



Tap Manual



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Dance Masters of America, Inc.

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PREFACE

The new TAP MANUAL is yet another educational tool provided by Dance Masters of America for its membership. The organization has always recognized that knowledge is the instrument of education and education is the cornerstone of advancement.

This Manual is a technical textbook, pertaining to many aspects of the field and contains an extensive dictionary of tap terminology. Dance Masters of America Tap Manual is available through Dance Masters of America.

It is necessary for us, as dance educators, to recognize that we have always harbored and preserved the terminology, the history, the traditions and the teachings of the field. It has always been our responsibility to pass onto our students our own personal knowledge, as well as the knowledge of those who have influenced tap and its performances. Thus, continuing the educational process offered by the Dance Masters of America Manual, not only enhances us personally, but also increases the appreciation and understanding of those with whom we come in contact.

TESTING AND HOW TO USE THE MANUAL

Testing will be done on the information contained in the **TAP MANUAL**. **Introductory paragraphs and key words are highlighted that will be found on the exams.** Please note at the end of certain Manual sections, you will find the following:

- A listing of four or more terms, pertinent to that section, example:
RIFFS (Walking, Leaping, Flutter Riff, Pendulum Riff, etc.)

You will be responsible for the description, counting and/or the execution of ONLY those listed.

BEFORE YOU BEGIN

Shortly, you will be reading a brief history on tap - its beginnings and its present status. Before you do so, it is necessary for us, as dance educators, to recognize that we have always harbored and preserved the terminology, the history, the traditions and the teachings of the field. It has always been our responsibility to pass onto our students our own personal knowledge, as well as the knowledge of those who have influence tap and its performances. Thus, continuing the educational process offered by the Dance Masters of America Manual, not only enhances us personally, but also increases the appreciation and understanding of those with whom we come in contact.

WHAT IS AMERICAN TAP DANCING?

A form of dance in which, the feet create rhythmic sounds.

TAP: A BRIEF HISTORY

Tap dancing is considered to be the most American of all dance forms. Yet, as with all things American, its roots stem from our forbearers and the countries from which they immigrated such as the Spanish Zapateado, the German Schuhplattler; and the clog dancing of the English, Scotch and Irish.

The two most important cultures that merged to give us the beginnings of American Tap Dancing were the Irish immigrants and the Negro slaves. The Negro, deprived of his drums, turned to using his feet to beat out the rhythms of his tribal heritage and rites. Unlike the Irish clog dancer, who brought with them their rigid and stately jigs and reels.

In the early 1880's when vaudeville evolved many performers of "Tap" were brought to the forefront. Many different styles were created which gradually separated into two distinct schools. The Buck and Wing dancer wore wooden soled shoes, as did the Irish Clog dancer. The Soft Shoe dancer abstained from making any loud sounds by wearing soft-soled shoes. Metal taps were introduced about 1915. Eventually, the two schools of style merged and both used "taps".

Teaching and terminology were mostly a "hand-me-down" affair, one dancer passing his or her knowledge to another. Although vaudeville produced many "steps" and "combinations" that were recognized and used as technique, it wasn't until the late 1930's that a codified set of terms was put down on paper. Physical education teachers in colleges and universities who taught tap as a physical activity did this. Eventually, they included the musical counts, which defined the rhythm of the movement. From the late 1930's and into the 1950's a fairly standard form of tap notation and terminology had been established. This was due greatly to dance teacher's organizations such as DMA, DEA, NADAA, CNADM etc. who held seminars and conventions thus creating the need for written notes of material presented.

TRADITIONAL TAP VS CONTEMPORARY TAP

Today, traditional and contemporary tap live side by side, wherever tap dancing exists. The two forms have very different aspirations, expectations and goals.

The word "**Traditional**," according to the dictionary, is a body of beliefs, facts, etc., handed down from generation to generation, without being reduced to writing. The usual word that we connect to the traditional tap form is "Rhythm Tappers". The related names that immediately come to mind are: Honi Coles, Buster Brown, Bunney Briggs, The Nicholas Brothers, Jimmy Slyde and of course, Bill "Bojangles" Robinson.

Many traditional tap dancers were african american males, originating from a poor economic background. They danced in the "Flat Foot" tradition and were in great prominence, during the Vaudevillian era.

Today, some of the more notable traditional tap dancers are performers such as Lynn Daly, Brenda Bufalino, Diane Walker, American Tap Dance Orchestra and the late Gregory Hines. Mr. Hines constantly reminded us of the past great traditional artists and the tremendous contributions that they have made to this field. The newest exponent is Savion Glover, who keeps us in touch with the tap of yesterday and today. His show "Bring In 'Da Noise, Bring In 'Da Funk" depicts black history through the dance medium and explores its future possibilities.

The word "**Contemporary**," according to the dictionary, is belonging to the same time.

Contemporary is the style of tap that we, as dance educators and members of Dance Masters of America, probably best understand. We teach it in our studios, study it at conventions, watch it on television, see it on Broadway and view it at the movies. Our main objective is to create a Rhythm Tapper, with a varied background including ballet, jazz, acrobatics, and hopefully, singing and acting. We focus on total body movement, placing the emphasis on technical correctness, while performing the sounds of tap on the balls of the feet. Contemporary tap is absorbent, reflective and chameleon-like. For example, with the introduction of "Boogie Woogie," tap changed its look to fit "Eight to the Bar." World War I saw military tap, with its "Over the Tops" and "Trenches". "Disco" and "Break Dancing" left their impressions as well.

Teachers have always been innovators of change, always looking for new ideas and fresh material. Paul Draper, well known for his wonderful classical tap concerts, introduced us to the Tap/Ballet barre, complete with intricate footwork. This approach combined two techniques into one form. The outcome of Mr. Draper's efforts has resulted in terms such as, Brise Cramp Roll, Riff Fouette, and Cramp Renverse.

Jazz/Tap received its impetus from a New York City teacher, Bill Gary, who used Jazz port de bras to put new life into an old art. Others joined in and added the concepts of the head and body isolations, floor work, and parallel placement. These images became popular in the 1930's, 40's, and 50's when Fred Astaire, Eleanor Powell, Gene Kelly, Donald O'Connor, Vera Ellen, and Ann Miller to name a few added ballroom, ballet, acrobatics and other forms of dance to tap. Present images may be seen in dancers like Hinton Battle, Tommy Tune and the work of Broadway choreographer Susan Stroman.

As contemporary tap dancers, we are very interested in the terminology and the technique from other fields. We have great respect for the past and an expectant eye to the future. Such optimism will, hopefully, lead to a new and more innovative style of tap dance.

THE HISTORY MAKERS

The history of tap is deeply entrenched in the history of theatrical performances from the early days of Vaudeville through its appearances on the Broadway stage. The following list contains some of the dancers, teachers and choreographers who have left indelible and lasting impressions on the field.

<u>1800 -1900</u>	Juba	Jig - most influential performer of the 19th century
	Barney Fagan	Noted technician, Syncopated Clog
	Eddie Leonard	Virginia Essence, Soft Shoe, Composer
	George Primrose	Great stylist and exponent of Soft Shoe
<u>1900 - 1920</u>	Adele and Fred Astaire	Tap, Ballroom, Vaudeville, Broadway
	King Rastus Brown	Time Steps, flat-footed Buck and Wing
	George M. Cohan	Buck Dancer, Author, Composer, Producer
	Max Ford	Invented the Maxie Ford.
	Ned Wayburn	Staged precision and exactness, one of the first to use geometric patterns best seen from above.
<u>1920 - 1930</u>	Busby Berkeley	Spectacular Movie Choreographer who did not tap.
	Bunny Briggs	Paddle and Roll, Soft style, a Copasetic.
	Willie Bryant	Created the Shim Sham Shimmy
	James "Buster" Brown	Tapper with Duke Ellington's Band, a Copasetic
	Louis DaPron	Renown NYC & Los Angeles teacher
	Ruby Keeler	Buck/Rhythm, Stage and Screen Star, 42nd Street.

	Eddie Rector	Soft Shoe, invented Bambalina (Traveling Time Step)
	Leonard Reed	Created the Shim Sham Shimmy
	Bill "Bojangles" Robinson	Danced on balls of feet, clear precise taps, master of Time Steps, Stair Dance, partner to Shirley Temple in the 1930's, Buck & Wing
<u>1930 - 1940</u>	Cholly Atkins	Partner of Honi Coles for 20 years, Soft Shoe, Flash
	John W. Bubbles	Rhythm Tap, close to the floor heel work
	Ray Bolger	Eccentric, scarecrow in "The Wizard of Oz".
	Nicholas Brothers	Fayard & Harold, Tap, Acrobatics, flash, stage and screen
	Ernest Carlos	Established New York City teacher, "Snake Hips" tap
	Honi Coles	Fastest feet in the business, smooth Soft Shoe
	Steve Condos	Tap percussionist, danced in one spot
	Paul Draper	Concert tap dancer, total technician, Tap barre
	Ronald Dupree	Dancer, Teacher, Choreographer from Los Angeles
	Buddy Ebsen	Legomania, Soft Shoe, eccentric, stage and screen
	Henry LeTang	Master Teacher New York City
	Russell Markert	Founder of the Radio City Rockettes, 36 precision kick line dancers
	Hermes Pan	Classical, Rhythm tap, Fred Astaire's Movie Choreographer
	Eleanor Powell	Greatest female tapper of the 20th century
	Shirley Temple	"America's Little Darling", teamed with Bill Robinson
<u>1940 - 1960</u>	Danny Daniels	Classical tap, teacher, film and B'way Choreographer
	Vera Ellen	MGM Dancing Star, Ballet, Tap, Jazz
	Four Step Brothers	Were not brothers, great Flash act and Rhythm Tap
	Al Gilbert	Master Teacher & Author of Gilbert's Tap Dictionary
	Gene Kelly	Tap, Acrobatics, Ballet, Song and Dance, very masculine image
	Ann Miller	Fastest tap dancer (500 taps per minute)
	Donald O'Connor	Eccentric, Dancer, Comedian, "Singing In The Rain"
	Harold 'Sandman' Sims	Rhythm tap dancer, Athletic style, Gained his nickname from dancing on the sand he sprinkled on a tap board
	Glenn Shipley	Master Teacher New York City
	Jimmy Slyde	Master of Slides, nightclub, stage.
	Jack Stanley	Master Tap Teacher, New York City
	Tommy Sutton	Master Tap Teacher, Chicago & Atlanta
<u>1960 - 1970</u>	A time when tap dance was in recession.	
<u>1970 - 1980</u>	Heather Cornell	Manhattan Tap Orchestra
	Gregory Hines	Traditional tap, film and stage actor
	Tommy Tune	Song and Dance, Director and Choreographer of Broadway Musicals

<u>1980 – 1990</u>	Hinton Battle Greg Burge Brenda Bufalino Lynn Daly Acia Gray Dianne Walker	Broadway Dancer/Singer, Flash Broadway Dancer, very flexible, Flash American Tap Dance Orchestra, New York Co-founder, Jazz Tap Ensemble, Los Angeles Author, "The Souls of Your Feet" Soft Shoe Style, Boston
<u>1990 – 2000</u>	Michelle Dorrance Michael Flatley Savion Glover Dein Perry Susan Stroman	Is known for creating tight, polished choreography within lively, theatrical context. Often laced with touches of offbeat humor Riverdance, Contemporary Irish Step Dancing Traditional Tap, Broadway's Tap Dance Kid Originated "Tap Dogs", Traditional Tap. Broadway Choreographer

MUSIC THEORY FOR THE TAP DANCER

There is an intricate tie between the study of Tap and that of Musical Theory, i.e., each expects an exact system of counting and notation based upon mathematics. The tap teacher and the dancer must be held accountable for every sound, movement, pose or moment of silence that occurs within a tap piece. The fundamental understanding of music and structure of music theory not only aids the dance teacher choreographically, but also allows the correct communication of information to the student. It also allows the accurate notation or reconstruction of routines. Dance teachers "use" music every day and are seldom without it. Musical knowledge is not only a valuable asset but also an essential tool.

COMMON MUSICAL TERMS

A CAPPELLA: No musical accompaniment.

ACCELERANDO: To increase the tempo, gradually.

ACCENT: An emphasis on a tone, chord, beat or tap sound, which is louder than the ones surrounding it.

DOUBLE TIME: Making twice as many sounds to the same amount of music.
For example: In a phrase of 8, you would count.
1 2 3 4 5 6 7 8
Double Time would be:
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8

DOWN BEAT: The primary accent in a measure of music. In 4/4 time, the primary accent is on the count of 1 or the first beat of the measure. This holds true 2/4 and 3/4 time also.

INDIVIDUAL RHYTHM: Refers to the individual's ability to feel a beat with or without music being present. More advanced types of rhythm must be practiced, but much natural rhythm seems to be present.

INTERLUDE: A short musical passage inserted between the parts of a longer composition.

INTRO: The music found at the very beginning of a routine, which has the purpose of setting the tempo, mood and atmosphere for the dancer and the audience.

OFF BEAT:	Is anything that falls between the beats of the music.
ON BEAT:	Is anything that falls directly on the actual beat of the music. The first beat of every measure is considered the strongest beat.
RITARD:	To slow down the tempo, gradually.
RHYTHM:	A strong, regular repeated pattern of movement or sound.
SEGUE:	A connection from one tune or musical number to the next.
STOP TIME:	Music stops and continues only on accents, leaving silent spaces during which the dancer can be heard.
SYNCOPIATION:	A temporary displacement or shifting of the regular accent to an unaccented beat.
TACIT:	To remain silent. Occurs when the dancer performs rhythmic (Tacit) patterns without the use of music. Many times the "Tacit" occurs in the middle of routines.
TAG:	Music which is added after the end of a routine, usually used for effect, long endings or exits.
TEMPO:	Is the rate of speed at which a rhythm or beat is executed.

COMMON DANCE TERMS

TIMING:	To keep tempo accurately with music.
PHRASING:	Selecting a grouping of tap movements and accents that together create a rhythmical passage.
SHADING:	The use of soft, medium and loud sounds to create interesting rhythm patterns and contrast in tap choreography.

STANDARD MUSIC

Standard music is comprised of one (1) chorus of music which is divided into four (4) steps of eight (8) measures each. The **first step**, **second step** and **fourth step** share the same melody, while the **third step** has a different melody, called a bridge or release.

STANDARD CHORUS:	Consists of 32 measures per chorus (4/4 time), with the 17th-24 th measures usually designated as the "Bridge".
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SONG: ON THE SUNNY SIDE OF THE STREET

<u>Measures</u>	<u>Dance Steps</u>	<u>Lyrics</u>
1, 2	(A) <u>Step 1</u>	GRAB YOUR COAT AND GET YOUR HAT
3, 4	First Melody	LEAVE YOUR WORRIES ON THE DOOR STEP
5, 6		JUST DIRECT YOUR FEET
7, 8		TO THE SUNNY SIDE OF THE STREET

9, 10	(A) <u>Step 2</u>	CAN'T YOU HEAR A PITTER PAT
11, 12	First Melody	AND THAT HAPPY TUNE IS YOUR STEP
13, 14		LIFE CAN BE SO SWEET
15, 16		ON THE SUNNY SIDE OF THE STREET
17, 18	(B) <u>Step 3</u>	I USED TO WALK IN THE SHADE
19, 20	Bridge	WITH THOSE BLUES ON PARADE
21, 22		BUT I'M NOT AFRAID
23, 24		THIS ROVER CROSSED OVER
25, 26	(A) <u>Step 4</u>	IF I NEVER HAVE A CENT
27, 28	First Melody	I'LL BE RICH AS ROCKEFELLER
29, 30		GOLD DUST AT MY FEET
31, 32		ON THE SUNNY SIDE OF THE STREET

Total 4 Steps Total 32M/1 Chorus 2 Melodies Only

Standard music has left an indelible impression upon the teacher/choreographer. For example, when choreographing or editing music for routines we might ask how many counts of eight are there? Is there an odd strain of four or six counts? Are there repeats of the melody?

STANDARD DANCE Consists of 8 measures (32 Cts).

STEP:

STANDARD BREAK: Consists of 2 measures (8 Cts).

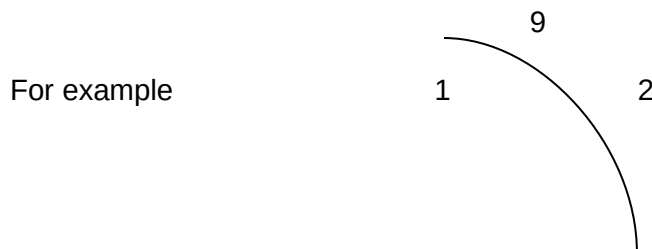
DMA COUNTING SYSTEM

Counting is a necessity in dance notation for it specifies the rhythms and communicates to the reader the exact timing of each section.

The DMA system of utterances will be as follows: 1 i e & a 2

If there are more sounds contained in a rhythmic pattern then we have utterances for, it will be designated by a curve over the top of, and spanning, the count upon which it begins and count upon which it ends. The number of sounds to be executed will be found at the top of the curve.

For example: Shuffle Cramp roll R, Heel Drops R & L, Stomp R



This notation indicates 9 sounds are to be performed, beginning on count 1 and ending on count 2.

When there are 6 sounds within 1 count, the following utterance may be used: i e A & a 1

Example: as in 6 sound Traditional Riff

When there are 7 sounds in 1 count, the following utterance may be used: a i e A & a 1

Example: as in 7 sound Traditional Riff

A bracket or parentheses will be used when a count is silent, held, or when no movement is occurring on that beat.

For example:

CTS
&1 &2
(3)
4

MOVEMENTS
Brush Step R, Brush Step L
Hold
Stamp R

TYPES & STYLES OF TAP DANCING

Listed below are descriptions of some recognized types and styles of tap dancing. Tap like all Dance is ever changing, some styles have become obsolete, some have remained in fashion, while others have recently come into existence.

TAP including BALLET, JAZZ, HIP HOP ETC

Tap Dancing with influences of other dance forms.

BOOGIE-WOOGIE: (4/4)

Commonly called The Boogie. This form of music is usually characterized by a persistent bass rhythm involving 8 beats to a bar, written in 12 bar phrases. Dance movements involved; Shorty George, Sugarfoot and the Boogie Walk.

BUCK: (Moderate 2/4 OR 4/4)

Has little or no syncopation. Dance movements involved; Time Steps, Buffalo Steps, Maxie Fords, etc.

BUCK & WING: (2/4 OR 4/4)

A style of tap dancing that involves the extensive use of wings. It was formerly known as the American Negro Clog Dance.

ECCENTRIC: (Any Rhythm)

Is a form of dance using characterization and satirical movements as basis. Many times used in and connected with Musical Comedy and Soft Shoe. Dance movements include Legomania, French Twists, Slides, etc.

MILITARY: (4/4, 2/4, OR 6/8)

A type of tap dancing employing Cramprolls, Marches etc. with drum like effects

RHYTHM: (4/4)

A form of tap dance which places heavy emphasis on the rhythmic patterns and sounds of the feet.

SOFT SHOE: (4/4)

Many times called Essence dancing. Generally uses the Soft Shoe Time Step. In its original form was done without taps on the shoes.

WALTZ CLOG: (3/4)

A waltz routine generally based on the Waltz Clog Time Step. Originally performed in wooden shoes, later in metal taps.

NOTATING TAP CHOREOGRAPHY

SPECIFIC INFORMATION

There are many methods of notating tap choreography currently in use. However, there is some specific information that is common to all. The notes should contain the following information.

1. The name of the routine, music and/or title.
2. The number of steps (I, II, etc.)
3. The step divisions - (A), (B), (C), etc.
4. The traditional name of the step(s) being executed. (Waltz Clog)
5. The foot or feet being used.
6. The direction in which it moves - (fwd, bkwd, crossed)
7. The counts for each step or section.
8. The number of measures for each grouping of steps. (Optional)
9. If steps reverse or repeat.
10. Any special musical notation - (play step III softly, step II is stop time)

ADDITIONAL INFORMATION IS VERY HELPFUL FOR THE CORRECT INTERPRETATION.

1. The stylization and placement of the arms.
2. Head direction and focal point.
3. The use of the body - (contract, release, lean R)
4. The pattern of the step - (a circle, a square)
5. The type of mood or movement - (lyrical, funk)
6. Any special musical notes should be included.

Note: The divisions of steps i.e. (A), (B), etc. may be used or not, as desired. Measures could be counted by each 1M phrase, 2M phrase or totaled at the end of each step. This outline is a guide and maybe tailored to the special needs of the teacher/choreographer or the work.

VERTICAL/HORIZONTAL

Two different styles of notation are illustrated.

Example 1: **Vertical** (most popular)

Example 1: **Vertical**

<u>MEAS.</u>	<u>CTS.</u>	<u>MOVEMENTS</u>	<u>ARMS</u>
<u>STEP 1</u>			
1	a1, 2 a3, 4	Flap R, Heel Drop R, Flap L, Heel Drop L	Swing in Opp.
2	a5, 6, a7, 8	Flap R, Heel Drop R, Flap L, Heel Drop L	
3	&,1,&	Brush R, Step R, Heel Drop R	2nd
	2,&,3	Brush L, Step L, Heel Drop L	
4	&,4,&	Brush R, Step R, Heel Drop R	
	5,&,6	Brush L, Step L, Heel Drop L	
	a7, 8	Flap R, Heel Drop R	
5	1	Step L to L	Hands on hips
	a2,a,3	Shuffle R, Hop L, Step R (RXFL)	
	4	Step L to L	
6	a5,a6	Shuffle R, Ball Change R, L	
	7	Step R to R	Arms 2 nd
	(8)	Hold	
7, 8	1-8	Repeat Measures 5 & 6	

Example 2: **Horizontal** (counts appear below movements or above.)

STEP 1

(A) Flap R, Heel Drop R, Flap L, Heel Drop L (Arms swing in Opp)

a1 2 a3 4

Repeat (A)

a5 - 8

(B) Brush R, Step R, Heel Drop R, Brush L, Step L, Heel Drop L (Arms in 2nd)

& 1 & 2 & 3

Repeat (B)

&4 – 6

Flap R, Heel Drop R

a7 8

(C) Step L to L, Shuffle R, Hop L, Step R (RXFL) (Hands on hips)

1 a2 a 3

Step L to L, Shuffle R, Ball Change R, L

4 a5 a6

Step R to R, Hold (Arms 2nd)

7 (8)

Repeat (C)

1 – 8

ABBREVIATIONS

The Abbreviations listed below may be used when notating choreography or routines. Please observe the use of capitals and lower case letters.

GENERAL

alt	alternating	i.e.	that is	R	right
amt	amount	L	left	reg	regular
&	and	M	measure	Rep	repeat
+	and	meas	measures	Rev	reverse
AST	at same time	mov	movement	sgl	Single
beg	begin, beginning	#	number	str	straight
cont	continue	N.B.	note well	tpl	triple
cont'd	continued	o/h	over head	tog	together
cor	corner	opp	opposite	w/	with
ct	count	pos	position	w/o	without
dbl	double	prep	prepare, preparation	wt.	weight
dir	direction	prev	previous,	n/wt	no weight
e.g.	for example		previously	w/wt	with weight
etc.	& so forth, etceteras	quad	quadruple		

FEET

R	right	xing	crossing
L	left	X'd	crossed
B/bk	back	RXBL	right crossed back left
F/frt	front	LXBR	left crossed back right
X	cross	RXFL	right crossed front left
LXFR	left crossed front right		

POSITIONS AND DIRECTIONS

B/bk	back	inwd	inward	s/s	side by side
bkwd	backward	IP	in place	STIP	step in place
diag	diagonal	obl	oblique	TI	turn in
dnwd	downward	par	parallel	TO	turn out
ft	foot	pt	point	upwd	upward
F/frt	front	R/P	Relevé/Plié		
fwd	forward	sdwd	sideward		

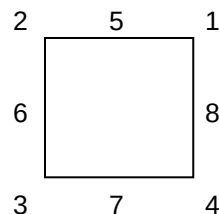
TAP TERMINOLOGY ABBREVIATIONS

BC	Ball Change	Fl	Flap	Sp	Spank
Bl Dg	Ball Dig	HI	Heel	St	Step
Bl Dr	Ball Drop	HI Dr	Heel Drop	Sta	Stamp
Bl Snp	Ball Snap	HI Snp	Heel Snap	Sto	Stomp
Br	Brush	Sh	Shuffle		
CrI	Cramp Roll	Sl	Slap		
Dbl Sh	Double Shuffle				

ROOM DIRECTIONS

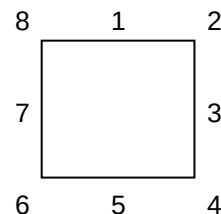
ROOM: CECCHETTI

- #1 right front corner
- #2 left front corner
- #3 left back corner
- #4 right back corner
- #5 mirror
- #6 left wall
- #7 back wall
- #8 right wall



ROOM: VAGANOVA

- #1 mirror
- #2 right front corner
- #3 right wall
- #4 right back corner
- #5 back wall
- #6 left back corner
- #7 left wall
- #8 left front corner

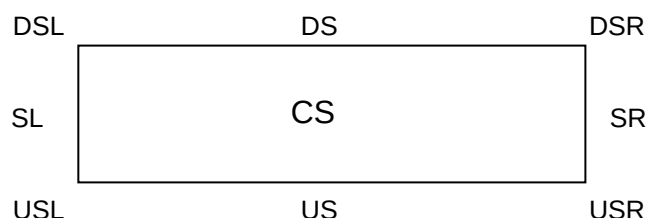


AUDIENCE

STAGE DIRECTIONS

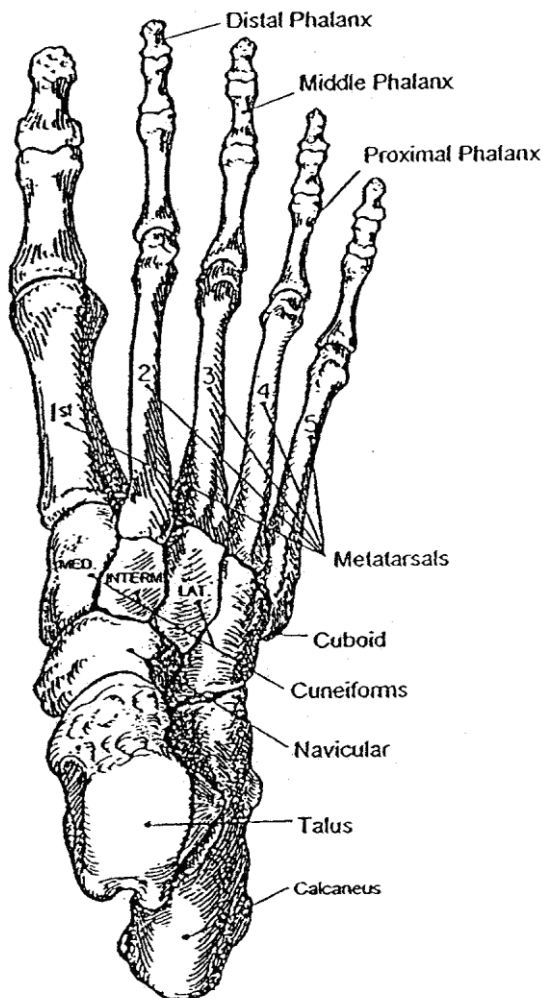
AUD.	audience	SL	stage left
BK.	backstage	SR	stage right
CS	center stage	DSR	down stage right
DS	down stage	DSL	down stage left
OS	onstage	USR	upstage right
US	upstage	USL	upstage left

AUDIENCE



PRODUCING THE SOUND OF TAP

ANATOMY AND FUNCTION OF THE FOOT



The foot consists of three major sections: the Ankle (not shown here), the Metatarsals and Phalanges. The foot itself, forms a firm basis of support for the body in erect posture, therefore, the parts are not as movable.

The Long Bones, especially the great toe, possess the properties for weight bearing and locomotion, while the shorter bones contribute to balance. The ligaments (Fibrous bands of tissue), combine for great strength, flexibility and agility. All sections of the foot are needed to have great stability.

The ankle is a huge hinge joint and quite adjustable. It is the region of transition from the leg to the foot. Its main function is to shift the weight from a vertical orientation to a horizontal one. This also, entails turning forward all the tendons, nerves and vessels entering the foot region. In the initial stages, we try to keep the ankle in a direct line with the foot. While on the advanced level, we demand the ankle's flexibility and control, especially while dancing fast, or producing close to the floor footwork.

It is very important that we as tap teachers, observe, in all stages of advancement, WHAT THE ANKLE IS DOING. The use of the ankle is vitally important to clean, clear tap work, for balance and for safety.

PROPER FOOT CARE

Emphasizing rhythm and coordination, the field of tap tends to avoid unnatural demands on the foot. However, blisters, corns, calluses, and bunions top the list of foot disasters. Next to these ranks the shortened Achilles tendon. One cause of this condition stems from females wearing and dancing in high heels, which put greater pressure on the balls of the feet. Stretching the posterior leg muscles and strengthening the anterior ones can relieve this condition. Without proper correction, there will be a great deal of pain in the calf muscles and, eventually, perhaps chronic tendonitis of the Achilles tendons.

Remember: You cannot have a foot problem without having a problem reflected in other parts of your body, especially your body placement and alignment. Conversely, many problems in other parts of your body will affect proper foot function.

Ex: A knee problem will cause the foot not to function properly and, eventually, this will destroy the proficiency of the footwork.

BASIC FOOT CARE RULES

1. Never cut toenails with scissors or clippers, instead file them **straight across** with an emery board.
2. Never file the nails when they are wet because drying shrinks the nail and pulls the skin.
3. The care of the cuticle is best addressed when the skin is wet and soft. Now it should be pushed back with an orange stick, then the excess removed by scrubbing with a small brush.
4. Soak ingrown toenails in a mild solution of Epsom Salt and **do not** cut a "V" in the nail plate. For severe cases you should seek professional assistance.
5. Perspiration is accumulated waste that decays on the covered foot. Bathe your feet frequently, change your shoes often and air your tap shoes.
6. Never purposely open a blister. Let the fluid absorb naturally and wash the affected area in warm soapy water.
7. Sprained ankles require special care, the proper assessment, correct bandaging and probably a doctor's advice and opinion.

TAP SHOES

For the primary and beginner student just developing their skills, the flat tap shoe should be chosen due to lack of placement and control. The intermediate and advanced student usually own several differently styled tap shoes for various pieces of choreography. The flat shoe is very suitable for emanating sounds. The two-inch character heel gives the female dancer a very feminine look and it is a "must" for Broadway auditions. The leather Oxford is the usual choice for the male student. Placing a thin piece of dance rubber on the sole of the shoe, extending from the bottom edge of the tap to the curve of the arch, will prevent slipping.

FITTING THE SHOES

The following facts and suggestions from several shoe sales people are stated here for your information and thought.

1. In fitting children, take into consideration growth room, thus expanding the shoe size, to allow a longer wearing period.
2. In adult tap shoes, the advice is to have the shoe "fit like a glove," for; theoretically, all shoes tend to stretch with usage and perspiration.
3. Soft leather is very acceptable, for that allows the foot to breathe.
4. In fitting dance shoes consider the following:
 - Try dance shoes with stockings, socks etc.
 - Each of your toes should be laying flat, side-by-side and not curled.
 - There should be "breathing room" on the sides of the end toes.
 - Judge the fit by your "longest" toe, which is not necessarily your big toe. It could be your second or third one.
 - The heel itself should fit snugly and never slip.
 - Test shoes on the floor, by standing, walking, pivoting and turning.
 - Test both shoes in relevé, plié, and flat-footed.
 - Buy shoes in the afternoon or evening when your feet have time to swell.
 - Remove both shoes and run your fingers inside them to be sure that there are no wrinkles, loose linings, or ridges, etc.

A Reminder: When your shoes are wet, do not place them by a heater. Instead stuff them with tissue paper or newspaper and let them air dry.

DANCE EDUCATOR

Good educators seem to have many of the same traits although they may vary greatly in their personalities and in their respective fields. Although the content of their work is very diverse, there are great similarities in their approach and attitude. Listed below are some of these qualities:

1. Wants to teach and to be there.
2. Likes the students and the subject matter.
3. Knows the subject matter well and its related fields.
4. Is organized, prepared and sets short and long range goals.
5. Is approachable and adaptable.
6. Is logical and organized in presentation.
7. Spends time studying and staying current with subject matter.
8. Is encouraging, stimulating and motivated.
9. Have a critical eye and a constructive approach.
10. Can pace a class between talk and action.
11. Is an endless source of information and encouragement.
12. Is always inspired and inspiring.

BASIC TEACHING METHODS

- Say the step out loud
- Say the step in rhythm with music
- Find the beat and count the music
- Use Progressive Stacking Method
 - Begin with 1 sound movements and stack them to form more complex combinations.
 - Ex: Single Irish
 - Teach brush first, then spank, then shuffle step, then shuffle hop step

What we teach, how we teach it and when we teach it are all parts of the teaching experience. Our own particular method of imparting information is based upon the thousands of teaching hours that we have experienced.

Your teaching objectives may include some of the following:

1. To instill in students a love of the arts and theatre not just a narrow view of the subject matter.
2. To see dance as something far beyond steps and a routine.
3. To have dance lessons remembered as being exciting, challenging and full of accomplishments.
4. To give back to those we teach what our teachers gave to us.
5. To see that the dance experience is a positive factor in the lives of our students and our colleagues.

GENERAL RULES FOR GOOD TAP TECHNIQUE

1. Work with the legs under the hip line except when doing broad movements such as drags, slides, lunges, etc.
2. Phrasing: Selecting a grouping of taps and accents that together create a rhythmic passage.
3. Work on the balls of the feet, except for percussive sound.
4. Use a natural plié or bending of the knees. Do not keep knees stiff or rigid, i.e., you tap in plié /releve AST.
5. Execute each tap with clarity and precision, then rhythmic clusters are produced by the additions of accents and syncopation,
6. Observe correct body placement, alignment and centering.
Note: In tap as in jazz, frequently the alignment/placement are intentionally distorted for the artistic/stylistic purposes.
7. Timing: to keep accurate tempo with the music.
8. Stylization to capture the attitude of the music and the mood of the choreographic piece through the use of the arms, the body, stage presence, etc.
9. Clarity of sound. *Accent* (an emphasis on a tone, chord, beat or tap sound, which is louder than the ones surrounding it). *Shading* (blending soft, medium and loud sounds together). The balancing of Accenting and Shading are clearly some of the dynamics of good tap dancing.
10. Those dancers who desire to become accomplished in Tap Dancing must consider the fact that Ballet is an extremely important subject for their development as well as others fields such as Jazz, Modern, etc.

SOME COMMON FAULTS OF THE TAP STUDENT

1. Feet too far apart
2. Toes turned in.
3. Dancing flat-footed.
4. Lack of Plié.
5. Overlapping or the slurring of Tap sounds.
6. Loss of balance due to incorrect body placement.
7. Inability to feel count, incorrect timing, tempo or rhythm of music.

THE LEVELS

The following pages are meant to be a broad, generalized, overall synopsis of the various levels of tap dancing, ranging from primary to advanced. It is not meant to be a detailed day-to-day lesson plan but a guide and generalized aid to the educator.

**Primary
Intermediate**

**Beginner
Advanced**

Advanced Beginner

Note: If you do not understand a tap term or tap movement please refer to the *Tap Glossary Section* of this Manual for descriptions of execution.

GENERAL STRUCTURE OF CLASS

The warm-up section of the tap class is probably not as lengthy, but equally important as the ones given for ballet or jazz class. The feet and body must be warmed up before any good tap work can be accomplished. Many teachers prefer to do a “pre-warm-up” to warm-up the entire body before they begin their “tap warm-up”. Others start with a “tap warm-up” that incorporates the body, head, port de bras, etc. The type of warm-up presented depends upon the age and level of the class and the teacher’s desired goal.

A suggested format to follow for a structured class:

WARM UP CENTER FLOOR & TAP BARRE

The center floor warm up could be previously taught to students, or the teacher can demonstrate the exercises. Once learned and practiced, much like a routine, it acts as a strong opening for a class and usually includes exercises and movements involving the total body.

The barre is another excellent place to warm up. It offers the dancer support and balance while learning a new step or reviewing an old one. It allows the teacher to view the whole class simultaneously, thus flaws in rhythms and execution are very visible.

CENTER FLOOR

After the warm-up is finished, proceed with various Time Steps, Paradiddles, Trenches, Cramprolls etc., stationary movements for speed, shading in volume or acappella exercises to help develop skills, improvisation to stimulate creativity and improve the recognition and retention of rhythm and patterns.

ACROSS FLOOR PROGRESSIONS

Traveling movements/Stacking movements: Flaps, Flap Heel Drops, Heel Drops, Shuffle Heel Drop etc., Single, Double, Triple Cincinnati, Single, Double, Triple Drawbacks, variations of Pullbacks/Pickups, etc. Tap turns.

COMBINATION OR ROUTINE

A routine or combination that incorporates movements the student has learned.

PRIMARY LEVEL TAP CLASS (Preschool, Kindergarten, 1st, 2nd Grades)

The younger student is between three and seven years of age and has received their first exposure to school or pre-school. With the onset of education, learning has been simplified. Attending school has opened the student's awareness of certain "building blocks" or a "comparison" kind of learning, plus the development of self-discipline and independence. The primary level is pointed toward the very young child who fits the requisite of a "beginner". It is not concerned with the older beginner, teenager or adult.

GENERAL CHARACTERISTICS

1. Classes should be between 30 and 60 minutes in length.
2. Classes offered for this level should be a "combination class" or one which offers tap as the primary field, but includes within the class structure the rudiments of dance in general (leaping, hopping, skipping, etc.) ballet, jazz, creative movement or acrobatic.
3. The total aim of the year will be other involvements of dance along with the learning of dance technique (generally) and tap technique (specifically). These other involvements relate to counting, coordination, training, ability to follow directions, responsibility to self and class, etc.
4. Generally, the student needs a great deal of repetition. The design of the work and direction must be orderly, logical and simple. Praise is essential. Corrections should be broad and understandable. Perhaps the parent could be educated through literature or explanations to implement what the child learns in class.

MOVEMENTS

FOOT POSITION:

Parallel and turned out.

BODY PLACEMENT:

The body moves in one piece. Further development hinges on the ability to control the smaller muscle groups. The torso can bend forward, backward or side-to-side. Isolations at this stage of development should be minimal.

HEAD & ARMS:

Students at this stage feel geometric patterns best. For example, straight lines, circles, V's, low and high 5th position. The head can move up, down, and side to side. Arms and head work best when coordinated in the direction of the feet.

STAGE & ROOM DIRECTIONS:

The tendency is to think of front and back of room, or to right and left at this age. The student is usually capable of thinking in circle patterns involving the whole class or turning him or herself in a circle. Straight lines and very simple floor patterns such as squares, circles and triangles can usually be mastered.

RHYTHMS & TEMPOS:

Keep rhythms and tempos moderate, simple, not overlapping but strongly accented.

ROUTINES & COMBINATIONS:

They must be short, concise, logical and easy to remember. They must be repetitious and easy to count, whether in combinations from 1-4, 1-8. Combos might contain two sections in length, i.e. 4 step heels and 4 shuffle steps.

CLASS PROCEDURE:

At the primary level, the student is capable of working at the barre, in the center and across the floor. Because of the short concentration span, it is advisable to change room positions often. The barre is often used for new or old work when body placement is difficult to maintain. The proper term should eventually be connected to the proper movement although descriptive words might be used first.

SUGGESTIONS:

Proper communication is important at this level. Words should be carefully chosen to fit the class situation and step. Different explanations or wording may be necessary to impart knowledge. Patience and tolerance are essential. You may find that conducting the class in approximately the same manner for each lesson is beneficial. Award system in the form of praise, star charts, progress cards, etc., are helpful. Parents should be given proper explanations as to the learning abilities and progress of their child. It is also helpful to explain to the parents their proper conduct while observing their child in class. Practice should be a part of the class responsibility.

PRIMARY LEVEL

Ball Change	Ball Dig	Ball Drop
Ball Tap	Brush	Heel Dig
Heel Drop	Heel Snap	Heel Tap
Hop	Jump	Leap
March	Shuffle	Skip
Spank	Stamp	Step
Stomp	Toe Tip	

Note: DANCE MASTERS OF AMERICA, INC. has published a workbook "The Art of Teaching Preschool Dance" specifically for this age category.

BEGINNER LEVEL

This group deals with four types of students, ***The Young Dancer*** 7-9 years of age, ***The Pre-Teen*** 10-12 years of age, ***The Teens*** 13-16 years of age, and ***The Adult*** 17 and older.

THE BEGINNER:

Has been exposed to the learning situation of school and the socialization of the outside world. By virtue of this, their logic and understanding is vastly improved, therefore communication is in some respects easier. In contrast other elements begin to infiltrate. Inhibitions begin to become apparent, social class has developed, sex differences become recognized, and boys may begin to balk at the field. The student may be frustrated by things they do not do well and can become quite gregarious and easily defeated by being the only one who cannot do something.

THE PRE-TEENAGER: May feel extremely awkward in making sounds in tap shoes and very inhibited if execution of the new material is not immediate. These students drift toward cliques and exclude those who are not part of their group. He or she is socially inclined to the point of noisiness at times and is well aware of his or her physical presence, which may not be pleasing to their ego. The student feels more secure when performing with the group than in solo performance. An explanation to this group is easier and on a more adult level, but execution is more difficult and frustration more apt to occur.

THE TEEN/ADULT: Can be a joy or a chore depending on the approach of the student and his or her goal. The adult is much like the teenager in inhibitions and understanding but often is more pleased with their accomplishments and more determined to over-come his or her failures. Outside responsibilities to work, family or school may make them poor attendees. They also feel the security of group performance over solo presentation.

Note: The above information and classification are briefly mentioned here because in each studio they exist to a certain degree. The basic steps are given in the order of their presentation and must be left to the discretion of the instructor.

GENERAL CHARACTERISTICS OF A TAP CLASS

The classes offered should be at least one hour in duration. The teacher should decide whether one subject or a number of subjects is included.

The student should be made aware of the broader theories of the dance field, i.e., body placement, the stretching of the feet, possibilities of movement, etc., as well as the movements and sounds of tap, regardless of type of Class given.

MOVEMENTS

BODY PLACEMENT: This level of learning should make the student aware of the basic principles of body placement, i.e., lifted rib carriage, elongated spine, etc. Using these basic principles, the student must assimilate them as part of the procedure of the dance, not just an added quality used during performances.

OUTSTANDING CHARACTERISTICS: A free and relaxed style should be observed as more coordination is possible. There will be added influences such as tilting of the head, arms crossed at the chest, forearms brought into the ribs and a feeling of body flowing with arms on such movements as "flap ball change". Angles of the feet and body may include incline.

STAGE & ROOM DIRECTIONS: Diagonal lines with recognition of the corners, more complicated floor patterns and group formations may be understood at this level.

RHYTHMS & TEMPOS:	The addition of the varied rhythms i.e.(waltz, military, rock, etc.) and changes in tempos.
ROUTINES & COMBINATIONS:	These will be logical but longer and the student must employ more concentration and practice. It is still necessary to be repetitious.
SUGGESTIONS:	The reviewing of old work before the presentation of new work is usually a logical procedure, however, in the Beginner Level, it is a necessity for insuring a solid foundation. Reviewing may be done out of order, content or room positioning from lesson to lesson. Always use the proper terminology when addressing the class.
CLASS PROCEDURE:	Each class should have goals to learn a certain grouping of movements, to clean up the routine, to review the past work, etc. Progress takes planning. The beginner levels are crucial as they contain most of the basic knowledge the student needs. The basics should be firm and well founded. Combinations offered toward the end of a class are good for the assimilation of the student's techniques into a danceable form. Pointing out sameness, likeness, opposites (shuffle hop step is to hop shuffle step; flap ball change is to shuffle ball change, etc.) is also important. Doing the same movements to a different rhythm or musical background is very helpful as well.

BEGINNER LEVEL AGES 7-11

REVIEW ALL PRIMARY LEVEL STEPS FROM AGE GROUP 3 - 7

SINGLE TAP MOVEMENTS

Buck	Catch	Hamp
Heel Click	Heel Stand	Lamp
Lunge		

DOUBLE TAP MOVEMENTS

Buck & Catch	Ball Snap	Slap
Flap	Heel Change	
Spank Step	Step, Heel Drop	

NAMED STEPS & COMBINATIONS

Ball Change	Buffalo (Single)
Brush Hop Step	Cramproll (Single)
Cork Screw/Heel Grind	Flap Ball Change
Flap Heel Drop	Flap Heel Drop Heel Drop
Grapevine	Heel Click
Maxie Ford	Maxie Ford Break
Military Time Step (Single)	Paradiddle (Single)
Single Irish	Shuffle Ball Change
Shuffle Step	Shuffle Toe Tip, Step
Spank Step	Suzie-Q
Train Step	Waltz Clog (Single)

URNS

Shuffle Hop Step
Stamp Step

Spin Around
Step Heel Drop

ECCENTRIC STEPS

Cork Screw
Kimbo
Sugar Foot

Flea Hop
Scissor Step

ADVANCED BEGINNER LEVEL

The Advanced Beginner Level is the gap between a beginner student and an intermediate student. A student is considered to be on this level when he or she has mastered the work from the previous levels and yet is not far enough advanced to conquer the intermediate work. The level is determined by his or her work abilities and not by age.

GENERAL CHARACTERISTICS

The student is now familiar with the learning situation on the studio level and has probably progressed to a higher emotional and educational plateau. Communication and response is now easier. Students are more aware of each other and an inner competitive spirit of doing it well, if not better than the next is felt by the rapidity in which a student excels. Presentation and accuracy in the work given is required more now thus causing the student to feel easily defeated and frustrated. This is also the probable time in which a student may wish to continue or drop from the dance field. Therefore, care and patience in presenting new material is suggested. For the younger student a greater sense of coordination begins to develop and the growth and development of the finer muscles start to show their function. For the older student coordination again increases as they learn to gain more control over the body muscles. At this period, more than one field should be introduced. The student should be exposed to different areas and theories of the many fields of dance. Ballet, a necessity in any line of dance, is the one field likely to be interspersed more often.

MOVEMENTS

FOOT POSITIONS:

Parallel, turned out, turned in.

ALIGNMENT:

refers to the relationship of the body segments to each other. The spine must be held erect, hips placed directly over the feet, shoulders squarely over the hip with the head held straight over the top of the spine. The pelvis should be centered over the feet and held without tipping forward or back. The abdominal muscles must be toned and firm and in erect alignment of the spine. The feet must bear the weight of the body centered towards the balls of the feet. Avoid pronation or supination (rocking the weight inward or outward on the feet).

Alignment Reference Points

1. The head, the heaviest body segment, rests on the neck.
2. The shoulder girdle, consisting of the clavicle in front and the scapula in back, is directly over the rib cage.
3. The rib cage floats above the pelvis and is connected in back to the spinal Column
4. The pelvis is the keystone of the skeleton.
5. The knee position, affected by the placement of the pelvis, should be directly in line with the toes. Locking knees too far back (hyperextension) is a common error.
6. The feet are pedestals that provide the main base of support.

PLACEMENT:	Placement is the carriage of weight. This is critical for efficient and effective movement.
POSTURE:	Posture is the position of the body. Some examples are erect, supine, or leaning.
HEAD AND ARMS:	Other than straight lines, curved lines such as 4th, 3rd and 1st positions are used. Fluidity is presented more and connection from one arm position to another is more consolidated. Head positions such as inclined and turned are presented.
STAGE & ROOM DIRECTION:	Corner and wall numbers, stage directions including down stage, up stage, stage left and stage right are assimilated and students are capable of more intricate patterns such as figure 8's, zig-zag and 'S' designs.
RHYTHMS & TEMPOS:	The student is capable of faster tempos, simple syncopation, more advanced type of phrasing and more knowledge of rhythms.
CLASS PROCEDURE:	Same as the previous levels. Jazz might be introduced as part of the class using parallel positions and contemporary work as a break or new feeling in a tap movement. Changing room positions during class keeps interest and indicates a difference in work. Proper terminology should be used. Combination classes may still be used with the emphasis on the field of tap. In many cases, the student may be involved in separate classes devoted to other subjects.

ADVANCED BEGINNER LEVELS AGES 12 & UP

REVIEW ALL BEGINNER LEVEL STEPS FROM AGE GROUP 7-11

SINGLE SOUND MOVEMENTS

Chug	Clip	Clunk
Drag	Draw	Flat
Hitch	Nerve Tap	Scrape
Scuff	Slide	Toe Stand

DOUBLE SOUND MOVEMENTS

Chug & Hitch	Digfle	Heel Change
Riff	Scuffle	Shuffle (Family)
Stompfle		

NAMED STEPS & COMBINATIONS

Back to the Woods	Broadway
Cincinnati (Single)	Cramp roll/Reverse Cramp roll (Single)
Cross Over to Broadway	Drawback (Single)
Essence (Single)	Heel Grind Time Step
Hop Shuffle Step	Irish (Family)
Maxie Ford	Maxie Ford Break
Paradiddle (Double & Triple)	Riff (Conventional Walking)
Rolling Shuffles	Shirley Temple
Short Front Essence	Shuffle Shim Sham Break
Shuffle Shim Sham	Take Away
Times Square	Toe Click
Train Step	Waltz Clog (Double)

TURNS

Flap Ball Change	Flap Heel
Paddle Turn	Stamp Turn
Step Heel	Step Shuffle Step
Three Step Turn	

INTERMEDIATE LEVEL

The Intermediate level is devoted to the student who has accomplished all the previous levels.

GENERAL CHARACTERISTICS

The intermediate student is now at a level in which they are capable of using and controlling, to a degree, the finer muscles of the body and can execute these within longer and more complex works. This student has also developed a sense of presentation and style, not only during performance, but also during class work. During this level, much emphasis may be placed on body alignment, line, accenting and shading and developing more abstract theories and thoughts.

MOVEMENTS

FOOT POSITION:

More specific usage and defining of the principles of parallel, turned out and oblique with the addition of inverted and the distorted usage of 3rd and 4th position can be added at this level. Foot position on the floor and in the air, referencing them to jazz, ballet, and other forms of dance are now defined.

BODY PLACEMENT:

Students now have more control over isolations. Use of the body is stressed in accenting, starting, stopping and posing. The expansion and contrast of various qualities of movement such as fluid, sharp, lyrical, etc., improves the student's style. Awareness of the use of *relevé* and *plié* added to the exploration of the use of the body to create levels by working into the floor, leaning forward, sideward, and backward also gives insight to the individual styling.

HEAD & ARMS:

The intermediate student is ready for port de bras and arm positioning. Experimentation is advised with usage of movement in conjunction with the feet and body.

**STAGE & ROOM
DIRECTIONS:**

Stage directions and terminology are now advisable, i.e. wings, pit, off- stage, on-stage, etc.

RHYTHMS & TEMPOS:

Progressive rhythm sequences and patterns, usage of many varied tempos and musical arrangements are introduced at this level. Also various syncopation sequences should be presented.

CLASS PROCEDURE:

It is recommended that the intermediate students devote their entire class time (60 to 90 minutes) to tap and that the allied dance subjects be allotted their own special class. Many classes on the intermediate level, must be devoted to the extensions of isolated technique such as turns, pullbacks/pickups, riffs, etc, therefore, class procedure may vary constantly. Nonetheless, the student must not be deprived of combinations, routines, center floor and barre work, or the alliance of the theories of other dance techniques. Attending dance seminars and workshops are of great value to this level student. Intermediate level usually pre-supposes that the students are more keenly interested in dance and, therefore, find more outlets for their abilities. This may then take form in extra classes with small groups, solo work, demonstrating and assisting the teacher, the development of dance projects and dance reports in school, as well as more frequent public performances and dance competitions.

INTERMEDIATE LEVEL

REVIEW ALL ADVANCED BEGINNER LEVEL STEPS

NAMED STEPS & COMBINATIONS (SOUNDS)

Bombershay (3&4 Sounds)
Buffalo (Double, Triple)
Cincinnati (Double, Triple)
Clip (Toe & Heel)
Cramp Roll (Family)
Double Flap
Double Shuffle
Front and Back Essence
Jump Over the Foot/Leg
Military Time Step(Double, Triple)
Over the Top
Paradiddle (Family)
Pullback (Single, Double, Alternating, Scattered)
Railroad
Riff (Conventional)
Riffle
Rolling Shuffles
Shave and a Hair Cut
Shuffle Step Heel Drop
Shuffle Heel Dig, Ball Drop
Soft Shoe Break
Standard Time Step (Sgl/DbI/Tpl/Quad)
Standard Time Step Half & Full Break (Sgl/DbI/Tpl/Quad)
Standard Traveling Time Step (Sgl/DbI/Tpl/Quad)
Trenches

FLASH STEPS

Coffee Grinders	Fake Splits
Jumping Splits	Toe Stands (Family)
Trenches	

ECCENTRIC STEPS

Bell Kicks	French Twist
Fall off the Log	Legomania
Rubber Legs	

URNS

Barrell	Buffalo
Cramp Roll	Maxi Ford w/Pullback
On the Spot Cramp Roll	Shuffle Step Heel Drop
Spinaround (Double/Changing Spot)	Step Scuff Cramp Roll
Stamp Alternating Cramp Roll	Waltz Turn

SHOE SOUNDS

Drag	Draw
Scrape	Slide

ADVANCED LEVEL

The students are technically proficient, experienced in performance and quite knowledgeable about themselves and their work. They have been exposed to other fields of dance - ballet, jazz, modern etc. and to many teachers and choreographers. They are considered mature, responsible, reliable, and quick to learn. Because the biological age of an advanced student ranges from the teen to the 20's, the student may be engaged in many facets of advancement.

GENERAL CHARACTERISTICS

1. All the work tools have been assembled and understood
2. Control, reliability of execution, stage performance, projection, etc. are, at a fine point
3. A great deal of consciousness towards line, level, shading, accent, clarity, direction, rhythmic patterning and isolation
4. A clear understanding of fine technical points plus a good understanding of the total work and design
5. A development of individualism
6. A personal understanding of one's own ability and limitations and a desire to perpetuate the first and correct the second
7. A keen need for competition
8. A pride of accomplishment and a feeling of responsibility to the field and to oneself

Probably one of the best descriptions of this level may be found in the key words of "reliability", "responsibility", "knowledge", "style" and "abstract thinking".

MOVEMENTS

FOOT POSITIONS:

Parallel, oblique, turned out, inverted, distorted.

BODY PLACEMENT:

The advanced student progresses to the use and understanding of isolations, one or many at the same time. The body can be used as desired for fluid, static or staccato movement.

HEAD & ARMS:

There has been a full exploration of the head as the front, side, up, down, tilted, inclined. The neck muscles are under control so that the student is capable of using them for movement; forward, back, diagonal, side to side or compilations of these to create circles, squares, diagonals, figure 8's, etc.

It is difficult at this point to describe the use of arms without discussing the body movement. The student has learned to consider his body, head, arms and feet plus the choreography as a "blending" rather than as a separate unit. However, the arms are capable of jazz, ballet and modern port de bras. They may be used simply as port de bras or as a compatible unit of the total execution.

**STAGE &
ROOM DIRECTIONS:**

The advance student is well aware of all the basic stage and room directions. They are knowledgeable of their impact, the corners are dynamic, the back turned to the audience is suspenseful, diagonals are powerful, and that center stage insists upon horizontals. This is not to say that every advanced student is a tremendous performer. Many are interested in the theories of dance and its research. These special students are destined for the occupations of critic, choreographer or associated fields.

RHYTHMS & TEMPOS:

There has been great exploration into rhythms, tempos, stylizing, accenting and nuances of taps sounds. The well trained feet are under control and from these must come, not isolated movements, but, patterns and clusters of sounds. The advanced student tends to think of the total effect of the movement, how one part sounds against the other as to the accented parts and how they must be executed to balance the rest of this movement.

OTHER FIELDS:

Many other fields have been entered or at least investigated and uncovered by the advanced student. They are aware of arabesque, attitude, a terre, en l'air, sauté, assemblé, tour en l'air, brisé, the five positions of feet, etc. from ballet. In Jazz they have executed jazz walks, splits, turns, floor work, and worked prodigiously with isolation of the head, shoulders, ribs and pelvis. In modern they have worked on impulses, suspensions, off center pirouettes, dance mime and have felt symmetry, asymmetry, distortions and negative space as advocated in the modern concept. To this level student, the use of theories and the tools of the other fields are an absolute essential to the growth of dance abilities and interpretations. Usually, the student is now inquisitive and understanding enough to explore the vast field of dance on his own.

STYLIZATION:

(Learned & Individual) When speaking of style, we must speak of "line", "look", "emotional feeling" and "projection", for none may stand alone.

LINE:

The placement of body and its extremities, so it emanates a certain look, the look of a dancer.

LOOK:

The total picture of the line of the body by the eye and the interpretation of it after telegraphing it through the central nervous system to the brain is the look.

EMOTIONAL FEELING:	The abstract interpretation of the “look” and its acceptance or non-acceptance by the beholder based upon applicability, technical virtuosity and projection.
PROJECTION:	As in any art form, especially where dance is a stage presentation for the appreciation of an audience, the use of projection is an essential. Does the movement or movements executed reach out from the performer to the viewer or is the artist absolutely inhibited and introverted, not radiating or telegraphing the message to anyone but themselves.
LEARNED STYLIZATION:	Advanced students will arrive at their level through a number of means:
COPYING:	The art of duplicating what they see before their eyes.
IMITATING:	The abilities to see what is to be done, copy it to a certain extent and then add a touch of characterization to the final product.
VERBAL COMMUNICATIONS:	Learning by a conversation may involve critique, parables and comparisons. This is probably more prevalent on the advanced level because the teacher may be well versed on the subject but not capable of absolute execution.
SELF INTERPRETATION: COMPARISON:	Advanced students, along with responsibility, learn self-criticism and thus, self-correction. Often comparing one’s self, to another in class and deciding what is right or wrong does this.
OUTSIDE SOURCES:	TV, movies, concerts, watching or partaking in other classes, reading, seminars, conversations, etc. are all ways of increasing knowledge, therefore increasing advancement.
INDIVIDUAL STYLIZATION:	Advanced students are considered “advanced” because of one of the following criteria: ○ Advanced proficiency in execution ○ Advanced proficiency in stage presentation ○ Advanced ability to stylize and project ○ Advanced thinking in abstract theories and techniques in the total field of dance

All these are individual to the student. The advanced level is more interesting because students tend to separate from each other individually on this level more than on any previous level.

CLASS PROCEDURE:	At this point, the student has been through about every single imaginable class situation; good ones, bad ones, hard ones, easy ones, those offered by their teacher, an associate teacher and those offered by strangers. They have been exposed in one form or another to the fields of ballet, modern, jazz, acrobatic/tumbling, etc. They have begun with warm-up routines, isolated technical exercises and combinations. They have learned choreographic pieces quickly, slowly, thoroughly or carelessly. They have worked in large classes, small ones and alone. They have rehearsed alone, with others and with or without a critic. At this point, class procedure may vary from week to week and may not carry-over from proceeding lessons. However, each class should have a specific goal. Unique possibilities are suggested as follows:
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1. A tap class where tap exercises and combinations are based upon another field such as Ballet, Jazz or Modern.
2. A class in which a complete routine must be assimilated and absorbed by the student within the class time.
3. A class in which the student does not dance but is exposed to a discussion on or lectures concerning allied subjects such as choreography, anatomy, dance, drama and theater.
4. A class where the student exhibits a short, original choreographic piece of his or her own, the presentation to be analyzed by the teacher and classmates.
5. A class, out of the studio, to observe someone else's class, a professional company in rehearsal, or movie and/or musical.

Normal class exposure for the advanced student should include:

1. Barre work, center floor and across the floor
2. Work on the technical execution of more difficult footwork and movements such as pullbacks/pickups, wings, turns, etc.

For the reliability of performance:

1. Proper balance between (#2) and their use of combinations and routines
2. Learning short and long combinations, routines (both learned and created), exercises and responsibility in execution and performance.
3. The introduction and mastery of stylization and movements other than the tap field
4. A learning and reviewing of techniques from past and present
5. Breaking down and putting back together of the basic tap movements and sounds begun on the intermediate level.
6. Acceptance and appreciation of other fields, teachers, techniques and performances.

TAP MOVEMENTS SUGGESTED FOR THE ADVANCED LEVELS

It should be noted that emphasis in the advanced level is on combinations and proficiency in execution through repetition.

NAMED STEPS & COMBINATIONS

Buck Time Step (Sgl/DbI/Tpl/Quad)
 Buck Time Step Half Break (Sgl/DbI/Tpl/Quad)
 Buck Time Step Full Break (Sgl/DbI/Tpl/Quad)
 Double Shuffle, Step
 Double Shuffle, Step Heel
 Fake Wing Time Step
 Lancashire (Traveling Virginia Essence)
 Nerve Shuffles
 Nerve Taps
 Pickups (Single, Alternating, Pendulum, Drum, Walking, Running, Treadmill, Cincinnati)
 Riffs (Traditional)
 Shim Sham Shimmy Dance
 Tanglefoot
 Treadmills
 Virginia Essence
 Wing (Family)
 Wing Time Step

URNS

Alternating Toe Stand
 Double Heel Stand
 Double Toe Stand
 Renverse
 Step Scuff Leap Riff Heel
 Stamp scuff Cramp Roll
 Maxi Ford with graboff
 Drawback barrel

Flap Heel
 Scattered Pickup

Note: To challenge the advanced student you may

Add Heel Drops
 Change Heel Drops to Ball Drops
 Complicate the floor pattern

Change Hop to Pullback or Pickup
 Increase the Tempo
 Include change of Rhythm

ADVANCED BEGINNER CENTER FLOOR WARM UP

	<u>CTS.</u>	<u>MOVEMENTS</u>	<u>ARMS</u>
BRUSH/SPANK/STEP:	123 (4)	Brush R, Spank R, Step RIP (Hold) Other side 4 Cts. Repeat above 8 Cts. 3X	2nd
SHUFFLE STEP:	a12	8 Shuffle Steps R & L Repeat above 8 Cts 3X	Opp. 4th
HEEL DIG/SPANK STEP:	1&2 3&4	Heel Dig R, (Fwd) Spank Step R Heel Dig L, (Fwd) Spank Step L Repeat above 4 Cts. Repeat above 8 Cts 3X	Opp. 4th
TOE TIP STEP:	12 34	Toe Tip RXBL, Step R (Sd) Toe Tip LXBR, Step L (Sd) Repeat above 4 Cts. Repeat above 8 Cts 3X	2nd
BALL TAP STEP:	12 34	Ball Tap R Foot (Next To L), Step R (Sd) Ball Tap L Foot (Next To R), Step L (Sd) Repeat above 4 Cts. Repeat above 8 Cts 3X	2nd
7 SHUFFLES/STEP:	a1-7 8	7 Shuffles R (Rond De Jambe En Dehors) Step R (Next To L) Other side 8 Cts. Repeat above 16 Cts. Do above 32 Cts. (Rond De Jambe En Dedans)	2nd
SHUFFLE HOP STEP: (Par 1st)	a1a2 a3a4	Shuffle R, Hop L, Step R Shuffle L, Hop R, Step L Repeat above 4 Cts. Repeat above 8 Cts 3X	Opp. 4th

ADVANCED BEGINNER TAP BARRE WARM UP

	<u>CTS.</u>	<u>MOVEMENTS</u>	<u>ARMS</u>
BALL/TOE TAPS:	1-8	(A) 8 Ball Taps R Frt.	R High 5th
	1-8	(B) 8 Ball Taps R to R	R 2nd
	1-8	(C) 8 Toe Tips RXBL	R 4th Frt
	1-4	Repeat 4 Cts of section B	
	5, 6	Pivot Turn R	
	7	Step R (next to L)	
	(8)	Hold	
	1-32	Reverse	
BALL/HEEL DROPS:	1-16	(A) 16 Ball Drops Alt. R, L	R 2nd
	1-8 1-4	(B) 12 Heel Drops Alt. R, L	
	5, 6	Pivot Turn R	
	7	Step R (next to L)	
	(8)	Hold	
	1-32	Reverse	
STEP/BALL CHANGE:	1-8	(A) 8 Steps R, L	R 2nd
	a1	(B) Ball Change R	
	(2)	Hold	
	3-8	Repeat above 3 Cts 3X	
	1-8	Repeat all of section A.	
	1-4	Repeat 4 Cts of section B.	
	5, 6, 7	Pivot Turn R Step R (next to L)	
	(8)	Hold	
	1-32	Reverse	
BRUSH/SPANK/SHUFFLE:	1, 2	(A) Brush R (Fwd), Spank R	R 2nd
	3, 4	Brush R (Fwd), Spank R	
	a5	Shuffle R	
	(6)	Hold	
	a7	Shuffle R	
	(8)	Hold	
	1-16	Repeat all of section A 2X	
	a1a2a3	(B) 3 Shuffles R	
	(4)	Hold	
	5,6,7	Pivot Turn R Step R (next to L)	
	(8)	Hold	
	1-32	Reverse	

ADVANCED BEGINNER ACROSS FLOOR PROGRESSION

All of the exercises described below alternate Right and Left and should be executed in various patterns of repetition.

<u>CTS.</u>	<u>MOVEMENTS</u>		
a1	Flap	16X	(Forward)
1,2	Spank Step	16X	(Backward)
a1&2	Flap Ball Change	16X	(Forward)
&1&2	Spank Step Ball Change	16X	(Backward)
a12	Flap Heel Drop	16X	(Forward)
a1,2	Spank, Step, Heel Drop	16X	(Backward)
a1&2	Flap R, Heel Drop L , Heel Drop R	16X	(Forward)
a1&2	Spank Step R, Heel Drop L, Heel Drop R	16X	(Backward)
a1&2	Flap Heel Drop, Toe Tip	16X	(Forward)
&a1	Single Drawbacks	16X	(Backward)
&a1&a2	Shuffle, Heel Drop, Flap Heel Drop	16X	(Forward)
a1&a2	Single Cincinnati	16X	(Backward)
1&a2	Single Buffalo	8X	(Across)
1&2&3&4 5&6&7&8	Single Paddle (Straight) Single Paddle (Turning)	4X	(Across)
&1&2&3&4	Flap Ball Change, Shuffle Hop Cross	4X	(Across)

The above exercises above can be built upon with each lesson as the student shows progress. Rhythms can and should be altered.

COMBINATION OR ROUTINE

Building upon the terminology that the student has learned.

TAP WORK - Definitions can be found in the Tap Glossary

BASIC SINGLE SOUNDS

BALL DIG
BALL DROP
BALL TAP
BRUSH
BUCK CATCH
CHUG
CLICK: HEEL CLICK
TOE CLICK
CLUNK: INSIDE EDGE
OUTSIDE EDGE
DRAG
DRAW
FLAT
HAMP
HEEL DIG
HEEL DROP
HEEL STAND
HEEL TAP
HITCH
HOP
JUMP
LAMP
LEAP
LUNGE
NERVE TAP
SCRAPE
SCUFF
SLAM
SPANK
STAMP
STEP
STOMP
TOE TIP
TOE STAND

BASIC DOUBLE SOUNDS

BALL CHANGE
BALL SNAP
BUCK AND CATCH
CHUG AND HITCH
FLAP:
RUNNING
WALKING
HEEL CHANGE
HEEL SNAP

RIFF:

FRONT

BACK

PULLBACK:

SINGLE

DOUBLE

ALTERNATING

PICKUP:

SINGLE

DOUBLE

ALTERNATING

SHUFFLE

DIGFLE

STOMPFLE

SCUFFLE

SLAP

FLASH/ECCENTRIC MOVEMENTS

COFFEE GRINDER

OVER THE TOP

RUSSIAN WINGS

TOE STAND

TRENCH

BELL KICK

CORK SCREW

FALLING OFF THE LOG

FLEA HOP

FRENCH TWIST

KIMBO

LEG-O-MANIA

RUBBER LEGS

SCISSOR STEP

SUGARFOOT

NAMED TAP STEPS

BOMBERSHAY

3 SOUND BOMBERSHAY:	&1	Spank RXFL, Stamp RXFL turned in,
	2	Step L to L, AST the R toe rises up, leaving R heel on floor
4 SOUND BOMBERSHAY:	&1	Spank R XFRT L, Stamp RXFL turned in,
	&2	Flap L to L, AST the R toe rises up, leaving R heel on floor
	or	
	&1	Flap R to R, as the L toe rises up, leaving the L heel on floor
	&2	Spank LXFR, Stamp LXFR turned in

TRAVELING BOMBERSHAY: (VARIATION)	&1	Flap R to R, as the L toe rises up, leaving the L heel on floor
	&2	Spank LXFR, Stamp L
	&3	Flap R to R, as the L toe rises up, leaving the L heel on floor
	&a4	Spank LXFR, Stamp L, Step R to R
	&5	Spank L, Stamp LXFR
	&6	Flap R to R, as the L toe rises up, leaving the L heel on floor
	&a7	Spank LXFR, Stamp L, Step R to R
	&8	Spank L, Stamp LXFR

BUFFALO

The “Off to Buffalo” was popularized by Pat Rooney and was created as an exit step with arms pumping up and down, with an “away we go” look.

SINGLE BUFFALO: 1&a2 Step or Leap R, Shuffle L, Leap LXBR, AST coupé R frt.

DOUBLE BUFFALO: &1&a2 Flap R, Shuffle L, Leap LXBR, AST coupé R frt.

TRIPLE BUFFALO: &a1 Shuffle R, Step R,
&a2 Shuffle L, Leap LXBR, AST coupé R frt.

CINCINNATI

The Cincinnati is a derivative of the older term **Back to the Woods** (spank hop shuffle step). By changing the hop to heel drop, we now have a “Single Cincinnati.”

SINGLE CINCINNATI: a1&a2 Spank R, Heel Drop L, Shuffle Step R

DOUBLE CINCINNATI: &a1&a2 Spank R, Heel Drop L, Shuffle R,
Heel Drop L, Step R

TRIPLE CINCINNATI &a1&a2 Spank R Heel L, Shuffle R Heel L,
2&a3 Shuffle R Heel L, Step R

CINCINNATI PICK UP: e&a1&a2 Spank R, execute alternating Pick-Up L, shuffle L
Heel Drop R, step back L

CRAMP ROLLS

A movement using Steps and Heel Drops in a specific pattern. The term is derived from the action involved; the cramping of the thighs as the feet leave the floor to make the first two sounds and the rolling of the heel drops that follow.

The order of the sounds must be as follows: step on the ball or heel of one foot, step on the ball or heel of the other foot, then heel or ball drop of one foot, then the other. Cramp Rolls are designated by the foot upon which they begin; thus, all those starting with the R foot are R Cramp Rolls.

NOTE: The Single Cramp Roll is the most common of all the various Cramp Rolls and is usually associated with Military Tap

The most common types of Cramp Rolls are regular and alternating.

SINGLE:	1&a2 e&a1	Step R, Step L, Heel Drop R, Heel Drop L Step R, Step L, Heel Drop R, Heel Drop L
DOUBLE:	&1&a2 ie&a1	Flap R, Step L, Heel Drop R, Heel Drop L Flap R, Step L, Heel Drop R, Heel Drop L
TRIPLE: (SHUFFLE)	&a1&a2 ieA&a1	Shuffle R, Step R, Step L, Heel Drop R, Heel Drop L Shuffle R, Step R, Step L, Heel Drop R, Heel Drop L
FLAT (DROP)	1&a2	Ball Drop R, Ball Drop L, Heel Drop R, Heel Drop L
SINGLE ALTERNATING:	1&a2 e&a1	Step R, Step L, Heel Drop L, Heel Drop R Step R, Step L, Heel Drop L, Heel Drop R
DOUBLE ALTERNATING:	&1&a2 ie&a1	Flap R, Step L, Heel Drop L, Heel Drop R Flap R, Step L, Heel Drop L, Heel Drop R
TRIPLE ALTERNATING:	&1e&a2 ieA&a1	Shuffle R, Step R, Step L, Heel Drop L, Heel Drop R Shuffle R, Step R, Step L, Heel Drop L, Heel Drop R
CLICK OUT	&1&a2	Based on Alternating Cramp Roll, stand on L, swing R foot to L foot, AST clicking R heel to L heel, landing on ball of R, ball of L to L, Heel Drop L, Heel Drop R
CUT OUT	1&a2	Based on Alternating Cramp Roll, stand on L, step R IP, step L, Heel Drop L, Heel Drop R
REVERSE SINGLE	1&a2 e&a1	Heel Step R, Heel Step L, Ball Drop R, Ball Drop L Heel Step R, Heel Step L, Ball Drop R, Ball Drop L
REVERSE DOUBLE	&1&a2 ie&a1	Scuff R, Heel Step R, Heel Step L, Ball Drop R, Ball Drop L Scuff R, Heel Step R, Heel Step L, Ball Drop R, Ball Drop L
REVERSE TRIPLE	&a1&a2 ieA&a1	Shuffle R, Heel Step R, Heel Step L, Ball Drop R, Ball Drop L Shuffle R, Heel Step R, Heel Step L, Ball Drop R, Ball Drop L
REVERSE FLAT	1&a2	Heel Drop R, Heel Drop L, Ball Drop R, Ball Drop L
TRAVELING:	&1&2	Toe Drop R, Toe Drop L (Toes pt R) Heel Drop R, Heel Drop L (Heels pt R). Repeat and traveling will take place to the R.
PROGRESSIVE:	1&a2 e&a1	Step R Heel Drop R, Step L Heel Drop L Step R Heel Drop R, Step L Heel Drop L

FAKE CRAMP ROLLS: (EXAMPLES ARE LISTED BELOW)

1&a2	Stomp R, Step on Ball of R, Heel Drop R Heel Drop L (R foot used twice)
&a1	Step on Ball of R to R, Heel Drop R Heel Drop L (short one beat)
1&a2	Heel Drop L, Step on Ball of R, Heel Drop R Heel Drop L (too many heels)
1&a2	Heel Drop L, Step R, Heel Drop R, Heel Drop L (On the Spot)

DRAWBACKS

A term that has been credited to Jack Stanley, a well-known New York Teacher.

A Drawback is a backward moving step.

Drawbacks are used extensively in close to the floor work. They are known best in their singular form, although doubles and triples are frequently used.

SINGLE DRAWBACK: &a1 Spank R, Heel Drop L, Step R bk

NOTE: Drawbacks may be done in place, twisting, turning, one sided or alternating, etc.

DOUBLE DRAWBACK: &1&2 Spank R, Heel Drop L, Flap R

NOTE: This step was made “double” by the replacement of the “Step” in the Single with a “Flap”

TRIPLE DRAWBACK: a1&a2 Spank R, Heel Drop L, Shuffle Step R

NOTE: This step was made “triple” by the replacement of the “Flap” (ct &2) with a “Shuffle Step”. The same rule that is used in the development of the Time Steps. AKA Single Cincinnati

While the Single Drawback is recognized, there is controversy over the actual existence of Double and Triple Drawbacks. The one listed below are examples that have been given in other Tap Manuals and Dictionaries.

DOUBLE DRAWBACK: &a Spank R, Heel Drop L
 1&a Shuffle R, Heel Drop L
 2 Step R bk

NOTE: This version of a Double Drawback was made “double” by the number of counts (sounds) executed. Single Drawbacks having 3 sounds, this one has 6 sounds. AKA: Double Cincinnati

TRIPLE DRAWBACK: &a Spank R, Heel Drop L
 1&a Shuffle R, Heel Drop L
 2&a Shuffle R, Heel Drop L
 3 Step R bk

NOTE: This version of the Triple Drawback was made “triple” by the number of counts (sounds) executed. Single Drawback 3 sounds, Double Drawback 6 sounds, Triple Drawback 9 sounds.

ESSENCES

Black minstrel's most famous dance was "The Essence of Old Virginia", which was based upon the shuffle, a dance of the early Afro-Americans. Eventually, the more graceful sections of the "Essence" became the soft shoe. George Primrose was one of its greatest exponents.

SHORT FRONT ESSENCE:	1&a2	Step* R to R, Brush L XFRT, Ball Change L, R
LONG FRONT ESSENCE:	1&a2	Step* R to R, Brush L XFRT, Ball Change L, R
	&a3	Spank L bk, Ball Change L, R
	&a4	Brush L XFRT, Ball Change L, R
SHORT SIDE ESSENCE:	1&a2	Step* R to R, Spank L XBK, Ball Change L, R
LONG SIDE ESSENCE:	1&a2	Step* R to R, Spank L XBK, Ball Change L, R
	&a3	Brush L to L, sd Ball Change L, R
	&a4	Spank L XBK, Ball Change L, R
SHORT BACK ESSENCE:	1&a2	Step* R XBK, Brush L to L, Ball Change L, R in 2nd
LONG BACK ESSENCE:	1&a2	Step* R XBK, Brush L to L, Ball Change L, R in 2nd
	&a3	Spank L XBK, Ball Change L, R
	&a4	Brush L to L, Ball Change L, R in 2nd

NOTE: * Can be Double, Triple or Quadruple.

VIRGINIA ESSENCE:	1&	Step R to R, Brush L XFRT,
	a2	Heel Step L, Step R IP
	&a3	*Spank L, Ball Change L,R
	&a4	Brush L XFRT, Heel Step L, Step R IP

NOTE: * Counts a3 can be changed to Heel Step L sd, Step R IP

TRAVELING ESSENCE:	1&a2	Step R to R, Spank Step L next to R, Step R
	&a3	Spank Step L next to R, Step R to R
	&a4	Spank Step L next to R, Step R

GRAPEVINE

A Sideward movement taken from Ballroom dancing that intertwines the feet front to back or back to front.

GRAPEVINE:	1234	Step R to R, Step LXBR, Step R to R, Step LXFR
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NOTE: Grapevine can also be executed as a series of Step Heel Drops, Flap Heel Drops, Ball Changes. It may also be executed in different rhythm patterns.

IRISH

Traceable to Irish Step Dancing and was executed in wooden clog shoes. Traditionally, the Irish starts on the count of &8.

SINGLE IRISH: &8&1 Shuffle R, Hop L, Step R (Can be done in any direction)
 &1&2 Shuffle R, Hop L, Step R (Can be done in any direction)

DOUBLE IRISH: &8&a1 Shuffle R, Hop L, Flap R
 &1&a2 Shuffle R, Hop L, Flap R

TRIPLE IRISH: &a8&a1 Shuffle R, Hop L, Shuffle Step R
 &a1&a2 Shuffle R, Hop L, Shuffle Step R

SINGLE FRONT IRISH: &8&1 Shuffle R, Hop L, Step RXFL (Moves Forward)
 &1&2 Shuffle R, Hop L, Step RXFL (Moves Forward)

SINGLE BACK IRISH: &8&1 Shuffle R, Hop L, Step RXBL (Moves backward)
 &1&2 Shuffle R, Hop L, Step RXBL (Moves backward)

DOUBLE IRISH: &8&1 Shuffle R, Hop L, Step R
 &2&3 Shuffle L, Ball Change L, R

 &1&2 Shuffle R, Hop L, Step R
 &3&4 Shuffle L, Ball Change L, R

LANCASHIRE ROLL

Originated in Lancashire, England and was performed in wooden clogs. It incorporates very fast heel and toe work and is executed at a quick tempo.

BASIC LANCASHIRE ROLL: 1&a Step L to L, Spank R, Heel Stand R
 2&a Step L to L, Spank R, Heel Stand R
Same as Traveling Virginia Essence

ADVANCED LANCASHIRE: 1&a Step L to L, Spank R, Heel Stand R
 2&a Step L to L, Spank R, Heel Stand R
 3&a Step L to L, Spank R, Heel Stand R
 4&a Step L to L, Spank R, Step R next to L
 5&a Shuffle L, Heel Stand L
 6&a Step R to R, Spank L, Step L next to R
 7&a8 Shuffle R, Heel Stand R, Step L to L

MAXIE FORD/MAXIE FORD BREAK

A movement originated by a fine Buck and Wing dancer named Maxie Ford in the days of Vaudeville.

SIMPLE MAXIE FORD: 1&2& Leap R to R, Shuffle L, Leap L to L,
 3 (4) Toe Tip RXBK, Hold

ADVANCED MAXIE FORD:	1&2&a Leap R to R, Shuffle L, Alternating Pullback R to L 3 (4) Toe Tip RXBK, Hold Same as Maxie Ford with Alternating Pullback or Graboff
COMPLETE MAXIE FORD:	1&2e& Leap R to R, Shuffle L, Alternating Pullback R, a3 (4) Heel Drop L, Toe Tip RXBK, Hold
SIMPLE MAXIE FORD BREAK:	1&2&3 Leap R to R, Shuffle L, Leap L to L, Toe Tip RXBK 4&5&6 Leap R to R, Shuffle L, Leap L to L, Toe Tip RXBK 7 (8) Leap R to R, Hold
ADVANCED MAXIE FORD BREAK:	1&2&a Leap R to R, Shuffle L, Alternating Pullback R to L, 3 Toe Tip RXBK 4&5&a Leap R to R, Shuffle L, Alternating Pullback R to L, 67 (8) Toe Tip RXBK, Leap R to R, Hold
COMPLETE MAXIE FORD BREAK:	1&2e& Leap R to R, Shuffle L, Alternating Pullback R to L, a3 Heel Drop L, Toe Tip RXBK 4&5e& Leap R to R, Shuffle L, Alternating Pullback R to L, a67 (8) Heel Drop L, Toe Tip RXBK, Leap R to R, Hold

PADDLE AND ROLL

Paddle and Roll was known in NYC around 1937. The rocking and alternating of the Ball and Heel of one foot execute the "Paddle" section of the step. The Roll section is defined as a constant rolling of rhythm. Heel Drops are interjected on the opposite foot to vary the pattern.

PADDLE AND ROLL VARIATION:	1&2 Heel Drop R, Ball Drop R, Heel Drop L &3& Heel Drop R, Ball Drop R, Heel Drop L 4&a Heel Drop R, Ball Drop R, Heel Drop L 5&6 Heel Drop R, Ball Drop R, Heel Drop L &7& Heel Drop R, Ball Drop R, Heel Drop L 8&a Heel Drop R, Ball Drop R, Heel Drop L
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PARADIDDLES

Paradiddles are used extensively in close to the floor work. It offers many sounds to a beat and easily lends itself to syncopation. Its exponents were John Bubbles, Bunny Briggs and Honi Coles.

SINGLE PARADIDDLE: 1e&a Heel Dig R, Spank R, Step R, Heel Drop R

DOUBLE PARADIDDLE: 1& Heel Dig R, Spank R
2& Heel Dig R, Spank R
3& Step R, Heel Drop R
or
1e Heel Dig R, Spank R
&a Heel Dig R, Spank R
2e Step R, Heel Drop R

TRIPLE PARADIDDLE:	1&	Heel Dig R, Spank R
	2&	Heel Dig R, Spank R
	3&	Heel Dig R, Spank R
	4&	Step R, Heel Drop R
	or	
	1e	Heel Dig R, Spank R
	&a	Heel Dig R, Spank R
	2e	Heel Dig R, Spank R
	&a	Step R, Heel Drop R

OTHER VARIATIONS:

DOUBLE PARADIDDLE:	1e&a2	Heel Dig R, Spank R, Step R, 2 Heel Drops L,R
	1ie&a	Heel Dig R, Spank R, Step R, 2 Heel Drops L,R
	or	
	1&2&	Heel Dig R, Spank R, Step R, Heel Drop L
	3&4&	Heel Dig R, Spank R, Step R, Heel Drop R
TRIPLE PARADIDDLE:	1ie&a2	Heel Dig R, Spank R, Step R, 3 Heel Drops R,L,R
	1ieA&a	Heel Dig R, Spank R, Step R, 3 Heel Drops R,L,R
	or	
	1&2&	Heel Dig R, Spank R, Step R, Heel Drop L
	3&4&	Heel Dig R, Spank R, Step R, Heel Drop L
	5&6&	Heel Dig R, Spank R, Step R, Heel Drop R

PICKUPS

PICKUP:

SINGLE:	a1 or &1	Stand on the ball of one foot in demi-plié, spring into air while executing a Nerve Tap, landing on same foot. This movement may be done in any direction. .
DOUBLE:	a1 or &1	Stand on the balls of both feet in demi-plié. Spring into the air, while executing a Nerve Tap with both feet AST then landing on both feet AST. This movement may be done in any direction.
ALTERNATING:	a1 or &1	Stand on the ball of Right foot in demi-plié. Spring into the air while executing a Nerve Tap, landing on the Left foot in demi-plié'.
SHUFFLE PICKUP:	e&a1	Shuffle R, execute a single pickup L, landing on L foot.
SHUFFLE PICKUP: (ALTERNATING)	&1&2	Shuffle R, spring into air, execute a single pickup L, land on R foot in demi plié.
WALTZ PICKUP:	&12&3	Spank Step LXFR, Brush battement R to 2nd, Pickup L
RUNNING PICKUP:	&a1	Brush R fwd, Alternating Pickup L to R
WALKING PICKUP:	e&a1	Brush R fwd, execute single Pickup L, Step forward R
DRUM PICKUP:		A Drum Pickup is any Pickup in which Heel Drop(s) are added upon the landing.
PENDULUM PICKUP:	&a1 &a2	Brush forward R, execute single Pickup L, Spank back R execute single Pickup L

CINCINNATI PICK UP:	e&a1&a2	Spank R, execute alternating Pick-Up L, shuffle L Heel Drop R, Step back L
SKIPPING PICK UP:	&a1	Execute a single Pickup R, step forward L. Movement Looks like skipping. May also be done with a Shuffle as follows:
	ie&a1	Shuffle L, execute single Pickup R, Step forward L
SCATTERED PICKUP:	e&a1	Stand on the balls of both feet in demi-plié'. Spring into the air and execute Nerve Taps R L, land R L in demi-plié'.

PULLBACKS

PULLBACK:

SINGLE:	a1 or &1	Stand on ball of one foot in demi plié, spring into air, execute (2 Sounds) a spank, then landing on the same foot.
DOUBLE:	a1 or &1	Stand on balls of both feet in demi plié, spring into air, execute a spank on with R and L AST. Land on both R and L AST.

ALTERNATING:	e&a1	Stand on ball of one foot in demi plié, spring into air, execute a (2 Sounds) spank and land on the other foot (also known as Grab Off)
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DOUBLE DRUM PULL BACK:		Standing on the balls of the feet, spring into air while executing a spank landing on both feet (ast) and follow with heel drops of both feet (ast)
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GRAB ROLL:	&1&a2	Shuffle R to R, Alternating Pull Back L to R, step LXBR
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SHUFFLE:	e&a1	shuffle R, execute a single pullback L, landing on L foot
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SHUFFLE ALTERNATING:	e&a1	shuffle R, execute alternating pullback L, landing on R foot
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DRUM:		Any Pullback with added Heel Drop(s) upon the landing.
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SCATTERED:	e&a1	Stand on the balls of both feet in demi-plié'. Spring into the air and execute Spanks R L, land R L in demi-plié'.
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CRISS CROSS	a1a2 or &1&2	Stand in 2 nd position par, execute a Double Pullback crossing Right over Left, then execute another Double Pullback to uncross the feet to finish in 2 nd position. Usually executed 3 or more times backwards across the floor.
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DIAMOND	a1a2 or &1&2	Stand in Par 1 st , execute a Double Pullback to an open 2 nd Position, then execute another Double Pullback re-closing the feet back to Par 1 st , to make a shape of a Diamond. Usually repeated 3 or more times to travel across the floor.
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ZIG ZAG	a1a2 &1&2	Face C#2, execute Double Pullback to C#4. Twist to face C#1, Double Pullback to C#3 and continue in a zig zag pattern.
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NOTE: The Criss Cross, Diamond and Zig Zag Pullbacks may be executed as Scattered Pullbacks.

RAILROAD

RAILROAD STEP:

&8&1	Shuffle R, Ball Change RL
&2&3	Shuffle R, Ball Change RL
&4	Ball Change RL
&5&6	Shuffle R, Ball Change RL
&7	Ball Change RL

NOTE: There are other patterns that can be used. The Shuffle Ball Change can be interchangeable crossing front or back. (Railroad Xing)

RIFFS

A 'Riff' consists of two sounds

FRONT RIFF:	a1 or &1	Ball Dig followed by a Scuff
BACK RIFF:	a1 or &1	Heel Dig followed by a Spank
DOUBLE RIFF#1:	e&a1	Ball Dig R, Heel Dig R, Ball Dig R, Scuff R
DOUBLE RIFF #2	e&a1	Ball Dig R, Heel Dig R, Brush R fwd, Heel Drop L

When we arrive at the 3 sound Riff, there are two different systems of execution; the **Traditional** and the **Conventional**, the former being the original and based upon flatfoot dancing and the later founded in the English and Irish systems.

	<u>CONVENTIONAL RIFF</u>		<u>TRADITIONAL RIFF</u>	
3 SOUND RIFF:	&a 1	Ball Dig R, Scuff R, Heel Drop L	&a 1	Ball Dig R, Scuff R, Heel Dig R
4 SOUND RIFF:	e& a1	Ball Dig R, Scuff R Heel Drop L, Heel Dig R	e& a1	Ball Dig R, Scuff R, Heel Dig R, Ball Drop R
5 SOUND RIFF:	&a 1& 2	Ball Dig R, Scuff R Heel Drop L, Heel Dig R Ball Drop R,	ie &a 1	Ball Dig R, Scuff R, Heel Dig R, Ball Drop R, Heel Drop R

NOTE: The above Traditional Riff creates all the sounds within the framework of 1 count, while the Conventional Riff changes to two (2) counts when the 5th sound is introduced

6 SOUND RIFF:	&a 1& a2	Ball Dig R, Scuff R, Heel Drop L, Heel Dig R, Ball Drop R, Heel Drop R	ie A& a1	Ball Dig R, Scuff R, Heel Dig R, Ball Drop R, Heel Drop L, Heel Drop R
7 SOUND RIFF:	&a 1e	Ball Dig R, Scuff R Heel Drop L, Heel Dig R,	a ie	Heel Drop L Ball Dig R, Scuff R,
	&a 2	Ball Drop R, Heel Drop L Heel Drop R	A& a1	Heel Dig R, Ball Drop R, Heel Drop L, Heel Drop R

N.B. The traditional riff creates all the sounds within the framework on 1 count, while the conventional riff changes to count 2 when the 5th sound is introduced.

Other variations of RIFFS are listed below:

BACK RIFF:	a1	Heel Dig R, Spank R
SCISSOR RIFF:	ie&a1	Riff fwd R, Alternating Pickup L landing in a Heel Stand R forward followed by a Toe Tip L bk
PENDULUM RIFF:	a1	Riff R (Fwd)
	a2	Riff R (Bkwd)
NOTE: may also be done by adding a Heel Drop on the end of each Riff.		
FLUTTER RIFF:	a1	Ball Drop R, Heel Drop R "executed at rapid speed"
LEAPING RIFF:	e&a1	Leap R, Riff L, Heel Drop R

SCUFF UP

SINGLE SCUFF UP:	a1	Stand on R, spring into air, execute scuff forward R, land R IP
DOUBLE SCUFF UP:	a1	Stand on both feet, spring into air, execute scuff forward with both feet at same time, landing on both feet at same time.
ALTERNATING SCUFF UP:	a1	Stand on R, spring into air, execute scuff forward R, landing on L.
SCATTERED SCUFF UP:	e&a1	Stand on both feet, spring into air, execute scuff forward R, scuff forward L, land R, then L.

SHIM SHAM

SHIM SHAM	8&1	Stomp R fwd, Spank R (Stompfle), Step R bkwd
	2&3	Stomp L fwd, Spank L, (Stompfle), Step L bkwd
	4&5&	Stomp R fwd, Spank R, (Stompfle), Ball Change R, L
	6&7	Stomp R fwd, Spank R, (Stompfle), Step R bkwd

NOTE: Also execute using Shuffle, Scuffle, or Digfle in place of the Stomp Spank. Listed below are 3 Shim Sham Breaks and there are many more to be found.

SHIM SHAM BREAK

VARIATION #1	8	Clap
	1	Step R fwd
	2	Step L bk
	3	Hop L
	&	Step R X bk L
	(4)	Hold
	&	Hop R
	5	Step L X bk R
	67	Stamp R Stamp L (2nd)
	8	Slide Feet Together

VARIATION #2	1	Ball Dig L to R
	2	Step L to L
	3	Heel Drop L
	&	Step R X bk L
	(4)	Hold
	&	Heel Drop R
	5	Step L X bk R
	67	Stamp R Stamp L (2nd)

VARIATION #3	&8	Flap L forward
	&a	Flap R forward
	1	Step LXBR
	2	Hop L
	&	Step RXBL
	(3)	Hold
	&	Hop R
	4	Step LXBR
	(5)	Hold
	67	Step R, Step L (2 nd)

VARIATION #4	1	Leap or Step frwd L
	2	Step bk R
	3	Hop R
	&	Step bk L
	(4)	Hold
	&	Hop L
	5	Step bk R
	6	Jump 2 nd
	7	Slide feet tog, ending in releve' heels click

THE SHIM SHAM SHIMMY

In 1927, Leonard Reed and his partner Willie Bryant created a dance from an old comedy routine of theirs called "Goofus". They were looking for something very simple to close their act and one in which the audience could participate. Their new creation was comprised of four steps. The first step, The Shim Sham, was an instant success, especially when a chorus girl exited one night shaking her shoulders. The name "Shimmy" became it's temporary title. In 1931, the act played New York City and was booked into a club called the "Shim Sham". Thus, the new name for the routine became the "Shim Sham Shimmy". Others say that the movie "Three Little Words" made it popular and a dancer Joe Jones claims that he helped invent it.

Step 1 (Shim Sham)	8&1	Stomp R fwd, Spank R, Step R bkwd,
	2&3	Stomp L fwd, Spank L, Step L bkwd
	4&5&	Stomp R fwd, Spank R, Ball Change R, L
	6&7	Stomp R fwd, Spank R, Step R bkwd
	8-7	Reverse all of the above
	8&1	Stomp R fwd, Spank R, Step R bkwd
	2&3	Stomp L fwd, Spank L, Step L bkwd
	4&5&	Stomp R fwd, Spank Ball Change R, L
	6&78	Stomp R fwd, Spank R, Ball Dig R to L, Stamp R to R
Break	123	Ball Dig L to R, Step L to L, Heel Drop L,
	&(4)	Step RXBL, Hold
	&5678	Heel Drop R, Step LXBL, Step R Ste L 2 nd , Clap
Step 2 (Crossover)	12345	Chug R to R, Step LIP, Chug R to R, Step LIP, Chug R,
	&(6)&	Scuff L XFRT, Hold, Heel Drop R,
	78	Step LXFRT, Step R to R
	1-16	Reverse above 8 cts. 2 X's
Break	1&(2)	Chug L to L, Scuff RXFRT, Hold,
	&3	Heel Drop L, Step RXFRT,
	45&(6)	Step L to L, Chug R to R, Scuff LXFRT, Hold
	&7&8	Heel Drop R, Step LXFRT, Stamp R, Stamp L 2 nd

Step 3 (Tack Annie)	&12	Spank R, Ball Dig R to L, Stamp R to R
	&34	Spank L, Ball Dig L to R, Stamp L to L
	&56	Spank R, Ball Dig R to L, Stamp R to R
	&7&8	Spank L, Step L, Stamp R, Stamp L 2nd
	1-8	Repeat Above 8 Cts.
	&12	Spank R, Ball Dig R to L, Stamp R to R
	&34	Spank L, Ball Dig L to R, Stamp L to L
	&56	Spank R, Ball Dig R to L, Stamp R to R
Break	&78	Spank L, Step L, Stamp R to R
	123&	Ball Dig L to R, Step L to L, Heel Drop L, Step RXBK,
	(4)	Hold
Step 4 (Half Break)	&567	Heel Drop R, Step LXBK, Stamp R, Stamp L 2nd
	81&2	Stamp Lunge R fwd R (Leap), Step L bkwd L, Shuffle R,
	&3	Ball Change R, L
	45	Stamp Lunge R fwd R, Step L bkwd L
	&6&78	Shuffle R, Ball Change R, L, Stamp R fwd R
Break	123&	Ball Dig L to R, Step L to L, Heel Drop L, Step RXBK
	(4)&567	Hold, Heel Drop R, Step LXBK,
		or
	67	Stamp R, Stamp L 2nd
8-8 1-7 Repeat Above 16 Cts.		

TANGLEFOOT

A Tap movement derived from the Charleston Theme Step, consisting of the inward and outward motion of the toes.

TANGLEFOOT #1:	&1&	Step L next to R, Heel Step R to R, Ball Drop R
	2&3	Step L next to R, Heel Step R to R, Ball Drop R
	e&	Step L next to R, Step R to R inverting toe turned in
	a4	Heel Drop R, Ball Drop R to R pivoting on back edge of R Heel
	&5&	Step L next to R, Heel Step R to R, Ball Drop R
	6&7	Step L next to R, Heel Step R to R, Ball Drop R
TANGLEFOOT #2	&a1&	Spank R, Heel Drop L, Shuffle R,
	a2	Stamp R next to L, Toe Click
	&a3	Ball Drop R, Ball Drop L, Spank R
	&a4	Step R, Step L, Stomp R
	&a5&	Click R Toe to L Heel, Heel Drop L, Shuffle R,
	a6	Heel Drop L Step RXFRT
	&a7&	Click L Toe to R Heel, Heel Drop R, Shuffle L,
	a8	Heel Drop R, Step LXFRT
TANGLEFOOT #3	&a1	Click R Toe to L Heel, Heel Drop L, Heel Dig R
	&a2	Spank R, Ball Change R, L
	&a3	Click R Toe to L Heel, Heel Drop L, Step R
	&a4	Spank L, Step L, Heel Dig R
	&a5	Spank R, Ball Change R, L,
	&a6	Click R Toe to L Heel, Heel Drop L, Step R
	&a7	Spank L, Step L, Heel Dig R,
	&a8	Spank R, Ball Change R, L

TIME STEPS

Time steps, which were well established by 1915, grew out of "Buck" dancing. First, they were executed "flat footed," with few arm movements and limited use of the upper body. During the Vaudevillian era, they served another purpose, that of imparting the correct tempo to the musicians during a rehearsal, during the "talk over" or during the actual performance. Time Steps are basic steps, however, they are rhythmically difficult.

The four criteria on which time steps are based are as follows:

1. They must be capable of being singled (step), doubled (brush step/flap) or tripled (shuffle step). These steps follow the "Hop".
2. They must have a break. (Breaks are singled, doubled or tripled, after the Hop) usually used for transition to other side.
3. They must begin on the count of "8".
4. They must follow the pattern established by standard time steps.

Pattern: 1) opening sound **2)** followed by a hop **3)** step/flap/ sh st hl **4)** closing sound

Time steps come from two sources: Irish Step dancing and Buck dancing. The former has come to be known as the **Standard** or **Basic** time step, while the latter is known as the **Buck** or **Rhythm** time step.

STANDARD SINGLE TIME STEP (BASIC)

8& Shuffle R fwd
12 Hop L, Step R
&3& Brush L, Step L, (or Flap) Step RIP
Reverse

BUCK SINGLE TIME STEP (RHYTHM)

8& Stomp R fwd, Spank R
12 Hop L, Step R
&3& Brush L, Step L, (or Flap) Step RIP
Reverse

Note: Changing count 2 you create the Double, Triple, Double Triple, Quadruple Time Steps.

&2 (Double) Brush R, Step R or a2 Flap
&a2 (Triple) Shuffle R, Step R
&a2&a3& (Double Triple) Shuffle R, Step R, Shuffle L, Step L, Step R
e&a2 (Quadruple) Shuffle R, Step R, Heel Drop R

Dozens of new time steps quickly appeared, most of them followed the same basic structure, however, many substituted different sounds for the existing ones.

For example:

1. Shuffle or Stomp became (Riffle, Heel Dig, Scuffle, Scuff, etc.)
2. Hop became (Heel Chug, Heel Drop, Wing, Toe Stand, etc.)

The usual sequence was to execute six (6) measures of the time step, followed by a two (2) measure break. Please keep in mind that there are two different break endings based upon the kind of time step that was executed.

The following is the ending for a Standard Time Step Break:

Shuffle R, Step R, Shuffle L, Ball Change L,R (4&5, &6&7)

The following is the ending for a Buck Time Step Break:

Shuffle R, Hop L, Flap R, Ball Change L, R (4&5, &6&7)

Time Step Breaks are either Half (1M) or Full (2M)

STANDARD SINGLE HALF BREAK

8& Shuffle R fwd
12 Hop L, Step R
&3& Shuffle L, Step L

BUCK SINGLE HALF BREAK

8& Stomp R fwd, Spank R
12 Hop L, Step R
&3& Shuffle L, Step L

STANDARD SINGLE FULL BREAK			BUCK SINGLE FULL BREAK		
8&	Shuffle R	fwd	8&	Stomp R fwd, Spank R	
12	Hop L, Step R		12	Hop L, Step R	
&3&	Shuffle L, Step L		&3&	Shuffle L, Step L	
4&5	Shuffle R, Step R		4&5	Shuffle R, Hop L	
&6&7	Shuffle L, Ball Change L,R		&6&7	Flap R, Ball Change L,R	

N.B. In the beginning, all the breaks matched the time steps, i.e. - if a single time step was being executed, then it ended with a single break. The same would apply for double and triple. The last member of the "Time Step" family is the **Traveling Time Step**, formerly known as the Cubanola Glide or the Boston time step. (The old term was the 'Bambalina Step').

STANDARD TRAVELING TIME STEP		BUCK TRAVELING TIME STEP	
8&	Shuffle R	8	Stomp R fwd
1	Step R	&1	Spank R Hop L
&2	Shuffle L	2	Step R (&2 Br St or &a2 Sh St)
&3	Ball Change L,R (Travel S.R.)	&3	Brush L Step L
&4	Ball Change L,R (Travel S.R.)	&4	Shuffle R
&5	Spank L, Hop R	&5	Ball Change R,L (Travel S.L.)
6	Step L (&6 Br St or &a6 Sh St)	&6	Ball Change R,L (Travel S.L.)
&7	Shuffle R	&7	Ball Change R,L (Travel S.L.)
&	Step R	&	Step R
	Reverse		Reverse

Note: Notice the difference how these traveling time steps change from Single, Double and Triple. The standard on count 6, the Buck on count 2.)

Illustrated below are 2 Traveling Time Step Breaks.

First execute 1 or 3 Standard or Traveling Time Steps then the break.

STANDARD TRAVELING BREAK		BUCK TRAVELING BREAK	
8&	Shuffle L	8&	Stompfle L
1	Hop R	1	Hop R
2	Hop R	2	Step L
&3&	Brush L, Step L, Step R	&3&	Shuffle R, Step R
4&5	Shuffle L, Hop R	4&5	Shuffle L, Hop R
6	Step L	&6	Brush L, Step L
&7&	Shuffle R, Step R	&7	Brush R, Step R

Time steps have many variations; some of the more recognized ones are listed below:

CRAMP ROLL:	8&12 Stomp R, Spank R, Hop L, Step R, &3&a Slap L, Heel Drop L, Heel Drop R
DOUBLE TRIPLE:	8&1&a Stomp R, Spank R, Hop L, Shuffle R, 2&a3& Step R, Shuffle Step L, Step R
HESITATION (OFF BEAT):	8&123 Shuffle R, Hop L, Step R, Step L, 4&5 Shuffle R, Hop L, 6a7& Step R, Flap L, Step R
RUBY KEELER:	8&12a3 Shuffle R, 2 Hops L, Flap R, &4&56 Step L, Shuffle R, Hop L, Step R, a7& Flap L, Step R
TOE TIP (SINGLE):	8&1 Stomp R, Spank R, Hop L, &2a3& Toe Tip, Leap R, Flap L, Step R

NON-STANDARD OR (ILLEGITIMATE) TIME STEPS

If a time step does not fit the Standard Pattern and/or the other 4 criteria, then it is classified as being **non-standard**. Some of these time steps are listed below:

Shim Sham (no hop)
Maxie Ford (no hop)

Soft Shoe (no hop)
Heel Grind (Starts on Ct 1 and does not reverse)

Waltz Clog (no hop)

HEEL GRIND TIME STEP

HEEL GRIND TIME STEP:	12	Hop L, *Step R
SINGLE	&3	Heel Grind L on floor Toe in, Step R
	&4	Spank L, Step L
	56	Hop L, *Step R
	&7	Heel Grind L on floor Toe in, Step R
	&8	Spank L, Step L
	12	Hop L, *Step R
	&3	Heel Grind L on floor Toe in, Step R
	&4	Spank L, Step L
	&5	Heel Grind R on floor Toe in, Step L
	&6	Spank R, Step R
	&7	Heel Grind L on floor Toe in, Step R
	&8	Spank L, Step L

*Can be done as a Double by replacing the Step with a Flap or Triple by replacing the Step with a Shuffle Step

MILITARY TIME STEP

The Military Time Step is one of those few Time Steps where the “Break” is in the middle rather than at the end of the Time Step, probably following the pattern of standard music with the bridge (release) in the middle.

There are two schools of thought in the execution of the Military Time Steps.

- That only the accent count in the music is changed to create a double or a triple
- That all “Steps” are changed to “Flaps” to create the double and
That all “Steps” are changed to “Shuffles” to create the triple

SINGLE MILITARY	&8&123	Shuffle R, Hop L, Step R, Step L, Step R
TIME STEP:	&4&567	Shuffle L, Hop R, Step L, Step R, Step L
	(Break)	&8&1 Shuffle R, Hop L, Step R
		&2&3 Shuffle L, Hop R, Step L
		&4&567 Shuffle R, Hop L, Step R, Step L, Step R

DOUBLE MILITARY	&8&a1	Shuffle R, Hop L, Flap R,
TIME STEP:	23	Step L, Step R
	&4&a5	Shuffle L, Hop R, Flap L,
	67	Step R, Step L
	&8&a1	Shuffle R, Hop L, Flap R
	&2&a3	Shuffle L, Hop R, Flap L,
	&4&a5	Shuffle R, Hop L, Flap R,
	67	Step L, Step R
	or	
	&8&a1	Shuffle R, Hop L, Flap R,
	a2a3	Flap L, Flap R
	&4&a5	Shuffle L, Hop R, Flap L,
	a6a7	Flap R, Flap L
	&8&a1	Shuffle R, Hop L, Flap R,
	&2&a3	Shuffle L, Hop R, Flap L,
	&4&a5	Shuffle R, Hop L, Flap R,
	a6a7	Flap L, Flap R

**TRIPLE MILITARY
TIME STEP:**

&e&a1 Shuffle R, Hop L, Shuffle R, Step R,
23 Step L, Step R
&4e&a5 Shuffle L, Hop R, Shuffle L, Step L,
67 Step R, Step L
&8e&a1 Shuffle R, Hop L, Shuffle R, Step R
&2e&a3 Shuffle L, Hop R, Shuffle L, Step L,
&4e&a5 Shuffle R, Hop L, Shuffle R, Step R,
67 Step L, Step R
or
&a8&a1 Shuffle R, Hop L, Shuffle R, Step R
&a2&a3 Shuffle Step L, Shuffle Step R
&a4&a5 Shuffle L, Hop R, Shuffle L, Step L
&a6&a7 Shuffle Step R, Shuffle Step L
&a8&a1 Shuffle R, Hop L, Shuffle R, Step R
&a2&a3 Shuffle L, Hop R, Shuffle L, Step L
&a4&a5 Shuffle R, Hop L, Shuffle R, Step R
&a6&a7 Shuffle Step L, Shuffle Step R

SOFT SHOE TIME STEP

Part of the Essence Family.

SOFT SHOE TIME STEP:	1	Step R to R (can be Double, Triple or Quadruple)
	&a	Shuffle LXFRT
	2&	Shuffle LXBK
	a3	Ball Change L, R
	&4	Brush L to L, Step L
	5-8 1-4	Repeat 4cts 2x's
Break	&5	Spank R, Step RXBK
	&6	Ball Change L, R (in 2 nd Pos)
	&7	Spank L, Step LXBK
	&8	Ball Change R, L (in 2 nd Pos)

VARIATION #2 SINGLE FRONT ESSENCE	1	*Step R to R
	&a2	Brush LXFR, Ball Change L, R
	3	Step L to L
	&a4	Brush RXFL, Ball Change R, L
	5	Step R to R
	&a6	Brush LXFR, Ball Change L, R
	&a7	Spank L, Ball Change L, R (2 nd Pos)
	&a8	Brush LXFR, Ball Change L, R

*Can change to a Double or Triple by changing the first step to a Flap or a Shuffle Step

VARIATION #3 ADVANCED	&1	Spank R, Step RXBL
	&a2	Brush L to L, Step L, Step RIP
	&3	Spank L, Step LXBL
	&4	Stamp R, Stamp L
	&a5	Shuffle R, Step RXBK
	&a6	Shuffle L, Step LXBK
	&a7	Shuffle R, Step RXBK
	&a8	Step LXBK, Flap R to R

SOFT SHOE BREAK #1	&1	Brush L, Step L
	&a2	Brush R, Step R, Step L
	&a3	Shuffle R, Hop L
	e&a4	Shuffle R, Step R, Brush L
	567	3 Step Turn LRL
	&8	Brush R, Hop L

SOFT SHOE BREAK #2	1	Step R to R
	&a2	Brush forward L, Step forward L, Step R in place
	&a3	Shuffle L, Hop R
	&a4	Shuffle L, Step Back L
	e&a5	Shuffle R, Hop L, Step Back R
	a6a7	Flap L, Flap R
	&8	Stamp L, Stamp R

WALTZ CLOG TIME STEP

The Waltz Clog is executed in 3/4 tempo and was popularized by Vaudeville star Pat Rooney in the 1920's. Originally, it was performed in wooden shoes and called a " Five ", because of the number of sounds it contained.

SINGLE WALTZ CLOG: 1&2&3 Step R or Leap R, Shuffle L, Ball Change L, R

DOUBLE WALTZ CLOG: a1&2 Flap R, Shuffle L,
&3 Ball Change L, R

TRIPLE WALTZ CLOG: &a1&2 Shuffle R, Step R, Shuffle L,
&3 Ball Change L, R

N.B. Heel Drops may be added as a variation.

WING TIME STEP - FAKE

SINGLE BUCK (FAKED) TIME STEP: 8& Stomp Spank R (Stompfle)
12 Hop L, *Step R
&3&a Brush L, Step L fwd AST execute a Single Faked Wing R overlapping the Wing on Ct. 3

SINGLE STANDARD (FAKED) TIME STEP: 8& Shuffle R
12 Hop L, *Step R
&3&a Brush L, Step L execute a Single Faked Wing R overlapping the Wing on Ct. 3

*Can be done as a Double by replacing the Step with a Flap or Triple by replacing the Step with a Shuffle Step

WING TIME STEP - REAL

SINGLE BUCK (REAL) TIME STEP: 8& Stomp Spank R fwd (Stompfle)
12 Hop L, *Step R
ie& 3 Sound Wing R
a3 Brush L fwd, Step L
& Step RIP

SINGLE STANDARD (REAL) TIME STEP: 8& Shuffle R
12 Hop L, *Step R
ie& 3 Sound Wing R
a3 Brush L fwd, Step L
& Step RIP

*Can be done as a Double by replacing the Step with a Flap or Triple by replacing the Step with a Shuffle Step

WINGS

Wings were added to buck dancing to create a more spectacular look. They were considered '**Flash Steps**' and received their name from the wild swinging and flapping of the arms as the movement was being executed.

SINGLE	&a1	Begin on right foot, left raised, parallel position in demi pli�. spring into the air, allowing the ankle to "roll" AST "scrape" the front outside edge of the toe plate. While in the air, execute a clear spank and return directly under your body on right in demi-plie'.
DOUBLE	&a1	Begin on both feet, parallel position in demi pli�. Spring into the air allowing the ankles to "roll" AST "scrape" the front outside edges of the toe plates. While in the air, execute a clear spank with both feet AST and return directly under your body landing on both feet in demi-plie'.
ALTERNATING (SWAP)	&a1	While standing on the R, execute a wing on the R, but land on the left.
SCATTERED:	ie&a1	Begin on both feet parallel position in demi pli�. Spring into the air, allowing the ankle(s) to "roll". AST "scrape" the front outside edge of the toe plate R then L. While in the air, execute 2 spanks, R then L, and return immediately landing on R foot then L Foot directly under your body. Finish the step in demi pli�.
ALTERNATING WING TOE	e&a1	Alternating Wing from R, Toe Tip R
RUNNING:	1e&a 2e&a	Brush R, Alternating Wing L, Brush L, Alternating Wing R
SCISSOR:	e&a1 e&a2	Single Wing R, Toe Tip LXBK, Single Wing R, Toe Tip LXFRT
NOTE: Lift Left in high Passe' while executing Wing.		
PENDULUM:	e&a1 e&a2	Brush R, Single Wing L, Spank R, Single Wing L
WALKING:	ie&a1	Brush R, Single Wing L, Step R forward
WALTZ:	a12 &a3	Flap R, (or Spank) Brush Battement L, Single Wing R

TAP TURNS

Tap turns have their technical foundation in ballet, including those that are parallel and jazz based. Some important components of turning are the proper technique of spotting, clarity or sounds, weight placement and body alignment.

All of the tap turns may be specified as R or L, or executed on one foot or both feet, and as follows:

EN DEDANS (INSIDE):	Turning in the direction of the supporting leg.
or	
EN DEHORS (OUTSIDE):	Turning away from the direction of the supporting leg.
ON CENTER:	Turning in a vertical alignment to the floor.
or	
OFF CENTER:	Turning the body in an angle to the vertical alignment.
TURNED OUT:	Turning out legs, feet from hips at a ninety-degree angle.
or	
PARALLEL:	Turning where one or both legs are facing forward.
DEGREE OF TURN:	Turns maybe 1/4, 1/2, or 3/4's of a revolution, or single, double or triple etc. revolutions.
RELEVÉ PLIÉ :	Turns maybe executed in the positions mentioned or change during the turn from one level to another.

All tap turns can fall into one of the following classifications:

FLOOR TURNS:	These turns are usually deprived of tap sounds. Many come from jazz and they are commonly found in jazz/tap routines. Some floor turns are listed below:	
	Knee Spin - Arabesque	Knee Chainé
	Knee Spin – Attitude	Double Knee Spin
	Knee Spin - 2nd & 4th	Knee Three Step Turn
STATIONARY: (SPOT TURNS)	These turns are done in place or on the spot where originated. Most are based upon the ballet field: pirouettes, soutenu, renverse', attitude, arabesque, etc. Some were derived from other sources - pivot (military), paddle turn (country dance) and the patter turns (vaudeville). Stationary turns usually proceed from a preparation position. A series of stationary turns with some possible tap sounds are listed below:	
	Pivot (ball, heel drop)	Brush Ball Change
	Fouetté (riff)	Paddle (ball changes)
	Barrel Roll (Cramp roll)	Arabesque (heel drop)
	Spin Around (Stamp)	Attitude (heel drop)

Soutenu (ball, heel, heel)	Pencil (Heel drop)
Pirouette (fake Cramp roll)	Compass (heel drop)
Rhythm Turn	Tip RXFL turn L to unwind AST Heel Drop RL, Toe Drop RL (1e&a2)
Shuffle Rhythm Turn	Shuffle RXFL then execute Rhythm Turn

TRAVELING:

Most, but certainly not all these turns, are based upon the chaîné turn. Some of the traveling turns with tap sounds are listed below:

Flap Ball Change	Shuffle, Step Heel
Step Toe Tip	Waltz Clog
Maxie Ford	Brush Hop Step
Stamp, Step	Shuffle Heel Drop Step
Step Scuff Leap Riff	Shuffle Step
Flap Heel Drop	Barrel Roll w/Cramp Roll
Step Scuff, Alternating Cramp Roll	

TURNS EN L'AIR:

These turns must receive their initial thrust by pushing off the floor before the takeoff and turning at its peak. All can end in heel drops and cramp rolls. Some air turns are listed below:

Aerials	Fouettes
Grande Tour (2nd)	Calypso
Tuck	Barrel Roll

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TAP GLOSSARY

TAP DEFINITIONS

The definitions listed are just a few of the thousands and thousands of tap movements created. It is compiled for a quick reference of the basics.

BACK TO THE WOODS:	&1&a2 Spank R, Hop L, Shuffle R, Step R. Can be single, doubled or tripled. Refer to Cinninatti
BALL CHANGE:	&1, a1 Step forward R on ball of R, Step back L on ball of L Implies quick transfer of weight with accent on last foot. Execute in any direction.
BALL DIG:	A forceful striking of the ball of the working foot close to supporting foot without weight.
BALL DROP:	Raise ball of foot off floor and forcibly drop to floor.
BALL SNAP:	&1, a1 Step on ball of foot followed by Heel Drop on the same foot.
BALL TAP:	With one foot lifted slightly up off the floor, strike the ball of the foot on the floor and re-lift it sharply using the ankle.
BANDY TWIST:	1&2&3 Step R, Shuffle LXFR, Ball Change L,R, 4 Step L (Sd & Face L.)
BARREL TURN:	1&2 Stand on L, the body is inclined forward in a tilted position. Toe Tip R bk as the body turns outward to R, arms windmill R to L, stamp R, stamp L ending plié 2 nd
BELL KICK:	1&2 Step RXFL in demi plié ', raise L to L with knees bent and TO. Click heels together in air. Feet are flexed. L leg reaches up higher. Land on R in demi plié
BOMBERSHAY:	A theatrical term for a side traveling step used in the days of Vaudeville. See page 35
BROADWAY	&1&2&3&4 Flap R to R, Heel Drop L, Heel Drop R, Spank L, Toe Tip LXBR, Heel Drop R
BRUSH:	Striking of the ball of the foot on the floor while swinging the foot in any direction away from the body.
BUCK:	With the heels raised and the balls of the feet in contact with the floor, forcefully push the balls of the feet forward and execute heel drops on both feet AST.
BUCK & CATCH:	12,1& with the heels raised and the balls of the feet in contact with the floor, forcefully push the balls of the feet forward and execute heel drops on both feet AST. Pull legs straight while sliding back with the feet while in constant contact with the floor ending on balls of the feet.
BUCK TIME STEP:	See page 48
BUCK TIME STEP BREAK:	See Page 48-49

BUFFALO:**SINGLE**

1&a Leap R, Shuffle L
2 Leap LXBK in coupé R frt

DOUBLE

a1&a Flap R, Shuffle L
2 Leap LXBK in coupé R frt

TRIPLE

&a1 Shuffle R, Step R
&a2 Shuffle L, Leap LXBK in coupé R frt

CATCH:

Start with knees bent and feet together. Pull legs straight while sliding back with the feet while in constant contact with the floor ending on balls of the feet.

CHUG:

With the heel raised and the ball of one foot in contact with the floor, forcefully push the ball of that foot forward and execute a heel drop on same foot.

CHUG & HITCH:

With the heel raised and the ball of one foot in contact with the floor, forcefully push the ball of that foot forward and execute a heel drop on same foot. Pull back on same foot ending with supporting leg straight on ball of foot.

CINCINNATI:

See page 36

CLICK:

HEEL CLICK: Striking inside edge of both heel taps together simultaneously while weight is on balls of feet or while both feet are in the air.

TOE CLICK: Striking inside of both toe taps together simultaneously while weight is on the heels or while both feet are in the air.

CLIP

CLIP WALK: Any walk in which a toe or a heel, clips, in passing the heel of the weight-bearing foot or that the heel of the working foot clips the toe of the weight-bearing foot.

EXAMPLE:**HEEL & TOE CLIP:**

&1 Shuffle out to R
& Strike R Heel against L Toe AST raise Ball of L
a Ball Drop L
2 Step RXFL
& Strike Heel with L Toe
3 Heel Drop R

CLUNCK:

Strike the inside or outside edge of the foot (both ball and heel) against the floor.

COFFEE GRINDER:

Executed from a squat position in which one leg is circled forward, around to the back and out to the original position at one side passing under the hands and hopping over the moving leg with the supporting foot.

COUNTERPOINT:

Counterpoint in music refers to a note playing against another note. To simplify this in relation to dance would be for a dancer(s), executing different steps at the same time. Once the student has mastered the three sections with precise rhythm, you then divide them into 3 groups. Group 1 begins with section A. As

group 1 begins section B, group 2 begins with section A. As group 1 begins with Section C, group 3 begins with Section A. The round continues for as long as you wish, but whenever you want to stop the round, group 1 keeps repeating section C until joined by Groups 2 & 3, with all finishing the last two counts of eight together. The test of maintaining your own rhythm and timing without being influenced by what goes on around you, is an excellent study in counterpoint rhythms.

SAMPLES:

SECTION A	1,2,3,4	Step R (Sd) Heel Drop R Step LXFRT Heel Drop L
	&5&6	Brush R Step R Heel Drop L Heel Drop R
	7,8	Ball Tap L (Next to R) Heel Chug R
	1-8	Reverse Above 8 Cts.
SECTION B	123	Stamp RXFRT Step L (Bk) Step R (Sd)
	456	Stamp LXFRT Step R (Bk) Step L (Sd)
	7,8	Step R Step L (IP)
	1-8	Repeat Above 8 Cts.
SECTION C	12&	Step R (U.S.) 2 Claps
	34	Step L (U.S.) Clap
	56&	Step R (U.S.) 2 Claps
	78	Step L (U.S.) Clap
	1-8	Repeat above 8 Cts.

CORK SCREW: Hop L, Step forward on the R heel with the toes raised and turned inward. Step L to L, AST twist toes outward using the R heel as a pivot point.

&	Hop L
1	Heel Step R fwd w/Toe turned inward
&	Step L out to L AST twist R Toe outward
2	Step R IP

CRAMP ROLL: See page 36-37

CROSS OVER TO BROADWAY:	&12	Flap Heel Drop R to R
	&34	Flap Heel Drop LXFRT
	&5&6	Flap R To R Heel Drop L Heel Drop R
	&7	Spank L, Heel Drop R
	&8	Toe Tip L, Heel Drop R

DIGFLE: A heel dig followed by a spank. (Shuffle Replacement)

DOUBLE FLAP: To execute this movement one must lift in the air and on landing accomplish 2 flaps clearly to fit them into 1 beat of music.

DOUBLE RIFF: See page 44

DOUBLE SHUFFLE: e&a1 Standing on L, execute 2 rapid shuffles putting the accent on the 4th sound.

DRAG: Implies standing on one foot and dragging the opposite foot on the floor. The ball, side, toe, heel or whole foot may be used.

DRAW: Implies standing on one foot and pulling the free foot toward the body into any position or direction without leaving the floor.

DRAWBACK: See page 38

ESSENCE: See page 39

FALLING OFF THE LOG: Leap R or Shuffle Leap RXBL, AST cut L in low battement frt R body faces slightly to R, lean L), Leap L to L AST R to 2nd, Leap R frt L AST Cut LXBL (face L frt corner), Leap L to L, AST face frt

FLAM: (Drumming term) Two (2) quick tap movements, as in Step Heel Drop, counted as i1

FLASH/ECCENTRIC: Flash steps appeared in the early 1920's. They were used as a finale for an act, often in the middle of the routines, when the music was loud and full, and sometimes just for applause. They were very acrobatic, appeared to defy gravity, and had few tap sounds, if any.
Listing on page 23 & 35

FLAP: a1, &1 Brush R forward, followed by a Step R.

WALKING: Execute flaps in a walking fashion (Brush Step R, Brush Step L).

RUNNING: Execute flaps in a running fashion (Brush Leap R, Brush Leap L)

FLAP BALL CHANGE: Flap followed by a ball change. May be executed IP, forward, backward, sideward, etc.

FLAP HEEL DROP: Flap (fwd or bk) followed by a heel drop. May be executed IP, forward, backward, sideward, etc.

FLEA HOP: This step is a form of a Slide, where the working leg is bent and held high to the side of the body. (usually done side to side)

INSIDE: Standing on the R, in plié, slide on the R to the L. Lift L knee higher on the slide itself and straighten R knee. Arms might swing to the L to help motivate the movement. Sliding foot remains in contact with the floor.

OUTSIDE: Standing on the R, in plié, slide on the R to the R. Lift L knee higher on the slide itself and straighten R knee. Arms might swing to the R to help motivate the movement. Sliding foot remains in contact with the floor.

FRENCH TWIST: Leap onto L foot, AST demi plié turning body to face L and raise R leg up in back with the knee bent and inverted toward the floor. Execute an outside circle with the R leg using, for the most part, the lower half of the leg and AST turning the body to face forward and extending the R leg out to the side.

GRADUATION: To go from Single to Double to Triple to Quadruple without pause/

GRAB OFF: Same as Alternating Pull Back. See page 42

GRAB ROLL: See page 42

GRAPEVINE: The grapevine refers to the pattern woven by the feet while executing the step. The movement is in a sideward direction and is as follows; Step R to R, Step L x bk R, Step R to R, Step L x frt.
NOTE: Grapevine can also be executed as a series of Step Heel Drops, Flap Heel Drops, Ball Changes. It may also be executed in different rhythm patterns.

HAMP:	Hop flat footed, sounds like Stamp
HEEL CHANGE:	&1 Standing on L, place full wt. on bk edge of R heel with toes flexed; lift L foot, then step down L in any direction.
HEEL CLICK:	Executed by striking together of both heels simultaneously while wt. is on balls of feet or while both feet are in the air.
HEEL DIG:	Stand L, raise R foot. Strike the floor with back portion of the R heel plate on the floor next to the L with accent. Heel dig implies leaving the foot on the floor with no weight.
HEEL DROP:	Begin w/feet flat in a close par pos., bend knees slightly and raise heel of one foot from floor. Drop heel, leaving ball of the foot on floor. There may or may not be wt. transfer.
HEEL GRIND:	Step on back edge of heel with toe raised and turned in, twist toe outward using the heel as a pivot point.
HEEL GRIND TIME STEP:	See page 50
HEEL SNAP:	a1 Step frwd on back edge of R heel, followed by Ball Drop R or &1
HEEL STAND:	Heel Stands can be done on one or both feet using back edge of heel with weight. Legs str. or bent.
HEEL TAP:	Strike back edge of heel on floor with toes flexed without weight
HITCH:	Stand on R foot in demi plie, pull backward making a scraping sound ending with supporting leg straight on ball of foot.
HOP:	A movement executed by standing in plié' on one foot, springing into air and landing on the same foot.
HOP SHUFFLE STEP:	Hop L, Shuffle R, Step R. May be executed IP, forward, backward, sideward, etc.
IRISH:	See page 40
JIG WALK:	&a1 Brush R, Hop L, Step R.
JIG STEP:	1&a2 Leap R, Shuffle L, Step L &a3 Shuffle R, Step R &a4 Shuffle L, Step L &a5 Shuffle R, Step R &a6 Shuffle L, Step L &a7 Shuffle R, Step R &a8 3 Stamps L, R, L
JUMP:	Spring into the air, from two feet landing on two feet.
JUMP OVER THE FOOT:	Leap R to #1, place outside edge of L XFR. leap R up and over L (place no wt. on the edge of L foot) but lift wt. in air to give the effect of (place no weight on the edge of L) but lift weight in air to give the effect of jumping up and over .

JUMP OVER THE LEG:	Step R fwd in plié' to #1, Battement LXF or B (with turnout or par) letting Battement lift the body into the air, holding L leg str. and par to the floor as possible, lift R leg, bending it in the air and leap R over the extended L leg, landing on R in plié.
KIMBO:	Step diagonally back onto R foot with knee bent and turned slightly outward (Lunge), AST the L toe is raised with the rim of the L Heel remaining on the floor and that leg straight.
LAMP:	Stand on L, leap onto R foot flat footed, sounds like Stamp
LANCASHIRE: Virginia essence	See page 40
LEAP:	Standing on one foot (other in air) spring into air and land on the other foot.
LEGOMANIA:	Leap R, AST bend L leg and cross bk of R, Turn L Leg inward, then cross Leg frt of R.
LUNGE:	Executed by stepping R or L in any direction (fwd,sd,bk) in plié ` w/wo sound. Other leg is straight and usually placed on the inside edge of the foot in a turned out pos.
MAXIE FORD:	See page 40-41
MILITARY TIME STEP:	See page 50
NERVE TAP:	A Nerve Tap is a single sound made with any portion of the foot, i.e, heel, ball, toe-tip etc., in any dir. or pos. It is used for close to the floor work where leg movement is restricted to a minimum thus, allowing the maximum number of tap sounds to be produced.
OVER THE TOP:	1-2 Over The Top is a Flash step popularized by the dancer Toots Davis in WWI. Place the L leg front of R on the outside edge or enlair, L leg is straight and horizontal to front of body, Leap R over L landing in front L.
PADDLE STEP:	Step, Leap or Flap R, adding 3 Ball Changes L,R.
PADDLE TURN:	Execute the Paddle Step turning R to R, L to L. Inside or Outside.
PARADIDDLE:	See page 41
PATTER TURN:	A series of small steps, executed high on the balls of the feet, on the back edge of the heels or as small heel drops resembling chugs. The steps are taken close to the floor and may go in any direction or pattern.
PICKUP:	See page 42
PIVOT TURN	Facing downstage, step forward on ball of foot using R or L, execute a half turn in the direction of the back foot and end facing upstage

PROGRESSIVE STACKING METHOD:	Begin with 1 sound movements and stack them to form more complex combinations. Ex: Single Irish Teach brush first, then spank, then shuffle step, then shuffle hop step
PULLBACK:	See page 43
RAILROAD STEP:	See page 44
RHYTHM TURN:	1e&a2 Step RXFL, unwind AST Heel Drop RL, Ball Drop RL
RIFF:	See page 44
RIFFLE:	&a1 Execute a riff and add a spank bk with same foot. (Shuffle Replacement)
ROLLING SHUFFLE:	Common name for a Hop (or Leap) Shuffle repeated many times usually at a fast tempo thus creating a rolling sound. Can also be done as a combination of both.
RUBBER LEGS:	A movement usually associated with Eccentric or Comedy dancing, in which the legs are loose and exaggerated, like “they are made of rubber”.
RUSSIAN WINGS:	Double or Scattered Wings beginning and ending in a squatting position may use circling of arms for stylization.
SCISSOR RIFF:	ie&a1 Riff fwd R, Alternating Pickup L, ending in a Heel Stand R frt followed by a Toe Tip L bk
SCISSOR STEP:	&1&2 Leap R to R, step L frt of R, leap R to R, place L heel tap on the floor
SCRAPE:	A sound produced by dragging any edge of the foot along the floor.
SCUFF:	Swing working leg fwd, striking back half of heel plate (tap) on floor and finish with leg raised.
SCUFF UP:	See page 45
SCUFFLE:	a1 or &1 Scuff R forward and Spank R backward (Shuffle Replacement)
SCIFFLE:	(3 sounds) Scuff followed by Back Riff on same foot. (Shuffle Replacement)
SHAVE AND HAIRCUT: #1	1 Stomp R, 2&a3 Scattered Pullback R 45 Step R, Brush L, 67 Hop R, Slam L.
#2	1 Stomp R, &2&3 Shuffle R, Ball Change R,L 45 Step R, Step L, 67 Leap R, Slam L
SHIM SHAM:	SEE PAGE 45-46

SHIRLEY TEMPLE:	&12	Flap R to R, Heel Drop R
	&34	Flap LXFR of, Heel Drop L
	&5&6	Flap R to R, Heel Drop R, Heel Dig L
	&7&8	Spank L, Heel Drop R, Toe Tip L, Heel Drop R
SHUFFLE:		
SINGLE:	&1 or a1	Brush R fwd, then Spank L bk, executed in 1 beat of music.
DOUBLE SHUFFLE:	e&a1	2 Shuffles R executed in 1 beat of music.
TRIPLE SHUFFLE:	ieA&a1	3 Shuffles R executed in 1 beat of music.
SHUFFLE BALL CHANGE:	a1a2 or	Shuffle R, followed by a Ball Change R, L, may be done Xing
	&1&2	back, front, side, turning etc.
SHUFFLE HOP STEP: (SINGLE IRISH)	&1&2	Shuffle R, Hop L, Step R
SHUFFLE OFF TO BUFFALO:		See page 36
SHUFFLE STEP:	&1-2	Shuffle R, Step R
SLAM:		An accented movement used frequently in country and eccentric dancing. Stand on L, keeping R str. and stiff, raise R off floor and forcibly lower w/accnt created on flat foot. No wt.
SLAP:	a1 or &1	Stand on L, R bent and held in bk, brush fwd R striking floor, place ball of foot fwd on floor, no wt.
SLIDE:		Stand L, raise R in any desired pos, plié ` L, slide L in any dir.
SLURP:	&a1	Ball Dig R, Heel Drop R, Ball Drop R pushing foot forward
SOFT SHOE TIME STEP:		See page 51
SPANK:		Stand L, raise R Toe/Leg, swing bk striking ball of foot on floor, R ends bk in air.
SPLITS:		
ARIAL		A Split that is executed in the air, front, straddle or scissor (switched)
FAKE		Slide the R ft fwd, bend L knee, lowering the body to the floor with the R hand reaching the floor first to receive the weight before the L knee reaches the floor.
FALLING		A Split that is executed from standing position that falls into a floor Split.
JUMPING		Any Split which contains jumping as part of its execution.
STAMP:		Raise R (R knee usually bent) lower entire R foot to floor w/wt.
STANDARD TIME STEP:		See page 48
STANDARD BREAKS:		See page 48
STEP:		Placing the front part (ball) of the foot on the floor, taking weight.

STOMP:	Striking the entire flat of the foot on the floor. This movement does not take weight and is usually lifted by bending the knee.
STOMPFLE:	a1 a combination of a stomp followed by a spank. &1 A combination of a stomp followed by a spank. (Shuffle Replacement)
SUGAR FOOT:	1-2 Step forward on the ball of the R foot turned out, pivot swivel the R foot AST, step forward on the ball of L foot turned out.
SUZIE-Q:	1-2 Stamp R foot across in front of the L and at the same time swing the arms, with hands clasped, out to the R. Step L to L, raise R toe turned out and at the same time swing arms out to the L.
TAKE AWAY:	Stand on L 1 Toe Tip RXFL, TO, plié ` L, & Hop L spring into air AST passé R from frt. to bk, 2 Step RXBL.
TANGLEFOOT:	See page 47
TIME SQUARE:	Face downstage &1&2 Flap R to R, Heel Drops LR &3&4 Spank L, Heel Drop R, Toe Tip Bk L, Heel Drop R &5-8 Reverse facing LS &1-4 Repeat facing US &5-8 Reverse facing RS
TIME STEPS:	See page 48
TOE CLICK:	Standing on the heels of both feet (Heel Stand), toes raised and turned outward, turn toes sharply inward and click the toes together.
TOE TIP:	Striking the very tip of the toes of one foot on the floor with no wt.
TOE STAND:	Suspend weight of body on the very tips of toes
TRAIN STEP:	An old Vaudeville Step with many variations imitating the sounds of a Steam Engine.
TRAIN STEP:	123 Stamp R fwd, Step L bk in place, Step R next to L, 4 Step LIP
ADVANCED TRAIN STEP:	12 Stamp R fwd, Step L back &3& Spank R, Step R, Heel drop R 4 Step LIP
TRAVELING VIRGINIA ESSENCE:	1&a Step L to L, Spank R, Heel Stand R 2&a Step L to L, Spank R, Heel Stand R (Same as Basic Lancashire)
TREADMILL:	1&a2 Brush R fwd, Alternating Pullback/Pickup L, Land R lifting knees
TRENCH:	Stand on R ft, lift weight to outer edge of foot while sliding R diagonal back, land on L, reverse. Can be executed in any direction.

TRUCKIN' STEP:	Taken from the Swing or Jive Era of the 1930's and 1940's 1, 2 Slide foot forward slightly across other foot on bent knee, straighten turning foot out and transferring weight (the Ball of the foot – skims the floor). Arm raised with index finger up	
TURNS:	See page 54	
VIRGINIA ESSENCE:	1&	Step R to R, Brush L XFRT,
	a2	Heel Step L, Step R IP
	&a3	*Spank L, Ball Change L,R
	&a4	Brush L XFRT, Heel Step L, Step R IP
WADDLE:	a1a2	Heel Snap R, Heel Snap L, done in rapid succession with a waddle
WALTZ CLOG:		
SINGLE	1	Step or Leap R
	&2&3	Shuffle L, Ball Change L, R
DOUBLE	&1	Flap R
	&2&3	Shuffle L, Ball Change L, R
TRIPLE	&a1	Shuffle R, Step R
	&2&3	Shuffle L, Ball Change L, R
WING:	See page 53	
WING TIME STEP:	See page 52	

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