

INTRODUCTION TO THE ART OF SQUARE DANCE CALLING

Click on the speaker icon lower right corner of the slides for further comments as you go



A bit of a resume' from Daryl Clendenin

Started calling in 1969 after a couple of years enjoying being a dancer.

Was invited to join CALLERLAB in 1975, Served terms on the board of governors and executive committee.

Started teaching callers in the mid-seventies and was one of the earliest CALLERLAB Accredited Coaches.

Was the founder of Cascade Callers College sometime in the early 1980's and conducted annual schools till 2018. He has been training callers since the mid 1970's.

Produced Chinook and Hoedowner, Square and Round Dance Records and has recorded on various others.

Traveled internationally calling and conducting callers training.

Authored a booklet on Teaching Square Dancing using the Sicilian Circle.

Sixteen winters calling and teaching in the Resort Parks of Mesa and Apache Junction Arizona. Summers calling on the road.

Retired from full time calling in 2003.

Lives and calls in the Metropolitan area of Portland, Oregon USA.



TOPICS AS INCLUDED: Slide #'s as shown.

1. Slide #1 Introduction
2. Slide #2 Table of contents, Explanation of ground rules,
3. Abbreviations Circle Figures, terminology, read, think, listen to Recording, read again.
4. FASR
5. Square ID and Sequence
6. Diagonal Opposites
7. Grid Layout
8. The Grid
9. Formations in the Grid
10. Chicken Plucker
11. The Basic Traffic Pattern
12. Chicken Plucker Halfway
13. Calling Patter to Music
14. Calling Patter to Music
15. Calling Patter to Music
16. Calling Patter to Music
17. Calling Patter to Music
18. Modules
19. Modules cont.
20. BTP with Modules (example)
21. Modules at Work
22. Allemande Left

THIS PRESENTATION IS FOCUSED ON THE MODULAR METHOD
Learning the danceable combinations in small increments gives the newer caller a dependable way to control the movement of the dancers while developing the Formation Awareness needed for the other methods. All of the methods require “memory.” Modular calling can be compared to knowing how to get to the grocery store, and “Modules” are nothing but stops along the way.

There are five Methods of Choreographic Control. Reading, Memory, Modular, Mental Image, and Sight Resolution.

Modular: Utilizing a “Traffic Pattern” and inserting small, known groups of calls, (“Modules”) in that pattern for variety.

The premise is, there are just so many places you can go in a square and they are all in the Grid. And the Grid is where you’ll find the Allemande Lefts.

Modules are important to the new callers in a couple of ways. First it teaches the new caller combinations that flow well for the dancers. Second, it would be almost impossible to develop “Formation Awareness.” without a consistent use of Modules.



ABBREVIATIONS and TERMINOLOGY

It would be difficult to benefit from any program of learning if you don't speak the language of the trainers. The first few slides are directed towards preparing you for what's to follow. We understand the complexity of having unfamiliar terminology and concepts thrown at you constantly. But just as a dancer must learn the language of the dance, the caller must learn the language of calling.

The best advice I can give is "Take your time." Don't try to rush through everything. These first slides can help act as a resource to find explanations. I think most of your question will be answered in each step as we proceed.

ABBREVIATIONS: This list seems long. Don't try to memorize it. That should happen by itself as we progress through the Presentation.

(AL) Allemande Left

(CB) Corner Box (aka Zero Box)

(CBO) Corner Box out of Sequence

(CBW) Corner Box Wave

(CBWO) Corner Box Wave Out of Seq.

(DPT) Double Pass Thru

(DPTO) Double Pass Thru, out of Sequence

(EQ) Equivalent

(KISS) Acronym for, Keep it short and simple.

(SS) Static Square

(PL) Partner Line

(OB) Opposite-Lady Box

(OBO) Opposite-Lady Box out of seq.

(RB) Right-Hand Lady Box, (aka Across the street Box)

(RBO) Right-Hand Lady Box out of Sequence (aka Across The Street Box)

(SEQ) Sequence (Seq)

(TB) Trade By

(TBO) (TB) Trade By out of Sequence

(Z) Zero

(TZ) Technical Zero



After these introduction pages, Circle Figures are NOT included. The premise is, "Other than Circle Figures, the dancing is done in a Grid (Slides # 8-9)" Another point, this document is based solely on the theory that all of our MWSD choreography other than Circle Figures, is based upon its' relativity to the Basic Traffic Pattern (BTP) aka "Chicken Plucker."

Everything in this document is intended to be used at the Mainstream Program. It can also be assumed that everything is symmetrical and standard.

Partner, Corner, Opposites and Right-Hand Ladies. That means if a Corner Box is the Formation (CB), a (CBO) is a Corner Box out of sequence.

Corner Box (CB): A group of four dancers (2 Couples) that all have their corners within the same Grid Box. Not necessarily as Partners.

Opposite Lady Box (OB): A group of four dancers (2 Couples) that all have their corners within the same group.

Partner Box (PB): A group of four dancers (2 Couples) that all have their partners within the same group.

Right-Hand Lady Box (RLB): aka Across

What's the FASR?

FASR is not a movement. It's an acronym for: "Where I am, and who's with me."

F = Formation. A term to explain the geometric state of the square. Dosado is a movement. Boxes, waves, two faced lines, columns, etc., are Formations.

A= Arrangement. That would be the Boy (B), Girl (G) placements of the dancers in any Formation. In symmetric Choreography, there are only six possible Arrangements and refer to gender. BGBG, GBGB, BGGB, GBBG, BBGG, and GGBB.

S= Sequence. That's the numerical sequence of the dancers. 4 Couples and 4 Numbers. If counting counter-clockwise, the "IN Sequence state of those couples or the individual dancers that make up those couples would be, 1-2-3-4. "Out" of Sequence would be 1-4-3-2. It's possible for the Boys to be IN Sequence, while The Girls are Out of Sequence, and vice versa.

R= Relationship. That's recognizing who each dancer has as a partner at any time in the figure. Partner, Corner, Opposites or Right-Hand lady.

The FASR acronym is purely for communication between callers. It has nothing at all to do with the movement of the dancers. The FASR for an Ocean Wave might be:

"F" Formation is a Right- or Left-Hand (CBW) Corner Box Ocean Wave. or what exists if you were to step to a Wave after Square Thru from (SS).

"A" Arrangement is Boy, Girl, Girl, Boy, within the Wave

"S" Sequence is relative to the dancer placement in the *Grid and can be, "In" or "Out". It always exists but it's usually not important information till Allemande Left. Sequence is what determines whether the couples are crossed when promenading home. If you get the Allemande correct, Sequence takes care of itself (slide #5).

"R" Relationship. Refers to partnership of the dancers within a "Grid Box." For the purpose of this document, the Partners in an Ocean Wave are those facing the same direction in the Grid Box (The Grid slide #8 & 9).

In other words, FASR isn't any one thing. It is constantly changing. There are very common FASR's that become recognizable after much use in conversation. Like "Corner Box" (aka Zero Box) and that's the two-couple box that exists after a Heads Square thru.

"Normal Couples," means, each couple is made up of a boy on the left and a girl on the right. I'll try to catch other terms as we progress through

"Static Square," the square that's formed when entering the dance floor

"Normal Facing Couples," – Boy on the Left, Girl on the right, facing the other couple



THE SQUARE (SS) and SEQUENCE



Static Square

Here we have the Static Square (SS). The home and starting positions. Notice the colors & their numbers. Those will be consistent throughout this document. Reds will always be number one.

All individuals shown in this (SS) are in Sequence. That means the counting of the couples, Boys, Girls or both, in a counter-clockwise direction, 1-2-3-4, they are in Sequence.

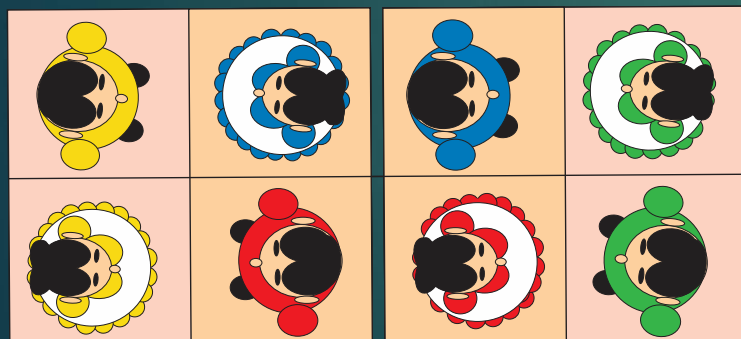
If either Boys, Girls or both dancers in the box are out of Sequence, as the girls are in the lower right Grid, 1-4-3-2, it is a Corner Box out of Sequence (CBO). In symmetric choreography the only two conditions of Sequence are, In or Out. Anything other than that is asymmetrical. Knowing Sequence is only important to Resolution or setting up for a particular Module (Slides #18-19). If you attain a proper Allemande Left, Sequence takes care of itself.

All designated "relationships" apply to Ladies placement in the Static Square. The "Partner" is the one with each man. The "Corner" is to the direct left of each man, The "Right-Hand Lady" is the Lady counter-clockwise from each man's Partner, and the "Opposite lady" is the one straight across.

Box: Two couples in the same 4 dancer grouping. Facing the same direction as the Grid (Slide #6). It is possible to be in the same 4 dancer grouping and be in Lines, Waves, etc..

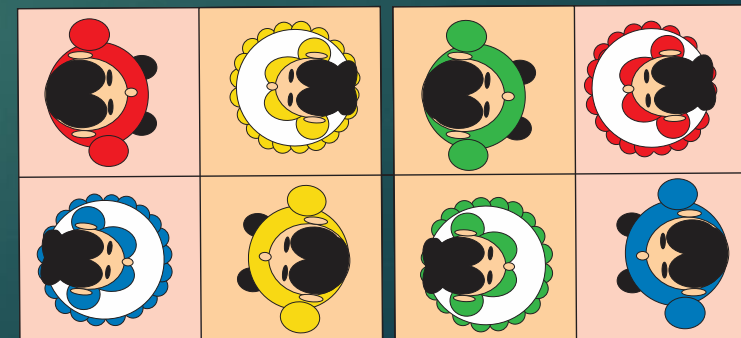
Shown below are "Corner Boxes. What we have after calling a Heads or Sides Square Thru from Static Square (SS) is a Corner Box "IN" Sequence. If they were in Waves, it would be referred to as, (CBW) in or out of Sequence.

"Corner Box" (CB) means that everyone's corner is in their same 4-dancer Grid Box and is assumed to be In sequence. Unless stated as being Out of Sequence (CBO).



Heads Square Thru (CB) "In"
Sequence 1-2-3-4

Definition of "Normal Couples."
Girls on the Right, Boys on the Left.



Heads Square Thru, Right & Left Thru
(CBO) "out" of Sequence 1-4-3-2

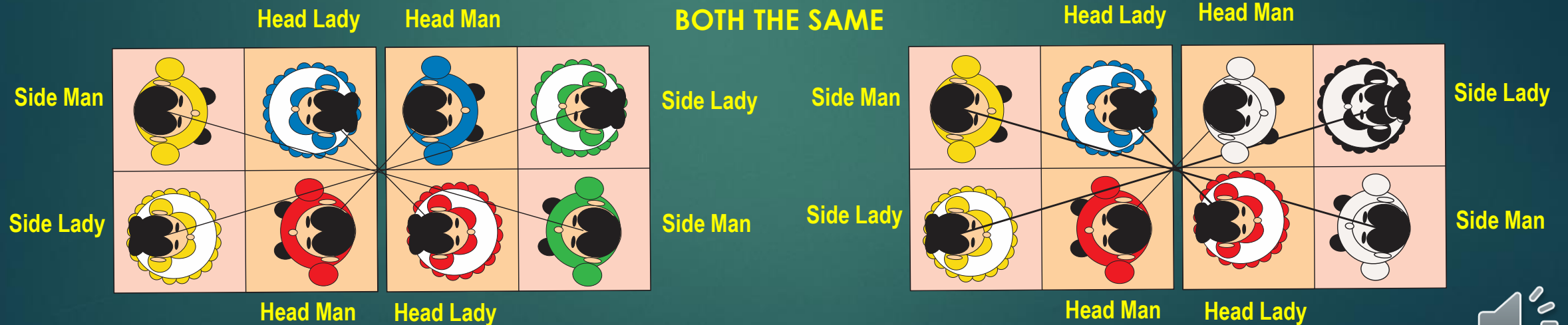
DIAGONAL OPPOSITES (aka Mirror Image)

This is one of the most important features of a callers' choreographic management. Dancers perceive the square as being 8 individuals, or 4 couples. A caller has the luxury of being able to control all 8 dancers by being aware of what exists within a Box or grouping of two couples.

The fact that doing symmetric choreography allows us to watch or call to a group of four dancers, and automatically know that the other group of four is an identical copy. If one is in a Wave, the other is in a Wave and is an exact copy. If one of the four dancer (two couple) groups is in Two Faced Lines, so is the other.

Any straight line that you can draw diagonally between the dancers in one box, to the dancers in the other box, will result in an exact Formation, Arrangement, Sequence, and Partner Relationship (FASR). Yes! It's like calling to, and keeping track of, four dancers instead of eight.

Any choreography that diagonal Opposites aren't the same, is asymmetrical. That would be something like: Couples One and Two, do a Right & Left Thru. The Sequence would be 1-3-4-2. That Sequence will never happen in normal, symmetric, choreography.



In many of our graphics, the colors or numbers are shown for only two of the couples. "Diagonal Opposites" allows you to assume the other two couples, Heads and Sides, Girls and boys, odds and evens, are the same as the ones you can see. In symmetric choreography, there is no exception to this rule. Head Lady has been left in for those that track the number one Lady.



CREATE A GRID (Your own dance floor)

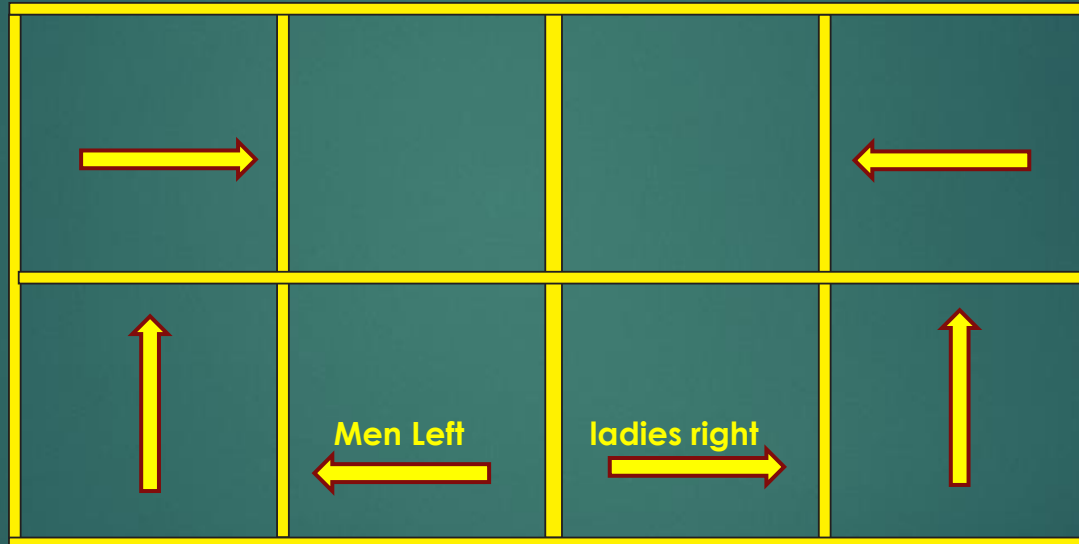
If you can find an out of the way piece of floor that you can at least temporarily set up the Grid, it can help with learning the traffic. It doesn't take much space and you can personally travel the dance pattern with 7 phantoms. I've found that on linoleum or hardwood the blue painters tape works very well. On concrete, maybe in your garage, you can use chalk.

The dimensions don't have to be accurate; the dancers won't be. Just make sure you have 8 adjoining small Boxes of about equal size.

"Movement commands are NOT lyrics." They are directions telling the dancers where to go. You'll find it easier to memorize the Commands and the patterns if you know what it is that you are telling them to do. In other words, turn it into something other than, just words or lyrics.

We call our activity "Square Dancing," but we really don't dance in a Square. Mostly we go back and forth across that rectangle we call a "Grid," calling stuff that applies to two couples. Most new callers don't have a square of dancers for study and practice. Here's a way you can learn and practice the traffic pattern that is the Basis of all that we call. And do it by yourself. TALK IT AND WALK IT.

Don't bother with Laying out the Arrows on the floor. Just know that the traffic from a normal Static Square will have the girls going counter-clockwise and the Boys Clockwise



Approx. 3'-0"

Approx. 7'0"



Begin by walking through the (BTP) Basic Traffic Pattern (slides # 10 - 12) from the number One Mans' or Ladies position accordingly. Take note as you execute each movement where it puts you in the Grid Boxes. Think of it as a walk-in closet. Wider than it is deep. You step in and face right for ladies and left for men (Corner Box). You are in the Grid placed where you would be at the end of Square Thru Four. Step forward and bump into a wall. Turn around, slide over into the other row of small boxes (Right & Left Thru). And then, move forward to the other end of the closet by doing a Pass Thru & Trade By, (RBO) Turn around slide over (Right Left Thru) and move forward to the (CB) by doing a Pass Thru & Trade By. Walk it through over and over and over and.....

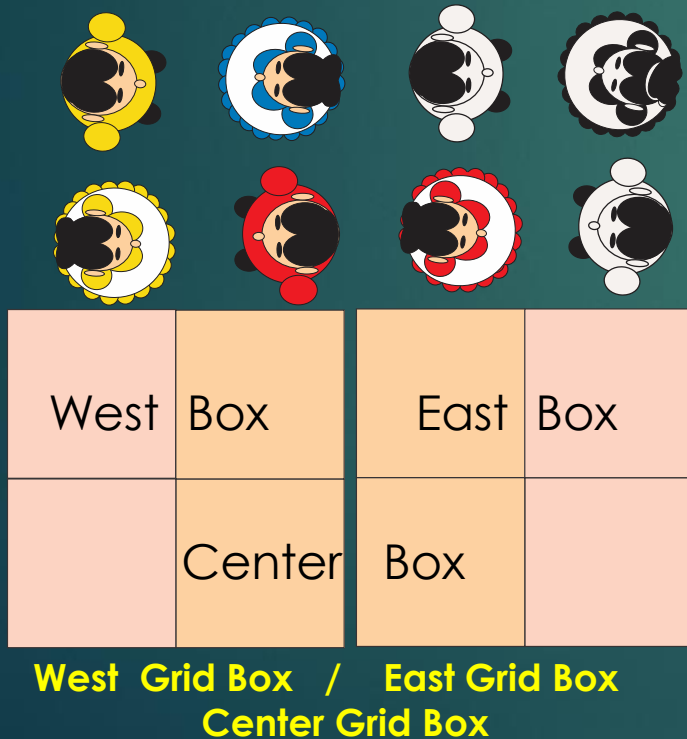
THE GRID and GRID BOXES

Assume that the callers' position will be at the bottom of the page throughout this whole document.

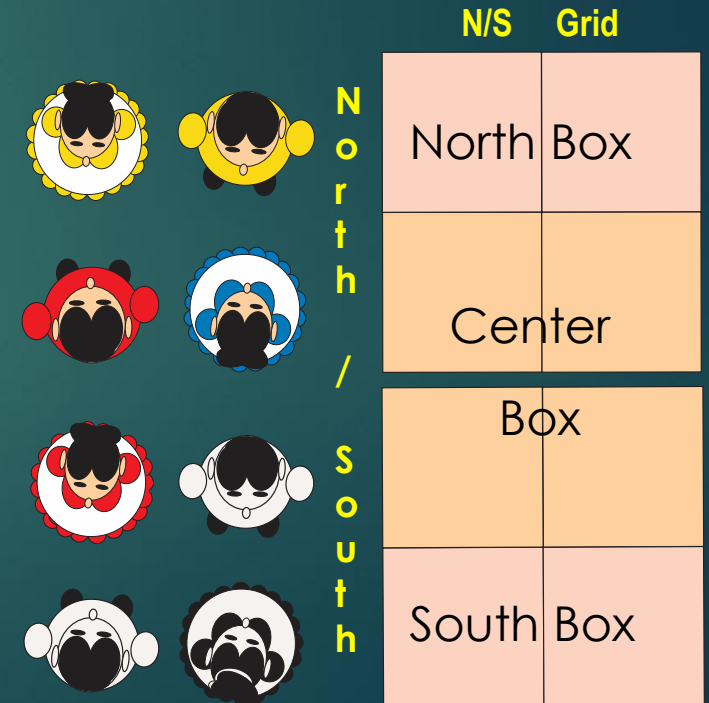
Everything we call is "Relative" to the Grid. The East/West and North/South Grids are both relative to the Callers' perception. In Mainstream, symmetric choreography, there are only two Grids East / West and North / South. The difference between East / West or North / South Grids, might be something as simple as the difference between calling, Heads, Square Thru Four or Sides Square Thru Four.

Also, notice the dividing line between two of the boxes of four dancers. Movements and combinations of movements, are used to move the dancers within their existing "Grid Box," or to move couples or selected dancers from one Grid Box to the other, (aka "Across the street").

THREE GRID BOXES exist in each of the two Grids shown below. Both Grids have two adjacent two-couple "Grid Boxes," and there is one two-couple "Grid Box" in the Center (Center Box), which is made up of one couple from each of the adjacent two-couple Grid Boxes. Calls can be directed to the center four dancers, which results in the center "single box" being formed. Dancing in the Center Box More often than not is used to move dancers from one Grid Box to the other.



Each dancer has the possibility of occupying any one of the 8 spaces in the Grid Box, as well as any of four facing directions. North, South, East or West. With the exception of Circle Figures, all of our dancing is done in variety of Formations within one of the three Grid Boxes. Or, moving individuals or couples from one Grid Box to the other. Everything we call is relative to the Grid.

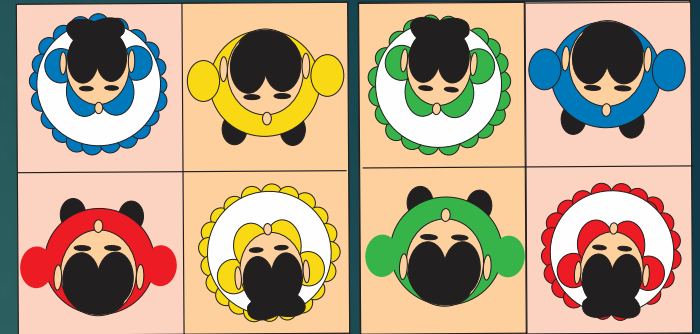
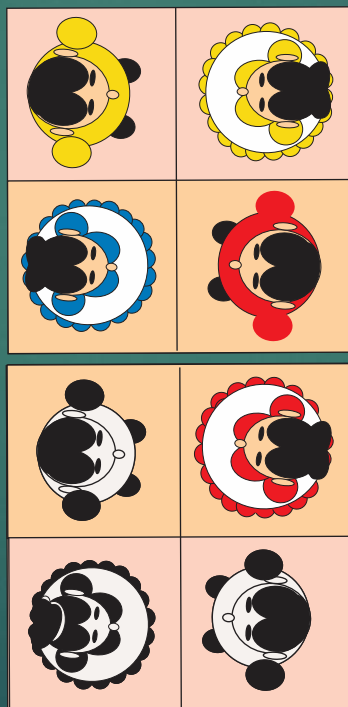
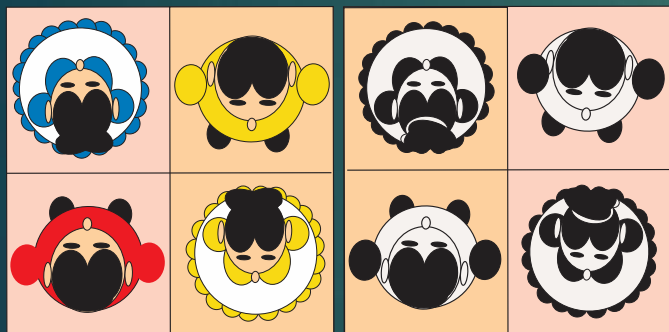


How the Formations are relative to the Grid Boxes



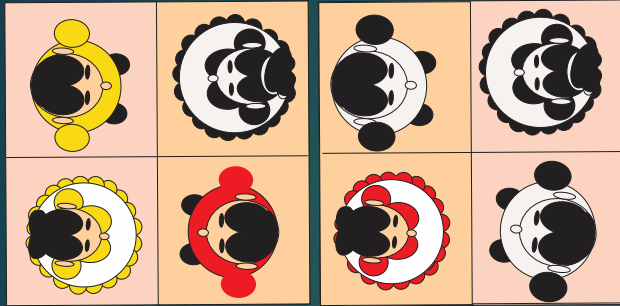
Regardless of some of the dancers appearing to be outside the Grid Box, they are still a part of one, and will need to be in one at the time of an Allemande.

Other than Circle Figures, there are only two Formations in which we do an Allemande Left (Slide #22). That would be; Eight Chain Thru or Trade By, and they are both in the Grid.

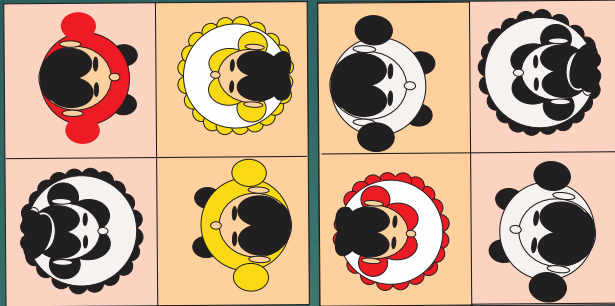


Chicken Plucker

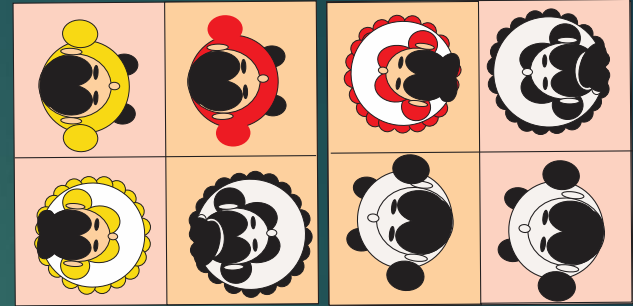
HEADS (SIDES) SQUARE THRU, RIGHT & LEFT THRU, DIVE THRU, PASS THRU, RIGHT & LEFT THRU, DIVE THRU, PASS THRU, ALLEMANDE LEFT.



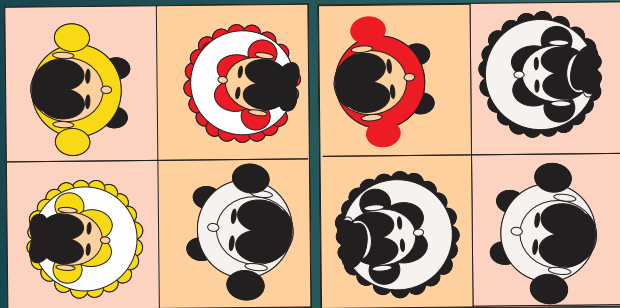
1. HEADS SQUARE THRU, Corner Box (CB)



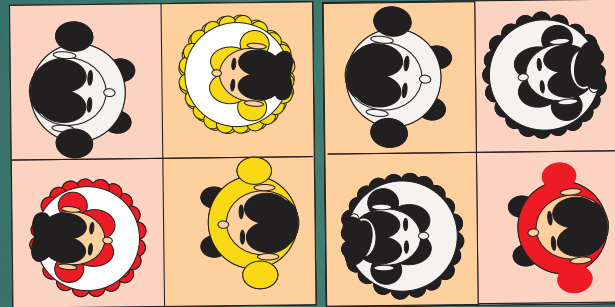
2. RIGHT & LEFT THRU, (CBO)



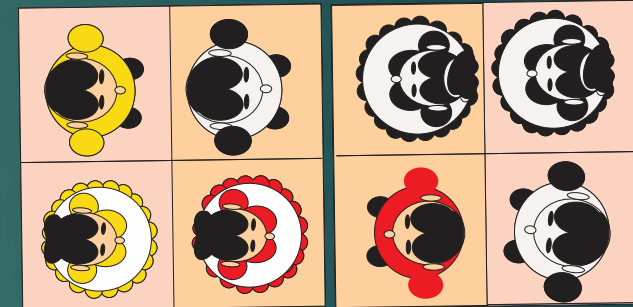
3. DIVE THRU (DPTO)



4. CENTERS PASS THRU (RBO)



5. RIGHT & LEFT THRU (RB)

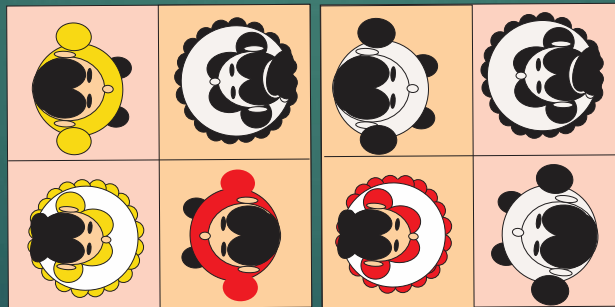


6. DIVE THRU (DPT)

#1. The Grid is "set up" with the "Square Thru Four." (CB)

#2. Right & Left Thru turns the active couples around to prepare to cross the Grid. (CBO)

#3. Dive Thru. You are momentarily in the Center Grid Box. (DPTO)



7. CENTERS PASS THRU (CB)

#4. Centers Pass Thru. Two couples have crossed the center line of the Grid and are now in the East Grid Box and Ladies in the West Grid Box. (RBO)

#5. Right & Left Thru, turns them around. (RB)

#6. Dive thru. (DPT)

#7. Centers Pass Thru to (CB) Allemande Left.

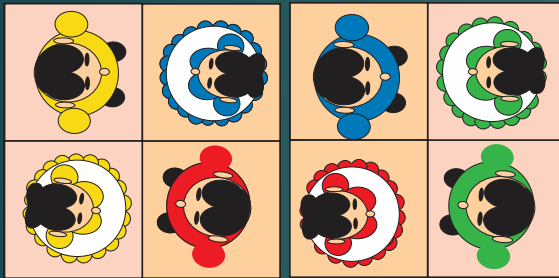


Basic Traffic Pattern (BTP)

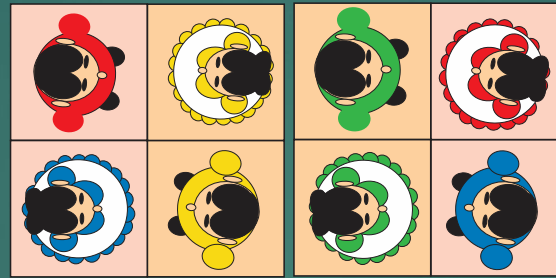
HEADS SQUARE THRU, RIGHT & LEFT THRU, PASS THRU, TRADE BY, RIGHT & LEFT THRU, PASS THRU, TRADE BY, ALLEMANDE LEFT

The only difference between the Basic Traffic Pattern and Chicken Plucker, is a Pass Thru Trade by in place of the Dive Thru Pass Thru. They are Equivalents of each other, but Chicken Plucker has the possibility of action within the "Center Box," while the Basic Traffic Pattern doesn't. All 8 Circulate from Waves is Also an Equivalent, beginning and ending in Waves.

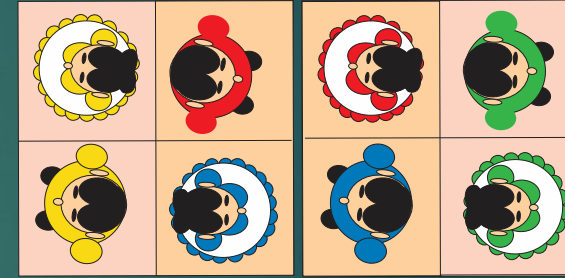
1. HEADS SQUARE THRU, (CB)



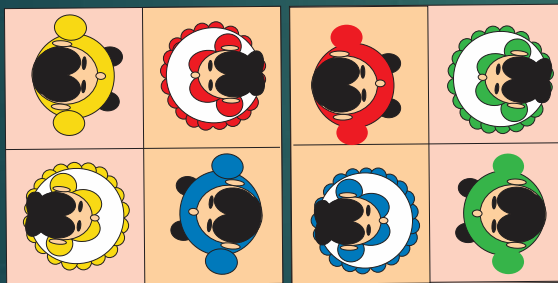
2. RIGHT & LEFT THRU, (CBO)



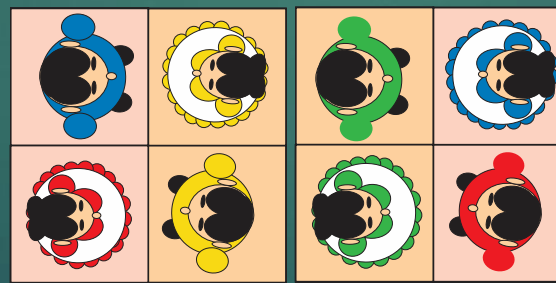
3. PASS THRU (Trade By Formation)



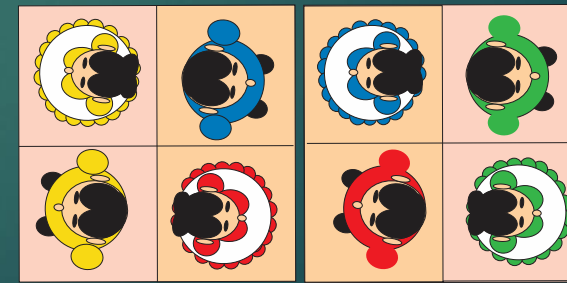
4. TRADE BY, (RBO)



5. RIGHT & LEFT THRU (RB)



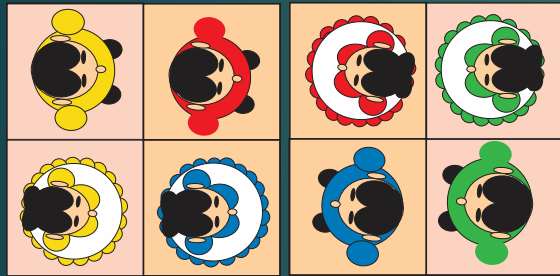
6. PASS THRU (Trade By Formation)



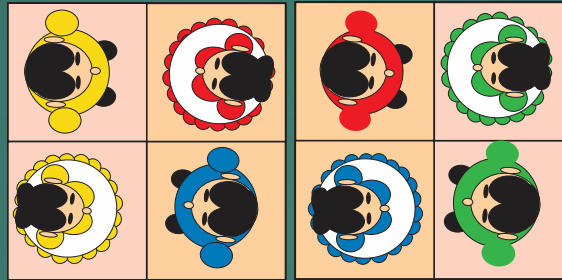
CHICKEN PLUCKER – or BTP HALFWAY

All that's needed to set up the Grid for work within the (BTP) is a SQUARE THRU or a STAR THRU. We've already looked extensively at beginning with a Square Thru. Let's take a quick look at beginning with a Star Thru.

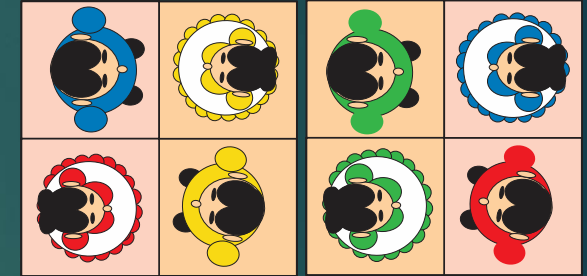
HEADS STAR THRU: we're in a Double Pass Thru Formation OUT of Seq. (DPTO) and, we've jumped in where a HEADS SQUARE THRU, RIGHT & LEFT THRU AND DIVE THRU, would have put us (DPTO). All that's left of the (BTP) is CENTERS PASS THRU, RIGHT & LEFT THRU, PASS THRU, TRADE BY, ALLEMANDE. It's just a shortcut to the East Grid Box.



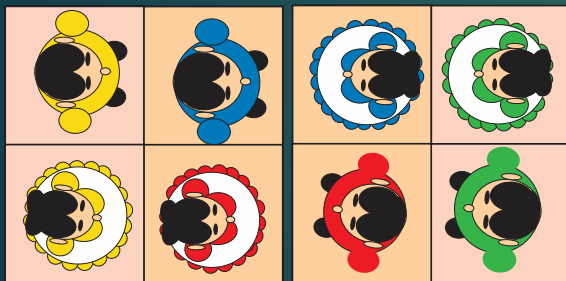
1. HEADS STAR THRU (DPTO)



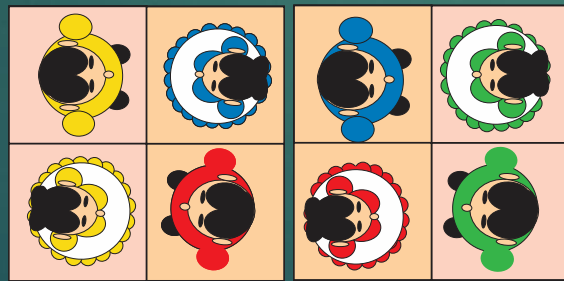
2. CENTERS PASS THRU, (RBO)



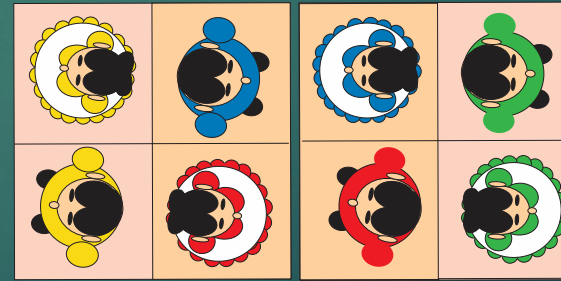
3. RIGHT & LEFT THRU (RB)



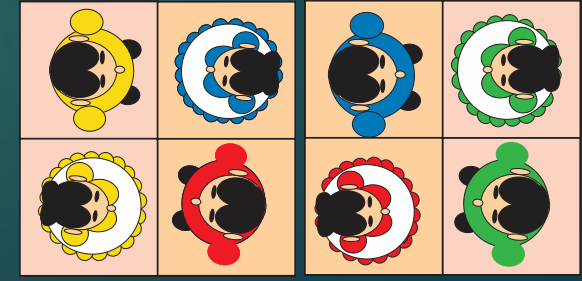
4. DIVE THRU (DTP)



5. CENTERS PASS THRU (CB) ALLEMANDE LEFT --- or With BTP ---



4. PASS THRU,



5. TRADE BY (CB) ALLEMANDE LEFT

ENOUGH ABOUT WHAT WE CALL, LET'S TALK ABOUT HOW WE CALL LET'S START CALLING

[Hit the narration icon in the bottom right corner please](#)

How to call: It's all about rhythm

First. Listen to the music. Get a feel for the rhythm. Count along with it. Good timing and delivery depends on good use of the music. You can click on the link below to get an idea of how to work with the music. (both URLs require a download. Copy and paste in your search engine, download and play).

https://1drv.ms/u/s!AuBosUuZMfgXhKV4PYXVDqO2rox_7w?e=dVev4H

A GOOD START HELPS WITH EVERYTHING. Here's a little practice piece. Get a feel for it.

HEADS – MOVE UP TO THE MIDDLE AND BACK 2-3-4, HEADS - MOVE UP TO THE MIDDLE AND BACK 2-3-4, HEADS - MOVE UP TO THE MIDDLE AND BACK 2-3-4, SIDES – MOVE UP TO THE MIDDLE AND BACK 2-3-4, SIDES – MOVE UP TO THE MIDDLE AND BACK 2-3-4. AGAIN, AGAIN , AGAIN.....

THE BASIC TRAFFIC PATTERN “CALL ALONG”

<https://1drv.ms/u/s!AuBosUuZMfgXhKITWFpfyhK6BpR3lw?e=cNknuO>

HEADS, MOVE UP TO THE MIDDLE AND BACK 2-3-4, SQUARE THRU AND COUNT TO FOUR, 1-2-3-4,

RIGHT AND LEFT THRU AND TURN THAT GIRL, 1-2-3-4,

PASS THRU, TRADE BY, RIGHT & LEFT THRU WITH THE OUTSIDE TWO 1-2-3-4-,

PASS THRU, TRADE BY, ALLEMANDE LEFT WITH YOUR LEFT HAND, THE PARTNER RIGHT, GO RIGHT & LEFT GRAND 1-2-3-4,

GRAND OLD RIGHT AND LEFT I SING, THEN PROMENADE AROUND THE RING. 1-2-3-4-5-6-7-8.



CHOOSE YOUR MUSIC WISELY, IT'S ALL ABOUT THE RHYTHM

Your choice of Hoedown Music to use for delivering your Patter is important in many ways. First and foremost, you'll want to choose music that's easy to move to. Not just easy, but impossible to not feel, and want to move to the beat. Good rhythm is the single most important feature of a good Hoedown.

What's a good rhythm? Something that'll tell the dancers when to put their foot down. In other words, "A strong downbeat." The tempo (speed of those foot-falls) should typically be between 126 to 128 beats per minute. Depending on your group of dancers, a bit faster or slower might be acceptable.

Along with something that says, "put your foot down" it's also nice to have an after beat to say, "pick that foot up." That's one of the reasons for the most popular rhythm being 2/4 timing aka "Boom-Chuck."

Did I say, "one of the reasons?" Yes, I did. Well, if I didn't, I should have. Second to the importance of footfalls is the delivery of the caller. That 2/4 rhythm is the trick to making your delivery sound correct.

What to listen for in the music? First the Kick (Bass Drum). That should be the strongest downbeat of the music. If there is a kick for every downbeat, the dancers automatically feel dancing in rhythm. I say "automatically." That's true, but if the callers' delivery isn't matched to that downbeat, the effect is totally lost. Nod your head down for each beat of the Bass Drum. 1-2-3-4, 1-2-3-4, 1-2-3-4. If you can do that, you can match the rhythm of 2/4 Time. For every time you nod down, you also have to pick it back up on the after-beat. Down-Up-down-Up-down-Up, etc.

The commands need to be delivered on the first downbeat of a measure as often as possible and preferably the beginning of a phrase. "D" is for Down & "U" is for Up. Look at how this works.

1-2-3-4, "I've got a gal that's long and tall, She sleeps in the kitchen with her feet in the hall."
D-D-D-D, D U D U D U D U D U D U D U D

Rhythm



Not a lot different than: Alle mande Left with your left hand The Partner Right go Right & Left Grand."
D U D U D U D U D U D U D U D

Practice piece



In addition to that, nearly all of the moves take two down-beats to deliver.

1-2-3-4, Right and Left Thru, 3-4 Bend the Line, 3-4 Swing Thru, 3-4 Star Thru, 3-4 Pass The Ocean, 3-4 Ferris Wheel, 3-4 etc.
D U D DD D U D DD D D DD D D DD D U D DD D U D DD

The right choice in music will help you lock into the right delivery. With all that said, and the propensity for wanting to use alternative music today, it needs to be noted; Regardless of the music, the delivery still needs to be done in a 2/4 rhythm. Think of it as "Square Dance Rap."

The next two slides are read along exercises in both giving those commands to the dancers and, matching the vocal and timing of the command delivery to the music.

The first one is a standard Opener. It's just, CIRCLE LEFT, ALLEMANDE LEFT, RIGHT & LEFT GRAND and PROMENADE. The second one is the BTP with delivery and timing.

TIMING and DELIVERY

Timing is an important part of your delivery. If you don't give the dancers enough time to complete a move before giving them the next three Commands, you'll have them running trying to keep up. As said earlier, the dance tempo (speed) is about 126 to 128 steps per minute. If the dancer must take 132 steps per minute in trying to keep up, it's hardly going to feel like dancing. On the other hand, if you wait for the dancers to complete a command before delivering the next, the dancers will experience "stop and go timing." Also, not what you could call dancing.

The better you can lock into the rhythm of the music and use its' "Down-up phrasing," the better you'll call, The easier it will be to TIME properly and the smoother the dancers will dance.

As you go through these two figures and you have the numbered beats "1, 2, 3, 4," count them in your head. If done enough times, you'll begin to feel them, rather than counting them. That's the first step in developing good timing techniques. You don't want to have to count in your head through everything, work at developing a feel for the moves.

While you practice use the 2/4, Down-Up, "Boom-Chuck" of the music. Gently nod your head, tap a toe or some other way to help your mind match the rhythm. It's hard to not match the musical rhythm, if a part your body is moving to it.

When you feel you can do a credible job delivering the following two exercises, you can move on to slide # 19 and we'll start working on Modules for adding variety to the BTP.

PRACTICE THIS TO MUSIC WITH YOUR EYES CLOSED TILL YOU CAN REPEAT IT WITHOUT LOOKING

↑ ↑ ↑ ↑ ↑ ↑ ↑
BOW TO THE PART NER CORN ER TOO, CIRCLE TO THE LEFT GO 'ROUND YOU DO, ----- 1, 2, 3, 4,
↓ ↓ ↓ ↓ ↓ ↓ ↓

↑ ↑ ↑ ↑ ↑ ↑ ↑
ALLEMANDE LEFT WITH YOUR LEFT HAND, PARTNER RIGHT GO RIGHT AND LEFT GRAND, ----- 1, 2, 3, 4,
↓ ↓ ↓ ↓ ↓ ↓ ↓

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑
GRAND OLD RIGHT AND LEFT GO 'ROUND, AND PRO MEN ADE GO 'ROUND THE TOWN, -----1, 2, 3, 4,
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

5, 6, 7, 8, 9, 10, 11, 12,



↑ ↑ ↑ ↑
HEADS, MOVE UP TO THE MIDDLE AND BACK 2, 3, 4,
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↑ ↑ ↑
SQUARE THRU AND COUNT ABOUT FOUR, 1, 2, 3, 4,
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↑ ↑ ↑
RIGHT AND LEFT THRU THE OUTSIDE TWO, 1, 2, 3, 4,
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑
PASS THRU, TRADE BY, RIGHT AND LEFT THRU THE OUTSIDE TWO, 1, 2, 3, 4,
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑
PASS THRU, TRADE BY, ALLEMANDE LEFT WITH YOUR LEFT HAND
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↑ ↑ ↑ ↑
PARTNER RIGHT GO RIGHT AND LEFT GRAND 1, 2, 3, 4,
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑
GRAND OLD RIGHT AND LEFT I SING, AND PROMENADE GO 'ROUND THE RING, 8 COUNT
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

TYPICAL RIGHT & LEFT GRAND & PROMENADE PATTERN

(One measure of music, four beats for each line):

- Allemande Left That Old Left Hand,
Partner Right Go Right & Left Grand,
- * Right One High, Left One Low,
Meet your girl and Promenade home.
- ** Get Back Home Swing and Whirl,
Round And Round With The Pretty Little Girl.

Right & Left Grand Pattern (Two four beat phrases):

- *You've got yours; I've got mine, Now promenade on down the line.
- *Meet your girl, meet your date, Take her by the hand and promenade eight.

Promenade Pattern (Two four beat phrases):

- ** Promenade go round the ring. Ring, Ring with the pretty little thing. 1-2-3-4
- ** Promenade back home you go. Right back home with the pretty little jo' 1-2-3-4
- **Promenade back home you go. Right back home like you did-a-bit-ago. 1-2-3-4
- **Promenade your girl and then. Right back home and gone again. 1-2-3-4

ENTER THE “MODULE”

Where can the dancers go? Answer; back and forth across the Grid. How do we move them back and forth? Answer; The Basic Traffic Pattern. Combinations of what we call to move them back and forth, and what we call while they are in either of the two Grid Boxes, is what gives variety to our dance. The rest is Music, Rhythm and delivery.

HOW CAN WE GET THERE?

Since we've decided that we're calling to two couple groupings in each Grid Box, all that's left is creating a smooth flowing, fun, and varied combination of moves, that we can call to the two couple groupings and keep them dancing. You need to learn the moves and combinations that can be called to a box of two couples. Along with that, learn what will move the dancers from one Grid box to the other, and how to change an East / West Grid to a North / South Grid.

Modules are groups of movements . The job is to apply Modules to the Basic Traffic Pattern (BTP) and create a variety of dance patterns. For added variety, there are ways to change the change the facing direction of all dancers without changing the FASR.

Imagine that you want the dancers to do a “Spin The Top.” If you want the average floor to succeed, you won't just call From a (SS), “Heads Spin The Top.” You'll call it in the most popular combination which would be, “Swing Thru and Spin The Top.” All of a sudden, it's become a Module. Having the Heads do a Swing Thru, Spin The Top while the Sides are standing idly by, doesn't seem to be too good for the Sides. Let's begin with, the “Heads do a Square Thru Four” and then, do our Module. Okay, now the Heads have done a Square Thru, that puts us in an E / W Grid, “Swing Thru,” both the Heads and the Sides are active. That's good. “Spin The Top.” What's next? More often than not, “Right & Left Thru.” Ah! Good, everyone made it. “Swing Thru, Spin The Top, Right & Left Thru” is a nice danceable Combination. The reasoning behind the popularity of the combination is, it's a “Module.”

What kind of Module is it? Well, other than a pretty good and well-known Flow Module that incorporates “Spin The Top,” It's an Equivalent Module for a Star Thru. So, Swing Thru, Spin The Top & Right & Left Thru = Star Thru.

Knowing that Swing Thru, Spin The Top, Right & Left Thru is an Equivalent for Star Thru opens possibilities.

Let's, see? If I'm not wrong, an equivalent for Right & Left Thru is, Star Thru, Slide Thru. Wow! that Means if We do a Swing Thru, Spin The Top, Right & Left Thru followed by a Slide Thru, we'll have an Equivalent for Right & Left Thru and, a lot more dancer movement.

Our Seemingly Redundant “Basic Traffic Pattern” has become: Heads Square Thru, Swing Thru, Spin The Top, Right & Left Thru, Star Thru, Pass Thru, Trade By, Swing Thru, Spin the Top, Right & Left Thru, Star Thru, Pass Thru, Trade By, Allemande Left. Imagine! All of that with the addition of just one module.

Once you understand your Modules and how they work, it becomes easy to create Modules within Modules on the Fly.

MODULES

WHY ARE MODULES IMPORTANT?

Modules help the callers create varied patterns of choreography. They do this without having to remember or track the dancers through each individual call that make up the Module. Thereby attaining the results without the details. E Pluribus Unum (from many, one). Beginning and ending FASR's will be known. Why are they important? Most of all, they are dependable ways to help the new caller learn how to smoothly move the dancers with purpose.

The Modules should eventually become a type of rote memorization that we refer to as "Formation Awareness." That means through repetition, you know how to create a desired FASR and then, know what can be done from there, culminating in either the same FASR, or another known FASR.

All Methods of Choreographic Control, require a certain amount of memorization. The trick is to make the task of memorizing easy. Modules are "memorized groups of calls" but don't memorize them as you would lyrics. Lyrics are just words. Modules are a callers' directions to achieve a specific choreographic effect. Memorize them as traffic from one known FASR to another. Or a return to the same FASR.

FROM NORMAL FACING COUPLES:

1. **EQUIVALENT MODULE:** A series of one or more calls that achieves the choreographic equivalent of some other call or series of calls. (SLIDE THRU = STAR THRU) and (STAR THRU, SLIDE THRU = RIGHT & LEFT THRU).
2. **ZERO MODULE:** A series of one or more calls that takes the dancers from a particular FASR and returns them to the same FASR producing a zero effect. (STAR THRU, RIGHT & LEFT THRU, SLIDE THRU).
3. **TECHNICAL ZERO MODULE:** A series of moves that will return the dancers to the original FASR but will exchange the active for the in-active dancers without changing FASR (Invert). (STAR THRU, PASS THRU, BEND LINE, STAR THRU), aka "Invert and Rotate" (I&R). For the dancers, everything has changed. For the caller, mentally, nothing has changed. (For this to work all must be in sequence. Boys and Girls. Which means, no partner changes in the Grid).

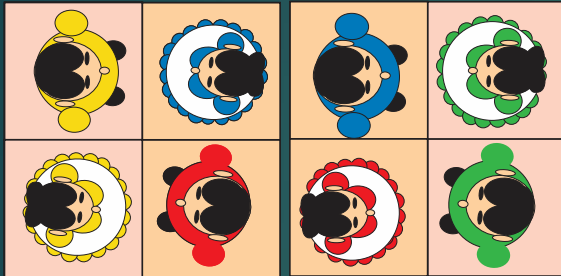
STARTING PLACE

For the new caller, we'll concentrate on these three types of Modules. Others are included in the Glossary at the end of the presentation. Zero and Equivalent Modules, combined with the Basic Traffic Pattern, can allow for a tremendous amount of choreographic variety. Invert and Rotate for a change of Grid direction.

Basic Traffic Pattern (BTP) with Modules in mind

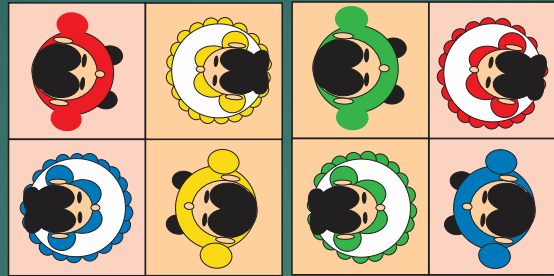
HEADS SQUARE THRU, RIGHT & LEFT THRU, PASS THRU, TRADE BY, RIGHT & LEFT THRU, PASS THRU, TRADE BY, ALLEMANDE LEFT (BTP).
 Below are examples of changes that can be made to the BTP through a controlled use of Modules. There are Modules for every move in the BTP (Slides #???)

1. HEADS / SIDES SQUARE THRU, (CB)



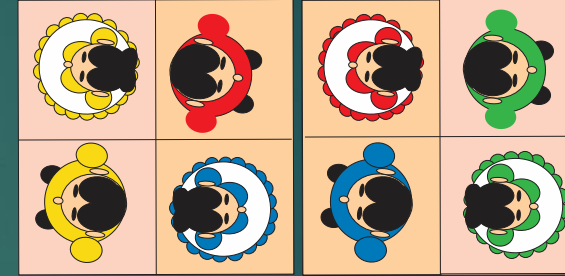
Use, EQ Module for Square Thru (SQ-).
 "Heads Right & Left Thru, Star Thru, Pass thru" = SQ-

2. RIGHT & LEFT THRU, (CBO)



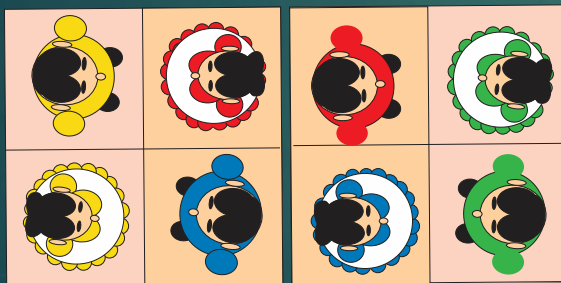
Use, Right & Left Thru EQ.
 "Circle 4 Halfway" = RLT

3. PASS THRU (Trade By Formation)



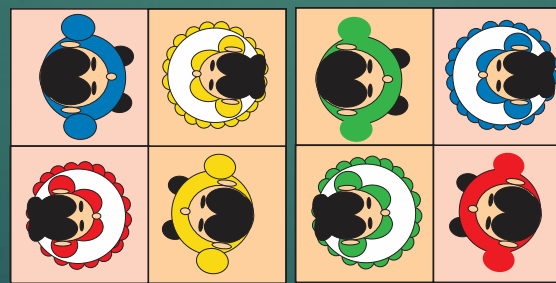
Pass Thru, Trade By

4. TRADE BY, (RBO)



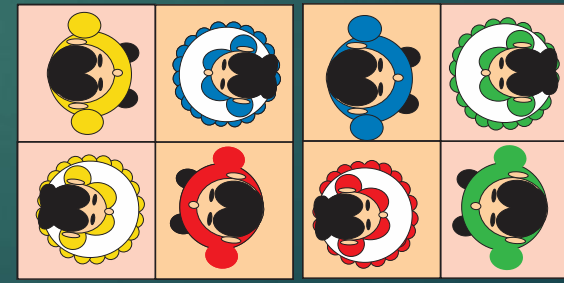
Add: Zero Module

5. RIGHT & LEFT THRU (RB)



ADD: Right & Left Thru Module

6. PASS THRU (Trade By Formation)

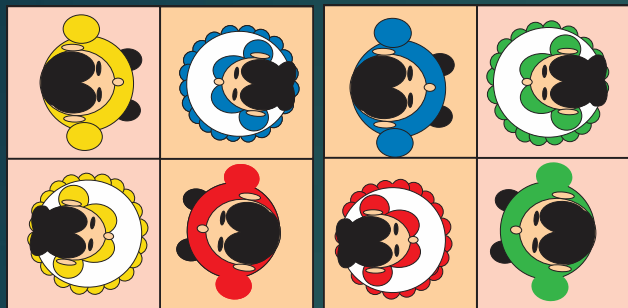


Use : Dive Thru Centers Pass

Thru

Swing Thru, Spin The Top.
 Slide Thru = Zero

Step to a Wave, Recycle
 Sweep 1/4, & Star Thru = Right & Left Thru



SQUARE THRU to a (CB)

All Heads or Sides Square Thru EQ's

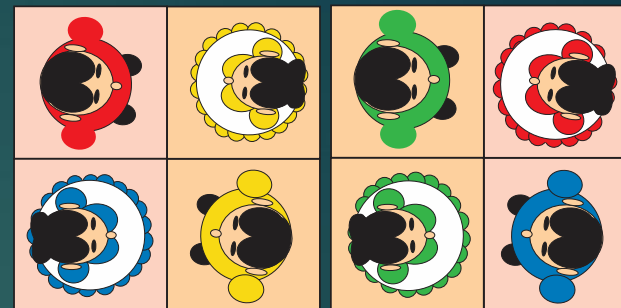
1. Heads Touch 1/4 & Boys Run. = SQ-
2. Heads Right & Left Thru, Star Thru, Pass Thru. = SQ-
3. Heads Pass Thru, 'U' Turn Back & Star or Slide Thru =SQ-
4. Heads Flutter Wheel, Sweep 1/4 and Pass Thru = SQ-

MODULES AT WORK

The addition of just a few Modules can make a whole new look for our BTP. Try this one:

HEADS PASS THRU, 'U' TURN BACK, SLIDE THRU = (CB), TOUCH 1/4, SCOOT BACK BOYS RUN, STAR THRU (=RLT), DIVE THRU, CENTERS PASS THRU (RBO), SWING THRU, BOYS TRADE, BOYS RUN, BEND THE LINE, STAR THRU (=RLT), PASS THRU, TRADE BY (CB), ALLEMANDE LEFT.

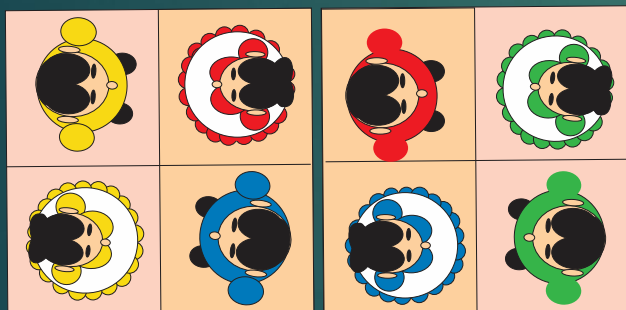
Still the same BTP but quite a different look because of the use of Modules.



RIGHT & LEFT THRU from a (CB)

1. Star Thru, Slide Thru = RLT
2. Touch 1/4, Scoot Back, Boys Run & Star Thru = RLT
3. Swing Thru, Boys Trade, Boys Run Bend the Line & Slide Thru. = RLT
4. Dosado to a Wave, Girls Trade, Recycle. = RLT

(RBO)

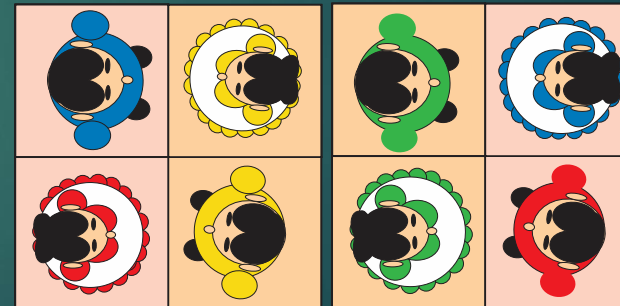


Zeroes from Normal Facing Couples

Swing Thru, Boys Run, Wheel & Deal =(Z)

Right & Left Thru, Veer Left, Chain Down The Line & Slide Thru = (Z)

(RB)



SQUARE THRU EQUIVALENTS

1. RIGHT & LEFT THRU, STAR THRU, PASS THRU.
2. TOUCH 1/4 , BOYS RUN
3. PASS THRU, 'U' TURN BACK, SLIDE THRU (CB).
4. HEADS RIGHT & LEFT THRU, PASS THE OCEAN, EXTEND (CB WAVE)
5. RIGHT & LEFT THRU, ROLLAWAY & SLIDE THRU

STAR THRU EQUIVALENTS

1. SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU
2. TOUCH 1/4, SCOOT BACK, BOYS RUN
3. SWING THRU, BOYS TRADE, BOYS RUN, BEND THE LINE
4. SLIDE THRU
5. (From (CB) SQUARE THRU FOUR (to outfacing Lines) PARTNER TRADE

RIGHT & LEFT THRU EQUIVALENTS

1. STAR THRU, SLIDE THRU
2. TOUCH 1/4 , SCOOT BACK, BOYS RUN, SLIDE THRU
3. CIRCLE FOUR HALFWAY
4. (From (CB): SQUARE THRU FOUR (Facing out in lines), PARTNER TRADE & SLIDE THRU
5. DOSADO (or step) TO A WAVE, GIRLS TRADE, RECYCLE
6. (From (CB): SWING THRU, BOYS TRADE, BOYS RUN, BEND THE LINE & SLIDE THRU.

ZERO MODULES (CB) to (CB)

1. STAR THRU, RIGHT & LEFT THRU, SLIDE THRU (Z)
2. TOUCH 1/4, SCOOT BACK, BOYS RUN, RIGHT & LEFT THRU, SLIDE THRU (Z)
3. STEP TO A WAVE, RECYCLE, SWEEP 1/4, SLIDE THRU (Z)
4. EIGHT CHAIN FOUR
5. FROM (CBW) BOYS TRADE, GIRLS TRADE, SWING THRU, SWING THRU, (Z)

Link for More Modules

<https://1drv.ms/w/s!AuBosUuZMfgXhKodJD7WzNfjEBiHsg?e=VUflwR>

FLOW, CONVERSION, INVERSION, ROTATION, FRACTIONAL and GET-OUT MODULES

As you progress there are these other types of Modules that can be added to your tool-box for moving the dancers and controlling your choreography.

- 1. FLOW MODULES:** Combinations of moves that are used to create smooth transitions from one FASR to another. For example; We know that you can Bend a Two-Faced Line but how you create that Two-Faced Line makes a difference in how smooth or awkward it is for the dancers. Consider this combination; From Right-Hand Ocean Waves with the Boys on the end, BOYS RUN (Two-Faced Line). BEND THE LINE. Terrible flow for the Boys. He is running forward to the right and then, jerking himself backward to where he started the run. It's pretty safe to say that you never have the ends run to the center and then Bend The Line. It might not be great, but you could add a bit of flow by adding Boys or Centers Trade after the Run, and before Bend the Line.
Flow Modules can also be based on what the dancers expect. We always say, "Never anticipate," but in fact, without some anticipation, flow would suffer. The combination, SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU is know by every Mainstream dancer. But the combination, SPIN THE TOP. SWING THRU, RIGHT & LEFT THRU is exactly the same for flow, but the dancers don't expect it.
- 2. CONVERSION MODULES:** These are combinations of calls that convert Corner Boxes (CB) to Partner Lines (PL's). Or Partner Lines to Corner Boxes. The most popular would be what is referred to as the "Magic Module." From Corner Box Waves (CBW): SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN AND BEND THE LINE (PL). You can convert back by adding a STAR THRU or SLIDE THRU to both ends of the Module. From Partner Lines (PL): SLIDE THRU, SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN AND BEND THE LINE, SLIDE THRU, (CB).
- 3. INVERSION MODULES:** These as they apply to us are a change of "Actives." Inside Couples for Outsides. A short example might be, HEADS SQUARE THRU (Heads are the actives, inside), SPLIT TWO, AROUND ONE TO LINES, PASS THRU, 'U' TURN BACK, SLIDE THRU. The Sides are now inside and active. They just swapped places with the Heads. Most Inversions take place from Lines where the actives are facing Partners and the in-actives are not.
- 4. ROTATION MODULES:** These are Modules that turn the whole square 90, 180 or 270 degrees. This happens quite naturally in many Patter figures and other than adjusting the timing for a Promenade Home, has little affect. A 180-degree setup is not uncommon in singing calls to provide a full sixteen beats of Promenading home during the refrain. There are movements and combinations that Rotate. Eight Chain Four and All 8 Circulate Twice are two examples.
- 5. FRACTIONAL ZERO MODULES:** Combinations that if repeated twice or quadruple times will ZERO. They may Rotate but the FASR remains the same. ALL 8 CIRCULTE TWICE, PASS THRU, BEND THE LINE TWICE, SPIN CHAIN THRU TWICE, Etc.
- 6. GET-OUT MODULES:** This refers to a variety of "Resolutions." Resolving to a Right & left Grand, a Promenade Home without an Allemande preceding or an at home resolution. A couple of simple examples might be: From a (CB) PASS THRU, 'U' TURN BACK, PASS THRU, RIGHT & LEFT GRAND or from a (CB) SPLIT TWO, AROUND ONE TO A LINE, FWD & BK, JUST THE ENDS BEND THE LINE, YOU'RE HOME.

ALLEMANDE LEFT

As promised, here's Allemande Left. Just so you know, in symmetric choreography there's NOT a zillion ways to do an Allemande Left. That's right, there are only three ways. At least in our "normal" symmetric choreography. One is Circle Figures which we really haven't covered in this presentation. Our Focus has been on what happens with the other two which are both in the Grid.

1. **Circle Figures:** Alamo Style Waves, Circle Left or Right, Allemande Thar Stars, Men Star Right, Girls Star Right and other things that are typically done in a circle of 8 dancers.
2. **Corner Box:** That's in a Grid Box that contains each dancers' Corner. The Resolution? get one couple paired, and on the outside, facing their Corners in the center (CB). Everyone will be in position for an Allemande Left In Sequence. That's it. Nothing more.

Nutshell: Paired couple outside, unpaired inside. If anyone's facing their Corner, they all are.

3. **Trade By Formation:** This Allemande is in Partner Grid Box. Meaning everyone's partner is within the same Grid Box regardless of Formation. Resolution? Get everyone facing their original Partner in the Grid direction, and then depending on Sequence, either a Pass Thru or a Square Thru 3/4, will result in an Allemande Left.

Nutshell: get everyone in the Grid facing their Partners in an Eight Chain Thru Formation, Look to see if a PASS THRU will put the Corners in position for the Allemande Left. If it won't, then do a SQUARE THRU THREE.

In symmetric choreography, That's all there is. Just three. One in Circles, one in Eight Chain Thru and the third in Trade By Formations.

I really wish that I could say that I created all of this. I like to think that at least part of it is my perceptions of how I do the job of managing the material and doing my job as a caller. The fact is, we all are a product of those that came before us, and those that are around us now. We all learn from each other. Both the good and the bad. Hopefully, more “good.”

I am very happy to say that I have some extremely talented friends that allow me to bounce ideas of them and trust that they will criticize me honestly. For this document I really appreciate having been able to confer with an old friend, Steve Turner in Perth, Australia. He’s another Accredited Caller Coach that I respect greatly. Thanks Steve.

This project has been one way to keep my mind active during “Covid Cabin Fever.” I hope that it’s at least partially useful to you. Everyone needs to Mentor a new caller. Just as you learned so much about calling from teaching dancers, you will also learn from teaching new callers. Go for it. We always need new callers. THANK YOU!

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