

Miscellaneous C4 Notions

Original by Bill Ackerman

Last Updated by Sue Curtis, 13 July 2023

Date	Change
21 Oct 2012	Fix typo in explanation of parts.
30 Apr 2014	Create change log.
6 Jun 2014	Add table of contents.
30 July 2014	Discuss 3x3/4x4/3x1/1x3 Cross and Divide and Load the Boat.
4 Apr 2015	Discuss overuse of “Single”.
5 Jun 2016	Cut out wasteful whitespace.
24 Jun 2023	This begins a series of updates by Sue Curtis. Added section on Expanded Supercalls (“It”). Modified 3x3/4x4 to remove references to non-existent concept.
2 July 2023	Replaced references to Random and Reverse Random with Oddly and Evenly.
6 July 2023	Modified “Single” to focus more on the relationship to 3x3. Also removed some out-of-date comments. Removed reference to Run the Wheel as a space-invader.
9 July 2023	Removed some unnecessary gender-specific wording. 3x3/4x4: Changed section to focus less on “tricks” and more on becoming comfortable with the 3x3/4x4 calls in use today. Also now using the terms “cheese”, “adjacent pairing”, and “once removed pairing” where appropriate. Changed heading to be “3x3 / 4x4 / NxN” instead of “3x3, 4x4, etc”. 3x1: Changed heading to be “3x1 / 1x3” instead of “3x1, etc.”.
12 July 2023	Changed the “How Hard Can it Be?” sections in 3x3, Single, and 3x1 to reduce focus on unpopular theoretical examples and instead focus on examples more likely to be used today. Changed discussion of “recompression” of 3x1 Turn and Deal for clarity. Made a few formatting improvements, such as removing excess white space, improving capitalization, and replacing abbreviations with the full setup name.
13 July 2023	Changed “How Hard Can It Be?” sections to be named “How Hard Might It Be?” to match the new focus. Minor wording changes.

Copyright © 2023, Susan R. Curtis. Copyright © 2004, 2005, 2012, 2014, 2015, William B. Ackerman. Permission is granted to make and redistribute non-commercial verbatim copies of this document.

Table of Contents

1 Fractions and Parts	2
How Parts of a Compound Call are Divided	2
How Parts and Fractions Differ	3
How These Things Interact with Other Concepts	3
Nested Meta-Concepts	4
Re-evaluation	5
Concepts That Present Parts	6
2 Grand Working <direction>	7
Starting from a 2x4	7
Starting from a 1x8	11
Additional Directions	13
3 Multiple Formations Working <direction>	14
Starting from a 4x4	15
Starting from a 2x8	18
Starting from a 1x16	19
Triple Formations Working <direction>	19
Additional Directions	20
Multiple Diamonds Working <direction>	20
4 Supercalls	22
5 Expanded Supercalls (“It”)	23
Catch It <N>	23
Lines It Thru	24
Checkpoint It by It	24
6 Collisions	25
7 Combining Offset Concepts and Phantom Concepts	30
8 3x3 / 4x4 / NxN	35
How Hard Might It Be?	50
9 Single	52
How Hard Might It Be?	57
10 3x1 / 1x3	58
How Hard Might It Be?	64

This is the third of three books about C4. The first covers calls, the second covers concepts, and the third covers miscellaneous “notions”.

Chapter 1

Fractions and Parts

The use of fractions and parts is familiar to dancers starting somewhere between Mainstream and C1. There are a few special aspects we will discuss here.

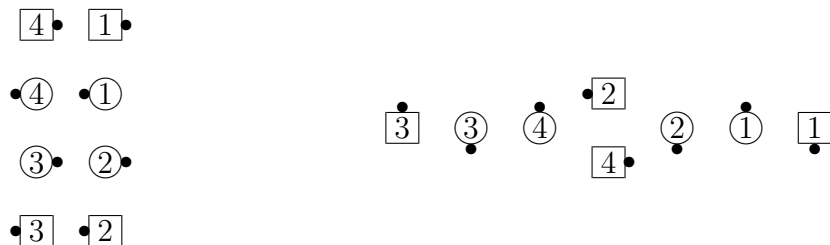
How Parts of a Compound Call are Divided

If a call is defined as having four parts done in sequence, one can do $1/4$, $1/2$ or $3/4$ of that call in a natural way. For example, Split the Difference has four parts, so $3/4$ of Split the Difference is clear.

Beware: Some calls naturally have a fraction at the beginning of their name. $3/4$ Mix is not the same as $3/4$ of a Mix. The caller must be careful to make the meaning clear.

Some calls (Hot Foot Spin and Settle Back, for example) are defined as a sequence of parts, some of which are themselves sequences of parts. When this happens, the parts subdivide uniformly at each level. The last $1/3$ of Hot Foot Spin is Spin the Top. The last $1/2$ of that last $1/3$ is Fan the Top. That's the last $1/6$, even though the call doesn't have 6 parts.

If we do $1/2$ of a Hot Foot Spin, we stop halfway through the middle third.



before $1/2$ Hot Foot Spin

after

If we do $5/6$ of a Hot Foot Spin, we stop halfway through the final third, that is, after the first half of the Spin the Top.

As a somewhat extreme example, we could do $9/12$ of a Hot Foot Spin, that is, $3/4$. That would be $2/3$ (the first two parts) followed by $1/4$ of the final part. $1/4$ of the Spin the Top is $1/2$ of the initial trade, that is, Hinge. The result is columns. This application would have to be considered obnoxious. An even more extreme example would be (from waves with boys on the end) Boys work $17/18$, Hot Foot Spin. The boys would change their final Cast Off $3/4$ to a Cast Off $1/2$.

Some parts of compound calls are, by convention, a single part, even though they consist of doing something twice. These are the two “O” Circulates of Bits and Pieces, Outpost, and Settle Back, and the two “Diamond Counter Rotates” of Alter the Wave and Alter the Diamond. Of course, those two items can be broken apart with the correct fractionalization. For example, $5/8$ Alter the Wave, or Boys Work $5/6$, Outpost.

There used to be an alternative formulation for breaking calls apart, called “flattening”. Under flattening, all parts at all levels were simply strung out in one list. Hot Foot Spin would have 4 parts. Flattening had logical problems—one needed to analyze a call all the way to the bottom before one could do anything, and it didn’t work properly with meta-concepts like Initially. It is no longer used. One notable exception to the rule that we don’t flatten is the call Swing and Mix. If it logically followed the conventions that we make for compound calls of this type, it ought to have two parts—Swing, and Mix, the second of which has 2 parts. However, by long-standing convention this call is construed to have 3 parts.

How Parts and Fractions Differ

One can do a Grand Swing Thru $1-1/4$, resulting in columns. Does that mean that Grand Swing Thru has 4 parts? No. In addition to the natural subdivision of calls that have parts, a call that doesn’t have parts can be stopped or interrupted at a fractional part, if that is sensible in terms of the call’s action. For example, one can do $1/2$ of a Wheel Around, $3/4$ of a Do-Sa-Do, or $3/4$ of a Mix. One can also stop non-compound parts of compound calls, as we saw with the $1/2$ Hot Foot Spin.

When we fractionalize a call in a way that doesn’t divide it on part boundaries, the number of parts in the result is not well defined. $1/2$ Change the Centers has two parts, but the number of parts of $3/8$ Change the Centers is not well defined. As another example, Initially Stable $3/4$ Run Wild is improper.

How These Things Interact with Other Concepts

Some concepts work with parts, but not with fractions. The Interlace concept is a good example. You can’t interlace a Do-Sa-Do, but you can interlace a Hot Foot Spin. The interlace occurs at the top level only—no interlaced call can come between the parts of the final Spin the Top.

Some operations, like Interrupt, can exploit either parts or fractions—one can interrupt Alter the Wave after 2 parts, or after $1/2$. (But if you want to interrupt after $5/8$, that is, between the Diamond Counter Rotates, you must specify it by fraction or use a powerful concept like Thirdly.)

The “Replace” concept is only specified by parts, because it is too cumbersome to say “Hot Foot Spin, but replace the material between $2/3$ and $5/6$ with an Ah So.”

There are also meta-concepts that direct the application of some other concept over some part of a call. These can be done by parts:

Do the 3rd part Stable, Split the Difference

or by fraction:

Do the first 1/6 Tandem, Turn the Key (or just First 1/6 Tandem, Turn the Key)

Last 7/8 Tandem, Change the Centers

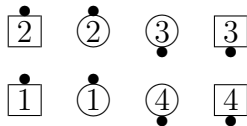
The meta-concepts “First M/N”, “Middle M/N”, and “Last M/N” mean to apply the concept to the indicated part of the call. They can, of course, break up parts.

Nested Meta-Concepts

The meta-concepts “Initially”, “Finally”, “Evenly”, “Oddly”, “Piecewise”, “Secondly”, and so on, are extremely powerful and extremely complex. They go down one level in the structure of a compound call, and cause the concept to be applied to the selected part or parts. When nested, they can go down multiple levels. If the concept after the meta-concept operates on parts or fractions, it operates on the parts or fractions of that subcall, and things can become quite complex.

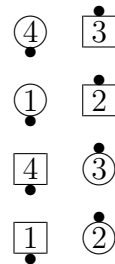
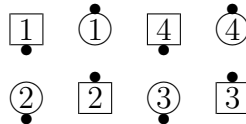
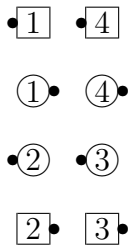
Consider the case of “Initially Finally Echo Concentric Settle Back”. The meta-concepts nest as though it were “Initially (Finally Echo Concentric) Settle Back”.

Settle Back has two parts. The second of those (Cross Back and two O Circulates) will not be affected. But the first part is Reset 1/2, and has “Finally Echo Concentric” applied to it. Reset 1/2 has two parts—1/2 Zoom and Hinge. The second of those parts, Hinge, has “Echo Concentric” applied to it.



before Initially Finally
Echo Concentric
Settle Back

1/2 Zoom



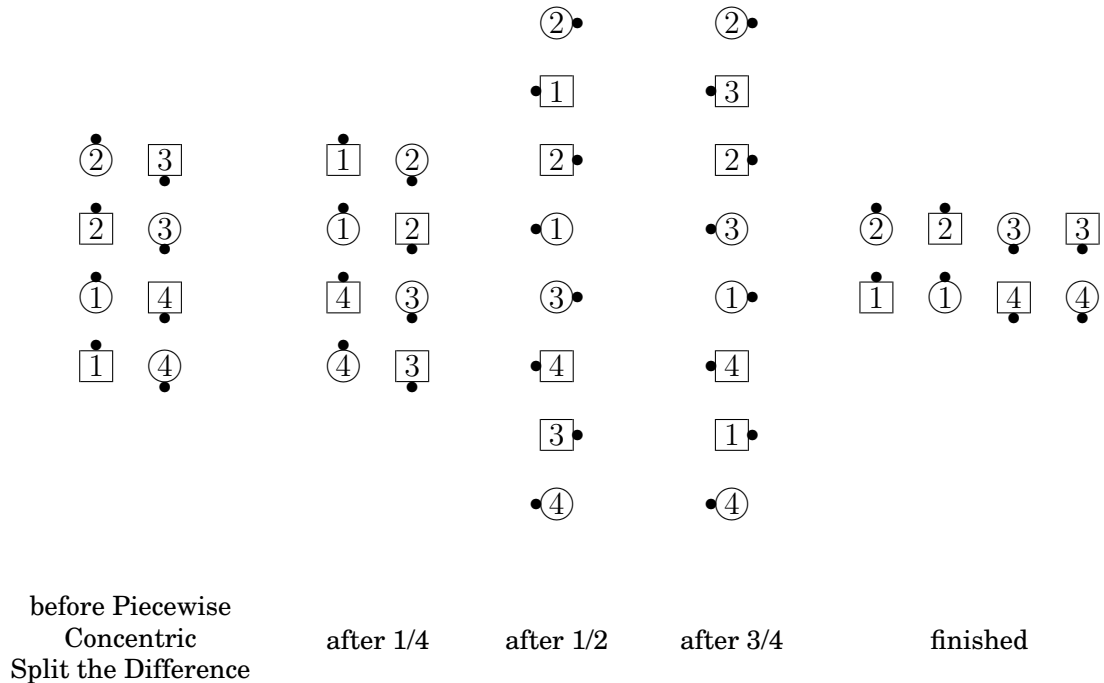
Concentric Hinge

Hinge

finished

Re-evaluation

When the application of a concept is broken up through the use of a meta-concept such as “Oddly”, we say that the concept is “Re-evaluated”. This means that any special things that we needed to think about for the concept (lines-to-lines, the Once-Removed axis, the Split Phantom Lines axis, with whom one is in a Twosome or a Tandem, etc.) are completely evaluated and processed at each interruption point. Normally we think about the lines-to-lines rule for Concentric only at the beginning and ending of the complete call. We don’t apply it to each part of a Split the Difference. To do so would be incorrect.



By applying the Concentric rule specifically to the last part of the call, we got 2-faced lines instead of the columns that we would get on a normal Concentric Split the Difference.

Under normal circumstances, we don’t re-evaluate between parts of a call. But, if we interrupt the call, we have to re-evaluate.

While dancers are doing a Concentric Split the Difference, if we ask someone where each dancer is at some intermediate point, a dancer might say “I’m working around the outside, and I’m going to make columns when I’m finished”. Now suppose we interrupt after 1/4 with a Transfer the Column. The preceding answer isn’t good enough. Each dancer has to make precise columns after part 1, applying the “columns to columns” rule. After the Transfer the Column, people need to re-evaluate the setup again and proceed from there.

Similarly, the Once Removed axis might change, or whether a person’s Twosome is Tandem or As Couples might change. During an interruption, or during a part of the call without the concept, these things are meaningless, so they need to be re-evaluated when the concept is resumed.

The Piecewise meta-concept forces a re-evaluation on every part, as well as causing the concept to be applied to each part separately. For example, Piecewise Twice Change the Wave is not the same as Change the Wave Twice.

Concepts That Present Parts

Since knowing exactly how things are broken into a tree structure of parts and sub-parts is so important, one needs to be aware of some concepts that themselves impose part structure. A prime example of the is “Crazy”.

The Crazy concept, applied to anything, always has 4 parts.

N/4 Crazy has N parts.

Echo and Reverse Echo have 2 parts.

Initially, Finally, Oddly, etc. have as many parts as the underlying call.

Interlace has the sum of the parts of the constituents.

So, if we interlace a Crazy Circulate with The Difference, we do a total of 7 things—4 Circulates in various places, interlaced with the 3 parts of The Difference.

If we do an Initially Echo 1/2, 3/4 Crazy Roll Away, from a tidal 1-faced line, there are “officially” 3 parts, but we do 4 things:

1/2, Roll Away (now in facing lines, re-evaluate)

Roll Away

centers Roll Away

Roll Away

The first two of those things constitute the first part.

How about Oddly Crazy Change the Centers?

The Oddly concept picks out the first and third of the four parts of Change the Centers for special treatment. The fact that doing those parts Crazy turns those actions into 4 actions makes no difference—Oddly doesn’t see them. It sees only four things. There are a total of ten things to do, but the whole operation has four parts: Crazy Trade, Slip, Crazy Centers Cross Run, Slip.

The “initially” meta-concept (and others like it) give rise to similar issues. These meta-concepts do not change the number of parts of the subject call, even if the concept is something like “twice” or “crazy”. “Initially Twice Mix” has 2 “official” parts:

Centers Cross Run twice

Centers trade

So Initially As Couples, Initially Twice, Mix is done as:

As Couples do a Centers Cross Run twice

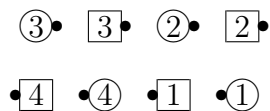
normally do a centers trade

Things like this can be quite confusing.

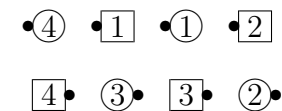
Chapter 2

Grand Working <direction>

There is a call Grand Cross Back:



before Grand Cross Back



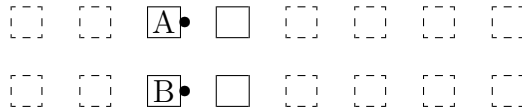
after

Six people do the diagonal pull-by. This is the “intuitively obvious” meaning of “Grand”. Grand Swing Thru also has an “intuitively obvious” meaning. The Grand Working <direction> concepts give a well-defined and general interpretation for these.

On a Grand Working call, everyone does a 4-person call in a 4-person setup made of two adjacent 2-person setups, put together in ways that might be complex. Normally, if Cross Back is called from columns, the 2x4 is split in the natural way. One way to look at this is that each 2-person miniwave is associated with the other miniwave on its own “split” side. But on a Grand Cross Back, two people (the head boys in the example above) work in the 2x2 box formed by associating their center miniwave with the other center miniwave. Grand Cross Back is the same as Grand Working Forward Cross Back. This means that everyone works in the box formed by their miniwave and the miniwave forward of them, if there is such a miniwave. If there are no spots in the setup in front of them, they work in the only way possible, which is split. This will be true of the side boys in the example above.

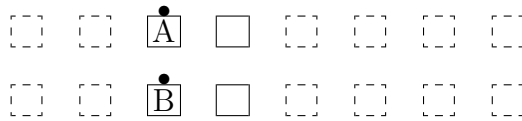
Starting from a 2x4

In general we could say that Grand Working Forward means this:



On Grand Working Forward, if you are person A or B,
do the call in the 4 solid spots.
(The person next to you doesn't have to be facing the same way as you.)

Grand Working Right means this:

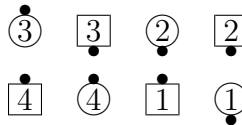


On Grand Working Right, if you are person A or B,
do the call in the 4 solid spots.

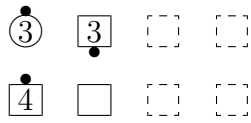
Grand Working Backward and Left mean the obvious thing.

In normal cases (assuming the caller didn't say something like "2x8 Matrix Grand Working Forward") there aren't as many spots as the above diagrams suggest. One only has to figure out whether to work on each side ("split") or in the center 4. Furthermore, the ends have no choice—they always work split. The centers have to use the given direction to decide whether to work with the other centers or with the adjacent outsides.

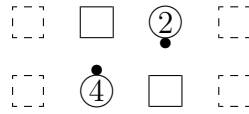
The thing that makes this concept (and the Multiple Formations Working <direction> concept) difficult is that the center subsetup and each split subsetup overlap by 50%. One has to get used to doing a call in the presence of people who are doing something apparently unrelated. It is of course the caller's responsibility to make sure that the resultant overlapped setups don't conflict.



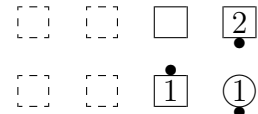
before Grand Working Right Bingo



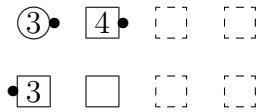
3 people think this



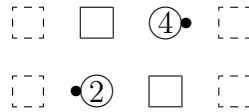
2 people think this



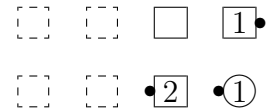
3 people think this



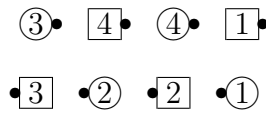
resulting in this



resulting in this

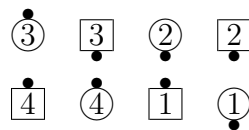


resulting in this

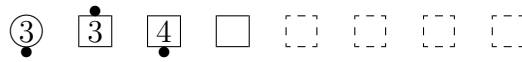


Finished

Handling the 50% overlap becomes tricky when the call is a shape-changer. Consider Grand Working Right Peel and Trail. The three results are end-to-end lines that overlap by 50%:



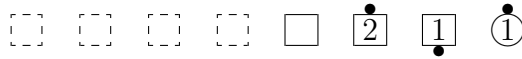
before Grand Working Right Peel and Trail



result on the left side



result in the center



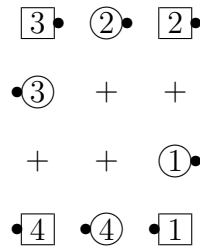
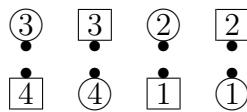
result on the right side



Finished

Rather than dealing with the intricacies of overlapping setups by 50%, it is probably better to concentrate on doing the call split or in the center. Use your shape-changing and “breathing” skills. For example, if you are in the left group in the Peel and Trail case, concentrate on the two end-to-end waves that would result from a normal (split) Peel and Trail, and on your position in that formation. The overlap will then take care of itself.

Sometimes the results can’t be overlapped, because they are only one person deep in the overlap direction. In that case they are simply put together. The people in the outer “split” lines have to leave extra space for the center line. We say that “the overlap goes away”.



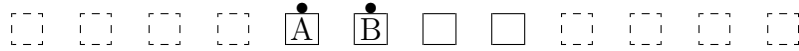
before Grand Working Right
Swap the Top

after

Starting from a 1x8

If the starting formation is a 1x8, it's harder to figure out what 4 people you work with.

Grand Working Right means this:



If you are person A or B, do the call in the
4 solid spots on Grand Working Right.

Once again we have shown an impossibly large number of other spots. And once again you can't associate another setup with yours if it would be out of the actual matrix—in such a case you use the only 1x2 that is next to yours.

It is important to know what **pair** of people (couple, miniwave, tandem, or whatever) you are in, and choose the appropriate other **pair** of spots to work with—the Grand Working concept associates two 2-person setups (couples, miniwaves, etc.) to make a 4-person setup.

If the other person in your own 1x2 is not facing the same way as you, their interpretation of “right” will be different, but their spot is still part of the 1x4 setup that you work in. “Grand Working Left” means the obvious thing. If the setup is a generalized 1x8 tidal column, the concepts “Grand Working Forward” and “Grand Working Backward” could be used.

“Grand Working Together”, which is almost never used, means work with the other 1x2 that is closer to your end of your 1x2. Your partner in your 1x2 will have a different opinion of which other 1x2 is closer, of course. “Grand Working Apart” means work with the 1x2 that is farther from your side of your 1x2.

All of these designations are quite difficult to deal with in a 1x8, and there is another formulation that is almost always used. “Grand Working as Centers” is the same as “Grand Working Together”. Notice that, if you associate your 1x2 with another 1x2 on the side closer to you, you will be a center of the resulting 1x4. If you are a very end of the 1x8, you have to use the 1x2 on the other side, and you will be an end.

Conversely, “Grand Working as Ends” is the same as “Grand Working Apart”. If you associate your 1x2 with another 1x2 on the side farther from you, you will be an end of the resulting 1x4, unless you are one person in from the end of the actual 1x8, in which case you have to use the other 1x2, making you a center of the resulting 1x4. These two facts provide a convenient way to deal with Grand Working as Centers or Ends:

On Grand Working as Centers, choose the 1x4, either split or in the center, that makes you a center of it, if possible. If not possible, use the only available 1x4.

On Grand Working as Ends, choose the 1x4, either split or in the center, that makes you an end of it, if possible. If not possible, use the only available 1x4.

While this may not sound like an improvement over the Together/Apart way of thinking about things, it actually works very well.

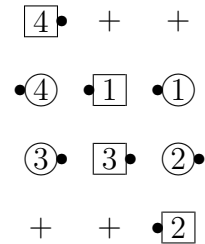
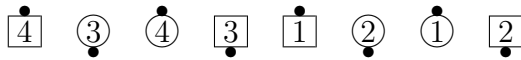


before Grand Working Right, or Apart,
or As Ends, Swing Thru

after
(Plus dancers would call this
a Grand Swing Thru.)

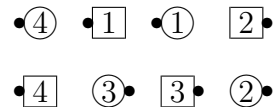
The dancers don't even need to think too hard about whether they are in the outer miniwaves and the direction therefore doesn't apply to them. The rule that everyone uses is "Pick a wave (center wave or split wave) that makes me an end, if possible. If not possible, pick the only wave that works." In this example, everyone except the head girls can pick a wave that makes them an end. The head girls can't, so they work as centers of their split wave.

These two designations are practically always used, rather than "right" or "apart", from 1x8 setups. After they were invented, there were suggestions that "Grand Working as Beaus" could be used in 2x4's instead of "Grand Working Right", but those terms were never adopted.



before Grand Working as Centers
Lockit

after



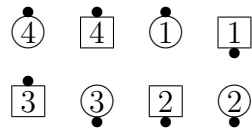
before Grand Working as Centers
Single Polly Wally

after

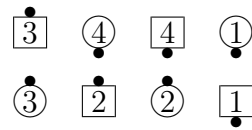
The latter is also called just Grand Single Polly Wally. As we have seen, many plain "grand" calls can be reformulated in terms of "grand working". These reformulations may or may not be helpful to you.

Additional Directions

There are a few more designations that one sometimes hears. “Grand Working Toward the Center” means the obvious thing—work with the other centers if you are in the center, and work with the adjacent centers (that is, split) if you are on the outside. “Grand Working Clockwise” is used in a 2x4, and is quite difficult. Assuming you are a center, imagine there is an old-fashioned clock (the kind with hands) in the very center of the set, and its hands are sweeping (clockwise) through your spot. After it passes you, it will pass through an end or another center. Work in the formation that includes that person. Of course, if you are an end, none of this applies to you, and you always work split. “Grand Working Counterclockwise” means the opposite, of course.



before Grand Working Clockwise
Circulate



after

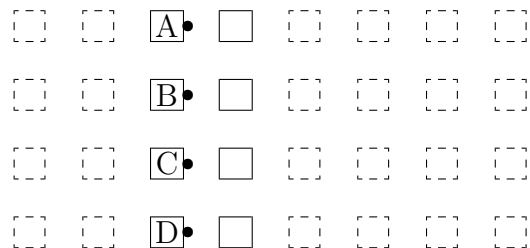
Chapter 3

Multiple Formations Working <direction>

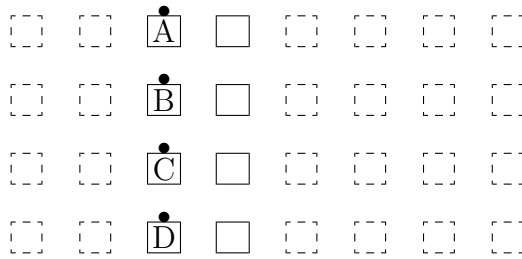
The Multiple Formations Working <direction> concept has a lot in common with Grand Working <direction>—the setups are just bigger.

On a Grand Working call, one associates one's 2-person group with another group to form a 4-person setup in which to do a 4-person call. On a Multiple Formations Working call, one associates one's 4-person group with another group to form an 8-person setup in which to do an 8-person call.

In general, Multiple C/L/W Working <direction> means this:



On Multiple Lines Working Forward, if you are person A, B, C, or D,
do the call in the 8 solid spots.
(The other people in your line don't have to be facing the same way as you.)

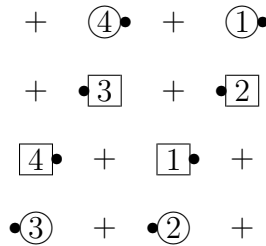


On Multiple Columns Working Right, if you are person A, B, C, or D, do the call in the 8 solid spots.

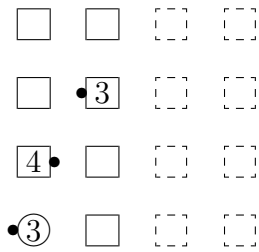
Starting from a 4x4

In a 4x4 matrix, the setups are smaller than the diagrams above, and one only has to figure out whether to work on each side (“Split Phantom Lines”) or in the Center Phantom Lines. Furthermore, those in the outer lines have no choice—they always work in Split Phantom Lines. Those in the center lines have to use the given direction to decide whether to work with the other center line or with the adjacent outside lines. Columns work analogously to lines, of course.

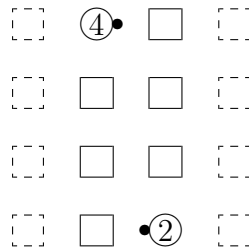
As with Grand Working, the center pair of lines, and the sets of Split Phantom Lines, overlap by 50%, which can be difficult to handle. It is helpful to concentrate on whether you are working in Split Phantom Lines or the Center Phantom Lines, and use your breathing and shape-changing skills.



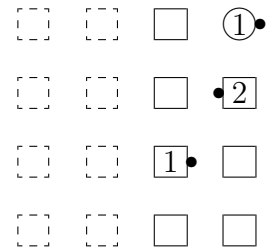
before Quadruple Lines Working Forward
Trade the Deucey



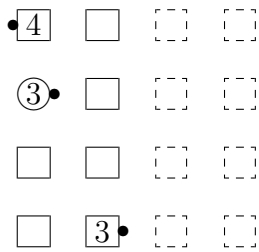
3 people think this



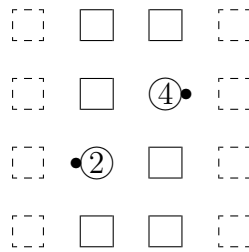
2 people think this



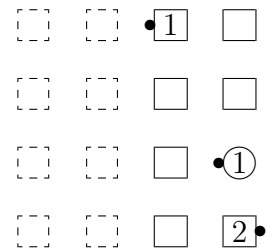
3 people think this



resulting in this



resulting in this



resulting in this

$$\begin{array}{r}
 \bullet 4 + \bullet 1 + \\
 \textcircled{3} + \textcircled{4} + \\
 + \bullet 2 + \bullet 1 \\
 + \bullet 3 + \bullet 2
 \end{array}$$

Finished

Handling the 50% overlap becomes tricky when the call is a shape-changer. You need to use your shape-changing skills in Split Phantom or Center Phantom Formations. If the call changes the 2x4 into a 2x4 oriented the other way, it will appear to finish in Split Phantom Boxes or The Center Phantom Boxes.

$$\begin{array}{cccc}
+ & \textcircled{4} & + & \textcircled{1} \\
+ & \boxed{3} & + & \boxed{2} \\
\boxed{4} & + & \boxed{1} & + \\
\textcircled{3} & + & \textcircled{2} & +
\end{array}$$

before Quadruple Lines Working Forward
Criss Cross the Deucey

$$\begin{array}{cccccccc}
+ & \textcircled{3} & \textcircled{4} & \boxed{3} & + & + & + & \boxed{2} \\
\boxed{4} & + & + & + & \boxed{1} & \textcircled{2} & \textcircled{1} & +
\end{array}$$

after

If the calls finish in 1x8's oriented the other way, it will appear to finish in end-to-end Split Phantom C/L/W, or the center 1x8. This is very difficult, but it's really just a problem of figuring out where you are in end-to-end Split Phantom 1x4's.

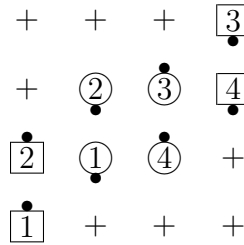
$$\begin{array}{cccc}
\textcircled{3} & + & \boxed{3} & + \\
\textcircled{2} & + & \boxed{4} & + \\
+ & \boxed{2} & + & \textcircled{4} \\
+ & \boxed{1} & + & \textcircled{1}
\end{array}$$

before Quadruple Columns Working Right
Strut Right

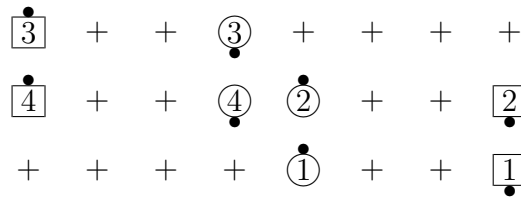
$$\textcircled{2} \textcircled{3} + + + + \boxed{4} \boxed{3} \boxed{1} \boxed{2} + + + + \textcircled{1} \textcircled{4}$$

after

If the calls finish in 1x8's oriented the same way, it goes to a 3x8. The overlap goes away.



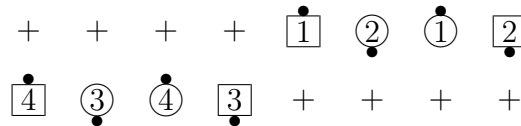
before Quadruple Waves Working Forward
Flip the Top



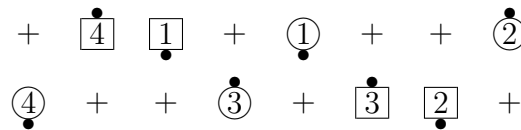
after

Starting from a 2x8

If the starting setup is a 2x8, the concept must be by Quadruple Boxes Working in some direction. Working Together or Apart are common choices. Use the adjacent box closer to your individual position. Those in the outer boxes always work in Split Phantom Boxes, of course.



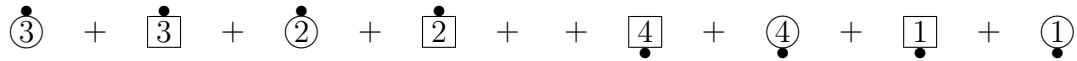
before Quadruple Boxes Working Together
Trade the Deucey



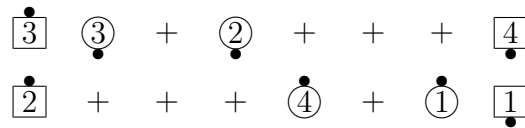
after

Starting from a 1x16

If the starting setup is a 1x16, the concept must be Quadruple Lines Working in some direction. Combine your 1x4 with another 1x4—either work with the 1x4 on your side, as in Split Phantom Lines, or combine the center two 1x4's in the center. If the given direction is together (or apart), work with the 1x4 closer to (or farther from) your side, that is, closer to your 1x2 in your 1x4. Columns work similarly, of course.



before Quadruple Waves Working Apart
Relay the Shadow

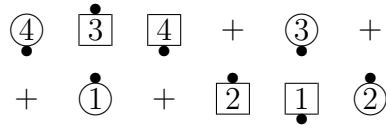


after

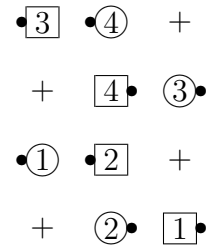
Each side girl, who is in one of the center 1x4's, works with the other center 1x4, to their right, because that 1x4 is farther from their own 1x2. The side boys are also in the center 1x4's, work with the outer 1x4 to their left. That is because that 1x4 is farther from their own 1x2 within their own 1x4.

Triple Formations Working <direction>

The “Triple Formations Working” concepts are perhaps more common than Quadruple Formations. They are done from appropriate 12 matrix setups. Those in the outer 4-person formation always work with the center formation. Those in the center formation work with whichever outside formation is indicated by the given direction. For example, on Triple Boxes Working Together, if you are in the center triple box, work with whichever outside box you are personally closer to. On Triple Lines Working Together from a 1x12, if you are in the center triple line, work with whichever outside line you are closer to.

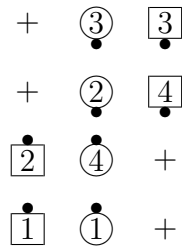


before Triple Boxes Working Together
Flip Back

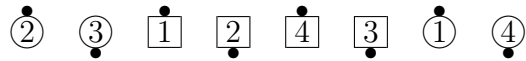


after

The trick of working in Split Phantom Formations or Center Phantom Formations doesn't work when there are three formations, and putting back the 50% overlap is more difficult. You must think about an 8-person formation that is 50% overlapped with the other setup. Locate your 8-person setup so that the inner half of it will be in the center of the whole set, and the outer half will abut that inner half. This can be quite tricky.



before Triple Columns Working Right
Strut Right



after

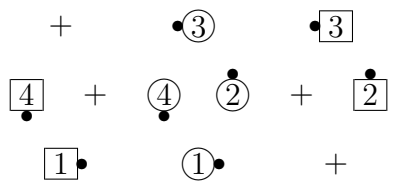
If the number of formations is 5 or more, things become extremely difficult.

Additional Directions

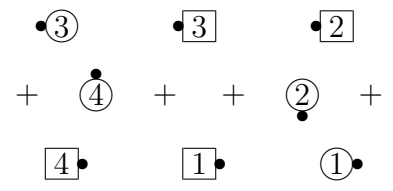
The meaning of "Working Toward the Center" and "Working Clockwise" is the same as for Grand Working.

Multiple Diamonds Working <direction>

Directions like "forward" or "right" can't be consistently used when the formations are diamonds. By convention, if the given direction can't apply to you because of your facing direction, use "together" or "forward" instead.



before Triple Diamonds Working Together
6x2 Acey Deucey



after

Chapter 4

Supercalls

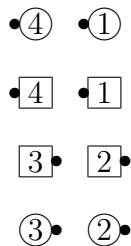
If a call takes a “but” modifier and another call, it can be considered to be a “function” or “mathematical operator” on that other call. That makes it effectively the same as a concept. Such a usage is known as a “supercall”.

Under normal circumstances, it doesn’t make any difference whether one thinks of a call with a “but” modifier as a type of concept or not. People know how to do a Tandem Linear Cycle, and they know how to do a Tally Ho but Linear Cycle. Both are complex operations in which Linear Cycle plays a role.

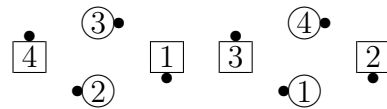
However, when used with meta-concepts, the role of a supercall as a concept becomes very complex. Among the problems is that they are grammatically peculiar. The command “Initially Tally Ho but Flip Back” is hard to parse. Once one realizes that “Tally Ho but” is essentially a concept, one can apply the “Initially” meta-concept to it. So one applies “Tally Ho but” to the first part of Flip Back.

Tally Ho but Flip the Line 1/2
Scoot Back

Also, the order in which things are done can be quite non-intuitive. It is necessary to think carefully.



before Finally Line to Line but
1/4 Wheel to a Diamond



after
(Do the 1/4 Wheel first, and the
diamond part at the very end.)

Chapter 5

Expanded Supercalls (“It”)

Some calls that might be used as supercalls present an additional challenge because the replacement call does not normally come at the end of the call. Consider, for example the call “Catch <anything> <N>” This call allows a replacement call, but the replacement is normally specified in the middle of the call name. Some callers have tried something like “Initially Catch, Swing Thru, 3” but that ends up being confusing because “Catch Swing Thru 3” is a legitimate call in its own right. Instead, the current syntax for calls of this type uses the word “It” to indicate where the replacement call goes. The “It” syntax has recently been used with Catch, Lines Thru, and Checkpoint. These are described separately below.

Catch It <N>

This syntax provides a way to use “Catch <anything> <N>” as a supercall. The word “It” specifies that the call that follows, or the required portion of that call, needs to be inserted where the word “It” is. Although not typically used this way on its own, “Catch It 3, Motivate” would be the same as Catch Motivate 3.

Typically, the “It” syntax is used in combination with meta-concepts such as Initially or Finally. Below are some examples.

Initially Catch It 3, Swing Thru:

- Catch [1/2 by the Right] 3
- 1/2 by the Left

The first part of Swing Thru goes where the “It” is in “Catch It 3”. The rest of Swing Thru is done normally.

Finally Catch It 2, Latch On:

- Right Roll to a Wave
- Catch [Hinge] 2

The first part of Latch On is done normally. The last part of Latch On goes where the “It” is in “Catch It 2”.

Lines It Thru

This syntax provides a way to use “Lines <anything> Thru” as a supercall. The word “It” specifies that the call that follows, or the required portion of that call, needs to be inserted where the word “It” is. Although not typically used this way on its own, “Lines It Thru, Scoot Back” would be the same as “Lines Scoot Back Thru”.

Typically, the “It” syntax is used in combination with meta-concepts such as Initially or Finally. Below are some examples.

Initially Lines It Thru, Flip Your Neighbor:

- Lines Flip the Line 1/2 Thru
- (on each side) Follow Your Neighbor

The first part of Flip Your Neighbor goes where the “It” is in “Lines It Thru”. The second part of Flip Your Neighbor is done normally.

Finally Lines It Thru, Flip Your Neighbor:

- Flip the Line 1/2
- Lines Follow Your Neighbor Thru

Examples with Lines It Thru often feel like Initially/Finally Centers, except that the ends do an extra Circulate while the centers are doing their call.

Checkpoint It by It

A challenge in using Checkpoint with meta-concepts is that Checkpoint normally takes two calls. The “It” syntax provides a way to specify that the following (one) call will be used in both places. Although not typically used this way on its own, “Checkpoint It by It, Lockit” would be the same as same as “Checkpoint Lockit By Lockit”.

Typically, the “It” syntax is used in combination with meta-concepts such as Initially or Finally. Below are some examples.

Initially Checkpoint It by It, Hinge the Lock:

- Checkpoint Hinge by Hinge
- (normal) Lockit

The first part of Hinge the Lock goes into both places where the “It” is in “Checkpoint It by It” The rest of Hinge the Lock is done normally.

Initially Checkpoint It by It, Explode the Top:

- Checkpoint Explode by Explode
- Finish Explode the Top

The first part of Explode the Top goes into both places where the “It” is in “Checkpoint It by It” The rest of Explode the Top is done normally.

Chapter 6

Collisions

The question of when it is appropriate to have people “collide and take right hands” (sometimes called the “same position rule”) is a controversial one. Opinions vary, from those who don’t believe collisions should ever be used, to those who believe Lockit is legal from inverted lines. Most people accept the historically common usage in various types of “ends move up” actions in Chain Reaction, Motivate, Tally Ho, etc., and the very similar action of coming to the same point or end spot on Diamond Circulate, Flip or Cut the Diamond, or 6x2 Acey Deucey.

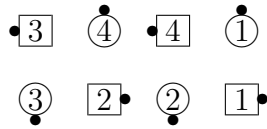
A thing to be very clear about is that “collide and take right hands” applies only when a call **finishes** with two people sent to the same spot as a result of the complete execution. There is a similar-appearing situation when a call is stopped prematurely, because of an interruption or fractionalization. When this happens, the definition of the call must have had them passing right or left shoulders. In such a case, they stop during the pass, forming a miniwave of corresponding handedness.



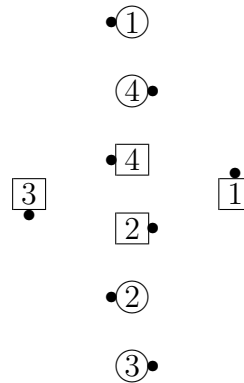
before 3/4 Run Wild

finished; people doing
the Cross Run take
the outside track

This sometimes requires paying careful attention to the paths that people take. When the paths coincide exactly, the right shoulder rule applies, and people take right hands if they stop at that point. If the paths do not coincide exactly, they follow the appropriate traffic rule.



before 1/2 Circulate



finished; there were no actual collisions

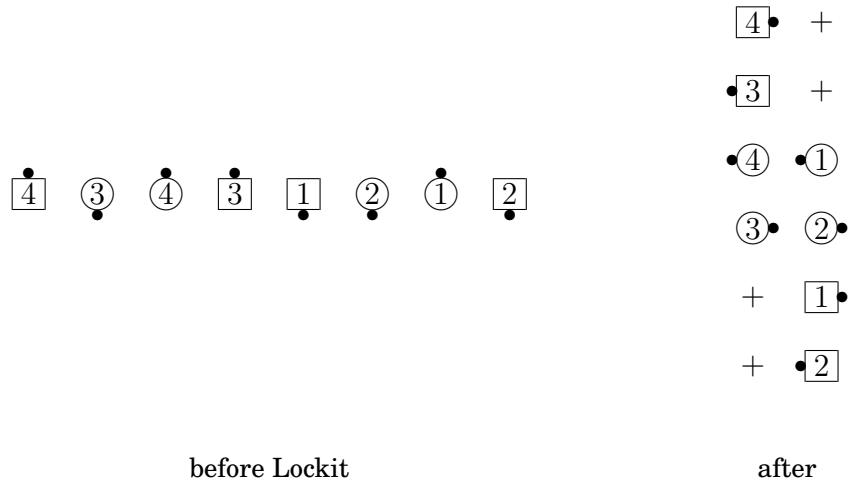
In all cases the people who come to the same spot must be facing opposite directions. The rule is that they take right hands even if the call had the word “Left” in it, as in Left Chain Reaction. (Left Chain Reaction calls for a left Hinge.) However, if the “Mirror” concept is in force, everything is Mirror, including collisions.

When collisions occur at the end of a call, people’s resultant positions aren’t the usual ones, and it becomes necessary to figure out where the “extra” people go. The general rule is that they slide “outwards”. People not involved in collisions are not supposed to move from their natural positions unless absolutely necessary. In the simple case of a collision on a “move up”, the result is therefore typically a parallelogram.

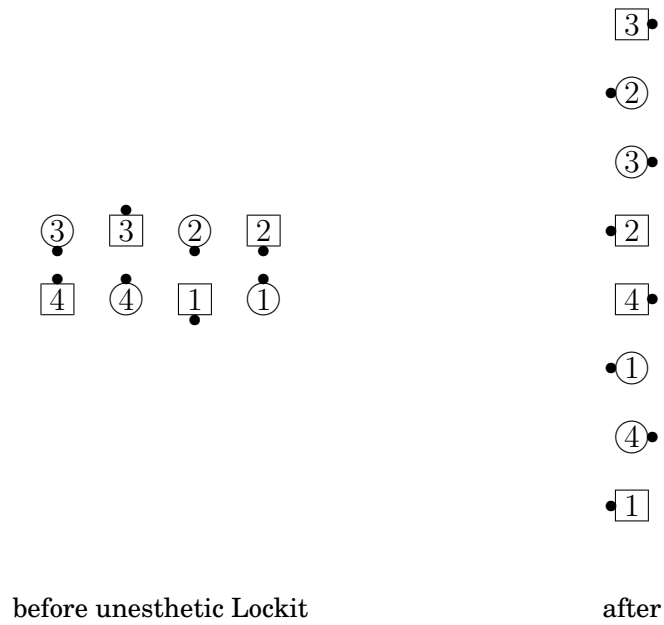


before Chain Reaction,
Turn the Star 1/2

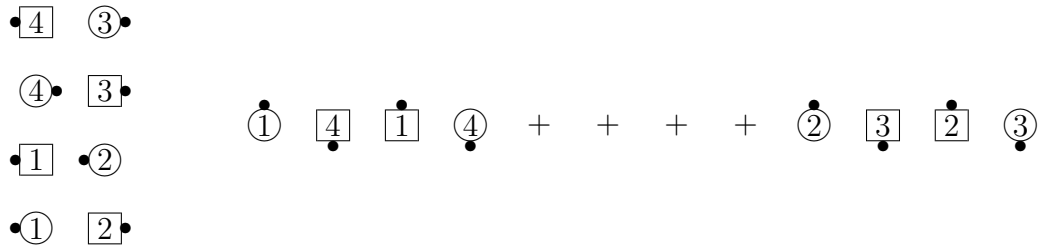
after



Sometimes the people not involved in the collision have to move, but this is really just “breathing”.



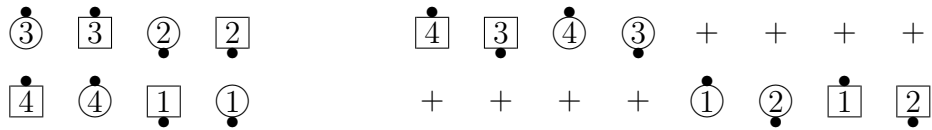
Sometimes people might be tempted to “leave space for the phantoms”, or “maintain symmetry” but this is often wrong.



before Lockit

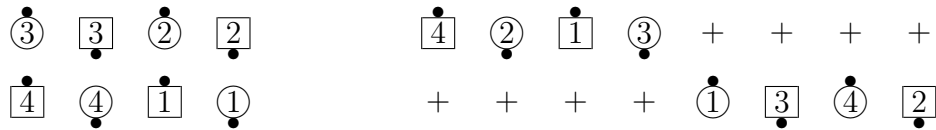
after doing it wrong; there are no
phantoms going into the center spots;
result should be a 1x8

For some calls, collisions occur in multiple places. Everyone moves outward from the center of the overall formation.



before Split Circulate

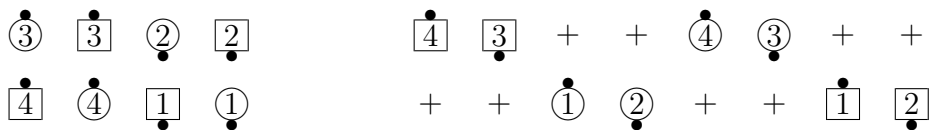
after



before Scatter Circulate

after

Here is a rather peculiar situation that seems to be accepted in common practice.



before Go First Class

after

The boys moved out farther than necessary, presumably to make the resultant setup nicer.

The subject of collisions is not completely logical, consistent, or free of controversy.

In addition to controversy over what collisions are appropriate, there is controversy over whether one should “re-evaluate” and continue from the new formation after a collision arising in part of a compound call. There are those who consider Split Motivate legal from a Double Pass Thru setup, and those who do not.

Chapter 7

Combining Offset Concepts and Phantom Concepts

Offset concepts (Parallelogram, Offset Lines) and Phantom concepts (Split Phantom Lines, Split Phantom Boxes) require special care, and do not work well together in all cases. This is because Offset concepts require a rigorously well-defined notion of the shape of the starting and ending formations, and Phantom concepts can conceal any offset by making “real” spots and “phantom” spots indistinguishable.

In fact, it is essentially meaningless (except in “gimmick” sequences) to nest a Phantom concept followed by an Offset concept. That is, “Triple Box Parallelogram” is meaningless. Whatever the actual occupation of the matrix, Triple Boxes turns it into a 2x6 in which all spots are equally important. The Parallelogram concept can’t do anything with the result. Therefore, the best we can do in terms of combining the concepts is to use an Offset concept first, followed by a Phantom concept.

For Offset concepts to deal with shape-changing calls, they use a notion of “offset percentage” or “offset fraction”, which is the fraction of one of the offset sub-setups that overhangs and does not line up with the other. For normal parallelograms or offset lines, it is 50%.



50% offset (1/2 of each 1x4,
or 2 people, overhang)

75% offset

The rule for doing an offset concept is to do it as though the “shear direction” and offset percent were noted, the offset removed, the call executed, and the same percent offset re-imposed. If the offset is not an integer number of people in the new formation, or is otherwise not sensible, the call is illegal. (An exception to this is the “50% offset diamond” obtained by having the centers Hinge from a parallelogram. It is accepted that this is a meaningful setup.)

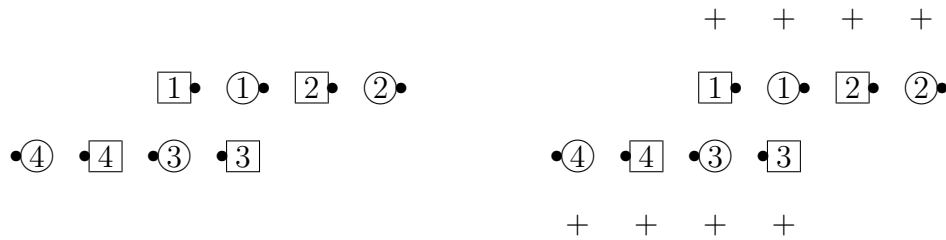


before “Parallelogram Diamonds” Drop In

after

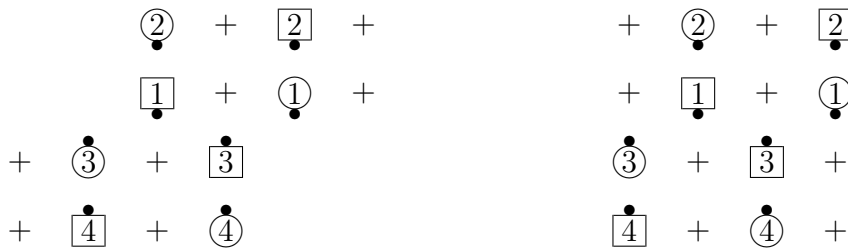
Phantom concepts can involve what is generally considered to be a change in the formation size as phantoms are placed at the start of the call and removed at the end. This can lead to serious problems in measuring offset percentages.

One case that is easy to deal with and fairly commonly used is the case in which the placement of new phantoms is perpendicular to the direction of the offset. The phantoms are placed directly outboard of the real people.



before Parallelogram
Split Phantom Columns
Transfer the Column

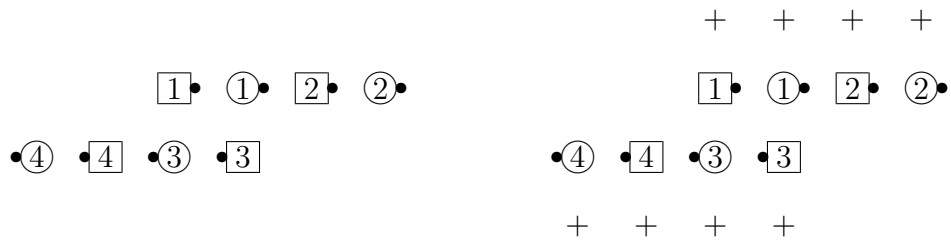
place phantoms



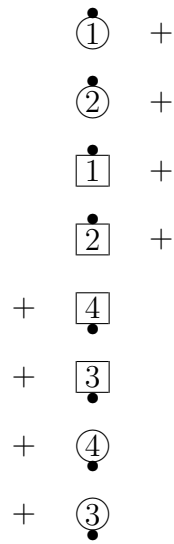
do the call,
maintain 50% offset

actual result

If the call is a shape-changer, the percent offset rule still works:

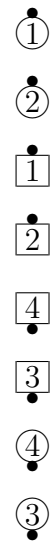


before Parallelogram
Split Phantom Columns
Settle Back

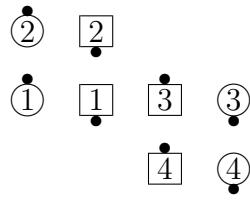


do the call,
maintain 50% offset

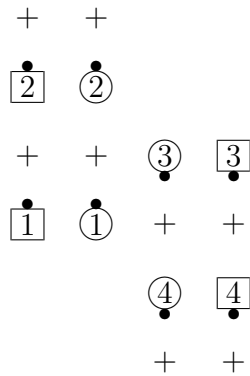
place phantoms



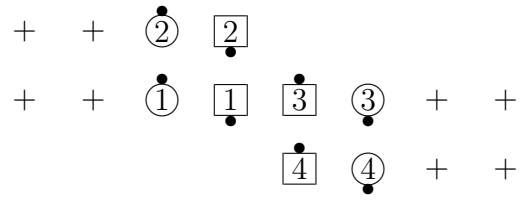
actual result



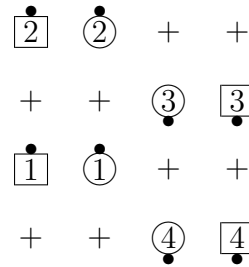
before Offset Waves
Split Phantom Boxes
Recycle



do the call,
maintain 50% offset

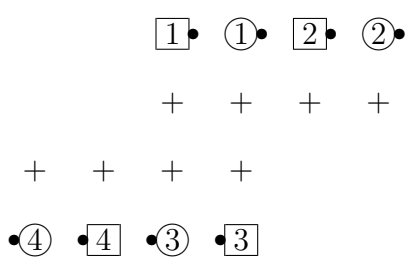


place phantoms

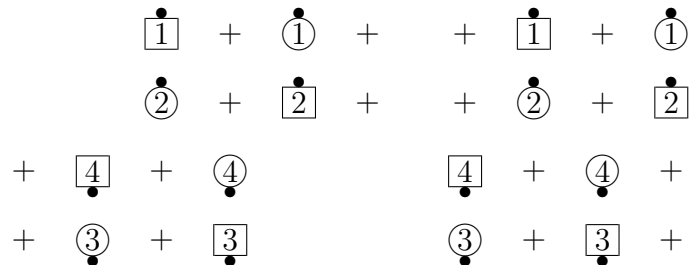


actual result

Of course, concepts like Split Phantom Columns don't always start with the real people in the "inboard" position; they can be anywhere in the matrix. The rule is that, when offsets are involved, the locations of the real people must be able to identify unambiguously which way the offset goes.



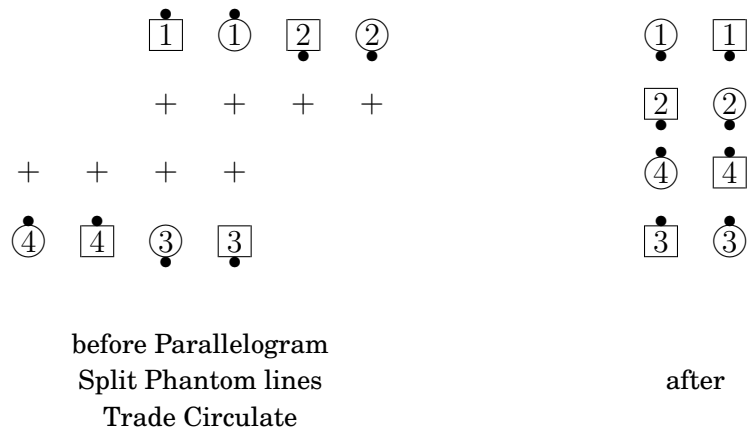
before Parallelogram
Split Phantom Columns
Transfer the Column



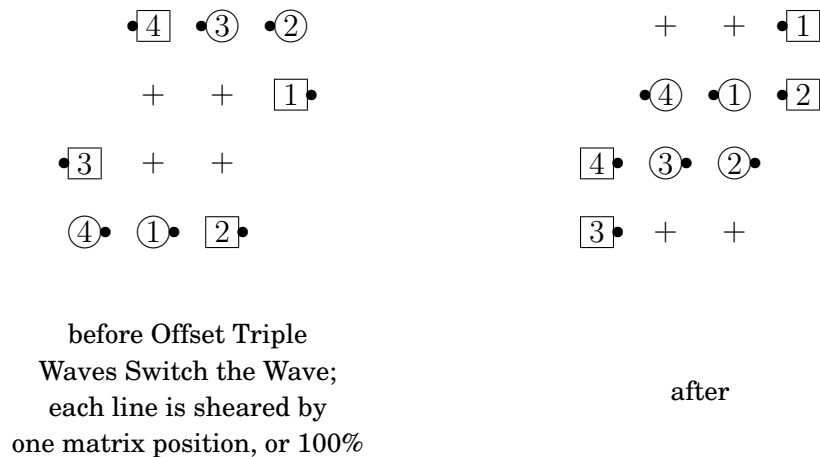
do the call,
maintain 50% offset

final result

The direction of the offset was clear, even though the people were not in their “inboard” positions. In order for this to work, the percentage offset must be determined by the concept itself; it isn’t possible in general to determine both the direction and the percentage offset from looking at the occupied spots. For Parallelogram Split Phantom Columns/Lines/Waves and Offset Split Phantom boxes, the offset is always 50%.



When the direction in which the phantoms are placed is parallel to the offset direction, one needs to be especially careful. The individual subsets are sheared. Once again, the amount of offset must be knowable from the concept itself. The only known workable cases of this use an offset of 100% within each subset. As before, the direction of the offset must be able to be determined unambiguously from the locations of the people.



The Offset Triple Boxes/Columns/Lines/Waves concepts are discussed in more detail in <http://www.challengedance.org/sd/book2.pdf>.

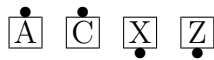
Chapter 8

3x3 / 4x4 / NxN

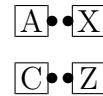
The official definition of 3x3 and 4x4 (and NxN for higher values of N) says something like this:

Find pairings of people in the original (“2x2”) version of the call, that start facing in the same direction, go through the same turning motions, and end facing in the same direction. For the 3x3 call, expand the setup so that each such pair has a person “interpolating” the two people in that pair, that is, halfway between them and facing in the same direction. (That person is commonly called the “cheese”, in analogy with a cheese sandwich.) The 3x3 call is done by having the people in each pair doing the normal call but with the extra space, and the interpolating person going through the same motions and staying halfway between them.

Consider Bend the line:

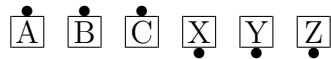


before Bend the Line

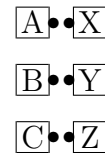


after

A and C form a pair, as do X and Z. Add dancer B between A and C, and Y between X and Z.



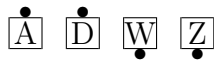
before 3x3 Bend the Line



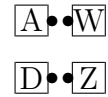
after

This case is easy, because the pairs are trivial to identify, they clearly work together in the call definition, and they are adjacent both before and after the call. That won't always be the case.

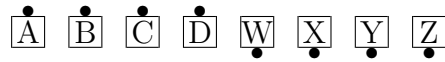
For 4x4, add two people between the people in each pair, all equally spaced, maintaining the correct order at all times.



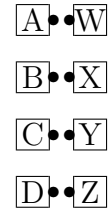
before Bend the Line



after



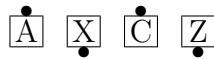
before 4x4 Bend the Line



after

And similarly for higher numbers.

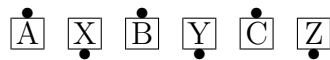
Things quickly become more complicated. The paired people might be once removed from each other (rather than adjacent) at the start of the call:



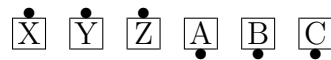
before Switch the Wave



after

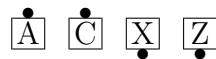


before 3x3 Switch the Wave

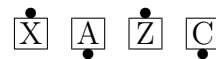


after

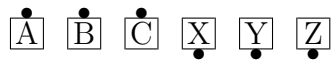
Or they might be once removed from each other at the end of the call:



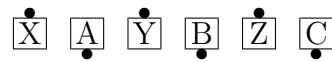
before Cross Roll



after

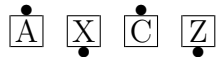


before 3x3 Cross Roll

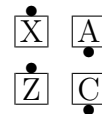


after

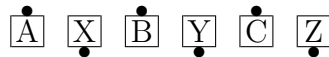
Or they might be along different axes before and after the call:



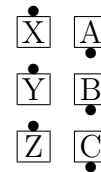
before Ah So



after



before 3x3 Ah So

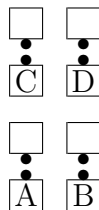


after

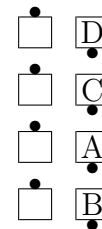
The pairs might also consist of people who just happen to go through similar motions but do not have the same verbal definition. 3x3 Split Transfer is an example of this.

You might be wondering how to decide on the pairings if the base call is normally done from an 8-person setup with 4 people facing the same direction as each other and going through the same turning motions. This can be a non-trivial issue, but it is a usually more of an issue for the caller than for the dancers.

As an example, let's consider the C4 call Beaus Advance to a Column, below. There are four dancers who start and end facing the same direction as each other and go through the same turning motions.



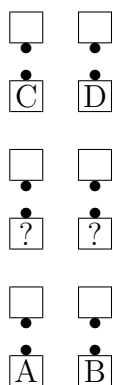
before Beaus Advance
to a Column



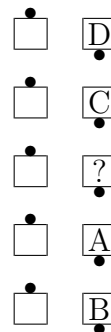
after

The correct pairing for this call would be called the “adjacent pairing”: A and B are paired together,

and C and D are paired together. But let's see what happens if we consider the "once removed pairing" instead, that is, pairing A with C and B with D. This would be



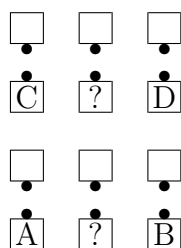
before 3x3 Beaus Advance
to a Column



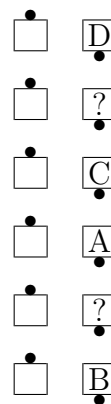
after

The interpolated people (or "cheese dancers") for the two pairs would be on the same spot. So, this can't work. If you're thinking we could also pair A with D and B with C, just don't go there. Pairings that "cross" in that way never produce a suitable location for the interpolated people.

Going back to the adjacent pairing, we pair A with B and C with D, and create the 3x3 call this way:



before 3x3 Beaus Advance
to a Column



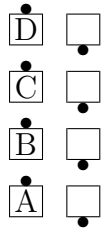
after

From a dancer's perspective, it is not necessary for you to think through the possible pairings above. When you are standing in a 3x4 matrix, and any 3x3 call is given, the pairing that the caller chose is in the direction of the "3" in "3x4". Just look for your groups of 3. If you are confused, mentally remove the centers of each group of 3 (the "cheese"), do the call in the resulting 2x4, and then put the "cheese" dancers back between the same two dancers later.

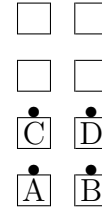
One further note: In practice, the caller will usually say "12 Matrix, 3x3 Beaus Advance to a Column" or "3x4 Matrix, 3x3 Beaus Advance to a Column" to make it clear that you are working in a

setup with phantoms.

Now let's try another example, which will (at first) appear to be ambiguous to the dancers.

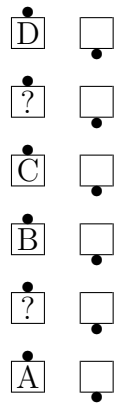


before Scoot and Fancy

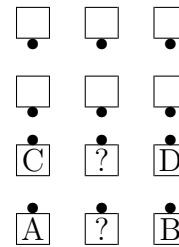


after

First, consider the adjacent pairing (A with B and C with D):

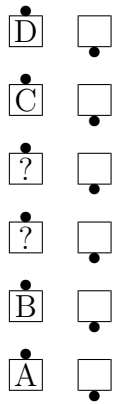


before 3x3 Scoot
and Fancy

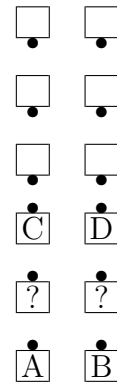


after

Next, consider the once removed pairing (A with C and B with D):



before 3x3 Scoot
and Fancy



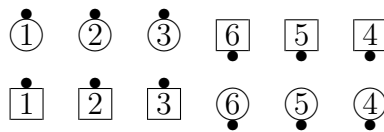
after

Both the adjacent pairing and the once removed pairing fit the definition and seem to work. Also, both of the resulting 3x3 calls would be done from a 2x6 column setup, and they each end in different setups. So, this call (at first) appears to be ambiguous for the dancers.

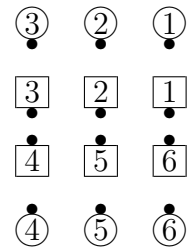
The 3x3/4x4 definition states that, in cases like this, the ambiguity is resolved by pairing the people that are physically closer, that is, the adjacent pairings. So the first of the above examples is the correct way to do 3x3 Scoot and Fancy.

To do the 3x3/4x4 calls smoothly at dance speed, it is helpful to gain experience with the wide variety of examples that are typically used in practice. The remainder of this chapter will list some of these call types and give a few examples. The examples show mostly 3x3 calls (and a few 4x4 calls), but keep in mind that the same reasoning applies to any NxN call.

1. If the call is obviously an “As Couples” or “Tandem” action, do the call in a Couple of 3 or Tandem of 3. We already discussed 3x3 Bend the Line at the beginning of this chapter. Other examples include 3x3 Wheel and Deal, 3x3 Couples Circulate, 3x3 Cross and Wheel, and 3x3 Ferris Wheel. Here is 3x3 Ferris Wheel from a 2x6:



before 3x3 Ferris Wheel

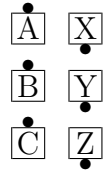


after

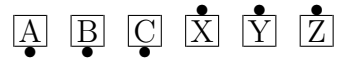
Later we will discuss doing 3x3 Ferris Wheel from a 3x4.

2. Sometimes you are clearly working with another dancer, but the action can't be described as As Couples or Tandem. Perhaps it can be described as Twosome or Fractional Twosome, but

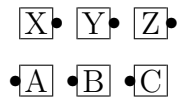
it is not necessary for you to put a name to it. It is sufficient to notice that (for example) you start in Tandem with a dancer and finish as a Couple with the same dancer. On the 3x3 call, start with your Tandem of 3 and finish as a Couple of 3.



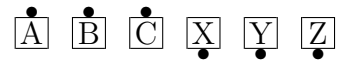
before 3x3 Peel Off



after

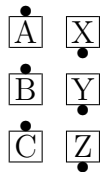


before 3x3 Follow Thru

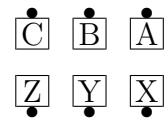


after

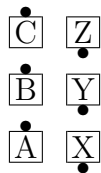
3. Some 3x3 calls will change shape, even when the base call starts and ends in a 2x2 Box. This can happen when the person you were paired with moves from being paired in one direction to being paired in another direction. A lot of calls fall into this category. It is worthwhile to look at these examples carefully and get accustomed to this type of shape-changer.



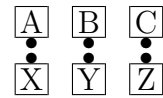
before 3x3 Walk and Dodge



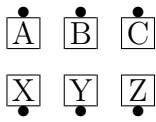
after



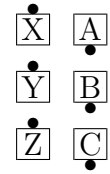
before 3x3 Couple Up



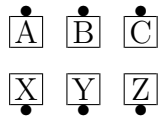
after



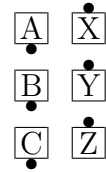
before 3x3 Wheel the Ocean



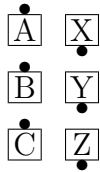
after



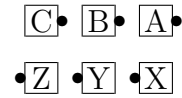
before 3x3 Wheel the Sea



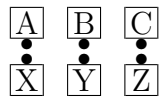
after



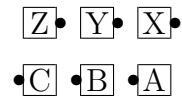
before 3x3 Box Counter Rotate



after

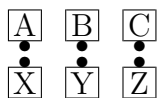


before 3x3 Circle to a Wave

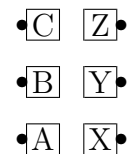


after

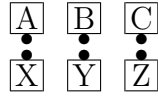
In the example above, the call does not actually change shape, but it feels like it changes shape twice.



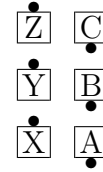
before 3x3 Split Swap



after



before 3x3 Vertical 1/2 Tag



after

Note that only the facing couples version of Vertical Tag can be used with 3x3, as that is the only case that meets the requirements on facing directions and turning motions.

- The 3x3 versions of 2-dancer calls are 3-dancer calls. Don't try to do them in a larger setup. Find your group of 3 and work with them only.



before 3x3 Half Sashay



after



before 3x3 Mesh

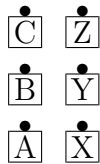


after

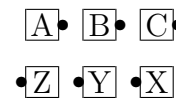
In general, Mesh can be done with other facing directions, but 3x3 Mesh requires all 3 dancers to be facing the same direction.

- Sometimes a common “cheat” for doing the call will be helpful. For example, some people do Drift Apart (from lines) as Tandem Cross Roll to a Wave. 3x3 Drift Apart is Tandems of 3 Cross Roll to a Wave.

Some people think of Stack the Line (from Tandem Couples) as a Tandem Partner Hinge.



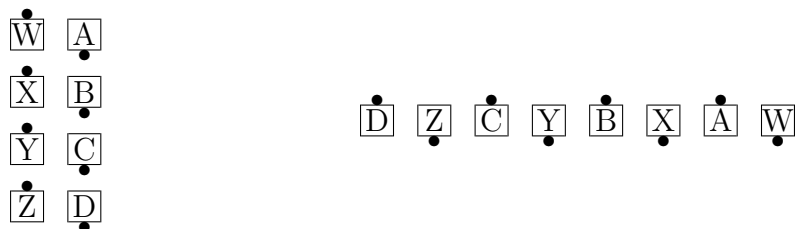
before 3x3 Stack the Line



after

It is not necessary to know these “cheats” to do 3x3, but they make it easier for some dancers.

6. Some calls that normally start or end in a Wave, such as Ah So or Box Recycle, can essentially be done Concentric (particularly with 4x4). This works because the “cheese” dancers must remain in the center. We showed 3x3 Ah So earlier. Here is 4x4 (Box) Recycle:



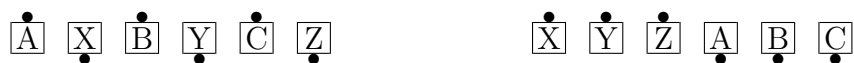
before 4x4 Recycle

after

The caller may say “4x4 Box Recycle” or they may just say “4x4 Recycle”. The wave-type Recycle cannot be done NxN, so NxN Recycle will always mean the box type.

7. Learn the calls 3x3 Switch the Wave (from waves), 3x3 Cross Roll to a Wave (from two-faced lines), 3x3 Scatter Circulate (from 2x6 two-faced lines), and 3x3 Go First Class (from 2x6 waves).

Let’s start with 3x3 Switch and 3x3 Cross Roll, which we mentioned earlier.



before 3x3 Switch the Wave

after



before 3x3 Cross Roll

after

Some dancers do these as heading in the “obvious” direction (towards their partner or towards the center) and then making a setup of the appropriate type (waves or two-faced lines), consistent with the base call.

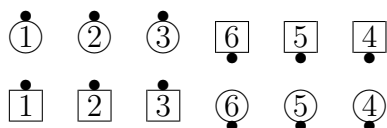
Some dancers divide them into parts with “cheats” such as “Swing and Slither”. If you like this method, then learn how to do 3x3 Slither. From a wave of 6, go past everyone who is facing opposite you, until everyone facing in the same direction is in one adjacent group. To go the other way, from couples of 3, spread yourselves all the way out until everyone is in a miniwave.



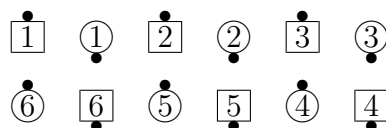
before or after 3x3 Slither

after or before 3x3 Slither

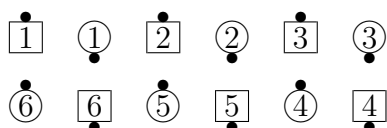
Now let's move on to Scatter Circulate and Go First Class. The leads' parts of these calls are similar to Cross Roll or Switch. The trailers' parts can be perceived as moving forward and either "spreading out to waves" (in the case of Scatter Circulate) or "collapsing to couples" (in the case of Go First Class). Make sure that you end in the correct handedness. All of these calls "preserve handedness", in the sense that if you start in a Right-Hand setup, you will end in an Right-Hand setup.



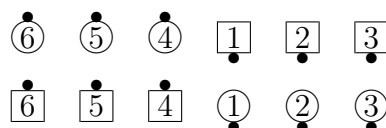
before 3x3 Scatter Circulate



after



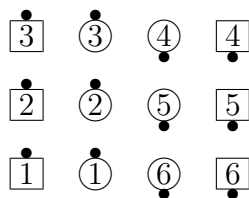
before 3x3 Go First Class



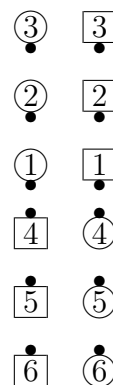
after

8. Become aware of calls where a box of four "works together" in a loose way, even if the call's definition isn't written that way. This will typically result in multiple starting setups for the 3x3 version, where one of the starting setups is obvious to you and the other one isn't.

Consider the call Ferris Wheel. You would probably first think of being paired with the person you are a Couple with. However, in fact, the box of four that starts together on one side of the square goes through the same turning motions and ends together on a different side of the square. For 3x3, we could actually pair people "Tandemly" instead of As Couples, and producing a new version of 3x3 Ferris Wheel from a 3x4:



before 3x3 Ferris Wheel



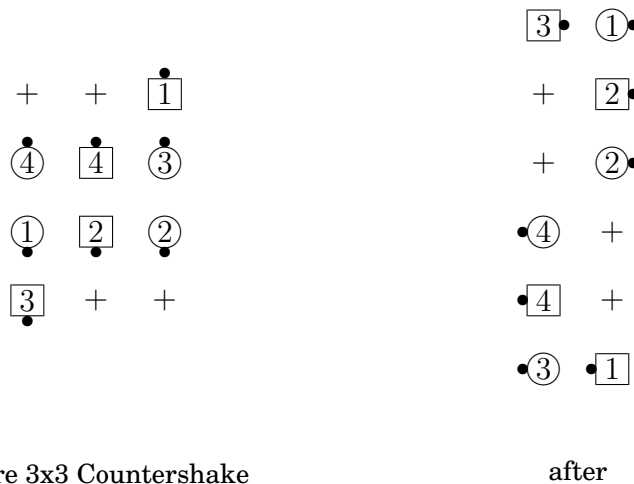
after

Note that while the Tandem dancers can be paired, they do not work Solidly (Tandem) with each other. Rather, they effectively work Tandem Twosome, although you probably don't think of the base call that way. Just remember that the original leads in Ferris Wheel become ends, and the original trailers in Ferris Wheel become centers. Make sure to keep that relationship when doing the 3x3 call.

Notice that we now have two possible starting setups for 3x3 Ferris Wheel. However, this does not cause an ambiguity for the dancers. If you start in a 2x6 setup, do the version show earlier (with Couples of 3). If you start in a 3x4 setup, do the version shown here (with 3 Couples of 2).

Another call that works this way is Polly Wally. You can do 3x3 Polly Wally from either a 3x4 or 2x6 column setup. (In the case, of a 2x6, it must be a Completed Double Pass Thru.) See if you can figure out this call from both of these setups. (This is left as an exercise for the reader.)

Now consider the C4 call Countershake. The call is formally defined in terms of centers and ends, so you might expect it to be done from 3x4 setup with 6 centers and 6 ends. That is indeed one possibility.



However, from a Completed Double Pass Thru, it is also possible to pair the original beaux with each other and the original belles with each other, producing a 2x6 starting setup:



before 3x3 Countershake

after

There are several ways to approach dancing the 2x6 version:

- Visualize the base call as first doing a Concentric Shakedown, then having the Boxes of 4 work Solid for a Touch. Then, the 3x3 call starts with having 3 Concentric groups doing a 3x3 Concentric Shakedown, and a Box of 6 working Solid for the Touch.
- Visualize the original call as starting with everybody 1/4 Right, Counter Rotate, and Roll, and then having the Boxes of 4 work solid for a Touch. Then, do the 3x3 call with the same definition but finishing with a Box of 6 as above.
- Find your groups of 3 facing the same direction, which is unambiguous from this starting setup. If you are an end of one of those groups, do your part normally as if the “cheese” dancers are not there (but allowing for the setup to be a little bigger). If you are a center of one of those groups of 3, then you can choose whether to start with a 1/4 Right and Counter Rotate (resembling the ends’ definition) or a Shakedown action (resembling the centers’ definitions), but make sure to stay between your two ends.

You might want to also think about 3x3 Roll Out to a Column from both a 3x4 and a 2x6.



before 3x3 Roll Out to a Column

after



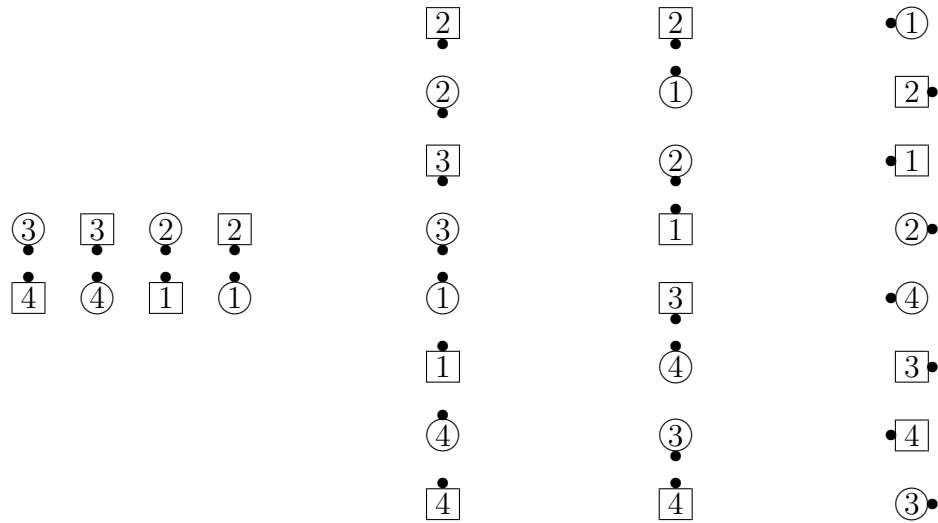
before 3x3 Roll Out to a Column

after

9. Learn the calls 3x3 (or 4x4) Dixie Style and Dixie Sashay.

The first time you do these calls, think about each motion individually. We'll describe 4x4 Dixie Style:

- (a) From Facing Lines of 4, first put the end belle in the lead, so that you have a 1x8 column.
- (b) The original end belles do a Right Pull By, and everyone except the original end beaux moves forward as necessary to make a 1x8 Single Eight Chain Thru setup.
- (c) Everyone Left Touch 1/4 to create a 3x3 Left Hand Tidal Wave.



before 4x4 Dixie Style to a Wave

after step (a)

after step (b)

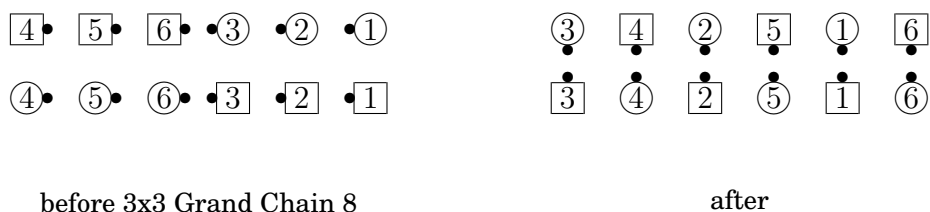
finished

If the call is 4x4 Dixie Sashay, then do the 4x4 Dixie Style, followed by a “4x4 Slither” to create a 4x4 Left-Hand Two-Faced Line. This will flow naturally from the Left Touch 1/4. Make sure you go far enough so that you have everybody on one side facing the same direction.

Step (b) above in 4x4 Dixie Style resembles 4x4 Slither except that it is done forward instead of sideways. Some dancers think of it informally as “Vertical Slither”, although this is not a real call. You can also think of it as the same as the Once Removed adjustment that we typically do by “Drag and Drop”. You could have the center 4 do a Double Pass Thru, then the centers of each side do a Pass Thru. That will give you the required setup for the Left Touch 1/4.

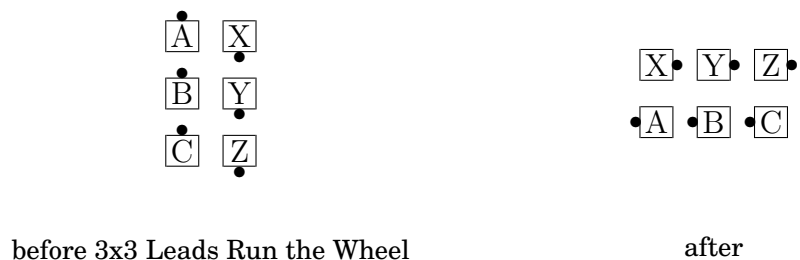
In practice, most dancers don’t do these calls slowly by pieces. They know where they are going to end, and they just go there. Just make sure you end in a Left-Hand Tidal Wave (for Dixie Style) or a 4x4 Left-Hand Two-Faced Line (for Dixie Sashay).

After you are comfortable with Dixie Style, think about Grand Chain 8 from a Double Pass Thru setup. The “centers pull by” is similar to the “original belles pull by” in Dixie Style. Then Left Touch 1/4 like a Couple Up (or Quarter Out, and Courtesy Turn, if you prefer).



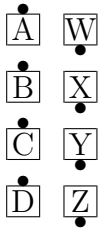
3x3 Grand Chain 8 is a difficult call, and is not commonly used. However, 3x3 and 4x4 Dixie Style (and Dixie Sashay) are commonly used.

- Finally, learn the calls 3x3 Leads Run the Wheel and 3x3 Cross and Divide. These have both been used in the past, and dancers don’t always do them well. On the call 3x3 Leads Run the Wheel, you can almost do the definition, but it helps to recognize in advance that the call will change shape from a 2x3 one direction to a 2x3 the other direction.

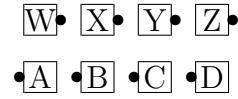


If you are the lead end, do the Run and Wheel Thru, but become #1 in a 2x3 column oriented in the other direction. If you are the trailing end, do the Trade and Roll, but back up a bit (and inward) to become #3 in a 2x3 column. If you are the center person, your part will feel like Trade and Hinge. The “Hinge” is halfway between the actions of “Wheel Thru” and “Roll”, being done by your two ends.

On 4x4 Leads Run the Wheel, the Centers can do the call normally in the center box (and in fact, everyone can work Concentric):

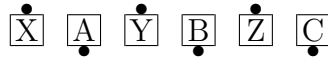


before 4x4 Leads Run the Wheel

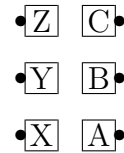


after

On the call 3x3 or 4x4 Cross and Divide (from a 1x6 or 1x8 wave), some people are tempted to head in the incorrect direction. Remember that the centers normally head towards the far ends, which would be to the *left* from right-hand waves.



before 3x3 Cross and Divide



after

One final note on 3x3/4x4: The astute reader may have noticed that any four-person call can technically meet the definition of 3x3 by doing the call in Triple Boxes, Triple Waves, or Triple Diamonds. That could result by starting with a 2x4 setup (for example), pairing the corresponding people in each box with each other, spreading the boxes apart to make Triple Boxes, and considering the “cheese” dancers to be in the center Triple Box. These examples are generally not called with the 3x3 concept because we already have better names (e.g. Triple Boxes) that are more clear.

If you are concerned that one of the 3x3 box calls we mentioned earlier might be ambiguous from a 2x6 because we could either do it in each 2x3 or in Triple Boxes, then remember the “closest possible pairing” rule. The 2x3 version comes from pairing adjacent dancers and the Triple Box version comes from pairing once removed dancers. Thus, the 2x3 version is chosen if both are theoretically possible.

How Hard Might It Be?

At this point, you probably understand what we mean when we say that not all 3x3 examples are suitable for dancing “cold”, that is, without prior experience with this call or a similar call. In the past, some callers and dancers searched through call lists, trying to find unexpected examples where dancers were paired in a surprising or non-intuitive way. Often these calls were defined with separate centers’ and ends’ parts (such as Trip the Set, Regroup, or Load the Boat) and required once removed pairings to be done 3x3 or 4x4. These examples are no longer considered interesting or entertaining today, as most dancers only understand them if they have thought about that specific call before.

That said, it is not sufficient to only learn the calls listed earlier. It is still important to have a general understanding of the 3x3/4x4 definition and to be able to apply it in new situations. In particular, you may hear 3x3/4x4 used in combination with other concepts, such as the following examples:

- From Lines Facing Out: 4x4 Stable Chase Right.
- From One-Faced Right-Hand Tidal Line: 4x4, 1/4 Stable, Soft Touch.
- From 2x6 Completed Double Pass Thru: 3x3, Concentric Shakedown.
- From 2x6 Parallel Two-Faced Lines: 3x3, Trapezoid Circulate.

If you don't see how to do these right away, imagine having the ends of your group of 3 or 4 doing the call normally, and the "cheese" dancers remaining in between the ends. (And, in the case of 4x4, the "cheese" dancers must remain closer to the same end that they started closer to.)

Chapter 9

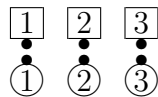
Single

The informal meaning of this is well known—for a call that has people working in obvious pairs (As Couples, for example), they work individually, with each person doing the part of one of the pairs in the base call. For example, in Single Wheel, each person does the part of one of the Couples doing Wheel and Deal.

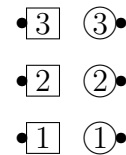
The more precise definition of Single used at C4 today allows people to be paired in a variety of ways (not just Couples) the same way we allow a variety of pairings for 3x3/4x4. The formal definition of Single states that you replace each of the pairs of dancers with a Single dancer located halfway between the two in each pair (and compress the setup if necessary). However, there is another way to look at Single, now that you are already familiar with 3x3/4x4.

To create the Single version of a call you know how to do 3x3, start with a diagram of the 3x3 call, remove the ends of each group of 3 from both the “before” and “after” pictures, and compress the setup if necessary. (That is, move the remaining dancers closer together if necessary to remove gaps). You’ll be left with the center (or “cheese”) person from each group of 3. Their dance action is the same as doing the call Single.

Let’s consider an example. Recall that we discussed 3x3 Split Swap earlier.

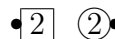


before 3x3 Split Swap



after

Below is Single Split Swap. Note the similarity between part of the center 2 dancers in 3x3 Split Swap and the two dancers in Single Split Swap.



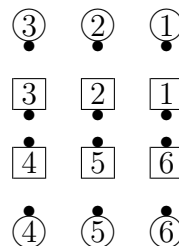
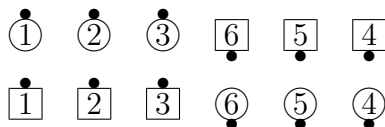
before Single
Split Swap

after

Now that you know Single Split Swap and Single Shakedown (C3A), see if you can figure out Single Shake and Rattle. (This is left as an exercise for the reader.)

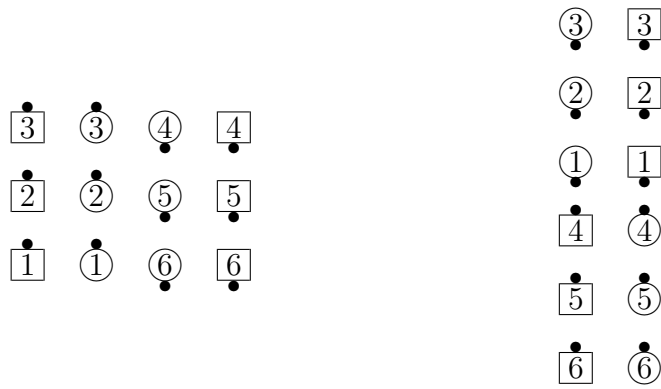
There are quite a few lower level calls that contain the word “Single”. Many of these calls do follow the C4 Single definition (and in fact, inspired the definition). Examples include Single Checkmate, Single Ferris Wheel, Single Polly Wally, Single Rotary Spin, Single Shakedown, Single Strut Right/Left, Single (or Split) Transfer, and Single Turn to a Line. You can verify that these follow the Single definition if you want to, but it is not necessary since you have already learned these calls. You might find it helpful to think about other calls that are similar to these, such as Single Cross Chain Thru or Single Cross Chain and Roll.

Single Ferris Wheel is worth a longer discussion. Ferris Wheel presents an interesting challenge because the dancers can be paired in multiple ways in order to do Single, 3x3, or 4x4. First, recall the two ways of doing 3x3 Ferris Wheel:



before 3x3 Ferris Wheel

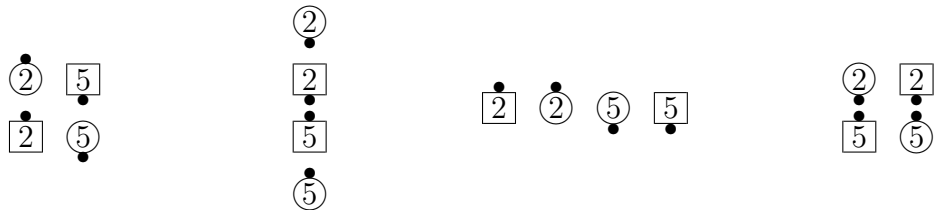
after



before 3x3 Ferris Wheel

after

When you remove the ends of each group of 3 in the first example (and compress the setup), you get the Single Ferris Wheel you are familiar with from C3A. When you remove the ends of each group of 3 in the second example (and compress the setup), you get a call that looks like Wheel and Deal from Two-Faced Lines.



before Single Ferris Wheel (C3A)

after

before Single Ferris Wheel (C4 only)

after

Both of these are valid interpretations of “Single Ferris Wheel” at C4. However, only the first one (the C3A call) is commonly used. The second one often causes dancer confusion because dancers are expecting to do the C3A call. Also, the second one has another name (Wheel and Deal), and it is much simpler to just use that name. As a result, the second interpretation of Single Ferris Wheel is not very useful in practice.

You might also wonder if the call Single Ferris Wheel is actually ambiguous from a 2x4, as you have both a box and a line you could conceivably work in. It turns out that this call is not ambiguous because different facing directions are required for each version of this call. If you are in Parallel Waves, then only the standard C3A version is possible; you need Couples for the alternate version. If you are in Parallel Two-Faced Lines, then only the alternate version is possible; you need a mini-wave box for the C3A version.

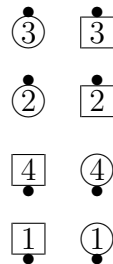
There are several other calls that permit multiple pairings of this type. Consider the C4 call Hang a Right. ‘Single Hang a Right’ is usually called from a 1x4 Completed Double Pass Thru, and it is “Tandem Right Roll to a Wave”. However, under the C4 Single definition, it is equally valid to use “Single Hang a Right” from Couples Back-to-Back, where it would be “As Couples Right Roll to a Wave”. It turns out that this call is also unambiguous from a 2x4 because each dancer must be

facing out of the setup they are working in. From a 2x4 completed Double Pass Thru, you can only do it in each 1x4 column. From Lines Facing Out or a Trade By formation, you can only do it in each box.

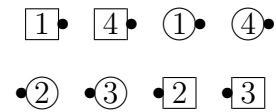
The call “Sidetrack” causes confusion for some dancers if they try to apply the Single concept. The challenge on this call is that many facing directions are valid, and we cannot disambiguate based on facing directions. Instead, the convention established at C3B for Sidetrack is that “Split Sidetrack” always means work in each box, and “Single Sidetrack” always means work in each 1x4 column. Just do the definition in the implied setup, and don’t think too hard about Single.

Below are a few more examples where multiple pairings produce multiple ways of applying Single to a given call. In each case, think carefully about the facing directions of the dancers to determine which setup to work in.

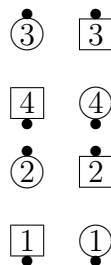
On Single Countershake (below), the first setup is more commonly used but the second setup is also valid.



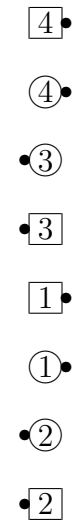
before Single Countershake



after

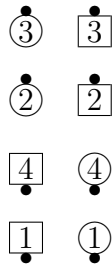


before Single Countershake

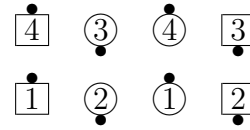


after

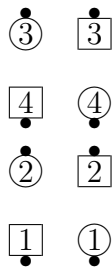
On Single Roll Out to a Column (below), the first setup is more commonly used but the second setup is also valid.



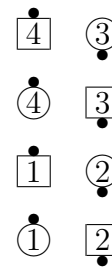
before Single Roll Out
to a Column



after



before Single Roll Out
to a Column



after

Some Single calls in relatively common use at C4 are included in Book 1. See the calls Bridge the Gap, Bring Us Together, Mark Time, and Shuffle the Deck/Single Shuffle for examples. Some other Single calls you might want to think about include: Single Slimdown (from a diamond), Single Turn Away (from a box or 1x4 Completed Double Pass Thru), and Single Turntable (from a 1x4 column).

There are a few lower level calls containing the word “Single” that do not follow the C4 Single concept exactly (although they may include working Single for a portion of the call):

1. Single Rotate is not the “Single” concept applied to Rotate. If it were, Single Rotate would always be done in a 4-person setup. It isn’t.
2. Single Cross and Wheel is the “Single” version of Cross and Wheel, but Single Cross Trade and Wheel is not the “Single” version of Cross Trade and Wheel.
3. Single Circle to a Wave is not the same as applying the Single Concept to Circle to a Wave.

How Hard Might It Be?

There was a period of time when some callers tried various Single calls such as “Single Ah So”, “Single (Box) Recycle”, “Single Cross Roll to a Wave”, and others, which all turned out to be equivalent to “Trade”. Even some more difficult calls such as “Single Trip the Set” turned out to be equivalent to “Trade and Roll”. Some dancers ended up deciding to do a Trade (or Trade and Roll, if needed) whenever they heard a Single call they didn’t know how to do. These calls are no longer considered interesting.

One other thing to be aware of with Single is that if the caller uses it in combination with a meta-concept such as Initially or Finally, they generally mean the Single Concept, and not some arbitrary use of the word Single as part of a name.

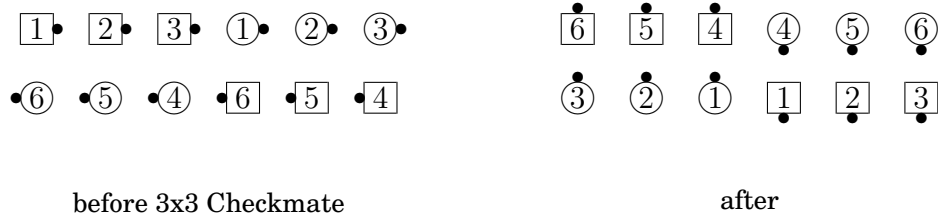
Initially Single, Circle to a Wave:

- Single Circle Left 1/4 (*not* 1/2)
- Beaus Walk, Belles Dodge

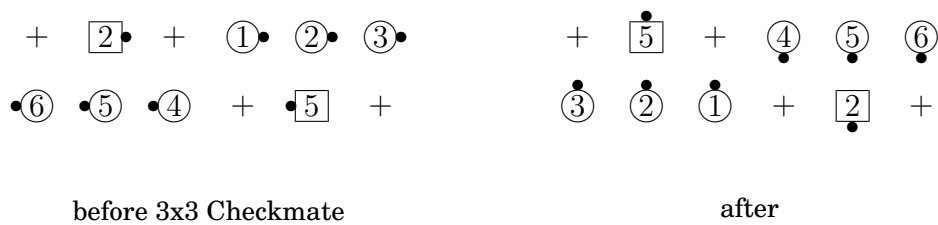
Chapter 10

3x1 / 1x3

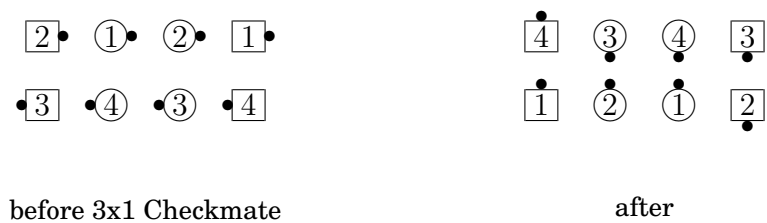
These concepts can often be analyzed in terms of some pairs of people in the original (“2x2”) call being expanded to three people while others are reduced to one. However, it is probably best to think in terms of 3x3, with some of the groups of three reduced to a single person. 3x1 Checkmate provides an example:



We reduce some of the groups to 1:

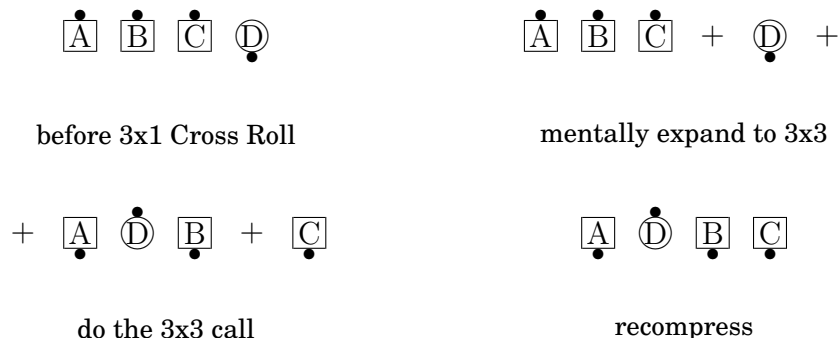


The 3x1 version is formed by compressing both the “before” and “after” pictures:



Of course the dancers don't actually have the luxury of making pictures and compressing them. So the principal problem in doing 3x1-types of calls is identifying what 3 real people remain the "real" 3x3 people and what individual person is associated with two phantoms to become the other 3x3 group. After making that determination, do the 3x3 call, and then compress out the extra phantoms to make the final setup.

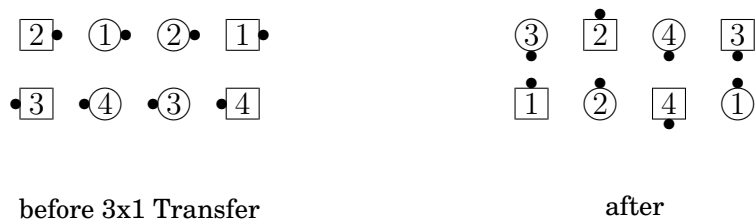
First, there is a convention about how to choose the "3" people and the "1" person. For many calls it is easy to make the determination based on facing direction. 3x1 Cross Roll is an example:



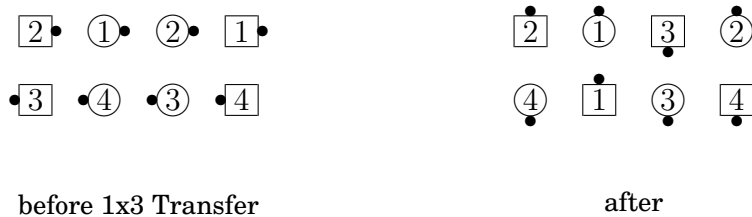
This is a good point to notice something tricky about calls like this—person "D" had to go into the center spot, that is, take hands with the centermost of the other 3 people. This is sometimes hard to see. This will show up in things like 1x3 Transfer.

In cases like Cross Roll, in which the facing direction determined how people were grouped, it doesn't matter whether the caller says "3x1" or "1x3".

The other situation is the one in which the 3 people who are grouped and the one who is single are facing the same direction. In that case the convention is that, if they are in tandem, they count from the front to the back, and if they are side-by-side they count from right (belle side) to left (beau side.) That is, 3x1 in columns means that the front 3 people are grouped and the last person is single, whereas 1x3 means that the front person is single and the remaining 3 are grouped. From back-to-back lines, 3x1 means that the 3 rightmost people are grouped and the leftmost one is single.

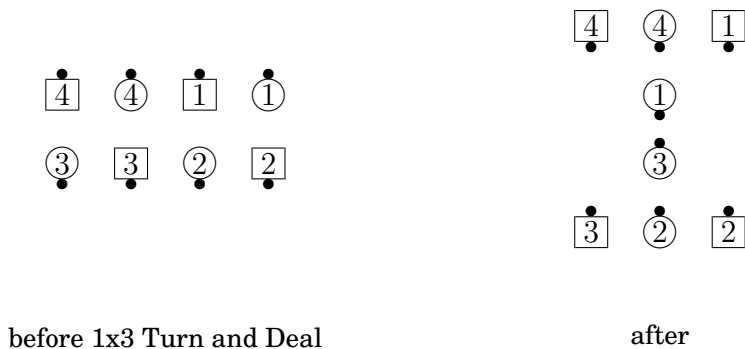
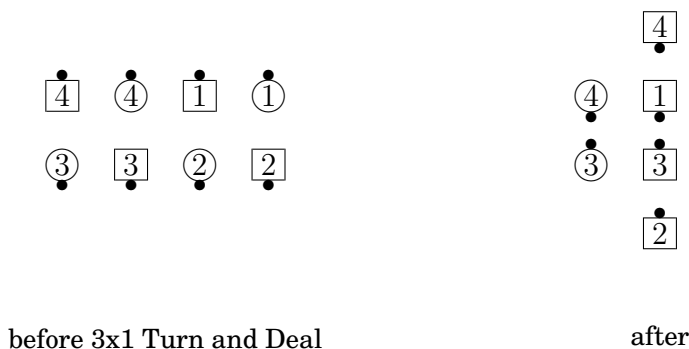


Notice that the side boys had to be very careful here. After the Cast Off 3/4, they are facing 3 people. They come out to the center of those people, and take right hands. Compare this with the 3x1 Checkmate shown previously.



In this 1x3 Transfer, the head boys have to deal with the center of the 3 people extending to them.

Recompression is sometimes necessary and sometimes not:

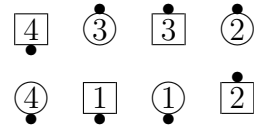


In the first example above, no compression was necessary. In the second example above, we do not compress the setup because that would distort the groups of 3. We never compress in a way that distorts the groups of 3.

In the example below, we start by doing the call on each side, temporarily resulting in a 2x6. We then compress the setup to a 2x4 because we can do so without distorting the groups of 3. It is not necessary to keep the “single” dancers lined up with the “cheese” of the 3x3 group.

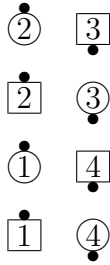


before 3x1 Turn and Deal

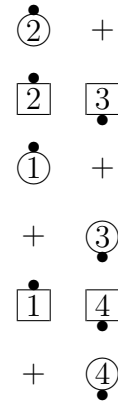


after

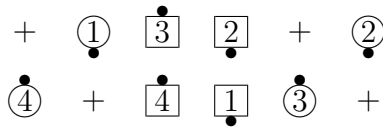
Similarly, when starting a 3x1 call, you will not necessarily begin with the “single” and “cheese” dancers lined up. Be careful about identifying the group of people with whom you are working.



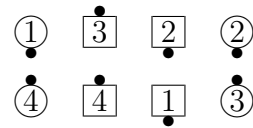
before 3x1 Split Recycle



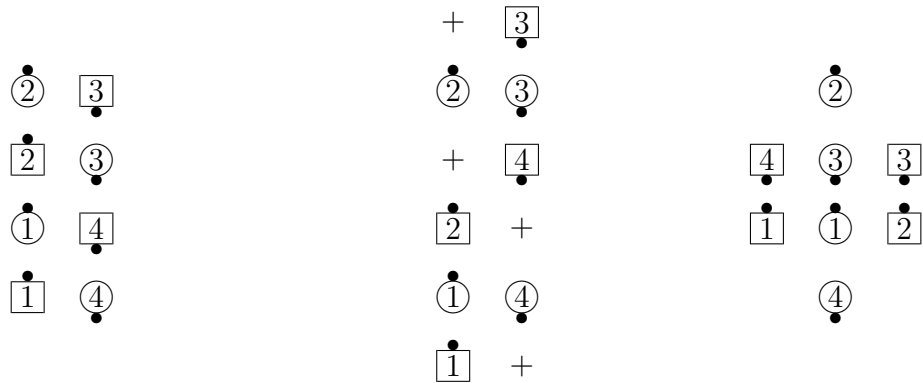
mentally spread out groups



do the 3x3 call



recompress



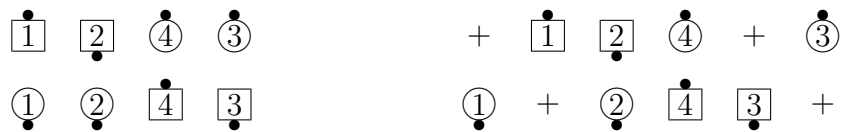
before 1x3 Walk and Dodge

mentally spread out groups

do the call

This is not the “obvious” thing people might be tempted to do when they hear 1x3 Walk and Dodge.

When doing a 3x1 or 1x3 version of a call that normally starts in a wave, the center 2 people of the actual line determine the handedness of the 6-person wave that people need to think about. Those people will often say “right” or “left” to indicate the handedness that the end people should infer. Those end people then spread out appropriately to make a wave of 6 with the correct handedness, and do the 3x3 version of the call.



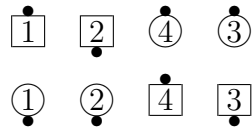
before 3x1 Ah So

mentally spread out groups
to match handedness of center 2

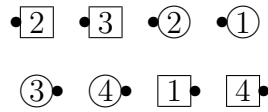


do the 3x3 call

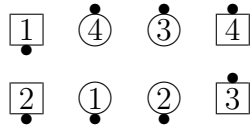
recompress



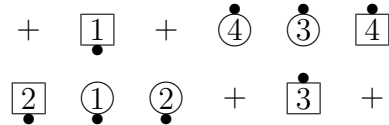
before 3x1 Follow Your Leader



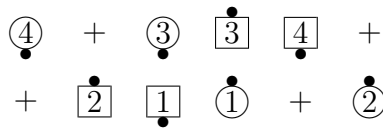
finished



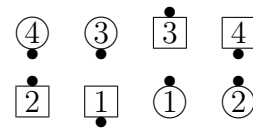
before 3x1 Scatter Circulate



mentally spread out groups

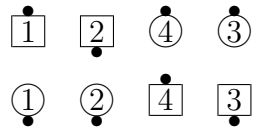


do the 3x3 call—head boy
goes to center miniwave

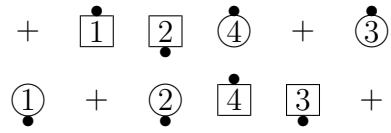


recompress

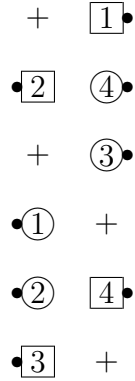
In the example below, note that because the dancers start in a 3x1 wave, we are doing the “wave” version of Cross and Divide. Again, the dancers spread out into 3 miniwaves. As usual for calls that start in waves, the handedness of the center 2 determine the handedness of these miniwaves.



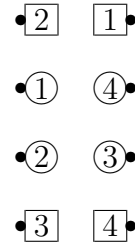
before 3x1 Cross and Divide



mentally spread out groups
to match handedness of center 2



do the 3x3 call



recompress

How Hard Might It Be?

As you might expect by now, some callers and dancers have historically tried to “push the limits” of this concept by applying 3x1 or 1x3 to calls where 3x3/4x4 or Single are already too confusing or otherwise in poor taste. None of these are in use today.

Below are some examples you might actually hear at a dance today, which build on the same principles we discussed earlier.

- From 3x1 Parallel Two-Faced Lines: Oddly 3x1, Spin a Wheel.
- From Lines Facing Out: Piecewise 3x1, Wheel the Ocean. (Hint: Don't forget to re-evaluate after the first part.)
- From 3x1 Parallel Two-Faced Lines: 3x1, Stretch, Couples Hinge.
- From 3x1 Parallel Two-Faced Lines: Stretch, 3x1 Couples Hinge. (Hint: this is different from the previous example.)