

The Contra Card Project

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Duple becket

Monarch Grove

Martha Wild

A1. Slide left and circle left $\frac{3}{4}$; Neighbor swing

A2. Long lines forward and back; Men do-si-do

B1. Men allemande left $1\frac{1}{2}$; Partner star promenade and butterfly whirl

B2. Women do-si-do; Swing partner

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1 Introduction

The **Contra Card** project is designed to aid in the formatting and typesetting of caller cards for traditional square and line dances.

The project comprises a \LaTeX package (`contracard.sty`) and a \LaTeX class (`contracard.cls`). The package provides the core functionality of Contra Card while the class file acts as a convenience wrapper for making calling cards.

1.1 About the source

Contributions are welcome, and the latest development version of the project can always be found at <https://git.sr.ht/~samwhited/contracard>.

1.2 License

This project may be distributed and/or modified under the conditions of the \LaTeX Project Public License, either version 1.3c of this license or (at your opinion) any later version. The latest version of this license is in:

<http://www.latex-project.org/lppl.txt>

and version 1.3c or later is part of all distributions of \LaTeX version 2008/05/04 or later.

1.3 Special thanks

Several people deserve a special thanks for their contributions to this package. Most notably the various callers and dancers who responded to my queries on the Shared Weight, Traditional Dance Callers, and Chatahoochee Country Dancers, mailing lists. These comprise Andrea Nettleton, Bill Baritompa, Seth Tepfer, Richard Hopkins, Chris Page, James Saxe, Mark Goodwin, Rob Harper, Eric Black, Kalia Kliban, John Sweeney, Martha Wild[†], and Linda Leslie (in no particular order). Also to Sarah Snyder, and all of my other favorite dance partners from the Atlanta dance community.

[†]Dances by Martha Wild used in this publication are reproduced from *Calls of the Wild* by special arrangement with the author.

Duple improper

Lament To Sarah

Sam Whited

- A1. In your set, short lines forward, open up across;
Roll away with a half sashay, Neighbor two hand turn
- A2. Cont. two hand turn; Melt into a swing
- B1. Balance and petronella; Balance and petronella
- B2. Balance and petronella; Balance with your partner and
two hand turn while rotating to the right to end facing new neighbors

Notes Open up with your neighbor in four steps, facing across with leads on the right.

2 Building and using `contracard`

Dependencies The following dependencies are loaded by `contracard` (you do not need to include them in your project, `contracard` does this for you); before building the `contracard` package you should verify that they are installed.

```
1 \*contracard-pkg)
2 \RequirePackage{calc,intcalc}
3 \RequirePackage{ifthen}
4 \RequirePackage{tocloft}
5 \RequirePackage{textcomp}
6 \</contracard-pkg)
```

If you're using the class, you'll want the following additional dependencies:

```
7 \*contracard-cls)
8 \AtEndOfClass{\RequirePackage{geometry}}
9 \AtEndOfClass{\RequirePackage[compact]{titlesec}}
10 \AtEndOfClass{\RequirePackage{contracard}}
11 \</contracard-cls)

12 \*contracard-pkg)
```

Building `contracard` Once you have all the required packages, building `contracard` from source can be accomplished in multiple ways. If the Makefile is present running `make help` will tell you everything you need to know. To manually extract the files and generate the documentation simply run `pdflatex` or `xelatex` against `contracard.dtx`:

```
$ xelatex --shell-escape contracard.dtx
```

The `--shell-escape` option is only required if you want the output to contain version information. This will also require that you have `git` installed (and the `git` repo itself) as the version is determined by running:

```
$ git describe --tags --dirty
```

Using `contracard` Building results in two main files, a class and a package. In general, if you want to make a calling card, use the `contracard` class and if you want to print a contra dance in a book or article, use a different class and require the `contracard` package.

2.1 Options

`showcountbefore` The package (or class) can also be loaded with the following options. For more
`showcountafter` information about each option, see the command which it calls.
`enableidx`

```
13 \DeclareOption{showcountafter}{\showcountafter}
14 \DeclareOption{showcountbefore}{\showcountbefore}
15 \DeclareOption{enableidx}{\AtEndOfPackage{enableidx}}
```

File I

The contracard package

3 Formatting

These options determine how the dance will look.

<code>\defaultcontraenv</code> <code>\dancetitleenv</code>	By default, all contra moves and the title block are wrapped in the <code>flushleft</code> environment. To change this you can renew the following macros: 1 <code>\newcommand*\defaultcontraenv}{flushleft}</code> 2 <code>\newcommand*\dancetitleenv}{flushleft}</code>
<code>\dancetitleformat</code> <code>\danceauthorformat</code> <code>\danceformformat</code>	To change the formatting of a dance's title, author, or form, redefine the following macros: 3 <code>\newcommand*\dancetitleformat}{\section*}</code> 4 <code>\newcommand*\danceauthorformat}{\subsection*}</code> 5 <code>\newcommand*\danceformformat}{\hspace{\fill}}</code>
<code>\movedelimiter</code> <code>\partdelimiter</code> <code>\midpartdelimiter</code>	These commands define delimiters that are used between moves, or at the midway point in a part. 6 <code>\newcommand*\movedelimiter}{,}</code> 7 <code>\newcommand*\partdelimiter}{.}</code> 8 <code>\newcommand*\midpartdelimiter}{;}</code>
<code>\phraseseparator</code> <code>\phrasevspace</code>	The <code>\phraseseparator</code> macro is inserted between every musical phrase and — by default — inserts <code>\phrasevspace</code> amount of white space. 9 <code>\newlength{\phrasevspace}</code> 10 <code>\setlength{\phrasevspace}{1em}</code> 11 <code>\newcommand*\phraseseparator}{\vspace{\phrasevspace}}</code>

A dance with a centered title block, a custom mid-part delimiter (an em-dash in this case), and a nice horticultural dingbat as the phrase separator can be accomplished with:

```
\renewcommand*\dancetitleenv}{center}
\renewcommand*\midpartdelimiter}{\ ---}
\renewcommand*\phraseseparator}{\ding{167}}
```

and looks something like this:

Code's Compiling

Sam Whited

A1. Neighbor do-si-do — Partner see saw

A2. Shadow swing

•

B1. Balance and petronella — Balance and petronella

B2. Partner swing — Left diagonal: right and left through

Notes The Neighbor dosido into a partner see saw should be one fluid motion. Resist spinning in the dosido, and start revolving slowly over your right shoulder as you enter the see saw and everything will flow. Make sure lines have *lots* of space for the dosido.



`\showcountbefore` These macros allow the user to show or hide the moves duration before or after
`\showcountafter` each move.

```
\hidecountbefore
\hidecountafter
12 \newcommand*\showcountbefore{\def\@showcountbefore{}}
13 \newcommand*\showcountafter{\def\@showcountafter{}}
14 \newcommand*\hidecountbefore{\let\@showcountbefore\undefined}
15 \newcommand*\hidecountafter{\let\@showcountafter\undefined}
```

`\countleftbracket` These commands can be used to set the left and right brackets which are inserted
`\countrightbracket` on around the count as discussed above. By default, they are set to plain left and right parenthesis. Note that these commands take a single argument (the new bracket) instead of simply being something that you redefine like many of the other formatting commands. They are not used for inserting the brackets themselves; just for changing them.

```
16 \def\cc@countleftbracket{()}
17 \def\cc@countrightbracket{)}
18 \newcommand*\countleftbracket}[1]{\def\cc@countleftbracket{#1}}
19 \newcommand*\countrightbracket}[1]{\def\cc@countrightbracket{#1}}
```

For instance, a dance with the count shown afterwards (and the default brackets) looks like this:

Whirling Dervish

Sam Whited

A1. Walk around neighbor $1\frac{3}{4}$ (8); Men half hey ricochet while ladies cross (8)

A2. Swing your partners all (16)

B1. Spin like a Whirling Dervish (8); Balance and petronella (8)

B2. Balance and gents roll neighbor away with a half sashay (8);
Balance neighbor and left shoulder round 1 time to new neighbors (8)

Notes A “Whirling Dervish” is just a circle left in single file
except that you should spin over your left shoulder the entire time you’re doing it.



`\setdefaultnotesenv` You might have noticed the nicely formatted notes in the previous example. By default, all notes are set using the `flushleft` environment, and with `\fill` amount of `\prenotevspace` before them. This can easily be changed with this macro and length.

```
20 \def\cc@defaultnotesenv{flushleft}
21 \newcommand*\setdefaultnotesenv[1]{\def\cc@defaultnotesenv{#1}}
22 \newlength{\prenotevspace}
23 \setlength{\prenotevspace}{\fill}
```

4 Counters

Lots of counters are used throughout Contra Card for various tasks. The following counters do everything from keeping track of the timing, to counting the number of moves in a dance.

4.1 Musical counts

`dancecount` These counters help us keep track of the counts (or ‘steps’) in the dance. The `dancecount` is reset at the start of each new dance, the `partcount` is reset at the beginning of each part (eg. A1 or B1), and the `phrasecount` is reset every time the part changes (eg. from A to B). The `dancepart` and `dancephrase` counters contain the number of the part of phrase in the dance (instead of the number of steps).

```
24 \newcounter{dancecount}
25 \newcounter{partcount}
26 \newcounter{phrasecount}
27 \newcounter{dancepart}
28 \newcounter{dancephrase}
```


`dancepartlength` Most contra dances are composed of two 32 count phrases, each with two 16 count parts, however, it's sometimes useful to change these lengths (for swung dances and the like). It's important to fully understand how the move command works before modifying these values. Changing just one or the other can have unexpected consequences. You can set them back quickly afterwards with the reset commands.

```
29 \newcounter{dancepartlength}
30 \newcounter{dancephraselength}
31 \newcommand*{\resetdancepartlength}{\setcounter{dancepartlength}{16}}
32 \newcommand*{\resetdancephraselength}{\setcounter{dancephraselength}{32}}
33 \resetdancepartlength
34 \resetdancephraselength
```

For example, if we set the `dancepartlength` to 12 and the `\dancephraselength` to 24 (along with some minor tweaks for clarity) like so:

```
\setcounter{dancepartlength}{12}
\setcounter{dancephraselength}{24}
\showcountafter
```

We can create a nice mixer in waltz time:

Circle waltz

Turn Around Waltz

Sam Whited

A1. Roll lady on left away (6); Forward and back (6)
A2. Roll lady on left away (6); Forward and back (6)

B1. Hands out and in, turn out (6); Hands in and out, turn in (6)
B2. Hands out and in ladies cast right (6); Parallels or free waltz (6)

Notes Repeat **BABB** if dancing to the Nanci Griffith cover of "Turn Around". Circles of 4 or 8 couples brings you back to your original partner for free waltz at end; for 3 or 7 put partner on your left to start. Get people into square formation, then ask them to merge squares to make things easier.

`\resetdancephrase` The phrase will continue to increment (A, B, C) unless the user resets it by calling `\resetdancephrase`. The user can also manually reset the part. If the value of the phrase or part would be the same after resetting, no action is taken. You can use the splat version of the commands to force a reset (eg. even if the `dancephrase`

counter is already at 1, the `dancephrase` and `phrasecount` counters will still be reset).

```

35 \newcommand*\resetdancephrase}{%
36   \ifthenelse{\value{partcount}=16}{\newline}{}%
37   \@ifstar{\@resetdancephraseStar}{\@resetdancephraseNoStar}%
38 }
39 \newcommand*\@resetdancephraseStar}{%
40   \setcounter{dancephrase}{1}%
41   \setcounter{phrasecount}{0}%
42   \setcounter{phrasemovenum}{0}%
43   \resetdancepart*%
44 }
45 \newcommand*\@resetdancephraseNoStar}{%
46   \ifthenelse{\value{dancephrase}=1}{}{}%
47   \setcounter{dancephrase}{1}%
48   \setcounter{phrasecount}{0}%
49   \setcounter{phrasemovenum}{0}%
50   \resetdancepart%
51 }%
52 }
53 \newcommand*\resetdancepart}{%
54   \@ifstar{\@resetdancepartStar}{\@resetdancepartNoStar}%
55 }
56 \newcommand*\@resetdancepartStar}{%
57   \setcounter{dancepart}{1}%
58   \setcounter{partcount}{0}%
59   \setcounter{partmovenum}{0}%
60   \setcounter{halfpartmovenum}{0}%
61 }
62 \newcommand*\@resetdancepartNoStar}{%
63   \ifthenelse{\value{dancepart}=1}{}{}%
64   \setcounter{dancepart}{1}%
65   \setcounter{partcount}{0}%
66   \setcounter{partmovenum}{0}%
67   \setcounter{halfpartmovenum}{0}%
68 }%
69 }

```

`\newdancephrase` The user can also manually start a new phrase or part:
`\newdancepart`

```

70 \newcommand*\newdancephrase}{%
71   \ifthenelse{\NOT\value{phrasecount}=0}{\par\phraseseparator\par}{}%
72   \addtocounter{dancephrase}{1}%
73   \setcounter{phrasecount}{0}%
74   \setcounter{phrasemovenum}{0}%
75   \resetdancepart*%
76 }
77 \newcommand*\newdancepart}{%
78   \par\nopagebreak%
79   \addtocounter{dancepart}{1}%
80   \setcounter{partcount}{0}%
81   \setcounter{partmovenum}{0}%
82   \setcounter{halfpartmovenum}{0}%

```

To see how this can be useful consider the following blues contras by caller (and all around cat's pajamas) Seth Tepfer. Each one comprises three 16 count phrases (A1, B1, and C1). The first employs the `\newdancephrase` command to reset the phrase every 16 counts, the second changes the `dancephraselength` and lets Contra Card handle figuring out how to break up the phrases. Both methods produce the same result.

```
\begin{contra}{Untitled Blues \textnumero\ 1}{Seth Tepfer}{Duple minor im.}
  \setlength{\phrasevspace}{0em}
  \renewcommand*\partdelimiter{:}
  \walkaround*[Neighbor]{8}
  \walkaround*[Ladies]{8}
  \newdancephrase
  \balanceand*[Partner]\swing{12}
  \newdancephrase
  \ladieschain
  \starleft{8}
  \vspace*{\fill}
  \begin{flushright}
    \href{http://creativecommons.org/licenses/by-nc/3.0/}{%
      \IfFileExists{by-nc.png}{%
        \includegraphics[width=1cm]{by-nc.png}%
      }{\cc\bync}}
  \end{flushright}
\end{contra}
```

Duple minor im.

Untitled Blues № 1

Seth Tepfer

A1: Neighbor walk around; Ladies walk around

B1: Partner balance and swing

C1: Ladies chain; Left hand star




```

\begin{contra}{Untitled Blues \textnumero\ 2}{Seth Tepfer}{Duple minor im.}
  \setlength{\phrasevspace}{0em}
  \renewcommand*{\partdelimiter}{:}
  \setcounter{dancephraselength}{16}

  \walkaround*[Neighbor]{8}
  \move[8]{Gents allemande\moveindex{Allemande} left 1\textonehalf}
  \balanceand*[Partner]\swing{12}
  \move[8]{\textonehalf\ promenade\moveindex{Half Promenade}\moveindex{Promenade} across}
  \ladieschain
  \vspace*{\fill}
  \begin{flushright}
    \href{http://creativecommons.org/licenses/by-nc/3.0/}{%
      \IfFileExists{by-nc.png}{%
        \includegraphics[width=1cm]{by-nc.png}%
      }{\cc\bync}}
  \end{flushright}
\end{contra}

```

Duple minor im.
<h2 style="margin: 0;">Untitled Blues № 2</h2> <p style="margin: 10px 0 0 0;">Seth Tepfer</p> <p style="margin: 10px 0 0 0;">A1: Neighbor walk around; Gents allemande left 1½</p> <p style="margin: 10px 0 0 0;">B1: Partner balance and swing</p> <p style="margin: 10px 0 0 0;">C1: ½ promenade across set; Ladies chain</p>


4.2 Move counts

`phrasemovenum` The following counters are used to keep track of the number of moves that have
`partmovenum` occurred thus far in the given dance, phrase, or part. They are incremented every
`halfpartmovenum` time `\move` is called.
`dancemovenum`

```

84 \newcounter{phrasemovenum}
85 \newcounter{partmovenum}
86 \newcounter{halfpartmovenum}

```

```

87 \newcounter{dancemovenum}
88 \setcounter{phrasemovenum}{0}
89 \setcounter{partmovenum}{0}
90 \setcounter{halfpartmovenum}{0}
91 \setcounter{dancemovenum}{0}

```

5 The contra environment

`contra` The contra environment is pretty simple. It resets the various counters, and displays some information about the dance—if it is used inside of the `contracard` class, it also clears the page and moves the dance form into the header.

```

92 \newenvironment{contra}[4][\defaultcontraenv]{%
93   \global\def\dancetitle{\ignorespaces#2\unskip}
94   \global\def\danceauthor{\ignorespaces#3\unskip}
95   \global\def\danceform{\ignorespaces#4\unskip}
96   \setlength{\parskip}{0.3em plus 0.2em minus 0.3em}
97   \refstepcounter{dance}
98   \addcontentsline{lod}{dance}{\protect\numberline{\thedance}\ignorespaces#2\unskip}
99   \setcounter{dancecount}{0}
100  \setcounter{dancemovenum}{0}
101  \resetdancepart*
102  \resetdancephrase*
103  \ifdefined\@ccisclass\clearpage\fi%
104  \ifthenelse{\isundefined{\imki@wrindexentry}}{%
105    \index{\ignorespaces#4\unskip}
106  }{%
107    \index[dbt]{\ignorespaces#4\unskip}
108    \index[dba]{\ignorespaces#3\unskip}
109  }%
110  \begin{\dancetitleenv}
111    \ifdefined\@ccisclass%
112      \pagestyle{myheadings}
113      \thispagestyle{myheadings}
114      \markboth{}{\danceformformat{\ignorespaces#4\unskip}}
115    \else%
116      {\danceformformat{\ignorespaces#4\unskip}}%
117    \fi%
118    {\dancetitleformat{\ignorespaces#2\unskip}}%
119    {\danceauthorformat{\ignorespaces#3\unskip}}%
120  \end{\dancetitleenv}
121  \newcommand*{\@contraenv}{#1}
122  \begin{\@contraenv}

```

The next three lines are worth noting. Any new lines, vertical tabs, or form feeds you introduce into your dance won't actually do anything. Contra Card attempts to handle line breaks for you, and provides you with hook to insert vertical space at the appropriate times.

```

123  \catcode10=9\relax % New line
124  \catcode11=9\relax % Vertical Tab
125  \catcode12=9\relax % Form Feed
126 }-%

```

```

127 \end{\@contraenv}
128 }

```

6 Moves

6.1 The `\move` command

`\move` The meat of the `contracard` package is contained in the `\move` command. This
`\move*` command takes in a move to display, and (optionally) the number of beats the
move takes. If the count is not specified, 8 is used as the default.

```

129 \newcommand*\move{\@ifstar\@moveStar\@moveNoStar}
130 \newcommand*\@moveStar[2][8]{%
131   \def\cc@moveStar{\@moveNoStar[#1][#2]\let\cc@moveStar\undefined}%
132 }
133 \newlength{\cc@partsepwidth}%
134 \newcommand*\@balanceAnd{\ignorespaces}%
135 \newcommand*\@extraCount{0}%
136 \newcounter{movecount}%
137 \newcommand*\@moveNoStar[2][8]{%
138   \setlength{\parindent}{0pt}%
139   \setlength{\cc@partsepwidth}{\widthof{\Alph{dancephrase}\arabic{dancepart}}%
140     \partdelimiter\ }}%
141   \setlength{\hangindent}{\cc@partsepwidth}%
142   \ifthenelse{\value{phrasecount}=\value{dancephraselength}}{%
143     \ifthenelse{\NOT\(#1=0\)}{%
144       \newdancephrase%
145     }{%
146     }{%
147       \ifthenelse{\(\value{partcount}=\value{dancepartlength}\)}%
148         \AND\NOT\(#1=0\)}{%
149         \newdancepart%
150       }{%
151       }%
152     \ifthenelse{\value{partmovenum}=0}{%
153       \Alph{dancephrase}\arabic{dancepart}\partdelimiter\ %
154     }{%
155     \setcounter{movecount}{0}%
156     \addtocounter{movecount}{#1}%
157     \addtocounter{movecount}{\@extraCount}%
158     \addtocounter{dancecount}{\value{movecount}}%
159     \addtocounter{phrasecount}{\value{movecount}}%
160     \addtocounter{partcount}{\value{movecount}}%
161     \addtocounter{phrasemovenum}{1}%
162     \addtocounter{partmovenum}{1}%
163     \addtocounter{halfpartmovenum}{1}%
164     \addtocounter{dancemovenum}{1}%
165     \ifthenelse{\isundefined{\@showcountbefore}\OR\(\value{movecount}=0\)}{%
166       \relax%
167     }{\cc@countleftbracket\ignorespaces\themovecount\unskip\cc@countrightbracket~}%
168     \@balanceAnd#2\unskip%
169     \ifthenelse{\isundefined{\@showcountafter}\OR\(\value{movecount}=0\)}{%
170       \relax%

```

```

171 }{\cc@countleftbracket\ignorespaces\themovecount\unskip\cc@countrightbracket}%
172 \ifthenelse{\NOT\(\value{movecount}=0\)}{%
173   \ifthenelse{\value{partcount}=\intcalcdDiv{\value{dancepartlength}}{2}}{%
174     \setcounter{halfpartmovenum}{0}%
175   }{%
176     \ifx\cc@moveStar\undefined%
177       \ifthenelse{\value{partcount}=\intcalcdDiv{\value{dancepartlength}}{2}}{%
178         \midpartdelimiter\looseness=-1\linebreak[1]\space\nopagebreak\ignorespaces%
179       }{%
180         \ifthenelse{\NOT\value{partcount}=\value{dancepartlength}}{%
181           \movedelimiter\nolinebreak[2]\space\nopagebreak\ignorespaces%
182         }{%
183           }%
184         \fi%
185       }%
186     \renewcommand*{\@balanceAnd}{\ignorespaces}%
187     \renewcommand*{\@extraCount}{0}%
188 }

```

6.2 Move shortcuts

Often you may find yourself copy and pasting common moves that have the same timing, wording, etc. For times like this contracard provides a number of shortcut macros.

`\allemande` The `\allemande` macro takes two mandatory arguments: the count, and the direction to allemande. It also takes the person to allemande (eg. shadow, partner, neighbor, etc.) as an optional first argument.

```

189 \newcommand*{\allemande}{%
190   \moveindex{Allemande}%
191   \@ifstar\@allemandeStar\@allemandeNoStar%
192 }
193 \newcommand*{\@allemandeNoStar}[3][\unskip]{%
194   \move[#2]{Allemande \ignorespaces#3\unskip\ \ignorespaces#1\unskip}%
195 }
196 \newcommand*{\@allemandeStar}[3][%
197   \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
198   \move[#2]{\ignorespaces#1\unskip\ allemande \ignorespaces#3\unskip}%
199 }

```

`\balance` The `\balance` macro takes a single optional argument and prints it after (or before if you use `\balance*`) the word ‘balance’. Balances always take up 4 beats. If `\balanceand` or `\balanceand*` is used, the balance won’t be counted as a separate move. Instead, its count (and the text) will be added to the next move used.

```

200 \newcommand*{\balance}{%
201   \moveindex{Balance}%
202   \@ifstar\@balanceStar\@balanceNoStar%
203 }
204 \newcommand*{\@balanceNoStar}[1][\unskip]{%
205   \move[4]{Balance \ignorespaces#1\unskip}%
206 }

```

```

207 \newcommand*{\@balanceStar}[1] [%
208   \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo] {%
209   \move[4]{\ignorespaces#1\unskip\ balance}%
210 }
211 \newcommand*{\balanceand}{%
212   \cc@checkphrasestart%
213   \moveindex{Balance}%
214   \@ifstar\@balanceandStar\@balanceandNoStar%
215 }
216 \newcommand*{\@balanceandNoStar}[1] [] {%
217   \renewcommand*{\@balanceAnd}{Balance and \ignorespaces#1\unskip\ \expandafter\ignorespaces\
218   \renewcommand*{\@extraCount}{4}%
219 }
220 \newcommand*{\@balanceandStar}[1] [%
221   \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo] {%
222   \renewcommand*{\@balanceAnd}{\ignorespaces#1\unskip\ balance and\ \expandafter\ignorespaces\
223   \renewcommand*{\@extraCount}{4}%
224 }

```

`\butterflywhirl` Both versions of `\butterflywhirl` also take in an optional string representing the other dance (eg. partner, neighbor, etc.) and the count as arguments.

```

225 \newcommand*{\butterflywhirl}{%
226   \moveindex{Butterfly Whirl}%
227   \@ifstar\@butterflyStar\@butterflyNoStar%
228 }
229 \newcommand*{\@butterflyNoStar}[2] [\unskip] {%
230   \move[#2]{Butterfly whirl \ignorespaces#1\unskip}%
231 }
232 \newcommand*{\@butterflyStar}[2] [%
233   \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo] {%
234   \move[#2]{\ignorespaces#1\unskip\ butterfly whirl}%
235 }

```

`\circleleft` Here are a few commands to deal with circles. As usual, there is an optional argument (in case you need to say something like “Gents circle left” or “Circle left
`\circleleft*` 1 time ‘round’”) and a mandatory argument (the number of beats to circle).
`\circleright`
`\circleright*`

```

236 \newcommand*{\circleleft}{%
237   \moveindex{Circle Left}%
238   \def\cc@dir{left}%
239   \@ifstar\@circleStar\@circleNoStar%
240 }
241 \newcommand*{\circleright}{%
242   \moveindex{Circle Right}%
243   \def\cc@dir{right}%
244   \@ifstar\@circleStar\@circleNoStar%
245 }
246 \newcommand*{\@circleNoStar}[2] [\unskip] {%
247   \move[#2]{Circle \cc@dir\ \ignorespaces#1\unskip}%
248 }
249 \newcommand*{\@circleStar}[2] [%
250   \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo] {%
251   \move[#2]{\ignorespaces#1\unskip\ circle \cc@dir}%

```


252 }

`\courtesyturn` Like most of the move shortcut macros, these take an optional person to turn, and
`\courtesyturn*` the number of beats. The star version of the command tweaks the wording a bit.

```
253 \newcommand*\courtesyturn){%
254   \moveindex{Courtesy Turn}%
255   \@ifstar\@courtesyturnStar\@courtesyturnNoStar%
256 }
257 \newcommand*\@courtesyturnNoStar}[2][\unskip]{%
258   \move[#2]{Courtesy turn \ignorespaces#1\unskip}%
259 }
260 \newcommand*\@courtesyturnStar}[2][%
261   \expandafter\expandafter\expandafter\MakeUppercase@gobbletwo]{%
262   \move[#2]{\ignorespaces#1\unskip\ courtesy turn}%
263 }
```

`\dosido` These commands create a dosido (aka *do-si-do*, *do-se-do*, *dosado*, *dos-à-dos*, etc.)
`\dosido*` or a see saw (left shoulder dosido).

```
\seesaw
\seesaw*
264 \newcommand*\dosido){%
265   \moveindex{\spellDosido}%
266   \@ifstar\@dosidoStar\@dosidoNoStar%
267 }
268 \newcommand*\@dosidoNoStar}[2][\unskip]{%
269   \move[#2]{\spellDosido\ \ignorespaces#1\unskip}%
270 }
271 \newcommand*\@dosidoStar}[2][%
272   \expandafter\expandafter\expandafter\MakeUppercase@gobbletwo]{%
273   \move[#2]{\ignorespaces#1\unskip\ \spelledosido}%
274 }
275 \newcommand*\seesaw){%
276   \moveindex{See Saw}%
277   \@ifstar\@seesawStar\@seesawNoStar%
278 }
279 \newcommand*\@seesawNoStar}[2][\unskip]{%
280   \move[#2]{See saw \ignorespaces#1\unskip}%
281 }
282 \newcommand*\@seesawStar}[2][%
283   \expandafter\expandafter\expandafter\MakeUppercase@gobbletwo]{%
284   \move[#2]{\ignorespaces#1\unskip\ see saw}%
285 }
```

`\walkaround` Several different macros exist for creating walk arounds (sometimes right or left
`\walkaround*` shoulder round). You can create a direction agnostic version with the `\walkaround`
`\walkaroundleft` macro, while the `\walkaroundleft` and `\walkaroundright` macros use the “shoul-
`\walkaroundleft*` der round” variant and include the direction, they also index the move under the
`\walkaroundright` given direction.
`\walkaroundright*`

For information about the terminology, see appendix A.

```
286 \newcommand*\walkaround){%
287   \moveindex{Walk around}%
288   \@ifstar\@walkAroundStar\@walkAroundNoStar%
```

```

289 }
290 \newcommand*{\walkaroundright}{%
291   \moveindex{Walk around}%
292   \moveindex{Right shoulder round}%
293   \def\cc@thedir{right}%
294   \@ifstar\@walkAroundDirStar\@walkAroundDirNoStar%
295 }
296 \newcommand*{\walkaroundleft}{%
297   \moveindex{Walk around}%
298   \moveindex{Left shoulder round}%
299   \def\cc@thedir{left}%
300   \@ifstar\@walkAroundDirStar\@walkAroundDirNoStar%
301 }
302 \newcommand*{\@walkAroundNoStar}[2][\unskip]{%
303   \move[#2]{Walk around \ignorespaces#1\unskip}%
304 }
305 \newcommand*{\@walkAroundStar}[2][%
306   \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
307   \move[#2]{\ignorespaces#1\unskip\ walk around}%
308 }
309 \newcommand*{\@walkAroundDirNoStar}[2][\unskip]{%
310   \move[#2]{\cc@thedir\ shoulder round \ignorespaces#1\unskip}%
311 }
312 \newcommand*{\@walkAroundDirStar}[2][%
313   \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
314   \move[#2]{\ignorespaces#1\unskip\ \cc@thedir\ shoulder round}%
315 }

```

\heyforfour These macros produce various kinds of hey. Though ‘hey for four’ is often used to indicate ‘half a hey’ we define ‘hey for four’ and ‘full hey’ to be the same thing.

```

\halfhey
\halfhey* 316 \newcommand*{\heyforfour}{%
\halfheyricochet 317   \moveindex{Hey}%
\halfheyricochet* 318   \moveindex{Hey for Four}%
\halfheyricochet* 319   \moveindex{Full Hey}%
\fullhey 320   \@ifstar\@heyforfourStar\@heyforfourNoStar%
\fullhey* 321 }
\fullheyricochet 322 \newcommand*{\@heyforfourNoStar}[1][\unskip]{%
\fullheyricochet* 323   \move[16]{Hey for four \ignorespaces#1\unskip}
324 }
325 \newcommand*{\@heyforfourStar}[1][%
326   \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
327   \move[16]{\ignorespaces#1\unskip\ hey for four}
328 }
329 \newcommand*{\halfhey}{%
330   \moveindex{Hey}%
331   \moveindex{Hey for Four}%
332   \moveindex{Half Hey}%
333   \@ifstar\@halfheyStar\@halfheyNoStar%
334 }
335 \newcommand*{\@halfheyNoStar}[1][\unskip]{%
336   \move[8]{Half a hey \ignorespaces#1\unskip}
337 }
338 \newcommand*{\@halfheyStar}[1][%

```

```

339 \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
340 \move[8]{\ignorespaces#1\unskip\ half a hey}
341 }
342 \newcommand*\halfheyricochet){%
343 \moveindex{Hey}%
344 \moveindex{Hey for Four}%
345 \moveindex{Half Hey}%
346 \moveindex{Half Hey Ricochet}%
347 \@ifstar\@halfheyricochetStar\@halfheyricochetNoStar%
348 }
349 \newcommand*\@halfheyricochetNoStar}[1][\unskip]{%
350 \move[8]{Half hey ricochet \ignorespaces#1\unskip}
351 }
352 \newcommand*\@halfheyricochetStar}[1][%
353 \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
354 \move[8]{\ignorespaces#1\unskip\ half hey ricochet}
355 }
356 \newcommand*\fullhey){%
357 \moveindex{Hey}%
358 \moveindex{Hey for Four}%
359 \moveindex{Full Hey}%
360 \@ifstar\@fullheyStar\@fullheyNoStar%
361 }
362 \newcommand*\@fullheyNoStar}[1][\unskip]{%
363 \move[16]{Full hey \ignorespaces#1\unskip}
364 }
365 \newcommand*\@fullheyStar}[1][%
366 \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
367 \move[16]{\ignorespaces#1\unskip\ full hey}
368 }
369 \newcommand*\fullheyricochet){%
370 \moveindex{Hey}%
371 \moveindex{Hey for Four}%
372 \moveindex{Full Hey}%
373 \moveindex{Full Hey Ricochet}%
374 \@ifstar\@fullheyricochetStar\@fullheyricochetNoStar%
375 }
376 \newcommand*\@fullheyricochetNoStar}[1][\unskip]{%
377 \move[16]{Full hey ricochet \ignorespaces#1\unskip}
378 }
379 \newcommand*\@fullheyricochetStar}[1][%
380 \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
381 \move[16]{\ignorespaces#1\unskip\ full hey ricochet}
382 }

```

East Meets West

Martha Wild

A1. Long lines forward and back; Walk around star $\frac{3}{4}$

A2. Right shoulder round and swing partner

B1. Half promenade; Hey

B2. (continue hey); Ladies chain

```

\ladieschain The ladies chain (and it's less common variant for men) is actually a half of a ladies
\ladieschain* chain. The full ladies chain is often simply called as two ladies chains, however, the
  \menchain alternate full ladies chain commands are provided anyways. A set of commands
  \menchain* for half ladies chains are also provided; these are exactly like the normal ladies
\halfladieschain chain commands except they include the word 'half' in the output.
\halfladieschain*
  \halfmenchain 383 \newcommand*\ladieschain){%
  \halfmenchain* 384 \moveindex{Ladies Chain}%
\fullladieschain 385 \def\cc@who{ladies}%
\fullladieschain* 386 \@ifstar\@chainStar\@chainNoStar%
  \fullmenchain 387 }
\fullmenchain* 388 \newcommand*\menchain){%
  389 \moveindex{Men Chain}%
  390 \def\cc@who{men}%
  391 \@ifstar\@chainStar\@chainNoStar%
  392 }
  393 \newcommand*\@chainNoStar}[1][\unskip]{%
  394 \move[8]{\expandafter\MakeUppercase\cc@who\ chain \ignorespaces#1\unskip}%
  395 }
  396 \newcommand*\@chainStar}[1][%
  397 \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
  398 \move[8]{\ignorespaces#1\unskip\ \cc@who\ chain}%
  399 }
  400 \newcommand*\halfladieschain){%
  401 \moveindex{Half Ladies Chain}%
  402 \def\cc@who{ladies}%
  403 \@ifstar\@halfchainStar\@halfchainNoStar%
  404 }
  405 \newcommand*\halfmenchain){%
  406 \moveindex{Half Men Chain}%
  407 \def\cc@who{men}%

```

```

408 \ifstar\@halfchainStar\@halfchainNoStar%
409 }
410 \newcommand*\@halfchainNoStar}[1][\unskip]{%
411 \move[8]{\expandafter\MakeUppercase\cc@who\ half chain \ignorespaces#1\unskip}%
412 }
413 \newcommand*\@halfchainStar}[1][%
414 \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
415 \move[8]{\ignorespaces#1\unskip\ \cc@who\ half chain}%
416 }
417 \newcommand*\fullladieschain}{%
418 \moveindex{Full Ladies Chain}%
419 \def\cc@who{ladies}%
420 \ifstar\@fullchainStar\@fullchainNoStar%
421 }
422 \newcommand*\fullmenchain}{%
423 \moveindex{Full Men Chain}%
424 \def\cc@who{men}%
425 \ifstar\@fullchainStar\@fullchainNoStar%
426 }
427 \newcommand*\@fullchainNoStar}[1][\unskip]{%
428 \move[16]{\expandafter\MakeUppercase\cc@who\ full chain \ignorespaces#1\unskip}%
429 }
430 \newcommand*\@fullchainStar}[1][%
431 \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
432 \move[16]{\ignorespaces#1\unskip\ \cc@who\ full chain}%
433 }

```

\lines The **\lines** macro (lines forward and back) takes a single optional argument: The type of lines (eg. ‘short’, ‘long’, etc.). Using the starred version of the command **\longlines** tells the lines to go forward (4 counts) but not back. Since “long lines forward and back” is such a common figure, an alias is provided just for that.

```

434 \newcommand*\lines}{%
435 \moveindex{Lines Forward and Back}%
436 \ifstar\@linesStar\@linesNoStar%
437 }
438 \newcommand*\@linesNoStar}[1][%
439 \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
440 \move[8]{\ignorespaces#1\unskip\ lines forward and back}%
441 }
442 \newcommand*\@linesStar}[1][lines]{%
443 \move[4]{\ignorespaces#1\unskip\ lines forward}%
444 }
445 \newcommand*\longlines}{%
446 \moveindex{Long Lines Forward and Back\ \seealso{Lines Forward and Back}{X}}%
447 \ifstar\@longlinesStar\@longlinesNoStar%
448 }
449 \newcommand*\@longlinesNoStar}{%
450 \lines[Long]%
451 }
452 \newcommand*\@longlinesStar}{%
453 \lines*[Long]%
454 }

```

`\madrobin` The Mad Robin (sometimes called “Sashay ’round”) always takes up 8 full beats.
`\madrobin*` The star version of the command inserts the optional argument before the text “mad robin” instead of after it.

```
455 \newcommand*\madrobin}{%
456   \moveindex{Mad Robin}%
457   \@ifstar\@madrobinStar\@madrobinNoStar%
458 }
459 \newcommand*\@madrobinNoStar}[1] [\unskip]{%
460   \move[8]{Mad robin \ignorespaces#1\unskip}%
461 }
462 \newcommand*\@madrobinStar}[1] [%
463   \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
464   \move[8]{\ignorespaces#1\unskip\ mad robin}%
465 }
```

`\petronella` Petronella’s are normally performed in rings of four, and aren’t with another individual, however, the `\petronella` macro still takes a single optional argument
`\petronella*` for those rare occasions when two individuals are turning in a diamond pattern. A
`\petronellanella` petronella-nella has the same timing as a normal petronella but instead of moving
`\petronellanella*` one place to the right dancers move two places.

Duple becket

Snowball Shimmy

Seth Tepfer

- A1. Circle left all the way; Gents allemande left 1½
- A2. Balance and swing neighbor

- B1. Balance and petronella; Balance and petronella-nella
- B2. Balance and swing partner

Notes nella-nella variant of Erik Weberg’s Wasatch Wiggle

```
466 \newcommand*\petronella}{%
467   \moveindex{Petronella}%
468   \@ifstar\@petronellaStar\@petronellaNoStar%
469 }
470 \newcommand*\@petronellaNoStar}[1] [\unskip]{%
471   \move[4]{Petronella \ignorespaces#1\unskip}%
472 }
```

```

472 }
473 \newcommand*{\@petronellaStar}[1] [%
474   \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
475   \move[4]{\ignorespaces#1\unskip\ petronella}%
476 }
477 \newcommand*{\petronellanella}{%
478   \moveindex{Petronella}%
479   \moveindex{Petronella-nella}%
480   \@ifstar\@petronellanellaStar\@petronellanellaNoStar%
481 }
482 \newcommand*{\@petronellanellaNoStar}[1] [\unskip]{%
483   \move[4]{Petronella-nella \ignorespaces#1\unskip}%
484 }
485 \newcommand*{\@petronellanellaStar}[1] [%
486   \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
487   \move[4]{\ignorespaces#1\unskip\ petronella-nella}%
488 }

```

\promenade The `\promenade` and `\halfpromenade` commands work slightly differently. Both
\promenade* take the person (or direction) you're promenading as the optional argument, but
\halfpromenade the `\promenade` command also takes a mandatory argument (the number of beats)
\halfpromenade* while `\halfpromenade` command is fixed at 8 beats.

```

489 \newcommand*{\promenade}{%
490   \moveindex{Promenade}
491   \@ifstar\@promenadeStar\@promenadeNoStar%
492 }
493 \newcommand*{\@promenadeNoStar}[2] [\unskip]{%
494   \move[#2]{Promenade \ignorespaces#1\unskip}%
495 }
496 \newcommand*{\@promenadeStar}[2] [%
497   \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
498   \move[#2]{\ignorespaces#1\unskip\ promenade}%
499 }
500 \newcommand*{\halfpromenade}{%
501   \moveindex{Promenade}%
502   \moveindex{Half Promenade}%
503   \@ifstar\@halfpromenadeStar\@halfpromenadeNoStar%
504 }
505 \newcommand*{\@halfpromenadeNoStar}[1] [\unskip]{%
506   \move[8]{Half promenade \ignorespaces#1\unskip}%
507 }
508 \newcommand*{\@halfpromenadeStar}[1] [%
509   \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
510   \move[8]{\ignorespaces#1\unskip\ half promenade}%
511 }

```

\rightandleftthrough Creates a right and left through (aka. rights and lefts). These always take up 8
\rightandleftthrough* counts.

```

\rightsandlefts
\rightsandlefts*
512 \newcommand*{\rightandleftthrough}{%
513   \moveindex{Right and left through}%
514   \moveindex{Rights and lefts|seealso{Right and left through}}%
515   \@ifstar\@rlStar\@rlNoStar%

```

```

516 }
517 \newcommand*{\rightsandlefts}{%
518   \moveindex{Right and left through}%
519   \moveindex{Rights and lefts|seealso{Right and left through}}%
520   \@ifstar\@rlStar\@rlNoStar%
521 }
522 \newcommand*{\@rlNoStar}[1][\unskip]{%
523   \move[8]{Right and left through \ignorespaces#1\unskip}%
524 }
525 \newcommand*{\@rlStar}[1][%
526   \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
527   \move[8]{\ignorespaces#1\unskip\ right and left through}%
528 }

```

`\rollaway` “Roll away” and “roll away with a half sashay” may sound similar, but the macros that produce them are a bit different. The `\rollaway` macro works exactly like most macros here: It takes a single optional argument, and the star version rewords things a bit (it takes no count argument since that’s always 4 beats for this figure). The `\rollawaysashay` macro on the other hand, takes a single optional argument unless you use the splat version in which case it takes a single optional argument *and* a required argument. This allows you to reword things (just like the other commands) by leaving off the optional argument, but also allows you to make more complicated roll aways such as `\rollawaysashay*[the gents]{Ladies}` which would be typeset as: “Ladies roll the gents away with a half sashay”.

```

529 \newcommand*{\rollaway}{%
530   \moveindex{Roll away}%
531   \@ifstar\@rollawayStar\@rollawayNoStar%
532 }
533 \newcommand*{\rollawaysashay}{%
534   \moveindex{Roll Away}%
535   \moveindex{Roll Away with a Half Sashay}%
536   \moveindex{Half Sashay}%
537   \@ifstar\@rawhsStar\@rawhsNoStar%
538 }
539 \newcommand*{\@rollawayNoStar}[1][\unskip]{%
540   \move[4]{Roll \ignorespaces#1\unskip\ away}%
541 }
542 \newcommand*{\@rollawayStar}[3][\unskip]{%
543   \move[4]{\ignorespaces#2\unskip\ roll \ignorespaces#3\unskip\ away \ignorespaces#1\unskip}%
544 }
545 \newcommand*{\@rawhsNoStar}[1][\unskip]{%
546   \move[4]{Roll \ignorespaces#1\unskip\ away with a half sashay}%
547 }
548 \newcommand*{\@rawhsStar}[3][\unskip]{%
549   \move[4]{\ignorespaces#2\unskip\ roll \ignorespaces#3\unskip\ away with a half sashay \ignorespaces#1\unskip}%
550 }

```

`\starleft` Though ‘star left’ and ‘star right’ are really the same move (in different directions),
`\starleft*` there are two separate macros since there aren’t any other directions you can star.
`\starright`
`\starright*`

```

551 \newcommand*{\starleft}{%
552   \moveindex{Star}%

```



```

553 \moveindex{Left hand star}%
554 \def\cc@dir{Left}%
555 \@ifstar\@starStar\@starNoStar%
556 }
557 \newcommand*\starright{%
558 \moveindex{Star}%
559 \moveindex{Right hand star}%
560 \def\cc@dir{right}%
561 \@ifstar\@starStar\@starNoStar%
562 }
563 \newcommand*\@starNoStar}[1]{%
564 \move[#1]{\cc@dir\ hand star}%
565 }
566 \newcommand*\@starStar}[1]{%
567 \move[#1]{Star \cc@dir}%
568 }

```

`\sashay` The sashay command, like `\rollawaysashay` takes a different number of arguments if you use the starred version. The normal version takes an optional argument and the required count, while the starred version takes the same optional argument, the required count, and another required argument. For instance, `\sashay*[down and back]{8}{Ladies}` would create the move: “Ladies sashay down and back”.

```

569 \newcommand*\sashay{%
570 \moveindex{Sashay}%
571 \@ifstar\@sashayStar\@sashayNoStar%
572 }
573 \newcommand*\@sashayNoStar}[2][\unskip]{%
574 \move[#2]{Sashay \ignorespaces#1\unskip}%
575 }
576 \newcommand*\@sashayStar}[3][\unskip]{%
577 \move[#2]{\ignorespaces#3\unskip\ sashay \ignorespaces#1\unskip}%
578 }

```

`\swing` Creates a basic swing. Probably the most common move in modern contra dance, and also one of the simplest commands in this package.

```

579 \newcommand*\swing{%
580 \moveindex{Swing}%
581 \@ifstar\@swingStar\@swingNoStar%
582 }
583 \newcommand*\@swingNoStar}[2][\unskip]{%
584 \move[#2]{Swing \ignorespaces#1\unskip}%
585 }
586 \newcommand*\@swingStar}[2][%
587 \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
588 \move[#2]{\ignorespaces#1\unskip\ swing}%
589 }

```

`\turnalone` “Turn alone” and “Turn as a couple” aren’t exactly dance figures; just directions that are often placed at the end of other figures. For this reason, they all take up 0 logical counts of music and should be prepended to other commands. The

`\turnalone*`
`\turncouple`
`\turncouple*`
`\turntogether`
`\turntogether*`

normal commands take an optional argument which can be used to add some text after ‘alone’ or ‘couple’. The starred version of each command is exactly the same, except that it also has a required argument, a number of counts (for those times when you want it to actually take up time in the music and not just be part of another move).

```

590 \newcommand*\turnalone}{%
591   \moveindex{Turn Alone}%
592   \def\cc@who{alone}%
593   \@ifstar\@turnStar\@turnNoStar%
594 }
595 \newcommand*\turncouple}{%
596   \moveindex{Turn as a Couple}%
597   \moveindex{Turn Together|see{Turn as a Couple}}%
598   \def\cc@who{as a couple}%
599   \@ifstar\@turnStar\@turnNoStar%
600 }
601 \newcommand*\turntogether}{%
602   \moveindex{Turn as a Couple}%
603   \moveindex{Turn Together|see{Turn as a Couple}}%
604   \def\cc@who{together}%
605   \@ifstar\@turnStar\@turnNoStar%
606 }
607 \newcommand*\@turnNoStar}[1][\unskip]{%
608   \cc@checkphrasestart%
609   \move*[0]{Turn \cc@who\ \ignorespaces#1\unskip\ \ \ignorespaces}%
610 }
611 \newcommand*\@turnStar}[2][\unskip]{%
612   \move[#2]{Turn \cc@who\ \ignorespaces#1\unskip}%
613 }

```

`\twirltoswap` “Twirl to Swap” is probably in the running for having the most variations of any
`\californiatwirl` Contra dance move. A few of the more common ones are presented here. They
`\starsthrough` don’t take any arguments, and there aren’t any starred versions. Just simple, 4
`\starthru` count moves.

```

\boxthegnat
\swattheflea 614 \newcommand*\twirltoswap}{%
\jerseytwirl 615   \moveindex{Twirl to Swap}%
\arizonatwirl 616   \move[4]{Twirl to swap}%
617 }
618 \newcommand*\californiatwirl}{%
619   \moveindex{California Twirl}%
620   \move[4]{California twirl}%
621 }
622 \newcommand*\starsthrough}{%
623   \moveindex{Star Through}%
624   \move[4]{Star through}%
625 }
626 \newcommand*\starthru}{%
627   \moveindex{Star Thru|see{Star Through}}%
628   \moveindex{Star Through}%
629   \move[4]{Star thru}%
630 }
631 \newcommand*\boxthegnat}{%

```

```

632 \moveindex{Box the Gnat}%
633 \move[4]{Box the gnat}%
634 }
635 \newcommand*\swattheflea{%
636 \moveindex{Swat the Flea}%
637 \move[4]{Swat the flea}%
638 }
639 \newcommand*\jerseytwirl{%
640 \moveindex{Jersey Twirl}%
641 \move[4]{Jersey twirl}%
642 }
643 \newcommand*\arizonatwirl{%
644 \moveindex{Arizona Twirl}%
645 \move[4]{Arizona twirl}%
646 }

```

`\downthehall` Up and down the hall are often counted as a single move (sometimes with a ‘turn alone’ or similar in between). You may want to use the `\move` command to define `\downthehall*` your own versions of these commands, but just in case some shortcuts are provided `\upthehall` anyways. `\upthehall*`

```

647 \newcommand*\downthehall{%
648 \moveindex{Down the Hall}%
649 \def\cc@dir{down}%
650 \@ifstar\@walkthehallStar\@walkthehallNoStar%
651 }
652 \newcommand*\upthehall{%
653 \moveindex{Up the Hall}%
654 \def\cc@dir{up}%
655 \@ifstar\@walkthehallStar\@walkthehallNoStar%
656 }
657 \newcommand*\@walkthehallNoStar}[2][\unskip]{%
658 \move[#2]{\expandafter\MakeUppercase\cc@dir\ the hall\ \ignorespaces#1\unskip}%
659 }
660 \newcommand*\@walkthehallStar}[2][%
661 \expandafter\expandafter\expandafter\MakeUppercase\@gobbletwo]{%
662 \move[#2]{\ignorespaces#1\unskip\ \cc@dir\ the hall}%
663 }

```

7 Dance information

`\dancetitle` These macros give information about the current (or previous, if you’re not in a `\danceauthor` dance environment) dance. They can be used for things like adding the dance name and number to the header in a book, referencing the dance author in footnotes, `\danceform` etc.

```

664 \newcommand*\dancetitle{}
665 \newcommand*\danceauthor{}
666 \newcommand*\danceform{}

```

8 Lists and Indices

8.1 Lists

Just as many classes allow you to build a table of contents, or a list of figures, `contracard` allows you to create a list of dances.

`\listofdances` The list of dances is created by a call to `\listofdance` by default, however, we define an alias: `\listofdances` to prevent confusion.

```
667 \newlistof{dance}{lod}{\cfttoctitlefont\lodtitle}
668 \newcommand*{\listofdances}{\listofdance}
```

`\lodtitle` The title of the list of dances will be:

```
669 \newcommand*{\lodtitle}{List of Dances}
```

An example list of dances can be found at the beginning of this document.

8.2 Indices

Contra Card has the ability to produce several different indices that might be useful for your book or collection of dances. They are:

Shortcut	Name
dbt	Dances by Type
dba	Dances by Author
mvp	Moves by Page
mvd	Moves by Dance

An example of each type of index can be found at the end of this document.

`\enableidx` Indexing is not turned on by default in Contra Card. When you enable it, the `imakeidx` package is loaded, and the indices are created. This means that `\enableidx` should *only* be called in the preamble.

```
670 \newcommand*{\enableidx}{%
671   \PassOptionsToPackage{splitindex}{imakeidx}
672   \RequirePackage{imakeidx}
673   \cc@createindices
674 }%
675 \newcommand*{\cc@createindices}{%
676   \makeindex[name=\cc@dbt,title=\dbtname]
677   \makeindex[name=\cc@dba,title=\dbaname]
678   \makeindex[name=\cc@mvp,title=\mvpname]
679   \makeindex[name=\cc@mvd,title=\mvdname]
680 }%
```

Because we use the `splitindex` option, you'll need to run the `splitindex` command against the index file. For instance, if your project is called `root.tex` you'll want to run:

```
$ splitindex root
```

`\pauseindexing` On occasion you might have a dance that you don't want to include in the index
`\resumeindexing` for some reason. When this happens, you can temporarily disable indexing (and later enable it again).

```
681 \newcommand*\pauseindexing{\def\cc@indexingpaused{}}
682 \newcommand*\resumeindexing{\let\cc@indexingpaused\undefined}
```

`\cc@dbt` Though you probably don't need to change this, the shortcut for each index can
`\cc@dba` be changed by redefining the following commands (before you turn on indexing
`\cc@mvp` functionality):
`\cc@mvd`

```
683 \newcommand*\cc@dbt}{dbt}
684 \newcommand*\cc@dba}{dba}
685 \newcommand*\cc@mvp}{mvp}
686 \newcommand*\cc@mvd}{mvd}
```

`\dbtname` The names of each index can also be changed by redefining these commands. This
`\dbaname` should also be done *before* the indexing functionality is turned on. This means that
`\mvpname` if you're loading Contra Card with the `enableidx` package option, you shouldn't
`\mvdname` mess with these commands.

```
687 \newcommand*\dbtname}{Dances by Type}
688 \newcommand*\dbaname}{Dances by Author}
689 \newcommand*\mvpname}{Moves by Page}
690 \newcommand*\mvdname}{Moves by Dance}
```

`\moveindex` For any of the move shortcut macros, index entries are automatically added for the
`\moveindex*` given move. However, for moves that you define yourself with the `\move` command, you'll need to add index entries manually. This can be done with `\moveindex`. This macro takes a single argument (the index entry to add) and should only be called from within the `contra` environment. The star version of the command also typesets the first argument (so you don't have to write it twice).

```
691 \newcommand*\moveindex{\@ifstar\moveindexStar\moveindexNoStar}
692 \newcommand*\moveindexStar}[1]{%
693   #1%
694   \ifthenelse{\isundefined{\cc@indexingpaused}}{%
695     \ifthenelse{\isundefined{\imki@wrindexentry}}{%
696       \index{#1}%
697     }{%
698       \index[mvp]{#1}%
699       \imki@wrindexentry{mvd}{#1}{\arabic{dance}}%
700     }%
701   }{}%
702 }
703 \newcommand*\moveindexNoStar}[1]{%
704   \ifthenelse{\isundefined{\cc@indexingpaused}}{%
705     \ifthenelse{\isundefined{\imki@wrindexentry}}{%
706       \index{#1}%
707     }{%
708       \index[mvp]{#1}%
709       \imki@wrindexentry{mvd}{#1}{\arabic{dance}}%
710     }%
711   }{}%
712 }
```

```
711 }{}%
712 }
```

9 Helper macros

The following macros are used by the `contracard` package to perform various tasks. Those that may also be of use to the contra dance writer have been left unhidden.

`\timesaround` Sometimes it's useful to calculate the approximate number of times a given move can be done in a certain number of beats of music (eg. the number of times around one can allemande in 6 beats). For this, the `\timesaround` macro was created. It takes two arguments: the number of beats it takes to go one time around (eg. 4 for an allemande) and the total number of beats you have to work with. It spits out an integer, a fraction, or a mixed number and a word matching the regular expression: `/[1-9]*[%%%]?(\ times?)?/`.

For example: `\timesaround{4}{6}` produces: "1½ times".

```
713 \newcounter{timesaround}
714 \newcounter{quartertimesaround}
715 \newcommand*{\timesaround}[2]{%
716   \setcounter{timesaround}{\intcalcDiv{\intcalcNum{#2}}{\intcalcNum{#1}}}%
717   \setcounter{quartertimesaround}{%
718     \intcalcMod{\intcalcNum{#2}}{\intcalcNum{#1}}}%
719   }%
720   \ifthenelse{\value{timesaround}>0}{\arabic{timesaround}}{%
721     \ifthenelse{\value{quartertimesaround}=1}{\textonequarter}{%
722       \ifthenelse{\value{quartertimesaround}=2}{\textonehalf}{%
723         \ifthenelse{\value{quartertimesaround}=3}{\textthreequarters}{}%
724       }%
725     }%
726   \ifthenelse{%
727     \value{timesaround}>1\OR%
728     \(\value{timesaround}=1\AND\NOT\value{quartertimesaround}=0\)%
729   }{\ times}{%
730     \ifthenelse{\value{timesaround}=1}{\ time}{}%
731   }%
732 }
```

`\notes` This macro can be used to insert some nicely formatted notes at the end of your calling cards. Just use it in the `contra` environment right after your last move.

```
733 \newcommand*{\notes}[2][\cc@defaultnotesenv]{%
734   \par\nopagebreak\vspace*{\prenotevspace}
735   \begin{\cc@defaultnotesenv}
736     \setlength{\baselineskip}{1.1em plus 0.1em minus 0.2em}
737     \def\cc@notestitle{\textbf{\ignorespaces Notes\unskip}}%
738     \setlength{\parindent}{0pt}%
739     \setlength{\cc@partsepwidth}{\widthof{\footnotesize \cc@notestitle-}}%
740     \setlength{\hangindent}{\cc@partsepwidth}%
741     {\footnotesize \cc@notestitle~\ignorespaces#2\unskip}%
742   \end{\cc@defaultnotesenv}
```

743 }

`\spelledosido` These macros can be used for easily changing the spelling of ‘Do-si-do’ anywhere
`\spellDosido` a `\dosido` command is found (and in the index). By default, we spell it the
`\setdosidospelling` contra dance way (‘Do-si-do’), however, this can easily be changed. For example,
running `\setdosidospelling{dos-`a-dos}` will cause `\spellDosido` to render:
‘Dos-à-dos’ and `\spelledosido` to render: ‘dos-à-dos’.

```
744 \def\spelledosido{do-si-do}
745 \def\spellDosido{Do-si-do}
746 \newcommand*\setdosidospelling[1]{%
747   \protected@edef\spelledosido{\expandafter\MakeLowercase#1}
748   \protected@edef\spellDosido{\expandafter\MakeUppercase#1}
749 }
```

`\cc@checkphrasestart` This macro is used by various parts of contra card to reset the dance phrase and
part at the appropriate time. You should probably just move on and leave it alone.

```
750 \newcommand*\cc@checkphrasestart{%
751   \ifthenelse{\value{phrasecount}=\value{dancephraselength}}{%
752     \newdancephrase%
753   }{%
754     \ifthenelse{\(\value{partcount}=\value{dancepartlength}\)}{%
755       \newdancepart%
756     }{}%
757   }%
758 }

759 \ProcessOptions\relax
760 </contracard-pkg>
```

File II

The contracard class

1 (*contracard-cls)

The Contra Card project also provides a class (contracard.cls) which acts as a convenience wrapper around the core functionality provided by the package. This is useful for generating calling cards, and saves you the trouble of looking up standard card sizes and figuring out margins and where to put headings and the like.

9.1 Options

`small` The class can be loaded with any of the following options. The various size options
`medium` are summarized in the table below. Any unrecognized options are passed to the
`large` contracard package.
`a7paper`
`draft`

Option	Size (mm)	Size (in)
<code>small</code>	127.0 × 76.2	5.0 × 3.0
<code>medium</code>	152.4 × 101.6	6.0 × 4.0
<code>large</code>	203.2 × 27.0	8.0 × 5.0
<code>a7paper</code>	105.0 × 74.0	4.1 × 2.9

```
2 \AtBeginDocument{\large}
3 \PassOptionsToPackage{%
4   margin=0.5in,top=0.75in,paperwidth=6in,paperheight=4in%
5 }{geometry}%
6 \DeclareOption{small}{%
7   \AtBeginDocument{%
8     \titleformat{\section}{\normalsize\bfseries}{\thesection}{1em}{}%
9     \titleformat{\subsection}{\normalsize}{\thesection}{1em}{}%
10  }
11  \PassOptionsToPackage{%
12    margin=0.25in,top=0.75in,paperwidth=5in,paperheight=3in%
13  }{geometry}%
14 }
15 \DeclareOption{medium}{%
16   \AtBeginDocument{\large}
17   \PassOptionsToPackage{%
18     margin=0.5in,top=0.75in,paperwidth=6in,paperheight=4in%
19   }{geometry}%
20 }
21 \DeclareOption{large}{%
22   \AtBeginDocument{\Large}
23   \PassOptionsToPackage{%
24     margin=0.75in,top=1in,paperwidth=8in,paperheight=5in%
25   }{geometry}%
26 }
27 \DeclareOption{a7paper}{%
28   \AtBeginDocument{%
29     \titleformat{\section}{\normalsize\bfseries}{\thesection}{1em}{}%
30     \titleformat{\subsection}{\normalsize}{\thesection}{1em}{}%
```



```

31 }
32 \PassOptionsToPackage{%
33   margin=5mm,top=15mm,paperwidth=105mm,paperheight=74mm%
34 }{geometry}%
35 }
36 \DeclareOption{draft}{%
37   \PassOptionsToClass{draft}{article}%
38 }
39 \DeclareOption*{%
40   \PassOptionsToPackage{\CurrentOption}{contracard}%
41 }

```

9.2 Environment setup

The `contracard` class does a little extra work to turn off headers, and prevent page numbering:

```

42 \AtBeginDocument{\pagestyle{empty}}
43 \AtBeginDocument{\pagenumbering{gobble}}

```

It also defines a command `\@ccisclass` to let the `contracard` package know that it was called via the class:

```

44 \newcommand*{\@ccisclass}{}
45 \ProcessOptions\relax
46 </contracard-cls>

```

Appendices

A On Notation

`\gypsy` In some circles (pun intended) the move “walk around” or “right/left shoulder
`\gypsy*` round” (also “spiral”, “gyre”, “eyes”, etc.) is called a “gypsy”. This is considered
`\gypsyleft` an ethnic slur by some groups of the Romani people. While the contra term is not
`\gypsyleft*` likely to have been derived from the slur, I see no reason not to use an alternative.
`\gypsyright` In version 2 of this document—and in calling cards generated with this package—I
`\gypsyright*` have chosen to use the term “walk around” when no direction needs to be specified,
or “right/left shoulder round” when it does. This avoids creating an uncomfortable
situation for a dancer hearing a word that to them may be associated with hostility,
and a lifetime of persecution. It seems to me that providing a safe and welcoming
dance environment is worth the trivial inconvenience of having to learn a new
move name.

The commands listed in the margin have been renamed, for their alternatives see `\walkaround` and its variants.

B Deprecated macros

`\longpetronella` These macros (as well as the ones mentioned in appendix A) have been removed
`\longpetronella*` from the package, resulting in a major version bump. If you were using any of these
`\longpetronellanella` macros in your documents, you may wish to continue using an older version of
`\rollawayhalfsashay` this package or update your documents before upgrading. For information about
`\rollawayhalfsashay*` what version each macro was removed in see the change log.
`\rawhs`
`\rawhs*`

C Upgrading from 1.x

Aside from removing deprecated macros, (see appendix B), you will also want to search your dances for the text `\balanceand` and decrement the following move by 4 counts. Previously, the `\balanceand` macros took up 0 logical counts of music, but in version 2.0 it adds 4 counts to the next move. Several new move shortcuts were also added in version 2.0 of this package which may be able to replace uses of the generic `\move` macro in your dances. For a full list, see the change history at the end of this document.

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