

Table of Contents

<p>Studying the Charts</p> <ul style="list-style-type: none"> Definitions of Chart Elements 1 Abbreviation Key 4 Foot Position Diagrams 5 Amount of Turn Diagrams 8 <p>Dance Positions</p> <ul style="list-style-type: none"> Dance Position Definitions 9 Photos of Dance Positions 14 Photos of Common Figure Elements 18 <p>Musical Information</p> <ul style="list-style-type: none"> Musical Terms 20 Musical Information Chart 24 Counting in Beats and Bars 25 <p>Teaching & Certification</p> <ul style="list-style-type: none"> Student Medal Program 27 Professional Certification 28 	<p>Rumba</p> <ul style="list-style-type: none"> Rumba Facts 30 Syllabus Figures <ul style="list-style-type: none"> 1. Roll In, Swivel & Spiral 31 2. Solo Spins 32 3. Shadow Rondés & Man’s Spiral 33 4. Lunge Point & Circle Walk 35 5. Outside Partner Spin 37 6. Circular Hip Twist 38 7. Cross Body Drag 39 8. Double Rondé 40 9. Hip Lean 41 10. Cross Body Stretch 42 	<p>Cha Cha</p> <ul style="list-style-type: none"> Cha Cha Facts 44 Syllabus Figures <ul style="list-style-type: none"> 1. Cross Body Spins & Open Box 45 2. Grapevine Combination 46 3. Quick Crossovers 47 4. Opposition Lunge Line, Tango Close .. 48 5. Hip Roll, Quick Back Breaks 49 6. Lady’s Swivels 50 7. Man’s Rondé, Back Spot Turn 51 8. Syncopated Locks & Body Sway 52 9. Slash Sit, Cradle & Freeze 53 10. Pullback, Figure 4, Double Rondé 55
<p>East Coast Swing</p> <ul style="list-style-type: none"> East Coast Swing Facts 57 Syllabus Figures <ul style="list-style-type: none"> 1. Continuous Tuck-In 59 2. Hip Roll & Pullback 60 3. Spinning Wrap & Syncopated Points .. 61 4. Circular Foot Splits & Barrel Turn 62 5. Toe-Heel Swivel Combination 63 6. Kick & Freeze 64 7. Two Circles 65 8. Around The Back 66 9. Alternating Shuffles 67 10. Rolling Off The Arm & Circular Swivels 68 	<p>Bolero</p> <ul style="list-style-type: none"> Bolero Facts 69 Syllabus Figures <ul style="list-style-type: none"> 1. Hip Twist, Spin, Opposition Check 70 2. Leg Throw 71 3. Right Lunge & Sway 72 4. Grand Circle 73 5. Shadow Loop & Shadow Check 74 6. Quick Sit & Waist Spin 75 7. Separation, Catch & Spin 76 8. Ripple Lunge, Man’s Turn 77 9. Quick Hammerlock & Corkscrew 78 10. Fallaway Rondé & Floor Drop 79 	<p>Mambo</p> <ul style="list-style-type: none"> Mambo Facts 80 Syllabus Figures <ul style="list-style-type: none"> 1. Loop Behind & Hammer Spin 81 2. Alternating Turns, Flick & Ripple 82 3. Flick & Take Turns 84 4. Double Loop, Hop & Arm Catch 85 5. Sombrero, Around The Back 86 6. Shadow Pachanga 88 7. Mambo Tango 90 8. Overwrap, Shadow Back Flicks 92 9. Double Face Loops 94 10. Behind The Back Hand Change, Knee Checks, Roll Around 96

Table of Contents (Continued)

West Coast Swing		
West Coast Swing Facts	98	
Syllabus Figures		
1. Swivel Whip & Syncopation Taps	100	
2. Cradle Switches	101	
3. Solo Spin & Hustle Whip	102	
4. Hammer Whip & Roll In.....	103	
5. Press Whips & Grapevine	104	
6. Kick & Sit	105	
7. Tuck & Kick Swivel Pass	106	
8. Neck Whip & Catch	107	
9. The Double Hammerlock.....	108	
10. Behind The Back Whip & Worm	109	
Glossary of Rhythm Dance Terms	110	

Rumba Contents

Rumba Facts	30		
1. Roll In, Swivel & Spiral		6. Circular Hip Twist	
Leader	31	Leader.....	38
Follower.....	31	Follower	38
2. Solo Spins		7. Cross Body Drag	
Leader	32	Leader.....	39
Follower.....	32	Follower	39
3. Shadow Rondés & Man's Spiral		8. Double Rondé	
Leader	33	Leader.....	40
Follower.....	34	Follower.....	40
4. Lunge Point & Circle Walk		9. Hip Lean	
Leader	35	Leader.....	41
Follower.....	36	Follower.....	41
5. Outside Partner Spin		10. Cross Body Stretch	
Leader	37	Leader.....	42
Follower.....	37	Follower.....	42

Rumba Facts

History

Most accounts say Rumba came from Cuba, although versions existed elsewhere in Latin America and the Caribbean. Rumba is a broad term referring to multiple music and dance forms, including Danzon, Guaracha and Son. These forms are a blend of African slave and colonial Spanish culture. The livelier forms feature fast hip movements and sexual strutting performed to a fiery orchestra of percussion. However, Ballroom Rumba comes from Son, one of the slower, less eroticized versions of the dance.

By the late 1920's, America's appetite for Latin music was whetted. Orchestra leaders such as Xavier Cugat introduced and popularized Rumba music and dancing, which continued to grow in the 1930's and 40's. After much debate, Rumba was finally standardized as a ballroom dance in the mid-1950's.

Dance Characteristics

Sometimes called the "dance of love," Rumba is distinguished by its romantic feel. It is a non-progressive dance (remaining on one part of the floor). Perhaps its most important characteristic is the continuous, flowing Cuban Motion, which gives Rumba its sensual look.

Musical Information

- Time Signature: 4/4
- Tempo (exams and competitions): 32-36 mpm
- Count: SQQ
- Beat Value: 2-1-1
- Alternative Teaching Count: 1QQ, 2QQ, 3QQ, 4QQ, etc.
- Counting in Beats and Bars: 1234, 2234, 3234, 4234, etc.

Footwork

- Ball Flat throughout.
- Toes should be slightly turned out.
- Keep feet in contact with the floor using slight pressure.

Rumba Technical Tips

- Stretch movement on the "slow" count for two full beats of music.
- Body movement should interpret the slow and romantic Rumba music.

General Technical Tips

- Stand with a forward poise to create connection with partner.
- Maintain same height throughout the dance, keeping the head up and shoulders relaxed. Watch not to tilt the shoulders from side to side.
- Use correct Cuban Motion, being sure to step with the knee flexed and to delay straightening. Keep ribcage lifted and moving in opposition from the hips.
- Take small steps.
- Lead and follow from the center of the body, using compression and tension.
- Use the free arm in a natural way to complement the music and body movement.

Syllabus Notes

- The Box is the basic figure in many Rumba syllabi. The DVIDA syllabus uses the Side Basic as the Rumba basic because it:
- Supports the development of Cuban Motion.
- Eases the weight change confusion experienced by many new dancers.
- Provides an easy way to end other figures.
- While some figures in this syllabus start with a Cross Body Lead, they may be danced without this entrance.

1. ROLL IN, SWIVEL AND SPIRAL

MAN	DESCRIPTION
Measure	Commence in Closed Position
1	SQQ: Forward half of Box leading Lady to UAT L
2	SQQ: RF side in LSP (S), LF side leading Lady to cross in front of you, then release LHH (Q), RF crosses in front of LF (Q)
3	SQQ: LF side taking R to LHH in RSP (S), replace weight to RF and hold, leading Lady to roll in to your R side in R Cradle Position (QQ)
4	SQQ: Replace weight to LF (S), RF closes to LF, LF side (QQ) leading Lady to UAT R maintaining HH
5	SQQ: RF forward OP (S), LF forward Rock Step (QQ)
6	SQQ: LF back (S), RF side, LF closes to RF (QQ) leading Lady to syncopated UAT L
7	SQQ: RF side in LSP, 2 circular back walks
8	SQQ: LF side leading Lady to OFF, 2 back walks in OFF
9	&SQQ: 2 back walks in OFF (&S), rock in place in OFF (QQ)
10	SQQ: Back half of Box regaining Closed Position

LADY	DESCRIPTION
Measure	Commence in Closed Position
1	SQQ: RF back to UAT L
2	SQQ: LF side in LSP, RF side, LF crosses in front of RF
3	SQQ: RF side in RSP (S), LF forward swivel L (QQ) end in R Cradle Position
4	SQQ: RF forward in R Cradle Position (S), LF forward, spiral R (Q) RF forward continuing to turn R (Q)
5	SQQ: LF back, RF back Rock Step
6	SQ&Q&: RF forward walk (S), syncopated UAT L (Q&Q&)
7	SQQ: LF side in LSP, 2 circular forward walks
8	SQQ: RF forward, swivel R to OFF (S), 2 forward walks (QQ)
9	&SQQ: 2 forward walks (&S), rock in place in OFF (QQ)
10	SQQ: Forward half of Box end in Closed Position

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2. SOLO SPINS

MAN	DESCRIPTION
Measure	Commence in Closed Position
1	SQQ: LF side and solo spin to R, leading Lady to solo spin to her L
2	SQQ: RF side, taking L to RHH, to LF Crossover Break
3	SQ&Q&: LF side, swivel L, switch to R to LHH, RF forward to syncopated solo spin R, leading Lady to syncopated solo spin to her L. End in LSP, L to RHH
4	SQQ: RF back, rock in place in LSP
5	SQQ: LF forward, swivel L to OFP (S), solo spot turn L, leading Lady to solo spot turn R (QQ)
6	&SQQ: RF side, LF back, continuing to turn L, end in RSP, R to LHH (&S) RF side break in OFP (QQ), switch to L to RHH
7	SQQ: RF closes to LF, LF back break (Open Break)
8	SQQ: LF side, leading Lady to UAT L, sit drop into compressed L leg (S), hold (Q), press into RF towards Lady (Q)
9	SQQ: Replace weight to LF, leading Lady to replace her weight back and swivel L by rotating your wrist R (S), RF back small step, leading Lady to swivel R by rotating your wrist L (Q) LF side in PP regaining normal hold
10	SQQ: Promenade close.

LADY	DESCRIPTION
Measure	Commence in Closed Position
1	SQQ: RF side and solo spin to L
2	SQQ: LF side to RF Crossover Break
3	SQ&Q&: RF side, swivel R, LF forward to syncopated solo spin L
4	SQQ: LF back, rock in place in LSP
5	SQQ: RF forward, swivel R to OFP (S), solo spot turn R
6	&SQQ: LF side, RF back continuing to turn R, end in RSP (&S), LF side break in OFP (QQ)
7	SQQ: LF closes to RF, RF back break (Open Break)
8	SQQ: RF side turning UA L, sit drop into compressed R leg (S), hold (Q), press into LF towards Man (Q)
9	SQQ: Replace weight to RF and circle LF, rotating body L, end with LF pointing back (S), LF back (Q), RF closes to LF rotating body R, end in PP
10	SQQ: Promenade close

Cha Cha Contents

Cha Cha Facts 44	
1. Cross Body Spins & Open Box	6. Lady's Swivels
Leader 45	Leader..... 50
Follower..... 45	Follower 50
2. Grapevine Combination	7. Man's Rondé, Back Spot Turn
Leader 46	Leader..... 51
Follower..... 46	Follower 51
3. Quick Crossovers	8. Syncopated Locks & Body Sway
Leader 47	Leader..... 52
Follower..... 47	Follower..... 52
4. Opposition Lunge Line, Tango Close	9. Slash Sit, Cradle & Freeze
Leader 48	Leader..... 53
Follower..... 48	Follower..... 53
5. Hip Roll, Quick Back Breaks	10. Pullback, Figure 4, Double Rondé
Leader 49	Leader..... 55
Follower..... 49	Follower..... 55

Cha Cha Facts

History

Cha Cha evolved from a version of Cuban Mambo called Triple Mambo. As music always dictates the dance, triple steps were inserted between the forward and back breaks when a slower version of Mambo music was played. Reportedly, Cha Cha got its name from the sound of women's shoes shuffling across the floor.

Cha Cha was introduced to the United States in the early 1950's and promptly sparked a dance craze. Enrique Jorrin, a Cuban violinist, is attributed with creating the first Cha Cha song. After arriving in the U.S., the traditional violins and flutes were often exchanged for big-band instruments such as trumpet, trombone and saxophone.

Dance Characteristics

Cha Cha is lively and fun. A non-progressive dance, it emphasizes Cuban Motion and rhythm expressed throughout the body.

Musical Information

- Time Signature: 4/4
- Tempo (exams and competitions): 30 mpm
- Count: 1234&
- Beat Value: 1-1-1-1/2-1/2
- Alternative Teaching Counts: 1-2-3, Cha-Cha or a preparation step then 2-3, Cha-Cha-Cha or Rock-Step, Cha-Cha-Cha
- Counting in Beats and Bars: 1234&, 2234&, 3234&, 4234&.

Footwork

- Ball Flat throughout with the following exceptions:
- Forward Locks: Ball Flat, Ball, Ball Flat.
- Backward Locks: Ball, Ball Flat, Ball Flat.
- Side Taps and Flicks: IE of Ball.
- Toes should be slightly turned out.
- Keep feet in contact with the floor using slight pressure.

Cha Cha Technical Tips

- Due to the speed of Cha Cha, Cuban Motion will be less pronounced than in Rumba, especially on counts 4&, as each step is only half a beat.
- Create more dynamic Cha Cha by emphasizing count 1 and dancing the triple steps as "small, small, medium," using the ball of the foot (instead of ball flat) on the & count.
- Body movement should interpret the staccato feeling of the music.

General Technical Tips

- Stand with a forward poise to create connection with partner.
- Maintain same height throughout the dance, keeping the head up and shoulders relaxed. Watch not to tilt the shoulders from side to side.
- Use correct Cuban Motion, being sure to step with the knee flexed and to delay straightening. Keep ribcage lifted and moving in opposition from the hips.
- Take small steps.
- Lead and follow from the center of the body, using compression and tension.
- Use the free arm in a natural way to complement the music and body movement.

Syllabus Notes

- While some figures in this syllabus start with a Cross Body Lead, they may be danced without this entrance.
- In advanced Cha Cha, a dancer can decrease redundancy and improve continuity by eliminating the first and last measures of many figures. For example, when dancing the Open Break and Underarm Turn followed by the Crossover Break, the last measure of the Open Break and Underarm Turn and the first measure of the Crossover Break can be eliminated. In this case, the Leader will lead the Follower to Open CPP (instead of regaining Closed Position) on steps 24-26 of the Open Break and Underarm Turn. The Leader will then start the Crossover Break with RF forward in LSP and the Follower will start with LF forward in LSP.

1. CROSS BODY SPINS & OPEN BOX

MAN	DESCRIPTION
Measure	Commence in Closed Position
1	1,2,3,4,&,1: Back half of side basic
2	2,3,4,&,1: Cross body lead
3	2,3,4,&,1: RF back, LF side turning L leading Lady to syncopated UAT L (2,3), regaining normal hold, RF forward cross triple OP (4,&,1)
4	2,&,3,&,4,&,1: Forward half of open box leading Lady to OP (2,&,3,) lead Lady to swivel R (&), back half of open box leading Lady across body, end OP
5	2,&,3,&,4,&,1: Forward half of open box leading Lady to OP (2,&,3,) lead Lady to swivel R (&), back half of open box leading Lady across body, end OP (4,&,1)
6	2,&,3,4,&,1: LF side break leading Lady to syncopated UAT R (2,&), tap LF side and lead Lady to sitting position (3), hold (4,) hold, leading Lady to rotate L to split weight position backing you (&,1)
7	&,2,3,4,&,1: Close LF to RF (&), tap RF forward with part weight in sitting position turning to face Lady and leading her to face you in sitting position (2), hip roll in place (3), RF forward, LF side, RF side leading Lady to UAT L and regaining normal hold (4,&,1)
8	2,3,4,&: Forward half of side basic

LADY	DESCRIPTION
Measure	Commence in Closed Position
1	1,2,3,4,&,1: Forward half of side basic
2	2,3,4,&,1: Cross body lead with crossing action
3	2,&,3,&,4,&,1: Syncopated UAT L (2,&,3,&), LF back cross triple (4,&,1)
4	2,&,3,&,4,&,1: Back half of open box ending OP (2,&,3,) swivel R on RF (&), cross body lead
5	2,&,3,&,4,&,1: Back half of open box ending OP (2,&,3,) swivel R on RF (&), cross body lead
6	2,&,3,4,&,1: Syncopated UAT R (2,&), RF back into sitting position (3), hold (4,) close LF to RF turning L with back towards Man, RF side with part weight (&,1)
7	&,2,3,4,&,1: Close RF to LF turning to face Man, tap LF forward with part weight in sitting position (&,2), hip roll in place (3), syncopated UAT L (4,&,1)
8	2,3,4,&: Back half of side basic

2. GRAPEVINE COMBINATION

MAN	DESCRIPTION
Measure	Commence in Closed Position
1	1,2,3,4,&,1: Back half of basic
2	2,3,4,&,1: Cross body lead
3	2,3,4,&,1: RF side break leading Lady to LF back break (2,3), RF back break turning L leading Lady across body (4,&), RF forward OP changing to DHH (1)
4	2,3,4,&,1: LF back break, leading Lady to ronde on count 3 (2,3), LF forward triple curving R around Lady leading Lady to grapevine then swivel R (4,&,1)
5	2,3,4,1: RF forward and across, LF side, RF forward and across, leading Lady to syncopated grapevine (2,3,4), LF side (1)
6	2,3,4,1: RF forward and across leading Lady to step forward to your R side (2), LF side with split weight flexing knees leading Lady to swivel R and flex knees (3), hold, leading Lady to hip rolls in place (4), replace weight to LF (1)
7	2,3,4,&,1: RF back break leading Lady to UAT R (2,3), RF side triple turning L to face Lady and regain normal hold (4,&,1)
8	2,3,4,&: Forward half of basic

LADY	DESCRIPTION
Measure	Commence in Closed Position
1	1,2,3,4,&,1: Forward half of side basic
2	2,3,4,&,1: Cross body lead with crossing action
3	2,3,4,&,1: LF back break (2,3), cross body lead (4,&,1)
4	2,3,4,&,1: RF forward OP (2), replace weight to LF and ronde RF back (3), grapevine then swivel R (4,&,1)
5	2,&,3,&,4,&,1: Syncopated grapevine (2,&,3,&,4&), LF back (1)
6	2,3,4,&,1: RF forward (2), tap LF to RF without weight, swivel R and flex into knees (3), hip rolls, gradually rising out of knees (4,&,1)
7	2,3,4,&,1: UAT R (2,3), LF side triple regaining normal hold (4,&,1)
8	2,3,4,&: Back half of side basic

3. QUICK CROSSOVERS

MAN	DESCRIPTION
Measure	Commence in OFP with DHH
1	1,2,3,4,&,1: Back half of basic
2	&,2,3,4,&,1: Syncopated cross in LSP (&,2), hold (3), LF forward cross triple in LSP (4,&,1)
3	&,2,3,4,&,1: Cross RF behind LF in LSP (&), LF crossover break (2,3), take DHH, side triple L facing Lady leading her to UAT R to end in hammerlock position (4,&,1)
4	2,3,4,&,1: 2 hip bumps in hammerlock position (2,3), side triple R leading Lady to UAT L with DHH, end in OFP (4,&,1)
5	2,&,3,&,4,&,1: Place weight to LF, releasing RHH and leading Lady to syncopated RF crossover break catching her R forearm with your LH (2,&), replace weight to RF leading Lady to step side R in OFP (3), lead Lady to syncopated LF crossover break catching her L forearm with your RH (&), replace weight to LF leading Lady to OFP taking L to RHH (4), quick crossover in LSP (&,1)
6	2,3,4,&,1: Ronde RF forward leading Lady to ronde LF forward (2), cross RF in front of LF, end in OFP (3), take DHH, LF side break and cross in front in OFP (4,&,1)
7	2,3,4,&,1: RF side break in OFP (2,3), running triple to R in OFP (4,&,1)
8	2,3,4,&: Forward half of basic, regain normal hold

LADY	DESCRIPTION
Measure	Commence in OFP with DHH
1	1,2,3,4,&,1: Forward half of basic
2	&,2,3,4,&,1: Syncopated cross in LSP (&,2), hold (3), RF forward cross triple in LSP (4,&,1)
3	&,2,3,4,&,1: Cross LF behind RF in LSP (&), RF crossover break (2,3), UAT R to end in hammerlock position (4,&,1)
4	2,3,4,&,1: 2 hip bumps in hammerlock position (2,3), UAT L, end in OFP (4,&,1)
5	2,&,3,&,4,&,1: Syncopated RF crossover break (2,&), RF side in OFP (3), syncopated LF crossover break (&,4), quick crossover in LSP (&,1)
6	2,3,4,&,1: Rondé LF forward (2), cross LF in front of RF, end in OFP (3), RF side break and cross in front in OFP (4,&,1)
7	2,3,4,&,1: LF side break in OFP (2,3), running triple to L in OFP (4,&,1)
8	2,3,4,&: Back half of basic, regain normal hold