



ROUNDALAB

**STANDARDS FOR
ROUND DANCING**

**CUEING
GUIDELINES**

ROUNDALAB STANDARDS

Cueing Guidelines

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Cueing Guidelines

This booklet provides guidelines and recommendations for cueing. The material in this booklet is supplemented by other ROUNDALAB publications, including the phase booklets, the *Glossary, Index, Abbreviations, 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
E-MAIL: 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.

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CHANGES:

Proposed changes to this Standard should be submitted to:

ROUNDALAB
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207-904-0220 all other countries
WEBSITE: www.roundalab.org
E-MAIL: roundalab@roundalab.org

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:

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- 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.

CATEGORY 1: STEP CUES

EXAMPLE: FORWARD FACE SIDE CLOSE;

A. For single step cues such as:

APART	FORWARD
AWAY	SIDE
BACK	TOGETHER

cue the single step cue only. For example:

FORWARD	not	STEP FORWARD
APART	not	STEP APART

Cue words for some step cues should have a numerical suffix to indicate the number of steps to be taken if more than one. For example:

WALK [# of steps]
[in all walking forms, such as: STRUT, SWIVEL, CROSS, etc.]
RUN [# of steps]
ROLL [# of steps]
ROCK [# of steps]

The cue, FORWARD, should be used only when it is a single step with the need to give direction. For example:

FORWARD LOCK, or FORWARD FACE CLOSE;

If more than one step is to be taken, cue WALK [# of steps] if SLOW, or RUN [# of steps] if QUICK. The use of FORWARD [# of steps] is not recommended since we cannot determine whether the steps are QUICK or SLOW.

We should not cue terms such as LOCK [# of steps] as this is a misnomer. For example, LOCK 3. We must step either forward, backward or sideways before a LOCK step can be taken. The same holds true for CUT, except that CUT steps can only be executed preceding a step backward.

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The guidelines here are:

For two [2] steps, the cue should be:

FORWARD LOCK, or CUT BACK,

For three [3] steps, the cue should be:

FORWARD LOCK FORWARD; or CUT BACK CUT;

For four [4] steps, the cue should be:

2 FORWARD LOCKS; or FORWARD LOCK TWICE;

2 CUT BACKS; or CUT BACK TWICE;

The cue, FACE, should be used when the step indicates a turn that results in facing the partner [see description in Phase I]. For example:

After a weave to BANJO, the cue would be FORWARD **FACE** CLOSE; rather than FORWARD SIDE CLOSE;

B. Cue words for repeated step cues [when there is progression].

SIDE CLOSE SIDE CLOSE; in one or more measures should be prefixed with the number of times to perform the steps when there is progression. The cue word TWICE may be used in lieu of the numerical prefix TWO [2] when the steps are repeated. For example, TWO SIDE CLOSES; or SIDE CLOSE TWICE;

Step cues are also acceptable.

Cueing SIDE CLOSE SIDE CLOSE; is acceptable if there is no defined term for the repeated steps, such as LIMP; or SCOOT; etc. which are single measure figures and are covered under Category 2.

C. Cue words for repeated step cues [when there is no progression].

SIDE TOUCH SIDE TOUCH; in one or more measures may be suffixed with the following terms, as applicable, when there is no progression [static movement]:

APART

LEFT

BACK

RIGHT

FORWARD

TOGETHER

The cue word TWICE may be used when the steps and/or actions are performed twice in succession. For example:

AWAY SWING FACE TOUCH TWICE;;

SIDE TOUCH LEFT AND RIGHT; may also be cued as TWO SIDE TOUCHES; or SIDE TOUCH TWICE;

SIDE TOUCH LEFT AND RIGHT TWICE;; may also be cued as FOUR SIDE TOUCHES;; [in spite of the static movement because of common usage and in the interest of brevity.]

See CATEGORY 8: OPTIONAL CUES item B.

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Note: Actions [motions without weight change] are considered step cues and should be cued as such. For example:

TOUCH	KICK
TAP	SWING
BRUSH	LIFT
POINT	

CATEGORY 2: SINGLE MEASURE CUES

EXAMPLES: SCISSORS; SCOOT; FISHTAIL; LIMP;

- A.** Cue words for single measure figures as defined need no numerical prefix or suffix. For example:

SCOOT; HITCH; LIMP; or SCISSORS;

These terms may be clarified by giving direction and/or ending position. For example:

HITCH APART;	BACK HITCH;
SCISSORS TO SIDECAR;	SCISSORS TO BANJO;

We add modifying numbers to a cue term when the figure is modified by the choreographer. For example:

NEW YORKER IN 4;

Or, when it is a defined term and the preferred cue term includes a number. For example:

HITCH 4;

When we need to give direction, the direction should be cued first. For example:

BACK HITCH;	FRONT LIMP;
-------------	-------------

The SCISSORS and TWINKLE are cue terms to which ending position should be included with the basic cues because their definitions do not include an ending position. For example:

SCISSORS TO SIDECAR;
SCISSORS THRU TO BUTTERFLY;
THRU TWINKLE TO OPEN;
THRU TWINKLE TO LEFT OPEN;

- B.** Cue words for repeated single measure figures in two or more measures should be prefixed with the number of times to perform the figure when there is progression.

TWO FORWARD TWO STEPS;;
TWO FORWARD LOCK FORWARDS;;
TWO LEFT TURNS;;

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CATEGORY 3: JIVE and WEST COAST SWING CUES

EXAMPLE: FALLAWAY ROCK;,,

A. Jive rhythm figures generally require one and one-half measures of music and generally include a ROCK RECOVER prior to the chasse movement of the figure. It is not necessary to cue the ROCK RECOVER because **it is an intrinsic part of that figure** and because it always precedes the chasse.

B. The ROCK RECOVER is **not an intrinsic part** of the following Jive figures:

CHASSE	POINT STEPS	SWIVEL WALKS
CHICKEN WALKS	PROGRESSIVE ROCK	THROWAWAY
CHOPPER	RIVER BOAT SHUFFLE	TRIPLE
COCA ROLA	ROCK THE BOAT	WHIP SPIN
FLEA HOPS	SAILOR SHUFFLE	WHIP THROWAWAY
KICK BALL CHANGE	SHAG STEP	WHIP TURN
MARCHESSI	SIDE BREAKS	
NEW YORKER WITH SPRINGS	SIMPLE SPIN	

1. Figures included in Category 3: B. do not include a ROCK RECOVER as an intrinsic part of the figure; however, it is possible to choreograph a ROCK RECOVER prior to the figure.

2. When a ROCK RECOVER is written on a cue sheet preceding one of the figures in Category 3: B., then the ROCK RECOVER should be cued. For example:

ROCK RECOVER KICK BALL CHANGE;

3. CHICKEN WALKS, COCA ROLA, POINT STEPS, PROGRESSIVE ROCK, RIVERBOAT SHUFFLE, ROCK THE BOAT, SHAG STEP, SIMPLE SPIN and SWIVEL WALKS may have single beat timing and therefore substitute for ROCK RECOVER to initiate figures that follow that normally have a ROCK RECOVER as a part of that figure.

4. CHASSE, CHOPPER, FLEA HOPS, KICK BALL CHANGE, MARCHESSI, NEW YORKER WITH SPRINGS, SAILOR SHUFFLE, SIDE BREAKS, THROWAWAY, TRIPLE, WHIP SPIN, WHIP THROWAWAY, and WHIP TURN do not have single beat timing and **should not** substitute for ROCK RECOVER.

5. The ROCK RECOVER **should not** be used when it interrupts the flow of the dance. For example:

SWIVEL WALK 4;	CHANGE RIGHT TO LEFT;
ROCK THE BOAT TWICE;	RIGHT TURNING FALLAWAY;

C. In West Coast Swing, it is not necessary to cue the Coaster, Anchor Step or French Cross when it is an intrinsic part of the figure.

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CATEGORY 4: TWO MEASURE CUES

EXAMPLE: BOX;;

- A. Use the Preferred Cue Term indicated in the Phase I, II, III, IV, V, VI ROUNDALAB Standards when cueing two measure figures. For example:

ALEMANA;;	HOCKEY STICK;;
BASKETBALL TURN;;	NATURAL TURN;;
BOX;;	REVERSE TURN;;

For figures defined as two measure figures that can be split when less than the complete figure is desired, the modifier HALF should be added either before or after the figure and when it is essential indicate which HALF is desired.

For example: [Two Step]

HALF BOX FORWARD;
HALF BOX BACK;
BASKETBALL TURN HALF;

For example: [Foxtrot and Waltz]

FORWARD HALF BOX;
BACK HALF BOX;

Note: Because the first step in either half of the BOX in Two Step is to the SIDE, it is desirable to give the figure first and then the direction. Because the first step of the BOX in Waltz is FORWARD in the first half and BACKWARD in the second half, it is desirable to give the direction first and then the figure.

When the modifier HALF does not clearly indicate which half of the two measure figure is desired, use additional descriptive cues, such as START the figure, FINISH the figure or figure ENDING. For example:

The second measure of an ALEMANA;; may be cued as ALEMANA TURN;

The second measure of a HOCKEY STICK;; may be cued as HOCKEY STICK ENDING;

One measure of TWO TURNING TWO STEPS;; may be cued as ONE TURNING TWO STEP; or, if direction is needed, ONE LEFT TURNING TWO STEP; or ONE RIGHT TURNING TWO STEP;

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CATEGORY 5: FOUR MEASURE CUES

EXAMPLE: DIAMOND TURN;;;;

- A. For figures defined as four measure figures that can be split when less than the complete figure is desired, the modifiers 1/4, 1/2 or 3/4 should follow. For example:

DIAMOND TURN 1/4;
DIAMOND TURN 1/2;;
DIAMOND TURN 3/4;;;;

[Foxtrot and Waltz]
LEFT TURNING BOX 1/4;
LEFT TURNING BOX 1/2;;
LEFT TURNING BOX 3/4;;;;

[Two Step]
LEFT TURNING BOX 1/4;
LEFT TURNING BOX 1/2;;
LEFT TURNING BOX 3/4;;;;
STROLLING VINE 1/2;;

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CATEGORY 6: DEFINED FIGURES THAT REQUIRE A NUMERICAL SUFFIX

EXAMPLE: VINE [# of steps]

- A.** For BUZZ, GAUCHO TURN, VINES [figures which are defined in the Standards], the numerical suffix must be cued.

BUZZ [defined in the MOVEMENTS section of Phase III]

Cue BUZZ [# of steps]. For example:

BUZZ 4; or SLOW BUZZ 4;;

GAUCHO TURN [defined in Phase III Tango]

Cue GAUCHO TURN [# of steps]. For example:

GAUCHO TURN 2,, or GAUCHO TURN 4;

VINES [defined in Phase II Two Step and Waltz]

Cue VINE [# of steps]. For example:

VINE 4; or VINE 8;; or VINE 3; or VINE 6;;

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CATEGORY 7: GENERAL

- A.** When the choreographer has the man executing one figure while the woman does another, the first cue is directed to the man. For example:

HITCH SCISSORS;
SCISSORS HITCH;

When the figure for the woman includes any type of twirl or spin, the first cue is for the man to lead the woman into the movement with the woman's part of the figure given first. For example:

CIRCLE BOX;;
TWIRL VINE 3;
SPIN MANEUVER;

- B.** In addition to the basic cue terms, final facing direction should be included when it is necessary to accomplish a figure which follows or if the figure is overturned or underturned. Position changes required for the initiation of a figure should be given as part of the previous cue. For example:

TWO TURNING TWO STEPS to SCP LOD;;
TWO TURNING TWO STEPS to CP LOD;;

All SCISSORS, TWINKLES AND HOVERS require a position change and should be cued as follows. For example:

SCISSORS to [ending position];
TWINKLE to [ending position];
HOVER to [ending position if it is specified other than to SCP];

- C.** Timing: Cues should be completed with at least 1/2 measure lead.
- D.** Always use ROUNDALAB Preferred Cue Terms. When new figures are introduced, or when Preferred Cue Terms are changed, you should update your dance cue cards to the new Preferred Cue Terms. It is not necessary or expected for you to consult the choreographer before changing cues to make use of Preferred Cue Terms. When non-standard or unphased figures are choreographed, use the cue name the choreographer uses.
- E.** Always state the title, phase, indicate starting position and describe the introduction and the first few measures of the dance before the dance is started. If a dance is phased 2+1, name the +1 figure.
- F.** When using cue term modifiers RIGHT and LEFT, the modifier means the direction of movement, not the foot on which the step is taken.

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G. When to cue THRU or FORWARD.

1. The cue word, THRU, should be used when **both** partners' trailing feet pass between the partners to initiate the next figure. For example:

HOVER; **THRU** FACE CLOSE;

2. The cue word, FORWARD, should be used when the first step of the next figure begins with each partner's free foot [could be either the lead or trailing foot]. For example:

HOVER TO BJO; **FORWARD** FACE CLOSE; [trailing foot]
TWO LEFT TURNS TO SCP;; **FORWARD** TCH; [lead foot]

GUIDELINE: Determine whether or not **both** partners' trailing feet actually pass between the couple's bodies before cueing the action a THRU. If they do not, cue it as a FORWARD.

H. The timing of a figure, when it is different from the standard rhythm of a dance, should be indicated in the cue. For example:

A Two Step Box when used in a dance that is in Foxtrot rhythm should be cued TWO STEP BOX;;

A Foxtrot Vine [SQQ] when used in a dance that is in Two Step rhythm should be cued FOXTROT VINE;

A Rumba New Yorker used in a dance that is in Cha Cha rhythm should be cued RUMBA NEW YORKER;

I. Stacking or pre-cueing certain figures is helpful to the dancers when the figures involve the following:

Abrupt change of direction:

FEATHER FINISH; TOP SPIN; should be cued FEATHER FINISH TO A TOP SPIN;;

Continuous left turning figures:

DOUBLE REVERSE; DRAG HESITATION; should be cued DOUBLE REVERSE TO A DRAG HESITATION;;

Figures which have "hidden maneuvers":

VINE 4; PIVOT 2; should be cued VINE 4 PIVOT 2;;

FORWARD BASIC; FULL NATURAL TOP;;; should be cued FORWARD BASIC TO A FULL NATURAL TOP;;;;

Explanation of "hidden maneuver": The "hidden maneuver" occurs on the last step of a figure. For example, VINE 4 PIVOT 2;; The man uses the last step of the VINE 4 to do a right turning action to end facing Reverse Line of Progression with the man's left foot and woman's right foot free. The "hidden maneuver" allows the man to lead the woman into and place himself in position to properly execute the following figure, which in this example is the PIVOT 2.

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- J.** Use your sound equipment to enhance your cueing. Maintain music/voice balance throughout the dance by using the sound equipment. If music is too loud, lower the music volume and/or adjust bass or treble. Don't raise your voice. If the music is too low, especially when listening for the introductory music at the beginning, raise the music volume then lower it gradually as the music volume increases and/or adjust bass or treble. Turn the volume control down each time you put a piece of music on and then raise the volume to an acceptable level because music sources differ in volume.

- K.** Ad libs to encourage, compliment, relax the dancers or inject humor should generally be done prior to or after the cueing.

- L.** When working with callers, be considerate of their personal equipment. Use your own microphone. Return the controls to the original settings if you have changed them.

- M.** Have your partner, or someone else, check the sound.

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CATEGORY 8: OPTIONAL CUES

- A.** The term CHECK is a Step [weight change] to stop motion for a change of direction. As such, the cue word CHECK should not be used to warn dancers of a change of direction at the end of another standard cue [as it was formerly used before standardization]. The use of the word CHECKING or the word CHECKED are acceptable options to warn the dancers of a change of direction. For example:

TWO PROGRESSIVE SCISSORS CHECKING TO A FISHTAIL;;;

- B.** SIDE TOUCH LEFT AND RIGHT; may be cued as TWO SIDE TOUCHES; or SIDE TOUCH TWICE; SIDE TOUCH LEFT AND RIGHT TWICE;; may be cued as FOUR SIDE TOUCHES;; in spite of the static movement because of the common usage and in the interest of brevity

See also CATEGORY 1: STEP CUES item C.

- C.** The cue term LACE UP may be used for a four measure sequence consisting of LACE ACROSS TWO STEP; ONE FORWARD TWO STEP; LACE ACROSS TWO STEP; ONE FORWARD TWO STEP;

Note: May also be done in Waltz using Waltz basics.

- D.** The cue term TRAVELING SCISSORS may be used for a four measure sequence starting in Closed Position Line of Dance, consisting of [Progressive] SCISSORS to Sidecar Diagonal Line of Dance and Wall; WALK 2; [Progressive] SCISSORS to Banjo Diagonal Line of Dance and Center of Hall; WALK 2;

Note: The sequence starts facing Line of Dance and always progresses. The sequence normally ends in Banjo Diagonal Line of Dance and Center of Hall. Any other ending position will need to be cued. May also start facing Reverse Line of Dance.

- E.** It is preferable to give the figure first and then the number of times to repeat it [or the modifier HALF] because the essential information is the figure to be executed.

**See also CATEGORY 2: SINGLE MEASURE CUES item B.
and CATEGORY 4: TWO MEASURE CUES item A.**

- F.** In the interest of brevity, the preferred cue terms CHANGE RIGHT TO LEFT and CHANGE LEFT TO RIGHT may be cued as RIGHT TO LEFT and LEFT TO RIGHT.

- G.** Step cues are always acceptable.

See also CATEGORY 1: STEP CUES item B.

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