Pride Caller School

Smooth Dancing, Body Flow, & Timing



SMOOTH DANCING, BODY FLOW, & TIMING

Smooth Dancing, Body Flow, & Timing is defined as action which allows the dancers to move comfortably, without abrupt changes of direction or excessive stops, with steps that match the beat of the music. It is most often the deciding component with regard to fun in an of an evening of dancing.

Two key conditions exist:

1. The movement must be physically comfortable allowing the dancers to move in natural ways.

2. The other condition, since this is dancing, is that the action should allow the dancers to match their steps to the beat of the music.

SMOOTH DANCING, BODY FLOW, & TIMING

Principle Factors Affecting Smoothness

Timing - The goal of timing is to allow the dancer to start moving with the first beat of a musical phrase, and then to move smoothly and without interruption until the dancing action has been completed.

Tempo - The dancers' sensation of speed is affected both by the timing and the tempo

Body Position - The caller must choose material so that the dancers are positioned at the completion of one call so that the transition to the next can be accomplished without abrupt changes in direction.

Hand Availability - The hand that is to be used next must be available at the completion of the preceding action in order for the action to feel smooth.

SMOOTH DANCING, BODY FLOW, & TIMING

Principle Factors Affecting Smoothness

Anticipation –

Encouraged anticipation is rhyming word patterns that sometimes encourage dancers to anticipate a particular call. Example: "Forward up and back you reel, Pass Thru now Wheel and Deal."

Conditioned anticipation is continued use of the same rhymes and calls to develop and condition a reflex-like dancer response. Example: “Ladies Lead Flutterwheel….” or “Pass the Ocean, Ladies Trade”

Instinctive anticipation occurs when existing momentum of the dancers create an instinctive tendency (anticipation) to continue a given body action in the same direction.

SMOOTH DANCING, BODY FLOW, & TIMING

Principle Factors Affecting Smoothness

Execution –

Familiarity of material being used will affect the smoothness and rate of execution. Precision of movement creates the sensation of smoothness from one person to the next even in the same square.

Adequacy of training on how the dancers are taught. Or even if the calls are taught differently geographically.

Space available. If dancers are "squeezed“ they cannot dance smoothly. Example: From a starting Double Pass Thru or 8-Chain Thru, the calls Flutterwheel or Ladies Chain will cause "squeezing”. If you have a crowded floor, it is generally not a good idea to use Tidal Waves or Tidal Two-Faced Lines.

SMOOTH DANCING, BODY FLOW, & TIMING

Principle Factors Affecting Smoothness

Body movement needs to be comfortable, so dancers remain balanced and can manage their momentum. Try to avoid “Overflow”.

Body relationships play into "counter-dancing" which the need for dancers turning around each other to counter-balance each other.

Call design refers to the body movement difficulties that are built into some square dance calls. Perhaps the most obvious example of the problem is the call Square Thru.

SMOOTH DANCING, BODY FLOW, & TIMING

The definition of TIMING is:

The relationship between the call and the dancer action measured in beats of music, each of which represents one step by the Dancers.

SMOOTH DANCING, BODY FLOW, & TIMING

Dancers move to the beat of music. Timing is the key to smooth dancing.

Three main elements of timing:

Command Time:

The number of beats it takes to deliver the call.

Lead Time:

Number of beats elapsing between the call and the reaction of the dancers.

Execution Time:

The number of beats it takes to execute the call.

The ideal situation is when the dancers are given the first beat of the musical phrase and then allowed to move smoothly without interruption until the end of the dance action.

SMOOTH DANCING, BODY FLOW, & TIMING

Several factors that affect a well-timed dance

TEMPO – Speed of the music expressed in beats per minute (bpm) – the number of steps dancers are taking. Generally, 124 – 128 bpm. 126-127 bpm makes for a good tempo and is probably the best that dancers can handle these days.

CHOREOGRAPHIC FAMILIARITY, HABIT AND ANTICIPATION

ENVIRONMENTAL INFLUENCE

HAND & BODY POSITION

CLIPPED TIMING

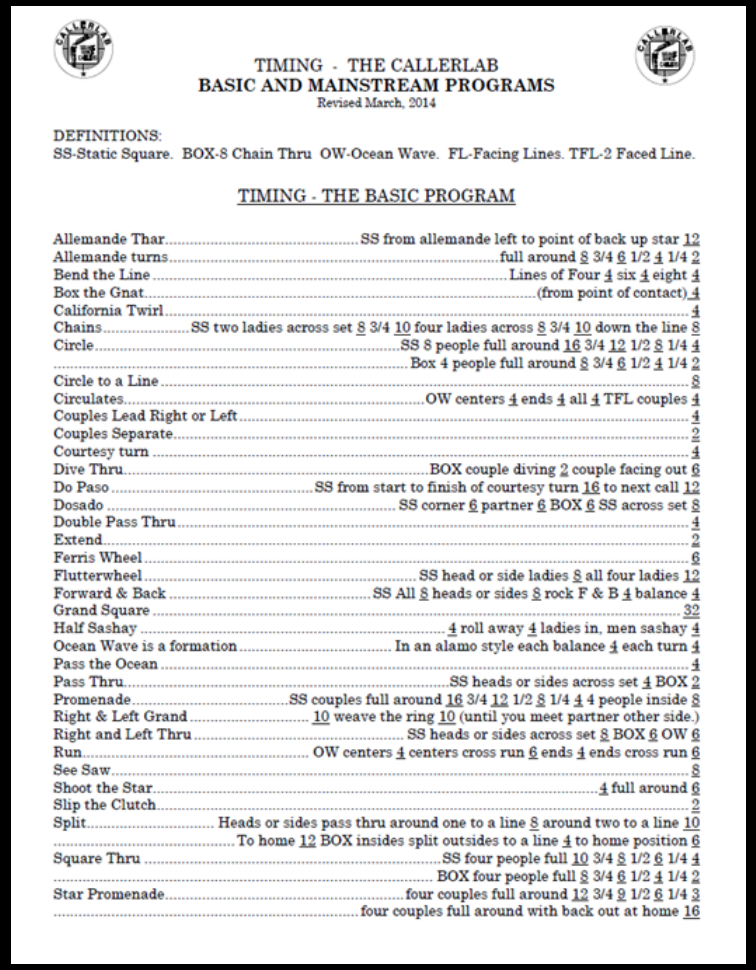
EFFECT OF UNFAMILIAR MATERIAL WORKSHOP / SURPRISES

DANCER TRAINING

Pride Caller School

SMOOTH DANCING, BODY FLOW, & TIMING

Use the CALLERLAB Timing document to plan out your program.
Especially for the singing calls as you have less flexibility.

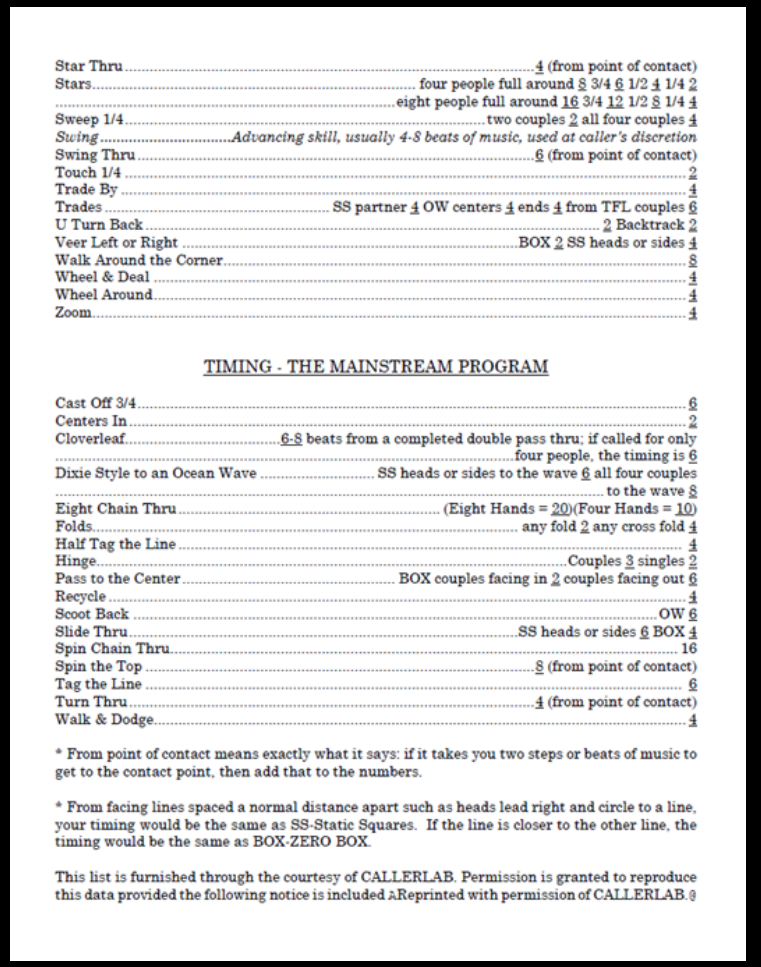


TIMING - THE CALLERLAB
BASIC AND MAINSTREAM PROGRAMS
Revised March, 2014

DEFINITIONS:
SS-Static Square. BOX-8 Chain Thru OW-Ocean Wave. FL-Facing Lines. TFL-2 Faced Line.

TIMING - THE BASIC PROGRAM

Allemande Thar	SS from allemande left to point of back up star 12
Allemande turns	full around 8 3/4 6 1/2 4 1/4 2
Bend the Line	Lines of Four 4 six 4 eight 4
Box the Gnat	(from point of contact) 4
California Twirl	4
Chains	SS two ladies across set 8 3/4 10 four ladies across 8 3/4 10 down the line 8
Circle	SS 8 people full around 16 3/4 12 1/2 8 1/4 4
	Box 4 people full around 8 3/4 6 1/2 4 1/4 2
Circle to a Line	8
Circulates	OW centers 4 ends 4 all 4 TFL couples 4
Couples Lead Right or Left	4
Couples Separate	2
Courtesy turn	4
Dive Thru	BOX couple diving 2 couple facing out 6
Do Paso	SS from start to finish of courtesy turn 16 to next call 12
Dosado	SS corner 6 partner 6 BOX 6 SS across set 8
Double Pass Thru	4
Extend	2
Ferris Wheel	6
Flutterwheel	SS head or side ladies 8 all four ladies 12
Forward & Back	SS All 8 heads or sides 8 rock F & B 4 balance 4
Grand Square	32
Half Sashay	4 roll away 4 ladies in, men sashay 4
Ocean Wave is a formation	In an alamo style each balance 4 each turn 4
Pass the Ocean	4
Pass Thru	SS heads or sides across set 4 BOX 2
Promenade	SS couples full around 16 3/4 12 1/2 8 1/4 4 4 people inside 8
Right & Left Grand	10 weave the ring 10 (until you meet partner other side.)
Right and Left Thru	SS heads or sides across set 8 BOX 6 OW 6
Run	OW centers 4 centers cross run 6 ends 4 ends cross run 6
See Saw	8
Shoot the Star	4 full around 6
Slip the Clutch	2
Split	Heads or sides pass thru around one to a line 8 around two to a line 10
	To home 12 BOX insides split outsides to a line 4 to home position 6
Square Thru	SS four people full 10 3/4 8 1/2 6 1/4 4
	BOX four people full 8 3/4 6 1/2 4 1/4 2
Star Promenade	four couples full around 12 3/4 9 1/2 6 1/4 3
	four couples full around with back out at home 16



Star Thru	4 (from point of contact)
Stars	four people full around 8 3/4 6 1/2 4 1/4 2
	eight people full around 16 3/4 12 1/2 8 1/4 4
Sweep 1/4	two couples 2 all four couples 4
Swing	*Advancing skill, usually 4-8 beats of music, used at caller's discretion*
Swing Thru	6 (from point of contact)
Touch 1/4	2
Trade By	4
Trades	SS partner 4 OW centers 4 ends 4 from TFL couples 6
U Turn Back	2 Backtrack 2
Veer Left or Right	BOX 2 SS heads or sides 4
Walk Around the Corner	8
Wheel & Deal	4
Wheel Around	4
Zoom	4

TIMING - THE MAINSTREAM PROGRAM

Cast Off 3/4	6
Centers In	2
Cloverleaf	6-8 beats from a completed double pass thru; if called for only four people, the timing is 6
Dixie Style to an Ocean Wave	SS heads or sides to the wave 6 all four couples to the wave 8
Eight Chain Thru	(Eight Hands = 20)(Four Hands = 10)
Folds	any fold 2 any cross fold 4
Half Tag the Line	4
Hinge	Couples 3 singles 2
Pass to the Center	BOX couples facing in 2 couples facing out 6
Recycle	4
Scoot Back	OW 6
Slide Thru	SS heads or sides 6 BOX 4
Spin Chain Thru	16
Spin the Top	8 (from point of contact)
Tag the Line	6
Turn Thru	4 (from point of contact)
Walk & Dodge	4

* From point of contact means exactly what it says: if it takes you two steps or beats of music to get to the contact point, then add that to the numbers.

* From facing lines spaced a normal distance apart such as heads lead right and circle to a line, your timing would be the same as SS-Static Squares. If the line is closer to the other line, the timing would be the same as BOX-ZERO BOX.

This list is furnished through the courtesy of CALLERLAB. Permission is granted to reproduce this data provided the following notice is included ∆Reprinted with permission of CALLERLAB.®

SMOOTH DANCING, BODY FLOW, & TIMING

- Callers must strive to understand that smooth dancing requires more than not using the same hand twice in a row.
- It is true of smoothness, as it is with other aspects of square dancing, that there are exceptions to all the rules.
- The dance is a total experience that involves the dance patterns, the timing, the sensation of smoothness, the intellectual excitement and many other factors.
- The competent caller knows when the rules are broken and does so only when the total program goals require it.
- Certainly, most of a square dance evening should be smooth flowing, comfortable dance patterns that move without hesitations or scrambling and do not require abrupt direction changes.

Pride Caller School

SMOOTH DANCING, BODY FLOW, & TIMING





