

COLD FEET II:

BEGINNING WALTZ

AND TWO-STEP BASICS

by
Kaye Anderson

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BOOKS IN THE FANCY DANCING SERIES

Books for beginning dancers

Cold Feet II: Beginning Waltz and Two-Step Basics, 1994

Just the Basics: Phase III (anticipated publication: late 1994)

Comprehensive publications for dedicated dance students

Fancy Footwork: The Art of Round Dancing: Conventions, Positions, and Terminology. Second Edition, 1992

Fancy Figures: Two-Step (Phase I, II, and III), 1992

Fancy Figures: Easy Level Waltz (Phase I, II, and III), 1992

Fancy Figures: Phase III Moderns (Foxtrot, Quickstep, Argentine Tango) with Advanced Variations, 1992

Fancy Figures: Phase III Latins (Cha Cha, Rumba, Mambo, Jive) with Advanced Variations, 1992

COLD FEET II: Beginning Waltz and Two-Step Basics

Formerly

COLD FEET: How to Get Them Dancing

by

Kaye Anderson

Dance Action
Mesa, Arizona

With profound gratitude
to all the wonderful people
who have inspired and guided us
and who have laid the foundation for this work

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Introduction

This book is designed to get you started. It is designated to serve a need for those who want a basic reference in one handy volume to reinforce what they learn in their round dance classes. It is a response to the popular demand for Cold Feet, the 1982 book subsequently expanded to three volumes, and hence it bears the name of that original work but the information is all updated and revised.

This book does not include all of the information known about round dancing of the waltz and two-step. After studying dancing very extensively for fifteen years, I can confidently say that this field of study is like many others: it has experienced a "knowledge explosion." The more we do the various figures and study dancing, the more nuances we discover about how to perform the figures, and the more skilled we realize we must become in trying to put into words descriptions of how to do them for other dancers. It is a fascinating study!

The information in this book includes the basics for the two-step rhythm (phases I-III) and the waltz rhythm (phases I-II). For those who want information on timing and styling, descriptions of many of the variations of figures, more detail regarding the various figures, etc., are encouraged to study the first three books in the Fancy Dancing Series.

If you reach the point that you would like to move on to more rhythms at the Phase III level, our book which describes the basics for the waltz plus seven other rhythms (foxtrot, quickstep, Argentine tango, cha cha, rumba, mambo, and jive) is our forthcoming book: Just the Basics: Round Dancing Phase III. Additional information concerning styling and timing, variations of figures, more detail regarding the various figures, etc., please consult the fourth and fifth books in the Fancy Dancing Series.

The Fancy Dancing Series

The first book of the series, Fancy Footwork: The Art of Round Dancing, presents an overview of the entire round dancing activity and describes the round dance basic terminology (including the actions, movements, miscellaneous motions, floor movements and directions, and body parts). Additionally in that volume are suggestions for learning to round dance, various conventions regarding round dancing including posture and balance, orientation to the dance area, positions and directions, and timing and cues. Other topics include the structure and conventions of cue sheets, round dance classics, round dance attire, etiquette, sources for records, a list of abbreviations, and a description of various dance rhythms with a listing of the figures that Roundalab, the association of round dance teachers, has phased for each of them.

New dancers would find the information in that book very helpful to supplement the information they learn in their basics class and this book because it provides a comprehensive overview of round dancing. The first book in the series also provides information which can help the dancers as they progress in their dancing. There are literally hundreds of terms included in the index so unfamiliar terminology can be readily identified, and over fifty positions are included in the nearly 100 photographs. There are not only descriptions of the basic positions (Seven positions including Closed Position, Banjo, Sidecar, Semi-Closed, Butterfly, Open Facing, and Open Position are the most common positions used in beginning round dancing), but also suggestions for adding finesse and elegance to the dance positions as the dancers choose to add excellence to their dancing. A portion of the information in that volume is repeated in the present book.

The second book in the FANCY DANCING series, Fancy Figures: Two-Step (Phase I, II, and III) describes and diagrams the basic figures which are used in the two-step rhythm. Numerous variations of the basic figures are also included (well over 300 figures and variations are defined and there are nearly 150 diagrams). The present book has extracted from and improved upon the Two-Step

book "just the basics" at Phases I, II, and III for new dancers. Those wishing to grow in their style of dancing, in their knowledge of Phase I, II, and III two-step figures, or their skill with variations are advised to study in addition the Two-Step book.

The third book in the series, Fancy Figures: Easy Level Waltz (Phase I, II, and III) describes and diagrams the basic figures used in the easy level (Phase I and II) and easy intermediate level (Phase III) waltz. Numerous variations of the basic figures are also included (over 150 figures and variations are included; there are nearly 125 diagrams). For some figures there are two versions for doing the figures (beginning and advanced). The current book has extracted from this book and improved upon "just the basics" at Phases I and II for new dancers. Those wishing to grow in their style of dancing, in their knowledge of Phase I and II waltz figures, or their skill with variations are advised to study, in addition to this book, the Easy Level Waltz book.

The fourth book is called Fancy Figures: Phase III Moderns (Foxtrot, Quickstep, Argentine Tango) with Advanced Variations and the fifth book is called Fancy Figures: Phase III Latins (Cha Cha, Rumba, Mambo, Jive) with Advanced Variations. These two books include all the Phase III figures (excluding those for Two-Step and Waltz which are included in the previous two books) as well as numerous variations of these figures which are generally introduced at the more advanced levels of dancing (Phase IV through VI). Collectively in the two books there are over 200 different figures and variations as well as over 200 diagrams and charts. The next book in the Fancy Dancing Series will be an extraction of and improvement upon "just the basics" in all seven of these new rhythms plus the waltz, since these figures are more closely related with each other than with the figures in the present book.

The series will eventually include all the figures in all of the rhythms used in round dancing.

TERMINOLOGY

Information dancers need to know initially is divided into three groups: basic terminology, two-step figures, and waltz figures. While there are numerous terms for dancers to know, the complexity is lessened if they are thought of as related to other elements which are similar or already known. This concept, described by some as "families," is consistent with sound learning theory which advises that one "start from what is known and go to what is unknown." Knowing one element or figure in a group as the basis for noting the differences in the related elements can help learn them all, and more can be learned faster than if all elements are treated as totally independent from one another.

So that the reader can relate like things together readily and note the differences, the "families" are grouped together by rhythm in this book. The groupings are not standardized, so others may group them differently. Since Roundalab has listed figures and movements together at Phase I and II levels, there may be differences with the elements classed here as movements.

As a ready reference, definitions for the following terms are included in this volume (the Roman numeral indicates the phase rating for the term and "GT" means general term):

Basic Terminology

ACTIONS

Feet and Leg Motions

Brush (II)	Flare (III)	Knee (II)	Swing (II)
Draw (II)	Heel (I)	Lift (II)	Tap (I)
Fan (III)	Hook (III)	Point (I)	Toe (I)
Flick (III)	Kick (II)	Stamp (I)	Touch (I)

Body Motions

Arch (GT)	Curtsy (I)	Rise (III)	Tilt (GT)
Bow (I)	Freeze (GT)	Shake (I)	Twist (II)
Bump (I)	Hesitation (GT)	Swivel (II)	Wiggle (I)
Clap (Hands) (GT)	Hold (GT)		

MOVEMENTS

Back (I)	Glide (I)	Rock (I)	Stomp (I)
Behind (I)	Lock (II)	Side (I)	Stroll (I)
Close (I)	Lunge (II)	Skate (II)	Strut (I)
Cross (I)	Maneuver (II)	Slide (I)	Swagger (I)
Cut (II)	Pickup (I)	Slip (III)	Through (I)
Dip (II)	Pivot (II)	Step (I)	Turn (GT)
Face (I)	Recover (I)	Step Swivel (II)	Unwind (II)
Forward (I)			

Miscellaneous Movements

Change Point (III)	Chug (I)	Hop (II)	Skip (II)
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MISCELLANEOUS MOTIONS AND CUES**Body Parts**

Free Foot (GT)	Inside Hand (GT)	Outside Foot (GT)	Trail Foot (GT)
Free Hand (GT)	Lead Foot (GT)	Outside Hand (GT)	Trail Hand (GT)
Inside Foot (GT)	Lead Hand (GT)	Supporting Foot (GT)	

Directions

Across (GT)	Diagonal(ly) (GT)	In Place (GT)	Progressive (GT)
Around (GT)	Forward (GT)	Left (GT)	Right (GT)
Back (GT)	Front (GT)	Left-Face (GT)	Right-face (GT)
Behind (GT)	(Turn) In (GT)	(Turn) Out (GT)	Side (GT)

Floor Patterns

Curve (GT)	Figure 8 (III)	Spot (GT)
------------	----------------	-----------

Relationship to Partner or Dance Position

Acknowledge (GT)	Change Sides (II)	Float Apart (GT)	Together (GT)
Apart (GT)	Chase (GT)	Lady Under (I)	Turn (GT)
(Turn) Away (GT)	Drift (Apart) (GT)	Man Under (I)	Unwrap (II)
Break (GT)	Fallaway (GT)	Solo (GT)	Wrap (II)
Blend (Adjust) (GT)			

Style

Heel Turn (GT)	Slow (GT)	Spring(ing) (GT)
Quick (GT)		

Floor Orientation

Center of Hall	Diagonal Reverse Line & Wall	Reverse Line of Dance
Diagonal Line & Wall	Diagonal Reverse Line & Center	Wall
Diagonal Line & Center	Line of Dance	

Other Cues

Buzz (III)	Check (II)	Mark Time (GT)	Transition (GT)
------------	------------	----------------	-----------------

DANCE POSITIONS

Closed Position Group

Banjo
Closed Position

Reverse Semi-Closed
Semi-Closed

Sidecar

Butterfly Position Group

Back-to-Back
Butterfly

Left-Open
Left-Open Facing

Open
Open Facing

Novelty Position Group

Chase
Escort
Facing
Half Open
Left Half Open
Left-Hand Star
Left Shadow
Left Side by Side

Left Varsouvienne
Looking Position
Man Tamara
Promenade
Right-Hand Star
Shadow
Side by Side

Skaters'
Skirt Skaters'
Sombrero (Bolero)
Tamara
Tandem
Varsouvienne
Wrapped

Two-Step Figures

1. Walk and Run Family

Back 2 (I)
Cross Walk (II)
Cross Walk 2 (II)
Run (I)
Run 3 (I)

Run 2 (I)
Stroll (I)
Strut (I)
Swagger (I)

Swivel Walk (III)
Swivel Walk 2 (III)
Walk (I)
Walk 2 (I)

2. Basic Two-Step Family

Apart & Together (I)
Back Two-Step (I)
Basic Two-Step (I)

Forward Two-Step (I)
Scoot (II)

Side Two-Step (I)
Triple (II)

3. Balance Family

Away & Together (I)
Balance Away (II)
Balance Back (II)

Balance Forward (I)
Balance Forward & Back (I)
Balance Together (II)

Charleston (II)
Side Balance (I)

4. Circle, Lace, & Wheel Family

Circle Away (I)
Circle Away & Together (I)
Circle Chase (II)

Figure 8 (III)
Lace (II)

Lace Up (II)
Wheel (II)

5. Box Family

Box (I)
Broken Box (II)
Circle Box (II)
Forward Stair (III)

Open Box (II)
Open Reverse Box (II)
Progressive Box (II)

Reverse Box (I)
Side Stair (III)
Traveling Box (II)

6. Vine Family

Open Vine (II)
Strolling Vine (III)
Susie Q (III)

Vine Apart & Together (II)
Vine 2 (II)
Vine 3 (II)

Vine 4 (II)
Vine 8 (II)

7. Hitch Family

Back Hitch (II)
Forward Hitch (II)

Hitch (II)
Hitch 4 (II)

Hitch 6 (II)
Hitch Scissors (II)

8. Scissors Family

Progressive Scissors (II)
Sand Step (II)

Scissors (II)
Scissors Hitch (II)

Scissors Through (II)

9. Twirl, Roll, and Spin Family

Reverse Twirl (II)
Reverse Twirl Vine (II)
Roll (II)
Roll 2 [II]
Roll 4 [II]
Spot Spin (II)
Spot Turn (II)

Twirl (II)
Twirl 2 [II]
Twirl 4 [II]
Twirl Vine (II)
Twirl Vine 2 [II]
Twirl Vine 4 [II]
Unwrap (II)

Unwrap (from a Tamara) [II]
Unwrap (from Wrapped Position) [II]
Wrap (II)
Wrap (after Forward Two-Step) [II]
Wrap (after Vine 3) [II]
Wrap 2 to Tamara [II]

10. Rock and Lunge Family

Basketball Turn (II)
Breakaway (II)
Dip (II)
Dip & Recover [II]

Lunge (II)
Lunge & Recover [II]
Rock (I)
Rock & Recover [I]

Rocking Steps (II)
Rock Steps (II)
Rock 3 [II]
Sliding Door (II)

11. Lock, Cut, and Limp Family

Back Lock Back (II)
Cut (II)
Fishtail (III)

Forward Lock Forward (II)
Front Limp (II)
Limp (II)
Lock (II)

12. Family of Turns

Back-to-Back (II)
Face-to-Face (II)
Face-to-Face & Back-to-Back (II)
Left Turning Box (I)
Left Turning Two-Steps (III)

Pivot (II)
Pivot 2 (II)
Pivot 4 (III)
Quarter Turn Back [II]
Quarter Turn Forward [II]

Right Turning Box (II)
Solo Turning Box (II)
Spot Pivot (II)
Two Turning Two-Steps (II)

Waltz Figures

1. Basic Waltz Family

(Waltz) Away & Together (I)
Back Waltz (I)

Canter (II)
Forward Waltz (I)

Standard Waltz (I)

2. Balance Family

Apart & Together (I)
Balance Back [I]
Balance Forward [I]

Balance Forward & Back (I)
Balance Left [I]
Balance Right [I]

One-Step Balance (I)
Side Balance (I)

3. Circle, Lace, and Wheel Family

Circle Away (I)
Circle Away & Together (I)

Circle Together [I]
Lace (Across) (II)

Wheel (II)

4. Box Family

Box (I)
Half Box Back [II]
Half Box Forward [II]

Open Box (II)
Open Reverse Box (II)

Progressive Box (II)
Reverse Box (I)

5. Vine Family

Twist(y) Vine (II)
Twist(y) Vine 6 [II]

Vine 3 (II)

Vine 6 (II)

6. Twinkle Family

Back Twinkle (II)
Progressive Twinkle (II)

Through Side Close (II)
Through Twinkle (II)

Turn Face Close (II)
Twinkle (II)

7. Lunge Family

Dip (II)

Dip; Recover [II]

8. Twirl, Roll, and Spin Family

Change Sides (II)

Reverse Twirl (II)

Reverse Twirl Vine (II)

Roll (II)

Solo Waltz Turn (II)

Spin Maneuver (II)

Spot Spin (II)

Spot Turn (II)

Twirl (II)

Twirl Vine (II)

Unwrap (II)

Wrap (II)

Wrap (after Waltz Away) [II]

9. Family of Turns

Box (Left Turning) (II)

Box (Right Turning) (II)

Left-Face Turning Waltz (II)

Maneuver (II)

Pickup (I)

Pivot (II)

Pivot 3 [II]

Right-Face Turning Waltz (II)

Solo Turning Box (II)

Spot Pivot (II)

* * * * *

We are committed to providing the best round dance publications on the market today. We invite you to share your thoughts with us so that we can take your ideas into account in creating the most outstanding books possible. Send your ideas to us at Dance Action, P.O. Box 7162, Mesa, AZ 85216.

Interpreting the Descriptions and Diagrams

The figures in this book are grouped by families. All of the figures in that family, therefore, have something in common. The family groupings have not been standardized, so others may group them differently. For the convenience of the new dancers, the figures included are listed by phase at the beginning of the family grouping and then are explained and sometimes diagramed in alphabetical order. This volume does not include all of the figures which creative dancers use in choreographing round dances. The more complete volumes (the second and third in the Fancy Dancing Series) include many more figures and variations and further subdivide them by their similarities.

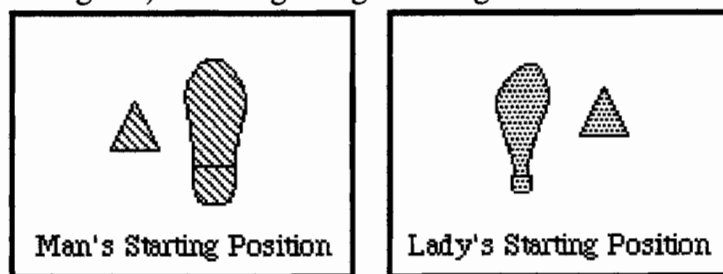
For each figure included there is an abbreviation (where appropriate) as well as the Phase rating which Roundalab has standardized. If the Phase (e.g., II) is contained in regular parentheses, (), that indicates that this figure was listed in Roundalab materials as a standard figure. If the figure has a phase designation contained in square parentheses, [], that means that this figure was included to clarify another standardized figure which has been defined by Roundalab in more general terms.

After the name of the figure, the number of measures for the figure, the timing, and the definition for the figure are given. Additional information is provided so that dancers can distinguish one figure/variation from others. Additional cues (names) which are used are provided in this section.

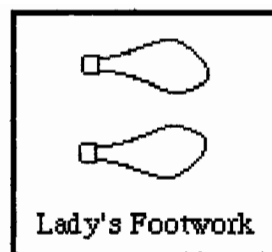
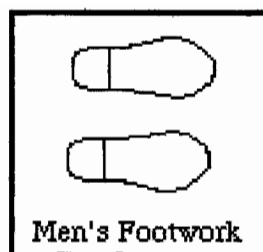
We are including in this book a new twist on the definitions. As usual, the end of each beat of music is indicated by a comma (,) and the end of each measure is indicated by a semi-colon (;). What is different here, however, is that parentheses are added, (), to distinguish an action (which takes no change of weight) so that no parentheses indicates movements (which do involve change of weight). For example, in the description of the waltz figure side draw touch, the definition "side, (draw), (touch);" is provided so that one can see instantly that there are three beats in the measure with one change of weight (on beat one), two additional actions, each on the next two beats of the measure, and that the figure takes one measure to complete.

Many figures also have a step-by-step description for the figure, telling what to do on each beat of the measure. The numeral in parentheses [e.g., (1)] tells the beat of the measure. When there is action which must be accomplished before the beat actually begins, the ampersand (&) is used to designate that this occurs on the and count preceding the step. In other words, it generally occurs on beat three and from the previous measure in waltz or on beat four and in two-step (see pages 9-10 for more information about timing). These descriptions may seem wordy, but they can be understood if followed precisely as directions. Explanations are given from both the man's perspective and from the lady's perspective.

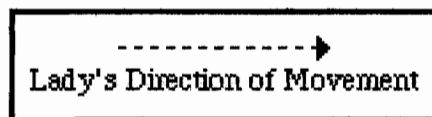
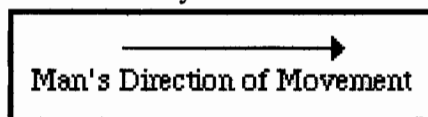
Many of the figures also are diagramed for greater clarity. The position of the dancers at the beginning of the figure is given with shaded feet to indicate the starting position. The dance position is named because the figure might look slightly different in another position (the most common positions are diagramed). One of the shaded feet for each dancer is replaced by a shaded triangle. This indicates the foot which is free (unweighted) at the beginning of the figure.



Notice in the next diagrams that the shape of the feet are different. The man's foot has a larger heel than the lady's foot. There is a subtle difference in the shape of the left and the right foot.



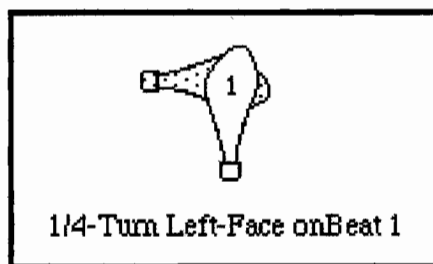
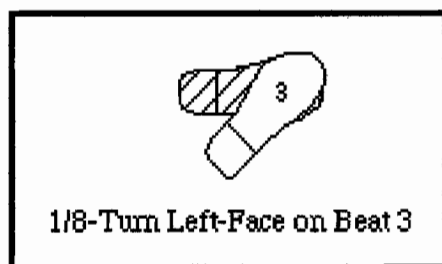
The direction of movement is symbolized by a solid-line arrow for the man and by a broken-line arrow for the lady.



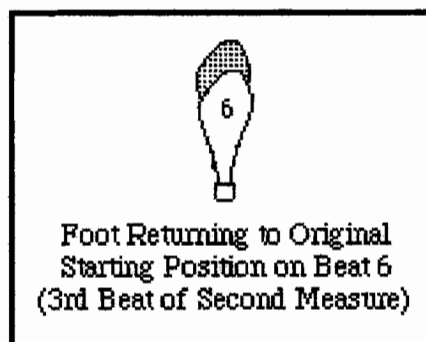
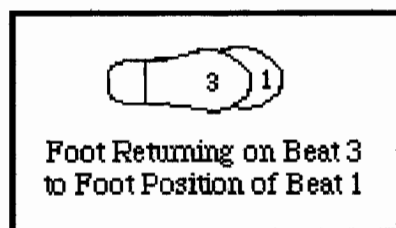
On the footprint itself is a numeral which indicates the beat of the music when the foot is in that position. The numeral 1 indicates beat 1; the 2 indicates beat 2, and so forth. When there is a combination of numerals (e.g., 1-2-3), it indicates that a step occurs on the beat indicated by the first numeral (in this case the 1) and weight remains on that foot through the other numerals (in this case through beats two and three).

If the figure requires more than one measure to complete, the second measure is numbered consecutively. A two-measure two-step figure, with four beats per measure, would be numbered 1,2,3,4; 5,6,7,8; and a two-measure waltz figure, with three beats per measure, would be numbered 1,2,3; 4,5,6. Figures requiring more measures would be numbered in like pattern.

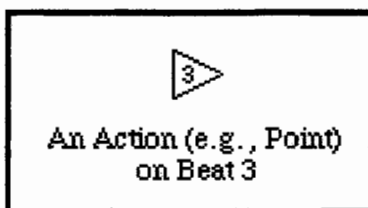
Sometimes you will see feet superimposed over another one. Typically the first footprint has different shading from that used for the starting positions described above (fewer lines for the man; fewer dots for the lady). This indicates the initial position for the foot on that beat; the foot then rotates after weight is assumed on that foot so another footprint (with no shading) is placed in a slightly different position, but still on the same spot. The pictures were built as steps would be taken, so it is possible to discern which foot placement occurred first.



When a foot returns to a position formerly occupied, another footprint is placed on the spot, but slightly offset so that you can see the foot that was there formerly. Of course in real dancing, the foot is generally replaced to the identical spot, but this is difficult to depict in a two-dimensional medium such as a book.



A triangular shape indicates an action (e.g., a point) where no weight is taken. If the numeral 3 is used for an action, the numeral 3 is also used on the foot bearing weight during that beat.



The final "touch" step, or bringing the free foot to the instep as when doing a "touch" step (this is known as "**collecting the foot**") is not shown in the diagrams to make the diagrams as uncluttered as possible, so that action must be assumed when interpreting the diagrams. Follow the diagrams one step at a time, collecting the foot as needed before making the next step. The diagrams may look like it is impossible to take the next step indicated, but if the foot is collected, it becomes very clear how the next step can be done.

Diagrams are not exact, but care has been taken to make them as exact as possible and still be readable.

If you are having difficulty following the diagrams (some of them get rather complex), it is recommended that you use two different color highlighters to accentuate the footprints (one color for the man and the other for the lady). Find the starting feet and then use the arrows and numbers to tell you where to go next.

Comments are also given to further explain subtleties and point out some techniques which make the figure easier to dance.

Generally the descriptions of figures will be used as reference material. It is not expected that everything is read through word by word. Seek assistance with the figures and sequences of figures as the need arises.

A Word About Timing

Two-Step

The two-step rhythm uses music which is said to have 4/4 timing, which means that the basic unit of music, known as the "measure," is made up of four beats, and each beat takes 1/4 of the time in the measure or is a "quarter note." One of the four beats will have a slightly more dominant sound or is the "downbeat" on which one counts "one" with the counts two, three, and four following on the next three beats, completing one measure of music. This 1-2-3-4 pattern is repeated over and over throughout the music with the same interval of time between each count.

In the two-step rhythm there are three common patterns of rhythm:

Quick, quick, quick, quick (OOQQ) which has "quick" or "running" steps, with a change of weight on each beat of the music, so a figure with this pattern such as Scoot would be described in movements as "forward, close, forward, close;"

Slow, Slow (SS) which has "slow" or "walking" steps, with a change of weight on just two of the beats of each measure (weight changes on beats one and three, meaning that no change of weight occurs on beats two and four). To designate this, dashes (-) are used on the beats where no change of weight occurs such as in the figure Walk 2 which is described in movements as "forward, -, forward, -;"

Quick, Quick Slow (QOS) which has a combination of running and walking steps in the same measure, with the first half of the measure two "running" steps (the quick, quick,) and the second half of the measure one "walking" step (the slow). An example of this is the basic two step which is defined in movements as step, close, step, -;. Note that the dash is a place holder which indicates that the last change of weight takes two beats.

On the very infrequent occasions in two-step where a beat is divided in half (so each part takes half as much time as a normal beat), that is indicated by a slash (/). If a normal measure were counted with half-beats, the counting would be: one/and, two/and, three/and, four/and;. Notice that the comma still denotes the end of a beat; the semi-colon still shows the end of the measure; and the slash indicates that two things occur on the same beat, generally the first one happening on the first half of the beat and the second one happening on the second half of the beat. Therefore, if a change of weight taken on each beat of music is quick, changes of weight taken of half-beats are twice as quick. In the first three phases of Two-Step, the typical figure which has that timing is the triple which is defined as step/step, step, step/step, step;. Notice that six steps are taken in one measure and that the pattern looks like two very quick QOS patterns. If you would count half-beats, clapping hands each time that one of the words in the following pattern is underlined but not clapping hands when the words are not underlined, you would be able to "experience" this pattern:

one/ and, two/ and, three/ and, four/ and;

Did you notice that you clapped hands six times for two like patterns of three's? The "three" pattern is one "triple" and the two together in the same measure makes two "triples."

Another pattern, known as the five-count pattern, uses one SS pattern combined with one QOS pattern, making five steps. The resulting patterns are QOS;SS; or SS;QOS;

Waltz

The waltz rhythm uses music which is said to have 3/4 timing, which means that the basic unit of music, known as the "measure" is made up of three beats, but each beat still uses a "quarter note." One of the three beats will have a slightly more dominant sound or is the "downbeat" on which to count "one" with the counts two and three following on the next two beats, completing one measure of music. This 1-2-3 pattern is repeated over and over throughout the music, with the same interval of time between each count.

For the most part, waltz steps at the Phase I, II, and III levels all take the same amount of time, each one 1/3 of the measure, so the terms "slow" and "quick" are generally not used in waltz. Instead, the timing is named (e.g., 1,2,3), hence the most common pattern is the 1, 2, 3; pattern such as in the figure of the standard waltz which is defined forward, forward, close;. Just as in the two-step rhythm, there is a comma to indicate the end of the beat and a semi-colon to show the end of the measure. Because the timing is much more regular than the two-step, many people consider waltz easier and more enjoyable than the two-step rhythm.

Additional patterns occurring occasionally in easy level waltz are 1, 2/&, 3 such as in the forward, forward/lock, forward; in which the second beat is divided in half allowing for four steps in one measure and a variety of patterns where fewer than three changes of weight are taken in a measure: 1, 2, hold; (such as in chair, recover, (touch);) where changes of weight occur on the first two beats, 1, hold, 3; (such as the canter defined as step, (draw), close;) where changes occur on beats one and three, and 1, hold, hold; (such as the dip defined back, -;) where one change of weight occurs on beat one.

Basic Terminology

Actions

Actions are motions which do not change which foot the weight of the body is on. These actions fit in two basic categories: (1) Feet and Leg Motions and (2) Body Motions. The feet and leg motions are made with the free foot but no weight is transferred to it. The opposite foot retains the weight of the body. Therefore, an action leaves the same foot free or ready to take the next step because it still does not carry the weight of the body. The actions which are motions of other body parts likewise do not change the weight of the body to another foot.

Roundalab has named the following actions which are grouped by phase levels in two family groups (Roundalab has not standardized the family groupings):

Feet and Leg Motions

Phase I

Heel
Point
Stamp
Tap
Toe
Touch

Phase II

Brush
Draw
Kick
Knee
Lift
Swing

Phase III

Fan
Flick
Flare
Hook

Body Motions

Phase I

Bow
Bump
Curtsy
Shake
Wiggle

Phase II

Swivel
Twist

Phase III

Rise

General Terms

Arch
Clap (Hands)
Freeze
Hesitation
Hold
Rotate
Tilt

Defined below in alphabetical order are the Phase I, II, and III actions (marked I, II, and III respectively) and the general terms (marked GT) which have been standardized by Roundalab, as they are the actions which dancers will encounter in the early stages of learning to round dance. If there is an abbreviation for the term, it is provided between the movement and the phase level.

Feet and Leg Motions

Brush -- II While swinging the free leg forward (away from the body) from the knee, lightly slide the toe and then the ball of the foot on the floor as it moves past the supporting foot then lift foot off the floor. In a series of brushes (e.g., brush, brush, brush), the direction of the brush alternates forward and back.

Alternately, at higher levels of dancing the brush is done by the free foot lightly contacting the inner side of the weighted foot without taking weight. In this action the swing of the leg is from the hip and the brushing foot does not touch the floor.

Draw	--	II	Beginning with feet separated (e.g., after a <u>side</u> step) and the free leg straight, slide the free foot slowly along the floor, bending the knee of the free leg as the "touch" position is reached. The knee of the supporting leg is bent at the beginning of the <u>draw</u> and straightens at the end of this action. A drawing action can be followed by a closing action (taking weight), but if so, it must be cued (<u>draw close</u>). The <u>draw</u> itself does not change weight. Some cue <u>draw touch</u> to emphasize and distinguish it from <u>draw close</u> .
Fan	--	III	<p>Keeping the free leg straight with the toe pointed, move the free foot forward in an arc or backward in an arc along the floor in an action similar to the opening or closing of a hand fan. The knee of the supporting leg is slightly bent throughout the action and straightens at the end of the <u>fan</u>.</p> <p>The position of the feet at the beginning of the action indicates the direction of the fan: if the free foot is <u>behind</u> the weighted foot, the fan moves forward and vice versa.</p> <p>The term <u>Fan</u> is also a figure and a position in rumba and cha cha.</p>
Flick	--	III	Move the free foot quickly backward beside the supporting foot without taking weight. Typically the toe brushes the floor lightly. The knee of the flicking leg bends markedly during this action. The <u>flick</u> can also be done directly in front of and across the supporting foot (though the bend of the free leg is generally less pronounced).
Flare	--	III	<p>Keeping the free leg straight with the toe pointed, elevate the free leg and move it forward in an arc or backward in an arc. The knee of the supporting leg is slightly bent to help maintain balance.</p> <p>The position of the feet at the beginning of the action indicates the direction of the flare: if the free foot is <u>behind</u> the weighted foot, the flare moves forward and vice versa. This action is similar to the <u>fan</u> except that the free foot is off the floor.</p>
Heel	--	I	Touch heel to floor in direction or place indicated with foot oriented as specified (e.g., place heel at instep of supporting foot or lean back and touch heel to the floor in front of you).
Hook	--	III	<p>Cross the free foot in front and close to the supporting foot without taking weight (or distribute weight evenly on both feet). This action leaves the legs crossed. Weight is usually taken on the hooking foot in the action (usually the <u>unwind</u>) that follows.</p> <p>(The motion in a <u>whisk</u> where the free foot is crossed behind and close to the supporting foot but weight <u>is</u> taken is also sometimes referred to as a "hook." Since this version takes the weight of the body, in such context it is a movement, not an action.)</p>
Kick	--	II	Bend and lift the knee of the free leg, keeping the foot near the supporting leg, then quickly straighten that leg, keeping the toe pointing down throughout the action.
Knee	--	II	Raise free foot straight up while bringing knee across and in front of supporting leg. The toe of the leg doing the <u>knee</u> action points straight to the floor with the foot placed near the supporting leg at a height comfortable for the dancer (i.e., foot near supporting calf or knee).
Lift	--	II	Rise slightly on the ball of the supporting foot and stretch the body while simultaneously lifting the free leg. When moving sideways, raise the free

leg (which is generally opposite the direction of movement) to the side, keeping the toe pointed and the leg straight. When moving forward, raise the free leg forward, keeping the toe pointed and the leg straight.

Point	pt	I	Extend the leg straight and touch the toe of the free foot to the floor (without tapping) in the direction indicated. The heel of the pointing foot is off the floor. Either the inside edge of the ball of the foot (the great toe) or the outside edge of the ball of the foot (the small toes) touch the floor.
Stamp	--	I	Step with force, making a pronounced sound with the free foot then immediately lift the stamping foot (do not take weight). (Prior to standardization, <u>stamp</u> and <u>stomp</u> were used interchangeably.)
Swing	--	II	Move the free leg forward from the hip, keeping the leg straight, and the toe pointed down whenever possible. The <u>swing</u> ends with the toe pointed down slightly in front of body about three inches above the floor.
Tap	--	I	Make a sharp and/or soft rap on the floor with the toe without taking weight, immediately lifting the foot off the floor an inch or so, either in place or in the direction indicated. If the leg is extended, the leg doing the <u>tap</u> action is straight.
Toe	--	I	With the foot oriented as specified, touch toe to the floor in the direction or place indicated without taking weight (e.g., touch the toe to the instep of the supporting foot, or lean forward and touch the toe on the floor behind you).
Touch	tch	I	With feet essentially parallel, place toe of the free foot on the floor at the instep of the supporting foot (or slightly forward at the ball of the weighted foot). The knee of the touching leg is bent and the heel is off the floor.

This action is basic to all of the actions; it takes no weight and is therefore critical. If one were to take weight instead of doing the touching action, it would result in the dancer's being on the wrong foot for the next motion.

Body Motions

Arch	--	GT	Raise designated joined hand of man and lady higher than the head in preparation for one or both to pass under the joined hands.
Bow	--	I	(Cue to men) Man places left hand at waist in front of body and right hand at waist across back and leans forward before returning to a standing position.
Bump	--	I	When standing side by side with partner and with feet remaining stationary, roll the hips to the side to momentarily and lightly touch partner's hips and then return to a standing position. Alternately, roll the hips to the side so that it gives the <u>appearance</u> of bumping partner's hips without actually touching partner.

When standing back to back with partner, the hips roll back and rumps momentarily and lightly touch or give the appearance of touching.

At higher levels of dancing the shoulders may also bump. When this is the case, dancers may slightly lower their shoulders and then roll them up and near their partner's shoulder to give the appearance of touching.

Clap (Hands)	--	GT	Bring palms of hands together quickly and momentarily to make a "clap" sound on specific beat(s) of music. This action can <u>mark time</u> in place of steps.
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Curtsey	--	I	(Cue to ladies) Lady crosses free right foot in front of left (or behind left), to have weight distributed over both feet, and lowers her body slightly while flaring out her skirt. She then returns to a standing position, leaving her right foot free.
Freeze	--	GT	Maintain fixed body and foot position (typically for two beats or longer), moving only as needed to prepare for next step.
Hesitation	--	GT	Temporarily suspend or slow progression, maintaining weight on one foot for more than one count.
Hold	--	GT	Momentarily maintain previous position (typically for one beat), moving only as needed to prepare for next step. The cue <u>hold hold</u> indicates maintaining position for two beats. The term <u>hold</u> is used frequently when describing a beat of music in a figure where there is no action or movement.
Rise	--	III	Elevate the body by rising to the ball of the weighted foot, straightening the knee, and stretching the body upward. Keep the weight of the body centered over the ball of the supporting foot. Rising action often appears greater than it actually is because it follows a step where the body was lowered by bending the knees.
Rotate	--	--	Move upper body left-face or right-face without moving lower body. Though many figures cannot be done accurately without this motion, some dance teachers have not yet begun to explain this concept.
Shake	--	I	Move the designated body part (e.g., hand or foot) by moving it quickly as directed by choreographer (e.g., move it from side to side).
Swivel	swvl	II	Rotate the weighted foot (or feet) on the floor which results in a change of facing direction. The degree of the turn varies. When both feet <u>swivel</u> , the weight is momentarily distributed evenly on both feet for balance. (Also see the description for <u>swivel walk</u> .)
Tilt	--	GT	Lean or slant the body (usually sideways) by stretching the opposite side of the body. The action does not distort the body frame and the spinal column is straight during this action. For example, in a <u>chair</u> with a slanting of the body to the man's left and lady's right side when <u>tilt</u> is cued, the motion creates a slant in the opposite direction (toward man's right and lady's left side). In order to keep the spinal column straight, the knees of the free legs (man's left and lady's right) must bend so the body from the knees upward lean or slant in a straight line. At the higher levels, the term <u>sway</u> is frequently used to describe this action.
Twist	--	II	Turn the body to change facing direction without changing the placement of the feet on the floor. In some usages of the <u>twist</u> (as when changing from Semi-Closed to Reverse Semi in <u>lunge</u> ; <u>twist</u> ;) the feet swivel on the floor. In this instance, the weight is momentarily distributed between the feet to help maintain balance.
Wiggle	--	I	While feet remain stationary, move hips rapidly from side to side. Some rotate hips in a figure-eight movement. The shoulders frequently also move during this action. Typically in a <u>wiggle</u> the hips move once to each side in each beat.

Basic Terminology

Movements

Movements are steps taken and the weight of the body is transferred to this foot. Therefore, a movement leaves the opposite foot free or ready to take the next step because it does not carry the weight of the body (Some people call these "Close" [CLOZ] steps). Movements may be done with either slow or quick timing.

Roundalab has named the following movements which are grouped by phase levels in two family groups (Roundalab has not standardized the family groupings):

Regular Movements

<u>Phase I</u>		<u>Phase II</u>	<u>Phase III</u>	<u>General Terms</u>
Back	Side	Cut	Slip	Turn
Behind	Slide	Dip		
Cross	Step	Lock		
Face	Stomp	Lunge		
Forward	Stroll	Maneuver		
Glide	Strut	Pivot		
Pickup	Swagger	Skate		
Recover	Through	Step Swivel		
Rock		Unwind		

Miscellaneous Movements

<u>Phase I</u>	<u>Phase II</u>	<u>Phase III</u>
Chug	Hop	Change Point
	Skip	

Defined below in alphabetical order are the Phase I, II, and III movements (marked I, II, and III respectively) and the general terms (marked GT) which have been standardized by Roundalab, as they are the movements which dancers will encounter in the early stages of learning to round dance. If there is an abbreviation for the term, it is provided between the movement and the phase level.

Regular Movements

Back	bk	I	Step backwards, taking weight. This cue is for the man. The lady steps backwards if she is facing the same direction as the man; and if facing the opposite direction, she steps forward.
Behind	bhd XIB	I	With the free foot, cross beyond and in back of the supporting foot and take weight.
Close	cl	I	Move the free foot so that the feet are together and parallel (exactly side by side and close together) and change weight. Movements all end with the change of weight or a <u>close step</u> (as distinguished from a <u>touch step</u> which does not change weight). (This term is pronounced CLOZ.)
Cross	x	I	With designated foot, step across in front of, or behind, and beyond the supporting foot and take weight. There are several more specific cues associated with <u>cross</u> :

Cross Behind xb	I	With designated foot step across behind and beyond the supporting foot and take weight. Cued <u>behind</u> .
Cross in Back xib	I	With designated foot step across behind and beyond the supporting foot and take weight.
Cross in Front xif	I	With designated foot step across in front of and beyond the supporting foot and take weight. Sometimes called <u>front</u> .
Cross Left in Back xlib	I	With left foot step across behind and beyond the supporting (right) foot and take weight. Cued <u>cross behind</u> or <u>behind</u> .
Cross Left in Front xlif	I	With left foot step across in front of and beyond the supporting (right) foot and take weight. Cued <u>cross in front</u> or <u>front</u> .
Cross Right in Back xrib	I	With right foot step across behind and beyond the supporting (left) foot and take weight. Cued <u>cross in back</u> or <u>behind</u> .
Cross Right in Front xrif	I	With right foot step across in front of and beyond the supporting (left) foot and take weight. Cued <u>cross in front</u> or <u>front</u> .
Cut	--	II Cross the free foot in front of and beyond the other, placing it immediately adjacent to and to the outside of the supporting foot and take weight. Generally the free foot must first be moved forward and around the supporting foot. The resulting position is similar to the <u>lock</u> in <u>back lock</u> , except a <u>cut</u> is usually on the first (and third) weight change of a measure whereas a <u>lock</u> is on the second (and fourth) weight change.
Dip	--	II In this lunging motion typically done in Closed Position, the man takes a normal step back with his left foot and the lady steps forward with her right foot, taking full weight with the knee slightly bent while maintaining an upward poise (generally keeping the ear directly above the ankle of the newly weighted foot and the eyes keeping their level gaze). The other leg (man's right and lady's left) remains extended with the knee, ankle, and hip forming a straight line from the hip and with the toe remaining pointed on the floor. A styling variation occurs when the dancers first slightly bend the supporting knee prior to taking the <u>dip</u> step. Then when weight is taken on the <u>dip</u> step, they <u>rise</u> slightly (straighten the leg), causing the newly-free feet to slide slightly on the floor. These actions are sometimes coupled with a very slight rotation left-face of the upper body. These motions make it appear that the <u>dip</u> is larger than it really is.
Face	fc	I With the free foot, step in the direction of previous progression, and <u>after weight is taken</u> swivel foot on floor to turn to end facing partner. In Semi-Closed Position, the man and lady both step <u>forward</u> , generally on the inside feet with the man's leg preceding the lady's, then take weight and swivel to face partner. In Banjo Position, generally the man steps <u>forward</u> with his right foot and the lady steps <u>back</u> with her left foot, then takes weight and swivels to face partner in the normal (offset) position.
Forward	fwd	I Step forward in direction of current progression and take weight. This cue is for the man; the lady steps <u>forward</u> if she is facing the same direction as the man, and if facing the opposite direction she steps <u>backwards</u> .

Glide	--	I	Move the free foot in a given direction with constant contact with the floor. As the foot reaches its new position, take weight. Synonymous with <u>slide</u> .
Lock	lk	II	<p>Cross the free foot to the opposite side (the outside) of the supporting foot, placing it as immediately adjacent to the other foot as possible and take weight. A <u>lock</u> following a forward step draws the free foot <u>behind</u> the supporting foot. A <u>lock</u> following a back step draws the free foot <u>in front</u> of the supporting foot to a position similar to a <u>cut</u>, except a <u>cut</u> is generally on the first (and third) weight change of the measure whereas a <u>lock</u> is usually on the second (and fourth) weight change.</p> <p>At the higher levels of dancing, the heel of one foot rises off the floor allowing the feet to pass closely, one foot underneath the raised heel.</p>
Lunge	--	II	<p>Step forward or sideways in the direction indicated, bending the knee, and moving entire body weight over the newly weighted foot and checking (stopping) motion while keeping a straight line from the head through the unweighted foot. The head remains erect with the eyes maintaining their level gaze, and the body has an upward poise. The free foot remains in place on the floor, with toe extended as if pointing and the leg straight.</p> <p>This cue is frequently followed by a <u>recover</u> which is a return of weight to the foot free during the <u>lunge</u>. (In beginning <u>lunges</u> the ear can be directly above the ankle of the newly weighted foot to maintain balance, but with increasing skill dancers can maintain balance with a much more pronounced slant (<u>sway</u>) of the body).</p>
Maneuver manuv		II	<p>Generally moving down Line of Dance, the man takes a long step forward with his right foot (between the lady's feet if in Closed Position and outside her feet if in Banjo Position), swiveling the ball of his weighted right foot on the floor <u>as he turns</u> right-face in front of the lady to end in Closed Position, usually ending facing Reverse Line of Dance (This movement can also be done facing other directions, but this is the most common).</p> <p>If in Closed Position or Banjo Position, the lady steps <u>back</u> with her left foot, swiveling the ball of her weighted left foot on the floor as she turns right-face with the man to end in Closed Position. If in Semi-Closed Position, the lady begins by stepping <u>forward</u> with her left foot.</p> <p>As a figure, the <u>maneuver</u> begins with man's right and lady's left foot and takes three steps. The change of position and direction are spread over the three steps.</p>
Pickup	--	I	<p>Generally moving down Line of Dance in Semi-Closed Position, the man takes a short step forward with his right foot (without changing his direction of movement) and leads the lady by rotating his upper body left-face (e.g., in beginning dancing from facing Diagonal Line and Wall to facing Line of Dance) to indicate to her that she should fold into Closed Position (This movement can also be done facing other directions, but this is the most common).</p> <p>The lady steps forward with her left foot, swiveling the ball of her weighted left foot on the floor as she turns left-face to end in Closed Position with man facing Line of Dance.</p> <p>This movement can also end in Banjo or Sidecar, and if either of these is intended, it would be cued and the dancers would rotate their bodies to adjust to that position.</p> <p>As a figure, the <u>pickup</u> begins with man's right and lady's left foot and takes three steps. The change of position and direction are spread over the three steps.</p>

Pivot	piv pvt	II	<p>Step with the free foot (for a right-faced <u>pivot</u>, step forward if the right foot is free and step back if the left foot is free) and after taking weight on the ball of the foot, swivel on that weighted foot. Usually the swiveling action makes 1/2-turn, but the turn could be underturned for 1/4-turn. Roundalab defines a <u>pivot</u> as "a couple-turn of more than 90 degrees. The turn may be either right-faced or left-faced."</p> <p>In a left-faced <u>pivot</u>, step forward if the left foot is free and step back if the right foot is free.</p> <p>Advanced variations of <u>pivots</u> have been done in Shadow Position and as solo movements.</p>
Recover	rec	I	<p>With feet spread apart after a movement such as <u>rock</u>, <u>dip</u>, or <u>lunge</u>, return weight to the foot that was free during the previous movement. The newly-freed foot momentarily remains in its former position (as when weighted during the <u>rock</u>, <u>dip</u>, or <u>lunge</u>) before doing the next action or movement.</p>
Rock	rk	I	<p>Place free foot in the direction indicated (e.g., forward) and transfer weight momentarily from the supporting foot to the free foot in anticipation of returning weight to the original supporting foot which remains in place on the floor. There is no <u>slant</u> or <u>sway</u> of the body.</p> <p>In the Latin rhythms (cha cha, rumba, mambo, jive) where the rocking step is most common, the free leg is bent as it moves in the direction indicated while the supporting leg is straight. As weight is transferred, the leg assuming weight straightens and the other leg bends.</p> <p>When done with the greatest finesse, a <u>rock</u> is mostly a hip action where the weight is rolled into the hip of the free leg. See full description in the figures.</p>
Side	sd	I	<p>With the free foot, step to the side (in the direction of the free foot) and take weight.</p>
Skate	--	II	<p>Move in a stylized manner, by swiveling the weighted foot so that the toe points toward the side which has the free foot and rotating the body to face the former side, then "push off" by pressing the floor hard with the weighted foot and stepping "forward" (toward the former "side") with the free foot and take weight while bringing the new free foot to the newly weighted one to a <u>touch</u> position. The arms generally swing in the direction of the movement as the touching motion is performed.</p> <p>The foot may <u>slide</u> or <u>draw</u> along the floor after taking the step when doing the <u>touch</u>. (Roundalab calls the latter motion a <u>draw</u>, but the feel here is different from a typical <u>draw</u> in that it is done more quickly and is done with the toe instead of the side of the foot.)</p> <p>For example, swivel the weighted right foot left-face so that the toe points to the free left foot (rotating the body) and push off with that right foot and step in the new forward direction with the left foot and take weight while bringing (drawing) the right foot next to the left in a <u>touch</u> position. Swing arms to the left as the <u>touch</u> is performed.</p> <p>Swivel 1/4-turn if beginning from a position facing the partner (the skate is generally a solo movement) and 1/2-turn if doing one skate movement following another. Some prefer to underturn these swivels.</p> <p>Roundalab has defined <u>skate</u> as a figure, but the motion is also combined with other figures (<u>skate left and right</u>; <u>skate two-step</u>;) so is included here as a movement.</p>
Slide	--	I	<p>Move the free foot in a given direction to a new position while maintaining constant contact with the floor and ending by taking weight. Synonymous with <u>glide</u>.</p>

Slip	--	III	<p>Roundalab defines a <u>slip</u> "to move quickly or easily from one body position to Closed or Banjo position. Usually takes one beat of music to complete."</p> <p>Generally what happens is that in Semi-Closed Position the man steps back (typically with his right foot), creating an open space <u>between his feet</u> for the lady to step into. She places her (left) foot into that space (depending on the context she may rotate her body first and then place her foot or she may place her foot first and then rotate her body), and when the man senses that she has her weight on that foot, he rotates, leading the couple to move to face a different direction. After this rotation, the lady's (left) foot is in its normal position pointing <u>outside of the man's feet</u> (no longer pointing between them).</p> <p>Typically a <u>slip</u> changes dance position from Semi-Closed to Closed or Banjo position and also changes the direction that the man faces.</p>
Step	--	I	<p>Move the free foot in a given direction or location and transfer weight to this foot. The <u>step</u> is the basic of basics in the movement category which is characterized by transferring weight to the foot which moved. The other terms in this group are likewise <u>steps</u>, with the direction specified and the term <u>step</u> implied.</p>
Step Swivel	--	II	<p>Step forward with the heel of the free foot (e.g., the right) and roll onto the ball of the foot while bringing the other foot (e.g., the left) immediately adjacent to this foot (e.g., the right) without taking weight. As weight is taken on the original foot (e.g., the right), rotate that foot on the floor to end in a different position.</p> <p>Instead of stepping forward in this movement, dancers could <u>close</u> and, as weight is taken, rotate that foot on the floor to end facing another direction.</p> <p>Sometimes the body also rotates with the swiveling action, but in some contexts, the upper body remains unchanged.</p> <p>Some cue this as simply <u>swivel</u>, so dancers must recognize in the context of the dance whether a change of weight is needed or if the swiveling motion is an action, since there is an action by this name.</p>
Stomp	--	I	<p>With the free foot step and take weight with force sufficient to make a definite sound. (Prior to standardization, <u>stomp</u> and <u>stamp</u> were used interchangeably.)</p>
Stroll	--	I	<p>Walk in a stylized manner created by swaying the upper body as a step is taken. Similar to <u>strut</u> and <u>swagger</u>. Roundalab has not defined the distinctions among these three terms.</p> <p>Typically a <u>stroll</u> has a lazy feel so as a right step is taken the body rotates <u>left-face</u> and the <u>right</u> shoulder goes markedly forward, and as a left step is taken the body rotates <u>right-face</u> and the <u>left</u> shoulder goes markedly forward.</p>
Strut	--	I	<p>Walk in a stylized manner created by swaying the upper body as a step is taken. Similar to <u>stroll</u> and <u>swagger</u>. Roundalab has not defined the distinctions among these three terms.</p> <p>Typically a <u>strut</u> has a proud feel so as a right step is taken the body rotates slightly <u>right-face</u> and the <u>left</u> shoulder goes slightly forward, and as a left step is taken the body rotates slightly <u>left-face</u> and the <u>right</u> shoulder goes slightly forward. Of the three motions, this is most similar to that of marching.</p>
Swagger	--	I	<p>Walk in a stylized manner created by swaying the upper body as a step is taken. Similar to <u>stroll</u> and <u>strut</u>. Roundalab has not defined the distinctions among these three terms.</p> <p>Typically a <u>swagger</u> has a "devil-may-care" feel and as a right step is taken the upper body <u>tilts</u> slightly to the <u>right</u> while simultaneously rotating very</p>

slightly right-face making the left shoulder go forward slightly. As a left step is taken the upper body tilts slightly to the left while simultaneously rotating very slightly left-face making the right shoulder go forward slightly.

Through	thru	I	With foot nearer partner, step forward between partners with a reaching step ending in designated position. In Semi-Closed Position, the man's foot precedes the lady's. Note that since cues are given for the men, if in Banjo Position, in response to a cue such as <u>through side close</u> , the lady performs the counterpart which is <u>behind side close</u> .
Turn	trn	GT	Step in the designated or implied direction and take weight, causing the body to change its facing direction on the floor.
Unwind	--	II	Beginning with legs in crossed position with weight evenly distributed between both feet and leaving feet in place, rotate body (the only way it can rotate if feet are not removed from floor) to uncross legs. The direction of the rotation is the same as the foot which is <u>behind</u> the other (i.e., if the left leg is behind, the rotation is left-face). Generally weight is transferred to foot which created the crossed position as figure is completed. The feet end with toes parallel. Some advocate placing the weight on the heel of the forward foot and the ball of the back foot, but this motion can also be done with weight on the balls of both feet. Dancers must experiment with the motion which is most comfortable for them since they must be able to maintain balance during this motion. The placement of the crossing foot (in the prior motion) will vary depending on the part of the feet which bears the weight of the body, so dancers must experiment with foot placement to discover the placement which will allow their feet to end parallel with toes evenly matched. Generally this movement is done when dancers are separated from their partner, so some cuers use the term <u>solo unwind</u> . As a figure (which Roundalab has not phased) the dancers could be in a position such as Sidecar or Banjo with the man only in the hook position and the lady takes steps around the man to <u>unwind</u> him.

Miscellaneous Movements

The four movements included in this group are very different from most of the movements. The skip has two changes of weight with the same foot, the change point involves motions with both feet, and the chug and the hop begin and end with weighted foot/feet.

Change Point chg pt		III	Move the free foot next to the supporting foot and take weight, then immediately <u>point</u> the new free foot (usually to the side or in front). Action is performed in one continuous motion.
Chug	--	I	With weight on the balls of both feet, bend knees and straighten them quickly, causing feet to slide in a short backward movement. The body may lean forward slightly at the end of the <u>chug</u> (which is generally done in Butterfly). Sometimes called <u>chug apart</u> .
Hop	--	II	With supporting foot (or feet), bend the knee(s) and push off from the floor causing the body to rise very slightly from the floor and return to the floor on the same foot (or feet) The knees are shock absorbers preventing exaggerated bobbing of the head. Sometimes there is progression on the floor and sometimes there is not.
Skip	--	II	Step forward with the free foot, taking weight and bending the knee, then immediately <u>hop</u> on that same foot. In other words, the <u>skip</u> is a <u>step hop</u> .

Basic Terminology

Miscellaneous Motions and Cues

The following cues are also used in round dancing to communicate directions to dancers. Most of the terms augment names of figures and most of the terms are included in Roundalab's general terms and therefore not phased. Other terms Roundalab includes as a movement or an action. They are categorized into seven family groups (Roundalab has not standardized the family groupings): (1) Body Parts, (2) Directions, (3) Floor Patterns, (4) Relationship to Partner or Dance Position, (5) Style, (6) Floor Orientation, and (7) Other Cues.

Body Parts

Free Foot
Free Hand
Inside Foot
Inside Hand
Lead Foot
Lead Hand
Outside Foot
Outside Hand
Supporting Foot
Trail Foot
Trail Hand

Directions

Across
Around
Back
Behind
Diagonal(ly)
Forward
Front
(Turn) In
In Place
Left
Left-face
(Turn) Out
Progressive
Right
Right-face
Side

Floor Patterns

Curve
Figure 8
Spot

Relationship to Partner/Dance Position

Acknowledge
Apart
(Turn) Away
Break
Blend (Adjust)
Change Sides
Chase
Drift (Apart)
Fallaway
Float Apart
Lady Under
Man Under
Solo
Together
Turn
Unwrap
Wrap

Style

Heel Turn
Quick
Slow
Spring(ing)

Floor Orientation

Center of Hall
Diagonal Line & Center
Diagonal Line & Wall
Diagonal Reverse Line & Center
Diagonal Reverse Line & Wall
Line of Dance
Reverse Line of Dance
Wall

Other Cues

Buzz
Check
Mark Time
Transition

Defined below in alphabetical order are terms dancers encounter early in their dancing career. Most are general terms (marked GT) and some are identified by phase (marked I, II, or III). If there is an abbreviation for the term, it is provided between the term and the categorical designation.

Body Parts

Free Foot free ft	GT	The foot which does not bear the weight of the body and is therefore ready to take the next step.
Free Hand free hnd	GT	The hand which has no contact with the partner.
Inside Foot inside ft	GT	The foot nearer the partner when dancers are facing the same direction.

Inside Hand inside hnd	GT	The hand nearer the partner when dancers are facing the same direction.
Lead Foot lead ft	GT	(Pronounced LEED) The man's left foot and the lady's right foot (which are the feet which generally initiate round dance routines). Prior to standardization some used the term "regular lead foot" to mean man's left and lady's right foot. This is no longer necessary.
Lead Hand lead hnd	GT	(Pronounced LEED) The man's left hand and the lady's right.
Outside Foot outsd ft	GT	The foot further from the partner when dancers face the same direction.
Outside Hand outsd hnd	GT	The hand further from the partner when dancers face the same direction.
Supporting Foot supporting ft	GT	The foot which bears the weight of the body.
Trail(ing) Foot trail ft	GT	The foot opposite from the lead foot; therefore the man's right foot and the lady's left foot. Prior to standardization some used the term "opposite lead foot" or "wrong foot lead" to denote man's right and lady's left foot. These terms are no longer necessary.
Trail(ing) Hand trail hnd	GT	The hand opposite from the lead hand; therefore the man's right hand and the lady's left hand.

Directions

Across	--	GT	Move to a new position on the floor by crossing in front of or behind the partner (such as <u>roll across</u>), generally also crossing Line of Dance.
Around	arnd	GT	Continue a circular pattern in the direction of movement to a specified ending position and facing direction. Sometimes called "on around."
Back	BK	GT	Move in the direction opposite that which the <u>man</u> faces. Also called <u>backward</u> . There is also a movement called <u>back</u> .
Behind	BHD	GT	One partner crosses (or stands) in back of the other. There is also a movement called <u>behind</u> .
Diagonal(ly) diag		GT	A direction which is <u>between</u> the four major dance directions (toward Line of Dance, Wall, Reverse Line of Dance, and Center of the Hall) when referenced with the hall, and between <u>forward</u> and <u>side</u> , or <u>back</u> and <u>side</u> when referenced with one's own stance).
Forward	fwd	GT	Move in the direction in which the <u>man</u> faces. There is also a movement called <u>forward</u> .
Front	FRT	GT	Move (or stand) ahead of partner. There is also a movement sometimes called <u>front</u> .
(Turn) In	trn in	GT	Turn (1) toward partner or (2) toward Center of Hall.
In Place	--	GT	Shift weight from one foot to the other without progression in any direction. While this term can frequently be replaced by <u>close</u> , sometimes feet are not next to each other when this term is used, so dancers change weight with their feet remaining in their former position.

Left	L	GT	Toward the <u>man's</u> left side. This will be toward the lady's left side if she is facing the same direction as the man but toward the lady's right side if she is facing the opposite direction.
Left-Face	LF	GT	Turn in a counterclockwise direction (from the perspective of looking down at the heads of the dancers).
(Turn) Out trn out		GT	Turn (1) away from partner or (2) toward the Wall.
Progressive prog		GT	Continue to move in the same direction; hence either forward or backward along the line of dance progression (usually Line of Dance or Reverse Line of Dance).
Right	R	GT	Toward the <u>man's</u> right side. This will be toward the lady's right side if she is facing the same direction as the man but toward the lady's left side if she is facing the opposite direction.
Right-face	RF	GT	Turn in a clockwise direction (from the perspective of looking down at the heads of the dancers).
Side	sd	GT	Toward one's left or right, in the direction of the free foot.

Floor Patterns

Curve	--	GT	Dance in a small arc while maintaining the initial forward or backward direction of travel.
Figure 8	--	III	Move on the floor in such a way that the trail makes the numeral 8. Generally the man makes one-half circle counterclockwise to reach the center spot of the numeral 8, then makes a complete circle clockwise to return to the center of the 8 and then completes one-half circle counterclockwise to return to the beginning spot. The lady generally makes one-half circle clockwise to reach the center spot of the numeral 8, then makes a complete circle counterclockwise to return to the center of the 8, and then completes one-half circle clockwise to return to the beginning spot.
Spot	--	GT	Perform the designated motion without progression on the floor.

Relationship to Partner or Dance Position

Acknowledge ack		GT	Courteously recognize partner, generally at the beginning of the dance by directions such as <u>apart point</u> . If "standard acknowledgment" or "acknowledge your partner" is cued, <u>apart point</u> is implied.
Apart	apt	GT	Move away from partner, without progressive movement (i.e., moving no further toward the direction of progression). If facing partner, the motion is <u>back</u> for both people; if facing the same direction as partner, motion is to the <u>side</u> further from partner.
(Turn) Away trn away		GT	Move apart from partner while simultaneously turning to end facing a different direction from starting position. There could be progression or no progression depending on the particular figure.
Break	--	GT	Release position or hand hold.
Blend (Adjust) --		GT	Adjust smoothly from one dance position to another (also called <u>adjust</u>).

Change Sides chg sides	II	<p>As defined by Roundalab, dancers change places with partners passing left shoulder to shoulder and ending in designated position.</p> <p>While Roundalab has specified this as a QQS figure with both the man and lady stepping <u>forward, close, forward, -</u>; it is also performed in other rhythm patterns (e.g. SS). The description that they pass left shoulder to shoulder makes it very similar to the <u>lace</u>.</p> <p>Frequently in <u>change sides</u>, the dancers begin facing one another and they literally change places by moving across line of dance to take the place where their partner was with the lady moving under the joined hands. The lady does a <u>reverse twirl</u> motion while the man moves around her in a clockwise direction (passing the lady's right shoulder at the man's right side). They end facing each other. The same motion is also done with no hands joined.</p> <p>The motion where the lady does a <u>twirl</u> while the man moves around her in a counterclockwise direction (passing the lady's left shoulder at the man's left side) and blending to face their partner has also been described as <u>change sides</u>. Dancers can also do this motion with no hands joined.</p>
Chase --	GT	Motion where one partner appears to be pursuing the other, so that they are somewhat separated with one dancer "following" the other.
Drift (Apart) --	GT	Adjust dance position to a "looser" hold so that partners maintain contact but are somewhat apart from each other. Also called <u>float apart</u> .
Fallaway --	GT	Move backwards in Semi-Closed Position.
Float Apart --	GT	Same as <u>drift (apart)</u> .
Lady Under --	I	<p>The lady moves in a given direction under the designated joined hands of the man and lady to end in the position specified.</p> <p>While Roundalab has specified this as a QQS figure with both the man and lady stepping <u>forward, close, forward, -</u>; this motion can be performed in other rhythm patterns (e.g., SS). This motion can be done in a variety of ways, including the <u>lace</u>. See also <u>change sides</u>.</p>
Man Under --	I	<p>The man moves in a given direction under the designated joined hands of the man and lady to end in the position specified.</p> <p>While Roundalab has specified this as a QQS figure with both the man and lady stepping <u>forward, close, forward, -</u>; this motion can be performed in other rhythm patterns (e.g., SS). This motion can be done in a variety of ways.</p>
Solo --	GT	Perform the designated motion independently with no contact with partner.
Together tog	GT	Move toward partner (from a previous position where there was some distance between you). If facing partner, the action is forward for both people; if partners face the same direction, the action is to the side nearer the partner; if the previous motion was on a diagonal or circular path, this motion returns to partner in a pattern analogous to the preceding figure.
Turn trn	GT	Change to the direction indicated. Sometimes an additional step (or steps) is implied but sometimes not. Also see the movement <u>turn</u> .
Unwrap --	II	From a wrapped position (with partners facing the same direction and their hands joined left-to-right in front of the partner in front), release the left hand of the partner in back and the right hand of the partner in front (typically at the easy levels the man is in back and the lady is in front), and the partner in front (typically the lady) rolls right-face to end facing in the designated direction.

The Tamara and Skaters' Positions can likewise be unwrapped by moving in such a way as to assume another position.

- Wrap** -- II From Open Position retain the inside hand hold at waist level as the lady makes a left-face turn (beginning with the left foot) to end facing the same direction as the man, resulting in wrapping the lady's left arm in front of her waist and man's right arm behind her waist. Join the free outside hands in front at chest height (the Wrapped Position).
- Dancers can also move in such a way that one partner ends with his/her arm wrapped around the partner's waist in other positions such as the Tamara or Skaters'. At advanced levels of dancing sometimes the man wraps.

Style

- Heel Turn**
heel turn GT Generally with the free foot (e.g., the left) completely but barely off the floor and along side the supporting foot (the right) and weight on the heel of the supporting foot, swivel on the heel to change directions, then change weight to the other foot (the left). Some call this a heel pivot. The ball of the supporting foot stays very close to the floor during this motion. This motion allows for the smallest turn possible to allow the partner to move around to the other side.
- Quick** Q GT Take a step or do an action on one beat of music which is followed by a step or action on the succeeding beat. Quick steps are thought of as running steps.
- Slow** S GT (1) Take a step or do an action on one beat of music which is followed by a hold on the succeeding beat (in 4/4 timing). At higher levels of dancing, the entire motion of the step is divided over the two beats so the motion is smooth and continuous. (2) When modifying the name of a figure (e.g., slow open vine), do the figure in twice the time as usual (e.g., take two beats for each step instead of the normal one beat for each step). Slow steps are thought of as walking steps.
- Spring(ing)**
-- GT Take a step by moving suddenly and rapidly.

Floor Orientation

- Center of Hall**
COH GT From a circle formed around the perimeter of a hall, a direction toward the center of that circle. Also called Center. When facing Line of Dance, Center is to your left.
- Diagonal Line and Center**
DLC GT A direction which is on a diagonal between Line of Dance and Center of the Hall. It is sometimes called Diagonal Center (DC) and is frequently cued Line and Center.
- Diagonal Line and Wall**
DLW GT A direction which is on a diagonal between Line of Dance and the Wall. It is sometimes called Diagonal Wall (DW) and is frequently cued Line and Wall.
- Diagonal Reverse Line and Center**
DRC GT A direction which is on a diagonal between Reverse Line of Dance and the

Center of the Hall. It is sometimes called Diagonal Reverse and Center and is frequently cued Reverse Line and Center.

Diagonal Reverse Line and Wall

DRW GT A direction which is on a diagonal between Reverse Line of Dance and the Wall. It is sometimes called Diagonal Reverse Wall and is frequently cued Reverse Line and Wall.

Line of Dance

LOD GT From a circle around the perimeter of a hall and facing the Wall, the direction to the left, or in the direction opposite to the normal movement of the hands of a clock, or counterclockwise (CCW) (called "anticlockwise" by the British). This is the normal flow of progression in a round dance circle. Hence, facing in a direction counterclockwise on the circle is designated as facing Line of Dance and is also cued Line.

Reverse Line of Dance

RLOD GT From a circle around the perimeter of a hall and facing the Wall, the direction to the right, or in the direction of the normal movement of the hands of a clock, or clockwise. This direction is opposite from Line of Dance. It is also cued Reverse Line or Reverse.

Wall -- GT From a circle around the perimeter of a hall, facing out or away from the center of the hall is the Wall. It is a direction, therefore, exactly opposite from Center. When facing Line of Dance, Wall is to your right.

Other Cues

Buzz -- III Make a spot turn on the supporting foot by pushing against the floor with the free foot to propel the turn (as if on a scooter). The buzz may be done solo or as a couple. Since there are multiple steps, it resembles a figure, but Roundalab has classified it as a movement.

Check ck II As a step is taken, stop motion in order to change direction of movement in the next figure. The new direction need not be the exact opposite of the previous direction. Typical figures which use this cue are "Walk to Banjo and Check" and "Scissors Through and Check" (Note: Sometimes an additional step is not implied, making it an action; sometimes cuers do imply an additional step, making it a movement. Roundalab groups this term as a movement/figure).

Mark Time -- GT Step in place to the music a designated number of beats. Since there are multiple steps, it does not fit the definition of an action or a movement.

Transition trans GT Change from opposite footwork (e.g., man using left while lady uses right foot) to identical or same footwork (e.g., both simultaneously using right foot) or change from identical footwork to opposite footwork. Generally this is accomplished by one of the dancers taking one more or one fewer step than the partner (i.e., the man taking an even number of steps while the lady takes an odd number of steps or vice versa).

Since in ballroom dancing, the man would be leading the lady, he is the one who makes the transition and the lady continues to do the normally expected pattern, usually the man makes the transition and the lady does the normal footwork when just the term transition is used. Lady transition, signifying a planned choreography, indicates that the lady takes a different number of steps and the man does the normal figure.

Basic Terminology

Dance Positions

Dance positions used at the beginning levels of round dancing can be divided into three major groups: the Closed Position group, the Butterfly Position group, and the Novelty Position group. Through it appears that there are many different positions, many are equivalent figures of another (such as the mirror images of Open and Left Open), and only seven positions are used commonly at the beginning levels of round dancing: Closed Position, Butterfly Position, Semi-Closed Position, Open Position, Open Facing Position, Banjo, and Sidecar. The groupings are not standardized.

Closed Position Group

Banjo
Closed Position

Reverse Semi-Closed
Semi-Closed

Sidecar

Butterfly Position Group

Back-to-Back
Butterfly

Left-Open
Left-Open Facing

Open
Open Facing

Novelty Position Group

Chase
Escort
Facing
Half Open
Left Half Open
Left-Hand Star
Left Shadow
Left Side by Side

Left Varsouvienne
Looking Position
Man Tamara
Promenade
Right-Hand Star
Shadow
Side by Side

Skaters'
Skirt Skaters'
Sombrero (Bolero)
Tamara
Tandem
Varsouvienne
Wrapped

Defined below in alphabetical order are definitions of the positions, which are all general terms (marked GT), which have been standardized by Roundalab. If there is an abbreviation for the term, it is provided between the name and the phase level.

Closed Position Group

Banjo	BJO	GT	From Closed Position, dancers rotate their <u>upper bodies</u> clockwise (from the perspective of looking down at couple from above) which opens a space for the man's legs (including his right one) to pass outside of the lady's right side. This results in the feeling that you are moving in one direction and facing another, a phenomenon ballroom dancers call "contra body position." Some define this position as "right sides to right sides," ignoring the rotation of only <u>part</u> of the body. Taking that definition literally, dancers could end up rotating <u>counterclockwise</u> , resulting in a position facing 1/4-turn away from where they need to be in this position.
Closed Position	CP	GT	Facing partner so feet are slightly to the left of partner's so that right toes point between partner's feet, the man places his right arm so that his right wrist is snug under the lady's arm and his right hand extends around her back with fingers slanted (downward). The lady places her left arm lightly along the man's right arm with her thumb at the muscle line at a position where the seam of a suit would be and her fingers placed together at the

opposite side of his arm. The man's left hand and the lady's right hand are joined. Each dancer's arms are positioned as if they are holding an imaginary large barrel and their own elbows are the same distance from the floor.

Reverse Semi-Closed RSCP GT	From Closed Position, dancers look toward man's right and lady's left and move toward that direction. They attempt to keep their upper bodies facing their partner, but the lower body "opens up" in a V fashion to allow the feet to pass through. Steps are made on the diagonal, with the man's feet pointing perpendicularly toward the lady's feet as the dancers step. When stepping through with the lead feet, the man's leg <u>follows</u> the lady's.
Semi-Closed SCP GT or SEMI	From Closed Position, dancers look toward their lead hands (man's left and lady's right) and move toward that direction. They attempt to keep their upper bodies facing their partner, but the lower body "opens up" in a V fashion to allow the feet to pass through. Steps are made on the diagonal, with the lady's feet pointing perpendicularly toward the man's feet as the dancers step. When stepping through with the trail feet, the man's leg <u>precedes</u> the lady's. Ballroom dancers call this "promenade (PRAW MUH NOD) position."
Sidecar SCAR GT	From Closed Position, dancers rotate their <u>upper bodies</u> counterclockwise (from the perspective of looking down at couple from above) which opens a space for the man's legs (including his left one) to pass outside of the lady's left side. This results in the feeling that you are moving in one direction and facing another, a phenomenon ballroom dancers call "contra body position." Some define this position as "left sides to left sides," ignoring the rotation of only <u>part</u> of the body. Taking that definition literally, dancers could end up rotating <u>clockwise</u> , resulting in a position facing 1/4-turn away from where they need to be in this position.

Butterfly Position Group

Back-to-Back BK-to-BK GT	From Butterfly Position, dancers pull trail hands through between partners, allowing their bodies to rotate (on lead feet man rotates left-face and lady rotates right-face) so forearms are adjacent to each other. Shoulders are not parallel with each other, but rather at a V position, and there should be sufficient room for both dancers to cross behind while in this position. If in the Back-to-Back Position no hands are joined, shoulders should be parallel.
Butterfly BFLY GT	Facing partner so feet are slightly to the left of partner's so that right toes point between partner's feet, man extends both arms in the same way as he extends his left arm in Closed Position, and the lady places her hands lightly in his hands. Generally dancers are somewhat further apart in this position than in Closed Position.
Left Open L OP GT	Dancers stand in the same position (relative to themselves) as they do in Butterfly, but they both face the same direction with the lead hands (man's left, hence <u>Left Open</u>) joined.
Left Open Facing GT L OP-FCG	From Butterfly Position, dancers retain lead hand holds (the man's left hand, thus <u>Left Open Facing</u>) and extend the trail hands out toward the side.
Open OP GT	Dancers stand in the same position (relative to themselves) as they do in Butterfly, but they both face the same direction with the trail hands joined.
Open Facing OP-FCG GT	From Butterfly Position, dancers retain trail hand holds and extend the lead hands out toward the side.

Novelty Position Group

Chase --	GT	Dancers stand without hand contact and move in the same direction (but not necessarily facing the same direction); one appears to be pursuing the other.
Escort --	GT	Facing the same direction with lady on man's right side, the lady's left forearm wraps around the man's right forearm and their hands are joined (man's palm up and lady's palm down).
Facing FCG	GT	From Butterfly Position, dancers drop all contact with partner, extending arms out to the sides.
Half Open 1/2 OP	GT	From Semi-Closed Position, dancers drop contact with lead hands and "open up" so they both face the same direction and lead hands are extended out to the side.
Left Half Open L 1/2 OP	GT	As nearly a mirror image of Half Open, the lady is joined at the man's <u>left</u> side and their trail hands are extended out to the side.
Left-Hand Star L HND STAR	GT	Dancers stand in the same position (relative to themselves) as they do in Butterfly, but they stand so that they can join <u>left</u> hands.
Left Shadow --	GT	Dancers face the same direction, generally with the man behind the lady, with the lady on the man's <u>left</u> side. The partner who is behind mimics the posture of the partner in the front.
Left Side by Side L SD BY SD	GT	Lady stands at man's <u>left</u> side, generally facing the same direction, with space between their bodies and no hand contact.
Left Varsouvienne L VARS	GT	With the lady standing on the man's <u>left</u> side, their right hands are extended and the lady's hand rest lightly in the man's. The lady's left hand is above her left shoulder, palm side up, and the man's left hand rests lightly in it.
Looking Position --	--	Couples stand in a single circle in the hall so that everyone has a front row for viewing a demonstration of a figure. One partner stands behind the other; contact with partner is optional.
Man Tamara --	GT	Dancers stand so right sides are near each other. The man's left arm is behind his back at his waist (with left palm at right side, away from body) and lady's right hand joins this hand. Man's right arm is bent in a 90-degree angle with the forearm vertical and palm up to make a "window" to look through and the lady's left hand joins this hand.
Promenade PROM	GT	(PRAW MUH NADE) A position borrowed from square dancing, the man and lady stand facing the same direction with the lady at the man's right side. Left hands are extended to the side and joined. Man then extends his right hand above the joined hands, palm side up, and the lady places her right hand in his hand. The promenade (PRAW MUH NOD) position from ballroom dancing is called Semi-Closed in round dancing.
Right-Hand Star R HND STAR		Dancers stand in the same position (relative to themselves) as they do in Butterfly, but they stand so that they can join <u>right</u> hands.
Shadow --	GT	Dancers face the same direction, generally with the man behind the lady with the lady on the man's <u>right</u> side. The partner who is behind mimics the posture of the partner in the front.
Side by Side SD BY SD	GT	Lady stands at the man's right side, generally facing the same direction, with space between their bodies and no hand contact.

Skaters' SKTR	GT	Standing as in Varsouvienne Position, the lady places her right hand at her right hip and the man extends his right hand to join hers palm to palm.
Skirt Skaters' SKIRT SKTR	GT	Standing as in Varsouvienne Position, the lady places her right hand out to the side, holding out her skirt if she desires. The man places his hand at the lady's right waist.
Sombrero (Bolero) --	GT	With dancers facing each other with partner slightly at the right side, both dancers extend their right arm so that their right hand is at their partner's left waist. Their left arms extend upward with fingers placed so that palm is slanted toward partner's left hand. Alternately, the left hands can join above the dancers' heads with the lady's fingers palm up and the man's fingers palm down. While Roundalab standardized the term Sombrero (which seems particularly appropriate for the joined hands), the terms Bolero, Bolero Wheel Position, Sombrero Wheel Position, and Hungarian Wheel Position have also been used.
Tamara --	GT	Dancers stand so right sides are near each other. The lady's left arm is behind her back at her waist (with left palm at right side, away from body) and man's right hand joins this hand. Lady's right arm is bent in a 90-degree angle with the forearm vertical and palm up to make a "window" to look through and the man's left hand joins this hand.
Tandem --	GT	With both partners facing the same direction, one stands directly in front of the other. Sometimes no hands are joined, but one or both hands could be joined.
Varsouvienne VARS	GT	With the lady standing on the man's right side, their left hands are extended and the lady's hand rest lightly in the man's. The lady's right hand is above her right shoulder, palm side up, and the man's right hand rests lightly in it.
Wrapped WRAP	GT	With dancers facing the same direction and the lady standing at man's right side slightly in front of him, she places her left arm across the front of her body so her left hand is at her right side. The man's right hand extends around the back of the lady to join this hand palm to palm with the fingers of one adjacent to the palm of the other. The lady's right hand crosses over her left arm, extending in front and away from her to approximately her left side to join the man's left hand palm to palm. Alternately, the lead hands are joined in front as in the normal Closed Position.

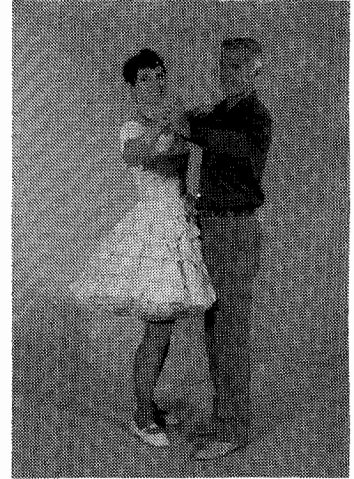
COMMON DANCE POSITIONS



Closed Position



Closed Position



Semi-Closed Position



Banjo Position



Sidecar Position



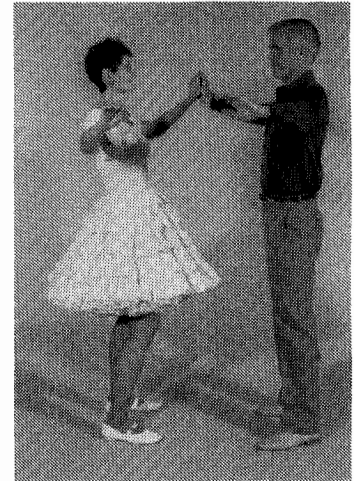
Reverse Semi-Closed



Butterfly Position



Open Position

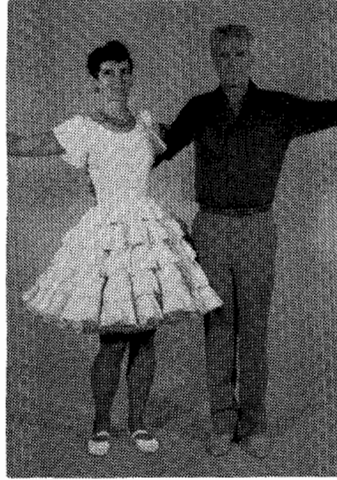


Open Facing Position

COMMON DANCE POSITIONS



Back-to-Back Position



Half Open Position



Right-Hand Star Position



Skirt Skaters' Position



Varsouvienne Position



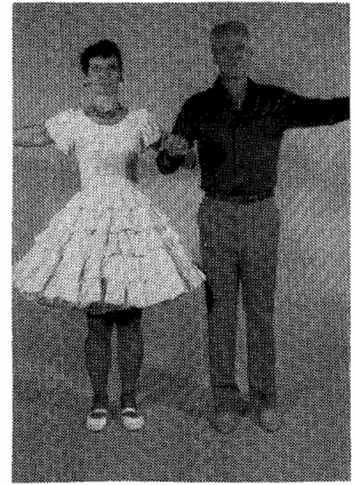
Wrapped Position



Sombrero (Bolero) Position



(Lady's) Tamara Position



Escort Position

Two-Step Basics

1. Walk and Run Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase I

Back 2
Run
Run 3
Run 2
Stroll
Strut
Swagger
Walk
Walk 2

Phase II

Cross Walk
Cross Walk 2

Phase III

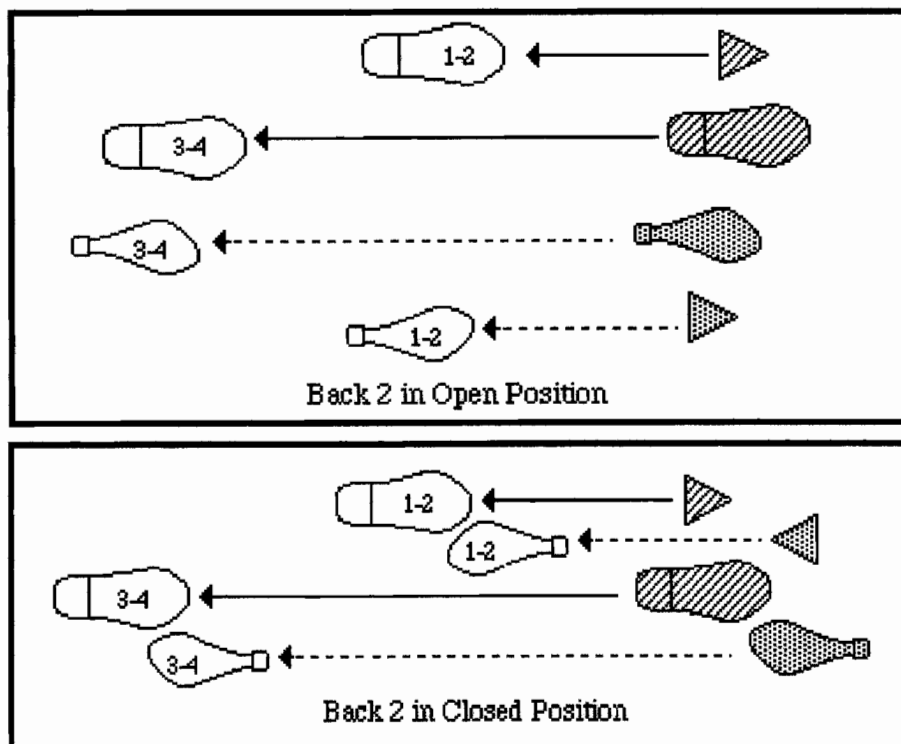
Swivel Walk
Swivel Walk 2

Back 2 (I)

One-measure figure with slow timing (SS;) which is defined back, -, back, -;. Generally this figure begins with the man's left and lady's right foot, but it could begin with opposite foot.

Description of Figure:

- Man:**
- (1) Step back on left foot,
 - (2) Begin moving right foot back reaching approximately the instep of the left foot,
 - (3) Step back on right foot,
 - (4) Bring left foot to instep of right foot without taking weight; Leaves left foot free.



Lady: *Facing Same Direction*

- (1) *Step back on right foot,*
- (2) *Begin moving left foot back reaching approximately the instep of the right foot,*
- (3) *Step back on left foot,*
- (4) *Bring right foot to instep of left foot without taking weight; Leaves right foot free.*

Facing Opposite Direction

Step forward on beats (1) and (3) with a heel lead.

Cross Walk (II)

Roundalab describes a cross walk as a type of walk where one foot is placed in front of the other and very slightly beyond an imaginary line of the floor extending from the midpoint of the body with a toe-heel action and gentle swagger. It would be cued cross walk (# of steps). The cross walk is thought of as taking the normal slow timing (SS;) but weight is actually taken on beats two and four. Generally it begins with the man's left and lady's right foot, although it could begin with the opposite feet. See cross walk 2 for a thorough description.

Cross Walk 2 [II]

One-measure figure with slow timing (SS;) which is a stylized manner of walking. If the left foot begins the figure, it is also free at the end of the figure, and likewise for the right foot. Most commonly this figure is cross walk 4, a two-measure figure with slow timing consisting of two consecutive measures of cross walk 2.

Description of Cross Walk 2:

Man: (1) Place ball of left foot directly in front of right foot (without taking weight) while rotating upper body slightly left-face making right shoulder move forward and tilting upper body slightly to the left. Left knee is bent and right leg is straight.
(2) Place left heel on the floor taking full weight of the body and rotating upper body right-face to return to a normal upright position with arms at sides. Left leg is straight and right leg is bent with right toe remaining behind body and still touching the floor.
(3) Place ball of right foot directly in front of left foot (without taking weight) while rotating upper body slightly right-face making left shoulder move forward and tilting upper body slight to the right. Right knee is bent and left leg is straight.
(4) Place right heel on the floor taking full weight of the body and rotating upper body left-face to return to a normal upright position with arms at sides. Right leg is straight and left leg is bent with a left toe remaining behind body and still touching the floor.
Leaves left foot free.

Lady: *Facing Same Direction*

- (1) *Place ball of right foot directly in front of left foot (without taking weight) while rotating upper body slightly right-face making left shoulder move forward and tilting upper body slight to the right. Right knee is bent and left leg is straight..*
- (2) *Place right heel on the floor taking full weight of the body and rotating upper body left-face to return to a normal upright position with arms at sides. Right leg is straight and left leg is bent with left toe remaining behind body and still touching the floor.*
- (3) *Place ball of left foot directly in front of right foot (without taking weight) while rotating upper body slightly left-face making right shoulder move forward and tilting upper body slightly to the left. Left knee is bent and right leg is straight.*
- (4) *Place left heel on the floor taking full weight of the body and rotating upper body right-face to return to a normal upright position with arms at sides. Left leg is straight and right leg is bent with right toe remaining behind body and still touching the floor.*
Leaves right foot free.

Run (I)

Roundalab defines a run as a series of fast steps taken with no closing steps. Each step is one run and takes one beat of music (Q timing). It is cued run (# of steps).

Run 3 [I]

One-measure figure with regular two-step timing (QQS;) which is defined as forward, forward, forward, -;.

Description of Figure beginning with Lead Feet:

Man: (1) Step forward on the left foot,
(2) Step forward on the right foot,
(3) Step forward on the left foot,
(4) Bring right foot to the "touch" position. Leaves right foot free.

Lady: Facing Same Direction

(1) Step forward on the right foot,
(2) Step forward on the left foot,
(3) Step forward on the right foot,
(4) Bring left foot to the "touch" position. Leaves left foot free.

Facing Opposite Direction

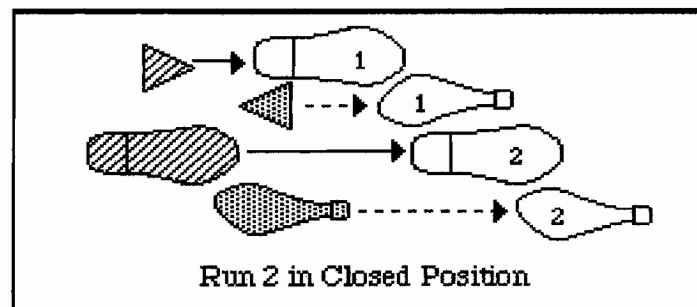
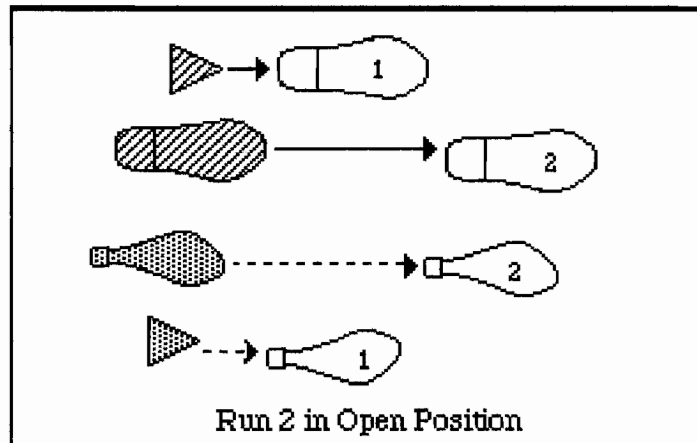
Step backward on the ball of the foot on beats (1), (2), and (3), swinging leg from hip with each step.

Comments:

1. Run steps are generally shorter than walk steps because there is less time available in the music to do the steps. In dancing, the more time available to make the step, generally the longer the step; the less time available, the shorter the step.
2. In normal running, steps are on the balls of the feet. Therefore, in round dancing, running steps are likewise made on the balls of the feet.
3. Runs can begin with either the left or the right foot free.
4. If there is no number following the cue of run, then run 3 is implied.

Run 2 [I]

Half-measure figure with quick timing (QQ) which is defined forward, forward,. Essentially it is the first two steps of a run 3. This figure takes one-half measure to complete so would be combined with something else (two additional beats) to complete the measure. If the left foot begins the figure, the left foot is free at the end and likewise for the right foot.



Stroll (I)

Walk in a stylized manner created by swaying the upper body as a step is taken. This style of walk has a lazy feel and as a step is taken with the right foot, the body rotates left-face and the right shoulder goes forward. As a step is taken with the left foot, the body rotates right-face and the left shoulder goes forward.

Strut (I)

Walk in a stylized manner created by swaying the upper body as a step is taken. This style of walk has a proud feel and as a step is taken with the right foot, the body rotates right-face and the left shoulder goes forward. As a step is taken with the left foot, the body rotates left-face and the right shoulder goes forward in a motion similar to that while marching.

Swagger (I)

Walk in a stylized manner created by swaying the upper body as a step is taken. This style of walk has a "devil-may-care" feel and as a step is taken with the right foot, the body tilts slightly to the right while simultaneously rotating very slightly right-face making the left shoulder go forward slightly. As a step is taken with the left foot, the upper body tilts slightly to the left while simultaneously rotating very slightly left-face making the right shoulder go forward slightly.

Swivel Walk (swvl walk) (III)

While Roundalab describes the swivel walk as a movement, it seems reasonable to group it with other styles of walking. The steps are taken with slow timing, and the cue would indicate the number of steps to take (e.g., swivel walk 4). In the swivel walk, keep looking straight ahead throughout the figure. In the swivel walk forward steps are taken on the ball of the foot with the motion of the next step or body movement causing the foot to turn at the point of contact. Steps are made on an imaginary straight line on the floor extending from the center of the body. See description of swivel walk 2 for a thorough description.

Swivel Walk 2 [III]

One-measure figure with slow timing (SS;) in which walking steps are taken with a swiveling motion. The motion of the swivel is created by action on the previous step, so the description begins with an ampersand (&) to indicate what is done the preceding measure to set up for the swivel walk. Typically this styling is used in a series of swivel walk 4 which would be a two-measure figure with slow timing (SS;SS;) which is two consecutive measures of swivel walk 2 (Do movements and actions described for (&, 1, 2, 3, 4) of the first measure then movements and actions for (1, 2, 3, 4) for the second measure).

Description of Swivel Walk 2:

Man: (&) As last step of the previous measure is taken with the right foot, place it so that toes are pointing out on the diagonal (away from body) which also rotates body right-face one-eighth of a turn. Left foot is free. As left foot moves to the "touch" position, the weighted right foot swivels the body left-face one-eighth of a turn to return to facing straight ahead.

(1) On weighted right foot continue swiveling foot and body left-face one-eighth of a turn while lifting left foot over the right foot and placing it on the floor with toes pointed out on the diagonal away from the body directly in front of the right foot creating a crossing of the legs and take weight.

(2) On weighted left foot swivel foot and body right-face one-eighth of a turn while bringing right foot to the left in the "touch" position. You are facing straight ahead.

(3) On weighted left foot continue swiveling foot and body right-face one-eighth of a turn while lifting right foot over the left foot and placing it on the floor with toes pointed out on the diagonal away from the body directly in front of the left foot creating a

crossing of the legs and take weight.

(4) On weighted right foot swivel foot and body left-face one-eighth of a turn while bringing left foot to the right in the "touch" position. You are facing straight ahead. The left foot is free.

Lady: Facing Same Direction

(&) As last step of the previous measure is taken with the left foot, place it so that toes are pointing out on the diagonal (away from body) which also rotates body left-face one-eighth of a turn. Right foot is free. As right foot moves to the "touch" position, the weighted left foot swivels the body right-face one-eighth of a turn to return to facing straight ahead.

(1) On weighted left foot continue swiveling foot and body right-face one-eighth of a turn while lifting right foot over the left foot and placing it on the floor with toes pointed out on the diagonal away from the body directly in front of the left foot creating a crossing of the legs and take weight.

(2) On weighted right foot swivel foot and body left-face one-eighth of a turn while bringing left foot to the right in the "touch" position. You are facing straight ahead.

(3) On weighted right foot continue swiveling foot and body left-face one-eighth of a turn while lifting left foot over the right foot and placing it on the floor with toes pointed out on the diagonal away from the body directly in front of the right foot creating a crossing of the legs and take weight.

(4) On weighted left foot swivel foot and body right-face one-eighth of a turn while bringing right foot to the left in the "touch" position. You are facing straight ahead. The right foot is free.

Walk (I)

Roundalab describes a walk as a movement with slow timing. It is cued "Walk (# of steps)," for example, Walk 2 or Walk 4. The walk movement progresses in the direction of dance movement without crossing the feet or turning the body. The walk is distinguished from the run in that the walk is slow and the run is quick, so that each walk step takes two beats to perform and each run step takes one beat. The foot hits the floor on beats one and three of the measure in walking steps.

Walk 2 [I]

One measure figure with slow timing (SS;) which is defined as forward, -, forward,-; When cued walk 2 it is clear the number of steps to take; sometimes the cue walk is used, implying there are two steps. This figure is also called forward 2.

Description of Figure:

Man: (1) Step forward on left foot,
(2) Begin moving right foot forward reaching approximately the instep of the left foot,
(3) Step forward on right foot,
(4) Bring left foot to instep of right foot without taking weight. Leaves left foot free.

Lady: Facing Same Direction

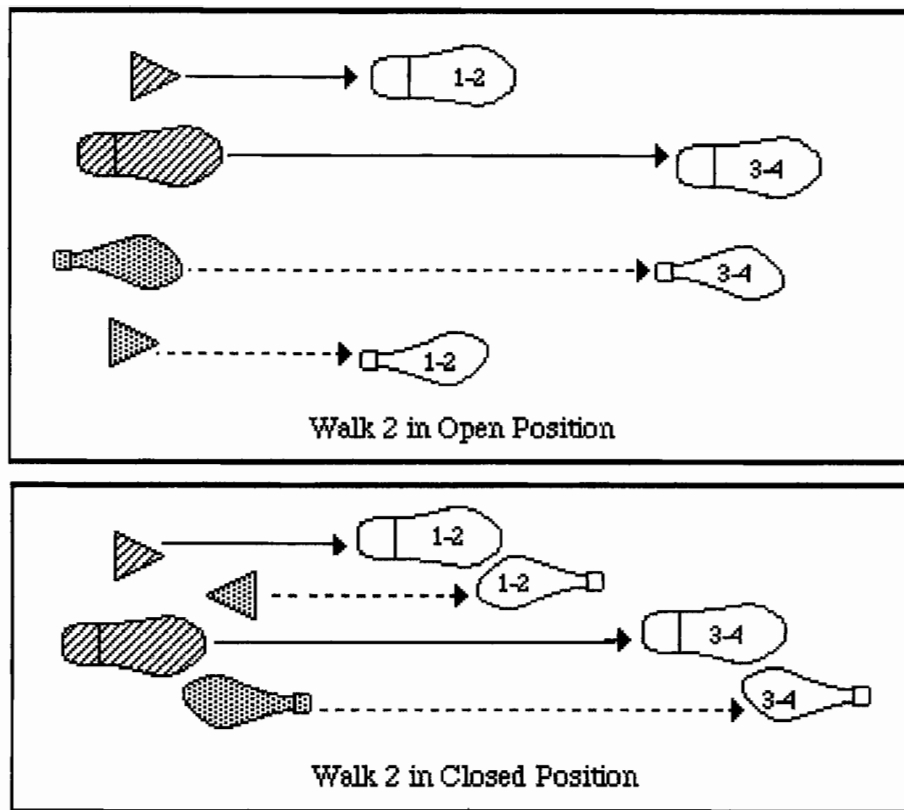
(1) Step forward on right foot,
(2) Begin moving left foot forward reaching approximately the instep of the right foot,
(3) Step forward on left foot,
(4) Bring right foot to instep of left foot without taking weight. Leaves right foot free.

Facing Opposite Direction

Step backward on beats (1) and (3).

Comments:

1. When moving forward, walking (slow steps) begin with the "heel lead" so that the heel reaches the floor first, followed by the ball of the foot as in normal walking. The toe is the last part of the foot which leaves the floor.



2. When moving backwards, the toe touches the floor first, followed by the ball of the foot and then the heel. In moving backwards, swing the leg from the hip, extending the leg relatively straight (that is, with only a slight flex of the knee).
3. Move the feet close to the floor, but without sliding or shuffling.
4. In Closed Position be sure bodies are slightly off-centered to avoid stepping on partner's toes. Keep each foot on its own "track" and there shouldn't be any collisions. There is no need to watch your feet or your partner's feet.
5. Notice that the steps in walking figures occur on the first beat of the measure and the third beat of the measure. After dancing a measure with four quick steps (for example), do not pause before the walking step or you will be off the desired timing.
6. While a walk 2 generally begins with the man's left and lady's right foot, it can also begin with the man's right and lady's left foot. For example, in the combination walk 2 and two-step twice, a four-measure sequence with 5-count timing (SS; QQS; SS; QQS;), the man begins the first walk and two-step measures (usually) with the left foot and the second walk and two-step with his right foot (vice versa for the lady).

Two-Step Basics

2. Basic Two-Step Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase I

Apart and Together
Back Two-Step
Basic Two-Step
Forward Two-Step
Side Two-Step

Phase II

Scoot
Triple

Apart and Together (apt & tog) (I)

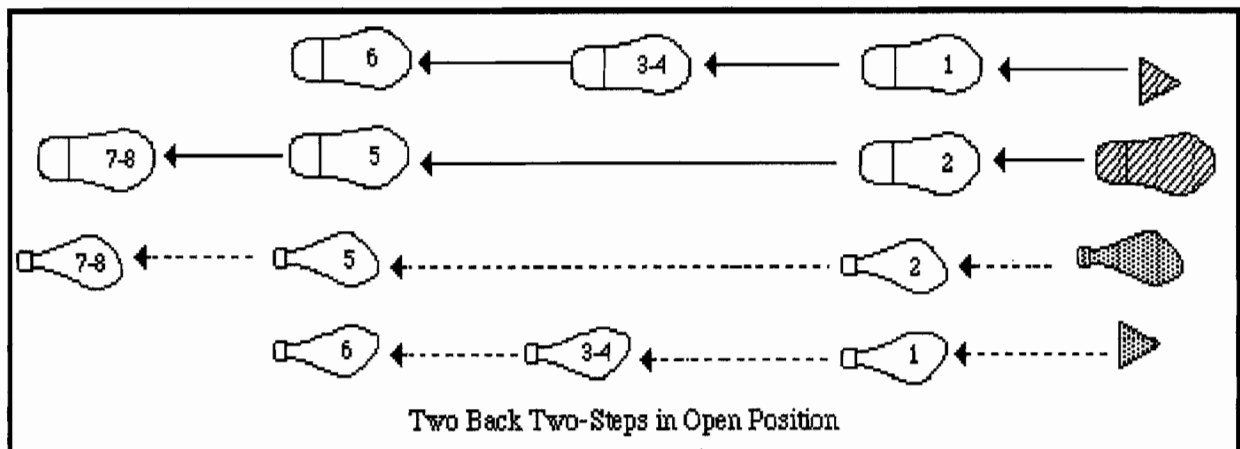
Two-measure figure with regular two-step timing (QQS; QQS;) which consists of two consecutive side two-steps and is defined side, close, side, -; side, close, side, -;. The dancers begin the figure facing in the same direction (e.g., Open Position facing Line of Dance). They release hand contact with the partner and move apart for the first two-step (generally a side two-step left for the man, with the lady moving to the right) and they move back together on the second two-step to the position indicated (generally a side two-step right for the man, with the lady moving left). This figure is also cued side two-step apart and together.

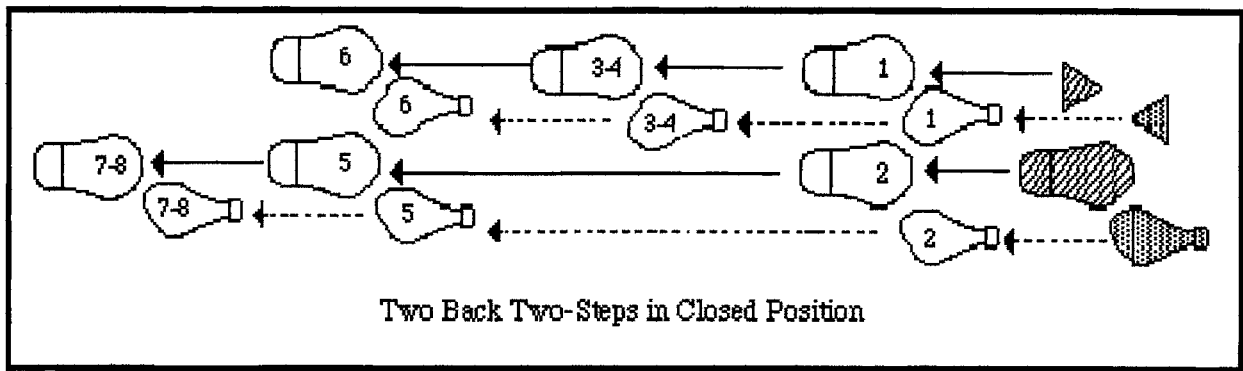
Back Two-Step (bk two-step) (I)

One-measure figure with regular two-step timing (QQS;) which is comparable to the forward two-step except that the man progresses backwards instead of forward with the definition back, close, back, -;. It may begin with either foot, although the left foot for the man and the right foot for the lady is more common. In the context of back 2 and a two-step, the two-step movement is implied to be backwards.

Description of Figure:

- Man:**
- (1) With left foot step backward with a toe lead,
 - (2) Bring right foot next to left foot and take weight,
 - (3) With left foot step backward,
 - (4) Bring right foot to approximately the "touch" position. Leaves right foot free.





Lady: Facing Same Direction

- (1) Step backward with right foot,
- (2) Bring left foot next to right foot and take weight,
- (3) Step backward with right foot,
- (4) Bring left foot to approximately the "touch" position. Leaves left foot free.

Facing Opposite Direction

- (1) Step forward with right foot,
- (2) Bring left foot next to right foot and take weight,
- (3) Step forward with right foot,
- (4) Bring left foot to approximately the "touch" position. Leaves left foot free.

Basic Two-Step (I)

One-measure figure with regular two-step timing (QQS;), this figure defines the basic rhythm of the two-step. It consists of three steps in one measure and is defined as step, close, step, -;. It would be cued in the direction of movement to become a forward two-step, a back two-step, or a side two-step.

In all of the figures with the basic two-step rhythm, there are two quick steps followed by one slow step. The second step is critical because it is always a CLOSE step, that is, it has no progression. Even in the figures in other families, e.g., the box, the hitch, and scissors, the second step is a CLOSE step.

There are THREE steps to the measure so that if the left foot begins the figure, the right foot is free at the end of the figure and vice versa. Even though weight changes three times during the measure, there are only TWO steps of progression (hence, two-step).

Every time a change of weight occurs (in the two-step rhythm that is three times), there is also a change of feet, just as in normal walking. When dancers first learn the two-step, some find it helpful to think or say something to themselves at each beat in order for them to keep the rhythm and remember on which beat to step and which beat not to step. For example, they might say

- (1) step, step, step, hold; step, step, step, hold; etc.
- (2) (Men) left, right, left, hold; right, left, right, hold; etc.
- (3) (Ladies) right, left, right, hold; left, right, left, hold; etc.
- (4) one, two, three, hold; one two, three, hold; etc.
- (5) (Two measures) forward, together, forward, hold; forward, together, forward, hold; etc.
- (6) (Two forward two-steps in Open Position) out, close, out, hold; in, close, in, hold; etc.
(out standing for the foot further away from partner and in for the one nearer the partner)

Note that when two measures of forward two-step are done in succession, the first measure begins with one foot while the second measure begins with the other (Men step L,R,L,-; R,L,R,-; while ladies step R,L,R,-; L,R,L,-;). In other words, when facing the same direction, the footwork for the man on measure one is identical to the lady's footwork on the second measure and vice versa. Consequently, dancers could practice forward two-steps beginning with identical footwork (both beginning with the left foot, for example) in the beginning and later switching to the "opposite footwork" pattern typical in dancing.

Forward Two-Step (Fwd two-step) (I)

One-measure figure with regular two-step timing (QQS;) which is defined forward, close, forward, -; It generally begins with man's left foot and lady's right, but it could begin with opposite feet.

Description of Figure:

Man:

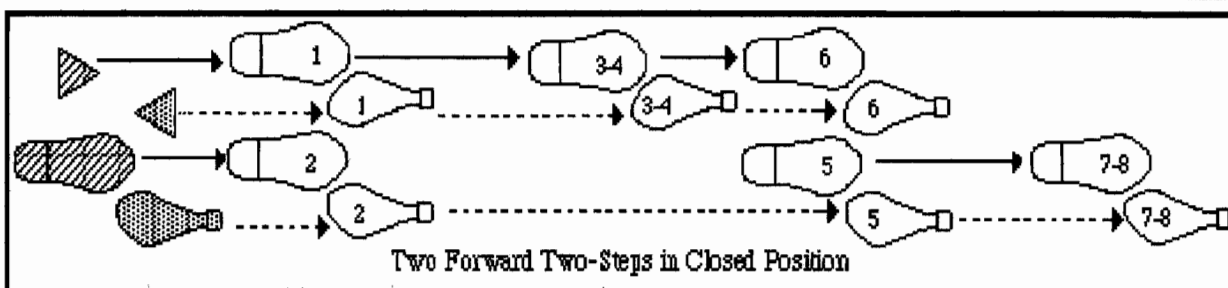
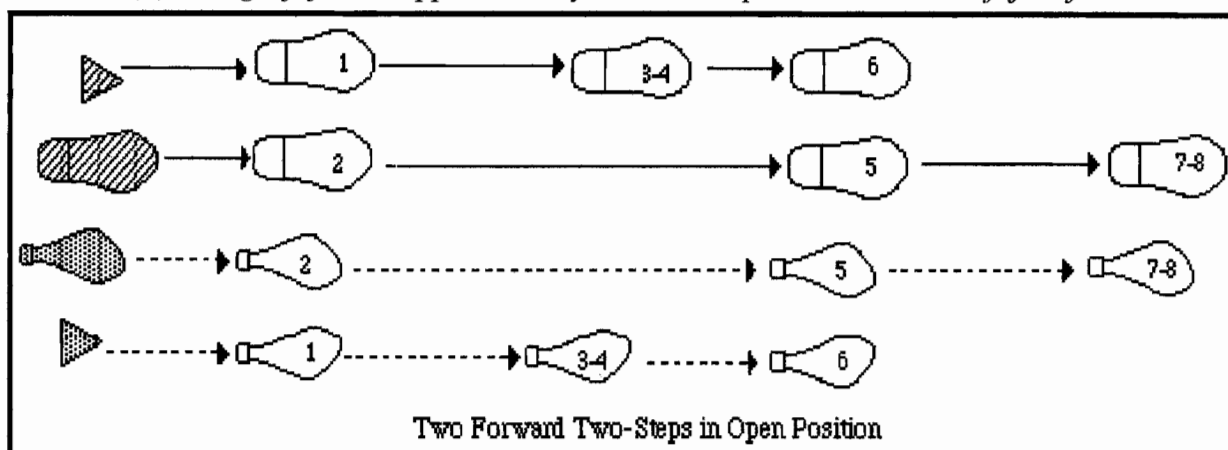
- (1) Step forward with left foot,
- (2) Bring right foot next to left foot and take weight,
- (3) Step forward with left foot,
- (4) Bring right foot to approximately the "touch" position. Leaves right foot free.

Lady: Facing Same Direction

- (1) Step forward with right foot,
- (2) Bring left foot next to right foot and take weight,
- (3) Step forward with right foot,
- (4) Bring left foot to approximately the "touch" position. Leaves left foot free.

Facing Opposite Direction

- (1) Step backward with right foot,
- (2) Bring left foot next to right foot and take weight,
- (3) Step backward with right foot,
- (4) Bring left foot to approximately the "touch" position. Leaves left foot free.



Comments:

1. The descriptions written for the forward two-step create very smooth two-step movement. Some teachers ask that dancers leave the free foot extended at the end of beat three to help them remember not to take a fourth step. Other teachers omit the closing action on the second beat (replacing it with a forward step) in order to help dancers make smooth, "unbouncy" movements. These modifications can be adjusted to conform more to the written description as dancers gain experience.
2. Some beginning dancers find it necessary to touch on the fourth beat of each measure. To make the smoothest movement, that foot should not actually touch the floor.
3. The second step in each measure should be next to the first step with one's toes even and one's heels even. If the step extends beyond the first one it resembles a run rather than a close step. If the second step does not quite meet the first step, it looks like a sloppy lock step.
4. Note that "forward" means in the direction the man is facing. If he is facing the Wall, forward

two-step means move toward the Wall. If he is facing Line of Dance, forward two-step means move down Line of Dance, etc.

5. A forward two-step begins with man's right and lady's left foot when these feet are free at the beginning of the measure.

Scoot (II)

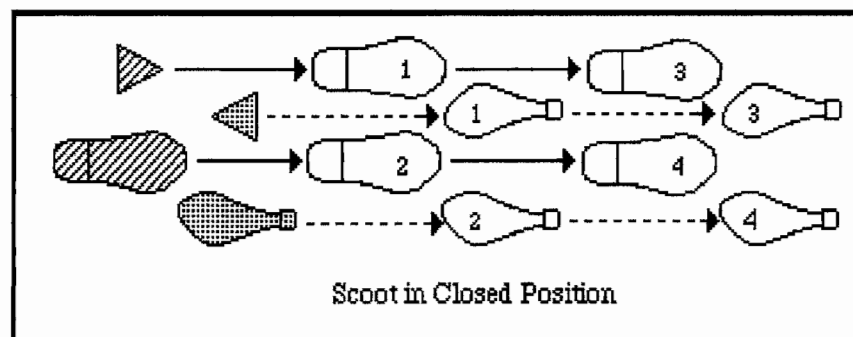
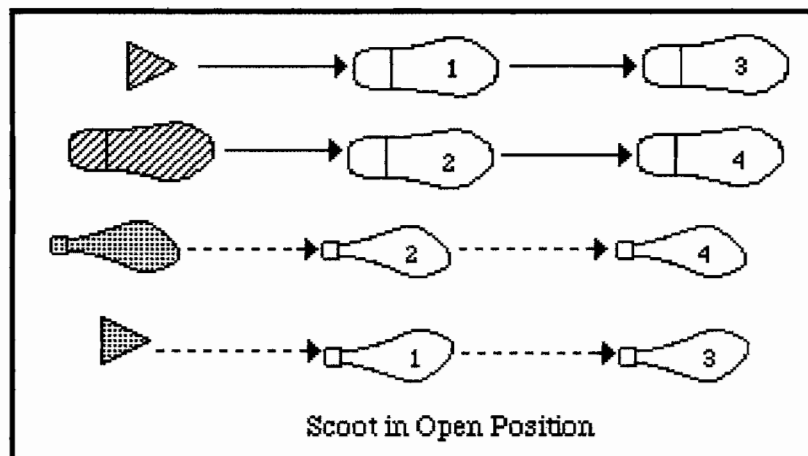
One-measure figure with quick timing (QQQQ;) which is essentially a forward two-step with a close on the fourth beat of the measure. It is defined forward, close, forward, close;. While this figure has also been called scoot 4 and scoot twice, these terms are now redundant with the standardization of the scoot as a four-count figure.

Description of Figure:

Man: (1) With left foot free, step forward,
 (2) Bring right foot to left foot and take weight,
 (3) Step forward with left foot,
 (4) Bring right foot to left foot and take weight. Leaves left foot free.

Lady: **Facing Same Direction:**
 (1) With right foot free, step forward,
 (2) Bring left foot to right foot and take weight,
 (3) Step forward with right foot,
 (4) Bring left foot to right foot and take weight. Leaves right foot free.

Facing Opposite Direction:
 Step backward on beats one and three.



Comments:

1. The feeling of pushing a scooter is accomplished by pushing off with the supporting foot while stepping forward.
2. While generally this figure begins with the lead feet, it can begin with trail feet.

Side Two-Step (sd two-step) (I)

One-measure figure with regular two-step timing (QQS;) which is defined side, close, side, -;. It

consists of three weight changes and moves to the side of the foot that is free (it may begin with either the left or the right foot). It is also cued side close side touch, side two-step left (if man's left foot is free), or side two-step right (if man's right foot is free).

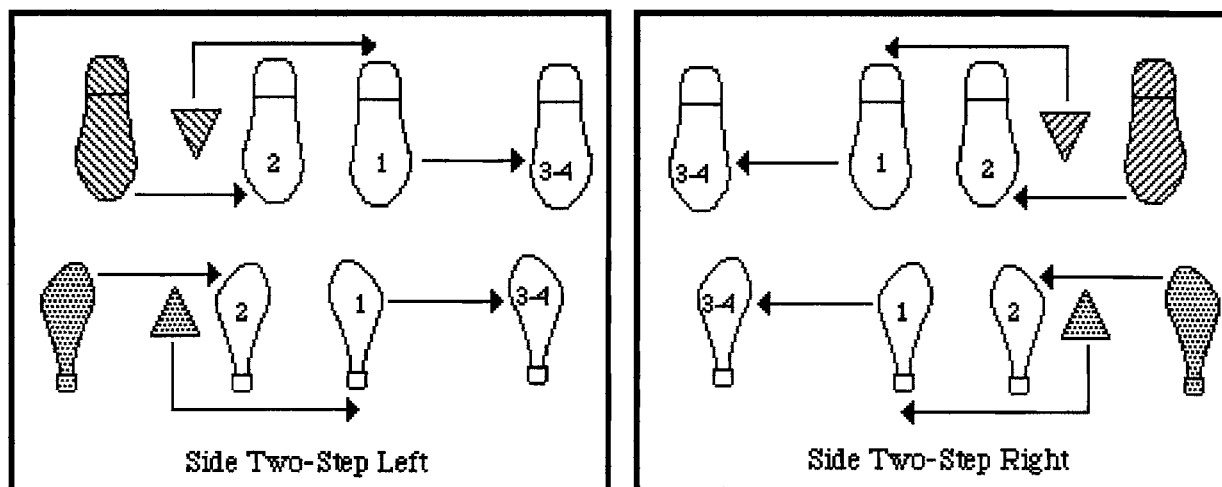
Description of Figure:

Beginning with left foot:

- (1) Step to the side with the left foot,
 - (2) Place right foot next to the left foot and take weight,
 - (3) Step to the side with the left foot,
 - (4) Bring right foot to approximately the "touch" position but without taking weight.
- Leaves right foot free.

Beginning with right foot:

- (1) Step to the side with the right foot,
 - (2) Place left foot next to the right foot and take weight,
 - (3) Step to the side with the right foot,
 - (4) Bring left foot to approximately the "touch" position but without taking weight.
- Leaves left foot free.



Comments:

1. The steps to the side on beats one and three are a "normal extension." To determine the length of a normal extension, swing the leg to the side and lower it until the inside edge of the ball of the foot touches the floor. If the partners have a great difference in their "normal extension," they should adjust the size of their side step so that their steps progress the same distance.
2. If facing each other at the beginning of the figure (e.g., Butterfly facing the Wall), the progression of the man and lady is identical (i.e., down Line of Dance). If they are both facing the same direction (e.g., Open Position facing Line), they progress apart from each other and need to drop hand holds if applicable.
3. Generally after a side two-step the direction of progression will change with the following figure because the opposite foot is free (exceptions include side two-step to [left] open and side two-step left; behind side through).
4. Frequently this figure is combined with side touch so it is critical that one distinguish between the close and touch steps.
5. A side two-step left moves to man's left (lady's right); a side two-step right moves to man's right (lady's left).

Triple (II)

Half-measure figure with very quick timing (Q/&, Q) consisting of a forward two-step done twice as fast as a usual two-step with the figure consisting of two eighth notes and a quarter note. It may begin with man's left and lady's right foot or with opposite feet (if they are free at the beginning of the figure). Generally it is done in Semi-Closed Position and is also called forward triple. It can also be done backwards. (See back triple.) Frequently it is paired with another triple to become two triples. It was formerly called two quick two's or two quick two-steps.

Two-Step Basics

3. Balance Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase I

Away & Together
Balance Back
Balance Forward
Balance Forward & Back
Side Balance

Phase II

Balance Away
Balance Together
Charleston

Away & Together (away & tog) (I)

Two-measure figure with regular two-step timing (QQS; QQS;) which is defined (turn) forward, close, close, -; (turn) forward, close, close, -;. It is also called balance away and together.

Description of Figure:

Man: Measure one:

- (1) In Open Position with weight on ball of right foot, swivel on right foot 1/8-turn left-face then step forward with the left foot ending in a slight Back-to-Back Position,
- (2) Bring right foot to left foot and take weight,
- (3) Step in place with the left foot,
- (4) Hold right foot in place approximately at the "touch" position. Leaves right foot free.

Measure two:

- (5) With weight on ball of left foot, swivel on left foot 1/4-turn right-face then step forward with the right foot,
- (6) Bring left foot to right foot and take weight,
- (7) Step in place with the right foot,
- (8) Hold left foot in place approximately at the "touch" position. Leaves left foot free.

Lady: Measure one:

- (1) In Open Position with weight on ball of left foot, swivel on left foot 1/8-turn right-face then step forward with the right foot ending in a slight Back-to-Back Position,
- (2) Bring left foot to right foot and take weight,
- (3) Step in place with the right foot,
- (4) Hold left foot in place approximately at the "touch" position. Leaves left foot free.

Measure two:

- (5) With weight on ball of right foot, swivel on right foot 1/4-turn left-face then step forward with the left foot,
- (6) Bring right foot to left foot and take weight,
- (7) Step in place with the left foot,
- (8) Hold right foot in place approximately at the "touch" position. Leaves right foot free.

Comments:

1. This figure could also begin in Left Open Position with man's right and lady's left foot free. Dancers would do the footwork described above for their partner.

2. The distinctions between this figure and the balance away combined with the balance together are slight; the combination of balance away and together could be thought of as synonymous with away and together.

Balance Away (II)

One-measure figure with regular two-step timing (QQS;) which is defined as (turn) forward, close, close, -;. It is cued balance away but also called away step step and it is sometimes cued that way. Roundalab's description of this figure is "step diagonally away, step in place, step in place, -;"

Description of Figure

Man: (1) In Butterfly Position with weight on ball of right foot, swivel on right foot 1/4 left-face turn then step forward on the diagonal with the left foot ending in Open Position and turned slightly away from partner,
(2) Bring right foot to left foot and take weight,
(3) Step in place with the left foot,
(4) Hold right foot in place approx. at the "touch" position. Leaves right foot free.

Lady: (1) In Butterfly Position with weight on ball of left foot, swivel on left foot 1/4 right-face turn then step forward on the diagonal with the right foot ending in Open Position and turned slightly away from partner,
(2) Bring left foot to right foot and take weight,
(3) Step in place with the right foot,
(4) Hold left foot in place approximately at the "touch" position. Leaves left foot free.

Comments

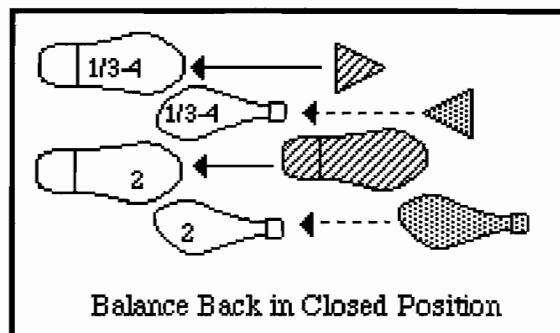
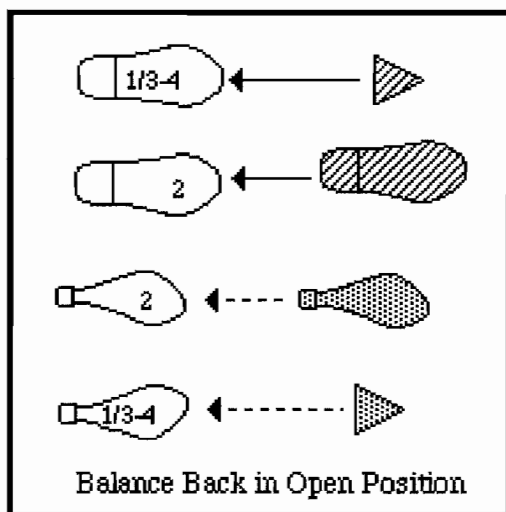
If beginning this figure in Semi-Closed, the figure would end in Half Open Position unless cued otherwise.

Balance Back [I]

One-measure figure with regular two-step timing (QQS;) which is defined back, close, close, -;.

Description of Figure:

Man: (1) With left foot step back,
(2) Bring right foot next to left and take weight,
(3) Step in place with the left foot,
(4) Hold right foot in place approximately at the "touch" position. Leaves right foot free.



Lady: Facing the Same Direction:
(1) With right foot step back,
(2) Bring left foot next to right and take weight,
(3) Step in place with the right foot,

(4) *Hold left foot in place approximately at the "touch" position.
Leaves left foot free.*

Facing the Opposite Direction:
With right foot step forward on beat one.

Comments:

1. This figure is similar to a back two-step except that the third step is in place in the balance and progresses in the back two-step.
2. This figure can be done beginning with the opposite foot free.

Balance Forward [I]

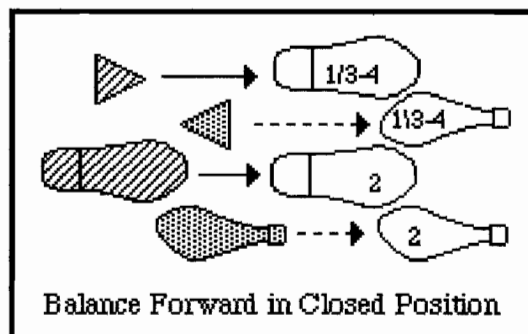
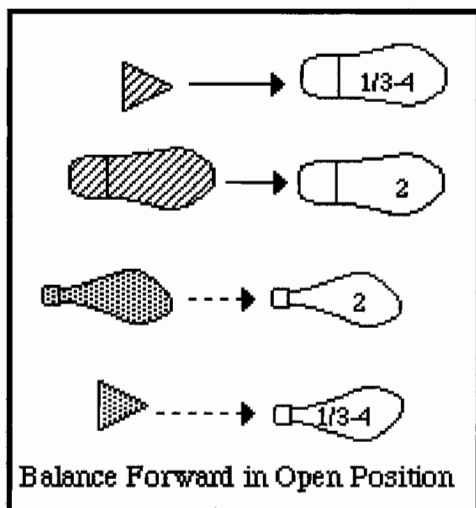
One-measure figure with regular two-step timing (QQS;) which is defined forward, close, close, -;.

Description of Figure:

Man: (1) With left foot step forward,
(2) Bring right foot next to left and take weight,
(3) Step in place with the left foot,
(4) Hold right foot in place approximately at the "touch" position. Leaves right foot free.

Lady: **Facing the Same Direction:**
(1) *With right foot step forward,*
(2) *Bring left foot next to right and take weight,*
(3) *Step in place with the right foot,*
(4) *Hold left foot in place approximately at the "touch" position. Leaves left foot free.*

Facing the Opposite Direction:
With right foot step backward on ball of foot on beat one.



Comments:

1. This figure is similar to a forward two-step except that the third step is in place in the balance and progresses in the forward two-step and the first step in the forward two-step is a heel lead and in the balance is a "toe" lead.
2. This figure can be done beginning with the opposite foot free.

Balance Forward & Back (two-step bal) (I)

Two-measure figure with regular two-step timing (QQS; QQS;). It is a balance forward followed immediately by a balance back. The figure can begin with the man's left and lady's right foot or vice versa. If the left foot begins the first measure, the right foot begins the second measure and vice versa.

Balance Together (II)

One-measure figure with regular two-step timing (QQS;) which is defined as together, close, close, -;. It is cued balance together but the official name is together step step (tog step step) and it is sometimes cued that way. Roundalab's description of this figure is "step together, step beside supporting foot with ball of free foot, step in place, -;." If this figure begins in Half Open Position, it ends in Semi-Closed unless cued otherwise.

Description of Figure:

Man: (1) In Open Position and turned slightly away from partner with weight on ball of left foot, swivel on left foot 1/4-turn right-face then moving diagonally toward partner step forward with the right foot, blending to Butterfly Position,
(2) Bring left foot to right foot and take weight,
(3) Step in place with the right foot,
(4) Hold left foot in place approximately at the "touch" position. Leaves left foot free.

Lady: (1) In Open Position and turned slightly away from partner and with weight on ball of right foot, swivel on right foot 1/4-turn left-face then moving diagonally toward partner step forward with the left foot, blending to Butterfly Position,
(2) Bring right foot to left foot and take weight,
(3) Step in place with the left foot,
(4) Hold right foot in place approx. at the "touch" position. Leaves right foot free.

Charleston (II)

Two-measure figure with slow timing which is defined forward, -, (point forward), -; back, - (point back), -;. While some may consider it stretching it some to include this figure in the Balance Family, the most basic version of it is simply a modification of the forward touch and back touch, with the substituting of a point for the touch. The bouncing action and the swiveling done with advanced styling do disguise the basic balance.

Description of Figure:

Man: Measure one

- (1) Step forward with the left foot, while leaving toe of right foot behind still touching the floor,
- (2) Bring right foot approximately to the "touch" position,
- (3) Extend right toe forward in a point (toe touching the floor) while right leg is straight,
- (4) Bring right foot approximately to the "touch" position. Leaves right foot free.

Measure two

- (5) Step backward with right foot, while leaving toe of left foot extended forward and still touching the floor,
- (6) Bring left foot approximately to the "touch" position,
- (7) Extend left toe backward in a point (toe touching the floor) while left leg is straight,
- (8) Bring left foot approximately to the "touch" position. Leaves left foot free.

Lady: Facing Same Direction:

Measure one

- (1) Step forward with the right foot while leaving toe of left foot behind still touching the floor,
- (2) Bring left foot approximately to the "touch" position,
- (3) Extend left toe forward in a point (toe touching the floor) while left leg is straight,
- (4) Bring left foot approximately to the "touch" position. Leaves left foot free.

Measure two

- (5) Step backward with left foot while leaving toe of right foot extended forward and still touching the floor,
- (6) Bring right foot approximately to the "touch" position,
- (7) Extend right toe backward in a point (toe touching the floor) while right leg is straight,

(8) Bring right foot approximately to the "touch" position. Leaves right foot free.

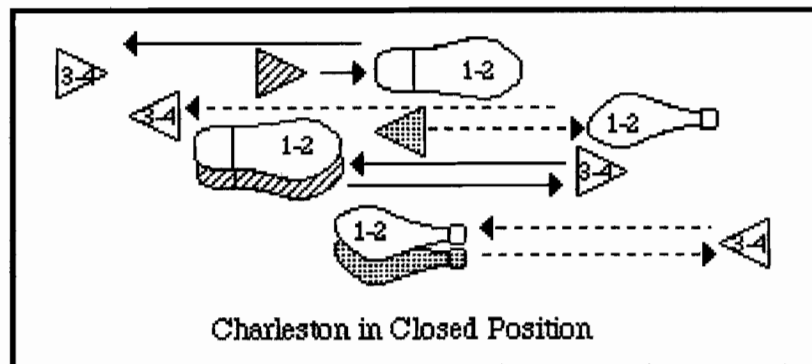
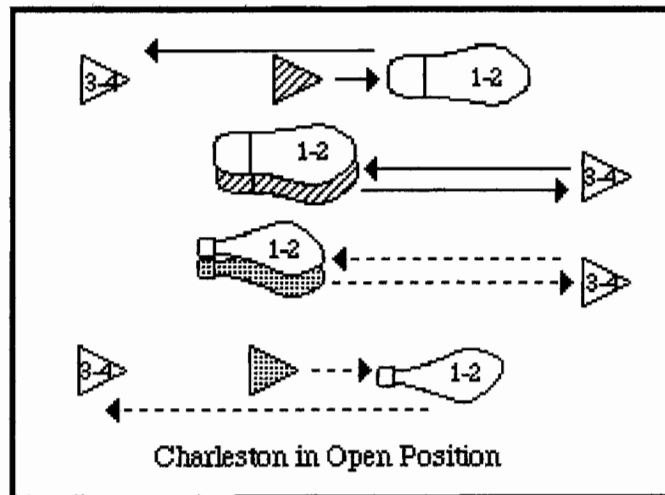
Facing Opposite Direction:

Measure one

- (1) Step backward with right foot, leaving toe of left foot extended forward and still touching the floor,
- (2) Bring left foot approximately to the "touch" position,
- (3) Extend left toe backward in a point (toe touching the floor) while left leg is straight,
- (4) Bring left foot approximately to the "touch" position. Leaves left foot free.

Measure two

- (1) Step forward on the left foot while leaving toe of right foot behind still touching the floor,
- (2) Bring right foot approximately to the "touch" position,
- (3) Extend right toe forward in a point (toe touching the floor) while right leg is straight,
- (4) Bring right foot approximately to the "touch" position. Leaves right foot free.



Comments:

1. Notice that in each measure there is but ONE change of weight, and that occurs on beat one. In order to do this figure, it is essential that one have good balance. The steps are relatively short.
2. For the man, the left foot always makes a forward step, the right foot always makes a back step; the right foot always points forward and the left foot always points back, even when there are several measures of Charleston done in succession.
3. If the bounce action (bending and straightening the leg) confuses the issue, omit it until the steps and points are under control, and then experiment with adding the bounce.
4. To jazz up this figure, lean body slightly backward while pointing forward and lean body slightly forward while pointing backward (keeping backbone straight). Notice that the body and the pointing leg make one straight line. The further one points forward, the further one must lean backward and vice versa to create body balance.

Side Balance (sd bal) (I)

One-measure figure with regular two-step timing (QQS;). It is defined as side, close, close, -; and it may begin with either the left or right foot free. It is cued balance left or balance right.

Description of Balance Left:

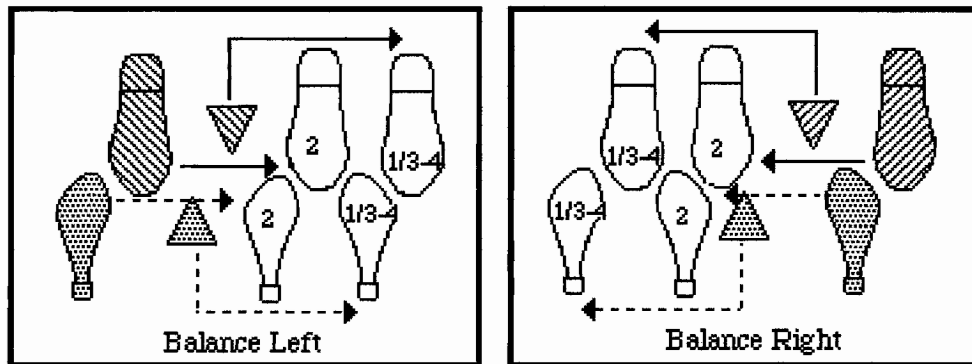
Man: (1) With left foot step to the (left) side and take weight,
 (2) Bring right foot next to left and take weight,
 (3) Step in place with the left foot,
 (4) Hold right foot in place approximately at the "touch" position. Leaves right foot free.

Lady: (1) With right foot step to the (right) side and take weight,
 (2) Bring left foot next to right and take weight,
 (3) Step in place with the right foot,
 (4) Hold left foot in place approximately at the "touch" position. Leaves left foot free.

Description of Balance Right:

Man: (1) With right foot step to the (right) side and take weight,
 (2) Bring left foot next to right and take weight,
 (3) Step in place with the right foot,
 (4) Hold left foot in place approximately at the "touch" position. Leaves left foot free.

Lady: (1) With left foot step to the (left) side and take weight,
 (2) Bring right foot next to left and take weight,
 (3) Step in place with the left foot,
 (4) Hold right foot in place approximately at the "touch" position. Leaves right foot free.



Comments:

1. A side balance is similar to a side two-step except that the third step in a balance is in place instead of to the side as in the two-step.
2. The free foot indicates to the dancers the direction of the side balances. Note that the direction is given for the man. A balance left moves to the lady's right; a balance right moves to her left.

Two-Step Basics

4. Circle, Lace, & Wheel Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase I

Circle Away

Circle Away and Together

Phase II

Circle Chase

Lace

Lace Up

Wheel

Phase III

Figure 8

Circle Away (I)

One-measure figure with regular two-step timing (QQS;) which is defined forward turn, close, forward turn, -;. Partners move away from each other (typically man counterclockwise and lady clockwise), making a semi-circle pattern on the floor and ending approximately four feet apart from each other and facing the opposite direction from which they started. See the circle away description under the figure circle away & together. This figure is also called circle away 3.

Circle Away & Together (circle away & tog) (I)

Two-measure figure with regular two-step timing (QQS; QQS;) and defined (turn) forward, close, (turn) forward, -; (turn) forward, close, (turn) forward, -;. The man makes a full 360° circular pattern counterclockwise ending in designated position while the lady makes a full 360° circular pattern clockwise ending in designated position. Each measure (the circle away and the circle together) completes one-half the circle (180°); the diameter of the circles made is approximately two feet. This figure is also called circle 6.

Description of Circle Away

Man: Beginning in Semi-Closed or Open Position facing Line of Dance

- (1) Release contact with partner and moving counterclockwise toward Center of Hall away from partner, point left foot on the diagonal toward Line and Center and step forward with left foot and after weight is taken on the ball of the foot rotate slightly to end facing Center of Hall,
- (2) Bring right foot to left foot and take weight on the ball of the foot,
- (3) Point left foot on the diagonal toward Reverse Line and Center and step forward with left foot and after weight is taken on the ball of the foot rotate slightly to end facing Reverse Line of Dance,
- (4) Bring right foot to the left foot in approximately the "touch" position. Leaves right foot free.

Lady: Beginning in Semi-Closed or Open Position facing Line of Dance

- (1) Release contact with partner and moving clockwise toward the Wall away from partner, point right foot on the diagonal toward Line and Wall and step forward with right foot and after weight is taken on the ball of the foot rotate slightly to end facing the Wall,
- (2) Bring left foot to right foot and take weight on the ball of the foot,
- (3) Point right foot on the diagonal toward Reverse Line and Wall and step forward with right foot and after weight is taken on the ball of the foot rotate slightly to end facing Reverse Line of Dance,
- (4) Bring left foot to the right foot in approximately the "touch" position. Leaves left foot free.

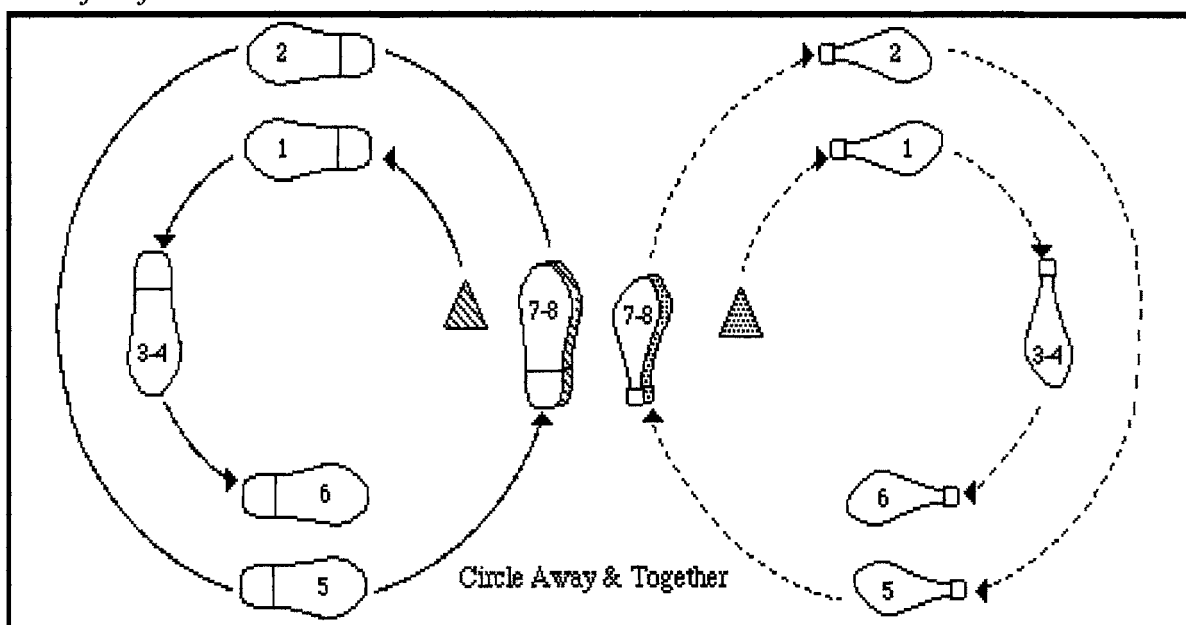
Description of Circle Together

Man: Beginning in Left Open Position separated from partner approximately four feet and facing Reverse Line of Dance

- (1) Moving counterclockwise toward partner, point right foot on the diagonal toward Reverse Line and Wall and step forward with right foot and after weight is taken on the ball of the foot rotate slightly to end facing the Wall,
- (2) Bring left foot to right foot and take weight on the ball of the foot,
- (3) Point right foot on the diagonal toward Line and Wall and step forward with right foot and after weight is taken on the ball of the foot rotate slightly to end facing Line of Dance (or other designated direction),
- (4) Bring left foot to the right foot in approximately the "touch" position. Leaves left foot free.

Lady: Beginning in Left Open Position separated from partner approximately four feet and facing Reverse Line of Dance

- (1) Moving clockwise toward partner, point left foot on the diagonal toward Reverse Line and Center and step forward with left foot and after weight is taken on the ball of the foot rotate slightly to end facing Center,
- (2) Bring right foot to left foot and take weight on the ball of the foot,
- (3) Point left foot on the diagonal toward Line and Center and step forward with left foot and after weight is taken on the ball of the foot rotate slightly to end facing Line of Dance (or other designated direction),
- (4) Bring right foot to the left foot in approximately the "touch" position. Leaves right foot free.



Comments:

1. Take steps approximately the same length as in a normal forward two-step.
2. If figure is cued while in Closed Position facing the Wall, first blend to Semi-Closed.
3. Strive for a nice rounded half-circle or an oval shape with the longest part stretching to the Wall and Center of Hall. In crowded halls or spacious halls, you can vary the size of the circle by adjusting the size of the steps. If comparable-sized steps are used in the circle together as circle away the steps may be of any size and you will still reach your partner at the end of the figure.
4. There are numerous variations of the circle away and together, so whatever figure is used to circle away, the same pattern is used to circle back to the partner unless otherwise cued. The term and together implies completing the circle in the same manner as the previous circle away.
5. Some of the variations take different numbers of steps. The greater the number of steps, the larger the circle that is made in this figure.
6. From Left Open Position and with man's right foot and lady's left foot free, he circles in a clockwise direction and she circles counterclockwise.

Circle Chase (II)

Four-measure figure with regular two-step timing (QQS; QQS; QQS; QQS;) during which both the man and lady make a full circle in the same direction (e.g., counterclockwise) with one partner in back or the chase position for half the circle (two two-steps) and the opposite partner in the chase position to complete the circle (two two-steps). Generally the man begins the figure with his left foot and the lady begins the figure with her right foot.

If beginning the figure in Open Position facing Line of Dance, the lady chases the man the first half circle (toward the Center of the Hall) and the man chases the lady the second half circle (toward the Wall). The cue circle chase to the Center;; circle chase to the Wall;; is sometimes used to emphasize the direction of movement. If the man and lady take the same sized steps, there is no adjustment needed to make the transition in who chases whom; it happens automatically as the dancers complete their circle.

Frequently the circular pattern in a circle chase is oval-shaped, so as half the pattern is completed, a swivel on the weighted foot is needed to create the turn for the remaining two two-steps.

If the figure ends with a cue to face partner for the next figure, man blends to face on his last step and the lady spins left-face (the same direction she has been traveling) on the ball of her left foot to end facing the man.

The movement for a circle chase could also be clockwise in which case the man chases the lady for the first half of the figure and the lady chases the man the second half. Sometimes this is cued circle chase to the Wall;; and circle chase to the Center;; to distinguish the change in direction of movement.

Walking steps can be used instead of two-steps for this figure. Conceivably varying rhythms (e.g., SS; QQS; SS; QQS;) could also be used.

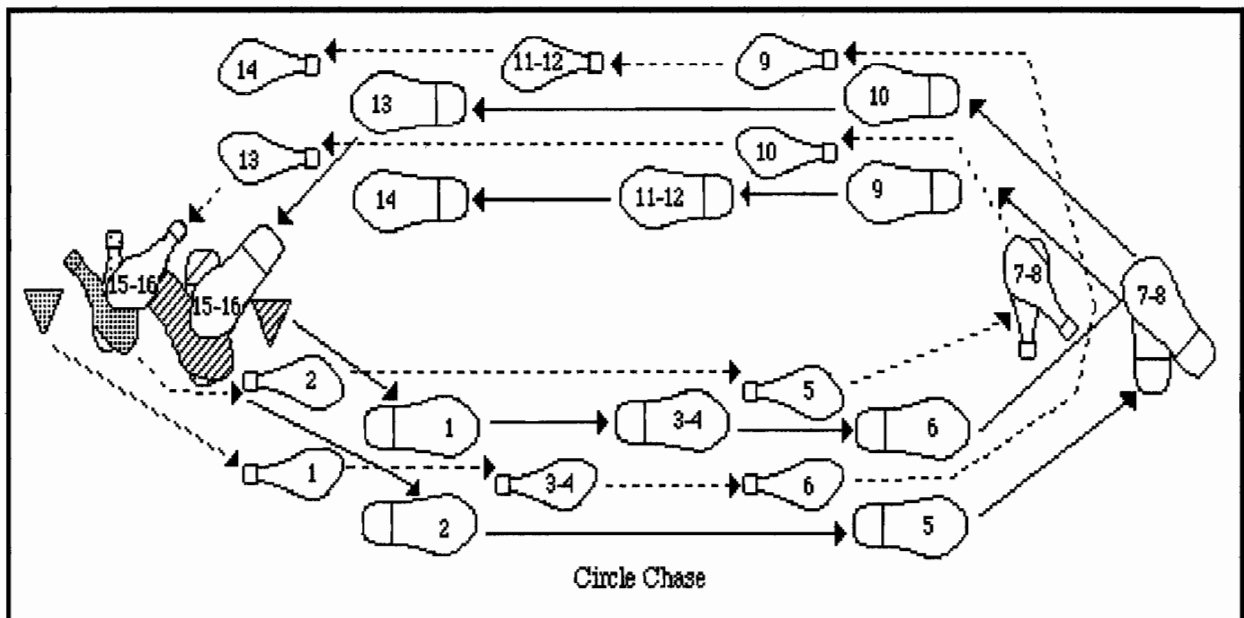
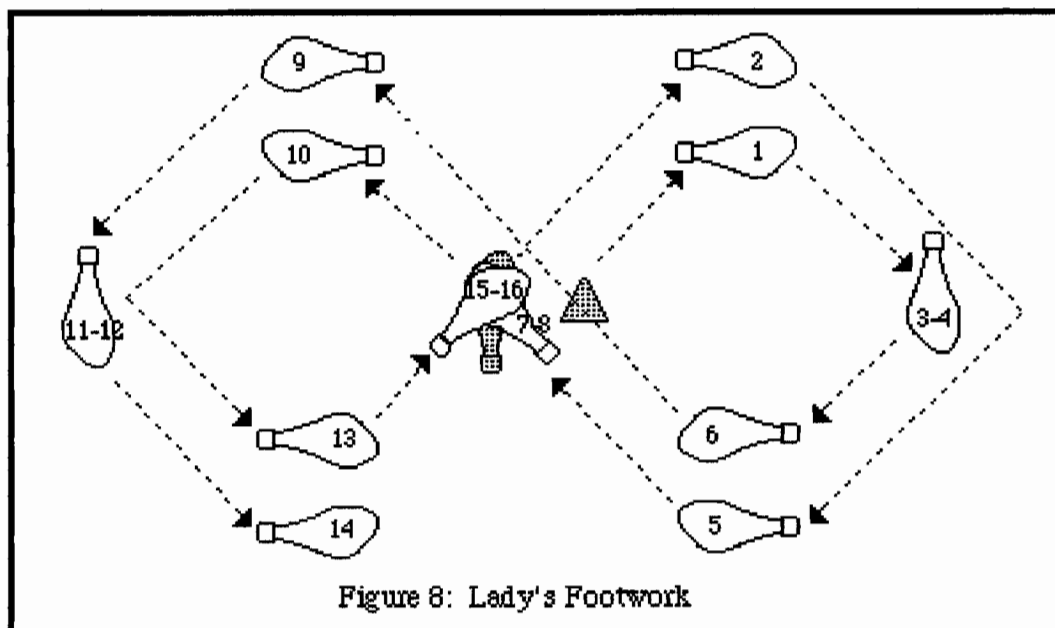
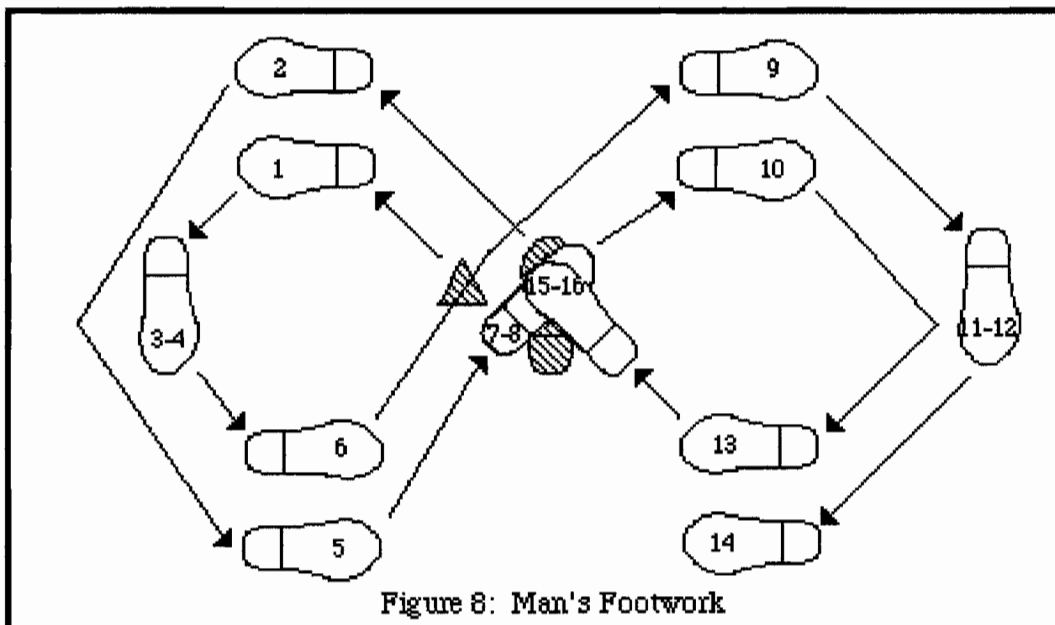


Figure 8 (III)

This is a floor move requiring four measures where each partner individually makes the trail of the numeral eight on the floor. Typically it will be with regular two-step timing (QQS; QQS; QQS; QQS;) The first two measures are circle away and together making a full circle in one direction and meeting partner with right shoulders adjacent, followed by a circle away and together making a full circle in the opposite direction and ending facing partner. This figure results in partners changing sides (e.g., if man began facing the Wall, he ends facing Center of Hall, and vice versa).

Description of Figure:

Man: (Measure 1) Beginning with left foot and facing Line of Dance, circle away counterclockwise toward the Center of the Hall and ending facing Reverse Line of Dance,
 (Measure 2) Beginning with right foot circle together counterclockwise toward the Wall and meet partner with right shoulders adjacent and facing approximately the Wall,
 (Measure 3) Beginning with left foot pass partner and cross Line of Dance to circle away clockwise toward the Wall and ending facing Reverse Line of Dance,
 (Measure 4) Beginning with right foot circle together clockwise to end in Left Open facing Line of Dance or Butterfly facing partner and Center of Hall. Leaves left foot free.



Lady: (Measure 1) Beginning with right foot and facing Line of Dance, circle away clockwise toward the Wall and ending facing Reverse Line of Dance,
 (Measure 2) Beginning with left foot circle together clockwise toward the Center of the Hall and meet partner with right shoulders adjacent and facing approximately the Center,
 (Measure 3) Beginning with right foot pass partner and cross Line of Dance to circle away counterclockwise toward the Center of Hall and ending facing Reverse Line of Dance,

(Measure 4) Beginning with left foot circle together counterclockwise to end in Left Open facing Line of Dance or Butterfly facing partner and Wall. Leaves right foot free.

Comments:

This figure frequently begins in Open Position facing Reverse Line of Dance and ends in Butterfly with man facing the Wall and lady facing Center of Hall.

Lace (II)

One-measure figure which is defined forward (turn), close, forward,(turn):. With designated hands joined, partners change sides while moving diagonally across the line of dance progression. The lady crosses under the joined hands in front of the man. While regular two-step timing (QQS;) is typically used, the timing may vary. The lace is a general term, and cuers generally add other terms to make the meaning more explicit: Lace up includes lace across Line of Dance and lace back again crossing paths with lady in front to return to "normal" position.

Lace Up [II]

Four-measure sequence of figures with regular two-step timing (QQS; QQS; QQS; QQS;) which consists of lace across; forward two-step; lace back; forward two-step. This sequence is also called full lace up. Most often the four individual cues will be used instead of lace up. The full lace up can also be "broken," which means that after the lace across; forward two-step there might be other figures (e.g., hitch 3; rock back recover;) followed then by lace back; forward two-step (and probably the intervening figures, e.g., hitch 3; rock back recover). When intervening figures comprise an odd number of steps (as in the example), the lace back; forward two step would begin on opposite feet from the descriptions below.

Man: Lace-Across. Beginning in Semi-Closed Position facing Line of Dance, drop right hand hold and raise left hand (holding lady's right hand), allowing lady to move diagonally under the arch made from the joined hands, and beginning with left foot step forward in a two-step moving diagonally behind the lady and ending in Left Open Position facing Line of Dance.

Forward Two-Step. In Left Open Position and beginning with right foot, do a forward two-step down Line of Dance, blending to Butterfly facing Center of the Hall at the end of the measure.

Lace-Back. Dropping left hand and holding right hand high (holding lady's left hand), allow her to move diagonally under the arch made from the joined hands and beginning with left foot, do a forward two-step diagonally behind her to return to the inside of the circle ending in Open Position facing Line of Dance.

Forward-Two-Step. In Open Position with right foot free, do a forward two-step down Line of Dance, blending to the position indicated. Leaves left foot free.

Lady: Lace-Across. Beginning in Semi-Closed Position facing Line of Dance, drop left hand hold and allow man to raise right hand (in his left hand). Do a forward two-step beginning with right foot, moving diagonally in front of the man under the arch made from the joined hands, and ending in Left-Open Position facing Line of Dance.

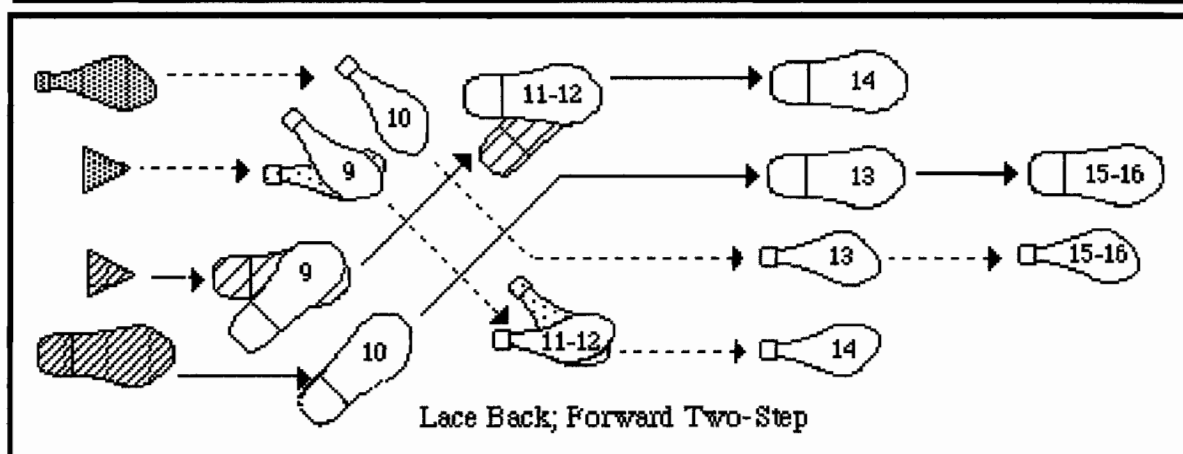
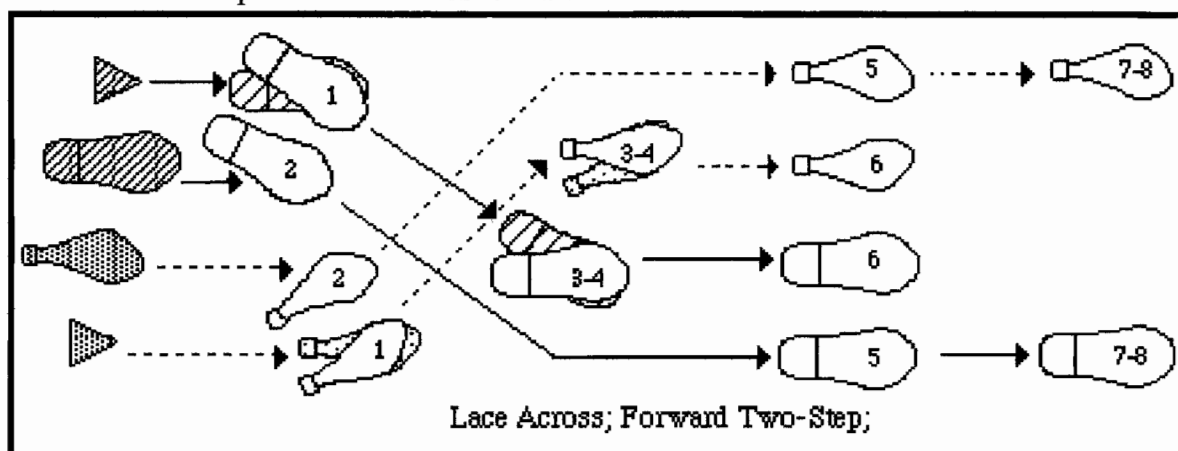
Forward Two-Step. In Left Open Position, and with left foot free, do a forward two-step down Line of Dance, blending to Butterfly facing Wall at the end of the measure.

Lace-Back. Dropping right hand and allowing man to raise left hand high (with his right hand), move diagonally under the arch made from the joined hands and beginning with right foot, do a forward two-step diagonally in front of the man to return to the outside of the circle ending in Open Position facing Line of Dance.

Forward-Two-Step. In Open Position with left foot free, do a forward two-step down Line of Dance, blending to the position indicated. Leaves right foot free.

Comments:

1. Every step progresses in the direction of movement (e.g., down Line of Dances).
2. Note that man's left and lady's right hand is used in lace across while opposite hands are used in lace back.
3. To facilitate a smooth transition with the hands during the lace across and lace back, the man should rotate his hand so that his palm is face down and the woman's palm is up with the fingers touching lightly. The man's hand remains still while the lady's hand rotates against his (as in a ball and socket joint). The hands lose contact on the first forward two-step and this hand action is repeated with the other hands on the lace back.
4. If in Open Position at the beginning of this sequence of figures, the dancers must quickly join lead hands to lace across. The hands may not meet until the end of the first step in the two-step movement.
5. In both the lace across and the lace back, the man's first step of the two-step movement is short to allow the lady space to move in front of him on the diagonal; he must wait until she passes on the third step before he moves forward.



Wheel (II)

This two-measure figure is done in the regular two-step timing (QQS; QQS;) with couples in a designated position turning 360 degrees, with the pivot point an imaginary spot mid-way between partners. The man moves forward (curving around the pivot point) in two two-steps and the lady moves forward or backward, depending on dance position. This figure is also called wheel 6.

Description of Figure:

Man: In Banjo or Right-Hand Star Position

Generally beginning with left foot, man does two forward two-steps moving in a clockwise direction, completing a full circle.

In Sidecar or Left-Hand Star Position

Generally beginning with left foot, man does two forward two-steps in a counterclockwise direction, completing a full circle.

In Skaters' or Varsouvienne Position

Generally beginning with left foot, man does two forward two-steps in a clockwise direction, completing a full circle.

In Left-Varsouvienne Position

Generally beginning with left foot, man does two forward two-steps in a counterclockwise direction, completing a full circle.

Lady: In Banjo or Right-Hand Star Position

Generally beginning with right foot, lady does two forward two-steps in a clockwise direction, completing a full circle.

In Sidecar or Left-Hand Star Position

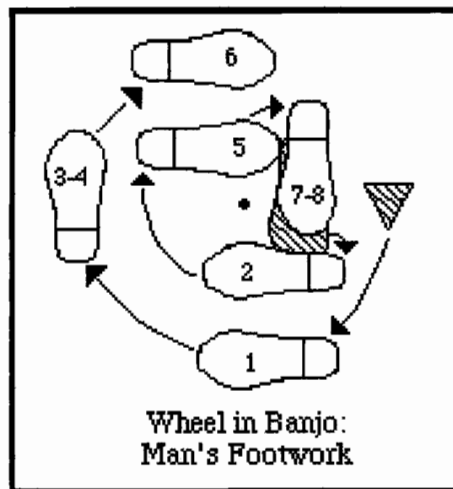
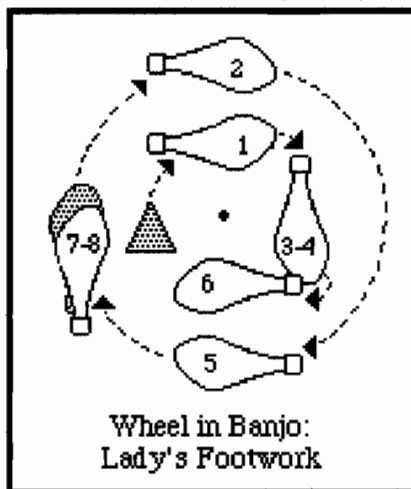
Generally beginning with right foot, lady does two forward two-steps in a counterclockwise direction, completing a full circle.

In Skaters' or Varsouvienne Position

Generally beginning with right foot, lady does two back two-steps in a clockwise direction, completing a full circle and ending in designated position.

In Left-Varsouvienne Position

Generally beginning with right foot, lady does two back two-steps in a counterclockwise direction, completing a full circle.



Comments:

1. Wheels can be done in other positions than those named above: Wrap Position, Open Position, Half Open Position, Left Open Position, Left Half Open Position, Sombrero (Bolero).
2. Half of the circle is made with half of the given steps (e.g., one two-step); the remaining half circle with the remaining steps (one two-step).
3. The closer the partners are together (and therefore closer to the pivot point), the smaller the circumference of the circle they make, so the shorter the steps need to be (Banjo Position creates a more compact wheel than would a Right-Hand Star, etc.).
4. Unless otherwise specified, a wheel is done in two two-steps.
5. When the ending position is different from the position for the wheel, it should be cued and the adjustment is made after weight is taken on the last step of the wheel. This may alter somewhat the completing of the "full circle."
6. Figure could begin with trail feet. It could also be done with identical footwork.
7. An advanced styling option when in a tight position (such as Banjo) would be to use long passing steps (instead of the closing step on beat two of the two-step) and make two complete circles.

Two-Step Basics

5. Box Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase I

Box
Reverse Box

Phase II

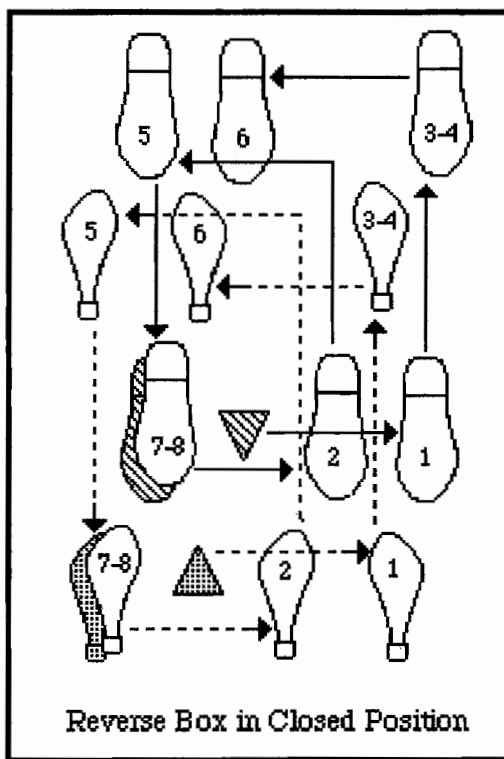
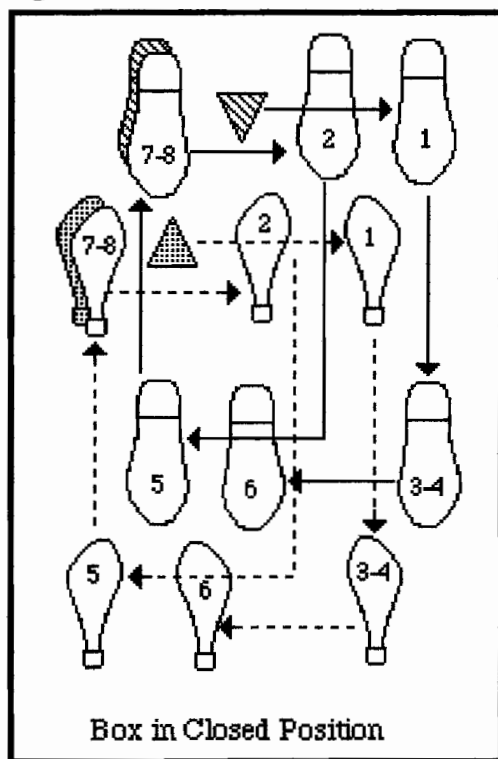
Broken Box
Circle Box
Open Box
Open Reverse Box
Progressive Box
Traveling Box

Phase III

Forward Stair
Side Stair

Box (I)

Two-measure figure with the regular two-step timing (QQS; QQS;) defined as side, close, forward, -; side, close, back, -;. It can be thought of as consisting of half box forward followed by half box back. The figure is also called a full box. According to Roundalab's definition, it begins with lead feet.



Description of Half Box Forward

Man:

- (1) In Closed Position or Butterfly and beginning with left foot, step to the side,
- (2) Bring right foot next to the left foot and take weight,
- (3) Step forward with the left foot,
- (4) Bring right foot to approximately the "touch" position. Leaves right foot free.

Lady:

- (1) In Closed Position or Butterfly and beginning with right foot, step to the side,
- (2) Bring left foot next to the right foot and take weight,

- (3) *Step backward with the right foot,*
- (4) *Bring left foot to approximately the "touch" position. Leaves left foot free.*

Description of Half Box Back

Man: (1) In Closed Position or Butterfly and beginning with right foot, step to the side,
 (2) Bring left foot next to the right foot and take weight,
 (3) Step backward with the right foot,
 (4) Bring left foot to approximately the "touch" position. Leaves left foot free.

Lady: (1) *In Closed Position or Butterfly and beginning with left foot, step to the side,*
 (2) *Bring right foot next to the left foot and take weight,*
 (3) *Step forward with the left foot,*
 (4) *Bring right foot to approximately the "touch" position. Leaves right foot free.*

Comments:

What the man does on measure one of this figure the lady does on measure two and vice versa.

Broken Box (II)

Four-measure figure with 5-count timing (QQS; SS; QQS; SS;) and defined side, close, forward, -; rock forward, -, recover, -; side, close, back, -; rock back, -, recover, -;. It can be thought of as a sequence consisting of half box forward; rock forward and recover; half box back; rock back & recover. Generally this figure is danced in Closed Position.

Description of Figure:

Man: (Measure 1) Do a half box forward beginning with left foot. Leaves right foot free.
 (Measure 2) Rock forward on right foot on beat one; recover weight to left foot on beat three. Leaves right foot free.
 (Measure 3) Do a half box back beginning with right foot. Leaves left foot free.
 (Measure 4) Rock back on left foot on beat one; recover weight to right foot on beat three. Leaves left foot free.

Lady: (Measure 1) *Do a half box beginning with right foot and moving backward. Leaves left foot free.*
 (Measure 2) *Rock back on left foot on beat one; recover weight to right foot on beat three. Leaves left foot free.*
 (Measure 3) *Do a half box beginning with left foot and moving forward. Leaves right foot free.*
 (Measure 4) *Rock forward on right foot on beat one; recover weight to left foot on beat three. Leaves right foot free.*

Comments:

1. If this figure begins in a position besides Closed Position, dancers should blend to Closed Position before doing this figure. If the figure is intended to be done in another position (e.g., Open Position), the individual measures are generally cued.
2. The box is a normal box which has been interrupted with the rock forward & recover and followed by a rock back and recover.

Circle Box (II)

Two-measure combination figure using regular two-step timing (QQS; QQS;). The man does a box while the lady does a circle away & together. Sometimes it is cued man box lady circle.

Description of Figure:

Man: (Measure 1) Leading the lady to do a right face turn under joined lead hands, and beginning with man's left foot do a half box forward.
 (Measure 2) Beginning with right foot do a half box back, blending to Closed Position. Leaves left foot free.

Lady: (Measure 1) *Doing a right face turn under joined lead hands, and beginning with right foot, do circle away.*

(Measure 2) Beginning with left foot do a circle together, blending to Closed Position.
Leaves right foot free.

Comments:

1. When using the hand, contact with man's left and lady's right hand is continuous throughout the figure. If the man raises his hand with palm down and allows the lady to swivel the palm-side of her fingers against his palm (in a fashion similar to a ball and socket joint), the hand movement will be smooth and painless.
2. Figure can also be done with no hand contact.
3. While the term box circle (which this is sometimes called) may be more accurate in naming the man's movement first and then the lady's, Roundalab has adopted circle box because the man must lead the lady under the joined hands, and this cue gives extra time for that action.

Forward Stair (fwd stair) (III)

One-measure figure with quick timing (QQQQ;) which is defined forward, close, side, close;. It is essentially half of a foxtrot box (which, like the waltz box, begins with the forward step) followed by a close step on the fourth beat. It is like a side stair with the side movement and the forward movement reversed.

Description of Figure:

Man: (1) Beginning with the left foot, step forward,
(2) Bring right foot next to the left foot and take weight,
(3) Step to the side with the left foot,
(4) Bring right foot next to the left foot and take weight. Leaves left foot free.

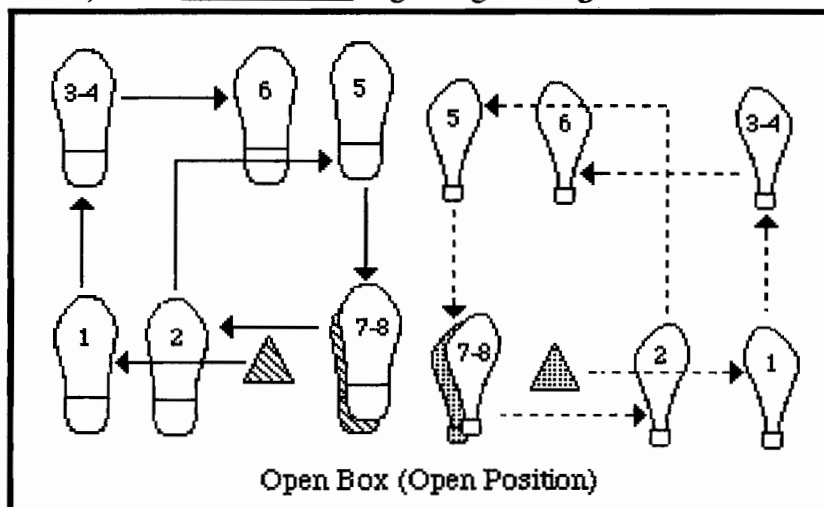
Lady: Facing the Opposite Direction:
(1) Beginning with right foot, step backward,
(2) Bring left foot next to the right foot and take weight,
(3) Step to the side with the right foot,
(4) Bring left foot next to the right foot and take weight. Leaves right foot free.

Open Box (II)

Two-measure figure with the regular two-step timing (QQS; QQS;) and defined side, close, forward, -; side, close, back, -;. It can be thought of as a regular half box forward followed by a half box back or a regular box done in Open Position. An open box done in Left-Open Position begins with the man's right and lady's left foot.

Description of Figure from Open Position:

Man: (Measure 1) Do a half box forward beginning with left foot. Leaves right foot free.
(Measure 2) Do a half box back beginning with right foot. Leaves left foot free.



Lady: (Measure 1) Do a half box beginning with right foot and moving forward. Leaves left foot free.
 (Measure 2) Do a half box beginning with left foot and moving backward. Leaves right foot free.

Comments:

1. Footwork for the man is identical to that in the box. Since the dancers face the same way, the lady's movement is in the same direction as the man's. Movement is forward in the first measure and back in the second measure.
2. The dancers move away from their partner on the first side close movement and move back together next to their partner on the second side close movement.
3. If dancers are in Open Position (or Left Open Position) and the term box is cued, the open box is implied.

Open Reverse Box (op rev box) (II)

Two-measure figure with regular two-step timing (QQS; QQS;) which is defined as side, close, back, -; side, close, forward, -;. It can be thought of as a reverse box done in Open Position and beginning with lead feet. It is also cued open back box. If done in Left-Open Position, this figure begins with trail feet.

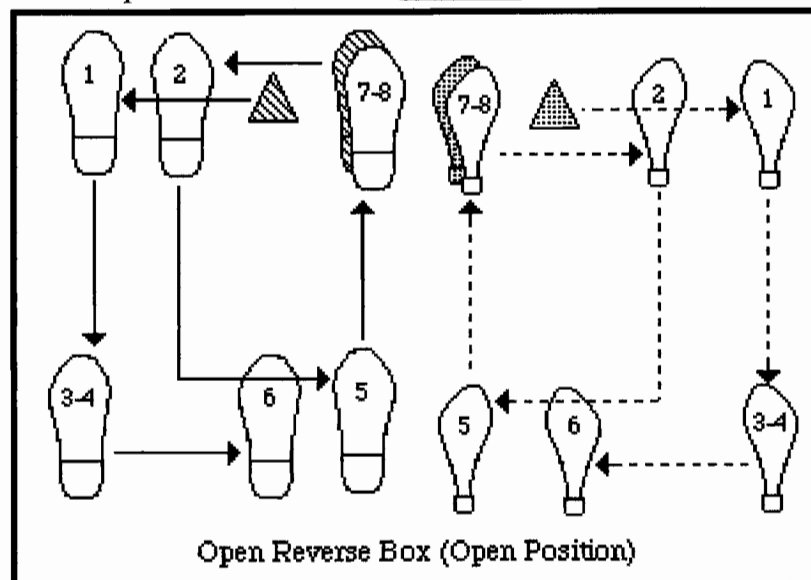
Description of Figure from Open Position:

Man: (Measure 1) Do a half box back beginning with left foot. Leaves right foot free.
 (Measure 2) Do a half box forward beginning with right foot. Leaves left foot free.

Lady: (Measure 1) Do a half box beginning with right foot and moving backward. Leaves left foot free.
 (Measure 2) Do a half box beginning with left foot and moving forward. Leaves right foot free.

Comments:

1. Footwork for the man is identical to reverse box. Since the dancers face the same way, the lady's movement is in the same direction as the man's. Movement is back in the first measure and forward in the second.
2. The dancers move away from their partner on the first side close movement and move back together next to their partner on the second side close movement.



Progressive Box (II)

Two-measure figure with regular two-step timing (QQS; QQS;) which is defined side, close, forward, -; side, close, forward, -;. Can be thought of as a half box forward followed immediately by a half box forward.

Description of Figure beginning with Lead Feet:

Man: (Measure 1) With left foot free do a half box forward. Leaves right foot free.
(Measure 2) With right foot free do a half box forward. Leaves left foot free.

Lady Facing Opposite Direction:

(Measure 1) With right foot free, do a half box moving backward on beat three. Leaves left foot free.
(Measure 2) With left foot free, do a half box moving backward on beat three. Leaves right foot free.

Facing Same Direction:

Move forward on beat three of both measures.

Comments:

1. Both measures progress in the same direction, typically down Line of Dance.
3. This figure could begin with trail feet. If the right foot begins the first measure, the left foot begins the second one, and vice versa.

Reverse Box (rev box) (I)

Two-measure figure with regular two-step timing (QQS; QQS;) which is defined side, close, back, -, side, close, forward, -;. It can be thought of as consisting of half box back followed by half box forward. It is also called a back box or (following a full box) reverse the box. According to Roundalab's definition, this figure begins with the man's left and lady's right foot. See diagram on page 59.

Description of Figure:

Man: Measure one:

- (1) In Closed Position or Butterfly and beginning with left foot, step to the side,
- (2) Bring right foot next to the left foot and take weight,
- (3) Step backward with the left foot,
- (4) Bring right foot to approximately the "touch" position. Leaves right foot free.

Measure two:

- (5) In Closed Position or Butterfly and beginning with right foot, step to the side,
- (6) Bring left foot next to the right foot and take weight,
- (7) Step forward with the right foot,
- (8) Bring left foot to approximately the "touch" position. Leaves left foot free.

Lady: Measure one:

- (1) In Closed Position or Butterfly and beginning with right foot, step to the side,
- (2) Bring left foot next to the right foot and take weight,
- (3) Step forward with the right foot,
- (4) Bring left foot to approximately the "touch" position. Leaves left foot free.

Measure two:

- (5) In Closed Position or Butterfly and beginning with left foot, step to the side,
- (6) Bring right foot next to the left foot and take weight,
- (7) Step backward with the left foot,
- (8) Bring right foot to approximately the "touch" position. Leaves right foot free.

Comments:

1. In a reverse box what the man does on measure one the lady does on measure two, and vice versa.
2. Notice that there is a full box motion, but the direction is back on the first measure and forward on the second, just opposite from the regular box.
3. Some prefer the cue back box because the term reverse is associated with turns at higher levels of dancing and there is no turning in this figure.

Side Stair (sd stair) (III)

One-measure figure with quick timing (QQQQ;) which is defined side, close, forward, close;. It is essentially a half box forward followed by a close step on the fourth beat. It is like a forward stair but the order of the forward and side steps are reversed.

Description of Figure:

Man: (1) Beginning with left foot, step to the side,
(2) Bring right foot next to the left foot and take weight,
(3) Step forward with the left foot,
(4) Bring right foot next to the left foot and take weight. Leaves left foot free.

Lady: *Facing the Opposite Direction:*

(1) *Beginning with right foot, step to the side,*
(2) *Bring left foot next to the right foot and take weight,*
(3) *Step backward with the right foot,*
(4) *Bring left foot next to the right foot and take weight. Leaves right foot free.*

Traveling Box (II)

Four-measure figure with 5-count timing (QQS; SS; QQS; SS;) and defined side, close, forward, (swivel); forward, -, forward, (swivel); side close, back, (swivel); forward, -, forward, (swivel);. It can be thought of as the sequence half box forward to Reverse Semi-Closed; walk 2; half box back to Semi-Closed; walk 2.

Description of Figure:

Man: (Measure 1) In Closed Position facing the Wall and beginning with left foot, do a half box forward. On beat four, swivel (right-face) on weighted left foot to blend to Reverse Semi-Closed Position. Leaves right foot free.
(Measure 2) Beginning with right foot, walk 2 toward Reverse Line of Dance. Steps follow lady's steps because she is further toward Reverse Line of Dance. On beat four, swivel (left-face) on weighted left foot to blend to Closed Position. Leaves right foot free.
(Measure 3) Beginning with right foot, do a half box back. On beat four, swivel (left-face) on weighted right foot to blend to Semi-Closed Position. Leaves left foot free.
(Measure 4) Beginning with left foot, walk 2 toward Line of Dance with steps preceding lady's. On beat four, swivel (right-face) on weighted right foot to blend to Closed Position. Leaves left foot free.

Lady: (Measure 1) In Closed Position with man facing the Wall and beginning with right foot, do a half box moving backward on beat three. On beat four, swivel (left-face) on weighted right foot to blend to Reverse Semi-Closed Position. Leaves left foot free.
(Measure 2) Beginning with left foot, walk 2 toward Reverse Line of Dance. Steps precede men's steps because she is further toward Reverse Line of Dance. On beat four, swivel (right-face) on weighted right foot to blend to Closed Position. Leaves left foot free.
(Measure 3) Beginning with left foot, do a half box moving forward on beat three. On beat four, swivel (right-face) on weighted left foot to blend to Semi-Closed Position. Leaves right foot free.
(Measure 4) Beginning with right foot, walk 2 toward Line of Dance with steps following man's. On beat four, swivel (left-face) on weighted left foot to blend to Closed Position. Leaves right foot free.

Comments:

1. This figure can be thought of as a regular box which is interrupted with a walk 2 and followed by a walk 2 to make a rectangular trail on the floor.
2. If the cue following the traveling box is one normally done in Semi-Closed Position, omit the final blending to Closed Position and remain in Semi-Closed to do the next figure.

Two-Step Basics

6. Vine Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase II

Open Vine	Vine 3
Twist Vine	Vine 4
Apart & Together	Vine 8
Vine 2	

Phase III

Strolling Vine
Susie Q

Open Vine (II)

Two-measure figure with slow timing (SS; SS;) which is typically defined side, -, cross in back, -; side, -, cross in front, -; the same as a regular vine only at a slower tempo. More accurately, it would be side, (swivel), back, (swivel); side, (swivel), forward, -;. It is also called slow open vine. The description here begins with man's left and lady's right foot, but this figure could begin with the opposite foot and move in the opposite direction.

Description of Figure:

Man: Measure one

- (1) Facing partner and the Wall with left foot free step to the side,
- (2) As weight is taken on the left foot, swivel on that foot 1/4 turn right-face to Left-Open Position facing Reverse Line of Dance while bringing right foot to approximately the "touch" position,
- (3) Step back on right foot and bring left foot approximately to the "touch" position,
- (4) Swivel on right foot 1/4 left-face to face partner and Wall while keeping left foot in approximately the "touch" position. Leaves left foot free.

Measure two

- (5) Step to the side with left foot,
- (6) As weight is taken on the left foot, swivel on that foot 1/4 turn left-face to Open Position facing Line of Dance while bringing right foot to approximately the "touch" position,
- (7) Step forward with right foot,
- (8) Bring left foot to approximately the "touch" position. Leaves left foot free.

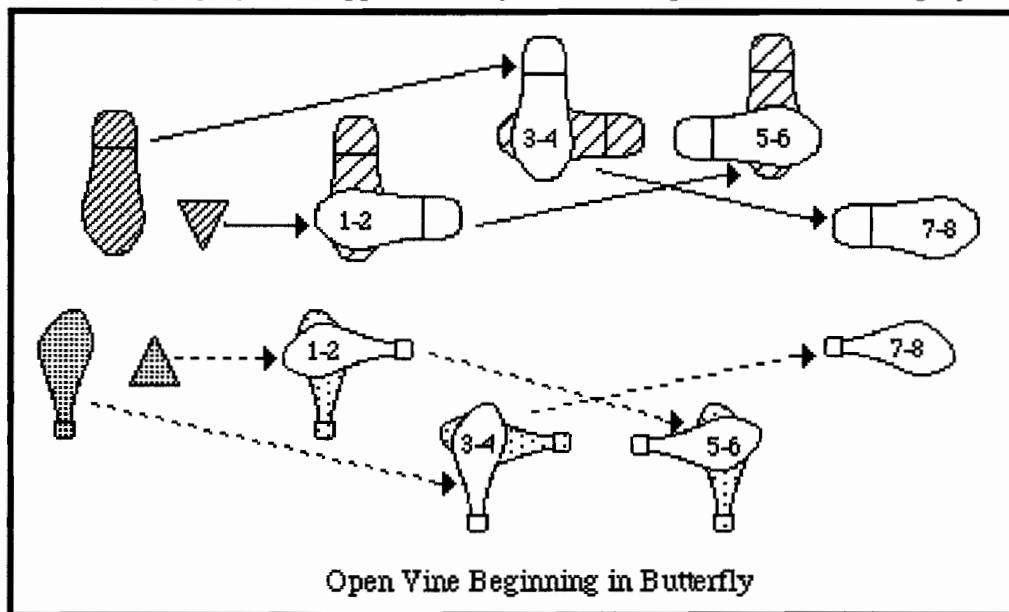
Lady: Measure one

- (1) Facing partner and the Center with right foot free step to the side,
- (2) As weight is taken on the right foot, swivel on that foot 1/4 turn left-face to Left-Open Position facing Reverse Line of Dance while bringing left foot to approximately the "touch" position,
- (3) Step back on left foot and bring right foot approximately to the "touch" position,
- (4) Swivel on left foot 1/4 right-face to face partner and Wall while keeping right foot in approximately the "touch" position. Leaves right foot free.

Measure two

- (5) Step to the side with right foot,
- (6) As weight is taken on the right foot, swivel on that foot 1/4 turn right-face to Open Position facing Line of Dance while bringing left foot to approximately the "touch" position,
- (7) Step forward with left foot,

(8) Bring right foot to approximately the "touch" position. Leaves right foot free.



Comments:

If cue is Open Vine to Face or Open Vine to Butterfly then on beat four of the second measure swivel 1/4-turn on the weighted foot (man right-face and lady left-face) to end facing partner.

Strolling Vine (III)

Four-measure figure done with 5-count timing (SS; QQS; SS; QQS;). This figure is a combination of four other figures: twist vine 2; left turning two-step; twist vine 2; right turning two-step. All steps progress down Line of Dance. The turning action is left-face on the second measure and right-face on the fourth measure.

Description of Figure:

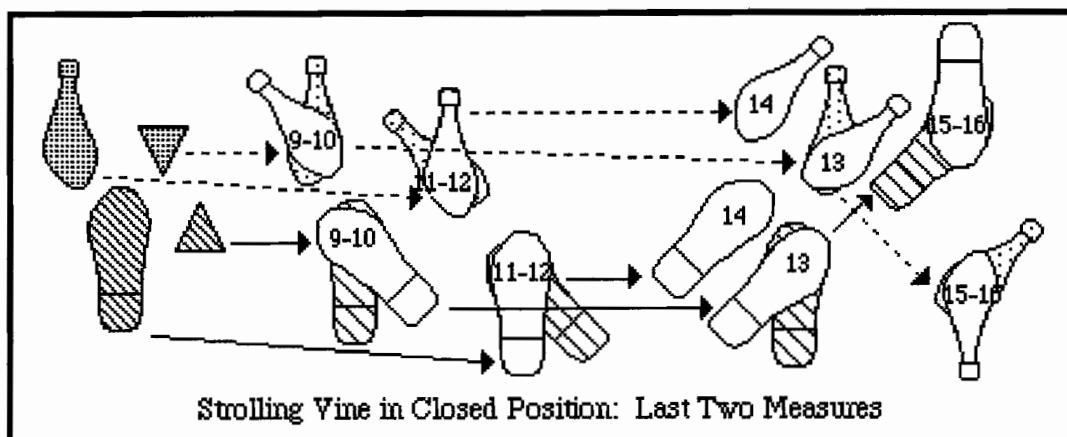
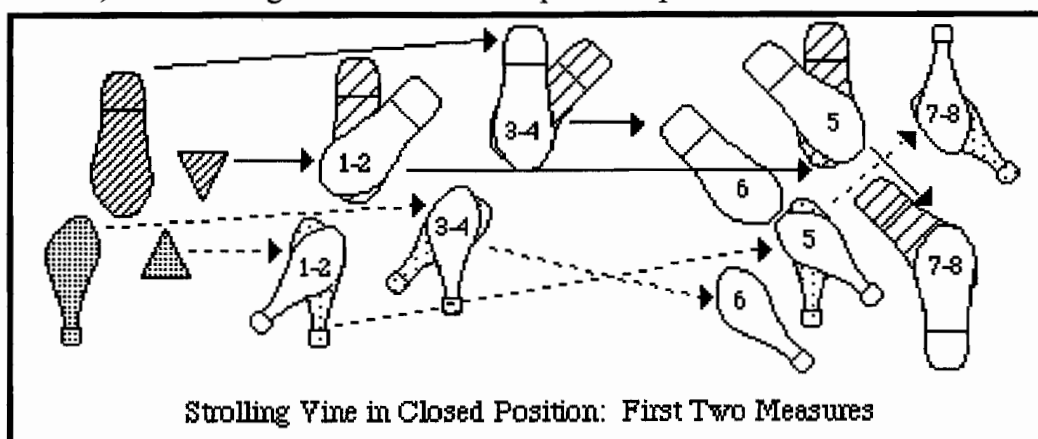
Man: (Measure 1) In Closed Position facing the Wall and with left foot free, twist vine 2 down Line of Dance ending in Sidecar facing Reverse Line and Wall.
 (Measure 2) Blend to face partner by swiveling on weighted right foot and with left foot, do one left-turning two-step to end facing Center of the Hall.
 (Measure 3) With right foot do a twist vine 2 down Line of Dance ending in Banjo facing Reverse Line and Center.
 (Measure 4) Blend to face partner by swiveling on weighted left foot and with right foot do one right-turning two-step to face the Wall. Leaves left foot free.

Lady: (Measure 1) In Closed Position facing the Center and with right foot free, twist vine 2 down Line of Dance ending in Sidecar and facing Line and Center.
 (Measure 2) Blend to face partner by swiveling on weighted left foot and with right foot, do one left-turning two-step to end facing the Wall.
 (Measure 3) With left foot do a twist vine 2 down Line of Dance ending in Banjo and facing Line and Wall.
 (Measure 4) Blend to face partner by swiveling on weighted right foot and with left foot do one right-turning two-step ending facing Center of the Hall. Leaves right foot free.

Comments:

1. Measures one and two begin with lead feet; measures three and four begin with the trail feet.
2. With practice this difficult figure becomes smooth and natural-feeling.
3. The man's first step in measure two and four (the left turning two-step and the right turning two-step) can be made so that the swivel isn't necessary by placing the foot on the diagonal.
4. A technique to use on the turning two-steps to make them smooth and comfortable to do is for the man to step side (turning 1/4), close, step forward (turning 1/4), -; and the lady to step side (turning 1/4), close, step back (turning 1/4), -;. On the left two-step the turns are both left-face. On the right two-step the turns are both right-face. Another way to think about

it is that when the man steps with his left foot, the turn is left; when he steps with his right foot, the turn is right. With this technique all steps are down Line of Dance.



Susie Q (III)

Two-measure figure with regular two-step timing (QQS; QQS;) which is generally defined cross in front, side, cross in front, flare; cross in front, side, cross in front, -; but the following description is more precise: (swivel); cross in front/(swivel), side/(swivel), cross in front, (swivel/flare); cross/(swivel), side/(swivel), cross in front, (swivel/flare);. Figure is done in Butterfly and may begin with either the lead or trail feet.

Description of Figure

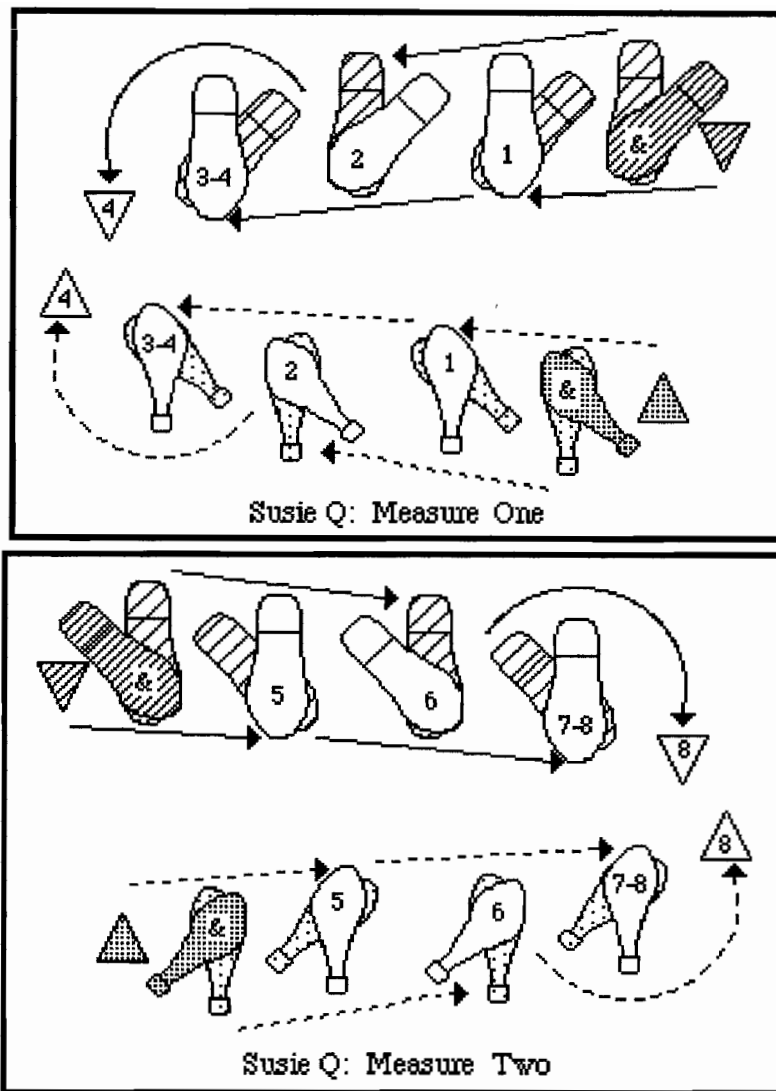
Beginning with left foot:

Measure one

- (&) Swivel right-face 1/8-turn on weighted right foot,
- (1) Cross left foot in front of and beyond the right and take weight, then swivel left-face 1/8-turn on weighted left foot,
- (2) Step to the side with the right foot, then swivel right-face 1/8-turn on weighted right foot,
- (3) Cross left foot in front of and beyond the right and take weight,
- (4) Swivel left-face 1/8-turn on weighted left foot while flaring right leg in a semi-circle counterclockwise, then continue swiveling left-face 1/8-turn to prepare for next measure. Leaves right foot free.

Measure two

- (5) Cross right foot in front of and beyond the left and take weight, then swivel right-face 1/8-turn on weighted right foot,
- (6) Step to the side with the left foot, then swivel left-face 1/8-turn on weighted left foot,
- (7) Cross right foot in front of and beyond the left and take weight,
- (8) Swivel right-face 1/8-turn on weighted right foot to end facing partner, flaring left leg slightly. Leaves left foot free.



Beginning with right foot

Measure one

- (&) Swivel left-face 1/8-turn on weighted left foot,
- (1) Cross right foot in front of and beyond the left and take weight, then swivel right-face 1/8-turn on weighted right foot,
- (2) Step to the side with the left foot, then swivel left-face 1/8-turn on weighted left foot,
- (3) Cross right foot in front of and beyond the left and take weight,
- (4) Swivel right-face 1/8-turn on weighted right foot while flaring left leg in a semi-circle counterclockwise, then continue swiveling right-face 1/8-turn to prepare for next measure. Leaves left foot free.

Measure two

- (5) Cross left foot in front of and beyond the right and take weight, then swivel left-face 1/8-turn on weighted left foot,
- (6) Step to the side with the right foot, then swivel right-face 1/8-turn on weighted right foot,
- (7) Cross left foot in front of and beyond the right and take weight,
- (8) Swivel left-face 1/8-turn on weighted left foot to end facing partner, flaring right leg slightly. Leaves right foot free.

Comments:

1. The flaring action at the end of the second measure is very slight unless there is a figure following which uses a through step.

2. On the fourth beat of the first measure, the swiveling and flaring actions are done synchronized in a continuous flow. In the description the swivels were separated to match the drawings.
3. As in all of the vine figures, the shoulders remain relatively stationary and parallel with the Wall (presuming that the man is facing the Wall), so the swiveling action is done primarily with the lower part of the body.

Twist Vine (II)

The twist vine is essentially the same as the vine except that the lady crosses opposite from the man. The man does a regular vine and crosses behind on the first cross and in front on the second cross, but the lady crosses in front on the first cross and behind on the second cross. It is cued twist vine (# of steps) or twisty vine (# of steps).

Twist vines may start with man's left and lady's right or vice versa. Even when the twist vine begins with the trail feet (and progresses toward reverse), the man crosses behind on the first cross and in front on the second, and the lady does the opposite. Some cuers use the term reverse to emphasize a vine which begins with the trail feet (e.g., twisty vine to reverse; or reverse twisty vine; etc.).

Vine Apart & Together (vine apt & tog) (II)

Two-measure figure with regular two-step timing (QQS; QQS;) which is defined side, cross in back, side, (check); side, cross in back, side, -;. With partners facing the same direction, and beginning with man's left and lady's right foot, release contact with partner and vine 3 apart from each other; then with man's right and lady's left foot, vine 3 together ending in the same position as that prior to the vine apart (unless cued otherwise).

Vine 2 (II)

One-measure figure with slow timing (SS;) which is defined side, -, cross in back, -;. This figure is the same as the first two beats of the regular vine 3 but done with slow timing.

Description of Figure:

With left foot free:

- (1) With left foot step to the side,
- (2) Swivel right-face on weighted left foot and bring right foot to approximately the "touch" position,
- (3) Cross right foot behind and to the other side of the left foot and take weight,
- (4) Swivel to face partner on weighted right foot and bring left foot approximately to the "touch" position. Leaves left foot free.

With right foot free:

- (1) With right foot step to the side,
- (2) Swivel left-face on weighted right foot and bring left foot approximately to the "touch" position,
- (3) Cross left foot behind and to the other side of the right foot and take weight,
- (4) Swivel to face partner on weighted left foot and bring right foot approximately to the "touch" position. Leaves right foot free.

Vine 3 (II)

One-measure figure with regular two-step timing (QQS;) which is defined side (swivel), cross in back (swivel), side, -;. It can be thought of as the first three steps of the vine 4 and a touch on the fourth beat. This figure is sometimes cued simply vine with the three steps implied. With two consecutive vine 3 figures, if one begins with the left foot, the second begins with the right and vice versa. The two figures also progress in opposite directions.

Vine 4 (II)

One-measure figure with quick timing (QQQQ;) which is defined side (swivel), cross in back (swivel), side (swivel), cross in front;

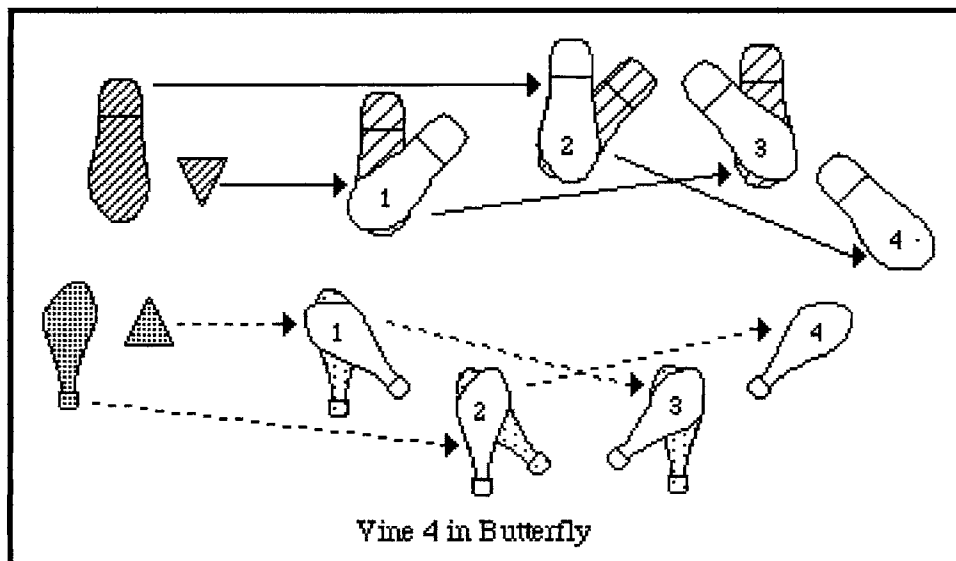
Description of Figure:

With left foot free and facing Wall:

- (1) Step to the side with the left foot and take weight then swivel right-face 1/8-turn on left foot to end with toe on the diagonal away from direction of progression (Reverse Line and Wall),
- (2) Cross right foot behind and to the other side of the left foot and take weight, then swivel left-face 1/8 turn to face Wall,
- (3) With left foot step to the side, taking weight, then swivel left-face 1/8-turn left-face to end with toe on the diagonal toward the direction of progression (Line and Wall),
- (4) Cross right foot in front of and to the other side of the left foot and take weight. Leaves left foot free.

With right foot free and facing Center:

- (1) Step to the side with the right foot and take weight, then swivel left-face 1/8 turn on right foot to end with toe on the diagonal away from direction of progression (Reverse Line and Center),
- (2) Cross left foot behind and to the other side of the right foot and take weight, then swivel right-face 1/8 turn to face Center,
- (3) With right foot step to the side and take weight, then swivel right-face 1/8-turn on right foot to end with toe on the diagonal toward the direction of progression (Line and Center),
- (4) Cross left foot in front of and to the other side of the right foot and take weight. Leaves right foot free.



Comments:

1. In the vine, steps are taken on the ball of the foot and the knees are "soft" or slightly bent.
2. Shoulders remain relatively still and parallel with the Wall (presuming man is facing the Wall) so just the lower half of the body twists to make the vining motion smooth.
3. Keep weight of body directly over the supporting foot to maintain balance. Check your posture by making sure that the ears are aligned directly with ankle. Hand contact can help maintain balance until it can be achieved without the assistance of the partner.
4. Before the next figure, a slight swiveling action on the weighted foot may be needed to be in the necessary position (e.g., Closed Position).
5. Roundalab has specified that this figure could also be done in slow timing (SS; SS;). For clarity the slow variation should be cued slow vine 4.
6. When a vine begins with the trail feet, sometimes cuers add the term reverse to indicate that the direction for the vine is opposite from normal, e.g., reverse vine (# steps) or vine (# steps) to reverse.

Vine 8 (II)

Two-measure figure done with quick timing (QQQQ; QQQQ;). This figure consists of a vine 4 immediately following another vine 4.

Two-Step Basics

7. Hitch Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase II

Back Hitch

Forward Hitch

Hitch

Hitch 4

Hitch 6

Hitch Scissors

Back Hitch (bk hitch) [II]

One-measure figure with regular two-step timing (QQS;) which is defined back, close, forward, -;. It is also called hitch, hitch 3, or back hitch 3.

Description of Back Hitch beginning with Lead Feet:

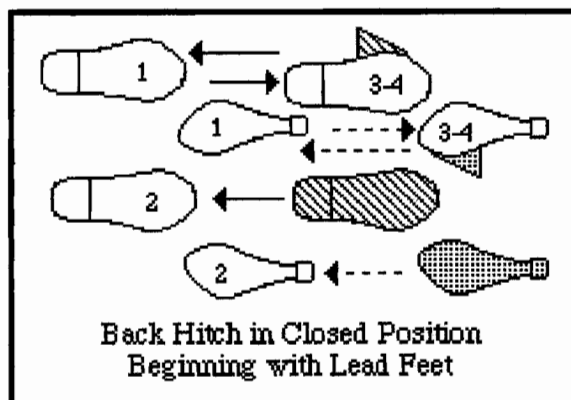
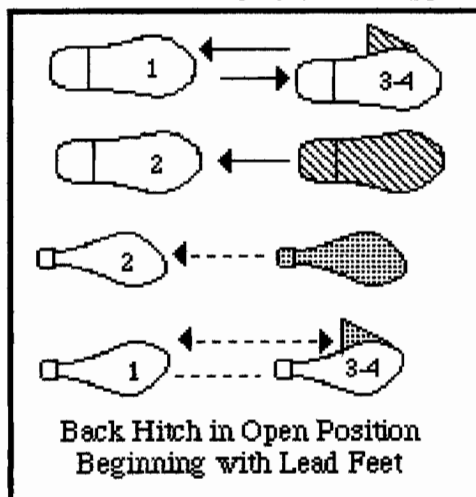
Man: (1) Step backward with left foot,
(2) Bring right foot next to left foot and take weight,
(3) Step forward with left foot,
(4) Bring right foot to approximately the "touch" position. Leaves right foot free.

Lady: Facing Same Direction:

(1) Step backward with right foot,
(2) Bring left foot next to right foot and take weight,
(3) Step forward with right foot,
(4) Bring left foot to approximately the "touch" position. Leaves left foot free.

Facing Opposite Direction:

(1) Step forward with right foot,
(2) Bring left foot next to right foot and take weight,
(3) Step backward with right foot,
(4) Bring left foot to approximately the "touch" position. Leaves left foot free.



Comments:

1. When facing opposite directions, if the man does a back hitch, the lady does a forward hitch.
2. If the man is progressing backwards and the cue is hitch, it implies back hitch.
3. Keep knees slightly bent throughout this figure.

Forward Hitch (fwd hitch) [III]

One-measure figure with regular two-step timing (QQS;) which is defined forward, close, back, -;. It is also called hitch, hitch 3, or forward hitch 3.

Description of Forward Hitch beginning with Lead Feet:

Man:

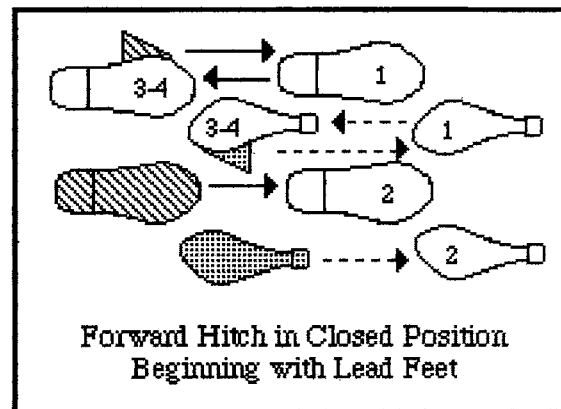
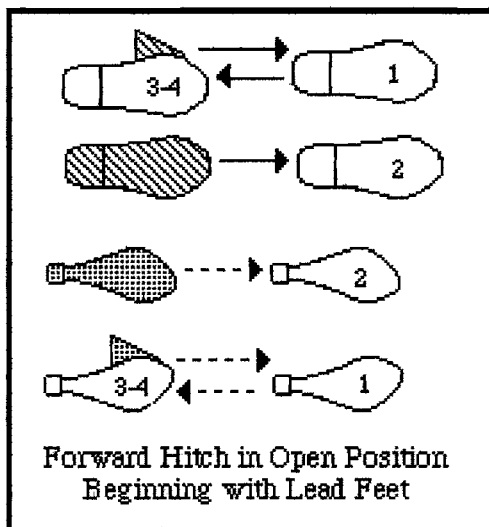
- (1) Step forward with left foot,
- (2) Bring right foot next to left foot and take weight,
- (3) Step backward with left foot,
- (4) Bring right foot to approximately the "touch" position. Leaves right foot free.

Lady: Facing Same Direction:

- (1) Step forward with right foot,
- (2) Bring left foot next to right foot and take weight,
- (3) Step backward with right foot,
- (4) Bring left foot to approximately the "touch" position. Leaves left foot free.

Facing Opposite Direction:

- (1) Step backward with right foot,
- (2) Bring left foot next to right foot and take weight,
- (3) Step forward with right foot,
- (4) Bring left foot to approximately the "touch" position. Leaves left foot free.



Comments:

1. When facing opposite directions, if the man does a forward hitch, the lady does a back hitch.
2. Keep knees slightly bent throughout this figure.

Hitch (II)

One-measure figure done with regular two-step timing (QQS;). The hitch is a step in the direction of progression (forward or back) followed by a close and then a step in the opposite direction of the first step, so it changes the direction of progression. If the direction of progression at the beginning of the figure was forward, then a hitch would be defined forward, close, back, -; and the new direction of progression is backward. If the direction of progression at the beginning of the figure was backward, then a hitch would be defined as back, close, forward, -; and the new direction of progression would be forward.

If the term hitch is cued by itself, the direction of movement indicates whether it is a forward hitch or a back hitch. The hitch can begin with either the lead feet or the trail feet.

Hitch 4 (II)

One-measure figure with quick timing (QQQQ;) and defined forward, close, back, close;. This figure implies that the man has been progressing in a forward direction.

Description of Hitch 4 beginning with Lead Feet:

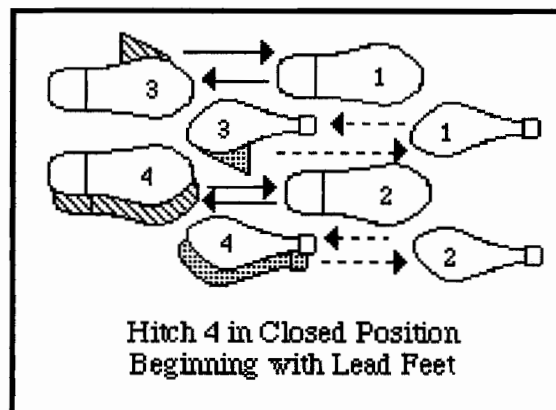
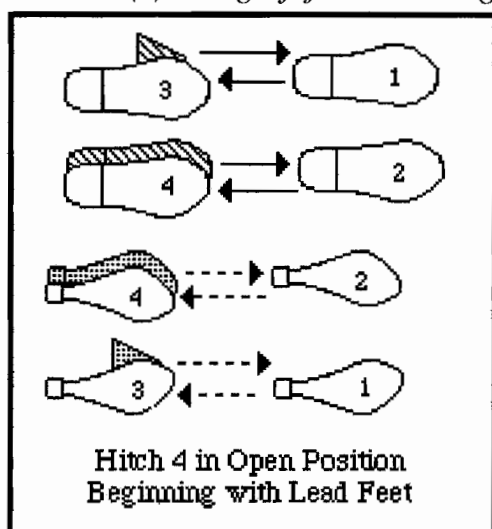
Man: (1) Step forward with left foot,
 (2) Bring right foot next to left foot and take weight,
 (3) Step backward with left foot,
 (4) Bring right foot next to left foot and take weight. Leaves left foot free.

Lady: Facing Same Direction:

(1) Step forward with right foot,
 (2) Bring left foot next to right foot and take weight,
 (3) Step backward with right foot,
 (4) Bring left foot next to right foot and take weight. Leaves right foot free.

Facing Opposite Direction:

(1) Step backward with right foot,
 (2) Bring left foot next to right foot and take weight,
 (3) Step forward with right foot,
 (4) Bring left foot next to right foot and take weight. Leaves right foot free.



Comments:

The hitch 4 changes direction of movement twice so that at the end of this figure dancers could continue in the direction of movement at the beginning of the figure.

Hitch 6 (II)

Two-measure figure with regular two-step timing (QQS; QQS;) which is defined forward, close, back, -; back, close, forward, -;. The official name of this figure is hitch (forward and back) but it is cued hitch 6 or double hitch. It is essentially a forward hitch followed by a back hitch, but can also be a back hitch followed by a forward hitch if the man had been progressing backward at the beginning of the figure. Generally the figure starts with the lead feet, so the second measure starts with the trail feet. It could begin with opposite feet.

Description of Figure beginning with Lead Feet and with Man Progressing Forward

Man: (Measure 1) Beginning with left foot do a forward hitch,
 (Measure 2) Beginning with right foot do a back hitch. Leaves left foot free.

Lady: **Facing Same Direction:**

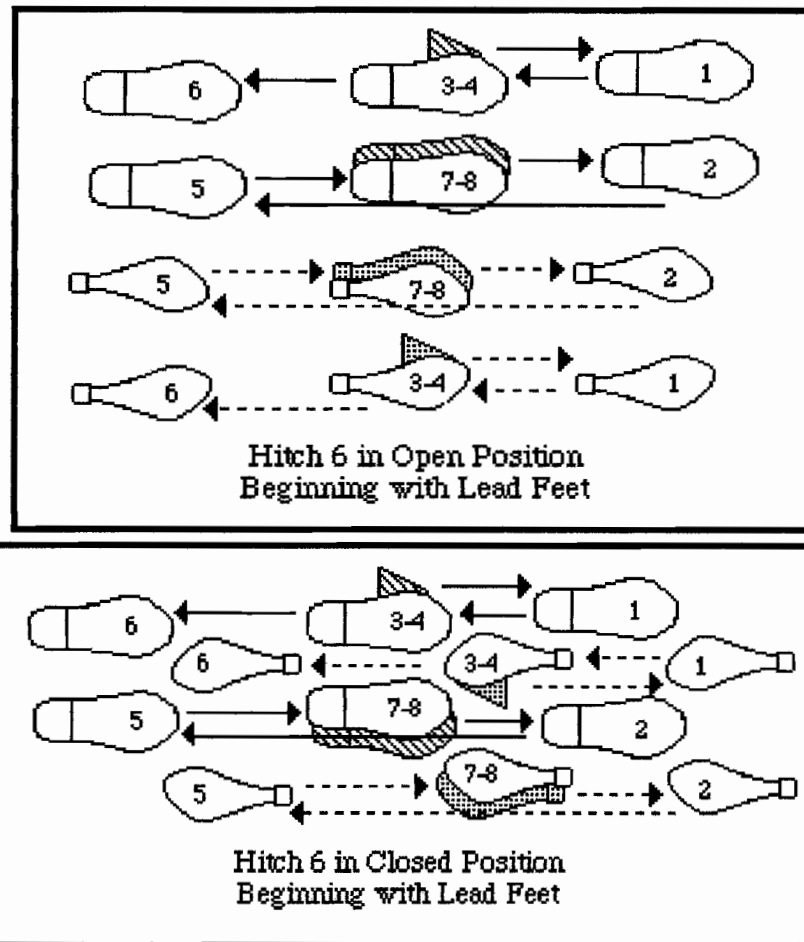
(Measure 1) Beginning with right foot do a forward hitch.

(Measure 2) Beginning with left foot do a back hitch. Leaves right foot free.

Facing Opposite Direction:

(Measure 1) Beginning with right foot do a back hitch.

(Measure 2) Beginning with left foot do a forward hitch. Leaves right foot free.



Description of Figure beginning with Lead Feet and with Man Progressing Backward:

Man: (Measure 1) Beginning with left foot do a back hitch,
(Measure 2) Beginning with right foot do a forward hitch. Leaves left foot free.

Lady: **Facing Same Direction:**

(Measure 1) Beginning with right foot do a back hitch.

(Measure 2) Beginning with left foot do a forward hitch. Leaves right foot free.

Facing Opposite Direction:

(Measure 1) Beginning with right foot do a forward hitch.

(Measure 2) Beginning with left foot do a back hitch. Leaves right foot free.

Comments:

When two hitches are done consecutively, one is forward and the other is back. The second begins with the opposite foot from the first.

Hitch Scissors (hitch scis) (II)

One-measure figure done with regular two-step timing (QQS;) in which the man does a hitch while the lady does a scissors. There are a number of variations of what happens depending on the foot that begins the figure, the direction of movement, the beginning position, and the ending position. The cue should tell the ending position (i.e., the cue should be hitch scissors to [position]). It is also cued hitch/lady scissors to (position).

The man does a hitch in whatever direction he is currently moving. The lady always begins by swiveling to face her partner and then commences a scissors. The type of scissors she does depends on the ending position, which will make it obvious whether to cross in front or in back.

The figure scissors hitch is completely different and is included with the Scissors Family because the man is doing the scissors action. Note that the first cue denotes the man's movement in both of these figures.

A few of the most common variations of hitch scissors include:

Hitch Scissors to Semi (In Banjo with man moving backwards and beginning with trail feet)

(This typically follows a forward hitch and would be cued: hitch; hitch scissors to Semi. Cuers have been heard to call this two-measure combination hitch and switch to Semi.)

Man: Beginning with right foot do a back hitch blending to Semi-Closed after taking weight on the third step.

Lady: *Swivel to face partner on weighted right foot, then beginning with left foot do a scissors through ending in Semi-Closed.*

Hitch Scissors to Banjo (In Semi-Closed with man moving backwards and beginning with trail feet)

(This typically follows a forward hitch and would be cued: hitch; hitch scissors to Banjo. Cuers have been heard to call this two-measure combination hitch and switch to Banjo.)

Man: Beginning with right foot do a back hitch ending in Banjo.

Lady: *Swivel to face partner on weighted right foot, then beginning with left foot do a scissors (side, close, back, -;) ending in Banjo.*

Hitch Scissors to Banjo (In Semi-Closed with man moving forward and beginning with lead feet)

Man: Beginning with left foot do a forward hitch blending to Banjo after taking weight on the third step.

Lady: *Swivel to face partner on weighted left foot, then beginning with right foot do a scissors through (side, close, cross in front, -;) ending in Banjo.*

Two-Step Basics

8. Scissors Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase II

Progressive Scissors
Sand Step
Scissors

Scissors Hitch
Scissors Through

Progressive Scissors (prog scis) (II)

Roundalab defines this figure as a one-measure figure with regular two-step timing (QQS;) which is defined side, close, cross, -;. This figure is different from the regular scissors because there IS progression with this figure and little to no progression with the scissors. Generally this figure begins in Closed Position facing Line of Dance and there are two consecutive measures of the same figure, so it is described here as a two-measure figure, to simultaneously provide information for a one-measure figure beginning with either foot. More precisely, this figure could be defined (rotate); side (rotate), close (rotate), cross, (rotate); side (rotate), close (rotate), cross, -;.

Description of Figure:

Man: First Measure (With Left Foot Free)

- (&) In Closed Position facing Line of Dance, rotate upper body slightly right-face,
- (1) With left foot, step to the new side position which is slightly forward (toward Line of Dance) of original position, and take weight, then rotate upper body slightly left-face to again be facing Line of Dance,
- (2) Bring right foot next to the left and take weight and continue to rotate upper body slightly left-face so right elbow points toward Line and Wall (direction of travel for next step) resulting in Sidecar Position,
- (3) With left foot step forward (upper legs are somewhat crossed) and take weight,
- (4) Bring right foot to approximately the "touch" position, aligning entire body to be in Closed Position facing Diagonal Line and Center. Leaves right foot free.

Second Measure (With Right Foot Free)

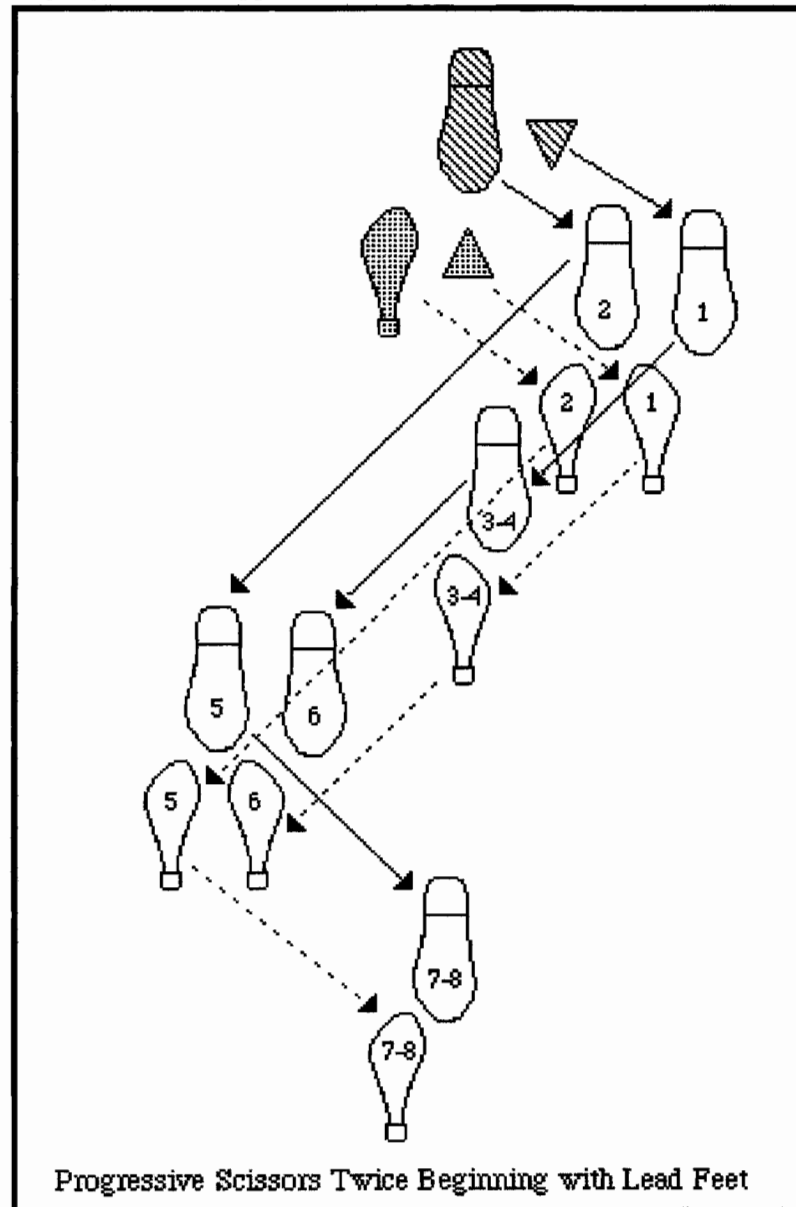
- (5) Step to the side with free right foot, then begin to rotate upper body slightly right-face to end facing Line of Dance,
- (6) Bring left foot next to the right and take weight, continuing to rotate upper body slightly right-face so that left elbow points toward Line and Center (direction of travel for next step) resulting in Banjo Position,
- (7) With right foot step forward (upper legs are somewhat crossed) and take weight,
- (8) Bring left foot to approximately the "touch" position. Leaves left foot free.

Lady: First Measure (With Right Foot Free)

- (&) In Closed Position facing Reverse, rotate upper body slightly right-face,
- (1) With right foot step to the new side position which is slightly back (toward Line of Dance) of original position, and take weight, then rotate upper body slightly left-face to again be facing Reverse Line of Dance,
- (2) Bring left foot next to the right and take weight and continue to rotate upper body slightly left-face so left elbow points toward Line and Wall (direction of travel for next step) resulting in Sidecar Position,
- (3) With right foot step backward (upper legs are somewhat crossed) and take weight,
- (4) Bring left foot to approximately the "touch" position, aligning entire body to be in Closed Position facing Diagonal Reverse Line and Wall. Leaves left foot free.

Second Measure (With Left Foot Free)

- (5) Step to the side with free left foot, then begin to rotate upper body slightly right-face to end facing Reverse Line of Dance,
- (6) Bring right foot next to the left and take weight, continuing to rotate upper body slightly right-face so that right elbow points toward Line and Center (direction of travel for next step) resulting in Banjo Position,
- (7) With left foot step backward (upper legs are somewhat crossed) and take weight,
- (8) Bring right foot to approximately the "touch" position. Leaves right foot free.



Comments:

1. This figure progresses down line of dance in contrast to a regular scissors. The crossing steps are crossing steps only because dancers are in Banjo or Sidecar Position.
2. If dancers do not rotate their upper bodies to perform Banjo and Sidecar Positions, they will inevitably find this figure very difficult to do.
3. The next figure would be in Banjo unless choreography implies or states that dance position is changed at the end of this figure.

Sand Step (II)

One-measure figure with regular two-step timing (QQS;) which is defined (toe), (heel), cross, -;. There is a swiveling action on the supporting foot on each count of the measure, so more precisely is defined (swivel); (toe)/(swivel), (heel)/(swivel), cross, (swivel);. There is just one change of

weight (on the third beat). If the left foot begins the first of two consecutive measures of sand step, the right foot begins the second one, and vice versa. The figure is typically done in Butterfly.

Description of Figure:

Beginning with Left Foot Free:

- (&) On weighted right foot, swivel 1/8-turn right-face,
- (1) Place toe of left foot approximately at instep of right foot without taking weight, then on weighted right foot, swivel 1/4-turn left-face,
- (2) Place heel of left foot approximately at toe of right foot without taking weight, then on weighted right foot, swivel 1/4-turn right-face while keeping left foot in a position "frozen" in relationship to the swiveling foot,
- (3) In a position which would be "cross" from previously weighted position, take weight on the ball of the left foot,
- (4) On weighted left foot, swivel 1/8-turn left-face to face partner. Leaves right foot free.

Beginning with Right Foot Free:

- (&) On weighted left foot, swivel 1/8-turn left-face,
- (1) Place toe of right foot approximately at instep of left foot without taking weight, then on weighted left foot, swivel 1/4-turn right-face,
- (2) Place heel of right foot approximately at toe of left foot without taking weight, then on weighted left foot, swivel 1/4-turn left-face while keeping right foot in a position "frozen" in relationship to the swiveling foot,
- (3) In a position which would be "cross" from previously weighted position, take weight on the ball of the right foot,
- (4) On weighted right foot, swivel 1/8-turn right-face to face partner. Leaves left foot free.

Comments

1. The swiveling action is made on the balls of the feet. Primarily the lower body rotates back and forth; the upper body stays facing partner.
2. Roundalab describes the heel as also coming to the instep of the supporting foot. It does if the rotation is less than 1/4-turn. Dancers may vary amount of swivel for personal pleasure.
3. Knees stay "tucked" one behind the other between beats two and three so the "crossing" step is such by virtue of its placement on the floor in relationship to previous position, rather than a "true" crossing step.
4. This figure is placed in the scissors family because the normal side, close was substituted for the toe, heel.

Scissors (scis) (II)

One-measure figure with regular two-step timing (QQS;) which is defined side, close, cross, -;, but more precisely is (rotate); side, close, cross, -;. The man crosses in front and the lady crosses in back.

Description of Figure:

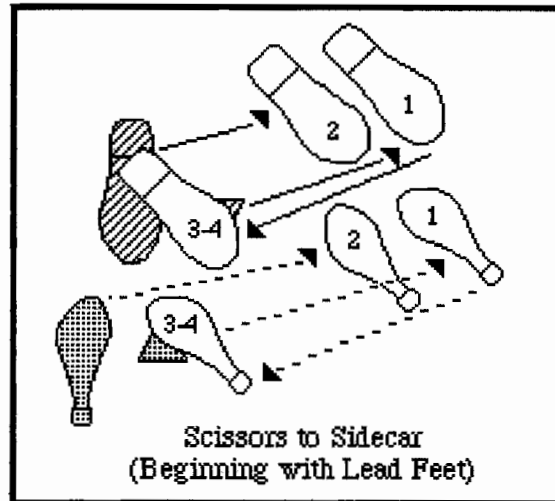
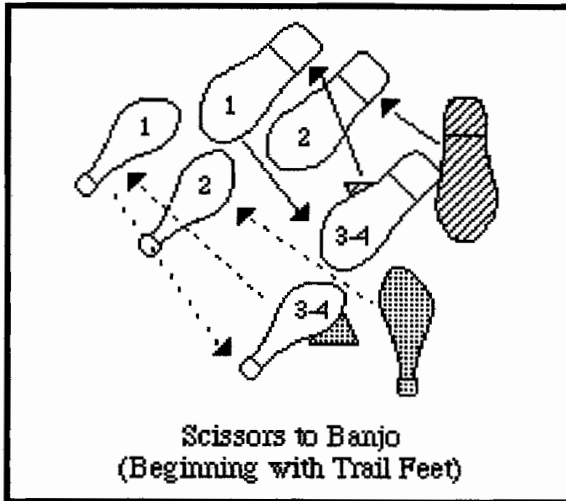
Man: Scissors to Sidecar

- (&) In Closed Position facing Line of Dance and with left foot free, rotate upper body 1/8-turn left-face,
- (1) Step to the side with the left foot, ending Sidecar Position,
- (2) Place right foot next to the left foot and take weight,
- (3) With left foot step across in front outside lady's feet and take weight,
- (4) Bring right foot to approximately the "touch" position. Ends in Sidecar Position with right foot free.

Scissors to Banjo

- (&) In Closed Position facing Line of Dance and with right foot free, rotate upper body 1/8-turn right-face,
- (1) Step to the side with the right foot, ending in Banjo Position,

- (2) Place left foot next to the right foot and take weight,
- (3) With right foot step across in front outside lady's feet and take weight,
- (4) Bring left foot to approximately the "touch" position. Ends in Banjo Position with left foot free.



Lady: Scissors to Sidecar
 (&) In Closed Position facing Reverse Line of Dance and with right foot free, rotate upper body 1/8-turn left-face,
 (1) Step to the side with the right foot, ending Sidecar Position,
 (2) Place left foot next to the right foot and take weight,
 (3) With right foot step across in back and take weight,
 (4) Bring left foot to approximately the "touch" position. Ends in Sidecar Position with left foot free.

Scissors to Banjo
 (&) In Closed Position facing Reverse Line of Dance and with left foot free, rotate upper body 1/8-turn right-face,
 (1) Step to the side with the left foot, ending in Banjo Position,
 (2) Place right foot next to the left foot and take weight,
 (3) With left foot step across in back and take weight,
 (4) Bring right foot to approximately the "touch" position. Ends in Banjo Position with right foot free.

Comments:

1. Some use a swiveling action on the floor instead of the body rotation, but smoother dancing is accomplished with the body rotation, and it also provides a strong lead for the lady.
2. If the cue is merely scissors and no additional cue is given for the measure immediately following one measure of scissors, assume that scissors twice is intended. In this case, on beat four of the first measure, there must be 1/4-turn of body rotation to get into position to do the second measure.
3. If beginning in Semi-Closed Position, blend to face partner automatically (to be in Closed Position) before beginning the scissors.

Scissors Hitch (II)

One-measure figure done with regular two-step timing (QQS;) in which a man does a scissors and the lady does a hitch. (The man's part is first in the cue. This figure is entirely different from hitch scissors in which the man does the hitch [the first cue] and the lady does the scissors. The hitch scissors is included in the Hitch Family.) The ending position should be cued.

Scissors Through (scis thru) (II)

One-measure figure with regular two-step timing (QQS;) which is defined side, close, cross in front, -;. The official Roundalab name is through scissors, but it is always cued scissors through.

In this figure both the man and lady cross in front, with the crossing step moving between the weighted feet of the dancers. Because they must both step through the weighted feet, they must have room to do so; therefore this figure is generally used in a position where the dancers have more room (e.g., Butterfly) or when they can accommodate both feet moving through (e.g., scissors through to Semi-Closed with figure beginning with trail feet).

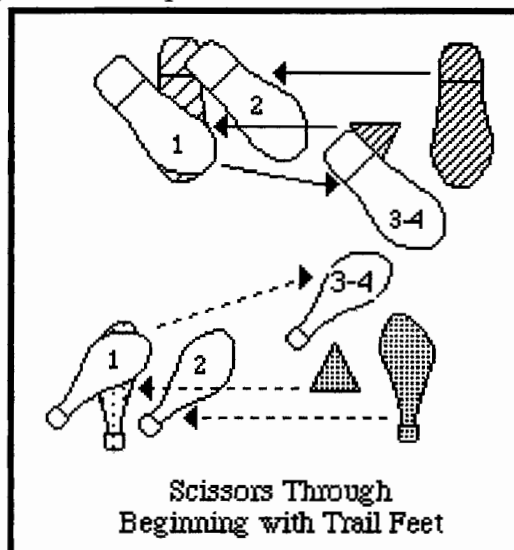
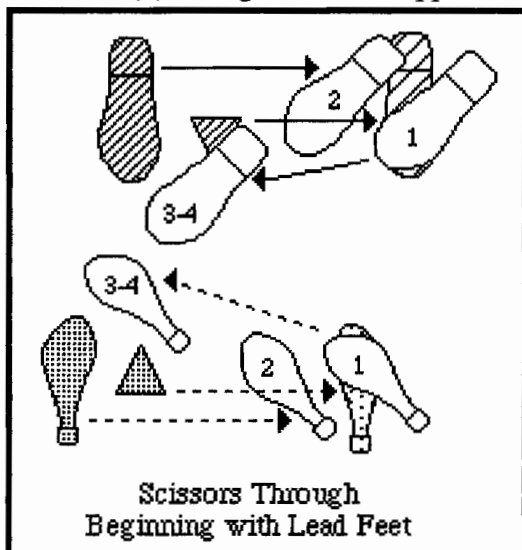
Description of Figure:

Man: Beginning with Left Foot

- (1) In Butterfly Position facing the Wall and with left foot free, step to the side and as weight is taken on ball of foot, swivel 1/8-turn right-face to end in a modified Butterfly Sidecar Position facing Reverse Line and Wall,
- (2) Place right foot next to the left foot and take weight,
- (3) Step across in front with left foot and take weight,
- (4) Bring right foot to approximately the "touch" position. Leaves right foot free.

Beginning with Right Foot

- (1) In Butterfly Position facing Wall and with right foot free, step to the side and as weight is taken on ball of foot, swivel 1/8-turn left-face to end in a modified Butterfly Banjo Position facing Line and Wall,
- (2) Place left foot next to the right foot and take weight,
- (3) Step across in front with right foot and take weight,
- (4) Bring left foot to approximately the "touch" position. Leaves left foot free.



Lady: Beginning with Right Foot

- (1) In Butterfly Position facing Center of the Hall and with right foot free, step to the side and as weight is taken on ball of foot, swivel 1/8-turn left-face to end in a modified Butterfly Position facing Reverse Line and Center,
- (2) Place left foot next to the right foot and take weight,
- (3) Step across in front with right foot and take weight,
- (4) Bring left foot to approximately the "touch" position. Leaves left foot free.

Beginning with Left Foot

- (1) In Butterfly Position facing Center of the Hall and with left foot free, step to the side and as weight is taken on ball of foot, swivel 1/8-turn right-face to end in a modified Butterfly Position facing Line and Center,
- (2) Place right foot next to the left foot and take weight,
- (3) Step across in front with left foot and take weight,
- (4) Bring right foot to approximately the "touch" position. Leaves right foot free.

Comments

1. Dancers may eliminate swiveling action and by placing foot appropriately.
2. Scissors through to Left Open begins with lead feet and dancers blend to Left Open Position at the end of the first beat of the scissors through; scissors through to Open begins with trail feet and dancers blend to Open Position at the end of the first beat of the scissors through.

Two-Step Basics

9. Twirl, Roll, & Spin Family

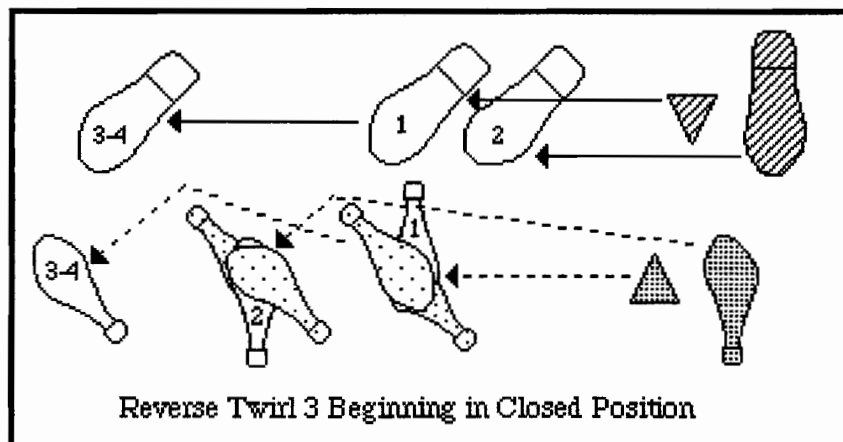
The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase II

Reverse Twirl
Reverse Twirl Vine
Roll
Roll 2
Roll 4
Spot Spin
Spot Turn
Twirl
Twirl 2
Twirl 4
Twirl Vine
Twirl Vine 2
Twirl Vine 4
Unwrap
Unwrap (from a Tamara)
Unwrap (from Wrapped Position)
Wrap
Wrap (after a Forward Two-Step)
Wrap (after a Vine 3)
Wrap 2 to Tamara

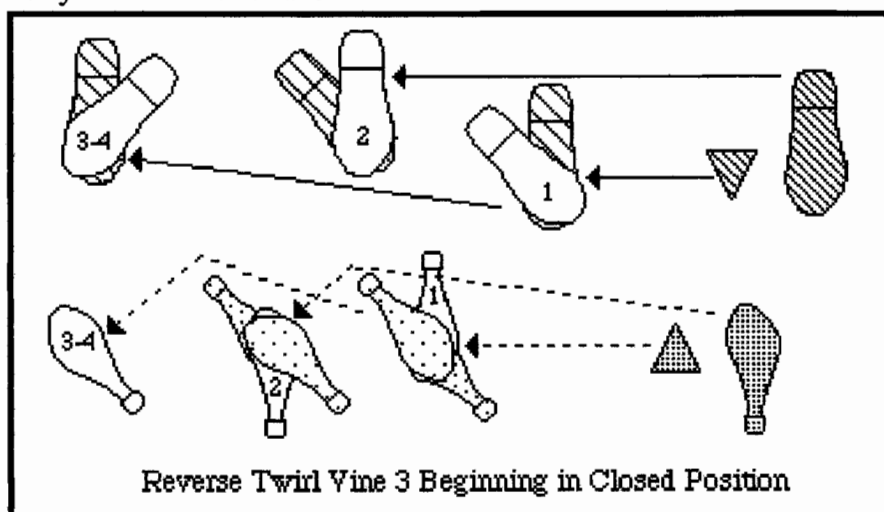
Reverse Twirl (rev twl) (II)

One-measure figure done with regular two-step timing (QQS;). Beginning with trail feet, the man does a forward two-step to Reverse Line of Dance while the lady does a left-face roll in three steps under the man's joined lead hands (the same hands as in the regular twirl). This figure is called reverse twirl 3 or reverse twirl (the omitted number implies three steps). The twirl could be done under trail hands if choreographed that way.



Reverse Twirl Vine (II)

One-measure figure done with regular two-step timing (QQS;). Beginning with trail feet, the man does a vine 3 usually toward Reverse Line of Dance while the lady does a reverse twirl 3, (turning left-face) normally under the lead hands.



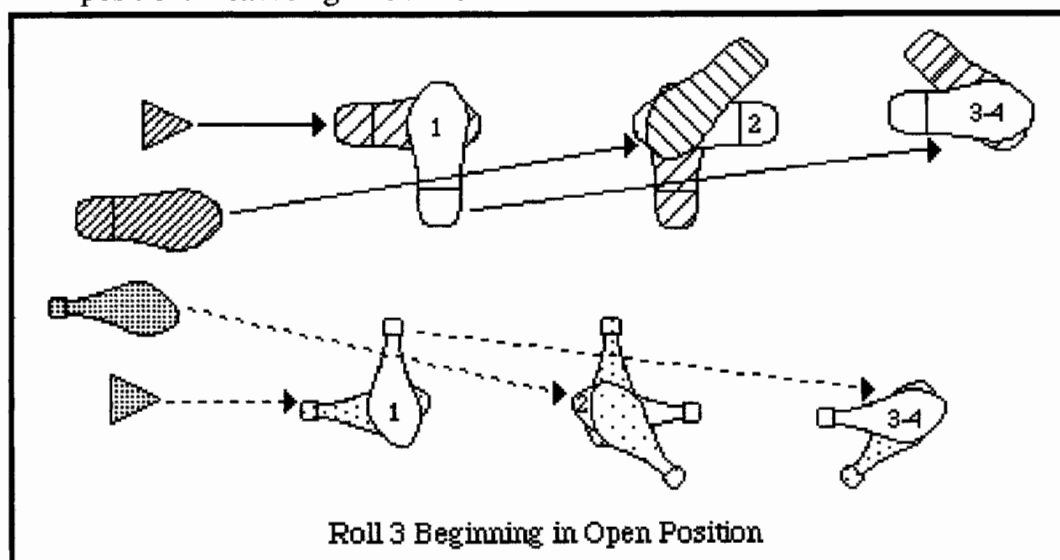
Roll (II)

One-measure figure done with regular two-step timing (QQS;). It can be defined forward (swivel), side (swivel), side, (swivel);. It is also cued roll 3 (with no numeral, three steps are implied).

Description of Figure Beginning with Lead Feet:

Man:

- (1) In Open Position facing Line of Dance release contact with partner and step forward with left foot (toes may point out). After assuming weight on the ball of the left foot, rotate on that weighted foot approximately 1/4-turn left-face to face the Center.
- (2) Step to the side (down Line of Dance) with right foot and after assuming weight on the ball of the foot swivel left-face on that foot approximately 1/4-turn to end facing Reverse Line of Dance.
- (3) Continue to swivel (approximately 1/8-turn left-face) on the weighted right foot and step to the side (down Line of Dance) so that toe points diagonal Line and Wall and take weight.
- (4) As weight is assumed on the ball of that left foot, swivel approximately 1/8-turn left-face to end facing Line of Dance and bring right foot to approximately the "touch" position. Leaves right foot free.



- Lady:**
- (1) In Open Position facing Line of Dance release contact with partner and step forward with right foot (toes may point out). After assuming weight on the ball of the right foot, rotate on that weighted foot approximately 1/4-turn right-face to face the Wall.
 - (2) Step to the side (down Line of Dance) with left foot and after assuming weight on the ball of the foot swivel right-face on that foot approximately 1/4-turn to end facing Reverse Line of Dance.
 - (3) Continue to swivel (approximately 1/8-turn right-face) on the weighted left foot and step to the side (down Line of Dance) so that toe points diagonal Line and Center and take weight.
 - (4) As weight is assumed on the ball of that right foot, swivel approximately 1/8-turn right-face to end facing Line of Dance and bring left foot to approximately the "touch" position. Leaves left foot free.

Comments:

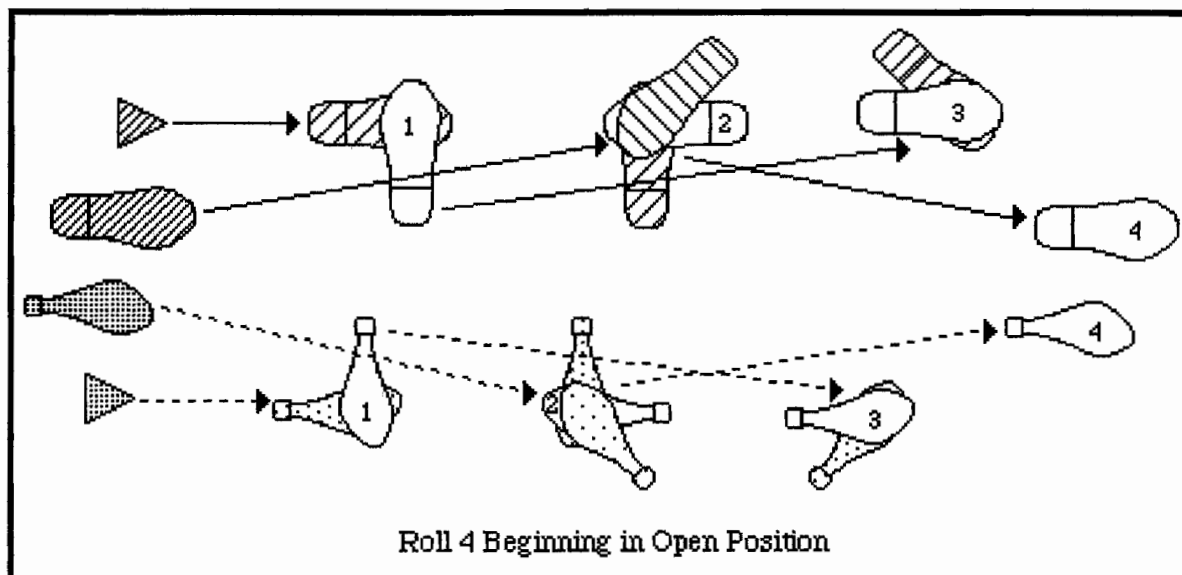
1. Others may describe the amount of turn on each foot slightly differently. There is agreement that all steps are on the Line of Progression and that after two steps the dancers face Reverse Line of Dance (if travel is down Line of Dance).
2. The balls of the feet are placed on one straight line.
3. If figure begins with man's right and lady's left and direction of progression is toward Reverse Line of Dance, the cue would typically be roll 3 to Reverse, the man rolls right-face and the lady rolls left-face.
4. If the roll ends to face partner (e.g., to Butterfly), the turn is underturned, ending facing partner. The cue roll 3 and touch frequently implies that the dancers end facing each other.

Roll 2 [II]

One-measure figure done with slow timing (SS;). The rolling action is done in two slow steps instead of three so would be defined forward, (swivel), back, (swivel);. If the roll begins with man's right and lady's left foot and travels to Reverse Line of Dance, typically the cue is roll 2 to Reverse.

Roll 4

One-measure figure done with quick timing (QQQQ;). Essentially this is a roll 3 with a forward step on the fourth beat of the measure and is defined forward (swivel), side (swivel), side (swivel), forward;.



If the cue is Roll 4 to Face then the dancers blend to face partner after assuming weight on the fourth step so is defined forward (swivel), side (swivel), side (swivel), forward (swivel);. If the roll was left-face, the last step is forward and the swivel to face is right-face. If the roll was

right-face, the last step is forward and the swivel to face is left-face. These blending actions involve a turn in the opposite direction of the roll.

If the roll begins with man's right and lady's left foot and travels to Reverse Line of Dance, typically the cue is roll 4 to Reverse.

Spot Spin (II)

One-measure figure done with regular two-step timing (QQS;) which is defined turn, turn, turn, -;. The cue for this figure is spin. It is an individual move with no contact with partner. It can be done either right- or left-face.

Description of Figure:

Beginning with Left Foot Free:

- (1) Facing partner but with no hand contact swivel on the weighted right foot turning left-face approximately 1/4-turn, then step with the ball of the left foot as near the right foot as possible and take weight,
- (2) Continue swiveling left-face approximately 1/4-turn on weighted left foot, then step with the ball of the right foot as near the left foot as possible and take weight,
- (3) Continue swiveling left-face approximately 1/4-turn on weighted right foot, then step with the ball of the left foot as near the right foot as possible and take weight,
- (4) Continue swiveling left-face approximately 1/4-turn on weighted left foot, and bring right foot to approximately the "touch" position. Leaves right foot free.

Beginning with Right Foot Free:

- (1) Facing partner but with no hand contact swivel on the weighted left foot turning right-face approximately 1/4-turn, then step with the ball of the right foot as near the left foot as possible and take weight,
- (2) Continue swiveling right-face approximately 1/4-turn on weighted right foot, then step with the ball of the left foot as near the right foot as possible and take weight,
- (3) Continue swiveling right-face approximately 1/4-turn on weighted left foot, then step with the ball of the right foot as near the left foot as possible and take weight,
- (4) Continue swiveling right-face approximately 1/4-turn on weighted right foot, and bring left foot to approximately the "touch" position. Leaves left foot free.

Comments:

1. Note that some of the action begins with the weighted foot before the free foot does anything.
2. This figure has no progression.
3. More than 1/4-turn may be made on a turn. Other steps are merely adjusted accordingly to complete one full turn and making sure that the appropriate foot is free at the end of the figure.
4. Advanced dancers can spin around entirely on one step. They typically step with the free foot, and maintain weight on that step to do the entire spin. In order to gain some momentum to assist in the spin, they turn their bodies slightly the opposite direction before stepping. For example, if spinning right-face, they rotate their upper bodies slightly left-face, take a step with the right foot and as weight is assumed on that right foot, they spin right-face. In order to maintain balance in a spinning action, the entire body must be directly over the weighted foot.

Spot Turn (spot trn) (II)

Roundalab defines a spot turn as an "individual turn with no progression." The amount of turn can vary from a full turn to half a turn. Typically it is done with regular two-step timing (QQS;). In two-step, if the figure begins with the left foot, the turn is left-face; if the figure begins with the right foot, the turn is right-face.

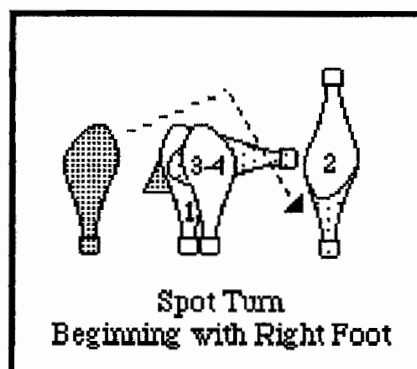
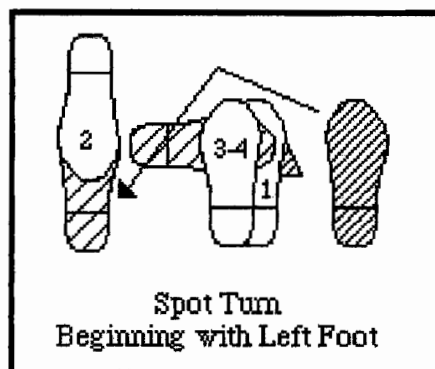
There are several ways to accomplish this figure. Some make the smallest circle possible in taking three steps. This alternative is quite acceptable. Another method makes the spot turn very like the spot turn done at Phase III in rumba and cha cha. Since Roundalab has not specified a procedure to accomplish this figure, the latter method is described here because it is felt that that procedure will transfer more easily to the next level of dancing and it is more comfortable to dance.

Beginning with Left Foot:

- (1) Step in place with the left foot and take weight.
- (2) Cross right foot in front of left foot, and as weight is assumed on the ball of the foot, rotate on that weighted right foot, swiveling at least 3/4-turn left-face, while leaving toe of left foot lightly touching the floor where it was.
- (3) Recover weight on ball of left foot.
- (4) Continue swiveling left-face on weighted left foot to complete turn. Leaves right foot free.

Beginning with Right Foot:

- (1) Step in place with the right foot and take weight.
- (2) Cross left foot in front of right foot, and as weight is assumed on the ball of the foot, rotate on that weighted left foot, swiveling at least 3/4-turn right-face, while leaving toe of right foot lightly touching the floor where it was.
- (3) Recover weight on ball of right foot.
- (4) Continue swiveling right-face on weighted right foot to complete turn. Leaves left foot free.



Comments:

1. The swiveling action on beat two of the measure is similar to an "unwind."
2. One way to think of the differences between how the spot turn is described here and the taking of three small forward turning steps is that the placement of the second step (in the above description) has the heel crossing the weighted foot first instead of crossing the toe first which creates a rather awkward pidgin-toed position. The other difference is the amount of swivel on each step.

Twirl (twl) (II)

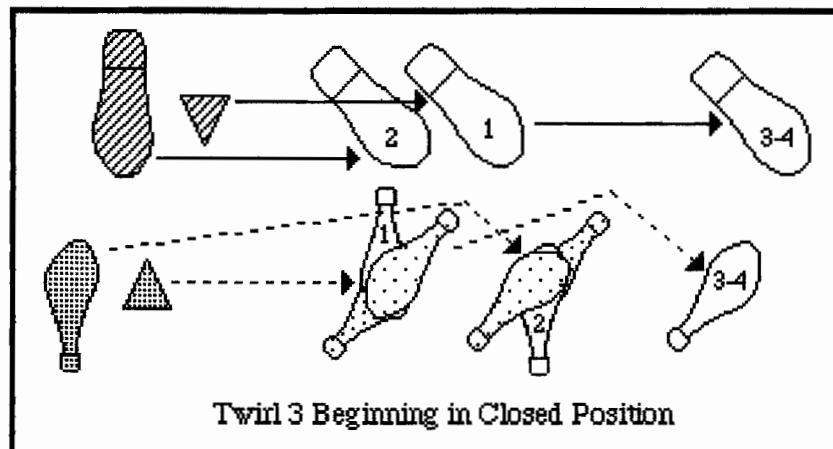
One-measure figure with regular two-step timing (QQS;) which is a forward two-step for the man while the lady rolls right-face in three steps (generally) under the joined lead hands. This figure is cued twirl 3 or simply twirl (no number of steps implies a twirl 3).

Description of Figure:

Man: (1) Rotate upper body left-face 1/8-turn to end in essentially a Semi-Closed posture and with left foot step forward and raise left hand (containing lady's right hand), positioning it directly over the lady's forehead (hand open and palm down) to signal her to turn right-face under the raised arms.
(2) Bring right foot next to left foot and take weight while keeping left hand directly over lady's forehead,
(3) Step forward with left foot while lowering left arm to regain normal hand hold,
(4) Bring right foot to approximately the "touch" position. Leaves right foot free.

Lady: (1) Rotate upper body right-face 1/8-turn to end in essentially a Semi-Closed posture and with right foot step forward (allowing man to raise right hand above lady's forehead, palm side of lady's fingers extended flatly next to man's palm, and bringing left arm straight down at left side) and after weight is taken on the ball of the foot, swivel right-face approximately 3/8-turn (under joined hands) ending with back to man's front.

- (2) Continue swiveling on weighted right foot approximately 1/8-turn (right-face) and with left foot take a short step back (down Line of Dance) and after weight is taken on the ball of the foot, swivel right-face approximately 3/8-turn ending facing man.
- (3) Continue swiveling on weighted left foot approximately 1/8-turn (right-face) and with right foot step to the side, regaining normal hand holds.
- (4) Bring left foot to approximately the "touch" position. Leaves left foot free.



Comments:

1. The action of the joined lead hands is that of a ball-and-socket joint, with the man's hand being a flattened socket and the lady's fingers being the ball. This action can accomplish the twirl with the least adjustment of the hands. It is critical that the man release the lady's fingers so that she can turn without pain.
2. The lady is responsible for turning herself. The man must not attempt to "make" the lady twirl by using their joined arms like a crank. Which can throw the lady off balance. The placement of the man's hand directly over the lady's forehead is a vital reference point for the lady and makes it look like he is cranking her.
3. The lady's entire body must be directly over the foot that is weighted in order to have appropriate balance during the swiveling action.
4. Roundalab describes the turns as swiveling 1/2-turn on the first step and 1/2-turn on the second step. The description above is essentially the same, except that it describes some of the turn happening before the first step and some of the turn happening after the step.
5. The majority of the swiveling action that the lady does is actually on the half-beat (1& and 2&). She steps, taking weight on the first half of the beat and then turns on the second half. Notice that the twirling action should be completed early in the measure, allowing time to adjust position as necessary for the next figure.
6. All of the lady's steps are down Line of Dance and occur with a "rolling" action (the basic difference between a twirl and a roll for the lady is that the twirl has hand contact).
7. If the men "open up" too squarely to face Line of Dance in this figure instead of keeping their bodies on the diagonal out of the lady's way, they find this figure very difficult to do and may resort to substituting a twirl vine for this figure.
8. Since the man progresses only two steps down Line of Dance, the lady must take a short second step (left foot) so as not to make too much progression, and she should place her third step (right foot) so that it matches the foot placement of the man. That is, she should not step beyond his foot; her foot needs to be in a position where she could swivel to regain normal Closed Position (with feet slightly offset) without further adjusting her feet.

Twirl 2

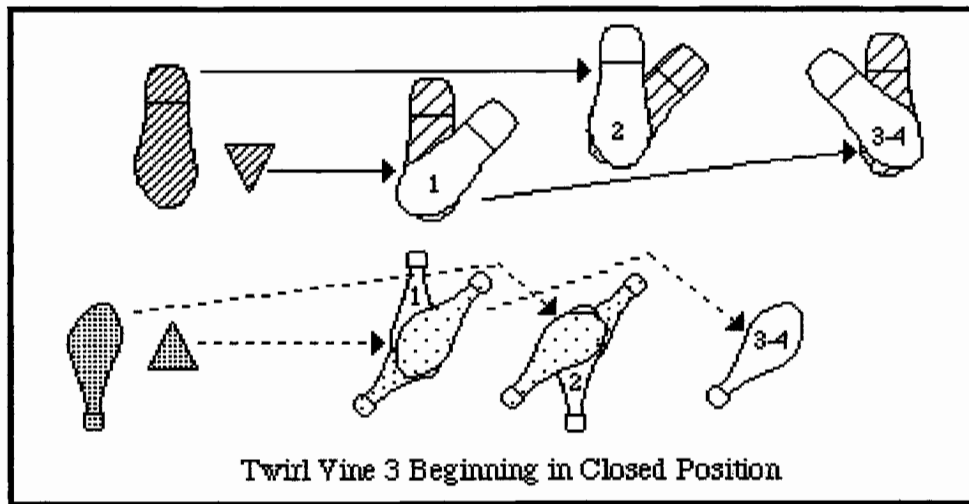
One-measure figure done with slow timing (SS;). The man does a walk 2 while the lady does a right-face twirl in two steps (roll 2) under the man's left and lady's right joined hands. This figure begins with lead feet and leaves the lead feet free at the end of the figure.

Twirl 4

One-measure figure done with quick timing (QQQQ;). The man does a forward, close, forward, close (scoot) while the lady does a (right-face) twirl 3 (roll 3) under the joined lead hands followed by a close step on beat four. This figure begins with lead feet and leaves the lead feet free at the end of the figure.

Twirl Vine (twl vine) (II)

One-measure figure done with regular two-step timing (QQS;). The man does a vine 3 normally down Line of Dance while the lady does a (right-face) twirl 3 (roll 3) under joined lead hands. This figure begins with lead feet and leaves the trail feet free at the end of the figure.



Twirl Vine 2 [II]

One-measure figure done with slow timing (SS;). The man does a vine 2 normally down Line of Dance while the lady does a (right-face) twirl 2 (roll 2) under the joined lead hands. This figure begins with lead feet and leaves the lead feet free at the end of the figure.

Twirl Vine 4 [II]

One-measure figure done with quick timing (QQQQ;). The man does a vine 4 normally down Line of Dance while the lady does a (right-face) twirl 4 under the joined lead hands. This figure begins with lead feet and leaves the lead feet free at the end of the figure.

Unwrap (II)

Roundalab defines an unwrap as: "From wrapped position, the lead hands joined in front are released and, retaining the other hand hold, the woman makes a right-face turn to end facing in designated direction." Two of the common unwraps found in two-step are described. Unwraps can begin facing other directions.

Unwrap (from a Tamara) [II]

One-measure figure usually done with slow timing (SS;). From a Tamara Position with man facing approximately the Wall and with trail feet free, the man does a vine 2 toward Reverse Line of Dance while the lady does a reverse twirl 2 moving down Reverse Line of Dance under the joined lead hands. They end in Butterfly Position facing the Wall. Both hands remain joined throughout this figure. This unwrap could be done with three steps in QQS; timing.

Unwrap (from Wrapped Position) [II]

One-measure figure done with regular two-step timing (QQS;). From a Wrapped Position facing Line of Dance and with lead feet free, dancers release lead hands (man's left and lady's right) and the man does a side two-step while the lady rolls right face toward the Wall ending in Open Position facing Line of Dance. The man can lead this figure by moving joined trail hands downward slightly (and gently). (This unwrap accommodates both of the wraps described.)

Wrap (II)

The wrap is a cue which indicates that the dancers will move in such a way that they end in a position with the arm of one wrapped around the partner's waist. The ending position could be the Wrapped Position, Tamara, or Skaters'. In the two-step the most common wraps end in the Wrapped Position and Tamara. The facing direction for the wrap varies.

Wrap (after a Forward Two-Step)

One-measure figure done with regular two-step timing (QQS;). This figure usually begins in Open Position facing Line of Dance with the trail foot free. The man does a forward two-step while the lady does a roll moving forward beginning with her left foot and turning left-face. The rolling action is underturned so dancers end facing Line of Dance in the Wrapped Position. The trail hands remain joined throughout so the man's right arm ends around lady's waist and her left arm is in front of her body. The dancers join lead hands in front of them (above the lady's left arm) at approximately chest height. To lead this figure the man moves the joined trail hands back slightly (and gently) to indicate that the lady needs to roll left-face.

Wrap (after a Vine 3)

One-measure figure done with regular two-step timing (QQS;). This figure usually begins in Butterfly Position facing the Wall with the trail foot free. The man does a vine 3 toward Reverse Line of Dance and turns (by swiveling 1/4-turn left-face on the weighted right foot) to face Line of Dance on beat four of the measure while the lady does a reverse twirl 3 turning 3/4 to end facing Line of Dance. Both hands remain joined throughout and the man's left and lady's right hand continue to move around the lady's head and lower resulting automatically in the Wrapped Position. To lead this figure the man moves the joined trail hands back slightly (and gently) to indicate that the lady needs to roll left-face.

Wrap 2 to Tamara

One-measure figure done with slow timing (SS;). This figure usually begins in Butterfly Position facing the Wall with lead feet free. The man does a vine 2 down Line of Dance while the lady does a twirl 2 under lead hands to end facing approximately to Reverse Line of Dance in Tamara Position. She looks over her right shoulder through her Tamara window to look at the man. Both hands remain joined throughout. The man's right and lady's left joined hands make a large circle (moving clockwise for the man and counterclockwise for the lady) and as she twirls, these hands are on the upswing of the circular motion and they fold up behind the lady's back. The lady can think of tucking her left shoulder forward to facilitate this action. The lady's right and man's left hands remain joined above the lady's head. (Typically a triple is done following the wrap 2.)

Two-Step Basics

10. Rock & Lunge Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase I

Rock
Rock and Recover

Phase II

Basketball Turn
Breakaway
Dip
Dip and Recover
Lunge

Lunge and Recover
Rocking Steps
Rock Steps
Rock 3
Sliding Door

Basketball Turn (basketball trn) (II)

Two-measure figure done with slow timing (SS; SS;) which can be defined as lunge, -, recover to Back-to-Back Position, -; side lunge, -, recover to face, -;. The basketball turn can turn in either direction, depending on which foot is free at the beginning of the figure. If dancers are facing each other at the beginning of the figure (e.g., in Butterfly), the first lunge is to the side; if they face the same direction (e.g., in Open Position), the first lunge is forward or dancers may think of swiveling to face to do a basketball turn with the side lunge.

Since the basketball turn is a motion borrowed from the pivoting action in basketball where a player may not move one foot from a spot on the floor (as if a nail were holding the shoe on the floor, allowing the shoe to rotate around the nail), it may be the easiest to think of which foot is stationary to help with turning directions. If left foot is weighted (stationary) at the beginning of this figure, the turn is left-face; if the right foot is weighted, the turn is right-face.

Description of Figure from Butterfly facing Wall:

Man: Measure one

- (1) Leaving weighted right foot in place on the floor, lunge to the side with left foot,
- (2) Release hand holds, extending left arm down Line of Dance and right arm down Reverse Line of Dance, and straighten left knee slightly, keeping body erect over left foot,
- (3) Recover weight back on right foot with toe turned 1/8-turn toward Reverse Line of Dance while bringing hands in to chest height with palms away from body and with arms close to sides,
- (4) Swivel 3/8-turn right-face on weighted right foot to end in Back-to-Back Position. Leaves left foot free.

Measure two

- (5) Leaving weighted right foot in place on the floor, lunge to the side with left foot,
- (6) Extend left arm down Reverse Line of Dance and right arm down Line of Dance, and straighten left knee slightly, keeping body erect over left foot,
- (7) Recover weight back on right foot with toe turned 1/8-turn toward Line of Dance while bringing hands in to chest height with palms away from body and with arms close to sides,
- (8) Swivel 3/8-turn right-face on weighted right foot to end facing partner in Butterfly Position. Leaves left foot free.

Lady: Measure one

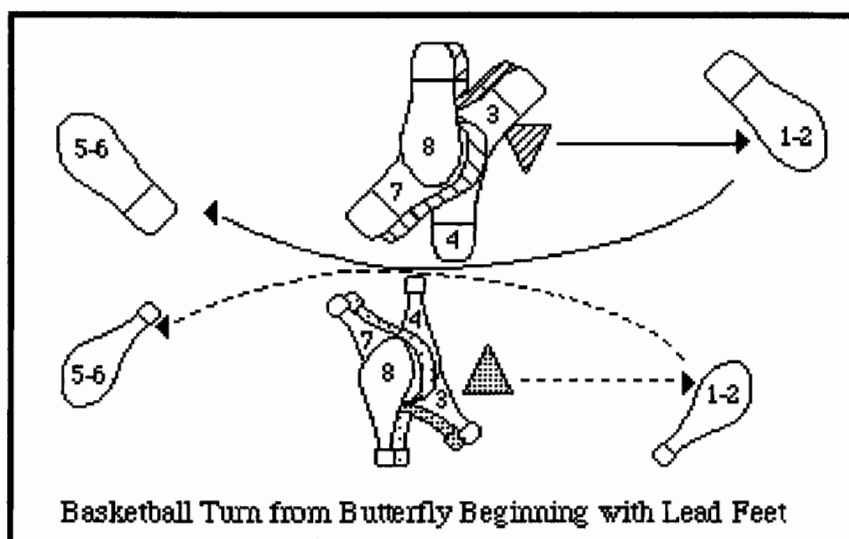
- (1) Leaving weighted left foot in place on the floor, lunge to the side with right foot,
- (2) Release hand holds, extending right arm down Line of Dance and left arm down Reverse, and straighten right knee slightly, keeping body erect over right foot,
- (3) Recover weight back on left foot with toe turned 1/8-turn toward Reverse Line of Dance while bringing hands in to chest height with palms away from body and with arms close to sides,
- (4) Swivel 3/8-turn left-face on weighted left foot to end in Back-to-Back Position. Leaves right foot free.

Measure two

- (5) Leaving weighted left foot in place on the floor, lunge to the side with right foot,
- (6) Extend right arm down Reverse Line of Dance and left arm down Line of Dance, and straighten right knee slightly, keeping body erect over right foot,
- (7) Recover weight back on left foot with toe turned 1/8-turn toward Line of Dance while bringing hands in to chest height with palms away from body and with arms close to sides,
- (8) Swivel 3/8-turn left-face on weighted left foot to end facing partner in Butterfly Position. Leaves right foot free.

Comments:

1. If not facing partner to begin this figure, swivel 1/4-turn on weighted foot (swivel left-face if weighted foot is the left one; swivel right-face if weighted foot is the right one) to face partner.
2. The foot which recovers throughout the figure is the same foot which supports the body weight at the beginning of the figure. This foot must not move from its place on the floor.
3. The rocking action could be substituted for the lunging action for different styling.



Breakaway (II)

One-measure figure with regular two-step timing (QQS;) which is defined side (swivel), rock back, recover, (swivel):. The figure generally begins with dancers facing each other (e.g., Butterfly Position). The breakaway can begin with either lead or trail feet. The motion in this figure after the side step is the first two beats in the hand to hand in the rumba rhythm which is introduced at Phase III.

Description of Figure:

Beginning with Left foot:

- (1) In Butterfly Position, step to the side with the left foot, and after assuming weight on the ball of the foot, swivel 1/4-turn right-face to end in Open (or Left-Open) Position,
- (2) With right foot, rock back,
- (3) Recover forward on left foot

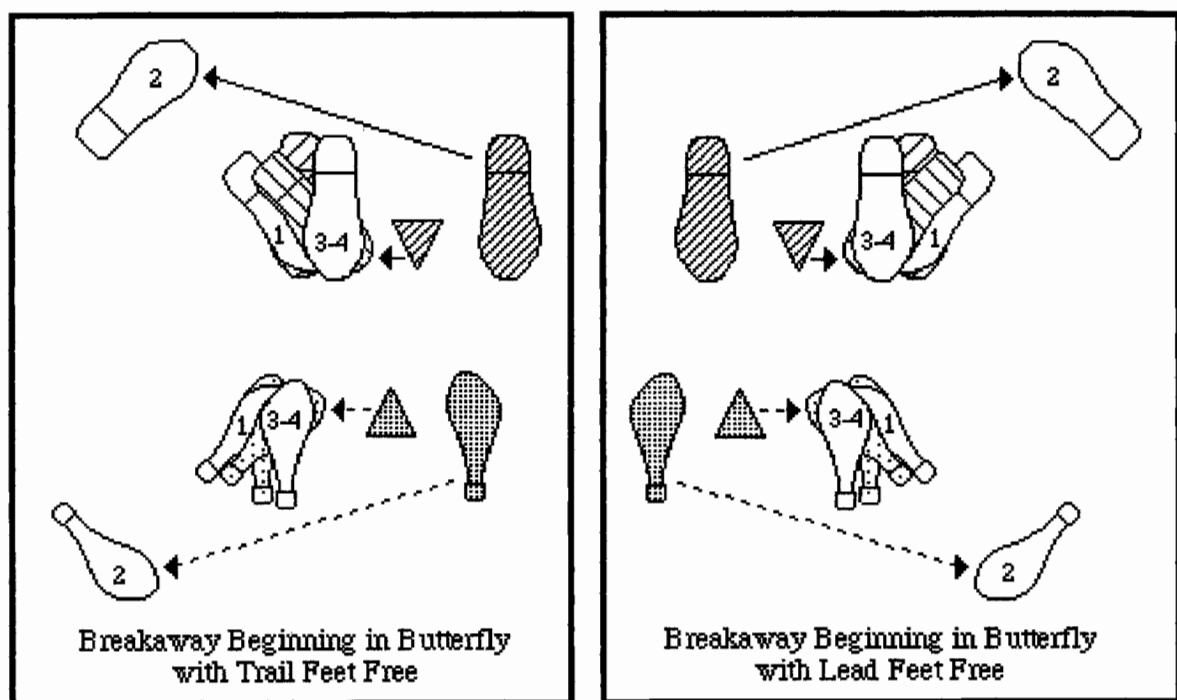
- (4) Swivel 1/4-turn left-face to face partner in Butterfly, then bring right foot to approximately the "touch" position. Leaves right foot free.

Beginning with Right foot:

- (1) In Butterfly Position, step to the side with the right foot, and after assuming weight on the ball of the foot, swivel 1/4-turn left-face to end in Open (or Left-Open) Position,
- (2) With left foot, rock back,
- (3) Recover forward on right foot,
- (4) Swivel 1/4-turn right-face to face partner in Butterfly, then bring left foot to approximately the "touch" position. Leaves left foot free.

Comments:

1. Typically there is a pair of breakaways, the first beginning with lead feet and ending in Left-Open Position and the second beginning with trail feet and ending in Open Position.
2. The rock back is a short back step. With a long back step there is insufficient time to regain weight easily on the third beat of the measure.
3. This figure is a modification of a figure from Latin dancing, so the feet end with the feet in a "figure 7" pattern on the floor (or the reverse image), with the toe of the rocking foot very close to the heel of the other foot.
4. If the figure is begun in Closed Position, the rocking back occurs in Half-Open Position or Left Half-Open Position.
5. Since this figure implies that you begin facing partner, if not facing, you must blend to face before beginning the figure.



Dip (II)

Roundalab defines a dip as a step in the direction indicated, taking full weight with the knee relaxed or slightly bent. The other leg remains extended with the knee and ankle forming a straight line from the hip and the toe remaining on the floor. The dip usually occurs in Closed Position.

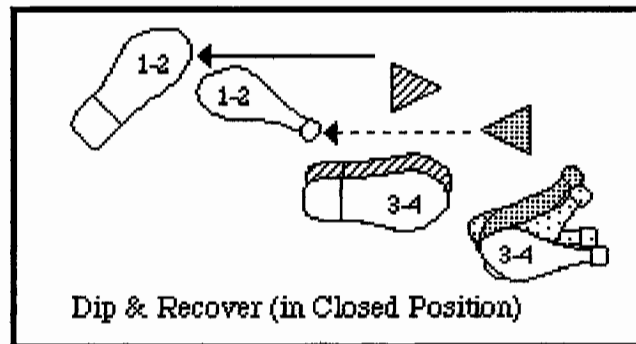
Dip & Recover [II]

One-measure figure with slow timing (SS;) which is defined for the man as back, - recover, -;. This figure is also called dip back & recover. It begins with the man's left and lady's right foot.

Description of Figure:

Man: (1) In Closed Position, bend the right (supporting) knee slightly and with left foot step back, keeping the left knee slightly bent and leaving the toe of the right foot pointed and in contact with the floor,
(2) Maintain entire body weight over the left foot with body erect and straighten most of the bend out of the left knee, causing the right toe to slide on the floor toward you,
(3) Regain weight on the right foot,
(4) Bring left foot to approximately the "touch" position. Leaves left foot free.

Lady: (1) In Closed Position, bend the left (supporting) knee slightly and with right foot step forward, keeping the right knee slightly bent and leaving the toe of the left foot pointed and in contact with the floor,
(2) Maintain entire body weight over the right foot with body erect and straighten most of the bend out of the right knee, causing the left toe to slide on the floor toward you,
(3) Regain weight on the left foot,
(4) Bring right foot to approximately the "touch" position. Leaves right foot free.



Comments:

1. Keep body erect (do not look down); do not bend or lean the upper body.
2. In the dip (at beat two) the man's right leg and the lady's left leg should be straight.
3. The weight of the body should be over the supporting foot. Check your position by making sure that your ears are aligned with the ankle of the supporting foot. Both partners should be able to maintain their own position independent of the partner.
4. The man's and lady's step should match. The longer the backward step the man makes, the longer the forward step the lady must make. If her step is too short, she may lose her balance.
5. The bending of the leg on beat one and the straightening of the left leg on beat two (this action is called a rise) is optional. It is styling which may be added when the dancers feel comfortable. The degree the knees are bent and straightened determines the amount that the foot slides. When it slides forward, the lady's left foot continues to rotate so that the inside of the ball of the foot (the edge of the great toe) is against the floor so that the foot and leg create as straight a line as possible.
6. When dancers are truly partnering each other, the amount of the lady's bend on beat one will be determined by the man (i.e., the lower he bends, the lower she bends to match him), and on beat two the amount of rise is also determined by the man. If the man doesn't rise, the lady should not either.

Lunge (II)

Roundalab defines a lunge as a one-count figure forward or sideways in the direction indicated, bending the knee and checking the motion.

Lunge & Recover [II]

One-measure figure done with slow timing (SS); This is a forward lunge & recover, as the forward motion is implied in two-step when there is no indication of direction. This figure will typically be done in Open Position so dancers face the same direction.

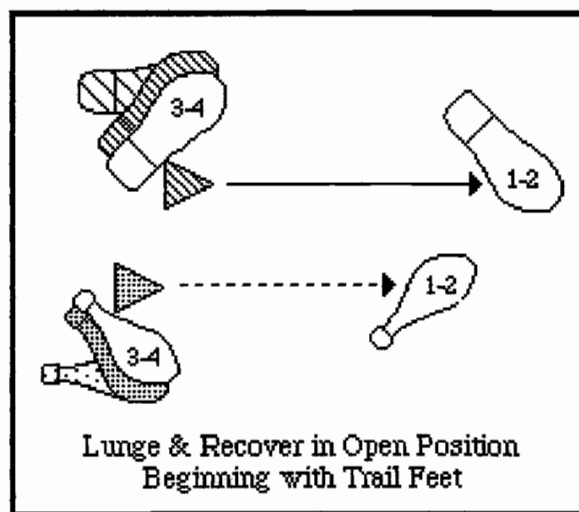
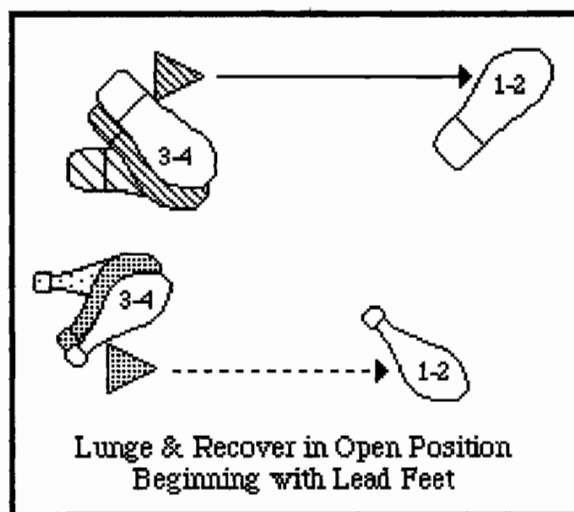
Description of Figure:

Beginning with Left Foot:

- (1) Bend the right (supporting) knee slightly and with left foot step forward, keeping the left knee slightly bent and leaving the toe of the right foot pointed and in contact with the floor,
- (2) Move the body fully over the supporting left foot, straightening left knee so it is only slightly bent and straightening the right leg (toe may slide on the floor toward you) while maintaining an upward poise of the body,
- (3) Move body weight back over the right foot,
- (4) Bring left foot back to approximately the "touch" position. Leaves left foot free.

Beginning with Right Foot:

- (1) Bend the left (supporting) knee slightly and with right foot step forward, keeping the right knee slightly bent and leaving the toe of the left foot pointed and in contact with the floor,
- (2) Move the body fully over the supporting right foot, straightening right knee so it is only slightly bent and straightening the left leg (toe may slide on the floor toward you) while maintaining an upward poise of the body,
- (3) Move body weight back over the left foot,
- (4) Bring right foot back to approximately the "touch" position. Leaves right foot free.



Comments:

1. The major difference between the lunge and the rock lies in the styling (the hip motion in the rock and the rising action in the lunge). When dancers are first learning these figures and do not put in these styling elements, the differences lie in the degree of knee bend (less in the rock than in the lunge) and the size of the step (shorter in the rock than the lunge).
2. Keep body erect (do not look down) and do not bend upper body in the lunge. Check your posture by making sure that your ears are aligned with the ankle of the supporting foot.
3. A movement in the same direction as the current progression (typically forward) is implied unless a side direction is stated.
4. The bending of the leg on beat one and the straightening of the left leg on beat two (this action is called a rise) is optional. It is styling which may be added when the dancers feel comfortable. The degree the knees are bent and straightened determines the amount that the foot slides.
5. Sometimes cuers give additional cues when dancers seem to have difficulty. For example, lunge forward on outside or lunge forward on inside (indicating which foot should lunge) or lunge line (indicating the direction of the lunge). Dancers should strive to dance so that they do not need such additional cues.
6. In a strong forward lunge, the toe of the foot which remains behind swivels in place so that the inside edge of the ball of the foot (the edge of the great toe) is on the floor to make the foot and leg have the straightest line possible.

Rock (rk) (I)

Roundalab defines a rock as a transfer of weight from the supporting foot to the free foot in the direction indicated in anticipation of returning weight to the original supporting foot.

Rock & Recover (I)

One-measure figure with slow timing (SS;) which is defined rock forward, - recover, -;. It is also cued rock forward & recover. Generally a forward rock begins with lead feet, but it can be done with trail feet.

Description of Figure Beginning with Lead Feet:

Man:

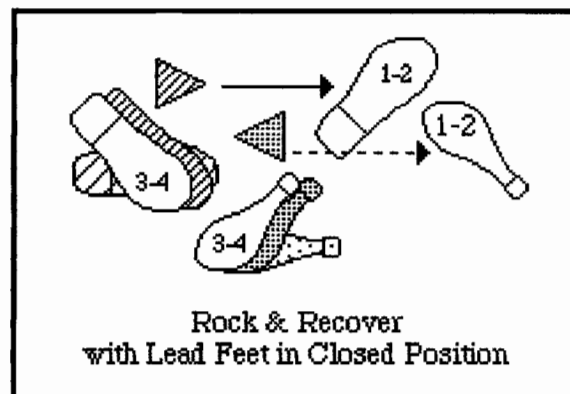
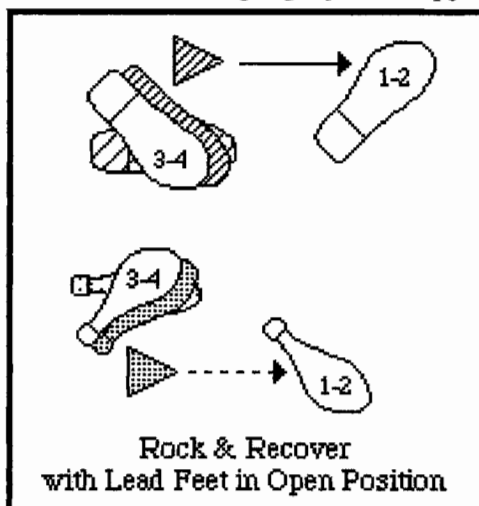
- (1) Settle weight over right foot (with right toes pointed out) and into right hip, straightening right leg, then place left foot slightly forward with toe pointed out and with knee bent and take half weight on ball of left foot,
- (2) Lower left heel and take weight on left foot, straightening left leg and settling weight into left hip (right toe remains in place on floor and right knee bends),
- (3) Take weight back on right foot (and into right hip). Right leg straightens and left knee bends.
- (4) Bring left foot to approximately the "touch" position. Leaves left foot free.

Lady: Facing Same Direction:

- (1) Settle weight over left foot (with left toes pointed out) and into left hip, straightening left leg, then place right foot slightly forward with toe pointed out and with knee bent and take half weight on ball of right foot,
- (2) Lower right heel and take weight on right foot, straightening right leg and settling weight into right hip (left toe remains in place on floor and left knee bends),
- (3) Take weight back on left foot (and into left hip). Left leg straightens and right knee bends.
- (4) Bring right foot to approximately the "touch" position. Leaves right foot free.

Facing Opposite Direction:

- (1) Settle weight over left foot (with left toe pointed out) and into left hip, straightening left leg, then place right foot slightly behind left foot with toe pointed out and with knee bent and take half weight on ball of right foot,
- (2) Lower right heel and take weight on right foot, straightening right leg and settling weight into right hip (left toe remains in place on floor and left knee bends),
- (3) Take weight back on left foot (and into left hip). Left leg straightens and right knee bends.
- (4) Bring right foot to approximately the "touch" position. Leaves right foot free.



Comments:

1. In this figure, keep the body erect (don't look down). Knees bend only to the extent necessary to change weight. The "rock" is the first two beats and the "recover" is the last two beats.

2. While the notion to "settle the weight into the hip" may sound like a very strange thing, it is something most people have done naturally in their daily living. Imagine stopping to chat with someone at the store or standing to wait for a bus. Your weight usually settles into one hip or the other (and you may change it from one to the other for variety as you stand).
3. When the cue is rock and recover, it implies that the direction of the rock is forward.
4. The head remains midway between the two feet during the rocking action.
5. It is very important when rocking (settling the weight into the hip) that the knee is in a natural line with the toes. If they are out of alignment, it can cause discomfort and injury to the knees.
6. Approximate the rocking action as closely as possible, and don't worry if you don't get it immediately. It does take time to master it.
7. The major difference between the lunge and the rock lies in the styling (the hip motion in the rock and the rising action in the lunge). When dancers are first learning these figures and do not put in these styling elements, the differences lie in the degree of knee bend (less in the rock than in the lunge) and the size of the step (shorter in the rock than the lunge).

Rocking Steps (II)

Roundalab defines rocking steps as a three-step action executed in variable positions, directions, and rhythms with timing as indicated. The cue is rock (# of steps). Presumably in rocking steps if the direction of the rock is forward on the first beat, back on the second, and the direction is forward again on the third beat. Because of the similarity of this and the rock steps, many cuers use more specific cues to indicate the desired figure.

Rock Steps (II)

Roundalab defines rock steps as a series of steps with a rocking action transferring the weight from one foot to the other by stepping either forward, backward or sideways. The number of steps to do will be indicated by the cue: rock (# of weight changes). Presumably in rock steps, steps both forward and back are appropriate, so even the figure rock forward recover back recover would fit into this group. Because of the similarity of this and the rocking steps, many cuers use more specific cues to indicate the desired figure.

Rock 3 [II]

One-measure figure with regular two-step timing (QQS;) which is defined rock forward, rock back, rock forward, -;. This figure is also cued forward rock 3. Figure may begin with either lead or trail feet.

Description of Figure Beginning with Lead Feet:

Man: (&) Settle weight over right foot (with right toes pointed out) and into right hip, straightening right leg, then place left foot slightly forward with toe pointed out and with knee bent and take half weight on ball of left foot,
 (1) Lower left heel and take weight on left foot, straightening left leg and settling weight into left hip (right toe remains in place on floor and right knee bends),
 (1&) Take half weight on ball of right foot,
 (2) Lower right heel and take weight on right foot, straightening right leg and settling weight into right hip (left toe remains in place on floor and left knee bends),
 (2&) Take half weight on ball of left foot,
 (3) Lower left heel and take weight on left foot, straightening left leg and settling weight into left hip (right toe remains in place on floor and right knee bends),
 (4) Bring right foot to approximately the "touch" position. Leaves right foot free.

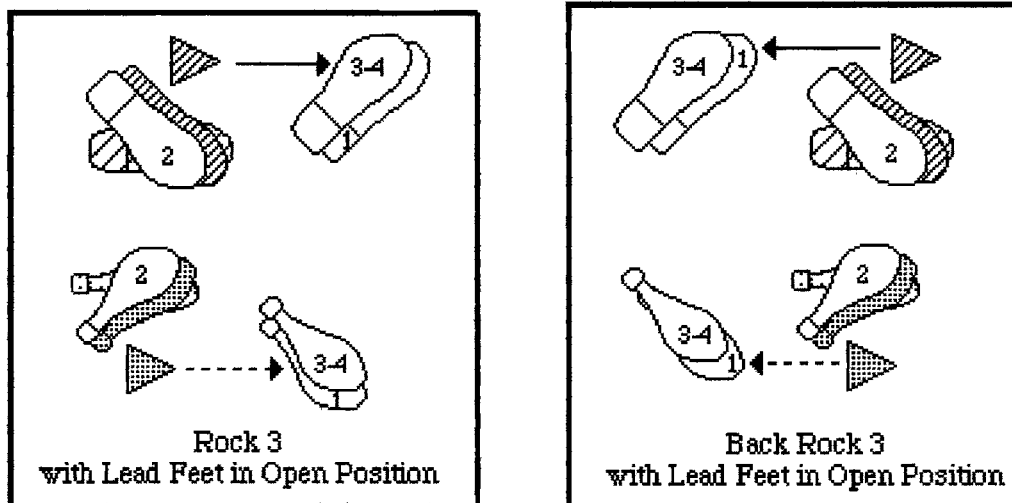
Lady: Facing Same Direction:

(&) Settle weight over left foot (with left toes pointed out) and into left hip, straightening left leg, then place right foot slightly forward with toe pointed out and with knee bent and take half weight on ball of right foot,
 (1) Lower right heel and take weight on right foot, straightening right leg and settling weight into right hip (left toe remains in place on floor and left knee bends),
 (1&) Take half weight on ball of left foot,

- (2) Lower left heel and take weight on left foot, straightening left leg and settling weight into left hip (right toe remains in place on floor and right knee bends),
- (2&) Take half weight on ball of right foot,
- (3) Lower right heel and take weight on right foot, straightening right leg and settling weight into right hip (left toe remains in place on floor and left knee bends),
- (4) Bring left foot to approximately the "touch" position. Leaves left foot free.

Facing Opposite Direction:

Lady's movement would be rock back, rock forward, rock back, -;.



Comments:

1. One step of progression is made on this figure.
2. Movement in the same direction as the current progression (typically forward) is implied unless a different direction is stated.
3. If two consecutive rock 3's are cued and the first begins with the left foot, the second begins with the right foot and vice versa.
4. See comments for the rock & recover.

Sliding Door (II)

One-measure figure with regular two-step timing (QQS;) which is defined as rock apart, recover, cross in front, -;. The figure begins with partners facing the same direction (e.g., Open Position). They must release hands and they change sides as they cross in front. Both dancers remain facing approximately the same direction, and the lady crosses in front of the man; the man crosses behind the lady. Essentially this figure is a rock side recover cross with dancers facing the same direction (e.g. Line of Dance). The figure begins with the lead feet when in Open Position and with the trail feet when in Left-Open Position. If the left foot begins the figure, the right foot is free at the end and vice versa.

If the rock to the side is too large, it may be difficult to reach the desired position in the cross step. Since the cross step leaves dancers quite close together, typically this figure is followed by one which takes dancers further apart (e.g., half box forward).

Two-Step Basics

11. Lock, Cut, & Limp Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase II

Back Lock Back
Cut
Forward Lock Forward
Front Limp
Limp
Lock

Phase III

Fishtail

Back Lock Back (bk lk bk) (II)

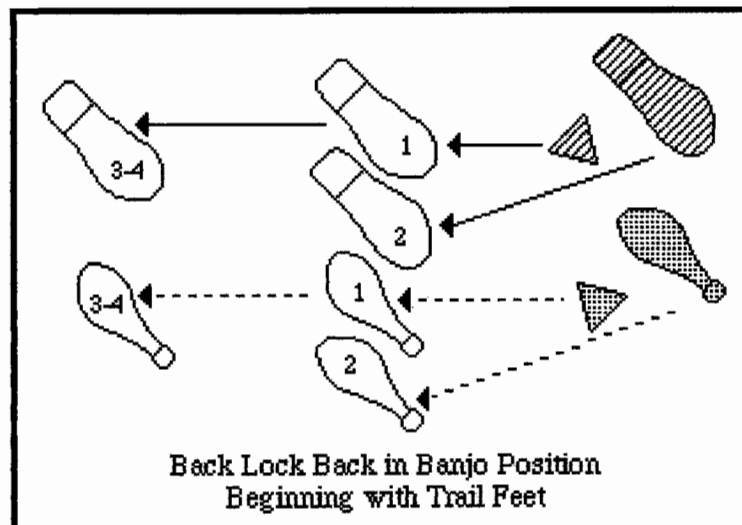
One-measure figure with regular two-step timing (QQS;) which is defined back, lock, back, -; and it is also cued back lock 3. This figure may begin with either the left or right foot. If there are two back lock back's in succession and the first one begins with the left foot, the second begins with the right foot and vice versa.

Description of Figure:

Man: (1) Step back with the left foot,
(2) Rise to balls of feet and draw right foot tightly in front of left foot so legs are crossed and take weight,
(3) Step back with the left foot,
(4) Bring the right foot to approximately the "touch" position. Leaves right foot free.

Lady: Facing the Same Direction:

(1) Step back with the right foot,
(2) Rise to balls of feet and draw left foot tightly in front of right foot so legs are crossed and take weight,
(3) Step back with right foot,
(4) Bring the left foot to approximately the "touch" position. Leaves left foot free.



Facing the Opposite Direction:

- (1) *Step forward with the right foot,*
- (2) *Rise to balls of feet and draw left foot tightly behind right foot so legs are crossed and take weight,*
- (3) *Step forward with right foot,*
- (4) *Bring the left foot to approximately the "touch" position. Leaves left foot free.*

Comments:

1. The lock is a drawing motion in which one foot crosses the other, taking weight, but remaining facing the same direction on the floor as the first step.
2. The locking motion is made on the second (and fourth) beat of a measure.
3. Rising to the balls of the feet for the lock step allows the heel of the drawing foot to pass over the foot that supports the weight of the body (or the toe of the drawing foot to pass under the supporting foot).
4. When the back lock back is done in Sidecar Position (beginning with the lead feet), it typically moves diagonal Reverse Line and Center and when the back lock back is done in Banjo Position (beginning with the trail feet), it typically moves diagonal Reverse Line and Wall. If the choreography specifies moving down Line of Dance, dancers may need to rotate their bodies 1/8-turn to accomplish that direction.
5. When in Banjo or Sidecar Position and the man does a back lock back, the lady does a forward lock forward.

Cut (II)

A cut is defined as a cross of the foot in front of and beyond the other, placing it immediately adjacent to and to the outside of the supporting foot and take weight. Generally the free foot must first be (lifted and) moved forward and around the supporting foot. The resulting position is similar to the lock (following a back step). The cut is usually on the first (and third) weight change of a measure whereas a lock is on the second (and fourth) weight change. The lock also differs in that it is a drawing motion, with the foot constantly in contact with the floor. Cuts are normally done in Semi-Closed Position.

Fishtail (III)

One-measure figure with quick timing (QQQQ;) which is defined cross in back, side, forward, lock. For the lady the figure is cross in front, side, back, lock. It is sometimes called fish 4. This figure begins in Banjo (some will call it Contra-Banjo to remind dancers that they need to have the spot mid-way between their middle and side directly adjacent to their partner (and not be hip-to-hip). Even though the cross is "in back," the movement progresses down Line of Dance.

The figure must begin after a step has been taken with man's right and lady's left which leaves the legs crossed but the foot "left behind" or separated (typical figures which precede the fishtail are walk 2 to Banjo, twist vine 4, and scissors to Banjo (beginning with trail feet).

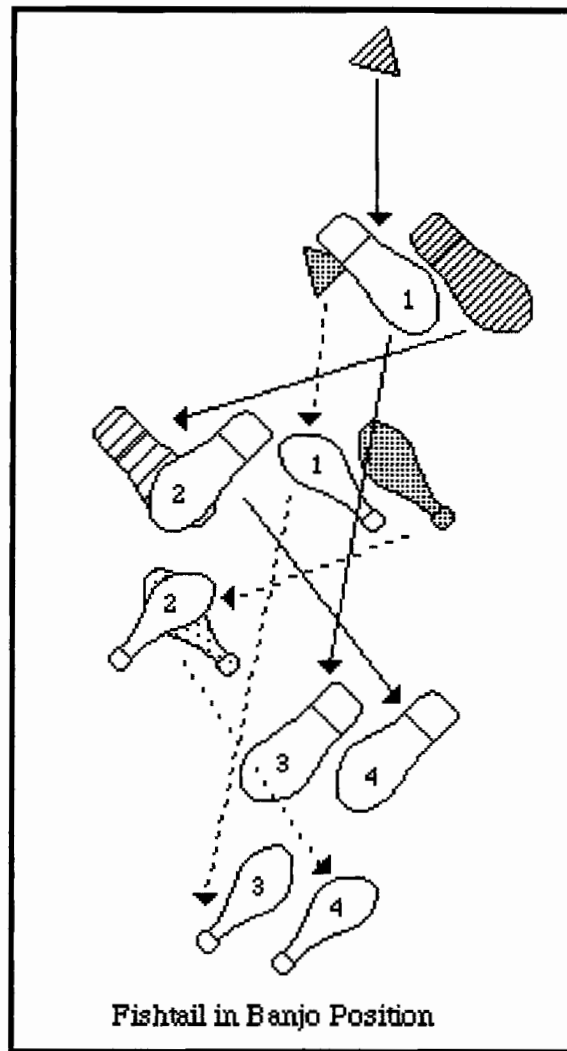
The figure begins with the man's left and lady's right foot (there are more advanced variations where, for example, both dancers do the same movement while facing the same direction using identical footwork or dancers doing the movement of the partner).

Description of Figure:

Man: (1) In Banjo Position moving down Line of Dance and with left foot slightly behind the right foot, cross left foot behind the right foot and take weight to face Diagonal Center,
(2) Step to the side with the right foot, then rotate approximately 1/4-turn right-face ending to face Diagonal Wall,
(3) Step forward on the left foot,
(4) Draw right foot behind the left foot in such a way that the thighs are crossed and take weight. Leaves left foot free.

Lady: (1) In Banjo Position moving down Line of Dance and with right foot slightly in front of left foot, draw the right foot so it is across and beyond weighted left foot (like a lock) and take weight,

- (2) Bring left foot from around right foot and step to the side, then rotate approximately 1/4-turn right-face,
- (3) Step back with the right foot,
- (4) Draw left foot in front of and beyond the right foot in such a way that the thighs are crossed and take weight. Leaves right foot free.



Comments:

1. This figure was borrowed from the ballroom quickstep figure and shortened to keep the steps all in one measure.
2. The rotating of the upper body from one side to the other gives a feeling of a "fishtail" flipping first in one direction and then the other. The rotation after step two creates the feeling that the man is "leading" with his left shoulder on step three.
3. The second step puts the dancers momentarily in Closed Position.
4. All steps progress somewhat down Line of Dance (in the past some taught the fishtail as akin to a back hitch movement with some of the momentum going to Reverse Line of Dance).

Forward Lock Forward (fwd lk fwd) (II)

One-measure figure with regular two-step timing (QQS;) which is defined forward, lock, forward, -; and it is also cued lock 3. This figure may begin with either the left or right foot. If there are two forward lock forward's in succession and the first one begins with the left foot, the second begins with the right foot and vice versa.

Description of Figure:

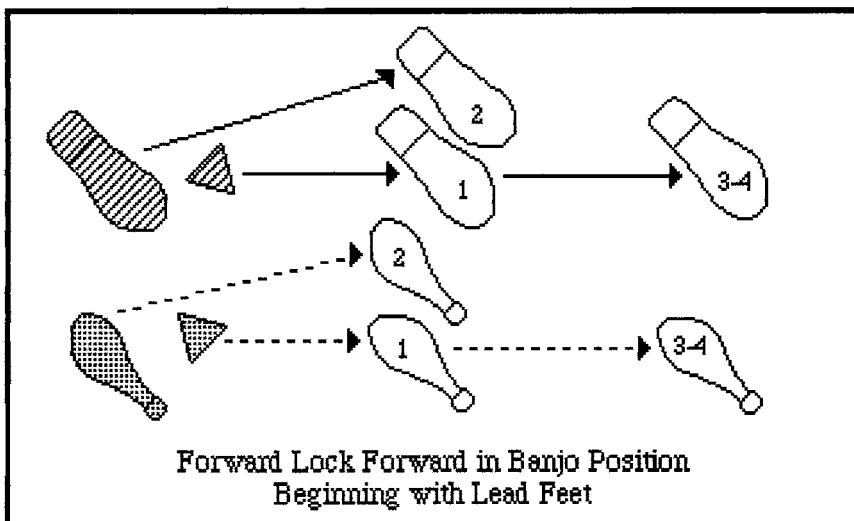
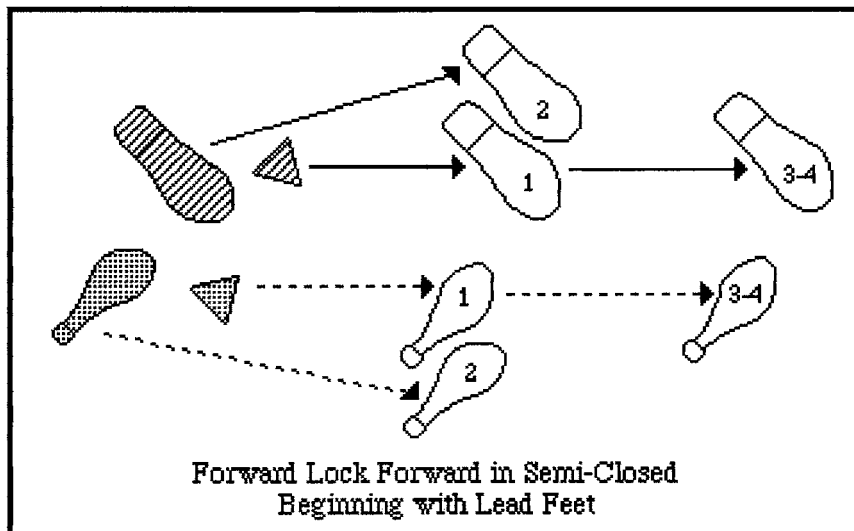
- Man:**
- (1) Step forward with a heel lead with the left foot,
 - (2) Rise to balls of feet and draw right foot tightly behind left foot so legs are crossed and take weight,
 - (3) Step forward with left foot,
 - (4) Bring the right foot to approximately the "touch" position. Leaves right foot free.

Lady: *Facing the Same Direction:*

- (1) Step forward with the right foot,
- (2) Rise to balls of feet and draw left foot tightly behind right foot so legs are crossed and take weight,
- (3) Step forward with right foot,
- (4) Bring the left foot to approximately the "touch" position. Leaves left foot free.

Facing the Opposite Direction:

- (1) Step back with the right foot, swinging leg from hip,
- (2) Rise to balls of feet and draw left foot tightly in front of right foot so legs are crossed and take weight,
- (3) Step back with right foot,
- (4) Bring the left foot to approximately the "touch" position. Leaves left foot free.



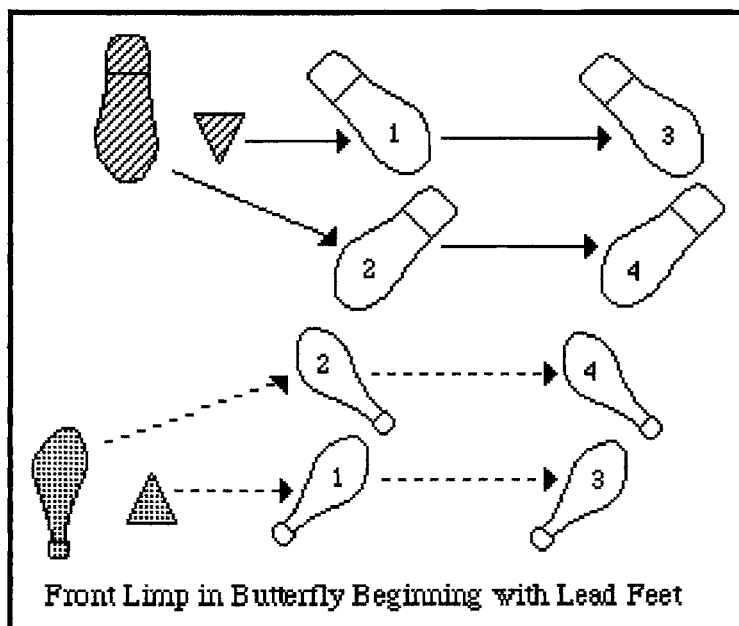
Comments:

1. The lock is a drawing motion in which one foot crosses the other, taking weight, but remaining facing the same direction on the floor as the first step.

2. The locking motion is made on the second (and fourth) beat of a measure.
3. Rising to the balls of the feet for the lock step allows the toe of the drawing foot to pass under the foot that supports the weight of the body (or the heel of the drawing foot to pass over toe of supporting foot).
4. When the forward lock forward is done in Banjo Position (beginning with the lead feet), it typically moves diagonal Line and Center and when the forward lock forward is done in Sidecar Position (beginning with the trail feet), it typically moves diagonal Line and Wall. If the choreography specifies moving down Line of Dance, dancers may need to rotate their bodies 1/8-turn to accomplish that direction.
5. When in Banjo or Sidecar Position and the man does a forward lock forward, the lady does a back lock back.

Front Limp (II)

One-measure figure with quick timing (QQQQ;) which is defined side, cross in front, side, cross in front. This figure is the same as the limp except that the crossing steps cross in front instead of behind.



Limp (II)

One-measure figure with quick timing (QQQQ;) which is defined side, cross in back, side, cross in back. Roundalab says that a limp is similar to a vine, but there is a cross behind on each alternating step. It is included in this family rather than the Vine Family because there is no swiveling on the weighted foot, and the motion on the limp is the drawing action as in the lock. The difference is that the limp has a side step (instead of a forward or backward step) followed by the drawing action (also to the side) to end with feet crossed and weight on the foot that did the drawing action. This figure is also cued limp 4 and before standardization was sometimes called limp twice. If the lead feet begin the figure, the lead feet are free at the end of the figure, and likewise for the trail feet.

Description of Figure:

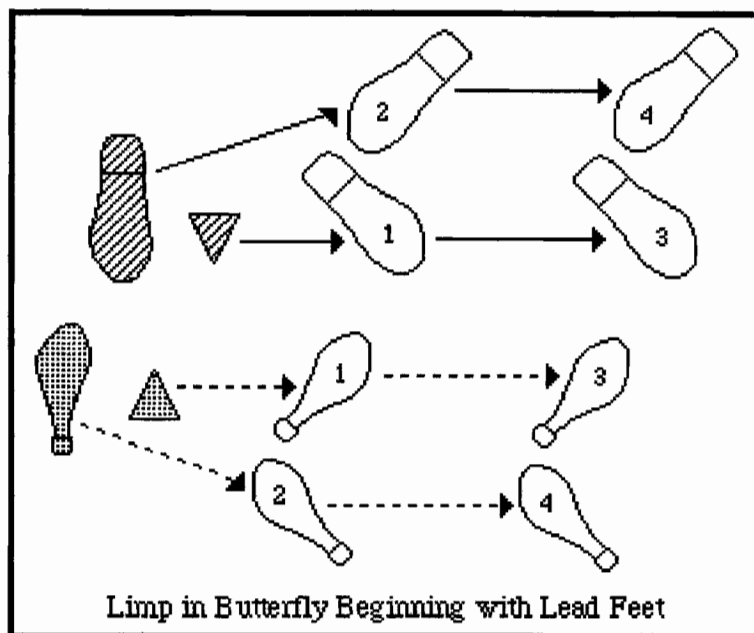
Man:

- (1) Beginning facing partner and with left foot free, step to the side,
- (2) Draw right foot tightly behind left foot so legs are crossed and take weight,
- (3) Step side with left foot,
- (4) Draw right foot tightly behind left foot so legs are crossed and take weight. Leaves left foot free.

Lady:

- (1) Beginning facing partner and with right foot free, step to the side,
- (2) Draw left foot tightly behind right foot so legs are crossed and take weight,
- (3) Step side with right foot,

(4) Draw left foot tightly behind right foot so legs are crossed and take weight. Leaves right foot free.



Comments:

1. This figure can begin with the opposite foot, but typically it begins with the lead feet.
2. The limp is a motion which indicates that one foot crosses the other, taking weight, but dancers remain facing the same direction on the floor as the first step.
3. The limp is a cross step taken on the second (and fourth) beat of the measure.
4. Rising to the balls of the feet to take the lock step allows toe of the drawing foot to pass under the foot that supports the weight of the body.
5. Keeping the knees slightly bent allows the limp step to occur without changing position on the floor.

Lock (II)

Cross the free foot to the opposite side (the outside) of the supporting foot, placing it as immediately adjacent to the other foot as possible and take weight. A lock following a forward step draws the free foot behind the supporting foot. A lock following a back step draws the free foot in front of the supporting foot to a position similar to a cut. A lock occurs on the second and fourth beats (weight changes) of a measure. At the higher levels of dancing, the heel of one foot rises off the floor allowing the feet to pass closely, one foot underneath the raised heel.

Two-Step Basics

12. Family of Turns

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase II

Back-to-Back
Face-to-Face
Face-to-Face & Back-to-Back
Left Turning Box
Pivot
Pivot 2

Quarter Turn Back
Quarter Turn Forward
Right Turning Box
Solo Turning Box
Spot Pivot
Two Turning Two-Steps

Phase III

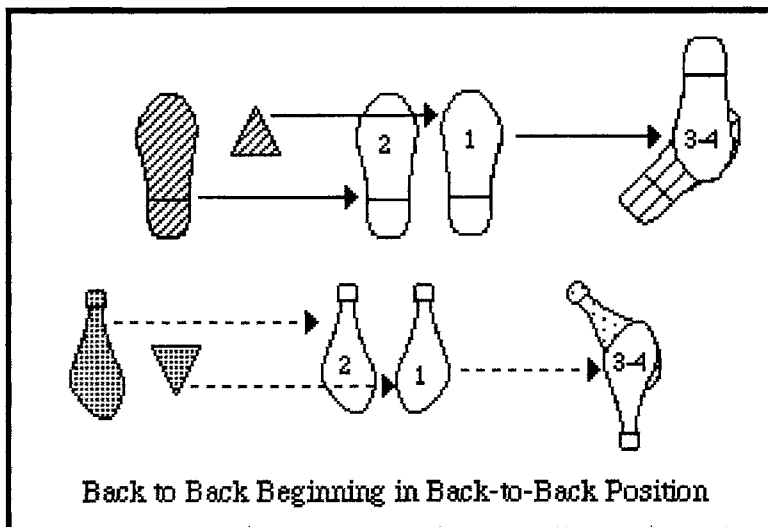
Left Turning Two-Steps
Pivot 4

Back-to-Back (bk-to-bk) (II)

One-measure figure with regular two-step timing (QQS;) which is defined side, close, side, (swivel). It begins in the Back-to-Back Position, typically with man facing almost the Center of the Hall. The dancers do a side two-step beginning with trail feet and after taking weight on the third step they swivel 1/2-turn (right-face for the man and left-face for the lady) to end facing partner (unless the turn is under-turned to face Line of Dance). The figure leaves the lead feet free.

Description of Figure:

Man: (1) In Back-to-Back Position facing approximately Center of Hall, step to the side with right foot,
(2) Bring left foot next to the right foot and take weight,
(3) Step to the side with the right foot and bring left foot to approximately the "touch" position without taking weight,
(4) Swivel 1/2-turn right-face on weighted right foot to end in Butterfly Position facing the Wall. Leaves left foot free.



Lady: (1) In Back-to-Back Position facing approximately the Wall, step to the side with the left foot,
(2) Bring right foot next to the left foot and take weight,
(3) Step to the side with the left foot and bring the right foot to approximately the "touch" position without taking weight,

(4) Swivel 1/2-turn left-face on weighted left foot to end in Butterfly Position facing Center of the Hall. Leaves right foot free.

Comments:

1. Since this position begins with back to partner and ends facing partner, some have suggested that it should be called "back to face." A way to think of it so that the name makes sense is that on beat one you step to the side while your back to to your partner. On beat three you again step to the side while your back is to your partner (hence, back to back). It is after the step to the side that you turn to end facing partner.
2. While making the turn on the fourth beat, the free foot "tracks" the weighted foot. That is, it moves quickly to the side of the weighted foot yet slightly off the floor so that it can "piggy-back" a ride during the swivel and thereby take the shortest possible route to its new position.
3. To maintain balance, the side step should be at the person's normal "stride" position approximately a shoulders-width, and weight of the body should be directly over the foot before attempting the swivel.
4. All steps progress in the direction of progression (typically down Line of Dance).

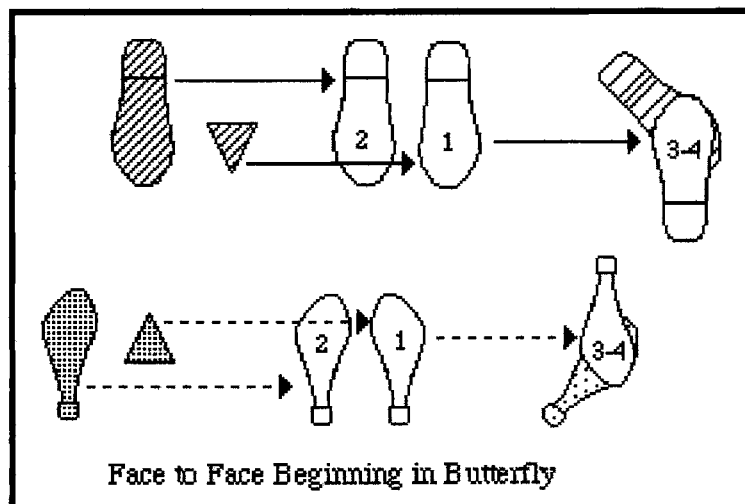
Face-to-Face (fc-to-fc) (II)

One-measure figure with regular two-step timing (QQS;) which is defined side, close, side, (swivel);. It begins facing partner (e.g., Butterfly Position), typically with man facing the Wall. The dancers do a side two-step beginning with lead feet and after taking weight on the third step they swivel 1/2-turn (left-face for the man and right-face for the lady) to end in a Back-to-Back Position. The figure leaves the trail feet free.

Description of Figure:

Man: (1) In Butterfly Position facing the Wall, step to the side with left foot,
(2) Bring right foot next to the left foot and take weight,
(3) Step to the side with the left foot, bring right foot to approximately the "touch" position without taking weight, and drop lead hand hold,
(4) Swivel 1/2-turn left-face on weighted left foot to end in a Back-to-Back Position facing almost to Center of Hall. Leaves right foot free.

Lady: (1) In Butterfly Position facing the Center of the Hall, step to the side with the right foot,
(2) Bring left foot next to the right foot and take weight,
(3) Step to the side with the right foot, bring left foot to approximately the "touch" position without taking weight, and drop lead hand hold,
(4) Swivel 1/2-turn right-face on weighted right foot to end in a Back-to-Back Position facing almost to the Wall. Leaves left foot free.



Comments:

1. Since this figure begins facing partner and ends with back to partner, some have suggested that it should be called "face to back." A way to think of it so that the name makes sense is that on beat one you step to the side while facing partner. On beat three you again step to the side while facing partner (hence, face to face). It is after the step to the side that you turn to end in the Back-to-Back Position.
2. While making the turn on the fourth beat, the free foot "tracks" the weighted foot. That is, it moves quickly to the side of the weighted foot yet slightly off the floor so that it can "piggy-back" a ride during the swivel and thereby take the shortest possible route to its new position. In this way during the face-to-face, there is less chance of having the free foot interfere with partner's movements.
3. To maintain balance, the side step should be at the person's normal "stride" position approximately a shoulders-width, and weight of the body should be directly over the foot before attempting the swivel.
4. The man can lead the face-to-face by moving joined trail hands forward between their bodies to reinforce that he is rotating left-face and she is rotating right-face.
5. To maintain a comfortable hand-hold during the face-to-face, the man rotates his right hand so that his fingers are on the back-side of the woman's and his thumb is on the palm-side of her hand.
6. If not in Butterfly to begin the figure, blend to Butterfly and then start the figure.
7. All steps progress in the direction of progression (typically down Line of Dance).

Face-to-Face & Back-to-Back (fc-to-fc & bk-to-bk) (II)

Two-measure figure with regular two-step timing (QQS; QQS;) which is defined side, close, side, (swivel); side, close, side, (swivel);. This figure begins with the lead feet, generally in Butterfly Position with man facing the Wall. It is a regular face-to-face followed by a regular back-to-back.

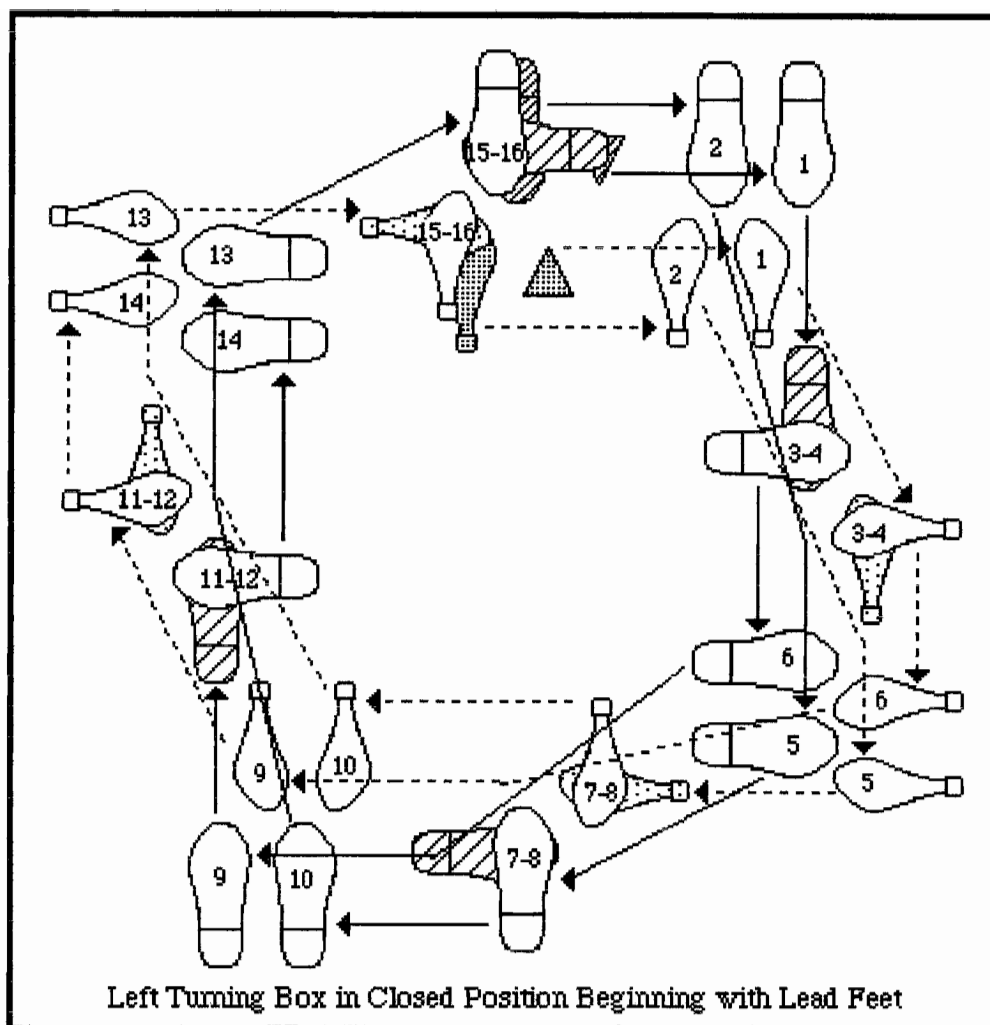
Left Turning Box (II)

Four-measure figure with regular two-step timing (QQS; QQS; QQS; QQS;) which is defined for the man as side, close, forward, (swivel); side, close, back, (swivel); side, close, forward, (swivel); side, close, back, (swivel);. Essentially this is a series of four quarter turns. There is a quarter turn forward, then a quarter turn back for half the figure, and then that same sequence repeats for the second half of the figure. The figure begins with lead feet, and leaves the lead feet free at the end. There is 1/4-turn on each of the four measures, making one complete turn of 360 degrees by the end of the figure. The figure is officially called a box, left turning and is cued left turning box or left box turn. If the cue turning box is used, a left turning box is implied.

Description of Figure:

Man: (1) In Closed Position facing the Wall, do a quarter turn forward with left foot, turning 1/4-turn left-face to end facing Line of Dance,
(2) Beginning with right foot, do a quarter turn back, turning 1/4-turn left-face to end facing Center of Hall,
(3) Beginning with left foot, do a quarter turn forward, turning 1/4-turn left-face to end facing Reverse Line of Dance,
(4) Beginning with right foot, do a quarter turn back, turning 1/4-turn left-face to end facing Wall. Leaves left foot free.

Lady: (1) In Closed Position facing Center of Hall, step side, close, back, (swivel); beginning with right foot, turning 1/4-turn left-face to end facing Reverse Line of Dance,
(2) Beginning with left foot, step side, close, forward turn, (swivel);, turning 1/4-turn left-face to end facing the Wall,
(3) Beginning with left foot, step side, close, back turn, (swivel);, turning 1/4-turn left-face to end facing Line of Dance,
(4) Beginning with left foot, step side, close forward turn, (swivel);, turning 1/4-turn left-face to end facing Center of the Hall. Leaves right foot free.



Comments:

1. The turns are all done after weight is taken on the third step of each measure (so essentially on beat four). The dancer moving backwards must alter the third step slightly to be able to maintain Closed Position.
2. There are essentially only two different measures, and they alternate. What is done on measure one is also done on measure three; what is done on measure two is also done on measure four. Additionally, what the man does on odd measures, the lady does on even measures; and vice versa.
3. This figure is generally done in Closed Position, so if not in that position to begin the figure, automatically blend to face partner.
4. If a new cue is given after two measures, a left turning box one-half is intended; if a new cue is given after three measures, a left turning box 3/4 is intended.
5. Since this is a left-turning figure, when the left foot is free, step forward; when the right foot is free, step back.
6. It is conceivable (but highly unusual) that a left box turn could begin with the man's right and lady's left foot. If so, the sequence would be quarter turn back; quarter turn forward; quarter turn back; quarter turn forward.
7. This figure could end in a different position if so cued (e.g., Banjo Position). The blending occurs after the last step has been taken.

Left Turning Two-Steps (LF trng two-step) (III)

Two-measure figure with regular two-step timing (QQS; QQS;) which is defined for the man side, close, forward, (turn); side, close, back, (turn); This is a left-face couple turn which begins in Closed Position. It ends in Closed Position unless cued otherwise. Since there is progression in this figure, generally the progression is down Line of Dance, so typically the figure begins with man facing the Wall. It is cued left turning two-steps, or left turning two's.

Description of Figure:

Man: Measure 1

- (1) In Closed Position facing the Wall, step to the side with the left foot and after weight is taken on the ball of the foot, swivel 1/8-turn left-face on weighted left foot,
- (2) Bring right foot next to left foot and after weight is taken on ball of foot, swivel 1/8-turn left-face on the weighted right foot to end facing Line of Dance,
- (3) Step forward with left foot and take weight,
- (4) Bring right foot to approximately the "touch" position and on weighted left foot swivel 1/4 left-face to end facing Center of Hall. Leaves right foot free.

Measure 2

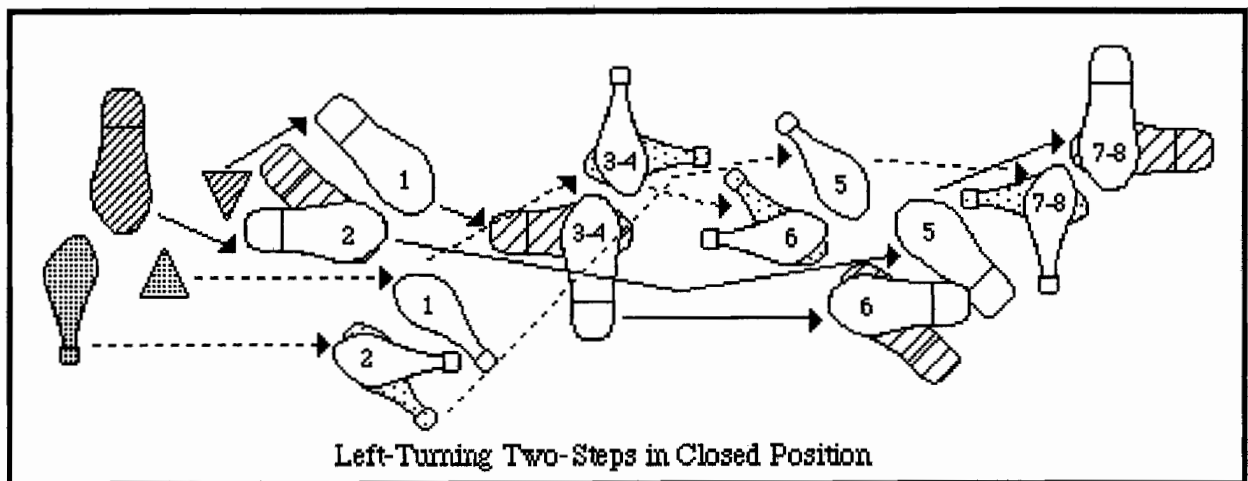
- (5) In Closed Position facing the Center of the Hall, step to the side with the right foot and after weight is taken on the ball of the foot, swivel 1/8-turn left-face on the weighted right foot,
- (6) Bring left foot next to the right foot and after weight is taken on ball of foot, swivel 1/8-turn left-face on the weighted left foot to end facing Reverse Line of Dance,
- (7) Step back with right foot and take weight,
- (8) Bring left foot to approximately the "touch" position and on weighted right foot swivel 1/4 left-face to end facing Wall. Leaves left foot free.

Lady: Measure 1

- (1) In Closed Position facing the Center of the Hall, step to the side with the right foot and after weight is taken on the ball of the foot, swivel 1/8-turn left-face on the weighted right foot,
- (2) Bring left foot next to the right foot and after weight is taken on ball of foot, swivel 1/8-turn left-face on the weighted left foot to end facing Reverse Line of Dance,
- (3) Step back with right foot and take weight,
- (4) Bring left foot to approximately the "touch" position and on weighted right foot swivel 1/4 left-face to end facing Wall. Leaves left foot free.

Measure 2

- (5) In Closed Position facing the Wall, step to the side with the left foot and after weight is taken on the ball of the foot, swivel 1/8-turn left-face on weighted left foot,
- (6) Bring right foot next to left foot and after weight is taken on ball of foot, swivel 1/8-turn left-face on the weighted right foot to end facing Line of Dance,
- (7) Step forward with left foot with a heel lead and take weight on the ball of the foot,
- (8) Bring right foot to approximately the "touch" position and on weighted left foot swivel 1/4 left-face to end facing Center of Hall. Leaves right foot free.



Comments:

1. Since this is a left-face turn, when the left foot is free, step forward. When right foot is free, step back.

2. This figure is analogous to the two-turning two-steps except that the turn is left-face, so see comments for that figure.
3. This figure is very uncommon in round dancing at this time.

Pivot (piv) (II)

The pivot is a couple-turn of more than 90 degrees, progressing either forward or backward. The turn may be in either direction. It is cued pivot (# of steps).

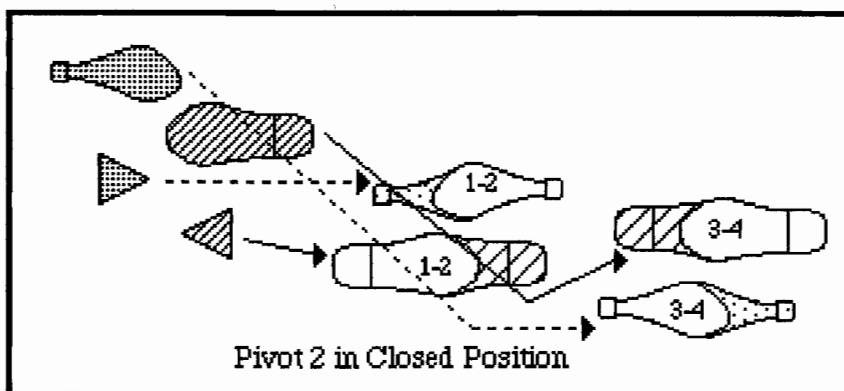
Pivot 2 (II)

One-measure figure with slow timing (SS;) which is defined for the man back, (swivel), forward, (swivel); and for the lady forward, (swivel), back, (swivel); The official name of this figure is slow right face pivot, but is cued pivot 2.

Description of Figure:

Man: (1) Beginning in Closed Position facing Reverse Line of Dance, step back with left foot, and placing foot just across Line of Dance and take weight,
 (2) With weight on ball of left foot, swivel 1/2-turn right-face to end facing Line of Dance,
 (3) Step forward directly down Line of Dance with right foot between lady's feet and take weight,
 (4) With weight on ball of right foot, swivel 1/2-turn right-face to end facing Reverse Line of Dance. Leaves left foot free.

Lady: (1) Beginning in Closed Position facing Line of Dance, step forward directly down Line of Dance with the right foot between the man's feet and take weight,
 (2) With weight on ball of right foot, swivel 1/2-turn right-face to end facing Line of Dance,
 (3) Step back with left foot, and placing foot just across Line of Dance and take weight,
 (4) With weight on ball of foot, swivel 1/2-turn right-face to end facing Reverse Line of Dance. Leaves right foot free.



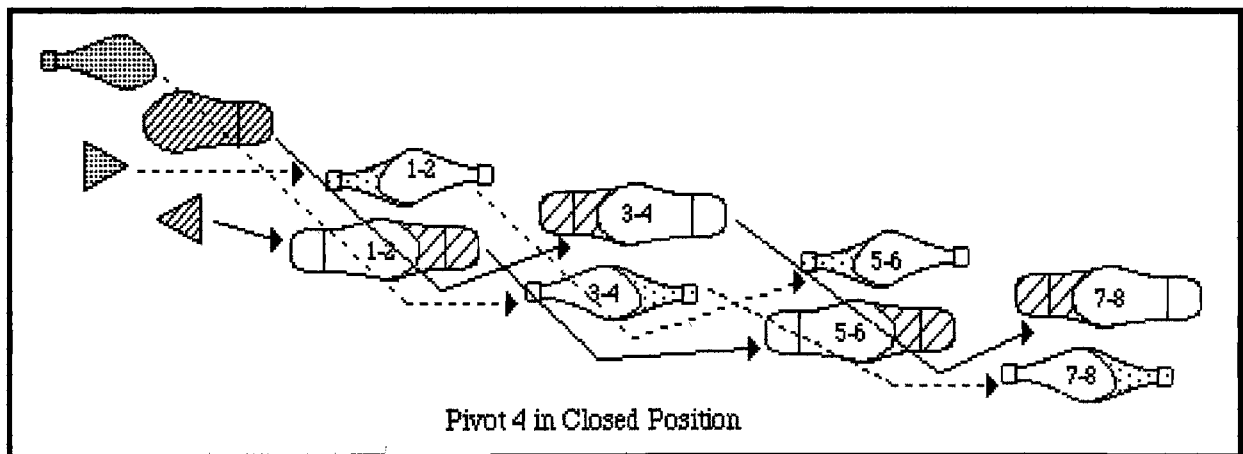
Comments:

1. If this figure is cued from Semi-Closed Position, the couple rotates to Closed Position with man facing Reverse Line of Dance on weighted trail feet prior to beginning this figure.
2. The figure can end in a position different from Closed Position. For example, if the figure ends in Semi-Closed Position, on beat four the man rotates only one-fourth turn and turns to face Line of Dance.
3. What the man does the first half of the measure (beats one and two) the lady does the last half (beats three and four) and vice versa. Therefore, in learning the figure, dancers can do the figure independently, beginning with their left foot or their right foot, before dancing together.
4. Both steps in a pivot progress down Line of Dance. The pivot point is a spot mid-way between the dancers' feet. It is essential that the person stepping forward down Line of Dance (with the right foot) step well between the partner's legs.

5. The swiveling is done after the weight is taken on the foot (consequently on beats two and four of the measure), so the body weight should be over the weighted foot to maintain balance.
6. The right step begins with a heel lead, transferring weight to the ball of the foot. The left step begins with a leg swing from the hip and the inside edge of the toe touching the floor initially.
7. The man and lady should maintain their stretched posture in their upper body with their heads in their normal positions. If their top line collapses and their heads get too close together or the lady turns her head to the Semi-Closed Position, it makes doing the pivot more difficult.
8. If an imaginary clock were placed on the floor with the 12 toward Line of Dance and the 6 toward Reverse Line of Dance, the step with the right foot in the pivot is made at the "twelve o'clock" position, and (imagining that the clock is moving down Line of Dance with you) the step with the left foot is made at the "one o'clock" position. A series of pivots would place steps alternately at 1:00, 12:00 1:00, 12:00 etc. for the man and just the reverse for the lady (i.e., begin with 12:00).
9. In the pivot the feet remain apart and "frozen in place" so that they are ready to take the next step.
10. To avoid dizziness during the rotation, pick a spot on each wall and move head 1/4-turn at a time and focus on that spot instead of trying to focus on everything that passes during the entire rotation.

Pivot 4 (III)

Two-measure figure with slow timing (SS; SS;) which is defined for the man as back, (swivel), forward, (swivel); back, (swivel), forward, (swivel);. This figure is two consecutive pivot 2's. It is officially called slow right face double pivot but is cued pivot 4, double pivot, or pivot twice.



In order to do this figure smoothly, it is essential to do the pivot 2 well, making sure the pivot is completed before beginning the second one. If the pivot is done well, it would be possible to continue pivoting all around the dance floor. In fact, it is a good strategy for dancers to practice the pivot 4 first individually before they attempt it with their partner.

When some dancers get too dizzy with this figure or find it difficult to do, they substitute pivot 2; walk 2; for the pivot 4.

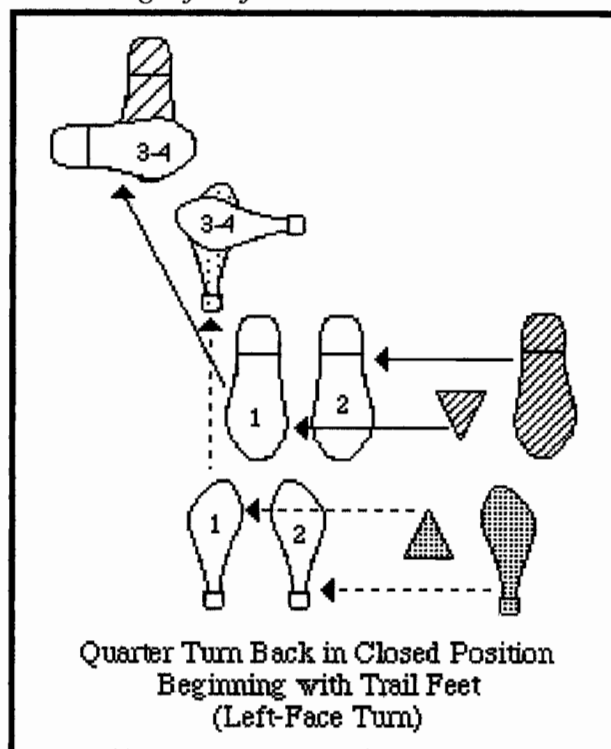
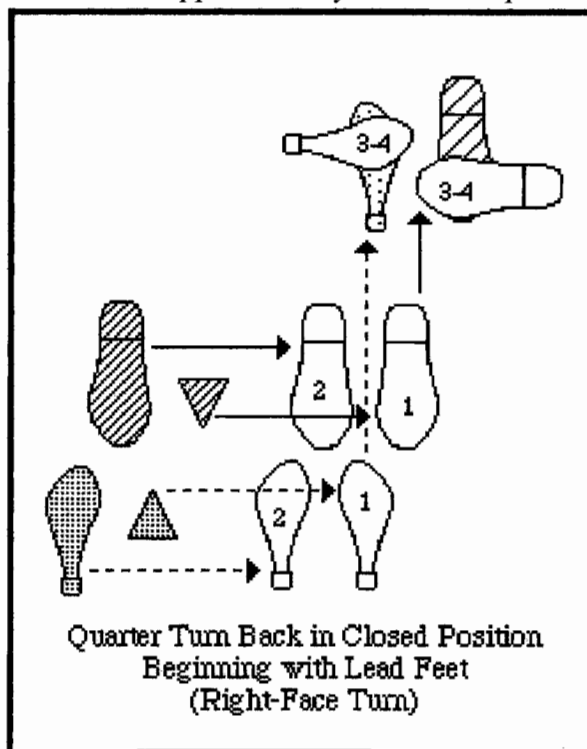
Quarter Turn Back (qtr trn bk) [II]

One-measure figure with regular two-step timing (QQS;) which is defined for the man side, close, back, (swivel);. If the figure begins with the lead feet, it is a right-face turn; if it begins with the trail feet, it is a left-face turn. Since the lady does the counterpart, when he steps back, she steps forward.

Description of Figure:

Man: (1) With right foot step to the side and take weight,
(2) Bring the left foot next to the right foot and take weight,
(3) Step back with the right foot,
(4) With weight on ball of right foot, swivel 1/4-turn left-face and bring the left foot to approximately the "touch" position. Leaves left foot free.

Lady: (1) With left foot step to the side and take weight,
(2) Bring the right foot next to the left foot and take weight,
(3) Step forward with the left foot,
(4) With weight on ball of left foot, swivel 1/4-turn left-face and bring the right foot to approximately the "touch" position. Leaves right foot free.



Comments:

The man (as the dancer moving backwards) adjusts slightly on beat three to maintain Closed Position.

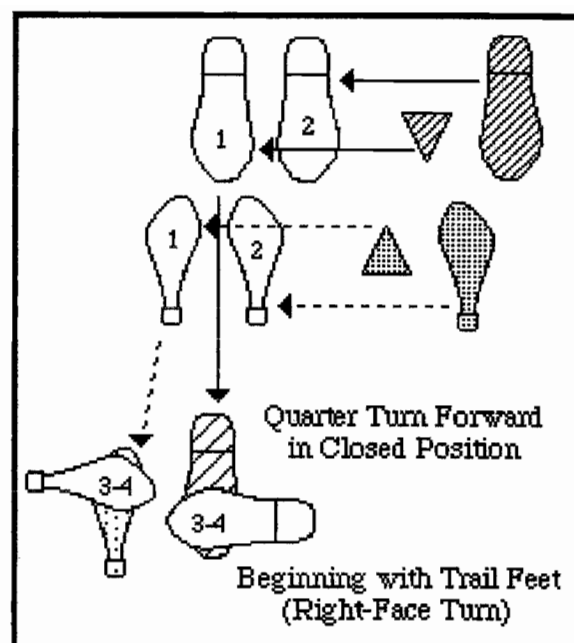
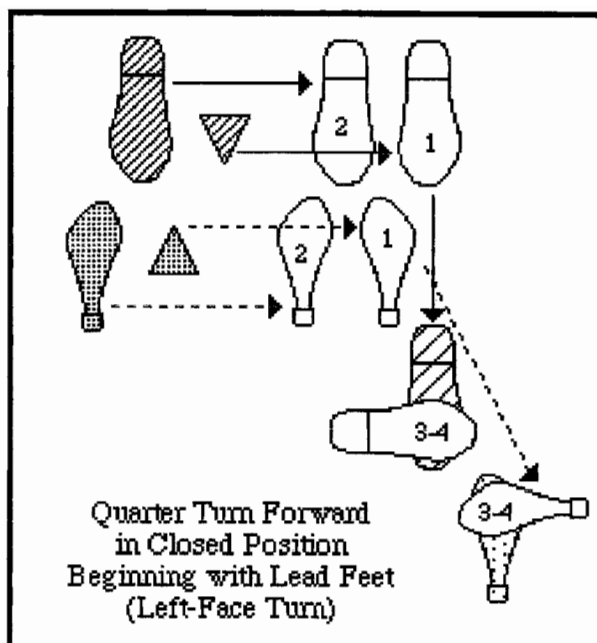
Quarter Turn Forward (qtr trn fwd) [II]

One-measure figure with regular two-step timing (QQS;) which is defined side, close, forward, (swivel);. If the figure begins with the lead feet, it is a left-face turn; if it begins with the trail feet, it is a right-face turn. Since the lady does the counterpart, when he steps forward, she steps back.

Description of Figure:

Man: (1) With left foot step to the side and take weight,
(2) Bring the right foot next to the left foot and take weight,
(3) Step forward with the left foot,
(4) With weight on ball of left foot, swivel 1/4-turn left-face and bring the right foot to approximately the "touch" position. Leaves right foot free.

Lady: (1) With right foot step to the side and take weight,
(2) Bring the left foot next to the right foot and take weight,
(3) Step back with the right foot,
(4) With weight on ball of right foot, swivel 1/4-turn left-face and bring the left foot to approximately the "touch" position. Leaves left foot free.



Comments:

The lady (as dancer moving backwards) adjusts slightly on beat three to maintain Closed Position.

Right Turning Box (rt trng box) (II)

Four-measure figure done with regular two-step timing (QQS; QQS; QQS; QQS;) which is defined for the man side, close, back, (swivel); side, close, forward, (swivel); side, close, back, (swivel); side, close, forward, (swivel). Essentially this is a series of four quarter turns. There is a quarter turn back, then a quarter turn forward for half the figure (the opposite order from the left turning box), and then that same sequence repeats for the second half of the figure. The figure begins with lead feet, and leaves the lead feet free at the end. There is 1/4-turn on each of the four measures, making one complete turn of 360 degrees by the end of the figure. The figure is officially called a box, right turning and is cued right turning box or right box turn.

Description of Figure:

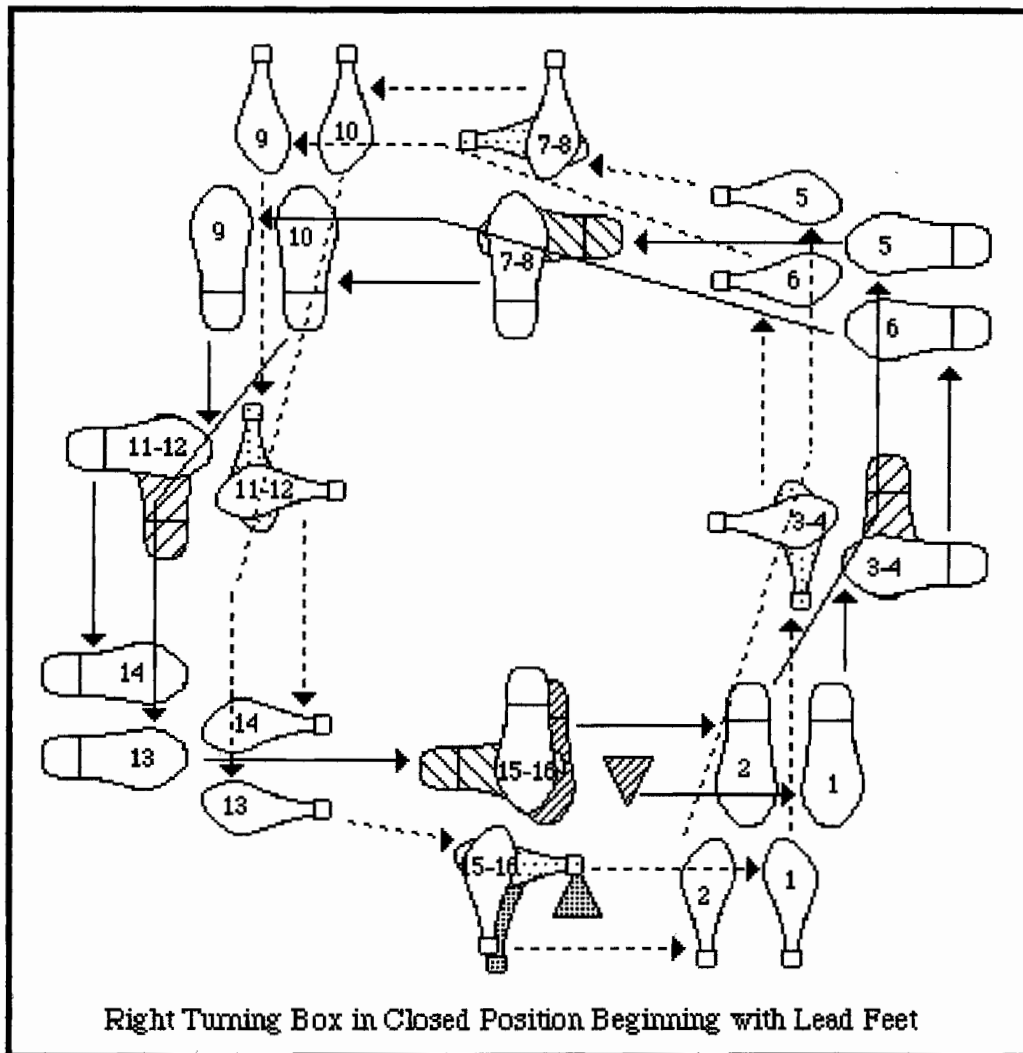
Man: Measure one: In Closed Position facing the Wall, do a quarter turn back with left foot, turning 1/4-turn right-face to end facing Reverse Line of Dance, Measure two: Beginning with right foot, do a quarter turn forward, turning 1/4-turn right-face to end facing Center of Hall, Measure three: Beginning with left foot, do a quarter turn back, turning 1/4-turn right-face to end facing Line of Dance, Measure four: Beginning with right foot, do a quarter turn forward, turning 1/4-turn left-face to end facing Wall. Leaves left foot free.

Lady: Measure one: In Closed Position facing the Center of Hall, step side, close, forward, (swivel); beginning with right foot, turning 1/4-turn right-face to end facing Line of Dance, Measure two: Beginning with left foot, step side, close, back, (swivel); turning 1/4-turn right-face to end facing Wall, Measure three: Beginning with left foot, step side, close, forward, (swivel); turning 1/4-turn right-face to end facing Reverse Line of Dance, Measure four: Beginning with left foot, step side, close, back, (swivel); turning 1/4-turn right-face to end facing Center of the Hall. Leaves right foot free.

Comments:

1. This figure must begin with a quarter turn back. Aside from that, it alternates the quarter turns (back and forward, back and forward) just as the left turning box does (left turning box moves forward and back, forward and back).

2. This is not a common figure.
3. Since this is a right-turning figure, when the left foot is free, step back; when the right foot is free, step forward.
4. It is conceivable that a right box turn could begin with the trail feet. If so, the sequence would be quarter turn forward; quarter turn back; quarter turn forward; quarter turn back.



Solo Turning Box (solo trng box) (II)

Four-measure figure done with regular two-step timing (QQS; QQS; QQS; QQS;) which is a regular left turning box which is done as an INDEPENDENT figure rather than as a couple. It begins with no hand contact and lead feet free and typically with men facing the Wall. Since 1/4-turn left-face is made with each measure, this figure creates a full turn to end facing the same direction as when beginning the figure. The figure is also called solo left-turning box.

Description of Figure:

Men: Measure one: Beginning facing partner and Wall and with no hands joined, do quarter turn forward beginning with left foot to end facing Line of Dance and right-shoulder-to-right-shoulder with partner.
Measure two: Beginning facing Line of Dance, do quarter turn back beginning with right foot to end facing Center of Hall and back-to-back with partner.
Measure three: Beginning facing Center, do quarter turn forward beginning with left foot to end facing Reverse Line of Dance and left-shoulder-to-left-shoulder with partner.
Measure four: Beginning facing Reverse Line of Dance, do quarter turn back beginning with right foot to end facing Wall and face-to-face with partner. Leaves left foot free.

Lady: Measure one: Beginning facing partner and the Center of the Hall and with no hands joined, beginning with right foot do a quarter turn stepping back after weight is taken on the third step to end facing Reverse Line of Dance and right-shoulder-to-right-shoulder with partner.

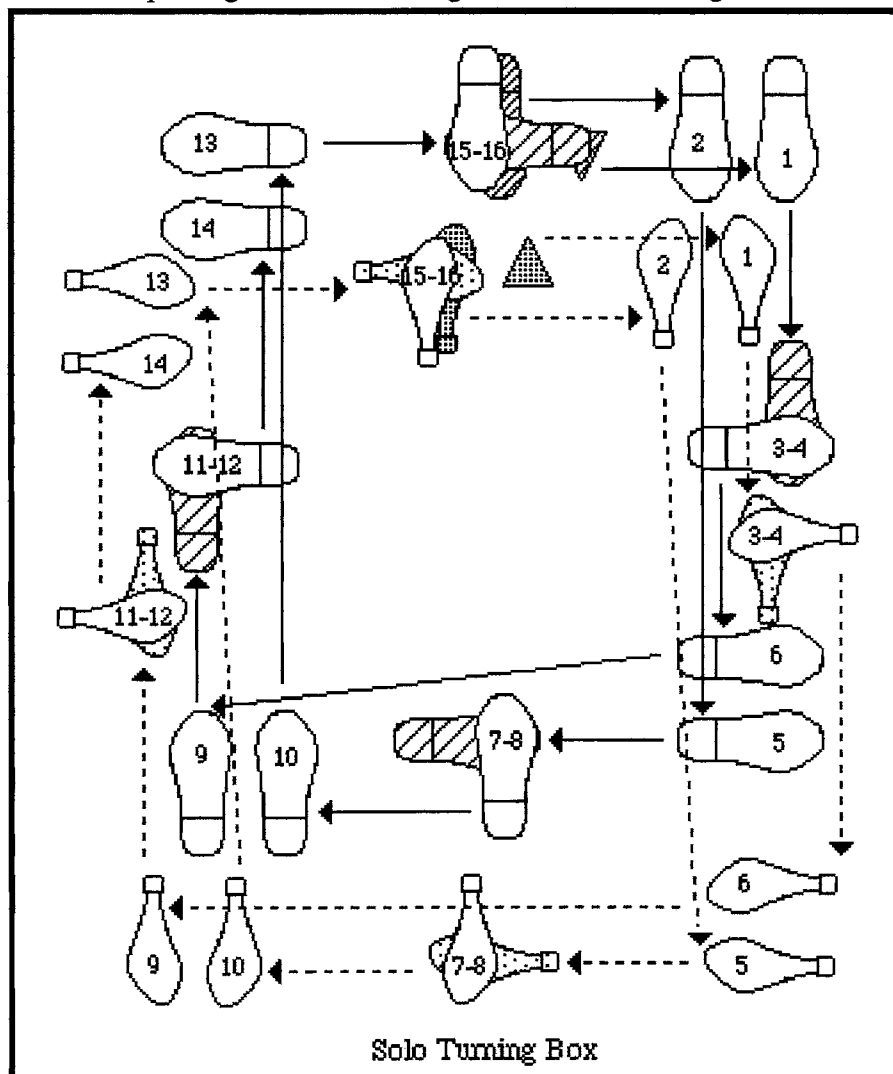
Measure two: Beginning facing Reverse Line of Dance and with left foot free, do a quarter turn stepping forward after weight is taken on the third step to end facing the Wall and back-to-back with partner.

Measure three: Beginning facing the Wall and with right foot free, do a quarter turn stepping back after weight is taken on the third step to end facing Line of Dance and left-shoulder-to-left-shoulder with partner.

Measure four: Beginning facing Line of Dance and with left foot free, do a quarter turn stepping forward after weight is taken on the third step to end facing Center of the Hall and face-to-face with partner. Leaves right foot free.

Comments:

Both dancers can step straight back and straight forward in this figure.



Spot Pivot (II)

A spot pivot is a couple movement. It is a pivot with no progression on the floor. It can be any number of steps and is cued spot pivot (# of steps).

Two Turning Two-Steps (two trng) (II)

Two-measure figure with regular two-step timing (QQS; QQS;) which is defined for the man side, close, back (swivel); side, close, forward, (swivel);. This is a right-face couple turn which begins in Closed Position. It ends in Closed Position unless cued otherwise. Since there is progression in this figure, generally the progression is down Line of Dance, so typically the figure begins with man facing the Wall. It is cued two turning two-steps, turning two steps, two turning two's, or two turning.

Roundalab's description is as follows:

MAN: Side left, close right to left, step diagonally left across line of progression and pivoting 1/2 right face on left, hold; step side right, close left to right, side right pivoting 1/2 right face on right, hold;

WOMAN: Side right, close left to right, side right pivoting 1/2 right face on right, hold; side left, close right to left, step diagonally left across line of progression pivoting 1/2 right face on left, hold;

This figure has also been described as a side, close (turning slightly right-face), pivot (completing 1/2-turn),-; side, close (turning slightly right-face), pivot (completing 1/2-turn), -;

The description below seems to be the easiest way to explain the figure to new dancers, and it is very smooth and easy to dance.

Description of Figure:

Man: Measure 1

- (1) In Closed Position facing the Wall, step to the side with the left foot and after weight is taken, swivel 1/8-turn right-face on weighted left foot,
- (2) Bring right foot next to left foot and after weight is taken, swivel 1/8-turn right-face on the weighted right foot to end facing Reverse Line of Dance,
- (3) Step back with left foot (foot moves across Line of Dance) and take weight,
- (4) Bring right foot to approximately the "touch" position and on weighted left foot swivel 1/4 right-face to end facing Center of Hall. Leaves right foot free.

Measure 2

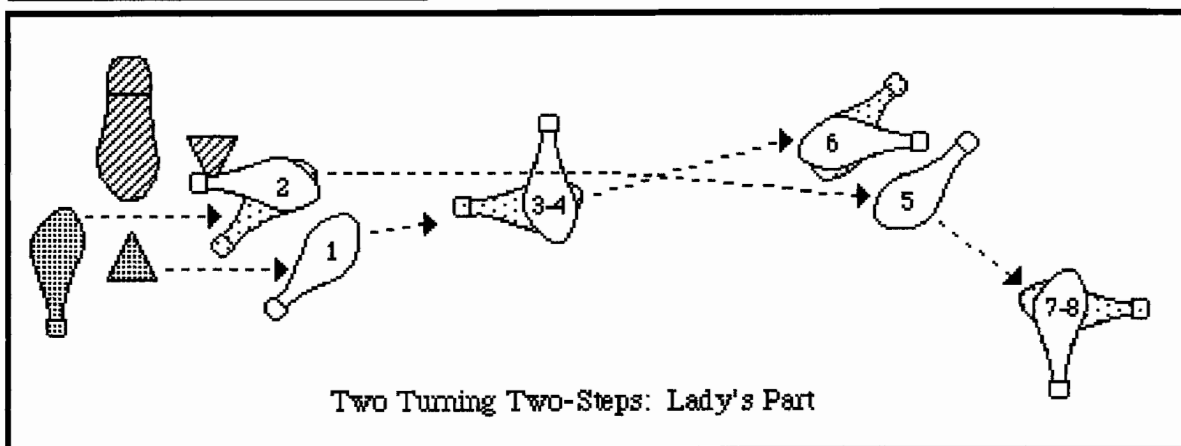
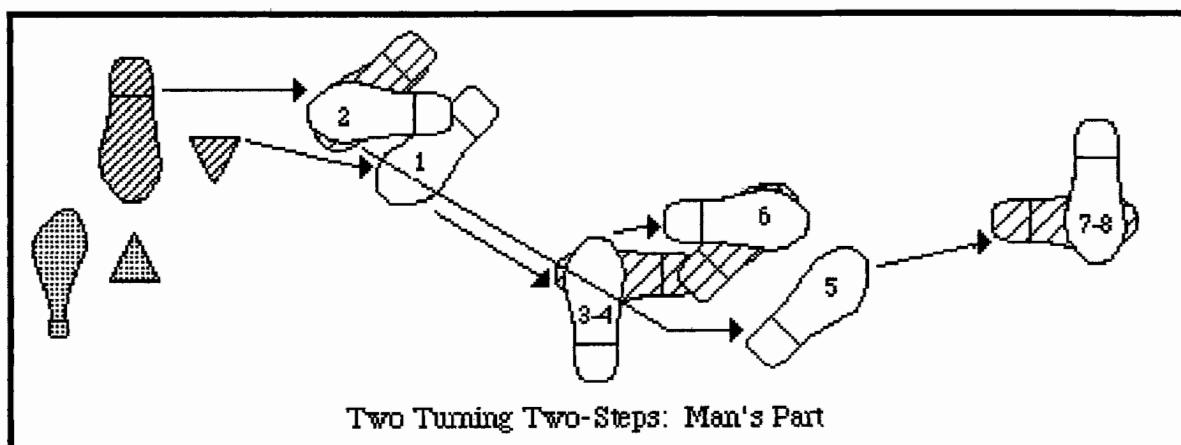
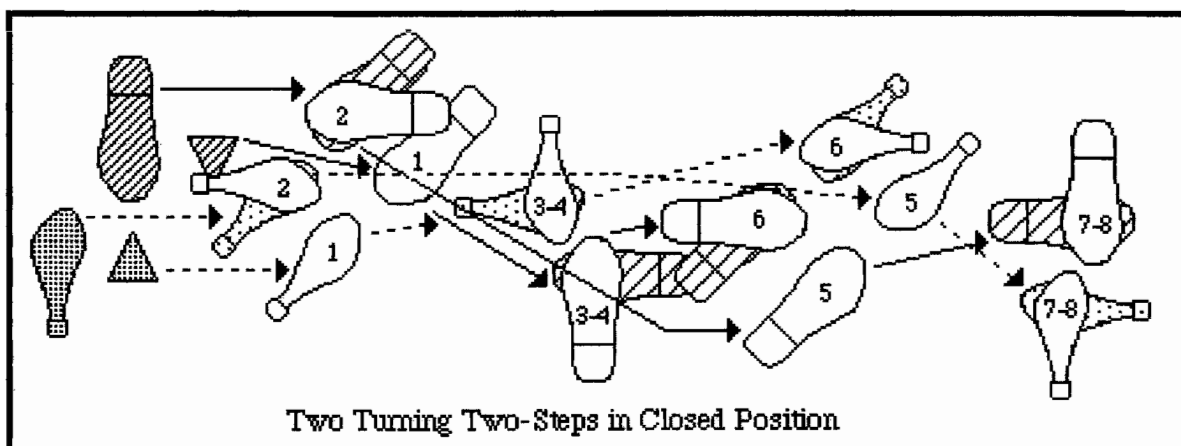
- (5) In Closed Position facing the Center of the Hall, step to the side with the right foot and after weight is taken, swivel 1/8-turn right-face on the weighted right foot,
- (6) Bring left foot next to the right foot and after weight is taken, swivel 1/8-turn right-face on the weighted left foot to end facing Line of Dance,
- (7) Step forward with right foot and take weight,
- (8) Bring left foot to approximately the "touch" position and on weighted right foot swivel 1/4 right-face to end facing Wall. Leaves left foot free.

Lady: Measure 1

- (1) In Closed Position facing Center of the Hall, step to the side with the right foot and after weight is taken, swivel 1/8-turn right-face on weighted right foot,
- (2) Bring left foot next to right foot and after weight is taken, swivel 1/8-turn right-face on the weighted left foot to end facing Line of Dance,
- (3) Step forward with right foot and take weight,
- (4) Bring left foot to approximately the "touch" position and on weighted right foot swivel 1/4 right-face to end facing the Wall. Leaves left foot free.

Measure 2

- (5) In Closed Position facing the Wall, step to the side with the left foot and after weight is taken, swivel 1/8-turn right-face on weighted left foot,
- (6) Bring right foot next to left foot and after weight is taken, swivel 1/8-turn right-face on the weighted right foot to end facing Reverse Line of Dance,
- (7) Step back with left foot (foot moves across Line of Dance),
- (8) Bring right foot to approximately the "touch" position and on weighted left foot swivel 1/4 right-face to end facing Center of Hall. Leaves right foot free.



Comments:

1. The full description provided makes dancing the figure easier because there is some turn with each step, with the maximum at one time being 1/4-turn. The greater the turn, the more balance and coordination as a couple required to do this figure.
2. What the man does on the first measure the lady does on the second measure and vice versa. Therefore, in learning this figure, dancers can learn their parts as individuals. With left foot free, the steps are side (with turn), close (completing 1/4-turn), back, swivel on left foot 1/4. With right foot free, the steps are side (with turn), close (completing 1/4-turn), forward, swivel on right foot 1/4. When dancers can do their parts independently, they can work together as a couple.

3. Steps on beats one and three on both measures progress down Line of Dance.
4. Since this is a right-faced turn, when the left foot is free, step back. When right foot is free, step forward.
5. This figure is generally done in Closed Position beginning facing the Wall. Therefore, if not in that starting position, automatically blend to face partner and Wall to begin the figure.
6. Some dancers having difficulty with this figure are helped by thinking that the dancer stepping forward must step between partner's feet with heel first to facilitate the turning action. This step is very much like the pivoting action.
7. Generally two turning two-steps come as a pair described here, but some creative choreographers have split the figure (for example, one turning two-step to face Reverse; back 2 to face Center; one turning two step to face Line; walk 2).

Waltz Basics

1. Basic Waltz Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase I

(Waltz) Away & Together
Back Waltz
Forward Waltz

Phase II

Canter
Standard Waltz

(Waltz) Away & Together (away & tog) (I)

Two-measure figure with regular waltz timing (1,2,3; 1,2,3;) which is defined forward turn, side, close; forward turn, side, close;. Dancers turn away from partner (usually left-face for man and right-face for lady) in the first measure and toward partner (usually right-face for man and left-face for lady) in the second measure. It is cued either away & together or waltz away and together. This figure is typically done in Open Position facing Line of Dance and it begins with the lead feet. The lead feet are again free at the end of the two measures.

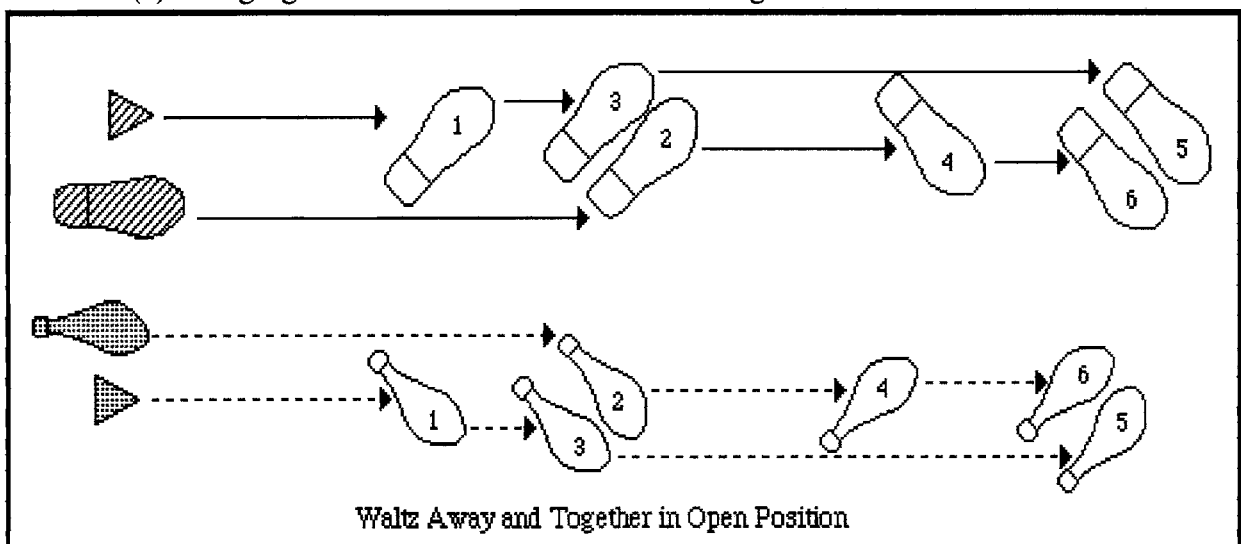
Description of Figure:

Man: Measure one

- (1) Take a long step forward with left foot, stepping slightly toward Center of the Hall,
- (2) Take a regular step side and forward with right foot approximately down Line of Dance to end facing Line and Center in a slight Back-to-Back Position,
- (3) Bright left foot next to right foot and take weight. Leaves right foot free.

Measure two

- (4) Take a long step forward and to the side with right foot, stepping approximately down Line of Dance and turning to face partner,
- (5) Take a regular step to the side with the left foot (approximately down Line of Dance) ending facing partner,
- (6) Bring right foot next to left foot and take weight. Leaves left foot free.



Lady: Measure one

- (1) Take a long step forward with right foot, stepping slightly toward Line and Wall,
- (2) Take a regular step side and forward with left foot to end facing Line and Wall in a slight Back-to-Back Position,
- (3) Bright right foot next to left foot and take weight. Leaves left foot free.

Measure two

- (4) Take a long step forward and to the side with left foot, stepping approximately down Line of Dance and turning to face partner,
- (5) Take a regular step to the side with the right foot (approximately down Line of Dance) ending facing partner,
- (6) Bring left foot next to right foot and take weight. Leaves right foot free.

Back Waltz (bk waltz) (II)

One-measure figure with three changes of weight done with regular waltz timing (1,2,3;) which is defined back, back, close;. For the lady it is the same if facing the same direction and forward, forward, close; if facing the opposite direction. This figure can be done in various positions and can begin with the lead feet or trail feet. If the left foot begins the figure, the right foot is free at the end and vice versa.

Description of Figure beginning with lead feet:

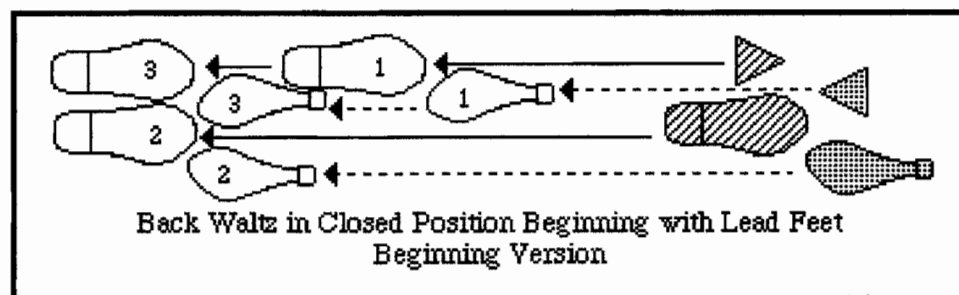
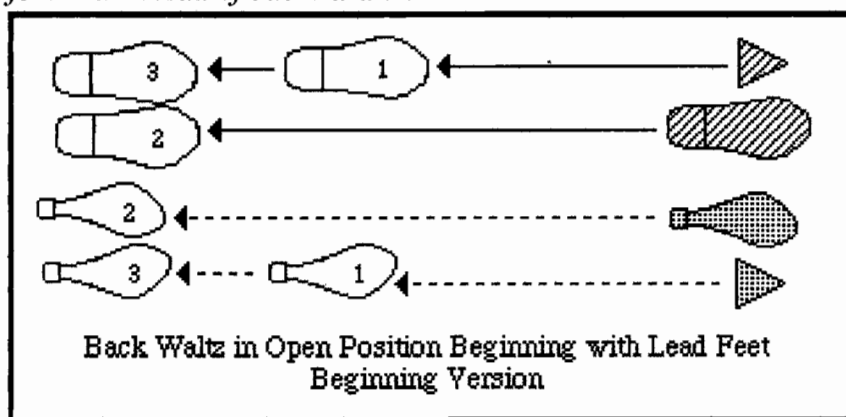
Man: (1) Take a long step backward with left foot,
(2) Take a regular step backward with right foot,
(3) Bring left foot next to right foot and take weight. Leaves right foot free.

Lady: Facing the Same Direction:

- (1) Take a long step backward with right foot,
- (2) Take a regular step backward with left foot,
- (3) Bring left foot next to right foot and take weight. Leaves left foot free.

Facing the Opposite Direction:

Step forward instead of backward on beats 1 and 2.



Comments:

1. At the beginning level, place feet on either side of an invisible line extending straight out from the center of the body.

2. The third step should definitely be a closing movement so that the feet are collected under the body to allow for the completion of the rising action and the lowering action of the body in preparation for the next measure.
3. When facing opposite directions, the lady steps forward while the man steps back back.
4. When two consecutive back waltzes are done, the first begins with the left foot, the second begins with the right foot (and vice versa).

Canter (II)

One-measure figure with two changes of weight which could be thought of as having modified waltz timing (1, Hold, 3;) and defined side, (draw), close;. When the term canter is used with no directional cue, the step is to the side. The cues canter left and canter right are also used to emphasize the direction for the man. If lead feet (man's left) are free, the canter is left; if trail feet (man's right) are free, the canter is right. Since dancers usually use opposite feet, a canter left moves to the lady's right; a canter right moves to the lady's left.

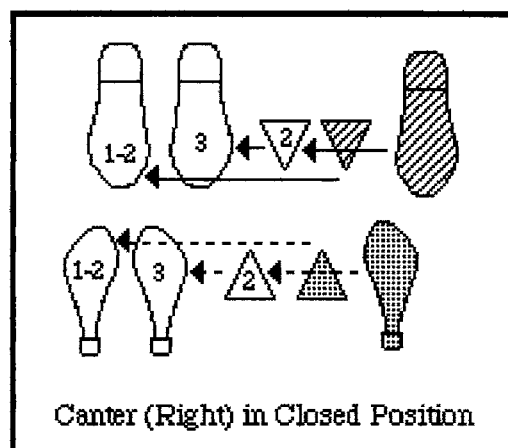
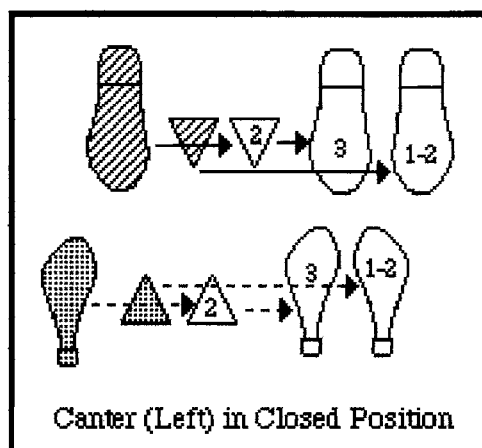
Description of figure beginning with lead feet:

Man:

- (1) Step to the side with the left foot,
- (2) Slowly begin drawing the right foot toward the left foot,
- (3) Complete drawing the right foot toward the left foot, bringing the ball of the right foot exactly adjacent to the ball of the left foot and take weight. Leaves left foot free.

Lady:

- (1) Step to the side with the right foot,
- (2) Slowly begin drawing the left foot toward the right foot,
- (3) Complete drawing the left foot toward the right foot, bringing the ball of the left foot exactly adjacent to the ball of the right foot and take weight. Leaves right foot free.



Comments:

1. The heel is the part of the drawing foot that is closest to the supporting foot as it moves toward the supporting foot.
2. Some dancers delay the close so long that they seem to "steal" some time from the next measure.
3. The man is in charge of the amount of rise and the speed of the drawing action. When dancers are in a good Closed Position so the lady can sense the movement of the man, she is able to follow his lead and adjust her movements to his.

Forward Waltz (fwd waltz) (II)

One-measure figure with three changes of weight done with regular waltz timing (1,2,3;) which is defined forward, forward, close;. For the lady it is the same if facing the same direction and back, back, close; if facing the opposite direction. This figure can be done in various positions and can begin with the lead feet or trail feet. If the left foot begins the figure, the right foot is free at the end and vice versa.

Description of Figure beginning with lead feet:

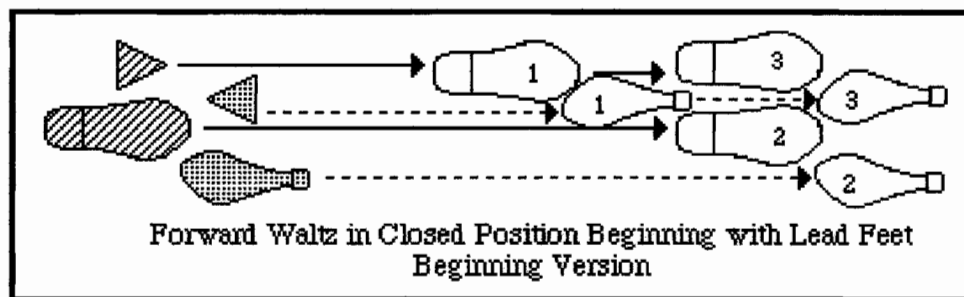
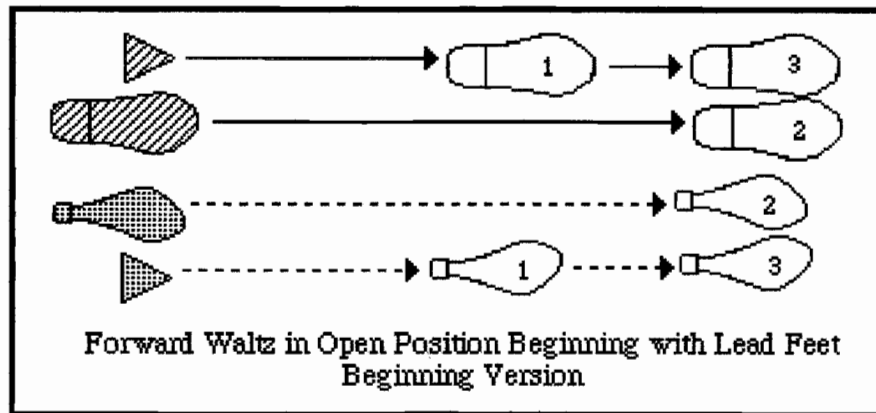
Man: (1) Take a long step forward with left foot,
(2) Take a regular step forward with right foot,
(3) Bring left foot next to right foot and take weight. Leaves right foot free.

Lady: **Facing the Same Direction:**

(1) Take a long step forward with right foot,
(2) Take a regular step forward with left foot,
(3) Bring left foot next to right foot and take weight. Leaves left foot free.

Facing the Opposite Direction:

Step backward instead of forward on beats 1 and 2.



Comments:

1. With the drive on the first step (creating a long step), the feel of the three steps in the forward waltz is drive, glide, close.
2. When facing opposite directions, the lady does a back waltz while the man does a forward waltz.
3. When two consecutive forward waltzes are done, the first begins with the left foot, the second begins with the right foot (and vice versa).

Standard Waltz (Std Waltz) (II)

The phrase "standard waltz" describes the basic movement involved in waltz figures with its definition forward, forward, close. The third step in waltz is typically a close step. Though Roundalab has defined the standard waltz as a figure, it is not cued. Rather the specific figure with this pattern of steps (e.g., forward waltz) is cued.

Waltz Basics

2. Balance Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase I

Apart & Together

Balance Back

Balance Forward

Balance Forward & Back

Balance Left

Balance Right

One-Step Balance

Side Balance

Apart & Together (apt & tog) (I)

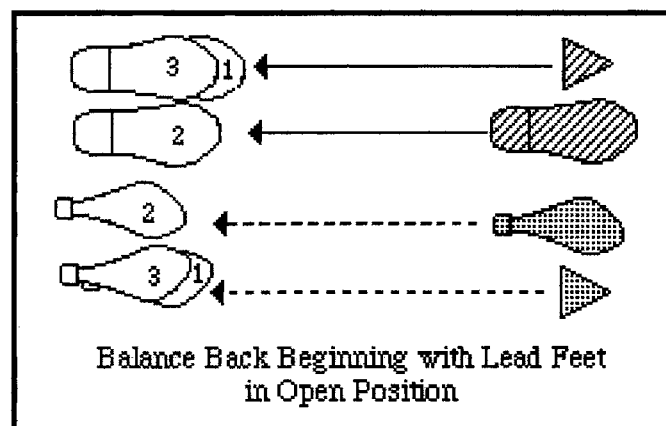
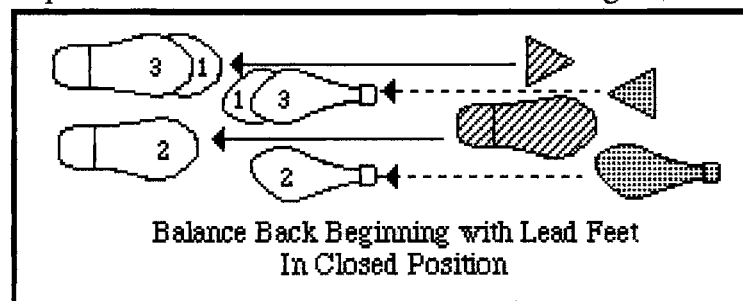
Two-measure figure with modified waltz timing (1,hold,hold; 1,hold,hold;) which consists of a side draw touch (left) followed immediately by a side draw touch (right). This figure begins in Open Position with lead feet free and dancers move apart from each other on the first measure and toward each other on the second measure. (If beginning the figure in Left Open Position, the trail feet would be free and dancers would do a side draw touch (right) followed immediately by a side draw touch (left).)

Balance Back (bal bk) [I]

One-measure figure with regular waltz timing (1,2,3;) which is defined back, close, in place; or back, close, close. When the lady faces the man, she does forward, close, close.

Description of Figure beginning with lead feet:

- Man:**
- (1) With left foot step back, extending leg from hip,
 - (2) Bring right foot next to left and take weight on ball of the foot,
 - (3) Step in place with the ball of the left foot. Leaves right foot free.



Comments:

In Closed Position as the man does a balance back, the lady does a balance forward.

Balance Forward (bal fwd) [I]

One-measure figure with regular waltz timing (1,2,3;) which is defined forward, close, in place or forward, close, close. When the lady faces the man, she does back, close, close;

Description of Figure beginning with lead feet:

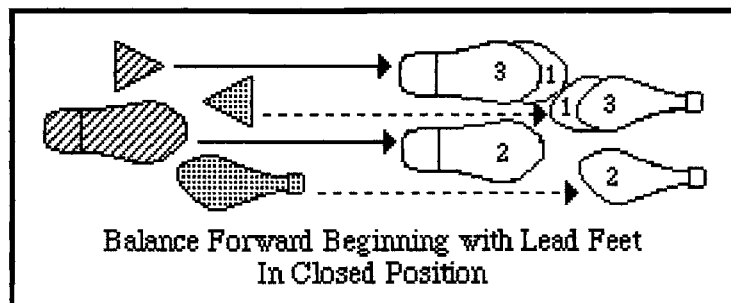
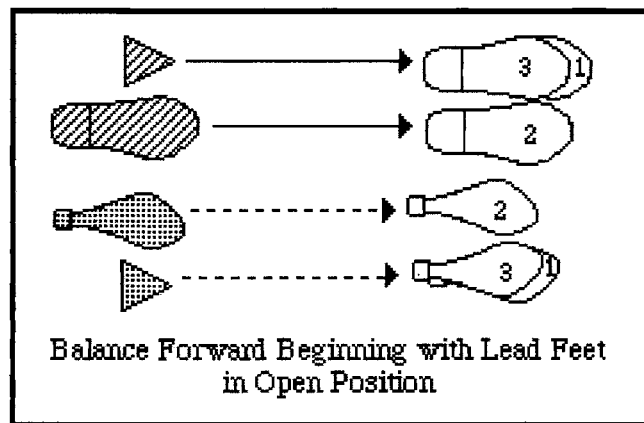
Man: (1) With left foot step forward,
(2) Bring right foot next to left and take weight,
(3) Step in place with the ball of the left foot. Leaves right foot free.

Lady: *Facing the Same Direction:*

(1) With right foot step forward,
(2) Bring left foot next to right and take weight,
(3) Step in place with the ball of the right foot. Leaves left foot free.

Facing the Opposite Direction:

With right foot step backward on beat one.



Comments:

In Closed Position as the man does a balance forward, the lady does a balance back.

Balance Forward & Back (waltz bal) (I)

Two-measure figure done with regular waltz timing (1,2,3; 1,2,3;). It is a balance forward followed immediately by a balance back. The figure can begin with the man's left and lady's right foot or vice versa. If the left foot begins the first measure, the right foot begins the second measure and vice versa.

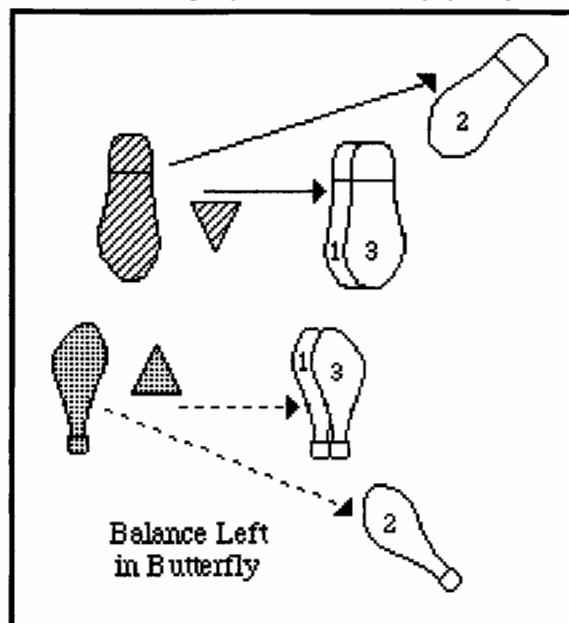
Balance Left [I]

One-measure figure with regular waltz timing (1,2,3;) which is a side balance beginning with the lead feet and is defined side, cross in back, recover. This figure is often done in Butterfly Position and moves to the lady's right.

Description of Figure:

Man: (1) Step to the side with left foot,
(2) Cross right foot behind left foot and take weight on the ball of the foot while maintaining the thighs crossed tightly (and leaving left foot in place on the floor where it was during beat one),
(3) Recover weight back on left foot. Leaves right foot free.

Lady: (1) Step to the side with right foot,
(2) Cross left foot behind right foot and take weight on the ball of the foot while maintaining the thighs crossed tightly (and leaving right foot in place on the floor where it was during beat one),
(3) Recover weight back on right foot. Leaves left foot free.



Comments:

1. This figure is generally done in Butterfly (or Closed Position), and dancers maintain upper body toward their partner throughout the figure.
2. Dancers generally look in the reverse direction from the crossing action, so that if the left foot does the crossing, they look left.; if the right foot crosses, they look right.

Balance Right [I]

One-measure figure with regular waltz timing (1,2,3;) which is a side balance beginning with the trail foot and is defined side, cross in back, recover. This figure is often done in Butterfly and moves to the lady's left.

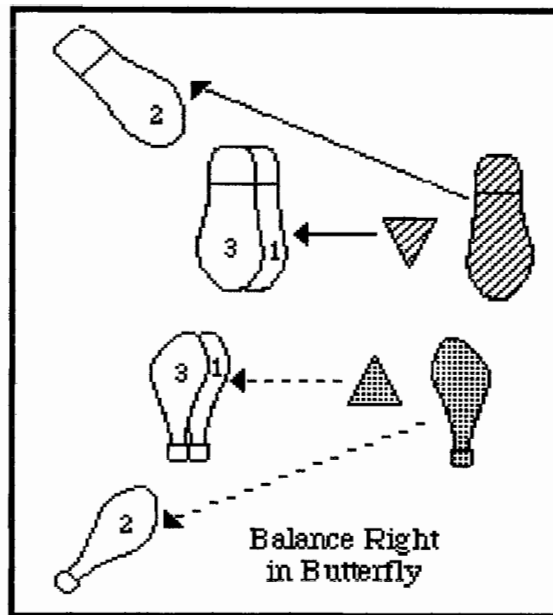
Description of Figure:

Man: (1) Step to the side with right foot,
(2) Cross left foot behind right foot and take weight on the ball of the foot while maintaining the thighs crossed tightly (and leaving right foot in place on the floor where it was during beat one),
(3) Recover weight back on right foot. Leaves left foot free.

Lady: (1) Step to the side with left foot,
(2) Cross right foot behind left foot and take weight on the ball of the foot while maintaining the thighs crossed tightly (and leaving left foot in place on the floor where it was during beat one),
(3) Recover weight back on left foot. Leaves right foot free.

Comments

See comments for Balance Left.



One-Step Balance (I)

The one-step balance (Phase I, abbreviated waltz bal) in waltz is defined by Roundalab as a step, touch (one change of weight on the first beat), the same as in the two-step rhythm. The direction can be forward, back, or sideways, and is cued with the direction (hence, forward touch, back touch, side draw touch (left or right), and even apart point and together touch) or with step touch when the direction is implied by the previous movement. Either the left or right foot can begin the figure.

Roundalab describes the timing as "1,2,-;" although a one-step balance to the side is usually done as a side, (draw), (touch); so there is just one change of weight. Since in dancing there should be some continuous motion throughout a figure, the touch occurs on beat three. For simplicity the timing is defined here by the beats where a change of weight occurs, so is the 1,hold,hold pattern.

Side Balance (sd bal) (I)

One-measure figure with regular waltz timing (1,2,3;). It is defined as side, cross in back, in place; Both the man and the lady cross in back on the second step. The motion is frequently called a rock because on beat two the foot that is not crossing remains on the floor in its former position during the crossing movement (the thighs are strongly crossed) and on the third beat of the measure the foot returns to this place on the floor in a motion similar to the recover. In this "rock" there is no hip action. This figure could be defined side, cross in back, recover; The side balance is generally cued directionally: balance left or balance right.

The term *pas de basque* (pronounced PAH DE BAH) was formerly used for the waltz side balance.

Waltz Basics

3. Circle, Lace, & Wheel Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase I

Circle Away
Circle Away & Together
Circle Together

Phase II

Lace (Across)
Wheel

Circle Away (I)

One-measure figure with regular waltz timing (1,2,3;) which is defined as forward (turn), forward (turn), close;. Partners move away from each other (typically man counterclockwise and lady clockwise), making a semi-circle pattern on the floor and ending approximately four feet apart from each other and facing the opposite direction from which they started. This figure is also called circle away 3.

Description of Figure Beginning in Open Position facing Line of Dance:

Man: (1) Release contact with partner and moving counterclockwise toward Center of Hall and away from partner, point left foot on the diagonal toward Line and Center and step forward with left foot and after weight is taken turn slightly to end facing Center ,
(2) Point right foot on the diagonal toward Reverse Line and Center and step forward with right foot and turn slightly to end facing Reverse Line of Dance,
(3) Bring left foot to the right foot and take weight. Leaves right foot free.

Lady: (1) Release contact with partner and moving clockwise toward Wall and away from partner, point right foot on the diagonal toward Line and Wall and step forward with right foot and turn slightly to end facing Wall,
(2) Point left foot on the diagonal toward Reverse Line and Wall and step forward with left foot and after weight is taken turn slightly to end facing Reverse Line of Dance,
(3) Bring right foot to the left foot and take weight. Leaves left foot free.

Circle Together [I]

One-measure figure with regular waltz timing (1,2,3;) which is defined as forward (turn), forward (turn), close;. Beginning in a position approximately four feet apart from partner and typically facing Reverse Line of Dance, dancers move towards each other (typically man counterclockwise and lady clockwise), making a semi-circle pattern on the floor and ending next to each other in the designated position and facing the opposite direction from which they started the circle together unless cued otherwise. This figure is also called circle together 3. This figure generally follows the circle away and ends in the same position as when beginning the circle away unless cued otherwise.

Description of Figure beginning in Left Open Position separated from partner approximately four feet and facing Reverse Line of Dance:

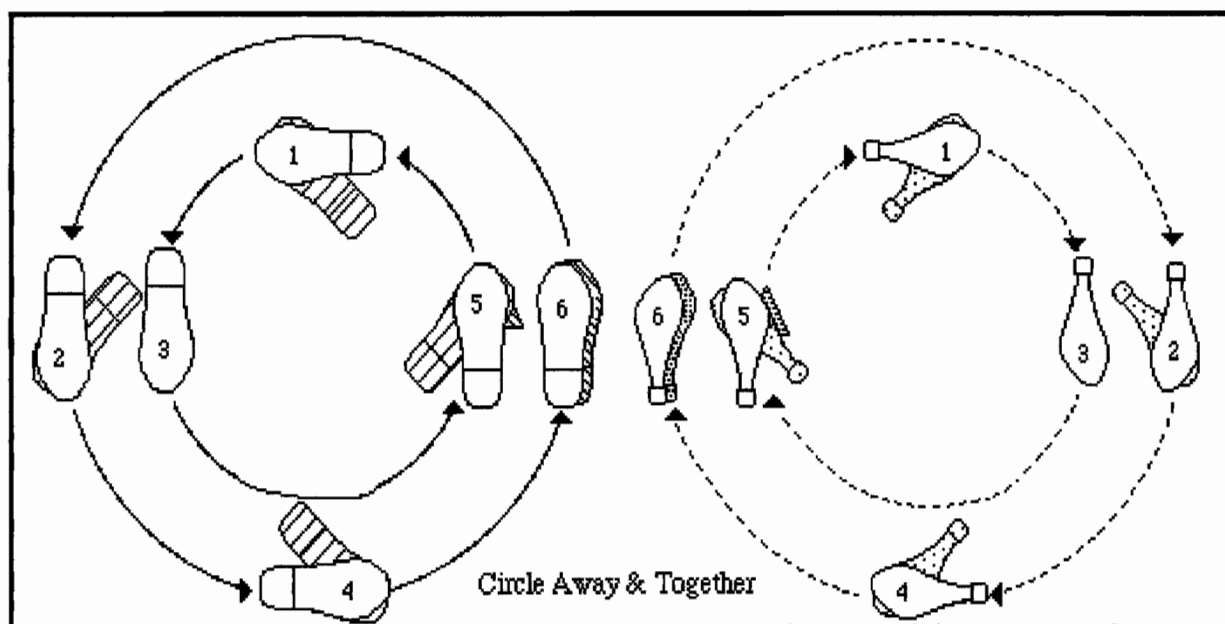
Man: (1) Moving counterclockwise toward partner, point right foot on the diagonal toward Reverse Line and Wall and step forward with right foot and after weight is taken turn slightly to end facing the Wall,
(2) Point left foot on the diagonal toward Line and Wall and step forward with left foot and after weight is taken turn slightly to end facing Line (or other designated direction),

(3) Bring right foot to the left foot and take weight. Leaves left foot free.

- Lady:**
- (1) Moving clockwise toward partner, point left foot on the diagonal toward Reverse Line and Center and step forward with left foot and after weight is taken turn slightly to end facing the Center,
 - (2) Point right foot on the diagonal toward Line and Center and step forward with right foot and after weight is taken turn slightly to end facing Line (or other designated direction),
 - (3) Bring left foot to the right foot and take weight. Leaves right foot free.

Circle Away & Together (circle away & tog) (I)

Two-measure figure with regular waltz timing (1,2,3; 1,2,3;) which is defined as forward (turn), forward (turn), close; forward (turn), forward (turn), close. The man makes a full 360-degree circular pattern counterclockwise ending in designated position while the lady makes a full 360-degree circular pattern clockwise ending in designated position. Each measure (the circle away and the circle together) completes one-half the circle (180 degrees); the diameter of the circles made is approximately two feet. This figure is also called circle 6.



Comments:

1. If this figure is cued while you are in Closed Position facing the Wall, blend to Semi-Closed and then do the figure.
2. Strive for a nice rounded half-circle or an oval shape with the longest part stretching to the Wall and Center of Hall. In crowded halls or spacious halls, you can vary the size of the circle by adjusting size of the steps. If comparably-sized steps are used in the circle together as circle away the steps may be of any size and you will still reach your partner at the end of the figure.
3. From Left Open Position and with trail feet free, the man circles in a clockwise direction and the lady circles counterclockwise.

Lace Across (II)

One-measure figure with regular waltz timing (1,2,3;) which is defined as forward, forward, close. This figure generally begins with man's left and lady's right foot and leaves the trail feet free at the end. With lead hands joined, partners change sides while doing a forward waltz diagonally across the line of dance progression (typically Line of Dance). The lady crosses under the joined lead hands in front of the man. While this figure is officially called lace, it is cued lace across.

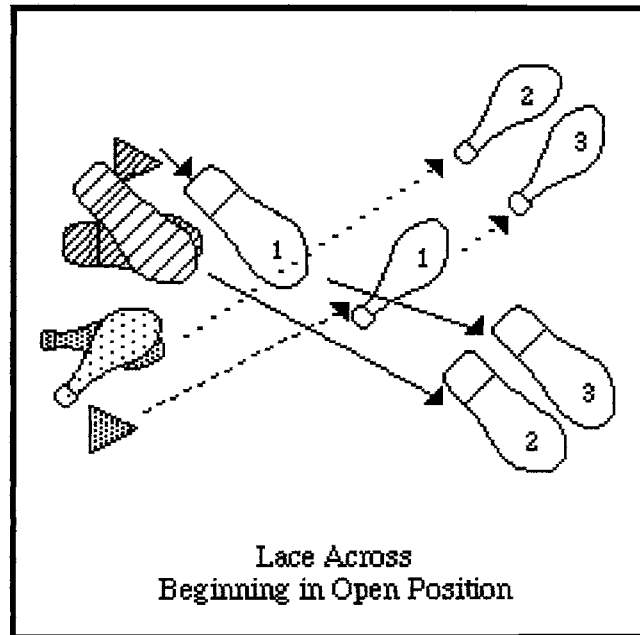
Description of Figure beginning in Semi-Closed Position facing Line of Dance

Man: Drop contact with right hand and raise left hand (holding lady's right hand), allowing lady to move diagonally under the arch made from the joined hands, and beginning with left foot step forward in a forward waltz moving diagonally behind the lady and ending in Left Open Position facing Line of Dance. Leaves right foot free.

Lady: Drop contact with left hand and allow man to raise right hand (in his left hand). Do a forward waltz beginning with right foot, moving diagonally in front of the man under the arch made from the joined hands, and ending in Left-Open Position facing Line of Dance. Leaves left foot free.

Comments:

1. Movement progresses in the direction of movement (e.g., down Line of Dance) with every step.
2. To facilitate a smooth transition with the hands during this figure, the man should rotate his hand so that his palm is face down and the lady's palm is up with the fingers touching lightly. The man's hand remains still while the lady's hand rotates against his (as in a ball and socket joint).
3. If in Open Position at the beginning of this figure, the dancers must quickly join lead hands to lace across.
4. The man's first step is short to allow the lady space to move in front of him on the diagonal; he must wait until she passes on the second step before he moves forward.



Wheel (II)

Two-measure figure with regular waltz timing (1,2,3; 1,2,3;) which is defined as forward (turn), forward (turn), close; forward (turn), forward (turn), close;. With dancers in a designated position (e.g., Banjo), they each make a circle on the floor, making a 360-degree turn around a pivot point which is an imaginary spot mid-way between partners. The man moves forward (curving around the pivot point) in two forward waltzes and the lady waltzes forward or backward, depending on dance position. This figure is also called wheel 6.

Description of Figure:

Man: In Banjo or Right-Hand Star Position

Generally beginning with left foot, man does two forward waltzes moving in a clockwise direction, completing a full circle.

In Sidecar or Left-Hand Star Position

Generally beginning with left foot, man does two forward waltzes moving in a counterclockwise direction, completing a full circle.

In Skaters' or Varsouvienne Position

Generally beginning with left foot, man does two forward waltzes moving in a clockwise direction, completing a full circle.

In Left-Varsouvienne Position

Generally beginning with left foot, man does two forward waltzes moving in a counterclockwise direction, completing a full circle.

Lady: In Banjo or Right-Hand Star Position

Generally beginning with right foot, lady does two forward waltzes moving in a clockwise direction, completing a full circle.

In Sidecar or Left-Hand Star Position

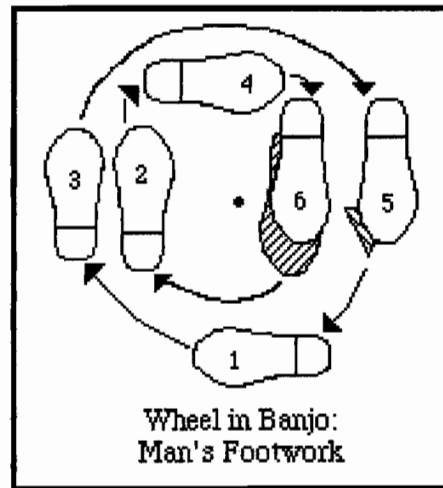
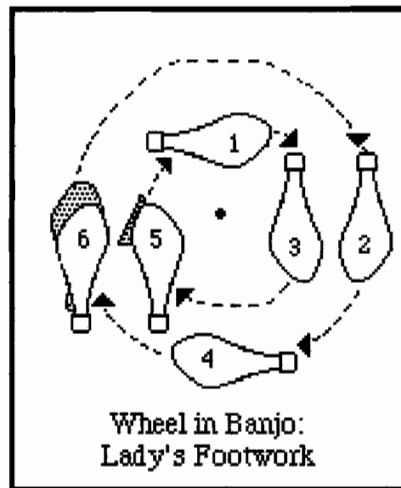
Generally beginning with right foot, lady does two forward waltzes moving in a counterclockwise direction, completing a full circle.

In Skaters' or Varsouvienne Position

Generally beginning with right foot, lady does two back waltzes moving in a clockwise direction, completing a full circle.

In Left-Varsouvienne Position

Generally beginning with right foot, lady does two back waltzes moving in a counterclockwise direction, completing a full circle.



Comments:

1. Wheels can be done in other positions than those named above (e.g., Wrapped Position, Open Position, Sombrero, etc.)
2. Half of the circle is made with half of the given steps (e.g., one waltz); the remaining half circle with the remaining steps (one waltz).
3. The closer the partners are together (and therefore closer to the pivot point), the smaller the circumference of the circle they make, so the shorter the steps need to be (Banjo Position creates a more compact wheel than would a Right-Hand Star, etc.).
4. When the ending position is different from the position for the wheel, it should be cued and the adjustment is made after weight is taken on the second to last step of the wheel. This may alter somewhat the completing of the "full circle."
5. Figure can begin with trail feet and it can be done with identical footwork.

Waltz Basics

4. Box Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase I

Box
Reverse Box

Phase II

Half Box Back
Half Box Forward
Open Box
Open Reverse Box
Progressive Box

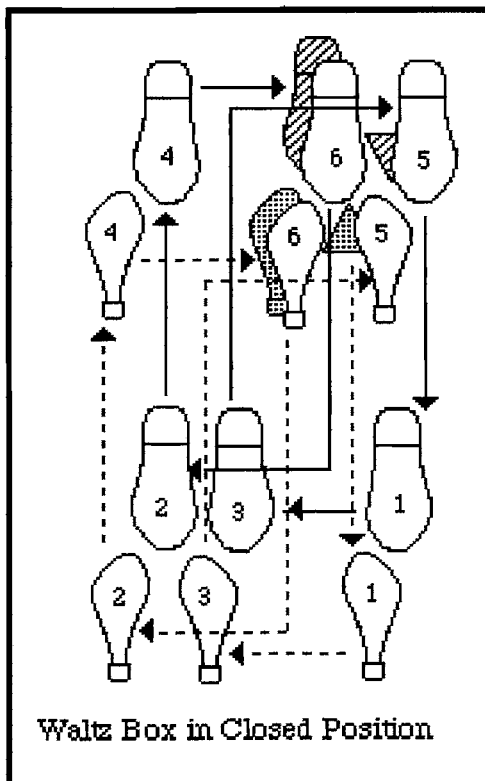
Box (I)

Two-measure figure with regular waltz timing (1,2,3; 1,2,3;) defined as forward, side, close; back, side, close;. It can be thought of as consisting of half box forward followed by half box back. In Closed Position the lady does back, side, close; forward, side, close;. According to Roundalab's definition, it begins with lead feet. The second measure begins with trail feet, and the lead feet are free at the end of the figure. It is also cued waltz box.

Description of Figure:

Man: Measure 1: In Closed Position or Butterfly and beginning with left foot, do half box forward. Leaves right foot free.
Measure 2: Beginning with right foot, do half box back. Leaves left foot free.

Lady: Measure 1: In Closed Position or Butterfly and beginning with right foot, do half box moving back on first step. Leaves left foot free.
Measure 2: Beginning with left foot, do half box moving forward on first step. Leaves right foot free.



Comments

1. What the man does on measure one, the lady does on measure two and vice versa.
2. After the forward or backward step, bring the free foot next to the foot which made that step prior to taking the side step (this is called tracking).

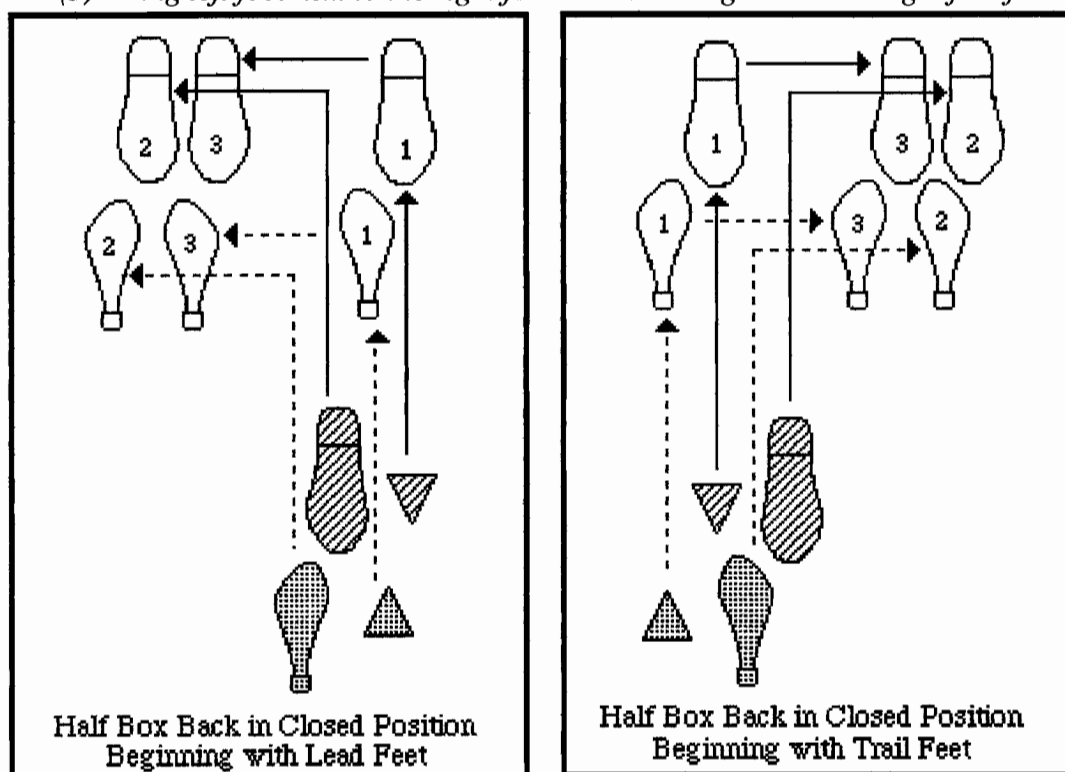
Half Box Back [II]

One-measure figure with regular waltz timing (1,2,3;) which for the man is defined back, side, close; while generally the lady does forward, side, close. It can begin with either foot free. It is also called half box. If facing the same direction as the man, she moves in the same direction.

Description of Figure

Man: (1) In Closed Position or Butterfly and beginning with right foot, step back,
(2) After tracking left foot next to right foot, step to the side with the left foot,
(3) Bring right foot next to the left foot and take weight. Leaves left foot free.

Lady: (1) In Closed Position or Butterfly and beginning with left foot, step forward,
(2) After tracking right foot next to left foot, step to the side with the right foot,
(3) Bring left foot next to the right foot and take weight. Leaves right foot free.



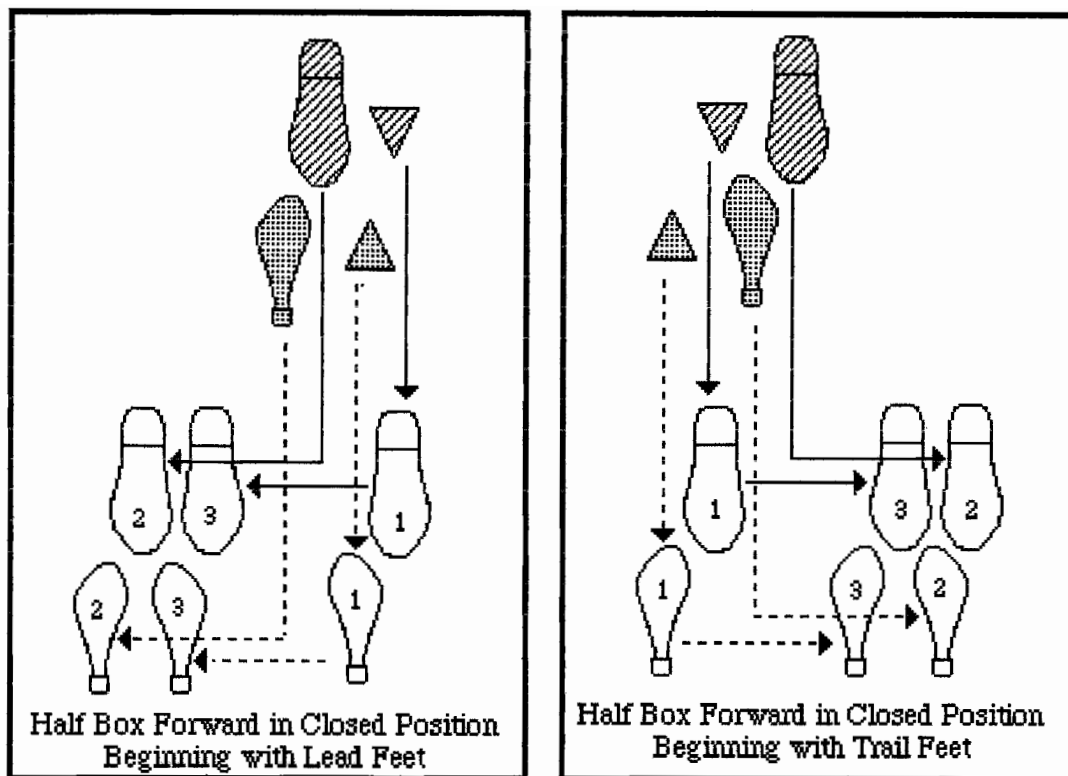
Half Box Forward [II]

One-measure figure with regular waltz timing (1,2,3;) which is defined for the man forward, side, close; while the lady generally does back, side, close. It can begin with either foot free. It is also called half box. Occasionally this figure has been done when facing the same direction, and in that case when the man moves forward, the lady moves back.

Description of Figure

Man: (1) In Closed Position or Butterfly and beginning with left foot, step forward,
(2) After tracking right foot next to left foot, step to the side with the right foot,
(3) Bring left foot next to the right foot and take weight. Leaves right foot free.

Lady: (1) In Closed Position or Butterfly and beginning with right foot, step back,
(2) After tracking left foot next to right foot, step to the side with the left foot,
(3) Bring right foot next to the left foot and take weight. Leaves left foot free.



Open Box (op box) (II)

Two-measure figure with regular waltz timing (1,2,3; 1,2,3;) which can be thought of as a regular half box forward beginning with lead feet followed by a half box back beginning with trail feet (or a regular box) which is done in Left-Open Position. An open box done in Open Position begins with the trail feet.

Open Reverse Box (op rev box) (II)

Two-measure figure with regular waltz timing (1,2,3; 1,2,3;) which can be thought of as a reverse box (half box back and half box forward) done in Left-Open Position and beginning with lead feet. It is also cued open back box. If done in Open Position, this figure begins with the trail feet.

Progressive Box (prog box) (II)

Two-measure figure with regular waltz timing (1,2,3; 1,2,3;) which is done in Closed Position and can be thought of as a half box forward followed by another half box forward. Generally the lead feet begin the first measure and the trail feet begin the second. Both measure progress in the same direction, typically down Line of Dance. According to Roundalab's definition, this figure begins with lead feet. If the left foot begins the first measure, the right foot begins the second one, and vice versa.

Reverse Box (rev box) (I)

Two-measure figure with regular waltz timing (1,2,3; 1,2,3;) which is done in Closed Position and consists of a half box back beginning with the lead feet followed by a half box forward beginning with trail feet. Some prefer the cue back box or reverse the box because the term reverse is associated with turns at higher levels of dancing and there is no turning in this figure.

Waltz Basics

5. Vine Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase II

Twist(y) Vine

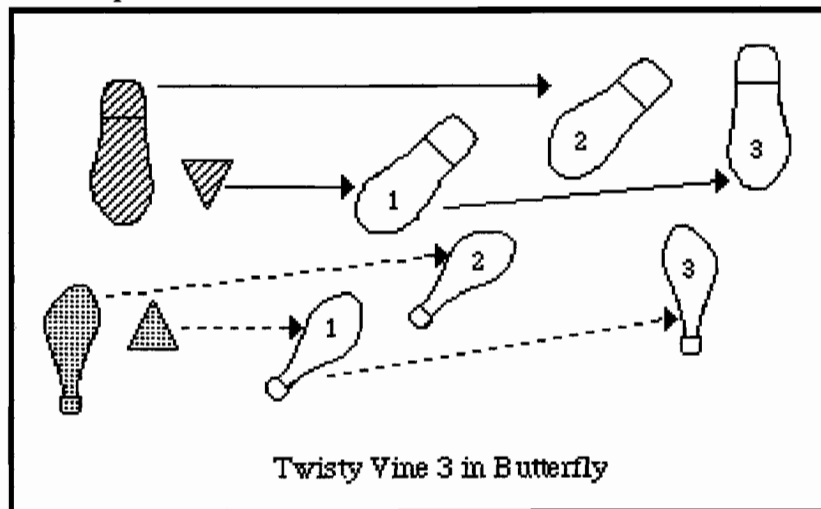
Twist(y) Vine 6

Vine (3)

Vine 6

Twist(y) Vine (II)

One-measure figure done with regular waltz timing (1,2,3;) which is a regular vine for the man. This is generally defined side, cross in back, side; but more precisely is side (rotate), cross in back (rotate), side; and for the lady it is side (rotate), cross in front (rotate), side;. This figure is also called twist(y) vine 3 or twist(y) 3. It is the first 3 steps of the twist(y) vine 6, without additional rotation on the third step.



Twist(y) Vine 6

Two-measure figure with regular waltz timing (1,2,3; 1,2,3;) which is a regular vine for the man: side (rotate), cross in back (rotate), side (rotate); cross in front (rotate), side (rotate), cross in back; and for the lady is side (rotate), cross in front (rotate), side (rotate); cross in back (rotate), side (rotate), cross in front;. This figure is also cued twist(y) 6.

Description of Figure beginning with Lead Feet in Closed Position:

Man: Measure 1

- (1) Step to the side with the left foot while rotating lower body 1/8-turn right-face to end in Sidecar Position,
- (2) Cross right foot behind and to the other side of the left foot in Sidecar Position and take weight, then rotate lower body 1/8-turn left-face to return to Closed Position,
- (3) With left foot step to the side in Closed Position, then rotate lower body 1/8-turn left-face to Banjo Position. Leaves right foot free.

Measure 2:

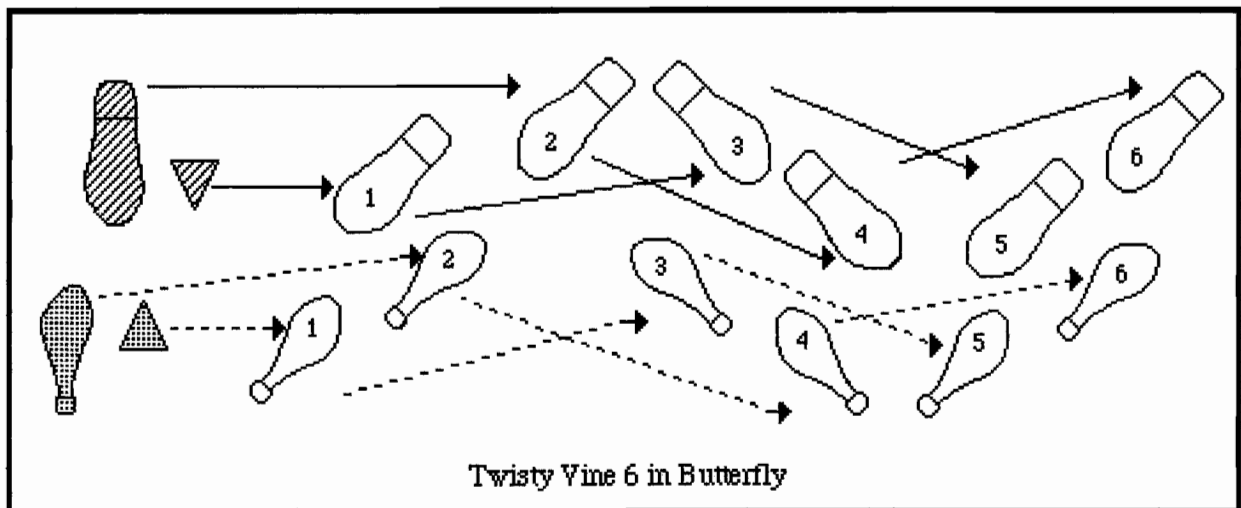
- (4) Cross right foot in front and to the other side of the left foot in Banjo Position (stepping outside lady's feet) and as weight is taken rotate lower body 1/8-turn right-face to Closed Position,
- (5) With left foot step to the side while rotating lower body 1/8-turn right-face to end in Sidecar Position,
- (6) Cross right foot behind and to the other side of the left foot in Sidecar Position and take weight. Leaves left foot free.

Lady: Measure 1:

- (1) Step to the side with the right foot while rotating lower body 1/8-turn right-face to end in Sidecar Position,
- (2) Cross left foot in front and to the other side of the right foot in Sidecar Position and take weight, then rotate lower body 1/8-turn left-face to return to Closed Position,
- (3) With right foot step to the side while rotating lower body 1/8-turn left-face to Banjo Position. Leaves left foot free.

Measure two

- (4) Cross left foot behind and to the other side of the right foot in Banjo Position and as weight is taken rotate lower body 1/8-turn right-face to Closed Position,
- (5) With right foot step to the side while rotating lower body 1/8-turn right-face to end in Sidecar Position,
- (6) Cross left foot in front and to the other side of the right foot in Sidecar Position and take weight. Leaves right foot free.

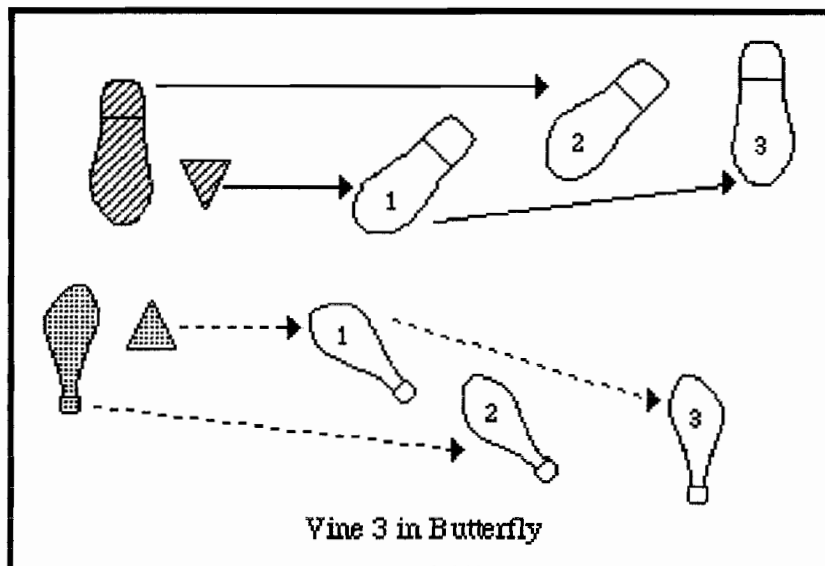


Comments:

1. Some dancers include a swiveling action of the foot on each step of this figure, but for smooth waltz styling, swiveling action should be minimized. If the lower body rotation is used properly, the upper bodies (shoulders) stay parallel with Line of Dance.
2. Because of body rotation, legs are decidedly crossed on beats 2, 4, and 6.
3. Partners flow together more smoothly in a twist vine than in a regular vine.
4. If figure following this requires dancers to be in Closed Position, dancers must blend to Closed Position after taking weight on the last step of this figure in order to be in position to do the next figure.

Vine 3 (II)

One-measure figure with regular waltz timing (1,2,3;) which is generally defined for both the man and lady side, cross in back, side; but which more precisely is side (rotate), cross in back (rotate), side; Both the man and lady cross behind on the second step. This figure can be thought of as the first measure of a vine 6 except that there is body rotation on just the first two steps (unless additional is needed to blend to appropriate position for next figure). This figure is sometimes cued simply vine with the three steps implied.



Vine 6 (II)

Two-measure figure with regular waltz timing (1,2,3; 1,2,3;) which is defined side, cross in back, side; cross in front, side, cross in back; but more precisely would be side (rotate), cross in back (rotate), side (rotate); cross in front (rotate), side (rotate), cross in back;

Description of Figure in Butterfly Position facing Wall:

Man: Measure 1:

- (1) Step to the side with the left foot while rotating lower body right-face 1/8-turn to end with toe on the diagonal away from direction of progression (Reverse Line and Wall),
- (2) Cross right foot behind and to the other side of the left foot and take weight. As weight is taken rotate lower body left-face 1/8-turn to face Wall,
- (3) With left foot step to the side on the diagonal while rotating lower body left-face 1/8-turn to end with lower body on the diagonal toward the direction of progression (Line and Wall). Leaves right foot free.

Measure 2:

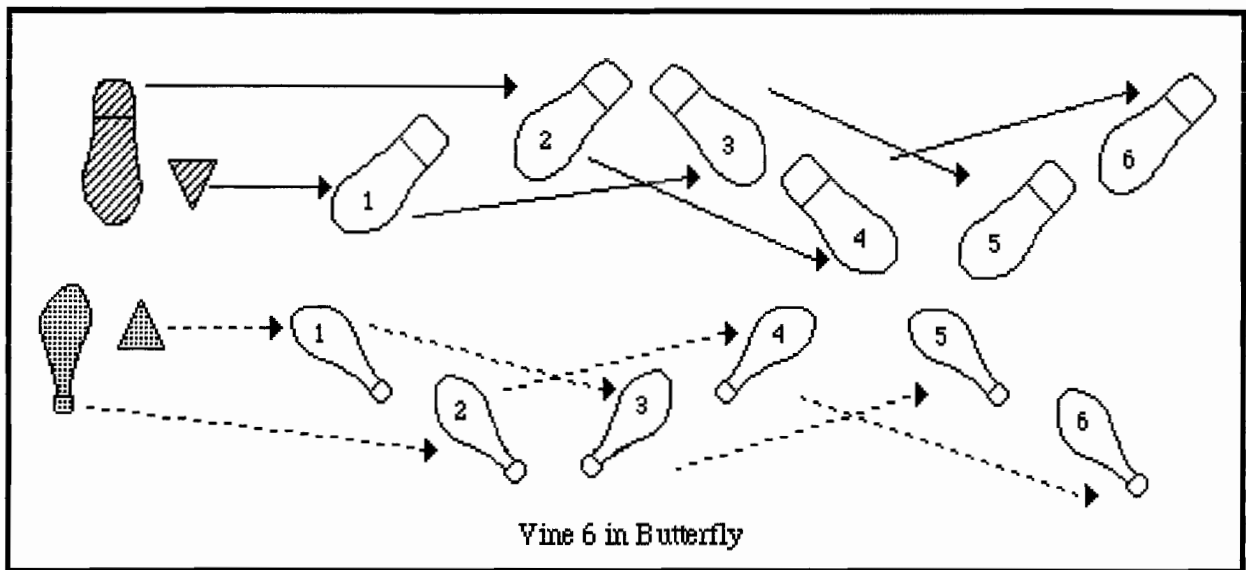
- (4) Cross right foot in front of and to the other side of the left foot and take weight. As weight is taken rotate lower body 1/8-turn right-face to face Wall,
- (5) With left foot step to the side while rotating lower body 1/8-turn right-face to end with toe on the diagonal away from the direction of progression (Reverse Line and Wall),
- (6) Cross right foot behind and to the other side of the left foot and take weight. Leaves left foot free.

Lady: Measure 1:

- (1) Step to the side with the right foot while rotating lower body 1/8-turn left-face to end with toe on the diagonal away from direction of progression (Reverse Line and Center),
- (2) Cross left foot behind and to the other side of the right foot and take weight then rotate lower body right-face 1/8-turn to face Center,
- (3) With right foot step to the side on the diagonal while rotating lower body right-face 1/8-turn to end with lower body on the diagonal toward the direction of progression (Line and Center). Leaves left foot free.

Measure 2:

- (4) Cross left foot in front of and to the other side of the right foot and take weight. As weight is taken rotate lower body 1/8-turn left-face to face Center,
- (5) With right foot step to the side while rotating lower body 1/8-turn left-face to end with toe on the diagonal away from the direction of progression (Reverse Line and Center),
- (6) Cross left foot behind and to the other side of the right foot and take weight. Leaves right foot free.



Comments:

1. In the vine, steps are taken on the ball of the foot and the knees are "soft" or slightly bent throughout the figure.
2. Shoulders remain parallel with partner and if facing the Wall to begin the figure, the shoulders also remain parallel with the Wall; just the lower half of the body twists to make the vining motion smooth. Some dancers use a swiveling motion on the steps, which is acceptable.
3. Keep weight of body directly over the supporting foot to maintain balance. Check your posture by making sure that the ears are aligned directly with ankle. Hand contact with partner can help maintain balance until it can be achieved without the assistance of the partner.
4. If the figure following this begins in a facing position, dancers need to rotate to face after they have taken the last step of this figure in order to blend to the necessary position to be ready to begin the next figure.

Waltz Basics

6. Twinkle Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase II

Back Twinkle (to Open or Left Open)

Progressive Twinkle

Through Side Close

Through Twinkle

Turn Face Close

Twinkle

Twinkles in waltz are analogous to scissors in two-step.

Back Twinkle (to Open or Left Open) (bk twk) (II)

One-measure figure with regular waltz timing (1,2,3;) which is defined back turn, side turn, close;. Both the man and lady cross behind. To get the crossing action for the first step, dancers rotate upper bodies before beginning first step, so more precisely this figure could be defined for the man (rotate); back, side, close;. This figure can begin with lead feet or trail feet. If lead feet are free, it is a back twinkle to Left Open; if trail feet are free, it is a back twinkle to Open Position. The beginning position, likewise, can vary. If beginning in Closed Position, there is less body rotation than if the figure begins in Open Position or Left Open Position, resulting in some variation of how feet are placed on the floor.

Description of Figure from Open Position facing Line of Dance beginning with

Lead Feet:

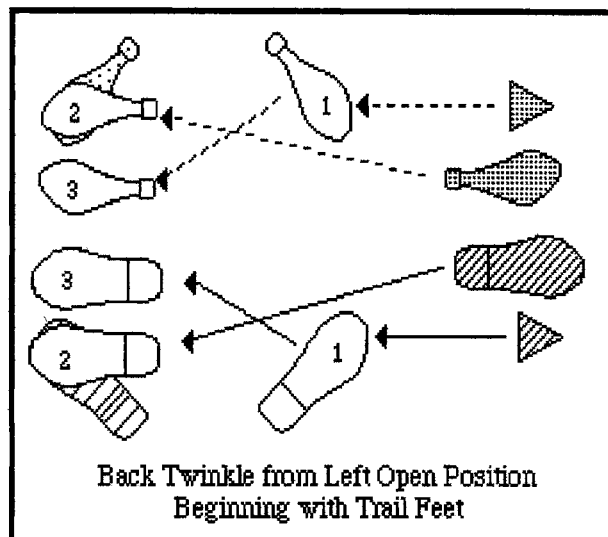
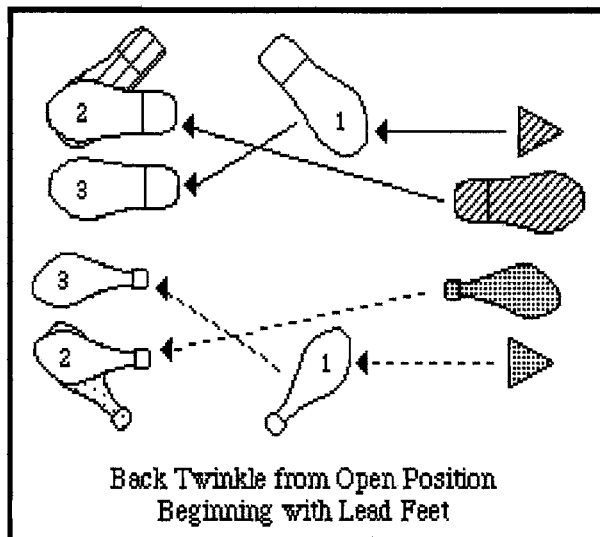
Man: (&) Rotate upper body 1/8-turn right-face,
(1) Step back with left foot and after weight is taken, continue to rotate upper body 1/8-turn right-face to face partner (completing 1/4-turn),
(2) Step to the side with the right foot with foot placed on the diagonal, join lead hands with partner and drop trail hands, while continuing right-face body rotation so that body faces Reverse Line of Dance,
(3) Bring left foot adjacent to right foot and take weight, ending in Left-Open Position facing Reverse Line of Dance. Right foot is free.

Lady: (&) Rotate upper body 1/8-turn left-face,
(1) Step back with right foot and after weight is taken, continue to rotate upper body 1/8-turn left-face to face partner (completing 1/4-turn),
(2) Step to the side with the left foot with foot placed on the diagonal, join lead hands with partner and drop trail hands, while continuing left-face body rotation so that body faces Reverse Line of Dance,
(3) Bring right foot adjacent to left foot and take weight, ending in Left-Open Position facing Reverse Line of Dance. Left foot is free.

Comments:

1. The body rotation prior to beginning the measure is what creates the crossing motion on the first step, in keeping with other twinkle figures.

2. Technically there is also body rotation on beats two and three, but these happen automatically when dancers blend to the appropriate positions, so they have not been specified in the new definition.
3. If dancers delay their rotation on step two, there may be a slight swivel of the foot after weight is taken on the second step.



Progressive Twinkle (prog twk) (II)

One-measure figure beginning in Sidecar or Banjo with regular waltz timing (1,2,3;) which is generally defined for the man cross (in front), side, close; and for the lady cross (in back), side, close; but more precisely is (rotate); cross, side (rotate), close; with dancers progressing in direction indicated and changing dance position. If the lead feet are free the progressive twinkle begins in Sidecar and ends in Banjo (and generally moves toward Diagonal Line and Wall). If the trail feet are free, the progressive twinkle begins in Banjo and ends in Sidecar (and generally moves toward Diagonal Line and Center). With these changes in position, the upper bodies begin facing one direction relative to partner and end facing a direction 1/4-turn different from the original position. Generally there are two consecutive measures of progressive twinkles.

Description of Figure facing Line of Dance and beginning with Lead Feet:

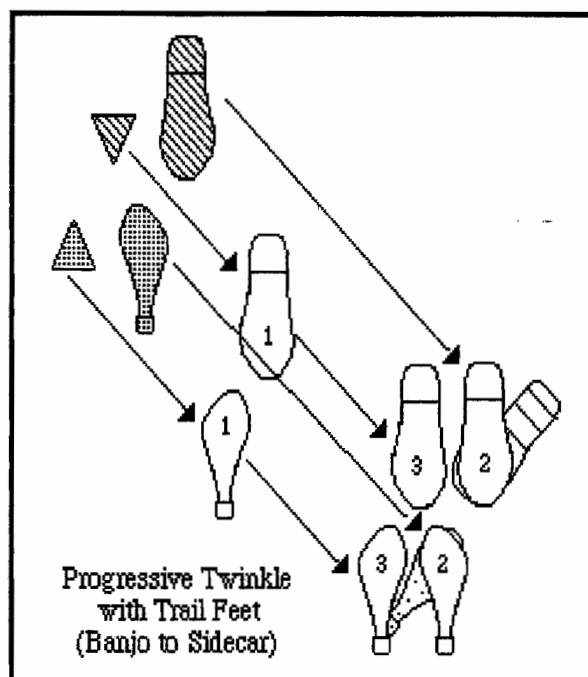
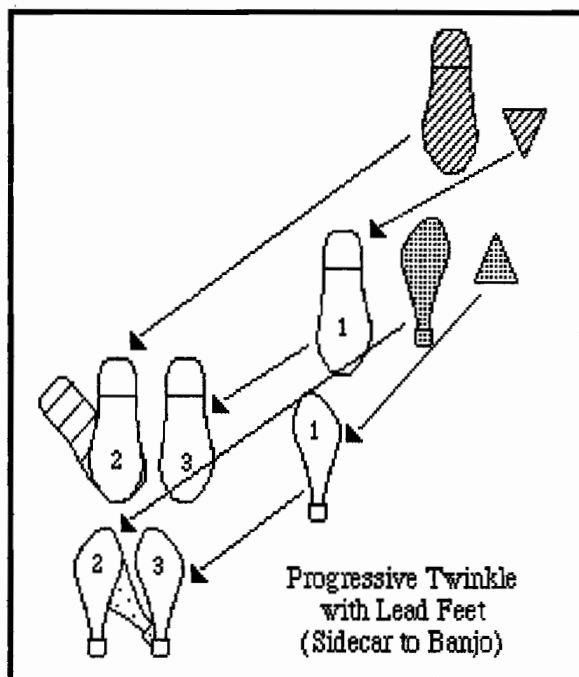
Man: (&) Rotate upper body 1/8-turn left-face so right elbow points toward Line and Wall,
 (1) Step forward with the left foot, outside lady's left foot (Sidecar Position) and take weight (ending in Closed Position with body facing Diagonal Center),
 (2) Step to the side with right foot while rotating body to end facing Line of Dance,
 (3) Bring left foot adjacent to right foot and take weight. Leaves right foot free.

Lady: (&) Rotate upper body 1/8-turn left-face so left elbow points toward Line and Wall,
 (1) Step back with the right foot (Sidecar Position) and take weight (ending in Closed Position with body facing Reverse Diagonal Wall),
 (2) Step to the side with left foot while rotating body to end facing Reverse Line of Dance,
 (3) Bring right foot adjacent to left foot and take weight. Leaves left foot free.

Description of Figure facing Line of Dance and beginning with Trail Feet:

Man: (&) Rotate upper body 1/8-turn right-face so left elbow points toward Line and Center,
 (1) Step forward with the right foot, outside lady's right foot (Banjo Position) and take weight (ending in Closed Position with body facing Diagonal Wall),
 (2) Step to the side with left foot while rotating body to end facing Line of Dance,
 (3) Bring left foot adjacent to right foot and take weight. Leaves right foot free.

- Lady:**
- (&) Rotate upper body 1/8-turn right-face so right elbow points toward Line and Wall,
 - (1) Step back with the left foot (Banjo Position) and take weight (ending in Closed Position with body facing Reverse Diagonal Center),
 - (2) Step to the side with right foot while rotating body to end facing Reverse Line of Dance,
 - (3) Bring left foot adjacent to right foot and take weight. Leaves left foot free.



Comments:

1. It is the upper body rotation (on beat three and) which creates the Sidecar and Banjo Position. The figure was defined as detailed because technically it isn't until a step is taken that Sidecar or Banjo Position can be detected. The amount of body rotation, then, determines the direction of travel for the Sidecar or Banjo (note that the elbows point toward the direction of travel).
2. Because of the upper body rotation there is a crossing feeling of the upper thighs.
3. Both the first and second steps in this figure progress on the diagonal.
4. Note that in this figure there is body rotation two different directions. If the upper body rotates left-face prior to step one, then it rotates right-face after step three and vice versa.
5. For smooth dancing, spread out the body rotation throughout beats two and three.

Through Side Close (thru sd cl) (II)

One-measure figure with regular waltz timing (1,2,3;) defined cross, side, close; which can be thought of as a modified twinkle. The man steps through between his and partner's feet, "squaring" his body to face partner (Butterfly or Closed Position), then steps to the side, and then closes. Typically the figure begins with trail feet.

If turned in to face man (as in Semi-Closed or the modified Butterfly after a twinkle through) the lady likewise steps through between her feet and partner's feet, "squaring" her body to face partner (Butterfly or Closed Position), then steps to the side, and then closes. However, if this figure begins in Banjo, the man does movements as described, but the lady does a cross behind, side, close.

This figure is sometimes cued through face close, or the cue names the ending positions: through to Butterfly or through to Closed Position (with the side close implied).

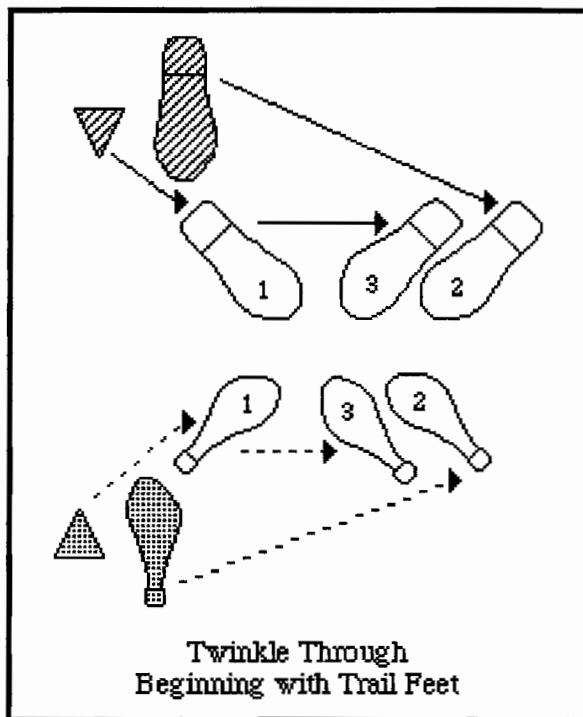
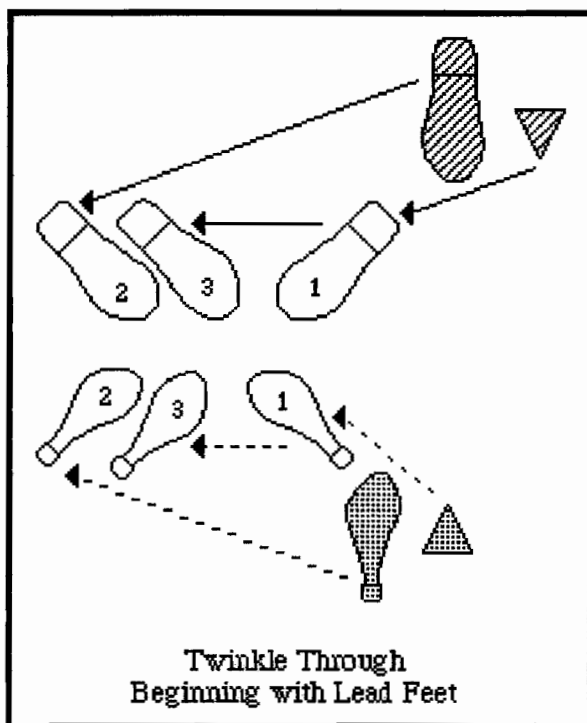
Through Twinkle (thru twk) (II)

One-measure figure with regular waltz timing (1,2,3;) which is defined cross in front, side, close; Both the man and the lady cross in front. This figure can begin with either lead or trail feet and is generally begun in Butterfly Position facing the Wall. Though this figure is officially called through twinkle; it is often cued twinkle through; and it frequently appears in pairs.

Description of Figure with man facing the Wall and beginning with Lead Feet:

Man: (1) With left foot step forward across right foot with toe pointed toward Reverse Line and Wall, and as right foot collects (comes to approximately the "touch" position), there is a blend back to Butterfly Position,
 (2) Step to the side with the right foot, with toes pointed toward Line and Wall,
 (3) Bring left foot next to the right foot and take weight, ending in a modified Butterfly Position. Leaves right foot free.

Lady: (1) With right foot step forward across left foot with toe pointed toward Reverse Line and Center, and as left foot collects (comes to approximately the "touch" position), there is a blend back to Closed Position,
 (2) Step to the side with the left foot, with toes pointed toward Line and Center,
 (3) Bring right foot next to the left foot and take weight, ending in a modified Butterfly Position. Leaves left foot free.



Comments:

- Both the man's and lady's feet position on beat two is a pigeon-toed stance (really!), with the toes pointing in the direction of movement for the next measure which is accomplished because of the lower body rotation. An alternative is to place the foot and then swivel on the ball of the foot after weight is taken to point in the direction of forthcoming movement.
- In advanced styling, the upper bodies continue to face partner (and man continues to face Wall and lady continues to face Center) throughout this figure; only the lower bodies rotate to allow for the necessary foot placements. This creates a strong crossing of the thighs on the first step of the figure.
- Some dancers drop trail hands before the figure begins (when beginning with lead feet) and swivel 1/8-turn (man turning right-face and lady turning left-face) to step through for the first step.

Turn Face Close (trn fc cl) (II)

One-measure figure with regular waltz timing (1,2,3;) which Roundalab defines as turn, face, close. Because the turn is somewhat ambiguous, generally it is replaced by a directional step and there is the implication of the turn (because of the face on the second beat).

One common variation is forward face close which begins in Banjo and moving toward Line and Wall with trail feet free. Dancers basically do a cross, side, close (the definition of a twinkle). The first step is a crossing action because of the position with the man stepping forward and the lady stepping back. After taking weight on step one, they rotate their bodies right-face (so man faces Wall and lady faces Center), step to the side (to face partner), and then close. This might also be called through face close, since the definition of a figure is from the man's footwork, and he is taking a through step.

Twinkle (twk) (II)

One-measure figure with regular waltz timing (1,2,3;) which is defined cross, side, close. The man crosses in front and the lady crosses behind. If lead feet begin figure, it is a twinkle to Banjo and trail feet are free at the end; if trail feet begin figure, it is a twinkle to Sidecar and lead feet are free at the end.

Description of Twinkle to Banjo beginning in Closed Position with Man facing

Line of Dance:

Man: (1) With left foot step forward across right foot and outside the lady's left foot with toe pointed toward Line and Wall, and as right foot collects (comes to approximately the "touch" position), there is a blend back to Closed Position,
(2) Step to the side with the right foot,
(3) Bring left foot next to the right foot and take weight, then rotate upper body (right-face) as needed in preparation for direction of next step. Leaves right foot free.

Lady: (1) With right foot step behind with toe pointed toward Reverse Line and Center, and as left foot collects (comes to approximately the "touch" position), there is a blend back to Closed Position,
(2) Step to the side with the left foot,
(3) Bring right foot next to the left foot and take weight, then rotate upper body (right-face) as needed in preparation for direction of next step. Leaves left foot free.

Description of Twinkle to Banjo beginning in Closed Position with Man facing

Line of Dance:

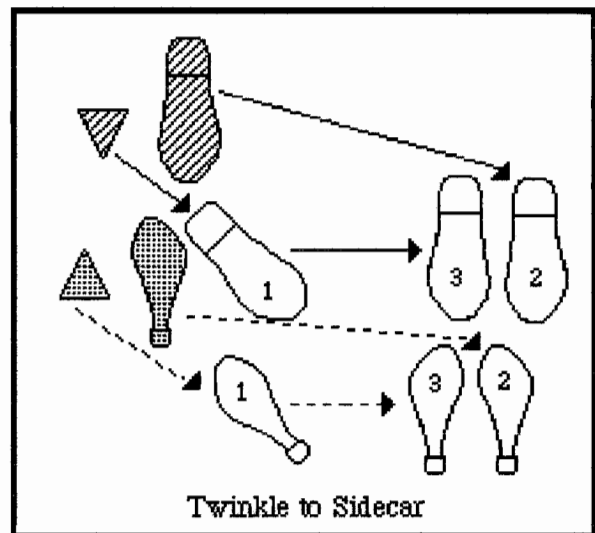
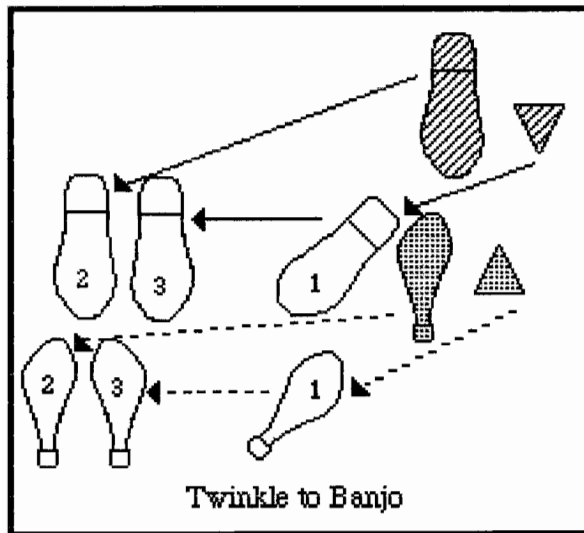
Man: (1) With right foot step forward across left foot and outside the lady's right foot with toe pointed toward Line and Center, and as left foot collects (comes to approximately the "touch" position), there is a blend back to Closed Position,
(2) Step to the side with the left foot,
(3) Bring right foot next to the left foot and take weight, then rotate upper body (left-face) as needed in preparation for direction of next step. Leaves left foot free.

Lady: (1) With left foot step behind with toe pointed toward Reverse Line and Wall, and as right foot collects (comes to approximately the "touch" position), there is a blend back to Closed Position,
(2) Step to the side with the right foot,
(3) Bring left foot next to the right foot and take weight, then rotate upper body (left-face) as needed in preparation for direction of next step.
Leaves right foot free.

Comments:

1. The first step in the twinkle is made in Sidecar (or Banjo) position which can be distinguished from Closed Position by the foot placement and body rotation. In this figure the lower body rotates in order to take the crossing step because the elbows already point in the direction of travel. Keep upper body facing Line of Dance throughout this figure.

2. The man's feet position on beat two is a pigeon-toed stance (really!). An alternative is to place the foot and then swivel on the ball of the foot after weight is taken.
3. Generally there is a slight amount of progression in this figure; however it is possible to perform a consecutive series of twinkles where there is only a side-to-side trail on the floor.



Waltz Basics

7. Lunge Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase II

Dip

Dip; Recover;

The dip in waltz is equivalent to the dip in two-step except that timing is different.

Dip (II)

Roundalab defines a dip as a step in the direction indicated, taking full weight with the knee relaxed or slightly bent. The other leg remains extended with the knee and ankle forming a straight line from the hip and the toe remaining on the floor. The dip occurs in Closed Position.

Dip; Recover;

Two-measure figure with mixed waltz timing (1,hold,hold; 1,2,3;) which is defined back,-,-; recover, side, close;. The lady does forward,-,-; recover, side, close;. The figure begins with the man's left and lady's right foot. The first measure may also be cued dip back. If the term dip Center is used, the implication is that dancers begin the figure with man facing the Wall.

Description of Figure

Man: Measure one (Dip)

- (1) Step back with left foot with a bent leg, leaving the toe of the right foot pointed and in contact with the floor,
- (2) Begin to straighten left leg (the right leg is straight and right foot begins to slide toward left foot),
- (3) Maintain entire body weight over the left foot with body erect and straighten left leg more (until it is just slightly bent), keeping right leg pointed forward (it may continue to slide somewhat). Leaves right foot free.

Measure two (Recover)

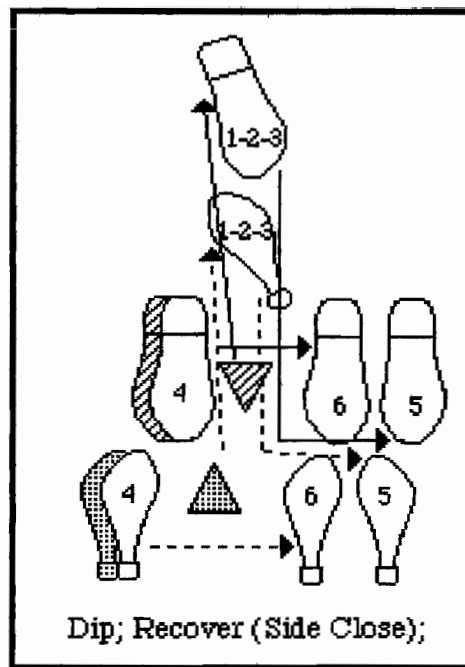
- (4) Regain weight on right foot which is extended forward,
- (5) Step to the side with left foot,
- (6) Bring right foot next to the left foot and take weight. Leaves left foot free.

Lady: Measure one (Dip)

- (1) Step forward with right foot with a bent leg, leaving the toe of the left foot pointed and in contact with the floor,
- (2) Begin to straighten right leg (the left leg is straight and left foot begins to slide somewhat toward left foot),
- (3) Maintain entire body weight over the right foot with body erect and straighten right leg more (until it is just slightly bent), keeping left leg pointed behind (It may continue to slide somewhat). Leaves left foot free.

Measure two (Recover)

- (4) Regain weight on left foot which is extended behind,
- (5) Step to the side with right foot,
- (6) Bring left foot next to the right foot and take weight. Leaves right foot free.



Comments:

1. Keep body erect. Do not look down or bend/lean the upper body on the dip.
2. The weight of the body should be over the supporting foot and both partners should be able to hold their position independently. Check position by aligning ear over the ankle of the supporting foot.
3. The length of the man's and lady's step in the dip should match. To maintain balance, the longer the backward step the man makes, the longer the forward step the lady must make.
4. The bending and straightening of the supporting leg is optional. The degree the knees are bent and straightened determines the amount that the foot slides. When lady's left foot slides forward, it continues to rotate so that the inside of the ball of the foot (the edge of the great toe) is against the floor so that the foot and leg create as straight a line as possible.
5. Alternately, the recover could be done as one change of weight with motion spread over all three beats -- an option which takes a great deal of control. Some dancers do a recover, close, close; instead of the recover, side, close.

Waltz Basics

8. Twirl, Roll, & Spin Family

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase II

Change Sides
Reverse Twirl
Reverse Twirl Vine
Roll
Solo Waltz Turn

Spin Maneuver
Spot Spin
Spot Turn
Twirl

Twirl Vine
Unwrap (from Wrapped Position)
Wrap
Wrap (after Waltz Away)

All of the figures in this group except for the solo waltz turn and the spin maneuver are the same as in the two-step rhythm.

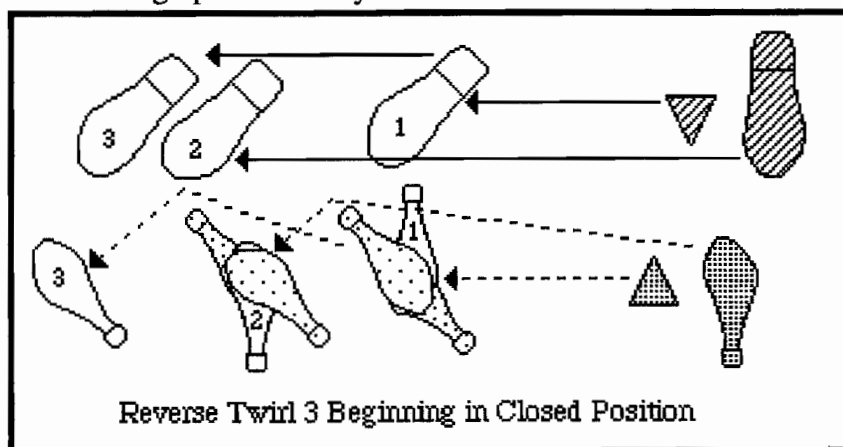
Change Sides (chg sides) (II)

Roundalab defines change sides as follows: "partners change places passing partner left shoulder to shoulder ending in designated position." In some dances, the change sides is described to be like a California twirl (even though dancers do not pass one another's left shoulder) as follows: One-measure figure done in regular waltz timing (1,2,3;). Under joined trail hands, the lady moves forward and under the joined hands, making one-half left-face turn (in three steps) while the man moves around the lady (in three steps) in a clockwise direction one-half. Dancers thus exchange places and end both facing the opposite direction from which they started.

For example, in Open Position facing Line of Dance and with trail feet free, dancers waltz (step forward, forward, close;) as they change sides, with lady moving under the joined trail hands, and they end in Open Position facing Reverse Line of Dance. Trail feet are frequently free to begin the figure; lead feet are free at the end.

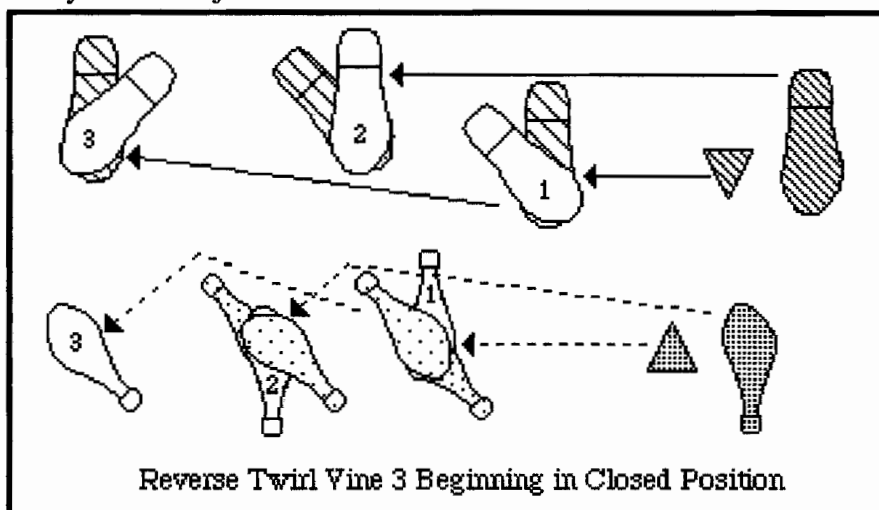
Reverse Twirl (rev twl) (II)

One-measure figure done with regular waltz timing (1,2,3;). Beginning with trail feet, the man does a forward waltz to Reverse Line of Dance while the lady does a left-face roll in three steps under the joined lead hands (the same hands as in the regular twirl). This figure is called reverse twirl 3 or reverse twirl (the omitted number implies three steps). The twirl could be done under joined trail hands if choreographed that way.



Reverse Twirl Vine (rev twl vine)(II)

One-measure figure done with regular waltz timing (1,2,3;). Beginning with trail feet, the man does a vine 3 usually toward Reverse Line of Dance while the lady does a reverse twirl 3 (turning left-face), normally under the joined lead hands.



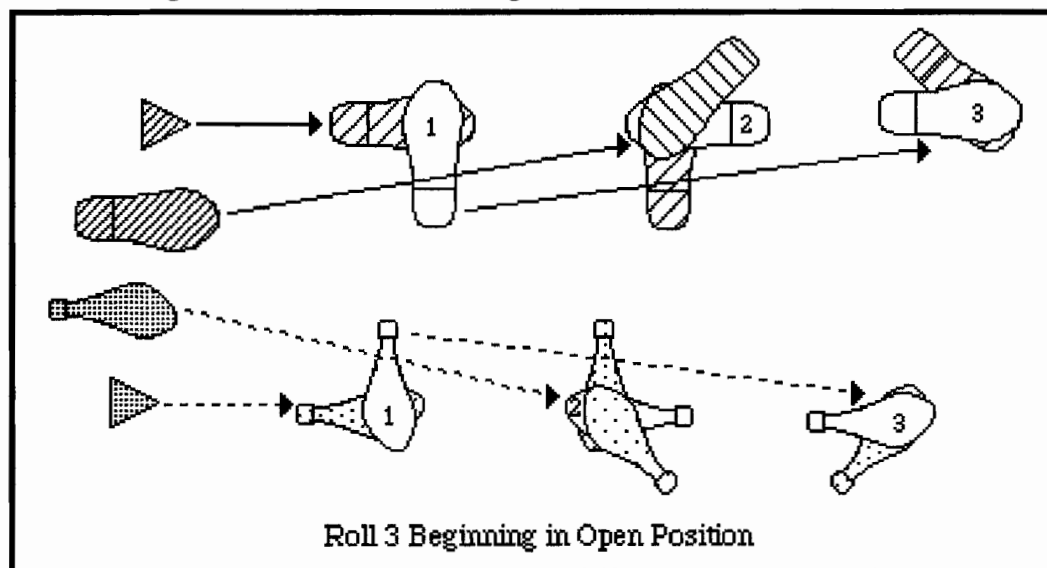
Roll (II)

One-measure figure done with regular waltz timing (1,2,3;). It is an individual turn (left-face or right-face) made by taking a specified number of steps in the direction of travel (e.g., Line of Dance) and swiveling on the steps in preparation for taking next step. It can be defined forward (swivel), side (swivel), side (swivel); It is also cued roll 3 (no numeral implies 3 steps).

Generally the man rolls left-face and the lady rolls right-face down Line of Dance beginning with lead feet and ending with trail feet free. This figure is also cued solo roll or solo roll 3.

Description of Figure beginning with Lead Feet:

- Man:**
- (1) In Open Position facing Line of Dance release contact with partner and step forward with left foot. With weight on the ball of the left foot, swivel approximately 1/4-turn left-face to face the Center.
 - (2) Step to the side (down Line of Dance) with right foot and with weight on the ball of the right foot swivel left-face approximately 1/4-turn to end facing Reverse Line of Dance.
 - (3) Continue to swivel (approximately 1/8-turn left-face) on the weighted right foot and step to the side (down Line of Dance) with the left foot so that toe points diagonal Line and Wall. Then on the ball of that left foot, swivel approximately 1/8-turn left-face to end facing Line of Dance. Leaves right foot free.



- Lady:**
- (1) In Open Position facing Line of Dance release contact with partner and step forward with right foot. With weight on the ball of the right foot, swivel approximately 1/4-turn right-face to face the Wall.
 - (2) Step to the side (down Line of Dance) with left foot and with weight on the ball of the left foot swivel right-face approximately 1/4-turn to end facing Reverse Line of Dance.
 - (3) Continue to swivel (approximately 1/8-turn right-face) on the weighted left foot and step to the side (down Line of Dance) with the right foot so that toe points diagonal Line and Center. Then on the ball of that right foot, swivel approximately 1/8-turn right-face to end facing Line of Dance. Leaves left foot free.

Solo Waltz Turn (solo waltz trn) (II)

Two-measure figure with regular waltz timing (1,2,3; 1,2,3;) which is defined forward turn, side turn, close; back turn, side turn, close; or forward (swivel), side (swivel), close; back (swivel), side (swivel), close;. The third step in each measure is a close step. After one measure the dancers have turned to face the opposite direction from which they started; after the second measure they again face the direction they started (the direction of progression). While this figure can begin with either foot, typically it begins with lead feet free with dancers in Open Position moving down Line of Dance; the man turns left-face and the lady turns right-face. This figure is also cued solo turn or solo turn six.

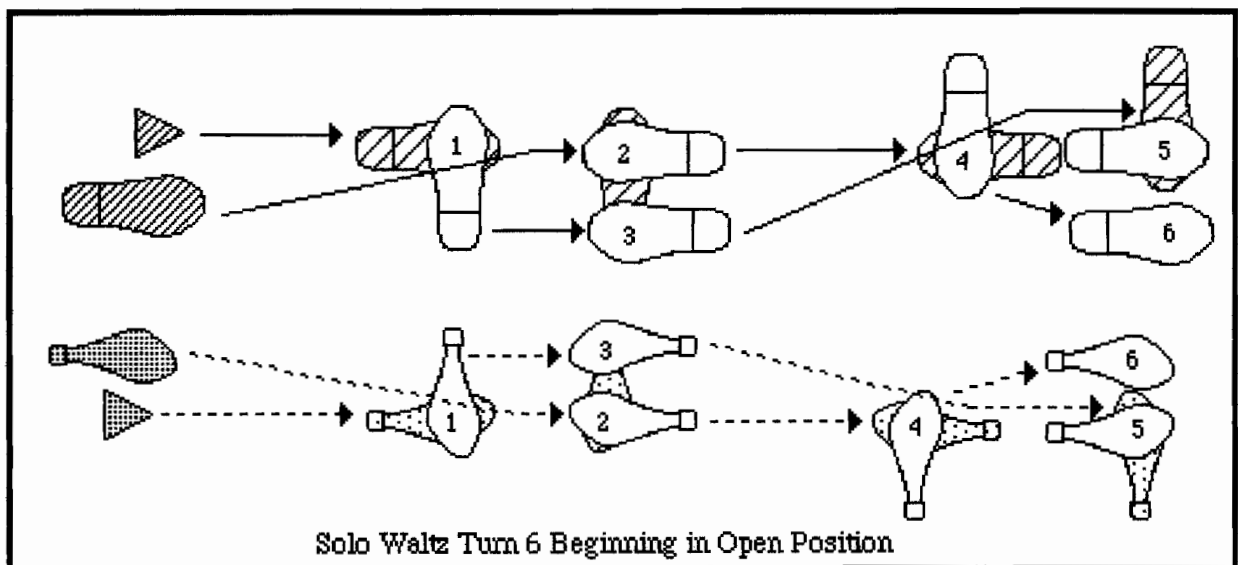
Description of Figure beginning with Left Foot and facing Line of Dance:

Measure one:

- (1) With left foot step forward down Line of Dance, and with weight on ball of left foot, swivel left-face 1/4-turn to end facing Center,
- (2) With right foot step to the side (down Line of Dance), and with weight on ball of right foot, swivel left-face 1/4-turn to end facing Reverse Line of Dance,
- (3) Bring left foot next to the right foot and take weight. Leaves right foot free.

Measure two:

- (4) With right foot step back down Line of Dance, and with weight on ball of right foot, swivel left-face 1/4-turn to end facing Wall,
- (5) With left foot step to the side (down Line of Dance), and with weight on the ball of left foot, swivel left-face 1/4-turn to end facing Line of Dance,
- (6) Bring right foot next to the left foot and take weight. Leaves left foot free.



Description of Figure beginning with Right Foot and facing Line of Dance:

Measure one:

- (1) With right foot step forward down Line of Dance, and with weight on ball of right foot, swivel right-face 1/4-turn to end facing Wall,,
- (2) With left foot step to the side (down Line of Dance), and with weight on ball of left foot, swivel right-face 1/4-turn to end facing Reverse Line of Dance,
- (3) Bring right foot next to the left foot and take weight. Leaves left foot free.

Measure two:

- (4) With left foot step back down Line of Dance, and with weight on ball of left foot, swivel right 1/4-turn to end facing Center,
- (5) With right foot step to the side (down Line of Dance), and with weight on the ball of right foot, swivel right-face 1/4-turn to end facing Line of Dance,
- (6) Bring left foot next to the right foot and take weight. Leaves right foot free.

Comments:

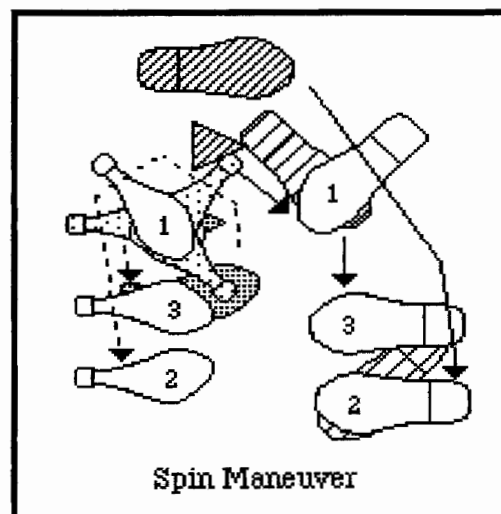
1. If the figure begins with dancers facing, they blend to Open Position (on the 3& count of the previous measure) and then do the figure.
2. If the figure after the solo waltz turn 6 begins in Butterfly Position, underturn the second measure to end facing partner.

Spin Maneuver (spin manuv) (II)

One-measure figure with regular waltz timing (1,2,3;) which is a combination figure with the man doing a maneuver and the lady doing a left-face spin, side, close;. This figure begins with trail feet free and dancers typically in Open Position facing Line of Dance, and ends in Closed Position with man facing Reverse Line of Dance.

Description of Figure

- Man:**
- (1) In Open Position facing Line of Dance, draw joined hands (man's right and lady's left) between dancers a short distance toward Reverse Line of Dance to approximately the lady's waist with resistance in the forearm (and at this point the man flicks his fingers forward, releasing the lady's hand to encourage her to spin left-face) and step forward (down Line of Dance) with a strong cross of the thighs with the right foot. After weight is taken on the right foot, swivel 1/4-turn right-face,
 - (2) Step to the side and slightly forward across Line of Dance with the left foot, and after weight is taken on this foot, swivel 1/8-turn right-face,
 - (3) Bring right foot next to left foot and take weight, ending in Closed Position facing Reverse Line of Dance. Leaves left foot free.



- Lady:** (1) *In Open Position facing Line of Dance, allow the man to draw joined hands (man's right and lady's left) between dancers and provide resistance in the left forearm to receive the signal from the man to spin left-face. Step in place with the left foot and after weight is taken spin completely around to face man on this left foot,*
 (2) *With the right foot, step to the side,*
 (3) *Bring left foot next to right foot and take weight, ending facing Line of Dance in Closed Position. Leaves right foot free.*

Comments:

1. After the man releases the lady's left hand, she should keep her elbow bent, but "tuck" her elbow (keep it close to her body) while she passes the man, and then she raises the elbow to the side after she has passed the man so that she doesn't accidentally hit him and so that her arm doesn't get caught down at her side).
2. The lady makes a complete left-face turn in this figure on one foot. If that is too difficult at the beginning, she can take three steps for the spin (omitting the side close), swiveling somewhat on each step to end facing man in Closed Position. If there is some distance between dancers, and especially if the previous figure was a swing or point, as she brings her left leg back, she can swivel left-face on her weighted right foot and place her left foot so that it faces Reverse Line of Dance for the first step. From this point her spin movement is just one-half turn. The lady must have her body weight well over her left foot to spin without losing balance. The swinging action before the first step gives her momentum to make the spin.
3. If the lady has difficulty doing her spinning motion in a compressed space, the man can adjust his third step to accommodate moving to Closed Position.
4. If dancers are not close enough together at the end of this figure to assume Closed Position, they can do so at the beginning of the next measure.

Spot Spin (II)

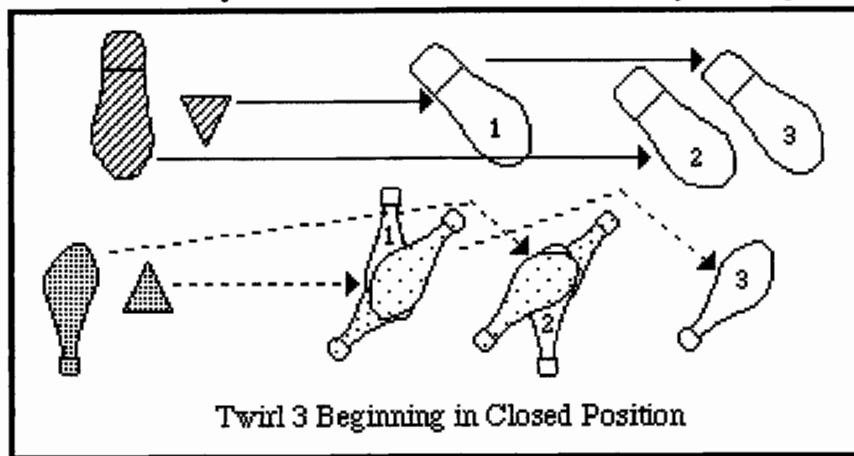
One-measure figure done with regular waltz timing (1,2,3;) which is defined turn, turn, turn;. The cue for this figure is spin. It is an individual move with no contact with partner. It can be done either right- or left-face. If left foot is free, the turn is left-face; if the right foot is free, the turn is right-face. Dancers can take either three steps (changes of weight) or do all the spin on one foot, whichever is more comfortable.

Spot Turn (spot trn) (II)

Roundalab defines a spot turn as an "individual turn with no progression." The amount of turn can vary from a full turn to half a turn. Though not common in the waltz rhythm, it would be done with regular waltz timing (1,2,3;). If the figure begins with the left foot, the turn is left-face; if the figure begins with the right foot, the turn is right-face. Dancers would make the smallest circle possible in three changes of weight.

Twirl (twl) (II)

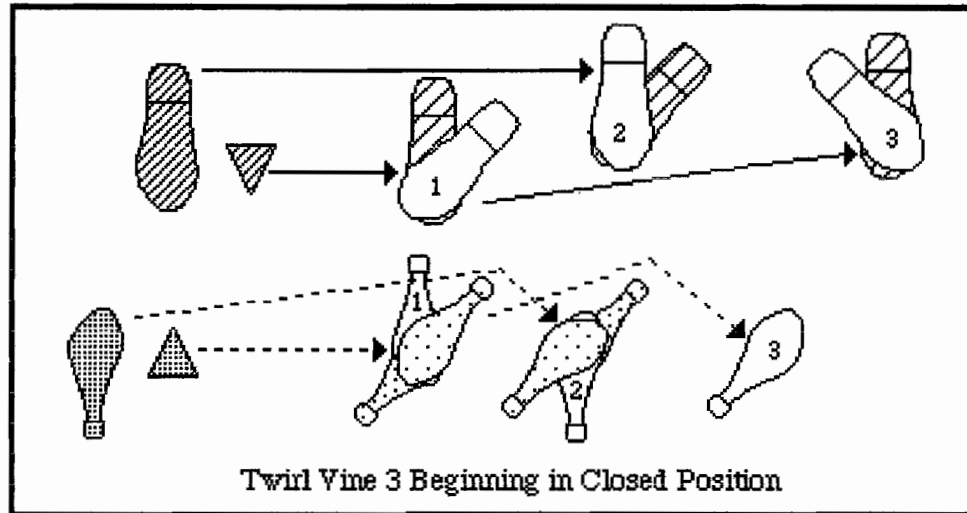
One-measure figure with regular waltz timing (1,2,3;) which is defined forward, forward, close; for the man. The man essentially does a forward waltz while the lady does right-face roll in three



steps (generally) under joined lead hands and beginning with lead feet and ending with trail feet free. This figure is cued twirl 3 or simply twirl (when there is no number of steps given, it is assumed that it is twirl 3).

Twirl Vine (twl vine) (II)

One-measure figure done with regular waltz timing (1,2,3;) which is a combination figure of the man doing a vine 3 while the lady does a twirl 3. The man does a vine 3 normally down Line of Dance while the lady does a (right-face) twirl 3 under joined lead hands. This figure begins with lead feet and leaves the trail feet free at the end of the figure.



Unwrap (from Wrapped Position) (II)

One-measure figure done with regular waltz timing (1,2,3;). From a Wrapped Position facing Line of Dance and with lead feet free, dancers release lead hands (man's left and lady's right) and the man takes three steps in place while the lady rolls right-face toward the Wall ending in Open Position facing Line of Dance. (Alternately there can be some progression down Line of Dance.) The man can lead this figure by moving his right and lady's left hand downward slightly (and gently).

Wrap (II)

The wrap is a cue which indicates that the dancers will move in such a way that they end in a position with the arm of one wrapped around the partner's waist. The ending position could be the Wrapped Position or Skaters'. In the waltz the most common wrap ends in the Wrapped Position. The facing direction for the wrap varies.

Wrap (after a Waltz Away)

One-measure figure done with regular waltz timing (1,2,3;). This figure usually begins in Open Position facing Line of Dance with the trail foot free. The man does a forward waltz while the lady does a roll moving forward beginning with her left foot and turning left-face so dancers face Line of Dance in the Wrapped Position. The trail hands remain joined throughout so the man's right arm ends around lady's waist and her left arm is in front of her body. The dancers join lead hands in front of them (above the lady's left arm) at approximately chest height. To lead this figure the man moves the joined trail hands back slightly (and gently) to indicate that the lady needs to roll left-face (he does not let go of her hand). This figure is also called wrap the lady.

Waltz Basics

9. Family of Turns

The figures listed below by phase level are defined in this section. The numeral in parentheses () indicates the phase at which Roundalab has standardized it. The numeral in square parentheses [] is an example or clarification of a more general figure defined by Roundalab. Also included is an abbreviation, if there is one, for the figure name.

Phase I

Pickup

Phase II

Box (Left Turning)

Box (Right Turning)

Left-Face Turning Waltz

Maneuver

Pivot

Pivot 3

Right-Face Turning Waltz

Solo Turning Box

Box (Left Turning) (L trng box) (II)

Four-measure figure with regular waltz timing (1,2,3; 1,2,3; 1,2,3; 1,2,3;) which is defined as forward (turn), side, close; back (turn), side, close; forward (turn), side, close; back (turn), side, close. For the lady it is back (turn), side, close; forward (turn), side, close; back (turn), side, close; forward (turn), side, close. Since in waltz the turn is spread over two beats, it may be more precisely defined as alternating measures of forward (rotate), side (rotate), close; back (rotate), side (rotate), close. When the man steps forward, the lady steps back, and vice versa. This figure is danced in Closed Position throughout and begins with the lead feet. Lead feet are likewise free at the end of the figure. There is one-quarter left-face turn on each measure so that there is a full 360-degree turn at the conclusion of the figure. It is cued left turning box.

Description of Figure

Man: Measure one

- (1) In Closed Position facing Line of Dance, step forward with the left foot while rotating body 1/8-turn left-face to end facing Diagonal Center,
- (2) Step to the side with the right foot, rotating body another 1/8-turn left-face to end facing Center of Hall,
- (3) Bring the left foot next to the right foot and take weight. Leaves the right foot free.

Measure two

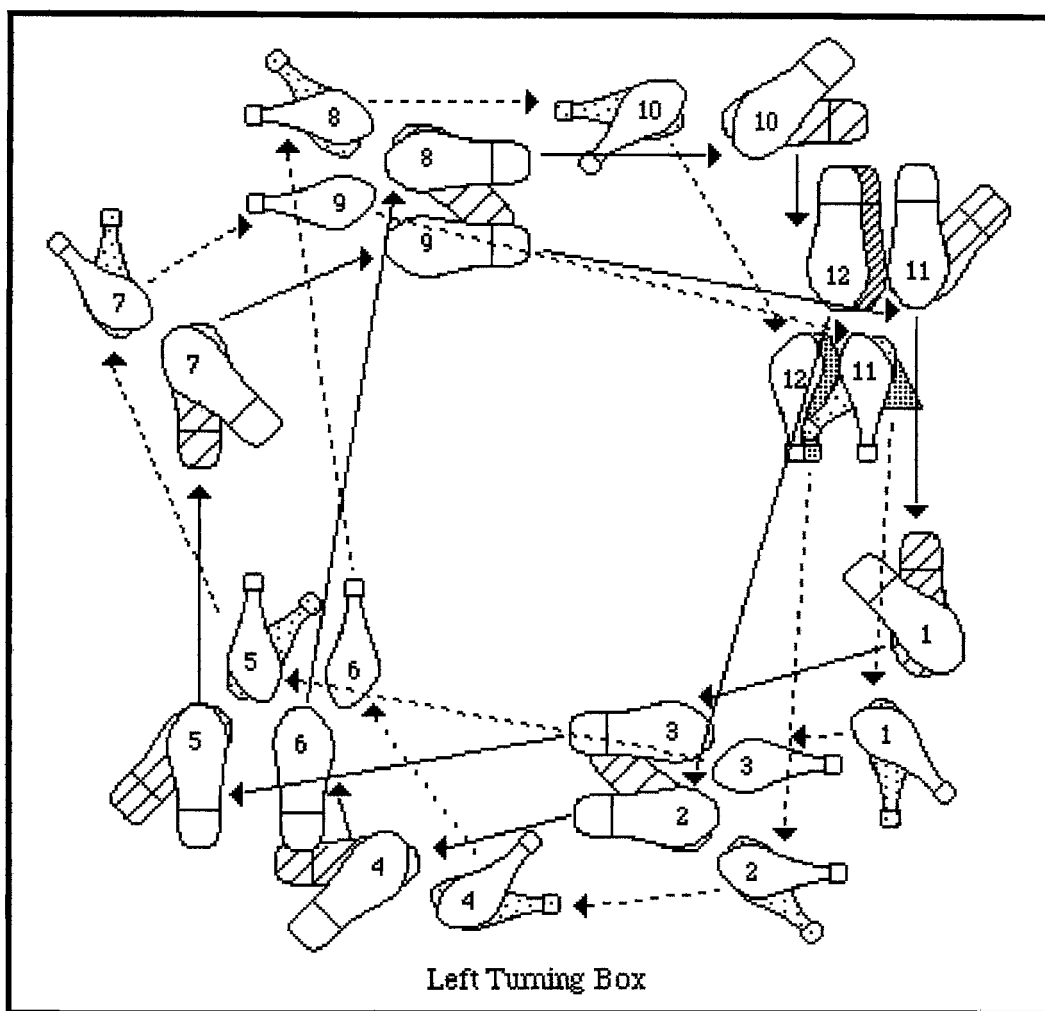
- (4) In Closed Position facing Center of the Hall, step back with the right foot, rotating body 1/8-turn left-face to end facing Reverse Diagonal Center,
- (5) Step to the side with the left foot, rotating body another 1/8-turn left-face to end facing Reverse Line of Dance,
- (6) Bring the right foot next to the left foot and take weight. Leaves the left foot free.

Measure three

- (7) In Closed Position facing Reverse Line of Dance, step forward with the left foot while rotating body 1/8-turn left-face to end facing Reverse Diagonal Wall,
- (8) Step to the side with the right foot, rotating body another 1/8-turn left-face to end facing the Wall,
- (9) Bring the left foot next to the right foot and take weight. Leaves the right foot free.

Measure four

- (10) In Closed Position facing the Wall, step back with the right foot, rotating body 1/8-turn left-face to end facing Diagonal Wall,
- (11) Step to the side with the left foot, rotating body another 1/8-turn left-face to end facing Line of Dance,
- (12) Bring the right foot next to the left foot and take weight. Leaves the left foot free.



Lady:

Measure one

- (1) In Closed Position facing Reverse Line of Dance, step back with the right foot while rotating body 1/8-turn left-face to end facing Reverse Diagonal Wall,
- (2) Step to the side with the left foot, rotating body another 1/8-turn left-face to end facing the Wall,
- (3) Bring the left foot next to the right foot and take weight. Leaves the right foot free.

Measure two

- (4) In Closed Position facing the Wall, step forward with the left foot, rotating body 1/8-turn left-face to end facing Diagonal Wall,
- (5) Step to the side with the right foot, rotating body another 1/8-turn left-face to end facing Line of Dance,
- (6) Bring the left foot next to the right foot and take weight. Leaves the right foot free.

Measure three

- (7) In Closed Position facing Line of Dance, step back with the right foot while rotating body 1/8-turn left-face to end facing Diagonal Center,
- (8) Step to the side with the left foot, rotating body another 1/8-turn left-face to end facing Center of the Hall,
- (9) Bring the right foot next to the left foot and take weight. Leaves the left foot free.

Measure four

- (10) In Closed Position facing Center, step forward with the left foot, rotating body 1/8-turn left-face to end facing Diagonal Center,
- (11) Step to the side with the right foot, rotating body another 1/8-turn left-face to end facing Reverse Line of Dance,
- (12) Bring the left foot next to the right foot and take weight. Leaves the right foot free.

Comments:

1. Dancers end this figure facing the same direction in which they began the figure.
2. There are essentially two alternating measures (forward (rotate), side (rotate), close; and back (rotate), side (rotate), close;). The man steps forward in the first and third measures and back in the second and fourth measures while the lady does the opposite.
3. Since this is a left-turning figure, for both dancers, when the left foot begins the measure, the step is forward; when the right foot begins the measure, the step is back.
4. The box is made with sides formed on step one and the corners "clipped" on the side close.

Box (Right Turning) (R trng box) (II)

Four-measure figure with regular waltz timing (1,2,3; 1,2,3; 1,2,3; 1,2,3;) which is defined as back turn, side, close; forward turn, side, close; back turn, side, close; forward turn, side, close;. For the lady it is forward turn, side, close; back turn, side, close; forward turn, side, close; back turn, side, close;. Since in waltz the turn is spread over two beats, it may be more precisely defined as alternating measures of back (rotate), side (rotate), close; forward (rotate), side (rotate), close;. When the man steps back, the lady steps forward, and vice versa. This figure is danced in Closed Position throughout and begins with the lead feet. Lead feet are likewise free at the end of the figure. There is one-quarter right-face turn on each measure so that there is a full 360-degree turn at the conclusion of the figure. Since this is a right-turning figure, when the left foot is free, step back; when the right foot is free, step forward. It is cued right turning box

Left-Face Turning Waltz (LF trng waltz) (II)

Two-measure figure with regular waltz timing (1,2,3; 1,2,3;) which is defined forward turn, side turn, close; back turn, side turn, close;. The lady does back turn, side turn, close; forward turn, side turn, close;. This figure begins and ends with lead feet free (the second measure begins with trail feet) and is done in Closed Position. According to Roundalab, the figure can turn from 3/4 to one full turn. The 3/4-turn (3/8-turn each measure) is generally used in the beginning so is described here. This figure is cued two left turns.

Description of Figure with 3/4-Turn with Man Facing Line of Dance

Man: (Measure 1)

- (1) In Closed Position facing Line of Dance step forward with the left foot and make 1/4-turn left-face to end facing Center of Hall,
- (2) Extend right foot to the side so that toe points toward Center of the Hall and roll weight on this foot, and as weight is taken on the ball of the foot, rotate body 1/8-turn left-face to end facing Diagonal Reverse Line and Center,
- (3) Bring left foot next to the right foot and take weight,

(Measure 2)

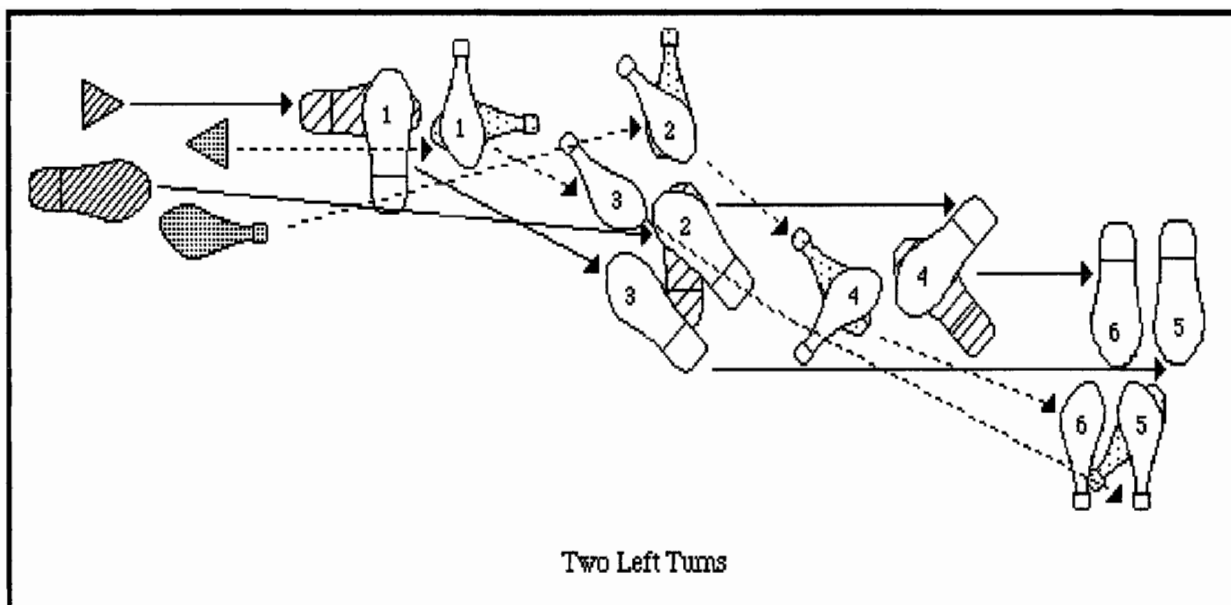
- (4) Step backwards with right foot, moving Diagonal Line and Wall and make 1/4-turn left-face to end facing Diagonal Reverse Line and Wall,
- (5) Extend left foot to the side so that toe points toward Wall and roll weight on this foot to end facing Wall,
- (6) Bring right foot next to left foot and take weight. Leaves left foot free.

Lady: (Measure 1)

- (1) In Closed Position facing Reverse Line of Dance, step backwards with right foot and make 1/4-turn left-face to end facing Wall,
- (2) Extend left foot to the side so that toe points toward the Wall and roll weight on this foot and make 1/8-turn left-face to end facing Line and Wall,
- (3) Bring right foot next to left foot and take weight.

(Measure 2)

- (4) Step forward with the left foot and make 1/4-turn left-face to end facing Diagonal Line and Center,
- (5) Extend right foot to the side and roll weight onto this foot, making 1/8-turn left-face to end facing Center of the Hall,
- (6) Bring left foot next to right foot and take weight. Leaves right foot free.



Comments:

1. Because of the amount of turn can vary in this figure, the figure should possibly be cued with the ending position: two left turns to face Wall.
2. Except for facing directions, what the man does on measure one the lady does on measure two and vice versa.
3. Since this is a left-turning figure, when the left foot is free, step forward; when the right foot is free, step back.
4. When first learning waltz rhythm, it is very easy to confuse the figures two right turns and two left turns. One way to think of the difference is who goes back first. In two left turns the lady goes back first (L = left = lady), whereas in two right turns the man goes back first ("the man is always right"). Also, generally the figures move toward Line of Dance, so that in two left turns the man is facing Line of Dance and that is the direction of the first step, whereas in two right turns the man is generally facing Reverse Line of Dance and the first step is toward Line of Dance.

Maneuver (manuv) (II)

One-measure figure with regular waltz timing (1,2,3;) which is defined for the man as forward turn, forward turn, close; This figure begins with trail feet; there are three changes of weight as man turns right-face to end in Closed Position with man facing the reverse line of his progression (usually Reverse Line of Dance) and ending with lead feet free. If beginning in Semi-Closed, the lady steps forward, forward and side, close; and she also turns right-face; if in Banjo, the lady steps back turning, forward and side, close;, turning right-face.

Description of Figure

Man: (1) Step forward with right foot and as weight is taken, swivel on foot right-face and begin to rotate upper body right-face to begin a right-face turn,
 (2) Step forward and side with the left foot and as weight is taken, continue rotating upper body right-face,
 (3) Bring right foot next to left foot and take weight, completing the rotation of the upper body right-face to end in Closed Position facing Reverse Line of Dance.
 Leaves left foot free.

Lady: From Semi-Closed

(1) Step forward with left foot and as weight is taken, begin to rotate upper body right-face to begin a right-face turn,
 (2) Step forward and side with the right foot and as weight is taken, continue rotating upper body right-face,

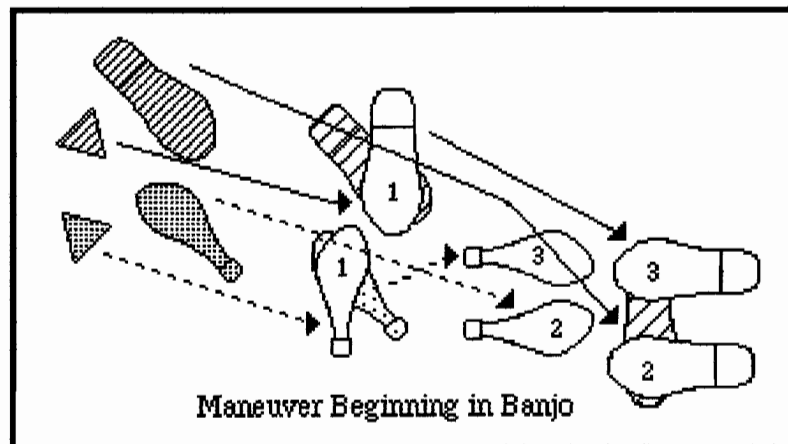
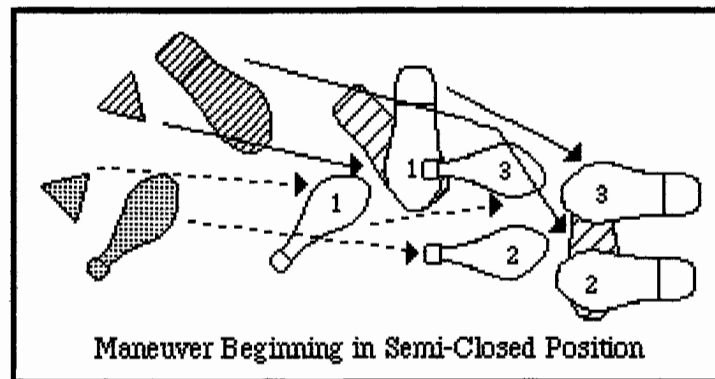
(3) Bring left foot next to right foot and take weight, completing the rotation of the upper body right-face to end in Closed Position facing Line of Dance. Leaves right foot free.

From Banjo Position (or Closed Position)

(1) Step back with left foot, and as weight is taken, swivel slightly right-face and begin to rotate upper body right-face to begin a right-face turn,

(2) Step forward and side with the right foot and as weight is taken, continue rotating upper body right-face,

(3) Bring left foot next to right foot and take weight, completing the rotation of the upper body right-face to end in Closed Position facing Line of Dance. Leaves right foot free.



Comments:

1. Though in teaching or practicing a routine, teachers will sometimes say "get in your maneuver position," maneuver is not a position like Closed Position. What is meant is that dancers assume the position they would be in following a maneuver, which would normally be man facing Reverse Line of Dance in Closed Position.
2. Maneuver can also be a one-beat movement which can be combined with other movements to create other figures. The maneuver figure takes three beats as described.
3. When teachers say that the man's second step is side and back, they are either naming this spot as where the foot would be after the completion of the turn on this step instead of where the feet are at the beginning of the step as is the convention in ballroom dancing, or they are folding to Closed Position at the end of the first step.
4. If this figure begins in Closed Position, the man's first step is between the lady's feet; if it begins in Banjo Position, the man's first step is outside the lady's right foot, and the lady must collect her right foot carefully before taking her second step.
5. Some dancers teach that the man's first step is across in front of the lady with the lady taking a short step. While that may be acceptable in the beginning, dancers should strive to accomplish this figure so that the man could lead it without the lady's knowledge that it is coming, so she would not know to shorten her step.

6. In Semi-Closed dancers' feet are placed on the diagonal. As the dancers step through with the trail feet, the lady's leg follows the man's. The man's upper body rotation to make the turn leads the lady to change her direction (since his arms are relatively stable in relationship to his body); the man does not pull the lady around with his arms.

Pickup (I)

Though Roundalab defines a pickup as a one-step movement, in the waltz rhythm there is a figure by this name. It is a one-measure figure with regular waltz timing (1,2,3;) which is defined forward (rotate), side and forward (rotate), close; and it involves turning upper body left-face to change from Semi-Closed Position, usually facing Line of Dance, to Closed Position with the man facing Line of Dance.

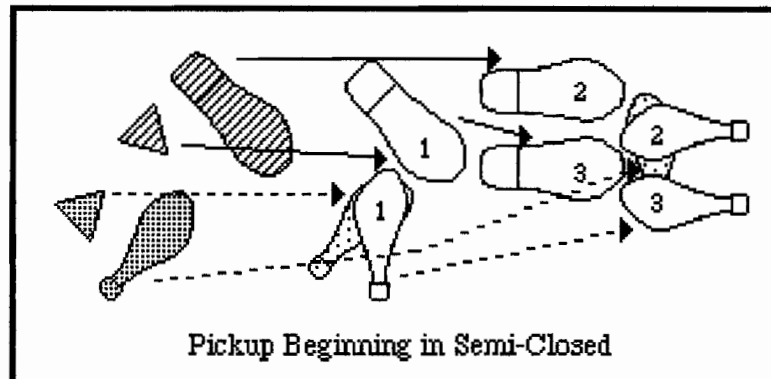
Description of Figure

Man:

- (1) Step forward with right foot and as weight is taken, begin to rotate upper body left-face to begin a left-face turn,
- (2) Step forward and side with the left foot and as weight is taken, continue rotating upper body left-face,
- (3) Bring right foot next to left foot and take weight, completing the rotation of the upper body left-face to end in Closed Position facing Line of Dance. Leaves left foot free.

Lady:

- (1) Step forward with left foot and as weight is taken, swivel left-face somewhat and begin to rotate upper body left-face to begin a left-face turn,
- (2) Step forward and side with the right foot and as weight is taken, continue rotating upper body left-face,
- (3) Bring left foot next to right foot and take weight, completing the rotation of the upper body left-face to end in Closed Position facing Reverse Line of Dance. Leaves right foot free.



Comments:

1. Though in teaching or practicing a routine, teachers will sometimes say "get in your pickup position," pickup is not a position like Closed Position. What is meant is that dancers assume the position they would be in following a pickup, which would normally be man facing Line of Dance in Closed Position.
2. Pickup can also be a one-beat movement which can be combined with other movements to create other figures. The pickup figure takes three beats as described.
3. When teachers say that the lady's second step is side and back, they are either naming this spot as where the foot would be after the completion of the turn on this step instead of where the feet are at the beginning of the step as is the convention in ballroom dancing, or they are folding to Closed Position at the end of the first step.
4. Some dancers teach that the man's first step is short and after the lady's first step she has folded to Closed Position facing Reverse Line of Dance. While that may be acceptable in the beginning, but dancers should strive to dance this figure so that the forward momentum does not seem stilted by overly shortening the first step.
5. As the dancers step through with the trail feet, the lady's leg follows the man's. The man's upper body rotation leads the lady to change her direction (since his arms are relatively stable in relationship to his body); the man does not pull the lady around with his arms.

Pivot (piv) (II)

The pivot is a couple-turn of more than 90 degrees, progressing either forward or backward. The turn may be in either direction. It is cued pivot (# of steps).

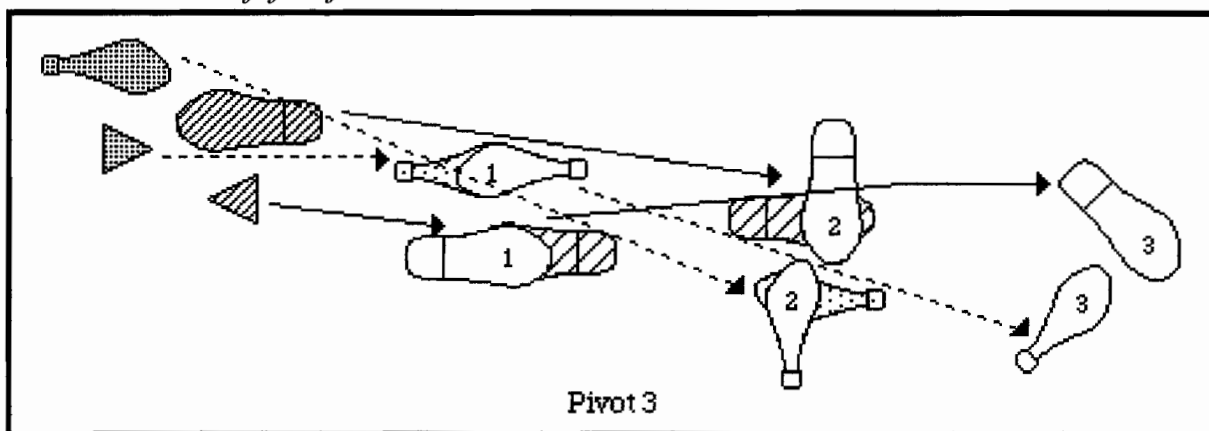
Pivot 3

One-measure figure with regular waltz timing (1,2,3;) which is two pivot steps with right-face turn and underturned for man to face the Wall then blending to Semi-Closed to step forward. It is generally cued pivot 3 to Semi and is the most common pivot in the waltz rhythm. It begins in Closed Position with man facing Reverse Line of Dance and with the lead feet free and ends in Semi-Closed with trail feet free. All three steps are down Line of Dance.

Description of Figure facing Reverse Line of Dance with Lead Feet

Man: (1) Beginning in Closed Position facing Reverse Line of Dance, step back with left foot, placing foot just across Line of Dance and take weight, then with weight on ball of left foot, swivel 1/2-turn right-face to end facing Line of Dance,
(2) Step forward directly down Line of Dance with right foot between lady's feet and take weight, then swivel 1/4-turn right-face to face partner and Wall,
(3) Step forward with left foot in Semi-Closed Position moving down Line of Dance. Leaves right foot free.

Lady: (1) Beginning in Closed Position facing Line of Dance, step forward directly down Line of Dance with the right foot between the man's feet and take weight, then with weight on ball of right foot, swivel 1/2-turn right-face to end facing Reverse Line of Dance,
(2) Step back with left foot, placing foot just across Line of Dance and take weight, then with weight on ball of the left foot, swivel 1/4-turn right-face to end facing partner and Center but looking toward Line of Dance,
(3) Step forward with right foot in Semi-Closed Position moving down Line of Dance. Leaves left foot free.



Comments:

1. All three steps of this figure progress down Line of Dance. The pivot point is a spot mid-way between the dancers' feet. It is essential that the person stepping forward down Line of Dance (with the right foot) step well between the partner's feet.
2. The swiveling is done after the weight is taken on the foot (consequently on the half-beat). The body weight should be over the weighted foot to maintain balance during the rotation.
3. The man and lady should maintain their stretched posture in their upper body with their heads in their normal positions. If their top line "collapses" and their heads get too close together or the lady turns her head to the Semi-Closed Position too soon, it makes doing the pivot more difficult.
4. If an imaginary clock were placed on the floor with the 12 toward Line of Dance and the 6 toward Reverse Line of Dance, the step with the right foot in the pivot is made at the "twelve o'clock" position, and (imagining that the clock is moving down Line of Dance with you) the step with the left foot is made at the "one o'clock" position.
5. In the pivot legs remain apart, "frozen" or "locked" in position to be ready to take the next step.

- To avoid dizziness during the rotation, pick a spot on each wall and move head 1/4-turn at a time and focus on that spot instead of trying to focus on everything that passes during the entire rotation.

Right-Face Turning Waltz (RF trng waltz) (II)

Two-measure figure with regular waltz timing (1,2,3; 1,2,3;) which is defined back (turn), side, (turn), close; forward (turn), side (turn), close. The lady does forward (turn), side (turn), close; back (turn), side (turn), close;. This figure begins and ends with lead feet free (the second measure begins with trail foot) and is done in Closed Position. According to Roundalab, the figure can turn from 3/4 to one full turn. The 3/4-turn (3/8-turn each measure) is generally used in the beginning so is described here. This figure is cued two right turns.

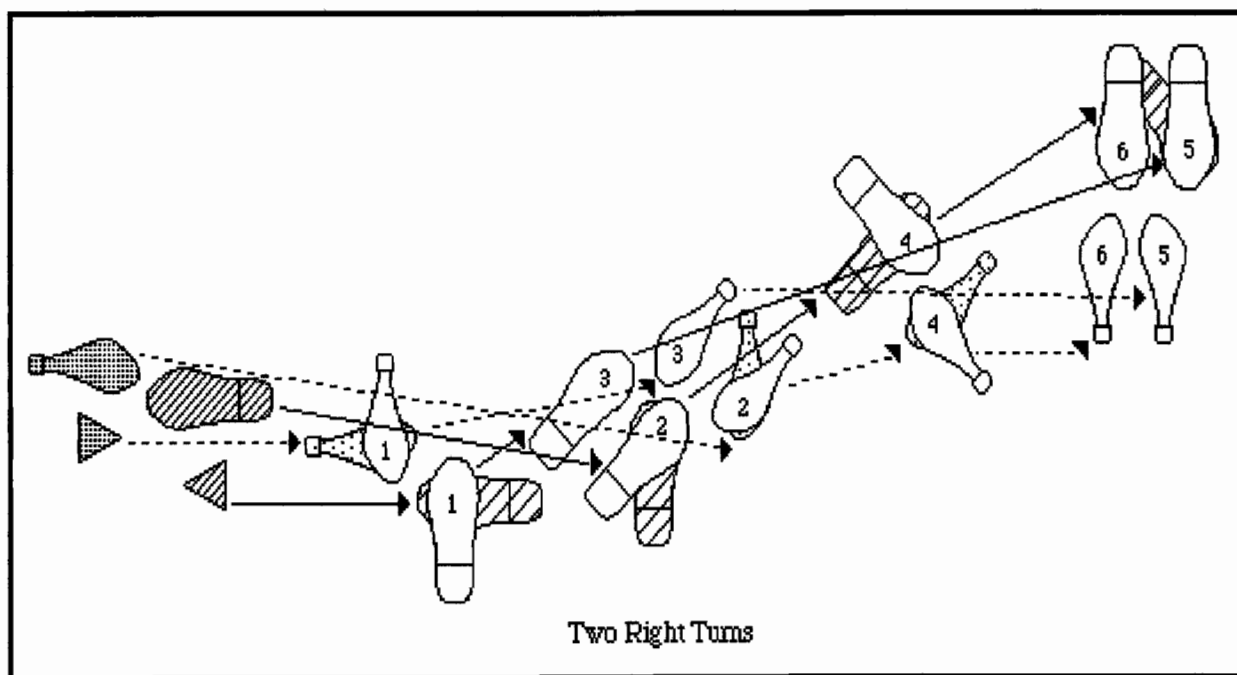
Description of Figure with 3/4-Turn with Man Facing Reverse Line of Dance

Man: Measure 1:

- (1) In Closed Position facing Reverse Line of Dance, step backwards with left foot, moving down Line of Dance and make 1/4-turn right-face to end facing Center,
- (2) Extend right foot to the side so that toe points toward the Center of Hall and roll weight on this foot, and as weight is taken on this foot, make 1/8-turn right-face to end facing Line and Center,
- (3) Bring left foot next to right foot and take weight.

Measure 2:

- (4) Step forward with the right foot (toward Line and Center) and make 1/4-turn right-face (to end facing Line and Wall),
- (5) Extend left foot to the side so that toe points toward Line and Wall and roll weight onto this foot, and as weight is taken on this foot, make 1/8-turn right-face to end facing Wall,
- (6) Bring right foot next to left foot and take weight. Leaves left foot free.



Lady: Measure 1:

- (1) In Closed Position facing Line of Dance, step forward with the right foot and make 1/4-turn right-face to end facing the Wall,
- (2) Extend left foot to the side so that toe points toward Wall and roll weight on this foot, and as weight is taken on the ball of the foot, make 1/8-turn right-face to end facing Diagonal Reverse Line and Wall,
- (3) Bring right foot next to left foot and take weight,

Measure 2:

- (4) Step backwards with left foot, moving Diagonal Line and Center and make 1/4-turn right-face to end facing Diagonal Reverse Line and Center,
- (5) Extend right foot to the side so that toe points toward Center and roll weight on this foot, and as weight is taken on this foot, make 1/8-turn right-face to end facing Center,
- (6) Bring left foot next to right foot and take weight. Leaves right foot free.

Comments:

1. Because of the amount of turn can vary in this figure, the figure should possibly be cued with the ending position: two right turns to face Wall.
2. Except for facing directions, what the man does on measure one the lady does on measure two and vice versa.
3. Since this is a right-turning figure, when the left foot is free, step back; when the right foot is free, step forward.
4. When first learning waltz rhythm, it is very easy to confuse the figures two right turns and two left turns. One way to think of the difference is who goes back first. In two left turns the lady goes back first (L = left = lady), whereas in two right turns the man goes back first ("the man is always right"). Also, generally the figures move toward Line of Dance, so that in two left turns the man is facing Line of Dance and that is the direction of the first step, whereas in two right turns the man is generally facing Reverse Line of Dance and the first step is toward Line of Dance.

Solo Turning Box (solo trng box) (II)

Four-measure figure with regular waltz timing (1,2,3; 1,2,3; 1,2,3; 1,2,3;) which is defined as forward (turn), side, close; back (turn), side, close; forward (turn), side, close; back (turn), side, close. For the lady it is back (turn), side, close; forward (turn), side, close; back (turn), side, close; forward (turn), side, close. Since in waltz the turn is spread over two beats, it may be more precisely defined as alternating measures of forward (rotate), side (rotate), close; back (rotate), side (rotate), close. When the man steps forward, the lady steps back, and vice versa. This figure is done as an INDEPENDENT figure rather than as a couple. It begins with no hand contact and lead feet are free. Since 1/4-turn left-face is made with each measure, this figure creates a full turn to end facing the same direction as when beginning the figure. The figure is also called solo left turning box. The concept is similar to that used in two-step, but is not commonly used in waltz.

Spot Pivot (spot piv) (II)

A spot pivot is a couple movement. It is a pivot with no progression on the floor. It can be any number of steps and is cued spot pivot (# of steps).

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