

## Cha Cha – Supplemental Notes - 5

Building on the documents for Cha Cha: “**Concepts & Components**,” “**Dancing with a Partner**,” and “**Supplemental Notes – 4**,” this document details figures in the routine “**Another Saturday Night - 5**” choreographed by Larry Caves and Kaye West which are different from version 4. This routine repeats parts of version 4 and introduces a second unphased figure and several modified standard figures.

In addition to the *components* previously introduced, there are two new ones introduced here: Turning Chassé and Quick Rock (aka Ball-Change).

If dancers have danced version 4 numerous times so that they are comfortable doing the three parts interchangeably in social dance situations, this version adds a different ending for Part B plus the new Intro/Interlude, so after practicing them, dancers have five parts of eight measures each which they can use interchangeably on the social dance floor!

Each of the parts begins facing the Wall. Again, dancers can modify the timing so the parts can also be danced to Rumba music by substituting one Slow for the three changes of weight on counts 3/&4 for all these figures, For **Man Back to Aida w/Quick Rock to Face**, following the Reverse (Underarm) Turn both could turn so both can Rock Back, Recover/Face, Side, -;

Only parts which are different from figures in version 4 are detailed here. The new elements provide practice for the **Lead** in making transitions of footwork and in adjusting his steps to harmonize with his partner. Again, for clarity, most Rocks are described in the charts below as separate counts.

### Introduction and Interlude

Dancers have identical footwork in the Introduction through measure 7. On the last measure the **Lead** makes a transition to opposite footwork.

#### \* Passing Chase Full Turn

Two-measure figure defined as components (four feet apart and offset to left; both begin with right foot):

Lead	Follow
Rock Back, Recover, Forward Chassé	Rock Back, Recover, Forward Chassé
Switch Rock, Recover, Turning Chassé	Switch Rock, Recover, Turning Chassé

The first figure begins facing partner and offset (slightly to the left) approximately four feet apart and with *right foot free for both*. Though **Chase Full Turn** is not a standard figure, it is danced frequently in round dance routines, and the name provides guidance for the footwork (figures are often defined from footwork). As a “passing chase,” no one is actually chasing the partner. Because both dancers begin with the right foot free, they both Rock Back, in accordance with the direction of Rocks beginning with the right foot.

The first measure in this modification is the **Lead’s** fourth and **Follow’s** first measure of the standard **Chase**. The second measure is similar to the **Lead’s** first measure and **Follow’s** second with one *full turn* substituting for half a turn and ending to face partner.

The Forward Chassé ends the first measure with right side leading so automatically sets up the wind-up or preparation pose (left hip back, thighs strongly crossed, and left foot in front of or slightly across right foot ready to assume weight) which makes the Switch Turn very easy to perform.

In the first measure dancers’ right shoulder passes *partner’s* right shoulder during the Forward Chassé, and in the second measure their left shoulders pass during the Turning Chassé. The figure returns them to their

original starting position slightly offset to the left and about four feet apart. Even though they pass partner's shoulder, dancers should *look at partner* as long as possible in each measure.

Because of these passes, this figure could be called a "Passing Chase," but round dancers are likely more familiar with the cue **Chase Full Turn**. (Since the turns do not occur until the second measure, it is helpful to cue this as "Chase Full Turn" rather than "Full Turn Chase" so dancers have time to process the cue.) Including both "Passing" and "Chase Full Turn" should describe for dancers the intended action in this figure.

In the second measure, dancers complete a Switch Turn to face the opposite direction from which they started on the first count, making  $\frac{1}{2}$  turn. The component is a *Switch Rock* because they regain weight (on their Recover) onto the foot which remained in place.

Then they make another half turn in a component called a **Turning Chassé**. They swivel  $\frac{1}{4}$  RF after taking weight on their Recover (count 2&), then on count 3 they step to the side and swivel another  $\frac{1}{4}$  RF, completing one full turn in the measure, so on count 3& they lock (XRiF) and step Back on their left foot on count 4. Note that the last two changes of weight (lock in front and step back) are identical to the last two changes of weight in a Back/**Lock, Back** (a Back Chassé).

The definition for a Turning Chassé involves three changes of weight which creates a change of direction, typically one-half turn. The turn can be made equally on two separate changes of weight as described above, or more turn can be made first and the remaining turn on the second change of weight such as: (1) step forward with the foot ending "side and slightly back" (turning approximately  $\frac{3}{8}$  on that foot with the foot turning more than the body), (2) continue turning another  $\frac{1}{8}$  on the weighted foot and cross the other foot in front and take weight, (3) step back. Regardless of the quantity of turn at each point (both are acceptable), the second change of weight always crosses *in front* of the other foot.

When first learning the figure, keep the elbows close to the body in order to concentrate on what the feet are doing. A further refinement to this figure adds arms which together move in a figure-8 through space so that when one hand is extended out to the side, the other hand is in front of the body:

- The *right hand* moves in a counterclockwise circle with the back of the hand leading, starting from the center of the chest with fingers straight up. The hand first moves down and out to the side (extending the arm) then up and around to the center front of the body where the fingers point straight down and the wrist is at the center of the body. At that point the fingers rotate clockwise (flip) so they point straight up to begin another circle. The hand actually makes a figure-8: a large circle out to the right side then a very small circle as the hand flips in front of the body (a second way to think of figure 8's!).
- The *left hand* moves in a clockwise circle with the back of the hand leading, starting from the center of the chest with the fingers straight up. The hand first moves down and out to the side (extending the arm) then up and around to the center front of the body where the fingers point straight down and the wrist is at the center of the body. At that point the fingers rotate counterclockwise (flip) so they point straight up to begin another circle. This hand also makes a figure-8: a large circle out to the left side then a very small circle as the hand flips in front of the body.
- One can practice by standing in one spot and moving just the arms to see that the path the arms make in space are approximately on a vertical plane aligned with one's shoulders.
- Next, add a change of hip without moving the feet and keeping the shoulders approximately in place. When doing this, the path the hands make in space remains approximately on the same vertical plane, but because the hips slant, it *appears* that when one hand is in front of the body the other arm is out *behind* the body, when actually it is still at one's *side*.
- Therefore, *between* various elements in the Chase Full Turn, the arms *switch position* with one bent in front of the body and the other out to the side, appearing to be behind the body. The arms move in

opposition to the hips. The arms are in *continuous movement*, but there are checkpoints for various parts of the figure:

- Rock Back R: right hand moving up in front of body
- Recover L: right hand moving out and left hand beginning to move in front of the body
- Forward Chassé R/L R: left hand in front of body
- Prep for Switch turn: right hand in front of body (taking weight on L)
- Recover after Switch Turn: left hand in front of body (taking weight on R)
- Beginning of Turning Chassé L/R L: right hand in front of body
- After Turning Chassé: left hand in front of body to prepare for next R step.

### \* (Both) **Back Basic**

One-measure figure defined as components (both **Lead** and **Follow** begin with right foot):

Lead	Follow
Rock Back, Recover, Forward Chassé (BFLY-SCAR)	Rock Back, Recover, Forward Chassé (BFLY-SCAR)

Dancers begin this figure apart from each other. This figure begins with *both* Rocking back (as one would do with a right foot free). The Forward Chassé is made slightly on a diagonal and ending facing each other in Butterfly-Sidecar. Their right-side leading on the Forward Chassé sets their bodies up automatically so that they can step *forward* with their left foot outside partner's feet in the next figure (their upper bodies already slant slightly to the left). It does not matter that the **Lead** is not squarely facing the Wall at the end of this figure; that adjustment occurs in preparation for the Spot Turn.

A Back Basic was selected here so dancers could both move forward during the Chassé to close the space gap between them.

The next figure also has same foot free, so Curving Shoulder to Shoulder is nicely done in regular Butterfly Position (hands above waist height) instead of Low Butterfly.

### \* (Curving) **Shoulder to Shoulder Twice**

Two-measure figure defined as components (both **Lead** and **Follow** begin with left foot):

Lead	Follow
(BFLY-SCAR) Rock Forward, Recover to BFLY, Side Chassé (BFLY-BJO)	(BFLY-SCAR) Rock Forward, Recover to BFLY, Side Chassé (BFLY-BJO)
Rock Forward, Recover to BFLY, Side Chassé (BFLY- prep pose & signal turn)	Rock Forward, Recover to BFLY, Side Chassé (BFLY – prep pose & read signal)

This figure allows dancers to experience the different feeling of a familiar figure when it is danced with identical footwork. There is the feeling of moving in a circular pattern around a common center, first one way and then the opposite! Because they are on identical footwork, they can use regular Butterfly Position without an elbow sticking out behind their body. Regular Butterfly Position also assists in changing directions readily.

The figure is very much like the “Sombrero Rocks” used in the Easterday’s “Roadhouse Blues” where dancers placed one hand on partner’s waist and elevated the other hand (with rounded arm) above their head.

Having the same foot free, both do the **Lead’s** *footwork* of the standard **Shoulder to Shoulder** figure (they Rock forward). Because this routine also contains the **Back Shoulder to Shoulder**, dancers get practice

recalling when to Rock Forward or Back as well as when to use regular Butterfly Position and when to use Low Butterfly.

They keep their upper body facing their partner regardless of the position they are in. In the previous measure they both ended their Forward Chassé with their right side leading, so when they connect in Butterfly, their bodies are already positioned to be in Butterfly-Sidecar so they are able to step outside partner's left foot. Therefore, in the first measure they can step *straight forward* for their Rock. Because in this position they must continue to *keep their upper body facing their partner*, there is an additional *rotation of their upper bodies* counterclockwise, as if around an invisible pole between them. As they Recover, their upper bodies rotate clockwise to end more or less in neutral position in Butterfly. As they do their Side Chassé beginning with the left foot, they move to the left, but since they are moving around an invisible pole, their steps curve slightly clockwise.

On the last step of the Side Chassé (to the left), they rotate their upper body RF to be in Butterfly-Banjo Position so they can step outside partner's right foot. In this measure they begin with the right feet, and their bodies are positioned so that their Rock is *straight forward*. After they take weight in their Rock, their upper body can rotate more clockwise since they must *keep their upper body facing partner*. As they Recover onto their left foot, their upper bodies rotate counterclockwise to be more or less "square" with their partner for the Side Chassé. This Chassé, beginning with their right feet again curves around the central pole, moving counterclockwise and reversing the amount of curvature in the previous measure.

The generalization is that in Latins the shoulders first are positioned to indicate the direction the foot will step, then the foot moves, and finally the body weight arrives above the foot. In this figure, there is additional rotation in the contra body position as full weight is attained.

If dancers are in the habit of doing a "Cross Rock" in a **Shoulder to Shoulder**, they may attempt to do so here as well (which would mean that they would step *away from their* partner, requiring them to completely distort their position!). They need to recognize that Sidecar and Banjo positions can be created by *either* their shoulders *or* their hips moving into position, and the purpose of the position is just to be able to step outside partner's foot while *keeping the upper body facing partner*. Additionally, the current manner for doing "shoulder to shoulder" keeps upper bodies facing partner instead of the former procedure of having shoulders adjacent to one another.

His signal for the Opposite Spot Turn occurs at the end of this measure, after weight is taken on their last step of the Side Chassé, and the process is described in the next section.

### \* Opposite Spot Turn – Man in 4

One-measure figure defined as components (Both begin with *left* foot):

Lead	Follow
(Lead Spot Turn – Prep pose)	(Respond to lead – prep pose)
Switch Turn, Recover to face, Close, Side	Switch Turn, Recover to face, Sd Chassé

This variation is very similar to a normal Spot Turn except that since dancers face each other with identical footwork, they move in opposite directions (hence the name). Also, in this routine the **Lead** makes a transition to opposite footwork, so he has four changes of weight while the **Follow** has five. In social dancing the **Lead** always makes transitions because he can't expect **Follows** to read his mind. Round dancers can cue which dancer makes a transition. In this series of Cha Cha routines the **Lead** always makes the transition.

There is no standard lead with his left hand in this figure. At the end of the last beat of the previous measure, as they drop hands, the **Lead** can move his right hand slightly to his left to encourage the **Follow** to move to her

right. They both have a left foot free so they cross their left leg across their right (while their left hip remains back) to position their body in the preparatory pose with a wind-up to make the Switch Turn easy.

Because they are moving in *opposite* directions, they need not rotate their bodies slightly to prepare space for their Switch Turn since their partner moves away and they have room to step without obstruction on count one.

On the Recover step on count 2, dancers swivel RF to face their partner (stepping with the right foot and turning right-face means the Recover step is made with hip twist action). Then on counts 3 and 4 the **Lead** makes a transition to opposite footwork, taking *two* steps while she takes *three*.

*After the Introduction* to begin Part A, the **Lead's** next step is a Close with his left foot and a step to the Side with his right while the Follow does a normal Side/Close, Side. The **Lead** adjusts his step so that they end with their right foot pointed between partner's feet in Low Butterfly.

*After the Interlude*, they dance Part B which begins with the Handshake, so the **Lead** adjusts his steps so that he remains slightly to the left so their right arms can have a "straight line connection" from right shoulder to right shoulder for the best Handshake Position. Therefore, in his last two steps he can either Close with his left foot and Step in Place with his right foot to have footwork similar to what he used after the Introduction, or he can step Side Left and Close Right, adjusting his footwork as necessary. He can also rotate his body slightly LF if needed for a final adjustment.

He can also choose whether to take weight changes on counts 3 and 4 (so having four steps with one on each count in this measure) or delay his third weight change and step on the "and" after three, then 4 (to more closely match the last two weight changes the **Follow** makes). If he delays, he has a bit more time to decide where he needs to step.

**The following two measures occur only in the Interlude.**

### **Forward Basic; \* Back Basic – Man Separate in 4**

Two-measure figure defined as components and some step cues. (**Lead** begins with left foot, **Follow** with right):

<b>Lead</b>	<b>Follow</b>
(Low BFLY) Rock Forward, Recover, Back Chassé	(Low BFLY) Rock Back, Recover, Forward Chassé
Rock Back, Slip Side, SIP, SIP (end offset 4 ft. apart)	Rock Forward, Recover, Back Chassé

These two measures substitute for the two measures of *waiting* in the Introduction and also for a standard Basic Forward and Back in Version 4.

The first measure is standard for both the **Lead** and the **Follow**; the second measure is standard for the **Follow** (she essentially does Basic Forward and Back) while the **Lead** makes a transition to use same footwork and adjusts his position so they end offset slightly to the left and four feet apart as they were at the beginning of the dance to repeat the remainder of the Introduction.

In his second measure, the **Lead** drops hands after his Rock Back, and on his Recover he moves (Slips) his foot to the Side so dancers are offset, and then he either steps in place twice or steps back as needed (taking four changes of weight in this measure while she takes five) so they both have a right foot free and are in position to begin the **Passing Chase Full Turn**. Essentially, he makes a transition to the **Follow's** footwork! Part of the distance is created because the **Follow** is moving back in the Chassé. Again, he can choose his timing as either 1,2,3,4 or 1,2,/&,4.

## Parts A

Except for the following, these parts are identical to version 4, so details of how to dance them are included in the Phase 4 Supplemental Notes document.

### Alemana to BJO

In this two-measure figure, the first measure remains the same. In the second measure, however, the **Lead** does a Cucaracha in the first two counts, then does a vine action (Cross right in back, side L, forward R) which is much more comfortable for the hip and shoulder for both dancers. This allows the **Lead** to more readily position his body so the **Follow** can assume Banjo position (stepping outside his right foot).

## Part B and Ending

Except for the following, these parts are identical to version 4, so details of how to dance them are included in the Phase 4 Supplemental Notes document.

### Start a Flirt – Man in 4 (to Varsouvienne) (4 measure sequence)

It is common practice to use a more familiar component or figure initially and then refine it after dancers have danced it many times so they are familiar with the “beat and the feet.” Two changes in this Unphased Figure introduced in the Phase 4 version are described here:

- (1) Since dancers are exposed to the *Turning Chassé* in this routine, the **Follow** can use that technique in the first measure of Part B to make a transition to Varsouvienne position in place of the Side Chassé. The *Turning Chassé* is a more accurate description of the **Follow**'s footwork.
- (2) In the fourth measure, the footwork was previously described with the **Follow** “turning” to face partner. That Turn, in Cha Cha, is actually a Hip Twist. The figure Hip Twist (made with the **Follow** stepping forward on her right foot and making a right-face turn), is introduced by Roundalab in Phase 5, so this is a good opportunity to be aware (1) of how the hips move, (2) that the hip twist can also be made with a left foot and turning left-face, and (3) that both the **Lead** and the **Follow** can have a twist of the hips.

In Cha Cha and Rumba, a hip twist action occurs very frequently (whenever a forward step with one foot [e.g., the left] includes a turn in the same direction [left-face]). Both the **Lead** and the **Follow** do the hip twist action. Basically, the action is done in the *hips* which change from one hip being forward to the other hip being forward (or one hip back to the other hip being back, however one prefers to think of it). The twist is made with a rotation of the hips with the center of the body the pivot point by pulling the forward hip back. Anatomically, it is the muscles in the glutes (gluteus maximus) which create the change of the hip position.

In the fourth measure of this unphased figure, the Press step with the left foot (without taking full weight) is done with the left knee bent which leaves the right hip back. The **Lead** causes the action of the hip twist by switching his knees: he takes weight on his left foot and straightens his left leg and touches his right foot next to his left foot with a right knee bent and slightly in front of the left knee. This creates his hips to “twist” and change places so that his *left* hip is back.

The **Follow**'s Press step with her left foot (without taking full weight) and bent left knee leaves her right hip back. Her wind-up helps her take weight on her left foot and turn left-face to face her partner. In doing so, she pulls her *left hip* back, so her hips have also twisted with the center of her body as the pivot point. As she closes her right foot next to her left, she places her foot with her *right knee* bent slightly in front of her left knee (assisting the left hip to be back). Then, as she takes weight on her right foot, her right knee

straightens and she pushes off with that right foot creating her Side step which ends with her right hip back (a second hip twist).

## **\*\* Man Back to Aida w/Quick Rock to Face**

One-measure figure defined with some step cues (**Lead** begins with right foot, **Follow** with left):

<b>Lead</b>	<b>Follow</b>
(drop trail hands and rotate body RF ¼ leading turn)	(rotate body RF ¼ - left hand on his chest or caress)
Back, Back (to L-Open), Rock Back/Recover to Face, Side (to new position)	Forward (pose), Switch Turn, Rock Back/Recover to Face, Side (to new position)

The two differences in this figure from what is normally done in a round dance Aida is (1) that the **Lead** begins by stepping *Back* (as is done on the first two steps in ballroom, though there are other differences in American and International versions of **Aida**) and (2) the normal *Back Chassé* is substituted with a *Quick Rock to Face* providing an alternative to requiring an additional measure to return to facing position following an *Aida Line* (two steps of the **Aida**). So this should be a very useful figure.

The cue “Man Back to Aida” indicates the **Lead’s** direction of movement and “Quick-Rock to Face” indicates the timing and the ending position. Normal Cha Cha timing is used for weight changes in this measure, so the “Quick Rock to Face and Step Side” is substituted for a Chassé on counts 3/&,4.

Their strong dance frame (their body plus arms) turns the **Follow’s** body right-face when the **Lead** turns right-face to step back. He does not connect her left hand at the end of the New Yorker so it is free to place it on his chest or simulate a caress of the left side of his face.

After the first step of the measure, the **Lead** keeps their joined hands near the **Follow’s** right hip. That encourages her to place her right foot across and beyond her left foot with her right hip back in the wind-up preparatory pose for her Switch Turn. As she takes weight and turns left-face on her right foot, the joined hands follow her right hip around so their joined hands end between them so they end in Left-Open position facing Reverse Line of Dance (RLOD).

Their momentum creates a slight back-to-back position (described as an *Aida Line*) as well as facilitates a back step.

They both Rock Back on count 3, leaving their other foot in place, and the **Lead** maintains his arms in a strong dance frame and nearly immediately interrupts his back step to Recover and turn left to face. His body movement and turn leads the **Follow** to Recover and turn right. They both keep their arms the same in relationship to their own bodies, so as the **Lead** turns left-face, his left arm rotates as his body rotates, moving his hand from right to left, which causes the **Follow’s** body and arm to rotate from left to right (from her perspective), creating her right-face rotation. Their forward momentum on the Recover makes their bodies want to naturally step to the side on count 4.

The Rock and Recover are twice as fast as in normal Rocks (two weight changes on *one* count), hence the term “Quick Rock,” and the Recover is implied because all Rocks include two weight changes. The two weight changes occur in the normal place of a Cha Cha measure (on count 3 and 3&).

The timing for the Quick Rock to Face is 3/&(a) since there is a turn (with no additional weight change) after taking weight on the Recover. There are weight changes on counts 3 and 3&; the turn occurs after taking weight on 3&. Since the turn is made in the middle of a half count, that half count is divided in two so weight change occurs on the first ¼ count (on &) and the *turn* occurs on the second ¼ count (on “a”). Because the foot

which steps forward on the Recover is the same as the direction of the turn for each dancer, the Recover/turn has hip twist action.

Instead of “Quick Rock” (two weight changes during one count), this action alternatively could have been called “Ball-Change,” since there is insufficient time for the foot to become “flat” in the normal “ball/flat” action, resulting in just the ball of the foot momentarily taking weight before the Recover. The “change,” substituting for the term “Recover,” means that weight is then transferred back to the other foot. Thus, instead of “Quick Rock to face” count three could be called “Ball-Change to face.” In either case, the dancers follow this with a step to the side on count four. An alternative cue for this unphased figure could be “Man Back to Aida with Ball-Change to Face.” It is implied that there is an additional Side step, leaving the **Lead’s** left and **Follow’s** right foot free to begin the next figure.

When Part B is followed by Part A, dancers end the figure in Closed Position to begin the Cross Body. When Part B is followed by the Ending, they end in Very Low Butterfly, a playful position for the Hip Rocks. Then following the Hip Rocks they blend to Closed Position after the next Rock-Recover to complete starting the Cross Body and continue with the first three measures of Part A.