



Dance: **Jerusalem**  
Type: 64 Count, 2 Wall, Improver  
Choreographer: Colin Ghys (BEL), Alison Johnstone (AUS) & The Zezuru Shona People, July 2020  
Choreographed to: Jerusalem by Master KG ft Nomcebo Zicode (125 bpm, 4:14 min)

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Intro: Start after count 32

<b>Section 1</b>	<b>(Stomp, Heel Bounce x 3, Close) x 2</b>	
1,2	Stomp left forward on diagonal (10:30). Bounce left heel. Bounce left heel	Stomp, bounce, bounce
3,4&	Bounce left heel. Step left beside right	Bounce, &
5,6	Stomp right forward on diagonal (1:30). Bounce right heel. Bounce right heel	Stomp, bounce, bounce
7,8&	Bounce right heel. Step right beside left	Bounce, &
<b>Section 2</b>	<b>Heel Switch x 4, 1/4 Turn, Vine Right</b>	
1&2	Touch left heel forward. Step left beside right. Touch right heel forward	Heel, &, heel
&3&	Step right beside left. Touch left heel forward. Step left beside right	&, heel, &
4&	Touch right heel forward. Step right beside left	Heel, &
5	Turn 1/4 left crossing left over right (9:00)	Turn
6-8	Step right to right side. Cross left over right. Step right to right side	Side, cross, side
<b>Section 3</b>	<b>Touch, Walk x 3, Touch, Walk Back x 3</b>	
1	Touch left to left side and angle body to diagonal (7:30)	Touch
2-4	Walk forward stepping left, right, left	Walk, walk, walk
5-8	Touch right forward (9:00). Walk back stepping right, left, right	Touch, back, back, back
<b>Section 4</b>	<b>Side, Hold, Close, Side Touch, Chasse Right, Touch</b>	
1,2	Step left to left side. Hold. Step right beside left	Side, hold
&3,4	Step left to left side. Touch right beside left and clap	&, side, touch
5-7	Step right to right side. Step left beside right. Step right to right side	Side, close, side
8	Touch left beside right and clap <i>Optional styling steps 5-8: Shimmy</i>	Touch
<b>Section 5</b>	<b>Step, Chase 1/2 Turn x 2, Step x 2</b>	
1-4	Step left forward. Step right forward. Pivot 1/2 turn left (3:00). Step right forward	Step, step, pivot, step
5-7	Step left forward. Pivot 1/2 turn right (9:00). Step left forward	Step, pivot, step
&8	Step right forward on diagonal (10:30). Step left forward on diagonal (7:30)	Step out, out
<b>Section 6</b>	<b>Weave Left, 1/4 Turn, Step Pivot 1/2 x 2</b>	
1-3	Cross right over left. Step left to left side. Cross right behind left	Cross, side, behind
4-6	Step left 1/4 turn left (6:00). Step right forward. Pivot 1/2 turn left (12:00)	Turn, step, pivot
7,8	Step right forward. Pivot 1/2 turn left (6:00) <i>Non-turning steps 5-8: Rocking Chair</i>	Step, pivot
5-8	<i>Rock forward on right. Recover on left. Rock back on right. Recover on left</i>	<i>Rocking chair</i>
<b>Section 7</b>	<b>Run x 3, Forward Rock, Run Back x 3, Back Rock</b>	
1&2,3,4	Run forward stepping right, left, right. Rock forward on left. Recover on right	Run, run, run, forward rock
5&6,7,8	Run back stepping left, right, left. Rock back on right. Recover on left	Run, run, run, back rock
<b>Section 8</b>	<b>Side, Hold, Close, Side Touch, Rolling Vine Left Cross</b>	
1,2	Step right to right side. Hold. Step left beside right	Side, hold, &
&3,4	Step right to right side. Touch left beside right	Side, touch
5,6	Step left 1/4 turn left. Turn 1/2 left stepping right back	Turn, turn
7,8	Turn 1/4 left stepping left to left side. Cross right over left	Turn, cross

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Beginners can simply repeat the first 32 Counts to have a 4 Wall, 32 Count dance - Jerusalem EZ

Choreographers Note: This song became viral with a tribal challenge dance origination from Zezuru Shona people living in Eastern Zimbabwe & bordering Angola, especially in the Murewa, Kizomba na Rua and Uzumba-Maramba-Pfungwe districts. It now has thousands of varying routines. We have included the steps as danced by "Fenomenos Do Semba" in the first 32 Counts of this dance and then choreographed an improver line dance that fits the phrasing of this great track of music whilst allowing instructors to have the option of having their beginners on the floor if they simply keep repeating the first 32 Counts. If choosing this option then you will have all levels always dancing the front and back walls together at the same time. We set out to maintain and respect the culture of the people, much as choreographers to Irish dance music do with incorporation of Irish steps from Lord of the Dance for example.