

Adapting Singing Call's By Bill Harrison

WRITING SINGING CALL SEQUENCES

Why prepare Singing Call Routines? There are three reasons;

- 1) To make sure that the sequence times out properly.
- 2) By writing down a particular call would ensure the use of the call.
- 3) You would know that the sequence would work properly.

All of these are practical reasons for writing your singing call sequences.

When writing singing call sequences, have in mind what calls you want to use and know what the call does. Always try to have the sequence finish at home before the corner progression, so that the promenade is full (using all 16 beats of music). This will probably be the toughest task when writing your sequences.

Be careful when writing sequences. We always write the sequences harder than if we were sighting. Make the sequences short and get to the main call (the meat) if there is one being highlighted as quick as possible.

When writing use equivalent and insert them where you can. This will change the sequence and give the sequence a different flare. For example,

Heads Square Thru 4, Do Sa Do to a Wave, Recycle, Sweep 1/4, Slide Thru, and Swing.

Now replace the recycle and Sweep 1/4, WITH

Girls Trade, Swing Thru, Boys Run, Bend The Line (Basic) or Explode and Right and Left Thru, or Linear Cycle (Plus)

When writing singing call figures use the timing sheet for each call used in the routine. Another method is having music playing. Pick a tune where the melody will be noticeable throughout the complete tune. This way you can use any of the seven sequences to call your written routine to and get a feel for the timing of the routine.

Writing singing call sequences simply means to take the time to sit down and begin to choreograph what you have in mind.

SIGHTING SINGING CALL SEQUENCES

In my research I found that many could sight the first sequence and the last sequence. These happen to be the easiest as one could sight to the original corner or partner. The second and third sequences are the ones we would like to know the fastest and most efficient way of sighting. With practice you will feel more at ease with sighting singing call sequences. Here is what I have.

The First Sequence....Sight to the original corner.

The Second Sequence.....Sight to the original corner, then pass them completely by..Swing. Here I will give some examples:

- If you are in an Eight Chain Thru, and are facing the original corner (All Men are in sequence) Pass Thru and Swing.
- If you are in a Trade By position when you sighted to the corner, then do a Trade By and Swing.
- Heads Square Thru 4, Spin Chain The Gears, All 8 Circulate Twice, Here On the second circulate I am passing my original corner by and all the men are in sequence, so I can swing.
- Heads Lead Right, Veer Left, Couples Circulate, Bend The Line, Star Thru, Here I am facing my original corner (eight chain thru) and all the men are in sequence. If I Pass Thru, Swing.... or I can Pass Thru, Trade By, Allemande Left.

Third Sequence.... The Inside Couple must be Paired with Their original Partner, (Men In Sequence)... then you can swing.

Fourth Sequence.... Sight to Original Partner.

Some of the above will be a quick learning experience for you. Some of the methods may take time. Some hints, if the call you are going to sight in the singing call sequence is long or involved, for example Spin Chain Thru, Spin Chain The Gears, Motivate, Spin Chain and Exchange the Gears, you want to get to this call as quick as possible so that you can begin to sight as quickly to the next corner progression. For example, if I started like this.....Heads Promenade Half, Square Thru 4, Spin Chain The Gears, I will have little time to sight out to the corner, due to the constraints of the music. If I say Heads Square Thru 2,

Spin Chain The Gears... I will have more time to sight to the next corner progression and I will know I have enough music to finish the sequence.

Once you are comfortable about sighting the singing call figures, try some different approaches, instead of always beginning from a Corner Box, have the Heads Square Thru 2,(right hand lady box), Pass Thru Trade By, at this point you have the zero box, Right and Left Thru equivalent. Once you have the knowledge you will become more confident and you will begin to move the dancers around more than usual.

Whether writing or sighting keep the sequence short and use tools such as zeros and equivalents to add variety.