fall."

See Body Rise and Fall for variations for beginners.

ROCK STEP Two weight changes using two beats of music. Forward and back rock steps are performed in 5th position (sometimes 3rd) using CBM. Side rock steps are in 2nd position. Forward and back rock steps are taken using Semi-Cuban motion. The heel is left upward on the back rock steps.

ROLL The indicated body part that circles right or left.

ROND DE JAMBE a.k.a. Ronde or Sweep. The un-weighted leg moves in a circular movement with a straight knee in either clockwise or counterclockwise direction on the floor. Starts and ends in 5th position.

The **Grande Rond De Jambe** is the same as the rond de jambe except the leg is elevated from the floor.

S

SAILOR STEP A dance pattern styling accomplished by a slight turning of the body (CBM) in the same direction of the back crossing step. The footwork is 5th, 2nd, and 2nd (counted as 1 & 2). May be done on either foot.

Count **Footwork**

1 Step on the ball of the left foot behind the right foot in 5th position (CBM).

& Step side right on the ball of the foot in 2nd position.

2 Step side left in 2nd position (replace foot).

Turning Sailor Step a 1/4 or 1/2 or full turn

Using the same basic footwork of the Sailor Step, the turns are preformed on the FIRST movement in 5th position, going into 2nd on the & count, ending in 2nd on count 2. May end with a slight forward step on count 2 because of the momentum.

SAILOR SHUFFLE Often called a Vaudeville Step (eliminates the term shuffle, and different from Vaudeville Hop). Two ways to start the pattern.

Count Footwork for the Sailor Shuffle

- & Step side left.
- 1 Kick the right foot diagonally forward in 3rd position.
- & Step back on right foot in 5th position.
- 2 Cross the left foot over the right foot in locked 2nd position.
Repeat to the right side for counts & 3 & 4.

Footwork for the Vaudeville Step

Uses the same footwork but starting with the kick on count 1.

SALSA A Latin dance in 4/4 time. The basic footwork is the same as the Mambo but is counted differently. It usually starts on count 1 and contains a forward and back break as does Mambo but executed on counts 1-2 and 5-6.

Count Footwork

- 1 (Q) Step forward left in 5th position.
- 2 (Q) Replace right foot.
- 3 (S) Step together left.
- 4 Hold.
- 5 (Q) Step back right in 5th position.
- 6 (Q) Replace left foot.
- 7 (S) Step together right.
- 8 Hold.

Note. Advance dancers pass the feet on count 3 and count 7.

SAMBA

A Brazilian dance using some lilt with a slight pendulum motion on the forward and back basic step. Counted as 1 a2, 3 a4. Beginners usually count it as 1&2 3&4.

Footwork for the Basic Pattern Forward and Backward

The body lifts before starting footwork, drops slightly for count 1.

Count 'a' is on the ball of the foot so it has a slight lift of the body (lilt).

Count 2 has a lowering of the body.

Count Footwork

- 1 Step forward left (hips forward in a slight forward pendulum motion).
- a Bring right foot forward beside left foot (but not completely together). Lift the right hip.
- 2 Replace left foot and release right hip.
- 3 Step back right (hips backward in a slight backward pendulum motion).
- a Bring left foot back beside right foot (but not completely together). Lift the left hip.
- 4 Replace right foot and release left hip.

Note. This pattern is usually danced turning to the left.

American, and the original Brazilian, Samba has some lilt.

International Samba has the hip lift instead.

SCHOOL FIGURE

See Figure.

SICKLE

To roll the foot so that the top angles outward (outside edge of the foot).

Note. This is not only poor dance technique but dangerous. It creates the condition where dynamic weight bearing can lead to a badly sprained or fractured ankle.

SCISSORS

The weight is distributed evenly on both feet. Both legs slide past each other forward or backward or side to side.

Note. A side together and a cross step is not a proper Scissors Step. In West Coast Swing the man may do this pattern as a variation on his anchor step and a popular name *is* scissors step.

SCOOT

A slide of the weighted foot forward or backward or to the side. May also be performed with the weight on both feet.

(A Flea Hop pattern includes a scoot to each side).

SCUFF

Striking the heel of the foot forward.

SEMI-CUBAN MOTION

A split weighted step. A step taken on the inside edge of the non-weighted foot, weight then transferred while the hip remains lowered.

SERPENTINE	<p>a.k.a. Spiral.</p> <p>A school figure using change steps (1/2 of a box) traveling forward or backward down LOD in right and left parallel dance positions.</p>										
SHIMMY	<p>a.k.a. Shoulder Shrug.</p> <p>Alternately shaking opposite shoulders forward and backward at a rapid rate.</p>										
SHUFFLE	<p>A movement in tap dancing. Brush the ball of the foot forward and backward with no weight change.</p> <p>Note. When Country-Western dance first became popular, dancers invented their own names for steps. A triple step (or Polka pattern) became a shuffle step and is often called that today.</p>										
SKATE STEP	<p>A forward progressing pattern, executed by sliding the foot diagonally forward from the center of mass. The body moves in the same direction as the foot. Use follow through and turn in the opposite direction (diagonally) and continue traveling forward down the dance floor. May start on either foot.</p> <table border="0"> <thead> <tr> <th style="text-align: left;"><u>Count</u></th> <th style="text-align: left;"><u>Footwork</u></th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Step forward on right foot diagonal to wall.</td> </tr> <tr> <td>2</td> <td>Follow through with left foot(no weight) and pivot to face diagonal center.</td> </tr> <tr> <td>3</td> <td>Step forward on left foot diagonal to center.</td> </tr> <tr> <td>4</td> <td>Follow through with the right foot (no weight) and pivot to face diagonal wall.</td> </tr> </tbody> </table> <p>Note. A Sugar Foot pattern is executed in 3rd position. The Skate does not. <u>Unfortunately some call a Sugar Foot a Skate.</u></p>	<u>Count</u>	<u>Footwork</u>	1	Step forward on right foot diagonal to wall.	2	Follow through with left foot(no weight) and pivot to face diagonal center.	3	Step forward on left foot diagonal to center.	4	Follow through with the right foot (no weight) and pivot to face diagonal wall.
<u>Count</u>	<u>Footwork</u>										
1	Step forward on right foot diagonal to wall.										
2	Follow through with left foot(no weight) and pivot to face diagonal center.										
3	Step forward on left foot diagonal to center.										
4	Follow through with the right foot (no weight) and pivot to face diagonal wall.										
SLIDE	<p>A movement in any direction. Push off the weighted foot with a straight leg and move the un-weighted foot forward, backward, or sideward and return the foot to original position (1st).</p> <p><u>Switches</u></p> <p>If performed in a fast manner, a slide is called a switch or a series of slide switches.</p>										
SLIP PIVOT	<p>Step side or back as in a pivot, make a 1/2 inside turn in the opposite direction. End with the un-weighted foot slightly crossed over the support leg.</p>										
SLOT	<p>A concept in certain dances (i.e. W/C Swing) where the goal is for the lady to dance on a track, turn around or back up, and come back on the same track in the opposite direction.</p>										
SLOW	<p>A step or weight change that takes two beats of music in 4/4 time. In 2/4 time, a step or weight change takes one beat of music. Sometimes it is just a comparison between quick and slow wherein the slow is twice as long as the quick.</p>										

- SMOOTH DANCES** Waltz, Two Step, Triple Two, Night Club.
- SPATIAL STRUCTURE** What space a dance takes up on the dance floor. The way a school figure looks when pictured from directly above, *i.e.*, an Eagle's eye view.
- SPIN** A 360 degree pivot on one foot.
 An **outside spin** moves in the direction of the moving foot.
 An **inside spin** moves in the opposite direction of the moving foot.
 A **Platform Spin**. Bring the un-weighted foot next to the weighted foot during the spin.
 A **Fan Spin**. The un-weighted foot is extended in 2nd position to the side as the spin is executed.
En l'Air. The un-weighted foot is held in passé or attitude position.
- SPIRAL TURN** A full 360 degree inside spin ending with the un-weighted leg slightly crossed over the weighted leg.
Note. An outside turn may end in a Spiral position.
- SPLIT WEIGHTED STEP** A step that is not fully weighted where the center does not move fully over the weighted foot at the point of strike.
- SPOT** Repeatedly re-focusing on a fixed object or spot for as long as possible while executing turns or spins. Delaying the rotation of the head, relative to the body's rotational speed, by way of visual focus on one or more spots.
Hard Spot: The head turns quickly from one focused spot and returns to that spot again.
Soft Spot: The head stays over the shoulder and may rotate to the wall or partner.
- SPOT DANCE** A dance performed in a specified area of the floor. A stationary dance such as Cha Cha or Swing.
- SPOT TURN** A turn that is performed on one spot (stationary), usually in a Latin Dance.
Footwork
 A progressive series of small individual forward steps executed to the rhythm of the music, in closed position, by the partner moving forward in a very small, tight circle around the partner in the center of the Spot.
 The partner moving backward, typically crosses the same foot as the direction of the turn in a locked 5th position behind the weighted foot, then pivots to stay facing their partner while moving the other foot slightly to the side in 2nd position to remain on the "Spot."
Note. This is not a Chase turn. A Walk Around Turn is sometimes referred to as a spot turn.



STATIONARY TURN	A stationary rotation of the body taking one or more weight changes to complete. <i>See Turn: Types of Turns.</i>
STEP	A weight change. <i>See Body Movements.</i>
STEP TURN	<i>See Chase Turn</i>
(TYPES OF) STEPS	<p>Walking: Takes two beats of 4/4 music counted as a slow.</p> <p>A Run or Running: (a quick count / half of a slow count). Takes one beat of 4/4 music and travels forward or backward.</p> <p>Side (left or right): May be taken to a slow or quick count.</p> <p>Pivot: A traveling turn executed in 5th or 3rd position with rotation done on the weighted foot.</p> <p>Balance: A step in any direction, bring feet together and hold with no weight change.</p>
STOMP	To step down with force and change weight.
STOMP UP	a.k.a. Stamp. To step down with force and lift the foot. No weight change.
STRIKE	The instant when the free/travelling/un-weighted foot first makes contact with the floor.
STROLL	<p>A Disco dance pattern. Very popular in the 1950s and 1960s. Usually danced in contra lines. A four count pattern beginning with a forward diagonal step for count 1, followed by a cross (lock) behind for count 2, and another forward diagonal step for count 3. End with a hold on count 4. Repeat to the other side.</p> <p>The couples line up men on one side, ladies on the other. The top couple turn and face LOD and move down the floor. Usually start facing for 4 counts and then facing outward for the next 4 counts. Continue down the line until they reach the end of the line. Then go back to each other's line. There is no body contact.</p> <p>In line dance, the stroll is a pattern done individually without partners.</p>
STRUTS	<p>Toe Struts: Moving forward or backward.</p> <p>Count 1 place the toe of the foot on the floor.</p> <p>Count 2 come down on the heel with a weight change.</p> <p>Heel Struts: Moving forward.</p> <p>Count 1 place the heel of the foot on the floor.</p> <p>Count 2 come down on the ball of the foot with a weight change.</p>
STYLE	The ability to move the body and isolate in a manner to reveal the Character(istics) of each dance.



SUGAR FOOT

Isolate the upper body. Alternate swiveling (pivoting) on the balls of the feet in the direction of the un-weighted foot. Performed in place or traveling forward. There isn't any follow through as the feet are close in 3rd position.

Count Footwork In place

- 1 Swivel (pivot) off the left foot, making a 1/4 turn right (diagonal wall) and step right in place in 3rd position
- 2 Swivel (pivot) off the right foot, making a 1/4 turn left (diagonal center) and step left in place in 3rd position

Traveling forward

Count Footwork

- 1 Swivel (pivot) off the left foot and step forward on the right foot in 3rd position.
- 2 Swivel (pivot) off the right foot and step forward on the left foot in 3rd position.

SUPPORT LEG/FOOT The weighted foot supporting the working leg.

SWAY A. Tilt of the spine/chest to the side, without lowering the torso.

B. To stretch the spine up and outward through rib cage and shoulder.

SWING The free leg or foot moves forward, backward, sideward or crosswise as a pendulum.

SWITCHES Fast slides. *See Slide.*

SWIVEL Isolating the upper body while rotating the hips, which allows the feet to move. There are a number of swivel variations.

SWIVET Isolating the upper body, execute a leg twisting movement on the ball of one foot and the heel of the other. End with both feet facing the same direction. a.k.a. Apple Jacks

Count Footwork

- 1 Pivot right on the ball of the left foot and the heel of the right to angle feet in same direction.
- 2 Pivot both feet back to face LOD.

SYNCOPATED PATTERN Any timing variation of a defined pattern.

SYNCOPATED RHYTHM Any rhythm pattern which uses timing variations, split beats, and/or accents any other beat than those which are normally accented.

SYNCOPATED SPLITS a.k.a. Out, Out, In, In. The feet move apart separately and are brought back together separately. Counted as: a 1 a 2 or & 1 & 2. The pattern takes 2 beats of music.



T

TAG 1. **Music:** An extra set of beats (2, 3, or 4) not part of the original phrasing.
2. **Dance: Line dance.** Additional sequence of steps added to match the phrasing of a song.

TAP To briefly touch a part of the floor with no weight and lift foot

THREE STEP TURN *See Chainés*

TOUCH To place the toes, inside ball or inside edge of the free foot next to the weighted foot with no weight.

TEMPO A musical term. The speed of the music: slow, medium, fast, determined by the beats per minute (B.P.M.).

TIME SIGNATURE The number of beats per measure and the type of notes that receive one beat, *i.e.* 4/4 time is four quarter-notes per measure. 3/4 time is three quarter-notes per measure.

TOE/TOES A part of the foot located in front of the ball of the foot.

TOE-HEEL-CROSS

SWIVELS Isolate the upper part of the body throughout the pattern.

Count Footwork

- 1 Swivel or pivot right on the right foot. Foot faces diagonal wall with left toes touching the right instep.
- 2 Swivel or pivot left on the right foot. Foot faces diagonal center, touch left heel forward.
- 3 Swivel or pivot right on right foot. Right foot faces LOD. Cross (lock) the left foot over the right foot and change weight. The toes of both feet face the same direction during the swiveling (pivoting) motion. Repeat on the left foot.

TOE SPLITS a.k.a. Toe Spreads.

TOGETHER Bring the feet together usually with a weight change. *See close.*

TORQUE a.k.a. Twist. Energy created from the center by a rotation of the upper body which twists and stretches the abdominal muscles around the axis one way against the lower body creating tension in them. A result of using CBM.

TRACE TURN A stationary turn that rotates a half turn around one weighted foot in the direction of that foot as it commences to step forward and collects both feet with the free foot tucked into the instep of the weighted foot. Isolate upper body.



TRIPLE STEPS

Three weight changes to two beats of music, counted as 1&2. The forward and backward triple steps are taken in 3rd position. Side triple steps are done in 2nd position.

TRIPLE TWO STEP

It has two walking steps and two triple steps done with a pig tailed movement. Counted as 1 2 3&4 5&6.

The pattern includes banking (shaping) on the triple steps. Most of the triple steps pass the feet or use the French Cross instead of executing 3rd position footwork.

Note. This is not the same pattern (or count) as the Double Two Step, Norfolk, or Progressive Swing. **See Double Two Step.**

TURN

A rotation of the body taking one or more weight changes to complete. May be stationary or progressive.

Types of Turns

A. Progressive Turns

1. Free Turn
2. Chainé
 - A. Footwork 3rd, 1st, 3rd
 - B. Footwork 3rd, 2nd, 3rd
 - C. Variation: Three Step Turn
3. Traveling Pivots
4. Spiral
5. Swing and Sway
6. Heel Pivot
7. Heel Turn
8. Slip Pivot

B. Stationary Turns

1. Spins (inside & outside)
2. Chase Turns (a.k.a. Break Turn, Step Turn, Military Pivot, Pivot Turn)
3. Monterey Turn
4. Monterey Spin
5. Paddle Turn
6. Push Turn
7. Twist Turn
8. Trace Turn



**TURNING
GRAPEVINE**

See Grapevine.

TWO STEP

A Country-Western progressive dance down LOD in 4/4 time. Counted as quick (1), quick (2), slow (3-4), slow (5-6).

Footwork (Ladies footwork is a mirror image of the man's)

Quick Step forward left.

Quick Step forward right.

Slow Step forward left.

Slow Step forward right.

Note. Some areas start the dance with the Slow, Slow count.

Square dancers call this style the Progressing Two Step as their Two Step is what C/W dancers do as Polka.

TWINKLE

A forward progressing pattern in Waltz using diagonals. The footwork consists of stepping diagonally forward left, step side right, and step diagonally forward left. Pattern starts in closed position, moves to promenade position, and ends in closed position or right parallel position.

TWIST TURN

a.k.a. Cross and Unwind, Corkscrew. A half or full turn by crossing the un-weighted foot over or behind the weighted foot and making the turn on both feet.

Count Footwork

1 Cross left foot over or behind right foot (place weight on the heel of the front foot and inside ball the back foot).

2 With weight on both feet, make a 1/2 (or full) turn right. If executed perfectly the feet will usually end in 1st position after 3/4 of a turn (270 degrees).

Note. A twist turn in line dance is performed by making the turn (usually a 1/2 turn) on the balls of both feet.

U

UNITS

A number of sets of movements that comprise a dance pattern. A Waltz basic pattern has two units of three beats each. One left unit and one right unit. Polka basic pattern also has two units, the left and right counted as 1&2 3&4.

UP BEAT

See Back Beat. Normally, in 4/4 music, the accented beats are 1 and 3, typically Two-Step and Fox Trot songs, etc. However, in Swing and Rock music counts 2 and 4 are usually the accented beats. They are the up beats a.k.a. back beats, not the down beats. *Down beats are not always accented.*

V

VARIATIONS

Any deviation of the basic pattern. A different way of grouping or mixing steps.

VAUDEVILLE HOP

A pattern taken from Tap Dance, with most of the steps being taken in 2nd position. A variation of the Sailor Shuffle (Vaudeville Step).

Count Footwork

- 1 Kick right foot diagonally forward in 3rd position.
- & Step side and slightly back right (to allow the left foot to cross comfortably) in 2nd position.
- 2 Cross the left foot over the right foot.
- & Step side right.

Repeat to left side for counts 3 & 4 &.

Note. The pattern is usually done to faster music and has a slight lilt.

VERSE

A musical term. A stanza. The part of the composition between the introduction and the chorus. It is the section of a song that usually tells a story and changes with each repetition followed by the refrain (the chorus).

W

WALK AROUND

TURN

- A. A Latin turn consisting of three forward steps and a side together completing a full rotation. The pattern begins in Open Position facing the partner at point "A" on the floor.

Count Footwork

- 1 Step is taken to the side turning 1/4 outside turn 90 degrees into 4th position in Open Promenade at point "B" on the floor.
- 2 Forward step is taken in 4th position in Open Promenade at point "C" on the floor and ends with an "About Face," a 180 degree inside turn.
- 3 Forward step is taken in Open Reverse Promenade returning to point "B" on the floor.
- 4 Step is to the side with a 1/4 turn in 2nd position to end facing the partner at point "A" on the floor.
- 5 Step is to close the feet in 1st position.

The counts in Cha Cha are 1, 2, 3, 4&. The music and dance accents in Cha Cha are on counts 1 and 5.

Note. Points A, B, and C form a straight line.

- B. From open position. The lady's left hand is placed in the man's right hand.

Count **Footwork (man)**

- 1 Step side left in 2nd position, and make a 1/4 turn left.
 - 2 Step forward right in 5th position pivoting 1/2 turn left and releasing the lady's left hand.
 - 3 Replace left foot in 5th position, making a 1/4 turn left to face the lady.
- End in closed position as the man takes the lady's right hand in his left.

WALTZ

A progressive dance done to 3/4 time music using six weight changes for the basic pattern (two units). Counted as 1, 2, 3, 4, 5, 6. The music accents are on counts 1 and 4. The dance accents are on 2& and 5& (Hover). In C/W dance CBM is used on count 1 and count 4. Waltz uses rise and fall and swing and sway motion.

WAVE

A rippling movement of the body that starts with the head and moves down to the feet, or starts with the feet and moves up to the head, or moves sideward from one side of the body to the other.

WEAVE

- A. **Line Dance:** a continuous grapevine pattern taking at least 8 counts or beats of music.
- B. **Couples:** a progressive side step pattern where by the couple alternates crossing in front and behind in right and left parallel position.
- C. **a.k.a. Laces or Whips.** A couples dance pattern where the couple start in backing LOD and cross LOD in diagonals, alternating lady's turns and man's turns.

**WEIGHT CHANGE/
TRANSFER**

The completion of a full or partial transfer of body weight from one foot to another.

Types of Weight Changes

One weight change

1. Across
2. Behind
3. Together
4. Replace
5. Side
6. Stomp

More Than One Weight Change

1. Ball Change
2. Chase Turn, etc.
3. Kick Ball Change
4. Heel Ball Change
5. Rock Step
6. Step together
7. Slides or Switches



**WEIGHTED LEG
OR FOOT**

The supporting leg or foot.

WEST COAST SWING A dance that originated in the East Coast and evolved to the West Coast, with a change in counts, accents, and styling danced in a slot. It consists of both smooth and rhythm qualities and contains semi-Cuban motion. The basic pattern has eight weight changes to six beats of music and counted as 1 2, 3&4, 5&6 or ten weight changes to eight beats of music (Lindy timing) 1 2 3&4 5 6 7&8.

WHEEL A rotation to left or right in place with the center positioning being the axis of the rotation.

WHISK A three step change step dance pattern that starts in Closed Position and ends in Promenade Position.

Footwork

Dance half a diagonal box, except instead of bringing the feet together in 1st position on the third step, the free feet of both partners are placed into a locked 1st or 2nd position behind while moving into Promenade Position during the weight change in preparation for their next forward step in Promenade using the inside foot of each partner.

Z

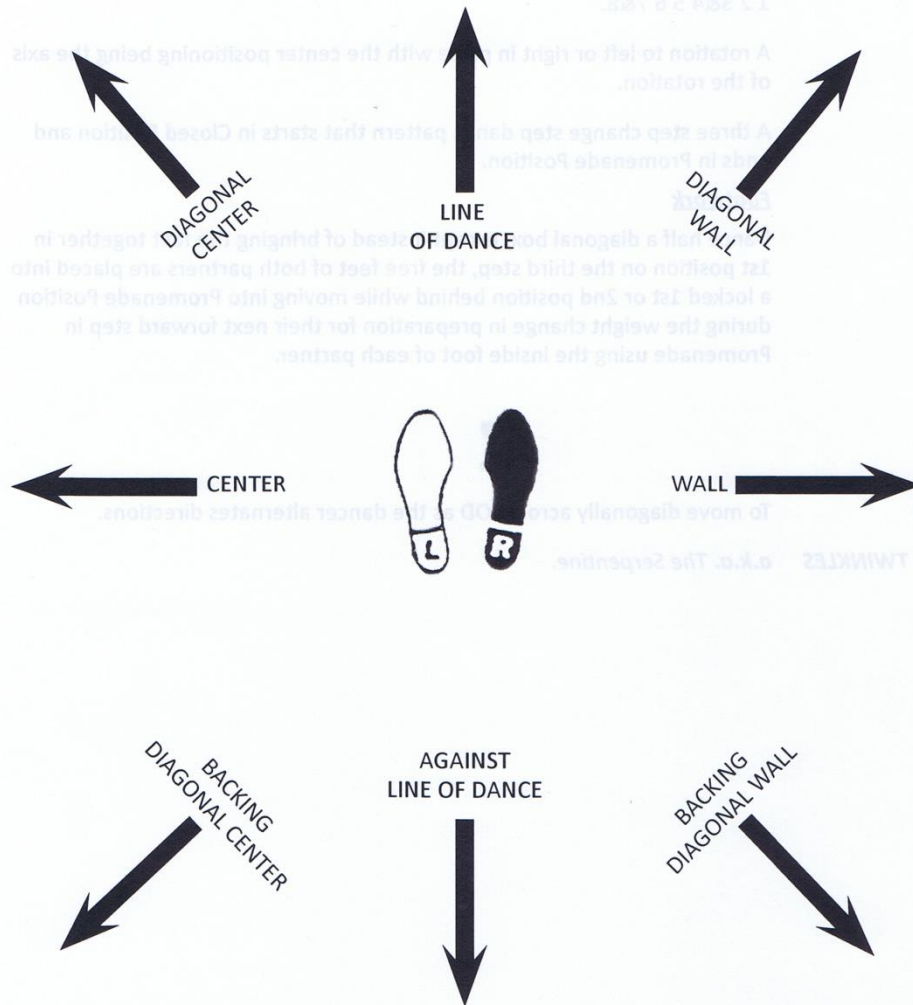
ZIG ZAG To move diagonally across LOD as the dancer alternates directions.

ZIG ZAG TWINKLES *a.k.a. The Serpentine.*



Appendix I

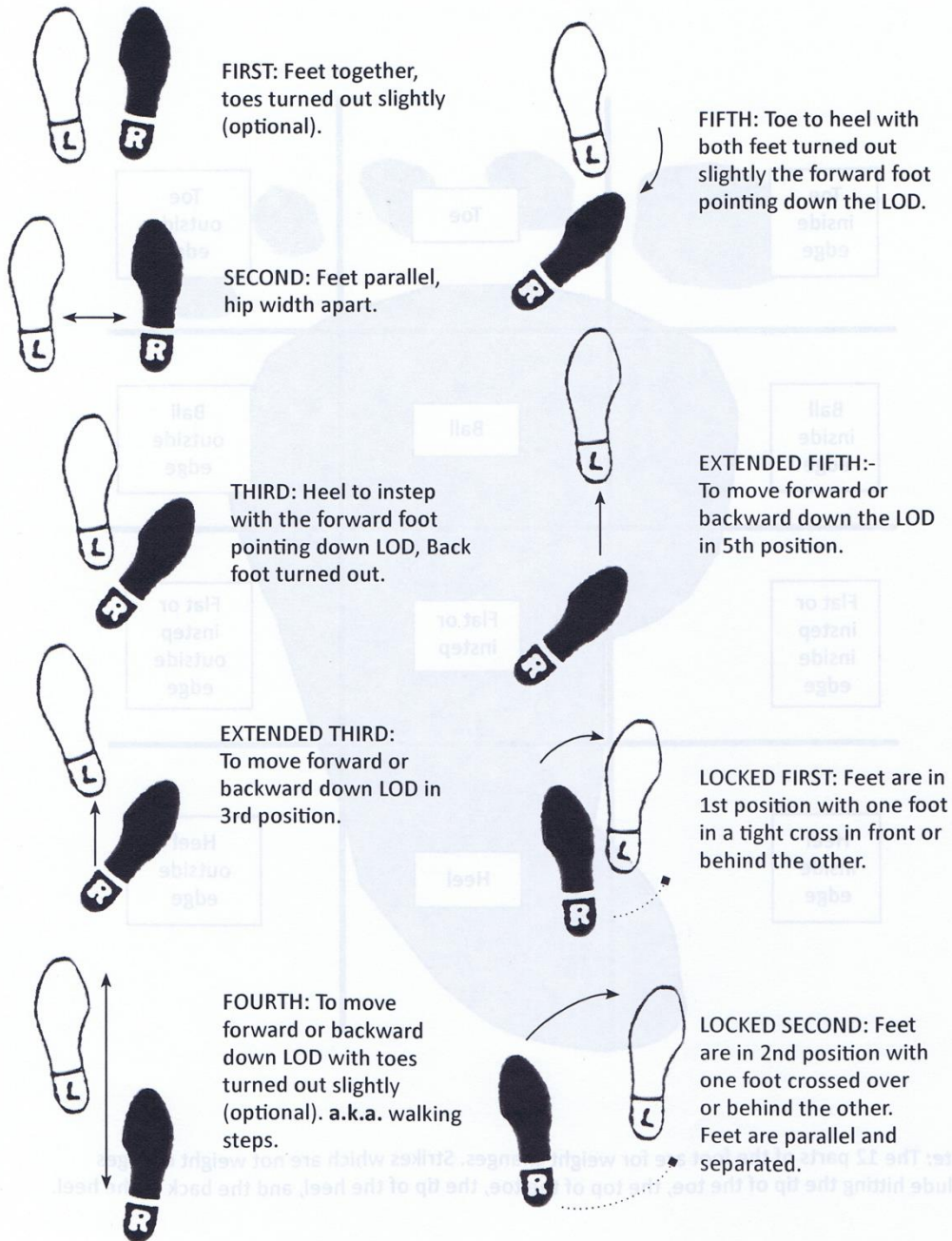
The Floor Alignments



Note: These alignments are from a single dancer's perspective and assume the dancer is facing Line of Dance (LOD). For couples, the alignments are from the gentleman's perspective.

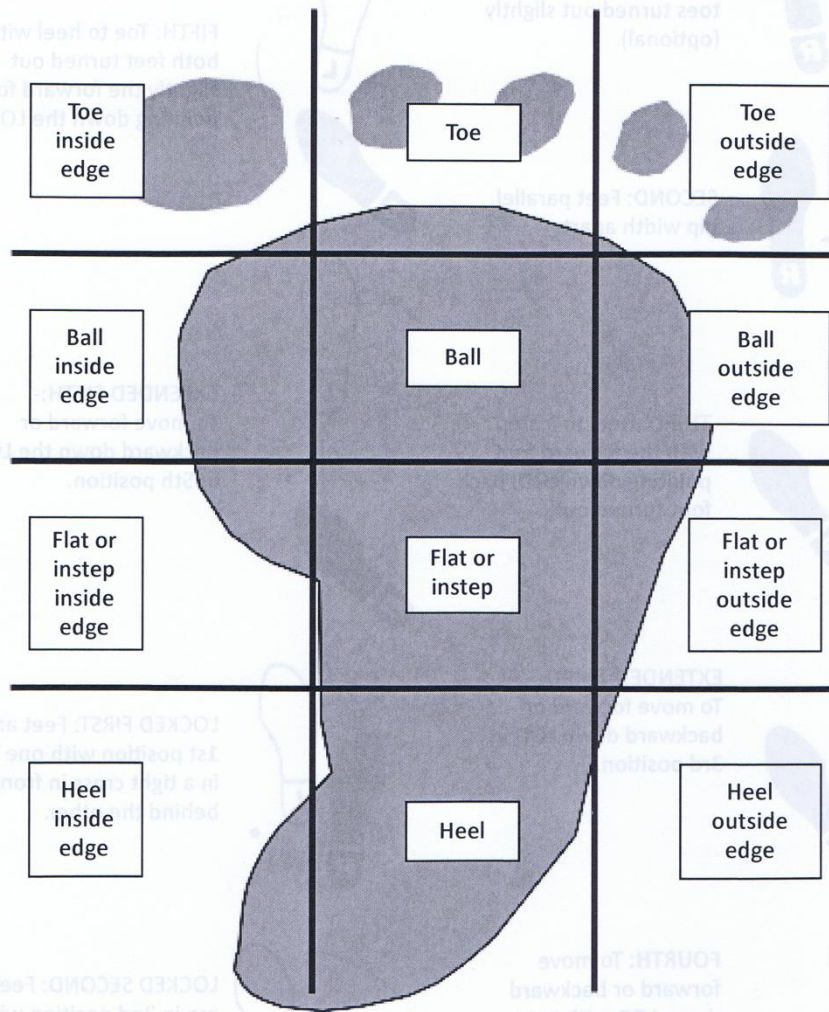
Appendix II

Foot Positions



Appendix III

12 Parts of the Foot



Note: The 12 parts of the foot are for weight changes. Strikes which are not weight changes include hitting the tip of the toe, the top of the toe, the tip of the heel, and the back of the heel.

Appendix IV

Arm Positions



1st Position—The arms are curved and held down in front of the body, with fingers almost touching in front of the legs.



2nd Position—The arms are extended to the sides with a slight slope downward from the shoulders to the elbows.

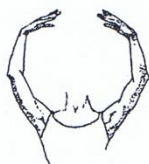


3rd Position—The arms are curved and held forward, up about chest level and slightly touching.



4th Position—Several variations:

- A. One arm may be in 1st position and the other in 2nd or 3rd.
- B. One arm may be in 5th position and the other in 2nd or 3rd.



5th Position—Both arms are rounded and held almost together above the head and slightly forward.

Corrections on errors found in the Terminology Booklet

In every book or newspaper you will probably find some errors. Although some very knowledgeable people proof read the Booklet we have still found errors. This sheet will be in the newsletter, on the website and included in all Booklets from now on. If you find errors in these sheets contact me immediately at NTADance@Embarqmail.com. I can correct these but not the Booklet.

You will note some terms are not in alpha order (sorry). In some cases we have added to already existing terms and included some that were not in the Booklet.

A Boogie Walk is also known as a Hip Walk.

Cadence Add. A rhythmic calling of steps to match the dance action on the beat of the music.

Chaine's may start by stepping to the side or forward in 3rd position (down LOD).

The footwork of Three Step turn is side in 3rd, side in 2nd and side in 2nd.

Footwork Pattern may start to either the left or right.

- 1 Step side right in 3rd position and make a ½ turn
- 2 Step side left in 2nd position and make a ½ turn
- 3 Step side right in 2nd position
- 4 Touch left foot to right

Contra Line A type of dance where the dancers form lines facing each other. Example the dance called a stroll.

Cross Triple A triple step movement that moves sideward isolating the upper body.

Footwork May be done to either side. Keep the upper body isolated through out the pattern.

- 1 Cross the left foot over the right foot
- & Step side right in 2nd position
- 2 Cross left foot over the right

Grind is also known as a heel grind.

Mash Potato On B. State the un-weighted foot does not lift off the floor for counts 1&2.

Merengue The word dominate should be dominant.

Moon Walk A backward camel walk performed very slowly dragging the un-weighted- foot.

Night Club The side steps are split weighted. Note. There are no rock steps in this dance.



Point Place the free foot forward, sideward ,crosswise or backward with no weight.

Releve` Was spelled incorrectly.

Rock Steps are taken in full Cuban motion not semi-Cuban motion as listed.

Sugar Foot 1 it is 1/8th turn not a 1/4th.

Toe Splits and toe spreads are the same pattern just two names for the movement.

Footwork Start with feet together in first position with most of the weight on the heels.

- 1 Spread toes apart at the same time
- 2 Bring toes back together at the same time

Turn Add the two types of turns, inside and outside.

An inside turn consists of turning the body in the opposite direction of the weighted foot (a.k.a. opposition turn).

An outside turn consists of turning the body in the direction of the weighted foot.

Twist Turn a.k.a Cross and Unwind, Corkscrew. A half or full turn performed by crossing the un-weighted foot over or behind the weighted foot and making a turn on the balls of both feet.

Vaudeville Hop On the last "&" count step side right in 2nd position.

Weight Change Transfer. We mentioned One weight transfer and More than one weight transfer but need to include those with no weight transfer

No weight transfer

1. Tap
2. Touch
3. Point
4. Brush, scuff

NOTERINGAR

