

RELATIONSHIP SIGHT CALLING SIMPLIFIED

Since more or less 'mastering' Sight Resolution in the late '70's, it soon became apparent to me that there is something else, something in between simply 'free wheeling' the calls and resolving. I want to know generally what the dancer pairings are at any time. Knowing this would totally round out the combinations of Mental Imagery, Modules and Sight Resolution. My final inspiration came when I realized that, at any time normally arranged couples where facing such that all couples were facing, each man will be paired with the SAME relative lady, or will be looking at the SAME relative lady. Rules of Symmetry and pairings led to this valid conclusion. If I could quickly identify this SAME relative lady, I would know the specific men/lady pairings. I figured this is another reasonable application of using Sight Calling for something other than resolution. Knowing the Relationships gives me the distinct advantages of going from 'free wheeling,' to Mental Imagery, to Modules, to resolution and not be concerned about losing my pilot square(s).

What came of this is a structure I call GROUPS. What follows is an explanation of that structure along with the various methods involved in GROUP implementation. It is not complicated and ties in substantially with all of today's choreographic theory without any contradictions.

■ Kip

DEFINITIONS

RELATIONSHIP SIGHT CALLING	A form of sight calling that moves dancers from one known pairing state to another.
PAIRING STATES	<p>SAME, meaning all men are paired with the SAME relative lady (all men with Corners, or original Partners, or Opposites, or Right Hand Lady.</p> <p>MIXED, meaning Head or Side men have one pairing state, the other men have the opposite of that pairing state (Head men have original Partner, Side men have original Opposite, and so on.)</p>
GROUP	A collection of four adjacent dancers, two men and two ladies, who are situated either in a four-dancer box or in the same line or column when all eight dancers are viewed. Groups are not Setups.
GROUPIES	A man and a lady who share a relationship that the Group is named after. In a Corner Group, any man and his Corner are Groupies. If any one man has his Groupie, all men have their respective Groupies.
GROUP NAME	A Group takes the name of the relationship that exists when all men are in a SAME paired state, or could be in a SAME paired state by acquisition. With facing couples, men are either paired with the SAME relative lady, or are looking at the SAME relative lady. Therefore, there are only four Groups, named Corner Group, Right Hand Lady Group, Partner Group or Opposite Lady Group. There are two Group Types. Corner Group and Right Hand Lady Group are both the same Group type. Partner Group and Opposite Lady Group are both the same Group type.

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GROUP TRANSITION	Moving from one known Group to the opposite of that Group within the same Group type. Going from a Corner Group to a Right Hand Lady Group or vice versa; or going from a Partner Group to an Opposite Lady Group or vice versa. Two dancers who are not Groupies move, in effect, 'across the street'.
GROUP CONVERSION	Moving from one known Group Type to the opposite of that Group Type; going from a Corner or Right Hand Lady Group to a Partner or Opposite Lady Group or vice versa.
GROUP INVERSION	Occurs when Groupies transition or travel together as the dancers go through what is otherwise a Group Transition series of calls, in effect moving 'across the street'.
KEY DANCERS	As with all forms of sight calling, callers must choose and visually follow key dancers. Most callers use couples number 1 and 4 with number 1 man as the Pivot and number 4 man as the secondary, or left hand man. The caller must remember the original pairings of these two key couples and know that dancers are all in Sequence when these couples are paired and the Pivot's corner is adjacent to him to his left. In this case the number 4 couple is the Left Hand Couple and the number 1 couple is the Right Hand Couple.

VISUAL TRIGGERS – RECOGNIZING GROUPS AS WE CALL

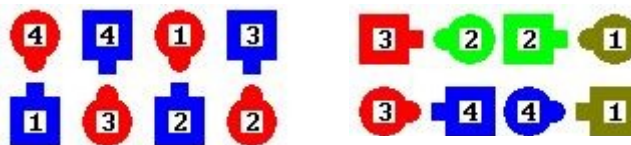
There are three dynamic visual triggers that sight callers must 'see', listed here in order of importance. Each of these triggers relates directly to one or more of the four Groups. The Relationship caller will most often view BOTH key men to make a pairings and Group determination. The caller will then view the proximity of the Pivot's original Partner and/or Pivot's Corner.

THE SQUARE WILL ALWAYS BE IN ONE OF THESE THREE PAIRING STATES AT ANY TIME BOY-GIRL PAIRINGS CAN BE DETERMINED. DISCOVER THE PAIRING STATE, AND WE KNOW THE GROUP.

FIRST VISUAL TRIGGER, ONE PAIRED, ONE UNPAIRED

- ONE PAIRED, ONE UNPAIRED

- 'One Paired' means one key man is paired with original Partner. 'One Unpaired' means the other key man is NOT with original Partner, which means he is paired with his original Opposite lady. This pairing state is a MIXED pairing state.

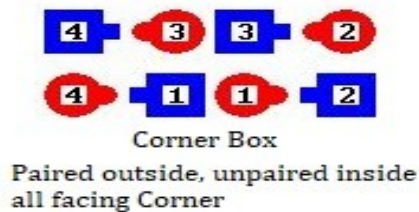


- **Associated always with Corner or Right Hand Lady Groups.**
- Formation and therefore facing direction is not a factor. However, it is easier to learn the process utilizing in-facing Lines, two-faced Lines, Eight Chain Thru boxes, or parallel Waves.

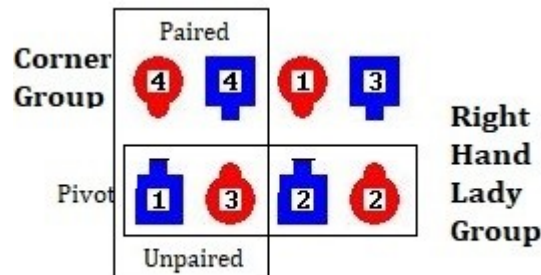
RELATIONSHIP SIGHT CALLING SIMPLIFIED

- ONE PAIRED, ONE UNPAIRED (CONT)

- This pairing state gives the caller enough information to determine the overall Relationship state of the Square.
 - If Pivot and Pivot's Corner are in the same four-dancer collection, the four-dancer collection is a Corner Group. If Pivot's Corner is NOT in the collection, the collection is a Right Hand Lady Group.
 - The tools of Transition, Conversion and Inversion allow callers the freedom to take the dancers to another predetermined Relationship state or Group (see 'Tools' section.)
- This MIXED pairing state occurs when dancers are in a Corner Box, which is one Setup in the Corner Group. The outside couple is paired, the inside couple unpaired, all dancers facing Corner.



- When this MIXED pairing state occurs in facing Lines, the dancers are in two compatible Groups at one time.



Group is defined by the lady the men have when men all have the SAME relative lady. In the Line, if the two ladies swap places, all men have their original Right Hand Lady. Therefore the Group is the Right Hand Lady Group.

- If we focus on the four-dancer collection that is the box formed by facing couples and the box contains the Pivot man's Corner, the box is a Corner Group; the other collection of four-dancers (the one's in the Line) must be a Right Hand Lady Group, the opposite and compatible Group from the Corner Group.
- The caller can choose which Group he wants to 'play' with depending on how he wants the dancers to interact.
- If the interaction is with the four-dancer collection that includes the Pivot's Corner, the caller has chosen the Corner Group. Otherwise, the caller has chosen the Right Hand Lady Group.
- A Two Ladies Chain or equivalent call will pair the men with their Group Lady,

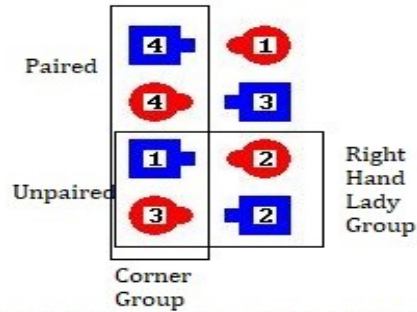
RELATIONSHIP SIGHT CALLING SIMPLIFIED

- ONE PAIRED, ONE UNPAIRED (CONT)

their Groupie, a SAME pairing state. When one man has his Groupie, all men have their Groupies. However, spotting Groupie pairings can be more difficult than spotting a 'one paired, one unpaired' MIXED pairing state.

- **Example 1 -- Dancers are moving along, and suddenly you see this:**

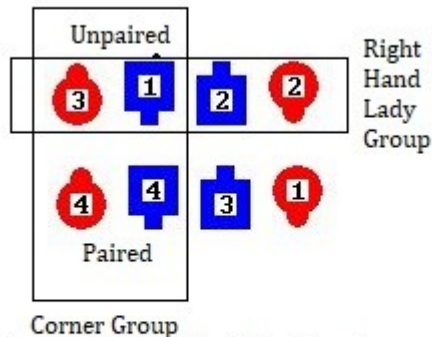
The Relationship sight caller is always looking for pairings, and will look at both key men to determine if any pairing exists. Then, find Pivot's Corner.



The Relationship caller can easily resolve from here, or can move dancers to another location, another Group. The caller knows the Relationship of the dancers.

- **Example 2 – Dancers are moving along, and suddenly you see this:**

Again the Relationship caller looks at both key men, and then for Pivot and his Corner.



Boys Trade, Boys Run, Bend the Line give us a Right Hand Lady facing Line in Sequence.

Boys Run, Ferris Wheel results in a Corner Group DPT where Dixie Grand resolves.

- Again, options. This visual MIXED pairing state of 'One Paired, One Unpaired' gives the caller options. When the pairing state is MIXED, one four-dancer collection is in one Group, the other four-dancer collection is in the other compatible Group.
- Takeaways:
 - The Square can be viewed as two four-dancer collections, each is a Group. Groups are always one of four Groups named after the ladies. Two of the Groups are in one Group Type, the other two Groups are in

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• ONE PAIRED, ONE UNPAIRED (CONT)

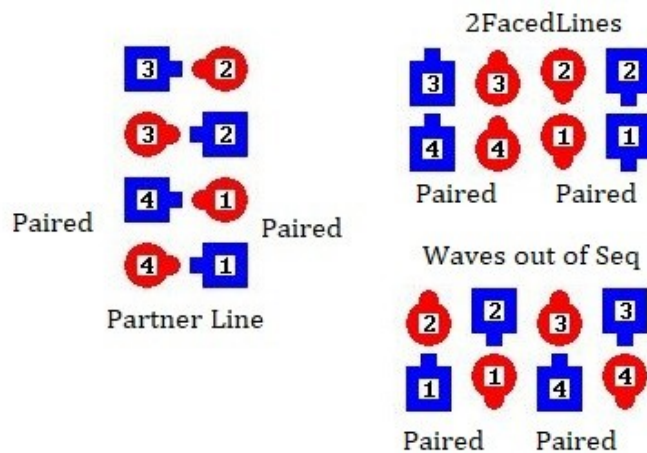
the other Group Type.

- In a Group, the man-lady pairings are either SAME or MIXED.
 - The SAME pairing will be the lady the Group is named after. All men will be paired with that Group lady.
 - The MIXED pairing will be a Two Ladies Chain 'effect' from the SAME or Groupie pairing.
- In the Group Type of Corner Group and Right Hand Lady Group, the MIXED pairing state is always 'One paired, one unpaired'.
 - In this Group Type, a MIXED paired Line will always have dancers in both compatible Groups at the same time, with one four-dancer collection in one Group, the other four-dancer collection in the other, compatible Group.
 - Therefore, the caller has the option of which Group to focus on based on how the caller wants the dancers to interact. Caller will select calls that will have one four-dancer collection interact (e.g., those in the Box), or the other (e.g., those in the Line) and will mentally track the dancers accordingly.

NEXT VISUAL TRIGGER, TWO COUPLES PAIRED

• TWO COUPLES PAIRED

- If two adjacent couples are paired, all couples must be paired with original Partners due to the rules of Symmetry.
- Since all couples are paired, this visual trigger only deals with one Group, the Partner Group.
- Working with the Partner Group is very straightforward.

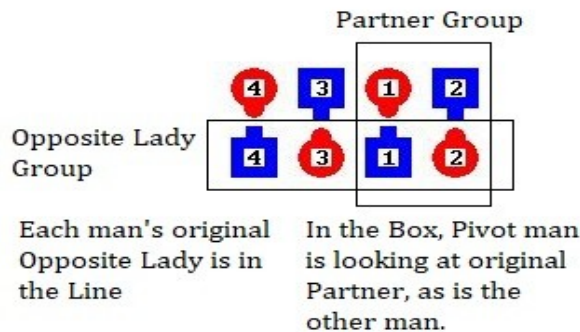


This pairing state is pretty easy to 'see', regardless of Formation.

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• TWO COUPLES PAIRED (CONT)

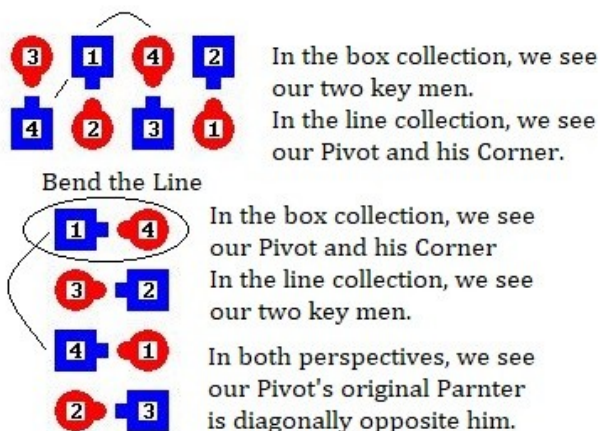
- When in Lines and pairing state is SAME, regardless of which collection of four-dancers we want to view, the Group answer is the same, Partner Group.
- A Two Ladies Chain effect results in a MIXED pairing state and a Group overlap where one collection of four dancers is in the Partner Group, the other four-dancer collection is in the Opposite Lady Group.



FINAL VISUAL TRIGGER, NO COUPLES PAIRED

• NO PAIRINGS

- If no pairings of either key men are seen, and original Partners are not in the Group, the Square is in the Opposite Lady Group.
- Toughest Group to 'see' since spotting it relies on recognizing the presence of a minimal set of key dancers, just two, who are not original Partners.
- Viewing the Pivot, there will only be one other key dancer in the collection of four dancers. That dancer will either be Pivot's Corner, or the other key man, man #4. It will never contain both the Pivot and the Pivot's original Partner. Either way, the Group is an Opposite Lady Group.

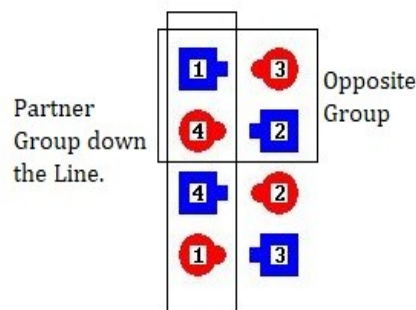


These two Setups are Technically Equivalent. They both are Opposite Lady facing Lines, but the roles of Heads and Sides are changed.

RELATIONSHIP SIGHT CALLING SIMPLIFIED

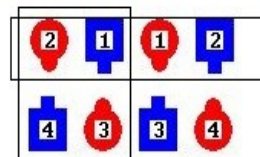
• NO PAIRINGS (CONT)

- In both illustrations above, all men are paired with SAME relative lady, their original Opposite Lady. Whenever this pairing state occurs, both four-dancer collections are in the same Group, the Opposite Lady Group.
- If we call a Two Ladies Chain effect call, it results in a MIXED pairing state. A Group overlap exists with two key dancers in one four-dancer collection, and four key dancers in the other four-dancer collection.
- The Two Ladies Chain effect changes the SAME pairing state to MIXED. This results in one four-dancer collection being in one Group, the Opposite Lady Group, while the other four-dancer collection is in the opposite of that Group which is the Partner Group.



Box collection contains two key dancers, Pivot and his Corner. Men are all facing Opposite ladies.
Line collection contains all Partner pairings and is a Partner Group.

Partner Group down Line



Box view is Opposite Lady Group

Box collection has two men as key dancers, Pivot's original Partner and Corner are not in collection.
Line collection contains all Partners in the Line, and therefore is a Partner Group.

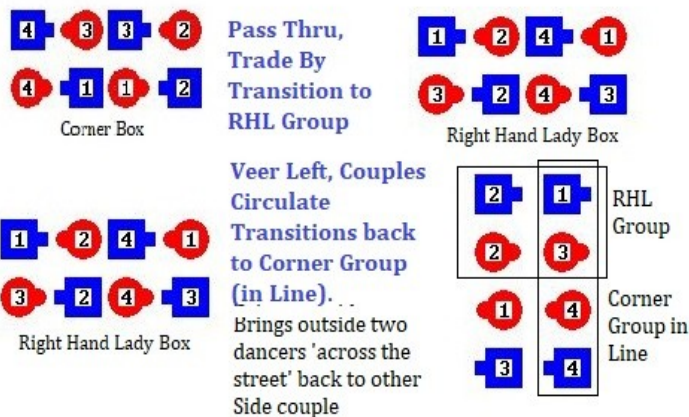
- Whenever the pairing state is MIXED and dancers are in Lines, a Group overlap occurs. Two important aspects are observed:
 - Two compatible Groups exist at one time, one four-dancer collection being in one Group while the other four-dancer collection is in the opposite of that Group.
 - The caller has the 'option' of deciding which Group to focus on depending on how the caller wants the dancers to interact next. In the above example....
 - If the caller uses calls that cause the Box dancers to interact, the caller has chosen the Opposite Lady Group as the focus.
 - If the caller uses calls that cause the Line dancers to interact, the caller has chosen the Partner Group as the focus.
 - Additional options exist, such as Transitioning dancers to the opposite Group, or Converting the Setup to a Group within the other Group Type.

TOOLS USED TO MOVE DANCERS -- MEMORY, MODULES, SIGHT VERIFICATION

GROUP TRANSITIONS

- When any two dancers who are not Groupies move from their four-dancer collection to the other four-dancer collection, a Group Transition occurs.
 - Dancers move from the Group they are in to the opposite and compatible Group in the same Group Type.
 - Compatible Groups within the two Group Types.
 - Corner and Right Hand Lady Group.
 - Partner and Opposite Lady Group.
 - If the two dancers who transit over to the other collection are Groupies, **no Group Transition occurs**. Dancers remain in same Group.
- Call modules associated with the Chicken Plucker routine are examples of modules that can move dancers from one Group to the other compatible Group.
 - A significant aspect of these modules is they equate to a Trade By or All 8 Circulate effect and often contain the calls 'Trade By' or 'Couples Circulate', or 'All 8 Circulate'.
 - The two dancers who 'transit' over to the other side, or 'across the street', can be same sex dancers, not just men and lady combos. However, they CANNOT be Groupies.

• **Corner and Right Hand Lady Group examples:**



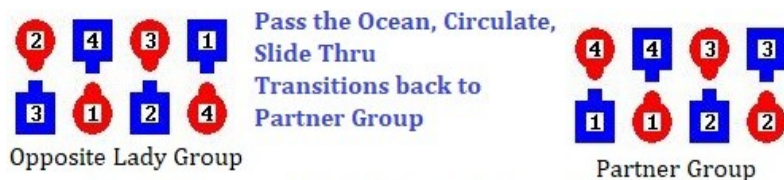
- When dancers are in Corner Group, Pivot's Corner is in the same four-dancer collection.
- When dancers are in Right Hand Lady Group, Pivot's Corner is NOT in the same four-dancer collection.

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GROUP TRANSITIONS (CONT)

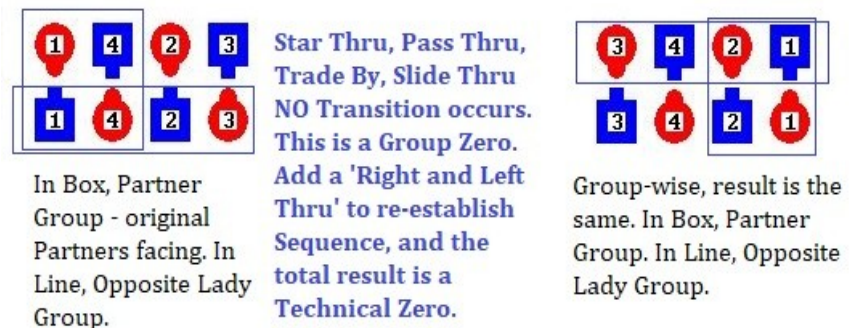
- In the above example, the resulting Two Face Line has all dancers in a MIXED pairing state. Therefore, a Group overlap exists with one four-dancer collection in one Group and the other four-dancer collection in the opposite but compatible Group. A 'Chain Down the Line' results in all dancers in Facing Lines, in a SAME paired state, all with Corners, all in a Corner Group.

Partner and Opposite Lady Group examples:



Notice the absence of Pivot's Partner in the Opposite Lady Group, and the presence of Pivot's Partner in the Partner Group.

- A NO Transition example:** In a Partner Group, when Pivot and original Partner (Groupies) move together 'across the street' or remain together on the same side of the street, *no Transition occurs*. Dancers remain in the same Group, the Partner Group. In this example, Pivot is moving 'across the street' with original Partner, his Groupie in the Partner Group. Initial Setup is a MIXED paired Partner Group. Result is a MIXED paired Partner Group, virtually the same in Group speak.



- Regardless of the initial Group, if the initial Setup includes MIXED paired lines, using the module shown above will NOT transition, but will leave the dancers in the same Group as the initial Group. The reason is that each man will be moving 'across the street' with his Groupie.
- When NO Transition occurs, a Group Inversion occurs. (See Group Inversion.)

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GROUP CONVERSION

- When only one dancer from each four-dancer collection moves to the other, a Group Conversion occurs. Dancers move from one Group Type to the other. Also occurs when only two dancers cross in the center.
 - Conversions occur between the two Group Types. Corner and Right Hand Lady Groups are one Group Type; Partner and Opposite Lady Groups are the other Group Type.
 - A Corner or Right Hand Lady Group converts to a Partner or Opposite Lady Group.
 - A Partner or Opposite Lady Group converts to a Corner or Right Hand Lady Group.
- Two very common Conversion call modules are:
 - The Magic Module that starts in a normally arranged 8-Chain Thru Box, '**Swing Thru, ends Circulate, centers Trade and Run, Bend the Line**'. For example, Converts Corner Box Setup to Partner Line Setup.
 - From normally arranged Facing Lines, '**Touch ¼, Circulate, Boys Run**'. For example, Converts Partner Line Setup to Corner Box Setup.
 - There is a definite dependency on Sequence in determining the actual destination Group. In both modules above, the assumption is that dancers start IN Sequence. If they start OUT of Sequence, the results are an Opposite Lady Line OUT of Sequence and a Right Hand Lady Box OUT of Sequence, respectively.
- Calls that are among those considered Conversion calls include **Ends Circulate, or Centers Circulate** (when circulating dancers all face the same rotational direction), **Column Circulate, Spin Chain Thru, Acey Deucey, Coordinate, Grand Swing Thru, Spin Chain and Exchange the Gears**.
- Calls directed to the centers that result in only 2 dancers crossing the center of the square.
(Centers Walk and Dodge; Very Centers Trade; Centers Recycle; Centers Swing Thru; etc.)
 - [CB] {Touch 1/4, Extend, Boys Swing Thru WHILE Girls Partner Trade, Extend, Boys Run}[OL]
 - [PL] {Pass Thru, Wheel & Deal, Centers Sweep ¼, Centers Pass Thru THEN Cloverleaf, Double Pass Thru, Leaders Trade}[CB]
 - [PL] {Pass Thru, Wheel & Deal, Centers Flutterwheel, Centers Pass Thru}[CB]

RELATIONSHIP SIGHT CALLING SIMPLIFIED

GROUP INVERSION

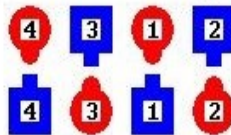
- Occurs when Groupies exit their four-dancer collection and move to the other. The Inversion occurs when they arrive at the other collection. The Group remains the same, but the roles of Heads and Sides have reversed, or flipped, or exchanged places.
- When one man has his Groupie, all men have their Groupie. The Groupie pairing state is always SAME, all men with same relative lady. As long as Groupies stay together, the Groups must be the same.
- If, in the process, we restore the initial FASR that existed prior to the Inversion module, the result is a Technical Zero. All elements of FASR must be restored.
 - All Technical Zeros are Group Inversions.
 - Not all Group Inversions are Technical Zeros.

The requirement for a Group Inversion also to be a Technical Zero is restoration of the initial FASR.

- From Facing Lines, if the pairing state is MIXED and caller calls a module that effectively moves the two Groupies 'across the street', the result will be a Group Inversion. The Group(s) remain the same. In this example, adding a call necessary to re-establish the initial FASR results, overall, in a Technical Zero.



The Group Inversion occurs once Pivot and his original Partner move 'across the street'. This occurs prior to the last 'Slide Thru'. The last 'Slide Thru' restores the 'F' or Formation back to Facing Lines. However, the 'S' or Sequence is not the same as in the initial FASR. Add a 'Right and Left Thru' and the initial FASR is restored, making the entire call module including the 'Right and Left Thru' a Technical Zero.

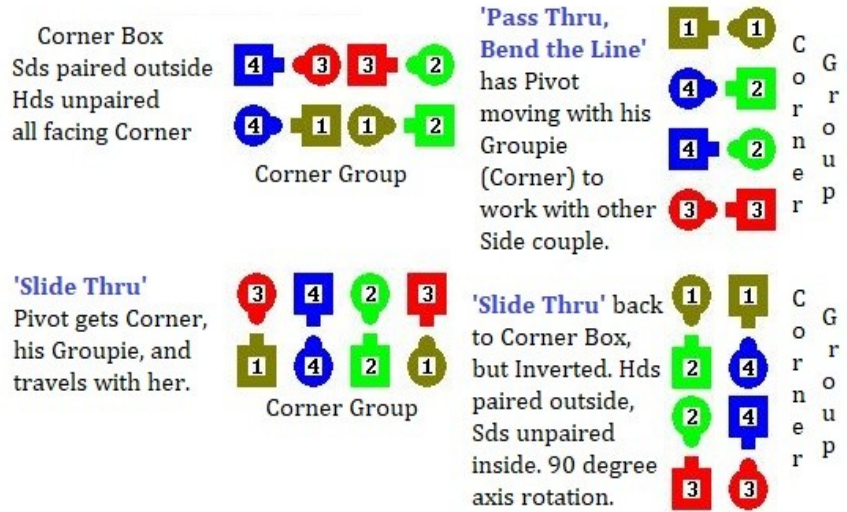


- When Groupies are paired, the overall pairing state of the Square is SAME. Inversion modules work just as well when Groupies remain on the same side of the Square. It is the other Groupie couples that move 'across the street'. In the above example, change the module to **'Square Thru 4, Trade By, Slide Thru'** and the Inversion still occurs even though Pivot and his Groupie are not the ones to go 'across the street'. They remain on the same side.

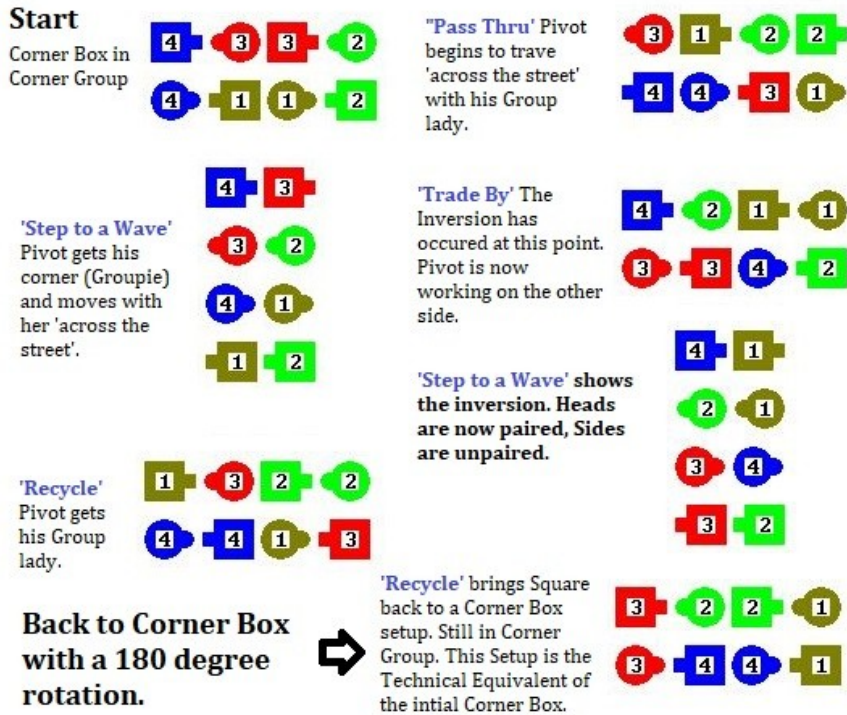
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- GROUP INVERSION (CONT)

- Example: Group Inversion with 90 degree axial Rotation



- Example: Group Inversion 180 degree axial Rotation



- When executed from a Setup where Groupies are facing, the entire module 'Step to a Wave, Recycle, Pass Thru, Trade By, Step to a Wave, Recycle' is a Technical Zero.

RESOLUTION – THE FINAL FRONTIER

• GETOUTS

- Once I understood the Groups construct, I realized that the standard Extemporaneous Sight Resolution algorithm was indeed too restrictive and had several drawbacks that became evident while watching newer callers attempt to learn and master it.
 - It relies on callers knowing when pairings exist, which isn't the case. Many callers run dancers around and around while the caller tries to see a pairing situation he recognizes.
 - It leads to a type of 'simple sameness' in the resolution. Callers tend to use only a very few call combinations in the final resolution call series.
 - Once the pilot square is out of play, so is the caller.
- I realized in Groups, I am watching four dancers, two men and two ladies. If I can maneuver them so they are a normally arranged facing couple, there are only 8 possible Setups for the four-dancer collection.
- If I develop GETOUTS for each of the 8 possible Setups, and do so for each of the four Groups, I can virtually resolve anywhere, anytime. This gives me maximum versatility because I have the option of resolving from the specific Setup I see before me, or should I want to deliver a specific GETOUT, maneuvering to one of the other possible Setups within the Group and resolving from there.
- Since I am virtually tracking the pairings, actual and potential, I can resolve very quickly without reliance on a pilot square should the dancers begin to fail or falter.
- GETOUTS are based on three points of resolution.
 - Allemande Left
 - Right & Left Grand
 - Back to Home
- The GETOUTS I create are memorized, have a minimum number of calls to assist with recollection, and offer a lot of variety for the dancers.

References:

*Links to various **CRaMS** Documents,*

<https://glennwilsonsquaredance.weebly.com/crams.html>

[Controlling Choreography With Relationships \(PDF File\)](#), Barry Johnson, 2014

Call Me Crazy, Kip Garvey, 2017

Nuts and Bolts, Kip Garvey, 2017

Sight Calling Secrets, Michael Haworth, 2016

The Mighty Module, Bill Peters, circa 1973