

What's New in Callarama

07/01/2024

- Callarama.Net (synchronizing 2 or more users over the internet) has been moved to a new server. Past problems should be resolved, but please notify support@callarama.com if there is still an issue.
- Due to problems with certain Windows updates that have caused Callarama to stall, **"HELP"** is currently displayed in a separate window (Microsoft XPS Viewer) that is not a part of the Callarama application.
- New animations, mostly in Advance, have been added on demand of users. A new method that will enable unusual formations is in development.

02/14/2022

- **There is a new option to type the full names of calls** (instead of shortcuts) from the keyboard. Please see "Typing Full Names" in Chapter 3.3.
- **A Flow Monitor has been added as a learning tool.** Please see chapter 16.2. To learn more about this feature, review <http://www.callarama.com/pdf/Evaluating%20Flow%20in%20Callarama.pdf>
- Animations for **"And Roll"** have been revised. This is a complex issue because they depend on the preceding call, and there are currently 8,800+ possible combinations for "Roll" in Callarama. It should work better now, but if you encounter problems please report them to support@callarama.com

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Callarama for Dancers:

Callarama is a great learning tool for dancers who want to study individual calls (Basic thru A2) and sequence them,

similar to the “Taminations” software, but with many more possibilities. These features, including operation by voice, are **Free for All**. Activation is not required.

To get started, stay in the “INTRO” layout that is offered by Callarama initially. Use “**Call Explorer**” (3.4) to study individual calls and formations. If you want to sequence calls, see “**How to move Dancers**” in chapter 2. You can use the full range of Callarama features for free, except saving sequences of calls.

1 Callarama Licensing

The download from www.callarama.com/download.html can be used **FREE** by callers and dancers as well. See www.callarama.com/free.html.

Activation after a **payment** enables the fully featured version. The previous edition of Callarama had a price of \$149.00 with an extra \$39.00 for speech recognition and with free upgrades.

The pricing has been modified in order to allow easier access for new callers or for those who are not sure for how long they might use the software.

\$65.00 is the entry price, with activation for 1 year. After this, a renewal is **\$45.00** for the following year. After 3 uninterrupted years (a total of \$155.00), **the license will be unlimited**. You can also make a one-time payment of **\$149.00**.

This includes **speech recognition** and **free upgrades** for the life-time of the Callarama 2 edition.

During the first 3 years, activations on additional devices that are owned and operated by the user are **free**. After that, there will be an activation fee of **\$10.00** for each new activation (e.g. replacement of a previously licensed device).

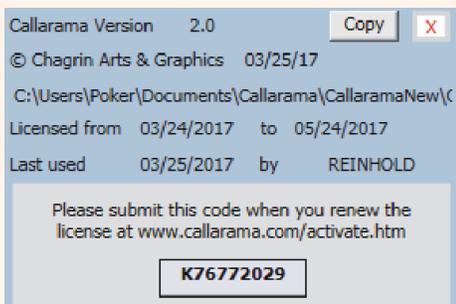
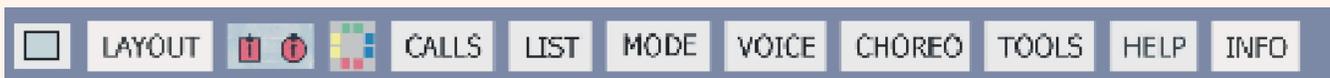
For activation, please make the payment through PayPal on www.callarama.com/purchase.html and include the activation code that appears under “Info” in the Callarama window.

2 Getting Started



A shortcut to “Callarama2.exe” should be installed on your desktop. Dbl. Click to start the program.

Please take a minute to become familiar with basic **menu options**:



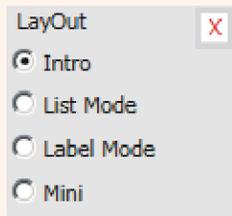
Select “**INFO**” to view the status of your installation.

If an activation code (2 capital letters and 8 numerals) is shown, include this code when you obtain or renew a license at www.callarama.com/purchase.html

Click “Get Activation Code” if shown to create a code for your installation.

You can change the size of the window with the mouse as usual, and it will assume constant proportion of width and height unless it is maximized (filling the whole screen).

Click  to reset it to the last saved window size.

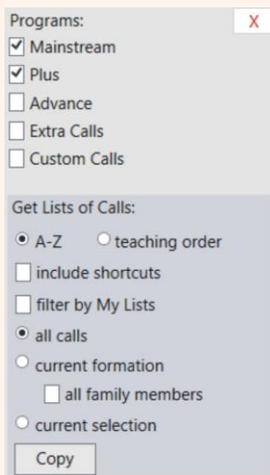


Select **“LAYOUT”** to choose a configuration that fits your needs and available screen space.

If you are an experienced user, select **“List”** or **“Label”** mode.

For starters, it is recommended to use **“Intro”** where more advanced features are not shown.

On a small tablet, you may want to use **“Mini”**. It has minimal controls and is operated mainly by voice. You need to be familiar with Callarama Voice to use this layout.



In **“CALLS”**, select the dance program you want to use. The default is MS and PLUS.

You can also include Advance calls, your own **“Custom”** calls and **“Extra”** calls. The former are a collection of experimental or former **“Quarterly Selection”** calls that can add interest to a workshop.

You can get a list of calls in various configurations. Make your choice from the options under **“Get List of Calls”** and click **“Copy”**. The list will be copied to the clipboard, and you can then paste it into a text document and print it. Use a mono-spaced font like **“Consolas”** to neatly arrange shortcuts and call names.

“filter by My Calls” refers to settings that configure Callarama calls as a selection or program of your choice (see chapter 16).

“current formation” will give you all calls that can start from the formation (or family thereof) that is currently present on the dance floor, regardless of arrangement and active dancers.

“current selection” gives the calls that are actually available for the formation, arrangement and active dancers (the calls that are listed in List Mode or marked white in Label Mode).

The Dancers



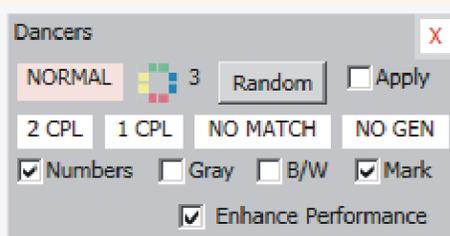
In the menu, click these icons to display dancers as checkers or as 3-D figurines.

Checkers mode is best suited for developing and analyzing choreography.



3-D comes closer to the real situation where dancers are seen from an angle. You can change the view by clicking the black handles at the sides of the floor or clicking into the floor. If you click into the center, the view is reset to its default.

You can activate an external window that shows just the dance floor and can be enlarged, useful for demonstrations or teaching.



Click  in the menu to modify how the dancers are marked.

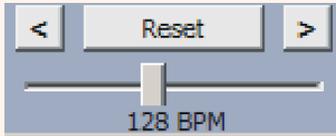
In the **“Normal”** color scheme, the 4 couples are red, blue, green and yellow. You can select other sequences by clicking the color icon in the **“Dancers”** panel. You can apply **“Random”** colors.

For practicing various methods of sight resolution, certain dancers can be

highlighted with options in the white labels.

Mark Highlights the selected active dancers.

How to move Dancers

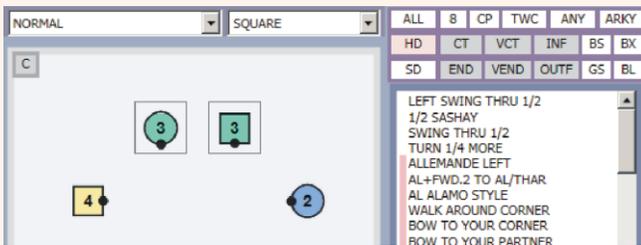


Locate the **“Reset”** button at the bottom of the window. If you get lost, click there to go back to a Normal Square.

You can also undo and redo calls with the **“<”** and **“>”** buttons.

Set the slider to the desired speed in beats per minute.

As in real calling, there always 2 parts to a call: The designation of **Active Dancers**, and the **Call** itself.



The array of labels in the upper right corner indicates the selected **active dancers**. The list below has the **calls** that are available for these actives in the current formation.

When you click a label to select available active dancers the selection of calls changes.

There are various ways to prompt a call and move the dancers:

- In “Intro” and “List” mode, you can **click on a call that is shown in the list**.
- In “Label” mode, available calls are represented by labels that are arranged in teaching order and identify the calls by their shortcuts. **Click a label to prompt a call**.
- In all modes, you can designate actives dancers and prompt calls by **typing on the keyboard**. You can use **shortcuts** (the default setting) or use **full names** when the **Long** option is selected.
- In all modes, actives dancer designations and calls can be given by **Voice**. Please read about speech recognition below before you use it.

Please note:

When a call is shown in the list, it can by definition be called from the current formation. Whether it is a “good” call in terms of choreography, flow or handhold is up to you to decide.

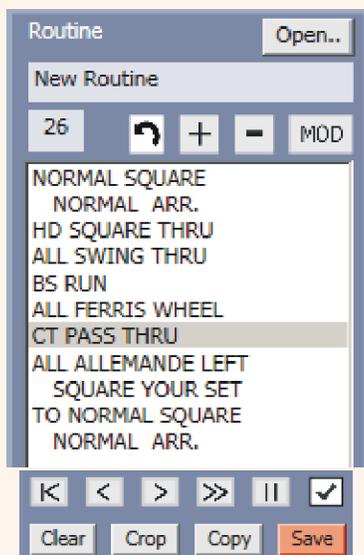
Certain calls like U-Turn Back are **marked yellow**. These are “generic” (not individually programmed in Callarama for the current formation). They are always listed, but do not always work.

When the “Smart Calls” option is checked in the “List” menu, you see calls **marked red**. When you click one of those, the active dancers will automatically change to what is most likely expected for this call. For instance, after FERRIS WHEEL done by ALL dancers, PASS THRU can be called without explicitly designating the centers as active.

At the start of each call, Callarama indicates the next formation in the 2 boxes at the top and updates the call list for this new formation. **You can click the next call or change the active dancers while the previous call is still running.**

Learn more about “Smart Calls” and advanced calling options like keyboard entry and voice activation in the chapters

below.



The Routine List

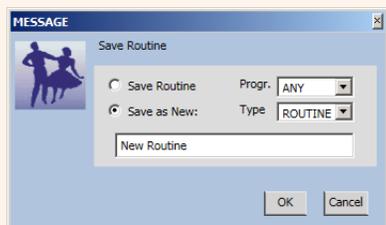
All calls are recorded in the “Routine” list (left side of the dance floor). You can “play” the recorded routine with the “arrow” buttons (bottom of the window):

If you click into the routine list, the formation before the selected call will be shown. If you continue with a call from there, the following calls in the list will be discarded.

The number of beats in your routine up to the selected spot is shown in the upper left.

You can view the animation of a call that is currently selected in the list by moving the **slider** under the dance floor.

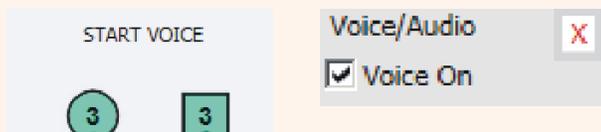
When a routine is new, or a saved routine has been changed, the “Save” button turns red. If the box above this button is checked, you will be prompted to save before you abandon the routine.



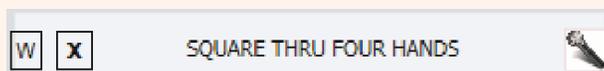
In the “Save” message, name the routine. You can specify the dance program and what type of routine it is. These settings serve to categorize your saved routines. Click “OK” to save.

To reload a saved routine, click the “Open...” button. In the window that appears, select “Custom” to show your saved routines.

Using Speech Recognition



On the top of the dance floor, click where it says “**Start Voice**”. If this text is not displayed, select “VOICE” from the menu and make sure that “Voice On” is checked.



Callarama Voice starts with an audible message, and the voice controls are displayed.

If audio and speech recognition on your device are already set up, you should be able to see a voiced call indicated and the dancers moving accordingly. Callarama Voice has its own vocabulary and is separate from the voice recognition that operates your desktop and must be turned off while you speak to Callarama. To use voice efficiently, you need to know how it works. Please take the time to consult help in the chapters below. It will be frustrating if you don't.

To turn voice input off (mute) and on, click . To end Callarama Voice, click “X”. Click “W” to see the list of voice commands that can be used to operate the Callarama window.

Or toggle voice off/on with the “accent” key which is next to “Esc” on your keyboard (^ on the German keyboard).

Do not use a switch on your microphone. Callarama will lose the connection and take time to reconnect.

Speech recognition on your computer must be properly set up. There are tools in Control Panel/Speech Recognition to train it to your voice and test the microphone. Note that the voice training pertains **to the user** who is logged in. When you use Callarama as another user or install it on another computer, you need to transfer your user data or repeat the training. Without explicit training, Callarama will to some extent learn to recognize you by itself, but that will take time.

For trouble shooting and how to customize your voice commands see more detailed instructions in chapter 6.2 below.



Click  or the “X” control box to close the program. The current display settings will be saved so that Callarama can restart at the same place and with the same size and configuration.

When you close Callarama, you will see a message. If you deactivate the checkbox in this message, the **default settings** will be restored.

This concludes the introduction. Learn about advanced features in the next chapters.

The following **Special Keys** are programmed to assist with Callarama features, provided that the main Callarama window has the focus:

Esc closes the program.

The “**Accent Key**” next to Esc on your keyboard is programmed to mute the microphone or turn it back on.

Use **Tab** or **Enter** to prompt a command after it has been identified by typing a shortcut.

F1 resets the Square. If you do not want to be reminded to save a routine, uncheck the box next to “Reset”.

F2 Undo Call

F3 Random Call. To accept the call, press Tab or Enter

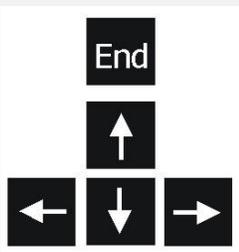
F4 2-Couple Mode

F5 Manual Mode

F6 Reverse Mode.

F7 Combi Call

F8 Asymmetric Mode



Use these keys to navigate the routine that is loaded into the list on the left of the dance floor:

- down arrow to run the next step
- up arrow to go backwards to the previous step
- left arrow to go to the top
- right arrow to run the routine all the way to the end
- “End” key to stop a running routine

3 Managing the Square

3.1 Formations

CT IN LINE

RndF RndS Mem 1 2 3 4 CRAMS

The Formation panel above the dance floor allows you to configure the arrangement, sequence and dancer-relationship (FASR) in available formations. It also monitors the status while you are calling. To view all options, expand the panel with the down arrow (List and Label modes only).

SEQUENCE				AFFILIATION			ARRANGEMENT	
BOYS				HD.BS. WITH		FLIP		
IN	OUT	PT	CRN			0		NORMAL
1	2	3	4	RH	OPP	1		1/2 SASH
GIRLS				SD.BS. WITH		2 <td>ARKY 3</td>		ARKY 3
IN	OUT	PT	CRN			3 <td>ARKY 4</td>		ARKY 4
1	2	3	4	RH	OPP			ARKY 1
								ARKY 2

Formations are arranged in families of similar design like "Lines" or "Boxes". Select a group (e.g. LINE) from the list on the right, and then select a formation from the list on the left. The 2 combine to form the name of the formation (e.g. CT IN LINE).

When you select a start formation, a new dance starts in the Routine list The normal arrangement for this formation will be displayed, with Boys/Girls in sequence and in #1 spots. You can select any of the possible combinations by clicking the labels. Clicking a "Flip" label will rotate the setup.

Click a label under "Arrangement" to select an arrangement other than NORMAL. The naming conforms to Callerlab definitions if they have been provided for the formation.

The partner affiliation section reflects partner relations as defined in the Formation Editor. This is somewhat arbitrary in less common formations where there is no convention for defining partners.

Whenever a new formation is reached -whether by selecting it from the Formation panel or by performing a call- the call list or labels will be updated. The markings are explained in [Active Dancers](#).

While calling, you can monitor the status of each formation in the extended panel.

CRaMS stations are indicated for Line and Box formations. You can toggle through the 32 stations by clicking the label.

Click the "Rnd1" or "Rnd2" button to generate a random formation to start from. This can be used to practice sight resolution. "Rnd1" produces a random formation; "Rnd2" produces a random arrangement, sequence and relationship (ASR) of the last selected formation.

When you click one of the numbered labels next to "MEM", the current formation will be memorized. You can return to this formation anytime while Callarama is running.

To erase, hold the right mouse button over the label.

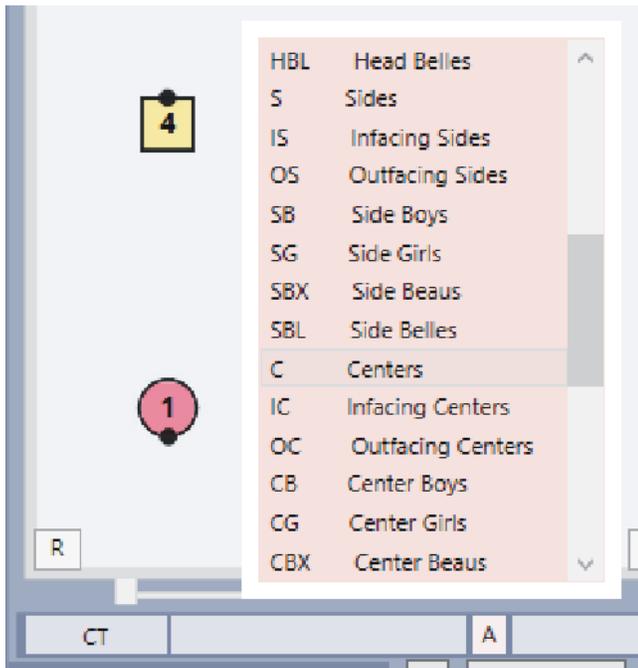
3.2 Active Dancers

ALL	8	CP	TWC	ANY	ARKY
HD	CT	VCT	INF	BS	BX
SD	END	VEND	OUTF	GS	BL

A call is always targeted to a certain set of active dancers (e.g. CENTERS). These are indicated in the ACTIVES panel on the top right of the dance floor.

Red labels indicate the selection, **white** labels indicate other available selections and **grey** labels indicate selections that are not available for the current formation. There are several ways to select active dancers:

- click the white **labels** and combine designations.



- click the little “A” at the bottom of the dance floor to see the list of **shortcuts** that can be typed to select active dancers (the preferred method). You can click a selection from this list or (better) start memorizing the shortcuts (e.g. “C” for centers). When you type “c” (not case sensitive), the designation appears in the lower right, and you can then press “Enter” or “Tab” to apply the selection.

- using **voice**, speak the full name of a selection (e.g. “Centers”) as shown or an alias that you have added in the voice editor yourself.

Special designations:

“**CP**” directs dancers to perform a single dancer action as a unit of 2.

“**8**” refers to calls (mostly in A2) that are being performed by either all 4 couples or all 8 dancers.

“**TWC**” is used in situations where the normal ACTIVES labels are not appropriate or are already applied to another call. In many cases, but not always, this equals the Caller saying “Those who can ...”

“**ANY**” refers to the “Any Hand” concept in Advance.

Normally, gender dependent calls (e.g. “Star Thru”) will only be shown or marked if they are appropriate in the current arrangement. If **ARKY** is selected, these calls can be performed under all arrangements, but may not always be accurate.

Adhering to Callerlab MS definitions, calls that include a “Courtesy Turn” (e.g. “Right and Left Thru”) will be shown regardless of arrangement when the PLUS or Advance programs are selected.

When the selection of active dancers is changed, the list or label array of calls is updated to indicate what is available for the selected dancers in the current formation. Note that calls are displayed only for the dance program(s) selected in the “CALLS” menu.

Please observe how the calls are color-coded:

In “Intro” and “List” modes, the calls are presented alphabetically in a scroll list.

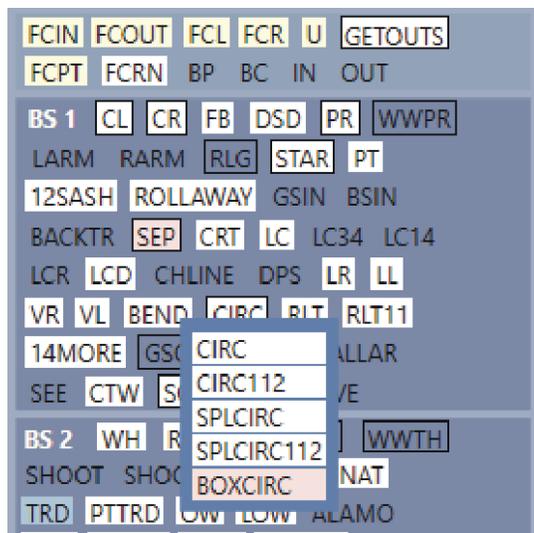
Available calls for the selected active dancers are shown without a color marker.

When “Smart Calls” (see below) is checked in the “LIST” menu, certain calls that are available for another set of active dancers are included with a **red** marker. If you select one of those, the active dancers will automatically change. Hold your mouse over the names to see what they stand for.

Certain calls that are not programmed for a specific formation (generic calls) are always included and marked **yellow** (e.g. U-TURN Back and ROLL). These may not have a result in the current formation.

The selection in the “LIST” menu determines how the call names are displayed (e.g. as shortcuts, full names or voice commands).

CAST OFF 3/4
CIRCULATE
CIRCULATE 1 1/2
COURTESY TURN
CALIFORNIA TWIRL
DIXIE STYLE TO WAVE
DOWN TO THE MIDDLE
DOSADO
EXPLODE THE WAVE
EXPLODE AND
FORWARD+BACK
FACE IN
FACE LEFT



In “Label” mode, the calls are displayed in an array of labels that are grouped by program (e.g. BS1) and roughly in teaching order.

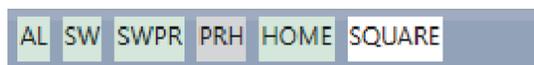
Available calls for the selected active dancers are marked **white** and indicated by their shortcut. When the label has a black border (e.g. “CIRC”), a list of this family of calls opens on click.

“Left”, “Rev” and fractional versions of a call are associated with the normal call by slashes, e.g. “L / SQU”. The slash is not part of the shortcut. In this example, “Left Square Thru” is triggered by clicking on the “L” label, and the shortcut is “LSQU”.

“Smart Calls” (see below) are marked **red**. Other calls that would be available for other active dancers and not “smart” are marked **blue** (e.g. “TRD”). Calls that are not marked are not available in the current formation.

Generic calls are marked **yellow** and mostly grouped at the top of the array.

Because Label mode always shows all calls and marks them, it is best suited to analyze what is available in a specific situation or why a voice call may not have worked as expected.



In all modes, a group of special call labels for get-outs is displayed underneath the ACTIVES panel. These change color to indicate whether the sequence of dancers allows a clean get-out.

Definition of Heads and Sides:

Boys 1 and 3 are always Heads. Whenever a Normal Square in Normal Arrangement and with Boys 1 and 3 in their home spots is present, either as the start formation or within a tip (e.g. after a Singing Call routine), the software defines their current partners as Heads. This feature allows you to call continuous Singing Call routines where the Girls rotate.

Please note that in this system, if you "Stir the Bucket" and do not start a new routine, the original Heads will continue to be Heads.

In most formations (e.g. a Box), Heads and Sides are not defined by position, but by the awareness of the Caller and Dancers of who they are. The software simulates this by activating the HD/SD labels in these formations when calls are available for the current Head and Side dancers to perform. This is similar to the Caller addressing the "Original Heads/Sides". You must use your own judgment on when to use this option.

Smart Calls explained:

When you keep calling, the selected actives stay the same until you come to a formation where they are not applicable. In this instance, the actives will change to "ALL".

"Smart Calls" is an automatic feature that allows you in many cases to keep calling without specifying a change of actives:

Rule 1: When a selected call applies to only one set of active dancers in a formation, Callarama will automatically switch to these actives.

Example:

HEADS SQUARE THRU
SWING THRU (switches to "ALL")
BOYS RUN (must specify Boys because there are multiple choices)
FERRIS WHEEL (switches to "ALL")
PASS THRU (switches to "CENTERS")
ALLEMANDE LEFT (switches to "ALL")

Rule 2: When a selected call is not available for the selected active dancers (other than ALL), Callarama will switch to "ALL".

Example:

HEADS PASS THE OCEAN
PING PONG CICULATE (switches to "ALL")

Please be aware that the "smart" choices depend on what has been programmed in Callarama and do not consider all possibilities that may exist.

Please note:

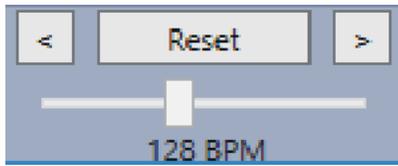
In most situations, the naming of actives follows standard calling conventions. However, since the number of labels had to be limited, there are some deviations:

For instance, in a Tidal Wave "Centers Swing Thru" refers to the center wave while "Centers Trade" refers to the centers of the 2 waves respectively.

In a Starting Double Pass Thru "Centers Dixie Style to an Ocean Wave" has the center Belles start the call whereas "All Dixie Style" means "in a tandem".

There is more like this -sometimes you will need to find out by trial and error.

3.3 Calling



Before starting to call, please take note of the controls at the bottom of the dance floor.

The 2 arrows serve to undo and redo a call. Use the “Reset” button to return to a Normal Square.

The slider adjusts the **speed** of the animation and is calibrated in beats per minute (**BPM**) as indicated below. The speed calibration is very accurate. If you play music to a singing call routine that shows 64 beats in the “Routine” list, it should be well synchronized with the BPM’s of the music. If your routine beats deviate from 64, you need to adjust the BPM’s up or down.

If the speed goes beyond the capability of your device, the BPM indicator shows in white instead of black. This occurs mostly in 3D mode, and the program will then reduce the frame rate of the animation to keep track with the required speed. If, at the end of a call, the BPM’s for this call have not been matched, the color remains white.

Calls can be prompted in various ways:

- In “Intro” and “List” modes, click on the name of the call in the scroll list.
- In “Label” mode, click on a call label that is marked as active. If it is a “Call Family” label (e.g. all varieties of Square Thru), click again on a call in the list that pops up.
- If using **Voice**, speak the call, using the phrasing that is suggested when the “List” menu setting is “Voice Command”. Please consult [Speech Recognition](#) on how to use other phrases (alias) that may better suit your calling style or accent.
- If you click the button, located below the dance floor, or press “F4” on the keyboard, a **Random Call** (a combination of actives and a call) will be proposed. To accept this call, press “Enter” or “Tab”. Use with caution---it does not guarantee good choreography!
- In all modes, the most efficient calling method is typing **shortcuts**. They are displayed on the call labels, or in the call list when the “List” menu setting is “Key” or “Key & Name”. You can print out a list of shortcuts from the “Calls” panel.

Typing Shortcuts



Observe the boxes under the dance floor: When you start typing (use lowercase letters for convenience), the letters will appear in the small box in the 2nd row. If they match a call or an active dancer designation, the name will appear above, often after only 2 or 3 typed letters. Then press “Enter” or “Tab” to prompt the call or set the active dancers.

Typing Full Names



When Long is selected, you can use the full names of active dancers and calls (e.g. “heads square thru”). When you start typing and a name is recognized, it is auto-completed in blue print. The box above shows the recognized call or active dancer designation, and you press “Enter” (not “Tab”) to prompt it.

Note that names must be in the Callarama Voice vocabulary to be recognized. Type all names the same way as you speak them when you use voice. This includes all alternative (“alias”) names that are in the vocabulary by default or because you have added them yourself. For instance, “touch one quarter” and “touch a quarter” are both available. You can also type numerals (e.g. “touch 1/4”).

Click to see the regular list of recognized **active dancer** designations. Select “Voice Commands” in the “List” menu to see the regular call names in the call list.



You can get a list of **all names, including alias** from the “CALLS” menu:

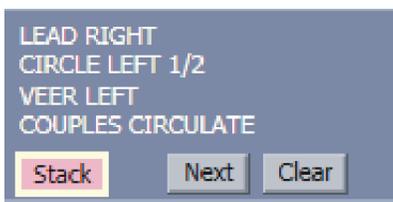
In all calling modes, when the dancers start moving, the software will already have updated the call selection for the ending formation of the call in progress. You can designate new active dancers and give a call immediately and keep the dancers moving in realistic speed without interruption.

Normally, the next call while dancers are still moving is accepted only if it can be executed---it is **verified**. For subsequent calls (while dancers are still moving), the procedure depends on how you give the calls:

- If you **click** a call from a call label or from the call list, it will be accepted only if it can be verified. You can only give one more call while dancers are still moving. Otherwise, a red flash will indicate that it has not been accepted.
- If you give calls by **voice**, subsequent calls are not verified, but stored in the **Stack** list that is shown above the Routine List. They are then taken from there, and if a call cannot be verified at this time, a red flash will appear, and the stack will be cleared.
- If you give calls by **typing** shortcuts, the mode is by default “verify” (the same as when you click). But you can click the little blue “V” label, and it turns yellow, indicating **unverified** mode. The typed calls will then be treated the same way as if they came from voice.

The Stack List

The space above the “Stack” button shows commands that are waiting to be performed. This happens when you call with voice and get ahead of the dancers. In a live calling situation, that would be a sign of bad timing (overloading the dancers memory and pressing them to speed up).



If you click the green “Stack” button (it turns red), calls will wait there until you click again (it turns green) or you click “Next” to retrieve calls one by one.

This enables you to compose a series of calls by voice or typing (with “verify” off), and then release it by clicking the button to green. If a call in this series cannot be executed, the remaining calls will be cleared. If you want to correct yourself, you can remove the most recent command with the “Uno Call” button (the “<” next to “Reset”).

Note: In Intro and Mini layouts, the stack list is not visible and always on green.

The Slider

While a call is executed, the slider directly under the dance floor will move from left to right, indicating the progress. In calling practice, especially with voice, this feature can help with the timing of the next call. After a call is completed, you can move the slider manually to review the animation.

Dance Programs:

The selection of calls corresponds to the settings in the "CALLS" menu. For instance, if PLUS is deselected, those calls will not be in the list, and the call label array for PLUS will disappear.

In **Intro, List and Mini** modes, calls are listed alphabetically, mixing calls from different dance programs and of different types.

In **Label** mode, they are arranged geographically by dance program and type. Calls that appear in more than one dance program (e.g. "Circulate" from waves only in MS and "Circulate" from other formations in A) are placed where they appear first. The A Caller will have to look for his Circulates in the MS area, and the MS caller needs to be aware that not all Circulates there are legal in MS.

"Generic" Calls:

These calls (e.g. "Face In") are marked yellow and are always present regardless of dance program. They do not have a guaranteed result because they are not individually programmed for each formation.

The generic "SWEEP" picks up the momentum of dancers from the previous call and moves the dancers left or right accordingly. You can specify the direction by selecting "SWEEPL" or "SWEEPR" as normal calls.

"ROLL" is listed only in PLUS and can be called after any other call. If dancers cannot roll, it will not have a result.

Specialties:

The "AL", "SW", and "SWPR" labels are programmed Get-Outs. They are color-coded as follows:

Grey = call not available

White = call available

Green = Boys and Girls are in sequence

Yellow = only the Boys are in sequence

Red = all are out of sequence

"Square the Set" transforms the current formation to a Normal Square where this is appropriate and has been programmed. For instance, in a T-Bone Formation with Ends and Centers facing in as couples, "SQUARE" means "Centers Back out, all Square your Set".

"Home" promenades or circles the dancers until they reach the Home position. If they are already at the Home position, they will not promenade an additional 4 quarters.

"Promenade Home" promenades the dancers until they reach their Home position, observing the rule of promenading more than a quarter.

If you select or speak “Promenade” as opposed to “Promenade 1/1”, the dancers will promenade until interrupted by the next call, but not more than full around.

The same is true for “Circle Left” and “Circle Right”.

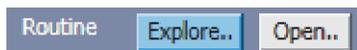
To assume a Promenade position, but not start promenading, use “To Promenade”.

3.4 The Call Explorer

In Call Explorer, you can select a call and view a list of all formations, arrangements and active dancer selections it has been programmed for in Callarama. This list can be long---for example, there are over 2500 different applications for the call “Run”.

As a **Caller**, you can use this feature to expand your use of calls and get ideas for teaching. It is also useful for **Dancers** who want to study the movements in a specific call and formation (similar to “Taminations”).

You do not need activation to use this feature---it is Free for All.



Click the blue “Explore” button to open Call Explorer. In this mode, all other controls are disabled, except the “<” and “>” play buttons, the “Slider” and the speed control.

With the checkboxes on top, select the dance program(s) you want to include. If you uncheck “Call Variations”, only the call applications as described in Callerlab definitions should be displayed (this is not 100% accurate).

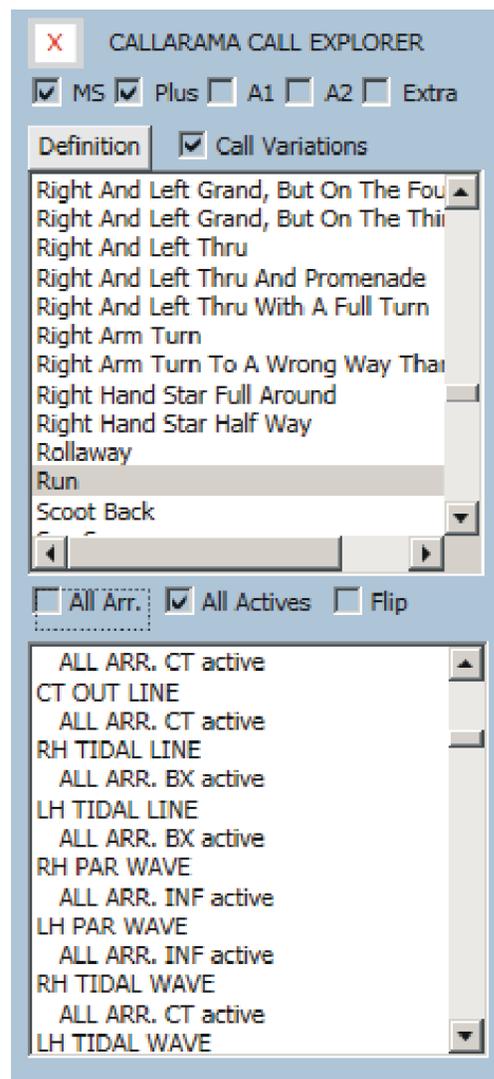
When you select a call, available animations are listed below, sorted by formation, arrangement and set of active dancers. If you uncheck “All Arr.”, only the most normal arrangements will be included. If you uncheck “All Actives”, only the most basic designations will be shown.

Click “Definition” to bring up the Callerlab or other definition for the selected call.

In the lower list, you can select a **Formation** and view it in the dance floor.

If you select an **Animation** (the indented lines), it will be performed in the dance floor once and then set back to its beginning in the routine list. You can review this animation by moving the slider or by clicking the “,” and “>” buttons.

If you change the setting in “Flip”, the formation will be rotated ¼ counter clockwise or back.



When you **exit the Call Explorer with the “X”** button, the routine list is set with the most recent call and start formation. You can then sequence other calls as usual.

As a Caller, you can build a routine or module around the selected call not only by adding calls after it, but also with the "Reverse" method (adding calls before it).

If you want the dancers in different spots to start with, keep the current formation, make your changes in the FASR panel, reselect the active dancers and then reselect the call from list or label, by typing or by voice.

4 Routines

For clarification, the term "**routine**" is used here for any recorded sequence, while the term "**module**" is reserved for special sequences of calls that can be used to build modular choreography.

4.1 Record and Play Routines

Your calls are automatically recorded in the Routine list on the left of the dance floor, and the accumulated number of beats in the routine will be shown at each step.

You can go to any step in your dance routine by clicking the ">" or "<" or by clicking on an item in the list. Dancers will be displayed as they were before the selected call.

If you continue from the selected spot with another call, the remainder of the list will be discarded and recording continues.

To undo the call, click the "<" arrow beside the "Reset" button. You can also restore the routine to its state before giving the call by clicking the "Undo" symbol on top of the panel.

You can play all or part of the recorded dance routine with the controls on the bottom of the list:



takes you to the beginning of the routine



plays the next step in the routine



plays the step backwards



plays all of the routine from the selected starting point to the end



stops playing

The little check-box next to the "Save" button activates the save prompt. If it is unchecked, you will not be prompted to save a routine when starting something new. The red shading of the "Save" button indicates that something has been changed.

When you click the "Copy" button, the text in the routine list will be copied to your computer's clipboard. You can then paste this text into a text document of your choice. To paste, press the "Ctrl" & "V" keys or right-click into your text document and click "Paste" from the list.

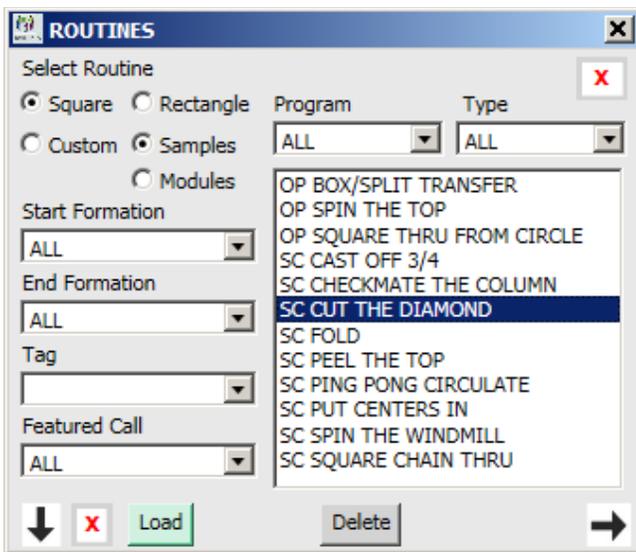
Snap

Click the Snap button at the bottom of the window to copy a snapshot of the current dance floor in JPG format. This can then be pasted into a suitable document of your choice.

4.2 Load Routines



Click "Open" to call up the "Routine Editor" which will appear as a separate window overlaying the dance floor.



Use these options to list different kinds of routines:

"Custom" lists routines that you have saved or imported yourself.

"Samples" and "Modules" are routines that are provided with Callarama. They can be loaded, modified and saved as custom routines.

"Program" selects routines that have been categorized for the specified dance program.

"Type" selects routines that have been saved with the corresponding setting.

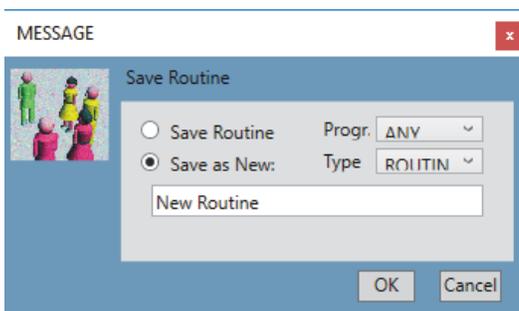
You can narrow the selection by specifying routines with a certain start and/or end formation.

If you have applied special properties (see below), you can also select routines by their tags and featured calls.

Click "LOAD" or dbl.click in the list to load the routine.

Use MOD to append or insert a routine.

4.3 Save Routines



Click "Save" to show the Message box with save options.

You can assign the routine to a dance program and categorize it by type. This will help you to find it when you have saved many routines.

Click "OK" to save.

After a routine has been saved, you can apply special properties in the "Routines" window (see below)

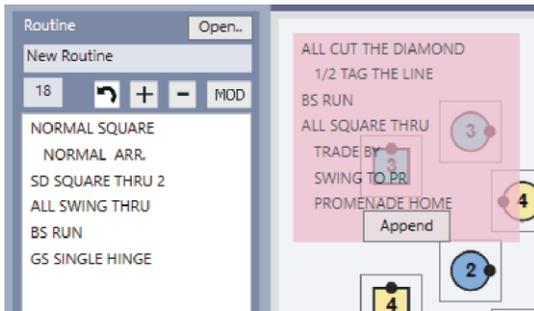
4.4 Insert/Remove Calls

The Routine list is not just a list of text; it has underlying code that produces the dancer formation at each step. Therefore, you cannot just paste call names into it –you need to use one of the following procedures:



To **insert** a call, mark the call **after** the intended insert and click “+”.

The calls after the insert will be cut out and shown in the red “Append” list.



You can now insert one or more calls. If the choreography fits after a call, the list turns green and you can append the remaining calls (this may take a second).

To **remove** a call, mark the call **to be removed** and click “-”.

After that, you can remove another call after marking the previous spot, or you can add calls until the choreography fits again and the “Append” list turns green.

You can click  repeatedly to restore up to 6 saved versions of the routine you are working on.

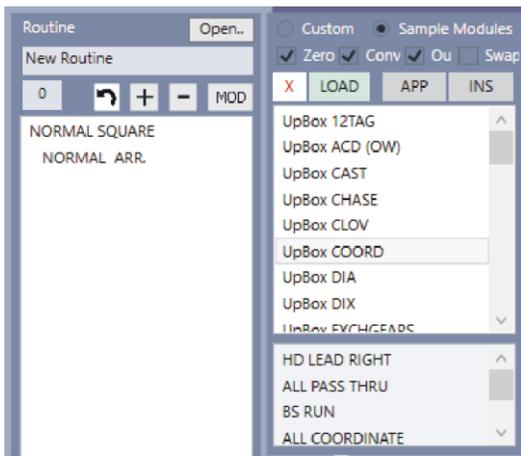
4.5 Use Modules

Modules are short, memorable routines that are used to move dancers between defined formations and arrangements. Categories supported in Callarama are Setups (from a Square), Zeros, Conversions, Equivalentents and Get-Outs. For a comprehensive explanation get **Calvin Campbell’s PDF book “All About Modules” from www.d4dp.com** This book has an appendix with a large number of modules. The sample modules in Callarama are mostly derived from this collection, courtesy of Calvin.

Sample modules and Custom modules that you have categorized properly can be accessed directly without using the routine editor. At any step in your current dance routine, if you click “MOD” in the routine panel, it expands and shows the modules that fit the choreography at this step. You can select a module for preview and then load, append or insert it with the colored buttons.

Select the type(s) of modules by checking the “Zero”, “Conv” and “Out” boxes.

To append or insert general routines that are not categorized as modules, check “Gen”.



In this example, available **Setups** from a Normal Square are listed. If you select one in the upper list, the lower list shows a preview of the module. You can then click “LOAD” to start your routine with this module.

To switch Sides for Heads in a Setup, mark the “Swap” box.

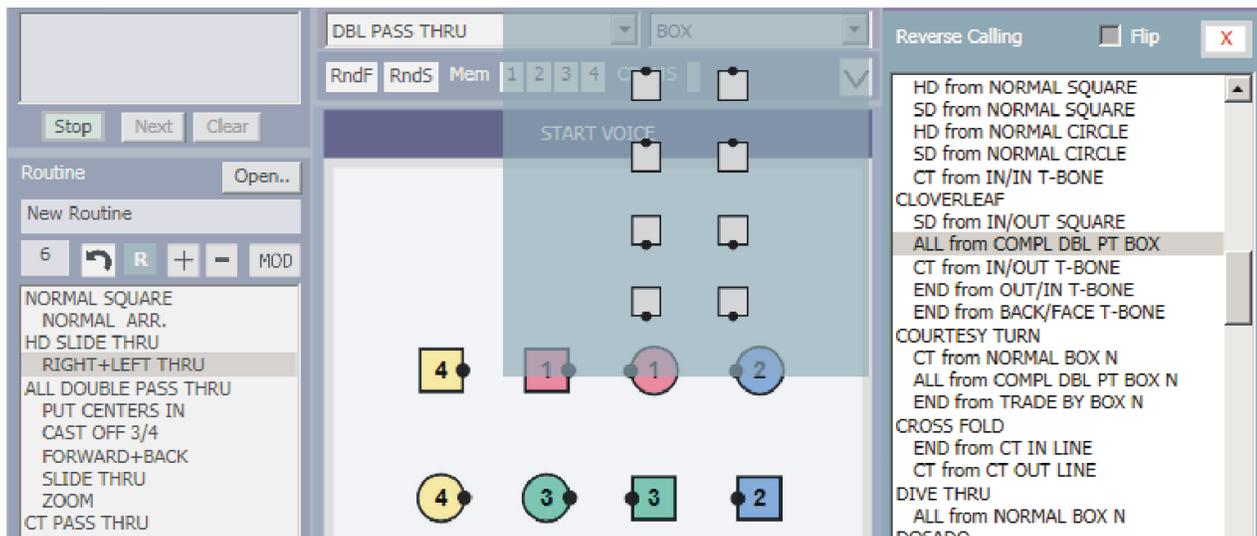
At steps **within a dance routine**, the list will show available Zeros, Conversions, Equivalentents and Get-Outs as selected in the checkboxes.

These include revolved Zeros that have been designed for another formation but can be accessed where they go through the currently selected formation. This is a very valuable concept for getting more use out of a memorized module (see “**All About Modules**”).

After an Append/Insert, the new calls will be marked in the routine list.

Caution: This feature is provided as a means to study modules and gradually improve a caller’s memorized repertoire. Simply assembling modules from the list to build a dance routine does not build memory. Ideally, the list should remind you of modules that you already know and can call from memory. You can then give the calls yourself or select the module and compare the result with your expectation.

4.6 Reverse Calling



Reverse Calling allows you to develop a routine backwards. It adds calls above the specified spot in a routine. For example, it can be used to develop a singing routine or a get-out where a featured call leads to an immediate resolution. It is especially useful to develop get-outs that resolve at home.

In a routine, click on the call that will be preceded by the “reverse call”. Then click the “R” button at the top of the routine list.

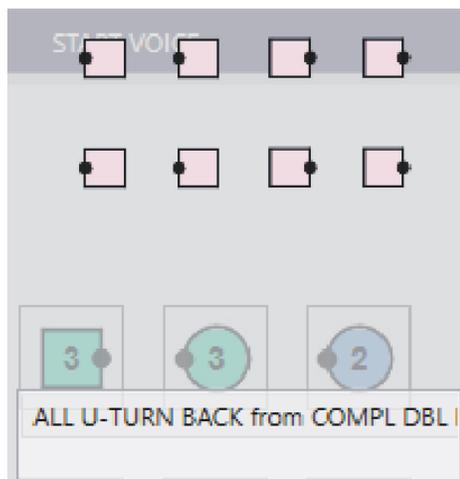
The list on the right of the dance floor shows all available calls that lead to the specified spot in the routine. This list can be long. **Type the 1st letter of a call name to locate it in the list.** Solutions are listed under the call name, indented. When you click on one of those, the start formation for the solution is displayed. In this example, the dancers are in a “Double Pass Thru Box”, ready to do a “Right and Left Thru”. The selected “reverse call” is “All Cloverleaf” from a “Completed Double Pass Thru Box”.

Double-click to add the call to the routine. It will replace whatever is shown above the call that is selected in the routine.

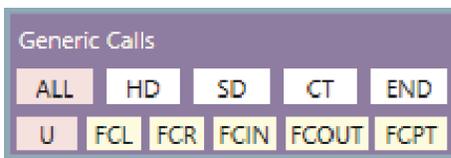
If you are not satisfied with the result, you can click  and start over.

Some calls, e.g. “Allemande Left”, can have the same result when their start formation is rotated (“flipped”). In these cases, you can activate the “Flip” checkbox to perform from the alternate orientation.

Note, that the list often shows CT, END, BX (the dancer on the left in a pair) or BL (the dancer on the right) where you could normally designate Boys or Girls. This is because the raw data does not include this information. Refer to the formation diagram to know who will be moving.

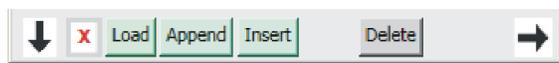


You can also apply “generic” turn calls (except “Roll”). These do not always work because they are “tentative” – the program needs to find a start formation that is not already known.

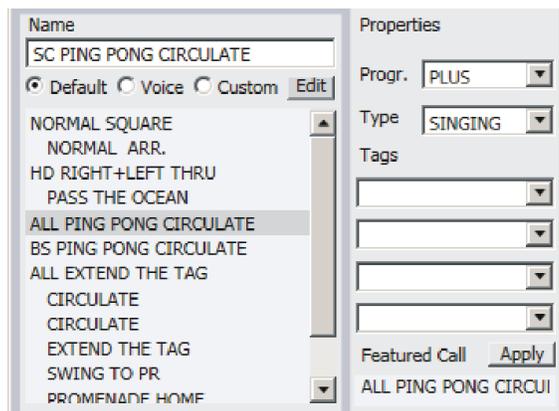


Select active dancers in the upper row of labels and select the call in the lower row. Available solutions will be displayed in the list on the left. When you click on one, the start formation is shown. Dbl.click to add the turn call to the routine.

4.7 Special Properties



Expand the Routines window by clicking the arrow that points down. The list below will show a preview of the selected routine.



The text that is shown here can be applied to print routines. Use the option buttons to display the “Default” text that is generated by Callarama or the text that you use to give calls in “Voice”.

You can modify the text and permanently save it as “Custom” text. Click “Edit” and make changes in the individual boxes. If the routine already has custom text, it will show when you select “Custom”. Please note that this text is purely descriptive. It does not change the calls that will be executed. If a routine has been modified in the main window, the custom text needs to be revised.

The following features will help with sorting routines and quickly find them when you have a large number of them:

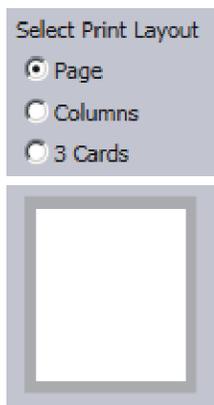
With the “Program” and “Type” selectors, you can sort routines by dance program and type. Routines marked as Getups, Zeros, Conversions and Get-Outs will be automatically available in the “Modules” list in the main window.

You can mark a call in the list and click “Apply” to make it the “Featured Call” of this routine.

With the “Tag” selectors you can apply or enter up to 4 tags of your choice

Click “Save” to save the changes to custom text and special properties.

4.8 Copy and Print Routines

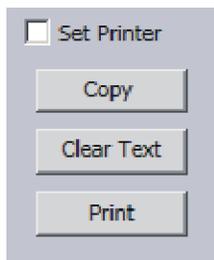


This is about how to copy routines as text or format them for printing. For the reverse process (Text to Call) see chapter 4.9.

You can use “Copy” on the dance floor to simply paste the text of a routine into a document of your choice.

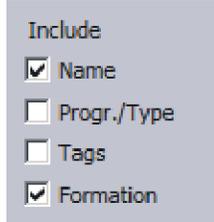
For more printing options, expand the “Routines” window with the arrow that points to the right.

To print the text of a routine, you will use the “Copy >” button. It copies the text into one of the large text boxes on the right where you can modify it.



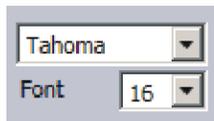
There are 3 available layouts: A full page, a page with 2 columns, and a page with 3 boxes that match the printable index card format of 3” x 5” (e.g. Avery 5388) which also approximates the European DIN A7 format.

In the panel below the option buttons, click to select the column or box you want to copy to, then click “Copy >”.



If the text exceeds the space in a text box, you will see horizontal or vertical scrollbars.

A horizontal scrollbar indicates that the text is too wide and will not be properly printed. A vertical scrollbar in “Page” and “Column” indicates that more than one page will be printed to cover the text.



In “Card” layout, the text must always fit without showing a scrollbar.

You can fit the text by changing the font size (the number indicates the size on the printed page). You can also select a font of your choice.

Use the checkboxes to select the items you want to include in the copy.

When you are ready, click “Print”. The first time after a program start, the print

options menu will be displayed. Make sure that the printer and the print format are what you want. For “Card” layout, you must select US Letter or European DIN A4. “Page” and “Column” can be printed in other suitable formats.

Subsequently, the print options will stay the same, without showing the menu. Check “Set Printer” before printing, if you want to change something.

4.9 Text to Calls

In other programs, as for example in *Taminations*, the list of calls is plain text, allowing to add and remove calls by pasting and cutting, provided that the program can recognize them and do the sequence from the beginning of the list.

Callarama is different: The Routine List shows call names only on the surface, having an underlying code that contains the complete FASR for each step. This gives the flexibility to view the flow at each step, continue with different calls, insert modules or even call in reverse.

To convert sequences in text format to Callarama (Text to Calls), open Routine Editor, click  to expand and click the “Read” button.



In the full page on the right, paste the sequence of calls. Each line can have one active dancer designation and/or one call. Note, how “*Follow your Neighbor & Spread*” needs to be split into 2 separate calls. This feature will match the text with voice commands and their alias in the database.

Click “Start”. When a full match is found, the command will be added to the upper list on the left. When this fails, the list at the bottom will show available calls that have a word in common.

Find the call in the lower list and dbl.click to add it to the upper list, then click “Continue”.

If a command is not found, correct the text to match the expression you would use in voice and click “Start” again.

When the list is completed, use one of the 2 “Record” buttons to transfer the sequence to Callarama. Use “Record New” when the sequence starts from a Square. If it does not, set the proper start formation and arrangement in the Callarama window and use “Record From”. The calls will be performed and recorded as a Callarama routine that can be saved or modified.

Note: The appropriate mode (Normal Square or 2-Couple) must be selected in Callarama because they have different sets of available calls.

This is a new feature. Please report suggestions to support@callarama.com.

5 Audio Features

5.1 The Music Player



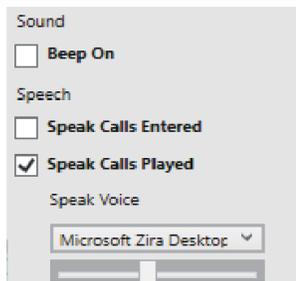
Click **VOICE** and select “Open Music Player”. Instead of using an external audio player, you can use this device within Callarama with mp3 music files that have been copied to the “C:\Callarama2\Music” folder.

You must have Windows Media Player installed on your computer (normally included in Windows OS, except in Europe where it must be manually installed or activated).

Determine the BPM of the music at normal speed and change the file name to start with the 3-digit number as shown in the example. When this information is available, Callarama will automatically adjust the BPM of the animation. Use headphones to avoid interference when calling with voice.

Note: You need to use music of your own. Because of copyright and space considerations, Callarama cannot include music. Thanks to Riverboat Records for providing the sample.

5.1 Speak Calls



You can use Windows “Text to Speech” to speak calls as they are entered or as they are played from the routine list. Select the speaker of your choice and adjust the tempo of speech with the slider.

When “**Speak Calls Entered**” is selected, active dancers and calls are announced as they are recognized in the keyboard entry box. You can then confirm your choices with the “Enter” or “Tab” key without having to visually monitor the box.

When “**Speak Calls Played**” is selected, calls that are run from the routine list are. This feature frees your eyes to watch the dancers.

Square Dance groups in lack of a caller often dance to recorded calls. This feature can, within the limitations of the software, be used to “robo-call” to a group of dancers from a saved routine.

When “**Beep On**” is selected, audible signals will alert of critical events in the use of the software.

Settings will be saved when you exit the program. When a “Speech” item is selected, you should hear an opening statement at the start of the program to let you know that speech is activated.

6 Speech Recognition

You can call to Callarama, using a microphone to move the dancers. To use this feature, speech recognition software must be installed on your computer. On Windows 7 and higher, it is usually included in the operating system. Speech recognition software usually includes tools for testing the microphone and for training which will improve recognition of your personal speech. Since training is personalized, you should use the same user account for training and to work with Callarama.

Important: When you install Callarama on another computer or use it on another user account, you must repeat the speech recognition training there! If you don't, recognition may be poor and only improve over time.

Before starting Callarama Voice make sure that the microphone is configured as the **Default Device** in the audio settings on your computer. Preferably, you should use a close-speak microphone of good quality that is connected to the audio jack on your device. Also make sure that there is no feedback from the speakers on your device.

Callarama Voice works with **English** speech recognition and with **German** speech recognition (calling in English on a computer where the regional language is German). It will automatically select either of these languages if available. In the German version, phonetic call alias are used that look funny but work very well for Callers with a German accent. The selected language is indicated in the voice editor (see below).

Note: You must have either English or German speech recognition selected in your computer's control panel, and the regional language (the language of the tool tips for system components) must be set to the same language. If this condition is not met, voice may start without an error message, but will not recognize voice input. Callarama uses its own vocabulary. You should **turn off other speech recognition** on your computer, like Microsoft's Cortana, because they can interfere.

Callarama Voice is based on software development by **Gardner Patton**. Thanks, Gardner.

To start Callarama Voice, follow instructions in "**Getting Started**" above.

6.1 First Steps

- To speak calls, start in Intro or List mode and use only the phrases for "Voice Commands" that are shown in the call list when this option is activated in the "LIST" menu.

- For active dancer commands, click  below the dance floor and use only the phrases that appear in the list.

- When a command is recognized, you should get an audible signal, and the field in the voice window will show the command.

- When a command cannot be recognized by the voice program you should get an audible signal and the field in the Voice window should read "Speech Rejected"

- Speak a basic call (e.g. "Forward And Back") and check whether the text appears in the window and the dancers get moved.

- Designate active dancers (e.g. "Heads") and see how the setting in Callarama changes.

- You should be able to call a simple routine, observing that you can combine the designation of active dancers (e.g. "Heads") and the call (e.g. "Square Thru") in one phrase. The software will interpret and execute this phrase as 2 distinct commands.

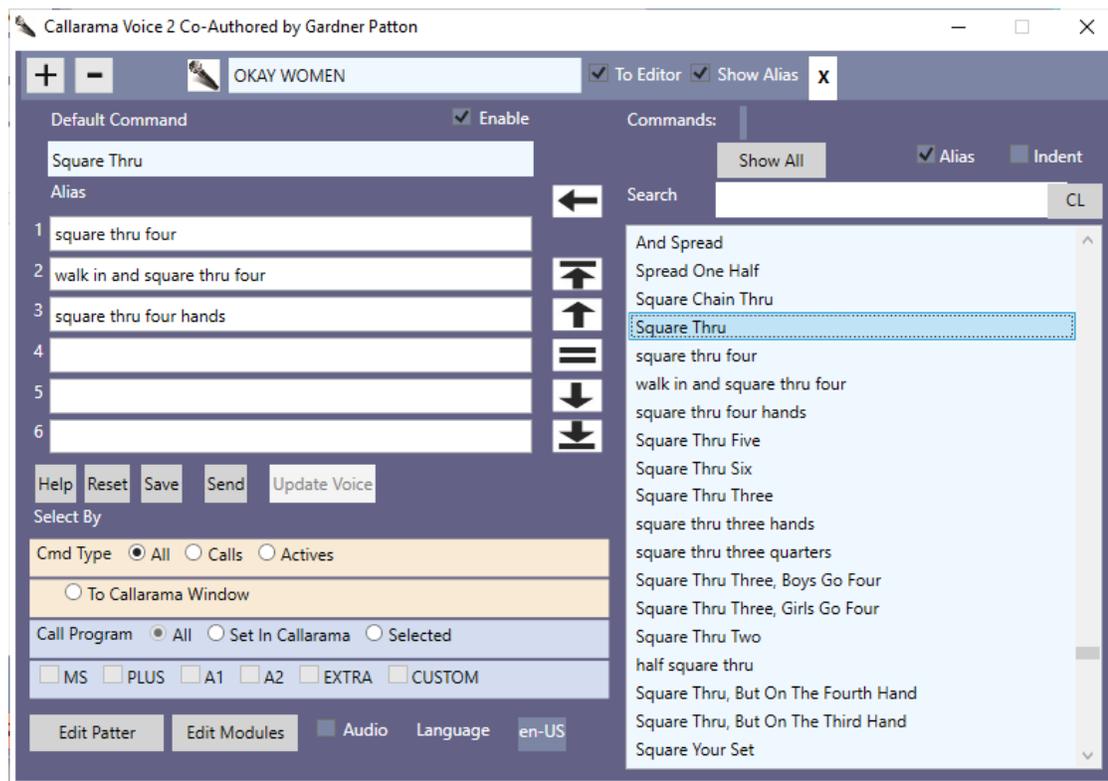
Note: Voice Recognition cannot work properly when you have more than one instance of the "Callarama2.exe" application running on your device.

6.2 Calling with Voice

Voice can recognize only the phrases that have been loaded into the vocabulary of the speech engine, and you must use exactly this language to trigger a command.

To get a list of all recognized phrases, go to the “CALL” menu and select “Actives” or “Calls”:  Then copy the list into a text document, using “Ctrl” and “V” on the keyboard.

These lists include alternate (“alias”) phrases that are in the database by default (e.g. “Square Thru Four Hands” as an alias for “Square Thru”). You can view all commands and their phrases in the **Voice Editor**, and you can remove alias phrases or add your own there. To go there, select “**Open Voice Editor**” in the “VOICE” menu.



You can narrow the list by making selections in the yellow panel. For example, view phrase only for “Calls” or only for “Actives” (the “To Callarama Window” option shows functional commands, e.g. “Reset Square”). The light-blue panel filters by Call programs.

If “Alias” is checked on top, the list shows all phrases for a command, otherwise only the regular one is shown.

When the “Indent” is checked, the alias names are grouped below the regular name in the list. When it is not checked, all items are in strict alphabetical order.

Developing a Calling Language

You can add aliases for your personal use and change alias names that have been provided by default. The program will ensure that no duplicates are created and that a command name has at least 3 characters. You cannot change the original name in the grey box, but you can disable it, so that only your aliases are used for this command.

Eventually, you can develop a calling language that suits your personal style or the conventions of the region where you practice. You can export your settings with “TOOLS/Export” or import those of another caller.

If at any time you want to revert to the default set of names, you can export your personal set and save it somewhere. Then import the default set “CallaramaVoiceDefault.cvf” from www.callarama.com/resources.html.

- You can change an alias name by typing in the white text field. Press “Enter” or click “Save” to make the change permanent.
- You can add an alias name in an empty field. Type the name and then press “Enter” or click “Save”.
- If, in the process of making changes, you want to revert to the original name(s), click “Reset”.
- To disable the original command name in the grey box, remove the check mark next to it. The name will then not be used by Callarama Voice.

Testing Voice

In Edit mode (with the voice editor window opened), recognized calls and active commands will normally not go to Callarama. They are used to find a command in the current list and display it. You can use this to test the recognition of individual commands without triggering an action in Callarama.

- If you want to direct commands to Callarama while in edit mode, check the option “To Callarama”.

When calling to Callarama, up to 5 voice commands can be spoken in an uninterrupted phrase, and they will be executed consecutively. For testing, however, each command should be spoken separately.

If voice does not recognize a command because of your pronunciation or accent, you can add a phonetic alias (e.g. “Haeds” in addition to “Heads”). However, having to add too many phonetics indicates that dancers might have a problem understanding you in real calling, and it may then be advisable to improve your pronunciation rather than adding aliases.

Smart Choice of Actives

When you use voice, Callarama will automatically switch active dancers to allow for more life-like calling. For instance, you can call "Heads Square Thru - Swing Thru - Boys Run - Ferris Wheel - Pass Thru - Allemande Left" without changing the active dancers (except in “Boys Run”). See “[Smart Calls](#)” for a detailed explanation of this feature.

Callarama Buttons

If you select “To Callarama Window” in the yellow panel, you see a list of commands that are used to trigger actions in Callarama. For instance, you can say “Reset Square” when you want to start a new routine in Callarama. These commands are treated like calls. You can have your own alias for them, and they normally go to Callarama only when the editor is closed.

6.3 Mini Modules

Please Note: Mini-Modules are intended as a tool to deal with specific issues in voice calling. They are not useful to create new calls. To create new calls, use the **Call Editor** (chapter 12).

With a mini module, you can prompt a series of up to 5 calls by speaking a single phrase.

Click “Edit Modules” to access this feature. You will see a list of mini modules that are included by default. Following the instructions, you can edit your own mini modules and immediately test them on Callarama.

For example, when you say “Swing and Promenade Home”, voice will interpret this phrase as a series of calls and

may produce errors. Please take the time to understand this issue:

SWING

- “Swing” should not be entered as an alias for the basic “Swing”. It has a totally different definition in A2 and should be reserved for this program. The Callarama label shortcut is “SWI”.
- Callarama offers “Swing to Promenade” to prompt a basic Swing that ends in a promenade, and it offers “Swing your Partner” to prompt a basic Swing that ends in a circle or other appropriate formation. The Callarama label shortcuts are “SWPR” and “SW”.
- However, if you say “Swing” and the A2 program is not active in Callarama, “Swing to Promenade” will be automatically substituted.

PROMENADE

- In Callarama, the key word “Promenade” stands for “Promenade, don’t stop”, making the dancers promenade until the next call is given or 2 rounds are completed. The Callarama label shortcut is “PR”.
- To promenade a defined number of quarters, you must use “Promenade half Way” (“PR12”) etc.
- To assume a Promenade position, but not start promenading from there, the keyword is “To Promenade” (“PROM”).
- To automatically promenade to the Home position, observing the rule of promenading more than a quarter, use “Promenade Home”. The Callarama label shortcut is “PRH”.

HOME

- The keyword “Home” is used to automatically promenade or circle the dancers until they reach the Home position. If they are already at the Home position, they will not promenade an additional 4 quarters.

Conclusion:

Saying “Swing and Promenade Home” can be ambiguous. Editing it as a mini-module eliminates the problem because you can yourself define the calls to be executed.

Another example, “Allemande Left walk by one and Swing the Next”, illustrates how you can implement calling “idioms” that would be awkward to spell out as single calls.

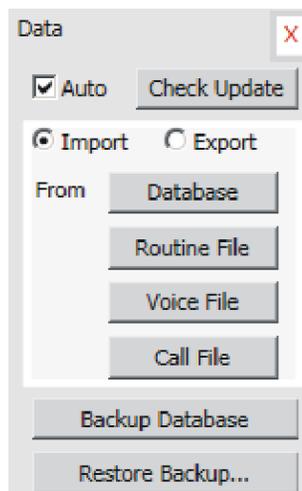
6.4 Adding Patter

Callarama Voice can recognize commands that are embedded in a spoken phrase. This can cause mistakes when you use patter language that contains something that is recognized as a command. For instance, saying “Right and Left Thru, Turn the Girls” may cause Callarama to execute “Right and Left Thru” and then make “Girls” active. To circumvent this, you can enter a phrase that causes problems into the vocabulary as patter. It will then be ignored.

Click or “Edit Patter” to access this feature. The list contains by default a number of sample entries. Using the entry box and the buttons below, you can add, change or delete patter phrases. The maximum length is 100 characters.

The “A-Z” box shows patter in alphabetical order when checked. When unchecked, patter appears in the order in which it was first entered into the list.

7.1 Data Tools



Select “DATA” to display available options.

“**Check Update**” connects to www.callarama.com/download.html to alert you of an update. When you download a newer version, your personal settings will be preserved and you can choose to transfer saved routines and voice commands.

If “**Auto**” is checked, the program will automatically alert you of available updates.

Click “**Backup Database**” to make a backup of your database at any time.

All backups will be saved in an “Archive” folder in the application folder (normally “C:\Callarama”). Use “**Restore Backup**” to return to a saved installation or database.

To “**Import**” or “**Export**” custom material, first select the appropriate option on the left, then click a button on the right.

“**Import/From Database**” lets you load routines and/or voice commands from another Callarama database, e.g. a backup database. Users of the **old Callarama** who transition to Callarama 2 can import their material with this option.

“**Export/Routines**” creates a file, marked as “.cmf” that can be used to transfer your routines to another user. “**Import/Routines**” loads routines from this file.

Similarly, “**Import/Export Voice File**” enables external saving and exchange of customized voice commands (alias names, patten and voice modules).

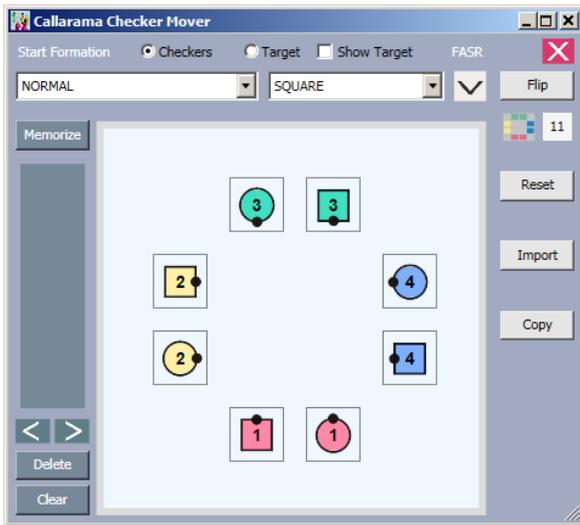
To restore the **default** voice commands (undoing any changes you have made yourself) import “CallaramaVoiceDefault.cvf” from www.callarama.com/resources.html.

7.2 The Checker Mover

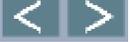
Checker Mover is the first of a number of learning and experimental tools that will be added in the future. It allows you to explore available formations or simply move dancers around as with a physical set of checkers.

This application is supplied with Callarama. It can also be downloaded from callarama.com/resources.html as a **free standalone program**.

To use the Checker Mover together with Callarama, select “**TOOLS / Start Checker Mover**”. It will run in its own window, independent of Callarama.



- Move the mouse over a dancer, hold the left button and drag the icon to the desired spot.
- Click the left mouse button to rotate a dancer counter-clockwise, or the right button to rotate clockwise.
- When "Checkers" is marked, you can use any of the formations that are programmed in Callarama as a starting point. Select a family of formations (e.g. BOX) from the list on the right and a member of this family (e.g. TRADE BY) from the list on the left.
- When "Target" is marked, the selected formation appears as a set of blue quadrants that can serve as markers.

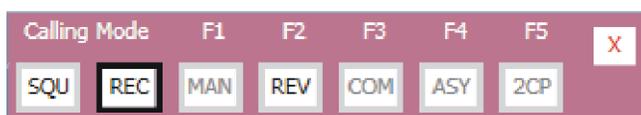
- Click "Flip" to rotate a formation of checkers or the target formation ¼ counter-clockwise.
- Click  to open the "FASR" panel where you can set the positions of dancers in a formation to all possible variations (the "Arrangement", "Sequence" and "Relationship" of dancers in the Square)..
- You can select various color schemes by clicking  and the  label next to it. The selected scheme will be saved when you close the window.
- Click "Reset" to return the dancers to a Square with the last saved color scheme.
- With "Copy", you can send an image of the dance floor to your system's clipboard. You can then paste it into a document with the "Ctrl" & "V" keys or by clicking the right mouse button and selecting "Paste".
- Click  to record a snapshot of the dancers in the list on the left. Navigate with  to recreate snapshots, delete items with the "Delete" button or empty the list with "Clear". Snapshots will, however, not be saved when you close the window.

When the application has been started from within Callarama (with "TOOLS / Start Checker Mover"), you can click "Import" to copy the current footprints of the Callarama dancers. This enables you to explore choices before you give the next call in Callarama.

In **Manual Mode** (only), you can re-import dancer positions **from** Checker Mover with the "Import" button in Callarama.

Callers in Learning are advised to mentally visualize the outcome of a call before they give it in Callarama (read <http://www.callarama.com/pdf/Computers%20for%20Caller%20Training.pdf>).

8 The Rectangle Display



In the "MODE" menu, select "REC" to switch to the Rectangle (6-Couple) display, or "SQU" to go back to the normal Square display.

The "Rectangle" display has a 6-couple rectangular start formation where the Heads are doubled. This setup is sometimes referred to as "Hexagon", but the term is more appropriate for the truly hexagonal setup where 3 tandems of 2 couples each are at a 120 degree angle to each other. Callarama refers to the rectangular start formation as "Rectangle".

Rectangle operates much like the normal Square dance floor. Some of the advanced features (e.g. asymmetric) are not available. The added couples in the Head position are visualized as "partner" couples, having the same color in a lighter shade.

Certain calls do not apply to all 12 dancers (e.g. "Ladies Chain $\frac{3}{4}$ "), and there are calls that are unique to them (e.g. "Ladies Chain $\frac{5}{6}$ "). Only appropriate calls will be shown in the call list and label array.

You should be able use Callarama in the Rectangle formation in the same way as in the Square formation. However, there are special provisions when you select **CT8**, **CT4** or **OUT8** (the center 8, center 4 or outer 8 dancers) as active. Please read the following instructions to understand the system.

8.1 Rectangle Formations

The families of formations (e.g. Square, Box and Diamond) in Rectangles are the same as in normal Square, but they have more individual members. There are, for instance, 8 Box formations as compared to 4 in a normal Square. You may have to get used to the naming of the "alien" members, if it matters at all. There is no convention, and Callarama needs to give them a name somehow.

BS. SEQU.	FLIP	ARRANGEMENT	
ALL IN SEQU	0	NORMAL	ARKY III
	1	1/2 SASH	ARKY IV
GS. SEQU.	2	ARKY I	ARKY V
ALL IN SEQU	3	ARKY II	ARKY VI

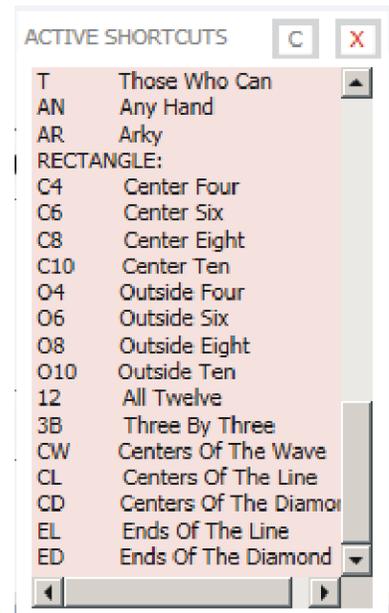
BOY 1	1	2	3	4	5	6	GIRL 1	1	2	3	4	5	6
-------	---	---	---	---	---	---	--------	---	---	---	---	---	---

After selecting a formation, you can open the panel with the down arrow and select an arrangement. There are 20 symmetric arrangements in Rectangles, but only 8 are named here. If you call the dancers into an unnamed arrangement, the display will read "Other".

You can also set the rotation of boys and girls in the formation. Again, only the most obvious 8 of the possible rotations are named. These settings are not often used and therefore normally hidden. Click the up arrow to close the panel.

8.2 Navigating the Rectangle

Click the little “A” above the “Reset” button and scroll down to review the active dancer designations that special to the Rectangle (12-dancer) formations.



To designate active dancers, you can type the shortcuts or you can speak the long name to activate dancers. You can also select something from the list and watch how the actives panel changes.

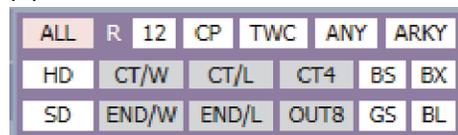
Please take the time to understand the system---it is more complicated because there are many more choices for active dancers in the Rectangle.

The use of the special rectangle designations is demonstrated in the following example. While studying it, **disable “Smart Calls”** so that the call list or labels show only calls available for the selected active dancers.

Note that, instead of spelling out the long names that you would speak in voice, the typed shortcuts are used (e.g. **H** for “Heads”).

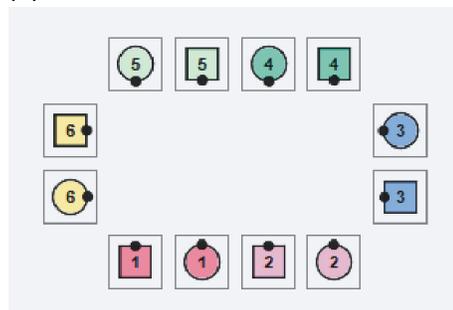
This routine is available as a Sample (“Rectangle Example”) when you click

(1) In the **Home** formation (1), the actives panel shows available designations for the 12 dancers in the white labels. You can click a label or type the shortcut that corresponds to the label.



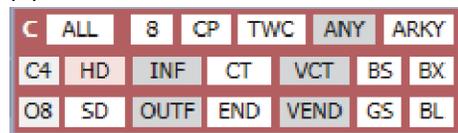
For example, **B** selects all boys, and **S** selects the Sides.

(2) To unselect, click “ALL” or type **A**. Note that the word “All” may be misunderstood in voice. The alias “Everybody” is more reliable.



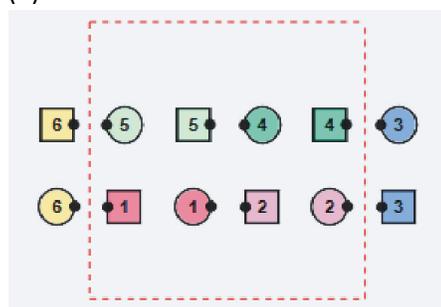
Click “HD” or type **H** to select the Heads. The actives panel changes and shows designations only for the 8 dancers in the middle (the “CT8” formation, marked with a red dotted outline).

(3) In this selection (3), the Heads are the “Center 8” dancers. You can use the normal names and shortcuts to select dancers. To “unselect” within this group, click “HD”, type **H** or say “Heads” again.



To get back to the full 12-dancer formation, click “ALL”, type **A** or say “Everybody” whenever the label is white.

(4) Start the example with Heads selected, calling **H -- Ladies Chain Across -- H -- Lead Left** arriving at (4)



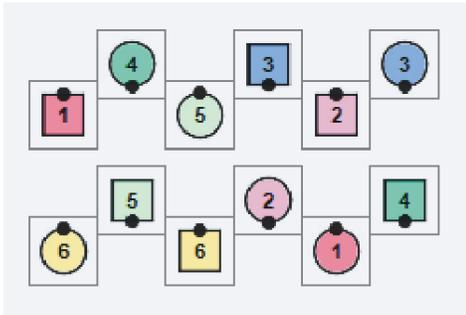
Then, type **A** to select all dancers in the full formation, and the red dotted outline disappears.

Continue with **A -- Circle Right 3/4 -- Pass Thru -- 1/2 Tag -- Cast Off ¾** arriving at (5)

(5) The panel, as shown on the left, now has selections for Right Hand Parallel

ALL	R	12	CP	TWC	ANY	ARKY
CT8	CT4	CT/W	INF	BS	BX	
OUT4	OUT8	END/W	OUTF	GS	BL	

(6)



Waves of 6.

In a normal Square, “CT”, “END”, “VCT” and “VEND” are sufficient to designate dancers by their position in the formation.

In the 12-dancer formation there are more possibilities, and these are covered by the Rectangle designations “CT8” (the 8 center dancers), “CT4” (the 4 center dancers), “OUT8” (the 8 dancers on the outside) and “OUT4” (the 4 dancers on the outside).

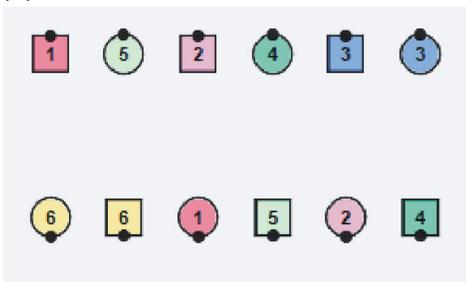
The shortcuts for these are **C8**, **C4**, **O8** and **O4**. In voice, say “Outside” or “Center” and the number. An alias “Inside” has been provided because “Center” is easily misunderstood.

To continue, select the 8 dancers in the middle, calling **C8 -- Trade**

Then select the 8 outside dancers, calling **O8 – B (Boys) – Run**

Then select the 4 center dancers, calling **C4 – B – Run Right**

(9)



Then select the 8 outside dancers again, calling: **O8 – Square Thru 3**, arriving at (9)

You are now in Normal Outfacing Lines of 6. Select “ALL” resolve the Rectangle:

A – Chase Right – B – Run – A – Reverse Flutterwheel – Square Thru 3 – Allemande Left – Square your Set

The example above has been designed to demonstrate the use of the CT8, CT4, OUT8 and OUT4 modes.

With the exception of calling to the Heads at the start, which uses the “CT8” mode, it is possible to call quite normally to all 12 dancers without these specialties. The “Palomino Rectangle Collection” in “CHOREO” is an example for this, whereas “Bob Elling’s Choreo” makes more use of the special modes.

Beginning callers need to give extra consideration to singing calls. The timing needs to be adjusted to the longer Promenade, or the Promenade needs to be shortened by placing the Swing on the opposite side. Also, the Rectangle singing call should have 6 Corner progressions instead of 4.

Another challenge is that Heads and Sides are not interchangeable in Rectangle choreography. Since it is much easier to call to the 8 center dancers (Heads or CT8) because they behave like a normal Square, the Sides or Outer 4 are in danger to be neglected and kept standing too long. This extends to Resolution techniques. They should not progress from the inside out, but start with all 12 dancers.

8.3 Technical Aspects

Some technical information is given here for those who want to use the Rectangle at its full potential.

While the actives panel in the 8-dancer display stays mostly the same, it changes frequently in the Rectangle, as demonstrated in the example above. It is not mentioned there that 3 different panels (modes) with changing labels are actually employed.

When calling to all 12 dancers, the panel is marked with the letter “R”. In this mode, all available calls have been specially programmed for 12 dancers.

ALL	R	12	CP	TWC	ANY	ARKY
HD	CT/W	CT/L	CT4	BS	BX	
SD	END/W	END/L	OUT8	GS	BL	

Some (like “Grand Square”) had to be adapted to 12 dancers and may need to be work shopped before occasional Rectangle dancers are exposed to them.

Normal Square calls that are identical in execution pose no difficulty for dancers, but cause great programming effort. It was not feasible to adapt all normal Square calls to the 12-dancer formation.

Therefore, 3 special techniques have been employed to make calls more available:

When calling to the center 8 dancers (or Heads at the beginning), the panel is marked with the letter “C” for “CT8” mode. The software treats these dancers as if they were in a Square by themselves. Consequently, most normal Square calls are available there without extra programming effort.

C	ALL	8	CP	TWC	ANY	ARKY
C4	CT8	INF	CT	VCT	BS	BX
O8	OUT4	OUTF	END	VEND	GS	BL

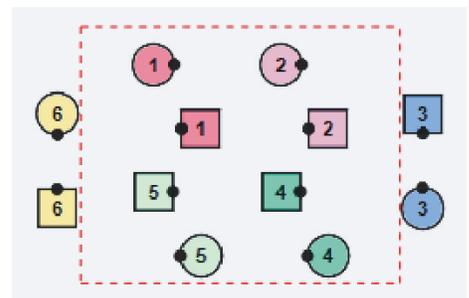
Similarly, when calling to the center 4 or outside 8 dancers, yet another panel is used, marked with “S” for Split Mode.

In OUT8 mode, the software treats the 8 outside dancers as if they were in one normal Square but could not cross over the center line.

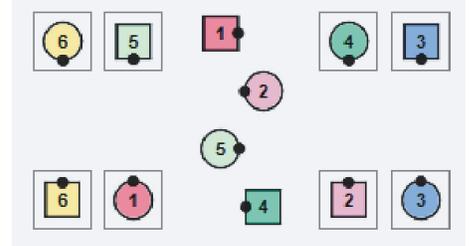
Again, normal Square calls can be offered here without extra programming, but not those who would cross over the center as for example “8 CHAIN THRU”.

It also explains why unusual formations can be encountered in this mode.

In CT4 mode, this applies to the center 4 dancers. The software treats them as if they were one half of a normal Square.



S	ALL	X	8	CP	TWC	ANY	ARKY
CT4	INF	CT			BS	BX	
OUT8	OUTF	END	VEND	GS	BL		



To refer to all dancers in the special group only, repeat the current designation. For example, in “Center 4 – Boys – Run – Center 4 – Pass Thru (refers to all 4 dancers).

To resume calling to all 12-dancers, click “ALL”, type “A” or say “All”. This works only when a 12-dancer formation of similar footprint is available. In the “S” panel you can click on “X” to test for this condition or decide to go back to the last known 12-dancer formation when you are lost.

These technicalities also explain why there is an abundant variety of calls in the special modes whereas the 12-dancer mode is quite limited in scope. I appreciate feedback about the Rectangle display and will add desired calls

whenever it is feasible.

9 Manual Mode

This mode is not available in the “Intro” and “Mini” layouts.

Manual Mode lets you apply calls and display formations that have not been programmed in Callarama. You can use manual calls anywhere in a routine. After this, you can continue with more manual calls. You can return to the Callarama repertoire when a programmed formation is available. However, these calls will not be animated. They will just move dancers from one position to another.

The following **example** demonstrates the call “Ends Relocate” from a normal box where the Ends have faced Left. The instruction for the End dancers is to “Promenade Single File $\frac{1}{4}$ around the Set and Face In”.

From a Static Square, call “Heads Square Thru – Ends Face Left” to set up the example.

Select “MODE/MAN” in the menu bar or press “F5”. The Manual panel appears, and other areas of the window are blocked. If you are using 3D mode, the dance floor changes to Checkers mode.

You can now drag and drop dancers 2 & 4 to their new spots on the dance floor and rotate them by clicking with the left or right mouse buttons.

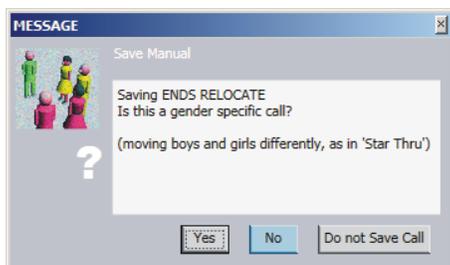
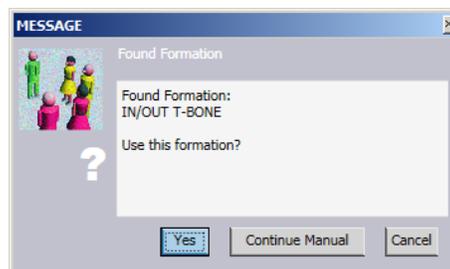
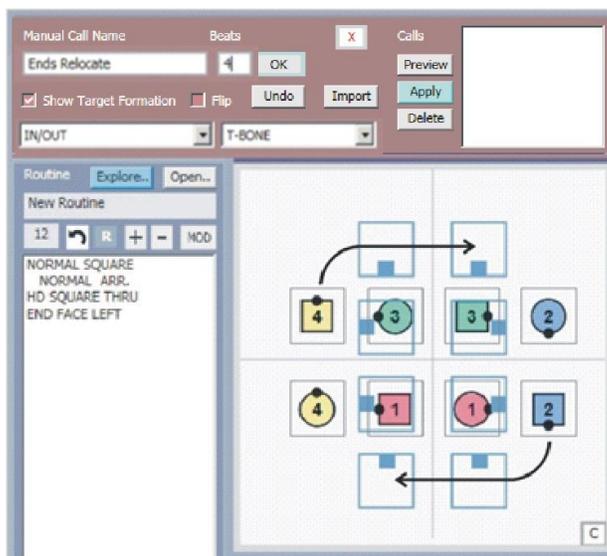
Whenever it is possible, you should define the end position by selecting a matching or similar formation from Callarama. In this example, IN/OUT T-BONE has been selected from the drop-down list and flipped with the checkbox. You can see the 4 outlines for the new positions. This will make it easier for Callarama to recognize the end position and continue with animated calls.

After you have moved the dancers to their new spots, enter a name and the beats (optional) for the call and click “OK”. If, as here, the program recognizes the end formation, you can confirm this and continue calling normally. If you click “No” or the formation has not been recognized, you can continue manually.

The next message asks whether you want to save the call. If you do, you can use it again whenever you come to this formation without having to move the dancers manually.

If the call is gender-specific (moving boys and girls differently), select “Yes”.

The manual call will show in the routine list marked as “MN”. If you do not assign a call name and/or beats, it will be shown as “MN CALL” with 4 beats as a default. When you play the routine, manual calls are not animated. You will see flashing for the duration of the beats, and the dancers jump to their new positions after this.



Saved calls appear in the list in the manual panel when applicable. If the call is gender-specific and the arrangement does not match, the name will be shown indented. Using it will probably have a faulty result.

To use a saved call, select it in the list. Click "Preview" to see the end positions for the call. Dbl.click or click "Apply" to execute it. A saved call cannot be changed. To delete it click "Remove".

Since a saved manual call applies only to the original formation (IN/OUT T-BONE in this example), you can use the name again when you do it from another formation (or arrangement if it is gender-specific).

You can use the **Checker Mover** to explore dancer positions and end formations outside the Manual Mode panel. Start the Checker Mover from "TOOLS" and import your current footprints into it. After you changed them there, they can be re-imported by clicking the "Import" button in the Manual Mode panel.

10 Asymmetric Mode

This mode is provided for Square (8 Dancers) only and not available in the "Intro" and "Mini" layouts.

Normally, dancers are moved in symmetric formations: Any line that divides the set of 8 dancers in 2 halves will also divide it into 2 sets that are mirrors of each other where these rules apply:

- If a dancer in one half is facing North, then the diagonally opposite dancer is facing South (**formation symmetry**).
- Diagonally opposite dancers are of the same gender (**arrangement symmetry**).

Asymmetric calling creates situations where one or both of these rules do not apply.

- The formation can be asymmetric (e.g. Lines of Four with all dancers facing North)
- The arrangement can be asymmetric (e.g. Lines of Four with one line composed of boys and the other line composed of girls).

Asymmetric calling requires special skills from the Caller, but not necessarily from the dancers. If dancers are sufficiently experienced in dancing by definition (DBD), they can enjoy a whole new dimension of choreography without learning any new calls. Since calling is for the dancers, not for the caller, the importance of using asymmetric choreography wisely cannot be stressed enough.

Users of this feature in Callarama should have a thorough understanding of asymmetric calling, and there is no better way than to study this publication:

Asymmetric Mechanics 2 by Hal Barnes, a free textbook that can be downloaded from <http://halbarnes.com/caller-resources/>.

Hal has graciously helped to implement this feature in Callarama based on the principles that he has uncovered and outlined in his publications. Just as these principles make asymmetric choreography easy for the caller, they have also eased the task of programming the software enormously. Thank you, Hal, for your sponsorship and dedicated advice!

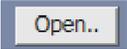
All examples from his book have been included in the Choreo Collection (select "CHOREO" to open) and are fully functional in Callarama. You can modify these examples to create your own routines. Hal has also contributed 2 illustrated papers that demonstrate how to create asymmetric choreography in Callarama, "[Guided Tour 1](#)" and

[“Guided Tour 2”](#).

10.1 An Easy Example

For those who are new to asymmetric calling, the following example demonstrates how asymmetric calling can be easily integrated into a normal Square Dance routine. It uses only the most basic asymmetric features of Callarama. For a deeper understanding, you should follow the example that starts in chapter 10.3.

Note that even though this is easy to use for the caller, dancers must be capable to dance from reversed Boy/Girl positions.

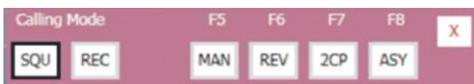
This routine is available as a Sample (“Easy Asymmetric Example”) when you click 

At any time, when the dancers are in Normal Lines of 4 and preferably in sequence (ready for an Allemande Left), call “Half Sashay” with one of these designations:

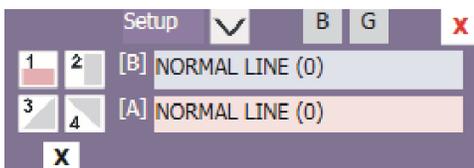
“Couples 1 & 2” or “Couple 4” or “If you want to” or “Those who face the Music”: “Half Sashay”

It does not matter which couples do the Half Sashay. As long as they are not 2 opposite couples (the Heads or Sides), you will now have an asymmetric arrangement.

To simulate this in Callarama, call **“Sides Lead Right – Circle to a Line”**. Then select “MODE” from the menu bar.



In the MODE panel, click “ASY”. The Asym panel will pop up and obscure other controls that are not relevant in this mode. You can also just press “F8” to start Asym Mode.



When you click the  icon in the Asym panel, one half of the formation will be marked with a red dotted rectangle. You can select the other half by clicking again.

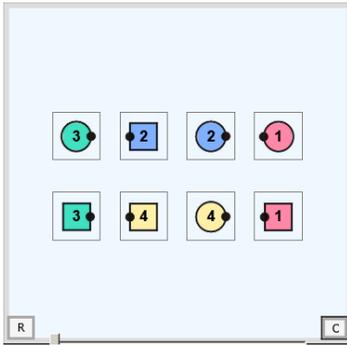
In this example, select the upper half. This simulates the “Those facing the Music” part of your next call.

In Callarama, just apply **“Half Sashay”** and then click the  icon. You can now call to the floor as usual (ignoring the Asym panel), but gender specific calls will not be available because they are used in the asymmetric state only with a special purpose.

Continuing the example, call a conversion module from Zero Line to Zero Box, avoiding gender specific calls:

“All Spin the Top – Centers Run – (New) Ends Circulate – All Wheel and Deal – Pass to the Center – Centers Pass Thru”

In real calling, you can insert a lot more before, after and in between this module. Preferably these calls should also be modular sequences with a known effect so that you are sure to end in the Zero Box.



This is where you could normally call “Allemande Left”, but to resolve the asymmetric arrangement, you call **“All Left Turn Thru”** and then select **“Swing to Promenade”** from the list of **asymmetric calls** in the Asym panel.

The “Swing and Promenade” normalizes the arrangement because dancers automatically assume their proper positions as couples, thus reversing the initial Half Sashay---they do the job for you.

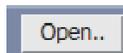
The recipe for this method is:

In Normal Lines, call any asymmetric Half Sashay(s), then convert to a Zero Box, **using only non-gender calls**, and call “Left Turn Thru – Swing and Promenade”.

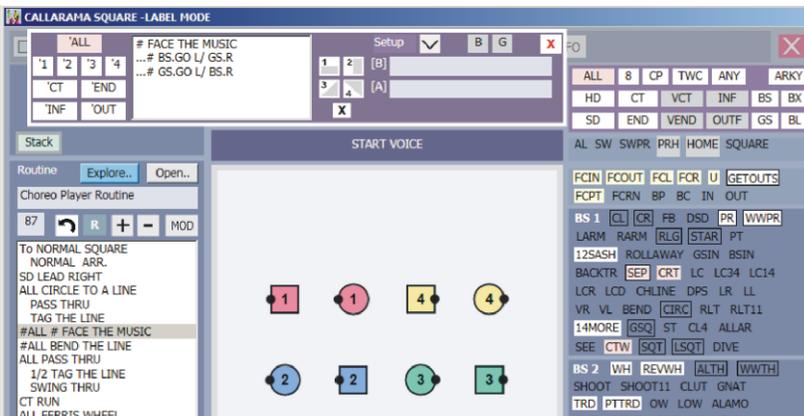
10.2 How to use Calls

Reset the Square before working on the following routine.

It is available as a Sample (“Asymmetric Example 2”) when you click



Start from a Normal Square and call **“Sides Lead Right – All Circle to a Line – Pass Thru – Tag the Line”**. Then select **“MODE/ASYM”** or press **“F8”** to start asymmetric mode.



The Asym panel pops up and shows a number of asymmetric calls, marked **“#”**.

They come with their own set of asymmetric active dancer designations, marked **“#”**.

At this point it is important to understand how calls are presented while in asymmetric mode. There are 2 separate collections of calls.

Normal calls are shown as usual in labels or the call list. You can select them as usual by clicking, typing the shortcut or voice. However, in an asymmetric formation or arrangement, **“BS”** and **“GS”** are not available as active dancers, and gender specific calls (e.g. **“Star Thru”**) are not available.

This has something to do with the software programming, but it also reflects that when calling to real dancers in an asymmetric state, designating **“Boys”** or **“Girls”** or using gender specific calls can have unintended consequences.

Callarama instead shows a collection of **asymmetric** calls and actives that have been specially programmed and appear in the Asym panel. These calls can only be selected by clicking in the list.

If a call name in the list is Indented (preceded by **“...”**), it is not available for the selected asymmetric actives or for the current arrangement.

Continuing with the example, select **#ALL** in the panel and click **#FACE THE MUSIC**. All 8 dancers face South (towards the Caller) and assume an asymmetric formation of Lines of 4.

Callers use **“All Face the Music”** to get dancers into the asymmetric state. Since this call is not in a defined dance program, Callarama provides it in the asymmetric call list.

Now click **#BEND THE LINE** in the panel. The dancers assume Facing Lines of 4 that somehow feel normal but have an asymmetric arrangement. Note that the normal collection of calls on the right is now gender neutral---no BS or GS available.

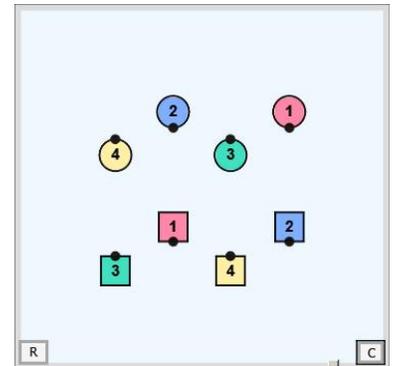
Continuing with the example, call **"All Pass the Ocean"**. Then call a Zero module for the 2 waves, being aware care that "Boys" and "Girls" needs to be replaced by "Ends" or "Centers":

For example: **"Centers Circulate – Trade and Run – All Wheel and Deal – Spin Chain Thru"**.

This demonstrates how normal choreographic material can be used in the asymmetric formation, provided it is called in a gender neutral way.

For the next step, call **"Centers Circulate Twice"** which results in 2 separate waves of Boys and Girls.

This is where the asymmetric calling gets interesting. Incidentally, the setup has brought the dancers into a state called **"Region II"** where 2 adjacent couples are ½-Sashayed (this happened in "Face the Music"). Region II is the most rewarding asymmetric state because formations can be divided into sets of 4 Boys and 4 Girls and the return to symmetric ("normalization") is relatively easy.

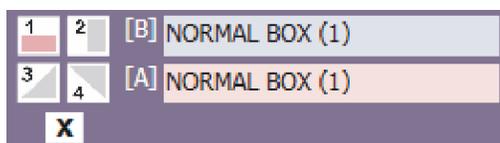


Before we continue, it is important to understand how dancers can be addressed in separate sets of 4.

10.3 Calling to Half the Square

In the official dance programs, there is no call that leads to an asymmetric state by its regular application. Callers use more or less subtle methods to achieve this. An example is the directional call "Face the Music" demonstrated above. Another method is to give a regular symmetric call to only one half of the formation.

The 4 icons numbered 1 to 4 are used to simulate this in Callarama.



You can

- click an icon once to select the half of the formation that is indicated in the image.
- click again to switch to the other half.
- dbl.click to select both halves.
- click "X" to unselect.

The selected halves ("sectors") are marked with red dotted lines. The asymmetric call list is then blank, and normal calls will be directed to the selected sector(s) only.

The labels [A] and [B] indicate the formation you are calling to. The 2 can be different because they are the formations that would result if the selected sector where complemented with their mirrors. The numbers in brackets indicate the orientation (Flip) of the formation.

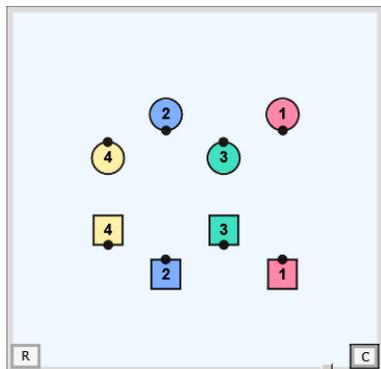
When only one sector is selected, the normal call collection is gender specific: You can designate "BS" and "GS", and it includes gender specific calls.

When both sectors are selected, normal calls are gender neutral. If, for example, you want to call "Slide Thru" to both halves of the formation, you need to do it for each one separately.

In real calling, designating a half of the formation is contrived. You have to say things like "The Wave nearest the

Music” or “Those facing the Door”. The separation of Boys and Girls makes it easy and natural sounding because you can just say “Boys do This” and “Girls do That”. To simulate this in Callarama you have to click the icons, but the text in the routine list will actually read “BS” or “GS”.

Continuing the example, call **“All Linear Cycle - Pass the Ocean”** while the lower wave is selected and then **“All Hinge - Follow your Neighbor - And Spread”** while the upper wave is selected (a Zero for either of them).



Then select the lower half with  and call **“All Trade the Wave”**.

Because the lower sector was active, only the dancers in this half have done it. In real calling you would have called “Boys Trade the Wave”.

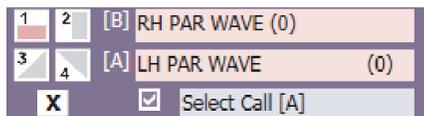
Now click the  icon. The dotted lines disappear, and the result is an asymmetric combination of a right-handed (RH) wave and a left-handed (LH) wave. In the routine list, an empty line marked [X] is inserted. This has a technical reason, but it can also be equivalent to the caller saying “Check the (Formation)”.

Continuing with the example, assuming that the dancers are firm in dancing by definition (DBD), call **#SPIN CHAIN THE GEARS** with a twist. To return to the same footprints (a Zero), you must call it **3 more times**, but it will feel different for the dancers each time because of the change in handhold.

In real calling, you could insert a Wave Zero between each of those calls. Dbl. click  and call **“Centers Cross Run - All Hinge – Follow your Neighbor – Centers Trade”**. This demonstrates how normal calls can be applied to both halves even though they are in different formations.

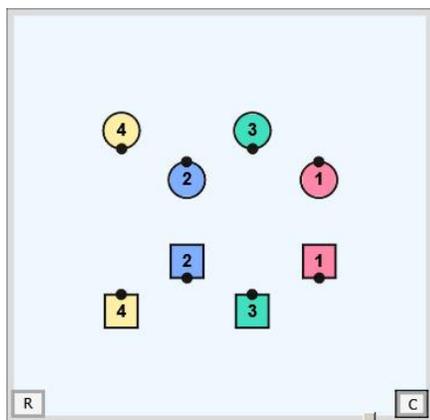
Before we continue, we need to look at another feature.

10.4 Giving 2 different Calls



Previously, we applied **one** call to the 2 different formations.

For this demonstration, dbl. click . A small checkbox is shown in the vicinity of [A], and you can click it to activate combination (“Combi”) mode. This allows you to give 2 different calls to the 2 different formations at the same time. It is the equivalent of saying “The dancers in the nearer wave do This while the dancers in the farer wave do That”.



After you check the Combi box, the label next to it will accept the first call, and when the second call is given, both are executed together.

Continuing with the example, make sure **“All”** is selected and call **“Left Square Thru 3”** (this goes to the Boys) and then **“Square Thru 3”** (this goes to Girls). Then, with the box reactivated, call **“Chase Left”** and then **“Chase Right”**.

Now, with both halves still selected, uncheck the Combi box, and call **“1/2 Zoom”**.

When you click  after this, we are back to 2 waves of Boys and Girls. The next chapter deals with “normalizing” this formation.

10.5 Return to Symmetric (Normalizing)



At this point, the 2 labels “B” and “G” have turned red. This signals that both Boys and Girls are “off sequence”. If you examine the formation, you can see that the dancer numbers are not consecutive when read clockwise or counterclockwise.

This is a critical situation when it comes to “normalizing” (getting back to symmetric). The labels are there for training purposes. In real calling you would have to look at the dancers or, better, know where you are by means of modular or other mental image calling.

The sequence can only be “healed” by a call that has an asymmetric effect. Click  twice to select the Girls and then call “Trade the Wave”. This has the double effect of transforming the formation into RH parallel waves and, at the same time, fixing the sequence.

Click  and call “Centers Circulate” twice. This restores mixed waves of Boys and Girls. Now call #ALL #BS RUN - #ALL #BEND THE LINE, and you are ready for a normal Get-out or “Allemande Left”.

Click  to close the Asym panel (when you do this while still in the asymmetric state it will give you a warning). Finish with “Pass Thru – Chase Right – Swing to Promenade – Promenade Home”.

Conclusion:

Normalizing requires a series of asymmetric calls that assure that Boys and Girls are either “in” sequence or “out of” sequence, but not “off” sequence. They are then used to normalize the formation and arrangement.

The ideal normalizing call is probably “Bend the Line”, because dancers do it without a difficulty and without even noticing what happens. Another valuable call (in A1) is “Brace Thru” because the dancers, by deciding whether to U-Turn back or Partner Trade do the job for you.

“Sighting” normalization is not easy and probably leads to stop and go. It is therefore recommended to study sample routines (e.g. from the Choreo Collection) and adopt modules for getting in and out of the asymmetric state.

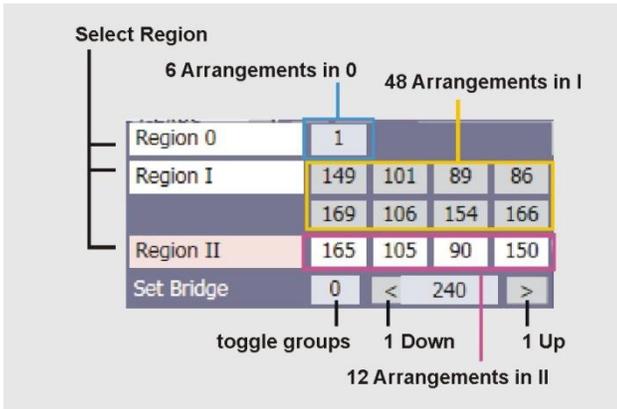
A **General Method** been described in Hal Barnes’ “Asymmetric Mechanics 2”.

1. Move the square to a special setup, called the *Target Setup*, which has the following properties: each quadrant has one man and one woman, and the head men are in diagonally opposite quadrants. We can get to the target setup easily using the following method.
2. Move the square to same-sex parallel waves. Then check on the relationship between the head men in that wave.
 - If the head men are facing the same wall, call CENTERS TRADE and continue to the next option.
 - If the head men are together on one end of the wave, call ALL 8 CIRCULATE.
 - Otherwise call SPLIT CIRCULATE. (The head men must both be in the center or both on the ends.)
3. From the Target Setup lock the arrangement to symmetric with the following calls: CENTERS RUN, COUPLES CIRCULATE, MEN (OR LADIES) FOLD. The square is back in the Symmetric Region. You may prefer a STAR THRU here to work from lines.

10.6 Asymmetric Arrangements

A number of asymmetric formations like the RH/LH Asym Wave can be called up directly in Callarama.

For example, select the RH/LH Asym Wave   as a start formation. The Asym panel pops up automatically. If you click the down arrow labeled “Setup”, you can select from 70 arrangements that are possible in an asymmetric formation of 8 dancers.



Region 0 is the default for the selected formation. It has 6 possible arrangements.

In **Region I** one of the 4 couples is ½-sashayed. This results in 48 possible arrangements.

In **Region II** 2 adjacent couples are ½-sashayed, resulting in 16 possible arrangements.

The numbers in Region I & II represent arrangements. Since there is not enough space to display all at a time, they are shown as groups. You can toggle between groups. The selected arrangement number is shown at the bottom. Use the arrows to see one after the other.

When an arrangement is selected, available calls for this arrangement are displayed in the asymmetric call list. You can use this feature to survey all available calls.

While calling, you can view the Setup panel between calls to be informed about the state of the formation, even though that is rather an academic exercise.

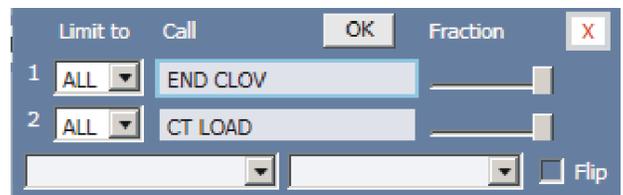
11 Combi Mode

This mode is provided for Square (8 Dancers) only and not available in the “Intro” and “Mini” layouts.

In **Combi Mode**, you can give 2 calls to 2 different sets of active dancers that will be executed simultaneously. As an example, consider this combination:

“From a Trade By Box, the **Ends Cloverleaf** while the **Centers** do their part of **Load The Boat**”

After calling “Heads Square Thru – All Pass Thru”, select “MODE/COM” from the menu bar or press F7 to open the Combi panel.



You can set active dancers and select calls in the usual way. The 1st call will go into the 1st text box which is marked in blue. After this, the 2nd text box will be marked blue, and the 2nd call goes there. To change your selection, click on a box to mark it and give the new call. To clear a box, dbl.click.

In this formation, “Cloverleaf” is available only for the Ends. Select Ends and then select the call. Likewise, “Load The Boat” is only available for the Centers. Select Centers and then select the call. The 2 drop-down lists on the left side can stay at “ALL” because 2 different sets of active dancers are already selected with the calls.

Click “OK” and the 2 calls will be executed simultaneously, ending in a Normal Box.

Selecting Active Dancers

You can use Combi Mode with only 1 Call, as in this example:

“From PARALLEL WAVE, **Ends do your Part of Fan the Top**” (ends in Facing Pointed Diamonds)

To emulate this command, select “Fan the Top” as the 1st (and only) Call and set the drop-down list to “Ends”.

When there are 2 settings, they must be for 2 distinct sets of active dancers, e.g. Heads/Sides or Boys/Girls. If the selection is not already made by selecting the calls, as in the “Cloverleaf” example, use the drop-down lists to make it. The drop-down selection narrows the selection in the call.

For example, from a Normal Line you can call “Tag The Line – Boys Turn Left – Girls Turn Right” by setting the 1st call to [BS] TAGL and the 2nd call to [GS] TAGR.

If the drop-down selection is larger than or the same as the one in the call (e.g. [CT] CT LOAD), it will be ignored.

Selecting the End Formation

A Combi Call needs to end in a formation that is “known” to Callarama, i.e. one of those that are listed in the 2 drop-down lists above the dance floor. The program will automatically search for a matching formation, but the result can be unsatisfactory when the dancers do not end in the exact footprints.

If you can determine the end formation, you can preset it by selecting from the 2 drop-down lists that are at the bottom of the Combi panel. The footprints of this formation will then be shown on the dance floor. You can also rotate the end formation 90 degrees by activating the “Flip” checkbox. When an end formation is preset, the program will first try to match the result with this formation and, if that fails, with all other formations.

To hide the End Formation, select the blank line in the drop-down box on the right side.

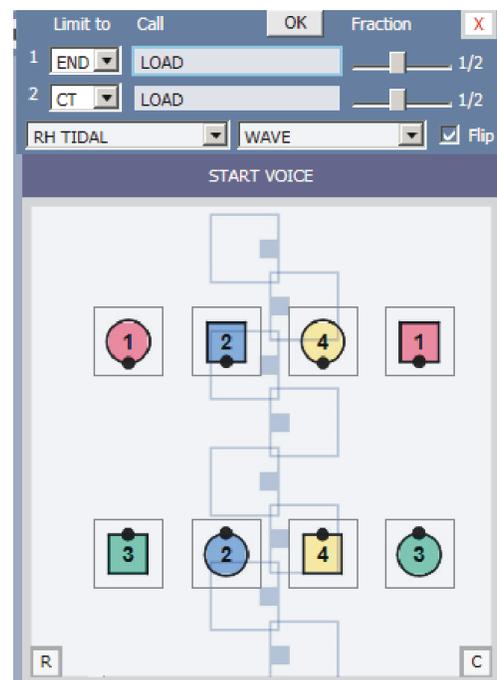
Fractional Calls

The sliders on the right side can be used to fractionalize a call in increments of 1/12. Here is an example, where “Load The Boat” is fractionalized:

“From a Static Square, Sides Promenade Half Way – Heads Pass the Ocean – Extend – All Slide Thru (=normal line, in sequence, all with Corner) – **Load the Boat, but when you meet your Partner:** Slide Thru – Centers Star Thru and Back Out – You’re Home”

To stop “Load the Boat” where all meet their Partners, a RH TIDAL WAVE has been preset, and both Fractions are set to 1/2, which produces the desired result. The routine as recorded in Callarama is this:

```
SD PROMENADE 1/2
HD PASS THE OCEAN
ALL EXTEND THE TAG
  SLIDE THRU
[END] LOAD 1/2 / [CT] LOAD 1/2
ALL SLIDE THRU
CT STAR THRU
ALL SQUARE YOUR SET
```



Be aware that the value shown and recorded is not necessarily identical with the one that may be used in a Callerlab definition of a fractionalized call. It depends on how Callarama has timed the animation.

Therefore, it is helpful to first perform the whole call and then click on the last line in the routine list to show the Combi panel again. Select the end formation and move the slider below the dance floor to the point where the animation best matches it. If you then click the box next to the Fraction Slider of the call, the program will set the appropriate fraction.

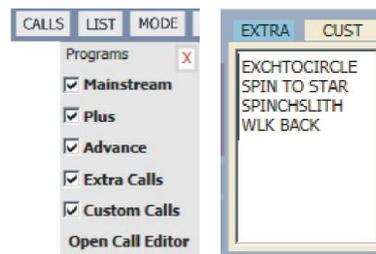
Please see **“Call Editor”** for another method to fractionalize a call and save it as a user-defined Custom Call.

12 The Call Editor

If you are missing a call in Callarama, the best approach is to notify support@callarama.com I want to make the program as complete as I can and will add new calls and animations whenever it is feasible. Your suggestions will then benefit all users.

As an alternative, you can create calls on your own and exchange them with other users. These are called **“Custom Calls”**, and they appear in a list of their own under the “CUST” tab when the “Custom” box is checked in the “CALLS” menu. Unlike “Manual Calls”, these calls will be fully animated and blend in with the other ‘normal’ calls.

This feature is provided for Square (8 Dancers) only. To create or edit a Custom Call, select “CALLS” from the menu, make sure, the **“Custom Calls”** box is activated, and click **“Open Call Editor”**.



What you can do:

The Call Editor offers a very simple method to create new calls and apply them to various start formations. The limitation, however, is that a custom call must be made up of a sequence of already existing “normal” calls. A Custom Call will have the correct end result, but the dance flow may not be as seamless as when the call had been provided by Callarama.

There are 2 different methods:

- You can create multiple animations for a Custom Call, using a sequence of **at least 2 existing calls** (Examples 1 & 2) or **at least 1 Combi Call** where 2 calls are performed simultaneously (Example 3).
- Or you can create a single animation for a Custom Call, **fractionalizing a single existing call** (Examples 4 & 5).

To understand the methods, please open Call Editor and follow the examples below.

Example 1: Linear Tag Three Quarters

This call is described in Burleson # 3805 and 1888: From Parallel Ocean Waves: All Single Hinge – Outfacers Fold – All Double Pass Thru $\frac{3}{4}$ (= Centers Pass Thru and then All Pass Thru). Ends in a Trade-By Box formation.

The screenshot shows the Call Editor window for a custom call named "Linear Tag Three Quarters". At the top, the call name and "Star And Wheel" are displayed. Below this are buttons for "New", "Run", "Edit", "Save", "Delete", and "Refresh". An "Applied to" section has a checkbox for "All" which is currently unchecked. A list of applicable formations is shown: "RH PAR WAVE", "LH PAR WAVE", and "RHT/OUT 3+1 LINE", each with "ALL ARR. ALL active" in green text. Below the list are input fields for "Short Name" (LINTAG34), "Long Name" (LINEAR TAG 3/4), and "Voice Cmd" (Linear Tag Three Quarters). A "Definition" field contains the text "Burleson 3805 and 1888: From Parallel Wave, Single Hinge and Vertical Tag (Outfacers Fold and All Double Pass Thru)". A "Beats" field is set to "8".

Step 0: Add “Linear Tag 3/4” as a new Custom Call to the call list. Click “New” in Call Editor and enter the names, definition (optional) and beats (8).

“Short Name” is the shortcut that will be recognized from the keyboard, “Long Name” will be used in the “Routine” list, and “Voice Cmd” is the spoken phrase that will trigger this call.

Click “Save”, and the new call will appear in the list above after the software has checked that the names are not duplicate.

We can now select the call in the list and review the entries. The “Applied to” list will initially be empty because the call has not been animated yet. You can add animations to this call, replace animations or delete animations. The methods described below can be applied repeatedly.

Linear Tag $\frac{3}{4}$ is an easy example because it has only 2 standard start formations (RH and LH Parallel Waves). It is also defined **gender-neutral** and will apply to all arrangements in these formations (the default setting for a new call as indicated in the green text field on the right).

Next, we need to create **Animations** for the selected call. We will need an animation for each formation where the call is applicable and, if it is a gender-specific call, for each applicable arrangement of the formation. This sounds like a lot of work, but the Call Editor will make it very easy.

Step 1: Click ‘Select’ in the column of buttons on the right. This will prime the Call Editor for the selected call and show the sequence that was last used (if any) at the top of the window.

The screenshot shows a dropdown menu titled "Select Custom Call". The selected option is "ALL SINGLE HINGE - OUTF FOLD - CT PASS THRU - ALL PASS THRU".

Step 2: In the **Main Window** (the normal Callarama window where the dancers are moving), select the most common start formation for the call (RH PAR WAVE). Since the call is gender-neutral, stay with the “NORMAL” arrangement that is displayed as a default.

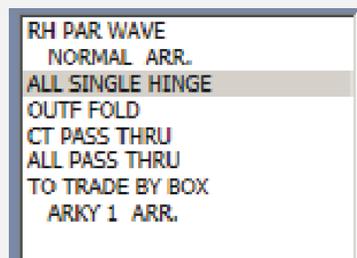
Then create a sequence of available calls that describes the movement of dancers in “Linear Tag 3/4”, following these guidelines:

- Do not specify “Boys” or “Girls”. Use substitutes like “Centers”, “Belles” or “Outfacers” that describe their positions.
- Use only gender-neutral normal calls, not calls like “Slide Thru” or “Right And Left Thru” that mandate different actions for Boys and Girls.
- Use “**Heads**” or “**Sides**” only in SQUARE formations. In other formations, use substitutes like “Centers” or “Ends”. If you use “Heads” in the beginning of a sequence, you must also run a second sequence where it starts with “Sides”.
- The sequence must lead to the correct end formation for the Custom Call, in this case a TRADE BY BOX in “ARKY 1” arrangement.

These are the calls:

All Single Hinge - OutFacers Fold - Centers Pass Thru - All Pass Thru

Even though these happen to be all MS calls, you can use calls from any program (Advance is especially useful), regardless of what program the Custom Call should belong to.



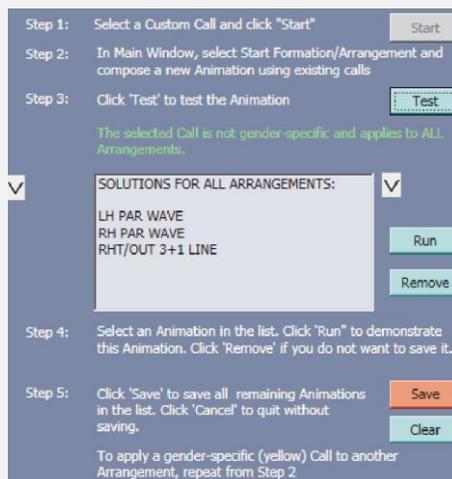
Click “|<” in the Main Window to go to the beginning of the routine. To review it, click “>>”.

Step 3: Click the “Start” Button. The software will play the animation in the Main Window and then, if you confirm “Yes” in the dialog, test all formations that are programmed in Callarama for the call sequence. The result appears in the list. It shows RH and LH PAR WAVE as expected, but also--an unexpected result—RHT/OUT 3+1 LINE.

This is an example how the Call Editor identifies start formations that you may not have thought of.

Select an item in the list and click “Run” to view the animation in the Main Window. Note that the finished animation behaves like a single call, without the stop and go that occurs in a routine.

If an animation is faulty or if you do not want to attach it to the Custom Call, you can exclude it by clicking “Remove”.



When you click the red “Save” button in the column on the right, all listed animations will become available in the Main Window for the specific formations. “Linear Tag $\frac{3}{4}$ ” could be used in a Singing Call like this:

“Heads Square Thru – Touch $\frac{1}{4}$ - Centers Trade – All Swing Thru – **Linear Tag $\frac{3}{4}$** – Ends Cloverleaf while the Centers Slide Thru and U-Turn Back – Swing Your Corner – Promenade Home”

Example 2: Star And Wheel

Burleson #1590: “From facing couples, Star Thru – Veer left – Wheel And Deal. Ends in facing Couples.”

This is a **gender-specific** call because of the “Star Thru”. The example demonstrates how the Call Editor creates animations for different active dancers and for a large number of applicable formations and arrangements.

Step 0: Add “Star And Wheel” as a new Custom Call as described above. The appropriate number of Beats is 10.

Step 1: Click “Select”

Step 2: In the Main Window, select NORMAL BOX as the most common start formation. Create the sequence of calls that follows the definition: “All Star Thru – Veer Left – Wheel And Deal”.

Note that in creating a **gender-specific** Custom Call, you can use “Boys”, “Girls” and any normal gender-specific call. However, it is good practice to use neutral calls and descriptions wherever possible because this will result in a greater number of automatically created animations.

Step 3: Click the “Start” Button. In the dialog, confirm that you want to create animations for all applicable formations. The resulting animations are for NORMAL BOX and NORMAL LINE. Click “Save” to attach these animations to the call.

“Star And Wheel” can also be called to 2 facing couples that are the **Centers of a Formation**. To demonstrate this, Click “Clear”. Then reselect “Star And Wheel” in the list and click “Select”

In the Main Window, select DBL PASS THRU BOX as start formation. Create the sequence of calls for the Centers of the Box: “**Centers** Star Thru – Veer Left – Wheel And Deal”. Then click “Start” and confirm “Yes” in the dialog.

As a result, you get an additional 26 different start formations and arrangements for Centers performing the call. You can test them with the “Run” button. Click “Save” to attach the listed items to the call, and they will be available for the specific formations and arrangements.

Example 3: Vertical Tag

Burleson #1888: “From parallel 2-Faced Lines, those Facing Out Single Wheel, those Facing In Shuffle (right side dancer slides in front of the left), then everyone does a Double Pass Thru.”

This is an example where a **Combi Call** will be used at the start of the sequence.

Step 0: Add “Vertical Tag” as a new Custom Call as described above. An appropriate number of Beats is 10.

Step 1: Click “Select”

Step 2: In the Main Window, select RH 2-FACED LINE as the start formation. Select “MODE/COM” or press “F7” to open the Combi Call panel.

Select “OUTF” and “Single Wheel” as the 1st call. Then select “INF” and “1/2 Sashay” as the 2nd call and set the Fraction for this call to 1/2. When you click “OK”, you will see both calls performed at the same time. This mimics the 1st part of “Vertical Tag”.

For the 2nd part, select “ALL” and “Double Pass Thru” normally. This completes the sequence. You can now click “Start” in the Call Editor and create the Custom Calls as before.

Note that the Call Editor has correctly identified RH and LH PAR WAVE as start formation, but also FACE/LH 3+1 LINE which is questionable. This is an automated process and you should always check the results before saving them!

Creating a fractionalized Custom Call

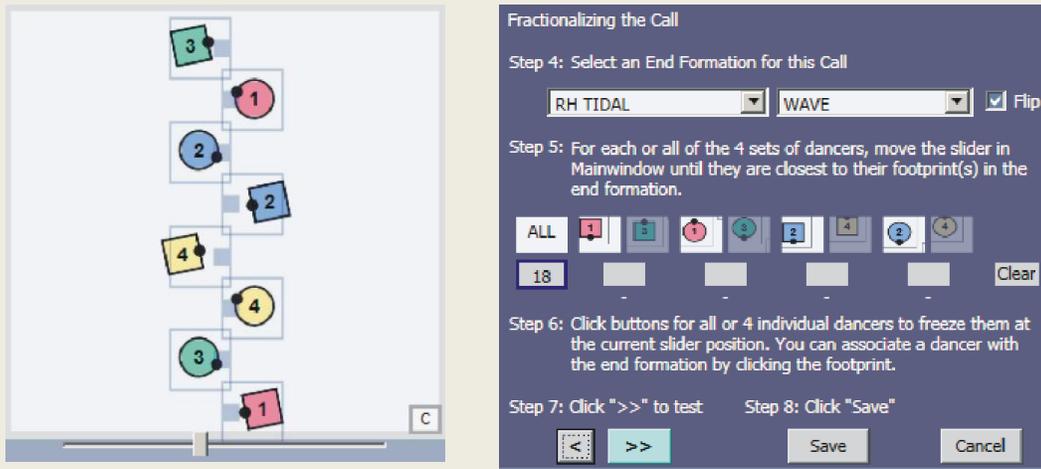
The following examples demonstrate how a **single call can be fractionalized** and saved as a Custom Call. This is

similar to the fractional method in Combi Call, but the custom animation needs to be created only once and can then be used just like all other calls.

Note, that this method creates only 1 animation. You need to repeat the procedure for other formations if desired. A Combi Call cannot be used.

Example 4: Trade the Wave 1/2

Create a new Custom Call and select it in the Call Editor. Click “Select” and, in the Main Window, select RH PAR WAVE as the start formation and select **only 1 call** (Trade the Wave). Then click “Start” and confirm that you want to fractionalize this call. The Call Editor opens the “Fraction” panel:



After completing 1/2 of a Trade the Wave, the dancers will be side by side in a long tidal wave. Select “RH TIDALWAVE” in the Fraction panel and check “Flip” to orient it vertically. In the Main Window, move the slider to the right until the dancers are close to the end formation footprints. Then click the box under “ALL”. It displays the number of animation steps (not beats) for this setting.

When you click “>>”, the program will move the dancers into the End Formation and create the animation for the Custom Call. After this, you can review the movement of the dancers by moving the slider. If the operation was successful, the “Save” button will be red, and you can save the animation for the current formation and, if applicable, arrangement.

If you get an error, you can click the “<” button to start over and try a different set-up.

When using the “ALL” method, all dancers must be moved into or at least to the edges of all footprints at the same time. If that is not possible or you get errors, try the method in the next example.

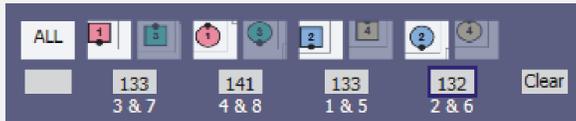
Example 5: Spin Chain and Exchange the Gears to a Circle

Towards the end of this PLUS call, the dancers are moving in 2 columns and can be directed to continue in a Single File Promenade or (in this example) **Join Hands in a Circle**. This variation could be utilized as a Get-Out.

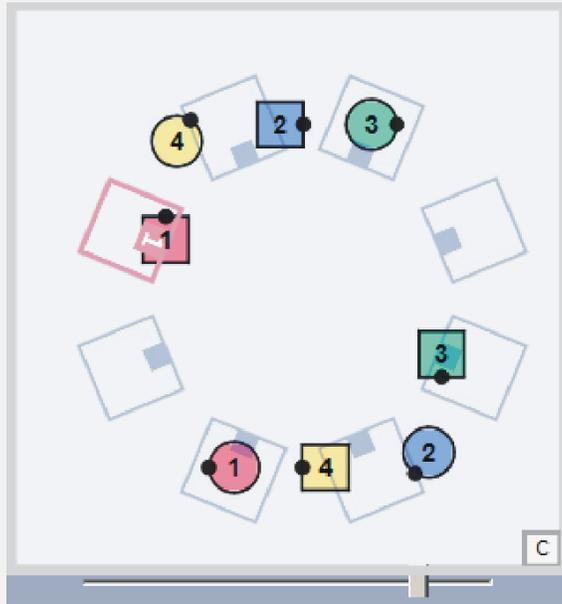
Select the Custom Call, click “Start” and select RH PARALLEL WAVE in the main Window, adding **only 1 call** (Spin

Chain and Exchange the Gears). Click “Test” and select NORMAL CIRCLE as the End Formation in the Fraction panel.

When you move the dancers with the slider in the Main Window, you will notice that it is not possible to move all of them close to the Circle footprints at the same time. This where the 4 other boxes next to “ALL” will be used.



We need 4 different “stops” for the 4 pairs of dancers that are shown here. Stops will be set for the **primary dancers** (the left ones in the pairs of icons).



1. Move the slider until the 1st dancer matches the proper footprint in the end formation as close as possible.

Tip: Moving the slider by clicking at either end of the scale may be more precise than dragging it with the mouse.

2. Click the box under the pair of dancer icons--it will display the number of animation steps (not beats) and 2 numbers that represent dancer numbers.

3. Click the formation footprint—it turns red and displays the primary dancer number (it is sometimes tricky to find a spot that responds to the click—just try).

The result is shown in the picture on the left.

Repeat 1 to 3 for the other 3 **primary** dancers. When finished, 4 footprints must be red, and all numbers 1 to 8 must show under the boxes.

Click “>>”, and the program will attempt to create the animation. If it succeeds, the “Save” button will be red, and you can save the animation for the current formation and, if applicable, arrangement.

General Notes on Custom Calls:

- You can use Custom Calls in the routine to build a new Custom Call, but a fractionalized call can only be used at the end of the routine.
- When a call is already provided in Callarama, but **animations are missing** for certain formations or arrangements, you should not create these animations as a Custom Call. It would need to be named differently, and the end formations may not be supported in Callarama anyway.

You can use “Manual Call” instead, and you can report the issue to support@callarama.com to be fixed, if feasible, in an update for all users.

- When you update Callarama, follow the prompts to transfer your Custom Calls to the new version. You can also export and import Custom Calls in the “TOOLS” menu.

Call Editor is a new feature, and feedback will be especially welcome.

13 Callarama.Net

Callarama.Net connects two or more users through an internet server and allows them to 'call' to a square that is synchronized in their Callarama windows. It can simulate the situation where callers alternate giving commands to a set of dancers. **It is especially provided as a Teaching and Learning Tool.**

Requirements

Participants must have **Internet** access. One of them connects as a **Host**, and this participant must have a fully licensed version of Callarama. The other participant(s) connect as **Client(s)**, and these can use the **FREE** version of Callarama.

Windows Firewall and/or an Antivirus program may ask permission for Callarama2.exe to connect when the feature is used on a computer for the 1st time.

Callarama.Net transmits only the code that controls the Callarama window. When used outside of a class room scenario to connect remote locations anywhere in the world, an independent means of verbal communication, like telephone or Skype, is required.

Connecting as Host

Select "TOOLS/Connect as Host" to open a session. The "Callarama.Net" panel will appear above the Routine list. The 6-letter code identifies the channel that will be used for communication with Clients.



The Host can set permissions for the Client(s). The default is "Full", where they can use the same features as the Host. Clients can be restricted to give calls only or to require confirmation for commands other than calls. This may be useful when dealing with inexperienced users or with multiple Clients at the same time.

When a Client connects, the Host receives a message and should either reset the square or click the "Sync" button to ensure that all participants are synchronized.

To ensure compatibility, all participants must use the same Callarama version and have identical settings for the call program and "Smart Calls" selections.

Connecting as Client

Select "TOOLS/Connect as Client" and, in the message box, enter the session code received from the Host. The "Callarama.Net" panel will appear above the Routine list. Note that permissions cannot be changed by the Client. The setting will be updated when the Host is connected or changes it.

More

The special modes in the "MODE" menu are **blocked** when using Callarama.Net. Also, reverse calling, inserting calls or removing calls are not available

When the connections are established, actions of the Host and permitted actions by Clients should be duplicated with little delay Callarama windows. A flash message keeps participants informed of each command.

Note that a command from a Client performs first in the Host and is then relayed back to the Client. The **Speed Dial** is locked at 120 BPM for the Host and 140 BPM for Clients, which accounts for the delay and ensures that executing a call takes approximately the same time for either of them.

Voice can be used, but to ensure correct transmission, calls should not be rushed. If telephone or Skype are in use, Callarama Voice will likely interfere with the verbal communication, and a microphone with a mute button should be employed. When a Client uses Voice, commands should not be combined, as in "Heads Square Thru - Dosado" (3 commands), but spoken separately after the previous one has been confirmed.

When the transmission gets out of sync, the Host can synchronize with the "**Sync**" button. As a Client, you can click this button to alert the Host and request synchronization.

Calling is not limited, but the Routine list will not show more than **50 calls** (the last 50 calls).

To end the session as Host or quit the session as Client, click  next to the colored label or select "TOOLS/End Session".

You can test Callarama.Net and explore its features on your own by opening 2 Callarama windows on the same computer, connecting one as Host and the other as Client. In this set-up, Voice must not be started in both windows because the communication would get confused.

Callarama.Net is a new feature, and I would like to hear about your experience and any suggestions for improvement.

14 2-Couple Mode

In normal (8-dancer) mode select "**MODE**" from the top and then "**2CP**" or press the **F4** key. Only Couples #1 & #3 will be shown, starting **from a Square** in their usual positions.

This starting position has been established because you may wish to use opening calls like "Promenade Half Way" from there. Other than that, start the routine with "Move In" (**IN**) to the center where the majority of calls are available. At the end of a routine "Home" or "Move Out" (**OUT**) brings them back to Square position.

Available calls can be selected as usual from labels or list, by typing or voice. Note that the active dancer designations are limited. "ALL" activates all 4 dancers. When applicable, the following commands select 2 of the 4 dancers:

"Centers", "Ends", "Infacers", "Outfacers", "Boys", "Girls"

"As Couples", "Those who can" and "Anyhand" apply to all 4 dancers.

Other commands (from voice) will be ignored.

Features that are not applicable will be disabled. The routine list functions as usual, and you can save and tag

routines in the usual way. They will be marked as 2-Couple routines in the database and can be viewed in the “Routines” window. Click “Open..” at the top of the routine list to show this window. Select “2-COUPLE” there from the “Type” list.

Manual Mode is available. You need to be aware of the following:

2-Couple Mode uses normal 8-dancer formations where the Sides are not visible and not moving. When applying manual mode you create calls that are directed at the Centers of available formations. These manual calls will then also be available in the full 8-dancer Square mode, and vice versa. The “Target” formations in 2-Couple Manual Mode show all 8 dancers so that you can take care to not let the Centers step on the toes of the Sides.

This is a new feature and may still need some work. I am looking forward to your feedback.

15 The Choreo Collection



Click “CHOREO” on the menu bar to show the Choreo window. The collection has routines that have been contributed by their authors. They are mostly Singing Calls, but also include 6-Couple dance samples and a collection of asymmetric choreography by Hal Barnes.

When you select a routine in this window, it is loaded into the “Routine” list and you can then study it, modify it and save it for your own use.

In the main window, selected routines will display the text that is automatically generated by Callarama. Click “Text” to view the original text of a routine as supplied by the author (if available).

16 Learning with Callarama –this is also for Pro’s

Under the **LEARN** tab, a number of new features to assist in **learning and teaching** with Callarama will be added concurrently with my series of tutorials on Barry Wonson’s newsletter “[Behind the Mic](#)”. You can download published tutorials from <http://www.callarama.com/resources.html.%20>

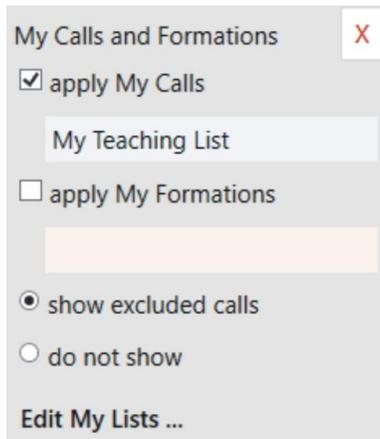
16.1 Defining Call Repertoire

You can set up **lists of calls and/or formations** to limit the calls in Callarama to a selection of your own. This can serve several purposes:

1. **Beginning callers** can practice with a limited repertoire of calls that reflects their ability to move the dancers fluently. They can gradually extend the repertoire and eventually cover a full dance program (e.g. Mainstream).
2. **When teaching classes**, you can define the repertoire in **teaching order** and be alerted when a call does not fit in. Learning to call in teaching order is also very beneficial to beginning callers.
3. You can define **dance programs** that deviate from the Callerlab standard. Calls can be combined across

Callerlab programs.

Lists can be exchanged between Callarama users, e.g. when preparing for a class at another club, when teaching a beginning caller, or to be in sync in a non-standard dance program.



Click **LEARN** to make selections under “**My Calls and Formations**”. To apply a list, check “**apply my calls**” and/or “**apply my formations**”. The List Editor (explained below) will appear.

If you have already set up lists, the one that you last used will be opened. If no list exists, a **new list** will be shown. You can make selections in the list as explained below, rename and then save it. When you leave the editor, the lists will be applied, and their names are displayed (e.g. “My Teaching List” here).

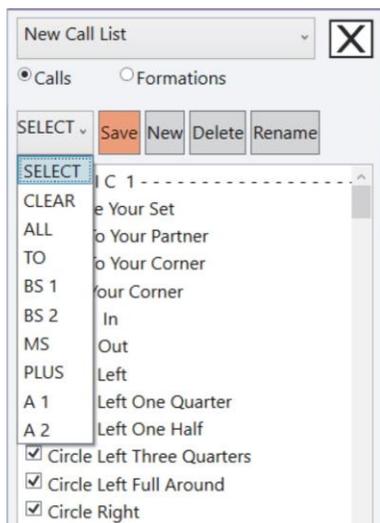
You will see a flag  above the dance floor that reminds you that a list is applied.

To make changes to an existing list or create a new one, click “**Edit My Lists ...**” to open the editor.

When “**show excluded calls**” is checked, those calls will be available in Callarama, but are marked **magenta**. You will see a flash when you use them. When you select “**do not show**”, they will not be shown as available and cannot be used.

Note: A **saved routine or sample** from the Choreo collection will work regardless of your settings. The flash will be shown when it uses an excluded call. This can alert you of material that is not appropriate for the current progress in a class.

The List Editor



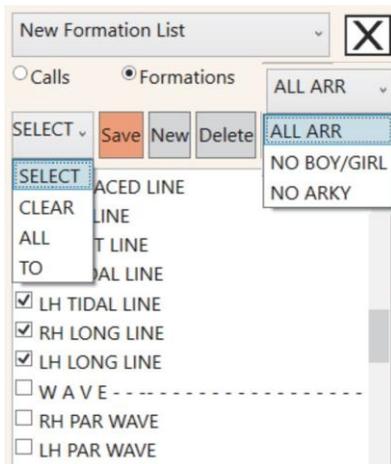
When the List Editor opens the 1st time, a “**New Call List**” will be presented. It lists all calls for the highest dance program as selected in ‘CALLS’ in **teaching order**.

By default, all calls are checked in a new list. You can uncheck calls and thus define the call repertoire you want to work with.

- If you click on a single call in the list and then select “TO” from the drop-down as shown on the left, the list will be cut. You will have selected all calls in teaching order up to and including this call (e.g. when preparing for a class).
- If you select a dance program in the drop-down, all calls higher than this program will be unchecked (e.g. selecting “BS 2” will select calls for “BS 2” and “BS 1”).
- You can uncheck or check individual calls.
- “CLEAR” unchecks all calls, and “ALL” checks all of them.

You can change the name of the new list with “**Rename**”. Click “**Save**” to save the list or changes to a list. The lists will be saved in the Callarama application folder, normally “**C:\Callarama2\Archive**” as text files with the extension “**.ccl**” for call lists and “**.cfl**” for formation lists. If you want to share a list with another Callarama user, find it in this folder and send the text file. If you receive a list to share, place it in the ‘Archive’ folder.

When Callarama has been started, you can **apply saved lists** by activating the checkmarks under **LEARN**. Callarama will apply the last used lists unless you select another one in the editor.



When you switch to “**Formations**” in the editor the 1st time, you get a “**New Formation List**”. It is a long list of **all** formations programmed in Callarama, grouped by formation family (e.g. “WAVE----”). The formation names can be very technical; in most cases it is enough to exclude or include whole families by just clicking on the **family name**. Other editing features are the same as for the call list.

There is an additional feature: You can limit the use of the selected formations by **arrangement**:

- Select “**NO BOY/GIRL**” from the drop-down on the right to exclude arrangements where 2 Boys and 2 Girls are paired (Arky 1 and 2).
- Select “**NO ARKY**” to allow only the 2 arrangements where all pairs are either normal or ½-sashayed.

While a **call list** excludes **calls as such** from being used (or marks them as “aliens”), the **formation list** works differently:

When a formation (or family of formations) is excluded in the list, Callarama will **exclude individual animations of calls that end in this formation**.

As an example, In the new formation list shown above, after “**WAVE----**” has been clicked and “**TO**” applied from the drop-down, all formation “higher” than LINE have been excluded. This is appropriate for a class that is learning “**Trade**” but has not yet been introduced to WAVE formations. When this list is applied, “Trade” is generally available, but the call “**Girls Trade**” from a Normal Line of 4 will be marked (or flashed) as not appropriate because it ends in a Wave.

For a detailed introduction on how to use this feature, download **Tutorial 2** of the series on **How to Learn with Callarama** from <http://www.callarama.com/resources.html>

16.2 The Flow Monitor

Callers need to learn how to move dancers fluently and with good body flow. As a learning tool, a **Flow Monitor** has been implemented in Callarama. It displays as an icon in the top left corner of the dance floor.

This feature is active by default and can be turned on or off in the **LEARN** menu.

Callarama evaluates the transition between calls in real time as they are prompted by the user or played from a recorded routine. The result is indicated by colors and symbols in the icon:

		Result not available (currently only calls MS and PLUS are evaluated)
		No Problem detected
	!	OK with proper Timing
	??	Bad Flow
	?	Other Problems, e.g. restricted Space for Dancers
	o	Overflow (can be combined with other colors)

The black circle indicates **overflow** (2 or more dancers have rotated more than 450 degrees without interruption). It can be combined with any of the other colors.

The symbols shown in the 2nd column are inserted in the routine list, enabling the user to review all calls that have been performed. They are, however, not saved with the routine. When you copy the routine list, the symbols will be included. To copy the list without the symbols, save it and open it again.

To understand how the Flow Monitor works, please review this paper:
<http://www.callarama.com/pdf/Evaluating%20Flow%20in%20Callarama.pdf>

The method has been tested on a variety of choreographic material with satisfactory results. It is presented as a **Beta Version**, and users are encouraged to **provide feedback**.

A good way for testing is to generate random calls with the  button, located below the dance floor (or press F4). Then compare your expectation with the result shown in the monitor.

As stated in the above mentioned paper, **flow ratings in Callarama are provided not as strict rules but as a learning tool that reminds the caller to take special care. They can be turned off if not considered useful.** A skilled caller can use “bad” sequences successfully with proper timing, as a gimmick, or with the very purpose of creating excitement. It also depends on the ability of the dancers and their expectations.

Thank you for using Callarama 2. There have been errors in previous releases and there will be more. Please give feedback through support@callarama.com and report problems.

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