

Cha Cha – Supplemental Notes - General

This document supports the three levels of cue sheets for “**Another Saturday Night**” choreographed by Larry Caves and Kaye West. The Phase 4+1 version includes mostly standard figures with a few modest variations and *one* unphased figure (in Part B). The Phase 5+2 version builds on the Phase 4 routine by repeating Part A, adding a second unphased figure in Part B, and modifying some standard figures in the Intro which essentially repeats in the Interlude. The Phase 6+3 version builds on the Phase 5 routine, repeating the Intro, Interlude, and Part B, and introducing the third unphased figure and modifying some other basic figures in Part A.

The series was designed to provide a limited amount of information at each level to assist dancers who wish to work on their *techniques* for the various figures which are explained in these notes as well as the Supplemental Notes associated with each routine.

Each level limits the number of new elements to the “seven plus or minus two” which learning theory purports is generally the limit of new information people can process. Very new dancers might even concentrate on one of the three parts at a time, repeating the eight measures to any Cha Cha music. When dancers have completed the series, they have six eight-measure sequences all beginning facing the same direction which they can use interchangeably on a social dance floor!

While there are different approaches to dancing Cha Cha, the ideas here supplement the document *The Character of Cha Cha* and provide information gleaned over many years of dancing and teaching dance which comports with natural body movement and principles of physics and body mechanics.

Learning to dance is a “sculpting process” so dancers begin with the timing and where the feet go, then they add layers of additional technique if they choose to. Information included here represents *many years* of ballroom lessons. It is hoped that it can inform dance enthusiasts and teachers of helpful practices to shorten the time required to learn them. It takes practice to incorporate new techniques and transfer the knowledge to other routines, so dancers should be patient with themselves and realize they can gradually substitute these new techniques for older practices as they concentrate on *only a few changes at a time*.

Years ago, when round dancing began (growing out of folk dances with friends and neighbors teaching others what they knew), all cues were described as “step cues,” meaning naming one change of weight at a time. As choreographers began incorporating more complex patterns from ballroom dancing, “figure cues” were used to name what to do a measure or more at a time, since once dancers are familiar with the figures it is easier to process the larger chunks of information than the individual changes of weight (though there are occasions, including in these routines, when step cues are necessary).

At the end of each cue sheet is a list of figures used in the routine including their phase level and whether or not they are modified. *This* document describes some of the *concepts* needed to add a great deal of knowledge about dance technique which apply in many different settings. It also introduces a number of *components* used in many of the Cha Cha figures which describe what *bodies* do (not just the feet) to implement the figures. When dancers learn the components, they can readily process the consistent techniques in many other figures. Often when such body awareness is used, it makes the figures much more natural to perform, though it can take effort to replace previous habits and to transfer the information to other situations.

Many of the concepts are applicable even to other rhythms.

Concepts

Timing

Round dance timing is used in these routines (changing weight on beats 1, 2, 3/&, 4) with five changes of weight in each measure, with limited exceptions, such as (1) in Part B when the **Lead** takes four changes of weight to transition to and from the **Follow's** footwork for several measures, and (2) at the end of the dance the **Lead** takes weight on four quick counts and the **Follow** changes weight on the first *three* quick counts.

In addition to that basic timing, dancers should be aware of some additional concepts regarding timing, which are described here by beats and parts of a beat:

- (1) On occasions when dancers *turn* after taking weight, the turn occurs on the second half of that count. Thus, if the count was a Quick, that count is divided in half, so the turn occurs midway into that count at a position defined as “and.” (One can count repeatedly 1/&, 2/&, 3/&, 4/& to understand that any of the counts can be divided in half, not just beat 3!) For example, if a turn is made on count one, timing could also be counted 1/(&), 2, 3/&, 4 to identify the spots where a weight change *or* an action is performed (the action without weight is rendered in parentheses). A turn can also occur after taking weight on other changes of weight. Whenever it occurs, the count of the weight change is divided in two and the turn is actually made on the second half of that count (even when the count is the “and” after three the count would be divided into two halves, each one-fourth of that count, at a spot named “a” and pronounced “uh”).
- (2) There are also figures where there is a turn which is generally considered part of the beginning of a figure. Since in Cha Cha *weight is taken on count one*, where there is such a turn, it must occur *after weight is taken on the last weight change of the previous measure*. Therefore, the count for a typical measure could be rendered as /(&);1, 2, 3/& 4. (Note that the slash mark [/] indicates that a count has been divided in two and the semicolon [;] shows that the “and” count is part of the previous measure.
- (3) The **Lead** must provide a warning, or *lead time*, for the **Follow** as to what figure will come next by moving his body *prior to taking weight on his foot on count one* of the measure. Two separate actions (first moving a hip and then the body) are done sequentially. Checkpoints for the actions could be described as follows: The first action begins midway through the previous count (on “and”), so the second action occurs midway through the “and” count, on “a.” And because these actions begin prior to count one of the measure, the timing can be described as “/(&-a);1” with *no* weight change occurring on the *last half* of count four of the previous measure. Underarm Turns also add a hand/arm signal with the movement beginning on “/&”) or midway through the last count of the previous measure.

Contra Body

When taking steps, regardless of the direction or position, the body exhibits a position where the shoulders and the hips are on different vertical planes. One can experience this by sitting in a chair (so the hips remain in place) and rotating the upper body first to one side and then to the other. The instant that the shoulders and hips *are* on the same alignment (when facing forward), it is called “neutral” or “square.” Between those instants, so nearly always in dancing, the body is in some degree of contra body in one direction or the other. Most people can achieve just 1/8 of a rotation of the upper body from the lower body. In the chair exercise, then, the total upper body change is 1/4 of a turn from one side to the other. *Either the shoulders or the hips (or both simultaneously) can change* in dancing to create contra body.

Basic Movements

In Cha Cha (and Rumba), steps are typically taken first on the ball of the foot followed by taking full weight on the foot so the entire foot is “flat” on the floor. This is described as “ball-flat.” Typically dancers move so the body is over the foot with most of the body weight on the numeric count.

Forward (fwd). In a normal Latin walk forward, as the leg moves forward prior to taking weight, it does so by moving the hip on the *same side of the body with it*, thus leaving the opposite hip back to the greatest degree possible and leaving the ball of the opposite foot in place as long as possible, which causes that back foot to swivel (so the hips can be nearly parallel with the direction of movement!). This posture is called “same side lead.” This also creates the moving foot to be placed nearly on the same track as the standing foot (as opposed to the two tracks used in normal walking).

The foot reaches the instep of the standing foot on the count of “and” of the previous count with a bent knee (which veers somewhat in front of the standing knee). Then on the count of “a” the toe of the moving foot is in place without weight, Body weight arrives on the foot on the count, such as on count one. In International style the leg is straight as one assumes weight over it. In American style weight is taken with the knee bent and then straightens on the “and” count.

Dancers are often told to “keep their shoulders in place” or not move them, but that is physically impossible for most (all?) people. There is an *illusion* that the shoulders remain in place because the **elbows** remain steady (in relation to the forward movement) so in successive forward walks the shoulders fight first in one direction and then the other to keep elbows relatively in front of the waist (though an elbow truly may be behind a hip because of the strong contra body position created by the hips). Because the hip advances more than the shoulders, dancers are in contra body even though it is called “same side lead.”

An alternate *forward* step is called a *delayed forward walk turning* which is described below as part of the **Switch Turn**. So when there is a *turn* associated with taking a forward step, the technique is very different!

Back (bk). Similar action occurs when taking a normal Latin walk back. In other words, there is same side lead (and contra body), with the side of the body associated with the foot that advances further. For example, if the right foot moves back, the right side of the body “leads.” Similarly, tracks of the feet narrow because the hips rotate to the greatest degree possible, but the ball of the forward foot remaining on the floor as long as possible does not need to swivel because of how human legs are constructed. Dancers still attempt to keep their elbows in front of their waist.

Side (sd). There is an incredible amount of body movement and contra body action (a complete switch) when taking a step to the side. For example, when the *right foot* is free, on the *count* the (R) *knee* remains beneath the body while the lower R leg slants to move the ball of the foot to the side with body weight above the R foot (and partial split weight) which also creates a slant of the torso so that the R *ribcage* is prominent (forward over the R foot) and the L hip is left behind and back. Keeping the elbows “steady” also encourages the R forearm to lower and the L hand to move in front of the body. Then on the second half of the count (in these routines typically followed by taking weight), the L foot moves to the R instep taking weight so full weight is on the L foot, the L knee veers in front of the R knee, the R hip is back, the L ribcage is forward, the R hand is in front of the body, and the L hand lowers. When stepping side to the left, all of these positions are the exact opposite.

The path in space that the hands make as they switch positions is that the R hand moves counterclockwise and the left hand moves clockwise (they alternately both move away from the body and then toward the *front* of the body).

Close (*cl*). When closing the feet (or bringing the feet “together”), the knee of the moving leg comes in front of the knee of the standing leg which leaves the opposite hip back on the first half of the count, and as weight is taken on that foot the foot swivels and the hip on the side of the moving leg goes back and the opposite hip moves forward bringing the opposite knee in front of the newly standing leg.

This “switching of the hips” created by exchanging the positions of the knees is called a “**hip twist**.” This action occurs frequently in Cha Cha (note the Side step), and it is done by both the **Lead** and the **Follow**. Note that when stepping in place the shoulders *can* more or less remain on the same alignment as the side step.

Step in Place (*sip*). This term is used when one foot is already next to the other foot, so as weight is taken on the previous foot (with the knee in front of the newly free leg), the other foot essentially “closes.” Again, this creates a “hip twist” action.

Adjust. In dancing the **Follow’s** responsibility is to step straight forward unless there is an indication to do otherwise, such as by the **Lead** moving his arm to indicate a change or moving his body to indicate a side step. There are times when the **Lead** must modify his foot placement to accommodate her expected path by *adjusting* his foot placement so she is able to do hers. He also attempts to make his foot placement align with hers as closely as possible so that their body movement is as *harmonious* as possible.

Because the **Lead** determines what figures to perform in social dancing, it is his responsibility to modify his footwork (by taking one fewer or one more change of weight than the **Follower**) to transition in and out of opposite footwork (as he does in Part B of all three of these routines).

Slip. There are occasions when the **Lead** must adjust his foot placement (move it slightly) in order to accommodate the **Follow’s** movement. Sometimes that means moving his foot so that her left foot can be placed between his feet instead of outside his right foot, sometimes so that her left foot can end outside his right foot, sometimes it facilitates an open path so that she can step forward where he had been, and sometimes it occurs so that they can be close enough to lead an Underarm Turn. In Cha Cha the Slip can be part of a *Slip Rock* (on the first two counts) or a *Slip Chassé* (on counts 3/&4).

Runs. In ballroom when a figure has a number of *consecutive* forward (or back) steps, regardless of the timing pattern, they are called *runs*. This routine includes running (passing) steps in the Wheel action (where dancers move in a circle around a central imaginary pole between them). There are five changes of weight in the measure, using the normal Cha Cha timing.

Turns

In Cha Cha, when a turn is made on the weighted foot, it is made on the *ball* of the foot (the heel is off the floor to minimize drag).

When weight is on a foot and the foot must move on the floor in order to turn, the action is called a *swivel*. When cued, swivels usually have 1/8 to 3/8 of a rotation. Of course, a foot can have a greater rotation and the action technically is a swivel, but other terms are often used to indicate a greater amount of turn and specific movement associated with them.

When one steps forward and turns ¼ to subsequently step to the side on the next count, the foot must swivel. Similarly, when one has stepped to the side and turns ¼ to subsequently step forward *or* back, the foot must swivel. However, when one steps back and turns ¼ to step to the side, the foot does not need to swivel because of how human legs are constructed.

When one moves the foot and performs a turn of $\frac{1}{2}$ or more, it is often called a *spin*. On occasions when a dancer must do half a turn or more, a “*wind-up*” action, moving the body in the *opposite direction* first, is used to provide momentum to *spin*. There are some figures which automatically end in such a way that the “wind-up” is “built in.” In other situations one must intentionally create the wind-up by rotating a side of the body, preparing for the spin on the next change of weight. Attempting a spin without a wind-up makes the turn much more difficult.

Turns, whether swivels or spins, are described as right-face (RF) or left-face (LF). Turns occur *between* weight changes or, in other words, after gaining weight at a helpful balance point.

Some also use the terms RF and LF to describe paths on the floor (such as a circle), but it would be less confusing to dancers for circular paths to be described as Clockwise (CW) or Counter-Clockwise (CCW) (aka Anti-Clockwise). The reason for the latter is that a circular path on the floor commences as if the dancer is on the circumference of the circle, so describing a “right-face circle” (instead of a clockwise circle) begins by moving to the *left!!!*

Arm movements are described in relationship to the person whose arms are moving and could also be described as moving clockwise or counterclockwise, but often they are described as moving “up and out” or “out and up” since those terms (in contrast to the terms clockwise and counterclockwise) can be applicable to both dancers.

Components

All of the following components are included in the Phase 4 version. A few additional components are introduced in the next two versions. In Cha Cha there are two categories of components: **Rocks** and **Chassés**.

Rock Step

Most of the first two counts in these routines have a *component* called “Rock, Recover” (rk, rec) in round dancing. Ballroom teachers sometimes call it a “**Rock Step**,” and the DanceSport series describes it as a “Checked Walk” and “Weight Transfer in Place.” Regardless of what it is called, there are *two changes of weight* with the opposite foot *remaining on the floor* as one takes a step (or changes weight) on the first count so that a dancer can *Recover* (or regain weight again) easily to that other foot on the second count.

The *Rock* portion is made by taking a walking step in the direction indicated (forward, back, side, or across the other foot) with the body moving more like a glider than a rocking chair. In other words, the body remains erect and it is as if the **Lead** changes his mind midway in the step so returns to the previously-weighted foot on the next count. The Forward and Back Rocks are made with regular body action, so with the “same side leading” as described above. When the Rock is made with a crossing step, the foot is placed on a diagonal (or directly in front of or behind their other foot). XRiF, XLiF, XRiB, or XLiB are the abbreviations used to designate whether the Left or Right foot is moving and whether it crosses in Front or in Back.

Switch Turn is another version of a Rock Step which again has two weight changes. The forward step is made with action described in ballroom as “*delayed forward walk turning*” meaning that as the foot is in place the side of the body making that step is “delayed” or back (so the *opposite side* of the body is forward), creating a strong contra body feel with the thighs tightly crossed and the ball of the moving foot in front of or across the standing foot. Essentially the hips slanted the opposite way provides a “*wind-up*” for the Turn of $\frac{1}{2}$ (so consequently a *spin*). This action thus results in a “*preparatory pose*.” Timing on the first two beats of a Switch Turn could be described as 1/(&)2. Often there is an additional turning as part of the Recover.

For example, if the Switch Turn begins with the left foot free, weight begins above the right hip, which is forward and the left hip is back; there is a slant of the body $\frac{1}{8}$ to the left (the wind-up) creating very strong contra body and thighs tightly crossed as the left leg is forward in front of or across the right foot without

weight. As the body moves forward, takes weight, and turns (spins RF) on count one on the left foot, body weight ends over the left hip which is now back; the right foot remains on the floor (but has swiveled to face the opposite direction). The body has thus turned $\frac{1}{2}$ RF with the left side *still back*. Because the body has *turned*, the hips have *switched* position in space (hence the name).

The turn is made with *partial* weight on both feet to provide maximum balance during the change of weight. The dancer can Recover (transfer full weight) to the right foot on count two. The “half turn” is measured by the *shoulders* which end facing the opposite direction from where they started. They began slanted to the left and after a $\frac{1}{2}$ turn they still slant to the left.

Contrasting this action, if dancers step forward with the left foot and the normal *same side leading* (creating a slight residual slant to the right) their turn, measured by the shoulders, would end still slanted to the right, so after turning would have rotated only $\frac{1}{4}$ instead of $\frac{1}{2}$. This action would be like a Basketball Turn danced in the Two-Step rhythm. While that technique is fine, especially initially, it makes the turn appear slow, when the Switch Turn technique creates a very “snappy” turn, more characteristic of Cha Cha. Additionally, as dancers step forward they remain looking forward as long as they can and then, as late as they can they turn their head. In other words, they rotate their shoulders first and *then* turn the head. This action amplifies the illusion of a very snappy turn.

In most cases in these routines the previous figure automatically sets up the *delayed forward walk turning* action of the Switch Turn.

Slip Rock

In this component the **Lead** Rocks as normal, leaving his other foot in place, and then moves the foot slightly on the Recover to facilitate the next action for the **Follow**.

Hip Rock

This is the other variation of the Rock Step in these routines. While it can be danced with feet together, it is often easier to produce the hip action when the feet are slightly apart. In these routine weight is taken on the lead foot (**Lead's** left and **Follow's** right) on count one, and the Recover and the second Rock is made on count two (the Recover *is also* the next Rock). As split weight is taken on the left foot the left hip ends forward above the left toe and then rotates in a counterclockwise arc ending back above the left heel on “and.” To take weight on the right foot, the right hip moves diagonally forward, ending above the right toe then rotates in a clockwise arc ending back above the right heel on “and.” (These actions occur regardless of which step is taken first.) Knees bend and straighten to facilitate the movement of the body. The shoulders also make a figure-8 action above the hips, with the shoulder and hip on the same side moving simultaneously.

When the feet end slightly apart, and the first step of the next measure moves in a different direction, the newly free foot moves toward the weighted foot (in an action called a “Brush”) in order for the body to feel in balance prior to that next step. In Latins, the knee of the moving leg moves slightly in front of the standing leg.

Chassé or Triple

The second *component* of nearly every measure in these routines occurs on the last two beats of the measure where there are *three changes of weight* (the Cha Cha Cha); it is called a **Chassé**. This term has been borrowed from ballet where a second step in the same general direction as the first is made very quickly so that the second step “chases” the first and literally bumps into the first leg so that the first leg takes a third step in the same direction. This routine uses three varieties: **Side Chassé** (also known as *Side/Close, Side*), **Forward Chassé** (also called *Forward/Lock, Forward*), and **Back Chassé** (known also as *Back/Lock, Back*). Additionally, there is a **Slip Chassé** which was named because it includes a *slip* action during 3-step timing.

Some describe the *Forward Chassé* as “Forward/*Close*, Forward” and the *Back Chassé* as “Back/*Close*, Back, which can be acceptable initially, but such descriptions represent the body mechanics of a Forward or Back *Two-Step*. Cha Cha includes the characteristic of an exaggerated slant of the hip (same side lead) when taking a forward or back step which makes the moving foot land very near the track of the previous step, so that the second change of weight, occurring very quickly, results in the “locking” action with one knee pressed behind the other with both knees bent. Thus, the locking action represents a more accurate portrayal of the character of Cha Cha.

Slip Chassé (aka *Slip Close Chassé*) includes a Slip as part of a Chassé (on the 3/&4 counts). It occurs on the **Lead's** first measure of an Alemana: Rock Forward L, Recover R, Rock Back L (leaving right foot in place)/move R slightly Back & take weight, Close L as he rotates RF to end in Sidecar Position. This allows the **Follow's** subsequent step (with her left foot) to move forward outside his left foot in Sidecar. Additionally, it allows their bodies to be close enough for him to be able to lead the Underarm Turn.

Leading

Leading in Cha Cha is done in a variety of ways, though in general the **Lead** must anticipate what the **Follow** is to do and move his body to facilitate her action with his *harmonious* and *timely* movement. Leads are physical (with body position and/or arm movement) and sometimes augmented by the **Lead** looking in a direction he wishes the **Follow** to go.

While some teach that leading is done by moving the arms to “push or pull” the Lady, often such motion is less than desirable since it is often perceived as too harsh because it can cause her to lose balance, it can compromise her dance position (such as, make her elbow stick out behind her body), prevent her from moving forward, and/or it represents a misunderstanding of the concept of *push-pull*. Leading turns and spins must also be led when the **Follow** has the appropriate foot available to perform the turn. It is helpful that the **Lead** allow the **Follow** to turn herself, since he does not know when she is in balance to make the turn comfortably.

Handhold. In Cha Cha the “Butterfly” or “Two-Hand Hold” position is nearly always “Low Butterfly.” The **Lead's** hands are placed approximately at the hip level of the **Follow** with his palms slanted away from his body, ideally his index finger pointed straight ahead and his thumb beside it and the three other fingers bent. The **Follow's** hands are palm down with her three comparable fingers bent down around his three fingers. There is a very small space between the back of her fingers and the fleshy part (pad) of his thumb. The hands are placed this way so (1) there is NO tight grip of the **Follow's** hand and (2) the **Lead** can easily straighten his fingers, making his hand flat, and rotate his hand slightly so the **Follow** can respond by straightening her fingers and rotating her hand so that he can move his hand to lead a turn beginning with their hands palm to palm.

When in the Low Butterfly Position, their arms (from the shoulder of the **Lead** through their arms and hands and to the shoulder of the **Follow**) should be on the same vertical plane, and there should be good tone from shoulder to shoulder (meaning their arms and hands remain relatively stable) so that as the **Lead** moves his body, the **Follow** readily senses the movement and moves her body to correspond with his.

To move forward (so the **Follow** would move back), the **Lead** first moves his hip on his opposite side *back* by using muscles in the rump. (If he is moving his left foot, he moves his right hip back). The **Follow** senses this movement in the joined hands and moves her left hip back, and as he moves his body toward her, she moves her body back. The movement is apparent in their hand-hold, registered as a “push” with *pressure* from *both dancers toward each other* (the back of the **Follower's** fingers and the palm of the **Lead's** hand might touch), so the *hands do not move very much*. She Rocks Back, her right shoulder rolls back, and her weight settles into her right hip. At that point the palm-side of their three fingers prevent her from moving back further and there

is *pressure* from the palm side of fingers *of both hands*. That is the “pull” connection. The hands have *little to no movement in space*.

While it is important for dancers to understand the push-pull connection, it is a response to how the whole body moves. It needs to be experienced, and it takes partners working together to develop it.

To move sideways, after the hip movement the **Lead** moves his *ribcage* to the side in the direction the **Follow** should move, and, correspondingly, she moves her ribcage so she can move in that direction.

Handshake Position. When in Handshake Position (right-hand to right-hand), the **Lead** moves his body slightly to the left so that their arms are on one vertical plane from his right shoulder through their arms and hands and to her right shoulder. When hands are joined *across* their bodies, the ability to lead straight forward is compromised (her right elbow tends to bend).

Leading Turns

Facing partner in Butterfly is an essential starting position to lead turns in figures such as the New Yorker, Spot Turn, and Underarm Turns. The **Lead** moves one arm and drops the other handhold after assuming weight on the last step of the previous measure. Precise leads are specific to the figure, but the **Follow** responds correspondingly because of good tone in their arms.

Underarm Turns. In order to signal an underarm turn, the **Lead** flattens the fingers on his left hand and moves it slightly to his left and then up in a clockwise arc, as if his hand is on the outside of a large ball. This causes the **Follow's** fingers to flatten and rotate (she must keep her hand next to his), and her hand moves in a counterclockwise arc as if on the inside of a large ball. Whether the turn is RF or LF, the hands end so they are both flat and vertical with fingers at about face level at the right side of her face. In both, the **Lead** does a Rock Recover and the **Follow** does a Switch Turn.

Action	Underarm Turn	Reverse Turn
To prepare for the turn there is a 1/8 turn (possibly a swivel) on the standing leg. Regardless, the first step is made on the diagonal.	Turn is RF; Lead's Rock is back ; trail feet are free for the first step. When starting facing Wall, the first step for both moves DLC.	Turn is LF; Lead's Rock is forward ; lead feet are free for the first step. When starting facing Wall, the first step for both moves DRW (this step is 1/8 of her turn).
As preparation for the first step the Follow's body is slanted (for a wind-up); her body has strong contra body	Her left hip is back and her left foot points across her right leg with thighs tightly crossed	Her right hip is back so her right foot points across her left leg with thighs tightly crossed
On count one she raises the joined hands and steps under them with her wrist bent back and the back of her hand close to her head	Her right elbow is automatically in front of her face as she steps forward	She must rotate her arm so her right elbow is in front of her face to step forward
On the “one-and” count she turns ½ and hands move down then to the side to regain Low Butterfly; she is responsible for maintaining contact with Lead's hand	Turn is right-face	Turn is left-face
After taking weight on the Recover, the Follow turns more to end facing her partner	Additional turn is a RF turn normally of 5/8	Additional turn is a LF turn normally of 3/8

Further Information

For specifics concerning the components and leading of figures in the various versions of the routines, see the respective cue sheets as well as the Supplementary Notes for each level. Also see on this website:

On the Walk In, Dance Out Page (Under “Improving Dance Knowledge”)

- Understanding Timing
- Body Awareness – Walking
- Body Awareness – Cuban Motion / Latin Hip Action
- Harmonious Movement – General Principles

On the Cha Cha Page

- The Character of Cha Cha
- Implementing the Character of Cha Cha

And at **Roundalab.org** (Under “Cue Sheets”)

- Abbreviations
- Cue Sheet Writing Guidelines (which also reveal how to read them)