



Edinburgh University Swing Dance  
Society notes on:



# Balboa: 3) the come-around

Please see <http://www.swingdoctors.org.uk> for updates.

*Copyright © 2011, Jamie Davies and Katie Brooks. Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.3; with the Invariant Sections (which must not be modified or deleted) being the logos, header and URL above, and this entire copyright paragraph.*

## **The come-around**

The come-around is very common in Bal-Swing, either to get from the basic into the rotating moves of Bal swing, or to get from Bal-swing back in to the basic. It involves clockwise rotation of the couple.

The basic rhythm of the come-around is as follows (although what happens on 7 is frequently modified, depending on what you are coming around to do);

- 1 step
- 2 step (setting up c/w rotation)
- 3 down (rotating)
- 4 hold (with rotation)
- 5 step (rotation may or may not continue)
- 6 step (rotation may or may not continue)
- 7 hold
- 8 down

- The first two beats are more-or-less like those of a basic, except that they set up a clockwise rotation to the couple. You can step out a little from the lady to help set this up.
- The step on beat 3 is critical, and must be as close to the lady's R foot as possible. You are stepping 'round' the lady, body weight leading and giving a real sense of rotation to you as a couple.
- The rotation remains during beat 4 (and you are still in a close hold).
- In a come-around that is not going anywhere but the basic, the rotation diminishes during the step step of beats 5 & 6 so that...
- Beat 7 is a normal hold, just like the basic, and it can lead directly into another basic.

## Uses:

- You can just throw it in between basics (do practice this way first)
- You can use it to enter spikes etc
- You can use it to come back in from moves in which you are separated (eg the cross-overs of sheet 2). In this case, the man is setting up rotation and closing up during 1-2 so that his L foot can be right next to the lady's R one on 3.

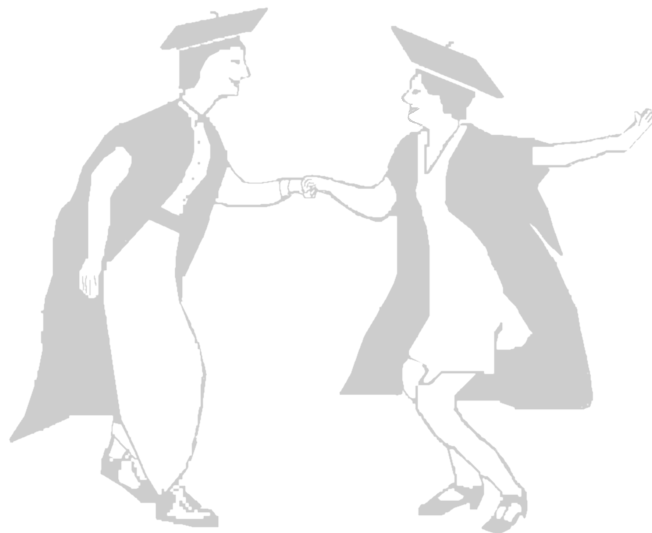
## Problems and tips:

- The most common problem is a 'lunge' on 3, which takes the man's foot out to the left and his shoulders down. Don't do it! Stay fully upright and concentrate on getting your L foot next to the lady's foot, not out at the rim of the 'circle'. If you are lunging (and you

- may not be aware of it), it may be because you have not started to set up the turn during 1-2 and are trying to do too much on 3.
- Neither of you should stick your legs out when turning. If you find yourself doing this, it probably means that your body is out of balance and your leg is sticking out to compensate for this. Practice the turn on your own, to make sure it remains upright and balanced, before going back to your partner.

***To make suggestions or to request up-to-date copies, e-mail [Balboa@swingdoctors.org.uk](mailto:Balboa@swingdoctors.org.uk)***

Date of last revision: 15<sup>th</sup> November 2004



**Edinburgh University  
Swing Dance Society**