

A CALLARAMA GUIDED TOUR DEMONSTRATING ASYMMETRIC CHOREOGRAPHY FROM ASYMMETRIC MECHANICS

The vast majority of caller is symmetric in three important ways:

- Formation symmetry means that there is a person diagonally across the center of the square for each dancer. That person is called your image dancer.
- Arrangement symmetry means that your image dancer is the same gender as you.
- Call symmetry means that when you move to do a call, your image dancer moves exactly the same as you, relative to the center of the square.

Previous versions of Callarama took advantage of this symmetry in the animation of the calls, which simplified the program, but limited its use to symmetric calling. The book Asymmetric Mechanics by Hal Barnes (1993) describes an approach for sight calling choreography which violates all three of these symmetry rules. The latest version of Callarama has greatly increased its capability to allow callers to practice asymmetric sight calling. This guided tour takes a number of examples of asymmetric figures from the Asymmetric Mechanics book and uses them to demonstrate the capability of Callarama to handle some pretty extreme calling.

These capabilities include

- Splitting the square in half in any or four dimensions (north-south, east-west, or either diagonal) and calling to either half,
- Directing some calls to just the men or just the women even when they are not distributed symmetrically in the square,
- Establishing a "mirror formation" and having both sides execute simultaneously. For example, setup two parallel waves, one right-handed and one left-handed, and call SWING THRU. Note that one wave must start on the ends and one wave starts in the center.

Clearly this is not your father's doll moving program. This is an industrial strength tool. Now let's recognize that most callers don't really need these exotic capabilities, but the point of the Asymmetric Mechanics book is that anyone can add variety to their calling using these sight calling techniques. Furthermore, the Callarama animation program allows callers to practice calling this type of material until they are ready for prime time.

Loading the Examples

1. After starting Callarama select *Choreo* from the menu. The choreo library is shown on the right of the screen (see Figure 1).
2. In the drop down box select *Hal Barnes Asymmetric Routines*. Then select *Examples* in the Select Volume box as shown in Figure 1. Module 001 is automatically selected and the calls from modules 001 are shown at the bottom of the screen.
3. **Dbl.click on a module name in the list to run it immediately** or click the LOAD button to load the calls into the module window.
4. At this point you can run the calls without stopping by clicking the ">>" button. However, this will not allow you to savor the interesting parts or gain much understand on how it

works. A better approach is to walk through the figure using the ">" button which steps through the calls one at a time.

- Before we work through the examples, click the ASYM button directly above the #3couple. This puts Callarama in asymmetric mode.

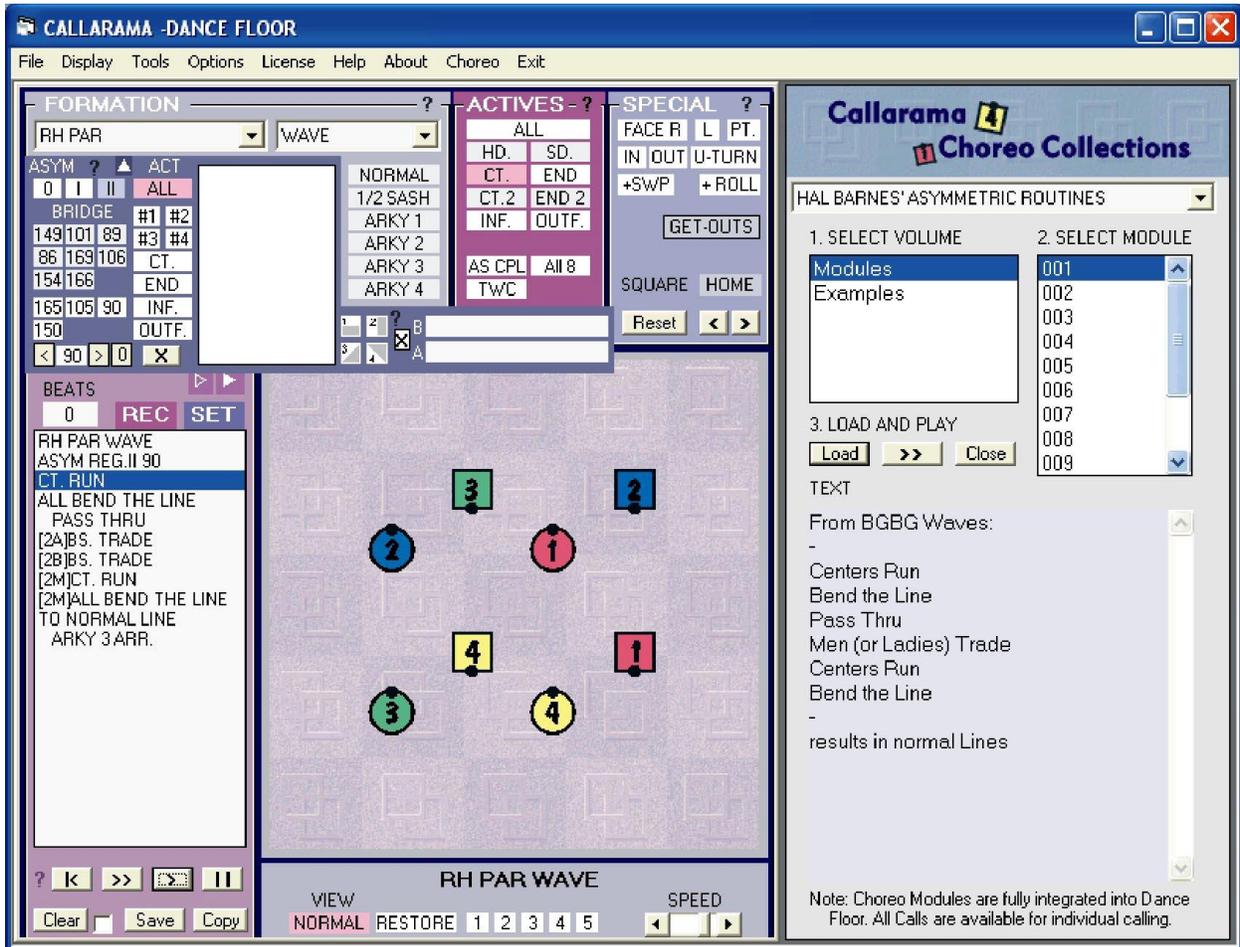


Figure 1

Walking Thru Example 001

At any point in this walk thru you can return to a previous spot in the figure by clicking on the desired spot in the call list on the far left of the screen. Then you can continue the walk thru.

Calls	Comments
Heads Square thru Slide thru Pass Thru Tag the Line	Move through these quickly since they are normal stuff. The point of this action is to get each man with his corner before we shift to an asymmetric setup.

	<p>Note that all the normal calls we use are on the right side of the screen. However, the next call (FACE THE MUSIC) is an asymmetric call because the two lines are turning differently relative to the center of the square. This call can only be found in the white box on the upper left. This box contains the allowed asymmetric calls for the current setup.</p>
Face the Music	<p>The call means face the wall at the callers back. Most dancers will consider this self evident, but you may need to explain it the first time. This effects a half sashay for two adjacent couples in a sneaky way.</p>
Bend the Line	<p>From this formation, BEND THE LINE is an asymmetric call, so it can also be found in the asymmetric calls box (BL).</p> <p>This locks the square in a permanent condition of having two couples half sashayed. So we now have asymmetric arrangements and we will exploit that for some variety. Notice that all dancers are paired with their corner at the point they went symmetric.</p>
Pass Thru Wheel and Deal Centers Pass Thru Step to a Wave	<p>Even though the square has an asymmetric arrangement of men and women, these calls are symmetric because we have normal formations.</p> <p>As you move through these normal-sounding calls, the dancers notice that things look a little different. When one wave has men in the center and the other has men on the ends, everyone is wondering if they made a mistake. Encourage the dancers to trust you.</p>
All Circulate Single Hinge	<p>Now the men are in one wave and the women in the other so you have everyone's attention. Now we start working back toward a symmetric square.</p>
Split Circulate	<p>Now each quadrant has a man and woman and the head men are in diagonal quadrants. This is the required setup to cross the bridge back to a symmetric setup. Notice that magically all dancers are paired with their corner. No matter what symmetric calls you used, this is how they will always end up, a very neat property.</p>
Centers Run Couples Circulate	<p>These are more to establish a good movement and flow than accomplishing anything.</p>
Ladies Fold Left Allemande	<p>This is the magical call that crosses back to a symmetric setup and locks it down. This call is asymmetric because the ladies are not arranged symmetrically in the square, so it can be found in the asymmetric call list (Gs. Fold). Mission accomplished.</p>

Walking Thru Example 002

In the Choreo Collections section, click on module 002, then click the LOAD button.

Calls	Comments
Couples #1 and #2 Half Sashay	<p>Having two adjacent couples half sashay puts us into a symmetric setup immediately. We were more sneaky in Example #1.</p> <p>Callarama gives us a short cut to have two adjacent couples half sashay from a static square. Notice in the upper left that the small square with #1 has been highlighted and the call TWIN SASHAY is available in the asymmetric calls box.</p>
Heads Square Thru Dosado to a Wave Swing Thru Centers Run Tag the Line, Face In	<p>This demonstrates the variety in arrangements with very normal calls. At the end of this sequence, note that each line has 3 of one gender and 1 of the other. When we get to an asymmetric setup by having two adjacent couples half sashay, normal calls can result in any number of men (or women) in the same line.</p>
Pass the Ocean Acey Deucey Swing Thru Outfacers Run	<p>Now we are calling with a purpose. We want to get all of the men in one line facing all the women in the other line because we have a particular technique in mind for resolving this square.</p>
All Star Thru Lead Couple Partner Trade	<p>The dancers are very wide-eyed at this point, wondering how this will all play out. This is also where we use a very exotic feature of Callarama: splitting the square and calling to half.</p> <p>Notice that as soon as you have stepped thru LEADS (ENDS) PARTNER TRADE that a dotted box has encircled half the square. Note the four small boxes numbered 1 – 4 directly above the left side of the dance floor. The #2 box splits the square north-south. Clicking it once isolates the right side of the square. Clicking it again isolates the left side of the square. Then when we pick from the normal call list ENDS TRADE only the half of the square in the dotted box is active while the other half stands pat.</p>
Facing Couples Pass to the Center	<p>This call also requires the same half of the square to be active. Now the square is symmetric again (the dotted box disappears) so we can resolve normally.</p>
Cts Square Thru 3 Slide Thru Pass Thru Bend the Line and Centers Roll Left Allemande	<p>The only thing interesting here is the CENTERS ROLL after BEND THE LINE. Calls such as “& ROLL” and “SWEEP” are not stand alone calls, but are extensions of previous calls. The box titled “Special” above the right side of the dance floor contains those extension calls. Sometimes the active couples must be designated first by highlighting the appropriate dances in the Actives box to the immediate left. In our case we highlight centers (CT) and select +ROLL.</p>

Other Examples

The other examples build on the capabilities shown in the first two.

Example 3	This example shows another sneaky way to have two adjacent couples half sashay. It also uses the split square in a dramatic way: the men are in one wave, the ladies in another and they are dancing different calls.
Example 4	This example gets more exotic with the normalization from asymmetric back to symmetric square. Two mirror waves are setup (one right and one left) then we call SWING THRU. To have mirror formation dancing the same call simultaneously we double click on the small Split boxes described in example #2. Then both halves of the square have a dotted box and they both dance from their own formation. This is really far out stuff. Also the point where we become symmetric is almost invisible to the dancers in this example.
Example 5	This example spends more time in the setup where the men are in one wave doing their own thing while the women are doing something else. It normalizes and resolves in a rather basic way.
Example 6	This is yet another example of the men/women split but has a very nice normalization technique which is all but invisible to the dancers.
Example 7	This is an idea that I have never tried with real dancers. The challenge was to use the split square concept and yet have them each use the whole square as dancing space. The author of Callarama took this as a personal challenge to animate and succeeded while I was a skeptic that it could be accomplished.

Although these examples represent very unusual choreography, they are easily managed using sight calling techniques (except example #7). However, they present new formation management challenges to callers. As always we will only get comfortable with this material as we get more experienced calling it. Until now there was no way to practice **without** inviting a square of helpers to your basement and bribe them with food. With Callarama we have a tool to gain that experience using much less food.

My compliments to Reinhold in a job well done.... Hal Barnes