

Fun with Separate – Hal Barnes 3/12/2020

Key Points of the Definition (See Definition Attached)

General definition: Heads turn back on partner, walk around outside until you meet opposite.

Used together with “GO AROUND X (any number of inactive dancers):

- GO AROUND X, COME INTO MIDDLE – Inactive dancers slide apart and together as required but remain inactive.
- GO AROUND X, MAKE A LINE – Active dancers make a line as directed (in center or on ends) and all become active. Line may be same-faced, inverted, or 3x1 line.

Notes:

- Actives and inactives can have any initial facing direction.
- Out-facing centers can separate provided no one is in front of them.
- “Go single file right (or left) 1st around 2, next around 1” is included in this definition.

Abbreviations: H = Heads, S = Sides, L = Left, R = Right, PST = Pass Thru, SQ-3 = Square Thru 3, @ = Around, C-TURN = Courtesy Turn, P = Partner, AL = Allemande Left, R< = Right & Left Thru, R&LG = Right & Left Grand, Sep = Separate

Example Figures – Come Into Middle

Shows “into the middle” action. Note star action where a couple goes in and ladies come out.	H REV-FLUTTER, H PST, SEP@1 INTO MIDDLE, BX-GNAT, PULL-BY TO LH-STAR W/OTS, 4 LADIES CTR RH-STAR TO ORIG P, G C-TURN P, LADIES LEAD DBL PST, W FACE L & CIRC, AL, R&LG TO HOME
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Example Figures – Around X to a Line

Shows common separate @ 1 to line	H PST, SEP@1 TO LINE, ALL PST, WHEEL & DEAL, LADIES WHEEL@, SPLIT THE MEN @1 TO LINE, PST WHEEL & DEAL, CTS SQ-3, OTS 1/2SAS, AL TO HOME
This figure shows different facing directions for the inactives resulting in an inverted line and 3x1 line.	ALL WHEEL@, H CPLS PROM L@1 TO LINE (Inverted), CAST3/4, ENDS TOUCH1/4, CTS SEP@1 TO LINE (3x1), OUT-FACING MAN RUN R, L, R TO THE END, ALL L-TOUCH1/4, CIRC, MEN C-TURN LADY, CTS STAR THRU & BK OUT TO HOME

Example Figures – General

In the general case the actives meet another active dancer for a move outside of the inactives.	4 LADIES CHAIN, H SEP & STAR THRU, S PST, SWING THRU, MEN RUN, BEND LINE, PST, WHEEL&DEAL, CTS 1/2SAS, DBL PST, LEADERS SEP & STAR THRU, OTHERS STEP FWD & P TRADE AT HOME
This is a variation where the actives join the inactives in a wave.	H PASS OCEAN & SWING THRU, S SEP & JOIN WAVE, LADIES TRADE, LADIES RUN, BEND LINE, PST, TRADE-BY, R&LG

Example Figures – Separate to Quick Lines

Quickly setup corner lines out of sequence [C=Out]. My getout is in braces {}.	H SEP, S FACE P, ALL R< [C=Out], {PASS THRU, P TRADE, REV-FLUTTER & SWEEP, AL TO HOME}
Quickly sets up right hand lady lines in sequence [R=In]. My getout is in braces {}.	H WHEEL@, SEP & BOX GNAT, S FACE P, ALL R< [R=In], {STAR THRU, SQ-3, MEN LOOK FOR ORIG P & C-TURN AT HOME}
This sets up BBGG lines. After ladies star to partner, we have partner lines out of sequence [P=Out]. Then a getout follows {}.	H FLUTTER & SWEEP, S SEP TO LINE, ALL PST, WHEEL & DEAL, 4 LADIES RH-STAR FULL AROUND TO ORIG P, MEN C-TURN P [P=Out], PASS THRU, BEND LINE, {CTS SQ-4, ENDS AL, ALL R&LG}

Example Figures – Mixed

This uses DOUBLE PASS THRU, LEADERS SEPARATE to setup facing lines	H WHEEL@ & SEP@2 TO LINE, PST, WHEEL & DEAL, DBL PST, LEADERS SEP, OTHERS TRN BK (To Line), ALL STAR THRU, ONLY LADIES ZOOM, SQ-3, SPLIT OTS @1 & MEET P AT HOME
Good practice on “into middle” and going single file left. Note when the centers separate near the end, they step forward and then start the separate action per the definition.	H SEP@2 TO LINE, ALL PST, WHEEL&DEAL, LADIES WHEEL@ & SPLIT MEN, GO @1, INTO MIDDLE, PST, GO LEFT SINGLE FILE, 1 ST @2, 2 ND @1 TO LINE, PST, CTS SEP, ENDS FACE IN & STEP FWD, AL
This figure starts the action from an Alamo Style wave which is unusual. Note the resulting line is 3x1.	HEAD LADIES CHAIN, AL ALAMO, SWING THRU, S MEN RUN, S SEP@1 TO LINE, OUT-FACING LADIES RUN, PASS THRU, WHEEL&D, LADIES SQ-3, MEN 1/2SAS, MEN C-TURN P, H PROM HOME
Stir the bucket routine. Remember the right shoulder rule.	4 LADIES CHAIN WITH FULL TURN (Facing Out), ALL SEP TO PARTNER, BOW TO PARTNER

Singing Call Figures

This is an easy figure that uses the general case which is not commonly danced. So it is easy and different.	H SEP & STAR THRU, S PST, SWING THRU, MEN RUN, BEND LINE, R<, PST, WHEEL&DEAL, CTS WHEEL@, SWING CORNER, PROM
This is a more involved figure that has two different types of separate and a same sex half sashay.	H FLUT&SWEEP, S SEP, ALL PST, WHEEL&DEAL, LADIES 1/2SAS & PST, SPLIT MEN@1 TO A LINE, PST, MEN FOLD, STAR THRU, PROM CORNER

For additional singing call figures beginning with “HEADS SEPARATE” visit my web site

www.halbarnes.com , go to the Caller Corner tab, and download the paper on “Writing Singing Calls.”

SEPARATE DEFINITION

(From Callerlab with some formatting added and styling/timing removed.)

Separate - The most general case of Separate is described first. The two most common applications are described in greater detail next.

Case 1 (Squared Set): Starting formation: Couple. The couple must be active or designated.

Dance action: The active or designated couple is on Squared Set spots. The dancers turn back-to-back and start walking forward in opposite directions around the outside of the square away from each other until they meet another dancer. The call ends here unless further instructions are given (e.g., "and come back home").

Command examples

- a) Heads Separate and Star Thru
- b) Heads Pass Thru; Separate and behind the Sides Touch 1/4
- c) Heads Pass Thru; Separate and come back home and Swing
- d) Heads Star Thru; Double Pass Thru; Heads Separate and Star Thru
- e) Heads Pass Thru; Separate go Around Two; Meet Your Partner and Dosado
- f) Couple #1 Separate around the ring ..pass her once ...and pass her again; Allemande the corner
- g) Heads Pass The Ocean and Swing Thru, Others Separate and Everybody Right and Left Thru

Case 2 (Outfacing Centers): The active or designated couple is in the center facing out of the square (e.g., after Heads Slide Thru, Square Thru 2). The couple steps forward and then performs the Separate action described above. Ending formation: Facing dancers on the outside of the set or determined by the next command

Comments:

- (a) While Separate is usually followed with instructions for walking around some number of inactive dancers, the active dancers can also be directed to perform some other action (e.g., Separate, walk around the outside passing 2 dancers and Star Thru with the third).
- (b) From a squared set, calling "Heads Square Thru 2; Heads Separate, ..." would be improper because the heads are initially facing the sides and when they start in the center they must be facing out of the square rather than facing other dancers.

Additional Action-1: Go Around 1 or 2 to a Line

Starting formation: After a Separate Command examples:

- a) Heads Pass Thru; Separate Around 1 To A Line
- b) Heads Pass Thru; Separate Around 2 To A Line
- c) Heads Separate Around 1 To A Line
- d) Heads Square Thru; Split 2, Separate Around 1 To A Line
- e) Heads Square Thru; Split 2, Around 1 To A Line
- f) Heads Right And Left Thru; Veer Left; Tag The Line; Split The Sides, First Left, Next Right Around 1 to a Line

Dance action: After a Separate, the active dancers walk around the outside of the set passing the designated number of inactive dancers. The inactives act as stationary objects (referred to as goalposts) and do not change their facing direction. However, they should counterdance as necessary by stepping forward to allow the actives to walk comfortably around the outside, and then step slightly backward as the actives pass. The active dancers pass each other as necessary, using right shoulders (as in Pass Thru). The actives only count inactive dancers in determining how far to go. When the active dancers walk around their last inactive dancer, they either squeeze in between the inactive dancers (who move apart to make room) to become the centers of a general line, or stand outside the inactive dancers to become the ends of a general line. Which action will happen depends on where the count ends the active dancers with respect to the location of the inactive dancers. These actions are sometimes also called "Squeeze In -- Make Lines" or "Hook On To The End -- Make Lines", respectively.

Ending formation: Usually Facing Lines. Occasionally Inverted Lines or 3&1 Lines.

Comments:

- (a) While "Around 1" and "Around 2" are the most common, higher numbers are acceptable. In all cases, the count is of inactive dancers passed by the active dancers.
- (b) Some callers feel that the word "Separate" is required and the proper call is "Split 2, Separate Around 1 To A Line". The sequence "Heads Pass Thru; Separate Around 2 And Stand Behind The Sides" is not proper because each active dancer didn't go around the second inactive dancer at all.
- (c) Around 1 or 2 To a Line is not always preceded by Separate. For example, Heads Pass Thru, Both Turn Right, Girl Around 1, Boy Around 2, To A Line.

Additional Action-2: Around 1 or 2 and come into the middle

Starting formation: after a Separate Command
examples:

- a) Heads Pass Thru; Separate Around 1 and come into the middle with a Right and Left Thru
- b) Heads Pass Thru; Separate Around 2 and come into the middle with a Right and Left Thru
- c) Heads Pass Thru; Separate Around 2 and come down the middle with a Right and Left Thru

Dance action: Initially the same as Additional Action-1, above. When the active dancers pass their last inactive dancers, they will either squeeze in between and through the inactive dancers (who move apart and back together to make room, as in the call Split 2) to come into the center of the set and take the next call, or will continue forward in a semicircle around their last inactive dancers to end in the center of the set, ready to take the next call. Once the actives enter the center of the set, they are ready to take the next call. The inactive dancers finish on the outside of the set where they started and do not participate in the next call.

Ending formation: • Separate Around 1 and Come Into The Middle: Double Pass Thru, Trade By, others possible • Separate Around 2 and Come Down The Middle: Squared Set with one pair of couples active, others possible

Comment: While "Around 1" and "Around 2" are the most common numbers, higher numbers are acceptable. In all cases, the count is of inactive dancers passed by the active dancers.