

CHOREO-WISE

Inside Sample Issue

What is Choreo-Wise?

How it works!

Samples of what to expect!



Choreo-Wise Sample Issue

Square Dance Callers Note Service

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Choreo-Wise

Sample Issue

Hi There!

The purpose of Choreo-Wise is to make it to provide a source where callers can obtain good-quality information to help the Square Dance Caller improve the choreographic aspects of their presentations at live dances and to cut-down on the amount of time needed to prepare a good-quality dance program. I hope that by regularly reporting to callers, through the pages of Choreo-Wise, on many aspects of choreography that callers, at all levels, will obtain useful, tested material in an easy to use format. I hope that the information will be of benefit to callers, no matter what level of dance they call and regardless of their preferred technique of calling hoe-downs, be it by sight resolution, the use of modules or totally memorized routines.

Each issue of Choreo-Wise will contain choreographic information specifically for Basic, Mainstream, Plus and A-levels. It will often also contain a feature figure (or concept) which doesn't 'reside' in any of these levels, but will readily fit into a night's program to provide additional variety.

Most often, each issue will have a thematic approach to each level where a particular figure or concept will be featured. The information will be presented in the form of set-up, get-out and zero modules. Each issue will contain several tested singing call patterns with good body-flow and timing.

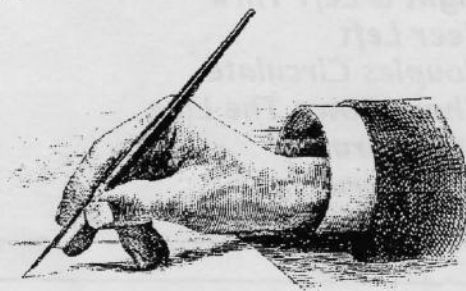
In addition, there will be an article/discussion paper on an aspect of choreography to generate discussion and promote a better understanding of some of the finer points extemporaneous patter calling.

The choreography is printed in plain English to make it easy to understand. The majority of routines work to and from Zero Boxes and Zero Lines as these are the choreographic arrangements that are most commonly used. Routines are, in general, short. This has a dual purpose. For those callers using memorized modules it is easier to memorise a short routine. Likewise, for those callers using full sight resolution, it is beneficial to be given an idea in as short a manner as possible as it is then explored on the dance floor.

This issue also contains a chart showing various choreographic arrangements within the most common formations. This is for your interest only, as all choreography is written in plain English.

Choreo-Wise is published every 5 weeks and there are 10 issues each year. Subscribers can purchase a hard-copy subscription or an E-mail subscription. Those wishing to subscribe should 'phone me on 02-49 828 404 or write to me at:

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The main symbols used in Choreo-Wise are B1c (Zero Box - Box, everyone in sequence, facing their corner) and L1p (Zero Line - Line, everyone in sequence, next to their partner).

BASIC

Chain Down the Line

- starts from a Right-Hand Two-faced Line or from a Left-Hand Ocean Wave.
- the Centres Trade while the Ends adjust as necessary. The Ends then Courtesy Turn the Centres to end as Facing Couples.

It is usual for Chain Down The Line to be called from a Two-Faced Line following the calls or Men Run Right and Couples Circulate but there is a whole range of other possibilities.

Standard - Two-faced line, women as centres

B1c (Zero Box)
Swing Thru
Men Run Right
Chain Down The Line
Star Thru B1c

B1c
Right & Left Thru
Veer Left
Couples Circulate
Chain Down The Line
Star Thru
Dive Thru
Pass Thru B1c

L1p (Zero Line)
Star Thru
Veer Left
Chain Down The Line
Pass Thru
Bend the Line L1p

Left-hand Ocean Waves - women as centres

L1p
Pass the Ocean
Ladies Trade
Ladies Run
Men Run
Chain Down the Line
Pass Thru
Bend the Line L1p

B1c
Swing Thru
Swing Thru
Ladies Circulate
Ladies Run
Couples Circulate
Men Run
Chain Down the Line
Flutterwheel L1p

The next routine uses two Mainstream calls, Half-Tag and Hinge.

L1p
Pass Thru
Ladies Run
Hinge
Chain Down the Line
Pass Thru
Half-Tag
Centres Trade
Centres Run
Bend the Line
Men Pass Thru
Ladies Pass the Ocean
Ladies Hinge <to a 3x1 Line>
Chain Down the Line L1p



SS (squared set)

Heads Star Thru
Double Pass Thru
Face In
Pass Thru
Wheel & Deal
Zoom
Men/Centres Square Thru $\frac{3}{4}$
Left Touch a Quarter
Chain Down The Line
Star Thru
Pass To The Centre
Square Thru $\frac{3}{4}$
Allemande Left



SINGING CALLS

With Corner Progression

#1

Heads Lead Right
Veer Left
Chain Down The Line
Pass the Ocean
All Eight Circulate
Swing Thru
Boys Run Right
Bend the Line
Star Thru
Pass Thru
Corner Swing
Promenade

#2

4 Ladies Chain-
Heads Promenade Half-way
Square Thru
Right & Left Thru
Veer Left
Chain Down the Line
Square Thru Three-quarters
Corner Swing
Promenade

#3

Heads Right & Left Thru
Heads Half-sashay
Heads Star Thru
Right & Left Thru
Veer Left
Couples Circulate
Chain Down the Line
Star Thru
Dive thru
Pass Thru
Corner Swing
Promenade

#4

Heads Promenade Half-way
Heads Square Thru
Dosado
Swing Thru
Men Run
Couples Circulate
Chain Down the Line
Promenade

#5

Heads Pass Thru
Separate Round 1 to a Line
Lines Pass Thru
Wheel & Deal (girls in the middle)
Girls Pull-by
Left Touch a Quarter
Swing Thru (Boys start)
Chain Down the Line
Pass Thru
Wheel & Deal
Centres Pass Thru
Corner Swing
Allemande Left
Promenade

This is a tough figure. Watch out for the Swing Thru from a Left-hand - the Men start the action and the Ladies stop after the left arm-turn with the Men.

The Girls doing a Pull-by in the middle instead of a Pass Thru is to make the Left Touch a Quarter easier.

Mainstream

Pass to the Centre

- starts from an Eight Chain Thru formation, or parrallel Right-Handed and Left-Handed Ocean Waves.
- everyone will Pass Thru (or Step thru in the case of ocean waves), and those facing out will Trade.

This is a mainstream figure that has been around for quite some time but hasn't received much attention. Quite often, even experienced dancers, on the call will Pass Thru but the dancers facing out act confused instead of trading.

The call has a couple of substantial advantages over Dive Thru. These are that it can be called from ocean waves and it can be called from any arrangement of dancers (while Dive thru requires the inner couple to be 'normal' so as to do the California Twirl at the end of the dive).

Standard - Normal couples

B1c (zero box)

Swing Thru

Swing Thru

Pass to the Centre

Square Thru $\frac{3}{4}$ B1c

Men Trade on the Outside

B1c

Touch a Quarter

Scotback

Pass to the Centre

Ladies Square Thru $\frac{3}{4}$

Men Courtesy turn the Girls

Pass the Ocean W1c

B1c

Touch a Quarter

Centres Trade

Recycle

Pass to the Centre

Ladies Swing Thru

Extend

Scotback

Men Run

Square Thru

Trade By

Star Thru L1p

Women Trade on the Outside

B1c

Touch a Quarter

Pass to the Centre

Men Square Thru One Quarter

Left Touch a Quarter

Chain Down the Line

Right & Left Thru

Pass Thru

Wheel & Deal

Square Thru $\frac{3}{4}$ B1c

SINGING CALLS

Corner Progression

Heads Square Thru

Split the Outside Couple

Separate Around to a Line

Touch a Quarter

Men Run

Right & Left Thru

Pass to the Centre

Square Thru Three-quarters

Swing

Promenade

Heads Right & Left Thru

Sides Star Thru

Pass Thru

Touch a Quarter

Pass to the Centre

Men Swing Thru

Turn Thru

Pass to the Centre

Ladies Square Thru 5 hands

Star Thru

Ladies Circulate

Men Trade

Promenade

Plus

Square Thru Equivalents From A Squared Set (to a B1c)

Heads Pass Thru
Chase Right
Hinge
Extend (finishes in ocean wave)

Heads Pass the Ocean
Trade the Wave
Extend (to a lefty wave)
Hinge
Follow Your Neighbour
(girls go in - finishes in a wave)

Heads Star Thru
Veer Left
Crossfire
Walk & Dodge

Heads Touch a Quarter
& Roll
Slide Thru

Heads Spin The Top
Men Run
Crossfire
Walk & Dodge

Heads Pass the Ocean
Explode &
Half Square Thru

Heads Star Thru
& Spread
Everyone Star Thru
Centres Pass Thru

Get-Outs

L1p
Pass the Ocean
Fan the Top
Swing Thru (in your own wave)
Explode &
Right & Left Grand

L1p
Pass Thru
Chase Right
Scoot Back
Hinge
Right & Left Grand

L1p
Pass the Ocean
Linear Cycle
& Roll
Ladies Spread
Promenade

B1c
Swing Thru
Acey Deucey
Right & Left Grand

B1c
Relay the Deucey
Pass to the Centre
Dixie Grand
Allemande Left

W1c
Explode the Wave
 $\frac{3}{4}$ Tag the Line
Swing your Partner

A - Level

Singing Calls

with Corner Progression

Heads Pass In & Spread
Touch a Quarter
Triple Scoot
Transfer the Column
Ladies Trade
Pass Thru
Wheel & Deal
Swap Around
Swap Around
Swing
Promenade

Heads Wheel Thru
Square Chain Thru
Bend the Line
Touch a Quarter
Transfer the Column
Swing Thru
Men Run
Cross Trail Thru
Swing Corner
Promenade

Heads Pass the Ocean
Ladies Trade
Ladies Run
Turn & Deal
Pass Thru
Swing Thru
Cross-Over Circulate
Turn & Deal
Eight Chain Two
Swing
Promenade

Heads Pass the Ocean
Centres Trade
Centres Run
Turn & Deal
Pass Thru
Touch a Quarter
And Cross
Explode the Line
Wheel & Deal
Double Pass Thru
Leaders Trade
Swing
Promenade

Heads Pass the Ocean
Centres Trade
Centres Run
Turn & Deal
Pass Thru
Touch a Quarter
And Cross
Explode the Line
Turn & Deal
Double Pass Thru
Horseshoe Turn
Swing
Promenade

Heads Swap Around
Clover & Swap Around
Spin Chain the Gears
Explode & Circle Left
Allemande Left
Promenade

Heads Touch a Quarter & Cross
Pass Thru
Horseshoe Turn
Single Circle to a Wave
Men Run
Cast a Shadow
Swing Thru
Recycle
Swing
Promenade

Singing Calls

Twisted Basics

** with Corner Progression*

4 Ladies Chain $\frac{3}{4}$
 Heads Promenade Half-way
 Sides Pass thru
 Sides U-turn Back
 Circle Left
 (with the same sex)
 Allemande Left
 Swing
 Promenade

Heads Square Thru
 Dosado
 Right & Left Thru
 Star Thru
 Right & Left Thru
 Girls Rollaway
 Boys Rollaway
 Swing the one you rolled
 Promenade

** with Partner Progression*

Heads Square Thru
 Swing Thru
 Men Run
 Ferris Wheel
 Centres Right & Left thru
 Centres Half-sashay
 Pass Thru
 (with the same sex)
 Allemande Left
 Swing your Partner
 Promenade

Feature Concept

Leaders & Trailers

It was only when I started calling at the A-2 level that I became aware of how useful the concept of Leaders and Trailers is and how easily it fits into the lower levels.

A leader is a person who is facing out of the square or out of their formation. A trailer is a person who is facing another person in the square or their formation (the person they are facing isn't necessarily facing them).

It can become a useful teaching tool. Imagine in the teaching of a Circulate, the Trailers move straight ahead, while the Leaders go around the corner and finish facing a different direction.

B1c
 Swing Thru
 Leaders (those facing out) Run
 Pass thru
 Wheel & Deal
 Double Pass Thru
 Leaders U-turn Back B1c

B1c
 Touch a Quarter
 Leaders (Ladies) Trade
 Pass Thru
 Wheel & Deal
 Centres Right & Left Thru
 Centres Pass Thru B1c

Hoe-downing

Keeping Your F.A.S.R. Under Control.

F = Formation
A = Arrangement
S = Sequence
R = Relationship

F.A.S.R. is the acronym for the terms used to describe the choreographic arrangement of a square at any given time. Quite apart from the advantage of being able to explain/describe any arrangement of dancers within the formation, an awareness and understanding of a square's current F.A.S.R. makes it easier to keep control of the square and to bring about a quick and painless resolution.

Follow the next sequence of calls and I will describe the effect of each call on the square's F.A.S.R.

Static Square
All in Sequence
All with Partners

- **4 Ladies Chain Three-quarters**
(Relationship change - all with corners)
- **Heads Right & Left Thru**
(Sequence change - all out of sequence)
- **Sides Pass Thru**
- **Sides U-turn Back**
(Sequence/Arrangement change - all now in sequence, sides now half sashayed)
- **Circle Left**
(All in sequence, all with corner adjacent, two couples half sashayed)
As long as we keep the dancers in the current arrangement, we can quickly get to an Allemande Left.
- **Men Go Forward & Back**

- **Men Square Thru**
(all are now facing their corner)
- **Split the Girls**
- **Separate Around 1 to a Line**
(all are now next to their corner)
- **Circle Right**
- **Ladies Go Forward & Back**
- **Ladies Square Thru**
(all are now facing their corner)
- **Split the Men**
- **Separate Around 1 to a Line**
(all are now next to their corner)
- **Forward & Back**
- **Bend the Line**
(they're still next to their corner - everyone in sequence, in an in-facing line with women in the centre of the line) i.e. 3L1c
- **Ladies Square Thru**
- **Men Face In**
- **Touch a Quarter**
(we still have the same basic arrangement of everyone in sequence with their corner next to them)
- **Men Trade**
(for good body flow, but it means our corner is now on the other side of the wave and the men are now out of sequence)
- **Men Run**
- **Bend the Line**
(men are still out of sequence and are now looking at their corner)
- **Pass the Ocean**
(men are back in sequence, while the women have moved out of sequence)
- **Ladies Cross Run**
(women are back in sequence)
- **Allemande Left**
During the routine dancers have been kept close to their corner at all times and the majority of calls while changing the formation have not affected the Sequence of the dancers or the Relationship of the person next to them. This is just one example of how F.R.A.P. awareness makes it easy to keep good control/awareness of the resolution possibilities while calling interesting (but fairly straight-forward) hoe-downs.



Callerlab Arrangement Numbers for Various Formations

Formation	0	1/2	1	2	3	4
Facing Lines [L]						
Eight Chain Thru [B]						
Parallel Waves [W]						
Trade By [T]						
Right-hand Two-faced Lines [F]						
Double Pass Thru [P]						
Completed Double Pass Thru [P]						
Right-hand Columns [C]						
Right-hand Diamonds [D]						
Quarter Tag [Q]						
Three-Quarter Tag [R]						

Reference couples have been shaded