

Title Slide

PREPARED AND PRACTICED PATTERN PERFORMANCE

SLIDE

Delivering that First Pattern Hoedown - **GETTING BEHIND THE MIKE**. I receive a lot of comments and queries from new and newer callers that are just starting out, and are being encouraged to call pattern. This is great. Many of the same callers tell me that they are told to “just sight call”- and move the dancers around to the music and do not worry about who is where. – My opinion, this is not great.

There are many books, texts, modules, organizational workshops, caller schools and other resources available to all callers at any level. Nevertheless, when virtually, (yes there are a few exceptions) all callers start, they begin to practice their first patterns by using the known. This usually takes two forms

1. Just calling random movements to feel the rhythm of pattern and working the music. (just saying the words to the music- the choreography is irrelevant)
 - Good. One benefit of this is you learn to adapt phrasing and flow of word announcement with the music.
 - Bad. A big drawback is that you are not actually using the music, timing of movements or body flow to incorporate into your pattern.
2. The second and more common thing that happens is that most new callers know about 1-5 singing calls and draw on that memory of the figures to adapt their pattern routines into flowing and successful flow
 - Good. One benefit of this is that the timing is known usually for the movements and the body flow is accurate usually to a resolution. It is comfortable and easy. It is also a good way to adapt pattern phrasing and flow with the music.
 - Bad. One drawback is that your pattern becomes redundant and you tend to rely on the same flow figures over and over again.

HOWEVER: while the first method may help you call phrases and movements rather than “sing” the calls, the second method does the same but is also a much more valuable tool. The choreography works and you get a “feel for its use”

Slide

I have been asked by so many new callers. “How do you Sight-Call and still remember so many zeroes and combinations and modules. **Part of the secret is to accept that PURE SIGHT CALLING IS A MYTH – IT DOESN'T EXIST.**

Remember these two words: **PREPARATION** and **PRACTICE**. Sight calling and sight resolution is only the application of memorized techniques rather than memorizing/reading choreography strings. Like all techniques, it is important to start with the basics. The next basic is, for the new caller, getting ready to call your first patter or hoedown.

SLIDE

For a new caller, patter is probably one of the most daunting things in front of you, especially when “sight calling”. **Unfortunately** “sight resolution” is too often pushed as the immediate target goal for most callers. Quite frankly, from a dancer’s perspective, I would rather have someone who has practice and prepared, and occasionally glances at a cue cards or computer screen but calls a good dance, than have someone who is forcing his/her way through stress and torment by trying to sight resolve because they were told that is all they needed.

I have not met a good caller mentor or coach yet that tells new callers you must sight call from day one. Many will ensure callers understand the mechanics of each movement, and will have them analyse calls to see what each call does, and what can be called from the end points of each movement. Then teaching you to string two or three or more movements together that work. **That is not sight calling** – that is learning the basics of movement mechanics and module development.

SLIDE

With regard to calling patter, especially the first time, the emphasis should be on:

1. Always put the dancers first. Let them dance.
2. PREPARATION and PRACTICE
3. Smooth and flowing sequences that do what you want them to
4. PREPARATION and PRACTICE
5. Comfortable routines that you know work
6. PREPARATION and PRACTICE

7. Knowing your routines so that you can watch the dancers and follow timing and flow.
8. PREPARATION and PRACTICE
9. PREPARATION and PRACTICE
10. PREPARATION and PRACTICE

SLIDE – from start to delivery

Many experienced mentors and coaches tell their newer callers to pick one or two singing calls, write out the figures, and memorize them. Then just work on using the singing call figures as your patter. This is good for establishing working rhythms but it is not yet calling.

From there, the progression is the introduction of a few zero modules to add a little variety. **P.S.** - It is perfectly OK to have a cue card with your zero module(s) in big letters so you can refresh at a glance set down off to the side somewhere. You can mix them in and use them where appropriate because you have your singing call figures memorized. You have identified the **Fix Points** where you can use your modules; and importantly you have gone back and re-done steps 2, 4,6,8,9 and 10.

Good caller mentors and coaches will tell you that you that most singing calls break into smaller “patter modules” for use, and also to use this to build up your Calling Toolkit. But they will also tell you that; “*Doing this is not all there is to calling patter. It is only one small tool in the basic starter kit moving dancers around the floor*”.

SLIDE – performing the premiere patter

Let’s look at the next stage - Getting up and doing that first daunting “patter call” or hoedown. What will be highlighted is the use of singing call figures in patter. Important: Many singing call figures do not easily breakdown in to bits and pieces to give you module zeros. (In other words, you may not get a corner box or partner line in the singing call figure. This does not mean you cannot use it. It just means you have a little more preparation and practice to do with that figure.

This is true of many (probably nearly ½) of all singing calls when you start getting into more complex choreography. The **SECRET** to using those figures is “Do not even try to break down these more complex ones into anything beyond the basics formations and relationships”.

Do you need to know and immediately recognise an F.A.S.R. state and designation. To try and do so at the start will only frustrate you. You will be trying to think of 1p2c lines or 1c3p OS box, and all sorts of crap that

you really do not need to frustrate yourself with. Do you need to immediately recognise or the difference between a Box 1/4 and a Box 4/4 (os), or X-Box or LRB(OS) or the difference between a 5L1p Line a 5W2p wave. **Simply put – NO.** It is nice to know, and eventually you may learn all that stuff, but in reality, at this point you don't need it and frankly, you do not want it. All you will really need to start is an understanding of what is a box what is a line, what is a boy and what is a girl.

SLIDE – what do you know so far?

What do you know so far? Again **KEEP IT SIMPLE.** At this point you should already know what corner boxes (CB) or partner lines (PL) are. If not, simply put they are (Formation) boxes or lines where the couples (Relationship) are standard boy on the left and girl on the right and from which you can call an allemande left. The best examples are a Heads Square Thru 4 Box (Corner Box) or a heads Lead Right and Circle to a Line (Partner Line). You know the basic principles of simple modules. You know at least one or two singing calls and the figures that go with them.

SLIDE - Reality Check – Here in the real world

Let's set a common scenario for new callers. You have been asked to prepare a tip to call at the next club dance. Let's walk through preparation step by step.

To illustrate the use of singing calls as a patter, let's look at a specific singing call figure. You choose two to 3 singing calls (always 2-3) to practice and prepare with. One has the following lyrics in the figure:

*Why 1 and 3 (2 and 4) you square thru and you count 4 hands you know
When you see the corner girl, do a little Dosado
Swing thru and now boys run to the right
Tag the line and when you're there, let's cloverleaf tonight
Oh girls square thru, go 3 hands around
Swing that corner lady, promenade her down....singing tag line....*

Step one: take out all the filler and fluff and just look at the movements.

- (H) SQUARE THRU 4 , DO-SA-DO, SWING THRU, BOYS RUN, TAG THE LINE, CLOVERLEAF, GIRLS SQUARE THRU 3, CORNER

Slide

Step 2: Break it down into recognizable formations. (remember to **KEEP IT SIMPLE.**)

- Heads square thru puts it into a box position (two boxes and in this case a corner box or an allemande left box)
- Do-sa-do does nothing to either the formation or arrangement (still a corner box).
- Swing Thru – boys run (this makes a two face line with your original sides facing out and the heads not paired facing in and out of sequence. – in other words a two face line where you can call a wheel and deal and be at an allemande left) – this is not my corner box or partner line so I ignore it at this point. (Remember to **KEEP IT SIMPLE**)
- Tag the Line – this puts you in a completed double pass thru position with the girls in the lead – (for new callers this is a difficult formation to pick and flow from so again - we will ignore it for now. (Remember to **KEEP IT SIMPLE**)
- Cloverleaf – puts the girls in the middle of a double pass thru position – again this is a more difficult formation to recognise for new callers at a glance so we leave it alone. (Remember to **KEEP IT SIMPLE**)
- Girls Square Thru 3 – Corner Swing. – Note: this corner swing formation is not good for an allemande left because two of the couples have to do full turns to sort out and normalise the square.

Repeat this process for two or three singing call figures that you have memorized. For this session we will only choose 2

Slide

Step 3. Mark your Fix Points (where you can insert a module) points (for now just stick with Corner Box **(CB)** and Partner Line **(PL)**). Many of you know many more formations and arrangements but remember this is your first performance patter so let's keep it simple.

After the initial square thru you are in a corner box (CB) (allemande left box). You can add in any true 'geographic (footprint) module for a box, or any singing call figure remnant that takes you from a (CB) to a (CB).

- In our first choice for a singing call figure you have:

(H) SQUARE THRU 4, (CB) DO-SA-DO, SWING THRU, BOYS RUN, TAG THE LINE, CLOVERLEAF, GIRLS SQUARE THRU 3, CORNER

Heads Square Thru 4

Dosado

Swing Thru

Boys Run

Tag the Line

Cloverleaf

Girls Square Thru 3

- In our second choice for a singing call figure you have:

(H) HEADS LEAD RIGHT, CIRCLE TO A LINE (PL), PASS THRU, WHEEL AND DEAL, CENTERS PASS THRU, TOUCH 1/4, SPLIT CIRCULATE, BOYS RUN (PL), SLIDE THRU, SQUARE THRU 3, SWING CORNER AND FULL PROMENADE

Heads Lead Right

Circle to a Line

Pass Thru

Wheel and Deal

Centers Pass Thru

Touch a Quarter

Split Circulate

Boys Run

Slide Thru

Square Thru 3

I note that this cue sheet came with a full promenade because of where it ends...

From here you have enough material to call an entire patten with variety and flexibility. You have not even looked at the dancers yet. Actually, you probably haven't even left the kitchen table yet. What you have done however is look at just calling a patten tip. We can now prepare.

Slide

Step 4: In step 4 you need to look at the singing call figures and identify the simple modules available to you. What you identify is

1. One full sequence module that takes you to an allemande left

HEADS LEAD RIGHT,
CIRCLE TO A LINE,
PASS THRU,
WHEEL AND DEAL,
CENTERS PASS THRU,
TOUCH 1/4,
SPLIT CIRCULATE,
BOYS RUN ,
SLIDE THRU,
SQUARE THRU 3
Allemande left
Square the set,

2. full sequence module that you would have to modify the first to end with partner – so that everyone's original partner is their corner at the start

Four Ladies Chain
Four Ladies Chain 3/4
Heads Square Thru
Swing Thru
Boys Run
Tag the Line
Cloverleaf
Girls Square Thru 3
Star thru
Promenade home

3. One PL-PL module – PASS THRU, WHEEL AND DEAL, CENTERS PASS THRU, TOUCH ¼, SPLIT CIRCULATE, BOYS RUN

PASS THRU
WHEEL AND DEAL
CENTERS PASS THRU
TOUCH A QUARTER
SPLIT CIRCULATE
BOYS RUN

4. One PL-Resolve Module : SLIDE THRU, SQUARE THRU 3, ALLEMANDE LEFT

Slide thru

Square thru 3

Allemande left

5. I also know that I can compliment these 4 modules with the 5 base foundation modules that I have already memorised

- (CB), RIGHT AND LEFT THRU, VEER LEFT, FERRIS WHEEL, PASS THRU (CB)
- (PL) PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, FIRST COUPLE GO LEFT, NEXT COUPLE GO RIGHT (PL)
- (CB) SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, BEND THE LINE,
- (PL) TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, BOYS RUN (CB)
- The $\frac{1}{2}$ Chicken plucker – RIGHT AND LEFT THRU, PASS THRU TRADE BY

Slide

Choose what singing call you are using and a movment

Step 5: Get ONE LINE ZERO AND ONE BOX ZERO that use a movement that is in your singing call figures. That will be the theme movement for your patter.

For the purpose of this lesson I chose the movement CLOVERLEAF as my focus or theme move. For the corner box (CB) and partner line (PL) module, I want to ensure there is good flow, but they are simple and easy to remember. If they are similar in nature and complimentary that is even better. The modules I chose are:

- (CB-CB) Module: PASS THRU, ENDS CLOVERLEAF, CENTRES TOUCH $\frac{1}{4}$, BOYS RUN

Heads Pair Off

Pass Thru

Ends Cloverleaf

Centers Touch a Quarter

Centers Boys Run

- (PL-PL) Module: SQUARE THRU 4, OUTSIDES CLOVERLEAF, CENTRES TOUCH $\frac{1}{4}$, BOYS RUN, SLIDE THRU.

Square Thru 4
Ends Cloverleaf
Centers Touch a Quarter
Centers Boys Run
Slide Thru

I also decided to make one resolution module for a CB and one for a PL that uses an everybody cloverleaf as follows:

- (CB-RLG) Turn Thru, Centers Pass Thru, Everybody Cloverleaf, Double Pass Thru, Leaders Trade, Everybody Pass Thru, R.L.G

Heads Pair Off
Turn Thru
Centers Pass Thru
Cloverleaf
Double Pass Thru
Leaders Trade
Pass Thru
Right and Left Grand
Square the Set

- (PL-RESOLVE) Pass Thru, Wheel & Deal, Centers $\frac{1}{2}$ Sashay, Double Pass Thru, Everybody Cloverleaf, Centers Swing Thru, Extend, Girls Trade, Recycle (CB), Allemande left

Pass Thru
Wheel and Deal
Centers Half Sashay
Double Pass Thru
Cloverleaf
Centers Swing Thru
Extend
Girls Trade
Recycle
Allemande Left
Right and Left Grand
Square the Set

Memorize your modules. Then more PREPARATION AND PRACTICE.

Slide – Cue card or reference sheet

Step 6: Preparation and practice - Write your sequences down on cue cards.

It is always controversial when I say this, but every caller does it at one point or another, and even more so as you get to higher levels. It may be on a screen or in a book or on a cue card, but every caller I know has them. Your writing has to be big enough to see from a distance. (Hint: stand up, take two steps away from the table and glance at a cue card. It has to be big enough to read (refresh at a glance) from there. For me, I use 16-24 point font Arial bold type.

Slide – Sir mix and match a lot

Step 7: I call this step - Sir Mix and Match a Lot.

This is the point where things start to get real. Now you are ready to start preparing our patter for our first tip, or our guest tip. Caller experience levels may vary, and the knowledge base increases with experience, however; the process is pretty much the same. Remember those two words again. **PREPARATION** and **PRACTICE**. This is the point where you put it all together.

You have chosen only 1 singing call figure on your cue sheet and modified it for your patter as a full sequence. (you don't have to do this but it is always an option) The other has a couple of modules in it already which are on your sheet, so we won't bother with that as it is already listed. We also have the 4 cloverleaf modules we wrote or borrowed. We also have our 5 basic foundation modules memorised. You are ready to prepare a full tip with a patter and a singing call.

From here do not write any long sequences out. Use only the cue cards, with sequences no longer than that written above.

(see sample cue card below)

CLOVERLEAF

Singing calls

(H) SQUARE THRU 4(CB), DO-SA-DO, SWING THRU, BOYS RUN, TAG THE LINE, CLOVERLEAF, GIRLS SQUARE THRU 3, **CORNER (no allemande)

FULL SEQUENCE	ZEROS	CONVERSION	RESOLUTION
4-LADIES CHAIN 4- LADIES CHAIN 3/4 (H) SQUARE THRU SWING THRU BOYS RUN TAG THE LINE CLOVERLEAF (G) SQUARE THRU 3 STAR THRU PROMENADE HOME	CB-CB PASS THRU, <u>ENDS CLOVERLEAF</u> , CENTRES TOUCH ¼ BOYS RUN	PL-PL PASS THRU WHEEL & DEAL CENTERS PASS THRU TOUCH A QUARTER SPLIT CIRCULATE BOYS RUN	CB-Resolve TURN THRU, CENTERS PASS THRU, <u>All CLOVERLEAF</u> , DOUBLE PASS THRU, LEADERS TRADE, PASS THRU, R.L.G
HEADS PASS THRU & CLOVERLEAF SIDES STAR THRU CENTERS PASS THRU & CLOVERLEAF CENTERS PASS THRU ALLEMANDE LEFT RIGHT & LEFT GRAND	PL-PL SQUARE THRU, <u>ENDS CLOVERLEAF</u> , CENTRES TOUCH ¼, BOYS RUN, SLIDE THRU	PL-Resolve SLIDE THRU SQUARE THRU 3 ALLEMANDE LEFT	PL-Resolve PASS THRU WHEEL AND DEAL CENTERS ½ SASHAY DOUBLE PASS THRU <u>CLOVERLEAF</u> CENTERS SWING THRU EXTEND GIRLS TRADE RECYCLE (CB) ALLEMANDE LEFT

REMEMBER – KEEP THE SEQUENCES SHORT AND SIMPLE.

An opener: You have decided that the singing call figure that will be used in the actual singing call is the first one. You also know that the corner swing in that singing call is not good for an allemande left. **BUT** you have modified it so that it works. You also know that you can likely only use this once in your patter. Do not worry about it.

You may want to start with a simple opener using your focus figure that has no real work for the caller but tunes in the dancers as to what is coming. A good example would be:

Heads Pass Thru and Cloverleaf
Sides Star Thru
Centers Pass Thru and Cloverleaf
Centers Pass Thru
Allemande Left
Right and Left Grand

We worked our checkers and found that and added it to the empty box in our reference sheet.

We might start with that opener after a circle figure to warm the dancers up. Then the full sequence of the singing call. After that – we leave those two alone. Everything else from here is Mix and Match.

Square the Set and begin to mix and match with your modules.

SLIDE Step 8 preparation and practice

Keep it short and simple.

You want to do your openers, then simple routines.

Use a couple of different get- ins for variety

Heads square thru – heads flutterwheel, swep /14, pass thru.

Change heads and sides for a different feel

Use your Chicken plucker to work with other dancers.

You are there to give the dancers a good time with good choreography – not to be clever and show how good you are. Doing a good job where they succeed with a little variety will show how good you are.
REMEMBER WHY YOU ARE THERE.

Slide

Step 8: Preparation and practice

- Call the singing call from start to finish 3 times
- Practice the patter portion of the TIP
- Mix and match the modules
- If your singing call has Fix Points, Use them to insert modules
- Keep the inserts short in to Fix point, Module, back out
- Practice your opener full sequences
- Practice your module sequences with different get ins.

- Redo your singing call
- Repeat patter practice with modules
- STOP AND TAKE A BREAK

You want your sequences to be short – this is more for your comfort levels than that of the dancers. (It will be better for them to though). Your sequences of patter might look something like this:

<p>Heads square thru Right and left thru Pass thru Trade by pass thru, <u>ends cloverleaf</u>, centres touch 1/4, Center boys run Right and left thru Pass thru Trade by Allemande left Right and left grand</p>	<p>Sides flutterwheel and Sweep 1/4 Centers pass thru Swing thru Girls circulate Boys trade Boys run Bend the line pass thru wheel and deal centers 1/2 sashay double pass thru <u>cloverleaf</u> centers swing thru extend girls trade recycle (cb) allemande left right and left grand</p>	<p>Heads lead right, Circle to a line Square thru 4, <u>Ends cloverleaf</u>, centres touch 1/4, center boys run, Slide thru Pass thru Wheel & deal Centers pass thru Touch a quarter Split circulate Boys run Circle Left - break</p>
<p>Four ladies chain Four ladies chain 3/4 Heads square thru Swing thru Boys run Tag the line Cloverleaf Girls square thru 3 Star thru Promenade home</p>	<p>Heads Pass the Ocean Head Girls Trade Extend Swing Thru Boys Run Bend the Line PASS THRU WHEEL and DEAL CENTERS PASS THRU TOUCH A QUARTER SPLIT CIRCULATE BOYS RUN Touch 1/4 Circulate Boys run TURN THRU, CENTERS PASS THRU, <u>CLOVERLEAF</u>, DOUBLE PASS THRU, LEADERS TRADE, PASS THRU, Right & left Grand</p>	<p>Sides square thru 4 swing thru, ends circulate centers trade centers run bend the line left touch 1/4 circulate girls run Pass thru <u>ENDS CLOVERLEAF</u>, CENTRES TOUCH 1/4, Center BOYS RUN Allemande left Right and left grand Square the set</p>

All of the above sequences are samples of mixing and matching using only choreography (except the 4 ladies chain and ladies chain $\frac{3}{4}$ in the opening sequence) that is from those three already known singing calls and two known zero modules.

There are a couple of square thru 4 equivalents

There is a lead right, circle to a line equivalent

There is use of the chicken plucker and the mighty module and a use of the conversion PL-CB as well as the symmetry version

Only modules from our sheet were used and we still haven't used all the possibilities.

Slide

MY PREPARATION NOW.

- I have no long sequences written down - I already know the sequences from the singing calls.
- I've practiced my singing calls and know where the Fix points are.
 - In this case I have none so it is even easier as it is all known and practiced modules
- I have identified a number of corner box modules and a partner line module that I can insert at any appropriate Fix point.
- I have a number of cue cards written down (or screen shots (or whatever you use)) that have my figure with the Fix points and cards with the zeroes I will insert. Big enough to refresh at a glance.

Step 9: PRACTICE PRACTICE AND MORE PRACTICE

From here, you will practice your calling. Put on the music, and if you can record yourself. Listen to, and try and dance to, what you called

- Practice calling your singing call (SC) sequences as pattern.
- Practice calling your SC sequences and inserting a zero module
- Practice calling your SC sequences and inserting two zero modules
- Practice calling your SC sequences and insert another SC part of a sequence to finish it – only at the Appropriate Zero Points.
- Practice mixing and matching.

Then do it all again, and again and again. When you think you are ready – Practice some more. Get used to glancing at your cards, not reading them. You will read a lot at the start but the more you practice the easier it gets. Remember, you already know all these sequences as singing calls. All you are doing is remembering more than one at a time.

Slide

Step 10: - PRACTICE SOME MORE.



IMPORTANT. Do not try to get hundreds of modules and sequences and zeros together. If you try to do this you will bury yourself in frustration. You only need a couple for each tip. You have a theme movement and keep focused on it.

Mix and match what you know and **KEEP IT SIMPLE.**

The truth is; patter calling is so very much more than just moving dancers around the floor successfully. I have yet to meet a caller that does not have memory modules and other tools in the toolbox to draw from. Sight calling is little more than knowing your basic tools (one of which has been given here) and expanding the toolbox beyond one or two known formations comfortably. As you grow and practice, so too does the tool box and so too does your ability to call, to sight call, and seemingly move dancers without memorized sequences and the ability to seemingly resolve from anywhere. For virtually all of the well-known callers, most of it was written down on cards that eventually get kept in their heads. They have just had more practice with the tools they use.

As callers get better and more practiced, their ability to randomize the flow and move the dancers comfortably around the floor in a seemingly unplanned pattern increases. They learn choreographic dancer management techniques like C.R.a.M.S. or Mental Imaging which makes them even more fluid and successful at their craft.

The reason for this is that they have learned to use the tools like this one effectively, and have learned to build bigger and better things with the tools and resources available. Nevertheless, all of them started with the basic tools and every single one of them at one point felt the same thing you do when they called their first patter.

Keep looking at what you know. You know a lot more than you think. With these three singing calls two easy zero modules, you can now create over 20 different independent patter routines by only changing adding one box or line module – this increases exponentially if you add more than one box and one line in the same figure.

Finally, each of these routines may or may not use a cloverleaf but each time you introduce a “focus movement module zero”, you know a cloverleaf will be used. You also know that a full cloverleaf can be used in the prepared opener, and time can be filled in with breaks like circle left, men make a right hand star, allemande left, Right and Left Grand when you need to take a break and gather your wits. Practice and prepare your breathing and your breaks as well usually every two or three sequences.

I can pretty much guarantee that if you do this to prepare your tip, and practice, you will run out of music well before you run out of material to call.

For you math oriented people out there....

- Limit to heads get in only
- 11 modules to choose from
- 3 elements per sequence
- Order not important as each Fix point can be a resolution
- No repetition allowed

Calculation:

$$C_k(n) = \binom{n}{k} = \frac{n!}{k!(n-k)!}$$

$$n = 11$$

$$k = 3$$

$$C_3(11) = \binom{11}{3} = \frac{11!}{3!(11-3)!} = \frac{11 \cdot 10 \cdot 9}{3 \cdot 2 \cdot 1} = 165$$

Number of combinations: 165

Slide – focus on the dancers

You will have prepared and practiced enough so that when you are calling, your focus is on the dancers and not on sight resolving or

worrying who is with whom. Believe me; they will feel it, and love you for it. Your biggest worry at this point will be that you did so well; they will want you to come and call a dance or hire you for an event. If that is the worst that can happen well then life is pretty good.

What is crucial to remember is that, this is your first patter tip or maybe even a second or third guest tip. You have still not done any “sight calling” or needed a sight resolution technique because at this point, it is all been using three singing call figures and two zero modules.

Slide – STRESS FACTOR

THE STRESS FACTOR. What if you get lost or lose your place?

If you do ever get lost, you can always use your resolution technique in the tool box. If you are flustered and cannot remember what to do, then just pair up a key couple and get them to the outside of a box and call allemande left...you will have a 62.5% chance of being right.

Give the dancers a couple of seconds for the square to regroup and start over. The dancers will not mind. In fact they will appreciate it more than you standing there and struggling to make it work in stop and go fashion.

SLIDE

Good luck and hope this is useful to some new callers. Please remember that this is one opinion only. Do not just listen to just one opinion when learning to call. Listen to all the experienced callers out there. Ask them questions and find out how they do things. Determine for yourself what is right and comfortable for you and make it yours. You only get better through practice and more practice.

The Aspirational Goal:

- DO NOT PRACTICE UNTIL YOU GET IT RIGHT –

**PRACTICE UNTIL
YOU NO LONGER GET IT WRONG.**