Bachata

Basic Footwork

Side, together, side, touch. Leads start left, Follows right. Repeat opposite.

Styling: Lift the hip of the touching foot slightly on the touch.

Turn Footwork

Side, side, side, touch, pivoting 180° between the first and second, and second and third, steps. It’s identical to the turn footwork in pretty much every disco line dance, just with a hip lift at the end, rather than a clap.

Follow’s Outside Turn

The Lead leads the Follow into an Outside Turn on count 1.

For all Follow’s turns, the Lead dances Basic Footwork while Follow dances Turn Footwork, and vice versa for Lead’s turns.

Note: This can also be danced on the second half, leading the outside turn with the other hand (his right, her left).

Follow’s Inside Turn

The Lead leads the Follow into an Inside Turn, on the second half (count 5).

Note: This can also be danced on the first half, leading the outside turn with the other hand (his right, her left).

Turn Combinations

An outside turn followed immediately by an inside turn.

For more dance descriptions, visit: www.libraryofdance.org
Or with the other hand, an inside turn followed immediately by an outside turn.

Or switching hands on count 4, two inside turns, or two outside turns.

**Free Spin**

A free spin version of any of the basic turns.

**Rollaway (or Parallel Turns)**

A rollaway or parallel turn version of any of the basic turns. For the rollaway, he rotates the opposite way from her, like gears. For the parallel turn, he rotates the same way (this can be harder to execute, but it looks flashy).

**Dishrag**

From two hands, a two-handed version of any of the basic turns. Keep the hands loose, fingertips together, and in front of her head (never behind).

**Matador**

From two hands, a Follow’s Outside Turn, keeping the other hands (his right to her left) low and connected, to wrap her up into Matador position. His left hand and her right are high in front of him, and his right hand and her left are low behind her back.

A Follow’s Inside Turn on the second half to unwrap her to two hands.

**Cradle**

From two hands, a Follow’s Inside Turn led from his right to her left, keeping the other hands (his left to her right) low and connected, to wrap her up into Cradle position. His right hand and her left are in front of them, and his left hand and her right are low behind her back.

For more dance descriptions, visit: [www.libraryofdance.org](http://www.libraryofdance.org)
A Follow’s Outside Turn from his right to her left on the second half to unwrap her to two hands.

Note: The footwork of this move is slightly modified. Rather than pivoting or stepping directly to the side, both partners back up into Cradle (to end up facing where there elbows were facing initially), and walk forward out of Cradle.

**Lead’s Waist Slide**

The Lead raises his right hand above his left arm, and turns counterclockwise, breaking through the left arm connection. Catch hands again on 4.

A Follow’s Inside Turn works nicely after this.

**Behind the Back Hand Change**

*On the second half*, the Lead turns clockwise, transferring her right hand from his left to her right behind his back. You now have right in right hands, and can easily offer crossed hands.

**Crossed-Hand Matador**

From crossed hands, right over left, an Outside Turn for the Follow with the right hands, while keeping the left hands low. The left hands will be low behind her back, while the right hands will be near her right shoulder.

On the second half, a face loop with the right hands over the Follow’s head, without imparting any rotation.

Letting go of the left hands, a Follow’s free spin on the first half, led from his right hand to her left shoulder. Second half of a basic on the second half.
Crossed-Hand Double Face Loop

Another, easy way to get out of crossed hands, the Lead loops the right hands over the Follow’s head on the first half, and the left hands over his own head on the second half, into closed position.

Grapevine

A three step grapevine in bachata timing.

Side, cross (Lead behind, Follow in front), side. End right hip to right hip (as if continuing the grapevine). The Lead touches on count four, while the Follow either touches, or lifts her left foot behind (boleo atrás).

Side, cross (Lead in front, Follow behind), side. End left hip to left hip this time. End left hip to left hip (as if continuing the grapevine). The Lead touches on count four, while the Follow either touches, or brushes her right foot forward along the floor.

Ochos

Side, replace, cross in quick-quick-slow timing.

1: The Lead steps side left while the Follow steps side right.

2: The Lead replaces side right while the Follow replaces side left. The Lead begins to lead her to rotate counterclockwise, to end up right hip to right hip.

3: A cross-step, the Lead behind, the Follow in front.

4: Hold. Some people add a touch or hip lift, but you don’t have to (we don’t).

Repeat opposite.
Pivots

Three baby pivot steps (turning as much as you want, but probably not a full 180°) followed by a touch. Repeat opposite.

Notes: Can also be reverse pivots. Or you can replace the three steps with a right or left waltz.

Cross-Step Dip

Side step on count 1 as usual, followed by a cross step (both in front) on count 2.

On count 3, he steps side left along LOD, leading her to step side right along LOD, stopping their momentum and rotating her body counterclockwise, giving her support for the dip.

Follows dip themselves, supporting themselves on their bent right leg. It should be such that even if he lets go, she'll be able to stand solid right where she is.

If the music is still going, use the next four counts to get up and recommence bachata on the next count 1.