

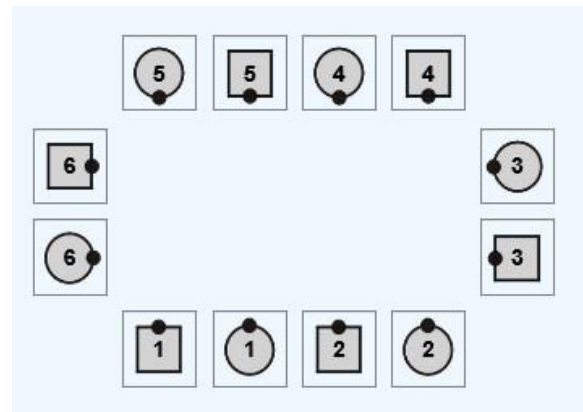
Choreography for Rectangles, visualized with the Callarama Software

A Demonstration on Mel Wilkerson's OCCA Zoom for Newbie Callers 09/11/2021

By Bob Elling and Reinhold Roedig

Why Rectangles:

- engage dancers when not enough to fill 2 Squares
- provide a different experience or use as a gimmick (do not overdo)
- dancers do not need to learn new calls
- lines of facing couples (any even number) are a useful setup for teaching



The Rectangle works much like a Square but has 4 Head Couples between the 2 Side Couples. A sight caller needs to keep track of 3 couples and their corner relations, and resolving can be awkward. Therefore, **the Rectangle makes a strong case for modular calling.**

Modules can be devised specifically for the Rectangle. But many of the modules that work in a Square ("**Square Modules**") also work just as well in the Rectangle. Callers who have a repertoire of those, can move dancers in the Rectangle with confidence. Chapter 1 describes a modular approach to Rectangles for less experienced callers.

Chapter 1: A basic method for callers who have only a limited repertoire of "Square Modules"

Ex. 1.1 Using true zero **Square Modules** from a Box (after [Hd. Square Thru](#)):

- [Swing Thru – Spin the Top – Right & Left Thru – Slide Thru](#)
- [Single Circle to a Wave – Bs. Trade & Run - All Ferris Wheel – Ct. Pass Thru](#)
- Using the **core** of a memorized singing call figure for a **Square** (without the "Heads/Sides Square Thru", and without the "Swing and Promenade"):

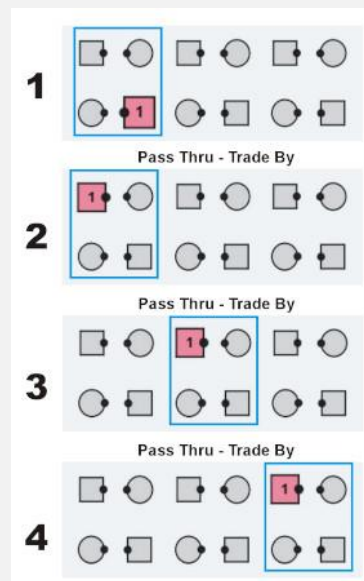
(Heads Square Thru - Dosado) [Square Thru 3 – Trade By – Swing Thru – Boys Run - Couples Circulate – Chain down the Line -Right & Left Thru – Slide Thru](#) (Swing & Promenade)

Ex. 1.2 Moving dancers all over the formation with **Chicken Plucker**, interjected with the same kind of modules:

Note: In the 6-Couple formation it takes **3 steps**, here using **Pass Thru – Trade By** each time.

- Watch Boy1 at position 1 and call a zero module, followed by the 1st **Pass Thru – Trade By**
- Watch Boy 1 at the next 2 positions and repeat
- When Boy1 is at position 4, use a get-out, like **Step to a Wave - Recycle – Sweep a Quarter – Slide Thru**, or call **Allemande Left** right away

This method moves dancers across the formation and lets them interact with all others.



Where and how to resolve:

- at home with **Allemande Left – You’re Home**
- opposite with **Right and Left Grand 6 Hands or Promenade**

Ex. 1.3 Using Get-Up and Get-Out **Square Modules:**

- **Heads Lead Right – All Veer Left – Wheel & Deal – Reverse Flutter – Star Thru** (partner lines in sequence)
- **Touch ¼ - Coordinate – Girls Circulate – All Bend the Line** (a line zero)
- **Pass the Ocean – Acey Deucey – Recycle – Pass Thru – Trade By** (a conversion to zero box)

Using Square Modules can be very successful, but Callers need to be aware which ones do not work as expected in the Rectangle and should be avoided.

The Theory:

In a Square formation (unless it is asymmetric), sequence is described in 4 states:

- (1) Boys & Girls **in** sequence (the state where an Allemande Left is proper)
- (2) Boys & Girls **out of** sequence
- (3) Boys **in** / Girls **out of** sequence
- (4) Boys **out of** / Girls **in** of sequence

In a Square, the 4 dancers of each gender can only be in sequence or out of sequence. Rectangle formations with 6 dancers of each gender have **64 possible combinations of sequence**.

Square Modules will achieve their expected outcome in a Rectangle as long as the individual calls maintain one of the 4 “normal” sequences. When they result in any of the 60 other combinations, the sequence can usually be fixed by repetition(s) of the module or call, but this requires close attention. Observation suggests that this usually happens

- when the sequence in **a line of 6 dancers** is changed for only a selected group, e.g. from Lines of 6: **Center 4 Right & Left Thru**, in Waves of 6: **(Grand) Swing Thru**
- when the Rectangle is broken apart, e.g. **from Lines of 6: Tag the Line** (always), **Bend the Line** (from facing Out, “Pass Thru – Bend the Line” is OK when called twice).

To understand why, picture the 12 dancers in a circle. The circle can be compressed to an oval that is oriented horizontally or vertically (Lines of 6 in the Rectangle). Either way, the sequence remains unchanged (e.g. Bend the Line from facing **in**). If the circle is cut open, and the 4 quadrants are reattached in a different way (Bend the Line from facing **out**), the sequence is no longer one of the 4 “normal” ones.

A less experienced caller should avoid modules that have this effect.

Chapter 2: Calls that work differently in the Rectangle

- Calls that can put the dancers into one of the 60 “undesired” sequences include those with the “break-apart” effect as for example **Bend the Line** from lines facing **Out** and **Split, CTIN/OUT**. These may better be avoided by the less experienced caller, unless they are used in a specific sequence that addresses this problem:

Ex. 2.1: To Corner Box from Home: **Sides Square Thru – Split Four – Separate around 2 – Lines Forward & Back – Touch ¼ - Boys Run** (corner box)

- Calls that circulate dancers around the center of a formation often need to be repeated to have the same effect as in a Square. For example, All **8 Circulate** inverts the Square formation if **called twice**, but needs to be called **3 times** in the Rectangle for this purpose. **Ping Pong Circulate** needs to be called **3 times** to have the same effect as in a Square. **Right & Left Grand** must be called for **6 Hands** when the intention is to meet the same partner again.
- **Swing Thru** and **Grand Swing Thru** are OK from Waves of 4, but from **Waves of 6** unusual arrangements occur, unless they are called 3 times.
- Some calls work basically the same, but need to be adapted to 12 dancers. Examples are **Spin Chain Thru**, **Spin Chain the Gears**, **Relay the Deucey**, **Coordinate** and **Track 2**.
- Dancers need a **walk-thru** with calls that are executed differently in Rectangles:

Ex. 2.2

Wheel & Deal

a) from Completed Triple Pass Thru:

Ct. couple Partner Trades and moves in, the others follow normal definition

b) from Lines facing out:

follow normal definition, but moving as triples

Put Centers In (1st couple split aside, 2nd couple split, 3d couple moves in)

Cast Off $\frac{3}{4}$ (as 3-some)

Put Centers Out (3d couple split aside, 2nd couple split, 3d couple stays)

Couples go Left and Right (1st Couple go Left, 2nd go Right, 3d go forward and Partner Trade)

Chapter 3: Openers

The group of 12 dancers is harder to monitor, and less experienced Callers better use memorized routines to ensure that the resolution works. The grand figures (Grand Square, Teacup Chain) are interesting, but require instruction for the dancers.

Ex. 3.1 Grand Square---here is an adaption where the Heads move as couples

Sides Face : (Heads as Couples) Grand Square – Allemande Left – Right & Left Grand 6 Hands – Swing & Promenade Home

Ex. 3.2 Teacup Chain---Bob recommends this variation where the Ladies go into the middle, and the Boys stay outside:

Sides promenade Half Way – the Head Lady and Head Boy in the Middle Half Sashay – Head Couples Pass Thru – As Couples Trade – Head Ladies go Center to a Teacup Chain– the Head Lady and Head Boy in the Middle Half Sashay – All Allemande left & Promenade Home

Chapter 4: Singing Calls

A Singing Call for 6 Couples should preferably resolve **opposite** from home so that the Promenade can be done in 12 beats. It should have **6 corner progressions** instead of the 4 in a Square. A suitable structure for the 7 parts is:

Opener (+) – Figure (+) – Figure (+) – Break(+) – Figure (+) – Figure (+) – Closer

where (+) denotes a progression.

Written choreography for Rectangle Singing Calls is available. The Callarama Choreo Collection contains examples with a good flow, published long ago by *Gene Trimmer* and *Dick Han*.

Ex. 4.1 **Heads Square Thru – All Spin Chain the Gears - Girls Trade - All Circulate – Twice - Spin the Top – Explode and Swing the Corner – Promenade Home**

However, these often end at home and have a very long Promenade that takes more than the last 16 beats of the music.

There is more to a Singing Call than just the effect of the calls. The calls must also fit into the phrases and mood of the music. Unfortunately, there are no recorded Singing Calls for Rectangles available, and written choreography gives no clue as to what music is suitable. For the less experienced Caller, **adapting a Singing Call from Squares** can solve this problem. The following examples describe ways to modify the choreography so that resolution occurs opposite from home:

Ex. 4.2 Insert **Eight Chain 6** (14 beats):

Heads Square Thru – 8 Chain 6 – Single Circle to a Wave - Left Swing Thru – Fan the Top – Slide Thru - Swing Corner & Promenade Home

Ex. 4.3 Insert **Relay the Deucey** (20 beats):

Sides Lead Right – Circle to a Line of 6 – Pass the Ocean – Relay the Deucey – Recycle – Pass Thru – Trade By - Swing Corner & Promenade Home

Note: In this method, you need to “squeeze” the original figure of 64 beats to accommodate the inserted call. This is easier when the figure contains a filler like **Dosado** or a zero box module, for example **Swing Thru - Boys Run - Bend the Line –Star Thru** that can be replaced by one of the above calls.

An adaptation should work when the source starts with “**Heads Square Thru - Dosado**”, and the shortest possible get-up to opposite from home is used to replace these 2 calls:

Start with one of these:

- **All Promenade Half Way – Heads Square Thru**
- or **Sides Right & Left Thru and Back Out** (while) **Heads Promenade Half Way and Square Thru**
- or **Sides Wrong Way Promenade Half Way** (while) **Heads Promenade Half Way Inside and Square Thru**
- or **Sides Promenade Half Way** (while) **Heads as Couples Sashay and** (individually) **Square Thru 2**

and follow it with the rest of the Singing Call.

Finally: In a Rectangle it is good to rotate the Sides, and here is a neat “**Stir the Bucket**” by Bob:

- **Heads Step to a Wave – Fan the Top – All Ping Pong Circulate – those who can Recycle - Slide Thru & Back Out**

Chapter 5: How to resolve the Rectangle

Callers can avoid the necessity of sight resolution by using modules. In the event of break-down the caller

should be prepared for a cop-out like [Bs. Make a Left Hand Star – Pick up your Partner – Promenade Home](#)

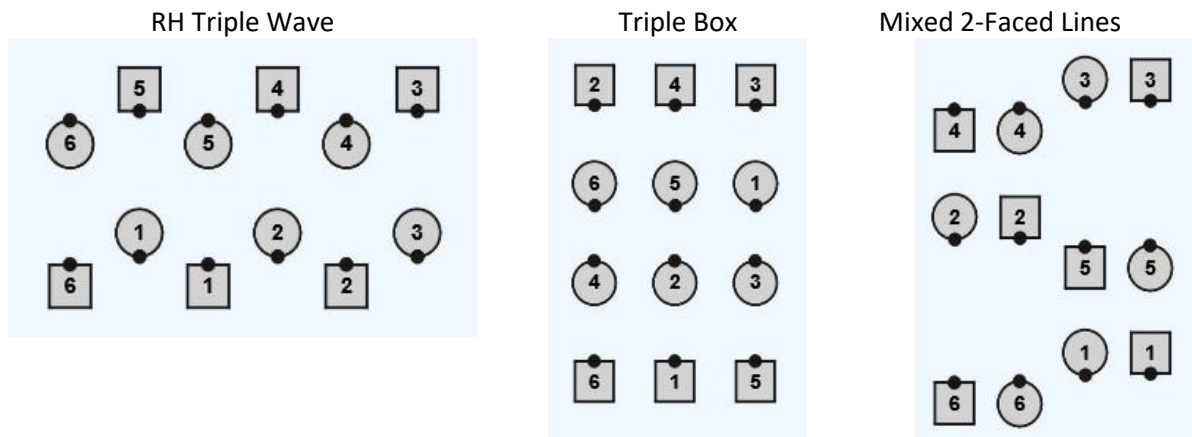
If the caller has memorized **3 couples and their corner relations**, it can technically work like this:

- 1) Maneuver dancers into 2-Faced Lines and **normalize** the couples
- 2) **Match one couple** and use [Couples Circulate – Ferris Wheel](#) to bring it to the outside
- 3) Maneuver the center couples into RH 2-Faced Lines and **match them**
- 4) While the 2 outside couples are still waiting, use [Couples Hinge](#) and [Couples Circulate](#) to bring the 4 center couples in position, so that **all 6 couples are in sequence counter-clockwise**
- 5) Call [Bend the Line](#) and then [Allemande Left](#) or use a module to get out

To make this procedure less obvious to the dancers, modules can be injected, e.g. from the 2-Faced Lines:

- [Bend the Line – Reverse Flutter – Dixie Style to a Wave – Ends Run](#)
- or [All Cross Fire - Coordinate – Centers Circulate](#)

Chapter 6: Unusual Formations



Ex. 6.1: Triple Wheel & Deal

[Heads Lead Right – All Veer Left – Chain down the Line – Flutterwheel = Pass Thru – 3x3 Wheel and Deal \(!\) – Double Pass Thru – First 3 Go Left, Second Right \(!\) - Touch ¼ - Coordinate – Couples Circulate – Bend the Line – Square Thru 3 – Allemande Left – You’re Home](#)

Ex.6.2 Put Centers In / Triple Zoom

Sides Lead Right – Circle to a Line of 6 – Pass Thru – Triple Wheel & Deal (!) - Triple Pass Thru – Put Centers In (!) – Cast Off $\frac{3}{4}$ - Pass Thru = - Tag the Line – Face In – Star Thru – California Twirl – Triple Zoom – All Couples go Left and Promenade Home

Chapter 7: More Creative Ideas as separate 6 couple choreography document.