

National Terminology as defined by the Country Western Dance Council

Updated February 2010

ACCENT To emphasise a dance step or movement, to portray a particular effect influenced by the music. i.e.:- The heavier down beat in waltz

ACROSS A movement to the side accomplished by stepping over in front of or behind the other foot

ALIGNMENT

Room alignment..-The body position as related to LINE OF DANCE, which is accepted direction of flow anticlockwise around the dance floor.

(See full-page diagram)

1	Line of dance	(LOD) Move or face forward
2	Reverse or back	(LOD) Move or face back
3	Centre	Move or face left
4	Wall	Move or face right
5	Forward left diagonal	Move or face 45° forward left
6	Forward right diagonal	Move or face 45° forward right
7	Reverse left diagonal	Move or face 45° back left
8	Reverse right diagonal	Move or face 45° back right

AMALGAMATIONS

To combine together a series of dance steps or step patterns to formulate a sequence of moves.

AND (a) Half of one count.

(b) A call used for syncopated steps-i.e.:- 1&2, 3&4, &I&2 etc.

APART To move away from the partner or to move feet/arms away from each other.

APPLEJACK

Starting with both feet facing forward position weight on left heel and right ball and shift un-weighted part of the feet to the left then move feet back to start position. With weight on left ball and right heel move unweighted parts to right then back to start position.

ARCH Partners joining hands overhead to form an arch. Usually both left hands or both right hands joined but can be opposing hands.

BALANCE The body's centre of gravity is equally distributed between both feet or over one foot.

BALL CHANGE

Transfer of weight from one foot to the other in place - usually on a syncopated count- i.e.:- &1, &2, etc.

BALL STEP Transfer of weight from one foot to the other as you step forward/ cross or side usually on a syncopated count.

BAR (MUSICAL)

Vertical lines on a music score to indicate the beginning and end of a measure.

BEHIND A movement where the un-weighted foot steps or points to the rear of the weighted foot.

BODY MOVEMENT

To change the position or the posture of the body without foot movement.

BODY ROLL

A 2 or 4 count body movement and weight transfer forwards or backwards.

e.g. Forward body roll--Start with feet in 4th. position with body and weight over back foot. Shift hips then chest, neck and head forwards ending with body and weight over front foot.

e.g. Backward body roll--Start with feet in 4th. position with body and weight over front foot. Shift head then neck, shoulders, chest and hips backwards ending with body and weight over back foot.

BREAK A change in rhythm or direction.

BRUSH To move the foot against the floor leading with the sole of the foot forwards or backwards.

CENTRE The point within the body where a vertical and horizontal axis cross, considered to be the start position of any movement.

CHARLESTON

A four count step pattern with or without swivelling the weighted foot. i.e.:-

- 1 Left foot step forward
- 2 Right foot kick forward
- 3 Right footstep back
- 4 Left toe point back

CHASE A dance move or pattern where one partner follows the other.

CHASSE A 2- count syncopated move in either direction sideways.

- 1 Right foot steps to side
& Left foot steps beside right
- 2 Right foot step to right.. (AKA SIDE SHUFFLE)

CHOREOGRAPHY

The art of arranging dances.

CLOSE To bring the feet together with or without a weight change.

COASTER STEP

A step pattern with either foot leading, usually on syncopated count i.e:-1&2.

FORWARD 1 Right foot step fwd
& Left foot step beside right
2 Right foot step back

BACKWARDS

1 Right foot step back
& Left foot step beside right
2 Right foot step forward

Can be taken on either foot

COASTER CROSS

I Right foot step back
& Left foot step beside right
2 Right foot step across in front of left

COUNT The call used to identify the rhythm of foot movement or weight changes and also to identify the beats of music.

CROSS A four count movement which may be executed with either foot i.e.:-

I Right heel touch forward
2 Right heel raised across front of left shin
3 Right heel touches forward
4 Right foot steps beside left.

(note: a half cross uses counts 1 and 2 only)

CROSS OVERS

Left foot cross over right foot, small step right with right foot, and replace weight on left foot. Right foot cross over left, small step left with left foot, replace weight on right foot. Body faces LOD throughout this move.

CROSS SHUFFLE

e.g. Left cross shuffle

1 Left foot cross & step over right
& Right foot step to side
2 Left foot cross & step over right foot

CUBAN MOTION	Hip movement made by using inside edge and rolling to ball of foot during weight change.
CUP AND PIN	The man positions his left hand at waist level with his palm towards himself, the lady curls her right fingers across his left and the gent applies gentle pressure with his left thumb. There needs to be resistance in the hold by the lady so the gent can indicate the start of a move.
CURTSY	A bow by slightly bending the knees and lowering the body usually with one foot pointing behind the other.
DEVELOPPE	(A slow unfolding of one leg) Raise the foot and slide it closely up the supporting leg until just under the knee. Unfold the leg to a fully extended position.
DIAGONAL	The direction of 45° from LOD (See ALIGNMENT).
DIG	To emphasise the touch of the ball or heel of the foot to the floor.
DIP	To slightly bend the weighted knee(s).
DRAW (Drag)	To bring the unweighted foot slowly across the floor to the weighted foot, usually over two or three beats.
DUCK WALK	Swivelling both feet on alternate heel toe combinations to move the body sideways.
(A.K.A Heel toe swivels)	
DWIGHT STEPS	Left foot swivels on alternate heel toe combination to move body sideways, at the same time right foot is slightly raised touching alternate toe heel combinations besides left foot. (Can also be done with right foot swivels and left foot raised)
EXTENTION	To reach with the fullest extent, arms or legs as indicated.
FAN (Heel or toe)	A swivelling movement of the foot through 45° with either the ball or heel of the foot weighted.
FLEX	To slightly bend part of the body i.e.:- to bend the knee.
FLOOR CRAFT	The correct use of the dance floor (See full diagram).
FONDU	(means “melted”) indicating the way the leg will gradually and slowly give way to bend.
FOLLOW THROUGH	The un-weighted foot passes by the weighted foot before changing direction.

FOOTWORK	The use of the five positions of the feet when dancing. See:- positions of the feet.
First	Feet together
Second	Feet parallel, hip width apart
Third	Heel to instep (also extended third)
Fourth	Forward or backward
Fifth	Toe to heel (also extended Fifth)
FRAME	Body posture for the maintaining balance and poise.
GRAPEVINE	A travelling step pattern with the first steps diagonally forward or back to the side which continues with the unweighted foot crossing in front of or behind the weighted foot, usually a three step sequence, step side, cross behind, step side.
HEEL JACK	A four count syncopated combination of moves leading with either foot. i.e.:-
	& Left foot step back
	1 Right heel touch diagonally forward right
	& Right foot back in place
	2 Left foot back in place
	& Right foot step back
	3 Left heel touch diagonally forward left
	& Left foot back in place
	4 Right foot back in place
HEEL SPLIT	Start with feet together and weight on balls of both feet. Move heels apart to 45° on count one and heels together on count two.
HEEL STOMP	Lift the heels from the floor by bending the knee(s) and then snap heel(s) to floor.
HEEL BOUNCE	Lift both heels from floor tapping floor with a bouncing action. Can be stationary or while making a turn.
HIP BUMP	Movement of the hips in the direction indicated.
HITCH	Upward movement of the knee with the lower leg slightly forward.
HINGE	A step making a 1/2 turn on one foot i.e:- on ball of right foot make a 1/2 turn to the left. Step to left.
HOLD (pause)	A pause in a dance pattern for an indicated number of beats
HOME	Original starting place of the foot.
HOOK	Cross unweighted foot in front or behind support leg at shin height with the toe pointed towards to floor.

HOP Jump into the air from one foot landing on the same foot.

IN PLACE See Home or Together.

ISOLATION Movement of one part of the body without moving the remainder.

JAZZ BOX May be executed with right or left foot lead i.e.:- Cross right foot over left and step, left foot step back, right foot step to right, left foot step beside right. May be done with a step forward and may include a directional change.

(Also Skipping Jazz box)

As above but on a syncopated rhythm adding a hop on each of the & counts before each step.

JAZZ JUMP A spring into the air leading with one foot and landing on both feet. Also can be syncopated by landing one foot before the other. Can be executed in any direction.

KICK BALL CHANGE

A low kick forward on beat one, back home and apply weight to ball of foot on the and beat, transfer weight to the original weighted foot on beat two.(count 1&2)

KNEE POPS Lift heel(s) from floor by bending knees and return to floor. May be executed by knee across in front of weighted leg in single knee pop.

LEAD A body language communication between partners that initiate and continue movement.

LOCK The unweighted foot is tightly crossed in front or behind the weighted foot.

LOCK STEP A diagonal step pattern with a cross behind (lock) forward or backwards.

L.O.D. LINE OF DANCE- The long accepted direction of anticlockwise around the dance floor. (See full page diagram).

LUNGE An extended step onto a bended supporting leg keeping body up right can be taken in any direction.

MAMBO STEP

A step that can be taken forward, backwards or sideways on either foot usually with Cuban motion

- i.e. 1 Rock forward onto right
2 Replace weight back on to left
3 Close right foot to left foot
4 Hold with hip transfer

MONTEREY TURN

A four-count standing step pattern, which is executed starting with either foot. Start position is feet together. i.e.:-

- 1 Right toe point to right
- 2 Half turn clockwise on the ball of the left foot at the same time close right to left and apply weight.
- 3 Left toe point to left
- 4 Left step home beside right

PADDLE TURN (A.K.A. Peg leg turn)

Use the un-weighted foot to propel the body through a number of 90° turns on the ball of the weighted foot.

PAUSE See HOLD

PHRASE A musical clause, a natural grouping of measures which gives a temporary feeling of completion, usually two to eight measures.

PIGEON TOES (SEE HEEL SPLIT)

PIN WHEEL Partners beside each other, hip to hip, to execute a turn around an axis between them.

PIVOT TURN (A.K.A.) Military turn)

With feet apart in extended fifth position, a 90°, 180°, or 270° turn is executed on the balls of both feet.

POINT Place toe in direction indicated i.e.:- forward, side or back touching floor.

PREP A lead indication used to prepare your partner for the smooth execution of a turn or combination.

QUICK A step or weight change that takes half or one beat of music dependant on the time signature.

RESISTANCE

A balanced force between two dancing partners in a framed hold.

RHYTHM A regular recurrence of long and short sounds as in music. A regular recurrence of body movements and step patterns.

RIPPLE A wave like motion starting in one part of the body and finishing in another.

ROCK STEP A step pattern where a rocking motion is executed by transferring body weight from one foot to the other. Can be executed forward, back, side, across in front or behind.

ROCKING CHAIR

A four- count step pattern with weight changes can be executed with either foot leading. i.e.:-

Right foot rock forward.

Left foot rock in place

Right foot rock back
Left foot rock in place
Can be done on counts 1,2,3,4 or 1&2&

ROGER RABBIT

A 2-step move over one beat starting with either leg. i.e.
& Scoot back on left leg raising right
1 Right foot cross and step behind left

ROLL Circular movement of the hips in the direction indicated.

ROND'E SWEEP

(A rounding of the leg with Sweeping action on floor) Make a circular movement of the floor as indicated i.e. Right foot move forward inscribing a 1/4 circle to return beside left foot May be executed with a body turn on the weighted foot.

RONDE Can also be executed with the leg raised slightly from the floor.

ROTATE See **TURN**

SAILOR STEP

A triple step executed by stepping behind the weighted foot, upper body movement in the opposite direction to the step. i.e.:-

Right sailor step

1 Right foot cross behind and step (lean with right shoulder)
& Left foot step to left
2 Right foot step to right.

SCISSORS A four count movement i.e.:-

1 Right foot step to right
2 Left foot step beside right
3 Right foot cross over in front of left and step
4 Hold.

SCOOT Kick unweighted foot forward while momentum slides weighted foot forward.

SCUFF Move the foot forward with heel striking the floor.

SHIMMY Shaking alternate shoulders backwards and forwards.

SHUFFLE A triple step performed without a lilt i.e.:- Left Shuffle

1 Left foot step forward
& Right foot forward-instep to heel (Third Position)

	2	Left foot step forward.
SLAP		Strike part of body indicated with palm of hand indicated.
SLIDE		Movement of the un-weighted foot across the floor in the direction indicated.
SLOW		A step or weight change that takes one or two beats of music dependent on the time signature.
SNAKE ROLL		A 2 or 4 count body movement and weight transfer from one side to the other. e.g. Start with feet in 2 nd position with body and weight over left foot. Shift head then neck, shoulders chest and hips to right side ending with body and weight over right foot.
SPIN		A turn on one foot.
SPOTTING		Focusing on a fixed point to maintain equilibrium while turning.
STEP		Movement of the free foot to apply weight to it.
STOMP		To strike the floor with either foot. Down stomp is weighted while Up stomp is unweighted where movement is continuing with that foot.
STROLL		Step forward on right, step left along side and passed right and step forward on right. (A.K.A Shoop) Can be taken in any direction.
STRUT		A two- count move
	Toe strut-	1 Touch toe to floor
		2 Snap heel to floor
	Heel Strut-	1 Touch heel to floor
		2 Snap toe to floor
SUGAR FOOT		A-four count move with either foot leading. i.e.:-
	1	Point toe to instep
	2	Heel to instep
	3	Cross foot over weighted foot
	4	Hold.
SWAY		A gentle flowing movement of the body from the ankles upwards.
SWEEP		(SEE RONDE SWEEP)
SWING		The unweighted foot is raised to move forward, back, side or across like a pendulum.

- SWITCH** A one-count move where the feet positions are quickly exchanged. A rapid change of weight from one foot to the other.
- SWIVEL** A standing pattern executed with the feet together and weight evenly distributed on the balls of both feet. With the heels raised keep together and rotate the hips (and thus the heels) in the direction indicated and then return home. (AKA Heel Swivels). Can be reversed with weight on heels and move toes (Toe Swivels).
- SWIVET** position weight on left ball and right heel, shift toes of right foot to right and left heel to left. Return feet home and reverse weight application to shift left toes left and right heel to right, and then return home.
- SYNCOPATION**
To alter the regular rhythms, usually on the and call.
- TEMPO** Music speed usually indicated by beats per minute (BPM).
- THRUST** Pelvic movement usually forwards or backwards.
- TIME (signature)**
The number of beats per measure of music i.e.:- 2/4, 3/4, 4/4, 6/8
- TOGETHER** A foot movement where the unweighted foot is positioned alongside the support foot with a weight change.
- TORQUE** To rotate the upper body in the opposite direction to the stepping foot.
- TOUCH (Tap)**
Touch the floor with the designated part of the unweighted foot.
- TRAVELING PIVOT**
Pivots danced down the LOD in extended fifth Position.
- TRIPLE STEP (See Shuffle)**
- TURN** Body rotation that takes one or more steps to complete.
- TWINKLE** As applied to Waltz
- | | |
|---------------------------|---|
| Turn body slightly right- | Cross left foot over right and step
Right foot small step to right
Turn slightly left put weight on left |
| Turn body slightly left- | Cross right foot over left and step
Left foot small step to left
Turn slightly right put weight on right. |
- VANILLA** The plain steps as written on Choreographers sheet.
- VARIATIONS**
Any temporary changes of the original footwork.

VAUDEVILLE STEPS

A four count syncopated combination of moves leading with either foot. i.e:-




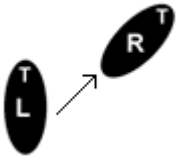
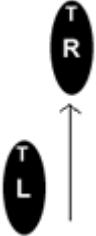
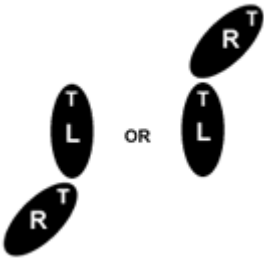
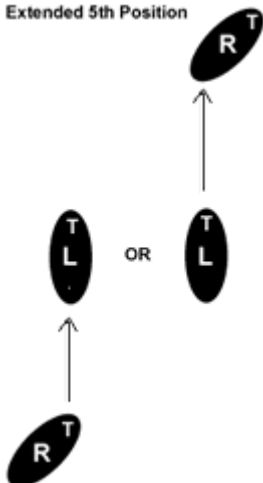
- &1 Step back on ball of left foot. Step right foot across left
- &2 Step left to left side. Touch right heel fwd to right diagonal
- &3 Step back on ball of right foot. Step left across right
- &4 Step right to right side. Touch left heel diagonally fwd.

WEIGHT CHANGE

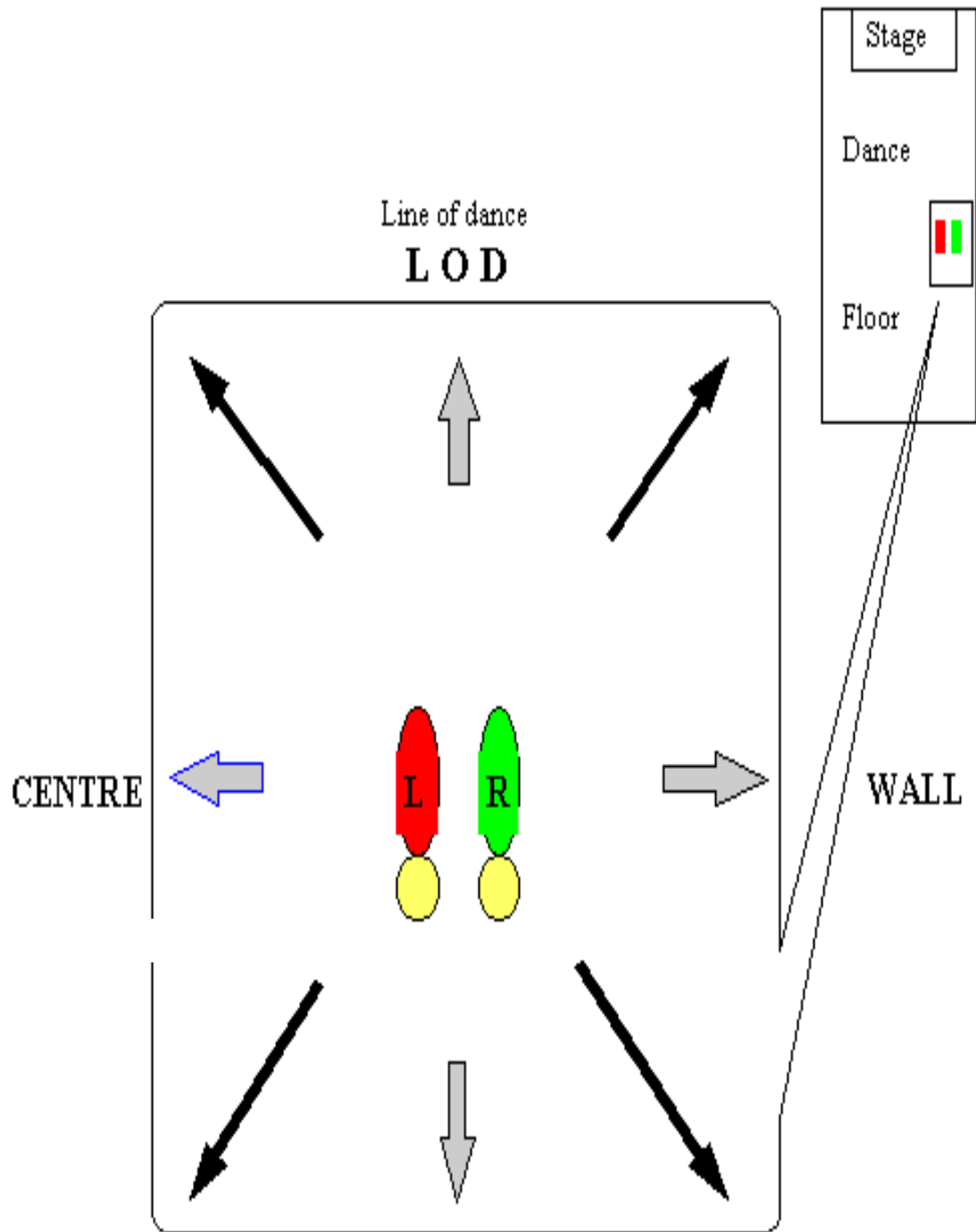
Transfer of body weight from one foot to the other.

ZIG ZAG A diagonal step pattern that alternates direction at 45°

FOOT POSITIONS

1st Position	2nd Position	3rd Position	
<p>1st Position</p> 	<p>2nd Position</p> 		
3rd Position (Extended)	4th Position	5th Position	5th Position (Extended)
<p>Extended 3rd Position</p> 	<p>4th Position</p> 	<p>5th Position</p> 	<p>Extended 5th Position</p> 

ROOM ALIGNMENT



Western Dance – Couples

A Technical Introduction

Country Western Couples' dances are done in a flowing progressive anti-clockwise direction around the outer edge of the dance floor (with the exception of stationary dances, e.g. East & West Coast Swing etc). A natural smooth movement is emphasised. Dancers use a relaxed posture with slightly flexed knees keeping their feet close to the floor and move with a level gliding motion. Synchronised movement is emphasised in all aspects of country western dancing. Couples dance in complete unison as one unit both dancers move in time to the music. If a hand is not joined it is usually held at waist level. As in all couples dancing the man leads, the woman follows; better still she interprets that lead. Each is a separate responsibility and should be done well. Proper lead and follow techniques enhance the couple's ability to dance in unison and maintain rhythm, timing and balance. All dancers should follow Dance Floor Etiquette, if you are moving slower than other couples move to the inside of the floor so you do not interrupt the other dancers.

The counts described below are only intended to give the basic step pattern and do not include the many variations created by rhythm breaks and syncopations. A rhythm break or variation occurs when the basic rhythm pattern is altered by extending or changing the basic rhythm count, e.g. Two Step – instead of dancing two slow steps and two quick steps the rhythm could be changed to danced six quick steps. A syncopation occurs when any step places the accent between the beats of music, e.g. Swing – instead of dancing a rock step a syncopation could be included by dancing a kick ball change.

TWO STEP

The basic position is Closed Western Dance Position. The tempo of music can vary from about 160 to about 192 beats per minute. The basic step is danced to six counts of music, quick, quick, slow, slow counted 1 2 3 5, or slow, slow, quick, quick counted 1 3 5 6. The dance has a generally forward movement and any move that temporarily slows the forward movement should be done towards the centre of the floor. Eight count variations and six count syncopations are acceptable.

WALTZ

Danced at between 92 and 108 beats per minute, the basic dance position is Closed Western. Waltz is danced to six counts of music, simply counted 1 2 3 4 5 6 with counts 1 and 4 accented. The dance generally travels forward and any moves that temporarily slow or stop should be done towards the centre of the floor.

EAST COAST SWING

The basic dance position is called Promenade. The tempo of music can vary from between 140 to 156 beats per minute. The basic step is danced to six counts of music. It can be danced to single rhythm 1 3 5 6; double rhythm 1 2 3 4 5 6 where weightless counts are taken on either 1 and 3 or 2 and 4; or most commonly triple rhythm 1&2 3&4 5 6. Each style has mutually performed rock steps in any direction done by both partners on counts 5 and 6. The dance has a generally stationary, circular and slotted step pattern. Four and eight count variations and syncopations are acceptable.

POLKA

Danced at between 124 and 140 beats per minute, the basic dance position is Closed Western. Polka is danced to four counts of music, counted 1&2 3&4. The dance generally travels forward and any moves that temporarily slow or stop should be done towards the centre of the floor.

SHUFFLE

These patterns are very often used in repetitive partner. The basic dance position is Sweetheart. The tempo of music can vary from 124 – 140 beats per minute. The basic Shuffle

step is counted 1&2 3&4. The dance has a generally forward movement but must include some non-progressive step patterns with a minimum of 8 counts and a maximum of 16 counts of music. At least 4 shuffles and not more than 8 or 10 shuffles are done consecutively without entering the standing step pattern. No Schottische style patterns are allowed, i.e. vine step patterns followed by a kick accent performed on count 4 of the rhythm. No rhythm breaks are allowed during the shuffles, but any steps may be done during the standing steps.

OPEN SWING

The basic dance position is dependant on the type of Swing danced. The tempo of music is between 124 and 164 beats per minute. Any combination of Swing patterns as described above is allowed in the General Swing category. Usually any specific swing outlined above that is offered with this category at the same competition event disqualifies that specific Swing from being danced in this general category.

SOUTHERN STYLE SCHOTTISHCE

The basic dance position is Sweetheart. The tempo of music can vary from 136 to 176 beats per minute. The basic step is a series of three steps mainly vine patterns followed by a kick, scoot, hop or brush counted 1 2 3 kick 5 6 7 kick. Four consecutive schottische patterns are performed followed by two 2-count step kicks followed by three backward or in place steps and a kick followed by one 2-count step kick. The dance has a generally forward movement.

COTTON EYED JOE

The basic position is Sweetheart. The tempo of music can vary from 124 to 156 beats per minute. The basic step is a series of sixteen counts of standing step Cotton Eyed Joe patterns (1 2 3&4), followed by eight shuffles (1&2 3&4). The dance has a generally forward movement.

THREE STEP

The basic dance position is Closed Western Dance Position. The tempo of music can vary from 96 – 128 beats per minute. The basic step is danced to three counts of music – Quick, quick, quick, slow. The three quick steps are done to two counts of music – 1&2 3. The dance has a generally forward movement and any move that temporarily slows the forward movement should be done towards the centre of the floor. During the basic step the man's right foot and the woman's left foot on the quick steps never pass the other foot, but does pass on the slow step.

WEST COAST SWING

The basic dance position is called Promenade. The tempo of music can vary between 112 and 132 beats per minute. The basic step pattern is danced to six or eight counts of music – 1&2 3&4 5 6 or 1 2&3 4 5&6 or 1 2 3&4 5 6 7&8. The man does a rock step and the woman does a forward walk on counts 1 2, this is followed by both partners mutual but not necessarily synchronous triple step rhythm to the pattern's end. The dance has a generally stationary, mainly slotted step pattern.

CHA CHA

The dance is more commonly done as a repetitive line or partner dance pattern, but it is fairly popular as a Couple's Dance. Danced between 84 and 124 beats per minute it requires five weight changed done to four counts of music counted 1 2 3 4& or 1 2 3 & 4. The break beat or changes of direction on the 2nd and 6th count or 1st and 5th count of music must remain constant throughout the dance. If dancers start by breaking on count 1 they should not change during the dance to break on count 2. Cha Cha may be danced in two ways or a combination of both, the first and most common is Rhythm Cha Cha. The basic dance position is Closed Western like the Two Step, the dance may have some form of forward movement but large parts of the dance should be stationary. Secondly, Cha Cha may be danced as Progressive; the basic dance position is Sweetheart like many partner dances. It is danced with generally forward movement with any moves that slow or stop being done towards the centre of the floor.

PONY

The basic dance position is called Open (Double Hand). The tempo of music can be between 200 and 220 beats per minute. The basic step is danced to four or eight counts of music: &1 &2 &3 &4. The dance continuously changes weight between feet, the weight should be mainly over one foot and changed momentarily in a push step to the other foot, then immediately returned to the primary foot. The dance has a mainly circular step pattern.

DOUBLE TWO STEP

The basic dance position is Closed Western. The tempo of music can vary between 112 and 132 beats per minute. The basic step is danced as two triple steps or shuffles followed by two walking steps counted 1&2 3&4 5&6. The dance has a generally forward movement and any move that temporarily slows the forward movement should be done towards the centre of the floor.

RHYTHM TWO STEP

The basic dance position is Closed Western. The tempo of music is between 136 and 176 beats per minute. The basic step is danced as six or eight count combinations of stationary Two Step patterns counted 1 2 3 kick or touch 5 kick or touch; or 1 2 3 4 5 kick or touch, 7 kick or touch; or 1 2 3 kick or touch, 5 6 7 kick or touch. The dance has a generally stationary step pattern.

SCHOTTISCHE

These patterns are very often used in repetitive partner dances. The basic dance position is Sweetheart. The tempo of the music can vary from 120 to 148 beats per minute. The basic step is a series of three steps, mainly vine patterns, followed by a kick, scoot, hop or brush, counted 1 2 3 kick 5 6 7 kick. Any number of patterns can be performed consecutively before entering into a series of two or more 2-count step kicks. The dance has a generally forward movement.

BASIC NIGHTCLUB TWO STEP

In Couples, the male takes a long step to the left on count 1, rocks back on the right on the & count – toe behind the heel, then steps out to the right on the count 2. The lady dances the similar pattern but starting on the right foot. Then both dancers repeat on the opposite leg.

Night Club Two Step is predominantly danced to mid-tempo ballads with 4/4 timing.

The basic rhythm is slow quick quick slow quick quick slow i.e. 1 2 & 3 4 & 5 etc.

A “sway” is maintained throughout a Nightclub Two Step to give the dance a smooth, romantic feel and this is done by stretching up through the body and leaning to the side, without any break in the waistline.

Arm lines should be smooth and clean, balletic in nature with no breaks at the wrist (e.g. as in cha cha) or elbows. Arms should feel weightless and look effortless.

The feet should remain in contact with the floor; as the working foot is stepped onto, the foot makes a small sweep on the floor before stepping to foot's destination – this is known as “tracing the floor”. The working foot is stretched out away from the opposite foot, and as the weight is transferred onto the working foot, the other foot draws in towards it.

T