



**ROUNDALAB**

**STANDARDS FOR**

**ROUND DANCING**

**CUE SHEET**

**WRITING**

**GUIDELINES**



**ROUNDALAB STANDARD**  
**Cue Sheet Writing Guidelines**

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**ROUNDALAB STANDARD**  
**Cue Sheet Writing Guidelines**

This booklet describes a format which a choreographer can use to write a cue sheet that will be easily understood by teachers, cuers and dancers. The material in this booklet is supplemented by other ROUNDALAB publications, including the phase booklets, the *Glossary*, *Index*, *Abbreviations*, *Cueing Guidelines*, *Listing of Phase Rated Actions, Movements and Figures by Rhythm* and *Listing of Phase Rated Actions, Movements and Figures by Phase*.

Copies of the following additional manuals, booklets, ROUNDALAB Teaching Videos [RTVs], Digital Video Discs [DVDs] and Figure Video Software [FVS] may be purchased from:

ROUNDALAB  
PO Box 1928  
Auburn, ME 04211  
PHONE: 877 Y I DANCE [877-943-2623] US/CANADA  
207-904-0220 all other countries  
WEBSITE: [www.roundalab.org](http://www.roundalab.org)  
E-MAIL: [roundalab@roundalab.org](mailto:roundalab@roundalab.org)

- Phase Booklets – Phases I through VI
- Glossary
- Abbreviations Booklet
- Index for Glossary & Phase Booklets
- Listing of Phase Rated Actions, Movements and Figures by Rhythm Booklet
- Listing of Phase Rated Actions, Movements and Figures by Phase Booklet
- Cueing Guidelines
- Cue Sheet Writing Guidelines
- New Round Dance Leaders Manual - Phase I / II
- Teaching Manuals for Phase III and IV
- Preliminary Foot Movements & Positions/Dance Positions/Walks in all Rhythms Booklet
- Callers Manual for Using Rounds in the Square Dance Program
- ROUNDALAB Teaching Videos [RTVs]
- Instructional Digital Video Discs [DVDs] [Phase I through Phase VI and Addendum]
- Figure Video Software [FVS]

Because of changes over time as well as differences of interpretation, inconsistencies may appear between the ROUNDALAB Teaching Videos [RTVs], Digital Video Discs [DVDs], Figure Video Software [FVS] and the ROUNDALAB Phase Booklets. In such instances, the Phase Booklets should be taken as containing the most up to date material available.

**CHANGES:**

Proposed changes to this Standard should be submitted to:

ROUNDALAB  
PO Box 1928  
Auburn, ME 04211  
PHONE: 877 Y I DANCE [877-943-2623] US/CANADA  
207-904-0220 all other countries  
WEBSITE: [www.roundalab.org](http://www.roundalab.org)  
E-MAIL: [roundalab@roundalab.org](mailto:roundalab@roundalab.org)

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Submit proposed changes as follows:

- State the specific section which is to be changed.
- Restate the section the way it should read if the requested change is approved.
- State the specific reason[s] for the change.
- Submit the proposed changes by November 1 to be considered at the next Annual ROUNDALAB Convention.

## **ROUNDALAB PHASE RATING SYSTEM**

The purpose of the "**ROUNDALAB Phase Rating System**" is to provide a method for rating basic round dance actions, movements and figures according to the degree of complexity. This system can be readily used and understood by all those involved in round dancing to rate a dance at the appropriate phase. This concept works as follows:

- a. If all actions, movements and figures in a dance are from the same phase, the dance will be phased at that phase.
- b. A dance cannot have more than two actions, movements or figures [or any combination thereof] from the next higher phase and remain at the lower phase.
  - [1] If there is one action, movement or figure in a dance from the next higher phase, the dance will be phased at the lower phase plus 1 [e.g., a Phase II dance with one figure from Phase III will be rated Phase II +1].
  - [2] If there are two actions, movements or figures [or any combination thereof] in the dance from the next higher phase, the dance will be phased at the lower phase plus 2 [e.g., a Phase II dance with two figures from Phase III will be rated Phase II +2].
  - [3] Three or more actions, movements or figures [or any combination thereof] in the next higher phase requires the dance to be rated at the higher phase level.
- c. A dance cannot be rated any lower than one phase below the highest action, movement or figure used [e.g., a Phase III dance with one figure from Phase V will be rated as Phase IV +1].

ROUNDALAB suggests the Phase Rating be included in the lead information on every cue sheet. Choreographers should put a "degree of difficulty" as part of the heading of a cue sheet, as determined by the following parameters:

- a. EASY [EZ] – a dance that can be done to cues by the average dancer at THAT phase level without further instructions by the cuer.
- b. AVERAGE [AVG] – a dance that can be done to cues by the average dancer at THAT phase level with one or two simple instructions explained by the cuer, e.g., "Lady rolls to LOP, not a Cross Wrap".
- c. DIFFICULT [DIFF] – a dance that probably cannot be done by the average dancer at that phase level without a special teach because of rotations; unphased actions, movements or figures; unusual positioning; figure modifications; or tempo or timing changes.

ROUNDALAB recommends that choreographers assume the responsibility of rating their own dance before publication. However, if the choreographer does not rate the dance, then any person can easily rate the dance by using ROUNDALAB criteria.

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## **Introduction**

The Cue Sheet Writing Guidelines have been prepared by ROUNDALAB [The International Association of Round Dance Teachers, Inc.] to aid in writing a cue sheet once the choreography is complete. We encourage both new and experienced choreographers to follow these guidelines so that all cue sheets have a similar format to make it easier for cuers to teach and dancers to learn your dance.

These are guidelines – not rules. The suggested standard format presented establishes some uniformity to assist teachers, cuers and dancers in being able to read and understand your cue sheet. Since there are many different kinds of equipment and computer programs used by choreographers to document their dances, a format that works well on one piece of equipment may not work well on another, and the readability of the document will suffer. These guidelines are intended to provide the framework for documenting your cue sheets in a standardized manner.

## **Creating Choreography**

At this beginning stage you should choose music, decide the rhythm, identify the segments that repeat within the music and jot down figure sequences. Try to fit the choreography to the musical phrases. If there is singing or vocals in the music, listen to the words because they may suggest certain figures for your dance.

When you choose music, avoid music that has been used for a Golden Classic dance. When you name the dance, do not duplicate the name of an existing ROUNDALAB Classic Dance. Many dancers know these Classics, and it would be very confusing for them to hear the same names or the same music. A list of these Classic and Golden Classic dances is available on the ROUNDALAB web site.

As you develop dance sections, ask your partner to help “dance” those segments. Ensure the figures flow well for both partners. Pay attention to the transitions from one figure to the next. Check to ensure body flow is continuous and smooth for both you and your partner. Sometimes figure combinations are easy for one partner to dance but hard for the other partner.

Once you have completed developing your dance, dance it through several times with your partner to ensure it really does flow well and fits the music. When you are satisfied with your new dance, you are ready to document the cue sheet.

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## **Music**

The digital age has brought many changes to the way music is available, especially for round dance choreography. While the principal form of music used to be records [particularly 45 rpm], now there are a number of other sources.

Records used in the past consisted of those produced almost exclusively for the round dance [and square dance] community and “pop records” produced for the public. Producers of the former each had “rules” for writing dances to their music, namely getting permission and having choreography reviewed by a committee. Pop records, of course, never had any requirements governing use by our activity.

### **Music Formats**

Generally, music is available in the following formats, although it is not restricted to just these categories:

- Pop records [45s with one song on each side – Side A, Side B]
- Round dance records [45s with one or more songs on each side pressed by a round dance record company]
- Pop or ballroom music recorded on albums
- Pop or ballroom music available as a download [available from a variety of sources and in various formats including mp3]
- Compact discs [CDs]

A choreographer should make a determination of the availability of the chosen music and indicate the source on the cue sheet. The source information should be very specific as there are often different versions of the same music available from different sources, and some versions may not fit the dance.

### **Music Availability**

**Pop Records** – If the music is available only on 45s, a choreographer should first contact a record supplier [see Music Suppliers section] to be sure that the music is available or could be available after the cue sheet is written. Even if the music is available as an mp3 download, a notation on the cue sheet that the music is also available on 45s is helpful, because not all round dance leaders use mp3s.

**Round Dance Records [45s]** – Even before starting to write the dance, choreographers should check with the appropriate round dance record supplier [see Music Suppliers on page 5] to find out if approval is required to write a dance to that music. Round dance record suppliers may have agreements or financial arrangements with other choreographers and pre-checking availability will avoid infringement problems.

**Pop or Ballroom Music on Albums** – If the music is available only in this format, this information should be noted on the cue sheet, along with the source. If the music is available both on album and by downloading in mp3 format, information as to both sources should be shown.

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Compact Discs [CDs] – If the music is available only on a CD, this information along with the source, name and track number should be noted on the cue sheet.

If the music is available only as a download, be careful to give full details, so that cuers can find the correct arrangement. If a supplier has a number of different arrangements available for download, it is important to give the length of the piece of the music, so that people can identify the right arrangement to download. Remember that if people cannot find a copy of the music, they cannot cue the dance.

### **Music Producers**

A number of companies produce music specifically for use in Round Dancing:

- A & F Music [Belco], 7677 Brightwood Dr., Las Vegas, NV 89123, Tel: 575-546-5393
- Gold Rush Records, Scott Brown, Tel: 412-583-8749 – CD or MP3 only
- Grenn Records, Tracy Brown, Tel: 606-883-3183 – CD or MP3 only
- MM Records, Monk Moore, Tel: 919-639-4454 – CD or MP3 only
- Prairie Recordings, Mark Clausing, 1623 Hunter Rd., Fairfield, OH 45014, Tel: 513-858-6340, Email: mclausing@fuse.net
- Roper Records, 4515 21st Street, Long Island City, NY 11101, Tel: 718-786-2401
- STAR, Merry-Go-Round, Hi Hat, Private Stock, Chapparrel, TNT, Supreme Audio, Hanhurst's Tape Service; CD, MP3 and records. All available from Palomino Records [see address for Palomino Records in the Music Suppliers section].

### **Music Suppliers**

A number of companies stock music specifically for use in Round Dancing:

- A&S Records, P.O. Box 6777, Warner Robins, GA 31095, Tel: 478-922-7510
- BRS Square Dance Records, 2309 Del Monte Dr., San Pablo, CA 94806, Tel: 510-724-7712
- Nev McLachlan, P.O. Box 248, Buderim QLD, Australia 4556, Tel: 074-451-238
- Palomino Records, 2818 HWY 44 East, Shepherdsville, KY 40165, Tel: 502-922-0074  
Web site: [www.Dosado.com](http://www.Dosado.com), Email: [Tom@dosado.com](mailto:Tom@dosado.com)
- Perry's Place, 1067 N. Main St. #162, Nicholasville, KY 40340-0069, Tel: 800-882-3262, 859-885-9440, Email: [music@perrysplace.com](mailto:music@perrysplace.com)
- Silver Star Record & Tape Service, 10 Saint Moritz Road, Winnipeg MB R2G 3J6 Canada, Tel: 204-668-2216

### **Internet Sources for Music**

A growing number of internet-based companies supply music as downloads, both as individual tracks and as complete albums. The internet changes too rapidly to offer a listing of all sources available, but the following suppliers are known to have been used by a number of choreographers and cuers:

- [www.amazon.com](http://www.amazon.com)
- [www.apple.com/itunes](http://www.apple.com/itunes)
- [www.casa-musica.de](http://www.casa-musica.de)
- [www.napster.com](http://www.napster.com)
- [www.oldies.com](http://www.oldies.com)
- [www.rhapsody.com](http://www.rhapsody.com)
- [www.wrdmusic.com](http://www.wrdmusic.com)

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## **Resources for Cue Sheet Development**

A number of ROUNDALAB standards are available to help choreographers prepare cue sheets. Use these resources to ensure the cue sheet is easily readable and understandable by teachers, cuers and dancers who wish to use the dance. These standards are updated annually so refer to the most current documents available.

Listed below are the ROUNDALAB standards publications with a description of the information contained within each document:

- *Phase Booklets I-VI* – These six booklets [manuals] describe and define the various rhythms, dance actions, movements and figures within each phase level. Refer to the Phase Booklets to ensure accuracy of the actions, movements and figure descriptions in the cue sheet.
- *Glossary* – Provides an alphabetical list and brief definition of terms used throughout the standards publications.
- *Index for Glossary and Phases I-VI* – An alphabetical listing indicating where descriptions of the dance rhythms, positions actions, movements and figures occur in the *Glossary* and *Phase I-VI Standards* booklets – An invaluable aid for locating definitions.
- *Abbreviations of Round Dancing* – Provides a list of standardized abbreviations used in cue sheets to reduce the size of words without confusing the reader and to conserve space within the body of the cue sheet. How to use punctuation symbols in cue sheets is defined in this document.
- *Cueing Guidelines* – Explains how actions, movements and figures should or could be cued, provides help in constructing Head Cues and includes sections on step cues, single and multiple-measure cues, and split-measure cues.
- *Listing of Phase Rated Actions, Movements and Figures by Rhythm and Listing of Phase Rated Actions, Movements and Figures by Phase* – These two documents provide a listing of actions, movements and figures, indicates Preferred Cue Terms and optional cues.

ROUNDALAB members can access all documents on the web site at any time. Non-members can purchase a yearly subscription at a very reasonable cost to gain access to the *Phase Booklets I-VI*, *Glossary*, *Index for Glossary and Phases I-VI*, *Cueing Guidelines*, *Listing of Phase Rated Actions, Movements and Figures by Rhythm* and *Listing of Phase Rated Actions, Movements and Figures by Phase*. The *Cue Sheet Writing Guidelines*, *Abbreviations of Round Dancing* and photos of dance positions are available to anyone accessing the site via the homepage.

## **General Notes for Documenting the Cue Sheet**

The cue sheet format discussed in these guidelines has been developed incrementally over time in an effort to standardize the presentation of cue sheets so that every cue sheet can be easily understood by instructors, cuers and dancers.

Pay particular attention to the following general points as you develop a cue sheet so that others can understand the choreography and make full use of the dance:

- When giving the source of the music, be sure to provide enough details for a cuer to purchase exactly the same musical arrangement as used by the choreographer.

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- If an action, movement or figure needs to be modified, try to explain the modification in the Head Cues rather than using the word “modified.” Many actions, movements or figures can be danced to cues if the modification is specifically stated.
- Provide detailed footwork for the man and use parentheses around the woman’s footwork where it differs from the man’s.
- The Head Cues should state all of the actions, movements and figures to be danced. If any actions, movements or figures have an unusual ending, include the final positions and facing directions in the Head Cues.
- “Repeat measures X of part Y” is acceptable in the Detailed Descriptions but not in the Head Cues.
- Emphasize the title of the dance and each major section of the cue sheet.
- Use standard typefaces in an appropriate size for readability. The Detailed Descriptions may be set in a smaller type size than the Head Cues.
- Document the Head Cues and Detailed Descriptions with the correct number of semicolons to indicate the measures of music. Use an extra space before the semicolon, an additional space after each semicolon and up to four spaces after the trailing semicolon so that the reader can easily identify the end of each measure.

To promote consistency and to help ensure that all readers can understand the cue sheet, you may need to refer to a number of other ROUNDALAB standards manuals. Pay particular attention to the following details:

- Use Preferred Cue Terms in the Head Cues to help readers understand the choreography. Many of these Preferred Cue Terms are not the name of the specific figure, action or movement as defined in the standards, but are terms commonly used when cueing. Verify your cue terms by using the ROUNDALAB *Listing of Phase Rated Actions, Movements and Figures by Rhythm*, *Listing of Phase Rated Actions, Movements and Figures by Phase* or the *Phase Booklets I-VI*.
- Use the ROUNDALAB *Cueing Guidelines* to structure your cues properly. This document provides valuable advice on how to structure different types of cue terms, including step cues, single and multiple measure cues, and split measure cues.
- Accurately rate the dance by phase using the Phase Rating System contained in the front of all ROUNDALAB Standards documents. Check the phase of each action, movement or figure as necessary.
- Use the ROUNDALAB Phase Booklets I-VI to check that the descriptions in the fine print of your cue sheet are consistent with the current definitions.
- If you wish to abbreviate to conserve space in the cue sheet, use standard abbreviation terms from the ROUNDALAB *Abbreviations of Round Dancing*.
- Use the ROUNDALAB *Glossary* to identify where other information can be found.

Note that because of changes over time, as well as differences of interpretation, inconsistencies may appear between these guidelines and other ROUNDALAB Standards. In such instances, the ROUNDALAB Phase Booklets I-VI should be considered to contain the most up-to-date material available.

Properly documenting a cue sheet takes time and requires a lot of attention to detail. The following sections provide detailed explanations together with examples to illustrate the topic being discussed for each part of the cue sheet. How to document Head Cues and Detailed Descriptions is explained and information on using punctuation and documenting timing is provided. A final section describes how to document special situations such as transitions and cross measure figures. The better you document a cue sheet, the more likely cuers will

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be able to find the music and use the dance, and the more likely dancers will be able to learn and enjoy dancing the dance.

## **Parts of a Cue Sheet**

### **Dance Title**

The Dance Title should be centered at the top of the first page using all capital letters or upper and lower case letters in a larger font size. Repeat the Dance Title in either the header or footer in a smaller type size on each subsequent page.

### **Repeating Page Elements**

In addition to the Dance Title, every page in the cue sheet should contain the following elements:

- **Choreographer's Name** – Include in the Dance Details section on page 1 and in either the header or footer on all subsequent pages.
- **Page Number** – Include both the relevant page number and the total number of pages in the cue sheet, such as 1 of 3, 2 of 3, etc. on all pages.
- **Release Date** – Include the month and year in the Dance Details section on page 1 as well as in either the header or footer on any subsequent pages. If you later revise the cue sheet, include both the Release Date and the Revision Date on every page.

The following example shows a possible way to incorporate these elements in the header and footer on page 2 of a cue sheet.

### **Header**

Choreography by J. Smith	Oh What a Dance
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### **Footer**

Released October 2010, Revised January 2011	Page 2 of 3
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### **Dance Details Section**

The Dance Details section appears at the top of Page 1 just underneath the Dance Title. This information is vital for the cuer as well as the dancer. The more detailed information you can provide in this section, the better, and the more likelihood your dance will be used by other cuers.

Following is an example of the entire Dance Details section of a cue sheet. Each item is then described in detail.

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**OH WHAT A DANCE**

**Released:** October 2010    **Revised:** January 2011  
**Choreographer:** J. Smith, 924 Music St., Anytown, KS, USA, 66600 Tele: [555] 555-5555  
Web Site: www.jsmith.com    Email: jsmith@webserver.com  
**Music:** What a Dance by The Singers, CD: Dances for You, Track #6  
Also available: Dance: Creative Artists 11112A, Artist: Joe Baritone  
Flip of Can't Dance / Same as: Unlimited Artists 999B  
**Time/Speed** Time@RPM: 3:19@47 – As downloaded 3:28@45  
**Footwork:** Opposite unless noted (Woman's footwork in parentheses)  
Timing, QQS unless indicated, reflects actual weight changes.  
**Rhythm/Phase:** Two Step Phase II+1 [Fishtail] +1 [Basketball Check Thru]  
**Degree of Difficulty:** AVG  
**Sequence:** INTRO, A, B, INTLD, B[1-14], END

The Dance Details section includes the following information:

- **Released** – Provide the date you released the dance to the dance community. If you later revise the cue sheet, include the revision date and re-release the cue sheet. It is very helpful to indicate somewhere on the cue sheet where the revision occurred.

**Released:**                      June 20, 2010                      Revised: Sept. 15, 2010 [Part B footwork clarified]

- **Choreographer[s]** – Provide the name[s] and full mailing address including street, city, state, country and zip code. Include other contact methods to reach you, such as telephone numbers, email addresses and a web site address if available.

**Choreographer:**            J. Smith, 924 Music St., Anytown, KS, USA, 66600 Phone: [555] 555-5555  
Web Site: www.jsmith.com    Email: jsmith@webserver.com

- **Music** – Provide complete information for the source of the music, such as the name of the internet download site or the name of the record distributor. The more information you can provide, the more easily others can locate the music so that your choreography will have wider appeal. Include the artist, the precise name of the song or music, and the name of the record [flip side as well], album, or CD. Add any associated numbers for the music. If the music is a re-release, indicate this fact and include the original label, name and number if possible.

**Music:**                              What a Dance by The Singers, CD: Dances for You, Track #6  
Also available: Dance: Creative Artists 11112A, Artist: Joe Baritone  
Flip of Can't Dance / Same as: Unlimited Artists 999B

Be sure to include the length of the music from the source in the Time/Speed entry as some artists may have multiple recordings of the same music in different arrangements. Also include any changes made to the music, such as cut a portion either at the

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beginning or the end of the music. Provide sufficient detail so that others can duplicate what you did. For example, you could say, “Cut out the first eight measures, shortening to 3:05 minutes.”

- **Time/Speed** – Indicate the time or speed at which the music is played for the dancers. Indicate if the music is to be played at original speed, or, if the speed of the music is different from the original, provide specific details as to how you changed the speed. The notation “Slow to suit,” for example, is not helpful.

Be sure to include the unchanged speed whenever you recommend a change to the speed of the music as well as the time it takes to play the music before and after the change.

The example below shows the music was downloaded from the Internet with a length of 3 minutes 28 seconds. Using DanceMaster, the speed was increased to 47 RPM and the resulting play time of the music is now 3:19.

**Time/Speed:**            Time@RPM: 3:19@47 – As downloaded 3:28@45

Music time and speed encompass many different notations. Some music may show the speed in Measures per Minute [MPM]. Vinyl records show the speed in Revolutions per Minute [RPM] of the turntable.

If the speed is listed in MPM and you wish to change the speed, you could give a percentage change. For example, a Quickstep plays at 52 MPM, but if you feel that it needs to be slowed to 48 MPM, you could specify the music is to be played at 92% of original speed. For a vinyl record using this music, the turntable would then be set to play at about 42 RPM.

If you want to specify the speed in RPM as a percent change in music speed, the following table provides approximate conversion information.

<b>RPM</b>	36	37	38	39	40	41	42	43	44
<b>Percent</b>	80%	82%	84%	87%	89%	91%	93%	96%	98%
<b>RPM</b>	46	47	48	49	50	51	52	53	54
<b>Percent</b>	102%	104%	107%	109%	111%	113%	116%	118%	120%

Following are some additional examples of Time/Speed information in the Dance Details section of the cue sheet using MPM:

**Time/Speed:**            Time@MPM: 3:20@23 – As downloaded 3:29@22

**Time/Speed:**            Time@MPM: 2:40@30 – slowed to 94% [original speed 2:30@33]

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- **Footwork** – Specify whether the man’s and woman’s footwork is the same or opposite. Refer to the Detailed Descriptions
- section on page 18 for more information on how footwork is shown in the description beneath the Head Cues. Timing should reflect weight changes only. In the example below the QQS is the Two Step timing of this example dance.

**Footwork:** Opposite unless noted (Woman’s footwork in parentheses)  
 Timing, QQS unless indicated, reflects actual weight changes.

- **Rhythm and Phase Level** – State the rhythm and phase of the dance. Refer to the ROUNDALAB *Listing of Phase Rated Actions, Movements and Figures by Rhythm* or the *Listing of Phase Rated Actions, Movements and Figures by Phase*, as well as the Phase Rating System in the front of this and most booklets, ensure you have properly documented the phase of the dance and determined the phase rating correctly.
- If the dance includes either a defined action, movement or figure [abbreviated below as A/M/F] above the rated phase or an unphased A/M/F, surround the names of those A/M/F in brackets as shown in the example below.

**Rhythm/Phase:** Two Step Phase II+1 [Fishtail] +1 [Basketball Check Thru]

The following table shows how a Phase III dance is rated as higher phase A/M/F are added using the Phase Rating System.

Phase A/M/F in Dance [Actions/Movements/Figures]	Rating	Example Result
All A/M/F at same phase	Rated at the phase of all the A/M/F	Phase III
1 unphased A/M/F	Rated at the same phase, zero added as no higher phase A/M/F are in the dance, unphased A/M/F included at end of rating	Phase III+0+1
1 A/M/F at next higher phase	Rated at same phase +1	Phase III+1
1 higher phase A/M/F and 1 unphased A/M/F	Rated at same phase +1, unphased A/M/F included at end of rating	Phase III+1+1
2 A/M/F at next higher phase	Rated at same phase +2	Phase III+2
3 A/M/F at next higher phase	Rated at next higher phase	Phase IV
1 A/M/F at 2 or more phases higher	Rated one phase lower than highest A/M/F +1 For example, a Phase III with one Phase V A/M/F is rated as a Phase IV+1, and a Phase III with one Phase VI A/M/F is rated as a Phase V+1.	Phase IV+1 Phase V+1

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- **Degree of Difficulty** – Provide the degree of difficulty required to dance the dance using the Phase Rating System:
  - **Easy** [EZ] – A dance that can be done to cues by the average dancer at *that* phase level without further instructions by the cuer.
  - **Average** [AVG] – A dance that can be done to cues by the average dancer at *that* phase level with one or two simple instructions explained by the cuer, for example, “Lady rolls to LOP, not a Cross Wrap.”
  - **Difficult** [DIFF] – a dance that probably cannot be done by the average dancer at that phase level without a special teach because of rotations; unphased actions, movements or figures; unusual positioning; figure modifications; or tempo or timing changes.

**Degree of Difficulty:** AVG

- **Sequence** – Provide the sequence or cueing order of the dance parts as they are used in the dance including any information such as shortened parts. In the example below, Part B has been used twice, but the second time only measures 1-14 were used. Show the shortened measure information in brackets directly following the applicable part.

**Sequence:** INTRO, A, B, INTLD, B[1-14], END

## Documenting Cues

### Using Abbreviations

Using abbreviations in your cue sheet is optional. So when should you abbreviate and when should you completely spell out words in Head Cues and Detailed Descriptions? There are two major considerations which work together. The first is readability and comprehension and the second is length, whether it is length of the Head Cue or the Detailed Description.

Does the contemplated abbreviation enhance readability and comprehension? In a Head Cue or Detailed Description that contains the notation CP RLOD, using the abbreviation is much better than spelling out Closed Position Reverse Line of Dance. So the use of the abbreviation CP RLOD satisfies both criteria: enhanced readability and comprehension while reducing the length of the Head Cue or Detailed Description.

Positional and directional abbreviations have been used for years and are readily recognized throughout the world. The abbreviations M, W, L and R for man, woman, left and right are also readily recognized. The general rule then is that you should normally abbreviate these words in both Head Cues and Detailed Descriptions. Other actions, movements or figures in the Head Cues may or may not be readily understood. Use your best judgment in using abbreviations for the action, movement or figure names in the dance.

Detailed Descriptions require many more different words than the Head Cues. Using abbreviations in the Detailed Description does reduce the length of the cue sheet, but does it enhance readability and comprehension?

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Everyone wants their dance to be danced, so you want a cue sheet that is easily understood by teachers, cuers and dancers. Heavily abbreviated cue sheets are sometimes difficult to comprehend even by native English speakers, and cue sheets are used by many people where English is not their primary language. If a cue sheet is to be translated into another language, often the English abbreviations must first be translated into words before the full translation can be done.

Carefully consider the options when abbreviating words in cue sheets for ease of comprehension. Most importantly, always refer to the ROUNDALAB Abbreviations booklet to ensure the contemplated abbreviation is correct and listed in the standard. Using the ROUNDALAB standardized abbreviations ensures everyone uses the same abbreviation for the same word every time.

The examples in the following sections show a wide variety of options where abbreviations are and are not used. Some examples have a combination of abbreviated and non-abbreviated words. These examples are intended to show options you can use to document a cue sheet.

### Parts of the Dance

Parts of the dance are the logical musical segments within the music. A simple example is a song with a chorus where the body of the song is one part and the chorus is another part. Dances are documented using the following parts:

- **Introduction** – Everything before the first major part of the dance including the number of measures to wait before the dance begins. The Introduction should describe the opening position that the dancers should assume, the direction they should face, the free foot and any other information needed to start the dance correctly. The Introduction often includes some dance figures as shown in the Waltz example below which uses minimal abbreviations.

INTRODUCTION	
1-4	<b>WAIT 2 MEASURES IN SCP LOD WITH TRAIL FOOT FREE ; ; THRU CHASSE TO SEMI-CLOSED ; CROSS HESITATION ;</b>
1-2	Wait 2 measures SCP LOD with trail ft free for both ; ;
3	{Thru Chasse SCP} Thru R commence turn to face, side L/close R, side L to SCP DLW ;
4	{Cross Hesitation} Thru R, commence L face turn on R touching L, - (W thru L, side R around M turning L face, continuing turn close L to R) to BJO DRC ;

- **Parts** – Part A is the first major musical segment or part of the dance. The second major part is Part B, and so on through C and D as necessary. Any of the major parts may repeat one or more times within the dance. The following Two Step example shows only a portion of Part B and uses maximum abbreviations.

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**PART B**

- 1-4 FC-FC & BK-BK [BFLY WALL] ; ; BBALL CK THRU BFLY WALL ; ;**  
1-2 {Fc-Fc & Bk-Bk} BFLY WALL sd L, cl R, sd L trng 1/2 LF to bk-bk pos, - ;  
sd R, cl L, sd R trng 1/2 RF to BFLY WALL, - ;  
3-4 {Bball Ck Thru} Sd L, -, rec R trng 1/4 RF to fc RLOD ckg, - ; rec L trng 1/2  
LF to LOD, -, thru R trng 1/4 RF to BFLY WALL, - ;
- 5-8 SCIS THRU CKG ; REC SD THRU CP WALL ; BOX ; ;**  
5-6 BFLY WALL sd L, cl R, XLif to LOP RLOD ckg motion, - ; rec bk R trng LF  
to fc ptr, sd L twd LOD, XRif to CP WALL, - ;  
7-8 Sd L, cl R, fwd L, - ; sd R, cl L, bk R, - end CP WALL ;

- **Bridge** – A part of the dance routine [not more than two measures long] connecting major parts of the dance. Also see Interlude which follows this Bolero example of a Bridge which used minimal abbreviations.

**BRIDGE**

- 1-2 HAND TO HAND TWICE ; ;**  
1-2 {Hand to Hand Twice} BFLY WALL sd L w/body rise, -, swiveling 1/4 RF on L  
ft to LOP bk R lowering, fwd L trng LF to fc ; sd R w/body rise, -, swiveling  
1/4 LF on R ft to OP bk L lowering, fwd R trng RF to BFLY WALL ;

- **Interlude** – A part of the dance routine *more* than two measures long connecting major parts of the dance. The Interlude is longer than a Bridge but shorter than any major part of the dance. This four measure example of an Interlude is a Two Step using maximum abbreviations.

**INTERLUDE**

- 1-4 VIN APT 3 ; DBL HTCH ; ; VIN TOG 3 SCP LOD ;**  
1 {Vin Apt 3} SCP LOD mvg apt sd L, XRib, sd L, - ;  
2-3 {Dbl Htch} fwd R, cl L, bk R, - ; bk L, cl R, fwd L, - ;  
4 {Vin Tog 3} sd R, XLib, sd R to SCP LOD, - ;

- **Ending** – The pattern of actions, movements or figures that end the dance routine as shown in the Two Step example below.

**ENDING**

- 1-2 [SLO] TWIRL 2 ; APART POINT ;**  
1-2 SCP LOD fwd L, -, fwd R, - (W sd & fwd R turning 1/2 RF under joined  
hands, -, sd & bk L turning 1/2 RF, -) ; blend to OP-FCG apart L, -,  
point R to DLW, - ;

Note: The ROUNDALAB Glossary provides specific definitions of these parts and other dance terms. Refer to the Glossary as needed when developing the cue sheet.

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## Cue Sheet Writing Guidelines

### Punctuation, Symbols and Typographical Conventions

Cue sheets are much easier to understand when ROUNDALAB approved cue sheet symbols and punctuation are used within both the Head Cues and Detailed Descriptions. The ROUNDALAB Abbreviations booklet freely available on the ROUNDALAB web site is the standard that defines the use of all symbols and punctuation in cue sheets.

Semicolons, commas, hyphens, ampersands and slashes are used to show the timing of a dance as described in the following sections.

### Semicolons, Commas and Hyphens

Use a semicolon [;] for a complete measure of music and a comma [,] for a beat of music. Use a hyphen [-] to indicate a hold for a beat of music. These elements are shown in the Rumba example below.

<b>1-4</b>	<b>[LOP FCG WALL ] ADVANCED ALEMANA ; ; BASIC ; ;</b> 1-2 {Adv Alemana} LOP FCG WALL fwd L, rec R, turning 1/8 RF sm sd L, - (W Bk R, rec L, sm sd R commence RF swivel, - ) ; X Rib of L turning RF, sd L completing 3/8 RF turn, cl R, - (W continue RF turn under joined lead hands fwd L, continuing RF turn fwd R, continuing turn fwd L to fc ptr, - ) end CP COH ;
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It is very important to use the correct number of semicolons when documenting measures so that others can use the dance. To assist the reader to identify the end of a measure, add a space before the semicolon, an additional space after each semicolon and up to four spaces after the trailing semicolon.

Note: In some rhythms actions, movements or figures do not always start or end at the beginning of a measure. If you choose to use commas to document the beats in these situations, the semicolon is used instead of a comma to show the last beat of a measure. In musical terms, you can think of the semicolon as the musical bar line which ends the measure with the commas as beats within the measure. An example using commas and semicolons in the Head Cues for cross measure figures is shown in the Cross Measure Figures section on page 22.

### Ampersands and Slashes

Other timing symbols include the ampersand [&] which represents a half beat of music and the slash [/] which represents two foot actions on one beat as shown in the Foxtrot example below.

<b>7-8</b>	<b>THRU CHASSE TO SCP ; OPEN NATURAL ;</b>
SQ&Q	7 Thru R turning to fc, -, sd L/cl R, sd L to SCP LOD ;
	8 Commence RF upper body turn fwd R heel to toe, -, side L across line of dance, continue slight RF upper body turn back R leading partner to step outside the man to BJO RLOD ;

Note: The slash also represents two figures danced in the same measure at the same time with one partner performing one figure while the other partner performs the second figure.

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For example, in Samba, the cue term Bota/Whisk means the man dances a Bota Fogo while the woman dances a Whisk.

### Parentheses, Braces and Brackets

Pay particular attention to the correct use of parentheses which surround the (woman's footwork), braces which surround the {action, movement or figure name} in the Detailed Descriptions and brackets which surround [supplementary information]. Examples of the use of these symbols are shown in the following Foxtrot example.

**1-4 HOVER TELEMARCK ; HOVER CROSS ; ; TELEMARCK SCP ;**  
1 {Hover Telemark} CP DLW fwd L, -, diag sd & fwd R rising slightly [hovering] w/body trng 1/4 right face, fwd L sm stp on toes (W bk R, -, diag sd & bk L w/hovering action & body trng 1/4 RF, fwd R sm stp on toes) to SCP DLW ;

### Typefaces and Emphasis

For ease of reading, it is best to use a standard typeface such as Times New Roman or Arial with Head Cues set in 12 point type and Detailed Descriptions set in 11 or 12 point. The title of the dance may be set in an even larger font size if desired.

To emphasize the Head Cues, use one of the following options: **BOLDFACE**, UNDERLINE, or **BOLDFACE UNDERLINE**. Generally boldface will work better than underlining when using a computer to compose the cue sheet as the underlining often slices through the punctuation symbols making them more difficult to read, particularly when the document has been converted to PDF. The following examples show only the Head Cues and first measure for illustration purposes.

**1-4 FORWARD HOVER ; FEATHER FINISH TO A TOP SPIN ; ; CHANGE OF DIRECTION ;**  
1 {Fwd Hover} CP DLW fwd L, -, sd & fwd R with a slight rise, rec L ;

1-4 FORWARD HOVER ; FEATHER FINISH TO A TOP SPIN ; ; CHANGE OF DIRECTION ;  
1 {Fwd Hover} CP DLW fwd L, -, sd & fwd R with a slight rise, rec L ;

**1-4 FORWARD HOVER ; FEATHER FINISH TO A TOP SPIN ; ; CHANGE OF DIRECTION ;**  
1 {Fwd Hover} CP DLW fwd L, -, sd & fwd R with a slight rise, rec L ;

Note that using upper and lower case for Head Cues requires additional emphasis. In the example below, the Head Cues have been raised 1 point in size, printed in boldface and underlined. If kept at the same point size as the Detailed Descriptions, it is harder to differentiate the Head Cues from the explanatory text.

**1-4 Forward Hover ; Feather Finish to a Top Spin ; ; Change of Direction ;**  
1 {Fwd Hover} CP DLW fwd L, -, sd & fwd R with a slight rise, rec L ;

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## Head Cues

Head Cues are the Preferred Cue Terms used by cuers to tell the dancers when, where and how to perform a dance routine. Preferred Cue Terms are listed in the ROUNDALAB *Phase Manuals I-VI*, the *Listing of Phase Rated Actions, Movements and Figures by Rhythm* and the *Listing of Phase Rated Actions, Movements and Figures by Phase*. You should use Preferred Cue Terms for all ROUNDALAB-defined actions, movements or figures. You may use additional cue terms, however, to ensure the dancer can execute the actions, movements and figures as desired.

Avoid the use of the word “modified” before a Head Cue. Many modified actions, movements or figures can be danced to cues if the modification is specifically stated. For example, the cue Traveling Box w/Twirls provides enough direction that most dancers would be able to dance the modified figure as cued. If a modification is not explained specifically, however, only those dancers who know the routine can dance it. For example, Hand to Hand with a Point can likely be danced without being taught, while a Modified Hand to Hand cannot unless the dancer knows the dance. Use the word modified only as a last resort if the modification is lengthy or difficult to describe.

Refer to the ROUNDALAB Cueing Guidelines booklet as needed when constructing Head Cues to ensure correct terms. This manual provides valuable insight on how actions, movements and figures should or could be cued and provides help in constructing Head Cues, particularly when the contemplated cue term is not listed in the *Phase Booklets* or *Listing of Phase Rated Actions, Movements and Figures by Rhythm* or *Listing of Phase Rated Actions, Movements and Figures by Phase*.

When documenting the cue sheet, pay particular attention to actions, movements or figures that have Preferred Cue Terms that differ from the title. For example, Double Reverse Spin is the figure title and Double Reverse is the Preferred Cue Term. You should document this cue as either DBL REV or Double Reverse in your Head Cues as well as in your Detailed Descriptions surrounded by braces if you choose to include them.

In general, try to document Head Cues four [4] measures at a time. You should avoid splitting complete figures, however, just to adhere to the four-measure guideline. When possible, avoid Head Cues wrapping to the next line.

The following example shows where a Head Cue spans six [6] measures to avoid splitting the Left Turning Box figure.

<b>5-10</b>	<b>2 SIDE CLOSSES ; SIDE &amp; THRU CP WALL ; L TURNING BOX SCP LOD ; ; ; ;</b>
5-6	{SD CL} Sd L, cl R, sd L, cl R ; sd L, - ; {SD & THRU} sd L, - , XRif to CP WALL, - ;
7-10	{L TRNG BOX} Sd L, cl R, fwd L trn ¼ LF to CP LOD, - ; sd R, cl L, bk R trn ¼ LF to CP COH, - ; Sd L, cl R, fwd L trn ¼ LF to CP RLOD, - ; sd R, cl L, bk R trn ¼ LF to SCP LOD ; ;

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Alternatively, you could document the first two measures in one line of Head Cues followed by the descriptive information, and then document the next four measures as shown in the next example. Note the use of the Preferred Cue Term in braces instead of the figure term Box Left Turning. The Head Cues and the Detailed Descriptions in braces should match each other.

**5-6     2 SIDE CLOSES ; SIDE & THRU CP WALL ;**  
5-6     Sd L, cl R, sd L, cl R ; sd L, -, XRif to CP WALL, - ;

**7-10    LEFT TURNING BOX SCP LOD ; ; ; ;**  
7-10    {L Turning Box} Sd L, cl R, fwd L trn ¼ LF to CP LOD, - ; sd R, cl L, bk R trn ¼ LF to CP COH, - ; sd L, cl R, fwd L trn ¼ LF to CP RLOD, - ; sd R, cl L, bk R trn ¼ LF to SCP LOD ; ;

In general, spell out the entire Head Cue as shown above using abbreviations only for positions and directions. Those abbreviations, such as CP, SCP, COH, DLW, reduce the length of the Head Cue and provide for rapid recognition. When you use abbreviations, be sure to use the approved ROUNDALAB abbreviations as documented in the Abbreviations booklet.

### Detailed Descriptions

Action, movement and figure descriptions appear in the right column of the body of the cue sheet underneath the applicable Head Cues. Use upper and lower case letters in the Detailed Descriptions. When you abbreviate words and use punctuation symbols, refer to the ROUNDALAB Abbreviations booklet for the correct abbreviation and symbol to use. Use of abbreviations in the Detailed Descriptions, however, is optional.

Generally document two [2] measures at a time for ease in locating a particular action, movement or figure. Start the description with either the action, movement or figure term in braces { }, the facing direction, or the man's footwork. The action, movement or figure term [or Preferred Cue Term] may be in boldface and/or underlined for emphasis and may be abbreviated.

Ensure instructions and cue terms are specific so that dancers are able to move properly throughout the dance. Account for each beat of music with a comma and terminate each measure with a semicolon. For standard actions, movements and figures, the timing shown in the Detailed Description should always match the timing shown in the Phase Booklets I-VI. Accurately describe starting body position, facing direction and other essential information needed to help the dancers know when and how to execute the action, movement or figure. It is helpful to include the starting facing position at the beginning of each set of measures as well as the ending facing position at the ending of each set as shown in the following example.

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<b>13-16</b>	<b>SAND STEP TWICE ; ; SIDE TOUCH TWICE ; [SLO] TWIRL VINE 2 BFLY WALL ;</b>
13-14	{ <b>Sand Step</b> } BFLY WALL touch L toe to instep of R, touch L heel to instep of R, XLif, - ; touch R toe to instep of L, tch R heel to instep of L, XRif, - ;
15-16	{ <b>Side Touches</b> } Side L, touch R beside L, side R, touch L beside R ; { <b>Twirl Vine</b> } Side L, -, XRib, - ( <i>W twirl RF R, -, L, -</i> ) to BFLY WALL ;

### **Man's Footwork**

Describe specific footwork for the man for each cue. The Detailed Description should be consistent with the description provided in the Phase Booklets; however, you do not need to use those exact words. Follow the man's footwork with the woman's footwork if you wish or need to include it.

### **Woman's Footwork**

You do not need to describe the woman's footwork if it is the exact opposite of the man's footwork, or if there is a note to say that for the next number of measures, the woman is on identical footwork. In all other cases you should provide a description of the woman's specific footwork. Surround the woman's footwork with parentheses ( ) and start with the abbreviation W. The woman's footwork may be italicized if desired.

Note: Examples of woman's footwork are given on page 14 [Twirl 2 in the Ending example], page 15 [Advanced Alemana in the Semicolons, Commas and Hyphens example], and on pages 21 through 22 in the Transition example of a Waltz sequence showing transitions for the woman.

### **Measure Counts and Timing**

Use the left column [often called the Measure or Timing column] beside the Head Cues and Detailed Descriptions for measure counts. Enter Arabic numbers on the first line of the Head Cues for the number of measures described.

<b>1-4</b>	<b>FORWARD HOVER ; FEATHER FINISH TO A TOP SPIN ; ; CHANGE OF DIRECTION ;</b>
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Information is also entered in this column for rhythms, syncopation, or unusual actions, movements or figures that require a timing explanation next to the Detailed Descriptions. Timing is shown using number counts [1 2 3] for some rhythms and letters [Q for Quick and S for Slow] for others. Always refer to the ROUNDALAB Phase Booklets to determine exactly how an action, movement or figure is counted when documenting the timing and description in the cue sheet. Note that it is not necessary to include timing information when actions, movements and figures follow the standard timing of the rhythm.

These timing notations in the left column provide a quick guide to the timing shown in the Detailed Descriptions of the cue sheet. It is not necessary to use punctuation marks in the Timing column because they are included in the Detailed Descriptions.

Timing for actions that do not involve a weight change is shown with a hyphen in the left column. For example, a Wing in Waltz timing for the man would be 1-- and [123] for the

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woman. Even when timing is not shown in the left column, the timing in the description should match the timing shown in the Phase Booklets.

In the following example, the timing of an action, movement or figure has been modified from the standard and is therefore shown in the left hand column. Rumba is normally QQS, but the Spot Turn was modified for the man and the timing is shown for both partners. In measure 2, the timing is normal and therefore has not been entered in the left column.

QQ -- (QQS)	1	{Spot Turn / M in 2 with point} XLif comm 1/2 RF trn on L, rec R comp trn to fc ptr, pt L to sd, - (WXRif comm 1/2 LF trn on R, rec L comp trn to fc ptr, sd R, - ;)
	2	{Spot Turn} XLif comm 1/2 RF trn on L, rec R comp trn to fc ptr, sd L, - ;

In a Cha Cha the timing is normally 123&4, but the New Yorker in 4 has modified timing as shown in the left column of measure 6 in the example below.

	5	{New Yorker} Thru L, rec R, sd L/cl R, sd L ;
1234	6	{New Yorker in 4} Thru L, rec R, sd L, cl R ;

### Quick Cues

This optional section appears at the end of the cue sheet and provides only the Head Cues for the dance in the order of cueing without the Detailed Descriptions. Repeat sections as needed for the entire dance. Quick cues assist cuers in developing their cue cards and dancers in practicing a routine. Quick cues are especially useful in a dance with a complicated sequence.

## Documenting Special Situations

### Actions, Movements or Figures with Timing Different from the Rhythm of the Dance

Occasionally you may have to document an action, movement or figure that uses different timing from the standard rhythm of the dance. An example is an Aida with Rumba timing in a Cha Cha. The Aida should be cued Rumba Aida so the dancers know that the figure should be danced with QQS timing instead of the normal Cha Cha timing of 1,2,3&,4. This different timing should be shown for the Aida.

	7	{ <b>Break to Open</b> } Commence left face turn back left to open position, recover right, forward left/close right, forward left, - ;
QQS	8	{ <b>Rumba Aida</b> } Forward right turning right face, side left continuing right face turn, back right, - ;

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Another example would be the use of Foxtrot timing for one or two figures in a Two Step dance where the choreographer heard a distinct SQQ in the music, rather than the normal QQS.

<b>1-8</b>	<b>CP LOD WALK 2 ; 2 FORWARD TWO STEPS ; ; WALK 2 ;</b>
	1-2 [CP] Fwd L, -, fwd R, - ; Fwd L, cl R, fwd L, - ;
	3-4 Fwd R, cl L, fwd R, - ; Fwd L, -, fwd R, - ;
	<b>2 FOXTROT LEFT TURNS TO FACE WALL ; ; HITCH 6 ; ;</b>
SQQ	5 Fwd L, -, trng LF bk R to DRC, cl L ;
SQQ	6 Bk R, -, trng LF sd L to WALL, cl R ;
	7-8 Fwd L, cl R, bk L, - ; Bk R, cl L, fwd R, - ;

**Figures Which Modify the Ending of a Previous Figure**

There are occasions when two dance figures choreographed together cause the ending of the first figure to be modified to accommodate the beginning of the next figure. A common example is an Alemana followed by a Lariat. The dancers must adjust the ending position of the Alemana so that the woman is offset to the man's right side to start the Lariat. The convention for handling this situation is to use the word "to" between the figures, such as Alemana to a Lariat.

The following Foxtrot example shows an example of the Detailed Description for the Feather Finish documenting the adjustment necessary to be in the correct position for the first step of the Top Spin. You should document the adjustment where it occurs.

<b>1-4</b>	<b>FORWARD HOVER ; FEATHER FINISH TO A TOP SPIN ; ; CHANGE OF DIRECTION ;</b>
	1 {Fwd Hvr} CP DLW fwd L, -, sd & fwd R w/a slight rise, rec L ;
	2 {Fthr Fin} Bk R trng LF, -, sd and fwd L, fwd R outsd W XRif of L at thighs to BJO DLC/on ball of R ft spin LF keeping L leg extended bk ( <i>W in BJO w/weight on ball of L ft spin LF keeping R leg extended fwd</i> ) [1/8 LF trn between the last stp of feather finish & first stp of Top Spin] ;
QQQQ	3 {Top Spin} bk L in BJO, bk R trng 1/8 LF between stp 1 & 2, w/L sd stretch sd & slightly fwd L [1/4 LF trn between stps 2 & 3 body turns less], w/L sd stretch fwd R in BJO ( <i>W fwd R in BJO outsd ptr, fwd L trng 1/8 LF btn steps 1 &amp; 2, w/L sd stretch sd &amp; slightly bk R, w/R sd stretch bk L</i> ) to BJO DLW ;
SS	4 {Chg of Dir} Fwd left DLW, -, fwd R DLW w/R shldr leading trng LF stg to draw L to R, fin drawing L to R end CP DLC ;

**Transitions**

Some dances have actions, movements or figures where the man or the woman makes a transition from opposite footwork to the same footwork and vice versa. The word transition is three syllables which is lengthy to cue and does not indicate the desired footwork. Try to structure the Head Cues so that the dancer can understand what actions are required upon hearing the cue. The dance can then likely be danced to cues without having to be taught.

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In Waltz, for example, the Head Cue “Lady Roll 3 / Man in 2” works well without additional instruction. The slash symbol in the cue indicates that two figures are danced in the same measure at the same time with one partner performing one action [Lady Roll 3] while the other partner [Man in 2] performs the second action.

The following Waltz example shows how you can document a more involved transition in the Detailed Description and includes a full description of the woman’s part, required here due to the footwork differences.

1-4	<p><b>IMPETUS SCP LOD ; THRU, CHASSE / W ROLL LF IN 3 TO SHDW DLW ;</b>  <b>[R FEET] CROSS CHECK, RECOVER, SIDE TWICE ; ;</b></p> <p>1 {<u>Impetus SCP</u>} BJO DRC commence RF upper body turn bk L, cl R [heel turn] continue RF turn, complete turn fwd L (W commence RF upper body turn fwd R outside partner heel to toe pivoting 1/2 RF, sd &amp; fwd L continue RF turn around M brush R to L, complete turn sd &amp; fwd R) end SCP LOD ;</p> <p>12&amp;3 (123) 2 {<u>Thru Chasse / W Roll LF SHDW</u>} Thru R heel to toe turning to fc partner &amp; bringing joined lead hands thru between partners, releasing joined hands sd L/cl R, sd &amp; fwd L join L-L hands placing R hand on W’s shldr blade (W fwd L commence LF turn, sd &amp; bk R continue turning LF, sd L R arm extended to sd) to SHDW DLW ;</p> <p>3-4 {<u>X Check, Rec, Sd 2X</u>} [Same Footwork] XRif without rotating upper body, recover L, sd R ; XLif without rotating upper body, recover R, sd L ;</p> <p style="text-align: center;">– <i>continued</i> –</p>
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5-8 12&3 (123)	<p><b>THRU, CHASSE / W TURN RF IN 3 TO BJO ; MANUV ; SPIN TURN ; BOX FINISH ;</b></p> <p>5 {<u>Thru Chasse / W Turn RF BJO</u>} SHDW DLW thru R heel to toe turning to fc partner bringing joined L-L hands up &amp; out over W’s head, sd L/cl R releasing joined hands, sd L turning &amp; collecting W into dance frame (W fwd R commence RF turn, sd &amp; bk L complete RF turn, bk R) to BJO DLW ; [Now back to Opposite Footwork]</p> <p>6 {<u>Manuv</u>} Fwd R outside partner commence RF upper body turn, continue RF turn to fc partner sd L, cl R to CP RLOD ;</p> <p>7 {<u>Spin Turn</u>} Commence RF upper body turn bk L pivoting 1/2 RF to face line of progression, fwd R between W’s feet heel to toe continue turn leaving L leg extended bk &amp; sd, complete turn recover sd &amp; bk L to CP DLW ;</p> <p>8 {<u>Box Finish</u>} Bk R commence LF turn, sd L, cl R to CP DLC ;</p>
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**Cross Measure Figures**

Some rhythms have actions, movements and figures that cross measures, notably Jive and West Coast Swing, where a figure may take 6 beats in a 4-beat measure. Use judgment in determining where best to divide the measures for these cross measure rhythms.

The following Jive example shows five measures for the first line of Head Cues to avoid breaking up the Link Rock figure. The remaining three measures of Head Cues are documented together. [For illustration, the Detailed Descriptions have been omitted in this example.]

1-5	<b>STOP AND GO ; ; CHANGE HANDS BEHIND BACK ~ LINK ROCK ; ; ;</b>
6-8	<b>RIGHT TURNING FALLAWAY TWICE ; ; ;</b>

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In the example above, tildes [~] separate the two cross measure figures with the semicolons for both figures following the second figure.

Another option for documenting cross measure actions, movements and figures is to use commas to indicate the number of beats for each action, movement or figure. If you use commas to mark the beats, note that only the first three beats of the measure are shown with commas; the last beat of the measure is marked by a semicolon as shown in the example below.

<b>1-5</b>	<b>STOP AND GO ; ;</b>	<b>CHANGE HANDS BEHIND BACK ; , ,</b>	<b>LINK ROCK , ; ;</b>
<b>6-8</b>	<b>RIGHT TURNING FALLAWAY TWICE ; ; ;</b>		

However you choose to document the cross measure rhythms, double check to be sure you account for all beats and measures.

The following West Coast Swing example uses commas and semicolons in the Head Cues, illustrates the timing for weight changes in the left margin and eliminates the individual measure counts [1-2, 3-4, etc.] in front of the Detailed Descriptions since the figures cross measures. This example also includes a figure modifying a previous figure in the Underarm Turn to Triple Travel with Roll.



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