



FEDERACIÓN ESPAÑOLA  
BAILE DEPORTIVO

# SYLLABUS FEBD

BAILE  
DEPORTIVO

*BAILES LATINOS*

## **NUEVAS FIGURAS LATINOS**

**Rumba  
Samba  
Cha Cha Cha  
Pasodoble  
Jive**

2017

# SYLLABUS FEBD

BAILE  
DEPORTIVO

*BAILES LATINOS*

*SAMBA*

# SAMBA-4

## CARIOCA RUNS (Lambada Action)

Commence facing DW, in Open Position without hold, pelvic area contracted, RF pointing to side without weight. Step 1 danced on the last quarter of the preceding beat.

MAN	Lead	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	Being visually aware of each other	RF crosses behind LF with part weight, hips rotating to R, knee straight, pelvic area ext. Latin Cross	No turn, facing DW	B	a (1/4)
2	Being visually aware of each other	Replace weight to LF, moving sl fwd & across RF, hips rotating to L, knee flexed, pelvic area contracted. Latin Cross	No turn, facing DW	B	1(3/4)
3	Being visually aware of each other	RF to side with hips centred, knee straight, pelvic area ext	1/8 to L, facing LOD	B(H)	a(1/4)
4	Being visually aware of each other	Flick LF diag fwd w/w, foot turned out, R knee flexed, pelvic area contracted	No turn, facing LOD, LF pointing DC	Whole RF & LF, off floor	2 (3/4)
5	Being visually aware of each other	LF crosses behind RF with part weight, hips rotating to L, knee straight, pelvic area ext. Latin Cross	No turn, facing LOD	B	a(1/4)
6	Being visually aware of each other	Replace weight to RF, moving sl fwd & across LF, hips rotating to R, knee flexed, pelvic area contracted. Latin Cross	No turn, facing LOD	B	2(3/4)
7	Being visually aware of each other	LF to side with hips centred, knee straight, pelvic area ext	1/8 to R, facing DW	B(H)	a(1/4)
8	Being visually aware of each other	Flick RF diag fwd w/w, foot turned out, L knee flexed, pelvic area contracted	No turn, facing DW, RF pointing to wall	Whole LF & RF, off floor	2(1)

### Notes

1.Lead in detail. Without hold, visual awareness of each other is important to match rhythm, movement and turn. However, it is still possible to use arms and upper body rhythm to portray the different masculine and feminine image required.

2.Foot & Body Position. Through the use of the knee action, extend and contract the pelvic area on alternative steps. There will be a hip rotation over steps 1-2 and 5-6, centred on steps 3-4 and 7-8. The combined use of these actions provides a complete body rhythm throughout the figure.

3.Body Turn & Alignment. Different alignments are possible, depending on the structure of the choreography. The turn on steps 3 and 7, allows a fwd Flick of the foot on 4 and 8 without an extra turn on the standing foot.

4.Footwork. 1-2 and 5-6. Given as ball of foot only, some dancers may wish to lower the heel lightly however; it will not carry any weight. 3 and 7. Heel will lower late.

5.Rhythm. It is important to consider the musical accents and feel through the body rhythm the required characterisation and Carnival feeling of the figure.

# SAMBA-4

## CARIOCA RUNS (Lambada Action)

*This figure gives the Lady chance to show beautiful shaping of feet and legs and the chance to characterise the movement with a choice of her upper body and arm rhythm.*

*Commence backing DW, on same foot in Open Position without hold, pelvic area contracted, LF pointing to side without weight. Step 1 danced on the last quarter of the preceding beat.*

LADY	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	RF crosses behind LF with part weight, hips rotating to R, knee straight, pelvic area ext. Latin Cross	No turn, backing DW	B	a (1/4)
2	Replace weight to LF, moving sl fwd & across RF, hips rotating to L, knee flexed, pelvic area contracted. Latin Cross	No turn, backing DW	B	1(3/4)
3	RF to side with hips centred, knee straight, pelvic area ext	1/8 to L, backing LOD	B(H)	a(1/4)
4	Flick LF diag fwd w/w, foot turned out, R knee flexed, pelvic area contracted	No turn, backing LOD, LF pointing DW against LOD	Whole RF & LF off floor	2(3/4)
5	LF crosses behind RF with part weight, hips rotating to L, knee straight, pelvic area ext. Latin Cross	No turn, backing LOD	B	a(1/4)
6	Replace weight to RF, moving sl fwd & across LF, hips rotating to R, knee flexed, pelvic area contracted. Latin Cross	No turn, backing LOD	B	2(3/4)
7	LF to side with hips centred, knee straight, pelvic area ext	1/8 to R, backing DW	B(H)	a(1/4)
8	Flick RF diag fwd w/w, foot turned out, L knee flexed, pelvic area contracted	No turn, backing DW, LF pointing to centre	Whole LF & RF off floor	2(1)

Suggested Popular Combination in Open Position  
 Precede: Foot change to required Position  
 Follow:Foot change to required position

SAMBA-5  
BATUCADA

*Relatively new, it has become one of the most popular figures danced by high-level competitive couples. It provides high energy and the opportunity to show individual body rhythm. In this description, the Lady is dancing the Batucada backwards in Open Position, in L to R hand hold. The Man does not actually dance the Batucada technique, as the forward version of the figure does not give the Man a masculine appearance and therefore the following is a popular and strong movement.*

*Commence facing LOD, in Open Position in L to R hand hold. The figures may commence on either foot.*

MAN	Lead	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	Leading Lady bwd	LF in front of RF. Latin Cross	No turn, facing LOD	B(H)	1(1/2)
2	Leading Lady to remain almost in place	Extend RF to side with part weight	No turn, facing LOD	i/e of T, RF & B, LF	&(1/4)
3	Leading Lady to remain almost in place	Transfer full weight to LF	No turn, facing LOD	B	a(1/4)
4	Leading Lady bwd	RF in front of LF. Latin Cross	No turn, facing LOD	B(H)	2(1/2)
5	Leading Lady to remain almost in place	Extend LF to side with part weight	No turn, facing LOD	i/e o fT, LF & B, RF	&(1/4)
6	Leading Lady to remain almost in place	Transfer full weight to RF	No turn, facing LOD	B(H)	a(1/4)
7-12	Repeat steps 1-6, maintaining Hold, Body Position and Alignment				2&a2&a(2)

- Notes:**
- 1.Lead in detail.** Maintaining a centred joined hand position between Man and Lady at hip height, use the tone of hand and arm to lead, through the change of body weight, on steps 1-4-7-10. With the weight change being sideways on the remaining steps, the restriction felt through the joined hands allows Lady to dance the Batucada action.
- 2.Foot & Body Position.** Maintain a centred line of body and head. Whilst there is no ‘bounce’ action, the closing steps and the replaced steps will be danced with a slightly flexed knee, and the side steps danced with an extended leg line; this causes the hip to be lifted. Hold this body shape when replacing weight. It is also possible to shape the R shoulder fwd as RF extends to side and shape the L shoulder fwd as LF extends to side. Head and shoulders held still, towards Lady and direction of movement, throughout.
- 3.Body Turn & Alignment.** Different alignments are possible, depending on the structure of the choreography.
- 4.Footwork.** Although B(H), is danced on steps 1 -4-7-10, the heel only touches the floor and does not actually take weight.
- 5. Rhythm.** 1&a2&a3&a4&a

# SAMBA-5

## BATUCADA

LADY	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	RF back behind LF. Latin Cross	No turn, backing LOD	B	1(1/2)
2	Replace weight fwd to LF. Latin Cross	No turn, backing LOD	B	&(1/4)
3	Replace weight back to RF. Latin Cross	No turn, backing LOD	B	a(1/4)
4	LF back behind RF. Latin Cross	No turn, backing LOD	B	2(1/2)
5	Replace weight fwd to RF. Latin Cross	No turn, backing LOD	B	&(1/4)
6	Replace weight back to LF. Latin Cross	No turn, backing LOD	B	a(1/4)
7-12	Repeat steps 1-6, maintaining Hold, Body Position and Alignment			2&a2&a(2)

### Notes:

**1.Foot & Body Position.** Strong control of this movement is necessary because of the continuous speed of foot action, therefore there must be an awareness of holding the inner thigh muscles together and lifted upwards towards the body. There will be a settling of the shoulder weight at the end of the preceding step and steps 1 -4-7-10, allowing hips to rotate to L on LF and R on RF. Hips will rotate in the opposite direction, on step 2-5-8-11, with a slight rib cage motion in opposition to the hips. Hips centred on steps 3-6-9-12. Hold head and shoulders still, towards Man and direction of movement, throughout.

**2.Body Turn & Alignment.** It is possible to use different alignments, depending on the structure of the choreography. If dancing in RSP or LSP, the best alignment would be backing centre to remain facing the audience throughout.

**3.Footwork.** Use ball of foot throughout; the height of the heel from the floor is minimal

**4.Rhythm.** 1&a2&a3&a4&a

Suggested Popular Combination in Open Position

Precede: Spot Volta

Follow:Reverse Roll

# SAMBA-6

## BOTAFOCO ACTION WITH BATUCADA RHYTHM

*This figure gives another opportunity to use the Batucada rhythm in the completely different shape of a Botafogo action. Dance in Open Position, usually without hold, allowing the possibility of different upper body rhythm to create the necessary contrast of masculine and feminine appearance.*

*Commence facing DW, in Open Position without hold. Step 1 is danced on the last quarter of the preceding beat.*

MAN	Lead	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	Being visually aware of each other	LF closes to RF	No turn. Facing DW	B	a(1/4)
2	Being visually aware of each other	Extend RF to side with part weight, R hip raised. Maintain centreline of body and head over LF	No turn. Facing DW	B	1(1/2)
3	Being visually aware of each other	Replace full weight to LF	No turn. Facing DW	B	&(1/4)
4	Being visually aware of each other	RF closes to LF	No turn. Facing DW	B	a(1/4)
5	Being visually aware of each other	Extend LF to side with part weight, L hip raised. Maintain centreline of body and head over RF	No turn. Facing DW	B	2(1/2)
6	Being visually aware of each other	Replace full weight to RF	No turn. Facing DW	B	&(1/4)
7-12	Repeat steps 1-6, maintaining Hold, Body Position and Alignment				a2&a2&(2.1/4)

### Notes:

**1 Lead in detail.** Lead Lady by connecting visually, to match the rhythm, foot and leg shaping.

**2.Foot & Body Position.** Maintain a centred line of body and head, achieved on the first closing step. Whilst there is no 'bounce' action, the closing steps and the replaced steps will be danced with a slightly flexed knee, with the side steps danced with an extended leg line; this causes the hip to be lifted, as the sidestep, with part weight, is taken. Hold this body shape when replacing weight. It is also possible to shape the R shoulder fwd as RF extends to side and shape the L shoulder fwd as LF extends to side.

**3.Body Turn & Alignment.** Use different alignments, depending on the structure of the choreography.

**4.Footwork.** Use ball of foot throughout; the height of the heel from the floor is minimal. Some dancers prefer to accent the side steps more strongly, lowering the heel lightly, without weight.

**5.Rhythm.** a1&a2&a3&a4&

# SAMBA-6

## BOTAFOCO ACTION WITH BATUCADA RHYTHM

LADY	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	RF closes to LF	No turn, backing DW	B	a(1/4)
2	Extend LF to side with part weight, L hip raised. Maintain centreline of body and head over RF	No turn, backing DW	B	1(1/2)
3	Replace full weight to RF	No turn, backing DW	B	&(1/4)
4	LF closes to RF	No turn, backing DW	B	a(1/4)
5	Extend RF to side with part weight, R hip raised. Maintain centreline of body and head over LF	No turn, backing DW	B	2(1/2)
6	Replace full weight to LF	No turn, backing DW	B	&(1/4)
7-12	Repeat steps 1-6, maintaining Hold, Body Position and Alignment			a2&a2&(2.1/4)

Suggested Popular Combination  
Precede: Botafogo  
Follow:Spot Volta

Suggested Advanced Combination in Open Position  
Precede: Fig 18. High Back Check Follow:  
Fig 5. Fallaway Runs



# SAMBA-7

## DEVELOPED WHISKS

*Using turn and extending leg lines can develop the basic Whisk to a strong competitive shape, allowing different body rhythm and characterisation.*

*The entry figures of the Lady's Three Step Turn and Volta Spot Turn is included in the description as the speed created provides a good contrast to the following Whisk.*

*Commence facing LOD, in Open Right Side Position with weight on LF, R to L hand hold, as step 3 of Rolling Off Arm.*

MAN	Lead	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1-3	Leading Lady to turn to L & fwd, then release hold	Turning to R on LF, RF fwd into a Botafogo RLR, moving across in front of Lady, to end in Open Position	1/4 to R on LF, facing wall, then 3/8 to R to end facing DC against LOD	B, foot flat, LF BH-B-BH	1a2(2)
4-6	With Lady connecting R hand to L side of Man's chest, lead Lady to turn to R	Turning to L on RF, LF in front of RF into a Volta Spot Turn LRL, to end in Open Position	1.1/8 to L, facing against LOD with upper body turn to L	B, foot flat, RF. BH-B-BH	2a2(2)
7	Leading Lady visually	Turning to L, RF back & sl to side into a flexed R knee, in Open FP	1/8 to L, backing DC	BH	3(1)
8	Taking R hand hold on Lady's back, lead Lady to turn to R	Turning to L, extend LF back with part weight, L hip raised & T turned out in Open FP	1/8 to L, backing centre	Whole RF & i/e T, LF	2(1/2)
9	Leading Lady to replace weight fwd	Replace full weight fwd to RF in Open PP, into a flexed R knee. [7-9 Developed Whisk]	No turn, facing wall	BH	&(1/2)
10	Leading Lady to turn to L & bwd, release hold and take L hand hold on Lady's back	Turning to R, LF back & sl to side into a flexed L knee in Open CFP	3/8 to R, backing DW	BH	4(1)
11	Leading Lady to turn to L	Turning to R, extend RF back with part weight, R hip raised & T turned out in Open CFP	1/8 to R, backing wall	Whole LF & i/e T, RF	2(1/2)
12	Leading Lady to replace weight fwd	Replace full weight fwd to LF in Open CPP, into a flexed L knee [10-12 Developed Whisk]	No turn, facing centre	BH	&(1/2)
13-15	Leading Lady to turn to R, release hold and take R hand hold on Lady's back to repeat steps 7-9				52&(2)

### Notes:

**1 Lead in detail.** From step 8, the Man holds with his R hand and arm, changing to L hand and arm for the Developed Whisks over steps 10-12 and again to R hand on steps 13-15; however, it is the use of the body weight and shape that provides the Lady with the necessary lead. It is possible to take normal Close Hold from step 7 for a more secure lead of this figure; however, a rhythmic look of the free L hand and arm will enhance the shape and line throughout. Whilst the majority of steps require the Man to maintain the tone in his arm and hand it is essential that he allows a flexibility in the hold to enable the Lady to enjoy full balance of her movement.

**2.Foot & Body Position.** 1-3. The Botafogo is designed to pass in front of Lady, commencing R side to R side to end in Open Position. 7-15. It is important to control the open shape attained on the Whisks and the use of the free arm will assist by extending the arm to the side just in front of the bodyline. The leg extension in each Developed Whisk is strong and the turn out is felt from the thigh to the foot.

**3.Body Turn & Alignment.** 1-6. At the beginning and end of each turn, it is important to gain a connection with the Lady. 7-9 and 13-15. Dancing the Developed Whisks to face wall and to face centre, provides an excellent connection with the audience; however, using a different entry figure, the Developed Whisks may face LOD and face against LOD.

**4.Footwork.** 7-15. The shape of turn out of the Developed Whisks and the attractive way in which the leg and ankle is extended is enhanced by the shape of the rotation and rise felt in the hip. With this leg action the footwork on steps 8, 11 and 14 is inside edge of toe.

**5.Rhythm.** using a 1/2 count on the Developed Whisks  
:

# SAMBA-7

## DEVELOPED WHISKS

*Another figure, which enables the Lady to show beautiful foot and leg lines, this time in the Developed Whisk position.*

*Commence facing LOD, in Open Right Side Position with R to L hand hold. For this description, the previous Foot Position is RF to side.*

LADY	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1-3	Turning to L on RF, LF fwd into steps 1-3 of a Three Step Turn to L, LRL, moving behind Man to end in Open Position. Place R hand on L side of Man's chest	Completing 1/4 to L on RF, facing centre, then a further 7/8 to L to end facing DC	B, foot flat, RF, then B-B-BH	1a2(2)
4-6	Turning to R, RF in front of LF into a Volta Spot Turn RLR, to end in Open Position	Completing 1.1/8 to R, to end facing LOD	B, foot flat, LF. BH-B-BH	2a2(2)
7	Turning to R, LF back & sl to side in FP, into a flexed L knee	1/8 to R, backing DC against LOD	BH	3(1)
8	Turning to R, extend RF back with part weight in Open FP with R hip raised & T turned out	1/8 to R, backing centre	Whole LF & i/e T, RF	2(1/2)
9	Replace full weight fwd to LF in Open PP into a flexed L knee [7-9 Developed Whisk]	No turn, facing wall	BH	&(1/2)
10	Turning to L, RF back & sl to side in Open CFP, into a flexed L knee	3/8 to L, backing DW against LOD	BH	4(1)
11	Turning to L, extend LF back behind RF with part weight, in Open CFP with L hip raised and T turned out	1/8 to L, backing wall	Whole RF & i/e T, LF	2(1/2)
12	Replace full weight fwd to RF in Open CPP, into a flexed R knee [10-12 Developed Whisk]	No turn, facing centre	BH	&(1/2)
13-15	Turning to R, repeat steps 7-9, a Developed Whisk			52 &(2)

### Notes:

**1 Foot & Body Position.** The group commences with a Three Step Turn for the Lady. This action provides a good contrast to the Developed Whisks from step 7. It is important to control the open shape attained on the Whisks and the use of the free arm will assist by extending the arm to the side just in front of the body line.

**2.Body Turn & Alignment.** It is important to choose the alignment that provides the best possible expression of the movement to the audience. Please note the end alignment of steps 1-3 to provide the ability to accept the Man's lead into step 4 and easily attain Open Position.

**3.Footwork.** 7-15. The shape of turn out of the Developed Whisks and the attractive way in which the leg and ankle is extended is enhanced by the shape of the rotation and rise felt in the hip. With this leg action the footwork on steps 8, 11 and 14 is inside edge of toe.

**4.Rhythm.** 1-3. There will be no Bounce over the Three Step Turn. 4-16. Using a 1/2 count on the Developed Whisks.

Suggested Popular Combination

Precede: 1-3 Rolling Off Arm

# SAMBA-8

## RUNNING LOCK WITH LADY’S RUNNING ZIGZAG

*A strongly moving figure that provides speed of movement and changes of body shape between Man and Lady. Commence facing DW in Open Position with Lady slightly to Man’s right side, R hand holding Lady’s upper left arm.*

MAN	Lead	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	Leading Lady bwd	RF fwd & across towards Lady’s R side, closing body towards Lady, end in Close Position	No turn, facing DW, moving along LOD	BH	1(3/4)
2	Leading Lady to turn to R	LF fwd & sl across & rising, Lady moving away from Man to end in Open PP	No turn, facing DW, moving along LOD	T	a(1/4)
3	Leading Lady fwd	RF crosses behind LF in Open PP, maintaing rise. Latin Cross	No Turn, facing DW	T	2(3/4)
4	Leading lady to turn to L	LF fwd & sl to side towards Lady’s R side, lowering in Open Position. [1-4 High Lock action]	No turn, facing DW, moving along LOD	TH	a(1/4)
5	Leading Lady bwd	RF fwd & sl across towards Lady’s R side, closing body towards Lady, to end in Close Position	No turn, facing DW, moving along LOD	BH	2(3/4)
6-8	Leading Lady to turn R, to repeat steps 2-4				a2a (1.1/4)

### Notes:

- 1 Lead in detail.** Maintain R hand to Lady’s upper L arm at Lady’s rib cage height throughout the figure. 1. Slightly retract R arm to close body towards Lady and through the connection of the toned R arm, lead Lady backwards with the use of body weight. 2. Extend R arm slightly fwd, to turn her to R. 3. Maintain position of R hand forward and on a line of centre between the bodies, using body weight, to lead Lady forward in Open PP to end slightly in front of his body line. 4. Slightly retract R arm, to turn Lady to L. 5. Slightly retract R arm to close body towards Lady and through the connection of the toned R arm, lead Lady backwards with the use of body weight.
- 2 Foot & Body Position.** There is no normal Samba ‘bounce’ in this figure; however, there will be a flexing of the R knee on steps 1 and 5. To dance the Lock action there will be Rise on steps 2-4 and 6-8, lowering at the end of 4 and 8. On steps 1 and 5 the Man will close his body towards the Lady to create not only his own body rhythm but also the body rhythm between the partnership. To further enhance and personalise the movement, dance steps 2 and 6 with a small Ronde action.
- 3 Body Turn & Alignment.** Whilst there may be a slight change in Alignment, created by adjusting the lead, maintain upper body shape and visual connection towards the Lady throughout the figure, providing a calm appearance to contrast the quick foot and leg action. This will add to the emotional quality and will help to produce better rhythm, shape and lead.
- 4 Footwork.** Using the feet strongly creates the Rise and Fall and assists the balance of the necessary forward posture used by the Man in this figure.
- 5 Rhythm.** To create the necessary Samba character in the Lock Steps, the normal 3/4 1/4 split of each beat of music is used; however, this does not create the ‘Bounce’ action but is used to enhance the speed of the feet.

:

# SAMBA-8

## RUNNING LOCK WITH LADY'S RUNNING ZIGZAG

*The following technique can provide the Lady with foot speed and a very attractive use of foot shaping. Commence backing*

*DW in Open Position, slightly to Man's right.*

LADY	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	LF back & sl across with Man towards R side, to end in Close Position	No turn, backing DW, moving along LOD	BH	1(3/4)
2	Turning to R, RF to side & rising, moving away from Man, to end in Open PP	1/4 to R, facing DC, upper body turns less	T	a(1/4)
3	Turning to R, LF fwd in Open PP, maintaining rise	1/8 to R, facing LOD, upper body turns less	T	2(3/4)
4	Turning to L, RF to side & sl back & lowering to end in Open Position, with Man towards R side	3/8 to L, backing DW	TH	a(1/4)
5	Turning to L, LF back & sl across, with Man towards R side, to end in Close Position	No turn, backing DW, moving along LOD	BH	2(3/4)
6-8	Turning to L, RF Turning to R, RF to side, to repeat steps 2-4back & sl to side in Open CFP, into a flexed L knee	3/8 to L, backing DW against LOD	BH	a2a (1.1/4)

### Notes:

**1 Foot & Body Position.** To dance the Zigzag action there will be Rise over steps 2 to 4 and 6 to 8, lowering at the end of 4 and 8. On steps 1 and 5, the Man will close his body towards the Lady and allow her to move slightly more open from Man on steps 2 and 6; once again closing body on step 1 of the following figure, to create not only the Lady's body rhythm but also body rhythm between the partnership.

**2 Body Turn & Alignment.** To create additional body rhythm and to further enhance the body shape, the Lady under turns her upper body over 2-3 and on 6-7. Use head turn to R to look down LOD on 2-3 and 6-7 and to L, to look at Man's head on 1, 4, 5 and 8.

**3 Footwork.** The feet must be accurate and danced as late as possible to provide the speed and beautiful effect of this action.

**4 Free Arm.** The rhythm and shape is enhanced by raising the free R arm high above head on steps 2-3 and 6-7, with hand turned out.

**5 Rhythm.** To create the necessary Samba character in the Zigzags, the normal 3/4 1/4 split of each beat of music is used; however, this does not create the 'Bounce' action but is used to enhance the speed and beauty of the feet.

Suggested Popular Combination

Precede: Spot Volta

Follow: Natural Roll

# SAMBA-9

## CHECKED REVERSE ROLL- RONDÉ TO SPLIT THYTHM

*The Reverse Roll is developed by using a Roll of the body into a Check of the movement. This also provides the opportunity to lead Lady into a Rondé to a Hover.*

*Commence facing DW in Contact Hold.*

MAN	Lead	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1-3	Leading Lady to turn L	Turning to L, LF fwd into steps 1-3 of a Reverse Roll to end with L Sway in Contact Hold	Complete 1/2 to L to end backing DW	BH-B- BH	12&(2)
4	Leading Lady fwd	Turning to L, RF back, slowly inclining body bwd & changing to a R Sway to end looking towards Lady's head in Contact Hold	1/8 to L, backing LOD with upper body overturned, facing DW against LOD	BH & pressure on B, LF	22(1.1/2)
5	Leading Lady fwd & to turn to R	Turning to R, LF back, straightening Sway and body inclination in Contact Hold. Pivot	1/2 to R on LF, backing LOD, to end facing LOD	B(H)B	&(1/2)
6	Leading Lady bwd & to turn to R	RF fwd between Lady's feet with part weight, into a flexed R knee to end in FP	No turn, upper body turn to R, facing DW	BH & pressure on B, LF	32(1.3/4)
7	Leading Lady bwd	Turning to R, transfer full weight back to LF in FP	1/8 to R, backing DC against LOD	BH	a(1/4)
8	Leading Lady sideways	Turning to R, RF to side in Close Hold, with si Sway and Head line to R. Hover	1/8 to R, facing wall	T	4 (1)
9	Leading Lady sideways	Turning to L, replace weight side & si fwd to LF in Close Hold, preparing to step OP, Sway & Head Weight to L	1/8 to L, facing DW	TH	2 (1)

### Notes

**1.Lead in detail.** 1-3. Normal Reverse Roll. 4. Maintain tone in the hold and use a rolling body action. 5. Use body turn, to dance a Pivot to lead the Lady's Spin Action. 6. Use the turn of the body to R and extension of the arms to lead the Lady's Rondé. 7-9. Retract arms and use normal weight change and body turn to lead the Hover.

**2. Foot & Body Position.** The full rolling action of the Reverse Roll, used oversteps 1-3, continues on step 4. This will end with a backward inclination of the body a Sway to R and overturn of the upper body to L, with Man looking towards Lady's head. 6. Use a smooth and continuous rotation of the arms and upper body to allow the Lady to balance her Rondé.

**3.Body Turn & Alignment.** 1. The body action of the inclination fwd and the Sway to L will provide a turn of 1/8 to L into the first step of the Reverse Roll, facing LOD. 3. The continuation of the turn will end backing DW. 4. The body action will provide the turn of 1/8 to L, backing LOD. 5. Less turn may be used on the Pivot to gain a different alignment, say at a corner.

**4.Footwork.** 4 and 6. A pressure felt through the non-supporting foot will aid balance and provide strength in the body shaping and lead.

**5.Joined L to R arms.** 1-3. The arms will follow the shape of the Sway and therefore, will end at waist height on L side. 4. Raise arms in a curved shape above head height. 5-9. Return to normal Close Hold height.

**6.Rhythm.** Note the rhythm used on steps 4(1.1/2 beats) and 6 (1.3/4 beats) to accent the actions and contrast them with the following quick movements.



# SAMBA-9

## CHECKED REVERSE ROLL- RONDÉ TO SPLIT THYTHM

*To achieve beautiful rhythm and shape, this figure requires sensitivity in the connection between Man and Lady. Commence backing DW in Contact Hold.*

LADY	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1-3	Turning to L, RF back into steps 1-3 of a Reverse Roll to end with R Sway in Contact Hold	1/2 to L to end facing DW	BH-B-BH	12&(2)
4	Turning to L, LF fwd, slowly inclining body fwd & slowly changing to L Sway	1/8 to L, facing LOD with upper body overturned, facing DC	BH	22(1.1/2)
5	Turning to R, RF fwd, straightening Sway and body inclination. Spin Action	Facing LOD, 1/2 to R, to end backing LOD	BH	&(1/2)
6	Turning to R, LF back & si to side, into a flexed L knee, then Rondé RF outwards, ronde floor, to end to side w/w	3/8 to R on LF to end backing DW against LOD with RF pointing to wall	BHB with RF off floor	32(1.3/4)
7	RF back in FP	No turn, backing DW against LOD	B	a(1/4)
8	Turning to L, LF to side in Close Hold, with sl Sway and Head line to L. Hover	1/8 to L, backing wall	T	4(1)
9	Turning to L, replace weight side & sl back to RF in Close Hold, Sway & Head Weight to R	1/8 to L, backing DW	TH	2(1)

### Notes

**1 Foot & Body Position.** The full rolling action of the Reverse Roll, used over steps 1-3, continues on step 4. This will end with a forward inclination of the body, a Sway to L and overturn of the upper body to L. 6. Follow the smooth and continuous rotation of the Man's arms and upper body to allow good balance on the Rondé.

**2. Body Turn & Alignment.** The body action of the inclination backward and the Sway to R will provide a turn of 1/8 to L into the first step of the Reverse Roll, backing LOD. The continuation of the turn will end facing DW on step 3. The body action into step 4 will provide the turn of 1/8 to L, facing LOD. 5. Less turn may be used on the Spin Action to gain a different alignment, say at a corner.

**3. Footwork.** On step 6 Ronde Floor

**4. Rhythm.** Note the rhythm used on steps 4(1.1/2 beats) and 6 (1.3/4 beats) to accent the actions and contrast them with the following quick movements.

# SAMBA-10

## HIGH BACK CHECK- THREE STEP TURN -WHISK

*The figure provides a check of movement with the contrast of an unusual high foot rise. Commence facing DW in Open Position in L to R hand hold, preparing to step outside partner.*

MAN	Lead	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1-3	Lead Lady bwd to turn to R, then release hold and take R hand hold on Lady's back	RF fwd OP in Open Position into steps 1-3 of a Promenade Run, to end RF fwd in Open PP	Facing DW, 1/8 to L between 1-3 to end facing LOD	BH-B-BH	1 a2(2)
4	Leading Lady to turn L, then release hold with R hand, taking L to R hand hold	Turning to R, LF to side in Close Position	1/4 to R, facing wall	BH	2 (3/4)
5	Leading Lady to turn L, then bwd	Turning to R, RF back in Open CFP	1/4 to R, backing LOD	B	a(1/4)
6	Leading Lady to remain in place	LF crosses in front of RF w/w, in Open CFP. High Back Check	No turn, backing LOD, with upper body si overturned	T of RF & si pressure on ole ofT, LF	2(1)
7-9	Leading Lady fwd & then to turn to R, release hold	LF fwd in Open CPP into Three Step Turn LRL, to end LF fwd in Open CPP without hold	Complete 1 turn to L to end facing against LOD	B-B-BH	3a2(2)
10-12	Leading Lady visually to take required hold	Turning to L, RF to side into a Whisk to end in PP	Completing 1/2 to L, to end facing LOD	BH-B-BH	4a2(2)

### Notes

**1.Lead in detail.** 1-3 as steps 1-3 of a Promenade Run, releasing hold with L hand at the end of step 1, then take R hand hold on Lady's back. 4. Use body weight and turn to shape Lady's turn to L, then release hold with R hand. 5. Take L to R hand hold; extending joined arms forward in an Open CFP shape. Use body weight and turn to lead Lady bwd in Open CFP. 6. Maintain tone in joined arms and use foot rise and body weight to lead Lady to High Check. 7. Maintain tone in joined arms, using body weight to lead Lady fwd and turn to R, then release hold. 10-12. Take required hold to lead the following chosen figure.

**2.Foot & Body Position.** 5-6. It is important to maintain posture slightly forward, to provide the balance and effect of the High Check. 7-9. As the Three Step turn ends LF forward, step 6 will be a Loose Spiral Cross, rather than a closing step.

**3.Footwork.** 6. Note the high rise to the toes on the actual Check. Use a slight pressure on the LF to assist the balance of a slightly forward posture. 7. Lowering from the High Check position is completed during this step so there is not a 'pulse' of movement out of the standing RF. (Note the similarity to the lowering from a High Spiral position).

**4.Rhythm.** 4-6. Whilst the count is based on the normal 3/4 1/4 1 split of the beat, there will not be the normal Bounce, associated with the basic syllabus figures on steps 5-6 but a steady rise to the Check

# SAMBA-10

## HIGH BACK CHECK- THREE STEP TURN -WHISK

*To achieve beautiful rhythm and shape, this figure requires sensitivity in the connection between Man and Lady. Commence backing DW in Contact Hold.*

LADY	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1-3	LF back with Man OP in Open Position Into 1-3 of a Promenade Run to end LF fwd in Open PP	Backing DW, completing 3/8 to R to end facing LOD	BH-B-BH	1 a2(2)
4	Turning to L, RF to side in Close Position	1/4 to L, backing wall	BH	2 (3/4)
5	Turning to L, LF back in Open CFP. High Back Check	1/4 to L, backing LOD	B	a(1/4)
6	RF crosses in front of LF w/w in Open CFP	No turn, backing LOD, with upper body sl overturned	T of LF & sl pressure on ole of T, RF	2(1)
7-9	RF fwd in Open CPP, into a Three Step Turn RLR, to end RF fwd in Open CPP without hold	Complete 1 turn to R to end facing against LOD	B-B-BH	3a2(2)
10-12	Turning to R, LF to side into a Whisk to end in PP	1/2 to R, facing LOD	BH-B-BH	4a2(2)

### Notas

**1.Foot & Body Position.** 5-6. *It is important to maintain posture slightly forward, to provide the balance and effect of the High Check. 7-9. As the Three Step turn ends LF forward, step 6 will be a Loose Spiral Cross, rather than a closing step.*

**2 Footwork.** 6. *Note the high rise to the toes on the actual Check. Use a slight pressure on the RF to assist the balance of a slightly forward posture. 7. Lowering from the High Check position is completed during this step so there is not a 'pulse' of movement out of the standing LF. (Note the similarity to the lowering from a High Spiral position).*

**3 Rhythm.** 4-6. *Whilst the count is based on the normal 3/4 1/4 1 split of the beat, there will not be the normal Bounce, associated with the basic syllabus figures on steps 5-6 but a steady rise to the Check.*





FEDERACIÓN ESPAÑOLA  
BAILE DEPORTIVO

# SYLLABUS FEBD

BAILE  
DEPORTIVO

*BAILES LATINOS*

*CHA-CHA-CHA*

# Cha cha cha-1

## Backward Swivel Basic

*A popular development of the Open Hip Twist, which enables the Lady to dance strong turns over steps 1-2. This shows beautiful foot and leg shapes. Commence facing DW against LOD in Open Position, joined left arm retracted at Lady's hip height.*

MAN	LEAD	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
1	Leading Lady bwd, then to turn to L	LF fwd in Open Position, Checked Fwd Walk to end in TP	No turn, facing DW against LOD	BH, LF & pressure on B of RF	2(1)
2	Leading Lady bwd, then turn to R	Transfer weight back to RF, to end in Open Position	No turn, backing DC	BH	3(1)
3-5	Leading Lady fwd, then turn to R	Turning to L, LF back into a Ronde Chasse to end LF to side, with Lady at 90° angle in front of R side of body	1/8 to L, backing centre	B(H)-Flat-BH	4&2(2)
6	Leading Lady fwd	RF back, Lady's L side at a 90° angle to front of L side	No turn, backing centre	BH	2(1)
7	Leading Lady fwd to L side, then to turn to L	Transfer weight fwd to LF	No turn, facing wall	BH	3(1)
8-10	Leading Lady bwd	RF Hip Twist Chasse to end RF to side in Fan Position	No turn, facing wall	BH-BH-BH	4&3(2)

### Notes:

**1 Lead in detail.** 1. Extend L arm fwd at Lady's hip height then restrict her backward movement to turn to R, with a slight rotation of L wrist to R, towards end of second beat. 2. Maintain tone in L arm, leading Lady backward with weight change, then restrict her backward movement to turn to L, with a slight rotation of L wrist to L, towards end of third beat. 3-5. Retract L arm and then increase tone in L arm, restricting Lady's forward movement to turn her to R towards end of beat 4. 6. Allow Lady to move forwards. 7. Allow Lady to move forwards and then increase tone in L arm, restricting her forward movement to turn her to L towards end of beat 3. 8-10. Slightly extend L arm, with L hand held still in centre, rising to Lady's lower rib cage level. (Note: The slight rise of the leading left arm, that is usual on step 1 of an Open Hip Twist, is not used in this figure as it would unbalance the Lady's turn. The left hand is held at the Lady's hip level until the slight rise to Lady's lower rib cage level in Fan Position.)

**2 Foot Position & Body Position.** 1. Is taken as a normal Checked Walk, but please read **Lead in detail** notes to understand Lady's requirements.

**3 Leg action.** 3-5. The leg and foot activity of the Ronde Chasse must allow Lady full freedom of her Hip Twist Chasse.

**4 Alignment.** Facing DW against LOD to commence the movement shows a most effective shape of the Lady's legs and feet, to the audience and judge. 6-10

**5 Amount of Turn.** The upper body will turn to L to remain facing towards Lady over 7-9, to assist lead across body and then upper body will turn to right to end in Fan Position on 10.

**6 Footwork.** As weight is taken forward to LF on 1, pressure is held through ball of RF to assist the check action.

# Cha cha cha-1

## Backward Swivel Basic

*The Lady is able to show a delightful extension of leg and foot shaping in this figure. Commence backing DW against LOD in Open Position.*

LADY	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
1	RF back, then turn L on RF, extend LF back w/w in TP. Delayed (Extended) Backward Walk	No turn between pre step and 1, backing DW against LOD, then 1/2 to L on RF at e/o 1, to end backing DC	BH, then B with foot flat, RF & i/e T, LF	2(1)
2	Transfer weight back to LF, then turn R on LF to Open Position as a Spiral Cross	No turn btw 1-2, backing DC, then 1/2 to R on LF at e/o 2, to end facing DC	TH, then B with foot flat, LF & ole T, RF	3(1)
3-5	RF fwd into a Hip Twist Chasse to end at a 90° angle to front of Man's R side	No turn on 3, facing DC, then 1/4 to R between 4-5, to end facing DW, upper body remains towards Man	BH-BH-BH	4&2(2)
6	LF fwd, moving in front of Man to his L side	1/8 to L, facing LOD, upper body remains towards Man	BH	2(1)
7	RF fwd in line with LF, then turn on RF to end back on his L side. Fwd Walk Turning	1/2 to L at e/o 7, facing LOD, to end backing LOD	BH	3(1)
8-10	LF Backward Lock to end in Fan Pos	No turn, backing LOD	B-BH-BH	4&3(2)

### Notes:

**1 Foot & Body Position.** 1. Is taken with a complete weight change and as weight continues backwards the movement is restricted by the Man, creating turn to L on RF with LF extending strongly backwards, without weight, into Tandem Position at the end of second beat. 2. As full weight is taken back to LF, the movement is restricted by the Man, creating turn to R using a Spiral Cross. 3-5. A Hip Twist Chasse. 6-10. Steps usually associated with the Lady's movement to Fan Position.

**2 Leg action.** 1. Is danced as a normal Backward Walk, with right leg straightening, then as turn is completed, at the end of count 2, left leg extends strongly backwards without weight. 2. The Spiral Cross requires both legs to be straight, RF without weight.

**3 Body Turn.** 3-5. On the Hip Twist Chasse, the normal 1/4 turn will be danced.

**4 Alignment.** Backing DW against LOD to commence the movement shows a most effective shape of the Lady's legs and feet, to the audience and judge.

Suggested Popular Combination

**Precede:** Any suitable figure ended in Open Position

**Follow:** Alemana

# Cha cha cha-2

## Runaway Zigzag

*A different entry to Fan Position, providing a strong change of shape and rhythm and the opportunity to produce beautiful use of feet.*

*Commence facing wall in Close Hold, having danced a figure such as an Alemana to end RF fwd to Lady's R side.*

MAN	LEAD	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
1-5	Leading Lady into steps 1-5 of a Close Hip Twist	LF fwd in line with RF, Checked Fwd Walk to end LF to side. Ronde Chasse	No turn, facing wall	BH, LF & pressure on B, RF- BH- B(H)- Flat- BH	234&2(4)
6	Leading Lady fwd to L side	Turning to R, RF back & sl across with Lady OP on L side	1/8 to R, backing DC	BH	2(1/2)
7	Leading Lady to turn to L in place	LF closes to RF with Lady on R side	3/8 to L, facing LOD	BH	&(1/2)
8	Leading Lady bwd	RF fwd & sl across OP	No turn, facing LOD	BH	3(1/2)
9	Leading Lady to turn to R in place	Turning to R, LF closes to RF with Lady on L side	3/8 to R, backing DC	BH	&(1/2)
10	Leading Lady fwd	RF back & sl across with Lady OP on L side	No turn, backing DC	BH	4(1/2)
11	Leading Lady to turn to L in place, then release R hand hold	LF closes to RF with Lady on R side	1/4 to L, facing DW	BH	&(1/2)
12	Leading Lady bwd	Turning to R, RF to side in Fan Position	1/8 to R, facing wall	BH	3(1)

### Notes:

**1 Lead in detail.** 1-5. As steps 1-5 of a Close Hip Twist. 6-11. Maintaining tone in both arms, use body weight and shape to lead Lady's movement and turn. On step 11, release hold with R hand and lower joined hands close to and at Lady's hip level in preparation to lead to Fan Position. 12. Increase tone in joined hands, whilst moving away from each other, to maintain an equidistant position between Lady's R hip and Man's L hip. Hands rise slightly to about Lady's lower rib cage level.

**2 Foot Position.** Step 1 is taken as a normal Checked Walk, but please read **Lead in detail** notes to understand Lady's requirements. Continue to step 5 as a normal Close Hip Twist. On steps 7-9-11, the LF may be taken to the side, during this Zigzag action. However the closing step as described above produces better foot shaping and apparent foot and leg speed.

**3 Leg action & Footwork.** To achieve foot and leg speed it is important on 7-9-11, to close the feet quickly on ball of foot only, with part weight and knee flexed on the & count, then turn, lowering the heel and straightening the knee in preparation for the following step on the a count.

**4 Body Turn & Alignment.** Maintain the centre line of upper body towards the Lady throughout, until the end of step 12, where the upper body will end in line with the hips, facing wall in Fan Position.

# Cha cha cha-2

## Runaway Zigzag

*Commence facing centre in Close Hold, having danced a figure such as an Alemana to end LF fwd to Man's R side.*

LADY	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
1-5	Turning to R, RF back into steps 1-5 of a Close Hip Twist	1/2 to R, backing centre. 1/2 to L, facing centre. 1/4 to R, facing LOD	BH-BH-BH- BH-BH	234&2(4)
6	LF fwd OP on L side	No turn, facing LOD	BH	2(1/2)
7	Turning to L, RF closes to LF on Man's R side	3/8 to L, backing DW	BH	&(1/2)
8	LF back & sl across with Man OP	No turn, backing DW	BH	3(1/2)
9	Turning to R, RF closes to LF on Man's L side	3/8 to R, facing LOD	BH	&(1/2)
10	LF fwd & sl across OP on L side	No turn, facing LOD	BH	4(1/2)
11	Turning to L, RF closes to LF on Man's R side	1/2 to L, backing LOD	BH	&(1/2)
12	LF back in Fan Position	No turn, backing LOD	BH	3(1)

### Notes:

**1 Foot Position.** Dance steps 1-5 as a normal Close Hip Twist. On steps 7-9-11, the RF may be taken to the side, during this Zigzag action. However the closing step as described above produces better foot shaping and apparent foot and leg speed.

**2 Leg action & Footwork.** To achieve foot and leg speed it is important on 7-9-11, to close the feet quickly on ball of foot only, with part weight and knee flexed on the & count, then turn, lowering the heel and straightening the knee in preparation for the following step on the a count.

**3 Body Turn & Alignment.** Maintain the centre line of upper body towards the Man throughout, until the end of step 12, where the upper body will end in line with the hips, backing LOD in Fan Position. Although the turn on the actual Zigzag action is given as 3/8 on steps 7 and 9, less turn may be used if required

Suggested Popular Combination

**Precede:** Any suitable figure ended in Close Hold

**Follow:** Any suitable figure from Fan Position

# Cha cha cha-3

## Check from Open CPP (New York) with Change of Shape (1)

*Changing the Foot and Body positions after dancing step 1, provides a simple way of developing the syllabus figure, to create a stronger body rhythm. It is possible to repeat the figure or to continue with another variation of the Check from Open CPP. It is also possible to dance the figure with the opposite foot and turn from Open PP.*

*Commence facing wall in Close Position with L to R hand hold, with joined hands at approximately lower rib cage height.*

MAN	LEAD	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
1	Leading Lady to turn to L	Turning to R on RF, LF fwd, in Open CPP.	1/4 to R, facing against LOD	B, foot flat, RF & BH, LF	2(1)
2	Leading Lady to turn to R	Turning to L on LF, RF closes to LF w/w in Close Position, R knee slightly flexed	1/4 to L, facing wall	B, foot flat, LF & B, RF	3(1)
3	Leading Lady to turn to L	Turning to R on LF, RF back in Open CFP.	1/4 to R, backing LOD, upper body remains towards Lady	B, foot flat, LF & BH, RF	4(1/2)
4	Leading Lady to turn to R	Turning to L on RF, LF closes to RF in Close Position	1/4 to L, facing wall	B, foot flat, RF & BH, LF	&(1/2)
5	Leading Lady to side	RF to side in Close Position	No turn, facing wall	BH	2(1)

**Notes:**

**1 Lead in detail.** *Maintain tone in left arm and centre of joined hands between Man and Lady throughout: 1. Use body turn to lead Lady to Open CPP. 2. Use body turn to lead Lady to return to Close Position. 3. Use hip and leg turn to lead Lady to Open CFP. 4. Use body turn to lead Lady to return to Close Position. 5. Use body weight to lead Lady to side.*

**2 Foot Position.** *Place feet quickly and with care to produce a good rhythmic feeling and a stylish performance.*

**3 Body Turn & Alignment.** *The turns on steps 1,2,3 and 4 must be danced quickly, therefore the turn is completed on the standing foot. On step 1, whilst the hips will turn first to Open CPP, with the shoulders following, on 3 the hips will turn to Open CFP with the Upper Body remaining under turned towards Lady.*

**4 Footwork.** *Note that where turn is completed on the standing foot the rotation is felt over the ball of foot with foot flat.*

# Cha cha cha-3

Check from Open CPP (New York) with Change of Shape (1)

*If the Lady allows the Man to decide the time value of each step, she will be able to react to provide quick foot and leg actions, creating attractive and rhythmic dancing.*

*Commence backing wall in Close Position.*

LADY	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
<b>1</b>	Turning to L on LF, RF fwd in Open CPP	1/4 to L, facing against LOD	B, foot flat, LF & BH, RF	2(1)
<b>2</b>	Turning to R on RF, LF closes to RF w/w in Close Position, L knee slightly flexed	1/4 to R, backing wall	B, foot flat, RF & i/e B, LF	3(1)
<b>3</b>	Turning to L on RF, LF back in Open CFP.	1/4 to L, backing LOD, upper body remains towards Man	B, foot flat, RF & BH, LF	4(1/2)
<b>4</b>	Turning to R on LF, RF closes to LF in Close Position	1/4 to R, backing wall	B, foot flat, LF & BH, RF	8(1/2)
<b>5</b>	LF to side in Close Position	No turn, backing wall	BH	2(1)

## Notes:

**1 Foot Position.** Place feet quickly and with care to produce a good rhythmic feeling and a stylish performance.

**2 Body Turn & Alignment.** The turns on steps 1,2,3 and 4 must be danced quickly, therefore the turn is completed on the standing foot. On step 1, whilst the hips will turn first to Open CPP, with the shoulders following, on 3 the hips will turn to Open CFP with the upper body remaining under turned towards Man.

**3 Footwork.** Where turn is completed on the standing foot the rotation is felt over the ball of foot with foot flat.

Suggested Popular Combination

**Precede:** Any suitable figure ended in Close Position

**Follow:** Cuban Break



# Cha cha cha-4

## Check from Open CPP (New York) with Change of Shape (2)

Another variation of changing the Foot and Body positions after dancing step 1, provides a simple way of developing the syllabus figure, to create a stronger body rhythm. It is also possible to dance the figure with the opposite foot and turn from Open PP.

Commence facing wall in Close Position with L to R hand hold, with joined hands at approximately lower rib cage height.

MAN	LEAD	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
1	Leading Lady to turn to L	Turning to R on RF, LF fwd in Open CPP	1/4 to R, facing against LOD	B, foot flat, RF & BH, LF	2(1)
2	Leading Lady to turn to R, then taking R to L hands into Double Hold	Turning to L on LF, RF fwd in PP. Hip Twist action.	3/8 to L, facing DW, upper body towards Lady	B, foot flat, LF & BH, RF	3(1)
3	Leading Lady bwd	Transfer weight bwd to LF in FP	No turn, backing DC against LOD, upper body remains towards Lady	BH	4(1/2)
4	Leading Lady to turn to L	RF closes to LF, turning to R in Close Position	1/8 to R, facing wall	BH	&(1/2)
5	Leading Lady to move to side	LF to side in Close Position	No turn, facing wall	BH	2(1)

**Notes:**

**1 Lead in detail.** Maintaining tone in left arm and joined hands centred between Man and Lady throughout: 1. Use body turn to lead Lady to Open CPP. 2. Use body turn to lead Lady to turn to PP, taking R to L hand hold into Double Hold. 3. Use body weight to lead Lady bwd in FP. 4. Use body turn to lead Lady to return to Close Position. 5. Use body weight to lead Lady to side.

**2 Foot Position.** Step 1 is a normal Forward Walk action

**3 Body Turn & Alignment.** The turns on steps 1 and 2 must be danced quickly, therefore the turn is completed on the standing foot. On step 1, the hips will turn first to Open CPP, with the shoulders following. On 2 the hips will turn to PP with the upper body remaining under turned towards Lady. 4. The turn is made quickly after the RF has closed to LF on count &, using the count **a**.

**4 Footwork.** Where turn is completed on the standing foot the rotation is felt over the ball of foot with foot flat.



# Cha cha cha-4

## Check from Open CPP (New York) with Change of Shape (2)

*Once again a figure that if the Lady allows the Man to decide the time value of each step she will be able to react to provide quick foot and leg actions to create attractive and rhythmic dancing.*

*Commence backing wall in Close Position.*

LADY	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
1	Turning to L on LF, RF fwd in CPP	1/4 to L, facing against LOD	B, foot flat, LF & BH, RF	2(1)
2	Turning to R on RF, LF fwd in PP. Hip Twist action.	3/8 to R, facing DC, upper body towards Man	B, foot flat, RF & BH, LF	3(1)
3	Transfer weight bwd to RF in FP	No turn, backing DW against LOD. Upper body remains towards Man	BH	4(1/2)
4	LF closes to RF, turning to L in Close Position	1/8 to L, backing wall	BH	8(1/2)
5	RF to side in Close Position	No turn, backing wall	BH	2(1)

### Notes:

**1 Foot Position.** Place feet quickly and with care to produce a good rhythmic feeling and a stylish performance.

**2 Body Turn & Alignment.** The turns on steps and 1 and 2 must be danced quickly, with the turn being completed on the standing foot. On step 1, the hips will turn first to Open CPP, with the shoulders following. On 2 the hips will turn to PP with the upper body remaining under turned towards Man. 4. The turn is made quickly after the RF has closed to LF on count &, using the count **a**.

**3 Footwork.** Where turn is completed on the standing foot the rotation is felt over the ball of foot with foot flat.

Suggested Popular Combination

**Precede:** Alemana to end to side

**Follow:** Spot Turn

# Cha cha cha-5

## Hip Throw Turns

*A fun figure that allows a strong use of an exaggerated hip shaping. The figure is described as commenced in Open Position, however this could also be danced in a Right or Left Side Position, using the same foot.*

*Commence facing wall in Close Position with R to L hand hold.*

MAN	LEAD	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
1	Leading Lady to turn to R & fwd	Turning to L on LF, RF fwd in Open PP. Checked Fwd Walk	1/4 to L, facing LOD	B, foot flat, LF & BH, RF	2(1)
2	Leading Lady bwd	Transfer weight bwd to LF in Open FP	No turn, backing against LOD	BH	3(1)
3-5	Leading Lady to turn to L, then release hold	Turning to R, RF to side to Chasse RLR to end RF to side in Close Position, without hold. (1-5. Check from Open PP}	1/4 to R, facing wall	BH-BH-BH	4&2(1.1/2)
6	Leading Lady to turn to L with visual connection	Turn to R on RF, closing LF off floor, to side of R calf, backing Lady	1/2 to R, facing centre	B, foot flat, RF & LF raised	&(1/2)
7	With no connection	Extend LF to side w/w, with strong hip lift to L, backing Lady.	No turn, facing centre	i/e of T, LF & whole, RF	2(1/2)
8	With no connection	Turn to R on RF, closing LF off floor, to side of R calf, in RSP	1/4 to R, facing LOD	B, foot flat, RF & LF raised	&(1/2)
9	Reconnecting visually	Extend LF to side w/w, with strong hip lift to L, in RSP	No turn, facing LOD	i/e of T, LF & whole, RF	3(1/2)
10	Visual connection	Turn to R on RF, closing LF off floor, to side of R calf, in Close Position	1/4 to R, facing wall	B, foot flat, RF & LF raised	&(1/2)
11-13	Taking L to R hand hold, lead Lady to Rock sideways	LF to side into 3 steps of a Syncopated Cuban Rock LRL, in Close Position	No turn, facing wall	BH - WF - WF	4&3(2)

### Notes:

**1 Lead in detail.** 1-3. Use body turn with centred joined hands, then release hold at end of 3. 4-10. Use visual connection where possible. 11-13. Use change of weight with centred joined hands.

**2 Foot Position.** Over steps 6-10, extend ankle to shape feet beautifully as these steps are danced without weight. The figure is named because of the hip shaping on steps 7 and 9; the feeling is of 'throwing' the hip into position.

**3 Amount of Turn & Alignment.** Over steps 6-10 different amounts of turn may be danced.

# Cha cha cha-5

## Hip Throw Turns

*A 'fun' figure that allows a strong use of an exaggerated hip shaping, and an attractive use of foot and leg styling. Commence backing wall in Close Position.*

LADY	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
<b>1</b>	Turning to R on RF, LF fwd in Open PP. Checked Fwd Walk	1/4 to R, facing LOD	B, foot flat, RF & BH, LF	2(1)
<b>2</b>	Transfer weight bwd to RF in FP	No turn, backing against LOD	BH	3(1)
<b>3-5</b>	Turning to L, LF to side to Chasse LRL to end LF to side in Close Position, without hold. (1-5. Check from Open PP)	1/4 to L, backing wall	BH-BH-BH	4&2(1.1/2)
<b>6</b>	Turn to L on LF, closing RF off floor, to side of L calf, backing Man	1/2 to L, facing wall	B, foot flat, LF & RF raised	&(1/2)
<b>7</b>	Extend RF to side w/w, with strong hip lift to R, backing Man	No turn, facing wall	i/e of T, RF & whole, LF	2(1/2)
<b>8</b>	Turn to L on LF, closing RF off floor, to side of L calf in RSP	1/4 to L, facing LOD	B, foot flat, LF & RF raised	&(1/2)
<b>9</b>	Extend RF to side w/w, with strong hip lift to R, in RSP	No turn, facing LOD	i/e of T, RF & whole, LF	3(1/2)
<b>10</b>	Turn to L on LF, closing RF off floor, to side of L calf in Close Position	1/4 to L, backing wall	B, foot flat, LF & RF raised	&(1/2)
<b>11-13</b>	RF to side into 3 steps of a Syncopated Cuban Rock RLR, in Close Position	No turn, backing wall	BH-WF-WF	4&3(2)

### Notes:

**1 Foot Position.** Over steps 6-10 extend ankle to shape feet beautifully as these steps are danced without weight.

**2 Amount of Turn & Alignment.** Over steps 6-10 different amounts of turn may be danced.

Suggested Popular Combination

Precede: Check (New York) in CPP

Follow: Cuban Break in PP

# Cha cha cha-6

## Telespin to Spiral ending

*A useful figure, when changing position that combines strong rotation with speed of movement. The figure is described here from Open Position to Fan Position.*

*Commence facing DW against LOD in Open Position, with joined L arm retracted at Lady's hip height.*

MAN	LEAD	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
1	Leading Lady bwd	LF fwd in Open Position. Checked Fwd Walk	No turn, facing DW against LOD	BH, L F & pressure on B, RF	2(1)
2	Leading Lady to trans weight fwd	Trans weight back to RF, in Open Position	No turn, backing DC	BH	3(1)
3-5	Leading Lady fwd, taking R hand hold	LF to side to Chasse LRL, to end with LF to side with part weight in Close Hold with Lady's L hip at a 90° angle to front of R side	1/4 to L moving DC, facing DW	BH-BH-BH & whole, RF	4&2(2)
6	Leading Lady fwd across front of body to L side	Transfer part weight sideways to RF with Lady's L hip at a 90° angle to front of body	SI upper body turn to L, moving DW against LOD	Whole RF & press on B, LF	2(1)
7	Leading Lady fwd to turn to L	Trans full weight sideways to LF to end fwd in Contact Hold	1/4 to L, facing DC	BH	3(1)
8	Leading Lady to cont turn	RF fwd to end back & sl to side in Contact Hold	1/2 to L, backing DC, upper body under turned towards Lady	BH	4(1)
9	Leading Lady to turn to R In place	LF to side in RSP, facing in same direction, in Close Hold	1/8 to L, facing wall, upper body remaining towards Lady.	BH, LF & press on B, RF	3(1)
10-11	Leading Lady to turn to L then fwd across front of body to L side for 2 steps. Then to turn to L under raised L hand, releasing R hand	Trans weight sideways to RF into Cuban Rock action RL with Lady's L hip at a 90° angle to front of body to end in front of L side.	No turn, facing wall, sl upper body turn to L	BH, RF & whole LR WF	23(2)
12-14	Lowering L hand, lead Lady fwd to Fan Position	RF fwd into a Hip Twist Chasse to end RF to side in Fan Position	1/8 to L, facing DW. 1/8 to R to end facing wall	BH-BH-BH	4&4(2)

### Notes:

**1 Lead in detail.** 1. Extend L arm fwd to Lady's lower rib cage height 2. Weight change backwards. 3-5. Retract L arm to take Close Hold. 6. Extend arms slightly to L side. 7. Retract arms to take Contact Hold. 8. Weight change in Contact Hold. 9. Extend arms slightly to R side in Close Hold. 10-11. Extend L arm slightly to L side, then raise L hand around Lady's head, releasing hold with R hand. 12-13. Lower L hand, extending L arm slightly to L and then restrict Lady's movement to turn L. 14. Extend L arm slightly to L to end at Lady's lower rib cage height in Fan Position.

**2 Foot & Body Position.** Steps 7-9 are danced as a Telemark action. 9. Man will move out of contact, sideways from Lady to allow her space to develop her body rhythm. 10-14. The Cuban Rock action and Hip Twist Chasse to end in Fan Position should be danced with strong hip and upper body rhythm. These steps are similar to steps 6-10 of the syllabus figure, Hip Twist Spiral.

**3 Body Turn & Alignment.** 3-5. Man will move out of the Lady's track by turning 1/4 to L to allow her to pass in front of body in the same direction as 6.

# Cha cha cha-6

## Telespin to Spiral ending

*Commence backing DW against LOD in Open Position.*

LADY	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
1	RF back in Open Position	No turn, backing DW against LOD	BH	2(1)
2	Transfer weight fwd to LF in Open Position	No turn, facing DC	BH	3(1)
3-5	RF fwd into a Lock Step RLR to Close Hold with L hip at a 90° angle to front of Man's R side	No turn, facing DC	BH-B-BH	4&2(2)
6	LF fwd moving across front of Man, towards his L side, L hip at a 90° angle to front of Man	No turn, facing DC	BH	2(1)
7	Turning to L, RF fwd to end back & sl to side in Contact Hold	1/2 to L, backing DC	BH	3(1)
8	Turning to L, L heel closes to R heel in Contact Position. Heel Close	1/4 to L, facing DW, upper body over turned towards Man	BH, LF & i/e B, RF	4(1)
9	Turning to R, transfer weight to RF, in RSP, facing same way as Man	1/8 to R, facing wall	BH, RF & LF, off floor	3(1)
10	Turning to L, LF fwd moving across front of Man, towards his L side	1/4 to L, facing LOD	B, foot flat, RF & BH, LF	2(1)
11	RF fwd, then turn on RF as a Spiral Cross to end with L hip at a 90° angle to front of Man's L side	7/8 turn to L on RF, facing DW	B, RF & ole T, LF	3(1)
12-14	LF fwd, moving past Man's body to his L into a Three Step Turn LRL, to end LF back in Fan Position	5/8 to L, between 11-14, to end backing LOD	B-BH-BH	4&4(2)

### Notes:

**1 Foot & Body Position.** Steps 7-9 are danced as a Telemark action. 9. Man will move out of contact, sideways from Lady to allow her space to develop her body rhythm. 10-14 are similar to steps 6-10 of the syllabus figure, Hip Twist Spiral.

**2 Body Turn & Alignment.** 3-5. Man will move out of the Lady's track by turning 1/4 to L to allow her to pass in front of body in the same direction on step 6.

**3 Footwork.** Because of the speed of movement of the Spiral Cross, RF will be on the ball of foot.

Suggested Popular Combination

**Precede:** Any suitable figure ended in Open Position

**Follows:** Alemana



FEDERACIÓN ESPAÑOLA  
BAILE DEPORTIVO

# SYLLABUS FEBD

BAILE  
DEPORTIVO

*BAILES LATINOS*

*RUMBA*

# RUMBA-1

## BACKWARD SWIVEL BASIC

*A popular development of the Open Hip Twist, which enables the Lady to dance strong turns over steps 1 -2. This shows beautiful foot and leg shapes. Commence facing DW against LOD, in Open Position, with L to R hand hold, retracted at Lady's hip height.*

MAN	Lead	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	Leading Lady bwd & then to turn to L	LF fwd in Open Position, to end in Open TP. Checked Fwd Walk	No turn, facing DW against LOD	BH, LF & pressure on B, RF	2(1)
2	Leading Lady bwd, & then to turn to R	Transfer weight back to RF to end in Open Position	No turn, backing DC	BH	3(1)
3	Leading Lady fwd & then to turn to R	LF closes to RF sl back to end in Close Position	No turn, backing DC	BH	42(2)
4	Leading Lady fwd to L side	RF back, Lady's L hip at a 90° angle to front of body	No turn, backing DC, upper body turn to L towards Lady	BH	2(1)
5	Leading Lady fwd & then to turn to L	Turning to L, transfer weight fwd to LF, Lady moving to Man's L side	1/8 to L, facing wall, upper body turn to L towards Lady	BH	3(1)
6	Leading Lady bwd	RF fwd to end side & sl fwd in Fan Position	No turn, facing wall, upper body turn to R to end centred	BH	43(2)

### Notes

**1 Lead in detail.** 1. Extend L arm fwd at Lady's hip height then restrict her backward movement to turn to L, with a slight rotation of L wrist to R, towards end of second beat 2. Maintain tone in L arm, leading Lady backward with weight change, then restrict her backward movement to turn to R, with a slight rotation of L wrist to L, towards end of beat 3. 3. Retract L arm and then increase tone in L arm, restricting Lady's forward movement to turn her to R towards end of beat 1. 4. Allow Lady to move forwards. 5. Allow Lady to move forwards and then increase tone in L arm, restricting her forward movement to turn her to L towards end of beat 3. 6. Slightly extend L arm, with L hand held still in centre, rising to Lady's lower rib cage level. (Note: The slight rise of the leading left arm, that is usual on step 1 of an Open Hip Twist, is not suitable in this figure, as it would unbalance the Lady's turn. The left hand held at the Lady's hip level until the slight rise to Lady's lower rib cage level in Fan Position.)

**2. Foot & Body Position.** The technique for Man is similar to that of an Open Hip Twist.

**3. Alignment of facing** DW against LOD to commence the movement shows a most effective shape of the Lady's legs and feet, to the audience and judge. The Hip Twist action over 4-6 may be overturned to any suitable alignment for the following figure.

**4. Amount of Turn.** The upper body will turn to remain facing towards Lady over 4-5, to assist lead across body and then upper body will return to centre to end in Fan Position on 6.

**5. Footwork.** As weight is taken forward to LF on 1, slightly more pressure than usual is held through ball of RF to assist the Lead during this Check action



# RUMBA-1

## BACKWARD SWIVEL BASIC

This figure enables the Lady to show very attractive foot and leg shapes. Commence backing DW against LOD, in Open Position.

LADY	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	RF back, then turn L on RF, ext LF back w/w in TP. Delayed (Extended) Walk	No turn, backing DW against LOD, then 1/2 to L on RF at e/o 1, to end backing DC	BH, then B, foot flat, RF & i/e T, LF	2(1)
2	Transfer weight back to LF, then turn R on LF to Open Pos. Spiral Cross	No turn, backing DC, then 1/2 to R on LF at e/o 2, to end facing DC	TH, then B, foot flat, LF & ole B, RF	3(1)
3	RF fwd to end in Close Position, then turn R on RF. Hip Twist action	No turn, facing DC, then 1/4 to R on RF at e/o count 2, to end facing DW, upper body remains towards Man	BH, then B, foot flat	42(2)
4	LF fwd, toe turned out, across front of Man's body, to his L side	1/8 to L, moving DW, facing LOD, upper body remains towards Man	BH	2(1)
5	RF fwd in line with LF, then turn on RF to end back, on his L side. Forward Walk Turning	No turn, facing LOD, then 1/2 to L at e/o count 3, to end backing LOD	BH	3(1)
6	LF back to end in Fan Pos	No turn. Backing LOD	BH	43(2)

### Notes:

**1 Foot Position** on 1 is taken with a complete weight change and as weight continues backwards, turn to left is made on RF with LF extending strongly backwards, without weight, into Tandem Position at the end of count 2. On 2, as full weight is taken back to LF, the movement is restricted by the Man, creating turn to right using a Spiral Cross action. Steps 3-6 are those of an Open Hip Twist to Fan Position. Where there is a shaped turn out of the foot, different to the normal turn out associated with each step, as on step 4, this is also given.

**2. Leg action** on 1 is danced as a normal Backward Walk, with right leg straightening, then as turn is completed, at the end of count 2, left leg extends strongly backwards without weight. On 2, the Spiral Cross action requires both legs to be straight, RF without weight.

**3. Amount of Turn.** This is taken from the direction the centre line of body is facing or backing, turn is also described when made on the foot, as at end of 3, as a Hip Twist action. This amount will not consider the turn out of the feet but will be the amount of turn of the centre line of the body to create the following track of the foot.

**4. Alignment.** Commencing Alignment of the figure of backing DW against LOD, used to show the most effective shape of the Lady's legs and feet, to the audience and judge. The Hip Twist action over 4-6 may be overturned to any suitable alignment for the following figure.

Suggested Popular Combination  
Precede: Any suitable figure ended in Open Position  
Follow: Any suitable figure commenced in Fan Position



# RUMBA-2

## TELESPIN TO FAN

*A popular figure, combining a continuous strong rotation to the left, with speed of movement and changes in Body Position. Commence, facing DW against LOD in Open Position, with joined L arm retracted at Lady's hip height*

MAN	Lead	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	Leading Lady bwd	LF fwd in Open Position. Checked Fwd Walk	No turn, facing DW against LOD	BH, LF & pressure on B of RF	2(1)
2	Leading Lady to trans weight fwd	Trans weight back to RF, in Open Position	No turn, backing DC	BH	3(1)
3	Leading Lady fwd, taking R hand hold on Lady's back	Turning to L, LF to side with part weight in Close Hold with Lady's L hip at a 90° angle to front of R side	1/4 to L, facing DW, moving DC,	BH, LF & whole of RF	42(1.1 /2)
4	Leading Lady fwd across front of body to L side	Trans weight sideways to RF with Lady's L hip at a 90° angle to front of L side	No turn, moving DW against LOD, sl upper body turn to L	WF	&(1/2)
5	Leading Lady fwd to turn to L	Turning to L, trans weight fwd to LF in Contact Hold	1/4 to L, facing DC	BH	2(1/2)
6	Leading Lady to cont turn in place	Turning to L, RF fwd to end back & sl to side with Lady's L hip at a 90° angle to R side of body	1/2 to L, backing DC	BH	&(1/2)
7	Leading Lady to remain in place	Turning to L, LF to side in RSP	1/8 to L, facing wall, with upper body under turned	BH, LF & pressure on B, RF	343(3)
8	Leading Lady fwd to L side	RF back, Lady's L hip at a 90° angle to front of body	No turn, backing DC, upper body turn to L towards Lady	BH	2(1)
9	Leading Lady fwd & then to turn to L	Turning to L, transfer weight fwd to LF, Lady moving to Man's L side	1/8 to L, facing wall, upper body turn to L towards Lady	BH	3(1)
10	Leading Lady bwd	RF fwd to end side & sl fwd in Fan Position	No turn, facing wall, upper body turn to R to end centred	BH	43(2)

### Notes

**1. Lead in detail.** 1. Extend L arm fwd to Lady's lower rib cage height. 2. Weight change backwards. 3. Retract L arm to take Close Hold. 4. Extend arms slightly to L side. 5. Retract arms to take Contact Hold. 6. Weight change in Contact Hold. 7. Extend arms slightly to R side in Close Hold. 8. Allow Lady to move forwards. 9. Allow Lady to move forwards and then increase tone in L arm, restricting her forward movement to turn her to L towards end of beat 3. 10 Slightly extend L arm, with L hand held still in centre, rising to Lady's lower rib cage level.

**2. Foot & Body Position.** 7. Man will move out of contact, sideways from Lady to allow her to develop her body rhythm. 8-10 the technique is similar to 4-6 Open Hip Twist to Fan Position

**3. Body Turn & Alignment.** 3. Man will move out of the Lady's track by turning 1/4 to L to allow her to pass in front of body in the same direction on 4. Steps 5-7 danced as a Telemark action.

# RUMBA-2

## TELESPIN TO FAN

Commence, backing DW against LOD in Open Position.

LADY	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	RF back in Open Position	No turn, backing DW against LOD	BH	2(1)
2	Transfer weight fwd to LF in Open Position	No turn, facing DC	BH	3(1)
3	RF fwd in Close Hold with L hip at a 90° angle to Man's R side	No turn, facing DC	BH	42(1.1/2)
4	LF fwd moving across front of Man, towards his L side	No turn, facing DC	BH	&(1/2)
5	Turning to L, RF fwd to end back in Contact Hold	1/2 to L, backing DC	BH	2(1/2)
6	Turning to L, L heel closes to R heel. Heel Close	1/4 to L, facing DW	BH, LF & i/e B, RF	&(1/2)
7	Slowly transfer weight to RF in place	1/8 to R, facing wall, upper body turns less	BH, RF & LF, off floor	343(3)
8	LF fwd, toe turned out, across front of Man's body, to his L side	1/8 to L, moving DW, facing LOD, upper body remains towards Man	BH	2(1)
9	RF fwd in line with LF, then turn on RF to end back, on his L side. Forward Walk Turning	No turn, facing LOD, then 1/2 to L at e/o count 3, to end backing LOD	BH	3(1)
10	LF back to end in Fan Pos	No turn. Backing LOD	BH	43(2)

### Notes:

**1 Foot & Body Position.** 6-7. Whilst the heels are in contact with each other, the non-supporting foot will be shaped so that the ankles are pressed together with R knee slightly in advance of the knee of the supporting leg. Please note the footwork used during these steps. 7. Lady will dance a strong hip and body rhythm to R and will look towards the wall and remain in the Heel Close position and not raise the LR. 8-10- Steps 3-6 are those of an Open Hip Twist to Fan Position

**2. Body Turn & Alignment.** The 1/8 turn to R between 6-7 is the slow weight change in place and is danced as described in Note 1.

Suggested Popular Combination

Precede: Any suitable figure ended in Open Position

Follow: Any suitable figure commenced in Fan Position

# RUMBA-3

## SLIDING DOORS DEVELOPMENT

A beautiful, much used development from the syllabus figure. This allows the Lady to create more turn and the Man more freedom to develop the change of shape and a change of height

Commence facing wall having danced an Alemana or other movement, to end with RF fwd and slightly across LF towards Lady's right side.

MAN	Lead	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	Leading Lady to turn to R, then releasing hold	LF fwd and sl across in front of RF, in R Side Position. Checked Fwd Walk	No turn, facing wall, upper body turning to R	BH, LF & pressure on B of RF	2(1)
2	Leading Lady visually	Transfer weight bwd to RF, in R Side Position	No turn, backing centre, upper body turning to L	BH	3(1)
3	Leading Lady visually	LF crosses behind RF. Delayed (Compressed) Bwd Walk. Lady's L hip at nearly a 90° angle to front of Man. Latin Cross	No turn, backing centre, LF backing DC against LOD	B(H)	42(2)
4	Being visually aware of Lady	RF to side into a flexed R knee, with L leg extended in a Lunge Line, and R Sway. Lady in front on L side	No turn, facing wall, upper body turning to L, RF pointing DW against LOD, LF pointing DW	BH, RF & whole, LF	2(1)
5	Leading Lady visually	Transfer weight sideways to LF, regaining normal standing height, Lady's R hip at nearly a 90° angle to front of Man	No turn, facing wall, upper body turning to R	Whole foot	3(1)
6	Leading Lady visually	RF fwd & sl across in front of LF, in R Side Position	No turn, facing wall	BH	43(2)

From 2-6 a combination of both Visual and Shape lead provides the indication for the Lady to dance

### Notes

1 Lead in detail. this figure.

**Foot & Body Position.** 1. Danced with a Checked Walk action, however, as the step is danced without hold the body position is slightly more forward than usual, providing a very positive body line for the Man, which he will augment by a feeling of expanding the rib cage and both arms sideways. 4. Written as a Lunge, in keeping with the wish of many male dancers to alter their standing height in this figure; however, this may be danced with the normal straight leg action of the Syllabus Figure.

**Body Turn & Alignment.** Whilst the figure may be danced on any alignment, it is normal to front this, towards the wall, to gain the maximum effect of rhythm, action and body language being projected towards the judge and audience. Apart from step 1, where the Man will look at the audience, it is normal for the Man to look towards the Lady's head, adjusting his upper body shape accordingly. On 4, if he lowers his standing height in the Lunge, he may also wish to alter his eye line to look towards the Lady hips.

**Footwork.** 3. The Delayed Backward Walk requires the late lowering of the left heel. This provides the postural effect and shape towards the Lady on this step. 4. Alternative shape and footwork is possible when dancing the Lunge Line by flexing both knees, using whole of RF and pressure on a high L toe.

**Free arm shaping.** On the following step, if repeating the figure or dancing a figure without hold, extend both arms to side, which maximises the width of the body shape. R hand will be just behind Lady's shoulder line.

# RUMBA-3

## SLIDING DOORS DEVELOPMENT

This figure allows the Lady to show an excellence of fundamental leg action, whilst creating strong body language through upper body shaping and a characteristic visual connection to Man and to the audience.

Commence, facing centre, having danced an Alemana or other movement to end LF forward towards Man’s right side.

LADY	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	Turning to R on LF at end of pre beat, RF back in RSP. Opening Out action	1/2 turn to R on LF, backing centre	B, foot flat, LF & BH, RF	2(1)
2	Transfer weight fwd to LF in RSP	No turn, facing wall	BH	3(1)
3	Turning to L, RF fwd and across, small step, Delayed (Compressed) Fwd Walk, moving across in front of Man, towards L side	1/8 to L on LF, facing DW, upper body overturned, towards Man	B, foot flat, LF & B(H), RF	42(2)
4	Turning to R, LF fwd to end bwd, in front of and on Man’s L side. Forward Walk Turning	1/2 to R, facing DC against LOD, upper body facing against LOD	BH	2(1)
5	Transfer weight fwd to RF	No turn, facing DC against LOD, upper body facing against LOD	BH	3(1)
6	LF fwd & sl across, on Man’s R side	No turn, facing DC against LOD, upper body turned towards Man	BH	43(2)

### Notes:

- 1 Foot & Body Position.** Please note the development of 3-6 from that given in the syllabus figure.
- 2. Body Turn & Alignment.** 2. Head turned slightly to left towards Man to provide a ‘teasing’ look and body language. 3. With upper body, overturned, look toward Man. 4-5. With upper body facing against LOD, look towards the audience. 6. Look towards Man. 3-4 & 6. The use of the upper body turn provides not only a change in the body rhythm but adds to the body language and connection to the Man and the audience. 4. The turn to right is the normal Forward Walk Turning; 6. At the end of beat 3, turn 5/8 to R to back centre to repeat the figure or commence a following figure.
- 3. Footwork.** 3. Note the late lowering of the heel on the Delayed Forward Walk. This again enhances the speed of foot into the following step and creates an alternative shape, adding to the body language

Suggested Popular Combination  
Precede: Alemana to end with Man RF fwd OP  
Follow:Spiral

# RUMBA-4

## SWIVELS SALIDA A FAN

Esta figura se podrá realizar desde el paso 3 del Close Hip Twist y paso 3 de Open Hip Twist

MAN	Lead	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	Leading Lady to turn to R, then fwd	RF to side into a Cuban Rock to end with Lady's hip at a 90° angle to front of Man	No turn, facing wall	BH	2 (1)
2	Leading Lady to turn L, then fwd	Transfer part weight sideways to LF to end with Lady's hip at a 90° angle to front of Man	No turn, facing wall	WF	3(1)
3	Leading Lady to turn to R, then fwd	Transfer part weight sideways to RF to end with Lady's hip at a 90° angle to front of Man	No turn, facing wall	WF	42(2)
4	Leading Lady to turn L, then fwd into an underarm to L	Transfer weight sideways to LF to end with Lady's L hip at a 90° angle to front of R side	No turn, facing wall	WF	2(1)
5	Leading Lady fwd, to turn to L & then bed	RF Back into steps 4-6 of a Close Hip Twist to end in Fan Position.	No turn facing wall, upper body turns to L, then tuns to R	BH BH BH	3 (1/2) & (1/2) 43 (2)

LADY	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	Turning on RF, LF fwd in line with RF, moving across front of Man towards his L side, with L hip at a 90 ° angle front of Man.	1/4 to R on RF, facing LOD with upper body under-turned, LF pointing DC	B with foot flat, RF & BH, LF	2(1)
2	Turning on LF, RF fwd in line with LF, moving across front of Man towards his R side, with R hip at a 90° angle to front of Man.	1/2 to L on LF, facing against LOD, with upper body under-turned, RF pointing DC against LOD	B with foot flat, LF & BH, RF	3(1)
3	Turning on RF, LF fwd in line with RF, moving across front of Man towards his L side, with L hip at a 90 ° angle front of Man.	1/2 to R on RF, facing LOD with upper body under-turned, LF pointing DC	B with foot flat, RF & BH, LF	42(2)
4	Turning on LF, RF fwd in line with LF, moving across front of Man towards his R side, with R hip at a 90° angle to front of Man. Then turning to L, under raised.	1/2 to L on LF, facing against LOD, with upper body under-turned 1/2 a L on RF, facing LOD	B with foot flat, LF & B(H)B, RF	2(1)
5	LF fwd into steps 4-6 of a Close Hip twist to end LF back in Fan Position	Complete 1/2 turn to L to end backing LOD	BH BH BH	3 (1/2) & (1/2) 43 (2)

# RUMBA-5

## CONTINUOUS ALEMANA TURNS

This figure produces a very attractive effect and is ideal in training a Man to understand the Lead required to turn and shape Lady during Underarm Turns. The Lady will be required to use strong foot and leg shaping to enhance the turns required.

Commence, facing wall in Fan Position with L to R hand hold.

MAN	Lead	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1-3	Leading Lady into steps 1-3 of an Alemana	LF fwd in Fan Position into steps 1-3 of an Alemana, to end LF to side	1/8 to R to end backing DC	BH-BH-BH	2342(4)
4-6	Leading Lady to turn to R under raised L arm	Turning to R, RF crosses behind LF into steps 7-9 of a Natural Top to end RF fwd, with Lady on R side, facing in opposite direction	1/8 to R to end facing against LOD	T(H)- BH-BH	2343(4)
7-9	Continue leading Lady to turn to R under raised L arm	LF fwd into 3 Circular Forward Walks, to end with Lady on R side, facing in opposite direction	1/2 to R to end facing LOD	BH-BH-BH	2344(4)
10-12	Continue leading Lady to turn to R under arm, then take R handhold	Turning to R, RF crosses behind LF into steps 7-9 of a Natural Top to end RF fwd, with Lady on R side, facing in opposite direction	1/4 to R to end facing wall, sl upper body turn to R on 12	T(H)-BH-BH	2345(4)

### Notes

**1 Lead in detail.** 1. Extend L arm slightly sideways to Lady’s lower rib cage height to allow her to Close RF to LF. 2. Commence to retract L arm. 3. Retract L arm to Close Position, then raise L hand just above Lady’s head. 4-6 .Leading Lady to turn to R under raised L hand, maintain height of L hand. 7-9. Continue Lady’s turns under raised L hand, maintain height of L hand. 10-12. Continue Lady’s turns under raised L hand, as 4-6 of an Alemana, lowering L hand and taking R hand hold into Close Hold.

**2 Foot & Body Position.** 1-3. Normal steps of an Alemana, with 3 ending to side, with Lady slightly to R of a Close Position, in preparation for the continuous turn to R. 4-6. A Natural Top action used to commence the Lady’s under arm turn to R, to end with Lady on R side, facing in opposite direction. 7-9. Three Forward Walks, to continue the Lady’s under arm turn to R, to end once again with Lady on R side, facing in opposite direction. 10-12. A Natural Top action, to continue the Lady’s under arm turn to R, to end once again with Lady on R side, facing in opposite direction, as preparation for a figure such as an Advanced Hip Twist

**3 Body Turn & Alignment.** Slight Upper Body Turn to R on 12, to achieve the position outside Lady to dance the following Advanced Hip Twist.

**4 Footwork.** On steps 4 and 10, the action used will be a Delayed (Compressed) Backward Walk, therefore the lowering of the heel will be late.

RUMBA-5

CONTINUOUS ALEMANA TURNS

Commence, backing LOD in Fan Position.

LADY	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1-3	RF closes to LF into steps 1-3 of an Alemana	No turn over steps 1-2, facing against LOD. 1/8 to R on 3, facing DC against LOD	BH-BH-BH	2342(4)
4	Turning under arm to R, LF fwd as a Forward Walk	3/8 turn to R on RF, facing LOD	B, foot flat, RF & BH, LF	2(1)
5	RF fwd as a Forward Walk	RF facing against LOD	B, foot flat, LF & BH, RF	3(1)
6-11	Turning under arm to R, LF fwd to repeat steps 4-5, 3 times LRLRLR, to end facing against LOD	Repeat steps 4-5, 3 times, using 1/2 turn to R on each step, to end facing against LOD	BH-BH-BH	43234423(8)
12	Turning to R , LF fwd to Man's R side	1/4 to R on RF, facing centre	B, foot flat, RF & BH, LF	45(2)

Notes:

**1 Foot & Body Position.** Steps 1-3 are the normal 3 steps of an Alemana. Whilst step 3 ends with toe turned out, the body weight will continue to move against LOD until Man's lead indicates the turn to R at the very end of step 3. Dance steps 4-11 with full weight change and 'settling' action to allow the Man to indicate the turn at the very end of each step. 12. Prepare for the Advanced Hip Twist.

**2 Body Turn & Alignment.** Consider the action and movement as described in Note 1 to ensure the turns are danced as late as possible

**3 Footwork.** The use of feet are the normal actions associated with a Forward Walk, however because of the continuous turn involved in the figure it is most important for the Lady to enhance the look of her feet through ankle extension and shaping of each weight change.

Suggested Popular Combination  
Precede: Open Hip Twist  
Follow:Advanced Hip Twist



# RUMBA-6

## CIRCULAR HIP TWIST TURNING TO RIGHT

Through the use of R to R hand hold it is possible to use the popular Circular Hip Twists, turning in the opposite direction to the syllabus figure, thus creating a more open figure in which the Lady's feet and leg actions can be most expressive. The Man will use Swivel Walks to maintain his body Position towards the Lady and to gain the amount of turn required.

Commence having danced an Underarm Turn to Left to end backing DC, LF back with Lady in Right Side Position, facing opposite direction. Release hold with L hand and take R to R hand hold.

MAN	Lead	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	Leading Lady to turn to R	Turning to R, RF fwd, maintaining body line towards Lady	1/8 to R, facing against LOD	BH	2(1)
2	Leading Lady fwd , to turn to L	Turning to R, LF fwd to end to side as a Swivel Walk, maintaining body line towards Lady	1/2 to R on RF, facing LOD	B, foot flat, RF & BH, LF	3(1)
3	Leading Lady to turn to R	Turning to R, RF fwd, maintaining body line towards Lady	1/8 to R, facing DW	BH	42(2)
4	Leading Lady fwd, to turn to L then to turn to R	Turning to R, LF fwd to end to side as a Swivel Walk, to end with Lady's L side at a 90° angle on Man's R side	1/8 to R, facing wall	B, foot flat, RF & BH, LF	2(1)
5	Leading Lady fwd.	RF back & sl across, with Lady's L side at a 90° angle to front of Man	No turn, facing wall	BH	3(1/2)
6	Leading Lady fwd and then to turn to L, changing to L to R hand hold	Transfer weight fwd & sl across to LF, to end with Lady's R side at a 90° angle in front & to L of Man	No turn, facing wall, sl upper body turn to L	BH	&(1/2)
7	Leading Lady bwd	RF to side into Fan Position	No turn, facing wall, sl upper body turn to R	BH	43(2)

### Notes

**1 Lead in detail.** Commence with joined R hands held close to and at hip level with arms retracted. 1. Maintain tone through joined hands, use body turn to lead Lady to turn R. 2. With an increase of pressure through using body weight and extending R arm slightly to R, lead Lady to turn to L. 3-4. Repeat lead of step 1 and 2. 5. Retract R arm to lead Lady fwd to move across Man's body to L side. 6. Change to L to R hand hold, lead Lady forward, then slightly retract L arm, to lead Lady to turn to L. 7. Extend L arm to lead Lady backwards to end with L hand at her lower rib cage height in Fan Position.

**2 Foot & Body Position.** To maintain the body position towards Lady and to create sufficient turn, it is important to use the Swivel Walks on steps 2 and 4. Each Swivel Walk will end with the normal turn out of foot and after each rotation, the non supporting leg will be extended with as strong a turn out as possible.

**3 Body Turn & Alignment.** Depending on physicality, the amount of turn may be varied.

**4 Footwork.** 2 and 4. Note the rotation on the standing foot, just after the moving foot has commenced in a forward direction



# RUMBA-6

## CIRCULAR HIP TWIST, TURNING TO RIGHT

Trough using R to R hand hold, the Lady will feel greater use of her body and arms than when in the normal Close Hold. However, she has greater responsibility to ‘listen’ to the Man’s body to perfect the placement of her feet and the lateness of her turns.

Commence having danced an Underarm Turn to Left to end facing DC, RF fwd in Right Side Position, facing opposite direction to Man.

LADY	Foot & Body Position	Body Turn & Alignment	Footwork	Rhythm
1	Turning to R, LF fwd to end to side, upper body towards Man. Swivel Walk	3/8 to R, backing centre	B, foot flat, RF & BH, LF	2(1)
2	Turning to L, RF fwd & sl across, upper body towards Man	1/8 to L, facing DW	BH	3(1)
3	Turning to R, LF fwd to end to side, upper body towards Man. Swivel Walk	3/8 to R, facing against LOD	B, foot flat,RF & BH, LF	42(2)
4	Turning to L, RF fwd & sl across, then turn to R, with L side at a 90° angle to R side of Man	1/8 to L, facing DW against LOD, then 5/8 to R on RF, facing LOD	BHB	2(1)
5	LF fwd with L side at a 90° to front of Man	Facing LOD.	BH	3(1/2)
6	RF fwd, then turn to L to end back with R side at a 90° angle in front & to L of Man. Fwd Walk Turning	1/2 to L on RF, backing LOD	BH	&(1/2)
7	LF back in Fan Position	No turn, backing LOD	BH	43(2)

### Notes:

**1 Foot & Body Position.** 1 and 3. Each Swivel Walk will end with the normal turn out of foot and after each rotation, the non supporting leg will be extended with as strong a turn out as possible. Whilst the shoulders will not be held exactly still, because of the very strong turn required, care must be taken to align the upper body towards the Man over steps 1-4. The body separation produced will add greatly to the rhythmic effect.

**2 Body Turn & alignment.** As with almost all turns in this dance, the turns must be danced as late as possible

**3 Footwork.** Use the feet with the normal actions associated with a Forward Walk, however because of the turn on the standing foot in the Swivel Walk, additional use of feet is described.

Suggested Popular Combination  
Precede: Alemana to Underarm turn to Left  
Follow:Any suitable figure from fan position

# RUMBA-7

## NATURAL TOP TO SYNCOPATE UNDER ARM TURN TO QUICK OPEN IN OUT TO RIGHT TO OPEN POSITION

*An attractive development based on the Natural Top, providing a change of speed*

*Commence facing DW against LOD in Open Position, into steps 1-3 of a Basic Movement, turning 1/4 to R, backing DW, to end in Close Position.*

MAN	LEAD	FOOD & BODY POSITION	BODY TURN & ALIGNMENT	FOOTWORK	RHYTHM
4-6	Taking R hand into Close Hold, lead Lady to a continuous turn to R. At end of 3 raise L hand to prepare turn to L	Turning to R, Cross RF behind LF, Latin Cross, into steps 1-3 of a Natural Top with Lady under turned to a sl CPP shape	Completing 3/4 to R to end backing DC	T(H). BH.T(H)	2(1) 3(1) 44(2)
7-9	Releasing R hand hold to trail R hand around Lady's waist, lead Lady into an underarm turn to L	Turning to R, LF to side and slightly fwd, into steps 4-6 of a Syncopated Natural Top	Completing 3/4 to R to end facing DW	BH. T(H). BH	2(1/2) &(1/2)3(1)
10	Leading Lady to side, take R hand hold	Turning to R, RF closes to LF into Close Hold	1/8 to R, facing wall	BH	44(2)
11	Leading Lady to turn to R then bwd, release L hand hold	LF to side with part weight into step 1 of an Opening Out to R, Lady at a 90° angle to R side	No turn, facing wall	BH, LF & whole RF	2(1/2)
12	Leading Lady fwd, then retake hold with L hand	Transfer weight sideways to RF, Lady at a 90° angle to front of Man	No turn, facing wall	WF	&(1/2) 13
13	Leading Lady fwd, then to turn to L	Turning to L, LF closes to RF in Open Position	1/4 to L, facing LOD	BHB	3(1)
14	Leading Lady bwd	RF fwd in Open Position	No turn, facing LOD	BH	44(2)

### Notas

1. Lead in detail. It is important not to use strength in the hands and arms, whilst leading a Natural Top. It is the weight change, with good posture and light hands and arms that makes for good lead. The shape of the lead for the Under Arm Turn is important and when the Lady commences the movement the Man must follow her, moving his hand around her head.

2. Foot & Body Position. Steps 4-6 are the normal 3 steps of a Natural Top. Take care with the foot placements and in particular the shape of the Latin Cross.

3. Turn & alignment. Depending on the physique of the dancers, it is possible to dance more or less turn over the figure.

4. Footwork. Study the timing of the Latin Cross and in particular, the late lowering of the heel, as it is important to create good rhythm in the Natural Top.

5 Rhythm. The Quick Opening Out to Open Position makes an attractive rhythmic ending to the figure. Whilst body rhythm is curtailed during the actual Natural Top, the changes of body position between Man and Lady and the settling of shoulder weight, creates rhythm and the character of the dance.

# RUMBA-7

## NATURAL TOP TO SYNCOPATE UNFER ARM TURN TO QUICK OPEN IN OUT TO RIGHT TO OPEN POSITION

*Study the reaction necessary to the Man's lead and in particular exercise the Spiral shape of the first step of the Underarm Turn.*  
*Commence backing DW against LOD in Open Position, into steps 1-3 of a Basic Movement, turning 1/4 to R, facing DW, to end in Close Position*

LADY	FOOT & BODY POSITION	BODY TURN & ALIGNMENT	FOOTWORK	RHYTHM
4-6	Turning to R, LF to side into steps 1-3 of a Natural Top in Close Hold to ens in a sl CPP shape.	Complete 5/8 to R to end facing centre. On 3, comence to turn slightly to L	BH. BH. BH.	2(1) 3(1) 43(2)
7	Turning to L, under raised joined hands, RF fwd and across LF as a Spiral Cross, to end in Close Hold	1/8 to L, facing DC against LOD, then complete a further 1/2 to L on RF, to end facing DW	B(H)B	2(1/2)
8	LF fwd in Close Hold	No turn, facing DW	BH	&(1/2)
9	Turning to R, RF fwd in Close Hold	1/4 to R, facing DW against LOD	BH	3(1)
10	Turning to R, LF to side in Close Hold	3/8 to R, backing wall	BH	44(2)
11	Turning to R, RF back into step 1 of an Opening Out to R with L side at a 90° angle on Man's R side	¼ to R, backing against LOD	BH	2(1/2)
12	Transfer weight fwd to LF with L side at a 90° angle to front of Man	No turn, facing LOD	BH	&(1/2)
13	RF fwd then turn to L to end back inOpen Position. Forward Walk Turning	1/2 to L, backing LOD	BH	3(1)
14	LF back in Open Position	No turn, backing LOD	BH	45(2)

### Notas

1.Foot & Body Position. 1-3. it is important to maintain stillness between the Man and Lady in the Natural Top, therefore, on step 5, place RF between the Man's feet. 6. it is important to widen the hold to provide space to dance into the following Spiral Cross

2. Turn & alignment. As with almost all turning actions in this dance, the turns must be danced as late as possible.

3. Footwork. 4.Normal Rumba footwork used throughout except on the Spiral Cross. Because this movement is danced quicker than the normal Spiral the feet will not cross so tightly and there will be no foot rise.

4 Rhythm. Even with the syncopation in the figure and the changing turns, maintain the character of the dance through the settling of shoulder weight.

Suggested Popular Combination  
 Precede: 1-3 Basic Movement, commencing turn to R into 4  
 Follow: Any suitable figure commenced from Open Position

# RUMBA-8

## DEVELOPED OPENING OUT TO RIGHT AND LEFT

*A combination of movements developed from Fan Position, showing many different shapes popular in this dance.*  
*Commence facing wall in Fan Position*

MAN	LEAD	FOOT & BODY POSITION	BODY TURN & ALIGNMENT	FOOTWORK	RHYTHM
5-7	Leading Lady bwd into step 1-3 of Opening Out to R & L	LF to side with part weight, with Lady's L side at a 90° angle to R side. Transfer weight to RF. LF fwd & across OP on L side	No turn, facing wall, upper body turn to R on 5 and to L on 7	BH & whole RF.  WF BH	2(1)  3(1) 43(2)
8-10	Leading Lady to turn L on RF. Release hold with R hand & take L hand hold on Lady's back to lead Lady bwd into steps 4-6 of Opening Out to R & L.	Turning to L on LF, RF to side with part weight, with Lady's R side at a 90° angle to L side. Transfer weight to LE. RF fwd & across OP	1/2 to L on LF, facing centre, upper body turn to L on 8 and R on 10	B, foot flat LF then BH, RF & whole, LE WF. BH	2(1)  3(1) 44(2)
11	Leading Lady to turn R on LF, release hold with L hand & take R hand hold on Lady's back to lead Lady bwd into step 1 of Opening Out to R	Turning to R on RF, LF to side with part weight. with Lady's R side at a 90° angle to front of L side.	1/2 to R on RF, facing wall, upper body turn to R	B, foot flat, RF then BH, LF	2(1/2)
12-14	Leading Lady fwd as 4-6 of a Sync Close Hip Twist to Fan Position	Transfer weight sideways to RF to Chasse RLR, to end in Fan Position	No turn, facing wall	BH-BH-BH	3&45(3)

### Notes

1. Lead in detail. 5-11. Use normal changes of hand hold to lead the Opening Out to Right, Left and Right, and body turn to change the alignment from facing wall, facing centre and facing wall again. 12-14. Lead as steps 4-6 of a Sync Close Hip Twist.
2. Foot & Body Position. 12-14. if preferred it is possible to replace the Chasse with 4-6 Basic Movement, using the synco-pated rhythm.
3. Body Turn & alignment. The suggested alignment provides the best shape to present to the audience. 8 and 11. The turns danced as late as possible at the end of the preceding beat. Allow upper body to shape and follow the Lady.
4. Footwork. 5 and 8. The use of part weight on the side steps, requires 6 and 9 to be danced on Who/e Foot.
- 5 Rhythm. 3. It is necessary to provide the Lady with a positive rhythmic lead to assist her balance.

RUMBA-8

DEVELOPED OPENING OUT TO RIGHT AND LEFT

A development of a syllabus figure, which allows the addition of strong turn.

Commence backing LOD, in Fan Position

LADY	FOOT & BODY POSITION	BODY TURN & ALIGNMENT	FOOTWORK	RHYTHM
5-7	RF back into steps 1-3 of an Opening Out to R & L	Completing 1/4 to L to end backing wall	BH-BH-BH	2343(4)
8-10	Turning to L on RF, LF back into steps 4-6 of an Opening Out to R & L	3/4 to L on RF, backing against LOD, then completing 1/4 to R to end backing centre	B, foot flat, RF then BH-BH-BH	2344(4)
11	Turning to Ron LF, RF back into step 1 of an Opening Out to R and L	3/4 to Ron LF, backing against LOD	B, foot flat, LF then BH, RF	2(12)
12-14	LF fwd as steps 4-6 of a Sync Close Hip Twist to end in Fan Position	1/2 to L to end backing LOD	BH-BH-BH	3&45(3)

Notes

2. Turn & alignment. The turns danced as late as possible at the end of the preceding beat.
3. Footwork. 4. The use of feet is important to create a stylish shape and to aid balance, rhythm and speed of action throughout the figure.
- 4 Rhythm. Although the figure demands strong turns, it is essential to create the ease of body rhythm and leg action by using the sewing of shoulder weight as described in the introductory chapter to this dance



FEDERACIÓN ESPAÑOLA  
BAILE DEPORTIVO

# SYLLABUS FEBD

BAILE  
DEPORTIVO

*BAILES LATINOS*

*PASODOBLE*

# Paso Doble-1

Slip appel- reverse swivel- basic movement- check- chasse cape action

*Constructed from characteristic syllabus figures and creates a powerful quick movement, providing the essence of the dance.*

*Alignment: Commence Facing Wall in Close Hold, with Upper Body Shape to L.*

MAN	LEAD	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	UBS	FOOT WORK	RHYTHM
1	Leading Lady fwd to turn to L	RF Slip Appel, gaining Contact Hold with R Sway	3/8 to L, to centre to end facing DC	R	BH	<b>1</b> (1)
2	Leading Lady bwd	LF fwd in Contact Hold with R Sway	No turn, facing DC	C	H	2(1)
3	Leading Lady to close, turning to L	RF to side & sl back, in Contact Hold with L Sway	3/8 to L, backing LOD	L	BH	<b>2</b> (1)
4	Leading Lady fwd OP, turning to L & then to R to PP	LF back & across with Lady OP. End RF fwd & across w/w in PP. Overturned Reverse Swivel	3/8 to L, moving DC against LOD to end facing DW	R	BH	2(1)
5	Leading Lady fwd in PP	RF fwd & across in PP	1/8 to L, facing LOD	R	HB	<b>3</b> (1)
6-9	Leading Lady to turn L & then bwd, cont turn	LF fwd gaining Contact Hold into Rising Basic Movement with L Sway. LRLR	Complete 1/2 to L to end facing against LOD	L	B-B-B-BH	2& <b>4</b> 2(3)
10	Leading Lady bwd into flexed knees	Flexing knees, LF fwd in Contact Hold with L Sway. Check	SI body turn to L, facing against LOD	L	BH	<b>5</b> (1)
11	Leading Lady fwd to normal height	Transfer weight bwd to normal height, in Contact Hold with L Sway	No turn, backing LOD	L	BH	2(1)
12	Leading Lady in place	LF closes to RF. Double Appel	1/8 to L, backing DC	C	W, both feet	<b>5</b> (1)
13-15	Leading Lady fwd in PP into a Caping Lock	LF to side in PP into a Caping Chasse LRL, with sl L Sway	No turn, moving along LOD, backing DC	R	BH-B-BH	2& <b>Z</b> (2)

## Notes

**1 Lead in detail.** 1. As movement is commenced contract arms to Contact Hold and use body weight to lead the turn. 2. Use body weight. 3. Use body weight and shape to lead Lady sideways. 4. Extend arms to lose Contact Hold, using arm tone to lead Lady's Swivel to PP. 5. Maintain arm tone. 6-9. Retract arms to Contact Hold and use body weight to lead turn to L. 10. Maintain arm tone and use the lowering of body weight to lead the Check. 11. Maintain arm tone and use rise to normal height to lead the weight change. 12-15. Extend the arms to lose Contact hold and use weight change and body shape to lead Lady's Caping Lock. For a more detailed description of the Caping Chasse, please refer to the description in the introductory chapter of this dance.

**2 Foot and Body Position.** Please note the change to Contact Hold over steps 1 -3, the change to normal PP at end of 4, the change to Contact Hold over steps 6-11, and then the more open hold in PP into steps 12-15. Note the requirement of Sway to enhance the Body Position.

**3 Upper Body Shape.** It is important to understand the full meaning of UBS and the excellent characteristic shape it provides. Please read the full description in the Paso Doble introductory chapter.

**4 Amount of Turn.** 4. It is important for the Lady's balance to maintain the upper body towards her to enable the step OP, before turning to end in PP

**5 Rhythm.** To enhance the strength of movement and the ability to create the appearance of power in the body shaping, it is essential to understand the rhythmic count



# Paso Doble-1

Slip appel- reverse swivel- basic movement- check- chasse cape action

*The figure provides the Lady with the ability to shape her body in contact with the Man and show her own separation of body rhythm in the Reverse Swivel and Chasse Cape action.*

*Alignment: backing wall in Close Hold, with Upper Body Shape to R.*

LADY	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	UBS	FOOTWORK	RHYTHM
1	LF Slip Appel as a Reverse Pivot, gaining Contact Hold with sl L Sway	1/4 to L, to centre, to end backing LOD	C	BH	<b>1</b> (1)
2	RF back in Contact Hold with sl L Sway	1/8 to L, backing DC	C	BH	2(1)
3	LF closes to RF, in Contact Hold with sl R Sway. Heel Close	3/8 to L, facing LOD	C	BH	<b>2</b> (1)
4	RF fwd & across OP. End LF fwd & across w/ w in PP. Overturned Reverse Swivel	1/8 to L, moving to centre, facing DC. 1/8 to R, to end facing LOD	R to L	BH	2(1)
5	LF fwd in PP	No turn, facing LOD	L	HB	<b>3</b> (1)
6-9	RF back & sl to side, gaining Contact Hold into Rising Basic Movement with R Sway, RLRL	Complete 1/2 to L, backing LOD, then a further 1/2 to L to end backing against LOD	C-C-C	B-B-B-BH	2& <del>4</del> 2(3)
10	Flexing knees, RF back in Contact Hold with R Sway. Check	SI body turn to L, backing against LOD	L	BH	<b>5</b> (1)
11	Transfer weight fwd to LF to normal height, in Contact Hold with R Sway	No turn, facing LOD	C	BH	2(1)
12	RF closes to LF. Double Appel	No turn, facing LOD	C	W, both feet	<b>6</b> (1)
13-15	RF fwd in PP into a Caping Lock RLR	No turn, facing LOD	R	BH-B-BH	2& <del>7</del> 2(2)

## Notes

**1 Foot and Body Position.** Please note the change to Contact Hold over steps 1-3, the change to normal PP at end of 4, the change to Contact Hold over steps 6-11, and then the more open hold in PP into steps 12-15. Note the requirement of Sway to enhance the Body Position, which will also create a turn of the headline to the same direction. For a more detailed description of the Caping Lock, please refer to the description in the introductory chapter of this dance.

**2 Upper Body Shape.** It is important to understand the full meaning of UBS and the excellent characteristic shape it provides. Please read the full description in the Paso Doble introductory chapter. Due to the use of Contact Hold and the turn required, the Lady's Upper Body Shape will remain in the same alignment as her hips and legs over steps 1-3 and 6-9.

**3 Amount of Turn.** 4. It is important for the Lady's balance to maintain the upper body towards R to enable the step OP, before turning to end in PP with upper body to L.

**4 Rhythm.** To enhance the strength of movement and the ability to create the appearance of power in the body shaping, it is essential to understand the rhythmic count

### Suggested Popular Combination

**Precede:** Promenade Link

**Follow:** From step 7 of Chasse Cape

# Paso Doble-2

Huit (Botafogo) actions - Contra Walks & Volta Action - Double Appel - Zigzag - Forward Lunge

*Commencing with a strong visual connection, which produces the necessary male/female interaction, the figure ends with Travelling Zigzag actions.*

*Alignment: Commence facing DW against LOD in Open Position without hold, with Upper Body Shape depending on previous figure.*

MAN	LEAD	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	UBS	FOOT WORK	RHYTHM
1-3	Leading Lady visually	LF fwd in Open L Side Contra Position into a Huit action, LRL	Complete 1/4 to L to end facing DW	L-C-R	BH-B-BH	<b>1</b> 2&(2)
4-6	Leading Lady visually	RF fwd in Open R Side Contra Position into a Huit action, RLR	Complete 1/4 to R to end facing DW against LOD	R-C-L	BH-B-BH	<b>2</b> 2&(2)
7-8	Leading Lady visually	LF fwd in L Contra Position into 2 Circular Walks, LR	Completing 3/8 to L to end facing LOD	L-L	HB-HB	<b>3</b> 242(4)
9-13	Leading Lady visually	LF in front of RF, H to T, as a Latin Cross in Open L Contra Position, into a Circular Volta action, LRLRL	Completing 1/2 to L, to end backing LOD	L	BH-B-BH -B-BH	<b>5</b> &2& <b>6</b> (3)
14	Leading Lady visually, end in L to R hand hold	RF closes to LF, Double Appel in Open Position, end with weight on LF	No turn, backing LOD	R	H flat, both feet	2(1)
15-17	Leading Lady fwd to a Zigzag	RF back into a Zigzag RLR, to end RF fwd OP, taking Close Hold	Complete 3/8 to L, to end facing DW	C-R-R	BH-B-BH	<b>7</b> &2(1.1/2)
18	Leading Lady to close & turn to R	Turning to L, LF closes to RF in PP	1/8 to L, facing LOD	R	BH	&(1/2)
19-20	Leading Lady fwd, releasing hold with L hand	RF fwd in Open PP, into a flexed R knee, L leg extended. Fwd Lunge. Hold position	No turn, facing LOD	L	BH, RF & i/e T, LF	<b>8</b> 2(2)

## Notes

**1.Lead in detail.** Throughout the figure and particularly whilst leading visually, there should be a constant eye contact, being focused on each other. 14. Use body weight and shape to lead Double Appel, then take L to R handhold at shoulder level. 15-17. Maintain tone in L arm, using body weight and shape to lead the Zigzag to end in Close Hold. 18. Slightly retract R arm to lead Lady to PP. 19. Maintain tone in R arm to lead Lady forward in PP, releasing L hand hold and with body weight and shape to check her movement.

**2.Foot and Body Position.** 1-13. Whilst dancing in Contra Position there should be a constant distance between the partnership. 1-6. The Huit actions (Botafogos) are danced down, with steps 1,3,4 and 6, being in flexed knees; steps 2 and 5, leg extended, with the footwork on each side step, ball of foot. 7-8. As each Walk is commenced, there will be a slight flexion of the standing leg, producing a Stalking Walk action. 9-13. The Circular Volta actions are danced down, in flexed knees, even though the footwork on each side step is ball of foot.

**3.Upper Body Shape.** Particularly important on movements without hold, to maintain the shape of the upper body towards each other. This is very effective when in Contra Position.

# Paso Doble-2

Huit (Botafo) actions - Contra Walks & Volta Action - Double Appel - Zigzag - Forward Lunge

*This figure enables the Lady to be a perfect foil for the Man. She is able to use her femininity and challenge her male partner in the first half of the group and then create the Caping movements to provide a different characterisation.*

*Alignment: Commence facing DC in Open Position without hold, with Upper Body Shape depending on the previous figure.*

LADY	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	UBS	FOOTWORK	RHYTHM
1-3	LF fwd in Open L Side Contra Position into a Bota Fogo action, LRL	Complete 1/4 to L to end facing DC against LOD	L-C-R	BH-B-BH	<b>1</b> 2&(2)
4-6	RF fwd in Open R Side Contra Position into a Bota Fogo action, RLR	Complete 1/4 to R to end facing DC	R-C-L	BH-B-BH	<b>2</b> 2&(2)
7-8	LF fwd in L Contra Position into 2 Circular Walks, LR	Completing 3/8 to L to end facing against LOD	L	HB-HB	<b>3</b> 2 <b>4</b> 2(4)
9-13	LF in front of RF in Contra Position, H to T, as a Latin Cross, into a Volta action, LRLRL	1/2 to L, facing LOD		BH-B-BH-B-BH	<b>5</b> &2 <b>6</b> (3)
14	RF closes to LF, Double Appel in Open Position to end with weight on RF	No turn, facing LOD	R	BH, both feet	2(1)
15-17	LF fwd into a Zigzag LRL, to end LF back with Man OP, taking Close Hold	Complete 3/8 to L to end backing DW	C-R-R	BH-B-BH	<b>7</b> &2(1.1/2)
18	RF closes to LF in PP	3/8 to R to end facing LOD	C	BH	&(1/2)
19-20	LF fwd in Open PP, into a flexed L knee, R leg extended. Fwd Lunge. Hold position	No turn, facing LOD	R	BH, LF & i/e T, RF	<b>8</b> 2(2)

## Notes

**1** Throughout the figure and particularly whilst dancing without hold, there should be a constant eye contact, being focused on each other.

**2 Foot and Body Position.** 1-13. Whilst dancing in Contra Position there should be a constant distance between the partnership. 1-6. The Huit actions (Botafo) are danced down, with steps 1,3,4 and 6, being in flexed knees; steps 2 and 5, leg extended, with the footwork on each side step ball of foot. 7-8. As each Walk is commenced, there will be a slight flexion of the standing leg, producing a Stalking Walk action. 9-13. The Circular Volta actions are danced down, in flexed knees, even though the footwork on each side step is ball of foot.

**3 Upper Body Shape.** Particularly important on movements without hold to maintain the shape of the upper body towards each other. This is very effective when in Contra Position.

**4 Rhythm.** It is so important for the Lady to match the Mans rhythm perfectly. Therefore, it is important to study not only the foot placements but also the use of the body and arm rhythm.

### Suggested Popular Combination

**Precede:** Any suitable figure commenced in Open Position

**Follow:** Slip Appel into a Fallaway Reverse Turn

# Paso Doble-3

## Appel to Solo Circular Walks - Syncopated Appel -Twists Action

*Commencing with the characteristic Solo Circular Walks the figure continues with the Caping shapes of the Twists action.*

*Alignment: Commence facing wall, in Close Hold with Upper Body Shape to L*

MAN	LEAD	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	UB S	FOOT WORK	RHYTHM
1	Leading Lady to turn to PP, in place	RF Appel to PP in Close Hold	1/8 to L, facing DW.	R	H flat	<b>1</b> (1)
2	Leading Lady fwd & then to turn to R, release hold	Turning to L, LF fwd in Open PP, without hold	1/8 to L, facing LOD	R	HB	2(1)
3	Lady cont turn	Turning to L, RF fwd with back to Lady	1/4 to L, facing centre	C	HB	<b>2</b> (1)
4	Leading Lady visually	Turning to L, LF fwd in L Side Position, without hold	1/4 to L, facing against LOD	L	HB	2(3/4)
5	Leading Lady visually	Turning to L, RF closes to LF as a Syncopated Appel to PP, in Open Position, without hold	3/8 to L, facing DW	R	B, foot flat, LF & BH, RF	a(1/4)
6-7	Leading Lady visually	LF to side in PP, without hold, RF fwd & across in PP, without hold	No turn, moving along LOD, facing DW	R. R	HB HB	<b>3</b> (1) 2(1)
8	Leading Lady visually, then taking hold	Turning to R, LF back & sl to side in Close Hold with R Sway	3/8 to R, backing LOD	R	BH	<b>4</b> (1)
9-10	Leading Lady fwd & then turn to R	RF crosses behind LF with R Sway. Untwist to R to end with weight on LF, side & sl back, with L Sway and Lady OP in Close Hold. Twist action	No turn, backing LOD. 3/8 to R, facing DC	R L	B, RF. B flat, LF & B, RF	2(1/2) &(1/2)

## Notes

**1 Lead in detail.** 1. Use body weight and shape, extending L arm to PP, see introductory chapter for this dance on the Appel. 2. Further extend L arm, then release hold. 3. Lady will continue her turn from the previous step. 4-7. Gain a visual connection with Lady. 8. Continue the visual connection until Close Hold is gained at the end of the step, using R Sway and UBS to indicate the continuation into a Twist action.

**2 Foot and Body Position.** 1. For a more detailed description of the Appel and Syncopated Appel, please refer to the description in the introductory chapter. 2. Move along LOD, away from Lady as she turns to R. 3. As turn continues to L, move away from Lady to centre. 4-5. The turn continues, facing against LOD, the foot and body position held for as long as possible before the Staccato turn is made to the Syncopated Appel. 6-10. Dance as steps 2-6 of the syllabus figure called The Twists, taking hold on step 8, looking towards Lady's head. Note the use of R Sway, which will produce a high joined L to R hand hold, over steps 8-9 and a sharp change to L Sway, with a low joined L to R hand hold on step 10.

**3 Upper Body Shape.** 1. Sharply to R on the Appel. 2-4. The muscles in the sides of the body are used to create the rhythm of the turn, allowing the UBS to change slowly and continuously to L. Over these steps the free arms follow the body turn so from the L hand in front of the body on step 2, the R hand will end in front of the body on step 4. 5. Sharply to R on the Syncopated Appel. 6-8. Held to R to shape the commencement of the Twists. 9. Held to R to indicate the Cape being used to Pass the bull. 10. Changed sharply to L in preparation for the following figure.

**4 Rhythm.** Please note the rhythm takes advantage of the split beat musical sound over steps 4-5 and 9-10.

# Paso Doble-3

## Appel to Solo Circular Walks - Syncopated Appel -Twists Action

*This figure allows the Lady to commence by portraying the role of the Matador's shadow, parading around the bulring and then to show off her expertise in producing the body shape to assume the role of the Cape.*

*Alignment: Commence backing wall in Close Hold, with Upper Body Shape to R.*

LADY	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	UBS	FOOTWORK	RHYTHM
1	LF Appel in Close Hold	1/8 to R, facing DC.	L	H flat	<b>1</b> (1)
2	Turning to R, RF fwd in Open PP, without hold	1/8 to R, facing LOD	L	HB	2(1)
3	Turning to R, LF fwd with back to Man	1/4 to R, facing Wall	C	HB	<b>2</b> (1)
4	Turning to R, RF fwd in L Side Position, without hold	1/4 to R, facing against LOD	R	HB	2(3/4)
5	LF closes to RF as a Syncopated Appel to PP, in Open Position, without hold	3/8 to R, facing DC	L	B, foot flat, RF, H flat, LF	a(1/4)
6-7	RF to side in Open PP, without hold. LF fwd & across in Open PP, without hold	No turn, moving along LOD, facing DC	L L	HB HB	<b>3</b> (1) 2(1)
8	RF fwd, between Man's feet, in Close Hold with sl L Sway	1/8 to L, facing LOD	L	HB	<b>4</b> (1)
9-10	Turning to R, LF fwd, passing Man's R side, with sl L Sway. RF fwd, small step, OP in Close Hold. Twist action	1/8 to R, facing DW 1/4 to R, facing DW against LOD	L R	BH BH	2(1/2) &(1/2)

## Notes

**1 Foot and Body Position.** 1. For a more detailed description of the Appel and Syncopated Appel, please refer to the description in the introductory chapter of this dance. 2. Move along LOD, away from Man as he turns to L. 3. As turn continues to R, move away from Man to wall. 4-5. The turn continues, facing against LOD, the foot and body position held for as long as possible before the Staccato turn is made to the Syncopated Appel. 6-10. Dance as steps 2-6 of the syllabus figure called The Twists, taking hold on step 8. Note the use of a sl L Sway, which will produce a high joined L to R hand hold, over steps 8-9 and a sharp change to a vertical body line, with a low joined L to R hand hold on step 10.

**4 Upper Body Shape.** 1. Sharply to L on the Appel. 2-4. The muscles in the sides of the body are used to create the rhythm of the turn, allowing the UBS to change slowly and continuously to R. Over these steps the free arms follow the body turn so that former position of the R hand in front of the body on step 2, the L hand will end in front of the body on step 4. 5. Sharply to L on the Syncopated Appel. 6-8. Held to L to shape the commencement of the Twists. 9. Held to L to indicate the use of the Cape being used to Pass the bull. 10. Changed sharply to R in preparation for the following figure.

**3 Rhythm.** Please note the rhythm takes advantage of the split beat musical sound over steps 4-5 and 9-10.

### Suggested Popular Combination

**Precede:** Any suitable syllabus figure ended facing wall

**Follow:** Cont into extra Twists action



# Paso Doble-4

Stalking Walks in Open PP - Twists Action to Low Spanish Lines - Circular Walks – Huit (Botafogo) action

*Another figure, which based on the syllabus figure The Twists, ended in a Contra Spanish Line, is truly characteristic of Paso Doble*

*Alignment: Commence facing DW in Open PP, with R hand to Lady's upper L arm hold, with Upper Body Shape to R.*

MAN	LEAD	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	UBS	FOOT WORK	RHYTHM
1-2	Leading Lady sideways	LF to side in Open PP. RF fwd & across, in Open PP. Two Stalking Walks	No turn, moving along LOD, facing DW	R R	BH BH	<b>1</b> 2(2) <b>2</b> 2(2)
3	Leading Lady fwd, taking Close Hold	Turning to R, LF back & sl to side in Close Hold with R Sway	3/8 to R, backing LOD	L	BH	<b>3</b> (1)
4	Leading Lady fwd to R side	RF crosses behind LF with part weight in Close Hold with R Sway.	No turn, backing LOD	L	B, RF & whole, LF	2(1/2)
5	Leading Lady fwd OP	Untwist to R, allowing feet to uncross to end LF to side & sl back, small step, in Close Hold, Sway to L. [4-6 The Twists action]	3/8 to R, to end facing DC	L	B, foot flat, LF & B, RF	&(1/2)
6-8	Leading Lady fwd to turn to R, passing R side & then releasing hold	RF fwd into a Three Step Turn to R, RLR, passing Lady in RSP, to end RF back, in a flexed R knee. L Contra Low Spanish Line	1/8 to R, facing LOD, completing a further 5/8 to R, to end backing DW	L C L	BH B(H) BH, RF & T, LF	<b>4</b> (1/2) &(1/2) <b>2</b> (1)
9-10	Leading Lady visually	LF fwd into 2 Stalking Walks LR, curving to L in L Contra Position	Facing DC against LOD, completing 1/8 to L, facing against LOD	L L	BH BH	<b>5</b> 2(2) <b>6</b> 2(2)
11-13	Leading Lady visually	LF fwd & across into a Huit action LRL, turning to L to end in R Contra Position	Completing 3/8 to L to end facing DW	L-C-R	BH-B-BH	<b>7</b> 2(1.1/2) & <b>8</b> (1)
14-15	Leading Lady visually. Leading Lady to turn L	RF fwd & across in Open R Contra Pos. Turning to R, LF close to RF in Close Pos	No turn, facing DW. 1/8 to R, facing wall	R L	BH. B, foot flat, RF & B(H), LF	&(1/2) <b>2</b> (1)

## Notes

**1 Lead in detail.** 1-3. Maintain tone in R arm to use body weight to lead Lady bwd. 3-5. Use body weight and shape to lead Lady into The Twists action. 6. Retract arms to lead Lady to turn to R, then release hold. 6-8. As Lady will take one less step to be on the same foot in the Spanish Line, use a visual connection to time placing of step 8 at the moment the Lady arrives in her Spanish Line.

**2 Foot and Body Position.** 1-2 & 9-10. The Stalking Walks are extended walks, flexing into the knee as weight is transferred and extending the non-supporting leg strongly forwards. 3-5. The shaping is important to create the Caping appearance of the Twists action and the Sway to R adds to this characteristic movement, which is also aided by lowering into slightly flexed knees on the untwist of the feet. 6-8. There should be a strong visual connection by focusing on the Lady's eyes to create the togetherness of moving in the opposite direction to each other into the Contra Spanish Line. 9-14. Maintain the eye contact. 15. Head line to L.

**3 Upper Body Shape.** 1-2. The shape to R adds to the character of these Walks and with the Lady in an Open PP provides togetherness in the movement. 3-4. The shape to L creates the feeling of passing the Lady's back towards Man as she commences to move forward to his R side. 5. Maintain shape to L to end with Lady on R side. 6-15 Use the suggested UBS to enhance the character of the dance and the ability to maintain eye contact, until step 14.

**4. Rhythm.** 11-15. Note the slow rhythm into the first step of the Botafogo action; this is felt as a 'stop' of movement. There is a contrasting quick rhythm on the following steps.

# Paso Doble-4

Stalking Walks in Open PP - Twists Action to Low Spanish Lines - Circular Walks – Huit (Botafoogo) action

*The Lady enjoys the changes of character this provides, allowing her femininity but enables a strong challenge to the Man in the Contra movements.*

*Alignment: Commence facing DC in Open PP, with Upper Body Shape to L.*

LADY	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	UBS	FOOTWORK	RHYTHM
1-2	RF to side in Open PP. LF fwd & across, in Open PP. Two Stalking Walks	No turn, moving along LOD, facing DC	L L	BH BH	<del>1</del> 2(2) <del>2</del> 2(2)
3	Turning to R, RF fwd between Man's feet, in Close Hold. Headline extended to L side	1/8 to R, facing LOD	L	HB	<b>3</b> (1)
4	LF diag fwd, moving to Mans R side in Close Hold	1/8 to R, facing DW	L	BH	2(1/2)
5	RF fwd & across in front of LF OP, small step, in Close Hold	1/4 to R, to end facing DW against LOD	R	BH	&(1/2)
6-8	Turning to R, LF back & sl to side, passing Man in RSP. RF back in a flexed R knee in Open L Contra Position. Place LF across in front of RF, w/w. L Contra Low Spanish Line	1/2 to R, backing DW against LOD. 1/4 to R, backing DC against LOD. No turn, backing DC against LOD	C L L	BH BH Whole RF & T, LF	<b>4</b> (1/2) &(1/2) 2(1)
9-10	LF fwd into 2 Stalking Walks LR, curving to L in L Contra Position	Facing DW, completing 1/8 to L, to end facing LOD	L L	BH BH	<del>5</del> 2(2) <del>6</del> 2(2)
11-13	LF fwd & across into a Huit action LRL, turning to L to end in R Contra Position	Completing 3/8 to L to end facing DC against LOD	L-C-R	BH-B-BH	<b>Z</b> 2(1.1/2) & <b>8</b> (1)
14-15	RF fwd & across in Open R Contra Position. Turning to R, LF close to RF w/w, in Close Position	No turn, facing DC against LOD. 1/8 to R, backing wall	R L	BH. B, foot flat, RF & B(H), LF	&(1/2) 2(1)

## Notes

**1 Foot and Body Position.** 1-3. The Stalking Walks are extended walks, flexing into the knee of the standing leg and extending the moving leg strongly forwards. 4-6. The shaping is important to create the Caping appearance of the Twists action and the headline extended to L adds to this characteristic movement, which is also aided by lowering into slightly flexed knees on 5-6. 7-10. There should be a strong visual connection by focusing on the Mans eyes to create the togetherness of moving in the opposite direction to each other into the Contra Spanish Line.

**2 Upper Body Shape.** 1-3. The shape to L adds to the character of these Walks and with the Lady in an Open PP, provides a togetherness in the movement. 4. The shape to L creates the feeling of passing the Man with her back towards him as she commences to move forward to his R side. 5. The shape is changed to R to end with Lady on R side. 6-15. Use the suggested UBS to enhance the character of the dance and the ability to maintain eye contact, until step 14.

**3 Rhythm.** 1-13. Note the slow rhythm into the first step of the Huit action; this is felt as a 'stop' of movement. There is a contrasting quick rhythm on the following steps.



# Paso Doble-5

## Appel to PP - Quick Lock in PP- Forward Lunge in PP to Contact Hold

*A simple but very effective figure providing the character of the Matador moving up to the bull and then presenting the Cape. Commence*

*Alignment: facing wall, in Close Hold with Upper Body Shape to L.*

MAN	LEAD	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	UBS	FOOT WORK	RHYTHM
1	Leading Lady to Appel	Turning to L, RF Appel to PP	1/8 to L, facing DW	R	H flat	<b>1</b> (1)
2	Leading Lady to side in PP	LF to side, in PP	No turn, moving along LOD, facing DW	R	HB	2(1)
3	Leading Lady fwd in PP	Turning to L, RF fwd, small step, in PP	1/8 to L, facing LOD	L	B	<b>2</b> (1/2)
4	Leading Lady fwd to turn to L	Turning to R, LF fwd, rising to T, in PP	1/8 to R, facing DW, LF pointing & moving down LOD	R	T	&(1/2)
5	Leading Lady to cross behind	RF crosses behind LF in PP, on toes, T to H. Latin Cross	No turn, facing DW,	R	T	2(1/2)
6	Leading Lady fwd in PP	LF fwd, lowering, in PP. [4-6 Lock action]	No turn, facing DW, LF pointing & moving along LOD	R	T(H)	&(1/2)
7-8	Leading Lady fwd to turn to R, in PP	Turning to L, RF fwd, in PP into a flexed R knee, L leg extended bwd. Joined L to R hands at chest height. Hold position. Forward Lung	1/8 to L, facing LOD	C C	BH, RF & i/e T, LF	<b>3</b> (1) <b>24</b> (2)
9	Leading Lady to turn to L	Turning to R, LF closes to RF in Contact Hold with joined L hand lowered to L side of L hip	1/4 to R, facing wall	L	B, foot flat, RF & BH, LF	2(1)

## Notes

**1 Lead in detail.** Whilst the Close Hold shape of arms is used throughout, allowing the couple to match their body shapes, it is important that this is done without hardness in the arms, allowing flexibility for both to achieve perfect balance and rhythm.

Foot and Body Position. 3-6. The steps must be small to achieve the speed of turn and balance necessary for accurate foot placement. 7-8. The Forward Lunge is danced with a strong forward projection of the body weight, whilst still maintaining the classic Paso Doble posture of the upper body. 9. A strong shape, created by the UBS to L. the lowered L arm and head line shaped to L. The contact will be from the hips to allow the Spanish Shape to be developed to the full.

**2 Upper Body Shape.** 1-2 and 4-6. The upper body will turn to R to achieve a parallel position of the shoulders to the Lady's shoulders. This will help to accentuate the turn of hips, legs and feet. 7-8. Sharp turn of the upper body to L to centralise the body position. The Close shape of the arm hold, restricting the UBS from ending to the L, creating a look of muscularity as the joined LtoR arms pull slightly away from each other. 9. Sharp turn of the upper body to L to close LF to RF.

**3 Rhythm.** 3-7. Whilst each step of the Quick Lock in PP is danced on a 1/2 beat count, each turn should be danced as late as possible to show foot speed.

# Paso Doble-5

## Appel to PP - Quick Lock in PP- Forward Lunge in PP to Contact Hold

*A simple but very effective figure providing the opportunity for the Lady to use excellent foot and leg actions.*

*Alignment: Commence backing wall, in Close hold, Upper Body Shape to R.*

LADY	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	UBS	FOOTWORK	RHYTHM
1	Turning to R, LF Appel to PP	1/8 to R, facing DC	L	H flat	<b>1</b> (1)
2	RF to side, in PP	No turn, moving along LOD, facing DC	L	HB	2(1)
3	Turning to R, LF fwd, small step, in PP	1/8 to R, facing LOD	R	B	<b>2</b> (1/2)
4	Turning to L, RF fwd, rising to T, in PP	1/8 to L, facing DC, RF pointing & moving down LOD	L	T	&(1/2)
5	LF crosses behind RF in PP, on toes, T to H. Latin Cross	No turn, facing DC	L	T	2(1/2)
6	RF fwd, lowering, in PP. [4-6 Lock action]	No turn, facing DC, RF pointing & moving along LOD	L	T(H)	&(1/2)
7-8	Turning to R, LF fwd, in PP into a flexed L knee, R leg extended bwd. Hold position. Forward Lunge	1/8 to R, facing LOD	C C	BH, LF & i/e T, RF	<b>3</b> (1) 24(2)
9	Turning to L, RF closes to LF in Contact Hold	1/4to L, facing wall	R	B, foot flat, LF& BH, RF	2(1)

## Notes

**1 Foot and Body Position.** Whilst the Close Hold shape of arms is used throughout, allowing the couple to match their

body shapes, it is important that the Lady accepts the Man's shape, allowing flexibility for both to achieve perfect balance and rhythm. 3-6. The steps must be small to achieve the speed of turn and balance necessary for accurate foot placement. 7-8. The Forward Lunge is danced with a strong forward projection of the body weight, whilst still maintaining the classic Paso Doble posture of the upper body. 9. A strong shape, created by the UBS to R, the lowered R arm and head line shaped to R. The contact will be from the hips to allow the Spanish Shape to be developed to the full.

**2 Upper Body Shape.** 1-2 and 4-6. The upper body will turn to L to achieve a parallel position of the shoulders to the Man's shoulders. This will help to accentuate the turn of hips, legs and feet. 7-8. Sharp turn of the upper body to centralise the body position. The Close shape of the arm hold, restricting the UBS from ending to the R, creating a look of muscularity as the joined L to R arms pull slightly away from each other. 9. Sharp turn of the upper body to R, to close RF to LF.

**3 Rhythm.** 3-7. Whilst each step of the Quick Lock in PP is danced on a 1/2 beat count, each turn should be danced as late as possible to show foot speed.

### Suggested Popular Combination

**Precede:** Any suitable syllabus figure, ended in Close Hold

**Follow:** Any suitable syllabus figure, commenced from Close Hold, facing wall

# Paso Doble-6

## The Twists Action Opening to PP to end in Close RSP

*A simple but attractive ending to The Twists action. The use of a different shape to commence the figure, allows for alternative preceding figures.*

*Alignment: Commence facing DW in Close Hold, with Upper Body Shape to L.*

MAN	LEAD	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	UBS	FOOT WORK	RHYTHM
1-4	Leading Lady bwd.	RF fwd OP in Close Hold.	No turn, facing DW.	R.	HB.	<b>1</b> (1)
	Leading Lady to side in PP.	LF to side in PP.	No turn, moving along LOD, facing DW.	R.	HB.	2(1)
	Leading Lady fwd in PP.	RF fwd & across in PP.	No turn, moving along LOD, facing DW.	R.	HB.	<b>2</b> (1)
	Leading Lady fwd.	LF back & sl to side in Close Hold, Sway to R. [The Twists entry]	3/8 to R, backing LOD	L.	BH	2(1/2)
5	Leading Lady fwd to R side	RF crosses behind LF with part weight & Sway to R, in Close Hold	No turn, backing LOD	L	B	&(1/2)
6	Leading Lady fwd OP	Untwist to R, to end with weight on LF back & sl to side in Close Hold, Sway to L. [4-6 The Twists action]	3/8 to R, facing DC	L	B, RF & B, foot flat, LF	<b>3</b> (1)
7	Leading Lady bwd	Turning to R, RF fwd OP, in Close Hold	1/8 to R, facing LOD	L	HB	2(1/2)
8	Leading Lady to PP	Turning to R, LF to side in PP	1/8 to R, facing DW	C	BH	&(1/2)
9	Leading Lady fwd in PP to turn to L	Turning to L, RF fwd & across in PP, T turned in	1/8 to L, facing LOD	C	BH	<b>4</b> (1)
10	Leading Lady fwd to turn to L to Close RSP	Turning to L, LF closes to RF in Close RSP, Lady facing opposite direction	3/8 to L, backing DW	R	B, foot flat, RF & BH, LF	2(1)

## Notes

**1 Lead in detail.** The lead is very dependent on both the body shaping and the use of the arm shaping. 4-6. It is necessary to feel the idea of ‘wrapping’ the Cape around the body. Continue the shape developed by Sway to R to raise joined L arm above head height over 4-5 and with Sway to L, lower joined L arm on 6 to hip height. 7-10. Use body weight and turn to lead Lady to PP and to the end shape of Close RSP.

**2 Foot and Body Position.** 4-6. Use the body and arms as described in the lead description above. 7-10. Changing Sway from R to L, the body smoothly continues to turn to achieve PP. 9. The toe turned in will provide the foot and leg strength to create the turn to Close RSP. 10. Create an emotive shape of raised joined L to R hands; looking towards Lady’s head with a strong focus of the eye line.

**3 Upper Body Shape.** 1-4. From the usual UBS to R in PP, step 4 is to L to prepare the feeling of passing the Lady OP as if creating a back to back position. This allows a greater shaping of Sway and arms to produce the ‘wrapping’ feel of the Cape around the body. 10. Sharply to R to check the turn to L.

**4 Rhythm.** It is a good musical feeling to split beat 2 over steps 4-5. The use of the split beat over steps 7-8 provides a contrast of speed and enhances the change to PP.

# Paso Doble-6

## The Twists Action Opening to PP to end in Close RSP

*A simple but attractive use of The Twists action, providing the Lady with the opportunity to act the shaping of the Cape.*

*Alignment: Commence backing wall, in Close hold, Upper Body Shape to L.*

LADY	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	UBS	FOOTWORK	RHYTHM
1-4	LF back with Man OP Turning to R, RF to side in PP. LF fwd & across in PP. Turning to R, RF fwd between Man's feet in Close hold, Sway to L. The twists entry.	No turn, backing DW. ¼ to R, Facing DC. No turn, Facing DC. 1/8 to R, Facing LOD	R. L. L. L.	BH. HB. HB. HB.	<b>1</b> (1) <b>2</b> (1) <b>2</b> (1) 2(1/2)
5	Turning to R, Lf fwd to Man's R side. Sway to L. in Close Hold	1/8 to R. Facing DW	L.	BH.	&(1/2)
6	Turning to R, RF fwd & across OP, small step, Sway to R	1/4 to R, Facing DW against LOD	R.	BH.	<b>3</b> (1)
7	Turning to R, LF back with Man OP, in Close Hold	1/8 to R Backing LOD	R.	BH.	2(1/2)
8	Turning to R, RF to side in PP.	3/8 to R, Facing DC	L.	BH.	&(1/2)
9	Turning to L, LF fwd in PP.	1/8 to L, Facing centre	C.	BH.	<b>4</b> (1)
10	Turning to L, RF closes to LF in Close RSP, facing opposite direction	5/8 to L, Facing DW	R.	B, foot flat, LF & BH. RF	2(1)

## Notes

**1 Foot and Body Position.** The use of Sway to L on 4 provides the ability to pass the Man over 5-6 as if dancing with the back towards him, creating the 'wrapping' effect of the Cape around the Man's body. 7-9. The body will smoothly continue to turn to achieve PP. 10. Create an emotive shape of raised joined L to R hands above head height; looking at Man with a strong focus of the eye line.

**2 Upper Body Shape.** 1. The commencing UBS is maintained to allow Man to step OP. 2-5. From the usual UBS to L in PP, steps 4-5 are also to L to create the feeling of passing the Man's R side in almost a back to back position. This allows a greater shaping of Sway and arms to produce the 'wrapping' feel of the Cape around the Man's body. 10. Sharply to R to check the turn to L.

**3 Rhythm.** It is a good musical feeling to split beat 2 over steps 4-5. The use of the split beat over steps 7-8 provides a contrast of speed and enhances the Check over steps 9-10.

# Paso Doble-7

## Continuous Spins in Slow and Quick Rhythm to Shadow Hold

*Alignment: Commence facing DW in PP with R to R hand hold, held equidistant between Man and Lady at chest height, with Upper Body Shape to R, feet together.*

MAN	LEAD	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	UBS	FOOT WORK	RHYTHM
1	Leading Lady fwd to turn to R under raised joined R hands	RF slowly fwd & across, raising joined R hands above head height, then circling hands to complete Lady's Two step turn to R, in PP, then lower R hands to hip height	No turn, moving along LOD, facing DW	C	HB	<b>1</b> 2(2)
2	Leading Lady fwd to turn to R under raised joined R hands	LF to side, raising joined R hands above head height, then circling hands to complete Lady's Two step turn to R, in PP, then lower R hand to hip height	No turn, moving along LOD, facing DW	C	HB	<b>2</b> 2(2)
3-4	Leading Lady fwd to repeat steps 1-2, maintaining R hand above Lady's head throughout				<b>3</b> (1/2) &(1/2) 2(1/2) &(1/2) Note the quick rhythm	
5	Leading Lady fwd to turn to R under raised joined R hands, then lower hands to continue the turn	RF fwd & across in PP, circling hands around Lady's head, then lower R hands to continue her turn to Shadow Position	No turn, moving along LOD, facing DW	C	HB	<b>4</b> (1)
6	Leading Lady to close	LF closes to RF, joined R hands on Lady's R hip in Shadow Position	No turn, facing DW, upper body facing LOD	L	BH	2(1)

## Notes

**1 Alternative endings.** 5-6. The Lady's Standing Spin may be under turned to end in Open Position or PP.

**2 Lead in detail.** R to R hand hold is taken equidistant between Man and Lady at chest height. 1. For the Lady's Two Step Turn, raise the joined R to R hands in a circular action, first in a forward direction, then continuing a circle around the Lady's head to lower to approximately hip level. 2. Repeat the circular action for the Lady's following Two Step Turn. 3-6. Due to the speed of these turns, maintain the height of hands around Lady's head throughout. 7. Commence the lead as before then continue turning Lady to R by lowering R hands to end with R hands on Lady's R hip in Shadow Position. 8. It is possible to end in other positions, such as PP, or depending on the required following figure.

**3 Foot and Body Position.** 1-7. Dance the Walks as if walking in PP, whilst the Lady completes her turns over four slow steps and four quick steps. 8. Shape the body to help the Lady to balance the stop of rotation into Shadow Position.

**4.Upper Body Shape.** This will be held in centre throughout the Lady's Spins as the lead with the R hand prevents the normal PP shaping. 8. A strong use of UBS to provide a check of rotation for the Lady and a strong muscular appearance of the posture in Shadow Position.

**4 Rhythm.** 1-2. The Slow Walks need control to use up the time value of two beats of music. 7-8. It is important to time the lead and shaping of the body to control the over turn of the Lady's Spin.

# Paso Doble-7

## Continuous Spins in Slow and Quick Rhythm to Shadow Hold

*This figure gives the Lady a good opportunity to show Continuous Spins, both with a slow rhythm and a quick rhythm. Before attempting such a figure the Spins must be practised alone many times*

*Alignment: Commence facing DC in PP with feet together, with Upper Body Shape to L..*

LADY	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	UBS	FOOTWORK	RHYTHM
1-2	Turning to R, RF fwd in PP. LF fwd small step, then turn to R on LF, under raised R arm, Spiral Cross to end in PP	1/8 to R, facing LOD. 7/8 to R, to end facing DC	C. C.	BH. BH.	<b>1</b> (1) 2(1)
3-4	Turning to R, RF fwd in PP. LF fwd small step, then turn to R on LF, under raised R arm, Spiral Cross to end in PP	1/8 to R, facing LOD. 7/8 to R, to end facing DC	C. C.	BH. B with foot flat	<b>2</b> (1) 2(1)
5-8	Repeat steps 1-4. Note Footwork of B-B-B-B		<b>3</b> (1/2) &(1/2) 2(1/2) &(1/2) Note the quick rhythm		
9	Turning to R, RF fwd in PP, then continue to turn on RF to end in Shadow Position. Standing Spin	1/8 to R, facing LOD, then continue to turn 1.1/8 to end facing DW, upper body facing LOD	C to L	B, foot flat	<b>4</b> (1/2)
10	LF closes to RF in Shadow Position	No turn, facing DW	L	BH	2(1)

## Notes

**1 Foot and Body Position.** 1-4. These Spins may be enhanced by slightly flexing the knee when using the RF and rising to the ball of foot when turning with the Spiral Cross. 5-8. Due to the speed of the Spin the action is maintained level throughout.

**2 Upper Body Shape.** Oversteps 1-9 the UBS will be in centre due to the strong rotation of the Spins. At end of 9 use a sharp rotation of the UBS to L to produce an effective stop of the rotation.

**3 Rhythm.** Note the difference in the musical rhythm when dancing slow or quick Spins.

# SYLLABUS FEBD

BAILE  
DEPORTIVO

*BAILES LATINOS*

*JIVE*



# Jive-1

## Alternative Coaster Step

*Another figure taken from West Coast Swing, popular in Jive as a linking, the rhythm and action will be similar to the Coaster Step described above but the Positions of the Feet will be different.*

1	RF crosses behind LF, T to H, on ball of foot only. Latin Cross.	1 (1/2)
2	Slip LF fwd & slightly to side, BH	& (1/2)
3	RF fwd (or maybe taken diag fwd, side and slightly forward or to side	2 (1)

# Jive-2

## Hand-to-Hand Checked Turns

*A figure of great effect, by using a Check in Right Side Position to turn Lady in the opposite direction. The Man's Foot Positions are the basic foot positions with the advanced Flick actions described in the following figure.*

*Alignment: Commence facing LOD, in Open Position with L to R handhold.*

MAN	LEAD	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
1	Leading Lady bwd	Turn to R on RF, LF fwd & across in Fan Position	1/4 to R, facing wall, LF moving DW against LOD	BH	<b>1</b> (1)
2	Leading Lady to replace weight fwd	Replace weight to RF bwd & across in Fan Position	No turn, backing centre	BH	2(1)
3	Leading Lady fwd & to turn to L, then release hold	LF to side with Lady to end with R side towards front of Man's body	No turn, facing wall, LF pointing DW	BH	3(1)
4	Taking R to R handhold, lead Lady fwd, then to check her movement	RF fwd & across in RSP, with Lady facing opposite direction	No turn, facing wall, RF moving DW	BH	4(1)
5	Leading Lady to turn to R, then release hold	Replace weight bwd & across to LF with Lady to end with L side towards front of Man's body	No turn, facing wall	BH	<b>2</b> (1)
6	Lady cont movement, then retake L to R handhold	RF to side with Lady passing front of Man's body to L side into Fan Position	No turn, facing wall, RF pointing DW against LOD	BH	2(1)
7-11	Leading Lady bwd In Fan Position to repeat steps 1-5				34 <b>3</b> 23(5)
12	Lady cont movement, then retake L to R handhold	Turning to L, RF to side, small step to end in Open Position	1/4 to L, facing LOD	BH	4(1)

## Notes

**1 Lead in detail.** 1. Slightly extend L arm to lead Lady bwd. 2. Slightly retract L arm to lead Lady fwd. 3. Continue to retract L arm, slightly fwd in front of the Lady's body to turn her to L before releasing hold. 4. Place R to R palms to check Lady's forward movement. 5. With slight hand pressure lead Lady to turn to R, releasing hold. 6. Retake normal L to R handhold in Fan Position. 7-11. Repeat steps 1-5. 12. Retake normal L to R handhold in Open Position.

**2 Foot Position.** Throughout the figure the steps will remain small to enable the Lady to remaining in a position towards the Mans centre line of balance. This also helps to produce speed of foot and leg action.

**3 Body Turn & Alignment.** Whilst the body is usually held facing wall, which allows a strong focus towards the audience and the Lady, there must be a feeling of being relaxed to allow the steps to be danced quickly and to look natural. Therefore, the body is not held stiffly to this alignment but may alter slightly in either direction.

**4 Rhythm.** It is important to accent the count of 2 and 4 in each bar of the music.

# Jive-2

## Hand-to-Hand Checked Turns

*An interesting figure for the Lady as it gives her the opportunity to turn quickly, with the Man's help, from one direction to the other. Whilst the Man changes hands in his lead, the Lady will use her R hand each time the Man takes hold.*

*Alignment: Commence backing LOD, in Open Position with L to R handhold*

LADY	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
1	RF bwd in Fan Position	No turn, backing LOD	BH	1(1)
2	Replace weight fwd to LF in Fan position [1-2, steps 1-2 of a Link in Fan Position]	No turn, facing against LOD	BH	2(1)
3	RF fwd then turn on RF as a Loose Spiral Cross to end RF back with R side towards front of Man's body	7/8 to L, to end facing DC against LOD	B	3(1)
4	LF fwd in RSP, with Man facing opposite direction. [Check]	No turn, facing DC against LOD, upper body turning sl to L	BH	4(1)
5	Turning to R on LF, RF fwd with L side towards front of Man's body	3/8 to R on LF, to end facing LOD	BH	2(1)
6	LF fwd to end back, passing front of Man's body to L side into Fan Position.	1/2 to R, to end backing LOD	BH	2(1)
7-12	RF back to repeat steps 1-6 to end in Open Position			343234(6)

## Notes

**1 Foot Position.** 3 and 5. The Spiral Cross, used on these steps, remains down with the non-supporting leg being crossed loosely in front of the standing leg. 4. The Check is danced through the pressure of the palm of the R hand against the palm of the Mans R hand and is danced towards the R side of the Mans body. 6. Man will regain L to R handhold to lead steps 7-8 as steps 1-2 of a Link in Fan Position. 12. Lady dances the same Foot Position as step 6, LF back, with Man turning to L to end in Open Position.

**2 Body Turn & Alignment.** Each step must be danced with an accurate turn, being as late as possible to effect good foot and leg speed

**3 Rhythm.** It is important to accent the count of 2 and 4 in each bar so there will be a feeling of expressing the accent of the Jive music.

### Suggested Popular Combination

**Precede:** Change of Places R to L

**Follow:** Any suitable syllabus figure commenced in Open Position

# Jive-3

## Overturned Lunge Throwaway

*It is possible to create a completely different shape for the Man by dancing a Lunge Line to Left instead of a normal Fallaway action. The Throwaway is further developed by using a type of Reverse Whip before the Lady is 'thrown away'*

*Alignment: Commence backing DC against LOD, in Fallaway position with normal hold.*

MAN	LEAD	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
1	Leading Lady bwd in FP	LF to side into a flexed L knee in FP with R leg extended in place as a Lunge line	1/8 to R, facing wall, LF pointing DW & RF pointing DW against LOD	BH, LF & whole, RF	<b>1(1)</b>
2	Leading Lady to replace weight fwd	Transfer weight sideways to RF in PP	1/4 to L, backing against LOD	Whole foot	2(1)
3	Leading Lady to turn to L	LF crosses behind RF, T to H as a Latin Cross, in Close Hold	1/8 to L, backing DW against LOD	B(H)	3(1)
4	Leading Lady to turn to L	Turning to L, RF to side, in Contact Position	3/8 to L, backing LOD	BH	4(1)
5	Leading Lady fwd & then to turn to L on 7, releasing hold with R hand	Turning to L, LF back in PP into a Coaster Step LRL, to end LF fwd in TP	3/8 to L, backing DC against LOD. Complete a further 1/8 to L, to end facing LOD	B-B-BH	2&2(2)
6	Leading Lady fwd	RF fwd into a Lock Step RLR, to end in Open Position	No turn, facing LOD	B-B-BH	3&4(2)

## Notes

**1 Lead in detail.** 1. Extend both arms to lead Lady bwd. 2. Retract both arms to lead Lady fwd. 3-4. Continue to retract arms into Contact Hold, leading Lady into a Turning Run, turning strongly to L. 5-7. Extend both arms to achieve PP, then release hold with R hand on step 7, slightly retracting L arm to lead Lady to turn to TP. 8-10. Slightly extend L arm to lead Lady fwd in TP, then slightly retract L arm on step 10 to lead Lady to turn to R to end in Open Position.

**2 Foot & Body Position.** 1. L knee should be strongly flexed, with a strongly extended R leg, to create a Low Lunge Line to Left. Head may be turned to R to look towards Lady. 3. Crossing LF behind RF as a Latin Cross, enables the Lady to pass in front of the Man to end in the required alignment. 5-7. Please see full description of the Coaster Step in the introductory chapter of the Jive.

**3 Body Turn & Alignment.** The figure may be commenced in other directions; however, the commencing alignment above creates an attractive visual effect for the audience. 3-4. The turn given allows the Lady to move into Contact Hold and to turn to her L across front of the Man. A slight increase in this amount of turn is also possible. 5-7. In order to allow the Lady freedom of movement to pass in front of the Man to end in TP, the Man must turn immediately as he dances step 5 to move out of her way.

**4 Rhythm.** This figure uses 8 beats of music so is ideal, if required, in phrasing the choreography. Please note that whilst the Man dances 2 steps over 3-4, the Lady dances 3 steps. Again whilst the Man dances 3 steps over 5-7, the Lady dances 2 steps.

# Jive-3

## Overtuned Lunge Throwaway

*The Lady is able to create a different shape and different speed of movement by dancing a type of Reverse Whip before dancing a Spiral action to runaway as the last 3 steps of an Overtuned Throwaway*

*Alignment: Commence backing DW against LOD, in Fallaway position with normal hold.*

LADY	FOOT AND BODY POSITIONS	BODY TURN & ALIGNMENTS	FOOT WORK	RHYTHM
1	Turning to R, RF back in FP	1/8 to R, backing against LOD	BH	1(1)
2	Turning to L, replace weight fwd to LF in PP	1/8 to L, facing DC	BH	2(1)
3	Turning to L, RF fwd into a Turning Run, RLR, in Contact Hold to end RF back	Complete 3/4 to L, to end backing DC against LOD	B-B-BH	3&4(2)
4	Turning to L, LF fwd in PP, moving fwd of Man's body	1/8 to L, facing LOD	BH	<b>2(1)</b>
5	RF fwd, then turn as a Spiral Cross to L to end in TP	No turn, facing LOD then 7/8 to L on RF to end facing DW	B(H)	2(1)
6	LF fwd into a Three Step Run LRL, in TP, then turn to R on 10 to end LF back in Open Position	1/8 to L, facing LOD, then 1/2 to R on step 10, to end backing LOD	B-B-BH	3&4(2)

## Notes

**1 Foot Position.** 1-2. Dance as steps 1-2 of a Fallaway figure. 3-5. Moving into Contact Position provides an easier rotation for this strong amount of turn. 6-7. Pass Man's body to end in Tandem position in a similar way to the syllabus figure, the Overtuned Throwaway from Fallaway. Please note these 2 steps are danced on single beats of music as the Man is dancing the 3 steps of the Coaster Step. 8-10. Use a Run action or if preferred a Forward Lock action, before turning on step 10 to end in Open Position.

**2 Body Turn & Alignment.** The figure may be commenced in other directions; however, the commencing alignment above creates an attractive visual effect for the audience. 3-5. Due to the strong amount of turn over this Turning Run it is important to keep the posture forward to enable an easy continuation of movement forward on step 6. Step 5 will end in a loose Spiral Cross as the turn is completed. 7. Once again, a loose Spiral Cross is danced with the R heel lowering late. 8-10. The turn at the end of the Three Step Run should be danced as late as possible to create speed of turn.

**3 Rhythm.** This figure uses 8 beats of music so is ideal, if required, in phrasing the choreography. Please note that whilst the Man dances 2 steps over 3-4, the Lady dances 3 steps. Again whilst the Man dances 3 steps over 5-7, the Lady dances 2 steps.

### Suggested Popular Combination

**Precede:** Whip to end in FP

**Follow:** Any syllabus figure danced from Open Position

# JIVE-4

## Travelling Flick Ball Changes in PP - Turning Chasses

*This figure is a development of the Jive Walks, using the shape of the figure but substituting the Travelling Flick Ball Changes*

*Commence facing DW, in PP in Close Hold*

MAN	LEAD	FOOT & BODY POSITION	BODY TURN & ALIGNMENT	FOOTWORK	RHYTHM
1-2	Leading Lady bwd into a Fallaway Rock	LF back in FP into a Fallaway Rock, LR	1/8 to L, backing against LOD	BH-BH	12(2)
3	Leading Lady to turn to L	Turning to R, Flick LF diag fwd w/w in Close Position	1/8 to R, facing DW	Whole, RF & LF off floor	3(3/4)
4	Leading Lady to remain in place	LF crosses behind RF with part weight, T to H, Latin Cross	1/8 to L, backing against LOD	B	a(1/4)
5	Leading Lady fwd in PP	RF fwd, small step in PP [3-5 Travelling Flick Ball Change]	No turn, facing LOD	BH	4(1)
6-8	Leading Lady to turn to L to repeat steps 3-5, a Travelling Flick Ball Change				2a2(2)
9-11	Leading Lady to turn to R, release hold with L hand	LF to side into a Turning Chasse LRL, to end LF to side in Contact Hold, Sway to L	5/8 to R, to end backing DW	B-B-BH	3a4(2)
12-14	Leading Lady to turn to R	RF to side into a Turning Chasse RLR, to end RF diag fwd in Contact Hold, Sway to R	3/8 to R, facing LOD	B-B-BH,	3a2(2)
15-17	Leading Lady to turn to R	LF to side into a Turning Chasse LRL, then to cont turning on LF as a Pivot in Contact Hold, Sway to L	1/2 to R, to end backing LOD then 1/2 to R on LF to end facing LOD	B-B-BH, then B of LF, foot flat	3a4(2)

## Notes

1. Lead in detail. 1-8 Lead in detail. 1-8. Maintain tone in both arms for the Lady to react with quick foot and leg actions. 9-17. Contact is necessary to provide speed of action through the Turning Chasses

2. Foot & Body Position. Body weight must be poised forward to continue the movement along the LOD, during the Travelling Flick Ball Changes.

3. Free arm position. 9-19. The free L arm may be held in a normal compact position to the side. Alternatively it may be extended to L, either low when Sway is to L or high when Sway is to R.

4 Body Turn & Alignment. The suggested alignment is given in order for the Lady's action to be clearly visible to the audience; however, other alignments may be danced.

# JIVE-4

## Travelling Flick Ball Changes in PP - Turning Chasses

*The Lady creates the 'fun' look of this figure by dancing a stronger turn on the Flick Ball Changes to point her foot between the Man's feet.  
Commence facing DC, in PP in Close Hold.*

LADY	FOOT & BODY POSITION	BODY TURN & ALIGNMENT	FOOTWORK	RHYTHM
1-2	RF back in FP into a Fallaway Rock, RL	1/8 to L, backing against LOD.	BH-BH	12(2)
3	Turning to L, Flick RF fwd w/w, between Man's feet in Close Position	1/4 to L, facing centre	Whole, LF & RF off floor	3(3/4)
4	RF crosses behind LF with part weight, T to H. Latin Cross	1/4 to R, backing against LOD	B	a(1/4)
5	LF, fwd small step in PP [3-5 Travelling Flick Ball Change]	No turn, facing LOD	BH	4(1)
6-8	Repeat steps 3 - 5, a Travelling Flick Ball Change			
9-11	RF fwd into a Turning Chasse RLR, to end RF fwd in Contact Hold. Sway to R	1/8 to R, to end facing DW	B-B-BH	3a4(2)
12-14	LF to side into a Turning Chasse LRL, to end LF to side & sl bwd in Contact Hold. Sway to L	3/8 to R, backing LOD	B-B-BH,	3a2(2)
15-17	RF to side into a Turning Chasse RLR, then to cont turning on RF as a Spin in Contact hold. Sway to R	1/2 to R, to end facing LOD then 1/2 to R on RF to end backing LOD	B-B-BH, then B of RF, foot flat	3a4(2)

## Notes

1 Foot & Body Position. Body weight must be poised forward to continue the movement along the LOD, during the Travelling Flick Ball Changes. 3. As the RF Flick is danced between the Man's feet, the hips may be pulled slightly back and eye line focused on the Man's eyes.

2 Free arm position. 9-17. The free R arm may be held in a normal compact position to the side. Alternatively it may be extended to R, either low when Sway is to R or high when Sway is to L

3 BodyTurn & Alignment. The suggested alignment is given in order for the Lady's action to be clearly visible to the audience; however, other alignments may be danced.

### Suggested Popular Combination

Precede: Any suitable syllabus figure ended in Fallaway Position

Follow: Any suitable syllabus figure danced from Open Position



# JIVE-5

## CHICKEN WALKS WITH MAN'S CROSSOVER WALKS - REVERSE THROWAWAY ACTION

*An advanced development of the Chicken Walks, with the Man dancing Swivelling Crossover Walks*

*Commence facing LOD, in Open Position*

MAN	LEAD	FOOT & BODY POSITION	BODY TURN & ALIGNMENT	FOOTWORK	RHYTHM
1	Leading Lady fwd	Turning to R, LF fwd & across in flexed L knee, L side at a 90° angle to front of Lady	3/8 to R, facing DW against LOD, upper body turns less	BH	1(1)
2	Leading Lady fwd	Swivel to L on LF, RF to side in flexed R knee, L side at a 90° angle to the front of Lady	1/8 to L, facing wall, LF pointing D	B, foot flat, LF & BH, RF	2(1
3	Leading Lady fwd to repeat step 1		1/8 to R, facing DW against LOD, upper body turns less	BH	3(1)
4	Leading Lady fwd to repeat step 2		1/8 to L, facing wall, LF pointing DW	B, foot flat, LF & BH, RF	4(1)
5	Leading Lady fwd towards Man's L side	Turning to R, LF back with Lady moving towards L side of Man	1/4 to R, backing LOD	B	2(1/2)
6	Leading Lady fwd to pass Man's L side	RF closes to LF with Lady in LSP, facing same direction	No turn, facing against LOD	B	&(1/2)
7	Leading Lady fwd & then turn to L under raised L hand	LF fwd, to end with Lady in LSP, fwd of Man's body. [ 5-7 Coaster Step]	No turn, facing against LOD	BH	2(1)
8-10	Leading Lady to Run fwd & then turn to R on 10	RF crosses behind LF in TP, T to H, Latin Cross, to end RF fwd in Open Position. [Alternative Coaster Step]	No turn, facing against LOD. SI upper body turn to R on 10	B-BH-BH	3&4(2)

### Notes

Lead in detail. 1-4. Maintain tone in L arm to lead Lady forward with the weight change. 5-7. Retract L arm to lead Lady forward, passing Man's L side and then on step 7 raise L hand around Lady's head to turn her to L to end on Lside, slightly in front of Man's body 8-9. Extend L hand slightly fwd at Lady's hip height, to lead Lady to Run fwd in Tandem Position. 10. Check Lady's Run with a slight turn of L wrist to turn Lady to R and then gradually extend L arm to end in normal Open Position.

2. Foot & Body Position. 1-4. Body weight is poised forward and the standing knee flexed to create the feeling of the Jitterbug character. Maintain eye contact with the Lady throughout. 5-7. See a more detailed description of the Coaster Step in the Introduction to the Jive. 8-10. See a more detailed description of the Alternative Coaster Step in the introduction to the Jive.

3.Body Turn Alignment. 1-4. Whilst there is only 1/8 of a Body turn on the Swivels, there is a strong turn through the legs, when on the standing LE 8. On the 1st step of the Alternative Coaster Step, a hip turn to R and raise R hip, recovering to normal position on step 9.

# JIVE-5

## CHICKEN WALKS WITH MAN'S CROSSOVER WALKS - REVERSE THROWAWAY ACTION

*An advanced development of the Chicken Walks*

*Commence in an Open Position, backing LOD*

LADY	FOOT & BODY POSITION	BODY TURN & ALIGNMENT	FOOTWORK	RHYTHM
1	L knee flexed, RF fwd w/w, T turned out with Man's L side at a 90° angle to front of Lady	No turn , RF pointing DC, against LOD,	WF, LF& o/e T, RF	1(3/4)
2-3	RF closes towards LF, knee flexed. LF fwd w/w, T turned out with Man's L side at a 90° angle to front of Lady	No turn. LF pointing DW against LOD	BH, RE. o/e T, LF	a(1/4) 2(3/4)
4-5	LF closes towards RF, knee flexed. RF fwd w/w, T turned out with Man's L side at a 90° angle to front of Lady	NRF pointing DC against LOD o turn	BH, LF, o/e T, RF	a(114) 3(3/4)
6-7	RF closes towards LF, knee flexed LF fwd, with full weight, T turned out with Man's L side at a 90° angle to front of Lady	No turn. LF pointing DW against LOD	BH, RE. o/e T,H, LF	a(1/4) 4(1)
8-9	RF fwd into a Run RL, to pass Man's L side. End on L side, sl fwd of Man's body	No turn, facing against LOD.	B-B	2(1/2) &(1/2)
10	RF fwd, then turn under arm to L, to end on L side, sl in front of Man's body.	7/8 to L on RF, to end facing DC against LOD.	BH, then B, foot flat	2(1)
11-12	LF fwd into a Run LR, in TP	1/8 to L, facing against LOD.	B-B	3(1/2) &(1/2)
13	LF fwd, then turn R, to end in Open Position	1/2 to R on LF, to end backing against LOD	BH, then B, foot flat	4(1)

## Notes

1 Foot & Body Position. 1-7. Body weight is poised in a slightly backward line of balance and each standing knee flexed to create the appearance of being pulled fwd by the Man. Dance these steps with the legs and feet brushing past each other as described in the syllabus figure. Maintain eye contact with the Man throughout. 8-13. See a more detailed description of the Jive Runs in the Introduction to the Jive.

2 Body Turn & Alignment. 1-7. Whilst there is no actual Body turn, there is a strong turn out of the legs, to create a beautiful foot styling

# JIVE-6

## SINGLE BEAT SHOULDER SPIN

*The use of single beat rhythm instead of the normal triple rhythm, is very effective and allows the use of musical contrast.*

*Commence facing against LOD, in Open Position with R to R handhold,*

MAN	LEAD	FOOT & BODY POSITION	BODY TURN & ALIGNMENT	FOOTWORK	RHYTHM
1-2	Leading Lady bwd into 1-2 of a Link	LF back into 1-2 of a Link in Open Position with R to R handhold	No turn, backing LOD, to end facing against LOD	BH BH	1(1) 2(1)
3	Leading Lady to turn to L under raised arm then lower R arm behind back	Turning to L, LF fwd in TP with Man in front	1/8 to L, facing DW against LOD	BH	3(1)
4	Placing L hand on Lady's R shoulder	Turning to L, RF to side, small step, in LSP	1/8 to L, facing wall	BH	4(1)
5	Leading Lady to turn to R then release hold	Turning to L, LF almost in place in Open Position	1/8 to L, facing DW	BH	2(1)
6	Taking required hold to check Lady's turn	Turning to L, RF almost in place in Open Position	1/8 to L, facing LOD	BH	2(1)
7-9	Leading Lady to maintain position	Hold position into a Hesitation Ball Change in Open Position	No turn, facing LOD	Whole LF. B. BH	3(3/4) a(1/4) 4(1)

### Notes

1. Lead in detail. 1. Extend R arm to lead Lady backward. 2. Retract R arm and then commence to raise R arm to lead Lady to turn to L 3. Continue to raise R arm and to circle hand around Lady's head to continue her turn to L, then lower R hand behind Man's back to waist height. 4. Place L hand on Lady's R shoulder in preparation for following turn. 5. Use body turn and body weight, lead Lady to replace weight fwd, turning to R and then to continue turning as a Spin by using a pressure through L hand on her R shou/der. Release hold with both hands. 6. Take the required hold for the chosen following figure. 7-9. Maintain hold in joined arm and use body weight to lead the Hesitation Ball Change.

2 Foot & Body Position. Due to the restriction of movement, caused by the necessary particular hold and lead, step 4 will be smal/ and steps 5-6 danced almost in place. if preferred, replace steps 7-9 by steps 1-2 of a Link; however, the Hesitation Ball Change provides an interesting contrast to the single beat rhythm used for the actual Shoulder Spin.

3 Body Turn & A/ignment The suggested alignment gives the audience a clear view of the actions of both Man and Lady; however, it is possible to dance on other alignments.

4 Footwork. it is important to use the normal footwork and leg action — to produce the Jive rhythm — throughout the figure.

5 Rhythm. Even when dancing a figure of single beat rhythm throughout, it is just as important to accent beats 2 and 4 as when dancing figures with the normal triple rhythm.

# JIVE-6

## SINGLE BEAT SHOULDER SPIN

*The figure provides the Lady with an opportunity to Spin from a different position and hold; it is very effective and allows the use of musical contrast.*

*Commence backing against LOD, in Open Position with R to R hand hold.*

LADY	FOOT & BODY POSITION	BODY TURN & ALIGNMENT	FOOTWORK	RHYTHM
1-2	RF back into 1-2 of a Link in Open Position	No turn, backing against LOD, to end facing LOD	BH-BH	12(2)
3	Turning to L, RF fwd to end back in TP with Man in front. Loose Spiral Cross	1/8 to L, facing DC, then complete a further 1/2 to L on RF, to end facing DW against LOD	B(H)B	3(1)
4	Turning to L, LF to side, small step, in LSP	1/8 to L, facing wall	BH	4(1)
5	Turning to R, RF almost in place, then Spin to R on RF to end in Open Position	1/4 to R, facing against LOD, then 1 turn to R on RF, to end facing against LOD	BH & B, Foot flat	2(1)
6	LF back in Open Position	No turn, backing LOD	BH	2(1)
7-9	Hold position into a Hesitation Ball Change in Open Position	No turn, backing LOD	Whole LF. B. BH	3(3/4) a(1/4) 4(1)

### Notes

1 Foot & Body Position. Due to the restriction of movement, caused by the necessary particular hold and lead, step 4 will be small and step 5 danced almost in place. 6. Dance the usual LF back as the last step of a figure ended in Open Position. 7-9. May be replaced, if preferred, by steps 1-2 of a Link; however, the Hesitation Ball Change provides an interesting contrast to the single beat rhythm used for the actual Shoulder Spin.

2 BodyTurn & A/ignment. The suggested alignment gives the audience a clear view of the actions of both Man and Lady; however, it is possible to dance on other alignments.

3 Footwork. it is important to use the normal footwork and leg action — to produce the Jive rhythm — throughout the figure.

4 Rhythm. Even when dancing a figure of single beat rhythm throughout, it is just as important to accent beats 2 and 4 as when dancing figures with the normal triple rhythm.

### Suggested Popular Combination

Precede: Any suitable syllabus figure ended in Open Position

Follow: Any suitable syllabus figure commenced from Open Position

# JIVE-7

## CHUGGING, TURNING TO RIGHT

*Chugging is a figure originally given the technique of turning to the left; however, by using a similar action, turning to the right, this provides a much stronger and more advanced appearance. The entry figure ended in Open CPP, also adds to the effect by creating a strong turn to the following Fallaway Position.*

*Commence facing against LOD, in Open CPP, for example, having danced an Overturned Change of Places L to R to Open CPP, count 123a4 2a2.*

MAN	LEAD	FOOT & BODY POSITION	BODY TURN & ALIGNMENT	FOOTWORK	RHYTHM
1-2	Leading Lady to turn R & bwd into a Fallaway Rock	Turning to L, LF bwd into steps 1-2 of a Fallaway Rock, to end in Open PP. Release hold with L hand, taking R to R hand hold	1/2 to L on RF, backing against LOD to end facing LOD	B, foot flat, RF & BH, LF. BH	34(2)
3-5	Leading Lady to turn L & then fwd	Turning to R, LF fwd into a Lock Step LRL in Close Position with Lady on R side	Completing 1/4 to R, to end facing wall	B-B-BH	3a2(2)
6-8	Leading Lady to turn R & then fwd	Turning to R, RF fwd into a Lock Step RLR, in Open PP	Completing 1/4 to R, facing against LOD	B-B-BH	3a2(2)
9-11	Leading Lady turn L & then fwd	Turning to R, LF fwd into a Lock Step LRL, in Close Position with Lady on R side [3-11 Chugging turning to R	Completing 1/4 to R, facing centre	B-B-BH	4a2(2)
12-14	Leading Lady to Spin to R	Turning to R, RF sl fwd into a Chasse RLR, releasing hold with R hand & taking required hold for the following figure. [11-14, steps 5-8 of an American Spin]	Completing 1/4 to R, facing LOD	B-B-BH	3a4(2)

## Notes

- Lead in detail. 1. Using body turn and body weight, lead Lady to turn to R, then release hold, immediately taking R to R handhold in FP at waist level. 2. Maintain tone in R arm to lead Lady fwd. 3-5. Retract R arm, leading Lady to turn to L, then fwd to R side. 6-8. Extend R arm, leading Lady to turn to R, then fwd in Open PP 9-11, Retract R arm, leading Lady to turn to L, then fwd to R side. At the end of 11, use body weight to lead Lady to commence to Spin to R, then release hold. 14. Take required hold for the chosen following figure.
- Foot & Body Position. The turns from Open PP to the Lady on Man's R side and again to Open PP should be danced as late as possible to create the speed of feet and leg action required at a high level. Repeat steps 6-11 if required.
- Body Turn & Alignment. The suggested alignment gives the audience a clear view of the actions of both Man and Lady; however, it is possible to dance on other alignments. 1. Please be aware of the turn required from the standing foot of the preceding step.

JIVE-7

CHUGGING, TURNING TO RIGHT

A Technique of Advanced Latin- American Figures pag. 262-263 – figura 16

*The amount of turn suggested on the actual Chugging steps in this figure provide the lady with the opportunity to show excellent speed of feet and legs. The entry figure also adds to the effect by creating a strong turn to the commencing Fallaway Position.*

*Commence facing against LOD, in Open CPP.*

LADY	FOOT & BODY POSITION	BODY TURN & ALIGNMENT	FOOTWORK	RHYTHM
1-2	Turning to Ron LF, RF bwd into steps 1-2 of a Fallaway Rock, to end in Open PP.	1/2 to Ron LF, backing against LOD, to end facing LOD	B, foot flat, LF. BH-BH	34(2)
3-5	Turning to L on LF, RF fwd & across into a Lock Step RLR, in Close Position on Man's R side	3/8 to L on LF, facing DC against LOD	B, foot flat, LF. B-B-BH	3a2(2)
6-8	Turning to Ron RF, LF fwd & across into a Lock Step LRL, in Open PP	5/8 to R, facing wall	B, foot flat, RE B-B-BH	3a4(2)
9-11	Turning to L on LF, RF fwd & across into a Lock Step RLR, in Close Position on Man's R on side. [1-11 Chugging turning to R]	1/4 to L, facing LOD	B, foot flat, LE B-B-BH	4a2(2)
12-14	Turning to R from RF, LF fwd into a Turning Chasse LRL, to end LF back in Open Position (11-14, steps 5-8 of an Overturned American Spin]	Complete 1.1/2 to R, to end backing LOD	B, foot flat, RF B-B-BH	3a4(2)

Notes

1 Foot & Body Position. The turns from Open PP to the Lady on Man's R side and again to Open PP should be danced as late as possible to create the speed of feet and leg action required at a high level. Repeat steps 6-11 if required.

2 Body Turn & Alignment. The suggested alignment gives the audience a clear view of the actions of both Man And Lady; however, it is possible to dance on other alignments. 1. Please be aware of the turn required from the standing foot of the preceding step,

Suggested Popular Combination  
Precede: Any suitable syllabus figure anded in Open Position  
Follow: Any suitable syllabus figure danced from Open Position