

I L D S F

KICKISH:

THE LANGUAGE OF LINE DANCE

A VOCABULARY AND FORMAT FOR
STANDARDIZED LINE DANCE STEP SHEETS

4256 N. SVENSK LANE
EAGAN, MN 55123

A VOCABULARY FOR LINE DANCERS

Let's say you are a line dancer who is writing or reading line dance choreography.

- A. You have choreographed the perfect dance. It fits the music and your personality. It is interesting, creative, and a sure-fire hit. Now you want to write a clear description of the dance, which we call a *step sheet*.
- B. Perhaps English is not your native language, and you want to write a step sheet in English that makes sense to English-speaking people, without errors from computer-based translations.
- C. Perhaps you wonder why some step sheets are easier to read than others. You notice one portion of a step sheet is easy to read, while another portion of the same step sheet is unclear. Why does that happen?

In this article we examine a few aspects of step sheets that affect readers' ability to understand what is written, and we will describe a small line dance language (vocabulary and format) that can be used for nearly all line dances ever written (so far).

After looking over a list of language names like Spanish, Danish, Polish, Elvish, etc., and bearing in mind that this language is used extensively in the line dance archive at the Kickit website, we have decided to call this language **Kickish: The Language of Line Dance**.

WHAT MAKES A STEP SHEET READABLE?

Just as a sculpture, river, or person cannot be fully described in text, a step sheet can never fully describe a dance. It can give a sense of how a dance should be executed, not describe it completely. Adding more words won't help. Accepting this, we can still wonder why one step sheet can be so much easier to read than another, regardless of the dance described. Here are a few characteristics of easy-to-read step sheets.

- **Simplicity**

Simplicity means using the fewest and most descriptive words possible. Kickish uses only 100 simple English words. This simple vocabulary, arranged simply, makes Kickish a powerful tool for writing step sheets.

- **Consistency**

Consistency means saying the same thing the same way every time. This is sometimes called using a "single voice" throughout the step sheet. Any instruction in a step sheet can be written multiple ways. As a demonstration of lack of consistency, here are a few ways step to the left has been described in actual step sheets.

left foot - step to side	left foot step left	left foot step to left side
left foot step to left	left foot step to the left	left foot to left side
left foot to left	left side step	left side
left step left	left step side left	left step to left side
left step to side left	left step to the left	left to left side
left to left	left to side	left to the side
side step left	step left foot to side	step left foot to the left side
step left with left foot	step out left	step to left with left

In some cases, two or more different voices have been found in a single line of a step sheet:

1&2 **Step left forward, step the right foot together, step forward on left**

Notice how stepping forward with the left foot happens twice, but is described in two different ways. This inconsistency reduces readability. When a step sheet seems understandable in one section, but unclear in another, the most likely cause is lack of consistency.

Kickish helps a step sheet writer to keep a consistent voice throughout a step sheet.

- **Organization**

Organization means using words in a specific order to make the meaning clear. In Kickish, steps are organized in an action-subject-direction format. For example, "step right forward" indicates the action is a **step**, the subject of that action is the **right** foot, and the direction of that step with the right foot is **forward**. Organizing all instructions improves the step sheet's simplicity and consistency.

- **Specificity**

Specificity means using specific words to mean specific things. All of the 100 words in Kickish were chosen to have specific meanings.

- **Conventions**

Conventions are "rules of thumb" for applying vocabulary to step sheets. Conventions allow a step sheet writer to flexibly use Kickish, while staying within a framework that makes step sheets easier to read.

THE KICKISH VOCABULARY

Let's look at the vocabulary of Kickish. We will describe the action-subject-direction format by looking at each piece separately, beginning with Direction. Terms highlighted in yellow are part of the Kickish language. (The entire vocabulary is summarized in tables later in this book.)

DIRECTIONS

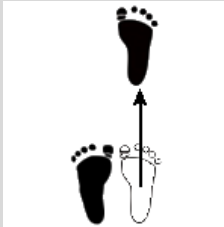
To explore the possible directions in which line dancers move, let's imagine we want to write about stepping with the right foot. If the dancer is standing with feet together, left foot weighted and right foot free, there are a limited number of directions in which that right foot can move.

The only directions possible in which actions can occur are:

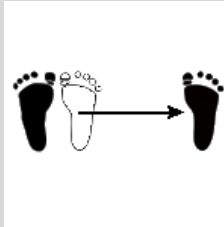
- **Forward, side, and back (with variations)**
- **Steps toward the corners**
- **Together, in place, and home**

► *forward, side, and back (with variations)*

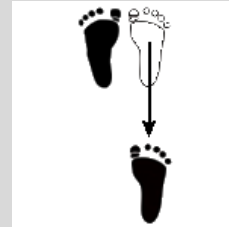
The three most commonly used directions are forward, side, and back, as shown in the following three pictures. For each picture, we assume we start with the feet together and then step with the right foot. (The text below each picture describes the step in Kickish.)



step right forward

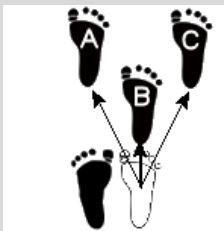


step right side

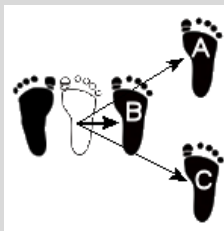


step right back

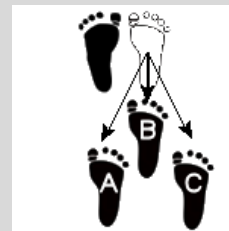
Each of those three can be adjusted slightly to create new directions.



- A. **step right forward and across**
- B. **step right slightly forward**
- C. **step right forward and slightly side**



- A. **step right side and slightly forward**
- B. **step right slightly side**
- C. **step right side and slightly back**



- A. **step right back and across**
- B. **step right slightly back**
- C. **step right back and slightly side**

For longer-than-usual steps in any direction, we start with the word "big" to indicate the increased step length.

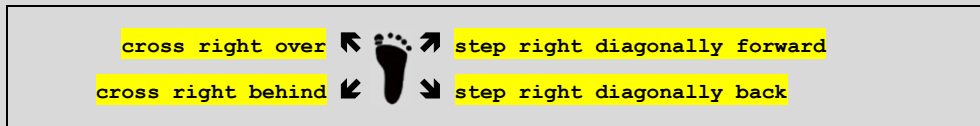
- big step right forward**
- big step left side**

For shorter-than-usual steps to the side, front, or back, we include the word "slightly" before the direction.

step right slightly forward
step left slightly side

► *steps toward the corners*

Steps toward the corners of the room are described as either diagonal or cross steps. If the right foot is moving rightward toward a corner (forward or back), it is a "diagonal" move. If the right foot is moving leftward toward a corner, it is a "cross" move. If either foot crosses over the other, it is called a cross step, not a diagonal step. (The right foot never steps "diagonally left", and the left foot never steps "diagonally right.")



For longer-than-usual steps to the diagonal, we start with the word "big" to indicate the increased step length.

big step right diagonally forward

For shorter-than-usual steps to the diagonal, we start with the word "small" before the direction. Use of the word "small" applies only to diagonal steps; non-diagonals use "slightly."

small step right diagonally forward
small step left diagonally back

► *together, in place, and home*

together

"Together" indicates that the free foot ends up next to the weighted foot, regardless of where it started, and is written like this:

step right together

The foot position for "together" varies depending on the rhythm and style of the music. For example, let's look at a common step pattern that includes a step together:

2&3 **Step right forward, step left together, step right forward**

If the music is waltz, then "step left together" will probably be done in 1st Position. If the music is swing, then "step left together" will probably be done in 3rd Position. If the music is cha cha, then "step left together" will probably be done in 5th Position. Kickish does not explicitly name the foot position, leaving that detail to the instructor and dancer. (If you do not know the 5 basic foot positions, contact your instructor.)

in place

This indicates that the free foot does not move at all – it stays exactly where it is – and is written like this:

step right in place

Convention: The term "in place" has historically been ambiguous in step sheets. Some use it as described above, with the foot remaining stationary. Others use it to mean the foot moves next to the other foot,

which Kickish calls "together". Others use it instead of "recover" in a rock-recover pattern. To eliminate ambiguity, Kickish uses "in place" to indicate that the foot begins on the floor and does not move at all.

home

There is a common line dance step pattern than can be described as "out-out-in-in", where the feet move separately to the sides, then come separately together in the middle. The first and second "out" steps can be described as "step right side" and "step left side". But how do we describe the first "in" step? We are returning the right foot to where it came from before the "out-out," but not "together." Kickish uses "step right home" for the first "in" step. The complete pattern would be written like this:

`step right side, step left side, step right home, step left together`

Home can also be used in line dancing's "V step":

`step right diagonally forward, step left side, step right home, step left together`

This is the only use for the word "home" in Kickish.

We have now seen how each of the directions can be specified when the action is a step with the right foot. Next let's look at all of the other possible actions that can be taken.

ACTIONS (AND THE SUBJECTS OF THOSE ACTIONS)

PART 1: WEIGHT CHANGE ACTIONS - The first set of actions we will look at are the ones that are used to transfer the dancer's weight from one foot to the other. The actions that cause a transfer of weight are:

- ***step, big step***
- ***cross***
- ***rock, cross/rock, recover***
- ***slide/step, sweep/step***
- ***stomp***
- ***lock***
- ***hop***
- ***lower***
- ***sway***
- ***skate***

► *step, big step*

You know. Step. By including the optional word big, you can indicate that the step is taken larger than usual.

`step right side, step left together, big step right side`

► *cross*

Cross is also a step, but moving sideward with the stepping foot crossing over or behind the other foot. We have already seen an example of the use of cross in the direction discussion above. Here is another example, in this example as part of a weave.

`1-4 Cross right over, step left side, cross right behind, step left side`

► *rock, cross/rock, recover*

A **rock** is a step with a weight change, but with the weight returning afterward to the other foot without moving that other foot. A **cross/rock** is a rock that crosses over or behind the other foot.

Convention: "Rock" and "recover" always come in pairs. If an instruction starts with **rock** (or **cross/rock**), then the subsequent instruction must start with **recover**. If an instruction starts with **recover**, then the prior instruction must have started with **rock** (or **cross/rock**). Only a **hold** can separate **rock** from **recover**. A lunge is a larger-than-usual rock, or a rock with a bent knee, and is indicated by following the rock action with the word lunge in parentheses.

1-2-3 **Rock right back, hold, recover to left**
4-5 **Rock right forward (lunge), recover to left**

If there is a turn between the two actions, then it is not called a rock-recover. It is a step-turn with a weight change,

1-2 **Step right forward, turn ¼ left (weight to left)**
not
1-2 ~~**Rock right forward, turn ¼ left and recover to left**~~

► *slide/step, sweep/step*

If the path the foot takes while stepping is sliding along the floor in a straight line, Kickish uses slide/step. If the path is sliding along the floor (or slightly in the air) in a curved line, Kickish uses sweep/step.

1-2 **Slide/step left forward, sweep/step right forward**

► *stomp*

A stomp is a step with enough force to make a noise as the foot meets the floor. It differs slightly from other actions because it may or may not actually cause a weight change. For example, in

1-2 **Stomp right together, stomp right together**

it is clear that the weight does not change to the right foot on the first stomp, since the right foot must be free to make the second stomp. You can add more information in parentheses to indicate what happens to the weight on the second stomp.

1-2 **Stomp right together, stomp right together (weight to right)**

NOTE: Some step sheets have used "stomp up" & "stomp down" or "stomp" & "stamp" to indicate whether the weight changes, but those terms are not universally accepted or understood, hence are not part of Kickish.

► *lock*

Lock is a step in which the feet are placed as close together as possible with the legs crossed at the ankles. For example, here is a locking chassé forward

1&2 **Step right forward, lock left behind, step right forward**

and a locking chassé back

1&2 **Step right back, lock left over, step right back**

Lock is customarily used only when moving forward or back, but can also be used as the first action of a cross-unwind.

1-2 **Lock left behind, unwind ½ left (weight to left)**

► *hop*

Hop is a weight change in which the weight begins and ends on a the same foot, but temporarily leaves that foot as the foot hops off the floor.

1-2-3 Step right forward, hop right forward, hop right forward

► *lower*

Lower is used exclusively for toe struts and heel struts. The first count of a strut is a step with heel or toe, and then it ends with a lower.

1-4 Step right heel forward, lower right toe, step left toe side, lower left heel

NOTE: The first part of a toe strut or heel strut is a step, taking partial weight. "Lower" does not transfer weight from one foot to the other, but changes the way weight is applied to the floor. Kickish uses "lower" rather than "drop" because "lower" indicates a degree of control by the dancer over the speed of the lowering action. "Drop" may be interpreted to be an uncontrolled "falling" action, which could be treacherous for dancers with balance issues.

► *sway*

There is a dance action called sway (used in smooth dances like foxtrot and waltz), in which one side of the body is stretched longer as the other is compressed shorter so the upper body sways to the side.

1-4 Rock right side and sway right

NOTE: Line dance step sheets sometimes use the word sway to indicate a hip motion to the side (rather than body sway). On legacy step sheets, it is sometimes unclear whether "sway" is meant to indicate body sway or hip action. Older step sheets may also use the word "bump" to indicate hip action, while Kickish eliminates the word "bump" entirely.

Convention: Kickish uses "hip right" and "hip left" for hip motions to the side. "Sway" is meant to indicate body sway.

► *skate*

A skate is a standard line dance step curving to diagonally forward as it advances. A right skate is done by swiveling both heels left as the right foot slides forward. The path of the right foot curves to the right as the heels swivel to the left, and ends with the feet facing the right diagonal with the right foot forward. This is often followed a left skate, which turns the feet to the left diagonal (swiveling the heels right) as the left foot slides a curving step forward. There are only two ways to skate; right and left.

1-2 Skate right, skate left

PART 2: NON-WEIGHT CHANGE ACTIONS - The next bunch of actions we will look at are those taken without transferring the dancer's weight from its current location. The actions that do not cause a transfer of weight are:

- ***touch, cross/touch***
- ***kick, cross/kick***
- ***hook***
- ***flick***
- ***drag, slide***

- *hitch*
- *brush*
- *sweep, rondé*
- *swivel*
- *bounce*
- *hold, clap, snap fingers*

► *touch, cross/touch*

These are the same as step and cross, except there is no weight change.

Convention: For any touch action, Kickish assumes the touch is done with the toe, so "touch right forward" means to touch the right toe forward. For heel touches, include the word "heel" as in "touch right heel forward."

Convention: For a temporary touch action, where the foot only touches the floor momentarily and then leaves the floor (sometimes called a tap), include the styling information in parentheses.

1-2-3 **Touch right forward (tap), touch right forward, step right together**

Some step sheet writers use "point" instead of "touch," and Kickish includes both words. "Touch" is preferred.

► *kick, cross/kick*

Kick actions are similar to the touch actions, except off the floor, usually initiated with movement from the hip and knee. To add styling to a kick, include the styling information in parentheses.

1-2-3 **Kick right forward (low), kick right forward, step right together**

► *hook*

A hook is done by bringing the ankle of the free foot to contact below the knee of the weighted leg. When done in front, the back of the ankle contacts the shin. When done behind, the front of the ankle contacts the calf.

1-4 Touch right heel forward, **hook right over, step right forward, hook left behind**

► *flick*

A flick is a back kick, done by bending the knee, rather than by swinging from the hip. Flicks can be done back or side. To describe additional styling for a flick, include the styling information in parentheses.

1-2-3 **Flick right back (behind left), touch right together, flick right side**

► *drag, slide*

These two words are nearly synonymous, though a drag is typically done toward the weighted foot while a slide is done away from the weighted foot.

1-2 **Slide right side, drag right toward left**

► *hitch*

A hitch is performed by lifting the knee. There are two possible hitches.

hitch right
hitch left

To add styling to a hitch, include the styling information in parentheses.

1-2 **Hitch right (across left), step right together**

► *brush*

A brush is done by sliding one foot forward or back, next to the other, and close enough that one shoe brushes against the other. Depending on the style of dance and rhythm of music, the toe, sole, or heel of the foot may simultaneously brush the floor. This action is sometimes called a "scuff," and Kickish includes both words.

1-2-3 **Brush right back, brush right forward, brush/hook right over**

► *sweep, rondé*

These two words are nearly synonymous, though a sweep is done with the moving foot in contact with the floor while the rondé may be either on the floor or aerial. Both are rounded, curving motions. The description of the action will include the locations of the start and end of the curve. The possible sweeps are:

front to side	side to front	back to side
front to back	side to back	back to front

For sweeps that last more than 1 count, include the counts.

1-2-3 **Sweep left front to back, sweep left back to side over 2 counts**

► *swivel*

A swivel is done by moving just the toe or heel of one or both feet to the side, or by turning the knee inward or outward. The dancer puts weight on the heel of the foot to swivel the toe to either side, or puts weight on the toe to swivel the heel to either side. Knees can be swiveled in or out.

1-2 **Swivel right heel out, swivel right heel in**

In the case where both heels and toes swivel at the same time (as in Applejacks or Swivets), describe the swivel as follows:

SWIVET:

1-2 **Swivel left toe/right heel out, swivel left toe/right heel in**

APPLEJACK:

3-4 **Swivel left toe/right heel to left, swivel left toe/right heel to center**

Swivels can be left, right, in, out, apart, together, and to center.

► *bounce*

A bounce is like a lowering of the heel in toe struts, except the heel is raised immediately after striking the floor. Meanwhile, partial weight remains on the foot. Bounce is often used to mark time, with the heel possibly striking the floor hard enough to make a sound.

1-2-3 **Touch left forward, bounce left heel, bounce left heel**

► *hold, clap, snap fingers*

These are the "hold" actions. They are usually interchangeable with each other, and there is no reason to combine them. For example, you don't need to say "hold and clap", because "clap" says it all.

Convention: *Kickish allows use of clap or snap fingers on an '&' count, but rarely uses hold on an '&' count.*

WHEN TWO (OR MORE) ACTIONS HAPPEN TOGETHER

Some choreography calls for two (or more) actions to happen at the same time, on the same beat or half-beat in the music. Two actions can be joined with the word "and". If one of the actions includes a weight transfer, then that one is named first.

kick right forward and clap
touch right side and hip right
rock right side and sway right

To add a third (or fourth) action, do not use "and." Instead, put the additional action(s) in parentheses.

rock right side and sway right (clap)

WHEN ONE ACTION TAKES TWO (OR MORE) COUNTS

Some choreography calls for a single action to take more than one count to complete. In that case, describe how many counts it takes.

sweep right back to front over 2 counts
drag left toward right over 3 counts
step right forward and sweep left back to front over 2 counts
hold for 8 counts

WHEN ONE ACTION REPEATS MULTIPLE TIMES

Some choreography calls for a single action to happen repeatedly. In that case, describe how many times it happens.

bounce right heel 3 times
kick left forward twice
clap 3 times

SUMMARY

Based on experience, all actions in line dance step sheets can be described thoroughly and precisely using just 100 words, arranged in fewer than 700 action-subject-direction combinations. The actions most commonly found in step sheets are as follows. (This list shows the actions with the right foot. Those with the left foot are similarly commonplace.)

step right forward	step right side	step right together
hold	recover to right	step right back
cross right over	cross right behind	touch right together
rock right forward	touch right side	rock right back
step right in place	rock right side	touch right heel forward
kick right forward	clap	hip right
brush right forward	cross/rock right over	lower right heel
step right diagonally forward	hitch right	touch right forward
touch right back	lock right behind	stomp right together
step right toe forward	swivel heels right	sway right
cross/rock right behind	step right diagonally back	stomp right forward
touch right heel diagonally forward	hook right over	point right side
hip forward	big step right side	step right slightly back
step right home	step right slightly forward	step right toe back
kick right diagonally forward	cross/touch right behind	drag right toward left
hip back	skate right	step right heel forward
step right toe side	kick right side	cross/touch right over
hold for 2 counts	slide/step right together	step right slightly side
scuff right forward	snap fingers	swivel heels in
cross/kick right over	swivel heels out	flick right back
touch right heel side	lock right over	clap twice
cross right toe over	step right forward and across	click fingers
sweep right front to back	lower right toe	sweep right back to front

You may have noticed that the Kickish vocabulary does not contain the word "foot." Interestingly, it has been found to be unnecessary when describing line dance steps (a theory postulated long ago by Don Deyne, webmaster of one of the original online line dance archives.)

A comprehensive view of the Kickish vocabulary is found in the Appendix of this book.

URNS

Nearly all line dances include turns, so describing turns is an important part of Kickish. The amount of turn is described in fractions ranging from $\frac{1}{8}$ to $1\frac{1}{2}$ and beyond. The turn amounts in Kickish are $\frac{1}{8}$, $\frac{1}{4}$, $\frac{3}{8}$, $\frac{1}{2}$, $\frac{5}{8}$, $\frac{3}{4}$, $\frac{7}{8}$, full turn, $1\frac{1}{8}$, etc. All of them will be written as "turn (*some fraction*) right" (or left) except the full turn, which will be written as "full turn right" (or left.) That is, turns with numbers in them start with the word "turn," while full turns start with the word "full."

When writing step sheets in Kickish, all turns will look like one of these two forms.

FORM 1: turn $\frac{1}{2}$ left (weight to left)

FORM 2: turn $\frac{1}{2}$ left and ...

The amount of turn will change, but the turn will be followed by either the weight location (weight to left / weight to right) or the word "and" plus an additional action. Here are some examples

turn $\frac{1}{4}$ right (weight to right)
full turn right (weight to left)
turn $\frac{1}{4}$ right and step left side
full turn right and sweep left back to front
turn $1\frac{1}{4}$ right and kick left forward

Convention: If the action that follows a turn is a weight change, without moving either foot, put it in parentheses. For example:

turn $\frac{1}{2}$ right (weight to right)

If the action that follows a turn is some other action, add the word "and" before describing the action. For example:

turn $\frac{1}{2}$ right and kick left forward

If the action that follows a turn is a combination of multiple actions, add the word "and" before describing the first one, then put the rest in parentheses. For example:

turn $\frac{1}{2}$ right and kick left forward (clap)

The most commonplace turn in line dancing is described as follows:

1-2 Step right forward, turn $\frac{1}{2}$ left (weight to left)

After stepping forward with the right foot, the dancer swivels both heels to the right, allowing the body to turn left as the heels swivel around. Once the dancer's heels have swiveled $\frac{1}{2}$ to the right (the body consequently turning $\frac{1}{2}$ to the left), the dancer lowers the left heel, facing the opposite direction from which they started, without moving either foot to a new location on the floor.

In Kickish, this turn, in which both feet stay in place on the floor and the heels swivel around, is called a swivel turn, or simply "turn." The 4 most common swivel turns are the $\frac{1}{2}$ turn right, $\frac{1}{2}$ turn left, $\frac{1}{4}$ turn right, and $\frac{1}{4}$ turn left. These are written in Kickish as:

step left forward, turn $\frac{1}{2}$ right (weight to right)
step right forward, turn $\frac{1}{2}$ left (weight to left)
step left forward, turn $\frac{1}{4}$ right (weight to right)
step right forward, turn $\frac{1}{4}$ left (weight to left)

This simplest turn may sometimes be called a "swivel turn" (rather than just a "turn") to clarify ambiguous choreography. This is rare, and most of the time, a swivel turn is simply called a "turn."

THE LOSS OF "PIVOT"

Unfortunately, many line dancers have come to know the swivel turn as a "pivot," even though in standard dance terminology (in all other forms of dance, from ballet to ballroom) it is not a pivot. Here is the definition of a pivot in standard dance terminology:

Pivot: A turn on one foot, with the other foot remaining in fixed position either forward or back

The swivel turn does not qualify as a pivot because:

- 1) it is done on two feet, not on one foot.
- 2) neither foot remains in fixed position forward or back.

Since the swivel turn is not a pivot, Kickish does not call it a pivot. Unfortunately, the use of the word "pivot" for a swivel conflicts with the appropriate use of the word "pivot" as described above, causing confusion. Therefore, the term "pivot" does not appear in the Kickish vocabulary at all.

Nearly all turns are described as simply a "turn." The turn is done on the weighted foot. Based on the action taken by the un-weighted foot after the turn, the dancer should be able to determine whether the turn is performed as a pivot.¹

SEPARATING TURNS AND ACTIONS

An important point about line dance choreography is that a turn and a weight-changing action (such as a step) cannot happen simultaneously. If a dancer is performing a turn and step, either the turn ends before the step happens, or the step happens before the turn begins. Kickish connects a turn and an action using the word "and."

Convention: Join turns and actions into a single expression using "and," in the order in which they happen. In a case where the dancer should turn and then step, use
turn ¼ left and step left forward
not
~~step left forward while turning ¼ left~~ (wrong order, step described before turn)
and not
~~turn ¼ left, step left forward~~ (2 expressions, split by a comma, not joined by "and")

¹ FOR EXPERIENCED DANCERS:

If the description of pivot above is not sufficient, perhaps an analysis of a "rolling vine" will help. One possible Kickish description of the rolling vine is:

- 1 Turn ¼ right and step right forward
- 2 Turn ½ right and step left back
- 3 Turn ¼ right and step right side

COUNT 1:

a) If the dancer starts with feet together, then the turn on count 1 is **not** a pivot, because the turn is not done with one foot in a fixed position forward or back. Rather the turn is done with the feet side-by-side, ending with a step forward.

b) If the action immediately before the "rolling vine" was a step back with the left foot, so that the right foot is forward, then the dancer may turn on the left foot, with the right foot in a fixed position forward, ending with a step forward. In that case, it **is** a pivot, though that combination rarely happens in line dancing.

COUNT 2: On count 2, the dancer begins with the right foot forward and the left foot back, turns ½ on the right foot with the left foot in a fixed position back, ending by stepping back onto that left foot. This **is** a pivot.

COUNT 3: On count 3, the dancer begins with the left foot back and the right foot in fixed position forward. The turn begins as if it is a pivot. However, after turning ¼ right, the dancer moves the right foot away from its fixed position forward to become a step to the side. Because of this loss of fixed position forward, this turn is **not** a pivot. It began as if it were a pivot, so we can say it was a turn done with "pivot action," but it is not a pivot.

Convention: The turn should be combined with the action that follows, not the action that precedes. In a case where the dancer will step-turn-step, use

step right forward, turn ¼ right and step left side

not

~~step right forward and turn ¼ right, step left side~~ (turn combined with preceding action)

In a case where the turn happens after the last step of a set of 8 counts, move the turn to the start of the next set of 8 counts

**8 Step right forward (toe turned out)
1 Turn ¼ right and step left side**

not

~~8 Step right forward (toe turned out), turn ¼ right~~ (combined with preceding action)
~~1 Step left side~~

"Aha," you think, "What about when the turn is at the very end of a dance?" That's a special case that rarely happens, but when it does, Kickish allows an extra line after the last count.

**8 Step right forward (toe turned out)
Turn ¼ right to begin the dance again**

There are other solutions to the turn-at-the-end situation. Some step sheets show the turn at the beginning, before step 1, and then (confusingly) add a note that says to omit the turn on the first repetition of the dance. This practice is discouraged.

There is one last point to make about describing turns and the actions that precede and follow them. Sometimes, the order in which they are written is very important. For example, consider the following three seemingly identical snippets of choreography.

- A. **step left forward and turn ¼ left**
- B. **turn ¼ left and step left forward**
- C. **step left turning ¼ left**

Steps A and B, though they look similar, actually results in two completely different dances. If both start facing the front wall, then A will step forward toward the front wall, before turning to face the 9:00 wall. B will turn to the 9:00 wall before stepping forward toward the 9:00 wall. The two are different steps, ending in two different places on the floor. In fact, if a dancer trying to dance B is standing in front of the dancer trying to dance A, there is a good chance there will be a dance floor collision as dancer A steps forward into dancer B while dancer B is turning toward the 9:00 wall. The order in which the steps are written is very important.

Step C, commonly found in step sheets not written in Kickish, is ambiguous. It could mean the same thing is A, or it could mean the same thing as B. Don't use C. Ever.

With that discussion of Kickish turns in mind, let's examine the Kickish turn vocabulary. The complete list of turns in Kickish is as follows:

- **turn**
- **swivel turn**
- **spiral turn**
- **pencil turn**
- **unwind**

► **turn**

Nearly all turns can be called simply "turn." An explanation of how to describe a turn is found above. Examples include:

Turn $\frac{1}{4}$ left and step left forward
Turn $\frac{1}{2}$ left and step right back, turn $\frac{1}{2}$ left and step left forward
Step right forward, full turn right and step left side
Step right forward, turn $\frac{1}{2}$ left (weight to left)

► *swivel turn*

Swivel turn is done by keeping both feet in their original locations on the floor while the heels swivel the dancer to a new direction. It is an augmentation of the swivel action listed above in the actions list - with the additional quality of changing the direction the dancer faces. This was previously described more simply above as a turn. The dance pattern

1-2 Step right forward, turn $\frac{1}{2}$ left (weight to left)

could also have been written as

1-2 Step right forward, swivel turn $\frac{1}{2}$ left (weight to left)

The main reason to use the word *swivel* instead of *turn* is to emphasize the swiveling of the feet that makes the turn (rather than the turning of the body). In some choreography, the swiveling of the heels is a significant feature of the swivel that turns first one direction, then the other. Indicate the final weight location in parentheses.

1-2-3 Step left side, swivel turn $\frac{1}{4}$ left, swivel turn $\frac{1}{2}$ right (weight to right)

► *spiral turn*

A spiral turn begins with a step forward and across. The dancer then turns $\frac{3}{4}$ or more on the weighted foot, keeping the un-weighted foot touched in one location on the floor as long as possible. Around the time the swivel exceeds $\frac{1}{2}$, the un-weighted foot will begin to move from its location and that leg will hook over the front of the weighted leg. (The amount of turn that can be accomplished before the un-weighted foot moves depends on each dancer's anatomy, so there is no rule for the amount of turn.) The hook position will remain for the remainder of the spiral turn. Optionally indicate the final weight location in parentheses. Spiral turn is rarely used in dances below the intermediate level.

1-2 Step left forward and across, full spiral turn right (weight to left)

3-4 Step right forward and across, spiral turn $\frac{3}{4}$ left (weight to right)

It is possible to do a turn that ends in the hook position that is not a spiral turn. For example:

1-2 Cross right behind, turn $\frac{1}{2}$ left and hook left over

is a turn that ends hooked, but is not a spiral turn because it does not begin with a step forward and across. Step forward and across is the defining characteristic of the spiral turn.

► *pencil turn*

A pencil turn is a turn on one foot while the other foot is held near to the floor, next to the weighted foot. Pencil turn is rarely used in dances below the intermediate level.

1 Turn $\frac{1}{4}$ right and step right forward
2 Pencil turn $\frac{3}{4}$ right and step left together
3 Turn $\frac{1}{4}$ right and step right forward
4 Full pencil turn right (weight to right)

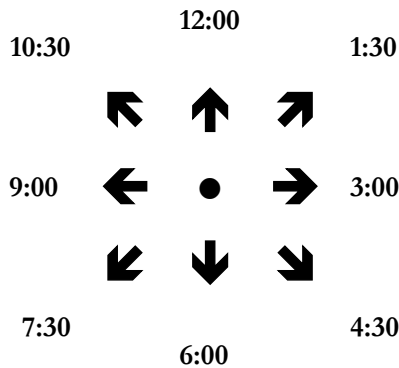
► *unwind*

Unwind is a turn that begins with the legs crossed. Both feet remain in place and swivel in the direction that uncrosses the legs. If the right foot begins crossed behind, the unwind is to the right. If the left foot begins crossed behind, the unwind is to the left. The unwind sometimes continues until the legs are crossed again in the opposite direction. After an unwind, the weight location will always be ambiguous, so Kickish indicates the final weight location in parentheses.

1-2 Cross left over, **unwind ½ right (weight to left)**

CLOCK DIRECTIONS

When a line of choreography includes a turn, it is often helpful to end that line with a "clock direction" to describe which direction the dancer should be facing at the end of that line of choreography. The clock directions are as follows:



There is no need to put the clock direction after every single turn. Once at the end of each line is sufficient. A line does not need a clock direction if it has no turn.

1-2 Step left forward, turn ¼ right (weight to right) (1:30)
3-4 Turn ½ right and step left back, step left together (7:30)
5-6 Rock right forward, recover to left
7&8 Chassé back right-left-right turning ¾ right (3:00)

Use of clock directions in step sheets is completely optional, but many dancers find them useful.

SHORTHAND NAMES FOR COMBINATIONS

There are several line dance step combinations that are so commonplace that they have been given shorthand names accepted by line dancers internationally. The shorthand names in Kickish are:

- ***vine***
- ***behind-side-cross***
- ***kick ball change, kick ball step, kick ball cross***
- ***coaster step, forward coaster step, coaster cross***
- ***scissor step***
- ***rock-and-cross***
- ***waltz basic forward, back, and side (a.k.a. balance steps)***
- ***hesitation steps forward, back, and side***
- ***heel switches (a.k.a. heel touches)***
- ***toe-heel-cross***
- ***heel grind, turning heel grind***
- ***rocking chair, reverse rocking chair***
- ***¼ Monterey turn, ½ Monterey turn, full Monterey turn***
- ***sailor step (including turning sailor step)***
- ***chassé forward, back, side, diagonally, crossing, locking, and turning***
- ***triple in place, triple in place turning***

In the following descriptions of each of those patterns, only the right foot version of each pattern is shown. To create the left foot version, simply replace each "right" with "left" and vice versa.

▶ *vine*

A vine (or grapevine) is a non-turning 3-count pattern with actions of "step side, cross behind, step side." A vine is often followed by a 4th count action. Line dancers have also historically used the term vine to include some turning patterns that turn anywhere from $\frac{1}{4}$ to $1\frac{1}{2}$ turns. The following are a few examples of shorthand for vines, with a touch together for the 4th count.

Long version:

1-4 Step right side, cross left behind, step right side, touch left together

Shorthand version:

1-4 **Vine right**, touch left together

Long version:

1-4 Step right side, cross left behind, turn $\frac{1}{4}$ right and step right forward, touch left together

Shorthand version:

1-4 **Vine right turning $\frac{1}{4}$ right**, touch left together

Long version:

1-4 Step right side, cross left behind, turn $\frac{1}{4}$ right and step right forward, turn $\frac{1}{4}$ right and touch left together

Shorthand version:

1-4 **Vine right turning $\frac{1}{2}$ right**, touch left together

Long Kickish version:

1-4 Turn $\frac{1}{4}$ right and step right forward, turn $\frac{1}{4}$ right and step left side, turn $\frac{1}{4}$ right and step right back, touch left together

Shorthand Kickish version:

1-4 **Vine right turning $\frac{3}{4}$ right**, touch left together

Long Kickish version:

1-4 Turn $\frac{1}{4}$ right and step right forward, turn $\frac{1}{2}$ right and step left back, turn $\frac{1}{4}$ right and step right side, touch left together

Shorthand Kickish version:

1-4 **Vine right turning a full turn right**, touch left together

Long Kickish version:

1-4 Turn $\frac{1}{4}$ right and step right forward, turn $\frac{1}{2}$ right and step left back, turn $\frac{1}{2}$ right and step right forward, touch left together

Shorthand Kickish version:

1-4 **Vine right turning $1\frac{1}{4}$ right**, touch left together

Long Kickish version:

1-4 Turn $\frac{1}{4}$ right and step right forward, turn $\frac{1}{2}$ right and step left back, turn $\frac{1}{2}$ right and step right forward, turn $\frac{1}{4}$ right and touch left together

Shorthand Kickish version:

1-4 **Vine right turning $1\frac{1}{2}$ right**, touch left together

▶ *behind-side-cross*

Behind-side-cross is a combination that is completely described by its title. The first step is a cross behind, followed by a step side, followed by a cross over. The three steps are always danced on three consecutive half-counts (1&2, 2&3, &6&, etc.)

Long version:

1&2 Cross right behind, step left side, cross right over

Shorthand version:

1&2 **Behind-side-cross right-left-right**

► *kick ball change, kick ball step, kick ball cross*

These are combinations that are done on consecutive half counts. The first action is a kick forward, the second is a step together with the kicking foot, and the third action varies. (Note: the step "together" is technically done in 3rd position. For beginner dancers, 1st Position is acceptable, but dancers should eventually progress to using 3rd Position after the kick.)

Long version:

1&2 Kick right forward, step right together, step left together

Shorthand version:

1&2 Right kick ball change

Long version:

1&2 Kick right forward, step right together, step left forward

Shorthand version:

1&2 Right kick ball step

Long version:

1&2 Kick right forward, step right together, cross left over

Shorthand version:

1&2 Right kick ball cross

► *coaster step, forward coaster step, coaster cross*

These are combinations that are done on consecutive half counts. The first action is a step forward or back, the second is a step together with the other foot, and the third action varies.

Long version:

1&2 Step right back, step left together, step right forward

Shorthand version:

1&2 Right coaster step

Long version:

1&2 Step right forward, step left together, step left back

Shorthand version:

1&2 Right forward coaster step

Long version:

1&2 Step right forward, step left together, cross left over

Shorthand version:

1&2 Right coaster cross

► *scissor step*

The scissor step may be done on consecutive half counts, or on whole counts. It can be described as side-together-cross.

Long version:

1&2 Step right side, step left together, cross right over

1-2-3 Step right side, step left together, cross right over

Shorthand version:

1&2 Right scissor step

1-2-3 Right scissor step

► *rock-and-cross*

Rock-and-cross may be done on consecutive half counts, or on whole counts. It begins with a rock to the side.

Long version:

1&2 Rock right side, recover to left, cross right over

1-2-3 Rock right side, recover to left, cross right over

Shorthand version:

1&2 Right rock-and-cross

1-2-3 Right rock-and-cross

► *waltz basic forward, back, and side (a.k.a. balance steps)*

This combination is done on three consecutive waltz counts, typically on 1-2-3 or 4-5-6.

Long version:

1-2-3 Step right forward, step left together, step right together

Shorthand version:

1-2-3 Right waltz basic forward

Or

1-2-3 Right forward balance step

Long version:

1-2-3 Step right back, step left together, step right together

Shorthand version:

1-2-3 Right waltz basic back

Or

1-2-3 Right back balance step

Long version:

1-2-3 Step right side, step left together, step right together

Shorthand version:

1-2-3 Right waltz basic side

Or

1-2-3 Right side balance step

It must be noted that in other forms of dance, most notably ballroom, a Balance Step and a Waltz Basic are two completely different steps. In ballroom, a step of forward-together-together is a Balance Step. A Waltz Basic is a box step (forward-side-together, back-side-together), a Progressive Basic moves forward (forward-together-forward), and a Progressive Box combines the two (forward-side-together, forward-side-together).

► *forward, back, and side hesitation steps*

Hesitations are waltz combinations done on three consecutive waltz counts.

Long version:

1-2-3 Step right forward, touch left together, hold

or

1-2-3 Step right forward, drag left toward right, touch left together

Shorthand version:

1-2-3 Right forward hesitation step

Long version:

1-2-3 Step right back, touch left together, hold

Or

1-2-3 Step right back, drag left toward right, touch left together

Shorthand version:

1-2-3 Right back hesitation step

Long version:

1-2-3 Step right side, touch left together, hold

Or

1-2-3 Step right side, drag left toward right, touch left together
Shorthand version:
1-2-3 Right side hesitation step

► *heel switches (a.k.a. heel touches)*

Heel switches are a combination of 4 actions on 4 consecutive half-counts, beginning with a heel touch forward:

Long version:
1&2& Touch right heel forward, step right together, touch left heel forward,
step left together

Shorthand version:
1&2& Right and left heel switches
or
1&2& Right and left heel touches

► *toe-heel-cross*

Toe-heel cross is a combination of 3 actions:

Long version:
1&2 Touch right together (toe turned in), touch right heel side, cross right over
1-2-3 Touch right together (toe turned in), touch right heel side, cross right over
Shorthand version:
1&2 Right toe-heel-cross
1-2-3 Right toe-heel-cross

► *heel grind, heel grind turning*

Heel grind is a combination of 2 actions on 2 consecutive counts:

Long version:
1-2 Rock right heel forward (toe turned in), recover to left (right toe turned out)
Shorthand version:
1-2 Right heel grind

Long version:
1-2 Step right heel forward (toe turned in),
turn $\frac{1}{4}$ right and step left back (right toe turned out)
Shorthand version:
1-2 Right heel grind turning $\frac{1}{4}$ right

A turning heel grind with the right heel will typically turn $\frac{1}{4}$ to the right, though left turns have sporadically been seen in line dance choreography, so are allowed in Kickish.

► *rocking chair, reverse rocking chair*

Rocking chair is a combination of 4 actions, beginning with a rock forward:

Long version:
1-2 Rock right forward, recover to left, rock right back, recover to left
Shorthand version:
1-2 Right rocking chair

Long version:
1-2 Rock right back, recover to left, rock right forward, recover to left
Shorthand version:
1-2 Right reverse rocking chair

► *¼ Monterey turn (and ½, ¾, and full Monterey turn)*

Monterey turn is a combination of 4 actions based on

1-2-3-4 Touch right side, step right together, touch left side, step left together

with varying amounts of turn between counts 1 and 2. A Monterey turn that starts with the right foot touched to the side will always turn to the right. Right Monterey turns occur far more frequently than Left Monterey turns in line dance choreography.

Long version:

1-2-3-4 Touch right side, turn ¼ right and step right together, touch left side, step left together

Shorthand version:

1-2-3-4 Right ¼ Monterey turn

Long version:

1-2-3-4 Touch right side, turn ½ right and step right together, touch left side, step left together

Shorthand version:

1-2-3-4 Right ½ Monterey turn

Long version:

1-2-3-4 Touch right side, turn ¾ right and step right together, touch left side, step left together

Shorthand version:

1-2-3-4 Right ¾ Monterey turn

Long version:

1-2-3-4 Touch right side, turn a full turn right and step right together, touch left side, step left together

Shorthand version:

1-2-3-4 Right full Monterey turn

The step together on count 2 of a Monterey turn should always be done in 1st Position. As the amount of turn increases, landing in 1st Position requires increased skill by the dancer.

A Monterey turn turning ¼ right is easily performed by dancers at the low intermediate level, requiring minimal balance and minimal or no swivel on the weighted foot. Monterey turns that turn more than ¼ require more balance as the dancer swivels on the weighted foot. Therefore, Kickish allows ¼ Monterey turns in dances rated at Low Beginner, but only allows Monterey turns turning more than ¼ on dances at the Intermediate level and higher.

► *sailor step (including turning sailor step)*

A sailor step is a combination of 3 steps on 3 consecutive half-counts, loosely described as

Long version:

1&2 Cross right behind, step left side, step right side

Shorthand version:

1&2 Right sailor step

A sailor step begins and ends on exactly the same spot on the floor, except with the weight on the opposite foot. For example, if the sailor step begins with the right foot at Point A on the floor, the cross behind with the left foot moves the dancer to the right slightly, the step to the side with the right moves the dancer slightly more to the right, and the final step to the side with the left is meant to land exactly back on Point A, where the right foot began. (Technically, one of the side steps must be side and slightly forward to make this happen, but let's ignore that detail for this discussion.)

Sailor steps may also turn:

Long version:

1&2 Cross right behind, turn $\frac{1}{4}$ right and step left side, step right side

Shorthand version:

1&2 Right sailor step turning $\frac{1}{4}$ right

On the $\frac{1}{4}$ turning sailor step, the last step is still to the side (and possibly slightly forward) to return to Point A.

Long version:

1&2 Cross right behind, turn $\frac{1}{4}$ right and step left side,
turn $\frac{1}{4}$ right and step right side

Shorthand version:

1&2 Right sailor step turning $\frac{1}{2}$ right

On the $\frac{1}{2}$ turning sailor step, the last step must be taken forward to return to Point A. Try it yourself and see. Cool, eh?

Sailor steps may also turn different amounts, as long as they end back at Point A.

Right sailor step turning $\frac{1}{8}$ right

Right sailor step turning $\frac{3}{4}$ right

Right sailor step turning a full turn right

A turning sailor step that begins with the right foot crossing behind should always turn to the right. Attempts to turn the opposite direction do not flow properly and often make it impossible to return to Point A on the third step. Some step sheets call for a sailor step turning the wrong direction, but these are typically revealed to not be sailor steps at all, but rather behind-side-cross combinations that turn. For example,

RIGHT SAILOR STEP TURNING $\frac{1}{4}$ LEFT

1&2 Cross right behind, turn $\frac{1}{4}$ left and step left side, cross right over

is actually a turning version of behind-side-cross that does not return to Point A at all.

► *chassé forward, back, side, diagonally, crossing, locking, and turning*

The word "chassé" is based on the French word for chase. The typical chassé pattern in dance has one foot "chasing" the other in a step-together-step pattern.

Long version:

1&2 Step right forward, step left together, step right forward

Shorthand version:

1&2 Chassé forward right-left-right

Long version:

1&2 Step right back, step left together, step right back

Shorthand version:

1&2 Chassé back right-left-right

Long version:

1&2 Step right side, step left together, step right side

Shorthand version:

1&2 Chassé side right-left-right

Long version:

1&2 Step right diagonally forward, step left together,
step right diagonally forward

Shorthand version:

1&2 Chassé diagonally forward right-left-right

Long version:

1&2 Step right diagonally back, step left together, step right diagonally back

Shorthand version:

1&2 Chassé diagonally back right-left-right

Long version:

1&2 Cross right over, step left together, cross right over

Shorthand version:

1&2 Crossing chassé right-left-right

Notice that the "step together" in the middle of the crossing chassé is probably done in 5th Position, with the stepping foot landing behind the weighted foot, not next to it in 1st Position. This is just another case where the Kickish language allows the dance instructor and dancer to interpret exactly what is meant in the step sheet. More words in the step sheet would not necessarily make it more clear.

Long version:

1&2 Step right forward, lock left behind, step right forward

Shorthand version:

1&2 Locking chassé forward right-left-right

Long version:

1&2 Step right back, lock left over, step right back

Shorthand version:

1&2 Locking chassé back right-left-right

Long version:

1&2 Step right diagonally forward, lock left behind,
step right diagonally forward

Shorthand version:

1&2 Locking chassé diagonally forward right-left-right

Long version:

1&2 Step right diagonally back, lock left over, step right diagonally back

Shorthand version:

1&2 Locking chassé diagonally back right-left-right

A chassé can be done with various amounts of turn. The description of the turn follows the description of the chassé. In each case, the direction of the chassé is based on the direction the dancer is facing as the chassé begins. That is, if the dancer is facing the front wall as the chassé begins, then a chassé side will travel toward the side wall, regardless of the amount of turn that is done during the chassé.

Long version:

1&2 Step right side, step left together, turn $\frac{1}{4}$ right and step right forward

Shorthand version:

1&2 Chassé side right-left-right turning $\frac{1}{4}$ right

The anatomy and skill level of the dancer will determine how they complete the $\frac{1}{4}$ turn in a chassé side right-left-right turning $\frac{1}{4}$ right.

Dancer 1: step right side, step left together, turn $\frac{1}{4}$ right, step right forward

Dancer 2: turn $\frac{1}{4}$ right, step right forward, step left together, step right forward

Dancer 3: step right side, step left together, step right side, turn $\frac{1}{4}$ right

Dancer 4: step right side, turn $\frac{1}{8}$ right, step left together,
turn $\frac{1}{8}$ left, step right forward

Each of these dancers accomplishes "Chassé side right-left-right turning $\frac{1}{4}$ right" in their own way. Note that Dancer 2 did a "chassé side" without ever doing a side step. That is okay, because "chassé side" describes the direction the chassé travels (to the side), not the types of steps taken during the chassé. If the dancer is expected to dance a specific combination of steps and turns (for example, in a competition), then the step sheet should describe those individual steps and turns. If the step sheet merely indicates a "side chassé right-left-right turning $\frac{1}{4}$ right" it is open to dancer interpretation.

Furthermore, this happens to be a step combination where the various choices available to dancers will not result in dance floor collisions.

Turning generally only happens on chassés moving forward, side, or back; not on locking chassés or diagonal chassés. Here are the most common turning chassés found in step sheets. (Mirror images of these are equally commonplace)

Chassé forward right-left-right turning $\frac{1}{2}$ left
Chassé back right-left-right turning $\frac{1}{2}$ right
Chassé side right-left-right turning $\frac{1}{4}$ right

Others that sometimes occur include

Chassé forward right-left-right turning $\frac{1}{4}$ left (also $\frac{1}{2}$, $\frac{3}{4}$, full turn left, etc.)
Chassé forward right-left-right turning $\frac{1}{4}$ right (also $\frac{1}{2}$, $\frac{3}{4}$, full turn right, etc.)
Chassé side right-left-right turning $\frac{1}{4}$ left (also $\frac{1}{2}$, $\frac{3}{4}$, full turn left, etc.)
Chassé back right-left-right turning $\frac{1}{4}$ left (also $\frac{1}{2}$, $\frac{3}{4}$, full turn left, etc.)
Chassé back right-left-right turning $\frac{1}{4}$ right (also $\frac{1}{2}$, $\frac{3}{4}$, full turn right, etc.)

► *triple in place, triple in place turning*

Triple in place is similar in timing to the chassé, but all three steps are together, rather than traveling. Various amounts of turn may be added between the steps.

Long version:

1&2 Step right together, step left together, step right together

Shorthand version:

1&2 Triple in place right-left-right

Long version:

1&2 Step right together, turn $\frac{1}{2}$ left and step left together,
turn $\frac{1}{2}$ left and step right together

Shorthand version:

1&2 Triple in place right-left-right turning a full turn left

Other versions of triple in place commonly found in step sheets include

1&2 Triple in place right-left-right turning $\frac{1}{4}$ left
1&2 Triple in place right-left-right turning $\frac{1}{2}$ left
1&2 Triple in place right-left-right turning $\frac{3}{4}$ left
1&2 Triple in place right-left-right turning $1\frac{1}{2}$ left

and so on.

Convention: For a triple step in place that turns, indicate which feet to use and then the amount and direction of the turn.

The turns and shorthand combinations most commonly found in step sheets are as follows. (This list shows the turns to the right and combinations with the right foot. Left turns and left foot combinations are similarly commonplace.)

turn 1/4 right (weight to right)	turn 1/2 right (weight to right)
chassé forward right-left-right	chassé side right-left-right
right coaster step	crossing chassé right-left-right
right sailor step	right kick ball change
locking chassé forward right-left-right	chassé back right-left-right
unwind 1/2 right (weight to right)	triple in place right-left-right
vine right	unwind 1/2 right (weight to left)
behind-side-cross right-left-right	hold for 2 counts
turn 3/4 right (weight to right)	chassé back right-left-right turning 1/2 right
locking chassé back right-left-right	triple in place right-left-right turning 1/2 right
right kick ball step	right kick ball cross
chassé side right-left-right turning 1/4 right	unwind 3/4 right (weight to right)
chassé forward right-left-right turning 1/2 left	unwind a full turn right (weight to right)
right sailor step turning 1/4 right	chassé diagonally forward right-left-right
hold for 3 counts	hold for 4 counts
vine right turning a full turn right	triple in place right-left-right turning 1/2 left
locking chassé diagonally forward right-left-right	triple in place right-left-right turning a full turn right
turn 3/8 right (weight to right)	full turn right (weight to right)
sweep right back to front over 2 counts	chassé forward right-left-right turning 1/2 right
drag right toward left over 2 counts	swivel left toe/right heel to left
triple in place right-left-right turning 3/4 right	full spiral turn right
right sailor step turning 1/2 right	swivel right toe/left heel to right
swivel left toe/right heel to center	swivel turn 1/2 right (weight to right)
triple in place right-left-right turning 1/4 right	unwind 1/4 right (weight to right)
swivel left heel/right toe to center	chassé forward right-left-right turning 1/4 right
vine right turning 1/4 right	turn 5/8 right (weight to right)

A comprehensive view of the Kickish vocabulary is found in the Appendix to this article.

SHORTHAND TERMS NOT INCLUDED IN KICKISH

For a shorthand term to be included in the Kickish vocabulary, it should be either very descriptive of the steps in the combination (behind-side-cross) or should be universally accepted as a specific pattern done a specific way (coaster step). If there is widespread disagreement over the way a combination is performed, it is not included in the standard vocabulary. The following are shorthand terms used by line dancers that are not yet in the Kickish vocabulary for various reasons, but are being considered for inclusion of future versions of Kickish. Dialogue is encouraged.

Swivet

Description:

Timing is typically 1&2&

LEFT SWIVET: swivel left toe/right heel out, swivel left toe/right heel in

RIGHT SWIVET: swivel right toe/left heel out, swivel right toe/left heel in

Discussion:

This term has been around for a very long time and is found in the section headings of many step sheets, but we feel it is not as universally understood as it needs to be to make the cut.

Applejack

Description:

Timing is typically 1&2&

LEFT APPLEJACK: swivel left toe/right heel to left, swivel left toe/right heel to center

RIGHT APPLEJACK: swivel right toe/left heel to right, swivel right toe/left heel to center

Discussion:

This term has been around for a very long time and is found in the section headings of many step sheets, but we feel it is not as universally understood as it needs to be to make the cut.

Wizard step (a.k.a. Dorothy, Oz step)

Description:

Timing is 1-2&

RIGHT WIZARD STEP: Step right diagonally forward, lock left behind, step right side

LEFT WIZARD STEP: Step left diagonally forward, lock right behind, step left side

Discussion:

Besides having many possible names, the steps themselves do not seem to be universal. Some choreography has the first step forward instead of diagonally forward. Some has the last step forward or diagonally forward. Because of the lack of a single name or a single execution, Wizard step fails to make the cut.

Nightclub Scissor

Description:

Timing is 1-2&

RIGHT NC SCISSOR: Step right side, step left slightly back, cross right over

LEFT NC SCISSOR: Step left side, step right slightly back, cross left over

Discussion:

This is a new step that is finding its way into Nightclub style line dances and is being incorrectly called a Nightclub Basic. A Nightclub Basic is a step to the side, a rock back, and a recover. (We worked directly with the originator of Nightclub Two Step while developing the Hustle syllabus for LineDanceSport, and he was quite resolute about the Nightclub Basic being a side-rock back-recover.) The Nightclub Scissor is much like the line dancer's scissor step, except the timing is 1-2& instead of 1&2, and the middle step is slightly back instead of together. Due to these differences, it cannot be called simply "scissor step", but the name "NC Scissor" is not yet widely accepted, so fails to make the cut.

Prissy step (a.k.a. cat walk)

Description:

RIGHT PRISSY STEP: Step right forward and across

LEFT PRISSY STEP: Step left forward and across

Discussion:

The two possible names are not too big a hurdle. But the step can already be fully described using a single standard Kickish step, so we are unsure if it should make the cut.

Forward, back, and side mambo step

Description:

Timing is 1&2

RIGHT FORWARD MAMBO STEP: Rock right forward, recover to left, step right together
LEFT FORWARD MAMBO STEP: Rock left forward, recover to right, step left together
(Similar for back and side mambo steps)

Discussion:

The problem here is the final step of the combination. Should it be together or not? In some choreography, the right and left forward mambo steps are

RIGHT FORWARD MAMBO STEP: Rock right forward, recover to left, step right back
LEFT FORWARD MAMBO STEP: Rock left forward, recover to right, step left back

The feet end up open rather than closed. For the side mambo step, they may end up crossed. Some "mambo step" choreography begins with a cross/rock over or behind. With the vast number of variations and lack of agreement on how the combination ends, mambo step does not make the cut. (Also, the name is a minor problem. Authentic mambo rhythm does not use the '&' count.)

Samba step

Description:

Timing is 1&2

RIGHT SAMBA STEP: Step right forward, rock left side, recover to right
LEFT SAMBA STEP: Step left forward, rock right side, recover to left

Discussion:

This is another misnomer. Authentic Samba does not use '&' counts. Also, because we feel it is not as universally understood as it needs to be to make the cut.

Jazz box, jazz box turning

Description:

Timing is 1-2-3-4

RIGHT JAZZ BOX: Cross right over, step left back, step right side, step left together
LEFT JAZZ BOX: cross left over, step right back, step left side, step right together

Discussion:

The final step on this one is a problem. In some cases, choreographers end with a step together, others end with step forward or cross over. (LineDanceSport has a pair of jazz box patterns in the Bronze Level 2 syllabus, called Closed Jazz Box and Open Jazz Box. The box portions of these patterns end with "step together" and "cross over", respectively. Another syllabus group uses the term Jazz Triangle for the jazz box that ends closed.) Some choreographers start the jazz box with a step forward before the cross over, making it a different pattern entirely.

Additional disagreements arise when turning the right jazz box ¼ turn to the right. Some want the turn between steps 1 and 2, while others want it between steps 2 and 3. These are two different patterns and dancers doing both on the dance floor at the same time may collide.

With all of the variations on execution and terminology, jazz box does not make the cut.

Vaudeville step

Description:

Timing is 1&2&

RIGHT VAUDEVILLE STEP: Cross right over, step left side, touch right heel diagonally forward, step right together
LEFT VAUDEVILLE STEP: Cross left over, step right side, touch left heel diagonally forward, step left together

Discussion:

This term has been around for a very long time and is found in the section headings of many step sheets, but we feel it is not as universally understood as it needs to be to make the cut.

Dwight Yoakam**Description:**

Timing is 1-2

RIGHT DWIGHT YOAKAM: Swivel left heel in and touch right together (toe turned in), swivel left toe in and touch right heel side

LEFT VAUDEVILLE STEP: (this step is almost universally done to the right only)

Discussion:

Based on a dance move country artist Dwight Yoakam used to perform while playing guitar, this term has been around for a very long time and is found in the section headings of many step sheets, but we feel it is not as universally understood as it needs to be to make the cut.

Any others?

If you feel there are other line dance terms that should be given future consideration in the Kickish vocabulary, contact us at support@kickit.to

**ADVANCED TOPICS IN KICKISH STEP SHEETS:
RHYTHM NOTATION**

The writer of a step sheet has the ability to communicate the rhythm of a dance by combining steps in a physical layout that is recognizable as something that matches the underlying rhythm. For example,

1 **Step right side**
& **Step left together**
2 **Step right side**
3 **Rock left back**
4 **Recover to right**

may look like five unconnected steps, whereas

1&2-3-4 Chassé side right-left-right, rock left back, recover to right

is easily recognized by an experienced dancer as the first half of a Lindy Basic.

This aspect of step sheet creation applies not only to individual step patterns, but to entire step sheets. It is possible to clearly impart the rhythm of a dance by the way you combine steps in the step sheet, and it is possible to obscure a dance's rhythm by incorrectly combining the steps. Here is an example of obscurity. It is a portion of a step sheet with the steps combined in groups of 8 counts.

1-4 **Cross left over, step right together, step left together, cross right over**
5-8 **Step left together, step right together, step left forward,**
 step right together

1-4 **Step left together, step right forward, step left together, step right**
 together
5-8 **Step left back, step right together, step left together, step right back**

1-4 **Step left together, step right together, Turn ¼ left and step left forward,**
 turn ½ left and step right back
5-8 **Turn ¼ left and step left side, cross right over, step left side, cross**
 right behind

Put on some music and attempt to dance these steps.

Though the steps shown are accurate (and could be danced to any music), they do not properly indicate that these are the first 24 counts of "Waltz Across Texas". By combining the steps in groups of 8 counts, we have obscured the waltz rhythm intended by the choreographer. The waltz rhythm of this classic line dance is more accurately described in groups of 6 counts, further separated into sub-groups of 3 counts:

1-2-3 **Cross left over, step right together, step left together**
4-5-6 **Cross right over, step left together, step right together**

1-2-3 **Step left forward, step right together, step left together**
4-5-6 **Step right forward, step left together, step right together**

1-2-3 **Step left back, step right together, step left together**
4-5-6 **Step right back, step left together, step right together**

1-2-3 **Turn ¼ left and step left forward, turn ½ left and step right back,**
 turn ¼ left and step left side
4-5-6 **Cross right over, step left side, cross right behind**

Though the blunder in this example is not typically found in step sheets for waltz line dances, it is very commonly made in other rhythms. Let's look at some of the more common rhythms appearing in line dancing and describe methods for arranging the step sheet so that the rhythm of the dance is reflected in the grouping of the steps.

We will introduce the concept of the **fundamental rhythm** of a dance, and the **elements** that combine to form that rhythm. Most importantly, we establish an important rule of thumb for step sheets:


Do not split up a rhythm element in a step sheet.


Let's begin with a simple rhythm that is widely familiar to line dancers – waltz.

► *Waltz*

The waltz rhythm is indicated in sheet music with a *time signature* of $\frac{3}{4}$ time. Fast waltzes may have a time signature of $\frac{6}{8}$ time and are classified rhythmically as Viennese Waltzes.

One reason to use one time signature over the other is how the music is organized.

$\frac{3}{4}$ time is grouped into 3 groups of 2 eighth notes. 

$\frac{6}{8}$ time is grouped into 2 groups of 3 eighth notes. 

So $\frac{6}{8}$ feels more like 2 beats per measure, while $\frac{3}{4}$ feels more like 3 beats per measure. The bass line of a song often dictates the choice to group it one way or the other.

Dancers count the **fundamental rhythm** of waltz music with the $\frac{3}{4}$ time signature as 1-2-3 4-5-6, which is further divided into two **elements**: 1-2-3 and 4-5-6.

Dancers count the **fundamental rhythm** of waltz music with the $\frac{6}{8}$ time signature as:

- 1-2-3 4-5-6, with two **elements** of 1-2-3 and 4-5-6, or
- 1&a 2&a, with two **elements** of 1&a and 2&a.

The rule of thumb for step sheets is **do not split up a rhythm element in a step sheet**, so when writing a waltz step sheet, keep the 1-2-3 together, and keep the 4-5-6 together.

1-2-3 **Cross left over, step right together, step left together**
4-5-6 **Cross right over, step left together, step right together**

Or, for some $\frac{6}{8}$ timing,

1&a **Cross left over, step right together, step left together**
2&a **Cross right over, step left together, step right together**

Without even knowing the music, a line dancer seeing this construct in a step sheet should nonetheless recognize it as a waltz rhythm.

If using "1&a 2&a" timing for line dance choreography for a waltz song in $\frac{6}{8}$ time, it is a good idea to indicate this in a note in the step sheet, to clarify that it is written to the 2 main beats of each measure and not the 3 beats available. E.g., "This Viennese Waltz step sheet uses 1&a 2&a timing."

► *Cha Cha*

Cha cha is a Latin rhythm in $\frac{4}{4}$ time. Dancers count the **fundamental rhythm** of cha cha as 2-3-4&1, with two **elements**: 2-3 and 4&1. (The fundamental rhythm begins on the 2nd beat of a

measure of music.) Line dancers prefer step sheets to describe steps in groups of 8 counts, so the **fundamental rhythm** for line dancers is 2-3-4&5 6-7-8&1, with four elements of:

2-3
4&5
6-7
8&1

The rule of thumb for step sheets is **do not split up a rhythm element in a step sheet**, so when writing a cha cha step sheet, keep the 2-3 together, keep the 4&5 together, keep the 6-7 together, and keep the 8&1 together.

2-3 **Rock right back, recover to left**
4&5 **Chassé side right-left-right**
6-7 **Cross/rock left over, recover to right**
8&1 **Locking chassé back left-right-left**

Line dancers prefer to start dancing on count 1, so we face a challenge that choreographers solve in various ways. Where do we put count 1 which starts the dance? If we insist on starting the dance on 1, there are a two choices:

1) Put the 1 on the line before the first 2-3:

1 **Step left side**
2-3 **Rock right back, recover to left**
4&5 **Chassé side right-left-right**
6-7 **Cross/rock left over, recover to right**
8&1 **Locking chassé back left-right-left**

2) Put the 1 on the first line with the 2-3:

1-2-3 **Step left side, rock right back, recover to left**
4&5 **Chassé side right-left-right**
6-7 **Cross/rock left over, recover to right**
8&1 **Locking chassé back left-right-left**

Since the dance begins with the 1, there is no need to repeat the 1 at the end of the step sheet. The last set of 8 counts will end with 8&.

2-3 **Cross right over, turn ¼ right and step left back**
4&5 **Locking chassé back right-left-right**
6-7 **Rock left back, recover to right**
8& **Step left side, step right together**

The dancer will then combine the 8& at the bottom of the step sheet with the 1 at the top to form a single element, danced as 8&1.

Notice the phrase "If we insist on starting the dance on 1..." There are other options, in which the dancers start dancing either 1 count sooner or 1 count later than usual.

3) Have the dancers start dancing a whole count sooner. Start the step sheet with 8&1, then omit the 8&1 at the end of the step sheet. When the dance is being counted in, as the caller says "5-6-7-..." the dancers need to be ready to step on counts "8&". This is different than almost all other line dance rhythms, and may confuse beginners. Therefore, this method of writing step sheets is reserved for dances above the beginner level.

8&1 **Chassé side left-right-left**
2-3 **Rock right back, recover to left**
4&5 **Chassé side right-left-right**
6-7 **Cross/rock left over, recover to right**

4) Have the dancers start dancing a whole count later. Start the step sheet with 2-3, then include the 8&1 at the end of the step sheet. Again, the dancers need to be aware of the unusual start, and be prepared to NOT step on count 1. This may also not be suitable for ultra beginner or beginner dancers.

2-3 **Rock right back, recover to left**

4&5 Chassé side right-left-right turning ¼ right
 6-7 Cross/rock left over, recover to right
 8&1 Locking chassé back left-right-left

► Social Cha

The Kickit archive includes a rhythm that is similar to cha cha, but is not authentic cha cha. It is quite widespread in line dancing, with a **fundamental rhythm** of 1-2-3&4 5-6-7&8 with four elements of:

1-2
 3&4
 5-6
 7&8

It looks similar to cha cha, but starts on count 1. This timing is sometimes used to teach cha cha (incorrectly) to couples in social dance classes, so Kickit calls the rhythm Social Cha.

The rule of thumb for step sheets is **do not split up a rhythm element in a step sheet**, so when writing a social cha step sheet, keep the 1-2 together, keep the 3&4 together, keep the 5-6 together, and keep the 7&8 together.

1-2 Rock right back, recover to left
 3&4 Chassé side right-left-right
 5-6 Cross/rock left over, recover to right
 7&8 Locking chassé back left-right-left

Without even knowing the music, a line dancer seeing this construct in a step sheet may immediately guess it is a social cha rhythm. However, this construct is used in other rhythms as well, so that is not always a correct guess.

► Nightclub

The Nightclub rhythm (called Nightclub Two Step by couples dancers) is lately becoming more widespread in line dancing. Nightclub Two Step was created to provide couples with a dance rhythm they could use for songs that were previously considered too slow for the standard partner dances.

The **fundamental rhythm** of nightclub is 1&2&, with a single element of

1&2&

Either or both of the '&' counts may be omitted, giving us 4 possible variations of the single element:

1&2&, 1&2, 1-2&, 1-2

To make groups of 8 counts for line dance step sheets, the 1&2& element is also written as 3&4&, 5&6&, and 7&8&.

The rule of thumb for step sheets is **do not split up a rhythm element in a step sheet**, so when writing a nightclub step sheet, keep the 1&2& together, keep the 3&4& together, keep the 5&6& together, and keep the 7&8& together. Another way of stating this for nightclub is **odd-numbered counts may only appear at the beginning of a line**. That is, you may see 3-4& or 3&4, but you should never see 2&3, because it puts the odd number (3) somewhere other than at the beginning of a line.

Good:

1-2& Big step right side, rock left back, recover to right
 3-4& Big step left side, rock right back, recover to left

This is OK. The odd number (1) is at the beginning of a line.

Bad:

1 Big step right side
 2&3 Rock left back, recover to right, big step left side
 4& Rock right back, recover to left

Bad. Why is this odd number (3) not at the beginning of a line where it belongs?

Using the odd-numbers-lead approach in the structure of nightclub step sheets is a departure from other rhythms, but simplifies writing step sheets that accurately reflect the nightclub rhythm.

1-2& **Rock right forward, recover to left, step right together**
3-4& **Rock left forward, recover to right, step left home**
5-6& **Step right forward, hold, step left together**
7-8 **Step right forward, turn $\frac{1}{4}$ right (sweep left back to front)**

Without even knowing the music, a line dancer seeing these constructs in a step sheet may immediately recognize it as a nightclub rhythm.

AN EDITORIAL BY KICKIT:

DANCE LEVELS & PREDICTING THE FUTURE OF LINE DANCE TAGS

■ **Difficulty Ratings of Line Dances**

Line dances are rated by difficulty level. The following table shows the line dance difficulty levels utilized in the Kickit website archive.

ELEMENTS ALLOWED	ULTRA BEGINNER	BEGINNER	LOW INTERMEDIATE	INTERMEDIATE	HIGH INTERMEDIATE	ADVANCED
Simple turns such as the swivel turn	●	●	●	●	●	●
Whole counts	●	●	●	●	●	●
'&' counts		●	●	●	●	●
Tag and/or Restart			●	●	●	●
ABC Phrasing			●	●	●	●
Grapevine	●	●	●	●	●	●
Turning grapevine		●	●	●	●	●
Jazz box	●	●	●	●	●	●
Turning jazz box		●	●	●	●	●
¼ Monterey turn		●	●	●	●	●
½ Monterey turn			●	●	●	●
Full Monterey turn				●	●	●
Spiral turn				●	●	●

At the ultra beginner level, dancers are not necessarily equipped to handle dances with '&' counts, or multiple turns. As dancers advance to the beginner level, they can be introduced to '&' counts and many of the standard step patterns that use '&' counts (behind-side-cross, kick ball change, coaster step, mambo step, scissor step, rock-and-cross, samba step, Vaudeville step, heel switches, sailor step including turning sailor step, and all the chassé combinations). With that dance vocabulary firmly in mind (and body), dancers are ready to advance to low intermediate dances containing tags, restarts, ABC phrasing, and slightly more difficult steps requiring improved balance and other dance skills. The ¼ Monterey turn can be done with minimal balance (since it requires no foot swivel at all), but the ½ Monterey turn has a ½ spin on a single foot, challenging dancers below the low intermediate level.

Dancers who reach the intermediate level should be able to complete a full Monterey turn (without crossing their legs), and are ready for spiral turns and other steps requiring more balance and technique.

Modern line dancers rarely progress to more advanced steps via line dance choreography. The difficulty of choreographed line dance steps does not increase above the intermediate level. Instead, choreographers create dances rated as high intermediate or advanced by choreographing beginner-to-intermediate steps at exceedingly fast speeds, or by using ABC phrasing that is exceedingly difficult to remember. It is an atypical occurrence when a choreographer successfully introduces a new, more

difficult step into line dance choreography. E.g., some have tried introducing ballet turns (turns in attitude or arabesque, piqué, fouetté, pirouette, etc.) but such choreography is unfailingly ignored. It seems the plot of the movie *Strictly Ballroom* presides over the line dance world. "There are no new steps!"

■ Levels Of Music Comprehension

There are three levels of comprehension of dance music in the line dance world.

Level I line dancers hear the music as a metronome, clicking one count (or half-count) after another. These dancers do not recognize when a musical phrase ends and have no specific connection to the arrangement of the music. They are thus able to dance a 29-count line dance to any piece of music without realizing that the beginning of the dance never coincides with the beginning of a musical phrase.

Level II line dancers are those who have become aware of the phrasing of the music's verse/chorus/bridge structure, and prefer to restart the dance as the musician begins a new section of that structure. This has generated a mountain of choreography with ABC phrasing, tags, and restarts. If the music arranger adds an extra 4-count phrase to the song, the Level II line dance choreographer adds a corresponding 4-count tag to the dance.

Level III line dancers, while still hearing the songwriter's arrangement, are able to focus on the underlying rhythm of the music, as shaped by the percussion and bass lines. A Level III dancer will hear that a song has, for example, a cha cha rhythm, and will dance to that, rather than to the verses and choruses of the song. Progressing from Level II to Level III is exceptionally difficult for line dancers and line dance choreographers.

Level III choreography written to consistent, familiar rhythms (waltz, nightclub, cha cha, samba, mambo, two-step, etc.) does not need tags/restarts/phrasing. (Exceptions occur when a musical arrangement breaks the underlying rhythm with, for example, a 3-count break in a cha cha, or a 4-count break in a waltz.) There may be a certain satisfaction to hitting a particular dance step at a particular point in the song, but the Level III dancer feels completely comfortable dancing across the phrasing of the music, using the rhythm itself as the primary driver.

As evidence that such dancers exist, observe ballroom, swing, and country couples. For more than a century, couples have been dancing patterns that span musical arrangements. Couples do not stop dancing when a verse ends, to begin again on the chorus. They dance right through it.

There should be many line dances without tags/restarts/phrasing that are rated as high intermediate or advanced for Level III dancers. Sadly, there are not. As mentioned above, the predominant qualities of choreography at those levels are high speeds and complex phrasing.

None of this is to say that there is no place for dances with ABC phrasing. Phrased gems like "Blue Finger Lou" by Max Perry & A.T. Kinson and "Shakin' The Shack" by Jo Thompson should be in the repertoire of all line dancers of appropriate ability.

But in the face of line dancers' reluctance to allow new steps to be introduced into the line dance lexicon, it seems possible that the next evolution in line dance choreography may be choreographers progressing to Level III – forgoing tags, restarts and ABC phrasing, and focusing on the underlying rhythm of the music. Alternatively, dancers who have progressed to Level III could simply jettison the tags and restarts added by Level II choreographers, building repertoires of choreographies adjusted from their original Level II form to match rhythms, without being slaves to the musical arrangements.

APPENDIX A.
THE COMPLETE KICKISH LANGUAGE

This appendix lists the entire Kickish vocabulary. Because of the huge number of combinations possible, the words are arranged in tables of words that most often go together. If there are several words that might apply in a particular situation, they are listed as bullets under the main word. For example, the first table begins with the following:

step	right	forward
▪ stomp		
▪ rock		
▪ slide/step		
▪ slide/rock		
▪ drag/step		
▪ drag/rock		
▪ sweep/step		
▪ sweep/rock		
▪ stomp/rock		
▪ big step		

this indicates that

step right forward

is a legitimate action in Kickish. The bulleted list of words under the word "step" are words that can replace "step" if the choreographer wants the step to be done in a specific manner. Therefore, the following are also legitimate actions in Kickish.

stomp right forward
rock right forward
slide/step right forward
slide/rock right forward
drag/step right forward
drag/rock right forward
sweep/step right forward
sweep/rock right forward
stomp/rock right forward
big step right forward



In some cases, the table will have multiple bulleted lists on a single row. All possible combinations of those words are then legitimate in Kickish. When the table shows



step	right heel	forward
▪ rock	▪ right toe	
▪ slide/step		



then all of the following are legitimate.



step right heel forward
step right toe forward
rock right heel forward
rock right toe forward
slide/step right heel forward
slide/step right toe forward

The tables show all actions done using the right foot or moving toward the right. In every case, "right" can be replaced with "left" to transpose the action to another legitimate action, on the opposite side. That is, **step right forward** can be transposed to **step left forward**. When swapping "right" for "left" and vice-versa, be careful to swap them all. For example, "right-left-right" would swap to "left-right-left."

Weight Change			No Weight Change			
Action	Subject	Direction	Action	Subject	Direction	
Forward						
step <ul style="list-style-type: none"> ▪ stomp ▪ rock ▪ slide/step ▪ slide/rock ▪ drag/step ▪ drag/rock ▪ sweep/step ▪ sweep/rock ▪ stomp/rock ▪ big step 	right	forward		touch <ul style="list-style-type: none"> ▪ point ▪ slide/touch ▪ slide/point ▪ drag/touch ▪ drag/point ▪ sweep/touch ▪ sweep/point ▪ brush ▪ brush/kick ▪ scuff ▪ kick ▪ sweep/kick 	right	forward
step <ul style="list-style-type: none"> ▪ stomp ▪ rock ▪ slide/step ▪ slide/rock ▪ drag/step ▪ drag/rock ▪ sweep/step ▪ sweep/rock ▪ stomp/rock 	right	slightly forward		touch <ul style="list-style-type: none"> ▪ slide/touch ▪ drag/touch ▪ sweep/touch 	right heel	forward
step <ul style="list-style-type: none"> ▪ rock ▪ slide/step 	right heel	forward		touch <ul style="list-style-type: none"> ▪ point ▪ slide/touch 	right	slightly forward
step	right heel	forward and across		touch	right heel	slightly forward
step	right	forward and slightly side		touch	right	forward and across
step	right	forward and across		hitch	right	
step	right toe	slightly forward				
jump	right	forward				
hop	both feet	forward				
hop	right					
hop	right	forward				
		<ul style="list-style-type: none"> ▪ slightly forward ▪ in ▪ out 				
Diagonally Forward						
step <ul style="list-style-type: none"> ▪ stomp ▪ rock ▪ slide/step ▪ slide/rock ▪ drag/step ▪ drag/rock ▪ sweep/step ▪ sweep/rock ▪ stomp/rock ▪ big step ▪ jump 	right	diagonally forward		touch <ul style="list-style-type: none"> ▪ point ▪ slide/touch 	right	diagonally forward
small	step <ul style="list-style-type: none"> ▪ stomp ▪ rock ▪ slide/step ▪ slide/rock ▪ drag/step ▪ drag/rock ▪ sweep/step ▪ sweep/rock ▪ stomp/rock ▪ jump 	right diagonally forward		touch	right heel	diagonally forward
step	right heel	diagonally forward		kick	right	diagonally forward
slide/step	right toe	diagonally forward				
rock	right heel	diagonally forward				
skate	right					
hop	right	diagonally forward				
		<ul style="list-style-type: none"> ▪ diagonally forward left 				

Weight Change			No Weight Change			
Action	Subject	Direction	Action	Subject	Direction	
Side						
step <ul style="list-style-type: none"> ▪ stomp ▪ rock ▪ slide/step ▪ slide/rock ▪ drag/step ▪ drag/rock ▪ sweep/step ▪ sweep/rock ▪ stomp/rock ▪ big step ▪ jump 	right	side		touch <ul style="list-style-type: none"> ▪ point ▪ slide/touch ▪ slide/point ▪ drag/touch ▪ drag/point ▪ sweep/touch ▪ sweep/point ▪ kick ▪ sweep/kick 	right	side
step <ul style="list-style-type: none"> ▪ stomp ▪ rock ▪ slide/step ▪ slide/rock ▪ drag/step ▪ drag/rock ▪ sweep/step ▪ sweep/rock ▪ stomp/rock ▪ jump 	right	slightly side		touch <ul style="list-style-type: none"> ▪ point 	right	slightly side
slide/step	right toe	side		touch	right heel	side
step <ul style="list-style-type: none"> ▪ rock ▪ big step 	right	side and slightly back		touch <ul style="list-style-type: none"> ▪ point 	right	side and slightly back <ul style="list-style-type: none"> ▪ side and slightly forward
step <ul style="list-style-type: none"> ▪ rock ▪ big step ▪ stomp 	right	side and slightly forward				
hop	right	side <ul style="list-style-type: none"> ▪ slightly side 				
step <ul style="list-style-type: none"> ▪ rock 	right toe	side and slightly forward				
hop	both feet	side right				
Diagonally Back						
step <ul style="list-style-type: none"> ▪ stomp ▪ rock ▪ slide/step ▪ slide/rock ▪ drag/step ▪ drag/rock ▪ sweep/step ▪ sweep/rock ▪ stomp/rock ▪ jump 	right	diagonally back		touch <ul style="list-style-type: none"> ▪ point ▪ slide/touch ▪ slide/point ▪ drag/touch ▪ drag/point ▪ sweep/touch ▪ sweep/point ▪ kick ▪ sweep/kick 	right	diagonally back
small step <ul style="list-style-type: none"> ▪ stomp ▪ rock ▪ slide/step ▪ slide/rock ▪ drag/step ▪ drag/rock ▪ sweep/step ▪ sweep/rock ▪ stomp/rock ▪ jump 	step <ul style="list-style-type: none"> ▪ stomp ▪ rock ▪ slide/step ▪ slide/rock ▪ drag/step ▪ drag/rock ▪ sweep/step ▪ sweep/rock ▪ stomp/rock ▪ jump 	right diagonally back				
step <ul style="list-style-type: none"> ▪ rock 	right toe	diagonally back				
hop	right	diagonally back <ul style="list-style-type: none"> ▪ diagonally back left 				

Weight Change			No Weight Change				
Action	Subject	Direction	Action	Subject	Direction		
Back							
step <ul style="list-style-type: none"> ▪ stomp ▪ rock ▪ slide/step ▪ slide/rock ▪ drag/step ▪ drag/rock ▪ sweep/step ▪ sweep/rock ▪ stomp/rock ▪ big step 	right	back		touch <ul style="list-style-type: none"> ▪ point ▪ slide/touch ▪ slide/point ▪ drag/touch ▪ drag/point ▪ sweep/touch ▪ sweep/point ▪ brush ▪ scuff ▪ kick ▪ flick 	right	back	
step <ul style="list-style-type: none"> ▪ stomp ▪ rock ▪ slide/step ▪ slide/rock ▪ drag/step ▪ drag/rock ▪ sweep/step ▪ sweep/rock ▪ stomp/rock 	right	slightly back		touch <ul style="list-style-type: none"> ▪ point 	right	slightly back	
step <ul style="list-style-type: none"> ▪ rock, slide/step 	right	toe back			flick	right	side
step <ul style="list-style-type: none"> ▪ rock 	right	back and slightly side				right	slightly back
step <ul style="list-style-type: none"> ▪ rock 	right toe	back and across				right	slightly back
jump <ul style="list-style-type: none"> ▪ hop 	right	back				right	slightly back
hop <ul style="list-style-type: none"> ▪ hop 	both feet	back				right	slightly back

Weight Change				No Weight Change			
Action	Subject	Direction		Action	Subject	Direction	
Together							
step ▪ stomp ▪ slide/step ▪ drag/step ▪ sweep/step ▪ hop	right	together	Feet end up together (1st, 3rd, or 5th position, or in a lock or hook)	touch ▪ slide/touch ▪ drag/touch ▪ sweep/touch	right	together	
step ▪ stomp ▪ slide/step ▪ drag/step	right	home		hook ▪ over	right	behind	
lock ▪ sweep/lock ▪ slide/lock ▪ drag/lock	right	behind ▪ over		brush/hook ▪ scuff/hook	right	over	
step ▪ right heel ▪ right toe	right heel	together					
step	right toe	home					
jump ▪ hop	feet	apart ▪ together					
In Place / Recover							
step ▪ stomp	right	in place	No change in foot position. Both feet remain where they are.	touch ▪ tap	right	in place	
recover to ▪ weight to	right			tap	right toe	in place	
lower	right	heel ▪ toe		touch	right heel	in place	
lower		heels ▪ toes					
hop	right	in place					
hop		in place					
step	right toe	in place					
Cross Over							
cross ▪ cross/rock ▪ stomp/cross ▪ sweep/cross ▪ drag/cross	right	over		cross/touch ▪ cross/point	right	over	
cross	right heel ▪ right toe	over		cross/touch	right heel	over	
cross/rock	right heel	over		cross/kick	right	over	
jump crossing	right	over		kick	right	forward and across	
Cross Behind							
cross ▪ cross/rock ▪ sweep/cross ▪ drag/cross ▪ slide/cross	right	behind		cross/touch ▪ cross/point	right	behind	
cross	right toe	behind					

Hold & hold variations		
Action	Subject	Direction
hold ▪ clap ▪ shimmy		
bounce	right heel ▪ right toe ▪ heels	
drag ▪ slide	right	toward left
slide	right	side
sweep	right	back to front ▪ back to side ▪ front to back ▪ front to side ▪ side to front ▪ side to back
raise ▪ lift	heels ▪ toes	
raise ▪ lift	right heel ▪ right toe	
shimmy		right
shimmy	shoulders	
click ▪ snap	fingers	
pop	right knee	

Swivel, sway, & hips		
Action	Subject	Direction
swivel	heels ▪ toes	in ▪ out ▪ to center ▪ center ▪ apart ▪ together ▪ right
swivel	right heel ▪ right toe ▪ right knee	in ▪ out ▪ center ▪ to center
swivel	right heel/left toe	in ▪ out ▪ to center ▪ to right ▪ to left
swivel	right toe/left heel	in ▪ out ▪ to center ▪ to left ▪ to right
swivel	knees	in ▪ out ▪ right
sway		right ▪ forward ▪ back
	hip	right ▪ up ▪ down ▪ forward ▪ back ▪ center

Turns	
Values for X are: 1/8, 1/4, 3/8, 1/2, 5/8, 3/4, 7/8, 1 1/8, 1 1/4, 1 3/8, 1 1/2, 1 5/8, 1 3/4, 1 7/8	
Turn Type	Additional Information
turn X right	(weight to right) ▪ (weight to left)
turn X right	and ...
full turn right	(weight to right) ▪ (weight to left)
full turn right	and ...
swivel turn X right	(weight to right) ▪ (weight to left)
swivel turn X right	and ...
full swivel turn right	(weight to right) ▪ (weight to left)
full swivel turn right	and ...
spiral turn 3/4 right	
full spiral turn right	
pencil turn X right	(weight to right) ▪ (weight to left)
pencil turn X right	and ...
full pencil turn right	(weight to right) ▪ (weight to left)
full pencil turn right	and ...
unwind X right	(weight to right) ▪ (weight to left)
unwind X right	and ...
unwind a full turn right	(weight to right) ▪ (weight to left)
unwind a full turn right	and ...

Chassés & Triples		
chassé	forward ▪ side ▪ back ▪ diagonally forward ▪ diagonally back	right-left-right
crossing chassé		right-left-right
crossing chassé	diagonally forward	right-left-right
locking chassé	forward ▪ back ▪ diagonally forward ▪ diagonally back	right-left-right
triple in place		right-left-right

- A chassé or triple that includes a turn will end with one of the following:
- turning X right
 - turning X left
 - turning a full turn right
 - turning a full turn left

Combinations			
Combination name			Timing
vine right			1-2-3
vine right	turning × right ▪ turning × left		1-2-3
vine right	turning a full turn right ▪ turning a full turn left		1-2-3
behind-side-cross	right-left-right		1&2
right	kick ball change ▪ kick ball step ▪ kick ball cross		1&2
right	coaster step ▪ forward coaster step ▪ coaster cross		1&2
right	scissor step		1&2
right	rock and cross		1&2
right	waltz basic	forward ▪ back ▪ side	1-2-3
right	forward ▪ back ▪ side	balance step ▪ hesitation step	1-2-3
right	heel switches ▪ heel touches		1&2&
right	toe-heel-cross		1&2 or 1-2-3
right	heel grind		1-2
right	turning heel grind		1-2
right	rocking chair ▪ reverse rocking chair		1-2-3-4
right × ▪ right full	Monterey turn		1-2-3-4
right	sailor step		1&2
right	sailor step	turning × right ▪ turning a full turn right	1&2