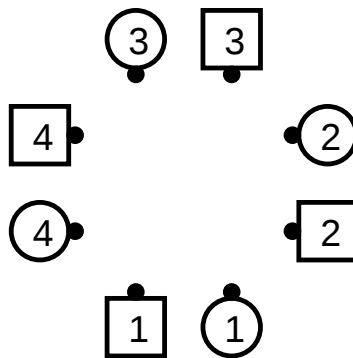


CALLERLAB

Additional Details for Square Dance Definitions



October 17, 2025

Definitions Committee

© 2025 by CALLERLAB Inc., The International Association of Square Dance Callers.
Permission to reprint, republish, and create derivative works without royalty is hereby granted, provided this notice appears. Publication on the Internet of derivative works without royalty is hereby granted provided this notice appears. Permission to quote parts or all of this document without royalty is hereby granted, provided this notice is included. Information contained herein shall not be changed or revised in any derivation or publication.

Table of Contents

PURPOSE AND PREFACE.....	5
FORMATIONS.....	6
Smallest Starting Formation)	6
Facing Couples and Ocean Wave Rules	7
Unlisted Starting Formations	7
Avoiding Ambiguity Regarding the Starting Formation.....	8
Proper versus Improper	8
Formation Names and Descriptions	9
Where Is the Center of a Formation?.....	27
COMMANDS.....	29
General Advice about Commands	30
Explicitly Naming the Formation	31
Extra Words.....	31
Directional Calling	33
Identifiers (Naming Dancers)	38
“Face In” and “Face Out”	46
Prefixing a Call with “Centers”	47
Defining Calls with Turns.....	48
Flip.....	49
Standard and Extended Applications	50
Special Tips.....	52
Gimmicks.....	53
Start a Right and Left Thru	56
Fractions, Multiples, and Parts	57
Modifiers	61
Concepts.....	65
Commands Involving Two or More Calls or Concepts.....	66
Do Your Part.....	69
Bending versus Breaking the Definition	71
DANCE ACTION	72
Who Is Active.....	72

Shortcuts.....	75
Identifying the Relevant Sub-Formation.....	76
Using “Each” to Identify Sub-Formations Explicitly.....	78
Blending One Call into Another.....	79
Fudging.....	80
Square Breathing	81
Other Adjustments.....	85
Theoretical, Preferred, and Actual Positions.....	85
Capturing the Gestalt	87
Respecting the Gestalt	88
TIMING.....	89
STYLING	90
Posture.....	90
Dance Step.....	90
Arms and Hands.....	90
Inactive Dancers and Counter-Dancing.....	92
Other Styling Terms and Issues	92
Regional Styling Differences.....	93
Teamwork	94
Embellishments.....	94
Grand Square	94
Welcoming Dance Environment.....	95
DOCUMENT HISTORY	97
Index.....	99

PURPOSE AND PREFACE

This document discusses additional details about dancing and calling that are related to the CALLERLAB *Definitions* documents. Recognition of the need for this document grew out of the desire for more details and clarifications on various issues common to all or to several CALLERLAB Programs. *Additional Details for Square Dance Definitions* is designed to be a reference resource to accompany all the CALLERLAB Definitions documents.

The topics covered in this document are divided into five broad subjects that correspond to key elements of each definition: Formations, Commands, Dance Action, Timing, and Styling. At the beginning of each major category, there is a brief synopsis of the topics included. Within each subject category the topics begin with information that is relevant for all dancers and callers. Some of the later topics in each category and some sub-categories are discussions of subtle issues and unusual applications that are intended for those who ponder such matters. Most of the topics can be studied independently of each other. Cross references indicate where to look for related information.

The CALLERLAB *Definitions* documents are intended to help standardize our activity so we are not restricted to our original teacher. The definitions are intended to define precisely but simply the starting formation, the approximate traffic pattern of the dance action, and the final ending formation. Usually, the call name was chosen by the person who created the call. Some definitions include information about additional words and phrases commonly used by callers when commanding the described actions. Some definitions also include Timing and Styling information. The Timing indicates the number of steps usually taken by an experienced dancer to complete the action of the call. Styling describes how body positions and adjustments help blend together all the pieces of the call.

Because the goal of this document is to provide more details and clarifications about various issues within all of the Definitions documents, it includes some information that is mostly relevant to the Advanced and Challenge Programs. Readers should look for sections that address their questions or discuss matters relevant to their interests. Delving deeply into the technical details is necessary in order to come to agreement on the standardization of our activity. Please do not let the technical discussions override our primary objective of dancing.

Always keep in mind that our primary objective here is *dancing*. When someone leads you through each piece of a call or sequence for the first time you are learning, not dancing. When you assimilate all those pieces into one continuous, flowing motion at the reflex level, you are dancing.

In addition to studying the technical details of the definitions, callers use other choreographic management skills as they create sequences out of the calls and present them to the dancers in synchronization with the music. When all of this comes together properly, we are rewarded with the glorious experience of our ultimate goal — harmonious and smooth-flowing dancing with some appropriate mental stimulation.

FORMATIONS

In the *Definitions* documents for the various CALLERLAB Programs, starting formations are listed for each of the defined calls. Also, the definitions often list ending formations. This section discusses the choices that were made in deciding what to list and the consequent intended interpretations. It also includes descriptions and diagrams of most named formations.

Here is a quick overview of the topics in this section.

- **Smallest Starting Formation:** One key to learning the action of a call is to recognize the group of dancers who will be involved in completing the action. (page 6)
- **Facing Couples and Ocean Wave Rules:** Some calls that usually begin from Facing Couples can also be danced beginning in an Ocean Wave and vice versa. These two rules are used to clarify when that is the case. (page 7)
- **Unlisted Starting Formations:** Discussion of the restrictions imposed by “only”. Also cautions to callers regarding reasons why certain formations are not listed. (page 7)
- **Avoiding Ambiguity Regarding the Starting Formation:** Notes for callers regarding certain calls where there might be ambiguity. (page 8)
- **Proper versus Improper:** Definition of these terms. (page 8)
- **Formation Names and Descriptions:** This section describes most of the named formations. The CALLERLAB *Formation Pictograms* document provides more pictograms of these formations along with pictograms of additional variations. (page 9)
- **Where is the Center of a Formation?** Explanation and diagrams to answer this question. (page 27)

Smallest Starting Formation

In order to focus on the smallest number of dancers needed to dance the call, each definition lists the smallest starting formation(s). Multiples of this formation may be possible. For example, the minimum number of dancers needed to “Dosado” is two. It is possible, however, to “Dosado” from Facing Lines. In this case, there are four groups of the smallest formation.

Most calls require a fixed number of dancers. For example, “Scoot Back” starts from either a Box of Four or a Single 1/4 Tag, both of which are 4-dancer formations. Therefore, it is said to be a “4-dancer call.”

A few calls (for example, “Bend the Line” and “Zoom”) require only two dancers to perform their action, but also require these two dancers to have a reference point, which is typically the center of an appropriate group of four or the center of the set. These calls are considered to be 4-dancer calls.

Formations

A few calls can be done with varying numbers of dancers (for example, “Circulate”). The number of dancers involved in these calls will be determined by who is active (for example, Everyone or Centers).

Some calls are commonly done by four dancers (for example, “Tag the Line”) but can be logically extended to six or eight dancers (for example, “Line of Eight, Tag the Line”). A mention of this is made in the specific call's definition, and specific words used to call these extensions are suggested.

Facing Couples and Ocean Wave Rules

If the call can be done from both Ocean Waves and Facing Couples, only the main formation is listed. When one of these rules applies to a call, the name of the rule indicates an additional starting formation.

Example for the Ocean Wave Rule: “Right and Left Thru” is listed as starting from Facing Couples. However, the Ocean Wave Rule applies to “Right and Left Thru” so it can also start from a Right-Hand Ocean Wave even though that formation does not appear as a starting formation.

Example for the Facing Couples Rule: “Swing Thru” is listed as starting from an Ocean Wave. However, the Facing Couples Rule applies to “Swing Thru,” so it can also start from Facing Couples.

Also see *Basic Dance Program Definitions*: “General: Conventions and Rules: Facing Couples Rule and Ocean Wave Rule.” Each set of Program Definitions either indicates when one of the rules applies within the call definition or provides a list of such calls in the General Rules section at the beginning.

Unlisted Starting Formations

All common and many infrequently used starting formations are listed. The body of the definition has been written to make sense from the listed starting formations.

Callers who attempt to use calls from other than their listed starting formations should take note of the following reasons for caution.

- **Only:** If the word “only” appears in the starting formations, then it is improper to use the call from any starting formation other than those listed. Furthermore, it is also improper to apply the Facing Couples or Ocean Wave rules. Such a restriction might occur if there would otherwise be a conflict with usage at another program (see “Two Versions” below), or if there is a desire to limit the difficulty (see “Restrictions” below).
- **Two Versions:** Occasionally, there are two versions of the call in use. For example, “Recycle” is a 4-dancer call with one definition from an Ocean Wave (at Mainstream) and a different definition from Facing Couples (at Advanced). It would be improper to call

Formations

“Recycle” from Facing Couples and expect the dancers to “Step to a Wave” and then “Recycle.”

- **Restrictions:** Occasionally a program committee decides to include a call in a dance program, but restrict its usage. For example, in the Basic Program, “Courtesy Turn” and all calls containing a “Courtesy Turn” are restricted to having Normal Couples. Such restrictions specify the dance programs where they apply.
- **Collisions:** Occasionally there will be a restriction on the starting formations because otherwise two dancers would want the same spot. For example, when two dancers are asked to “Cross Run”, they must both be Centers or both be Ends. If that is not the case, a runner will want the same spot as a non-runner. There may be situations in which these restrictions do not apply, but they will not be the normal versions of the call, and they may require controversial interpretations of the definition.
- **Essence:** The definitions respect the original intent and purpose of the calls in each program. The goal is to capture the essence or the gestalt of the original idea. Starting formations are provided to clarify the intended usages. If the word “only” does not appear or is used to indicate restrictions in specific programs, then other starting formations may also be considered. When experimenting with different applications, be sure the definition really works and the usage does not violate callers’ and dancers’ existing understanding of the call. If unsure, contact the CALLERLAB Home Office and request that the application be sent to the Applications Review Committee for review. Also see “Dance Action: Respecting the Gestalt” (page 88).

Avoiding Ambiguity Regarding the Starting Formation

If an 8-dancer formation can be broken into two different starting formations for the call, the caller must specify which formation should be used. For example, the call “Dixie Style to a Wave” can start either from Facing Couples or from Facing Tandems. If it is called when the dancers are in a Double Pass Thru formation, there may be confusion about which starting formation to use without more information. In cases like this, the caller must be clear and say something like “Centers Dixie Style to a Wave” or “Single File, Dixie Style to a Wave”. Some callers use the words “On a double track” instead of “Single File.”

There are some calls where a default is documented in the definition of that call. The obvious example is “Recycle.” From Parallel Waves there are two different ways to group the dancers but the default is the starting formation specified when Recycle is first defined. (The default for “Recycle” is to use the Recycle rule that applies to a Wave.)

Proper versus Improper

The terms “proper” and “improper” are used to designate whether or not an application of a call conforms to the definition of the call. The list of Starting Formations is provided as a

guide to the intended applications for a call. All the listed starting formations are proper applications. Note that the “proper” designation makes no judgment about difficulty.

If a caller is considering using a call from an unlisted starting formation, the dance action must be evaluated regarding clarity of action for all the dancers. If this evaluation leads to some situation where it is impossible for one or more dancers to dance the next part of the call, then it is an improper application and should not be used. For example, “Spin the Top” is improper from an Inverted Line. After the End and adjacent Center Turn 1/2, there is no defined way for the Center dancers to Turn 3/4.

Formation Names and Descriptions

This section contains descriptions of most of the formations currently in use. For some of them, representative pictograms are also shown. They are ordered according to the number of dancers involved and the shape of the formation. For the eight-dancer formations, this list only includes symmetric formations. See the separate *CALLERLAB Formation Pictograms* document for more detail about formations and many more pictograms. In that document the formations are ordered by dance program.

Hand Connections: Dancers are expected to automatically connect adjacent hands when standing side-by-side in any formation. This also applies to Circles of Four or Eight.

Definitions of Terms Used in this Document to Describe Formations

- **Formation:** refers to two aspects of a group of dancers — the geometric shape of the dancer locations (often called “spots” or “spots on the floor”) and the facing directions of the dancers within that shape.
- **Facing Direction:** the direction a dancer is looking when their face is centered and their eyes are focused straight ahead. Except for circular formations or some fractional situations, each dancer is considered to be facing in one of four directions.
- **Parallel:** the relationship between two straight lines that are always the same distance apart and never touching. For example, “Heads Pass the Ocean, Extend” results in two Parallel Ocean Waves. The term “Parallel” is also used to indicate facing direction as being along a line adjacent to or directly on a designated axis.
- **Perpendicular:** the relationship between two straight lines that form right angles (90 degrees) at their intersection. For example, in a Thar the two Ocean Waves are perpendicular to each other.
- **Width by Length:** a formation notation that is used to describe dancers standing in a rectangular pattern that can be referred to as being a certain number of dancers wide by a certain number of dancers long. Each dancer is assumed to be facing either across the width or along the length. The Width by Length formation description includes all the possible combinations of dancer facing directions. For example, both Parallel Waves and

Formations

Right-Hand Columns are formations that are two dancers wide and four dancers long. They can both be described as a 2×4 formation (say “two by four”).

- **Axis** (plural **Axes**, pronounced “akseez”): an imaginary straight line that passes through the center of an object dividing it into symmetrical halves. In describing formations, we use two perpendicular axes intersecting at the center of the formation. Usually, the axes are parallel or perpendicular to the facing directions of the dancers.
- **Long Axis**: when a formation has one dimension longer than the other, the axis that divides the formation along its longer dimension. For example, the long axis divides a 2×4 formation into two 1×4 formations.
- **Short Axis**: when a formation has one dimension longer than the other, the axis that divides the formation along its shorter dimension. For example, the short axis divides a 2×4 formation into two 2×2 formations.
- **General (formation)**: a modifier that indicates certain dancers within the specified formation (possibly all of them) can be facing in either of two opposite directions. For example, suppose a straight line is marked on the floor and four dancers are directed to stand on that line shoulder-to-shoulder with each other. Standing shoulder-to-shoulder requires their facing direction to be perpendicular to the line, but each dancer can be facing in either of two opposite directions. They might create a One-Faced Line, a Two-Faced Line, a Wave, an Inverted Line, or a Three and One Line. The phrase “General Line of Four” is a way to inclusively describe all those possibilities at once.
- **Offset Formations**

A formation can be offset vertically or horizontally along one of its axes. The idea is to divide the original formation in half along one axis and then slide the two halves along that axis by equal distances in opposite directions. That axis is sometimes called the shear line of the offset formation. Usually, the offset is either 50% or 100%. In a 50% offset formation, the length of the shift equals half of the dancers along the dividing axis. When there are four dancers along the dividing axis, a shift of one dancer would be a 25% offset and a shift of three dancers would be 75% offset.



General Lines



50% Offset General Lines



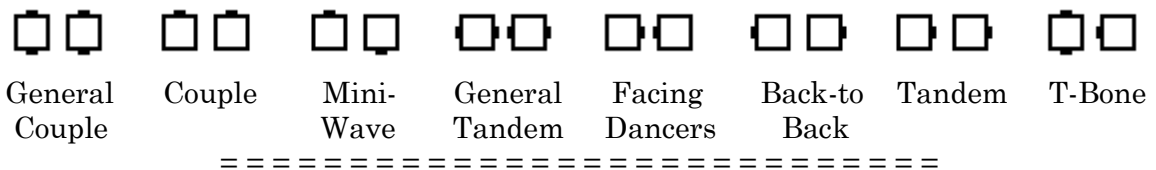
25% Offset Spots

A straight line connecting the centers of the sub-formations on each side of the shear line passes through the center of the overall offset formation, but that line is not perpendicular to the shear line.

Note: It is not proper to use an axis as a shear line if there is any dancer standing on the axis. For example, one cannot offset a Quarter Tag by shearing it in half along the axis that contains the center Wave. This restriction is in accordance with the “Solomon rule” (after King Solomon): it is not proper to “cut dancers in half.”

Two-Dancer Formations – 1×2 Formations

- **Pair:** name given to any 1×2 formation.
- **General Couple:** a 1×2 with both dancers facing perpendicular to their long axis.
- **Couple:** a General Couple with both dancers facing the same direction.
- **Normal Couple:** Couple with a Boy on the left and a Girl on the right.
- **Half Sashayed Couple:** Couple with a Girl on the left and a Boy on the right.
- **Same-Gender Couple:** Couple with two Girls or two Boys.
- **Mini-Wave:** two dancers standing side-by-side and facing opposite directions (the hands connected between them determine handedness).
- **General Tandem** a 1×2 with both dancers facing along their long axis.
- **Facing Dancers:** two dancers facing each other.
- **Back-to-Back Dancers:** two dancers back-to-back with each other.
- **Tandem:** a General Tandem with both dancers facing the same direction.
- **T-Bone Pair:** a 1×2 with one dancer facing parallel to their long axis and the other dancer facing perpendicular to their long axis.

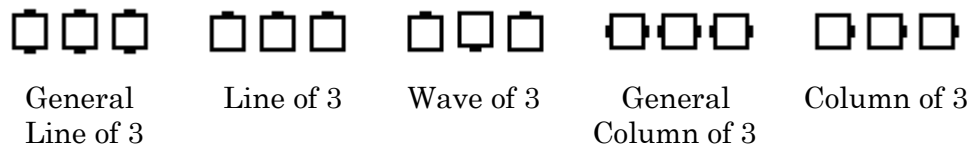


Three-Dancer Formations – General Line of Three

- **General Line of Three:** a 1×3 with all dancers facing perpendicular to the long axis.
- **Line of Three:** a General Line of Three with all dancers facing the same direction.
- **Wave of Three:** a General Line of Three with the Center facing the opposite direction from the Ends.

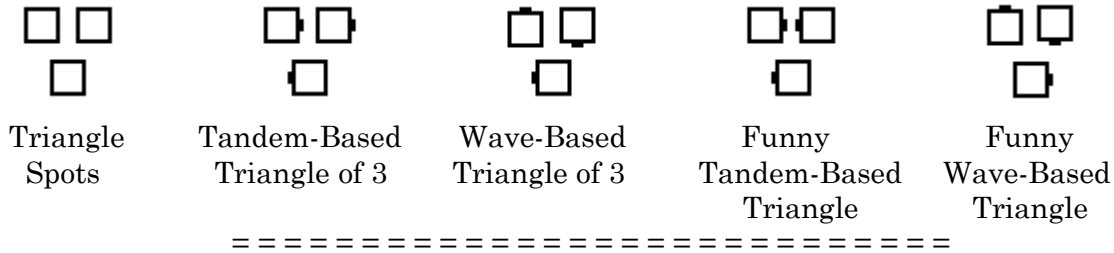
Three-Dancer Formations – General Column of Three

- **General Column of Three:** a 1×3 with all dancers facing parallel to the long axis.
- **(Single-File) Column of Three:** A General Column of Three with all dancers facing the same direction.



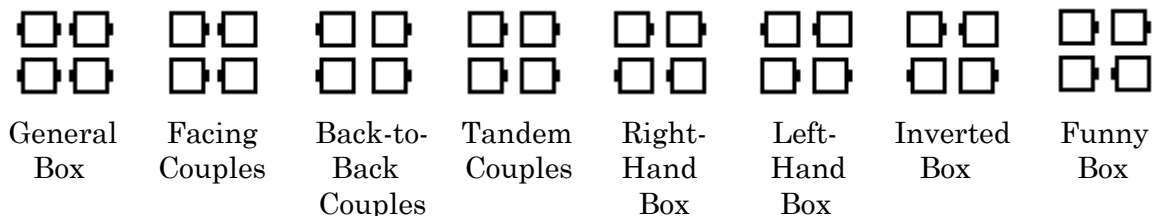
Three-Dancer Formations – Triangles

- **Triangle Spots:** three dancers standing at the corners of an isosceles triangle, where the triangle is symmetrical around one axis of the formation, and the other axis is between the dancer at the apex and the other two dancers.
- **Tandem-Based Triangle:** a Tandem (the Base) with a third dancer (the Apex) facing in the opposite direction and centered on either the right or the left side of the Tandem dancers. (It is not necessary for the Tandem dancers to be adjacent.)
- **Wave-Based Triangle:** a Mini-Wave (the Base) with a third dancer (the Apex) centered on the Mini-Wave and with the same hand on the inside. (It is not necessary for the Wave dancers to be touching.)
- **Funny Tandem-Based Triangle:** a Tandem-Based Triangle with one of the dancers U-Turned Back.
- **Funny Wave-Based Triangle:** a Wave-Based Triangle with one of the dancers U-Turned Back.



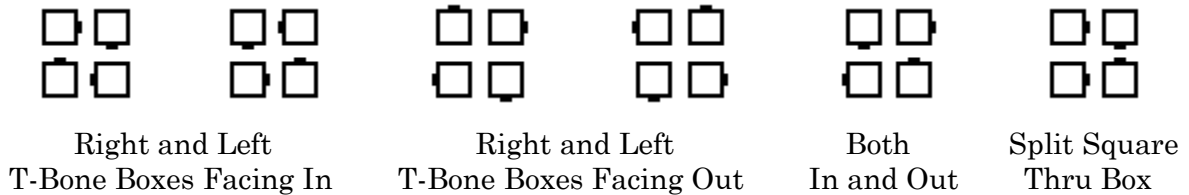
Four-Dancer Formations – 2×2 Formations

- **Box:** name given to any 2×2 formation.
- **General Box:** a 2×2 with all dancers facing parallel to the same axis.
- **Facing Couples:** two Couples facing each other.
- **Back-to-Back Couples:** two Couples back-to-back with each other.
- **Tandem Couples:** two Couples facing the same direction with one Couple behind the other.
- **Right-Hand Box:** General Box consisting of two Right-Hand Mini-Waves.
- **Left-Hand Box:** General Box consisting of two Left-Hand Mini-Waves.
- **Inverted Box:** General Box consisting of a Right-Hand Mini-Wave and a Left-Hand Mini-Wave.
- **Funny Box:** General Box consisting of a Couple and a Mini-Wave.



Formations

- **T-Bone Box:** a 2×2 formation containing at least one T-Bone Pair.
Possibilities include: all dancers Facing In, all dancers Facing Out, all dancers with Right-Hand In, all dancers with Left-Hand In, both Infacing and Outfacing dancers.
- **Split Square Thru Box:** T-Bone Box consisting of two Facing Dancers T-Bone to a Couple Facing In.



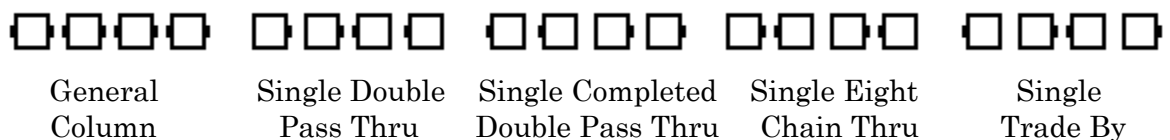
Four-Dancer Formations – General Line

- **General Line** (also General Line of Four): a 1×4 formation with all dancers facing perpendicular to the long axis.
- **One-Faced Line:** General Line with all dancers facing the same direction.
- **Two-Faced Line (Right-Hand, Left-Hand):** General Line of two Couples facing in opposite directions. An End dancer's connected hand determines handedness.
- **Ocean Wave (Right-Hand, Left-Hand) (or Wave):** General Line with alternating dancers facing opposite directions. An End dancer's connected hand determines handedness.
- **Inverted Line:** General Line with both Centers facing the same direction and both Ends facing the opposite direction.
- **Three and One Line:** General Line with three dancers facing the same direction and the other dancer facing the opposite direction. (There are four possibilities.)



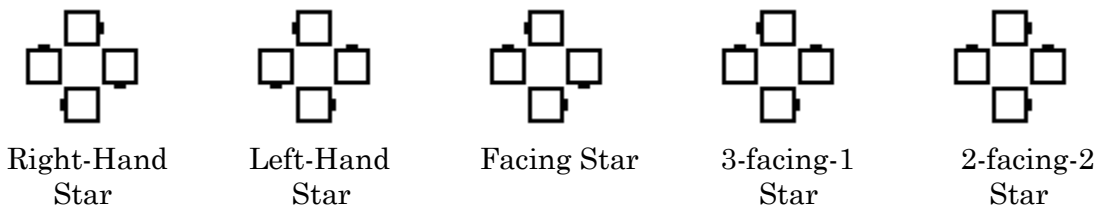
Four-Dancer Formations – General Column

- **General Column:** a 1×4 formation with all dancers facing parallel to the long axis.
- **Single-File Column:** a General Column with all dancers facing the same direction.
- **Single Double Pass Thru:** two Tandems facing each other.
- **Single Completed Double Pass Thru:** two Tandems back-to-back with each other.
- **Single Eight Chain Thru:** a 1×4 formation made of two pairs of Facing Dancers.
- **Single Trade By:** 1×4 formation made of two pairs of Back-to-Back Dancers.



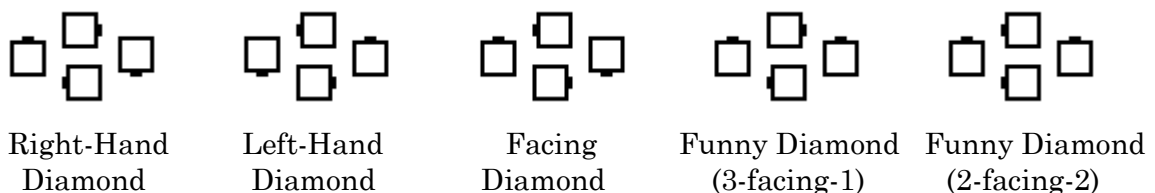
Four-Dancer Formations – Stars

- **General Star:** two perpendicular General Couples with each dancer touching the center of the formation.
- **Right-Hand Star or Left-Hand Star:** a General Star consisting of two Mini-Waves with the specified hand toward the center of the formation.
- **Right-Hand Pack-Saddle Star (or Left-Hand):** a Right-Hand or Left-Hand Star with a special handhold made when dancers use their inner hand with palms down to hold the wrist of the dancer ahead and thus link up to form a box of hands.
- **Facing Star:** a General Star consisting of one Right-Hand Mini-Wave and one Left-Hand Mini-Wave.
- **Funny Star (3-facing-1):** a General Star made of one Couple and one Mini-Wave.
- **Funny Star (2-facing-2):** a General Star made of two Couples.



Four-Dancer Formations – Diamonds

- **General Diamond:** a General Couple (Centers) between two other dancers (Points) who are standing on the short axis of the General Couple. The Points are separated by a comfortable space and extending their inside hand toward the common center point without touching it.
- **Right-Hand Diamond or Left-Hand Diamond:** a Diamond with the Centers in a Mini-Wave and all four dancers using the specified hand to hold or extend toward the center point of the Diamond.
- **Facing Diamond:** a Diamond with the Centers in a Right-Hand Mini-Wave and the Points extending left hands toward the center (or the reverse handedness situation with a Left-Hand Mini-Wave and Points extending right hands).
- **Funny Diamond (3-facing-1):** a Diamond with three dancers' right hand toward the center of the Diamond and the other dancer's left hand toward the center (or the reverse handedness situation with three left hands and other's right hand).
- **Funny Diamond (2-facing-2):** a Diamond with the Centers in a Couple and the Points both facing in the same direction.



Four-Dancer Formations – 1/4 Tag and 3/4 Tag formations

- **Single 1/4 Tag (Right-Hand, Left-Hand):** a Mini-Wave centered between two dancers who are facing the Mini-Wave handhold.
- **Single 3/4 Tag (Right-Hand, Left-Hand):** a Mini-Wave centered between two dancers with their backs to the Mini-Wave handhold.

Four-Dancer Formations – Z Formations

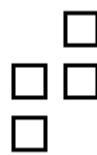
- A Z (formation) is a four-dancer formation consisting of two parallel pairs offset along the axis between them by fifty percent. The cases relevant to calls before the Challenge programs typically consist of two parallel General Tandems offset along the axis between them so that just two of the dancers form a General Couple.
- **Right-Hand Z or Left-Hand Z:** Two Tandems facing opposite directions with either the Leaders or the Trailers forming a Mini-Wave of the indicated handedness.



Single 1/4 Tag



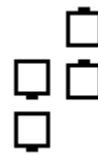
Single 3/4 Tag



Z Spots



Right-Hand Z



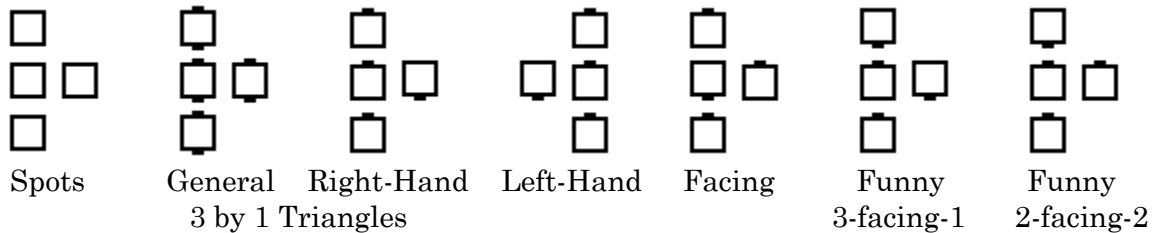
Left-Hand Z

Four-Dancer Formations – 3 by 1 Triangles

- **3 by 1 Triangle Spots:** three dancers in a 1×3 formation with a fourth dancer adjacent to the dancer in the center of the 1×3.
- **General 3 by 1 Triangle:** three dancers in a General Column with one dancer adjacent to the Center dancer in the Column and facing parallel to the Column
- **Right-Hand (or Left-Hand) 3 by 1 Triangle:** a 3 by 1 Triangle with all four dancers having the specified hand toward the center of the Triangle.
- **Facing 3 by 1 Triangle:** a 3 by 1 Triangle with two Facing Dancers in the Column and the other two dancers facing each other around the loop path of the Triangle.
- **Funny 3 by 1 Triangle (3-facing-1):** a 3 by 1 Triangle with three dancers' right hands toward the center of the Triangle and the other dancer's left hand toward the center of the Triangle (or the reverse handedness situation with three left hands and one right hand).

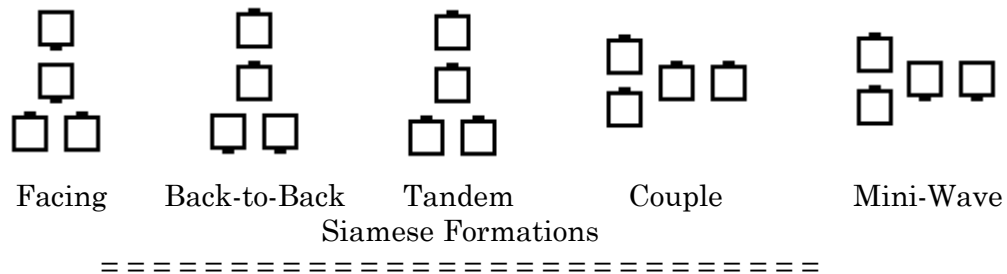
Formations

- **Funny 3 by 1 Triangle (2-facing-2):** a 3 by 1 Triangle with the center of the Column and one other dancer in the Column having the right hand toward the center of the Triangle and the other two dancers having the left hand toward the center (or the reverse handedness situation).



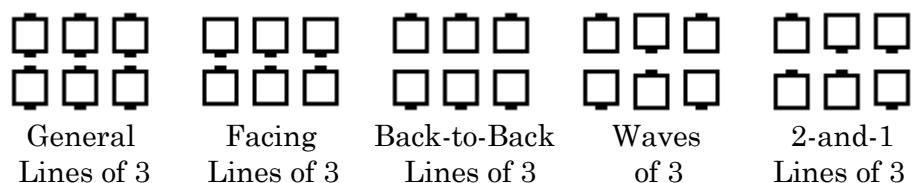
Four-Dancer Formations – Siamese Formations

- **Siamese Pair:** a four-dancer formation in which one Couple and one Tandem are positioned so that they have one axis in common (but not both axes).
- **Siamese Facing Dancers:** a Couple and a Tandem facing each other.
- **Siamese Back-to-Back Dancers:** a Couple and a Tandem back-to-back with each other.
- **Siamese Tandem:** a Couple in front of a Tandem or a Tandem in front of a Couple with all dancers facing in the same direction.
- **Siamese Couple:** a Couple laterally adjacent to a Tandem facing the same direction.
- **Siamese Mini-Wave:** a Couple laterally adjacent to a Tandem facing the opposite direction.



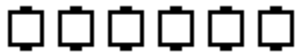
Six-Dancer Formations – Lines

- **General Lines of Three:** a 2×3 with all dancers facing perpendicular to the long axis. Possibilities include Facing Lines of Three, Back-to-Back Lines of Three, Parallel Waves of Three, and 2-and-1 Lines of Three.

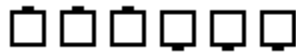


Formations

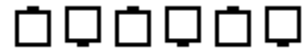
- **General Line of Six:** a 1×6 with all dancers facing perpendicular to the long axis.
- **Two-Faced Line of Six (Right-Hand, Left-Hand):** General Line of Six consisting of two Lines of Three facing opposite directions. An End dancer's connected hand determines handedness.
- **Wave of Six (Right-Hand, Left-Hand):** General Line of Six with adjacent dancers facing opposite directions. An End dancer's connected hand determines handedness.



General Line of Six



Two-Faced Line of Six



Right-Hand Wave of Six

Six-Dancer Formations – Columns

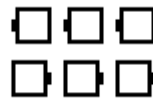
- **General Columns of Three:** a 2×3 with all dancers facing parallel to the long axis. Possibilities include Right-Hand Columns of Three, Left-Hand Columns of Three, Magic Columns of Three, and 2-and-1 Columns of Three



General
Columns of 3



Right-Hand
Columns of 3



Left-Hand
Columns of 3



Magic
Columns of 3

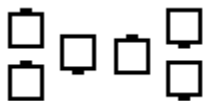


2-and-1
Columns of 3

- **General Column of Six:** a 1×6 with all dancers facing parallel to the long axis. There are eight possible symmetric variations.

Six-Dancer Formations – Triangles

- **Two Triangles:** Two Triangles adjacent either along their base or at the apex. Possible variations are based on the Triangles described in the “Three-Dancer Formations – Triangles” section.
- **Apex-to-Apex Tandem-Based Triangles:** Two Tandem-Based Triangles arranged such that the apex dancers form a center Mini-Wave.
- **Base-to-Base Tandem-Based Triangles:** Two Tandem-Based Triangles arranged such that the dancers in the General Tandems form a center General Box.
- **Apex-to-Apex Wave-Based Triangles:** Two Wave-Based Triangles arranged such that the apex dancers form a center Mini-Wave.
- **Base-to-Base Wave-Based Triangles:** Two Wave-Based Triangles arranged such that the dancers in the General Couples form a center General Box.



Apex-to-Apex



Base-to-Base



Apex-to-Apex



Base-to-Base

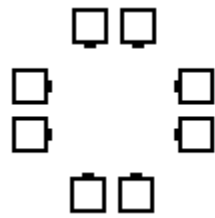
Tandem-Based Triangles

Wave-Based Triangles

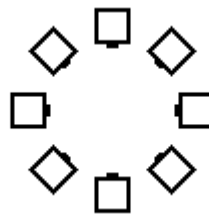
=====

Eight-Dancer Formations – Square and Circle

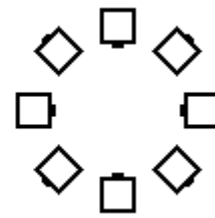
- **Set:** general term for a group of eight dancers who form a square and dance together. The term is also used for dancers creating specific formations for other types of dances.
- **Squared Set (Static Square):** four equally spaced Couples facing a common center point such that outside hands stretched sideways would touch and outline a square.
- **Circle of Eight:** eight dancers spaced symmetrically in a circle with adjacent hands connected. All dancers facing directly toward the center of the circle (flagpole center).
- **Alamo Ring:** eight dancers spaced symmetrically in a circle with the dancers alternately facing in (toward the center) or out (away from the center).



Squared Set



Circle of Eight

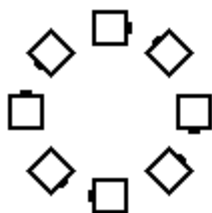


Alamo Ring

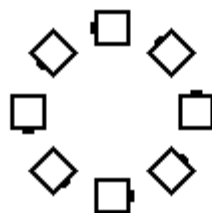
Eight-Dancer Formations – Facing around the Circle

Note: Dancers facing **clockwise** have their right shoulder toward the center of the circle. Dancers facing **counterclockwise** have their left shoulder toward the center of the circle and are said to be “**facing promenade direction**.”

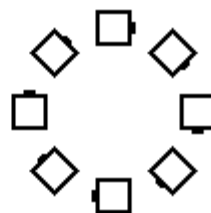
- **Right and Left Grand Circle:** eight dancers spaced symmetrically around a circle with the dancers alternately facing clockwise or counterclockwise as seen from above. Note that in the Basic Program the call “Right and Left Grand” is proper only when the four boys are all facing promenade direction and the call “Wrong Way Grand” is proper only when all four girls are facing promenade direction.
- **Single File Promenade:** eight dancers spaced symmetrically around a circle with all dancers facing counterclockwise.
- **Wrong Way Single File Promenade:** eight dancers spaced symmetrically around a circle with all dancers facing clockwise.
- **Dixie Grand Circle:** eight dancers spaced symmetrically around a circle with two dancers facing clockwise alternating with two dancers facing counterclockwise.



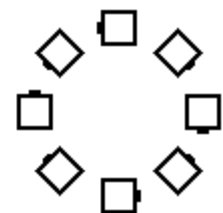
Right and Left
Grand Circle



Single File
Promenade



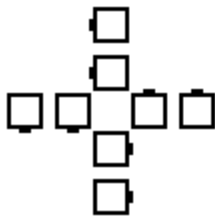
Wrong Way Single
File Promenade



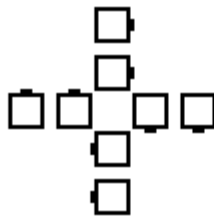
Dixie Grand
Circle

Formations

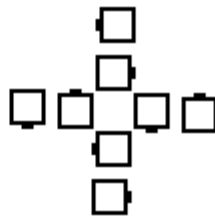
- **Promenade:** four Couples spaced symmetrically around a center point and all facing counterclockwise (with their left shoulders toward the center point).
- **Wrong Way Promenade:** four couples spaced symmetrically around a center point and all facing clockwise (with their right shoulders toward the center point).
- **Thar or Thar Star:** four dancers in a Right-Hand Pack-Saddle Star and each of those dancers holding another dancer with a left-forearm hold.
- **Wrong Way Thar:** four dancers in a Left-Hand Pack-Saddle Star and each of those dancers holding another dancer with a right-forearm hold.
- **General Crossed Lines:** two General Lines perpendicular to each other and having a common center point.



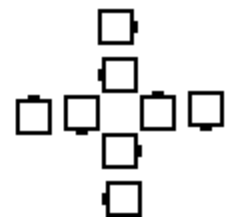
Promenade



Wrong Way Promenade



Thar Star



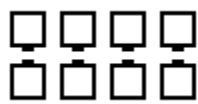
Wrong Way Thar

Eight-Dancer Formations – 2×4 General Lines

- **General Lines:** a 2×4 formation with all dancers facing perpendicular to the long axis.
- **Facing Lines** (also Lines Facing, or Infacing Lines): General Lines with all dancers in each line facing toward the other Line. This can also be described as General Lines consisting of four pairs of Facing Dancers.
- **Lines Facing Out** (also Lines Back-to-Back, or Outfacing Lines): General Lines with all dancers in each line facing away from the other Line. This can also be described as General Lines consisting of four pairs of Back-to-Back Dancers.
- **(Parallel) Two-Faced Lines (Right-Hand, Left-Hand):** General Lines consisting of two parallel Two-Faced Lines of the specified handedness.



General Lines



Facing Lines



Lines Facing Out



Right-Hand

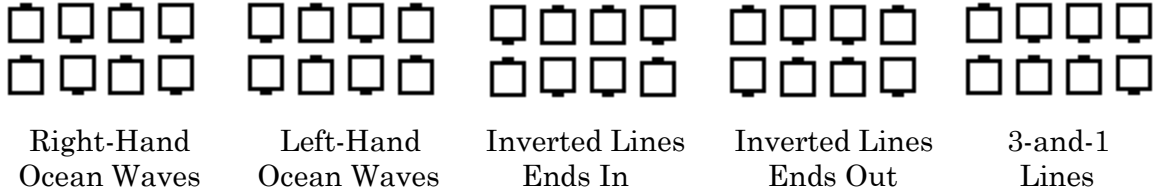


Left-Hand
Two-Faced Lines

- **Right-Hand Ocean Waves** (also Right-Hand Waves, Right-Hand Parallel Waves or Right-Hand Parallel Ocean Waves, Right-Hand 1/2 Tag): General Lines consisting of two parallel Right-Hand Ocean Waves.
- **Left-Hand Ocean Waves** (same name variations as above): General Lines consisting of two parallel Left-Hand Ocean Waves.

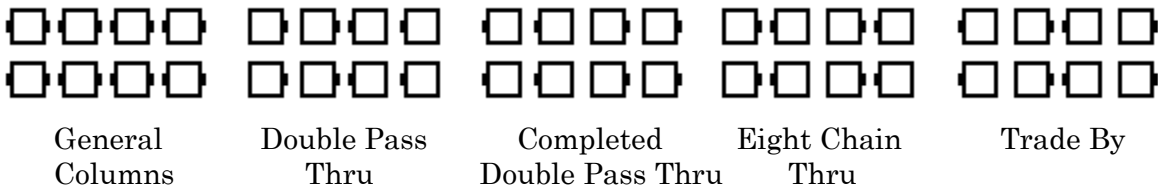
Formations

- **Inverted Lines (Ends In or Ends Out):** General Lines consisting of two parallel Inverted Lines with either all Ends facing In or all Ends facing Out.
- **3-and-1 Lines:** General Lines consisting of two parallel 3-and-1 Lines. (There are eight symmetrical possibilities.)

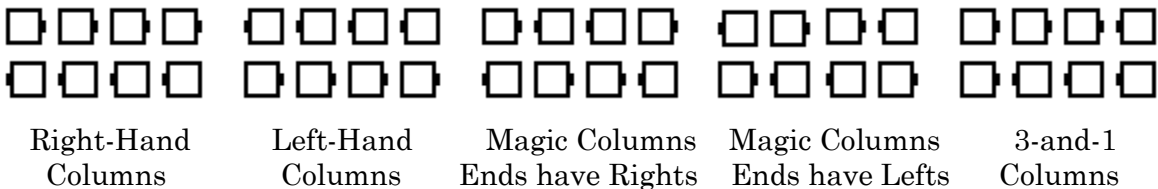


Eight-Dancer Formations – 2×4 General Columns

- **General Columns:** a 2×4 with all dancers facing parallel to the long axis.
- **Double Pass Thru (formation)** (also Zero Tag): facing Tandem Couples.
- **Completed Double Pass Thru** (also Full Tag): back-to-back Tandem Couples.
- **Eight Chain Thru (formation):** General Columns consisting of two pairs of Facing Couples.
- **Trade By (formation):** General Columns consisting of two pairs of Back-to-Back Couples.



- **Columns (Right-Hand, Left-Hand):** General Columns consisting of four same-handed Mini-Waves. (The term **Single-File Columns** is sometimes used to refer to a formation that can be either Right-Hand Columns or Left-Hand Columns.)
- **Magic Columns:** General Columns consisting of four Mini-Waves with the handedness of the Center two Mini-Waves opposite to the handedness of the End two Mini-Waves. (There are two symmetrical possibilities.)
- **3-and-1 Columns:** General Columns with three dancers in each Column facing the same direction and the other dancer in the Column facing the opposite direction. (There are eight symmetrical possibilities.)

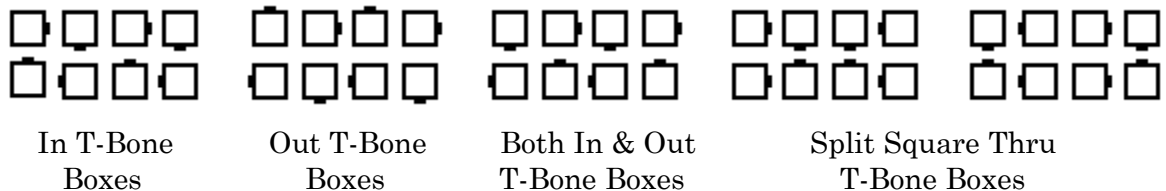


Eight-Dancer Formations – 2×4 T-Bone

- **T-Bone Formation:** any formation in which at least two dancers are T-Bone.

A typical case is a symmetrical 2×4 formation with four dancers facing along the long axis and four dancers facing perpendicular to the long axis. (The four dancers facing along the long axis see themselves as being in General Columns. The four dancers facing perpendicular to the long axis see themselves as being in General Lines.) Such a formation consists of two side-by-side T-Bone Boxes of the same kind.

Some possibilities are two side-by-side T-Bone Boxes each of which has all four dancers Facing In, all four dancers Facing Out, two dancers Facing In and two dancers Facing Out, and four dancers in a Split Square Thru Box.

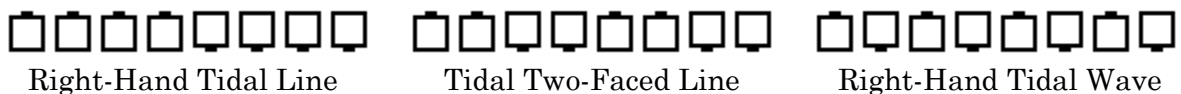


A symmetrical 2×4 T-Bone formation may also have six dancers facing along one axis and two dancers facing along the other axis. For example, from Right-Hand Columns, the call “Column Circulate and Roll” produces the T-Bone formation at right.



Eight-Dancer Formations – 1×8 Formation

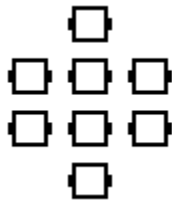
- **General Tidal Line:** a 1×8 with all dancers facing perpendicular to the long axis. (There are sixteen symmetric possibilities.)
- **Tidal (One-Faced) Line (Right-Hand, Left-Hand):** end-to-end One-Faced Lines with dancers in one line facing the opposite direction from dancers in the other line.
- **Tidal Two-Faced Line (Right-Hand, Left-Hand):** end-to-end Two-Faced Lines.
- **Tidal Wave (Right-Hand, Left-Hand):** end-to-end Ocean Waves.



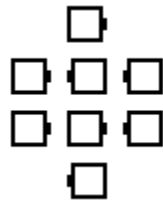
- **Tidal Inverted Line:** end-to-end Inverted Lines. (There are two symmetric possibilities).
- **Tidal 3-and-1 Line:** end-to-end 3-and-1 Lines. (There are eight symmetric possibilities.)
- **General Tidal Column (or Column of 8):** a 1×8 with all dancers facing parallel to the long axis. (There are sixteen symmetric possibilities). The common cases are usually referred to as “End-to-End Single Eight Chain Thru,” “End-to-End Single Trade By,” etc.

Eight-Dancer Formations – Tag Formations and other 2-4-2 Formations

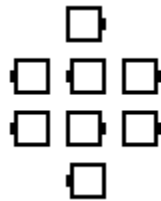
- **General 2-4-2 Lines:** a center General Line of Four parallel to and between two parallel General Couples with all three formations sharing a short axis.
- **Quarter Tag (Right-Hand, Left-Hand):** General 2-4-2 Lines with a center Wave between two Couples Facing In. The Wave determines the handedness.
- **Three-Quarter Tag (Right-Hand, Left-Hand):** General 2-4-2 Lines with a center Wave between two Couples Facing Out. The Wave determines the handedness.
- **Quarter Line (Right-Hand, Left-Hand):** General 2-4-2 Lines with a center Two-Faced Line between two Couples Facing In. The Two-Faced Line determines the handedness.
- **Three-Quarter Line (Right-Hand, Left-Hand):** General 2-4-2 Lines with a center Two-Faced Line between two Couples Facing Out. The Two-Faced Line determines the handedness.



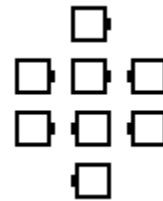
General 2-4-2
Lines



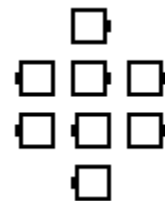
Right Quarter
Tag



Right Three-
Quarter Tag



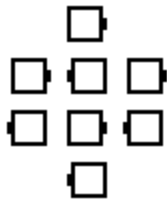
Right Quarter
Line



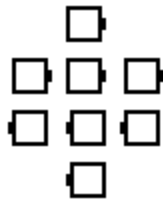
Right Three-
Quarter Line

Wave between Mini-Waves: General 2-4-2 Lines with a center Wave between two Mini-Waves. (There are four symmetric possibilities.)

- **Two-Faced Line between Mini-Waves:** General 2-4-2 Lines with a center Two-Faced Line between two Mini-Waves. (There are four symmetric possibilities.)
- **Quarter Box (Right-Hand, Left-Hand):** General Columns with Centers in a Right or Left-Hand Box and all Ends Facing In.
- **Three-Quarter Box (Right-Hand, Left-Hand):** General Columns with Centers in a Right or Left-Hand Box and all Ends Facing Out.



Wave between
Mini-Waves



Two-Faced Line
between Mini-Waves



Quarter Box



Three-Quarter Box

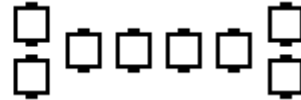
- **I (formation):** a center General Line of Four perpendicular to and between two parallel General Couples on the outside. (There are sixteen symmetric possibilities.)

Formations

- **Dogbone:** a center General Line of Four perpendicular to and between two parallel General Tandems on the outside. (There are sixteen symmetric possibilities.)



I formation

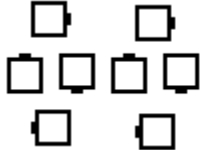


Dogbone

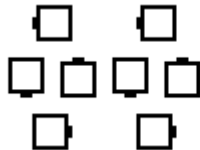
- **General Diamond between General Couples:** there are numerous possibilities for the General Diamond (Right, Left, Facing, Points toward the General Couples), and four possibilities for the General Couples (Facing In, Facing Out, Right-Hand Mini-Waves or Left-Hand Mini-Waves).

Eight-Dancer Formations involving Diamonds

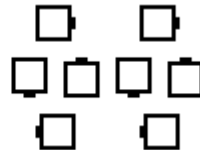
- **General (Twin) Diamonds:** two adjacent Diamonds with the Diamond Centers forming a General Line of Four.
- **(Twin) Diamonds (Right-Hand, Left-Hand):** General Twin Diamonds with all dancers having the specified hand toward the center of their Diamond.
- **Facing (Twin) Diamonds:** General Twin Diamonds consisting of two Facing Diamonds.
- **Funny (Twin) Diamonds:** General Twin Diamonds consisting of two Funny Diamonds.



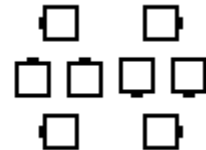
Right-Hand
Twin Diamonds



Left-Hand
Twin Diamonds



Facing
Twin Diamonds



Funny
Twin Diamonds

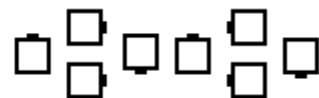
- **General Point-to-Point Diamonds:** two adjacent Diamonds with one Point from each Diamond in the Very Center. All the Diamond Centers are facing along the long axis of the whole formation.
- **Point-to-Point Diamonds (Right-Hand, Left-Hand):** General Point-to-Point Diamonds with all dancers having the specified hand toward the center of their Diamond.
- **Facing Point-to-Point Diamonds:** General Point-to-Point Diamonds consisting of two Facing Diamonds.
- **Funny Point-to-Point Diamonds:** General Point-to-Point Diamonds consisting of two Funny Diamonds.



Right-Hand
Point-to-Point Diamonds



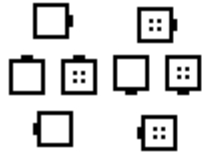
Facing
Point-to-Point Diamonds



Funny
Point-to-Point Diamonds

Formations

- **General Interlocked Diamonds:** an interpretation of a General Diamonds formation specified by the caller. Each Very Center dancer forms a distorted Diamond with the far Center and far Points. The names of specific formations correspond to the names of the non-distorted Diamond counterparts.
- **General Interlocked Point-to-Point Diamonds:** an interpretation of a General Diamonds formation specified by the caller. Each Very Center dancer forms a distorted Diamond with the far Point and far Centers. The names of specific formations correspond to the names of the non-distorted Diamond counterparts.

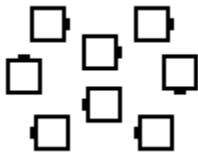


Right-Hand Interlocked
Twin Diamonds

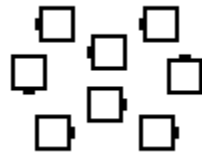


Right-Hand Interlocked
Point-to-Point Diamonds

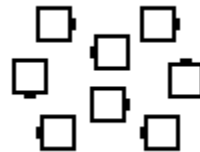
- **General Hourglass:** a formation similar to General Twin Diamonds except that the General Line of Four in the center is replaced by a Center Diamond. An Hourglass can be viewed as a Diamond (Centers) inside a Box (Points).
- **Right-Hand or Left-Hand Hourglass:** General Hourglass with all dancers having the specified hand toward the center of the formation.
- **Facing Hourglass:** General Hourglass with the four Center dancers having the same hand toward the center of the formation and the four Points having the opposite hand toward the center.
- **Funny Hourglass:** General Hourglass with either a 3-facing-1 or a 2-facing-2 situation.
- **General Galaxy:** a formation consisting of a Box (Centers) inside a large Diamond (Points). “Ends Half Circulate” from Right-Hand Two-Faced Lines or Ocean Waves will form a Right-Hand or Facing Galaxy respectively. A Galaxy can also be Funny.



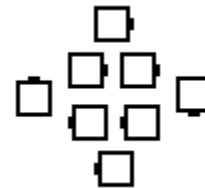
Right-Hand
Hourglass



Left-Hand
Hourglass



Facing
Hourglass



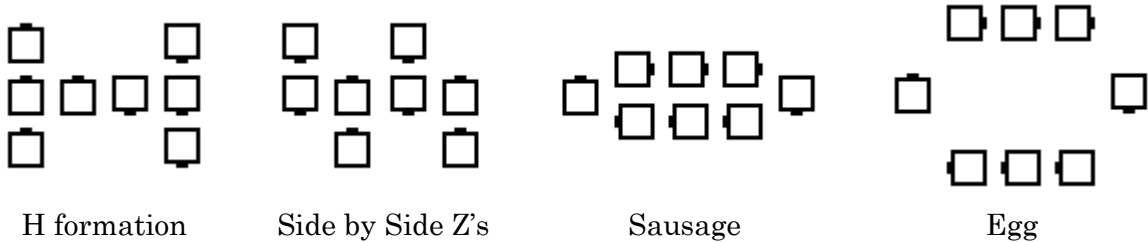
Right-Hand
Galaxy

Eight-Dancer Formations having other shapes

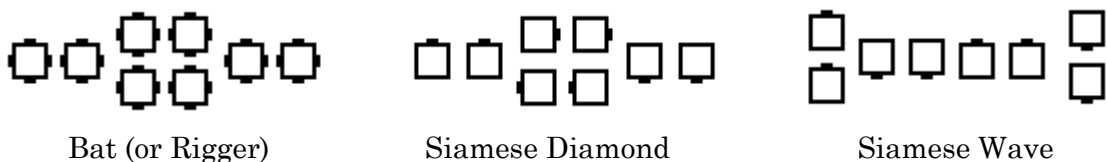
- **H (formation):** a Mini-Wave between and perpendicular to two parallel General Columns of 3.
- **3-2-3 Spots:** a 1×2 between and parallel to two 1×3s.

Formations

- **Side-by-Side Z's:** two adjacent 4-dancer Z's such that the centers are aligned to form a center General Line.
- **End-to-End Z's:** two adjacent 4-dancer Z's sharing a long axis such that they would fit into a 2×6 formation.
- **Sausage:** General Columns of Three between two individual dancers standing on the long axis of the formation and facing perpendicular to that axis.
- **Egg:** a formation formed from a Sausage after each dancer in the General Columns slides out sideways to vacate their position.



- **Bat (or Rigger):** a 2×2 between two General Couples or two General Tandems with all four of the outside dancers standing on the long axis of the formation. This is sometimes described as a 2×2 surrounded by a 1×4.
- **Siamese:** various formations created by two Couples and two Tandems with each Pair taking the place of one dancer in a 4-dancer formation. For example: a Siamese Diamond might have the two Tandems in the center creating a Right-Hand or Left-Hand Box and the two Couples at the points of the Diamond. Many Siamese formations can also be identified by other names.



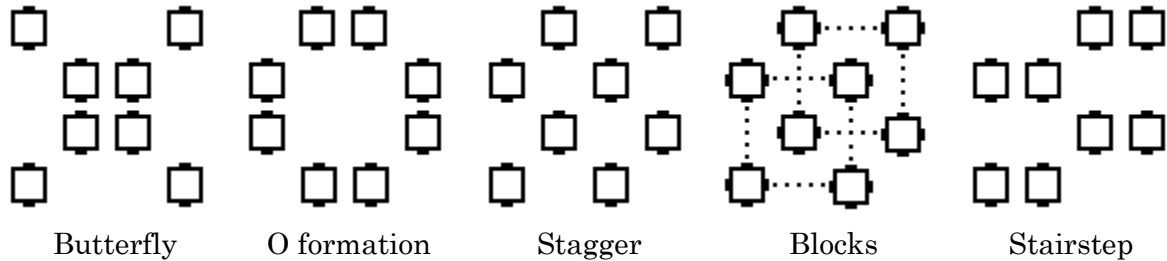
Eight-Dancer Formations which place dancers within a 4×4 matrix

- **General Butterfly:** distorted General Columns with the End four dancers laterally spread apart (2 spaces between them).
- **General O (formation):** distorted General Columns with the Center four dancers laterally spread apart (2 spaces between them).
- **General Stagger (formation):** General Columns with one dancer in each General Couple laterally spread apart. The spread alternates from one side to the other and creates one spot between each Pair.
- **General Blocks (or Interlocked Blocks):** a single Block is an expanded Box created when four dancers occupy the corners of a 3×3 matrix. Interlocked Blocks are two Blocks positioned in a 4×4 matrix so they partially overlap each other in such a way

Formations

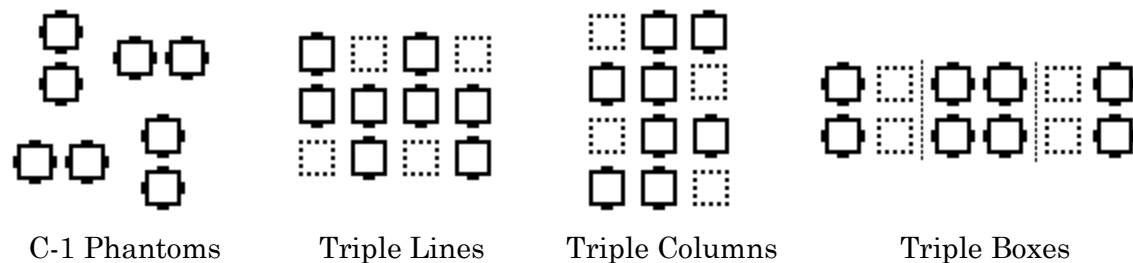
that one of the corners of one Block is positioned at the center of the other Block, and vice-versa. The Stagger formations are a subset of the possible Block formations.

- **General Stairstep:** four parallel General Couples arranged in a 4×4 matrix so they are alternately completely offset sideways in opposite directions.
- **General Ladder:** four parallel General Tandems arranged in a 4×4 matrix so they are alternately completely offset forward or back in opposite directions.



Eight-Dancer Formations with Phantoms

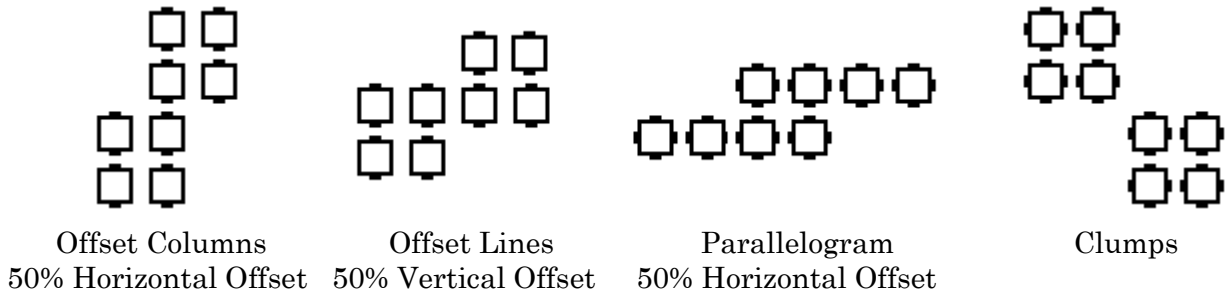
- **C-1 Phantoms:** Imagine the footprints of two sets of Parallel Columns, Lines or Waves overlaid at 90 degrees to each other. Each set of eight footprints is occupied by four dancers who occupy the same relative positions as the four dancers in the other set. (For example: the formation that results from Right-Hand Two-Faced Lines after “Leaders Bend the Line” would have two Couples facing the Head walls and two Couples facing the Side walls. All Couples could think of themselves as being in a Trailing Couple position of Right-Hand Two-Faced Lines.)
- **Triple Lines, Triple Columns, Triple Boxes, and Triple Diamonds:** three adjacent 4-dancer formations as specified by the caller, which contain eight dancers and four phantoms.



- **Split Phantom Lines or Waves:** a 4×4 matrix split into two pairs of adjacent Lines or Waves with four dancers in each half who are facing toward or away from the dividing line. In the case of Waves, it is implied that dancers in each Wave are facing in alternating directions.
- **Split Phantom Columns:** a 4×4 matrix split into two pairs of adjacent Columns with four dancers in each half who are facing parallel to the dividing line.

Eight-Dancer Formations with Offsets

- **Offset <formation>**: a formation in which two equal sub-formations are separated by a dividing line (or shear line) and shifted some amount with respect to each other along that dividing line. In the phrase “Offset <formation>,” <formation> refers to the original formation as it would be named if there were no offset. In the case of Offset Parallel Waves or Lines, the word “Parallel” may be omitted. (See page 10 for a more complete explanation of Offset.)
- **Offset General Columns**: Parallel General Columns that are offset along the short axis.
- **Offset General Lines**: Parallel General Lines that are offset along the short axis.
- **Offset (Parallel) Waves**: Parallel Waves that are offset along the short axis. Right-Hand Offset Waves and Left-Hand Offset Waves are specific examples of General Offset Lines.
- **Parallelogram**: Parallel General Lines or Parallel General Columns that are offset along the long axis.
- **Clumps**: a 2×4 formation that is 100% offset along the both axes. When all dancers are facing toward a head wall (or all toward a side wall) the same formation can be identified as 100% Offset General Lines or 100% Offset General Columns.



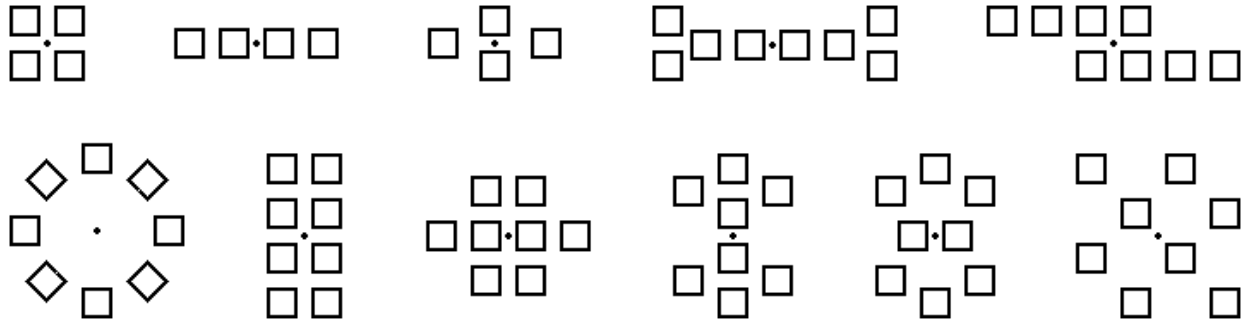
Where Is the Center of a Formation?

The definitions of certain calls refer to the center of a formation or the center of some sub-formation. For example, “Face In” tells dancers to turn toward the center of a formation, “Quarter Out” tells dancers to turn away from the center of a relevant sub-formation, and “Counter Rotate” tells dancers to move in a circular arc around the center of a formation.

The location of the center of a formation does not depend on the facing directions of the dancers, but only on the geometry of the occupied spots on the floor.

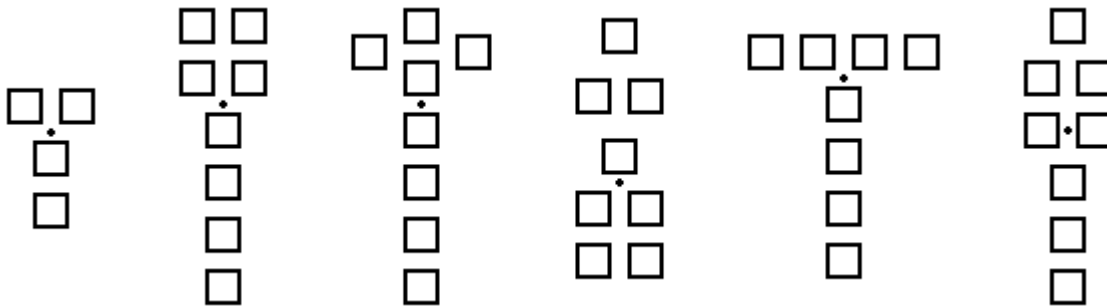
Rule 1: If a formation can be rotated 180 degrees around some point so that it occupies the same spots — that is, it has “twofold rotational symmetry” — then the center of the formation is that point. This includes circular formations, which have fourfold or eightfold rotational symmetry. In the following examples, the black dot indicates the center of the formation. This Rule covers all 8-dancer formations used in symmetric choreography, as well as some others. See “Face In and Face Out” on page 46 for a discussion on how those terms are used.

Formations

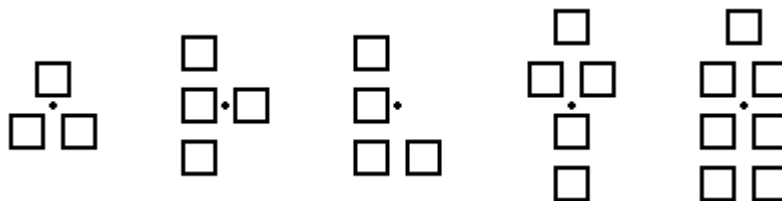


If a formation does not have twofold rotational symmetry, there are two additional “rules of thumb” that cover most other cases.

Rule 2: If the formation has an even number of spots (dancers) and has mirror symmetry around one axis (it “looks the same” if held up to a mirror), and a line can be drawn perpendicular to that axis (possibly through one or more dancers, and otherwise halfway between the dancers nearest to it) so that the same number of spots are on each side, then the center of the formation is where the line and axis intersect. The rationale for this rule is that if subsequent calls restore twofold rotational symmetry, the center of the formation is likely to remain in the same place. In each of the examples shown below, the axis of mirror symmetry runs vertically on the page, from head wall to head wall.



Rule 3: Otherwise, imagine that the spots are contained within a closely fitted rectangle (sometimes called a “bounding box”) whose sides are parallel to the axes of the formation. The center of that rectangle is the center of the formation.



From formations not covered by these rules, it is best to avoid calls defined with respect to the center of the formation.

COMMANDS

The term “Command” refers to the specific words used to direct the dancers to perform an action or series of actions. The simplest command occurs when the caller just says the name of a call. Additional information might be provided with helping words. Names of calls and modifying words can be combined in various ways to create additional commands. This section discusses various aspects of constructing and using commands.

Here is a quick overview of the topics in this section.

- **General Advice about Commands:** Clear communication requires awareness about the dancers present, good judgment regarding appropriate difficulty, and knowledge about potential confusion between English words and command words. (page 30)
- **Explicitly Naming the Formation:** How callers can add a few words to help the dancers identify or adjust to the desired formation. (page 31)
- **Extra Words:** Comments about the benefits and problems of adding additional words intended to increase the enjoyment or success of the dancers. (page 31)
- **Directional Calling:** Using descriptive English to convey an action. This includes a list of such words for use by those providing translations into another language. (page 33)
- **Identifiers (Naming Dancers):** Explanations regarding the meaning of various words callers use to identify specific dancers. These are sorted into Persistent, Relative, Formation and Status Roles. (page 38)
- **“Face In” and “Face Out”:** How to determine which way and how far to turn. (page 46)
- **Prefixing a Call with “Centers”:** When it is helpful and when it is confusing. (page 47)
- **Defining Calls with Turns:** Explanation of the subtle differences between various ways to describe turns (Arm Turn, Turn 1/4, Hinge, Trade, and Cast Off). (page 48)
- **Flip:** Status of the term “Flip” and its usefulness for describing the action of turning half to the right or left into an empty or recently vacated adjacent spot. (page 49)
- **Standard and Extended Applications:** In Basic, Mainstream and Plus, most calls are commonly used only from certain formations and arrangements. This discusses the various terms used to describe applications that expand on the common uses. (page 50)
- **Special Tips:** A brief description of the type of choreography used in some special tips that are commonly included in convention programs. (page 52)
- **Gimmicks:** Discussion of choreography that is not included in any definition, but which can be quickly described and has a high rate of dancer success. (page 53)
- **“Start a Right and Left Thru”:** This is a special gimmick that is useful at Basic or Mainstream for getting out of Inverted Lines or Magic Columns. (page 56)

Commands

- **Fractions, Multiples, and Parts:** Many calls have distinct parts. Other calls turn dancers in place or move dancers along pathways that have a clear halfway point. This section discusses action modifiers that reference fractions, multiples, and parts. (page 57)
- **Modifiers:** Identifiers and fractions are two types of modifiers. This section discusses additional terms that sometimes precede or follow a call name to indicate a change in the action of the call. (page 61)
- **Concepts:** This section discusses command words that change the overall view of the square, its interacting units and how to interpret some actions. (page 65)
- **Commands Involving Two or More Calls or Concepts:** Discussion of commands that include a call or concept that adjusts the way another call is used. (For example: calls with <anything>, Supercalls, and Meta-Concepts). (page 66)
- **“Do Your Part”:** This prefix is sometimes clearly stated and sometimes assumed to be understood as a necessary interpretation. Dancers are expected to evaluate their position as being within the needed formation for the call and to act accordingly. (page 69)
- **Bending versus Breaking the Definitions:** Comments and advice about how far to bend the rules. (page 71)

General Advice about Commands

Command Examples: Some call definitions include examples of the common phrases used to command the action. Generally, the simplest or most common command is listed first. Some of the command examples include patter and/or helping words. Command examples are not intended to explicitly list all possible variations.

Extra English Words: When there are dancers present who might have difficulty understanding English words that are not Square Dance words, extra words and directional calling should be avoided as much as possible.

Good Judgment: When a caller wants to add some variety, it should be appropriate for the dance program and the average knowledge of the dancers. Good judgment is needed in deciding if an extension, fraction, gimmick, or variety call is appropriate, and in what quantity and degree of difficulty.

Possible Misinterpretation: The Basic Program contains the first calls that everyone learns. Each of the other dance programs builds on the previous program. Very few callers have knowledge of all the call names and command phrases used in all parts of square dancing. Occasionally a caller may use a word or phrase that has a special meaning of which the caller is not aware. If someone mentions that a particular phrase might be misinterpreted, callers should politely take note and do a bit of research.

For example, the phrase “All 8” is used at Basic in the call “All 8 Circulate.” Its English meaning is synonymous with “Everyone” so a caller who wanted everyone to Swing Thru might call “All 8 Swing Thru.” However, “All 8” has a very specific meaning in the Advanced Program. Callers who know this can avoid this confusing use of “All 8.”

Another common point of confusion is the fact that “Recycle” is danced only from Waves at Mainstream. In the Advanced Program more is added to the “Recycle” definition and it becomes possible to start from Facing Couples. Because of this fact, “Recycle” is specifically excluded from the Facing Couples Rule.

Explicitly Naming the Formation

Callers may tell dancers the formation they are in, for example, “You have Left-Hand Waves,” “Normal Lines, Go Forward and Back,” or “You’re Home.”

This can be helpful information that is intended either to assist weaker dancers or to help lost squares get back in action. Sometimes callers specify the formation because it is necessary for the dancers to make slight adjustments. Here are some examples of the latter. This is sometimes referred to a “Formation by Fiat.”

- “All Promenade, Heads U-Turn Back (or Heads Wheel Around), make Facing Lines.” After the U-Turn Back, all dancers are in the footprints of promenading couples and they then adjust to make Facing Lines. (This adjustment is explicitly written in the definition of Wheel Around, but not of California Twirl, U-Turn Back, etc.)
- From a Double Pass Thru, “Centers Star Thru, You’re Home.” The center dancers back up to make a Squared Set.
- From Home, compare “Boys U-Turn Back, check an Alamo Ring, all Trade by the Right” with “Boys U-Turn Back, all Cast Off 3/4.” In the first case, “check an Alamo Ring” causes dancers to join right hands with their Corners. In the second case, dancers do not join these hands, and therefore “Cast Off 3/4” is unambiguous, because dancers only have left hands joined.

The adjustments described above should only require a slight change of position or facing direction, in a way that is both obvious and comfortable for the dancers.

Extra Words

The caller says many words while calling. The essential words are the simplest command examples. All other words are extra words and they are added for various reasons. Sometimes extra words are intended to help the dancers by reminding them of parts of the definition. Sometimes extra words are used to create cadence and help the caller in timing the delivery of the calls. Singing Calls are a special case because their very nature requires the inclusion of some lyrics from the song. Although callers use extra words with the goal of increasing the dancers’ success and enjoyment, there are situations where the problems caused outweigh the benefits intended.

Cadence Patter

Sometimes callers will embellish their calling with extra patter words, delivered with an auctioneer’s cadence. These words can assist the caller in timing the delivery of the calls, and

provide a pleasant, entertaining commentary to the dancers. Dancers need to develop the skill of picking the actual calls out from this patter.

Examples:

- “Up to the Middle and Back you reel, Pass Thru with a Wheel and Deal”
- “Swing Thru, two by two; without a stop, Spin the Top”

Lyrics from the Song

In a singing call, especially in the break choreography, the caller will sing the words of the song, usually while the dancers are performing an action that takes some time such as “Grand Square,” or “Swing and Promenade.” The dancers must distinguish between actual calls, and words in the song. Some singing calls intermix the actual calls with the song's words in a very clever fashion.

Definition Reminders

When the caller feels that the dancers may have problems executing a certain call, the caller often assists by providing some extra helper words to remind the dancers of the definition of the call. The caller must be mindful of the potential problems these helper words can create.

Examples:

- “Right and Left Thru, turn that Girl”
- “Swing Thru, turn half right, turn half left”
- “Scoot Back, Boys go in”
- “Do Paso, Partner left, Corner right, Partner left”
- “Right and Left Grand, go hand over hand”
- “Allemande Left with your left hand; Partner right, go Right and Left Grand”

Hearing the Commands

For a non-English speaking dancer, meaningless filler words just add an extra complication to the challenge of deciphering calls given with a foreign accent. The traveling callers who are most successful in Europe and Japan use a minimum of filler words.

The same concerns apply when calling to dancers who have just learned square dancing and are just developing the skills needed to understand a new voice and to pick the important commands out from all the other words.

Helper Word Dependency

The use of helper words can create a dependency on them by the dancer. The dancer can get so used to the helper words that the dancer believes they are part of the call. If a different caller does not give the expected helper words, the dancer might not know what to do. For example, a caller who, from Left-Hand Ocean Waves, always calls “Left Spin the Top” is misleading the dancers regarding the actual definition of Spin the Top. Callers should be

aware of this problem and attempt to minimize the use of helper words in their teaching and calling.

Helper Word Confusion

Another problem with helper words is illustrated with “Spin Chain Thru, turn half, centers go 3/4, centers trade, now arm turn 3/4.” A dancer may hear “Spin Chain Thru,” start dancing it, and tune out the cues. They finish their Spin Chain Thru and start listening again and hear “Arm Turn 3/4.” Is this the next call or helper words delivered for another square? Many callers cultivate the skill of using a different tone of voice when delivering helper words that could be misconstrued as the next call.

Also consider the following potential confusion between “Swing Thru, go right and left” and “Swing Thru, go Right and Left Thru.” One contains helping words and the other is another call. Callers should be careful and dancers should listen carefully.

There are a few calls where the distinction between the call and the helper words has been blurred by common practices. For example, the call “Do Paso” is often followed with some instructions, and the call “Allemande Left to an Allemande Thar” actually requires additional instructions about how to make the transition.

The Basic and Mainstream definitions contain examples of the words and phrases used to “call” the call. Callers should keep up-to-date regarding the current command examples. For some calls the precise words used have changed over time. One such example is “Circle to a Line.” Callers should avoid using the traditional “Circle up four bust out and make a line.” Callers should use the correct words so there is a clear difference between “Circle to a Line” and “Circle Four Halfway.”

Improper Helper Words

Callers must be careful to avoid the misuse of extra words that are improper and confusing. One example is “Hinge 1/4.” Since Hinge is not used with fractions, the dancer might try to do one-quarter of a Hinge.

Another example is “Centers Zoom” from a Double Pass Thru formation. Usually, the caller’s intention is to be helpful and prompt the center dancers to get out of the way and go back. However, the common use for “Centers” is to tell the dancers that the following call is to be done by the four in the center, which in this case is possible if dancers “Do Their Part.” Knowledgeable dancers must guess which interpretation is intended by the caller. (Also see “Commands: Prefixing a Call with ‘Centers,’” page 48.)

Directional Calling

While most of the instructions given to the dancers are in the form of calls (for example, “Swing Thru, Spin the Top”), there are occasions when callers use descriptive English words to convey an action. This makes good sense when everyone in the hall understands English but not many are familiar with non-descriptive Square Dance calls. For a non-speaker of English, this approach will not be successful.

Commands

Square Dancing is accessible to those who speak and understand no English. Usually, the teaching is done in the local language, and the calls are given in English using the restricted vocabulary of Square Dancing. Callers need to be aware of this when calling to non-English speaking dancers. These dancers have learned the commands phonetically and will respond to the popular command “Girls Run” but not to the less often heard phrasing of the same command as “Women Run.” A command like “Four Dish Washers Promenade Inside” would be met with blank stares from some and found offensive by others.

Even when callers are doing their best to use only Square Dance calls, there will be some need for dancers to understand some additional English words. Many examples are listed in the Command Examples of the Definitions.

Here is a short list of some common examples of Directional Calling:

- From Men in a Left-Hand Star: “Pick up your lady arm around, Star Promenade”
- From Facing Lines: “Ends Pass Thru, move along and Touch 1/4”
- From Normal Facing Couples: “Right and Left Thru, Put the Ladies in the Lead” (or simply “Ladies Lead”), “All Double Pass Thru”
- From Promenade: “Promenade but don’t stop, don’t slow down, Heads Wheel Around and make lines, Forward and Back”
- From Eight Chain Thru formation with Normal Couples in the Center: “Centers Arch, Dive Thru”

There are some websites created by international Square Dance callers that list relevant words and phrases with translations into the local language.

To assist with such lists, here is a list of some English phrases that might be heard while Square Dancing.

1) Words that describe actions

- and a quarter more (as in “Right and Left Thru and turn a quarter more”)
- back away, back out, back up
- Boys roll back and Promenade the next girl
- Boys roll back with a left face whirl
- break, break out
- change hands (sometimes used between “Box the Gnat” and “Allemande Left” as a warning to dancers that they should immediately release their handhold)
- change girls (sometimes used to get dancers to turn a quarter to face another dancer of the opposite gender)
- check <formation name>
- clap hands
- don’t stop, don’t slow down (typically used after ‘Promenade’ to indicate that dancers should not stop on reaching their home position)

Commands

- down the line
- face, face the center of the set, face your Partner / Corner
- full turn
- half / halfway
- Heads step forward and face your Corner
- high five
- hold on and Promenade, hook on
- hug (other terms for the same action are “honey bear” and “yellow rock”)
- in your <formation name>
- individually (as in “Couples Hinge, and Individually Roll”)
- into
- jump
- keep moving, keep on walking (same meaning as “don’t stop, don’t slow down”)
- Ladies lead (into Dixie Style to an Ocean Wave)
- look for <formation>
- make an arch
- meet
- move along, move on to the next, on to the next
- normal (used to indicate that a concept no longer applies, for example, “As Couples Swing Thru and normal Roll”)
- pass by
- pick up
- pull by, left pull by
- put the ladies in the lead (this may be used either directionally, for example before “Single File Promenade,” or as helper words, for example before “Dixie Style to a Wave”)
- quarter
- roll back
- roll Promenade = hold on and Promenade with each other
- separate = move apart (as opposed to “Heads Separate”)
- skip one
- side, sideways
- spin
- split
- spread apart (as opposed to <anything> and Spread)

Commands

- square your set (or square your sets)
- squeeze in
- step
- take her hand and Promenade
- three-quarters
- turn, turn around
- turn that girl, a full turn
- turn your back on your Partner / Corner
- twirl
- walk by
- watch (for example: “Heads watch the Sides Square Thru 4” – this is a “caller’s joke”)
- wave to the girl across from you
- when you are home clap, clap, clap
- you have a <formation>, you’ve got a <formation>
- you’ve stirred the bucket (for a singing call)
- work on a diagonal and “Heads Right and Left Thru”
- work on a diagonal and “Head Ladies Chain”
- yellow rock (see hug)
- you’re home

2) Words describing direction or position

- across, across the hall
- across the set
- along the line
- around
- back, backwards
- back-to-back
- behind
- clockwise (sometimes abbreviated as CW)
- counterclockwise (sometimes abbreviated as CCW)
- diagonal, diagonally
- direction
- each side
- facing, face-to-face, facing directly
- far side

Commands

- forward
- front
- Home
- in, in front of, inside
- infacing or infacers
- left, to the left
- near side
- on the double track
- opposite, the Opposite(s)
- out, outside
- outfacing or outfacers
- Promenade direction (counterclockwise)
- right, to the right
- side-by-side
- straight, straight ahead, straight across
- toward Line of Dance (used in Mixers and Rounds for facing counterclockwise)
- Wrong Way Promenade direction (clockwise)

3) Nouns referencing body parts

- | | | |
|---------|---------------|------------|
| • arm | • finger | • knee |
| • back | • foot / feet | • leg |
| • chest | • forearm | • mouth |
| • ear | • head | • nose |
| • elbow | • hand | • shoulder |
| • eye | • heel | • toe |
| • face | • hip | • wrist |

4) Expressions about time and order

- | | |
|-------------------------------|------------------------------------|
| • finally | • I'm about to call <name of call> |
| • first | • next |
| • here's where it starts | • second |
| • in a minute we are going to | • third |
| • last | • this is where it ends |

5) Square Dance Programs and Terms

- Advanced (A-1, A-2)
- Basic, Basic Part 1, Basic Part 2
- CALLERLAB
- Challenge (C-1, C-2, C-3A, C-3B, C-4)
- Community Dance
- Mainstream
- Modern Western Square Dance (MWSD)
- Plus
- Social Square Dancing, Sustainable Square Dancing, SSD
- Traditional Square Dance
- Patter
- Singer
- Tip
- (The names and acronyms for the local dancer and caller organizations)

Identifiers (Naming Dancers)

The primary ways of naming dancers are discussed in the General section of both the *Basic Dance Program Definitions* and the *Mainstream Dance Program Definitions*. The descriptions given here are intended to include the same information. However, in some cases different words are used and there is additional information. Square Dancing includes terminology for four types of roles:

- Persistent Roles (established when the square forms)
- Relative Roles (such as temporary Partners and Corners)
- Formation Roles (such as Center, End, Leader)
- Status Roles (such as Active, Inactive, Named Dancer)

Persistent Roles

Persistent roles are established when the square initially forms and remain the same throughout the tip (or throughout each verse of a singing call). These roles include Boys and Girls, Heads and Sides, Couple numbers, Original Partner and Original Corner.

- **Boys and Girls:** Square Dancing uses references to the two traditional roles within each Couple. The Boys are those dancers who initially squared up as the left-side dancers of each Couple. The Girls are those dancers who initially squared up as the right-side dancers of each Couple. The terms Men, Gents, Gentlemen, and Guys are synonymous with Boys. The terms Women, Ladies, and Gals are synonymous with

Girls. The identifier “Same Gender” is used in square dancing to indicate that Boy dancers should work together to perform a call or dance action while at the same time the Girl dancers work together to perform the same call or dance action (for example, “Same Gender Trade”). (The term “same sexes” is sometimes used. However, technically the term “gender” refers to roles and the term “sex” refers to biological differences.) In groups where gender-free terminology is preferred, the terms Blues and Greens or Larks and Robins are sometimes used in place of Boys and Girls. (Note that each of these terms contains either the letter “L” or “R” as a mnemonic for whether a dancer so designated is to the Left or to the Right in a Normal Couple.)

- **Couples #1, #2, #3, #4:** One end of the dance hall or dance area is designated as the #1 Wall. Typically, this is the wall where the caller and the music speakers are located, but outdoors or in an unusual shaped room it might not be an actual wall. From a Squared Set, at the start of the tip (or each verse of a singing call), the couple who are lined up with their backs to the #1 Wall are Couple #1. The couples are numbered in order to their right (counterclockwise) around the square. Callers may also refer to individual dancers as #1 Boy (the Boy who is a member of Couple #1), #1 Girl, #2 Boy, etc. Couple numbers identify dancers by their original squared-set position, regardless of their current position, unless words such as “current,” “new,” or “position” are used.
- **Heads and Sides:** From a Squared Set, at the start of the tip (or each verse of a singing call), the Heads are Couples #1 and #3 (usually they are facing toward or away from the caller). The Sides are Couples #2 and #4 (usually they have their sides toward the caller). Callers may also refer to two individual dancers using an identifier such as “Head Boys” or “Original Head Boys” or “Current Head Boys.”

Diagonal Opposite

Two dancers in a formation who are equally distant from the center with an imaginary line between them that passes through the center are Diagonally Opposite each other. When squared up at home, a dancer's Diagonal Opposite is the dancer across the square of the same gender. For example, the Side Ladies are Diagonal Opposites. In symmetric choreography, Diagonal Opposites will always be across the square from each other.

Original Partner, Corner, Opposite, and Right-Hand Lady

From a gent's perspective when squared up at home, his Partner is on his right and his Corner is on his left. The lady across the square is his Opposite (or his Opposite Lady). His Right-Hand Lady is in the couple to his right.

From a lady's perspective when squared up at home, her Partner is on her left and her Corner is on her right. The gent across the square is her Opposite (or Opposite Gent). The gent who considers her to be his Right-Hand Lady is in the couple to her left. The term is rarely used, but he is her Left-Hand Gent.

Relative Roles – Where is my Temporary Partner?

Dancers have various temporary partners during the dance action. In most formations, temporary partners will be next to each other. They will be standing side-by-side either facing in the same direction or facing in opposite directions.

From the *Basic Dance Program Definitions*:

- From a Squared Set of Normal Couples, each dancer's Partner is the adjacent dancer.
- From an Infacing Circle of Eight of alternating men and women, the man's Partner is the next dancer counterclockwise around the circle from him and the Corner is clockwise around the circle. For the women, the Partner is clockwise around the circle and the Corner is counterclockwise.
- From a Couple, or Mini-Wave, each dancer is the other's Partner.

From the *Basic Challenge (C-1) Definitions*:

- Your Partner is the dancer beside you in the smallest relevant two-dancer formation you are in.

In any General Line of Four, each Center dancer is paired with the adjacent End dancer; they are each other's temporary partners. Similarly, a General Line of Six may be regarded as three pairs of adjacent Partners, and a General Line of Eight may be regarded as four pairs of adjacent Partners.

Lines of Odd Length: Dancers in a line of odd length (such as a Line of Three) do not have partners.

Partners within a Sub-Formation: If the caller first focuses attention on a subset of dancers, only that subset is considered when determining Partners. For example, the two Center dancers in a Line of Four are normally not considered Partners, but for the call "Centers California Twirl" they will be considered partners because attention was restricted to just the Centers. Assuming they form an appropriate Normal Couple, those Center Two do the "California Twirl."

Ambiguous Partner Situations: In some 2×4 T-Bone situations there is a conflict between the Basic definition and the C-1 definition. In those cases, the caller should add additional clarifying words or avoid using partner references.

For Example: For the call "Quarter In" from a 2×4 T-Bone with Centers in a Line and Ends in a Column, the Centers need more information about what the caller wants. Two possibilities are "Centers work together, Everyone Quarter In" or "Each Box, Quarter In."

Formation Roles

Formation roles are names used to identify the dancers according to their location in the formation. Such roles often change after each call.

Centers, Very Centers, Ends, Outsides:

- **Flagpole Center** designates the geometrical center point of the set. This expression is used to differentiate it from other center points such as the center of a 2×2 formation. These uses of the word “center” describe geometrical locations (not dancer positions).
- **Centers and Outsides:** dancers near the center of the square (or formation) are called “Centers” and dancers on the outside of the square are called “Outsides.” The identification of Centers or Outsides is independent of facing direction. Unless there is reason to interpret it otherwise, the term “Centers” automatically refers to the four dancers closest to the center of the whole 8-dancer formation (the flagpole center).
- **Ends:** The word “End” implies the existence of some kind of Line or Column (actual or imaginary). In General Lines or General Columns the terms “Ends” and “Outsides” are equivalent. When a 1×4 formation is specified, “Ends” can be used to identify the two dancers on each end of that formation.

A 1×4 formation clearly has two Centers and two Ends. This easily extends to the eight dancers in a 2×4 formation where there are four Centers and four Ends. This includes all 2×4 General Lines and General Columns formations.

(C = Center, E = End.)

E C C E

E C C E
E C C E

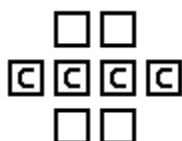
- **Outsides:** “Outsides” is the appropriate term when there is no obvious “End” of a Line or Column involved and it is not necessary to imagine one. For example, “Centers Swing Thru, Outsides Separate and Star Thru.”
- **For a 1×8 formation additional clarifying words are needed:**
 - A 1×8 formation has a “Center Four” and an “Outside Four” (two dancers on each end of the 1×8). (O = Outside) O O C C C C O O
 - There are two side-by-side 1×4s. Those dancers can be identified as “Each Side, Centers” and “Each Side, Ends.” E C C E E C C E
 - Within the Center 1×4, the dancers can be identified as “In the Center Four, Centers” or “In the Center Four, Ends.”
 - “Outer Six”, “Center Wave of Six,” and “Center Line of Six” are other ways to reference various groups of dancers.
- **Very Centers and Very Ends in an 8-dancer formation:** The two dancers closest to the flagpole center of the set are the Very Centers. The two dancers farthest from the flagpole center of the set along a 1×8 or a 1×6 are the Very Ends.

□ □ □ C C □ □ □

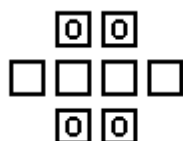
E □ □ □ □ □ E

When there are four dancers all equally close to the flagpole center, no dancer is a “Very Center.” Likewise, when there are four dancers all equally far from the flagpole center, no dancer is a “Very End.”

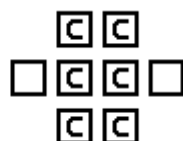
- **Centers and Outsides in a Quarter or Three-Quarter Tag:** Those in the wave are the “Centers” or “Center Four” and the other four dancers are the “Outsides,” “Outside Four,” or “Ends.” Those in the General Columns of Three are the “Center Six” and the other two dancers are the “Outer Two” or “the Ends of the Wave.” The centers of the Wave are the “Very Centers” of the overall eight-dancer formation, and the other six dancers are the “Outside Six” or “Outer Six.”



Centers



Outsides



Center Six



Outside Six

- **Formations of Eight Dancers** have many possible shapes. Sometimes it is difficult to determine who is “near the center” so other factors may be taken into consideration for dancers on the borderline. There are discussions and diagrams about the typical formations being used in several of the Program Definition documents.

“Ways of Naming Dancers” in *Basic Dance Program Definitions*

“Ways of Naming Dancers” in *Mainstream Dance Program Definitions*

“How We Name Dancers” in *Advanced Definitions*

“When the Formation Isn’t There” in the *Basic Challenge (C-1) Definitions*

Leaders and Trailers

- In any 2×2 formation such as a Right-Hand Box or Tandem Couples, those facing out of the 2×2 formation are Leaders and those facing into the 2×2 formation are Trailers.
- In any 1×2 formation, a dancer whose back is to the other dancer in the 1×2 is a Leader, a dancer who is facing the other dancer in 1×2 is a Trailer, and a dancer who has one shoulder directly toward the center of the 1×2 formation is neither.
- In a General Column of Three, the center dancer is in an ambiguous position. However, as a special case, Parallel Columns of Three may be asked to “Walk and Dodge,” in which case the #1 dancers (end dancers facing out) or designated dancers Dodge and the other four dancers Walk.

Infacers and Outfacers

- **Infacers, Those Facing In, or Those Looking In** are the dancers who are facing into the set.
- **Outfacers, Those Facing Out, or Those Looking Out** are the dancers who are facing out of the set.

Adjacent Dancers

Two dancers are said to be adjacent if they are close to each other, with no intervening space or other dancers between them. Through the Plus program, this term usually describes dancers who are side-by-side in a Couple, Mini-Wave, or Circle. However, it is occasionally used to describe two dancers who are T-bone to each other (see Two Dancer Formations on page 11).

At Advanced this definition is clarified by adding “This is true regardless of the dancers’ facing directions.” There are a few call applications at Advanced and Challenge where dancers are considered to be adjacent even though they are not side-by-side. (Examples include uses of T-Bone Formations and the Tandem Twosome Concept.) In these applications the need to extend the definition of “adjacent” is directly related to the Concepts involved.

Asymmetric Names

When asymmetric choreography is being used or when a caller is trying to compensate for dancer errors that have resulted in an asymmetric square, there are some additional dancer names that might be used.

Near Four means the group of four dancers on the side of the square nearest to the caller. (In the case of an unusual layout, it means the four dancers nearest the #1 wall.)

Far Four means the group of four dancers on the side of the square farthest from the caller.

The terms “Near” or “Far” are also used with a specific formation such as Line, Wave, Column, Box, or Diamond.

From certain formations it may be appropriate to use other numbers with “Near” or “Far” – for example, “Far Three Triangle Circulate” or “Near Five Remake.”

Belles and Beaus

The terms **Belle and Beau** are defined in the Advanced Program as follows:

Dancers whose partners are on their left are Belles, and dancers whose partners are on their right are Beaus. For example, for a Couple, the dancer on the right is the “Belle,” and the dancer on the left is the “Beau.”

In the Challenge Programs the applications of these terms are extended to additional formations.

- In any 2×2 formation, dancers with an adjacent dancer to their left are Belles; dancers with an adjacent dancer to their right are Beaus.
- In any 1×2 formation, dancers with an adjacent dancer to their left are Belles; dancers with an adjacent dancer to their right are Beaus; dancers facing directly toward or away from the center of the 1x2 formation are neither.

Other Formation Role Identifiers

- **All, everybody, or everyone** means all eight dancers.
- **Others** (or **the Others**) is used to reference all dancers who have not just been given a call. Example: “Centers Right and Left Thru while the others U-Turn Back.”
- **If You Can** or **Those Who Can** means those dancers who are in a formation and arrangement for which the call is defined. Examples: “If you can, California Twirl” or “Those who can, Pass Thru.”
- **#1, #2, #3, #4:** Dancers in a General Column can be identified by their position number with respect to their facing direction. For each dancer, this number is determined by the number of dancers in front of the dancer plus one. For a Column with all dancers facing the same direction, the End dancer facing out would be #1, followed by #2, #3, and #4.
- **Centers and Points in Diamonds and Hourglasses:** Centers in a Diamond are those holding hands. Points of a Diamond are the dancers pointing toward the handhold of the Centers. Centers in an Hourglass are those forming the interior Diamond. Points are those forming the outside Box.
- **Box, Wave, and Diamond Dancers within Diamonds, an Hourglass, or a Galaxy:**
 - Twin Diamonds are a Wave surrounded by a Box.
 - An Hourglass is a Diamond surrounded by a Box.
 - A Galaxy is a Box surrounded by a Diamond. (Notice, however, that the outside Diamond in a Galaxy does not have defined Centers and Points.)

Other English Expressions

Here are some other English expressions that might be used to designate certain dancers:

- During Singing Call Breaks a caller will sometimes use a name from the song to designate who should Promenade Inside (for example, “Four Cowboys Promenade” or “Four Cowgirls Promenade”). If the term used is unclear regarding gender, then the option is open for free interpretation by the dancers.
- **Taw** is an old term for a female partner. It was mostly used as follows: “All Around Left Hand Lady and See Saw the Pretty Little Taw.” The word currently has negative connotations so its use is discouraged.

Compound Identifiers

Callers often find it necessary to use two identifiers to clearly designate certain dancers. “Center Boys” designates dancers who are Centers and also are Boys. Here are some examples of compound identifiers.

Infacing and Outfacing

- Infacing Boys, Infacing Girls, Outfacing Boys, Outfacing Girls
- Infacing Beaus, Infacing Belles, Outfacing Beaus, Outfacing Belles
- Infacing Centers, Infacing Ends, Outfacing Centers, Outfacing Ends
- Infacing Couples, Outfacing Couples

Center and End, Head and Side, Boy and Girl, Beau and Belle

- Center Boys, Center Girls, End Boys, End Girls, Center Couples, End Couples
- Head Boys, Head Girls, Side Boys, Side Girls, Head Couples, Side Couples
- Boy Beaus, Boy Belles, Girl Beaus, Girl Belles (used, for example, when the couples each have two dancers of the same gender)
- Beaus who are Centers, Belles who are Centers, End Beaus, End Belles

Leading and Trailing

- Leading (or Lead) Boys, Leading (or Lead) Girls, Trailing Boys, Trailing Girls
- Leading (or Lead) Beaus, Leading (or Lead) Belles, Trailing Beaus, Trailing Belles
- Leading (or Lead) Centers, Leading (or Lead) Ends, Trailing Centers, Trailing Ends
- Leading (or Lead) Couples, Trailing Couples

Ordering Compound Identifiers:

There are six pairs of compound identifier components: “Infacing/Outfacing,” “Center/End,” “Leading/Trailing,” “Head/Side,” “Boy/Girl,” and “Beau/Belle.” It is possible to use members of any two of these pairs as a compound identifier. In all cases, they appear in the compound in the same order as their pairs occur in the preceding list of six pairs. (For example, we say “Center Boys” not “Boy Centers.”)

However, we do not use “Infacing Leader,” “Infacing Trailer,” “Outfacing Leader,” or “Outfacing Trailer” because they are much less useful and more likely to be confusing than other choices of compound identifier.

In addition, any member of these six pairs can also be prefixed to “Couples,” but “Boy/Girl Couples” and “Beau/Belle Couples” are used very rarely.

Status Roles – Actives and Inactives

Active dancers are those who have been designated to dance the given call.

Inactive dancers are those who are involved in the current action only due to counter-dancing or square breathing.

Also see more discussion about this under “Dance Action: Who Is Active” on page **72**, and under “Styling: Inactive Dancers and Counter-Dancing” on page **92**.

“Face In” and “Face Out”

The Appendix B: Descriptive Terminology” in the *Basic Dance Program Definitions* includes the following terms.

Face Left / Right / In / Out

- **Face Left:** Each individual turns 90 degrees, in place, turning to the left.
- **Face Right:** Each individual turns 90 degrees, in place, turning to the right.
- **Face In:** Each individual turns 90 degrees, in place, turning toward the center of the set.
- **Face Out:** Each individual turns 90 degrees, in place, turning away from the center of the set.

Applying the directions for “Face In” and “Face Out” requires dancers to know where the center of the set is located. Also, dancers must understand that a turn of 90 degrees is required and that “turning towards” does not imply that they end facing the center of the set.

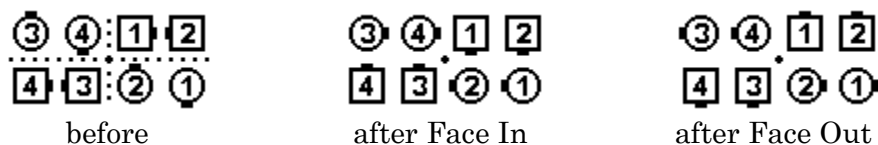
The term “flagpole center” designates the geometric center point of the set. When in a Circle of Eight, all dancers are facing directly towards the flagpole center. When in an Alamo Ring, half the dancers are facing directly away from the flagpole center. However, in most formations none of the dancers are facing directly towards or away from the flagpole center.

All twofold rotationally symmetric formations have two axes that are the center lines of the set and those axes cross at the flagpole center. (See “Where is the Center of a Formation” on page 27 for more information and diagrams about where this point is located.)

Dancers are “**Facing In**” when they are directly facing one of the axes (the #2s and #4s in the “before” diagram below). Dancers are “**Facing Out**” when one of the axes is directly behind them (the #1s and #3s in the “before” diagram below).

When dancers are Facing In (facing one axis), “Face In” tells them to turn towards the flagpole center and to continue until they have turned 90 degrees (a quarter of a full circle). They will see the flagpole center go by and will end facing directly towards the other of the two axes. From the same start, “Face Out” tells them to turn 90 degrees away from the flagpole center so they will end facing directly away from the other of the two axes.

When dancers are “Facing Out” (facing away from one axis) the flagpole center is diagonally behind them where the axes cross. “Face Out” tells them to turn away from the flagpole center 90 degrees. That will change the axis directly behind them from one to the other. From the same start, “Face In” tells them to turn towards the flagpole center 90 degrees so they will end facing directly towards the axis that was not directly behind them.



For a discussion of applications using “Each” with “Face In” or “Face Out” see “Identifying Sub-Formations Explicitly” on page 78.

Prefixing a Call with “Centers”

The prefix “Centers” is used as an identifier in two different ways. In most circumstances the context will make it clear which use is intended. However, all callers should keep in mind the possibility of confusion.

Identifying the Designated Dancers

“Centers” is used to indicate when the center dancers are to be the active dancers in calls that will involve all eight dancers. For example, from Waves: “Centers Run, Bend the Line” or from an Eight Chain Thru formation: “Centers Split Two and Separate Around One to a Line.”

Identifying the Active Dancers

“Centers” is also used to indicate when a 4-dancer call applies only to the four dancers in the center of the set. For example, from Facing Lines, “Centers Box the Gnat.”

There has been considerable debate about some uses of “Centers” as a prefix to a call. Here are some points to consider.

1) Providing Clarity: Consider a Double Pass Thru formation and the call “Pass Thru.” Some callers believe that in a situation where it is impossible for the call to be done by all eight dancers, it is not necessary to prefix the call with “Centers.” (Also see “Who Is Active — Rule 3” in the “Dance Action” section (page 72).

Other callers believe that using the prefix “Centers” provides clarity to the dancers and should be used even when there is no other option from the formation of the moment. It is unreasonable to expect every dancer to be tracking every formation, particularly if most of the action is behind them. Also, from a dancer’s point of view, there is always some uncertainty about whether all dancers in the square are where they should be. Hearing “Centers” tells dancers that only four dancers are expected to do the following call.

2) Unambiguous Usage: From a Squared Set, consider calling “Heads Star Thru, Boys Zoom.” This is a proper use of identifying some dancers (Boys) and asking them to do a call (Zoom). Similarly, from Columns, consider calling “Centers Zoom.” Again, this is a proper use of identifying some dancers (the Centers) and asking them to do a call (Zoom) within the Center Box of Four – but “Center Box, Zoom” might be even clearer.

3) Ambiguous Usage: The starting formation for Zoom in the Basic Definitions is “a Tandem and a center point to work away from.” Because it does not say “only,” the option is open to consider other possible applications with the understanding that they would not be Standard. Potential ambiguity arises if a caller attempts to help by naming the dancers who do the roll back action.

Consider calling “Centers Zoom” from a Double Pass Thru formation. The Center dancers are faced with an ambiguous situation. Does the caller intend the center four dancers to work within the center Box of Four and apply the Trailer’s part of the action, which would result in a “Pass Thru”? Or was the caller attempting to be helpful by naming the dancers who do the roll back action and expecting all eight dancers to execute the call in each Box of Four?

Both callers and dancers should be aware of this potential ambiguity. Callers can avoid confusion by simply saying “Zoom” when they want all eight dancers to execute the call in two boxes. If the dancers hesitate, it is easy to add a cue such as “Leaders go back.”

Defining Calls with Turns

Many call definitions include various turns done by two adjacent dancers. In the CALLERLAB definitions we have been careful to distinguish between the following:

Arm Turns start from Facing Dancers or a Mini-Wave and have forearm styling. If the amount of turn is specified as a fraction, then the call ends in a Mini-Wave.

Allemande Left may require dancers to turn in place up to 90 degrees to find their Corner. The dancers use a forearm hold to turn at least 180 degrees until the men are facing promenade direction and the women are facing wrong way promenade direction and then Step Thru.

Allemande Left in the Alamo Style is a modification of Allemande Left that maintains and adjusts the handhold to end in an Alamo Ring (usually the men are looking toward the center of the square and the women are looking out).

Turn (a Fraction) by the Left or Right starts from a Mini-Wave only, and the handhold styling is specified as part of the call being defined. See the definitions of “Swing Thru,” and “Touch 1/4” in the *Basic Dance Program Definitions*, and of “Cast Off 3/4,” “Spin the Top,” and “Spin Chain Thru” in the *Mainstream Dance Program Definitions*.

Usually “Arm Turn” is not used to define calls because its starting formations are too general, and it imposes a specific styling. Instead, one of the “Turns” is used. While this difference is subtle, it is necessary.

Hinge, Trade, and Cast Off are used only when their extra starting formations are appropriate. Contrast the following two examples.

- Example 1: “Spin the Top” starts with an “End and Adjacent Center Turn 1/2” and not an “End and Adjacent Center Trade” or “Everyone Trade” or simply “Trade” because “Spin the Top” was created to be danced from a Wave and not from a Two-Faced Line.
- Example 2: “Linear Cycle” starts with “The Ends and adjacent Centers Hinge.” Although “Linear Cycle” is restricted at Plus to begin from Waves only, at Advanced it is proper to call “Linear Cycle” from any General Line. If the End and adjacent Center form a Couple, they do a “Partner Hinge.”

Some callers cue “Swing Thru” as “Trade Right, Trade Left.” While this would be incorrect as a technical definition, it is fine as a helping reminder, and as a memory aid for the call. Also see “Additional Details: Commands: Extra Words” page 31.

Flip

The call “Flip the Diamond” in the Plus Program contains a “Flip” action. Because that same action is used in several other calls, the term “Flip” has become a useful way to concisely describe that action. “Flip” is not a separate call, but it is used in definitions and when teaching.

In “Flip the Diamond” the action is described as “the points Run (“Flip” 180 degrees) into the nearest center position.” The call “Run” in the Basic Program begins in a Mini-Wave or Couple and says “the runner (designated dancer) walks forward in a semicircle into the non-runner’s spot, while the non-runner moves into the runner’s spot.”

It is particularly useful to use the term “Flip” in situations where the “runner” action is desired but the “non-runner” is either not present or is not sliding into the spot where the runner started.

The “Flip” action moves a dancer into a laterally adjacent position while changing facing direction by a half turn or (180 degrees). Some dancers do this by walking in a tight semicircle as they would for the Leaders’ part of “Box Circulate”. When there is no dancer in the way, some dancers condense the action into a pivot on the ball of one foot to swing the body around in one step.

Sometimes a direction is added (for example, “Flip In” or “Flip Right”) to indicate the location of the destination spot relative to the dancer’s starting spot. “Flip In” typically indicates that an End dancer will become a Center or part of a Star. “Flip Out” typically indicates that a Center dancer or one in a Star will become an End of a Line.

Once dancers have learned how to “Flip the Diamond” in the Plus Program (which directs the Diamond Points to Flip In), “Flip” can be a helpful term to use in describing similar actions in other calls. For example, the following calls either have the term “Flip” in their definition or include an action that could be described as “Flip.”

- “Flip In” is used to describe the actions of the End dancers when creating the Stars in “Spin Chain the Gears” and “Spin Chain and Exchange the Gears.” “Flip Out” is used in describing the action of the four dancers who become the Ends of the forming Waves in “Spin Chain the Gears.” “Flip In” is used in describing the action of the four dancers who become the Centers of the forming Waves in “Spin Chain and Exchange the Gears.”
- “Flip Right” or “Flip Left” can be used to describe the action of the Beau in “Swap Around” or the action of the Belle in “Reverse Swap Around” respectively.
- As the names indicate, the Flip action is part of “Flip the Hourglass (in A-2), “Flip the Galaxy” (in C-1), “Flip the Line” (in C-1), “Step and Flip” (in C-1), “Reverse Flip the Diamond” (in C-2), and “Reverse Flip the Galaxy” (in C-2).
- Other calls that have the “Flip” action include “Alter the Wave” (in C-1), “Alter and Circulate” (in C-2), “Expand the Column” (in C-3A), “Reach Out” (in C-3A), and “Team Up” (in C-3A).

Standard and Extended Applications

Standard Applications

The Choreographic Applications Committee maintains three documents that discuss whether a specific application of a call is Standard or Non-Standard. They are the *Standard Basic Applications*, the *Standard Mainstream Applications*, and the *Standard Plus Applications*. These documents list the applications for each call from which a caller may reasonably expect nearly 100% dancer success. The comments identify where a few cues or formation hints may be necessary. Variations that are not listed are Extended Applications (also known as Non-Standard).

This information was compiled by callers who travel and call for many different groups. However, it is probably more a reflection of the dancing in North America than in Europe, Asia, or Australia.

The Choreographic Applications Committee has also created an Online Teaching Resource which can be found at <https://teaching.callerlab.org>. For the Basic, Mainstream, and Plus Programs, the primary focus of the Teaching Resource is teaching the Standard Applications for the calls in those programs. There are links to seven categories of information for each call as follows.

- 1) **Define** links to the Definition of the call with Command examples, Timing, Styling, and Comments (quoted from the Definitions Document). This page also has some background information about the call and a link to the animated diagrams of the call on Taminations.
- 2) **Standard** links to descriptions of the formation and arrangements considered to be Standard Applications of the call.
- 3) **Analyze** links to Call Analysis comments about hand usage, body flow, good preceding and following calls, and ending formations for standard applications and a few extended applications. Also, any ARC Rulings on the call are listed here.
- 4) **Module** links to Equivalents, Zeros, Get-Ins, and Get-Outs that use the call.
- 5) **Teach** links to Teaching Tips and sample choreography for patter and singing calls. This choreography is designed to fit into the CALLERLAB suggested teaching order.
- 6) **Other** links to Traditional Squares, Mixers, Sicilian Circles, or Contra dances that use the call. There is also some Two Couple and some Rectangle of Six Couples choreography.
- 7) **Extend** links to choreography for workshops on Extended Applications. This choreography begins with applications that could be taught as part of the teaching order.

Variations

The term **Variations** is sometimes used to reference applications that are not clearly listed as Standard, but are successfully used in some areas and might be successful elsewhere with a helpful word or two. Two commonly used variations are modifiers such as “Left,” and fractions such as “Circulate once and a half.” These are discussed in the subsection about Modifiers on page 61 and in the subsection about Fractions on page 57.

Extended Applications

Extended Applications is the broad term for everything that is not Standard or a Variation.

APD = All Position Dancing

Callers and dancers interpret APD in various ways. Remembering what we were dancing when APD was popular and assuming the words “All Position Dancing” are descriptive, it covers the applications resulting from rearranging the Boys and the Girls into any of the six possible arrangements for the starting formation. Consider the sequence “Pass Thru, Wheel and Deal, Double Pass Thru, Centers In, Cast Off 3/4.” Starting from Facing Lines of Normal Couples, repeat this sequence three times to put the dancers in three different arrangements (BGBG, BBGG, and GBBG).

DBD = Dancing By Definition

Although we are always dancing in accordance with the definitions, experienced dancers often have internalized the definitions of the calls and are focused more on melding their actions to the music and synchronizing with the other dancers. The DBD abbreviation has been defined to apply when the focus is on delving more deeply into the details of the definitions. The DBD abbreviation has mostly replaced the use of APD, but DBD actually includes a larger group of possible applications. Dancing By Definition means the caller is using some calls from less common or previously unexplored formations and arrangements. That might include APD applications where the formation is familiar but the arrangement is not. It also includes situations where the formation is not familiar.

The formation might be specifically listed in the starting formations for the call but not used very frequently. Or the starting formations might indicate a category of formations such as “General Lines” (sixteen possibilities). In nearly all such cases, some of the formations in the category are rarely used.

DBD can also include applications involving the Ocean Wave Rule, the Facing Couples Rule, and various modifiers such as “Left” and “Reverse” and fractions. Another possibility is the use of choreography that requires the dancer to know the parts of a call and be able to dance some parts, without dancing other parts.

Using Good Judgment

One of the big challenges for a new caller is learning which applications for calls will be successful. “What’s okay?” does not have an easy answer. Assuming that the caller is using a listed starting formation for the call, applications that are okay depend on the dancers, their experience, and their desires regarding complex choreography. What is not okay for newer dancers might be delightful choreography for experienced dancers. Creativity and variety are important parts of Modern Western Square Dancing, so there are times when the use of some Extended Applications is appropriate.

Callers should watch the dancers and use good judgment in providing appropriate choreography for the group dancing in front of them at the moment. Studying and using the Standard Applications is one way to develop that skill.

Commands

Once callers have mastered the ability to keep most of the dancers moving smoothly and successfully most of the time, then they can begin exploring some of the Extended Applications. Such exploration should be done in small steps in order to maintain a high degree of dancer success. In the usual club environment, callers often plan one or perhaps two tips during the evening when something unusual is explored.

One aspect of good judgment is taking into consideration the tendency for dancers to develop a “**brain groove**” if they nearly always dance a call using only one part of the definition. Although the dancers may have been taught the correct definition, repeatedly dancing only one part of it may cause them to forget the other part and try to apply their known part in all situations. When venturing into unusual territory, callers should be prepared to teach or at least briefly workshop the action from the new situation.

Improper Usage

Callers must always be careful to avoid using a call in a way that is improper. That usually means the definition is being applied to a formation that is not included in the starting formations listed in the definition of the call, and that the attempt to do so contradicts some part of the definition. Some such uses have been judged by the Applications Review Committee to be improper. Those uses are listed in the *Applications Review Committee Decisions* document.

Special Tips

Hot Hash

This term was originally used about 1970 to describe calling that was designed for experienced dancers who were looking for a challenge. The idea is to dance at a fast tempo (128 to 132 beats per minute), and aim for precise timing. Sometimes the caller uses lots of short calls where the body flow allows slight stacking of calls. Also, once the dancers hear the sequence, sometimes the call names are slightly shortened. For example, from Partner Lines: “Pair Off, Peel Off, Bend the Line, Pair It, Peel It, Bend It, Pass Thru, Bend the Line, Pass Thru, Bend It, Bend It, Pass Thru, Bend It, Star Thru, Pass Thru, Allemande Left.” Some callers use more filler words to sound like an auctioneer and give the illusion of speed. They might briefly stack the calls between the filler words. Competent callers can build the momentum and “wow” the dancers with the judicious use of this kind of material.

In the 1970s some areas used “Hot Hash” to describe a convention or festival room where experimental calls were being used. At this time numerous new calls were being created and each Hot Hash caller used their own favorite new calls. However, it soon became obvious that this was causing problems for traveling dancers. CALLERLAB was forming at that time and one of its first priorities was to agree on a nationwide list of Basic calls, and to establish a list or lists beyond the Basics whereby a club could identify itself. Thus, Hot Hash that included experimental calls gradually evolved into dancing the Plus One and Plus Two Programs.

Fast Track

This term became popular, especially in New England, in the 1990's. It usually means easy choreography but at a fast music tempo and with tight timing. The challenge for the dancers is to see if they can keep up and be successful.

Take No Prisoners

In New England, the term "Take No Prisoners" became popular in the early 2000's. It is used to describe convention tips that include harder than normal choreography without a walkthrough. The caller plans several sequences with each one containing something a bit different that flows well. The intention is to increase the degree of difficulty by using Extended Applications including modifying terms. The choreography just before and just after the "different" sequence is usually designed to help the dancers succeed. Such choreography might include a preview of some parts of the sequence and a planned completion that quickly resolves the square.

The result of this type of planning is that callers more often leave broken down squares "dead on the floor" as long as one square is dancing to complete the sequence. The tempo is usually comfortable dance speed and the material is program appropriate so that dancers with a few years of dance experience in the program as well as some Extended Application workshop experience have a good chance of completing some sequences successfully.

Gimmicks

A "gimmick" is choreography that makes use of a modifier or variation that is not included in the program being called or is not proper according to the definition. This bending of rules has become a recognized way to provide variety. Always keep in mind that such creativity should have the redeeming features of being successful, useful, and fun.

Consider the following sequence being called to Mainstream dancers: "Heads Pass the Ocean, just the Boys Extend, All Recycle, Double Pass Thru"

The "just the Boys Extend" is improper, because the Boys are neither doing their part of an Extend, nor doing an Extend with each other. Instead, the Boys are simply moving forward to the next dancer. Almost all dancers, faced with an unexpected situation, and commanded to "Extend," will move forward a little, stopping with the next dancer.

The "All Recycle" is also improper for the outsides, who are not in the usual Mainstream starting formation, which is an Ocean Wave. However, the outsides are in a familiar place for their part of a (Mainstream) Recycle, and it has the right "feel," so they will probably be successful. The final "Double Pass Thru" will pick up any dancers who may have faltered and will collapse any extra space created by the Mini-Wave Recycle.

There is nothing wrong with this combination of actions. It dances nicely and can be properly called at C-3A as "Release Recycle". What makes it a gimmick is the use of "just the Boys Extend" to get dancers to start the action and then assuming the dancers will do the Recycle in a familiar way even though the formation is unusual.

Taking this idea a bit further with another Extend that technically is an “As Couples Extend,” Randy Dougherty used the following figure in his recording of “Angels Among Us” on Global Music 913 (note that “Everybody Veer Left” also bends the rules):

“Head Couples Promenade Halfway,
Down the middle and Pass the Ocean, just the Boys Extend,
Everybody Recycle, Everybody Veer Left,
Couples Extend, Half Tag, Scoot Back,
Walk and Dodge and U-Turn Back,
Slide Thru, Swing and Promenade.”

If the definitions were written to make the above choreography proper, they would be longer, more complicated, and allow many undesirable additions to Square Dancing. Instead, the definitions have been written in a shorter and simpler fashion that renders some borderline choreography improper. Throughout the definitions, such choreography is labeled as a “gimmick.” There is a fine line here. Just because a caller can say some words and get the same reaction from most dancers does not mean that the use of the call is proper. If some gimmick application of a call becomes popular, a time will come when it will be proposed and discussed for possible inclusion in the definition.

Gimmicks enhance the caller's ability to entertain dancers without having to add additional complexity to the definitions. They should be used sparingly and with good judgment.

Allemande Left Gimmicks

Square Dancing has had a long history of occasionally requiring dancers to search out and locate their corner (often by individually turning in place in flow direction, or continuing the last command a little longer) before doing the Allemande Left.

Example: “Four Ladies Promenade, Turn your Partner by the Right a Full Turn to your Corner, Allemande Left”

Allemande Lefts that require significantly more than a 180-degree arm turn will need caller assistance and are viewed by some as gimmicks.

Example: “Heads Square Thru Four, Swing Thru, Boys Cross Run, Left Allemande a Full Turn Around to your Partner for a Right and Left Grand.”

Risks of Using Gimmicks

One risk of using a gimmick without clarifying its status is that it will make dancers uneasy about their knowledge. Some dancers will recognize that the choreography does not match their understanding of the calls, and believe that their training or understanding is deficient when the truth is that the choreography was improper.

Another risk of using a gimmick is that another caller might like the idea and continue using it without realizing that it is a gimmick. This second caller may teach the choreography as proper, and may even expand on its use. (For example, if we can use Recycle with only half of a Wave, what other calls can we use from half of a Wave?).

Commands

A third risk of using gimmicks is that they often require a precise calling delivery with carefully chosen words. A caller who tries to use someone else's gimmick may discover that it does not work as well as expected.

Some callers let the dancers know that the call is a gimmick with words such as: “don't think too much,” “I know it bends the rules, but it's fun,” and “as if you could.”

Gimmick Examples

In the following examples the gimmick part is underlined. The first ten examples use gimmicks that are mentioned in the comment part of the call's definition.

- 1) “Heads Lead Right and Circle to a Line, Two Ladies Chain across,
Then All Four Ladies work together and Chain to the diagonal gent,
Two Ladies Chain across,
Then All Four Ladies work together and Chain to your original partner, Promenade.”
- 2) “Heads Pass the Ocean, Extend, Girls Trade, Everyone Run (= Everyone Trade),
Boys Trade, Boys Run, Bend the Line, Pass Thru, Everyone Run (= Partner Trade),
Star Thru, Pass Thru, Trade By, Allemande Left.”
- 3) “Head Ladies Chain 3/4, Side Gents turn her and Roll her away, Lines of 3 Touch 1/4,
All Extend (to a Column), Column Circulate, Boys Run, Allemande Left, Promenade.”
- 4) “Heads Lead Right, Dosado to a Wave, All Eight Circulate, Swing Thru, Boys Run,
Ferris Wheel and Outsides do a Big Sweep a Quarter, You're Home.”
- 5) “Heads Square Thru, Touch 1/4, Walk and Dodge,
Girls Back Up and Boys Dodge, Boys Back Up and Girls Dodge,
Box the Gnat, Pass Thru, Wheel and Deal, Centers Pass Thru, Left Allemande.”
- 6) “Heads Star Thru, Double Pass Thru, Centers In, Cast Off Three-Quarters,
Pass Thru, Centers Walk and the Ends Dodge In, Cloverleaf,
Double Pass Thru, Leaders Partner Trade, Allemande Left, Face In at Home.”
- 7) “Heads Touch 1/4, Side Girls Dodge and Others Walk, Single Hinge,
those holding Left Hands Trade, Center Four Swing Thru, Boys Run, Couples Hinge,
Tag the Line, Face Left and Promenade.”
- 8) “Heads Pass Thru and Separate Around One to a Line, Pass Thru, Ends Fold,
Swing Thru, Single Hinge, Girls Cross Run, Boys Trade, Left Swing Thru, All 8 Circulate,
Everyone Fold, Allemande Left, Promenade.”
- 9) “Heads Pass Thru and Separate Around One to a Line, Pass Thru, Ends Cross Fold,
Star Thru, Pass the Ocean, Everyone Cross Fold, Allemande Left, Promenade.”

Commands

- 10) “Allemande Left in Alamo Style and Balance,
Begin with the Right for a Spin Chain Thru (half right, left 3/4, Boys Star Right half,
all left 3/4 to an Alamo Ring), Balance and then Boys Run Right,
California Twirl and Circle Left (all with Partner and In Sequence).”

The following six examples use gimmicks that depend on modifying and clarifying words.

- 11) “All Four Ladies Chain across and Rollaway,
All Four Gents Chain across and Rollaway, Circle Left.”
- 12) “Circle Right, Boys Star Left, Pass your Partner, Right Arm Turn with the next Girl,
Back to Partner for a Wrong Way Left and Right Grand,
Turn Partner by the Left and hold on for a Promenade.”
- 13) “Heads Lead Left, Right and Left Thru, Dive Thru,
Centers Circle Up Four Boy #1 Break to a Line, (it also works if Boy #3 Breaks)
Dance Forward and Back, Centers Bend the Line, You're Home.”
- 14) “Heads Pass Thru and Separate Around One to a Line, Pass Thru, Wheel and Deal,
On a Double Track Girls Lead Flutter Wheel and Sweep 1/4, Allemande Left,
Promenade Home.”
- 15) “Heads Lead Right and Circle to a Line, Two Ladies Chain and Rollaway,
Forward and Back, Star Thru and All Veer Left, Finish a Ferris Wheel,
All Veer Left and Wrong Way Promenade home.”
- 16) “(Note your couple number!) Heads Pass the Ocean and Recycle and Pass Thru,
Eight Chain your couple number, (dancers in couple #1 just right pull by)
The couple at the front of the line California Twirl and Dive Thru,
Centers Veer Left and California Twirl, All Promenade.”

Start a Right and Left Thru

“Start” is actually a modifier defined in the C-1 Program. However, these examples use only Basic calls and might be a useful gimmick at a Basic or Mainstream dance.

When dancers are in an Inverted Line or a Magic Column, callers sometimes use a call that begins with a Right Pull By to move the dancers into a more common formation. The idea is to direct those facing to do the first part of the call with each other and then to complete the call with the other two dancers in the group of four.

- **Example that uses Inverted Lines:**
“Heads Star Thru and Pass Thru, All Star Thru,
Just the Ends Pass Thru (now Inverted Lines),
Each End and Adjacent Center Arm Turn 1/4,

Commands

Those Facing (the Ends) Start a Right and Left Thru and Rollaway,
All Circle Left, Allemande Left, Promenade.”

- **Example that uses Magic Columns:**

“Heads Pass the Ocean and Swing Thru, Extend,
Centers Trade and Run, Bend the Line,
Boys Touch 1/4, Girls Left Touch 1/4, (Magic Columns),
Those Facing Start a Right and Left Thru,
Square Thru Three, Left Allemande, Promenade.”

Fractions, Multiples, and Parts

Fractions and Multiples can be used in various ways. Some applications are very straight forward and obvious. Others require the dancer to have a very clear understanding of the definition of the call being fractionalized. The six major uses are:

- 1) to use a fraction with a circular action,
- 2) to direct dancers to move partway along a path,
- 3) to direct dancers to dance some, but not all, parts of a call,
- 4) to direct dancers to do a call two or more times,
- 5) to direct a dancer or a couple to turn in place by a different amount,
- 6) to change a specified or default fraction.

The exact words to use when fractions are involved vary with the call being modified and the timing. Sometimes the fraction is a prefix, sometimes it is a suffix, and sometimes either is proper. Partly this depends on how long it takes to say the call's name and how long it takes to dance the call to the point where the fraction requires the dancers to stop.

One rule of thumb is to give the fraction as a prefix if it is less than one and as a suffix if it is greater than one. Examples: “Half Circulate,” “All Eight Circulate once and a half.”

However, we usually say “Circle Four Left halfway” because the dancers first must think about making the Circle of Four and moving to the Left. Then they figure out how far to go to complete halfway.

When the desired fraction is 1 1/2, it is usually pronounced “once and a half” rather than “one and a half.” The same is true for “once and a quarter” and “once and three-quarters.” There may be a pause after the word “once” to give the dancers a chance to think about, and start, the action of the call before thinking about how to dance an extra fraction of the call. Callers who are using fractions for the first time should learn how to say them by imitating a good, experienced caller.

Fractions Larger than One

When the fraction is larger than one, it means to complete the whole call once, then, from the new starting position, begin that call again until enough is completed to match the fraction.

This will be used in the examples below to apply to dancers moving around a circle, to dancers moving along a pathway, and to dancers doing some parts of a call.

Using Fractions with a Circular Action

Consider a call that has the same continuous circular motion from its start to its finish (for example: “Circle Left,” “Right-Hand Star,” “Promenade,” and “Arm Turns”). Turning a full circle (“Circle Left All the Way Around”) is considered “one.” Using a fraction less than one tells the dancers to stop after completing that fraction of a circle. (For example: “Circle Left Halfway,” “Single Circle Three-Quarters,” “Heads Promenade Three-Quarters,” and “Arm Turn by the Left Three-Quarters”). “Each Four Circle Left Once and a Quarter” directs each group of four dancers to Circle to the Left once around and a then continue one-quarter more.

Directing Dancers to Move Partway along a Path

The commands “Half Circulate” and “Circulate 1 1/2” are proper and occasionally used (for example, “Swing Thru, All Eight Circulate 1 1/2, Right and Left Grand”).

From Facing Lines or Lines Facing Out, “All Eight Circulate 1 1/2” finishes in a Right-Hand Tidal Wave because the dancers going in opposite directions along the same circulate path will want to occupy the same position and therefore form a Right-Hand Mini-Wave in accordance with the Same Position Rule. (In the *Basic Dance Program Definitions*, see “General: Conventions and Rules: Same Position Rule.”)

From Left-Hand Parallel Waves, “Circulate 1 1/2” finishes with all dancers holding left hands because the two dancers in each final mini-wave arrive on different circulate paths. Neither the Passing Rule nor the Same Position Rule applies.

The commands “1/2 Split Circulate” and “Split Circulate 1 1/2” are proper and are occasionally used (for example, “Heads Square Thru 4, Touch 1/4, Split Circulate 1 1/2, Girls Swing Thru and Cast Off 3/4”).

Having done a “Split Circulate 1 1/2” (from Waves) it would be improper to ask the dancers to do “Half Split Circulate” expecting them to finish in Waves again. They are no longer in General Lines or General Columns and Split Circulate would be improper.

Some other uses of this idea are:

- “Dosado Once and a Half” (to finish Back-to-Back)
- “Half Sashay Once and a Half” (to finish in a Tandem)
- “Half Zoom” (from Left-Hand Columns it would finish in Right-Hand Parallel Waves).
- “Do Half of a Rollaway” (finishes in Facing Dancers)
- “Follow Your Neighbor and Half Spread, Swing and Promenade”

Fractionalizing Calls with More than One Part

Some calls have specific parts that are danced in order.

- The parts of a call are indicated in the definition documents by the use of commas, semi-colons or periods. In some cases, the parts are specifically listed.

Commands

- Words such as “while” or “meanwhile” indicate that two different roles are being danced simultaneously and together they make up one part of the call.
- The phrase “in one smooth motion” indicates that two or more separately described actions should be blended together into one part.
- When applying the Facing Couples Rule, the “Step to a Wave” action is considered to be contained within the first part of the call.

Not all calls have well-defined parts. Fractions are commonly used only on calls with clearly defined parts. Just because a call's definition appears to have well-defined parts does not mean that all dancers think of that call in those terms. Helpful words might be needed.

“Swing Thru” has two parts. They are:

- 1) Those who can turn half by the right.
- 2) Those who can turn half by the left.

“Swing Thru once and a half” is a whole Swing Thru and then half of another Swing Thru. The full action would be: those who can turn half by the right, those who can turn half by the left, and those who can turn half by the right.

“Spin Chain Thru” clearly has four parts. They are:

- 1) Each End and adjacent Center Turn $1/2$.
- 2) New Centers Turn $3/4$ to form a Center Ocean Wave.
- 3) Very Centers Turn $1/2$.
- 4) In the Center Ocean Wave, each End and adjacent Center Turn $3/4$.

By preceding “Spin Chain Thru” with a fraction, the caller can direct the dancers to only complete 1, 2, or 3 of the 4 parts. (Examples: “ $1/2$ Spin Chain Thru,” or “ $3/4$ Spin Chain Thru”).

Fractionalizing Square Thru

Consider that “Square Thru” and “Square Thru Four” are the same. That is, the default number is four. If followed by a whole number (for example, “Square Thru Three”), the number says how many hands to go. When the call was first written, a whole “Square Thru” was considered to be four quarters and the other “Square Thru” amounts were expressed as a fraction (for example, “Square Thru Three” can also be called “Square Thru $3/4$ ”). This is an early example of considering the number of parts in a call and using a fraction to indicate how many parts to complete. Be aware that there has been debate about the fractional parts of Square Thru, so the safe terminology is to use just the 1, 2, 3 or 4.

There is an extended application of Square Thru that blends the “Square Thru” into another call. For example, “Square Thru, on the Third Hand Swing Thru.” See the Comments for “Square Thru” in the *Basic Dance Program Definitions*.

Fractions of Parts

It is possible that a call with parts can have further fractionalization within a part by moving a fractional distance along a pathway. For example: “Swing Thru” has two parts (turn right half, turn left half). Each of those parts can be stopped at their halfway point (after a one-quarter turn). “Swing Thru once and Three-Quarters” from a Right-Hand Wave would be:

Commands

turn right half, Centers turn left half (that's once), turn right half (that's once and a half), Centers turn left one quarter (ending in a Facing Diamond).

Some callers fractionalize Pass and Roll into eight parts using a combination of the defined parts and the halfway along a path rules.

$1/8$ = Half of the first Part is Half Pass Thru

$1/4 = 2/8$ = Part 1: Pass Thru

$3/8$ = Half of the second Part is Centers Touch $1/4$, Outsides $1/4$ Right

$1/2 = 4/8$ = Part 2: Centers Turn Thru, while outsides right-face U-Turn Back

$5/8$ = Half of the third Part is Half Pass Thru

$3/4 = 6/8$ = Part 3: All Pass Thru

$7/8$ = Half of the fourth Part is Centers Half Pass Thru, Outsides $1/4$ right

$4/4 = 8/8$ = Part 4: Centers Pass Thru, while outsides Right Roll to a Wave.

Multiples

“Twice” is the commonly used multiple. Occasionally a caller will specify “three times.” For example, “Swing Thru, twice” or “Cast a Shadow, three times.” There may be a pause before the word “twice” to give the dancers a chance to start the action of the call, and perhaps complete some of it, before thinking about how to do the call twice. Dancers are expected to complete the first application of the call and then reevaluate their new formation and arrangement to figure out how to apply the call a second time.

And a Quarter More

Another use of a fraction is asking the dancers to perform a call “And a Quarter More.” In the old days this meant to continue the last action of the call for an extra $1/4$. This could be an additional Courtesy Turn, a Roll, a Hinge, or something else. In today's choreography, the suffix “And a Quarter More” or “And Turn a Quarter More” is only to be used after a call that finishes with a Courtesy Turn and asks the dancers to Courtesy Turn an extra one-quarter turn. This usually finishes in a Right-Hand Two-Faced Line. Callers are cautioned that this phrase is not on the Basic list although it is listed in the comments for Courtesy Turn and for Right and Left Thru.

With a Full Turn

The phrase “With a Full Turn” is sometimes used after a call that finishes with a Courtesy Turn. It asks the dancers to continue their Courtesy Turn an extra two quarters so as to complete a full 360-degree turn. This is often used to blend into a Promenade (see Dance Action: Blending, page 79).

Directing Dancers to Turn in Place by a Different Amount

Some calls are defined to include a turn in place of a specific amount. It is possible to direct the dancers to do a fraction of that turn. Consider “ $3/4$ Brace Thru” from Facing Half-Sashayed Couples. Brace Thru has two parts, so for $3/4$ Brace Thru the first part and half of

the second part should be completed. The first part is Right Pull By. Half of the second part is a Quarter In because the turning amount of the U-Turn Back (180 degrees) is halved.

Changing a Fraction

Fractional turns within calls may sometimes be changed to another fraction. For example, fractions other than $\frac{3}{4}$ are allowed with “Cast Off.” The action is similar to “Cast Off $\frac{3}{4}$,” but the dancers turn only $\frac{1}{4}$ or $\frac{1}{2}$ instead of going the full $\frac{3}{4}$. “Split Counter Rotate” is an example of a call that is defined with a default fraction, but other fractions can be specified.

Modifiers

A “**modifier**” is a term that precedes or follows the call name and indicates a change in the action of the call.

- Sometimes a modifier changes or limits who should do the call (Centers, Ends). (See additional information in “Identifiers” on page 38).
- Sometimes a modifier changes how much to do of the call (such as Twice or $\frac{1}{2}$). (See additional information in “Fractions, Multiples, and Parts” on page 57).
- Sometimes a modifier changes the hands being used, the roles being danced, and/or the direction of turns (such as Left or Reverse). (See “Modifiers in Advanced” below.)
- Sometimes a modifier alerts the dancers to some variation in the call, which is then described (such as Finish or Replace). (See “Modifiers in Challenge” below.)

Modifiers in Basic, Mainstream and Plus

Many calls can be slightly modified by adding an extra word or two to create an application that differs from the original in a specific way. The following examples illustrate some of the modifications that are commonly used in the Basic, SSD, Mainstream and Plus Programs.

Fractions: Fractions (including $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, once and a half, and twice) are commonly used with “Circle,” “Promenade,” “Arm Turns,” and “Ladies Chain.” See the page 57 for an extensive discussion about using fractions.

Wrong Way: For a “Promenade,” dancers go counterclockwise (left shoulder toward the center) around the circle. “Wrong Way Promenade” goes clockwise (right shoulder toward the center) around the circle instead. For “Right and Left Grand” the Girls move clockwise and the Boys move counterclockwise. “Wrong Way Grand” interchanges those moving directions.

(All) Four: “Two Ladies Chain” is being extended when “(All) Four Ladies Chain” is used. The same modifier is sometimes applied to “Flutterwheel” and “Reverse Flutterwheel” (for example, “(All) Four Ladies Lead Flutterwheel” or “Everyone Reverse Flutterwheel”).

Centers: Prefacing a 4-dancer call with “Centers” usually indicates that the call should be danced by the center four dancers instead of the default application where two separate groups of four dancers would dance the call. For example, “Center Two Ladies Chain,”

“Centers Flutterwheel,” “Centers Walk and Dodge” or “Centers Scoot Back.” The word “Centers” is also used to designate dancers with the active role in calls such as “Centers Split Two” or “Centers Run.”

Grand: The 4-dancer call “Swing Thru” is being extended when “Grand Swing Thru” is used in the Plus Program. When used as a modifier, “Grand” modifies a 4-dancer call to become a 6-dancer or 8-dancer call where everyone who can does the Center or Infacing part of the call. This is something that callers might workshop, but it is improper to use “Grand” as a modifier unless the application is specifically included in the program.

Left: “Square Thru” normally begins with a right-hand pull by. “Left Square Thru” begins with a left-hand pull by and continues with alternating hands as usual. The same is true for the turns in “Swing Thru” and “Left Swing Thru.” The above two Left modifications are clearly listed in the Basic Program and described in the Basic Definitions. Note that if a Left modifier is used when the Facing Couples Rule must be applied, then the dancers begin by stepping into a Left-Hand Wave.

Other Left modifications that might be used with caution in Basic are “Left Pass Thru,” “Left Dosado to a Left-Hand Wave” and “Left Touch 1/4”; and in Mainstream, “Left Turn Thru.”

Note that in some other cases saying “Left” might be helpful but it is not necessary. For example, if the intention is to begin a “Spin the Top” with a left-arm turn, the word “Left” must be used from Facing Couples, but it is not necessary if the dancers are already in a Left-Hand Wave.

Reverse: The Reverse modifier is generally reserved for use at Advanced and Challenge (see below). The two examples at Basic are “Reverse Wheel Around” and “Reverse Flutterwheel.” Both are defined in the Basic Definitions.

And a Quarter More: Appending this phrase to a Courtesy Turn, or to a call such as Right and Left Thru that ends with a Courtesy Turn, indicates that the turning action of the Courtesy Turn should be increased by a quarter (one wall). See also page 60.

Modifiers in Advanced

In the Advanced Program the modifiers **Left** and **Reverse** are more precisely defined and dancers are expected to understand and be able to apply them to applicable calls.

Left: The modifier “Left” applies to calls and interchanges right with left and, if also applicable, Belle with Beau and clockwise with counterclockwise. Left should only be used to modify calls where a right-hand turn or shoulder pass is clearly part of the definition. The Left modifier is usually used with calls that start with one of the following:

- “Right Pull By” (for example, “Left Square Chain Thru,” “Left Split Square Thru”)
- “Pass Thru” or passing action (for example, “Left Dosado,” “Left Track 2,” “Left Pass and Roll”)
- “Tag The Line” (for example, “Left 3/4 Tag,” “Left Turn and Deal”)
- “Right Arm Turn” (for example, “Left Swing Thru,” “Left Turn Thru”)

Commands

- “Turn [a fraction] by the Right” (for example, “Left 1/4 Thru,” “Left Remake”)
- “Touch” (for example, “Left Touch 1/4”)
- “Turn to the right” (for example, “Left Wheel Thru,” “Left Roll to a Wave,” “Left Chase”)

To apply the Facing Couples Rule to a “Left” call, dancers first “Step to a Left-Hand Wave.”

If a different modifier can perform the same function as the Left modifier (for example, “Wrong Way Promenade,” “Reverse Flutterwheel”), then Left should not be used. (Also see “Wrong Way” above and “Reverse” below.)

Note that using the Left modifier before “Spin the Windmill” only modifies the action of the center four dancers. The caller must also tell the outside dancers which way to face.

Reverse: The modifier “Reverse” applies to certain calls and interchanges Beau with Belle, clockwise with counterclockwise, and right with left. At Advanced, dancers are expected to be able to apply Reverse to the calls listed below. Other applications of “Reverse” should be walked through or avoided at Advanced.

- “Rollaway”
- “Half Sashay”
- “Wheel Around”
- “Courtesey Turn”
- “Flutterwheel”
- “Dixie Style to an Ocean Wave”
- “Circle to a Line”
- “Single Circle to a Wave”
- “Swap Around”
- “Recycle” (from Facing Couples)

Modifiers in Challenge

In the C-1 Program several more modifiers are defined. (See the *Basic Challenge (C-1) Definitions* for details.) These modifiers include:

Start: The designated dancers will do the first part of the call; they and everyone else will do the rest of the call. (For example, from Inverted Lines with Ends Facing: “Ends Start, Load the Boat.”)

Finish: Do all but the first part of the call.

Interrupt: The caller will designate an interruption point and provide a call to be inserted there before completing the rest of the original call.

Replace: The caller will specify a part of the action to replace and will provide a replacement call.

Delete, Skip or Omit: All of these modifiers are shorthand for “Replace with Nothing.”

Ignore: This is used to indicate a dancer who will not be included in the action of the following call. (For example, from Point-To-Point Diamonds, “Ignore the Head Men, Wave-Based Triangles Circulate.”)

Prefer: This is used to designate a dancer or dancers different from those specified in the definition. Usually this is done because there would be ambiguity in trying to apply the original definition. (For example, from Lines Facing Out with Boys on the Ends: “Prefer the Head Men, Out Roll Circulate.”)

Mirror: Mirror is a prefix introduced at C3A that instructs dancers to execute the call in a way that would make them look like dancers seen in a mirror. That means that all Rights are replaced with Lefts and vice versa and all Beaus are replaced with Belles and vice versa. This means that the Left and Reverse extensions listed above can be thought of as the mirror image version of those calls.

For those involved in both Square Dancing and Contra Dancing, it should be noted that the “Mirror” prefix is occasionally used in contra dancing. In that case it means the active dancers move between the dancers below and begin the call with the hand or shoulder nearest their neighbor (for example, “Mirror Dosado”).

Traditional names for certain modified calls and formations

Even though they start with a Pull By, the Dixie calls are all Reverse Dixie, not Left Dixie.

The mirror image of an Allemande Thar is a Wrong Way Thar.

Potential Pitfalls when using Modifiers

The words used as modifiers have taken on very specific meanings in our Square Dance language. A caller must be aware of those meanings and avoid using the words in other ways that might cause confusion.

A caller should avoid saying “Reverse” when the desire is for the dancers to do the parts of the call in reverse order. Instead, the caller should say “Reverse Order.”

The mirror image version of “Right and Left Thru” is “Left and Right Thru.” Since dancers are unlikely to respond to that call from its name, good judgment would preclude its use, even as a gimmick, for many dance programs.

“Left Star Thru” and “Reverse Star Thru” should not be called. There is potential confusion as to whether the words mean to interchange the Boys' and Girls' parts, to just dance it mirror image, or both. In the Advanced Program, the mirror image of a Star Thru is defined as part of the call “Double Star Thru.” (“Mirror Star Thru”: an arch is made with the man's left hand and the woman's right hand; the man goes around the arch while the lady goes under.) Any use should match that definition. One way to get the dance action of “Mirror Star Thru” at C-1 or C-2 is to say “Finish Double Star Thru” (but this may be considered a difficult application).

Concepts

“**Concepts**” are command words that do not describe actions. Instead, the concept usually precedes the call name and changes the overall view of the square, its interacting units and how to interpret some actions.

- Sometimes it changes the active units (As Couples, In Tandem).
- Sometimes it changes the interacting dancers (All 8, Concentric, Triple Box).
- Sometimes it designates a formation that structures the action (Butterfly, O).
- Sometimes it changes the way one or more parts of the action should be interpreted (Any Hand Concept, <anything> Concept, Magic Concept).

The modifying terms have traditionally not been referred to as concepts. However, some of them are regularly used with “Initially” or “Finally” in the place where a <concept> is indicated. Historical research indicates that the “concept” idea came along about 1978 with the “As Couples Concept,” “Concentric Concept,” “Funny Concept” and “Triple Box Concept.”

A few calls function in the same way as concepts do even though they are not named as concepts. The following calls fit in this category:

Basic and Mainstream: The idea of two dancers working together as one unit is used in Couples Circulate, Couples Trade and Couples Hinge.

Plus: All 8 Spin the Top is an introduction to the All 8 Concept.

Advanced: “Any Hand (anything)” uses the idea that the starting formation might require modifying the hand used or the details of the turning action.

As of 2025 the list of labeled concepts in the CALLERLAB Programs is as follows:

Advanced: As Couples Concept, All 4 Couples Concept, All 8 Concept

C-1: Butterfly Concept, Concentric Concept, Magic Concept, O Concept, Phantom Concept, Siamese Concept, Stretch Concept, Tandem Concept, Triple Box / Column / Line / Wave Concept

C-2: <anything> Concept, Crazy Concept, Reverse Crazy Concept, Cross Concentric Concept, Disconnected Concept, Funny Concept, Offset Waves / Lines / Columns Concept, Once Removed Concept, Parallelogram Concept, Solid Concept, Stretched <formation> Concept

C-3A: Big Block Concept, Central Concept, Finally Concept, Initially Concept, Jay Concept, Mirror Concept, Own the <anyone> Concept, Split Phantom Columns / Lines / Waves Concept, Stable Concept, Triple Diamond Concept, (Couples / Tandem / Siamese) Twosome Concept

Commands Involving Two or More Calls or Concepts

A “**call**” is a dance action that has a name and a definition that describes the conditions and rules for that dance action.

A “**command**” is a specific word or words used to direct the dancers to perform an action or series of actions. Such words usually are a named call or a connected string of calls and modifiers (such as “Explode and Touch a Quarter”).

A “**concept**” usually precedes the call name and changes the overall view of the square, its interacting units and how to interpret some actions. (See “Concept” on page 65.)

An “**identifier**” is a term that specifies who will be active or who will dance a specific role. (See “Identifiers” on page 38.)

A “**modifier**” is a term that precedes or follows the call name and indicates a change in the action of the call. (See “Modifiers” on page 61).

Some commands include a call or concept that adjusts the way another call is used. This subsection will discuss calls including <anything>, Supercalls, and Meta-Concepts.

Calls Including <anything>

The inclusion of <anything> (or <any call>), in a call name indicates that any appropriate call can be used in place of “anything.” Appropriateness depends on the formation at that moment and on any specific restrictions that might be attached to the call name. Similar notation is used to indicate any of a family of calls. The following examples describe some of the uses. Some calls that contain <anything> have specific properties that place them in a subset called “**supercalls**” (see below).

Examples where the <anything> call precedes a call that has a simple action intended to flow smoothly out of the <anything> action:

- Plus: <anything> and Roll
- <anything> and Spread
- A-1: <anything> and Cross

Examples where the <anything> call is inserted into a larger sequence of actions. Each of these examples grew from a root call that was created first and then recognized as a possible framework for modification.

- Plus: “Explode and <anything>” is a modification of “Explode the Wave”
- A-2: “Transfer and <anything>” is a modification of “Transfer the Column”
- C-1: “<anything> Chain Thru” is a modification of “Diamond Chain Thru”
- “<anything> the Windmill” is a modification of “Spin the Windmill”
- C-2: “<anything> and Circle (1/4, 1/2, 3/4, full)” is a modification of “Swing and Circle”
- “Fascinating <anything>” is a modification of “Fascinate”
- C-3A: “Open Up and <anything>” is a modification of “Open Up the Column”

Commands

Examples referencing any member of the family of Tagging calls:

- C-1: <tag> Back
- C-2: <tag> Your (Criss)(Cross) Neighbor
- C-3A: <tag> Chain Thru
 - <tag> (Cross) Reaction
 - <tag> Your Leader

Examples where there are two <anything> calls done by different dancers:

- C-2: Checkpoint <anything> by <anything>
- C-3A: Slant <anything> by <anything>

Supercalls

A “**supercall**” belongs to a subset of the calls whose names include <anything> (or <any call>). The idea is that the supercall will provide a framework and describe (for at least one dancer) some action that is independent of the <anything> call. The <anything> call will describe additional or different actions for some or all of the dancers.

Consider “Clover and Square Thru” from a Trade By formation: “Clover and” is the supercall and it tells those facing out to “Cloverleaf.” “Square Thru” is the <anything> call and it tells the other four dancers to “Square Thru.”

Consider “Transfer and Quarter Thru” from a Right-Hand Column. “Transfer and” is the supercall and it tells the #1 and #2 dancers to “Circulate” on the outside 3 spots and Face In to become a Couple. It also tells the #3 and #4 dancers to walk forward to form a Box. The “Quarter Thru” is the <anything> call and it only applies to the original #3 and #4 dancers, who complete the call by doing “Quarter Thru” in the center.

This is a developing idea so there is still some debate about specifics. There is general agreement that the following are supercalls:

Examples Plus: Explode and <anything>

Examples A-1: Clover and <anything>, Cross Clover and <anything>
Chain Reaction But <anything>

Examples A-2: Transfer and <anything>, Mini Busy But <anything>

Examples C-1: Twist and <anything>, Tally Ho But <anything>
Wheel and <anything>, Reverse Wheel and <anything>

Examples C-2: Dodge <anything>, Fascinating <anything>,
Rims / Hubs Trade <anything>, Rotary <anything>,
Vertical <anything>

Examples C-3A: Breaker <anything>, Checker Board / Box <anything>,
Eight By <anything>, Open Up and <anything>,

Quick <anything>, Release <anything>

Meta-Concepts

A “**meta-concept**” is a command term which requires another concept and call with it. There are two meta-concepts in the C-3A program. They are “Initially” and “Finally”. The application of meta-concepts is not restricted to terms explicitly labeled “Concept.” They can be applied to any term which modifies the action of a call in the ways described above. In particular, meta-concepts are frequently applied to terms like “Twice” or “Centers” as well as to supercalls.

Example: Initially <concept> <any call> is defined as: “Do the <any call> applying the given <concept> only to the first part of the call.”

- “Initially Tandem Swing Thru” from Right-Hand Parallel Waves begins with the Tandems turning half right, then the Tandems disengage and the call is completed by having each Center pair turn half left.
- “Initially Twice Remake” from Parallel Right-Hand Waves begins with those who can turning 1/4 by the right twice (totaling a 1/2 turn). Then the rest of the “Remake” is completed – those who can turn 1/2 by the left, those who can turn 3/4 by the right.

Nesting Concepts, Modifiers and Calls

When a call is changed by using any of the above methods, a new call is created. That new call can be further modified. In order to make it clear which calls are being modified; callers must be careful to use appropriate pauses to create verbal parentheses around the modified calls. Normally, each prefix concept applies to everything that comes after it, including suffix concepts such as “and Roll,” “and Spread,” “and Cross.” When the caller wants something else, the caller should add words to make the desired action clear.

It is possible to use this idea of nesting a newly created call inside a concept as soon as the dancers have enough vocabulary. Callers should exercise good judgment in deciding when this kind of creativity is appropriate.

- Example: From a Tidal Two-Faced Line: “As Couples (Explode and Left Touch 1/4)”
- Example: From a Tidal Two-Faced Line: “Stable (As Couples Recycle)”

Examples of adding extra words to indicate the end of the concept application:

- From Tidal Two-Faced Line: “As Couples Swing Thru and Individually Roll”
- From Right Two-Faced Lines: “As Couples Quarter Thru and Roll and Normal Spread”

A caller might add pauses as indicated to make these examples even clearer to dancers:

- From Tidal Two-Faced Line: “As Couples Swing Thru (pause) and Individually Roll”
- From Right Two-Faced Lines: “As Couples (small pause) Quarter Thru and Roll (longer pause) and Normal Spread”

When nesting concepts and modifiers, the order of syntax can become very important.

Commands

- Example from a Tidal Line: “As Couples (Once Removed Turn Thru)” versus “Once Removed (As Couples Turn Thru)”

In the first case the dancers in each couple are side-by-side.

In the second case the dancers in each couple are Once Removed.

- Example: “Lines Ah So Thru and Roll” versus “Lines (Ah So and Roll) Thru”

In the first case Ends Circulate as Centers Ah So then Everybody Rolls if possible.

In the second case only the Center dancers will Roll (after doing Ah So).

In contrast to the examples above, consider the following two commands each starting from Facing Lines. “Left Grand Swing Thru” and “Grand Left Swing Thru” should result in identical behavior. The command “Left Grand Swing Thru” is clearly a left-hand call so the dancers apply the Facing Couples Rule to first step into a momentary Left-Hand Ocean Wave. “Left Swing Thru” requires the same first action and preceding it with “Grand” does not change that. Note that the Plus definition of Grand Swing Thru clearly indicates that “Grand Left Swing Thru” is an acceptable way to command the left-hand version.

Do Your Part

Some designated dancers may be told to “Do Your Part” (abbreviated as “DYP”) of a call. This prefix is used to tell the dancers to evaluate their position within the needed formation for the call. They are then expected to dance their part of the call while ignoring the fact that some undesignated dancers are not in their usual location, not facing their usual direction, or are dancing some other call.

Example from Right-Hand Two-Faced Lines: “Do Your Part: Leaders Wheel and Deal, Trailers Veer Right.” This finishes in a Double Pass Thru formation.

Example from a BBGG Wave: “All Do Your Part Boys Run.” The Boys were designated so they do the “runner” action which has the same effect as “Boys Trade,” Girls were not designated so they do the “non-runner” action by sliding nose-to-nose.

In the Basic, SSD, Mainstream and Plus Programs it is best for the caller to clearly state when the dancers should be thinking in terms of “doing their part.”

In the *Advanced Definitions*, “Do Your Part” is discussed in the “Formation Isn’t There” section of the introductory pages. Dancers are expected to understand the definitions well enough to be able to recognize when part of the expected formation is missing and to do their part of the call anyway.

Advanced and Challenge dancers and callers should consider the following kinds of factors regarding “Do Your Part.”

Identifying When Doing Your Part is Required

- When only some dancers have been designated to do a call that would normally involve all the dancers. Example from Facing Couples: “Beaus Wheel Thru.”

Commands

- When the caller has designated some dancers to do one call while other dancers simultaneously do another call.
- When the call involves a designated dancer working with a non-designated dancer (such as “Run” or “Kickoff”), but such pairs are not present.
- When the starting formation of a call requires dancers to ignore collisions such as “Checkmate” from a Double Pass Thru formation.
- Working in a formation where some of the dancers are not present such as Triple Boxes or other calls involving Phantoms.
- When dancing in T-Bone formations.
- When dancing a call where some dancers are defined to “do their part” such as in the C-3A calls “Drift Apart” and “Own.”

Factors to consider when figuring out how to “Do Your Part”

- Some callers use the word “while” to alert dancers to wait for both calls before beginning their part. That often indicates that the dancers who have already heard their part should hesitate until the second call is given so that all dancers have time to evaluate their starting formation.
- Is this a 4-dancer call that should be danced within one half of the square?
- Even though I was not designated, is this a call where a non-designated dancer has an action (such as “Run” or “Kickoff”)?
- Although some dancers are facing in an unexpected direction, can I identify my position within a defined starting formation and proceed in spite of possible collisions?
- Can I recite and dance the defined actions even though there are no helpful handholds?

How does the dancer determine their starting formation?

- The dancers will base their understanding of the default starting formation on the facing directions of all the real dancers. An explicit description of the starting formation may be used to override or clarify the starting formation.
- Example where the assumed starting formation matters: The Right-Hand Couple in Back-to-Back Lines and the Outfacing Couple in Left-Hand Two-Faced Lines both are standing in the same position within a 2×4 formation and facing out. Consider what happens to a couple in that position if dancers in those formations “Wheel and Deal.” In the first case, the ending formation has that Couple in the Center of a Double Pass Thru formation. In the second case, the ending formation has that Couple in the Outside position of an Eight Chain Thru formation.
- Example of how specifying the formation for some can change the ending formation. Assume the dancers begin in Left-Hand Two-Faced Lines: “Do Your Part Leaders

Wheel and Deal, Trailers Swap Around” results in an O formation. However, “Do Your Part Leaders working from Back-to-Back Lines Wheel and Deal, Trailers Swap Around” finishes in Inverted Lines.

- Example where “Do Your Part” forces all the dancers to envision the defined starting formation for the call: From a Right-Hand Ocean Wave perpendicular to and between two Facing Couples (“T” formation): The Applications Review Committee considers Ping Pong Circulate to be proper only if the caller says, “Do Your Part Ping Pong Circulate.”

Bending versus Breaking the Definition

For those dancers who enjoy the mental stimulation and choreographic challenge, one of the attractions of Modern Western Square Dancing is the potential for the caller to use some unexpected choreography. Some callers enjoy searching for creative ideas and this can lead to some bending of the definitions.

In order to discourage callers from breaking the definitions, CALLERLAB has established the Applications Review Committee for the express purpose of ruling on whether or not a certain application is proper. All their rulings are listed in the latest *CALLERLAB Applications Review Committee Decisions* document which can be found on the CALLERLAB website at the following link:

<https://callerlab.org/download/arc-decisions-history/>

One example of gracefully breaking the rules is to use “and Roll (as if you could).” This is sometimes used for calls where technically the last part of the dance action is straight ahead but previous body flow can be used to indicate a direction to Roll.

- Example: “Crossfire and everyone Roll (as if you could).”

DANCE ACTION

Each call definition has a detailed description of the dance action that has been agreed upon for the call. This section discusses details related to the wording of those descriptions, the additional words that a caller may use to communicate who is active, and the transitional actions that dancers must make to blend one call into another or to adjust the size and shape of the square at the completion of the call.

Here is a quick overview of the topics in this section.

- **Who Is Active:** Four rules may apply — Everyone, Named Dancers, Those Who Can, Previously Active. (page 72)
- **Short Cuts:** Why taking a short cut sometimes causes a problem. (page 75)
- **Identifying the Relevant Sub-Formation:** How to subdivide the square into appropriate groups of two, three, four, or six dancers. (page 76)
- **Using “Each” to Identify Sub-Formations Explicitly:** Description of the use of “Each” to isolate four dancers for specific actions or clarity. (page 78)
- **Blending One Call into Another:** How to call and dance blended calls. (page 79)
- **Fudging:** Small adjustments made when the theoretical formation changes. (page 80)
- **Square Breathing:** Compensating for movements of the other group or groups including Adjusting for Active Centers, Ballooning, Compacting and Centering, and Defined Stationary Dancers. (page 81)
- **Other Adjustments:** Discussion about ending adjustments required by some Advanced and Challenge Concepts. (page 85)
- **Theoretical, Preferred, and Actual Positions:** What does the diagram show? What is the comfortable separation distance? Where are we actually standing? (page 85)
- **Capturing the Gestalt:** Determining the essence of a call. (page 87)
- **Respecting the Gestalt:** Respecting the historical and evolving nature of our evolving folk activity. (page 88)

Who Is Active

Before telling the dancers what call to do, the caller must first communicate who is to do the call. That is, it must be clear to the dancers “who is active.” There are four rules that may be applied. Callers and dancers do not agree on the priority order for invoking these rules. If there is any chance of confusion, the caller should apply the second rule, which is to name the dancers.

1. Everyone is active because the call requires eight dancers.

Some calls define active roles for all eight dancers. Other calls designate some dancers as having a specific role in the action of the call but the other dancers are also expected to actively participate.

Examples:

“Grand Square,” “Ferris Wheel,” and “Spin Chain Thru” each require eight dancers.

“All Four Ladies Chain” names the Ladies but the Gents are also involved in doing the Courtesy Turn.

“Boys Run” designates the Boys as having the “runner” role and implies that the Girls are involved as the “non-runners.” The smallest formation for Run is a Mini-Wave or a Couple which is only two dancers. Additional information is needed to know how many pairs of dancers are active. If the formation and arrangement allows four pairs of dancers to be active, then dancers should assume that as the default.

“Centers Split Two and Separate Around One to a Line” designates the Centers to be active, but expects the others to counter-dance.

2. Name the dancers who are active.

This is the safe option when there is any potential for ambiguity. Examples include: “Heads Square Thru,” “Centers Flutterwheel,” “Ends Star Thru,” and “Everyone Pass Thru.”

This can also apply to modifications of a call where specific dancers are named. For example, from a BBGG Wave, “Spin the Top and the Girls Spread.”

Naming the dancers is also used to activate dancers when applying the Squared Set Convention and the Circle Rule.

“Squared Set Convention: Calls that are defined as starting from Facing Dancers or Facing Couples are also proper starting from a Squared Set. The caller must identify which pair of couples is active.” (For example, “Heads Flutterwheel.”)

“Circle Rule: From an Infacing Circle of 8, if the caller names two adjacent dancers and their opposites and gives a call that starts from Facing Couples, the dancers dance the call as if the Circle has been changed into a Squared Set, and follow the Squared Set Convention.” (Example from a Squared Set: “Heads Half Sashay, all Circle Left, Four Boys Square Thru.”)

3. “Those who can” are active.

If the active dancers are not explicitly named, the dancers who are in a usual starting formation for the call are assumed to be active and will do the call. Several examples:

“Pass to the Center, Pass Thru”: Only the Centers can do the “Pass Thru.”

“Heads Star Thru, Pass Thru, Star Thru”: Everyone does the second “Star Thru.”

“Heads Star Thru, Double Pass Thru”: Everyone does the “Double Pass Thru” because it is an 8-dancer call and all 8-dancer calls require everyone to be active.

It should be noted that some callers try to always use a prefix to make it clear who should be active. (See Commands, Prefixing a Call with “Centers,” page 46)

Sometimes inactive dancers will need a nudge to become active after a period of inactivity, especially if no one is facing them. It is a good idea to name “Everyone” or “All” when the transition occurs. Example: “Heads Pass the Ocean and Recycle, Everyone Double Pass Thru”

4. Previous actives are still active.

Some callers expect that the previous four active dancers are still active, even without explicitly naming them. That is, it is assumed that the previous actives, no matter how they became active, are the only ones active for the next call, even if other dancers also are in a usual starting formation for the call. The implication of this assumption is that the caller should specifically say “Everyone” when changing to an eight-dancer call.

For example, in “Heads Star Thru, Pass Thru, Partner Trade” such callers would have only the Heads do the “Partner Trade” because they were previously active while the Sides were inactive. This style of calling is reminiscent of traditional Square Dances, which often have only one couple (or one pair of couples) active at a time.

The recommended way of calling Modern Western Square Dancing is to either name the active dancers explicitly as in “Heads Star Thru, Pass Thru, Centers Partner Trade” or “Heads Star Thru, Pass Thru, same four Partner Trade,” or to string the calls together with an “and” as in “Heads Star Thru and Pass Thru and Partner Trade.”

Example Applying These Rules

Consider the following sequence and note the assumptions that are made:

Heads Touch 1/4	Name the active dancers
and Walk and Dodge	Previous actives are still active as indicated by “and”
Touch 1/4	Those who can (all eight dancers)
Centers Scoot Back	Name the active dancers
Swing Thru	Those who can (all eight dancers)
Centers Run	Name the dancers who do the “runner” action
Centers Trade	Name the active dancers
Ferris Wheel	Everyone is active because it is an 8-dancer call.

Multiple Uses for One Identifier and Using Multiple Identifiers

Note that “Centers” is being used in two different ways in the above sequence.

1. In “Centers Scoot Back” and “Centers Trade” the word “Centers” is identifying certain dancers as active.

2. In “Centers Run” the word “Centers” is naming the dancers who have a specific role in the call.

Also note that it is sometimes necessary to use two identifiers for one call (for example, “In the Center, Boys Run”). “In the Center” is identifying the center four dancers as being active for whatever call comes next. “Boys Run” then means that within that Center group of four, the Boys are designated to be the runners and the Girls are involved as the non-runners.

Complex Cases of Those Who Can Slide Thru

Consider Parallel Three and One Lines with the Ends facing in and a Right-Hand Box in the Center. This formation has two Right-Hand Mini-Waves in the Center and two sets of Facing Dancers on the Ends. The call is “Slide Thru.” The dancers in the Mini-Wave are in a usual starting formation for the call, although they must use the Ocean Wave Rule to recognize that. This means that they also qualify as “Those who can,” so in this case everybody should “Slide Thru.”

In contrast to the example above, consider the 1/4 Tag formation formed by “Heads Pass the Ocean.” The call is “Slide Thru.” This formation also has two Right-Hand Mini-Waves and two sets of Facing Dancers, but the two girls in the Very Center are each part of both a Mini-Wave and a Facing Dancer pair. What should they do? Active Rules 3 and 4 are in conflict with each other. It is up to the caller to clarify this situation by specifying either “Those in the Wave Slide Thru,” or “Those Facing Slide Thru.”

Assumed “Do Your Part”

Sometimes a caller will direct one group of dancers to do their part of one call and at the same time direct another group of dancers to do their part of a different call.

- From appropriate Parallel 3 and 1 Lines: “Heads Recycle while Sides Ferris Wheel”
- From Right-Hand Parallel Waves with Girls in the center: “Girls Split Circulate while Boys Walk and Dodge”

Square Dance calling is a method of communication. If a caller is successful in communicating the desired choreography to the dancers, then it is acceptable. However, using this “Do Your Part” assumption is not widespread or common.

Shortcuts

Some calls with multiple parts might tempt one or more dancers to use a shortcut. Callers should explain the issues and dancers should carefully consider the implications of taking a shortcut. If a dancer’s part includes an interaction with another dancer, then both dancers have the responsibility to dance their part crisply and with good timing so as to help the other dancer. If a dancer has mobility issues, then using a shortcut that does not impede another dancer is generally acceptable.

Identifying the Relevant Sub-Formation

How can you tell how many dancers are needed to do the call?

Both callers and dancers must develop their ability to quickly evaluate how many dancers will be active during a call and how many will be interacting during a call.

- Is it an 8-dancer call?
- Did the caller specify the “Center Six” or the “Outer Six”?
- Is it a 4-dancer call where the dancers are interacting within two separate groups?
- Did the caller specify four active dancers such as “Centers” or “Ends”?
- Is it a 2-dancer or 1-dancer call where all eight dancers are involved either with one other dancer or in doing a solo action?

Here are some hints that help make a quick analysis:

- A call defined in terms of Centers or Ends needs at least a 4-dancer Line or Diamond.
- A call defined in terms of Belles or Beaus needs at least a General Couple.
- A call defined in terms of Leaders or Trailers needs at least a General Tandem.
- A call defined in terms of both Belles or Beaus and Leaders or Trailers typically needs at least a Box.
- A call with a definition that mentions the Very Centers or a Central Star and also other dancers is an 8-dancer call.

Calls requiring a reference point

- Some calls need “two dancers plus a reference point” (“Zoom”).
- Some calls need “one dancer plus a reference point” (“Counter Rotate,” “U-Turn Back”).

Expanding the sub-formation in order to apply the definition

- Some calls normally require two or four dancers, but sometimes involve more. Look first for a relevant 2 or 4-dancer sub-formation. If that does not exist, apply the definition within a larger sub-formation.

Examples: “Mix” from a T-Boned 2×4;

“Kick Off” from various T-Boned formations.

Dividing the square into two 4-dancer formations

- When in a 2×4 formation, dancers routinely select between dancing in the Line or Wave and dancing in the Box. This is done by knowing the needed starting formation for the call.
- Some call definitions require the dancers to divide the square into four inside dancers and four outside dancers. There are sections in the introductory pages of the Program *Definitions* documents that explain the location of Centers and Outsides (or Ends). (Also see “Identifiers – Centers” in the “Commands” section, page 41.)
- If there is a possibility of ambiguity regarding how to determine the sub-formations, the caller should provide additional information. (See “Formations: Avoiding Ambiguity,” page 8)

Dividing the square into relevant 2-dancer formations

- A Line, Wave, or Column may be divided into (adjacent) pairs by starting from either end.
- Pairs are not well-defined if a Line, Wave, or Column has an odd number of dancers.
- Partners are usually standing side-by-side. Also see the discussion about “Identifiers: Relative Roles – Where Is My Temporary Partner?” on page 40 in the “Commands” section.)

Identifying Triangles

- Since it is often the case that one dancer has their back to part of the triangle, it is helpful if the dancers in the most easily identified part of the triangle signal their status and then all three dancers indicate the center of their triangle as soon as they recognize it.

Change of Focus

Callers should be aware of how frequently they are changing the active sub-formations.

- Each change in the active sub-formations requires the dancers to adjust their focus.
- Too many calls in one sub-formation often results in overflow for one or more dancers.
- Some call combinations adjust smoothly between two sub-formations and can then be repeated (for example, “Swing Thru, Ends Circulate”).
- Some call combinations change the focus gradually:
 - From Eight Chain Thru formation: “Right and Left Thru, Pass Thru, Trade By” (Callers know this sequence as “half a chicken plucker.”)
 - From Eight Chain Thru formation: “Star Thru, Pass Thru, Bend the Line, Star Thru.” (Callers know this sequence as “the invert and rotate module.”)

- Some call combinations or calls result in an abrupt change of focus:
 - Between calls:

From Parallel Waves: “Swing Thru, Scoot Back”

From Parallel Waves: “Follow Your Neighbor, twice”
 - Within a call:

“Square Thru Interrupt on the third hand with a Swing Thru”

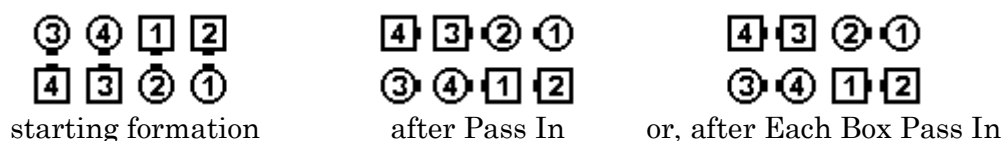
“Scoot and Plenty Interrupt before the Split Circulates with an Acey Deucey”

From an Eight Chain Thru formation: “Catch Recoil 3”

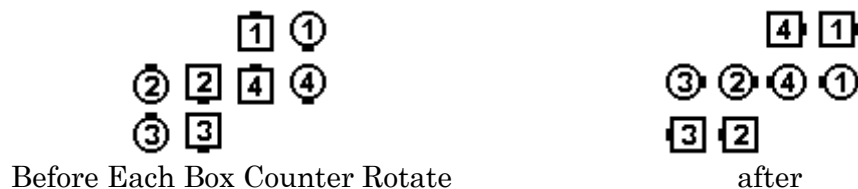
Using “Each” to Identify Sub-Formations Explicitly

“Each” used to isolate four dancers

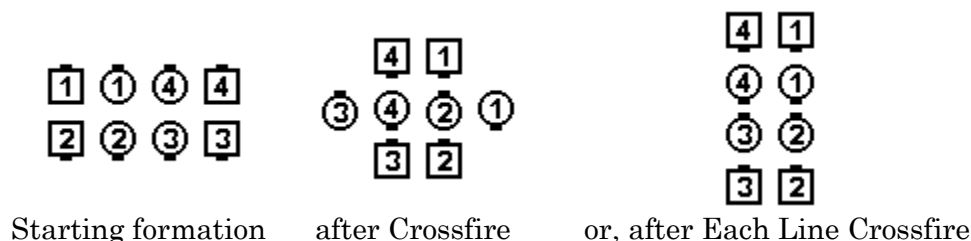
The caller may specify how to divide the formation into sub-formations. The phrase “Each <formation> <anything>” conceptually divides the overall formation into sub-formations of the indicated kind, and moreover has a subtle effect that makes it slightly different from the usual implicit subdivision process. Dancers execute the <anything> call as if only the dancers in their sub-formation were on the floor. While doing so, they treat the center of their sub-formation as the “flagpole center” for calls that use this as part of their definition. For example, for “Each Box Pass In,” each dancer does “Pass Thru” and then turns to face the center of the Box containing that dancer.



In the following example, Split Counter Rotate is not proper from the starting formation shown, but “Each” can be used to direct each of the two boxes to (Box) Counter Rotate.

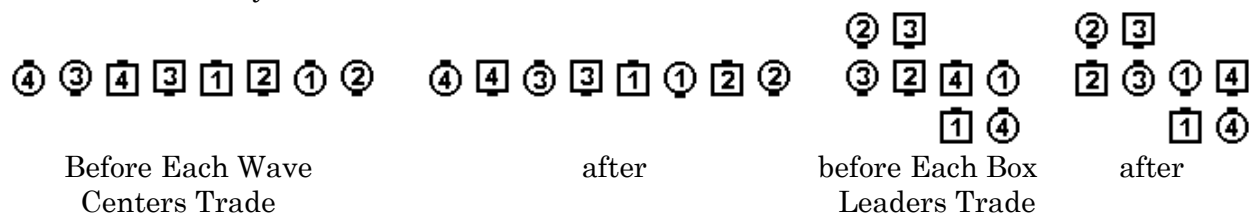


Because each sub-formation performs the call as if in isolation, “Each” prevents sub-formations from interacting. However, dancers must still maintain any offset (see page 82).



“Each” used for clarity

“Each” can also be used to clarify exactly which dancers should perform which dance actions, for example from a formation where a simple designator such as Centers or Leaders might not be immediately clear to dancers.

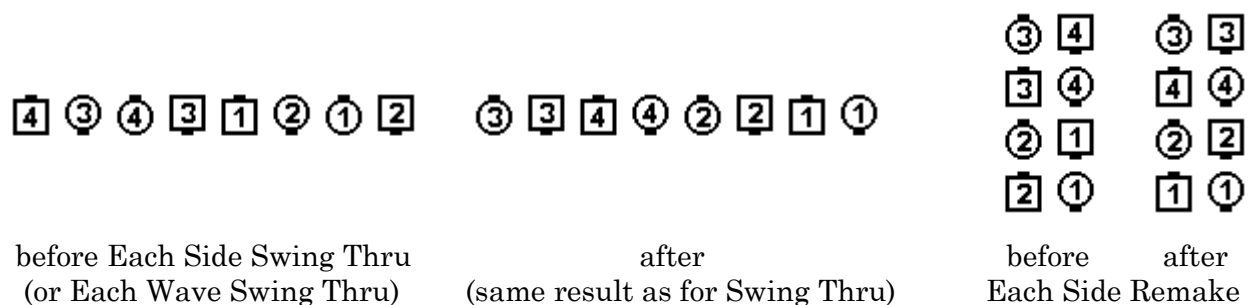


Each Side <anything>

The related phrase “Each Side <anything>” may be used when the formation is not offset and can be divided along the long axis of the formation into two 4-dancer sub-formations. Each sub-formation then does the <anything> call, much as for Each <formation> <anything> but without explicitly naming the sub-formations.

“Each Side” is useful in situations where “Split” is not customary.

In some cases, Each Side <anything> (or Each <formation> <anything>) is used purely to emphasize that the <anything> call is not being done Grand, and therefore the two sub-formations should not interact.



An “Each” phrase may also be used to emphasize a change of focus — for example, from a Tidal Wave, “Spin the Top; Each Box Follow Your Neighbor.”

Blending One Call into Another

In general, each call has a well-defined starting formation and ending formation. Occasionally pairs of calls are used in a way that blends the ending of the first into the beginning of the next. For example, “Four Ladies Chain, Chain Them Back with a Do Paso.”

Instead of doing the second Four Ladies Chain with a Courtesies Turn, and then turning partners by the Left to start the Do Paso, the Ladies Chain will be terminated early and the

Dance Action

Do Paso will start. This dances well because Courtesy Turn and Left Arm Turn are similar and dancers can easily transition from one to the other.

In all such blending of calls, the second call must be delivered early enough to give the dancers time to adjust their hands and body action for a smoothly blended dance flow.

- “Allemande Left, hold on and Promenade” (sometimes called as “Allemande Left and Roll Promenade”)
- “Ladies Chain into a Promenade Home”
- “Chain Down the Line into a Promenade Home”
- “Right and Left Thru a full turn and a bit more into a Promenade Home”
- “Reverse Flutterwheel into a Promenade Home”
- “Spin the Top, Right and Left Thru”
- From Wrong Way Thar: “Slip the Clutch, Right and Left Grand”

What all these examples of blending have in common is that they flow naturally. New dancers may need to see a demonstration to understand how the two calls blend together.

- Transitioning into a “Promenade” requires changing to a Promenade handhold as soon as there is an opportune moment.
- Blending from “Spin the Top” into a “Right and Left Thru” requires an adjustment from hands up (or other regional Wave styling) to handshake hold and the application of the Ocean Wave Rule.
- Blending from “Slip the Clutch” into a “Right and Left Grand” requires an adjustment from an Allemande Thar to handshake hold.

Callers who want to use this type of choreography should mostly follow the examples of existing blending choreography and exercise caution in inventing their own.

Fudging

Fudging has to do with dancers smoothly making small adjustments to account for discrepancies between where they actually are and wherever they would prefer to be, given that a change of theoretical formation has occurred or been announced.

Fudging Examples:

- From Parallel Right-Hand Ocean Waves with Girls facing out: “Split Circulate once and a half.” This creates Diamonds in such a way that the location and position of the points is probably about where expected. If Diamonds are created in another way, it may be necessary for the points to adjust forward or backwards in order to line up properly with the center of the Diamond.
- From Parallel Right-Hand Ocean Waves with Girls facing out: “Split Circulate once and a half and Boys Face In.” The ending formation is two side-by-side Single 1/4 Tag

Dance Action

formations. If the next call requires an eight-dancer 1/4 Tag formation, the Boys should adjust sideways to become a Couple.

- From Twin Diamonds with a Right-Hand Wave and all Points Facing In (each Point is facing a Point in the other Diamond), “Centers Left Swing Thru and Roll.” In principle the Diamond Points have not moved, but the caller is allowed to say things like “Center 6, Swing Thru” and the dancers are expected to reinterpret their formation as having two 3-dancer waves. They are, in effect, on Triple Column spots in a 3x4 matrix. While dancers can first make the fudging adjustment and then do the Swing Thru, experienced dancers may blend the small forward motion of the fudge with the motion of the Swing Thru.

An important key to smooth fudging is making it apparent to the dancers when fudging adjustments may be readily blended into the last call or the next call.

Square Breathing

Many calls apply to groups of two or four dancers. When two or more such groups are dancing separately, each group may need to compensate for the movements of the other group or groups. This is accomplished through “Square Breathing,” which describes adjustments made by a group of dancers in order to account for the changing location of dancers outside their group. Just as a body adjusts its volume as air is inhaled and exhaled, so must a square adjust its length and width as the shape of the formations change. The two essential goals are to expand as needed to allow sufficient space for the comfortable creation of formations, and to contract appropriately into danceable formations. All of this adjusting occurs smoothly during the call and as the call is completed. Here are four basic guidelines (the A. B. C. D.s of Square Breathing).

A) Adjusting for Active Centers

When there are four active dancers in the center, the inactive dancers on the outside should move outward or inward to ensure that the ending formation is compact and recognizable. By “compact,” we mean a formation in which adjacent dancers are standing the usual distance apart. There should not be any extra space for phantoms to occupy.

Example of outward adjustment and example of inward adjustment:

- From a Squared Set: “Heads Swing Thru, Heads Spin the Top.” As the Heads begin “Swing Thru,” the Sides move backwards (“breathe outward”) to allow space for the wave. As the call “Heads Spin the Top” is completed, the Sides move forward (“breathe inward”) to make a 1/4 Tag formation with no extra space.

B) Ballooning

When one axis is expanding outward, most dancers will need to move outward to create sufficient space.

Example of outward adjustment:

- From Facing Lines: “Step to a (Tidal) Wave.” To create the Tidal Wave all but two of the dancers will move outward sideways.

C) Compacting and Centering

When two or more groups are dancing separately, they should adjust at the finish of the call to create a properly compacted and aligned formation for the whole square. This often requires an inward adjustment so that hands can be joined to establish the formation, or so that the space between dancers is a reasonable distance for dancing typical following calls. It may also require adjusting the alignment between the two groups to match their adjacency before the call. After such adjustments there should still be distinct groups so that one or more straight lines could be drawn between them. Often this adjustment is accomplished as the dancers blend into the next call.

Examples of compacting and centering actions that occur within some calls:

- In “Transfer and (Anything)” the #3 and #4 dancers move forward to form a Box (or other compact formation).
- Cast a Shadow is defined with an action for the Centers and an action for the Ends. The ending formation is supposed to be a 2×4, which usually requires some forward or backward adjustment of the Ends to correctly align themselves around the Centers.

Technically the above actions are part of the definition of the calls as opposed to Square Breathing after two groups each dance a 4-dancer call. When applying square breathing, the first consideration is to complete the call within each group according to its definition. The square breathing compaction occurs after that and only between groups. The goal is to align the whole square to a compact formation with the same adjacency between groups as at the start (maintain offsets where possible).

Examples of sideways inward adjustments:

- From a Tidal Wave: “Recycle.” The ending formation of “Recycle” from a Wave of Four is Facing Couples who are centered on the same point as the original Wave. Without a breathing adjustment, there would be a significant gap between the resulting two groups of four dancers. To remove the gap, the dancers should adjust sideways (“breath inward”) to finish in Facing Lines.
- From a Right-Hand Tidal Wave: “Turn Thru.” In this case, the ending formation is four groups of two back-to-back dancers with extra space between each group. Again, the dancers adjust sideways to finish in Lines Facing Out.

Example of forward or backward inward adjustment:

- From a Squared Set: “Heads Star Thru, Sides Half Sashay, Double Pass Thru, Centers In, California Twirl.” As the California Twirl finishes the Lines must breathe together. If

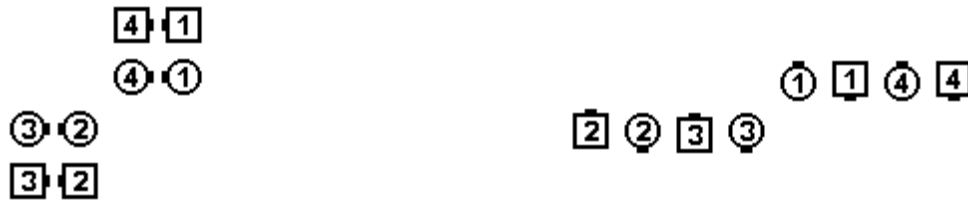
the caller pauses after Centers In, the Lines may move backward to eliminate the center space.

Example of compacting and adjacency adjustment:

- From Tidal Line: “Wheel and Deal.” The resulting Tandem Couples adjust sideways toward the center and adjust forward or backward to maintain their adjacency with the other group of four. They finish in Parallel Two-Faced Lines.

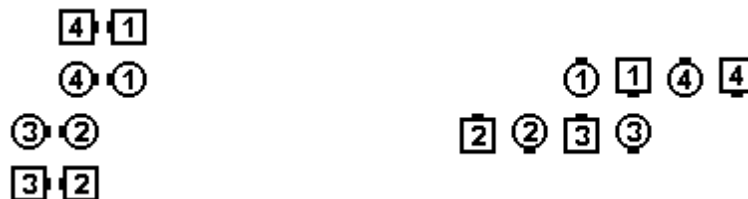
Matching Adjacency Includes Maintaining Offsets

If “Each Side <anything>” or “Each <formation> <anything>” is used from an offset formation and the shape of each sub-formation after the <anything> call is different from its shape before the call, then the dancers should adjust so that sub-formations maintain their relative offset, measured as a percentage of the width of each sub-formation in the direction of the offset. In the example below, the Boxes are offset in both directions by 2 dancer positions, and the width of a Box in each direction is 2, so the Boxes are 100% offset in both directions. A wave measures 1×4 so the Waves should be offset by 1 dancer position in the direction perpendicular to each Wave, and by 4 dancer positions in the direction parallel to each Wave as shown below.



before Each Box Pass the Ocean after (maintaining the 100% offset in each direction)

Formations that are not fully offset are considered to be offset in one direction only. In the example below, the Boxes are offset by just 1 dancer position, and the width of a Box in the offset direction is 2, so the Boxes are 50% offset. After the call “Each Box Pass the Ocean,” the resulting Waves should remain offset by 50% in that direction. The width of each Wave in the offset direction is 4, and 50% or 4 is 2, so the Waves should be offset by 2 dancer positions in the offset direction. Normal breathing (inward in this case) occurs perpendicular to the offset direction, so the Waves end up adjacent to each other, as shown below.



before Each Box Pass the Ocean after (maintaining the 50% offset)

The theory and practice of recognizing offset formations and maintaining offset percentages is generally taught at C-2 in conjunction with Parallelogram and Offset <formation> Concepts. Callers using examples of this type at C-1 or non-Challenge programs should cue the ending formation.

D) Defined Stationary Dancers

A small number of calls are defined to include some stationary dancers. Such definitions override normal considerations of breathing and those stationary dancers should not do any square breathing, but rather allow space for phantoms to appear. At Mainstream, the only such calls are “Fold” and “Cross Fold.”

The common Mainstream applications from Lines Facing Out of “Ends Fold” or “Ends Cross Fold” both finish in a clearly defined and compact formation, and thus do not require any square breathing.

Some Mainstream applications from Parallel Waves or Two-Face Lines of “Fold” or “Cross Fold” result in gaps between dancers and/or offsets. At Mainstream these gaps and/or offsets are usually dealt with by using carefully chosen following calls. Precise positioning is unnecessary because inward breathing occurs as the following calls are danced. Also, any offsets disappear as Mainstream dancers automatically adjust to their familiar formations.

Examples of Fold or Cross Fold where gaps and/or offsets disappear as the following calls are danced:

- From Parallel Two-Faced Lines: “Ends Fold, Swing and Promenade.”
- From Parallel Right-Hand Waves with Girls in the Center: “Girls Cross Fold, Allemande Left.”
- From Parallel Left-Hand Waves: “Centers Cross Fold, Swing and Promenade.”
- From Parallel Right-Hand Waves with Boys Facing Out: “Boys Fold, Two Ladies Chain across, Lines Forward and Back.”
- From Parallel Right-Hand Waves with Girls Facing Out: “Girls Fold, Double Pass Thru, Face Right, Couples Circulate.”

From a Wave, “Ends Fold” results in an Offset Box known as a Z formation. As of 2017 this is a proper starting formation for “Extend” in the Basic Program. The ending formation is a Right or Left-Hand Box. At Plus the commonly used combination from a Normal Tidal Wave of “Each four Swing Thru, Girls Fold, Peel the Top” is expected to finish in two Parallel Waves, so the two groups of four are expected to breath inward. Opinion varies about the result when Fold is called in other situations. The simple solution is for the caller to indicate when square breathing is desired.

There are calls in the Advanced and Challenge Programs with designated stationary dancers, which are intended to create gaps between dancers and to make formations with offsets. Depending on the number of dancers in the starting formation and the definition of the call, sometimes square breathing is expected between two or more groups of dancers.

Teaching Square Breathing

The idea that square breathing is a separate and supplementary action that is distinct from the call definitions has evolved slowly. It is a concept that dancers need to understand and

apply when needed. Callers should provide instruction about the four kinds of applications as the various situations arise.

Other Adjustments

Some concepts require that dancers end a call in specific locations. Such adjustments are not considered to be parts of the call, and such adjustments do not affect whether or not dancers can Roll.

Examples of Concepts that May Require Ending Adjustments:

- The All Four Couples Concept requires dancers to end on the nearest static square footprints of the wall they are facing.
- The Butterfly, O and Stagger Concepts permit (but do not require) dancers to dance the call by adjusting to General Parallel Columns, executing the call, and then adjusting to the originally occupied spots.
- The Block Concept is sometimes used with a call that requires the dancers to work in a Wave, Box, or other separate group of four to complete the call's action. When the action is complete the dancers must return to the originally occupied Block Formation spots.

Theoretical, Preferred, and Actual Positions

We have just discussed three different types of adjustments made by dancers in order to smoothly transition from one call to the next. These three types of adjustments are:

- **“Blending”** means modifying a finishing portion of one call's action, and possibly also an initial portion of the next call's action, so as to avoid unnecessary or abrupt movement.
- **“Fudging”** means reinterpreting your formation as a theoretically different formation that is closely related.
- **“Breathing”** means adjusting your position so as to maintain a comfortable distance between dancers while maintaining the theoretical structure of a formation.

The breathing adjustments technically use three more ideas about the way dancers perceive their positions.

- **Theoretical Position:** the floor positions shown by the formation diagram for the current formation.
- **Preferred Position:** the comfortable and practical floor positions for the current formation.
- **Actual Position:** the actual floor spots as the call finishes and breathing action is considered.

Difference between Theoretical and Preferred

Dancers are comfortable standing side-by-side as a Couple or in a Mini-Wave. However, Facing Dancers prefer having about one dancer spot between them. In addition to the social aspect of personal space, it is practical to place Facing Lines far enough apart to allow space for “Ladies Chain,” and Parallel Waves far enough apart to allow space for “Swing Thru.” As a result, when you are in Facing Lines and actually standing in the preferred positions, you are theoretically in a 2×4 formation, but actually standing in rows 1 and 3 of a 3×4 matrix.

Difference between Actual and Preferred

After “Double Pass Thru, Centers In, Partner Trade,” facing dancers are theoretically in a 2×4 formation, actually have two dancer spots between them, and would prefer to have one dancer spot between them. Dancers should breathe forward to the comfortable Facing Line distance. If the above sequence included “and Roll” to make an Eight Chain Thru formation, the dancers would be theoretically side-by-side and would prefer to be in adjacent dancer spots. Usually, dancers immediately resolve this discrepancy and “breathe” by sliding together and taking hands.

Breathing has to do with dancers smoothly making small adjustments to account for discrepancies between where they actually are as they finish the call and where they would prefer to be.

Callers need to be aware of the difference between theoretical, preferred and actual positions. They can enable smooth dancing by providing dancers with opportunities to resolve discrepancies smoothly.

Caller's Joke

An extreme example is this sequence at A-1 from Facing Lines: “Pass Thru, Step and Slide, Centers In, Step and Slide, Centers In” (at this point dancers will be getting nervous), “Step and Slide, Centers In.” (“Step and Slide” is Centers Step Ahead as Ends Slide into the vacated adjacent Center position.) Theoretically, “Step and Slide” turns a Line into a Box, and “Centers In” turns a Box into a Line, and breathing should theoretically occur after each one, but dancers do not like to breathe backwards. As a result, this sequence creates two lines that have six dancer spots between them!

From here, “Chase Right” will bring the dancers back together; this call would ordinarily not be proper over such a large distance, but the dancers understand that they are theoretically back-to-back in a 2×4 matrix. “Chase Right” gives them the opportunity to discharge the earlier failures to breathe all at once. This is a “caller's joke.” Normally the caller aims to allow the dancers to make small adjustments all along the way rather than one huge one.

Capturing the Gestalt

“Gestalt” is a German noun for shape or form. In English its meaning is a structure or configuration of physical, biological, or psychological phenomena so integrated as to constitute a functional unit with properties not derivable from its parts in summation.

In Square Dancing, the gestalt of a call is the abstract meaning or feeling of the call, as represented by movements of dancers on the floor, as opposed to the concrete meaning of the call, as represented by the definition. It is the notion that the call is more than its definition, and that this something more is intangible.

The following is an example of the kind of analysis that goes into the creation or modification of a call definition as we attempt to capture our gestalt of the call. Both the proper starting formations and the dance action must be carefully considered when deciding how to write a call description.

Drawing on your dancing (and possibly calling) experience, think about your gestalt of the definition of “Trade By”. Everyone will agree that it is acceptable from its most common starting formation, which is called the Trade By formation. Everyone will agree every “Trade By” has some dancers who “Pass Thru” while other dancers “Trade.” Measure the following aspects of an unusual Trade By against your internal definition:

- 1) The Centers can be T-Bone to the Ends (for example, from a Squared Set, “Heads Step Forward and Sides Partner Trade”).
- 2) The Centers are in a Single Eight Chain Thru formation and “Pass Thru” individually (for example, from a 3/4 Tag formation plus “Centers Quarter In”).
- 3) The Ends who Trade are not adjacent to each other (for example, Ends Out Inverted Lines).
- 4) The dancers who “Pass Thru” are on the Ends (for example, Ends In Inverted Lines).
- 5) The dancers who “Pass Thru” are on one side of the set (for example, the non-symmetrical formation with two Two-Faced Lines, one Right-Handed and one Left-Handed).

As fast as one can propose unusual starting formations for “Trade By,” an experienced dancer can respond either in agreement that it would be acceptable, or that it would violate some aspect that all proper Trade Bys should possess. Occasionally, there is a starting formation that is on the borderline — it is disliked, but a reason why is not forthcoming.

The 2016 revision of the Basic and Mainstream Definitions contains the following definition of Trade By:

“Starting formation – Trade By or any formation in which two Couples are facing each other and the other Couples are facing out. The Couples facing each other Pass Thru, the Couples facing out do a Partner Trade to face in.”

As part of the rewrite of the Basic Definitions, the five beginning formations for “Trade By” shown above were considered and tested during a CALLERLAB Convention Definitions Committee meeting. It was agreed that those who Pass Thru should be in the Center (reject #4 and #5) and that those who Partner Trade should be a Couple (reject #3). Also, there was

a desire to minimize the temptation for callers to be creative with the starting formation. As a result of that discussion, changes were made and the 2019 version is as follows.

“Starting formation: Trade By

Dance action: Centers Pass Thru while Outsides, who must be Couples facing out, Partner Trade.”

Respecting the Gestalt

The definitions are written to be accurate from the listed starting formations. Each call is usually defined in terms of a series of calls or movements that causes the dancers to move through a pattern. For calls that have traditionally had parts, the definition captures these parts. For calls that have traditionally had certain body flow as the call finishes, or after certain parts, the definitions also capture this. What the definitions do not necessarily capture is the call's gestalt.

Since there is more to a call than its definition, a caller who tries to use a call in a new way, such as from a new starting formation, runs the risk of meeting the letter of the law with respect to the definition, but violating many dancers' or callers' intrinsic understanding of the call. To truly practice the art of calling, the caller must understand how calls have been used traditionally, and carry that tradition forward into the future.

The terms “**proper**” and “**improper**” are used to designate whether or not an application of a call conforms to the definition of the call. When in doubt, the CALLERLAB Applications Review Committee is the final arbitrator in these issues. The *Definitions* documents and this *Additional Details* document are all full of rules about how callers communicate with dancers, and how each call works. However, the rules and definitions are primarily meant to document, communicate, and standardize. Always keep in mind that the dance, and how it has been danced, is the master.

At Basic, SSD, Mainstream and Plus dancers usually expect callers to use calls in ways that conform to their gestalt of a call. At Advanced and Challenge dancers are more willing to explore new and creative applications that may initially not conform to their gestalt of a call. Callers must be aware of traditional uses and dancer expectations when creating choreography and practicing the art of calling.

TIMING

The timing committee determined how many beats of music each call should take. Since the dancers should be taking one step for each beat of music, one can think of these numbers as representing steps or beats of music interchangeably.

Music Structure: A piece of music is more than a series of unconnected beats strung together. Rather it is composed of sections which themselves are naturally split into subsections. In most Square Dance music and in nearly all modern singing calls, 64-beat phrases are made up of two 32-beat phrases, which are made up of two 16-beat phrases, which in turn are made up of two 8-beat phrases.

Traditional Phrasing: In traditional square and contra dancing, the choreography is usually created so that the sequences of calls match this phrasing. Generally, the dancers start each call on beat one of a phrase and dance the call so that it takes eight beats. Each dance contains a sequence of calls that is repeated as a couple progresses from one couple to another. By knowing the sequence beforehand and having it repeat, the dancers are able to adjust their execution of the calls and the transitions between the calls to match the phrase of the music. This means that the calls “Dosado,” “Right and Left Thru,” “Two Ladies Chain” and “Forward and Back” are all danced in eight steps, starting each call on beat one of the musical phrase. The few calls that do not take eight beats are often paired. For example, the calls “Pass Thru” and “U-Turn Back” will fill an 8-beat phrase. “Balance and Swing” gives dancers time for a four-beat Balance and a twelve-beat Swing to fill a 16-beat phrase.

Continuous Motion: Modern Western Square Dancing has added a much larger repertoire of calls, many of which do not take eight beats to dance. The style of dancing is a continuous gliding step, one step for each beat of music, in which the transition from one call to the next is seamless, even though the sequence of calls is not known to the dancers beforehand. Some calls that have traditionally taken eight beats of music, such as Right and Left Thru, are usually danced in six beats in this style of dancing.

Timing Numbers: The timing for each call is the ideal number of steps or beats of music to execute the call. Remember to allow 2 beats for dancers to move from a Squared Set into the Center. Mainly, timing is listed to assist callers in giving dancers the proper number of beats to dance each call. Timing can also be used to construct 64-beat singing call figures. Callers should be aware that this involves more than finding a sequence of calls that add up to 64 beats. Allowance must also be made for call-to-call transitions and square breathing. While timing numbers are a good starting point for singing call construction, only dancing a sequence with the music determines if the timing works. Callers should be aware of other factors which may cause an adjustment to the timing numbers, such as age or physical ability of the dancers, or the available space and surface of the floor.

Attention to timing heightens dancers' experience because their dancing works in harmony with the music. Most dancers respond well to being explicitly taught timing, especially on calls like Grand Square (32 steps), Four Ladies Chain (8 steps), and Teacup Chain (32 steps).

STYLING

Square Dancing is much more than moving the body from one place to another at the proper time. The interactions between a dancer and the other seven dancers in the square have caused some to say that Square Dancing is dancing with hands. The following styling guidelines describe how most of the world Square Dances.

Here is a quick overview of the topics in this section.

- **Posture:** Stand erect. (page 90)
- **Dance Step:** Move smoothly and with the music. (page 90)
- **Arms and Hands:** Explains various ways dancers connect arms and hands with each other. (page 90)
- **Inactive Dancers and Counter-Dancing:** Explains these terms. (page 92)
- **Other Styling Terms and Issues:** Descriptions of “pull by”, skirt work, twirling, and bowing. (page 92)
- **Regional Styling Differences:** We recognize regional differences and encourage dancers to try to adjust to the local variations. (page 93)
- **Teamwork:** How a dancer can help the team succeed. (page 94)
- **Embellishments:** The pros and cons of adding embellishments. (page 94)
- **Grand Square:** The history and timing of this call. (page 94)
- **Welcoming Dance Environment:** Factors to consider in creating a welcoming environment. (page 95)

Posture

Dancers should stand erect and tall, shoulders back. Often tall people have a tendency to stoop, but should not.

Dance Step

The dance step should be a smooth, effortless gliding step in which the ball of the foot touches and slides across the surface of the floor before the heel is gently dropped to the floor. The length of stride should be fairly short with the movement coming mostly from knees down. The dance step must be coordinated with the beat of the music (one step per beat). In general terms, short gliding steps which utilize both ball and heel of the foot make a comfortable dance step.

Arms and Hands

Couple Handhold: Inside hands joined. Arms should be bent with hands held slightly higher than the elbow. Forearms are adjacent and can be held close together in locked-in position for “Wheel Around” type movements. There are two common variations of palm directions in a Couple Handhold and other formations.

Styling

Traditional: Men hold palms up and Ladies hold palms down. In the event of a same-gender couple, the left-hand dancer turns palm up and right-hand dancer turns palm down.

Gender-Neutral: Every dancer always holds their left hand with the palm down and their right hand with the palm up. This can also be described as “thumbs to the right.”

Forearm Hold: The arms are held past the wrist but not past the elbow joint. Two dancers create a right forearm hold by each one placing their right hand on the inside of the right forearm of the other dancer. The fingers and thumb are held in close. Dancers just use sideways pressure to maintain the hold. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other.

Handshake Hold: Use a comfortable handshake with hands reached and touched at about average waist height. Thumb should overlap the back of the opposite dancer's hand. It is important in “Right and Left Grand” to release hands before the shoulder pass. Do not stretch or lean over to reach the next hand.

Loose Handhold: Hands revolve around each other maintaining contact and a certain degree of security or stabilization. Slight pressure is all that is needed.

Hands Up Handhold: For Mini-Waves, hands are joined in crossed palm position; that is, adjacent dancers place palms together with finger pointing up and then tilt hand out slightly, which will result in a crossed palm position. Thumbs are gently closed on the back of the adjacent dancer's hand. As the turning action starts, wrists are straightened.

Hands Down Handhold: An alternative Mini-Wave handhold is hands loosely held below average waist level with elbows slightly bent.

Box Star or Pack-Saddle Star: Four dancers use their inner hand with palms down to hold the wrist of the dancer ahead. This linkage forms a box of hands.

Palm Star: Place all hands together with fingers pointing up and thumbs closed gently over the back of the adjacent dancer's hand to provide a degree of stabilization. Arms should be bent slightly so that the height of the handgrip will be at an average eye level.

Inactive Dancers and Counter-Dancing

In several places in the call definitions the term “inactive dancer” is used. While this is the correct term given both common and historical usages, it is sometimes a misnomer. Here are some ways in which the “inactive dancers” are required to be not so “inactive.”

Paying Attention: Every dancer in the square is always active in the sense of having to pay attention to what the caller is saying and to what the other dancers are doing.

Providing Space in the Center: Dancers who are not involved with the current dance action (for example, the Ends during a “Centers Square Thru”) may have to move slightly to allow the active dancers more room for dancing the call.

Square Breathing: Depending on the ending position of the active dancers, the inactive dancers may have to adjust to keep the square from getting too spread out, or too bunched up. Also see “Dance Action: Square Breathing” on page 81.

Counter-Dancing: In the Styling or Dance Action for some calls there are instructions for the inactive dancers to move for the sole purpose of making space. This is known as “Counter-Dancing.”

- When the “Heads Promenade Halfway,” the Sides momentarily move toward the center to make room.
- For “Heads Pass Thru and Separate Around One to a Line,” the Sides must wait until the Heads are moving behind them and then slide apart sideways to allow space for the two Head dancers to fit between them.
- During “Split Two,” the inactive dancers move apart to let the actives through then move back together.

Other Styling Terms and Issues

Pull By: Using a gentle handshake hold, two Facing Dancers pull their elbows back to initiate a smooth passing action. The handhold should be released before the hands are beside the dancers. At the end of the action dancers should be back-to-back.

Skirt Work: During a “Weave the Ring” or other calls where ladies have a free hand, ladies wearing a full skirt can hold a bit of skirt material in their free hands about hip high and use a very slight rhythmical flourish to move skirt in front and back, right hand moving with left foot, left hand moving with right foot.

Promenade Ending Twirl: Man raises his right hand holding the lady's right hand loosely as she twirls clockwise underneath, finishing as a Couple in a Squared Set.

Styling

Bow (Honors) To Your Partner:

Dancers should always keep in mind that the primary goal of bowing is to acknowledge both Partner and Corner with eye contact and a smile and to take note of who they are.

Men: Turn slightly to face your Partner making eye contact with a smile. Place left-hand behind back or at left hip, palm out. Place right foot in front of left foot. The right foot should be pointed toward the lady with the toe touching the floor. Man's right hand holds lady's left hand. Both legs are straight, with weight on the back foot.

Ladies: Turn slightly to face your Partner making eye contact with a smile. Left foot should be pointed forward with toe touching floor, right foot in back. Right hand holds skirt toward center of square, right arm bent at elbow. Place left hand in partner's right hand. Both legs are straight with weight on back foot.

An acceptable traditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy.

Bow (Honors) To Your Corner:

Men: Right hand holding Partner's left hand, turn slightly to face Corner, making eye contact with a smile. Place left hand behind back or at left hip, palm out. Place left foot in front of right foot. The left foot should be pointed toward Corner with toe touching floor. Both legs are straight with weight on the back foot.

Ladies: Left hand in Partner's right hand, turn slightly to face Corner making eye contact with a smile. Place right foot in front of left foot with the right foot pointed toward Corner and the toe touching floor. Both legs are straight with weight on back foot.

An acceptable traditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy.

Regional Styling Differences

Members of CALLERLAB developed and voted to adopt specific styling for the Basic and Mainstream calls in the 1980's. The styling they adopted was not necessarily what was being danced everywhere, but what most callers could agree on. At least 10 years after the styling guidelines were approved; various regions of dancers were still dancing with their traditional regional styling. At that point, the members of CALLERLAB passed a resolution that acknowledged that regional styling differences exist and are acceptable.

When one dances in one of these regions, one will quickly notice the differences and should try to adopt them temporarily as a courtesy to the local dancers. Examples of regional styling differences include:

Handholds: Dancers in New England use the Forearm Hold in Ocean Waves instead of the Hands-Up handhold. The only exception is with the call "Touch 1/4," which was originally written and taught with hands-up styling; some dancers in New England continue to dance "Touch 1/4" with hands up.

Styling

Advanced and Challenge Programs: Some dancers in the Advanced Program and most dancers in the Challenge programs use a light Handshake Hold for Ocean Waves and for most Arm Turns.

Gender-Neutral: With the modern mix of dancers, some groups have adopted the Gender-Neutral Couple Handhold (all dancers hold their left hand with the palm down and their right hand with the palm up) for all Couple handholds.

Teamwork

Much of the pleasure of Square Dancing comes from eight dancers working as a team. The feeling of all being in it together, and working toward a common goal does not exist in the more solitary forms of dance. In order to create and enhance this feeling, in addition to being properly trained and practiced on all the movements, your body language should indicate that you are happy to be on the dance floor, and really want to be part of the team. Be in the right place and facing in the correct direction, at the right time. Develop an automatic tendency to connect hands so that each formation is obvious to all the dancers. As you are dancing, acknowledge the other members of your team, with hand contact, eye contact, and a smile.

Embellishments

Some dancers embellish their dancing by adding extra movements (for example, twirls, hip bumps, swings) or change the way certain movements are danced. Usually, these changes only affect themselves or one other dancer, and are done with the cooperation of the other dancer.

Before adding embellishments or imitating the embellishments of others, one should be a competent dancer, able to execute all the moves with style and grace, and able to interact with the other dancers so the square works as a whole. At that point you will have an understanding of the possible consequences your actions may have on the enjoyment of the other dancers in the square.

Embellishments are not appropriate in class or other learning situations, or when the square is struggling. Their use should be toned down so as not to confuse or distract newer dancers.

Grand Square

Grand Square has a long history that goes back to military drills. In the 1800's certain quadrilles with a special combination of five different types of music became known as Lancers (from a dance called the Quadrille of the Lancers). The music for the last figure was always a marching tempo in military style and frequently included the Grand Square action. Grand Square is still intended to be pre-cued so that it can be danced in precisely 32 counts of music and dancers should conform to that timing.

Styling

In some places, embellishments are added or the action is slightly modified. The most common embellishment is for those coming toward each other at the halfway point to add a quick Swing once around.

An increasingly popular variation is to do a Grand Slide or to intermix the Grand Slide action with the Grand Square action. In a Grand Slide, each dancer faces toward the same wall throughout the action. Instead of turning and backing up, they side step apart or side step together.

Whether or not embellishments are added, precise 32-count timing starting on the phrase of the music is essential to truly appreciating this historical call.

Welcoming Dance Environment

The following two sections have been extracted from *CALLERLAB's Welcoming Dance Environment* document.

Appropriate Dancer Behavior

Expectations: Square Dancing is a friendly group activity that involves physical contact on the arms, hands, and shoulders, as well as eye contact while dancing. You should expect accidental touches and bumps that are occasional and fleeting. However, interactions should not make any dancer uncomfortable, so be aware of behaviors that are considered inappropriate.

Gentle Holds: Use hand and arm holds that can easily be released by either dancer. (Hold your thumb beside the fingers or loosely spread and inactive.) For calls with “pull by” actions, make sure to release hands as your shoulders pass. Do not push. When assisting another dancer, be patient and use gentle pointing or hand beckoning.

Styling: Learn styling options to accommodate all couple combinations.

Defensive Dancing

Dancers have the right and expectation not to be physically forced into actions that cause pain or discomfort. Clear communication helps to prevent uncomfortable incidents from happening. Learn to dance “defensively” and to recognize defensive signals from other dancers.

Swings: If you do not want to be swung or twirled, keep your arms down and offer your hand in promenade position when approaching a dancer who appears to expect to swing or twirl you. You can also wear a badge that says “No Twirls” as a reminder.

Twirls: If you are fond of twirling or swinging other dancers, please be gentle and be sensitive to the cues of the other dancer. Refrain from vigorous Swings unless there is clear communication of mutual enjoyment.

Styling

Flourishes: If a dancer approaches you aggressively to force a flourish, make an “X” gesture with your hands, or hold your arms over your chest to minimize physical contact. To decline flourishes while in “Weave the Ring,” “Dosado,” or similar calls, keep your hands “busy” with skirt work or put your hands behind your back.

Physical Contact: To minimize the contact of an unwanted hug or Yellow Rock, hold up your right hand with palm out to block the hug and simultaneously suggest a “high five” instead.

Handholds: If a dancer holds your hand too tightly or too long, give a gentle or lighthearted reminder, such as grimacing in an exaggerated way (with a smile) while “shaking out” your hand, or say “Please, don’t squeeze,” or “Please, let go.” If the dancer persists in being too rough, ask a club leader to speak to the dancer.

Be Understanding: Remember that dancers generally do not intend to make others feel uncomfortable, so keep the interaction friendly when turning down another dancer’s actions. If you are denied a flourish, do not take offense. Always remember to smile.

DOCUMENT HISTORY

Date	Change
2008	The Styling Section was included in the <i>Basic and Mainstream</i> Definitions revised April 4, 2008
2011	The Timing Section was included in the <i>Basic and Mainstream</i> Definitions revised May 13, 2011
2014	Drafts for some of the other sections were first written by Clark Baker, Michael Maltenfort and others prior to 2014.
2011 to 2017	Clark Baker and Michael Maltenfort coordinated several email discussions on many of the topics in the Formations, Commands and Dance Action sections. These discussions were compiled in 2017 as a starting draft of this document.
2020	Compilation and revision of those drafts by Dottie Welch and Guy Steele first reviewed by the Definitions Committee members.
2022	Added “Explicitly Naming the Formation,” more detail on Partners, and “Identifying the Relevant Sub-Formation.”
2023	Added formation diagrams and more information about identifiers. Reorganized the order within each section to put the more general information before the more complex details. Detailed Definitions Committee review of each section resulted in numerous edits. Added more information about “Identifiers,” “Flip,” “Types of Command Words,” and “Fractions, Multiples, and Parts.”
2024	Added “Where is the Center of a Formation,” “Face In” and “Face Out,” and “Using ‘Each’ to Identify Sub-Formations Explicitly.”
2025-03	Added “Other Adjustments.” Revised “Calls Including <anything>” and “Supercalls.”
2025-06	Edited “Purpose and Preface.” Added quick overviews to “Formations” and “Styling.” Added more information about General formations and Offset formations. Added diagrams of Triangle Spots and Z Spots. Revised introductory paragraph of “Commands.” Reordered and revised “Persistent Roles.” Added more information to “Defining Calls with Turns” and “Dancing By Definition.” Made revisions to “Gimmicks.” Reordered “Fractions, Multiples and Parts.” Added more information about hand connections in “Styling” and elsewhere.
2025-09	Document approved for publication.

Document History

Editing Notes: To update the Table of Contents, the Cross-Reference pages and the Index:

Press Ctrl+A to select the entire document and then right click and select Update Field.

The Table of Contents and the Index can be updated separately:

Right click on the one of them and then click Update Field.

Index

1×2	11	Bounding Box.....	28
2×2	12	Bow.....	93
3-2-3 Spots	24	Box	12
3-and-1 Lines	20	Box Star	91
Action Words.....	34	Boys and Girls.....	38
Active, Designated.....	73	Brain Groove.....	52
Active, Everyone.....	73	Breathing	81, 85
Active, Number.....	76	Adjusting	81
Active, Previous	74	Ballooning.....	81
Active, Those Who Can.....	73	Compacting.....	82
Actives.....	45	Stationary Dancers	84
Actual Positions.....	85	Butterfly.....	25
Adjacent	43	Butterfly Concept.....	85
Adjustments.....	85	C-1 Phantoms	26
Alamo Ring	18	Cadence Patter.....	31
All 8.....	30	Call.....	66
All Four.....	61	Caller's Joke.....	86
All Four Couples Concept.....	85	Calls Including <anything>.....	66
All Position Dancing (APD).....	51	Cast Off.....	48
Allemande Left	48, 54	Centers	33, 41, 47, 61
Allemande Left to an Allemande Thar ..	33	Centers Pass Thru	47
Ambiguous Starting Formation	8	Change of Focus.....	77
And a Quarter More	60	Check.....	31
Any Call	66	Circle of 8	18
Anything	66	Circular Fractions.....	58
Applications Review	71	Clockwise	18
Appropriate Behavior.....	95	Clumps	27
Arm Turns	48	Collisions.....	8
Asymmetric Names	43	Column Identifiers.....	44
Axes.....	10	Column of Three	11
Axis	10	Columns	20
Back-to-Back.....	12	Command Examples.....	30
Back-to-Back Dancers	11	Commands Overview.....	6, 29
Bat.....	25	Commands, General Advice	30
Belle and Beau.....	43	Completed Double Pass Thru.....	20
Bending versus Breaking	71	Compound Identifiers	44
Blending.....	79, 85	Concept	66
Block Concept	85	Concept List	65
Blocks.....	25	Concepts.....	65
Body Parts	37	Corner	39
		Counter-Clockwise.....	18

Index

Counter-Dancing	92	Facing Dancers	11
Couple	11	Facing Diamond.....	14
Couple Handhold	90	Facing Diamonds	23
Couples #1, #2, #3, #4.....	39	Facing Direction.....	9
Cross Fold	84	Facing Hourglass	24
Cross Run	8	Facing Lines.....	19
Dance Action Overview	72	Facing Star.....	14
Dance Step	90	Far Side.....	43
Dancing.....	5	Fast Track.....	53
Dancing By Definitions (DBD)	51	Fiat.....	31
Defensive Dancing.....	95	Finally	68
Defining Calls with Turns.....	48	Finish	63
Definition Reminders	32	Flagpole Center.....	41
Definitions	5	Flip	49
Delete.....	64	Flourishes	96
Diagonal Opposite	39	Fold	84
Diamond Identifiers	44	Forearm Hold.....	91
Diamonds.....	14, 23	Formation	9
Directional Calling	33	Formation Center	27
Dixie Grand Circle.....	18	Formation Pictograms	9
Dixie Style to a Wave	8	Formation Roles.....	40
Do Paso	33	Formation Terms	9
Do Your Part.....	69, 75	Formations.....	6
Dogbone	23	Formations, Eight-Dancers	18
Double Pass Thru	20	Formations, Four Dancers.....	12
Each	78	Formations, Six Dancers	16
Each Side	79	Formations, Three Dancers.....	11
Egg.....	25	Formations, Two Dancers.....	11
Eight Chain Thru	20	Four-Dancer Formations	12
Eight-Dancer Formations.....	18	Fractional Turns.....	60
Embellishments.....	94	Fractions	57, 61
Ends	41	Fractions Larger than One.....	57
English Phrases.....	34	Fudging	80, 85
Essence	8	Full Tag.....	20
Everybody	44	Funny 3 by 1 Triangle	15
Explicitly Naming the Formation	31	Funny Box.....	12
Extended Applications.....	50	Funny Diamond	14
Extra English Words	30	Funny Diamonds	23
Extra Words.....	31	Funny Hourglass	24
Face In / Out.....	46	Funny Star.....	14
Face Left / Right	46	Funny Triangle	12
Facing 3 by 1 Triangle.....	15	Galaxy	24
Facing Couples	12	Galaxy Identifiers	44
Facing Couples Rule.....	7	Gender-Neutral Handhold.....	91

Index

General (formation)	10	Helper Words	32
General (Twin) Diamonds	23	High Five	96
General 2-4-2 Lines	22	Hinge	33, 48
General 3 by 1 Triangle.....	15	Honors	93
General Box	12	Hot Hash	52
General Column.....	13	Hourglass	24
General Column of Six	17	Hourglass Identifiers	44
General Column of Three	11	I (formation)	22
General Columns	20	Identifier	66
General Columns of Three	17	Identifiers.....	38
General Couple	11	Identifying Sub-Formations Explicitly..	78
General Crossed Lines	19	If You Can	44
General Diamond.....	14	Ignore	64
General Diamond between General Couples	23	Improper	8, 88
General Galaxy.....	24	Improper Helper Words.....	33
General Hourglass.....	24	Improper Usage	52
General Line	13	Inactive Dancers	92
General Line of Six.....	17	Inactives.....	45
General Line of Three.....	11	Infacers	42
General Lines	19	Initially	68
General Lines of Three.....	16	Interlocked Blocks	25
General Point-to-Point Diamonds.....	23	Interlocked Diamonds.....	24
General Star	14	Interrupt	63
General Tandem	11	Inverted Box.....	12
General Tidal Column	21	Inverted Line	13
General Tidal Line	21	Inverted Lines.....	20, 56
Gestalt	8, 87	Ladder	26
Gimmicks	53	Leaders.....	42
Gimmicks, Examples.....	55	Left	62
Gimmicks, Risks.....	54	Left-Hand Box.....	12
Good Judgment.....	30, 51	Left-Hand Waves	19
Grand	62	Line	13
Grand Square	94	Line of Three.....	11
H (formation)	24	Lines Facing Out	19
Half Sashayed Couple	11	Long Axis	10
Halfway.....	58	Loose Handhold	91
Hand Connections	9	Lyrics from the Song.....	32
Handholds.....	90, 96	Magic Columns	20, 57
Hands Down Handhold	91	Maintaining Offsets	83
Hands Up Handhold.....	91	Make Facing Lines.....	31
Handshake Hold.....	91	Meta-Concept	68
Heads and Sides	39	Mini-Wave.....	11
Hearing the Commands	32	Mirror.....	64
		Mirror Symmetry.....	28

Index

Misinterpretation of a Command.....	30	Point-to-Point Diamonds	23
Modifier.....	61	Position	36
Modifier Pitfalls.....	64	Positions, Actual.....	85
Multiples.....	57, 60	Positions, Preferred	85
Music Phrases.....	89	Positions, Theoretical	85
Naming Dancers.....	38	Posture	90
Near Side	43	Prefer	64
Nesting Modifiers	68	Preferred Positions	85
Normal Couple.....	11	Prefixing a Call with Centers.....	47
O (formation)	25	Promenade	19
O Concept.....	85	Proper.....	8, 88
Ocean Wave	13	Pull By.....	92
Ocean Waves.....	19	Purpose	5
Ocean Waves Rule	7	Quarter Box	22
Offset.....	27	Quarter In.....	40
Offset Columns	27	Quarter Line	22
Offset Formations.....	10	Quarter More	62
Offset Lines.....	27	Quarter Tag	22
Offset Waves.....	27	Recycle	7, 31, 82
Omit	64	Reference Point.....	6, 76
One-Faced Line.....	13	Regional Styling Differences	93
Online Teaching Resource.....	50	Relative Roles	40
Only.....	7	Replace	63
Opposite	39	Restrictions	8
Order.....	37	Reverse.....	62, 63
Others	44	Reverse Dixie	64
Outer.....	41	Rigger	25
Outfacers.....	42	Right and Left Grand Circle.....	18
Outsides	41	Right-Hand 3 by 1 Triangle.....	15
Pack-Saddle Star	14, 91	Right-Hand Box	12
Pair	11	Right-Hand Diamond	14
Palm Star.....	91	Right-Hand Lady	39
Parallel.....	9	Right-Hand Star	14
Parallel Right-Hand Waves.....	19	Right-Hand Z	15
Parallel Two-Faced Lines.....	19	Rotational Symmetry.....	27
Parallelogram	27	Same-Gender Couple	11
Partner.....	39	Sausage	25
Partner Ambiguity.....	40	Set	18
Partner, Temporary.....	40	Short Axis	10
Pass and Roll Parts	60	Short Cuts.....	75
Perpendicular	9	Siamese	16, 25
Persistent Roles	38	Single 1/4 Tag	15
Phantoms	26	Single 3/4 Tag	15
Phrases of eight beats.....	89	Single Completed Double Pass Thru.....	13

Index

Single Double Pass Thru	13	Teamwork	94
Single Eight Chain Thru	13	Temporary Partner	40
Single File Promenade	18	Thar	19
Single Trade By	13	Theoretical Positions	85
Single-File Column	13	Three and One Line	13
Six-Dancer Formations	16	Three-Dancer Formations	11
Skip	64	Three-Quarter Box	22
Skirt Work	92	Three-Quarter Line	22
Slide Thru	75	Three-Quarter Tag	22
Slight Adjustments	31	Tidal 3-and-1 Line	21
Smallest Formation	6	Tidal Inverted Line	21
Smile	96	Tidal Line	21
Something Unusual	52	Tidal Two-Faced Line	21
Special Tips	52	Tidal Wave	21
Split Phantom Columns	26	Time	37
Split Phantom Lines or Waves	26	Timing	89
Split Square Thru Box	13, 21	Timing Singing Calls	89
Square Breathing	81	Trade	48
Square Dance Programs	38	Trade By	20, 87
Squared Set	18	Traditional Handhold	91
Stagger	25	Trailers	42
Stagger Concept	85	Translations	34
Stairstep	26	Triangle	12
Standard Applications	50	Triangles	17, 77
Star Handholds	91	Triple Boxes	26
Stars	14	Triple Columns	26
Start	63	Triple Diamonds	26
Start a Right and Left Thru	56	Triple Lines	26
Starting Formations	6	Turn (a Fraction)	48
Status Roles	45	Turn Thru	82
Styling	90	Twin Diamonds	23
Sub-Formation, 2 dancers	77	Twirls	92
Sub-Formation, 4 dancers	77	Two-Dancer Formations	11
Sub-Formation, Active	76	Two-Faced Line	13
Sub-Formation, Expanding	76	Two-Faced Line between Mini-Waves	22
Supercall	67	Two-Faced Line of Six	17
Swings	95	Two-Faced Lines	19
Take No Prisoners	53	Variations	50
Tandem	11	Very Centers	41
Tandem Couples	12	Very Ends	41
Tandem-Based Triangle	12	Walk and Dodge	42
Taw	44	Wave	13
T-Bone	11, 21	Wave between Mini-Waves	22
T-Bone Box	13	Wave of Six	17

Index

Wave of Three.....	11	Wrong Way Promenade	19
Wave-Based Triangle	12	Wrong Way Single File Promenade.....	18
Welcoming Dance Environment.....	95	Wrong Way Thar.....	19
Wheel and Deal.....	83	You're Home.....	31
Who Is Active.....	72	Z (formation)	25
Width by Length.....	9	Zero Tag	20
With a Full Turn	60	Zoom.....	47
Wrong Way	61		