

SINGING CALL ADAPTATION

Wade Driver

Pursuant to what Jon has said in his handout, I would like to build on that idea.

Once you have a good idea of the level of choreography that you wish to use (and the level really doesn't matter as regard to adaptability), I would like to give you some ideas as to how you can put it together.

My primary emphasis is this: DON'T CALL PATTERN TO A SINGING CALL!!

Even if singing is not your strong point, you can at least follow the syllables of the melody line.

We will discuss this more thoroughly in our session but this is an example of what I am talking about:

The dots represent the syllables of the melody, The syllables of the choreography should match as closely as possible the syllables of the melody.

HAPPY BIRTHDAY TO YOU

..... * * * *

HAPPY BIRTHDAY TO YOU

..... * * * *

Heads square thru go four

Four hands round the floor

HAPPY BIRTHDAY DEAR CHARLIE HAPPY BIRTHDAY TO YOU

..... * * * * * * * * * * * *

You'll Do sa do the corner Make an ocean wave there

Now you and I both know that you probably will never do a square to "Happy Birthday" (although you never know for certain), but if you follow this format, however, with all of the songs that you do, the melody line will almost write the cue sheet for you. Plus you will get a lot more use of your music.

Now what is required to accomplish is this:

1) You absolutely must know your timing chart. Just because the syllables match does not mean the dancers will have time to complete the action. I suggest you begin with tried and true figures and branch out from there

2) Practice

3) Practice

4) Practice

I give you my word, I very rarely do a singing call on stage that I have not practiced at least 15-20 times at home and I also very rarely use the cue sheet that comes with the song. Practice....Practice....Practice!!!