**Salsa Rueda Terminology**

*All calls except Closed Position and Open Position are accompanied by a specific hand gesture or gestures done with the caller’s R hand. See photos of hand signals after this section.*

--- Salsa Basics ---

**Open position**  
Lead holds the opposite hand of the follow, L to R, R to L. Hand hold is palm down, fingers forward, lead hand on top of follow, with lead’s thumb tucked into the palm of follow’s.

**Closed position**  
R arm of the lead goes around the L side of the follow; L arm of lead holds the R hand of the follow at about shoulder height.

**Guapea**  
*(gwah-PEH-ah)* The default movement to which dancers return between calls by the leader. Rhythm is “quick, quick, slow” *(cts 1, 2, 3-4)* Follow mirrors lead, who swings L hand down while stepping L-R-L *(cts 1, 2, 3-4)* and pushes on R hand while stepping R-L-R *(cts 5, 6, 7-8)*. Leads step back on L and forward on R. Follows step back R and forward L.

**Pise (stamp)**  
*(PEE-theh)* Stamp *(ct 5)*. Follow’s L ft, Lead’s R ft. Typically done during Guapea so that the caller can get all the dancers back on the beat together.

**Doble Pise**  
*(DOH-bleh PEE-theh)* Two Stamps *(cts 5-6)*.

--- Calls for Direction Changes ---

**Adentro** *(Inside)* *(ah-THEH-troh)* Move twd ctr. Can be done in Open Position or Closed Position.

**Afuera** *(Outside)* *(ah-FWEH-rah)* Move away from ctr. Usually done Closed Position rarely in Open Position.

**Atras** *(Backward)* *(ah-TRAHS)* Usually in Closed Position, lead backs up, follow steps fwd.

**Caminala**  
*(kah-MEE-nah-lah)* Using steps as in Guapea, move gradually CW around the circle. While maintaining contact with ptr through joined hands *(lead’s L, follow’s R)*, look away from ptr and touch free palms with follow on the R *(cts 1, 2, 3-4)*; look at ptr and touch free palms *(cts 5, 6, 7-8)*.

--- Calls in which you keep your partner ---

**Adios con la Hermana** *(ah-thee-OHS kohn la’ehr-MAH-nah)* Starts like Adios but ends with Enchufla without partner exchange.

**Balsero** *(bahl-SEH-roh)* Lead follower across in front *(cts 1,2,3-4)*; turn follower CW under joined hands *(cts 5,6,7-8)*; lead follower behind *(cts 1,2,3-4)*; lead follower across and turn CW *(cts 5,6,7-8)*.

**Echeverria** *(eh-che-veh-REE-ah)* Bend knees and twist away from ptr *(on cts 7-8)*; twist on balls of feet three times so that knees turn twd ptr, then away, then twd *(cts 1, 2, 3-4)*.
Fly or Un Fly
(Fly ball as in baseball, not the insect) (FLY or OOHN fly) On cts 5, 6, 7-8, look away from ptr and clap high above head at beginning of next meas (ct 1). Clap facing the person behind.

Doble Fly
(DOH-bleh FLY) Same as Fly but clap twice (cts 1-2).

Fly Abajo
(FLY ah-BAH-hoh) Same as Fly but clap low and away from ptr (ct 1).

With a Jump
Same as Fly but clap high which jumping (ct 1). Called after Fly or Doble Fly.

Rueda (roo-EH-dah) Lead guides follow slowly across in front and into Closed Position (cts 1, 2, 3-4, 5, 6, 7-8) and continue moving CW, lead backing up with L-R-L (cts 1, 2, 3-4), R-L-R (cts 5, 6, 7-8) and following doing opposite ftkw. This walking is done with a bent-knee “down” emphasis on cts 1 and 3, then cts 5 and 7.

Sombrero (Hat) (sohm-BREH-ro) From Open Position lead switches hand positions to R on top of L (same for follow) connecting hands as if shaking hands (cts 5, 6, 7-8). Lead step back while guiding follow in front on the inside of the circle (cts 1, 2, 3-4). Lead continues to lead a CW turn for follow until follow is facing lead again on lead’s R (cts 5, 6, 7-8). Simultaneously raise both arms so one arm is across lead’s shoulders and the other around follow’s shoulders (cts 1, 2, 3-4) and with Dile que no while finishing (cts 5, 6, 7-8) into Guapea.

Vasila (or Vacila) (Joke or tease) Starting from Guapea, lead guides the follow, keeping hand low at follow’s waist in front of lead (cts 5, 6, 7-8), lead uses R hand to start follow’s turn-and-half to the R (follow spins almost in place). Lead maintains curving open arms to provide a frame for follow’s turning (cts 1, 2, 3-4), to connect with Dile que no on the lead's R.

--- Calls in which leads takes follow on the right ---

Adios (ah-thee-OHS) Starts with “back spot turn” (in a ballroom-type hold). Throw follow’s R arm overhead on cts 7-8. Lead goes under R arm to next partner on R on cts 1, 2, 3-4 as usual. Dile que no to resume basic.

Dile que no (DEE-leh KEH NOH) Cross-body lead. Follow steps R bkwd, swinging L knee slightly across body (simulates a woman blocking a man’s advances) while lead steps fwwd on L. Lead pushes gently with R hand at small of follow’s back, while pulling with L to guide follow in front to lead’s left side to take Open position.

Dame una (THAH-meh OO-nah) Lead travels to new partner on right, moving CCW (cts 1, 2, 3-4); do Dile que no (cts 5, 6, 7-8) to resume Guapea basic step.

Enchufla (ehn-CHOO-flah) Lead steps back, raises R hand holding follow’s L, and pulls the follow past on R, turns to face the follow. Keep the elbows bent! This is an underarm turn on cts 1, 2, 3-4. Then lead travels to next partner on the following next cts 1, 2, 3-4; and do the Dile que no on cts 5, 6, 7-8 to resume Guapea.
Salsa Rueda Terminology — continued

**Doble Enchufla**  
(Double Plug)  
*(DOH-bleh ehm-CHOO-flah)* Stop the follow on cts 5, 6, 7-8, then do another **Enchufla**. Starts like **Enchufla** but add 8 cts in which the lead pushes the follow back under the arm. Then do a regular **Enchufla**.

**Tarro**  
*(TAHR-roh)* From **Closed Position**, often from Rueda, leader raises L arm, follower remains in place (cts 1,2,3-4); leader steps fwd under R arm of follw to next follow CCW.

---- Calls in which lead takes follow on the left ----

**Dame Directo**  
(Give me directly)  
From **Open Position**, lead pulls follow past from L to R on the inside of the circle (cts 1,2,3-4), as lead goes on the outside traveling CW (not CCW) to connect with new follow (cts 5,6,7-8).

--- Salsa Rueda Hand Signals ---

**Adentro**  
**Afuera**  
**Adiós**

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**Atrás**  
**Adiós con la hermana** – wave and point to rib

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**Balsero** – waving hand motion
Salsa Rueda Hands Signals— continued

Camínala – walking fingers

Dame Directo

Dame Una

Dile que no

Doble Enchufla

Enchufla

Echeverria – hand wiggle sideways

Fly

Doble Fly
52.2
Salsa Rueda Hands Signals— continued

Fly Abajo

[Fly] with a Jump (sometimes only the second gesture is used)

Pise (may also gesture to the ear and then point to the floor as shown)

Rueda – rotating finger

Sombrero

Tarro – thumb, index finger and little finger spread (like horns of a bull), move up and down.

Vacila – hand raised and flipped upward