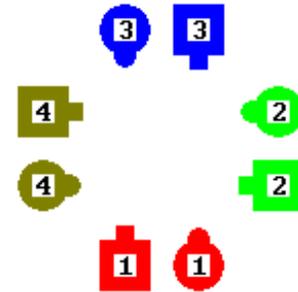


RUDIMENTS OF SQUARE DANCE CALLING

By Karl Arnold Belser, 23 February 2012
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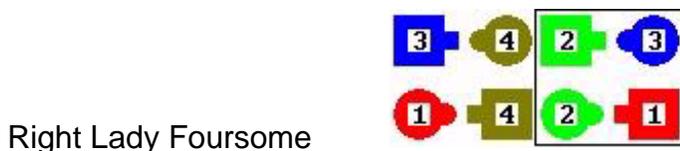
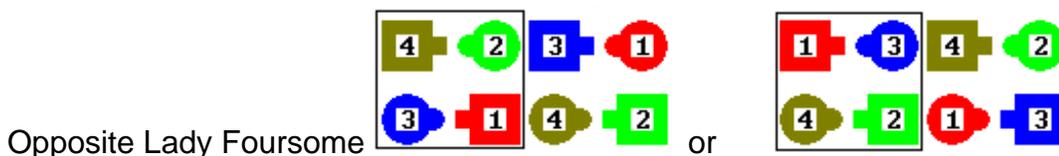
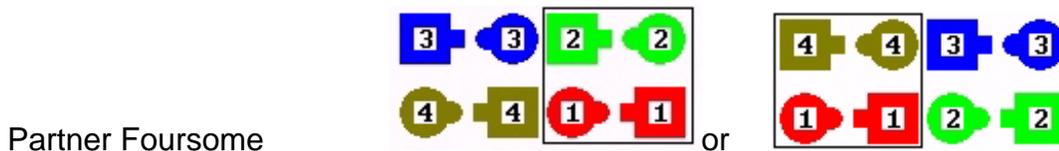
The purpose of this essay is to show the basics of managing the dancers when square dance calling. Given this knowledge the caller can use the 2-couple sequences from <http://www.karl-belser.com/PairDancing/PairDancing.html>, the Pair Dancing website, to embellish his calling. The simple square dance sequences consist of a Get-In and a Get-Out for a static square (the figure at the right) between which the 2-couple calls can be used.



1.0 WHAT ARE FOURSOMES?¹

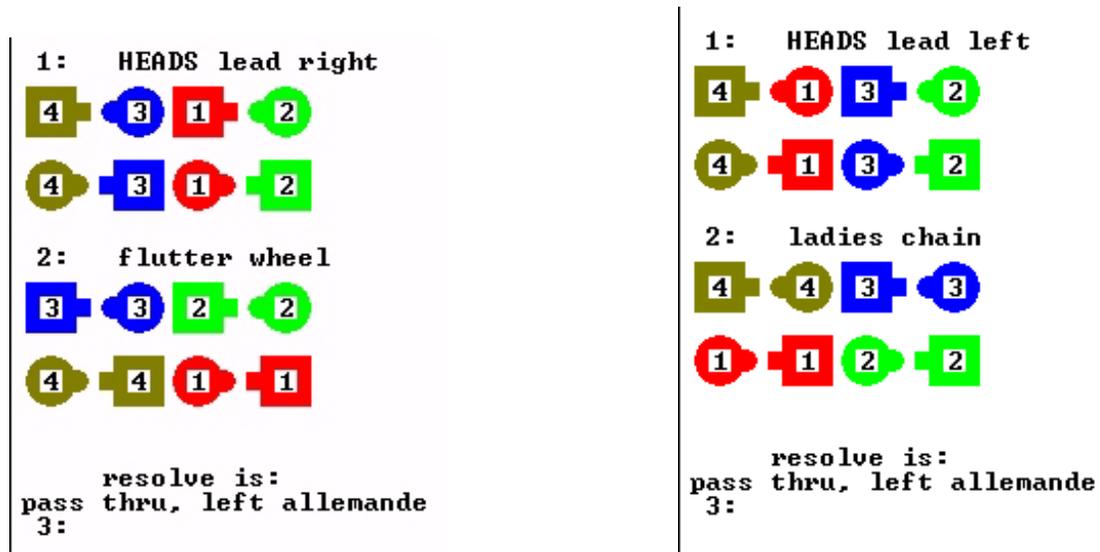
A foursome is my term for a group of 4 dancers in a box, wave or 2-faced line. There are only 4 possibilities in normal lady-man couples.

Shown below are some in-sequence possibilities for boxes in the different foursomes. This means for boxes that the men are in sequence and that each man is facing the respective lady, i.e. the partner, corner, opposite or right lady.

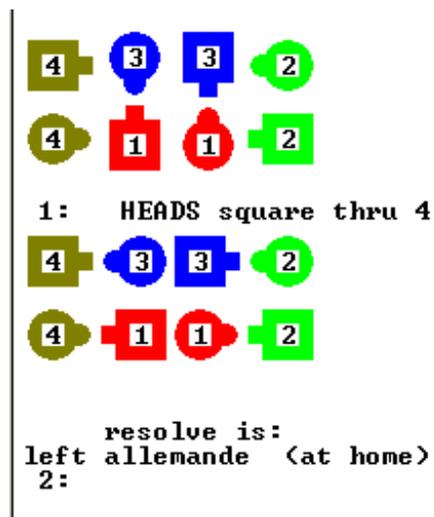


¹ This discussion is based on the CRAMS method from Jerry Story. I use different nomenclature here to avoid confusion because I am not an expert in CRAMS.

2.0 PARTNER FOURSOME GET-INS AND GET-OUTS²



3.0 CORNER FORESOME GET-INS AND GET-OUTS



² I have generated the figures in this essay using the free checker-moving program called SD available at <http://www.lynette.org/sd/>.

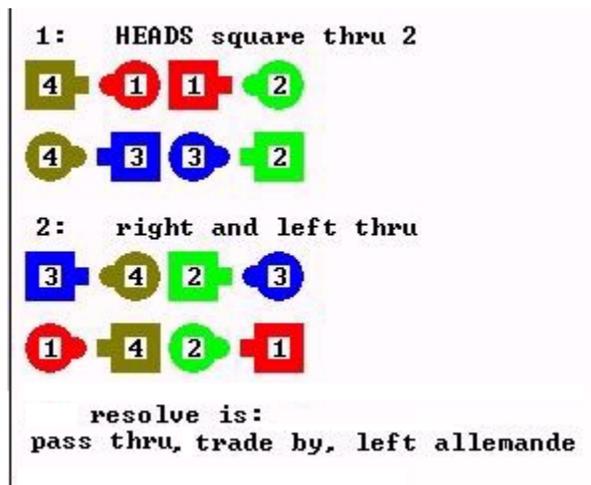
4.0 OPPOSITE-LADY FOURSOME GET-INS AND GET-OUTS



Note that “Dixie grand” is equivalent to “pass thru, trade by” (which converts the opposite to a partner foursome) and then “pass thru, left allemande” resolves the square.

Note also that the ladies are rotated half way around the square so that the sequence “pass thru, left allemande, right and left grand, and on the 3rd hand promenade” gets the dancers home.

5.0 RIGHT-LADY FOURSOME GET-INS AND GET-OUTS



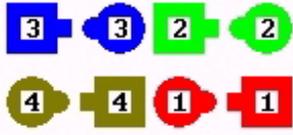
Note: The “pass thru, trade by” converts the right foursome to a corner foursome.

Note also that the ladies are rotated half way around the square so that the sequence “left allemande, right and left grand, and on the 3rd hand promenade” gets the dancers home.

6.0 SWITCHING BETWEEN BOX FOURSOME TYPES

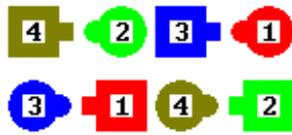
Note that in the sections above the sequence “pass thru, trade by” converts the foursome to the opposite foursome, namely:

Partner Foursome

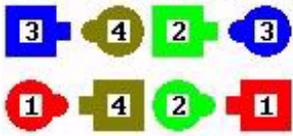


Pass thru, trade by

Opposite Lady Foursome

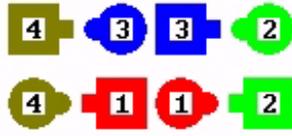


Right Lady Foursome

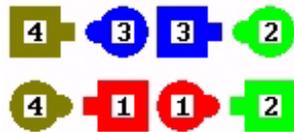


Pass thru, trade by

Corner Foursome



In general, the following sequences work for all foursome types. I have used corner foursomes to illustrate the processes.



Ladies Chain

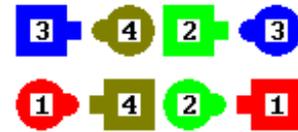
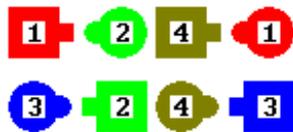
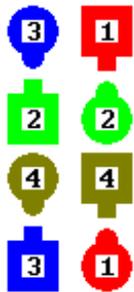
Slide thru,
Pass thru,
Bend the Line,
Slide thru
Ladies Chain

Pass Thru
Trade By

Flutter Wheel

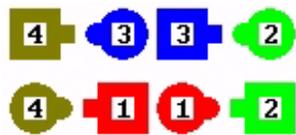
Slide Thru
Pass Thru
Bend the line
Slide Thru
Flutter Wheel

Right and Left Thru
Pass Thru
Trade By
Right and Left Thru



7.0 SWITCHING BETWEEN HEAD OR SIDES START BOX FOURSOME TYPES

The following sequences work for all foursome types. I have used corner foursomes to illustrate the processes.

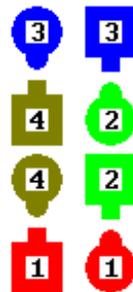
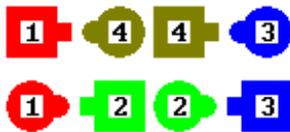
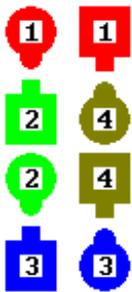


Slide thru,
Pass thru,
Bend the Line,
Slide thru

Ladies Chain
Pass Thru
Trade By
Ladies Chain

Flutter Wheel, Sweep ¼
Pass Thru
Bend the line
Flutter Wheel, Sweep ¼

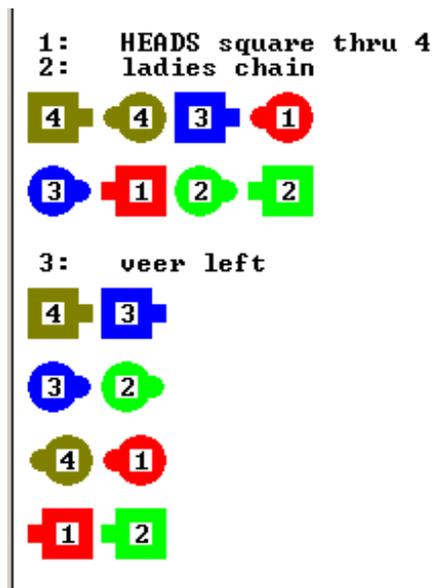
Flutter Wheel
Pass Thru
Trade By
Flutter Wheel



8.0 TWO-FACED LINES

The call sequence “ladies chain, veer left” converts an in-sequence box foursome to an in-sequence 2-face line foursome. This sequence has good body flow because after the ladies chain the man dancer leads (not pushes) the lady dancer to the left.

The following figure illustrates the formation of an in-sequence 2-faced line foursome:



The calls "Wheel and deal, Flutter wheel",
 "Bend the line, Right and left thru, Slide thru", or
 "Bend the line, Flutter wheel, Sweep ¼ more

all change the in-sequence 2-face line foursome back to the in-sequence box foursome.

Note that "couples circulate" does not change the foursome type because the man is always with the same lady corresponding to the foursome type.

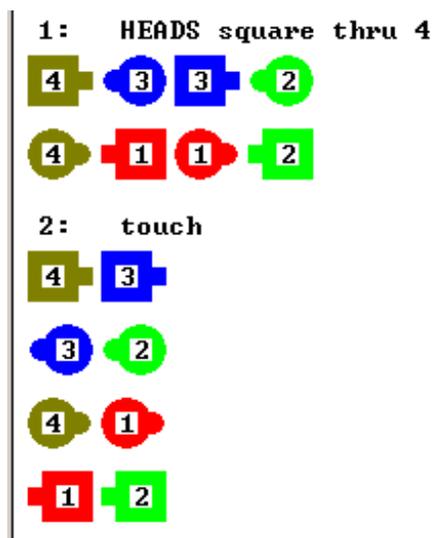
Note also that "centers circulate" or "ends circulate" rotates the foursome type.

Changing the foursome type is a more advanced operation whose usage should be initially postponed when trying to apply 2-couple calling.

9.0 WAVES

The call "step to a wave" converts an in-sequence box foursome into an in-sequence wave foursome.

The following figure illustrates the formation of an in-sequence wave foursome:



The calls "Swing thru, Boys run, Wheel and deal",
 "Swing thru, Scoot back, Recycle", or
 "Centers trade, Recycle. Right and left thru"

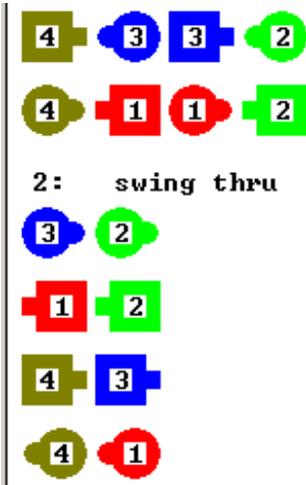
all change the in-sequence wave foursome back to the in-sequence box foursome.

Note that "circulate" changes the foursome type to the opposite type (between partner and opposite, or between right-lady and corner).

Note also that "centers circulate" or "ends circulate" rotates the foursome type.

Changing the foursome type is a more advanced operation whose usage should be initially postponed when trying to apply 2-couple calling.

However, it is worth noting that swing thru may be followed by any number of circulates without changing the foursome type. But each circulate changes between head start and sides start. See the following figure for the corner foursome:



The calls "Boys run, Wheel and deal", or "Scoot back, Recycle"

all change the out-of-sequence wave back to the in-sequence box foursome.

Similarly, it is worth noting that swing thru twice may be followed by any number of circulates without changing the foursome type. But each circulate changes between head start and sides start. See the following figure for the corner foursome:



The calls "Centers Trade, Recycle",
Change this out-of-sequence wave back to the in-sequence box foursome.

The calls “Acey Deucey, recycle” is an important special case for this particular out-of-sequence wave because these calls change this wave to the in-sequence box foursome of a new foursome type. In this case the corner foursome is changed to a partner foursome.

10.0 CONCLUSION

This essay gives a basic overview of what a square dance caller might want to know in order to start calling.

The idea is to show the underlying foursome structure of the square that is getting in, manipulating among and getting out of each foursome type. It also shows how the structure can be changed among foursome types.

At each box foursome the caller can use any sequence of 2-couple calls for variety as long as he returns the dancers to an in-sequence foursome from which he can resolve the square. I believe that keeping the dancers in a known foursome makes it simpler to get both the lady and man dancers back into sequence by sight calling.

I have added the 2-face line and wave sections for completeness because they allow the foursomes to be changed using circulate calls. Circulates keep the dancers moving. So they are important to the dancing experience. However, I believe that changing the foursome type is a more advanced operation whose usage should be initially postponed when trying to learn square dance calling.

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