

FROM THE EDGE

A periodic Newsletter of
the High Country Barbershop Chorus,
White Mountains Arizona Chapter



Vol. VI, No. 3

<http://www.spebsqsafwd.org/wmac/>

April, 2005

From the President

Bob Cutlipp

As we come to the edge of our Convention in Phoenix I thought you might be able to make use of some of the hints I came across on the Society Web site. I am really looking forward to being on stage with each of you as we WOW the audience and maybe even the judges.



In harmony,
Bob Cutlipp

"Intensity/energy – Focus

a) - A drop in energy/intensity during a performance alters the rhythms between the audience and the performers. When you withdraw from the audience the audience's interest will, reciprocally, be withdrawn from you.

b) - Expectation is the leading edge of an actor's (*performers*) presentation; the performer must not only try to achieve a goal he or she must expect to achieve it.

c) - A "deer-in-the-headlights" approach is NOT concentration.

d) - Expectation creates the energy of performance - and pulls energy out of the performer that he or she could not otherwise "push" simply by trying to be "energetic". Audience empathy, in fact, comes almost entirely from the audience's identification with the performer's expectations.

Concentration

a) - A drop in concentration is easily detected by an audience when performers lose the characterization, particularly in the non-singing sequences (*breath pauses, applause, etc.*).

b) - Performers should get into the habit of doing everything in character from the

moment they walk on the performance area to the moment they exit.

c) - If you do it in rehearsal you will do it in performance. *You perform as you rehearse*. Use rehearsal time to explore the full range of performance potential. Don't complain that it was better in rehearsal. Your job, as a performer, is to make it better in performance.

d) - Bad eye contact, with audience (*usually through the director*) or performance partners, confused and unfocused movement, uncontrolled body tensions, wandering and back pedaling (*mentally as well as physically*) are some indications of loss of concentration. Play the audience ... they bought the tickets ... not the stagehands.

e) - Believe who you are, where you are and what you are doing. Make the performance your own.

f) - You perform as you rehearse. Be prepared. Leave nothing to chance. Rehearse everything & try to anticipate everything. The best have covered every nuance, move, interpretation and then worked very hard to make appear as if it was sung, performed, said for the first time ... so that it appears fresh and natural.

Relaxation

a) - Controlled tension (*dramatic tension rather purely physical tension*) should be between the performer and the audience.

b) - If the performer is tense to the point where he loses control of breathing and the muscular apparatus, than the performance will be adversely affected.

c) - Tension is the absolute enemy of acting... Tension is largely the result of going to the words and depending on them, forgetting that the place, characterization and the action or movement, rather than the words, are really the purposes of performance."

Bob

From the Director - Show Chairman

Here is the plan for our appearance at the Az/SoNev/SoUtah Divisional Convention April 15 and 16th. First, let me reiterate something. We are not going there to compete against the other choruses, we are going there to sing two songs for the audience, and since we will be judged, we are only competing against ourselves, and last years score, which, by the way was 47. We obviously want to do the very best we can, as we always would when we are singing for our audiences. We have no control over our placement, because we can only control our level of singing. Enough said.

Please plan to arrive on Friday evening, so you can participate in any activities that are going on that evening. I encourage you to find three other guys you don't know, and sing with them. Everyone knows the Barberpole Cat songs, as you do. You will be surprised how easy it is to get in a quartet, but only if you ask. By the way, since we are not staying at the headquarters hotel, you will most likely have to go to the headquarters hotel for any Friday evening activities, and to pick up your registration and tickets for the weekend. The headquarters hotel is the Courtyard by Marriott, which is about a 4 minute drive north of our hotel on Scottsdale Road. If you do not arrive in time on Friday to pick up your registration, you can do so at the Contest site on Saturday, which is Horizon High School at 56th St. and Greenway Road, about a 5 minute trip from our hotel. Just go north 1.1 miles on Scottsdale Road, take a left on Greenway Parkway, continue 1 mile to 56th street, go left 0.1 miles to the high school.

Friday night, plan to get a good nights rest. Drink lots of water, and minimize any alcoholic intake. There is plenty of time for that after our Saturday evening performance. When you get up on Saturday morning, start humming when you get in the shower and

Doc Dockendorf



please do not clear your throat, except by swallowing. Uniform of the day for Saturday is black pants, shoes and belt, and blue chorus casual shirts. Don't forget to bring and wear your chorus badges. The chorus will have an hour warm-up and song run through at 10:00 AM on Saturday morning in the coffee area of the Fairfield Inn. Please plan to be there ready to sing at 10:00 AM. This is an important opportunity to get our voices in good condition for Saturday evening. At 11:00 AM we will go to the auditorium. The quartet contest starts at 12:00 noon. I encourage you to attend and enjoy the quartet contest, and cheer for our quartets. Please take care of your voices, so whistle, clap, and stomp your feet, but no shouting. Your only job is to take care of your voice. Drink plenty of water all day long. Remember, "Pee white, sing right!". I can't reiterate enough how important it is to stay hydrated, so have a bottle of water with you at all times.

The chorus contest starts at 7:00 PM on Saturday night. We will announce where our dressing room is at our 10:00 AM rehearsal. I have requested that we sing first, so that you can get to see as many of the other choruses as you can. Since another chorus also asked to sing first, it looks like we will sing first or second. Plan to report to our dressing room by 6:00 PM for warm-up, makeup and dressing. You should have the following uniform. Black Tuxedo, white tux shirt, silver vest and tie, black socks, and black tux shoes. Have your makeup applied before putting on your white tux shirt. Lets plan to have a good time, and set your expectations that we will do a good job both vocally and visually.

Doc

“Keeping Your Chapter’s Chorus Director In Line”

(Adapted from “The Choral Singer’s Guide to Keeping the Conductor in Line” by Philip Cave)

1. Never be satisfied with the starting pitch. If the chorus uses a standard pitch pipe, insist on your preference for an electronic one - and vice versa. Check notes against your own pipe just as the director is ready to give a downbeat. Do the same midway through the song, as the director should be made aware of how much pitch has been lost - while you’re still singing.
2. If the director insists on talking too much between songs, always trying to “fix” something you know is trivial, interrupt him by blowing the pitch. He’ll be grateful for this reminder that rehearsals are for singing, not talking.
3. Complain about the temperature of the rehearsal room, the lighting, the lack of space, or a draft. It is best to do this when the director is under pressure.
4. Ask for a re-audition or riser spot change. Ask often. Give the impression you’re about to quit. Let the director know you’re there as a personal favor.
5. Loudly clear your throat during pauses. Tell a joke to the fellow beside you the moment the chorus stops singing. (Baritones are trained to do these things from birth).
6. Long after a phrase has gone by, ask the director if your B natural was in tune. This is

especially effective if you didn’t have a B natural or were not singing at the time.

7. Wait until well into a rehearsal before letting the director know that you don’t have any music.
8. Look at your watch frequently. Shake it in disbelief occasionally.
9. Whenever possible, sing your part either an octave above or below what is written. This is excellent ear training for the director. If (s)he hears the pitch, deny it vehemently and claim that (s)he must be hearing the overtone/undertone.
10. Tell the director, “I’m not sure of your beat.” Directors are always sensitive about the quality of their “hands”, so challenge them frequently.
11. Ask the director if (s)he has listened to the Vocal Majority (or Harmonizers, Boston Common, Suntones) recording of the song you are rehearsing. Imply that (s)he could learn a thing or two from it. Also good: ask, “Could we use the tag that (insert quartet name here) did at prelims in ‘87?”
12. If your phrasing differs from that of others singing the same phrase, stick to your guns. Do not ask the director which is correct until backstage just before the performance.
13. Remember - softer means slower.

Adapted from-Chris Andrade
Director (*SIGH*)
The Coastal Chordsmen
Bridgeport Chapter K-001

**Barbershop Harmony Society
Unveils New Logo**
A press release from March 11, 2005

Together, we are stepping forward today to meet the needs of our members.

We've done it by answering your needs for **a forward-facing image that welcomes singers into our Society.**

We've done it by **re-energizing our Society's image** in a way that will help you share the joy **of making music with more singers.**

We've done it by learning what making music means to our prospective members -- and designed a logo that speaks to their **aspirations for music and fellowship**

Re-stating our identity as the Barbershop Harmony Society was the first step. Now, we're ready to introduce to you - *and to a world that is largely unaware of our Society* - a successor to a logo that has served us for more than 60 years.

"Our new logo (seen at the bottom of this page) is a marvelously elegant statement of who we are: singers of four-part harmony," said **Society President Rob Hopkins**. "It brings to mind a quartet, but it also could be four men in any row of a chorus," he explained. "The different colors of the facial profiles reminds me that our members come from all different walks of life, yet share the core elements of singing, fellowship, fun, enrichment, and creativity. I love the way that the facial profiles add depth to the design, and the clean, uncluttered, contemporary look is great"

Dozens of concepts submitted from a variety of sources were reviewed and refined before the final version was approved by the Society Board of Directors. Look for the new logo to begin appearing immediately in various publications and web pages.

This new logo is **only a starting point** in the process to **re-energize the Society's outward focus**, and create a vivid awareness of our Society's unique sound and the experience of barbershop singing. This new image evolution, while greatly significant to us all, is **not in itself the single step that will change our fortunes**. However, it is the right and necessary first step.

This article appeared in the April, 2005, "Hawkseye" bulletin, the Cedar Rapids, Iowa Chapter. (<http://harmonyhawks.www9.50megs.com/Bulletin/0405.html>)



It's Great to be a Barbershopper!

250...

In the late 60's or early 70's, a book was written by **Mr. Joe Gerard**. His book was called "The World's Greatest Salesman."

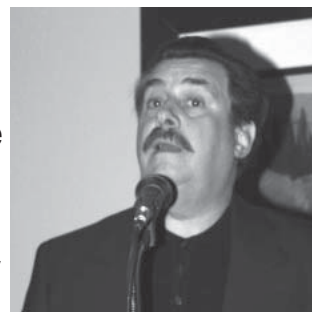
Yea, great! What does that have to do with us?

The principle premise of Joe's book was that directly and indirectly, each of us influences at least 250 people. If you think about it, you will agree that this is true: Let's say that you purchased a new 'used' vehicle from a local dealer. Within a few weeks you started to have problems with it, and the dealer was less than good at resolving them. In addition, after the purchase, you were on the Internet and found that you paid 20% too much. What would your comments be when I asked you how you liked the vehicle, or what you felt about the dealer? Then, when someone asked me what I knew about the dealer or vehicle, what would I say? What would they say when asked the same questions, or in a casual conversation? And so on, down the line...

Well, what do you think people said after our annual show after the Rodeo/

Dan Lewis, Membership VP

Chediski Fire? We all know that was not the best show. People came the next year out of loyalty, they were family, friends or maybe bored. Was it a better show? Yes. Even more came this last year. Was that a great show? YES! Do we feel more will come to the '05 show. Yes.



Just as Joe said: People have told people, who tell people, who will tell people that they had a hoot, and got more than their money's worth.

What is the bottom line for all of us?

Simple, if we give 100% of ourselves to the show by projection the feeling that they are getting the best show ever, our 'fans' will buy it. It does not matter what we may feel at the time, we simply have to believe it at the time we go on stage and then they will have a great time, and the word will spread...

Dan

Thanks John!

The High Country Chorus is preparing for the A/SN/SU Divisional Convention on April 16, 2005. The Chorus would like to thank Mr. **John Erickson** for his generous contribution of time and talent during two coaching sessions he conducted with us. John was with us on a regular practice evening on Mar. 15, and a for full day on Saturday, April 2. The lessons we learned were valuable to each of us, and certainly beneficial to the Chorus as a whole. We really appreciate his help.



Calendar of Events			
Date	Event	Time	Comments / Location
April 5, 2005	Show Committee Meeting	06:00 PM	Practice Hall
Apr. 12, 2005	Music Committee Meeting	06:00 PM	Practice Hall
Apr. 15 & 16, 2005	A/SN/SU Divisional Convention		Horizon HS Auditorium, 5601 E. Greenway Rd., Phoenix, AZ
April 26, 2005	Chapter Board Meeting	05:30 PM	Practice Hall
May 7, 2005	Spring Road Cleanup	9:00 AM	Meet behind WME Theatre @ 8:45
July 3 - 10, 2005	BSH International Convention		Salt Lake City
July 4, 2005	Show Low July 4 Parade		Details to be determined
July 13, 2005	Technical Rehearsal	07:00 PM	Blue Ridge High School
July 15, 2005	Dress Rehearsal	07:00 PM	Blue Ridge High School
July 16, 2005	2005 Barbershop Harmony Show	2 PM & 7 PM	Blue Ridge High School
	Afterglow	010:00 PM	Elks Lodge
July 17, 2005	Glimmer	9:00 AM	At the Doc's
July 31 - Aug. 7, 05	Harmony College		Ohio State University Campus

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