

ROUNDALAB STANDARD
Glossary of Round Dancing

II. GENERAL TERMS

# Acknowledge	ack
Courteous recognition of partner performed as dance directions indicate.	
Across	acrs
Movement across the direction of dance.	
Action	none
Motion without weight change.	
Adjust	adj
See Blend.	
Amalgamation	none
A sequential combination of two or more figures.	
And	&
Indicates a last half beat, an additional step to a single beat. Alternately may indicate a hold count or a preparatory command to start a dance or a dance figure.	
Apart	apt
Movement from partner without progression.	
Arch	none
A hand movement in which the man's and woman's designated hands are joined higher than the head in preparation for one or both partners to pass under the joined hands.	
Around	arnd
To continue a circular pattern in the direction of movement to a specified ending position and facing direction.	
Away	awy
Movement from partner with progression.	
Back	bk
Opposite the direction one is facing.	
Backward	bwd
Movement in the direction opposite to that one is facing.	
Balance	bal
The correct distribution of the weight of the body when dancing. [Also a figure used in various rhythms.]	
Basic	bas
A fundamental step and/or position peculiar to a given dance rhythm.	

ROUNDALAB STANDARD
Glossary of Round Dancing

Basic Class	bas class
Sessions in which dancers are taught the positions, actions, movements and figures by use of drills, hash cueing, etc.	
Beat	bt
The regularly recurring pulse which constitutes the unit of time measurement in music.	
Behind [Direction]	bhd
One foot or person crossing or standing in back of the other.	
Blend	none
A smooth adjustment from one position to another.	
Body Roll	bdy roll
Circular motion of the upper body outside the base	
Bounce	none
A rising and falling action usually done with syncopated timing.	
Break	brk
To release position or hand hold.	
Bridge	brg
A part of the dance routine, not more than two measures, connecting major parts of the dance.	
Change of Weight	chg of wgt
The transfer of body weight from one foot to the other.	
Chase	chs
Any basic figure where one partner pursues the other.	
Checking	ckg
The action of stopping one line of motion in preparation for a new line of motion.	
Choreographer	none
One who arranges dance routines.	
Choreography	none
The arrangement of steps, figures and patterns into a routine to match the phrasing of a musical arrangement.	
Circle	circ
Moving forward in a circular pattern.	
Clap Hands	clap hnds
Can be used to mark time in place of steps.	

ROUNDALAB STANDARD
Glossary of Round Dancing

Classic	none
A round dance routine which has been widely accepted and has endured the test of time.	
Clinic	none
An in-depth workshop of round dance figures, positions, etc.	
Clockwise	CW
Movement to the right or in the same direction as the normal movement of the hands of a clock.	
Closed Turn	cl trn
A turn that is danced with the feet closing on the second or third step.	
Comma	,
Denotes the end of a count or a beat.	
Commence	comm
To start or begin. May be used in association with a turn, action [e.g., rise], etc. within a movement or figure description. In movement and figure descriptions, the word "commence" should only be used when the described turn or action is started [commenced] on a given beat or weight change and completed on a later beat and/or weight change.	
Complete	comp
To finish or end. May be used in association with a turn, action [e.g., rise], etc. within a movement or figure description. In movement and figure descriptions, the word "complete" should only be used when the described turn or action is commenced on a given beat or weight change and finished [completed] on a later beat and/or weight change.	
Continue	cont
To proceed or keep going. May be used in association with a turn, action [e.g., rise], etc. within a movement or figure description. In movement and figure descriptions, the word "continue" should only be used when the described turn or action is commenced on a given beat or weight change, keeps going [continues] through at least one more beat/and or weight change and completed on a later beat and/or weight change.	
Contra Body Movement	cbm
The moving of the opposite side of the body toward the stepping foot either forward or back.	
Contra Check Action	none
Moving forward or backward to a checked position with opposite shoulder lead.	
Count[s]	ct[s]
A beat or beats of music.	
Counter Promenade	counter PROM
As used in cue terms, it is the ballroom equivalent for Reverse Semi-Closed Position in Round Dance terminology.	

ROUNDALAB STANDARD
Glossary of Round Dancing

Counterclockwise	CCW
Movement to the left or in the direction opposite to the normal movement of the hands of a clock.	
Counterpart	none
Refers to the woman's part. Depending upon the dance position and footwork specified, woman uses the same or opposite foot as the man and moves in the same or opposite direction.	
Couple	cpl
Any two people dancing as a unit.	
Cross Line of Dance	XLOD
See Across.	
Cross Reverse Line of Dance	XRLOD
See Across.	
Cuban Action	none
The displacement of the hip from under the shoulder. The hip movement is usually side and back whether the body movement is forward or back.	
Cue Sheet	none
The written description or instructions for a round dance routine. ROUNDALAB Standard Cue Sheet Format should be used.	
Cuer	none
A person who prompts round dancers by announcing the upcoming actions, movements or figures of the dance while the dancers are performing the routine. These prompts are given in a timely manner, just prior to the dancers executing the prompted choreography.	
Cues	none
Abbreviated instructions for quick reference or to assist the dancer in remembering the routine. Cues are directed to the man with the woman doing the counterpart. Otherwise a cue word combination is used to indicate both parts.	
Curve	crv
To dance in a small arc while maintaining the initial forward or backward direction of travel.	
Demonstration	demo
Execution of a step, pattern, figure, or dance to show how it should be performed.	
Diagonal[ly]	DIAG
A direction between the four major dance directions. See section III.	
Down beat	dwn bt
The principally accented note of a measure of music.	

ROUNDALAB STANDARD
Glossary of Round Dancing

Drift Apart	drift apt
An adjustment from a position close to partner to one where partners still have contact but are apart at arm's length.	
End[ing]	none
The pattern of steps, figures, or actions that ends a dance routine.	
Exhibition	none
A dance routine performed for an audience.	
Explosion	none
A sharp movement away from partner, usually with inside hands held, ending in open or left open position. Movement of free arm[s] is optional.	
Facing	fcg
To have one's front toward or in the direction of something [e.g., man facing Line of Dance]. May also mean partners are in front of each other [front to front]. The phrase "facing position" is sometimes used generically to indicate any position where partners are facing each other, with or without partner contact. This includes, but is not limited to: Butterfly, Closed, Left Open Facing, etc.	
Fallaway	falwy
A movement in which both man and woman are moving backward in semi-closed position.	
Figure	fig
A combination of dance steps or dance steps and actions that span one or more measures.	
Flat	none
No rise.	
Float Apart	float apt
See Drift Apart.	
Follow	none
To react appropriately to the movements and signals given by the leader, through one or more connections [visual and/or physical]. In dancing, the lead is generally assumed by the man.	
Following	none
The responsibility of the woman. The man leads, the woman follows.	
Footwork	none
A term to indicate the steps each partner takes.	
Forward	fwd
Movement in the direction one is facing.	

ROUNDALAB STANDARD
Glossary of Round Dancing

Frame	none
The position of the upper body and top line [head, neck, shoulders, arms and hands] while in dance position. A good frame, in conjunction with the proper relationship of the lower body [hips, legs, and feet], provides the dance posture essential for good balance, leading, following, movement and appearance.	
Free Foot	free ft
The foot not supporting weight.	
Free Hand	free hnd
The hand not in contact with partner.	
Freeze	none
To hold; maintaining fixed body and foot position for the number of beats indicated.	
Front [Direction]	frnt
One foot or person crossing or standing ahead of the other.	
Half Close [Step]	1/2 cl
The free foot is brought almost to the supporting foot with partial weight on the ball of the foot resulting in a transfer of weight to the free foot. Occurs on the "and" count, as in 1&2 or 3&4 or Q&Q.	
Head Cues	hd cues
The preferred cue terms that are used in the ROUNDALAB Suggested Classic Cues. They also are on cue sheets above the figure descriptions, usually in 4 measure groups and bold print.	
# Heel Turn	heel trn
A turn commencing on the heel of one foot with the free foot directly along side. The turn continues through the heel of the other foot as the second weight change is taken and then the weight is transferred to the ball of that foot [heel to toe] before the end of the figure.	
Hesitation	hes
Progression is temporarily suspended and the weight retained on one foot for more than one count.	
Hold	-
A beat of music for which no step or action is taken.	
Hovering Action	hvrng action
The moving or turning of the body is checked, while the feet remain almost stationary.	
Hyphen	-
Denotes a hold count or beat.	

ROUNDALAB STANDARD
Glossary of Round Dancing

In Place	in pl
Shifting weight from one foot to the other without progression in any direction.	
Inside Foot	insd ft
The foot nearest partner when not facing directly toward or away from partner.	
Inside Hand	insd hnd
The hand nearest partner when not facing directly toward or away from partner.	
Interlude	intl
A part of the dance routine more than two measures long connecting major parts of the dance.	
Introduction	intro
Anything [including a wait] done to the music that precedes the first major phrase of the musical arrangement used for the dance.	
Lady	W
The preferred cue for woman that is abbreviated W to avoid confusion with left.	
Lead Foot	ld ft
Man's left foot, woman's right foot.	
Lead Hand	ld hnd
Man's left hand, woman's right hand.	
Leading	ldg
The art of directing a partner through a figure or routine. It is solely the man's responsibility.	
Left	L
If movement, to the left side.	
Left Face	LF
Turning in a counterclockwise direction.	
Line of Progression	line of prog
Direction the movement or flow of the dance is currently moving. May be Line of Dance or Reverse Line of Dance. In general, if the couple is in Closed Position or Semi-Closed Position facing the Wall or Line of Dance then the Line of Progression is counter-clockwise or Line of Dance.	
Looking Circle	looking circ
Partners facing Center of Hall, man standing behind and slightly to one side of his partner to observe while instruction is being given.	
Mark Time	mark tim
To step in place in time to the music.	

ROUNDALAB STANDARD

Glossary of Round Dancing

Measure of Music [sometimes called a Bar]		meas of music
2/4 time	= two [2] beats	= one measure
3/4 time	= three [3] beats	= one measure
4/4 time	= four [4] beats	= one measure
6/8 time	= six [6] beats	= one measure

Mixer none
A dance routine in which partners are changed at regular intervals.

Modified mod
Indicates a change from the standard in an action, movement, figure, position, section of dance, music, etc.

Modified Action, Movement or Figure mod action, mvt or fig
An action, movement or figure whose core execution is identifiable to a Phased action, movement or figure, but has one or more minor changes to the Phased action, movement or figure as it is defined. A Modified action, movement or figure is the same phase as the Phased action, movement or figure upon which it is based.

Examples of changes include [but are not limited to]:

1. mixing figures together [i.e. Traveling Box with a Twirl], or interrupting one figure with another [i.e. Lindy Catch with two Sweethearts],
2. using part of a figure [i.e. start the Alemana, Hover Cross ending],
3. extending a figure [i.e. extended Hover Cross, Rolling Off the Arm with wheel
4. truncating a figure [i.e. Left Turning Box ½, "into" a Pretzel Turn],
5. changing timing or syncopation [i.e. New Yorker in 4, Syncopated Vine].

The extent of changes shall not alter the character or difficulty of the action, movement or figure. More extensive changes may result in a different action, movement or figure which may be phased or unphased.

Modified Music mod music
Modified Music is music with changes to copyrighted material that were made without obtaining proper permission. For example, removing measures from the middle of a song, or rearranging sections of the music.

NOTE: There are acceptable adjustments that can be made to music without qualifying as Modified Music. Starting the music at a point other than the beginning of the music, stopping the music prior to the normal end of the music, and tempo changes are acceptable.

Movement mvt
Motion that requires a step be taken with a resulting change of weight.

Natural nat
See Right Face or Clockwise.

Number[s] #
Numbers to the left of a description designate the measures being described. Numbers following cue terms designate the number of steps to be taken.

ROUNDALAB STANDARD
Glossary of Round Dancing

Open Turn	op trn
A turn in which the third step passes the second step instead of closing.	
Opposite	opp
Used to describe counterpart, or footwork, in which, when the man uses his left foot or hand, the woman uses her right.	
Outside Foot	outsd ft
The foot farthest from partner when not facing directly toward or away from partner.	
Outside Hand	outsd hnd
The hand farthest from partner when not facing directly toward or away from partner.	
Overturn	ovtrn
More than the normal amount of turn in a turning figure.	
Phased Action, Movement or Figure	phd action, mvt or fig
An action, movement or figure that has been defined by ROUNDALAB and published in the ROUNDALAB Phase Booklets.	
Phrase	none
Commonly a passage of two or more measures of music.	
Phrasing	none
A group of steps or figures choreographed to the musical phrase.	
Picture Figure	picture fig
An action or movement where the majority of the activity centers around the frame of the couples dance position.	
Position	pos
A standard couple relationship used in round dancing and described in Section IV of this Glossary.	
Preferred Cue Term	PCT
The word or series of words designated as the ROUNDALAB official cue. Preferred Cue Terms are used when cueing to dancers and in the Head Cues on a cue sheet. The Preferred Cue Term for each Action, Movement or Figure is found on the far right side of the top line of each entry in the Phase Booklets and in the <i>Listing of Phase Rated Figures by Phase</i> and <i>Listing of Phase Rated Figures by Rhythm</i> .	
Progressive	prog
Movement either forward or backward along the Line of Dance or Reverse Line of Dance.	
Promenade	PROM
As used in cue terms, it is the ballroom equivalent of a tight [compact] "V". Semi-Closed Position in Round Dance terminology.	

ROUNDALAB STANDARD
Glossary of Round Dancing

Quick [as used in timing]	Q
A step or action taken on a given beat or fraction of a beat of music and followed without a hold by another step or action.	
Reverse	rev
See Left Face or Counterclockwise.	
Reverse Line of Progression	rev line of prog
The opposite direction the movement or flow of the dance is currently moving. May be Line of Dance or Reverse Line of Dance. In general, if the couple is in Closed Position or Semi-Closed Position facing the Center of Hall or Reverse Line of Dance then the Reverse Line of Progression is counter-clockwise or Line of Dance.	
Rhythm	none
Uniform movement with the beat of the music. The characteristic musical pattern that establishes the dance form such as Waltz, Foxtrot, Cha Cha, etc.	
Right	R
If movement, to the right side.	
Right Face	RF
Turning in a clockwise direction.	
Round Dance	R/D
The choreography of dance movements performed in a circle formation to a specific piece of music. A gathering for the purpose of Round Dancing.	
Round Dancing	R/D
Couples dancing in a circular formation using choreographed routines to definite arrangements of music, all couples doing the same steps at the same time. Many rhythms from folk and other dances are used.	
Round of the Month	ROM
A round dance selected by a dance organization to be taught during a month in the area of the organization's influence.	
Round of the Quarter	ROQ
A round dance selected by a dance organization to be taught during a three month period in the area of the organization's influence.	
Running	none
Execution of a figure that includes an extra step with syncopated timing. <u>NOTE:</u> Figures may include Open Natural, Hover, Spin Turn, etc. with the following timing: 1,2,&3; 1,&2,3; 1,2,3&; or SQ&Q; SQQ&; S&QQ, etc.	

ROUNDALAB STANDARD
Glossary of Round Dancing

Same	none
Used to describe counterpart or footwork in which the man and woman use the same foot or hand, i.e., both right or both left.	
Semicolon	;
Denotes the end of a measure of music.	
Seminar	none
In round dancing, a meeting in which one or more persons conducts a presentation involving audience activity with the aim of developing talent and knowledge which will enhance the round dance activity.	
Sequence	seq
The order in which figures or dance actions are to be performed.	
Shape	none
Shape is a general term used to describe the use of sway, stretch and on occasion slight rotation to move one side of the body toward or away from the partner, or to angle the body core towards or away from the partner. The specific usage of shape differs depending on position, figure and/or choreography. Shape is used to enhance the appearance of a figure or to facilitate the transition to another figure. If the shaping is unknown to the dancer and/or is not accomplished, it would not prevent execution of the action, movement or figure that follows.	
Side	sd
To one's left or right, in the direction of the free foot.	
Side by Side	sd by sd
Partners are beside each other and are usually facing the same direction. The phrase "side by side position" is sometimes used generically to indicate any position where partners are both facing the same direction and are beside each other, with or without partner contact. This includes, but is not limited to: Open, Left Open, etc.	
Slash	/
Denotes a split beat.	
Slot	none
The term applied to a rectangular area on the floor in which one couple dances. It is usually slightly wider than the woman's shoulders and several feet long. West Coast Swing is an example of one rhythm that uses a slot.	
Slow [as used in timing]	S
In 4/4 time a step taken on one beat lasting through the following beat.	
Smile	none
The raising of the corners of the mouth. NOTE: As the level of concentration increases, this action may become more difficult to perform.	

ROUNDALAB STANDARD
Glossary of Round Dancing

Soft	none
A way of holding or moving the body or a part of the body in a relaxed, non-rigid position. In relation to knees, soft means relaxed or slightly flexed, not locked. Soft, in relation to arms, means toned but not rigid, tense or over-extended. Soft, in relation to styling, means a relaxed, smooth and graceful preparation, entry and exit to figures, movements and actions, as opposed to sharp or staccato motion.	
Solo	none
Partners execute steps of figure without contact.	
Spot	spt
A directive to perform the indicated figure without progression.	
# Spot Pivot	spt pvt
A pivot with no progression. May be any number of steps. A couple movement.	
# Spot Turn	spt trn
Individual turn with no progression.	
Springing	none
Taking a step by moving suddenly and rapidly.	
Staccato Action	none
Sharp, rapid movement in the feet, body or head.	
# Standard Introduction	std intro
A Standard Introduction has a two measure wait and two measures for [in the appropriate rhythm] a step apart, point; step together to designated dance position and facing direction, touch;.	
Stretch	none
The elongation of the body, generally one side more than the other.	
Styling	none
The manner in which figures are danced. Individual and distinctive positions and movements accompanying the actual step placement.	
Supporting Foot	supporting ft
The foot bearing weight.	
Syllabus	none
A grouping of cue sheets and/or pertinent educational information about the material being taught at a weekend/festival/convention/etc. Other information may also be included [e.g., dance program, instructor biography, attendee list, etc.]. A syllabus is generally distributed in a paper or electronic format [e.g., CD].	

ROUNDALAB STANDARD
Glossary of Round Dancing

Syncopation	Temporary displacement of the regular metrical accent, caused typically by stressing the weak beats [e.g., 4 steps in 3 beats of music]. A figure with this timing can be cued "syncopated".	sync
Tag	See End[ing].	none
Tempo	The speed at which music is played.	none
Tilt	To lean or slant the body.	none
Toe Spin	A turn on the ball of one foot in which the body weight is kept slightly more forward than a normal spin. For example, the lady uses this technique on steps 5 and 6 of a Telespin.	toe spn
Together	Movement toward partner.	tog
Top Line	A line created by the head, neck, shoulders, arms and hands. A top line occurs in many dance positions.	none
Trail	As applied to Hand or Foot, the opposite of Lead.	trl
Transition	A change from opposite footwork to same footwork or from same footwork to opposite footwork.	trans
Traveling	To proceed or advance in any direction. May also be used to describe a modification to a base figure, where the figure now includes additional movement and/or progression of the dancers and possibly one or more additional steps.	trav
Triple	The portion of the standard timing of a rhythm consisting of three steps taken on two beats of music [Q&Q or QaQ] as is characteristic of Jive, Cha Cha and other rhythms. Syncopations, like the chasses in Waltz and Foxtrot, are not considered to be triples.	trpl
Turn	A change of direction as indicated.	trn
Turn Away	An individual movement turning right or left face from partner.	trn awy
Turn In	To turn toward partner or toward Center of Hall	trn in

ROUNDALAB STANDARD
Glossary of Round Dancing

Turn Out	trn out
To turn away from partner or toward the Wall.	
Underturn	undrtrn
Less than the normal amount of turn in a turning figure.	
Unphased Action, Movement or Figure	unph action, mov or fig
An action, movement or figure which is neither a phased action, movement or figure nor a modified action, movement or figure.	
Up beat	up bt
An unaccented beat in a musical measure, especially the last beat of the measure.	
Woman	W
Lady is the preferred term or cue. Confusion with the abbreviation for Left is avoided by using W for woman.	
Workshop	none
A session at which round dance routines are taught to dancers who are generally familiar with the round dance basic steps in the routine.	

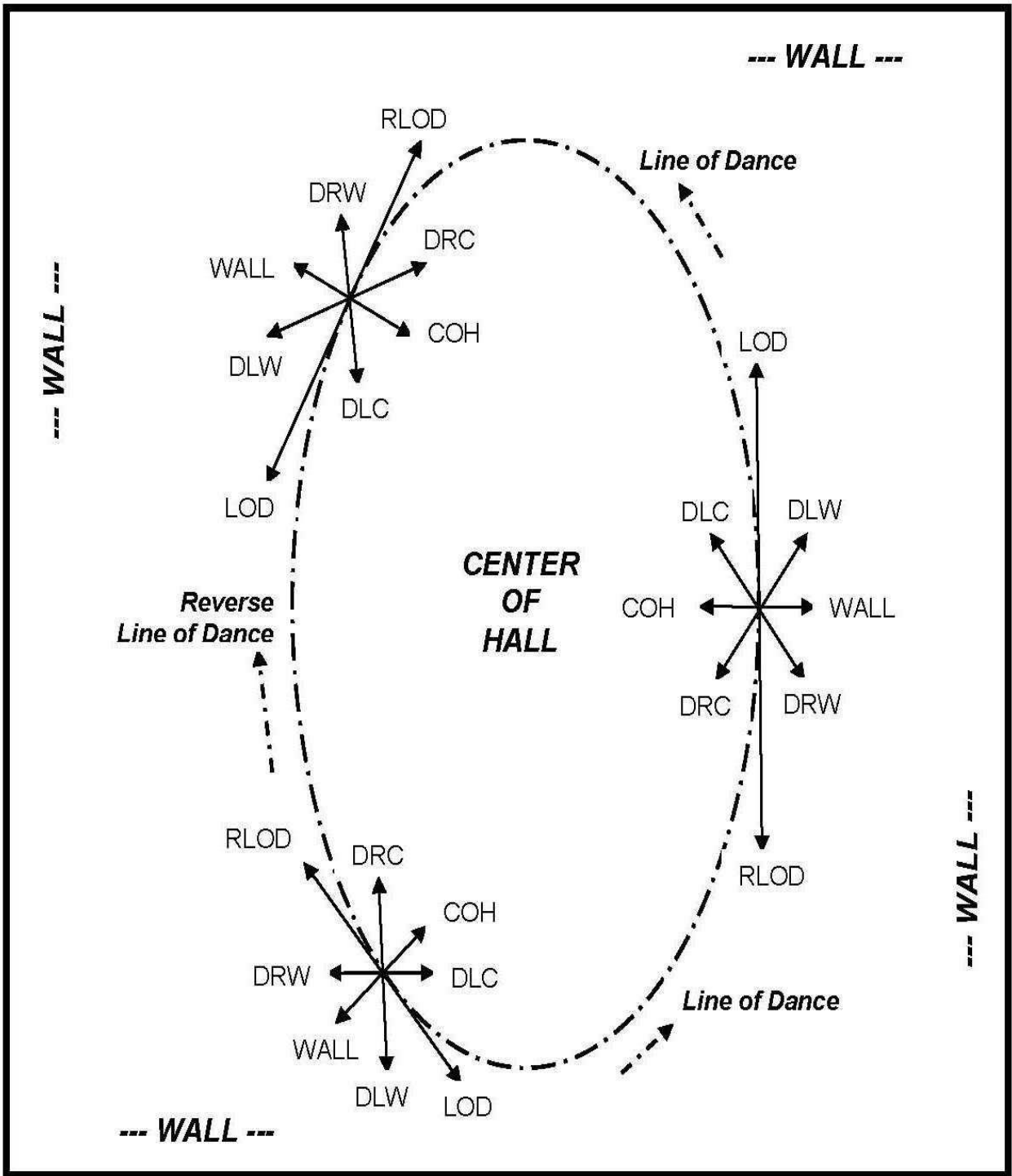
ROUNDALAB STANDARD
Glossary of Round Dancing

III. DIRECTIONS

Dance area in relationship to the dancer. Refer to diagram on the next page.

Center of Hall To the left as one faces Line of Dance.	COH	Center
Diagonal Line of Dance and Center of Hall	DLC	Line and Center
Diagonal Line of Dance and Wall	DLW	Line and Wall
Diagonal Reverse Line of Dance and Center of Hall	DRC	Reverse Line and Center
Diagonal Reverse Line of Dance and Wall	DRW	Reverse Line and Wall
Line of Dance Counterclockwise around the dance area.	LOD	Line
Reverse Line of Dance Clockwise around the dance area.	RLOD	Reverse Line
Wall To the right as one faces Line of Dance.	none	Wall

**ROUNDALAB STANDARD
Glossary of Round Dancing**



**ROUNDALAB STANDARD
Glossary of Round Dancing**

IV. POSITIONS



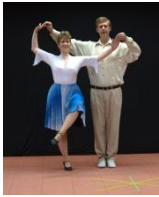
Aida Line

none

Partners are in 'V' Back-to-Back Position with the man's left and the woman's right hands joined extended forward and the free arms extended out to the side or up and out. Each partner is looking forward with the man standing on his right foot and woman standing on her left foot with the free foot extended forward. A slight pressing action may be used. The position may be shaped with the man's right and women's left hands joined and the man standing on his left foot and the woman standing on her right foot.

Attitude Line

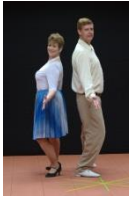
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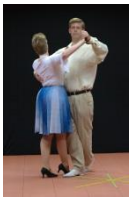
A stationary position that incorporates a leg lift for the woman. This lift can be forward or back and danced in many positions including Closed and Varsouvienne. The knee must have a bend and be rotated outward.

Back to Back

none



Partners facing away from each other.



Banjo

BJO

Maintain upper body in Closed Position with slight left face lower body turn just enough to allow feet to step outside of partner's right side.

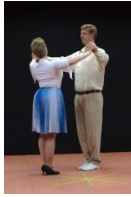
Bolero

none



Partners are facing opposite directions with right hips adjacent and right arm extended across the front of the partner's waist with partner contact. Left arms are raised with a bend in the elbow and curved upward and inward on dancer's own left side. Left hand may be held above head, if desired. There is no contact with the partner's left hand. Modifications/variations [e.g., arm placement, left hips adjacent, etc.] exist.

**ROUNDALAB STANDARD
Glossary of Round Dancing**



Butterfly

BFLY

As in Closed Position, except man's right and woman's left hands and man's left and woman's right hands are joined at shoulder height. Elbows remain up and out. Partners are offset slightly to their own left so that bodies remain in Closed Position.

Butterfly Banjo

BFLY BJO



As in Butterfly, but offset so that partner is to one's right.

Butterfly Sidecar

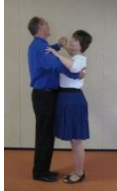
BFLY SCAR



As in Butterfly, but offset so that partner is to one's left.

Closed

CP



Partners are facing with shoulders parallel but slightly offset to partner's right to allow right leg to pass between partner's feet. Man's right wrist is placed under the woman's left armpit and his hand rests on woman's back with fingers closed and fingertips pointed slightly down. His right elbow stays well up and out. Woman folds her left arm in from the elbow, her hand will rest lightly on the man's upper right arm. The woman holds her left elbow up and out [her elbow will extend past the man's].

Man's left and woman's right arms are gently curved, extended to the side with hands joined at approximately woman's shoulder height. Each partner must stand tall and strongly into his or her own left side--upper body stretch helps each partner stay to their left.

**ROUNDALAB STANDARD
Glossary of Round Dancing**

Contra Body Movement Position

CBMP



A foot position where the moving foot is placed on or across the line of the supporting foot, either in front or behind, to maintain the body line where the side of the body opposite the moving foot is leading.

Examples of Contra Body Movement Position:

In Closed Position during a Contra Check where the man's right side and left foot are leading (woman's left side and right foot are leading).

In Semi-Closed Position during any Thru step where the man's left side and right foot are leading (woman's right side and left foot are leading).

In Banjo Position during the last step of a Feather Finish where the man's left side and right foot are leading (woman's right side and left foot are leading).

In Sidecar Position during the fourth step of a Natural Hover Cross where the man's right side and left foot are leading (woman's left side and right foot are leading).

NOTE: The picture displayed in this Glossary is only one example of Contra Body Movement Position. Contra Body Movement Position may occur in all variations of the four basic positions described above.

Cuddle

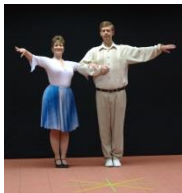
none



Partners are facing. Man's hands are loosely on the sides of the woman's waist or on her lower back. Woman's hands are placed on the man's shoulders, neck or face.

Escort

none



Similar to Open Position, but woman's left arm is passed through crook made by bending man's right elbow, and her left hand rests on his forearm.

Facing No Hands Joined

FCG NO HNDS JND



Partners are facing each other. There is no physical contact between partners.

ROUNDALAB STANDARD

Glossary of Round Dancing

Fan

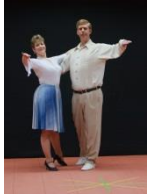
none



With man's left and woman's right hands joined and arms slightly extended, partners face each other at an angle, the man facing one direction and the woman facing a direction approximately ninety degrees to it. Woman's right foot is extended forward without weight; man's left foot is extended to the side without weight.

Half Open

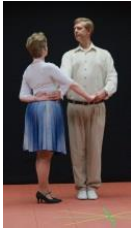
1/2 OP



Partners are facing same direction, woman at man's right side. The palm of the man's right hand is in contact with the woman's back. Woman's left arm is placed on top of man's right arm and her left hand is at or near his right shoulder. Free arms may be extended to the side.

Hammerlock

HAMRLK



Partners are facing each other, each offset to the other's right. Lead hands are joined low in front of the man. Trail hands are joined behind the woman's back. It is typically light hand contact.

Variations of Hammerlock:

Left Hammerlock

L HAMRLK



Partners are facing each other, each offset to the other's left. Trail hands are joined low in front of the man. Lead hands are joined behind the woman's back. It is typically light hand contact.

Man's Hammerlock

M's HAMRLK



Partners are facing each other, each offset to the other's right. Trail hands are joined low in front of the woman. Lead hands are joined behind the man's back. It is typically light hand contact.

ROUNDALAB STANDARD
Glossary of Round Dancing

Man's Left Hammerlock

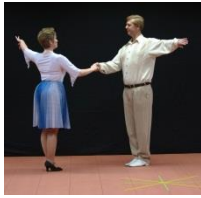
M's L HAMRLK



Partners are facing each other, each offset to the other's left. Lead hands are joined low in front of the woman. Trail hands are joined behind the man's back. It is typically light hand contact.

Hand Shake

HNDSHK



Partners facing, right hands joined at waist level.

High Line

none



Any one-count picture figure that ends with a high poise.

L-Shaped

none



Dancers are at a 90 degree angle to each other with one dancer in front and to the right of the other. Often the woman is in front and to the right of the man, but it may be the opposite. Handholds and amount of partner contact vary [e.g., right hands joined, trail hands joined, Loose Semi-Closed Position, etc].

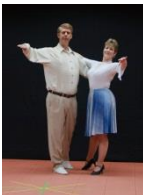
Left

L

When left precedes a couple position, it designates the mirror image of the named position.

Left Half Open

L 1/2 OP



Partners are facing same direction, woman at man's left side. The palm of the man's left hand is in contact with the woman's back. Woman's right arm is placed on top of man's left arm and her right hand is at or near his left shoulder. Free arms may be extended to the side.

ROUNDALAB STANDARD
Glossary of Round Dancing

Left Open

LOP



Partners are facing same direction with woman on man's left side, man's left hand and woman's right hand are joined and held slightly forward with woman's hand on top. Free arms may be extended to the side.

Left Open Facing

LOP-FCG



Partners facing, man's left and woman's right hands joined.

Loose Closed

LCP



As in Closed Position, except partners are slightly farther apart.

Open

OP



Partners are facing same direction with woman on man's right side, man's right hand and woman's left hand are joined and held slightly forward with woman's hand on top. Free arms may be extended to the side.

Open Facing

OP-FCG



Partners facing, man's right and woman's left hands joined.

Pickup

PU



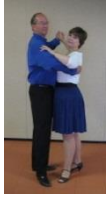
Partners in Closed Position, man facing Line of Progression.

ROUNDALAB STANDARD

Glossary of Round Dancing

Reverse Semi-Closed

RSCP



As in Closed Position, but man is turned approximately 1/8 right face and woman approximately 1/8 left face so that man's left and woman's right hips are adjacent.

Semi-Closed

SCP



As in Closed Position, man has slight upper body turn to right keeping woman strongly in his right side allowing woman to open head [turn to right]. Woman looks Line of Progression.

Shadow

SHDW



Partners are facing same direction, woman to the right and slightly forward of the man. Amount of partner contact varies. Some choreography may have no partner contact. However, contact is often preferred to enable leading and following.

Variations of Shadow:

Left Shadow

L SHDW



Partners are facing same direction, woman to the left and slightly forward of the man. Amount of partner contact varies. Some choreography may have no partner contact. However, contact is often preferred to enable leading and following.

Man's Shadow

M's SHDW



Partners are facing same direction, man to the right and slightly forward of the woman. Amount of partner contact varies. Some choreography may have no partner contact. However, contact is often preferred to enable leading and following.

Man's Left Shadow

M's L SHDW



Partners are facing same direction, man to the left and slightly forward of the woman. Amount of partner contact varies. Some choreography may have no partner contact. However, contact is often preferred to enable leading and following.

ROUNDALAB STANDARD Glossary of Round Dancing

Sidecar

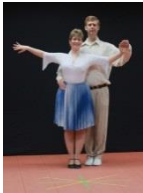
SCAR



Maintain upper body in Closed Position with slight right face lower body turn just enough to allow feet to step outside of partner's left side.

Skaters

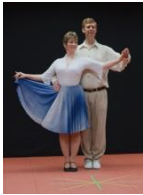
SKTRS



Partners are facing same direction, woman to the right and slightly forward of the man. Partners' left hands are joined in front of the man. Man's right arm is extended across the woman's back. Woman's right hand placement is personal choice, and may be placed palm out on her waist or upper right hip [partners' right hands may be joined, if desired], held beside her, extended to the side, used to flare her skirt [see Skirt Skaters], etc.

Skirt Skaters

SKIRT SKTRS



Same as Skaters, with the woman using her right hand to flare her skirt.

Sombrero

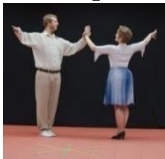
none



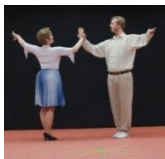
Partners are facing opposite directions with right hips adjacent and right arm extended across the front of the partner's waist with partner contact. Left arms are raised with a bend in the elbow and curved upward and inward on dancer's own left side with the hands overhead. There is light contact [fingertip or hand] with the partner's left hand. Modifications/variations [e.g., arm placement, left hips adjacent, etc.] exist.

Star [Left Hand or Right Hand]

L HND STAR or R HND STAR



Left Hand Star: Partners are facing opposite directions with left hands joined palm to palm at shoulder height or above. The man's partner is offset to his left and slightly in front of him. The woman's partner is offset to her left and slightly in front of her.



Right Hand Star: Partners are facing opposite directions with right hands joined palm to palm at shoulder height or above. The man's partner is offset to his right and slightly in front of him. The woman's partner is offset to her right and slightly in front of her.

**ROUNDALAB STANDARD
Glossary of Round Dancing**

Stork

none



Standing on one foot with free foot raised to knee, toe pointing toward floor.

Tamara

none



Indicated partner's left arm crosses in back with left hand near right hip. Other partner reaches across with right hand to take partner's left hand, while the other hands are joined and raised with curved arms forming a window. A woman's Tamara indicates that her left arm is behind her back, a Man's Tamara indicates that his left hand is in back.

Tandem

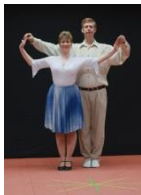
none



Partners facing the same direction with one directly behind the other.

Varsouvienne

VARs



Partners are facing same direction, woman to the right and slightly forward of the man. Woman's hands are held at or above her shoulder level, with her palms facing forward and her fingers pointed up or diagonally up. Man's right arm is extended behind woman's upper back or head. Man is holding woman's right hand with his right hand and her left hand with his left hand, usually with her fingertips between his fingers and thumb. It is typically light hand contact. Hand placements and handholds may be adjusted for partner height differences or personal comfort.

Variations of Varsouvienne:

Left Varsouvienne

L VARs



Partners are facing same direction, woman to the left and slightly forward of the man. Woman's hands are held at or above her shoulder level, with her palms facing forward and her fingers pointed up or diagonally up. Man's left arm is extended behind woman's upper back or head. Man is holding woman's left hand with his left hand and her right hand with his right hand, usually with her fingertips between his fingers and thumb. It is typically light hand contact. Hand placements and handholds may be adjusted for partner height differences or personal comfort.

ROUNDALAB STANDARD
Glossary of Round Dancing

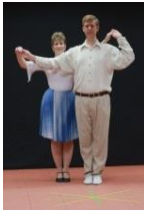
Man's Varsouvienne



Partners are facing same direction, man to the right and slightly forward of the woman. Man's hands are held at or above his shoulder level, with his palms facing forward and his fingers pointed up or diagonally up. Woman's right arm is extended behind man's upper back or head. Woman is holding man's right hand with her right hand and his left hand with her left hand, usually with his fingertips between her fingers and thumb. It is typically light hand contact. Hand placements and handholds may be adjusted for partner height differences or personal comfort.

M's VARS

Man's Left Varsouvienne



Partners are facing same direction, man to the left and slightly forward of the woman. Man's hands are held at or above his shoulder level, with his palms facing forward and his fingers pointed up or diagonally up. Woman's left arm is extended behind man's upper back or head. Woman is holding man's left hand with her left hand and his right hand with her right hand, usually with his fingertips between her fingers and thumb. It is typically light hand contact. Hand placements and handholds may be adjusted for partner height differences or personal comfort.

M's L VARS

Wrapped



Woman crosses right hand over left in front of body, man standing slightly behind and to the left of woman, man holding woman's left hand in his right hand with his right arm behind woman's back. Woman's right hand and man's left hand are joined in front.

WRP

X-Line



A picture line resembling an "X" caused by pointing opposite leg and top line away from partner.

none

ROUNDALAB STANDARD
Glossary of Round Dancing

V. RHYTHMS

- Bolero** BL
The music is written in 4/4 time; the rhythm is usually SQQ, and the tempo is slow.
- Cha Cha** CH
The music is written in 4/4 time; most figures take five steps to a measure. Usual timing is 1,2,3&,4; descriptions are written with the man commencing with his left foot and the woman with her right. No timing is shown in the description.
- Cha Cha Four and One** none
A style of Cha Cha in which the figures start on count two of the measure and end on count one of the next measure.
- Cha Cha Guapacha Timing** [pronounced Waappacha] none
A timing variation for the Cha Cha rhythm applicable to most of the figures. The timing is changed from 1,2,3&,4; to &,2,3&,4; with a hold on the first half of beat 1 using a drawing action toward the next step. All the steps are taken on counts &,2,3&,4;.
- Conga** none
The music is written in 2/4 time; however the steps are frequently expressed in 4/4 time. The basic step pattern is three steps and a kick, the kick commencing 1/4 of a beat before and continuing through the fourth count. Count is QQQ&-;
- Double Swing** none
Timing is 1,2,3,4; 1,2,. Six steps or actions are taken over the six beats as follows – rock and recover on beats 1,2, pressure step on ball of foot on beat 3, step on that same foot on beat 4; pressure step on ball of other foot on beat 1, step on that same foot on beat 2.
- Five Count Rhythm** none
The music is written in 4/4 time with the basic rhythm SS; QQS; to be completed within two measures.
- Foxtrot** FT
The music is written in 4/4 time; basic figures usually utilize one measure of music. Timing is most often SQQ with three steps taken over the four beats of music. Figures may, however, bridge the measures. More advanced figures may utilize more than one measure with variations in the timing, e.g., Hover Cross, Weave, Top Spin.
- Hesitation Canter Waltz** none
Hesitation Canter Waltz is a way of dancing to faster tempo Waltz music. Actions, movements and figures are slowed down through the use of hesitation and canter timing. Hesitation Canter Waltz is denoted in round dancing using 6/8 timing. Hesitation timing is one step / 3 beats [1,_,_] or 2 steps / 6 beats [1,_,_ 4,_,_;]. Canter timing is 2 steps / 3 beats [1,_,3] or 4 steps / 6 beats [1,_,3 4,_,6;]. Hesitation Canter timing is 3 steps / 6 beats [1,_,_ 4,_,6;]. Most basic figures have Hesitation Canter Timing.

ROUNDALAB STANDARD
Glossary of Round Dancing

Jive

JV

In round dancing Jive is denoted using 4/4 timing and basic figures utilize six beats of music. Timing is 1,2,3a,4; 1a,2,. Eight steps are taken over the six beats. Directions are written for the man to commence with his left foot and the woman with her right. Basic figures typically begin with a rock and recover. Steps 3a,4 and 1a,2 are usually Jive Chasses.

Latin Rhythms

none

This is a ballroom term used to include the following rhythms: Bolero, Cha Cha, Jive, Mambo, Paso Doble, Rumba, Samba, and Slow Two Step.

Mambo

MB

The music is written in 4/4 time. Mambo is danced with a quick, quick, slow,-, rhythm. Due to the fast nature of Mambo, dancers should generally freeze on the fourth beat [hold count]. This stop action gives Mambo its characteristic staccato look. The action is similar to the Rumba but faster with less emphasis on hip action. Mambo figures resemble those done in Rumba and Cha Cha.

Merengue

MR

The music is written in 2/4 time; however, the steps are frequently expressed in 4/4 time. One step is taken per beat. The dance is characterized by hip and body motion and swivels. The count is 1,2; 1,2; if 2/4 time. When expressed as 4/4 time, it is 1,2,3,4;.

Modern Rhythms

none

This is a ballroom term used to include the following rhythms: Foxtrot, Quickstep, Tango, Viennese Waltz and Waltz.

One Step

none

In round dancing One Step is denoted using 4/4 timing with a basic rhythm of SS [two slows per measure]. Using 4/4 denotation, a step or action is taken on every other beat of the measure, for example 1,-,3,-;.

Paso Doble

PD

The music is written in 2/4 time; however, steps are frequently expressed in 4/4 time. Figures usually start with man's right and woman's left. It is a "one step" type of dance to Spanish marching dance music. Stance is erect and proud. The music and dance remind us of a bullfight with the man as the matador and the woman as the cape. Music may also be written in 3/4 or 6/8 time.

Polka

none

The music is written in 2/4 time; the basic step pattern is a hop or lift followed by three small steps or a quick two step to 2 beats of music. Count is &1,2;

Quickstep

QS

The music is written in 4/4 time; the basic step patterns utilize and combine the timing SQQS,SSQQS,SQQ,QQS,SS,QQQQ, and may utilize syncopation. Many of the basic figures are more than one measure long.

ROUNDALAB STANDARD
Glossary of Round Dancing

Rumba

RB

The music is written in 4/4 time; the rhythm is usually QQS. The descriptions are written with the man commencing with his left foot and the woman with her right.

Samba

SB

The music is written in 4/4 time [or 2/4 time] with six steps to a measure. The usual timing is 1a,2,3a,4;. The descriptions are written for the man to commence with his left foot and the woman with her right.

Schottische

none

The music is written in 4/4 [or 2/4] time; the basic rhythm is QQQQ; or 1,2,3,4;. The basic step pattern is step, step, step, hop/lift; step, step, step, hop/lift; step, hop/lift, step, hop/lift; step, hop/lift, step, hop/lift; the steps are three running steps or a quick two step with a hop or lift on the fourth beat for the first two measures. The third and fourth measures use a step on first beat, hop on second beat, step on third beat and hop on fourth beat. The rhythm pattern is repeated.

Single Swing

SS

Timing is Quick, Quick, Slow,-; Slow,-, [QQS; S]. Four steps are taken over the six beats. A single step is taken in place of the triple in Jive.

Slow Two Step

ST

The music is written in 4/4, 2/4, or 6/8 time:
4/4 time, steps are taken on counts 1, 3, and 4.
2/4 time, steps are taken on counts 1, 2, and &.
6/8 time, steps are taken on counts 1, 4, and 6.
Timing is SQQ.

Swing

none

A category of dance which includes Jive [also known as Triple Swing], Single Swing, Double Swing, West Coast Swing, East Coast Swing and Lindy Swing. In round dancing these rhythms are denoted using 4/4 timing. Jive, Single Swing, and West Coast Swing are included in the ROUNDALAB Phase Booklets.

ROUNDALAB STANDARD
Glossary of Round Dancing

Tango

TG

Tango originated in South America in a form now recognized as Argentine Tango. As it spread around the world, it took on different characteristics, now called International Tango and American Tango. The music is written and denoted in round dance in 4/4 time. Music written in 2/4 time is also acceptable, and 3/4 time is used for some Argentine Tango. Timing of figures varies widely. The dance includes the following elements: compressed hold, very soft knees at all times, no rise, a curving walk, steps placed not glided, heel leads for forward walking steps, and stops or holds in body movement. Argentine Tango is an exception as noted below.

American Tango

none

Uses slow, languid movements as its structural basis and sharp, crisp movements as contrast. Open and shadow positions are frequently used.

Argentine Tango

AT

In round dance, Argentine Tango is denoted using 4/4 [Milonga style] or 3/4 [Vals] timing. Argentine Tango is danced in an embrace position. Positions/embraces vary quite a bit, but the dancers' heads and chests are usually closer than their hips. Various foot/leg movements frequently embellish the moves.

International Tango

none

Uses sharp, crisp movements as its structural basis and slow, languid movements as contrast. Normally danced in closed position throughout.

Two Step

TS

The music is written in 4/4 time with the basic rhythm QQS. The basic figures have three foot movements to a measure with the fourth beat a hold. Two Step dances often combine this basic pattern with figures in QQQQ; or SS; rhythm.

Waltz

WZ

The music is written 3/4 time i.e. three beats to a measure.

Viennese Waltz

none

A fast tempo Waltz, played at 50 or more measures per minute. The faster tempo results in the modification of many of the Waltz figures thus giving this type of Waltz its distinctive flavor.

West Coast Swing

WC

A type of Swing where the basic figure timing varies between 1,2,3&4; 1&,2, and 1,2,-,4; 1&,2, and 1,2,3&4; 1,2,3&,4;. The dance utilizes the idea of "slot dancing" where the lady travels in a slot while the man moves in and out of the slot as needed to clear her path.