

Tutorials for beginning callers demonstrate how you can learn with Callarama. They emphasize skills that can be practiced separately and, when put together, help you become a good caller in the technical sense.

Previous tutorials can be downloaded from <http://www.callarama.com/resources.html>. To follow the tutorials, install [Callarama](#) on your Windows computer or on a Mac with an emulator.

You do not have to pay for it: All exercises can be done with the free-for-all version.

This tutorial is based on a new feature in Callarama version **03/31/2021**. If you already have Callarama, check the version date that is shown when you click “INFO”. If it is lower, run the normal [download](#)---it functions as an update as well. If you are connected to the internet, Callarama will alert you of an available update.

Special thanks to **Kip Garvey** for advising me. His [Online Caller School](#) offers a unique opportunity to learn calling from home. Also thanks to **Gardner Patton** who coauthored this new feature in Callarama.

Tutorial 2: Managing the Call Repertoire – This is also for Pro’s

Tutorial 1 focused on anticipating the outcome of calls and recognizing formations and arrangements. Beginning callers then need to relate formations to available calls (the “**call repertoire**”). They may use spreadsheets to visualize and memorize this information. Callarama has tools that make this easy and help you acquire a memorized call repertoire.

The methods described here can also be used by experienced callers to define their own dance programs or mark progress when teaching classes.

This tutorial has 4 parts:

- **Preparation 1** describes how you can develop call repertoire in teaching order and/or use this method in Callarama when teaching a class.
- **Preparation 2** shows how calls and formations can be excluded from full dance programs in order to reduce complexity while learning, or to define a customized dance program other than the Callerlab standard.
- **Preparation 3** demonstrates how to create call spreadsheets as a visual reminder of available calls.
- **The Exercise** gives guidance on how to use these tools to practice calling to virtual dancers and gradually expand the call repertoire.

The customized lists of calls and/or formations that are created in preparations 1 & 2 can be exchanged between callers to use in their Callarama or in printed format.

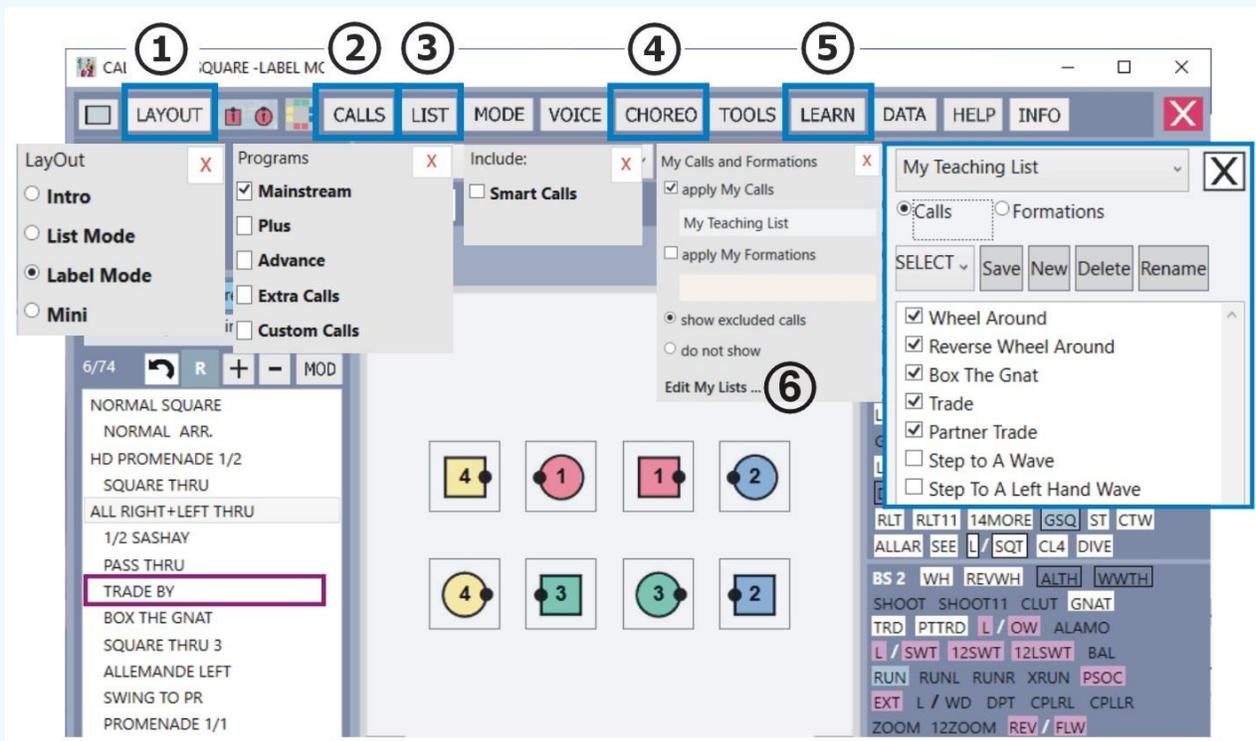
To follow the tutorial, you need to be familiar with the basic working of Callarama. Please read at least through chapter 2 “Getting Started” (the yellow pages in “[HELP](#)”).

Preparation 1: Developing Call repertoire in Teaching Order

Probably the most thorough development of call repertoire occurs when the beginning caller gets the chance to **teach a class**. In Callarama you can “teach” your virtual dancers. The tools employed here are also useful for the **experienced caller** who wants to test his choreography for compatibility with the progress of a class or non-standard dance program.

As an example, I created a list of calls named “**My Teaching List**” that assumes that we are “teaching” a MS class that is progressing to “Partner Trade”, just before learning about Wave formations.

To do this yourself, configure your Callarama window as shown below:



1. Click “LAYOUT” and select “**Label Mode**”. This is the recommended mode for serious use of Callarama. It shows available calls as labels, identified by their shortcuts, and allows you to see what is available without scrolling through a list. Typing shortcuts will enable you to give calls at a realistic pace. The calls are arranged by dance program and roughly in teaching order.
2. In “CALLS” select the Callerlab dance program (e.g. “Mainstream”).
3. Click “LIST” and, for just the preparation, **disable “Smart Calls”**. This is a valuable feature for normal calling, but without it, the label array will be more transparent, indicating only calls for the selected active dancers in **white**, and not also those for an alternative selection in **pink**.
4. To load the **sample routine** that is used in this example, click “CHOREO” and select “ANDY

SHORE'S SINGING CALLS / BASIC / # 040".

5. Select **LEARN** and click **"Edit My Lists ..."**. If you have not used this feature before, it will create a new list of all available calls. It enables you to configure your own selection of calls for use in Callarama.
6. The call list shows the calls grouped by dance programs and in Callerlab teaching order. In this example we assume that the class is proceeding to **"Partner Trade"**.

Click on this call and then, from the  list, pick **"TO"**. This will cut the list at the desired spot. To further reduce the list, uncheck individual calls that are technically within the teaching level but are non-essential or a specialty.

Save the list with the **"Save"** button. You can then close the list editor with **"X"**. The list will be applied. The 'LEARN' panel shows the name of the list, and a flag  above the dance floor reminds you that you are working with a list

To fully understand how to use this feature, **please consult ["HELP"](#) chapter 16**. You can create and save multiple lists of calls and formations.

The picture above shows the call labels when you click **"ALL RIGHT AND LEFT THRU"** in the routine list. Note that the labels for calls that come after **"PTTRD"** in the teaching order are **marked magenta**. They are available, but marked as out of bounds.

Likewise, when you select or run a call in the routine list that is not included (e.g. **"Trade By"**) you will see a magenta-colored flash. When preparing for a class, you can run **saved routines** in this mode and make sure that they are suitable.

In part 4 of this tutorial, **"The Exercise"**, we will use this tool to learn calling with a limited repertoire.

Conclusion:

You can limit calls available in Callarama by teaching order. You can use this feature to gradually expand your call repertoire **while calling to virtual dancers in Callarama**. Preparation 3 shows how you can create lists of your calls to assemble in a spreadsheet. Learning to move dancers with limited calls at a certain teaching level will provide a solid foundation. It is a skill that is too often underappreciated.

Preparation 2: Using Call Repertoire from a full Dance Program

Calling to dancers that already know the full dance program, is a more challenging situation. Generally, the beginning caller who can move them fluently with a limited choice of calls will be more appreciated than the one who creates **"stop and go"** while trying to do too much. The tools in this example can help to start with a limited number of **"known"** calls and formations and gradually expand the repertoire.

For this preparation, apply settings 1 and 3 from the previous one (“**Label Mode**” and no “**Smart Calls**”). Select the Callerlab dance program (e.g. “Mainstream” in “CALLS”).

1. To set up a “**My Calls**” list, click **LEARN** and then “**Edit My Lists**”. If you have not used this feature before, it will create a new list of calls. This list is very long because it contains everything Callarama needs to offer, including calls or variations thereof that are rarely used.

To limit the list to your Callerlab dance program, click on the call that is last in the

program and then, from the **SELECT** list, pick “**TO**”. This will cut the list at the desired spot. Then check individual calls that are not essential or whose outcome is not sufficiently familiar to you. The goal is to start with a limited repertoire that you can manage. **Save** the Call List.

2. We can also set up a “**My Formations**” list. In Preparation 1 (teaching order) it was not necessary to do this because the teaching order naturally limits the choice of formations. Now, calling in the full dance program, you can use this feature to keep yourself from getting into unfamiliar formations.

Select the “**Formations**” option in the editor (it changes color to remind you this is about formations, not calls). This will also create a new list.

Formations are grouped in families. From the bottom of the list go upwards. Deactivate **whole families** (e.g. “HOURGLASS -----”) that are not specific to the dance program or too complex for your practice. This will deactivate all members of the family.

Within the remaining families deactivate **individual** members (e.g. “WINDMILLS” in “T-BONE”) that you do not want to include at this time.

This list will affect your call selection: When a call ends in a deactivated formation, it will be treated as if it had been deactivated in the Call List.

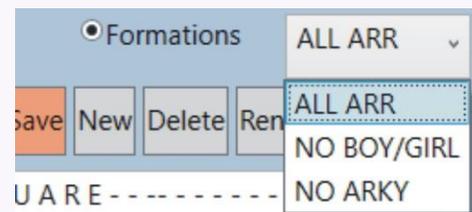
You can also reduce complexity by excluding **arrangements**:

NO BOY/GIRL excludes calls ending in arrangements where 2 Boys and 2 Girls are paired.

No ARKY excludes the former, and also arrangements where one couple is normal and the other ½-sashayed.

Save the Formation list. It will be applied when you close the editor with “**X**”.

When “**apply My Calls**” and/or “**apply My Formations**” are checked in the **LEARN** panel, the lists are applied and reduce the call selection in Callarama. You can remove the checkmarks to return to normal. This will not delete a list.



Preparation 3: Assembling Call Sheets

This chapter is based on 2 lists that will reduce the number of available calls the full Mainstream program. Preparation 1 & 2 explained how these lists work

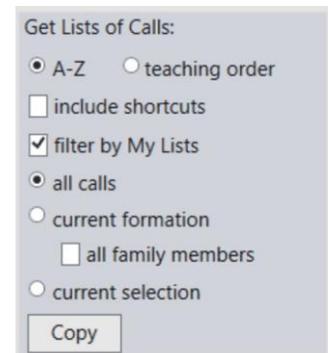
In the **LEARN** panel, I clicked “**Edit My Lists**” to open the editor, where I selected the “**Calls**” option. I started with a new list of calls, cleared it with “CLEAR” from the **SELECT** drop-down, and checked a selection of MS calls. I renamed the list “**My Mainstream Light**” and saved it.

I then selected the “**Formations**” option to configure a new list of formations. I cleared the list and then checked only the formation **families** that come before “DIAMOND” by clicking on their names (e.g. “T-BONE -----”). In those families, I unchecked individual formations that are less usual in Mainstream (e.g. all “Windmills” in “T-BONE”). I also excluded **Left-Handed Waves**.

In the **ALL ARR** drop-down list, I selected “**NO BOYS/GIRLS**” to avoid the more difficult arrangements where 2 dancers of the same gender are paired.

I then saved the formation list and clicked “**X**” to close the editor and apply both lists. The **L** flag appeared to indicate that the lists are active.

To get a print-out of “my” calls I clicked **CALLS** to open the panel that is shown on the right. It has options to get a list of calls that can be pasted into a text document or spread sheet. The selection will reflect the selected Callerlab dance programs. You can further limit it by your lists of “**My Calls**” and “**My Formations**”, if applied.



I selected “**A-Z**” and “**all calls**”. I checked “**filter by My Lists**”. I then clicked “**Copy**” and pasted the result into this document with the “**Ctrl**” & “**V**” keys.

All my Calls:			
	Dosado	Pass Thru	Square Thru
	Double Pass Thru	Promenade Half Way	Square Thru Three
Allemande Left	Eight Chain Four	Reverse Flutter	Square Your Set
Bend The Line	Extend	Right And Left Grand	Star Thru
Bow To Your Corner	Ferris Wheel	Right And Left Thru	Sweep A Quarter
Bow To Your Partner	First Couple Left Next Right	Rollaway	Swing Thru
California Twirl	First Couple Right Next Left	Run	Swing To Promenade
Cast Off Three Quarters	Flutterwheel	Scoot Back	Touch One Quarter
Chain Down The Line	Forward And Back	Separate Round Two To A Line	Trade
Circle Left One Half	Grand Square	Single Hinge	Trade By
Circle To A Line	Half Sashay	Slide Thru	Turn Thru
Circulate	Ladies Chain	Spin The Top	Veer Left
Cloverleaf	Lead Left	Split Two	Veer Right
Couples Circulate	Lead Right	Promenade Home	Walk And Dodge
Courtesy Turn	Partner Trade	Put Centers In	Weave The Ring
	Pass The Ocean	Recycle	Wheel And Deal

The selection reflects the approach of a beginner who is calling to MS dancers, not a class, and is using a reduced repertoire of calls and formations. It is short on calls for openers (Circles, Thars, etc.), instead focusing on calls that move dancers through a variety of formations, through all quadrants, and with a chance to resolve the Square.

As an example for more specific call sheets, I set up a **Left Hand 2-Faced Line** formation in the dance floor and produced 3 lists of calls with the option “**current selection**” checked in the panel above.

For each list, I selected a different set of active dancers and then clicked “Copy” to produce the list.

From LH 2-Faced Line, Normal Arrangement:

List 1: All active	Ferris Wheel *	List 2: Centers active	List 3: Ends active
Bend The Line	Half Sashay	Circulate *	Circulate *
California Twirl	Partner Trade	Run	Trade *
Cast Off Three Quarters	Rollaway	Scoot Back	
Couples Circulate *	Veer Left	Trade *	
Courtesy Turn	Wheel And Deal*		

Note how the choice of calls is quite limited, especially for Centers and Ends. “**Run**” is available for Centers but not for Ends because it would end in a Left-Handed Wave which I ruled out when configuring the formation list. “**Single Hinge**” is available for neither of them because it would lead to a Diamond.

I have chosen **this formation** as an example because it is the easiest starting point for resolving the Square by sight, as we will see in the next tutorial. The calls marked with an asterisk*) are the ones needed for resolution.

Conclusion:

You can configure Callarama **to** show only “your” calls and hide or mark calls that are not yours. Callers can use this feature to work with dance programs that are **not standardized by Callerlab**, or when preparing for a **class**. As a beginning caller, you can **limit your repertoire** and expand it step by step until you are comfortable with the whole dance program.

Call sheets can be generated in various ways as a visual aid for practice or as documentation of a special dance program.

Caller Coaches who employ Callarama for teaching can define the call selection by creating call and formation lists and sending them to students as files to import into their Callarama.

The Exercise: Call to Virtual Dancers

With one or all of the above preparations, you can start calling to the virtual dancers in Callarama with a limited call repertoire and at a low speed. You need to be familiar with the basic functionality. Please read at least through chapter 2 “Getting Started” (the yellow pages) in [“HELP”](#)).

1. Click "LAYOUT" and select "**Label Mode**". In "LIST", activate "**Smart Calls**".
2. Select "Checkers" or "3-D" dancers. In  uncheck "Numbers" and select "2 CPL" so that you can monitor 2 adjacent couples and their corner relation (lady callers may want to check "Reverse"). Even though resolving the Square is not a priority in this exercise, you may encounter situations where it comes easily.
3. In "VOICE" disable the "**Speak**" features.
4. Set up a list of your calls in teaching order (**Preparation 1**) or as a selection from the dance program (**Preparation 2**). In the latter case you may also use a list of formations.
5. Decide what calling method to use (typing shortcuts or calling with Voice). If you use Voice you need to understand how it works and can be customized (chapter 6 in "[HELP](#)").
6. Check "**apply My Calls**" and "**apply My Formations**" in **LEARN** and check "**show excluded calls**".

In Callarama, you can give the next call while the dancers are still moving. The purpose of this exercise is to move the dancers without "stop and go", using the limited repertoire of "your" calls. After each call, while the dancers are still moving, decide what call to use next and give it in time to avoid stalling the dancers.

To establish a memory for what can be called from the dancer's end position, you can

- observe the **label array** (only the calls marked in white are relevant)---it updates before the dancers get moving
- or prepare a number of **call sheets** for formation families or individual formations and active dancers (Preparation 3)

Call sheets are probably more effective. Also remember that you can include the shortcuts on them.

At the beginning, start with a low speed setting in  that gives you enough time to avoid "stop and go". Learn to rely on memory, not looking at your call sheets or the label array. With more practice, speed the dancers up.

This exercise is completed when you can move the dancers fluently at a normal speed of 124 BPM, using the full variety of "your" calls.

In the next Tutorial, we will discuss methods for resolving the Square.

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