

LEVEL 4



LESSON 2 – MATCHING

Centerpoint Matching:

SBS Charleston
Charleston Kick Aways
Pancake Charleston
Lolly Kicks
Charleston 6-ct Tuck Turn
Charleston 6-ct Underarm Pass

Centerpoint Matching:

6-ct Lindy Underarm Pass (switch to x-hand)
Cross-Hand Lindy Side Pass
Butterfly w/ triples

Elbow Matching:

Lindy Side-to-Side x4
Lindy Boomerang
Lindy 8-ct Underarm Pass
Charleston Side Pass x3 (switch to x-hand)
Charleston Butterfly
Mini Dip

Shoulder Matching:

He-Goes/She-Goes Lindy
Triple Swing x2
Send-Out
Sugar Push x3
Lindy Hand Passes

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LESSON 3 – STRETCH

Stretch Exercises:

- Lean away from partner whole body
- Lean away from partner from hips

Stretch Techniques:

- Shoulders rolled back and are engaged
- Arms remain loose
- Fingers are engaged
- Full body movement including x-body arms.
- Arm connected to your partner doesn't fully straighten, and keeps at least a slight bend.
- Arm(s) doesn't tighten before beginning to stretch.
- Arm(s) isn't pushing to create the stretch. The stretch from the arm is a result of the full body moving together (arms/feet/body).
- Free Arm (not connected to your partner) swings back just as much as the connected arm swings forward.
- When stretching with a rock-step, the "step" of the Rock-Step doesn't move forward, so the Stretch happens just after the Rock-Step, and not before.

Stretch Moves:

- Lindy Side-to-Side
- Rock Steps with Cross-Body Arms
- Lindy Underarm Pass (8-ct)
- Swing-Out
- Choose 4 Patterns from any of the Level 1-3 Lessons demonstrating Stretch on any Move that begins with a Rock-Step

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LESSON 4 - RELEASE

Moves to Practice Stretch-Release:

- Side-to-Side (release into each triple)
- Swing-Out (release into the 1st triple)
- Lindy Circle (release into the 1st triple)

Moves to Practice Turn-Release:

- 6/8ct Underarm Pass (release into last triple)
- 6/8ct Tuck Turn (release into last triple)
- SO to Inside Turn (release into the last triple)
- SO to Outside Turn (release into last triple)

Pattern 1:

Swing-Out from Closed

8-ct Underarm Pass (release into last triple)

Swing-Out from Open (release into 1st triple)

Lindy Circle (release into 1st triple)

Pattern 2:

Swing-Out (release into 1st triple)

Lindy Circle (release into 1st triple)

Lindy 8-ct Tuck Turn (release into last triple)

SO to Inside Turn (release into 1st and last triple)

Swing-Out (release into 1st triple step)

SO to Outside Turn (release into 1st & last triple)

LESSON 5 - ARMS AND PULSE

- Perform the Front-to-Back as a solo move
 - Proper arms on the "&"s, proper pulse
- Demonstrate a 6-ct Lindy Underarm Pass
 - Show correct arm swings on "2&"
- Demonstrate solo Swing-Outs Lead/Follow
 - Proper arm swings on the "&"s
 - Follows turn on 2
 - Leads turn on 2 & 6
- Demonstrate the Swing-Out with a partner
 - Proper pulse, footwork, arms on "&"s

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LESSON 6 - CHARLESTON TECHNIQUE

- Groove Walks
 - With a stretch-release type of pulse, or "contracting" pulse when the toe or heel goes down on even beats
 - Kick-Steps
 - With a stretch-release type of pulse, or "contracting" pulse when the toe or heel goes down on even beats
 - Charleston Basic (SBS for Lindy Hop)
 - Same "contracting" pulse
 - Arm swings on the "&" beats
 - SBS switch between F2B/Charleston Show
 - Proper pulse and arm swings
 - Ability to lead and follow both the moves themselves, and the changes between the moves.
 - Try the same in Tandem Charleston
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LESSON 10 – SWING-OUT TECHNIQUES

- Counts "1-2&" *arm swing, 2 in place, push off, release into triple
 - Into Swing-Out
 - Into "hold"
 - Into triple step, slide "5"
- Counts "3&4" *release on "4&", 5 is solo rock-step, low tone/no pull
 - Into Swing-Out
 - Into Rock-Step Front-Step (in Closed)
- Half Swing-Out *shoulder matching, 5 is solo rock-step, low tone
 - Alternate between half and whole
- Leaders shoulder tap on "7-8" of Swing-Out
 - *leaders all the way around before 7, no giddy-up, arms 7-8, slow to stretch

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LESSON 7 - DANCING TO THE MUSIC

Identifying Form and Style within Jazz Music

Play different music

- Pick out a straight rhythm or swing rhythm in the percussion section, or in another instrument like a banjo if its providing the rhythm section.
- See if you can pick out other qualities that might tell you something about the song.
 - Is the Brass section more prominent?
 - Does the melody stand out more than the rhythm section?

Dance to the song

- Does it make you want to Triple Step? If so, what rhythm does the Triple Step take based on the rhythm of the song?
- Does it make you want to do Charleston moves? If so, why or why not?
- What else do you hear in the music that is guiding your dance choices?

Review Level 3 Musicality concepts

- Listen to the Phrase and Chorus structure of the music. Does it have a traditional 8-bar structure, or maybe it has a "Blues Chorus" (6-8's to a phrase).
- Try different movements on the B sections of each phrase, and listen for different sounds within each phrase.

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LESSON 8 - SWING-OUTS FOR LEADERS

GENERAL:

1. Lean forward over toes, knees bent, hold weight
2. Elbows point down & be true to the SOLO!
3. Relax (no tone overuse)

COUNTS "1-2":

1. Rock Step in place, not reaching or crossing over
2. Pulse on the rock step dips down and up both feet
3. Picking up feet, Rolling through both toe and heel
4. Free arm swings back and connected arm forward
5. Shoulder engaged to create stretch, then release
6. Not letting shoulder out
7. Arm swing "2&" during upward pulse into Triple

COUNTS "3&4":

1. Elbows should point down inc. closed pos hand
2. No dip down of posture or body on 4

COUNT "4-and":

1. Arm swing on "4&" moves the follow, not pulling
2. Release the closed hand on the upward pulse
3. Direct follow in front (huggy bear), not side or round
4. Not opening up the upper body or shoulders yet

COUNT "5":

1. R-foot Rock Step straight back, just like count 1
2. Redirect should have already happened
3. Arm should not still be connected in closed

COUNT "6":

1. L foot stays in place, not reaching or crossing over
2. Pulse dips down and up on both steps
3. Picking up feet, rolling through both toe and heel
4. L-foot turns 180 to return to Open Position

COUNTS "7&8":

1. Should be back in Open to lead the Triple Step
2. No L arm giddy up (L arm is "back")
3. R arm fwd so no early stretch, follow can stay close

COUNT "8-and":

1. Arm swing "8&" begins L arm shoulder engagement

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LESSON 8 - SWING-OUTS FOR FOLLOW

- Keep Level 4 techniques, replacing 1-2 with twists!
- Maintain opposition of upper/lower body to “net straight” in the connection
- Make twists feel the same as a rock step
- Don't disengage R arm as you try to master the feel of the twists in the Swing-Out
- Don't move/guide Leader's arm movements on twists
- Arm Switch on “2-and”
- Stay in front of the leader “&3&4”, matching
- Arm Switch on “2-&” matches elbows and centerpoint
- Don't let arm go during the first triple step
- Match your partner and keep hands in the middle
- Stay loose and stay "ready," don't lean back
- Twists/rock step “1-2” stay in place, especially L on 2
- R foot between Leader's legs all of first triple step
- Shouldn't go around the Leader after beat 4
- Stay in close like a hug for beats 5-6
- Don't cross the R foot behind the L foot on beat 6
- Like a front-step, “5-6” steps forward L, together R
- Shoulder Match past beat 4 (stay in front of Leader)
- Elbows down for Swing-Out movements
- Don't run away from Leader on beats 5-8.
- Stay close at the end until Stretch is asked for
- Don't create Stretch, only match Stretch
- Don't let Stretch become counter-balance
- Weight over toes and pulse in the legs
- Be as true to the solo movement as you can!

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LESSON 11 SHIM SHAM SHIMMY

Shim Sham Step R-L-R

Break Step

Cross-Overs

Tackie Annie x3

Break Step

Half-Break x2

Break Step

Half-Break x2

Break Step

Repeat, hold the Break Steps

Boogie Back x4

Boogie Forward x4

Boogie Back x4

Boogie Forward x4

Boogie Back x4

Shorty George forward

Boogie Back x4

Shorty George forward