

I'M LOOKING FOR A QUARTET! NOW WHAT?

- Quartet Mixers
- Ask Director
- Talk with others in the chorus
- Attend workshops / networking
- Ideas from class – share how they found their foursomes

I'M IN A QUARTET! NOW WHAT?

Welcome to quartet life! You have walked into a world of fun, challenges, performing, learning, stretching yourself --- the descriptive terms can go on and on!

If you haven't already done so, you need to make sure that part of your registering as a new quartet includes auditioning for your Chorus Director. A policy in Region 12 is for directors to audition all new quartets that have members belonging to their chorus. If you happen to be a quartet with more than one chorus affiliation – no problem – you get to audition for two or more chorus directors. If you are in a quartet with four Chapter-at-Large members, then you audition for the Region's Education Coordinator.

There are good reasons for this auditioning step.

1. It gives your Director (or Education Coordinator) a chance to provide some initial ideas about coaching, your singing level, song selection, etc.
2. It helps maintain the standard for meeting the Basic Performance Criteria (attached). These are guidelines from Sweet Adelines International, description expectations for the Region and Directors in ensuring good representation of the organization.

The Basic Performance Criteria essentially says: *Since each chapter and quartet, as a part of Sweet Adelines International, is committed to advancing the musical art form of barbershop harmony through education and performance, they must present a professional performance that enhances the music and emphasizes the appropriate image when representing the organization in public performances.*

You should know, too, that Region 12 has established a Novice Quartet Award that is presented at every Regional Competition to the winning Novice Quartet. This is defined as a quartet with two or more members who have never competed at a regional competition before, and the quartet must earn a minimum of 400 points. So, if you decide to compete (and why wouldn't you?!), know that there is this award to aim for!

BASIC CRITERIA FOR PUBLIC PERFORMANCE

I. PERFORMANCE

A. Musical Performance

1. Performing groups and their audiences enjoy variety (including novelty or comedy songs, solos, and songs with modern chords) in a performance. However, the performance should include predominant use of barbershop arrangements, sung in barbershop style as defined in the Judging Category Description Book.
2. Public performances should include the following musical skills:
 - a. Correct notes and words
 - b. In sync and in tune
 - c. Energy and forward motion

B. Visual Performance

1. Correct stage stance and posture
2. Even spacing between chorus and quartet members
3. Synchronization of planned movement
4. Display of appropriate facial expression and pose
5. Energy and emotional connection with the audience

C. Appropriateness

1. Subject matter, lyrics or presentation should not be offensive to members and/or the audience.
2. Length of performance should fit the occasion and the audience.

D. Emcee

1. Material is planned ahead and relevant to the audience.
2. Delivery enhances the performance and creates a sense of continuity throughout the program.
3. Uses appropriate material in good taste. Good singing is the emphasis; joke-telling should be minimized and used with caution.

II. UNIT APPEARANCE

A. Costume

1. Proper fit
2. Clean, pressed, and in good repair
3. Appropriate for venue and audience

B. Grooming

1. Hair is neat, clean and styled suitable for the costume
2. Appropriate stage or street makeup applied in a uniform manner.

III. MEMBERS AS AMBASSADORS

- A.** All performance-related contacts between Sweet Adelines and the public should be business-like and pleasant. A generic plan, either formal or informal, should be developed that assigns responsibilities and ensures that all performance-related administrative details are properly handled.
- B.** Each chorus and quartet member should be aware that any interaction is a chance to make a positive impression. Of particular importance are:
 - 1. Interaction between the performance coordinator and those hiring the group to perform
 - 2. Interaction between the performing group and the audience – before, during, and after the performance.
 - 3. Interaction with personnel at the performance site.