

# SINGING CALLS

Presented By Paul Adams

## How I Pick, Prepare & Present a Singing Call

aka

### Why I do not care for Singing Calls

1. Most importantly is the fact that I feel I do not sing well and therefore must settle for singing the best I can.
2. With **Hoedown or Patter Music** I am free to create choreography as it comes to mind. **With a Singing Call** I am boxed in to sixty-four beat phrases, repeated seven times, where in four of the sixty-four beat phrases I must create a little dance, and in each little dance I must finish having the Men Dancers at Home with either your Corner or their Right Hand Lady as your Partner, in the other three Sixty-four beat phrases I must finish with the Men at home with their current Partner.
3. **With a Singing Call** I must remember the **Choreography** as well as the **Lyrics** to the song. Then present it, like I own and totally believe every word in the song. Knowing in my mind all the while I'm performing it, that I have seven chances to mess the thing up.
4. **With a Singing Call** at anything above Basics, I must be capable of calling at least one or possibly two figures, using only the Calls which these Dancers know. At Plus and above I must use at least two figures or a different figure for every sixty-four beat phrase. Meaning in one evening with seven tips I will use seven Singing Calls and have to know  $28 \times 64$  beat Figures and  $21 \times 64$  beat Breaks, for a total of 49 chances in which, I could have a train-wreck.

5. **With a Singing Call** I must insure that the phrasing or spacing between my calls are correct and that the Dancers are just finishing one call when you give the next call, just like in a hoedown, except in a singer they must have time to complete all the calls and arrive at home within a couple of beats of the required sixty-four.
6. Most Dancers expected Callers to preform Singing Calls as the "**Icing, On The Cake**" following a good patter Call workout; A2 & Challenge Dancers enjoy the occasional singing Call.
7. Then to top it all off I buy the Singer, I spend time learning it, honing it, making it as perfect as I can, memorizing it, then use it a dozen or so times then but it way for a year or so.

Here are some ways which I use, to develop my Singing Calls.

1. I start by listening to the music that is available from our suppliers, and if when I find one piece of music I think I might like, I order it, pay for it, download it, and now it is mine.
2. I listen to the entire instrumental piece of music. I do not listen to the vocal side. I listen for a change in the Key Signature. I listen to what the Instruments are playing/saying. I listen to which Instrument has the lead, and in which phrases does it repeat. I listen to the introduction or lead in to the start. Try to figure out which genera it fit into, Caribbean, Country, Rock & Roll, Bluegrass, Jazz, etc.
3. Is it straight forward 64 beats with only instrumental lead changes, or is it a Chorus / Verse / Verse Chorus type format, or is there a Bridge in the music making it a Chorus / Verse / Verse/ Bridge / Verse / Verse/ Chorus, progression. Now I try to think of how I can make this singer sound like I own it, I feel it and I believe it.

4. When will I use this Singer once I have spent the time and effort to learn it, is it a Christmas Song, or other Holiday Song, Rainy Day Song, Sunny Day Song, Love Song, etc.
  
5. Now I listen to the Called Side and dance it, by myself to the Caller who recorded the record. I try to determine if the figure he/she uses works and does it work well with the music. Maybe I have to push my Dolls through it to be sure.

Now I can set up my all my equipment and pick up the Mic. and give it a whirl. I visualizing I'm Calling to a large floor full of dancers and they are just flying. And I ask myself these questions.

1. Am I in Key or Flat or Sharp, can I adjust the Pitch?
2. How is the speed, can I adjust the speed?
3. How long is the Intro, am I on time with it?
4. What is the Tag like, and can I make that work for me?
5. Did I make the Middle Break or Closer, on time?
6. What can I do to make this song my own?

So after I have gone over this song many, many times, and it sounds right, it's now time to take it to my Club and lay it on the Dancers.

1. How did I do?
2. How did the Dancers respond to it and did some sing along with me?
3. Did I make the individual dancer feel I was singing just to them?
4. Did anyone say, Wow! That was a Great Singer?
5. If it was the last singer of the night did anyone hum or sing the Tag when they were leaving?

If I can answer Yes, to these Questions then it may be a keeper, and after I have used it at least four times and the dancers still enjoy it, then I would say it is a keeper. So now I can put it away for a few months or years, until I decide to use it again.

Here are some examples of what I do to make these songs my songs.

1. Take The Ribbon From Your Hair. *Note the Middle Break and Closer call opposite to the Lead Melody Line.*
2. Two Timin' Blues, *Swing type music or Texas swing.*
3. I'm Just The Way I've Always Been. *The lead melody line is absent.*
4. Darlin' *watch the middle break & closer melody line, modulates up.*
5. Why don't You Spend The Night. *Key change in closer is a great driver.*
6. It's Now Or Never. *chorus/verse/verse/verse/verse/verse/chorus.*
7. Two of my favourite Patter records are Singing Call Records, which I bought to use as Patter because I like the instrumentation.

When I add up the cost of the music, the time I've spent trying to get it to where it sounds like something I think my dancers will enjoy for four minutes, memorize the lyrics and some Choreography that will work, and use it a few (a dozen) times. Then put it on the back burner for a few months or years.

### **This is: Why I do not care for Singing Calls.**

If you can click play, or throw a new record on the turn table and stand out there and Call it like you own it. **Then, Man! You've Got Talent.**