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| Accelerando | A gradual increasing of speed or tempo in music. | | |
| Accent | A stress or special emphasis on a sound. The primary accent in music refers to the first beat of each measure. | | |
| Active Foot | The free or working foot with the weight on the opposite or supporting foot. | | |
| Ad Lib | To dance as one wishes without regard to a set pattern of movements-to improvise. | | |
| Arsis | Weak beat, or the unaccented part of a measure of music | | |
| Back Flap | Same as the more commonly used term "back brush step." | | |
| Back Flap, Heel Drop | Same as the more commonly used term "back brush step, heel drop." | | |
| Back-Front | Same as a ball change. | | |
| Ball Beat | A dropping of the ball of the foot. | | |
| Ball Change | A changing of the weight on the balls of the feet from one foot to the other; executed forward, to the side, or in place. | | |
| Ball Tap | Same as "Tap Ball." | | |
| Bandy Twist | A basic movement originated by Jim Bandy, a dancer of the vaudeville days. | | |
| Bar | In common usage, a measure of music. | | |
| Barrel Roll, Barrel Turn | A complete turn of the body with the arms extended in a windmill fashion. With the weight on the L ft, extend the R foot back touching the floor (no wt). Lean extremely forward with the right hand practically touching the floor; the L arm is extended back overhead, both arms are in line with the shoulders. Execute a complete turn R, pivoting on the L in a backward motion. (R outside turn) | | |
| Beat | The regularly recurring and periodically accented pulse or throb which constitutes the unit of measurement in all measured music; tempo. | | |
| Bells | A clicking of the heels together while in the air: Raise the L leg diagonally to the L side. Flex the knee of the R foot; leap into the air while clicking the heels together and land on the R foot. Movement may be executed to either side. | | |
| Black Bottom | Dance craze of 1926 which followed the Charleston containing the African - American influence. Strictly a theatrical form of dance and rarely ever used in social dancing. | | |
| Boogie Woogie | A percussive style of playing the blues on the piano, characterized by a persistent bass rhythm and florid figurations of a simple melody often in contrary motion to the bass; 8 beats to the measure and written in 12 measure phrases. | | |
| Bop | A musical style accenting the off-beat. | | |
| Bounce | A medium tempo in 4/4 time. | | |
| Break | A two measure movement that follows a six measure movement to complete an eight measure phrase. Breaks are commonly associated with Time Steps but may be used in any format. | | |
| Break Out | An old term for the finish of a Time Step. Similar to a basic Buck Time Step: | | |
| | A. Measure | Count | Movement |
| | | a 1 | Flap R fwd |
| | | and | Step L bk |

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| | | 2 and | Shuffle R | |
| | | and 3 | Hop L | |
| Bridge | Normally, the third eight measures of a thirty - two measure chorus. Some choruses have no bridge. | | | |
| Bright | A fast 4/4 time. | | | |
| Broken | An old term for a Half Break. | | | |
| Brush | A one-sound kicking movement, in any direction. With the knee in a flexed position, strike the ball of the free foot against the floor, the leg raises in the air until the knee is straight. This applies when the brush is executed in a forward movement. A brush may be executed in any direction but basically it is forward or backward. | | | |
| Brush Step | A forward Brush Step is the same as a Flap. Whether it is a forward or back brush step, the movement can be executed in any desired rhythm pattern. | | | |
| Brush Flat | A flat brush is executed in exactly the same fashion as a basic brush - the difference is that the entire flat of the foot strikes the floor in the pendulum movement. | | | |
| Buck | Same as a Chug. A forward movement accenting the heel drop: With the weight on one foot, the free foot is raised; force the heel of the foot to the floor with exaggeration, thus moving the foot forward approximately 3 inches. | | | |
| Buck and Wing | Black American clog dance marked by wing-like steps; this was the forerunner of the present style of Rhythm Tap. | | | |
| Buffalo | A movement normally traveling to the side but may be executed in place. Although the buffalo is executed in one fashion, the approach into the buffalo can vary. | | | |
| | Standard Buffalo: | | | |
| | A. Measure | Count | Movement | [A] |
| | | and | Brush L fwd (to L side) | |
| | | 8 | Leap fwd to L ft (to L side) | |
| | | and a | Shuffle R fwd (to R side) | |
| | 1 | 1 | Leap bk to R ft - AST | |
| | | | Flex L knee XF of R | |
| | | and | Repeat A | |
| | | 2 | | |
| | | and a | | |
| | | 3 | | |
| Bumps | A movement employing the hips, usually done in burlesque. | | | |
| Cake Walk | Originally, a form of entertainment among African - Americans in which a prize of a cake was given for the most accomplished steps and figures in walking; later, a stage dance developed from these movements. | | | |
| Carryback | Same as a Back Irish: A backward tap movement: | | | |
| | A. Measure | Count | Movement | |
| | | and 8 | Shuffle R fwd | |
| | | and | Hop L | |
| | | 1 | Step R (XB of L) | |
| | | and 2 | Shuffle L fwd | |

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| | | and | Hop R | |
| | | 3 | Step L (XB of R) | |
| Carryover | Same as a Front Irish: A forward tap movement: | | | |
| | A. Measure | Count | Movement | |
| | | and 8 | Shuffle R fwd (to R side) | |
| | | and | Hop L | |
| | 1 | 1 | Step R (XF of L) | |
| | | and 2 | Shuffle L fwd (to L side) | |
| | | and | Hop R | |
| | | 3 | Step L (XF of R) | |
| Catch | A movement wherein the toe or heel of one foot strikes the toe or heel of the opposite foot. | | | |
| Catch Step | Basically, a ball change with one foot forward of the other and starting with the back foot. | | | |
| Charleston | A twisting movement turning the toes inward and then outward; dance craze of 1925, considered to be of African - American origin from Charleston, South Carolina. Performed both on stage and in social dancing; the dance has been revived numerous times. | | | |
| Charleston Twist | With the weight on the balls of both feet, heels raised, twist both heels in simultaneously and then outward simultaneously. | | | |
| Chop | A step backward with leg straight. The step takes weight. | | | |
| Choreography | The art of dancing or arranging dances; first used with reference to ballet. | | | |
| Chorus | A standard chorus of music contains 32 measures which is divided into four 8 measure phrases. | | | |
| Chorus Line | A line of dancers performing a kick routine. This type of dance line was originally called a Tiller. | | | |
| Chug | Sometimes referred to as a Buck: A forward movement accenting the heel drop: With the weight on one foot, the free foot is raised; force the heel of the foot to the floor with exaggeration, thus moving the foot forward approximately 3 inches. | | | |
| Cigarette Twist | Same as the French Twist. | | | |
| Cincinnati | A backward movement alternating from one foot to the other. | | | |
| | A. Measure | Count | Movement | |
| | | and | Brush R bk | |
| | 1 | 1 | Hop L | |
| | | and a | Shuffle R (to R side) | |
| | | 2 | Step R bk | |
| | | and | Brush L bk | |
| | | 3 | Hop R | |
| | | and a | Shuffle L (to L side) | |
| | | 4 | Step L bk | |
| Clap | Same as a Hand Clap: A striking of the palms of the hands together. | | | |
| Click Heels | With the weight on the balls of both feet, twist heels in, striking them together. | | | |

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| Click Toes | With the weight on the heels of both feet (toes raised in the air), twist toes in, striking them together. | | |
| Clip | A striking on the heel against the toe of the opposite foot or striking the toe against the heel of the opposite foot. A derivative of the Lancashire Clog. | | |
| Clog | Clog dancing first appeared in the industrial areas of Northern England, Southwest Scotland and South Wales. This form of dancing came into existence around 1870 and is assumed to have originated in Lancashire. | | |
| Clogs | Clogs refers to a wooden-soled shoe and heels and in their final form were made of hard maple. Originally, the sole was one solid piece of wood with the wooden heel attached thereto. This was a rather awkward combination of equipment to dance in and in later years, the split sole came into being. The wooden sole was attached to the welt of the sole and extended back to the instep of the foot. The wooden heel was separate and attached to the leather sole. With the development of the split sole, the dancer had the flexibility to execute much more complicated footwork. | | |
| Coffee Grinder | A flash step that is executed from a squat position with the R leg extended forward an straight, R heel touches the floor. L hand is on the floor on the L side of the R leg and the R hand is on the floor to the R side of the R leg. Keeping R leg straight, start moving the R leg in a circle to the L. L hand is raised as R leg passes and L hand returns to the floor beside R. At this point, the L leg steps over the R (remaining in a squat position) R leg continues circle L and as the leg approaches the completion of the circle, the R hand is raised as the leg passes to forward position. R hand returns to floor on R side of R leg. Movement can be executed as many times as desired, in either direction. | | |
| Cluster | Not a commonly used term but usually referred to a flurry or group of tap sounds performed in rapid succession. | | |
| Contrast | The variation of rhythm patterns in relation to one another. | | |
| Cork Screw | A twisting movement wherein the toe of one foot is raised from the floor with the heel remaining on the floor. The toe is twisted in and out. This movement is sometimes referred to as a Tanglefoot. | | |
| Counterpoint | Complimentary rhythms. | | |
| Counts | Refers to the number of beats to a bar or measure of music. | | |
| Cramp | Usually is referred to as a forceful or accented heel drop. | | |
| Cramproll | A movement employing steps and heel drops in specific patterns. | | |
| | | a | Leap fwd to R ft |
| | | and | Step L fwd |
| | | a | Drop R heel |
| | | 1 | Drop L heel |
| Five-Sound Cramproll | Executed traveling forward, backward or in place: | | |
| | | a | Brush L fwd |
| | | 1 | Leap fwd to L ft |
| | | and | Step R fwd |

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| | | a | Drop R heel | |
| | | 2 | Drop L heel | |
| Forward Cramroll | Same as a Five-Sound Cramroll. | | | |
| Receding Cramroll | Same as a Forward Cramroll except the brush is executed back rather than forward. | | | |
| Standing Cramroll: | Cramroll with weight shift: | | | |
| | 1 | a 1 | Shuffle R fwd (to R side) | [A] |
| | | and | Step R (to R side) | |
| | | a | Drop R heel | |
| | | 2 | Heel tap l fwd (to L side) | |
| | | a 3 | Reverse A | |
| | | and | | |
| | | a | | |
| | 4 | | | |
| Cross | A term of the "old school" which consisted of five sounds. Basically, a Waltz Clog Time Step in a crossed manner. | | | |
| Cross Bar | A traveling movement to the side wherein one leg crosses over in front of the other. | | | |
| Cross Leg Walk | A basic movement executed in a quarter note rhythm which is one tap sound for each beat of music: | | | |
| | A. Measure | Count | Movement | |
| | 1 | 1 | Step L (to L side) | |
| | | 2 | Drop L heel | |
| | | 3 | Step R (XF of L) | |
| | | 4 | Drop R heel | |
| Crossover | Same as a Front Irish. A movement employing a crossing of one foot in front of the other. | | | |
| Cubanola | An old theatrical term more commonly known as a Traveling Time Step: | | | |
| | | 8 and | Shuffle R fwd (to R side) | |
| | 1 | 1 | Step R (to R side) | |
| | | and 2 | Shuffle L fwd | |
| | | and 3 | Ball change L-R (travel R) | |
| | | and 4 | Ball change L-R (travel R) | |
| | 2 | 5 | Hop R | |
| | | 6 | Step L | |
| | | and 7 | Shuffle R fwd | |
| | | and | Step R | |
| Cut-Out | A swinging of the legs from one side to the other while striking the heels together: | | | |
| | | and | Extend R ft in the air (to R side), | |
| | | | Hit L heel with R heel, | |
| | | | swinging L ft in the air to L side | |
| | | 1 | Land on R foot | |

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| | | and | Hit R heel with L heel, swinging R ft in the air to R side | |
| | | 2 | Land on L ft | |
| Da Capo | A music term meaning: from the beginning. | | | |
| Dal Segno | A music term meaning: a repetition from the "sign". | | | |
| Dance Notation | A method of writing out dances or routines, using dance terminology, in measures, counts and styling. | | | |
| Diagonals | Refers to the more commonly used stage directions such as Downstage R, Upstage R, Downstage L, Upstage L | | | |
| Dig | A dig is a forward movement with the free foot and can be executed with the ball of the foot or the back edge of the heel. | | | |
| Dig Ball | With the knee of the free foot flexed, strike the ball of the free foot forward in a forceful movement. This movement may or may not take weight. | | | |
| Dig Heel | A forceful striking of the heel of the free foot (toe up) in any direction. This movement may or may not take weight. | | | |
| Dig Tap | With the knee of the free foot flexed, strike the hall of the free foot forward in a forceful movement. This movement may also be executed with the toe turned in or turned out. This movement does not take weight. | | | |
| Divertissement | Amusement; entertainment. A fill in number to bridge the gap in a show or production. | | | |
| Double | An old term for a Shuffle. The term was derived from the fact that a Shuffle constitutes two sounds. | | | |
| Double Ball Change | An old term for Shuffle, Ball Change. This movement was Change usually executed in two different rhythm patterns: "and 8 and 1" and "8 and a 1." However, it can be executed in any desired rhythm pattern. | | | |
| Double Heel Click | An old term for a Shuffle and a Bell. | | | |
| Double Hop | An old term for a Shuffle, Hop. | | | |
| Double Hop Step | A basic "Irish" more commonly called a "Shuffle, Hop, Step." This movement was usually executed in two different rhythm patterns: "and 8 and 1" and "8 and a 1." However, it can be executed in any desired rhythm pattern. | | | |
| Double Irish | A basic "Irish" (Shuffle Hop Step) followed by a Shuffle Ball Change: | | | |
| | | and 8 | Shuffle R fwd | [A] |
| | | and | Hop L | |
| | 1 | 1 | Step R | |
| | | and 2 | Shuffle L fwd | |
| | | and 3 | Ball change L-R | |
| | | and 4 | Reverse A | |
| | | and | | |
| | 2 | 5 | | |
| | | and 6 | | |
| | | and 7 | | |

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| Double Jump | One of the many old terms which means Shuffle and Leap forward to the same foot. | | |
| Double Pickup | Throughout the years, there have been many different explanations and descriptions for the execution of this movement. The following is the generally accepted approach: | | |
| | 8 | Brush L bk | |
| | and a | Pickup change R to L | |
| | 1 | Step R | |
| Double Wings | The proper execution of "Wings" has almost become a lost art. When a Double Wing is executed properly, it consists of six distinct sounds: | | |
| | a | Roll R ft in air to R | |
| | 8 | Roll L ft in air to L | |
| | a | Brush R bk | |
| | and | Step R | |
| | a | Brush L bk (to R) | |
| | 1 | Step L | |
| Downbeat | The primary accent of a bar or measure of music. In dancing, we count in two measure phrases or a "Count of 8." The counts 1, 3, 5 and 7 are all downbeats but the primary accent is on the counts of "1" and "5." | | |
| Downstage | Direction toward the audience. | | |
| Drag | Same as a Draw. | | |
| Draw | A drawing of the free foot on the floor in any desired direction. The foot is kept in contact with the floor until the sliding movement is completed. | | |
| Draw Back | A "Draw Back" is an unconventional term. The movement is somewhat like a "Double Pickup" but consists of only two sounds. Rocking back on the heels of both feet, simultaneously brush both feet back, landing on the balls of both feet at the same time. | | |
| Draw Backs | A superfluous term that has come into being in recent years. Same as a back brush, heel drop and step. | | |
| Drop Heel | Same as a Heel Drop. | | |
| Drum Roll | Sometimes called a "Military Cramproll." | | |
| | 8 | Hop L | |
| | and a | Shuffle R fwd | |
| | 1 | Hop L | |
| | and | Brush R fwd | |
| | 2 | Brush R bk (XF of L) | |
| | and | Step R (XF of L) | |
| | 3 | Step L (XB of R) | |
| Drum Slap | A "flap" was once called a "slap", thus the "Drum Slap." | | |
| | and 8 | Shuffle R fwd (to R side) | |
| | and | Hop L | |
| | a 1 | Flap R fwd | |
| Duple Time | A type of musical time so constructed rhythmically there are two principal beats to the measure; most commonly, 2/4 time. | | |

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| Eccentric | A old form of character dance; usually comedy. | | |
| Eighth Note Rhythm | Two even beats per count, within a measure. 1 and 2 and 3 and 4 and... | | |
| Fan Kick | With the weight on one foot, extend free foot forward in the air, making a circular movement in an outward motion. | | |
| Fall | A Fall is the same as a Leap but is executed in an exaggerated form such as in comedy dancing. | | |
| Falling Off the Log | A take-off from a Buffalo. A twisting movement normally traveling to the side in a grapevine fashion . | | |
| Finis | A music term meaning the end or finish. | | |
| Five | Waltz Clog Time Step: Step L, Shuffle R, Ball change R-L. Reverse. (A term of the "old school"). | | |
| Flap | A forward brush step: With the knee in a flexed position, strike the ball of the free foot against the floor in a forward motion, stepping forward on the same foot; the step takes weight. May be executed in any direction but normally forward. | | |
| Flat Tap | A striking of the entire flat of the free foot in any desired direction. The movement does not take weight. | | |
| Flat Step | A striking of the entire flat of the free foot. The movement does not take weight. | | |
| Flea Hop | A sliding movement on one foot while the other foot is in the air; executed from side to side or front to back: Raise R leg up to waist level with the knee flexed and parallel to the body; swing R leg straight to R side while sliding to the R side on the left foot; follow with a Step R. This movement may also be executed with the knee in a flexed position. | | |
| Flip | An old term; Same as a Back Brush Step. | | |
| Flop | Same as a Slam: A flat foot tap involving no weight - the leg is straight as the foot strikes the floor, usually to the front or side. | | |
| Fouetté Turn | A spot turn that involves a whip-like action. | | |
| Four | An old term employing four tap sounds: In actuality it is nothing more than a shuffle ball change. | | |
| Fox Trot | A ballroom dance in 4/4 time; generally refers to popular pieces or tunes of the day. Old time popular music. | | |
| Free Foot | The free foot is the foot with which the next movement is made. | | |
| French Twist | Originally used in the French Can Can. Working high on the balls of the feet and moving forward, step XF of the opposite foot and reverse which gives the twisting effect This movement is normally executed a number of times in succession. | | |
| Front - Back | Same as a Ball Change: In this instance, the movement begins with a step forward and a step back on the opposite foot. | | |
| Gallop Tempo | A very fast 2/4 time. | | |
| Glide | Same as Over The Top: A very flashy movement of the old school of tap wherein the point of one toe strikes the floor across and in front of the opposite foot, followed by a leaping over the toe and landing on the opposite foot. | | |
| Graboff | A term frequently used for a shuffle pickup change: | | |
| | A. Measure | Count | Movement |
| | | a 8 | Shuffle R bk (to R side) |

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| | | and a | Pickup change L to R | |
| | | 1 | Drop R heel | |
| Grab Roll | A movement very similar to the graboff and in the category of pullbacks. | | | |
| | | a 1 | Shuffle R bk (to R side) | |
| | | and a | Pickup change L to R | |
| | | 2 | Step L | |
| Grace Beat | An uncounted sound. In actuality, involves 32nd notes but is an extra tap sound which falls between the counts of a sixteenth note rhythm. | | | |
| Grapevine | A ballroom movement that has been adapted to all forms of dance, and consists of walking to the side | | | |
| | 1 | 1 | Step R (to R side) | |
| | | 2 | Step L (XB of R) | |
| | | 3 | Step R (to R side) | |
| | | 4 | Step L (XF of R) | |
| Grind | A circular movement of the hips; originally used by striptease artists. | | | |
| Hamp | Same as a flat footed Hop - A Hop executed on the flat of the same foot. | | | |
| Hand Clap | A striking of the palms of the hands together. | | | |
| Heel Beat | Same as a Heel Drop. | | | |
| Heel Brush Back | Executed in the same fashion as a Back Brush but striking the back edge of the heel against the floor. (Similar to the Riffle.) | | | |
| Heel Change | A changing of the weight from the heel of the forward foot to the ball of the back foot. | | | |
| Heel Click | A striking of the heels together: With the weight evenly divided on the balls of the feet, twist the heels inward striking them together. (See Bells for a variation). | | | |
| Heel Close | An outward and inward movement employing two sounds with the same foot: | | | |
| | | 1 | Heel tap R fwd (to R side) | |
| | | and | Close or Step R (to L side) | |
| Heel Cramp | Same as a Heel Drop: A forceful dropping of the heel to the floor while the weight is placed on the ball of the same foot. | | | |
| Heel Dig | Strike the back edge of the heel fwd, to the floor, with the toe raised. This movement takes weight. | | | |
| Heel Down | Same as a Heel Drop. | | | |
| Heel Drop | A forceful dropping of the heel to the floor while the weight is placed on the ball of the same foot. | | | |
| Heel Hit | Same as Hit Heel. | | | |
| Heel Rock | Dig R heel fwd, step bk L. | | | |
| Heel Roll | Heel Drops executed one after the other; normally used in Cramroll patterns. Sometimes referred to as a Hop Shuffle Chug; counted "1 and a 2" or "8 and a 1." The latter is the terminology of many years ago and is not a commonly accepted term of today. | | | |
| Heel Scuff | A heel movement executed in the same manner as a forward brush wherein the back edge of the heel strikes the floor in a pendulum like movement. | | | |
| Heel Stand | A term of the "old" school; A Heel Dig fwd (toe raised) with all of the weight of the body on the one heel. The opposite foot is raised back, in the air. | | | |
| Heel Step | Same as a Heel Dig. | | | |

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| Heel Stub | An accented Heel Drop which may be executed on one or both feet. Similar to a Chug in movement. Not a standard term. | | |
| Heel Tap | A striking of the back edge of the heel against the floor with the toe raised. This movement does not take weight. | | |
| Heel Thump | Same as a Chug: A forward movement accenting the heel drop. | | |
| Heel Toe | A movement in which the back edge of the heel strikes the floor, fwd of the supporting foot, transferring the weight fwd to the heel. Force the ball of the foot down to the floor. | | |
| Heel Twist | A tap movement derived from the Charleston Theme Step, consisting of the inward and outward motion of the toes. | | |
| Highland Fling | A lively Scotch folk dance of the highlands. | | |
| Hitch | Stand on R ft, knee bent, L leg in air; slide bk on ball of R ft - AST straightening R leg. | | |
| Hop | A jump into the air on one foot: With the weight on one foot and the free foot in the air in any direction, flex the knee of the supporting foot; spring into the air and land on the same foot. | | |
| Hop Clog | One of the many approaches to the waltz Clog employing a hop. | | |
| | | 1 | Hop L |
| | | and 2 | Shuffle R |
| | | and 3 | Ball change R-L |
| Hop Double Hop | Same as a Hop, Shuffle, Hop. | | |
| Improvisation | To perform without dancing to a set pattern of steps or routine. | | |
| Inside Slide | Same as a Flea Hop | | |
| Irish | Adapted from the Irish Clog: | | |
| | | and 8 | Shuffle R fwd |
| | | and | Hop L |
| | 1 | 1 | Step R |
| | | and 2 | Shuffle R fwd |
| | | and | Hop R |
| | | 3 | Step L |
| | Back Irish: | | |
| | | and 8 | Shuffle R fwd (to R side) |
| | | and | Hop L |
| | 1 | 1 | Step R (XF of L) |
| | | and 2 | Shuffle L fwd (to L side) |
| | | and | Hop R |
| | | 3 | Step L (XF of R) |
| Irish Jig | Folk dance of Ireland. | | |
| Jingle | A metal disc containing a loose washer within, worn at the instep next to the heel. It | | |
| Jim Crow | Originally a form of Blackface. | | |
| Jitterbug | A devotee of swing music impelled, by the rhythm, to wild gesticulations; derived | | |
| Jive | Swing music or selections in swing style; also the lingo of musicians. | | |
| Jump | A spring into the air from both feet, landing on both feet in any direction. | | |
| Jump Tempo | A fast 4/4 tempo. | | |

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| Kick | With the weight on one foot, flex the knee of the free foot in the air and extend free foot straight; may be executed to the front, side, back or across front or back of the supporting leg. | | |
| Lamp | A leap from one foot to the other but landing on the flat of the entire foot. | | |
| Leap | A leap into the air from the supporting foot, landing on the opposite foot. A leap | | |
| Legomania | A form of "rubber legs" dance employing high kicks. | | |
| Maxie Ford | A combination with many variations: | | |
| | Simple Maxie Ford: | | |
| | 1 | 1 | Leap fwd to R ft |
| | | and 2 | Shuffle L (to L side) |
| | | and | Leap fwd to L ft |
| | | 3 | Toe tap R bk |
| | Advanced: | | |
| | | 1 | Leap fwd (flat) to R ft |
| | | and a | Shuffle L (to L side) |
| | | 2 and | Pickup change R to L |
| | | a | Drop L heel |
| | | 3 | Toe tap R bk |
| Measure | The group of beats made by the regular recurrence of primary, or heavy accents, the position of which is marked on the staff by bars just before them. Hence, the notes or rests between two adjacent bars; also is referred to as a Bar of music. In 4/4 time, a measure contains 4 basic beats. | | |
| Meter | A medium 4/4 time. | | |
| Military Dance | Rhythmical structure as concerned with the division into measures consisting of a | | |
| Moderato | A military style of tap employing cramprolls in a drum-like effect; best adaptable for tap dancing in a 4/4 or 2/4 time | | |
| Modulation | Process of changing from one key to another without a break in the melody or chord progression | | |
| Musical Comedy | A form of theatrical or stage dancing which, in many cases, employed precision type dancing in production form. Musical Comedy was actually the forerunner of today's Modern Jazz. | | |
| Musical Phrase | A musical phrase could be considered two bars of music within an eight measure phrase or eight measures could be a phrase within a 32 bar chorus. | | |
| Nerve Roll | Same as Nerve Taps. | | |
| Nerve Tap | A series of rapid consecutive taps with the heel, ball or toe effected by the vibration of the leg. The motion begins from the hip and the leg is both tensed and straight. | | |
| Notation | A form of writing dances. | | |
| Oblique | Diagonally downstage or upstage to the left or right. | | |
| Off Beat | Musically, an unaccented beat. In tap, however, may refer to some basic rhythms. | | |
| | A. Measure | Count | Movement |
| | | and | Flat tap L fwd (no wt) [A] |
| | | 1 | Rest |

| | | | |
|-----------------|--|--------------------|--------------------------------|
| | and | Step L bk to R ft | |
| | 2 | Step R (to R side) | |
| | and | Repeat A | |
| | 3 | | |
| | and | | |
| | 4 | | |
| | Single Off Beat: In actuality a Flap Ball Change. | | |
| | Double Off Beat: A variation of the single: | | |
| | a 1 | Flap R fwd | |
| | and | Step L fwd | |
| | a | Step R fwd | |
| | 2 | Scuff L heel fwd | |
| One | Same as a Step (from the "old school"). | | |
| Over the Top | A flash step consisting of a leap over the foot: | | |
| | 1 | 1 | Step R bk (diag. bk to R side) |
| | | and | Toe tap L (XF of R) |
| | | 2 | Leap over L, landing on R |
| | | 3 | Step L bk (diag. bk to L side) |
| | | and | Toe tap R (XF of L) |
| | | 4 | Leap over R, landing on L |
| Paddle Step | Could pertain to numerous movements associated with the Soft Shoe. Normally | | |
| | 1 | 1 | Step L (to L side) |
| | | and 2 | Ball change R-L |
| | | and 3 | Ball change R-L |
| | | and 4 | Ball change R-L |
| | Double Paddle Turn: | | |
| | 1 | 1 | Step L (to L side) |
| | | and a | Flap R fwd |
| | | 2 | Step L |
| | | and a | Flap R fwd |
| | | 3 | Step L |
| | | and a | Flap R fwd |
| | | 4 | Step L |
| Parallel Travel | Any form of travel from one side of the stage to the other; originally applied to | | |
| Patter | A series of small steps executed very rapidly. | | |
| Pickup | A hopping back brush step movement: With the weight on one foot, extend the other foot in the air, usually to the rear, executing a back brush with the supporting foot, landing on the ball of the same foot. (Two sounds). | | |
| | Pickup Change: Same as a pickup but landing on the opposite foot. This movement is sometimes preceded by a Shuffle. | | |

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| | Double Pickup: | | |
| | 1 | Brush R bk | |
| | and a | Pickup change L to R | |
| | 2 | Step L | |
| | Double Pickup with Heel Drops: | | |
| | a | Brush R bk | |
| | 1 a | Pickup change L to R | |
| | and | Step L | |
| | a | Drop R heel | |
| | 2 | Drop L heel | |
| | Another movement sometimes referred to as a pick-up step: | | |
| | 8 | Hop L | |
| | and a | Shuffle R fwd | |
| | 1 | Hop L | |
| Primary Accent | The first beat of a measure of music. | | |
| Pull | This term has been used for many various movements but basically represents a sliding back on one or both feet. The generally accepted term for this movement is Slide. Some however, have used it with reference to a Draw while others have used the term for a back Brush. | | |
| Pullback | The basic term "Pullback" seems to have been replaced many years ago by the term "Pickup" inasmuch as they are one and the same. In some instances, a Pullback has been referred to mean the same as a Double Pickup and a Swap Pullback is the same as a Pickup Change. | | |
| Push Beat | Same as an Off Beat: An accented tap on the "and" count in an eighth-note rhythm, with a rest on the count of "1." | | |
| Railroad | A pushing movement of the feet back and forth on the floor, alternating from foot to foot, to produce the sound effects like the steam engine of a train. Although this | | |
| Rattle | Same as a Shuffle: A front brush followed by a back brush; may be executed to the front, side or back. | | |
| Rhythm | A symmetrical and regularly recurrent grouping of tones according to accent and time value. | | |
| Rhythm Buck | A modified form of buck dancing first introduced around 1910 when Ragtime and Syncopation became the vogue in music. This resulted in more complex rhythm patterns for the dancers compared to the simple rhythms of the first forms of buck dancing. | | |
| Riff | A two-sound movement combining a forward brush and heel scuff on the same foot: Brush R ball fwd, Scuff R heel fwd (or the reverse). This is often followed by a heel drop on the opposite foot which totals 3 sounds. A Riff in itself, however, only contains the first two sounds described. | | |
| Riff Walks | A walking movement employing riffs: | | |
| | Three Tap Riff Walk: | | |
| | a | Tap R ball bk | Riff |
| | 1 | 1 | Dig R heel fwd |
| | | 2 | Drop R ball |

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| | | a | Tap L ball bk | Riff |
| | | 3 | Dig L heel fwd | |
| | | 4 | Drop L ball | |
| Four Tap Riff Walk: | | | | |
| | | a | Tap R ball bk | Riff |
| | 1 | 1 | Scuff R heel fwd | |
| | | and | Dig R heel fwd | |
| | | 2 | Drop R ball | |
| | | a | Tap L ball bk | Riff |
| | | 3 | Scuff L heel fwd | |
| | | and | Dig L heel fwd | |
| | | 4 | Drop L ball | |
| Five Tap Riff Walk: | | | | |
| | | a | Tap R ball bk | Riff |
| | 1 | 1 | Scuff R heel fwd | |
| | | and | Dig R heel fwd | |
| | | a | Drop R ball | |
| | | 2 | Drop R heel | |
| | | a | Tap L ball bk | Riff |
| | | 3 | Scuff L heel fwd | |
| | | and | Dig L heel fwd | |
| | | a | Drop L ball | |
| | | 4 | Drop L heel | |
| Changeable Five Tap Riff Walk: | | | | |
| | | a | Tap R ball bk | Riff |
| | 1 | 1 | Scuff R heel fwd | |
| | | and | Drop L heel | |
| | | a | Dig R heel fwd | |
| | | 2 | Drop R ball | |
| | | a | Tap L ball bk | Riff |
| | | 3 | Scuff L heel fwd | |
| | | and | Drop R heel | |
| | | a | Dig L heel fwd | |
| | | 4 | Drop L ball | |
| Riffle | A tap combination of a riff and a back brush: | | | |
| | | and | Tap R ball bk | |
| | | a | Scuff R heel fwd | |
| | | 1 | Brush R bk | |
| Ritard | A musical term indicating a gradually slackening tempo. | | | |
| Roll | Normally a reference to a Nerve Roll of 4 or 5 sounds, but could refer to a double shuffle to the rear, or a Cramproll. | | | |
| Rolling off the Log | Same as Falling Off a Log: A twisting movement similar to a grapevine, normally traveling to the side. | | | |
| Routine | A complete dance, usually consisting of two standard choruses of 32 measures each - for a total of 64 measures. | | | |

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| Rubber Legs | A form of movement usually associated with eccentric or comedy dancing wherein the legs are used in a loosely exaggerated fashion. | | |
| Scoot | A combination of a hop and slide forward, similar to a Chug. | | |
| Scuff | A heel movement executed in the same manner as a forward brush wherein the back edge of the heel strikes the floor in a pendulum like movement. | | |
| Scuffle | A tap movement of two sounds executed in the same manner and rhythmical pattern as Shuffles but accented differently: Scuff R heel fwd, Brush R ball bk. | | |
| Segue | Proceeding from one musical number to another without stopping. | | |
| Seven | Tap term of many years ago. A tap combination employing seven sounds; Shuffle Step, Shuffle Ball change. | | |
| Shading | The subtle accenting of tap sounds by the force with which the various movements are executed. Shading consists of the variation of rhythm produced by either the temporary shifting of metrical emphasis or the varying degrees in volume and pitch of the sounds, or both. | | |
| Shag | A ballroom dance of the 1930's, consisting of a hopping movement on one foot and then the other: With the R ft extended in the air to the R side, swing the R ft into into the L ft, landing on the R ft and simultaneously swinging the L ft in the air to the left side, followed by a hop on the R ft. Repeat this movement on the opposite side. | | |
| Shim Sham | An early tap combination that endured many years and is still used extensively. Shuffle Step R, Shuffle Step L, Shuffle Ball change R-L, Shuffle Step R. Repeat and Reverse. | | |
| | Variation (known as a "Vaudeville Time Step"): | | |
| | | 8 | Heel tap R fwd |
| | 1 | and 1 | Brush step R bk |
| | | 2 | Heel tap L fwd |
| | | and 3 | Brush step L bk |
| | | 4 | Heel tap R fwd |
| | | and 5 | Brush step R bk |
| | | and | Step L |
| | | 6 | Heel tap R fwd |
| | and 7 | Brush step R bk | |
| Shuffle | A forward brush followed by a back brush to the front, side or back, executed rapidly in a 16th note rhythm and counted "a 1". | | |
| | Front Shuffle: | | |

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| | <p>The basic "Shuffle" - with the feet in line with the hips and the toes directly forward, flex the R knee up in front of body -- lower the leg, striking the ball of the foot against the floor in a forward motion. At this point, the L or supporting leg is straight, wherein the R ft is straight and extended forward of the body. As you flex the R knee, strike the ball of the R ft on the floor in a backward motion. The shuffle should be executed slightly forward of the supporting foot. The free foot should always remain in front of the supporting leg by flexing the knee forward and up on the back brush.</p> |
| | <p>Side Shuffle:</p> |
| | <p>Extend the right foot to the R side, toes are in line and there is no turnout of the R ft.</p> |
| | <p>Back Shuffle:</p> |
| | <p>With the weight on the left foot and knee slightly bent, extend the R ft bk with the toe turned out. From this position, execute the shuffle on the side of the big toe.</p> |
| | <p>Double Shuffle:</p> |
| | <p>Two Back Shuffles ("8 and a 1").</p> |
| Shuffle, Leap | A forward shuffle on the free foot leaping forward to the same foot. |
| Shuffle, Step | A shuffle with the free foot, followed by a step on same foot. Once referred to as a "Three". |
| Single | One tap sound; such as a Step. |
| Single Travel | Pivot alternately on heel and then ball of one foot, dragging the other foot to the side. |
| Six | A tap combination containing six sounds. (Shuffle Step R fwd, Shuffle Step L fwd) This is a term of the "old school" of tap terminology. A six, followed by a seven (Shuffle Step, Shuffle Ball change) was used extensively in the earlier days of tap. |
| Skid | A sliding or pushing of the ball of the free foot forward, producing a swishing sound, followed by a heel drop on the same foot. Same as a Chug. |
| Slam | A flat tap involving no weight - leg is straight and the movement is exaggerated. |
| Slap | This word has been used to describe various movements; A Brush R fwd, Tap R fwd (no wt) is sometimes referred to as a Slap; can also mean an emphasized back brush. The word is also often is used to indicate a Flap (Brush, Step with weight). In the "old school" of tap terminology, a Flap was called a Slap; the term "Flap" came into being in the mid-thirties. Slap has also been used to describe the hitting of any part of the body. |
| Slide | A pushing of the free foot forward or in any desired direction with or without weight. A slide may he executed from numerous approaches. (See Draw and Flea Hop). |
| Slip | A slide forward. This is an old term and is rarely ever used. |
| Slow Drag | A very slow 4/4 time or Soft Shoe tempo. |

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| Snake Hips | A form of rolling hip movements used extensively in the 1920's by burlesque and shimmy dancers. | | |
| Soft Shoe | A dance performed in a slow 4/4 time; originally was danced with sand on the floor but was replaced with metal taps many years ago. The most common step or movement to be associated with soft shoe dancing is the Essence. | | |
| Spank | Same as a Back Brush. | | |
| Spot Step | A step, movement or phrase executed in place. | | |
| Spread Eagle | An awkward step similar to a Graboff: Shuffle Leap R, BackFlap L. | | |
| Spring | Same as a Leap: A transfer of the weight from one foot to the other with an exaggerated lift. | | |
| Stag Leap | A leaping movement into the air with one leg extended straight to the side, the other knee flexed with the foot at the knee of the extended leg; more effective when executed at the oblique: Leap into the air from a closed position extending L leg diagonally back to L with the knee straight; the R foot elevated to the L knee with the R knee flexed, landing on R ft. | | |
| Stamp | A step on the entire flat of the foot, taking weight. More commonly known today as a "Flat Step." | | |
| Step | A placing of the front part of the foot firmly on the floor, taking weight; always executed on the ball of the foot unless otherwise noted. | | |
| Step Chug | A stepping forward on the ball or flat of the foot, followed by a Chug which is an exaggerated heel drop. | | |
| Step Brush, Heel Drop | A basic combining of tap movements: | | |
| | A. Measure | Count | Movement |
| | | 1 | Step L bk |
| | | and | Brush R bk |
| | | 2 | Drop L heel |
| | | 3 | Step R bk |
| | | and | Brush L bk |
| | | 4 | Drop R heel |
| Step Pull | Also known as a Step, Slide: A step and slide back on the same foot. The term "Pull" has been used to mean a Back Brush. | | |
| Stomp | A striking of the floor with the entire flat of the foot; this movement does not take weight. Today, this movement is more commonly referred to as a "Flat Tap". | | |
| Stomp Roll | An old term - refers to a series of heel drops from side to side. | | |
| Stop Time | A melody broken by the irregular flow of notes through the use of rests. In a simplified form, chords played on the first beat of each measure with a rest on the following three beats. | | |
| Strike | With the weight on the heels of both feet, strike the toes together. More commonly called "Hit." | | |
| Strut | A distinctive style of movement which is usable in all forms of dance. | | |
| Stub | Hit R toe against L heel or reverse. | | |
| Stub Toe Walk | Basically, a movement from the Lancashire Clog: | | |

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| | | and | Drop L heel | |
| | 1 | 1 | Hit R heel against L toe | |
| | | and | Drop L ball | |
| | | 2 | Step R (XF of L) | |
| | | and | Hit L toe against R heel | |
| | | 3 | Step L (to L side) | |
| Syncopation | A temporary displacing or shifting of the regular metrical accent. The commonest varieties occur when a sound is begun on an unaccented beat and continued through the following accented beat. | | | |
| Tacit | (Tacet) Step or steps danced without musical accompaniment; usually from 8 to 16 measures in length and normally occurs in the middle of a dance number. | | | |
| Tag | A musical phrase that is sometimes added to the end of a dance number; usually used for an exit or to proceed into another number. | | | |
| Tanglefoot | A tap movement derived from the Charleston Theme Step, consisting of the inward and outward motion of the toes. This movement is sometimes called a "Heel Twist." The following is one form of a Tanglefoot. | | | |
| | | and | Step L (to R ft) | [A] |
| | 1 | 1 | Dig R heel fwd (to R side), toe raised | |
| | | and | Drop R ball (to R side) | |
| | | 2 | Repeat A | |
| | | and | | |
| | | 3 | | |
| | | and | Step L (to R ft) | |
| | | 4 | Step R (to R side), toe turned in | |
| | | a | Drop R heel (to R side) | |
| | | and | Drop R ball (to R side) | |
| | | a | Repeat A | |
| | 2 | 5 | | |
| | | and | | |
| | | 6 | Repeat A | |
| | | and | | |
| | | 7 | | |
| | | and | Step L (flat) | |
| | | 8 | Step R (flat) | |
| Tap | A term that has been used in many and varied forms but basically is the striking of the free foot to the floor in any direction. This can pertain to the ball of the foot; the back edge of the heel with the toe up; the tip or point of the toe and could be a flat-footed movement. In no form does this movement take weight. | | | |

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| Tap Heel | Same as a Heel Tap: Strike the back edge of the heel (toe up) to the floor in any desired direction. This movement does not take weight. | | |
| Tap Spring | Same as a Tap, Leap: Tap R ball (to L ft); Leap fwd to R ft. | | |
| Tap, Step | A combination of two tap sounds: Tap R ball fwd, Step R bk. | | |
| Terpsichore | The muse of dancing and choral song; a dancer. | | |
| Three | A term of the old school of tap terminology; sometimes is referred to as a Triple. More commonly known as a Shuffle and a Step, employing three sounds. | | |
| Tiller | A term that originated in the English music halls by John Tiller, referring to a line or group dancing in precision and executing high kicks and formations. Sometimes referred to as a "Line Number." | | |
| Time Step | A repeatable combination that marks tempo. Time Step can refer to an eight measure movement placed at the beginning of a dance routine. A total of six Time Steps were usually executed, followed by a Break (see Breaks). Originally used for the purpose of setting the tempo of a routine for the musicians as rehearsals were rarely exercised in small time vaudeville. There are countless variations of the Time Step. | | |
| | Standard Time Step - Single: | | |
| | 8 and | Shuffle R fwd | |
| 1 | 1 | Hop L | |
| | 2 | Step R bk | |
| | and 3 | Flap L fwd | |
| | and | Step R | |
| | 4 and | Shuffle L fwd | |
| 2 | 5 | Hop R | |
| | 6 | Step L bk | |
| | and 7 | Flap R fwd | |
| | and | Step L | |
| | Standard Double Time Step: | | |
| | 8 and | Shuffle R fwd | |
| 1 | 1 | Hop L | |
| | and 2 | Flap R fwd | |
| | and 3 | Flap L fwd | |
| | and | Step R | |
| | 4 and | Shuffle L fwd | |
| 2 | 5 | Hop R | |
| | and 6 | Flap L fwd | |
| | and 7 | Flap R fwd | |
| | and | Step L | |
| | Standard Triple Time Step: | | |
| | 8 and | Shuffle R fwd | |
| 1 | 1 | Hop L | |
| | and a | Shuffle R fwd (to R side) | |
| | 2 | Step R bk | |
| | and 3 | Flap L fwd | |
| | and | Step R | |

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| | | 4 and | Shuffle L fwd | |
| | 2 | 5 | Hop R | |
| | | and a | Shuffle L fwd (to L side) | |
| | | 6 | Step L bk | |
| | | and 7 | Flap R fwd | |
| | | and | Step L | |
| Standard Double Triple Time Step: | | | | |
| | | 8 and | Shuffle R fwd | |
| | 1 | 1 | Hop L | |
| | | and a | Shuffle R fwd (to R side) | |
| | | 2 | Step R bk | |
| | | and a | Shuffle L fwd (to L side) | |
| | | 3 | Leap fwd to L ft (to L side) | |
| | | and | Step R bk (XB of L) | |
| | | 4 and | Shuffle L fwd | |
| | 2 | 5 | Hop R | |
| | | and a | Shuffle L fwd (to L side) | |
| | | 6 | Step L bk | |
| | | and a | Shuffle R fwd (to R side) | |
| | | 7 | Leap fwd to R ft (to R side) | |
| | | and | Step L bk (XB of R) | |
| Standard Toe Tap Time Step: | | | | |
| | | 8 and | Shuffle R fwd | |
| | 1 | 1 | Hop L | |
| | | and | Toe tap R bk | |
| | | 2 | Step R bk | |
| | | and 3 | Flap L fwd | |
| | | and | Step R | |
| | | 4 and | Shuffle L fwd | |
| | 2 | 5 | Hop R | |
| | | and | Toe tap L bk | |
| | | 6 | Step L bk | |
| | | and 7 | Flap R fwd | |
| | | and | Step L | |
| Stomp Time Step: | | | | |
| | | 8 | Flat tap R fwd (no wt) | |
| | | and | Brush R bk | |
| | 1 | 1 | Hop L | |
| | | 2 | Step R bk | |
| | | and 3 | Flap L fwd | |
| | | and | Step R | |
| | | 4 | Flat tap L fwd (no wt) | |
| | | and | Brush L bk | |
| | 2 | 5 | Hop R | |
| | | 6 | Step L bk | |
| | | and 7 | Flap R fwd | |

| | | | | |
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| | | and | Step L | |
| | Single Traveling Time Step: | | | |
| | | 8 and | Shuffle R fwd | |
| | 1 | 1 | Step R | |
| | | and 2 | Shuffle L fwd (to L side) | |
| | | and 3 | Ball change L-R (to R side) | |
| | | and 4 | Ball change L-R (to R side) | |
| | 2 | 5 | Hop R | |
| | | 6 | Step L | |
| | | and 7 | Shuffle R fwd | |
| | | and | Step R | |
| | Off Beat Time Step: Same as a Stomp Time Step. | | | |
| | Waltz Time Step: | | | |
| | 1 | 1 | Step L | |
| | | and 2 | Shuffle R fwd | |
| | | and 3 | Ball change R-L | |
| | | 4 | Step R | |
| | 2 | and 5 | Shuffle L fwd | |
| | | and 6 | Ball change L-R | |
| Toe Back | Same as a Toe Tap: Strike the point of the toe in back of the standing foot and immediately raise the foot from the floor. Does not take weight. | | | |
| Toe Beat | Same as a Toe Tap but the toe remains on the floor | | | |
| Toe Click | Same as Click Toes: With the weight on the heels of both feet (toes up) Strike the | | | |
| Toe Dig | Emphasized step fwd on the ball of the foot with the knee bent; a strut or jazz type movement. | | | |
| Toe Drop | With the weight on the heel (toe up), force the ball of the foot to the floor. | | | |
| Toe-Heel | An old term for a Brush R fwd, Dig R heel fwd (toe up). | | | |
| Toe Stand | A movement of the old school of tap wherein the dancer is on the points of both | | | |
| Toe Tap | A striking of the point of the toe in any direction and immediately raising the foot from the floor. Normally, this movement does not take weight. | | | |
| Toe Tip | Same as a Toe Tap. | | | |
| Trench | A flash step of the old school consisting of slides back, alternating from one foot to | | | |
| Triplet | A group of three tap sounds performed on each beat of music: e.g., "1 and a, 2 and a, etc." | | | |
| Two | An "old school" term for a Shuffle. | | | |
| Two Step | A movement commonly associated with the Fox Trot. Step R fwd (1), Close L to R ft | | | |
| Upbeat | The counts of "2" and "4" within a measure of music. | | | |
| Vamp | A musical introduction, or musical phrase which can be repeated indefinitely. | | | |
| Waltz | A kind of round dance executed to music in measures of three beats; 3/4 time. Step L fwd (1), Step R (to R side) (2), Close L to R ft (3). | | | |

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| Waltz Clog | A dance in 3/4 time. Originally performed in clogs (wooden soles and heels of maple) which beat out a rhythm upon the floor. This form of dance today is usually performed in shoes with metal taps attached; has become a form of tap dancing. May refer to a Waltz Time Step. |
| Wings | A wing, in the general sense of the word, is a movement executed on one foot while the other foot is in the air: With the toe of the supporting foot turned inward, brush the foot outward in a swishing movement, executed on the outer edge of the sole (AST lifting body upward in the air) then execute a back brush step on the descending movement (3 sounds). Some dancers, on the outward swishing movement, force the ankle to roll out. |
| | Double Wings: This movement is executed almost simultaneously but not quite. One foot should move slightly ahead of the other foot in order to achieve six distinct sounds. |
| | |
| | Russian Wings: Sometimes referred to as "Squat Wings." Throw both feet forward |
| | |
| | Scratch Wings: Same as Swap Wings. |
| | |
| Swap Wings: With the weight on one foot, execute the first two sounds of the Wing | |