



## New Member Guide

2015

The Pride of Kentucky Chorus of Sweet Adelines International is a women's organization dedicated to excellence in singing barbershop harmony, growth and achievement through performance and competition, and service to the community – all in an atmosphere of mutual love and respect.

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Dear New Member,

Congratulations and welcome! We are so pleased to have you as a member of Pride of Kentucky Chorus!

I am sure you will have questions and it is important to us that you continue learning about our organization while we're getting to know you. During the past few weeks you have been introduced to a lot of new information, so we've prepared this guidebook with the hope that it will serve as a handy reference tool for you.

A lot of the information you received at our conference is included, along with information on the chorus history, and other things we think are important about membership, dues and performing with chorus. We want you to know how to be performance ready, how to share and contribute to the chorus and other key details about active membership with us.

Soon you will be asked to fill out a personal interest survey. Everyone has something to contribute to the chorus that they are good at or like to do, such as sewing or taking photographs. This chorus is about a lot more than just singing! You are important to us and we want to incorporate your talents and interests.

This chorus is a family, enjoying music as well as the spirit of harmony and fellowship together. We want you to feel right at home, so if you have any questions that aren't answered here, please ask your board buddy, another member of the board of directors, or feel free to see me at any time. We welcome your feedback and suggestions!

*Donna Ebelhar*

President

Dear New Member,

**Welcome to the Pride of Kentucky Chorus!**

I'm so glad that you have chosen to become a part of our musical family. I have been the director of this chorus since its beginning in 1983, and hope that you will share my love for barbershop harmony and for the special organization we have created.

As a chorus, we strive for musical excellence by building from our foundation, through continually challenging ourselves to improve our abilities and raise our interests. Having a successful chorus requires discipline and it's up to each member to individually commit to that process. During rehearsals, it is my desire to create an atmosphere that fosters both fun and hard work!

My challenge to you is to always be your musical best through concentration and consistency, not perfection. Never be afraid to make a mistake, try something new, or ask "stupid" questions! Remember there is a dedicated team of people available to assist you in any way they can, so please feel free to ask for help any time.

I'm looking forward to getting to know you!

Sincerely,

*Debbie Hite*

## **WELCOME NEW MEMBER!!!!**

By now you have survived your audition but are starting to feel a little overwhelmed; like you have 100 songs to learn right away. Guess what? That's how all new members feel! So, what do you do?

First, don't panic. It is true that you do have a lot to learn, but there is lots of help available to you. Your first priority is to learn the song(s) that the chorus is currently working on. Gradually add other repertoire songs in your own time along the way.

Second, plan to attend as many early choreography rehearsals as possible. Many of the songs with choreography have also been digitally recorded and a link to the video can be found on the chorus website – so you can even practice at home.

In addition, there are audio learning tracks available to assist you in learning most of the music. You can access those in a variety of ways through the Members Only section of the chorus website under "Music." Learning tracks and sheet music for current songs are often on the website. If you don't find what you are looking for on the chorus website, click the link for MediaFire, where all chorus learning tracks and sheet music are stored. When the chorus gets a brand-new tune, often we send an email to the whole chorus which contains links to a Dropbox site where the music and learning tracks will be available for a short time.

After you've learned a song using the learning tracks, you will probably notice that we actually sing it somewhat differently than how you learned it. To help you quickly learn Debbie's interpretation of the song, we strongly encourage you to record our Tuesday night rehearsals yourself. It's a great way to assess your progress and review Debbie's coaching instructions from one rehearsal to another. Many chorus members have invested in a small digital recorder for that purpose. There will be times in the future when we ask you to record yourself and have your Section leader review it. These recorders work great for that purpose. Many such recorders are on the market – just ask one of the members to show you one. A good alternative for recording yourself is to use the voice recorder app on your cell phone!

Our Music Team is a very engaged group available to help you in any way possible. The members are listed on the Music Staff page. If you need any assistance, please reach out and let your section leader know. She will be happy to make any special recordings or work individually with you.

We know it's a bit of an overwhelming feeling to be a brand new member so please let us know how we can help you. New members like you keep us fresh, motivated, and smiling. You are so very important to us and we love having you as a new addition to our family.

In harmony,

Carey Coleson  
Music Team Chair

## 2015-2016 BOARD OF DIRECTORS

Donna Ebelhar – President  
Sharon Terrell– Vice President  
Peggy Sutton – Recording Secretary  
Kathy Hawkins – Corresponding Secretary  
Becky Klusch – Treasurer  
Tanya Briley  
Paige Dodson  
Jen Flower  
Marsha Leistner  
Mary Sue Ryan  
Patty Weeks  
Lisa Whittaker

## 2015-2016 MUSIC STAFF

Chorus Director	Debbie Hite
Associate Director	Betty Lou Coleman
Assistant Directors	Carey Coleson Jean Marshall Norma Rash
Music Team Chair	Carey Coleson

### Section Leaders

Tenor	Lisa Pigman, Pam Ringo
Lead	Jean Marshall, Norma Rash, Colleen Watson, Janet Crenshaw, Leah Rippetoe, Lisa Whittaker
Baritone	Deb Arnold, Melva Carter, Sue Cunningham, Kim Hoover
Bass	Carey Coleson, Marsha Leistner, Kris Wheaton and Marty Woelfel
Choreographer	Betty Lou Coleman
Visual Team	Nancy Brian, Carla Crush, Jamie Kamin, and Patty Weeks

## HISTORY OF PRIDE OF KENTUCKY

Founded June 1, 1983, and chartered January 9, 1984, Pride of Kentucky Chorus has grown from fifty members to the current membership, close to one hundred members.

Members of our chorus are predominantly from the Metropolitan Louisville area, but we have commuters from east of Lexington, west to Evansville, north to Indianapolis and Columbus, OH and south to Leitchfield. In addition, we have several "satellite" members who live still farther away and we only see them occasionally. We also have members who belong to two or more Sweet Adeline choruses. These singers are known as dual members.

The chorus has performed in all areas of Kentuckiana and at special community events from Covington to Campbellsville, and Elizabethtown to Mitchell, IN. Local performances include WHAS-TV's Great Day Live, Crusade for Children telethon, Iroquois Amphitheater, Louisville Zoo, Kentucky Center for the Arts, Galleria, Light Up Louisville, Dickens on Main Street, Steamboat Days, Strassenfest, Channel 15's Holiday Spirit Christmas Specials, Good Morning Kentuckiana, Derby Festival Picnic in the Park, Jeffersontown's Gaslight Festival, Louisville Falls Fountain Dedication, Presbyterian Church Headquarters Dedication, Festival of Trees and Lights, and Churchill Downs' Christmas at the Downs, as well as numerous performances for private organizations. We have been featured guest performers a number of times on the Louisville Thoroughbreds' annual December show. In addition, we often present our own show near the winter holiday season.

Our chorus thrives on competition, we have been very fortunate in our efforts. We belong to the Harmony Heartland Region #4 which includes choruses from a several state area. In competition with other choruses in our region, Pride of Kentucky won First Place in 1988, 1991, 1998, 2000, 2002, 2004, 2006, 2008, 2010, and 2013; Second Place Medals in 1994, 1995, 1996, 1997, 2012 and 2015; Third Place Medals in 1993; Fourth Place Honorable Mention three times; and Fifth Place honorable Mention once. At our second regional contest in 1984, we won the Most Improved Chorus Award, and in 1986 were only one point shy of winning it again.

As regional winners, we have competed in numerous Sweet Adelines International competitions, where the winners of each regional contest compete against each other. We began by placing 17<sup>th</sup> in Miami Beach in 1988, 11<sup>th</sup> in Baltimore in 1991, 18<sup>th</sup> in Nashville in 1998, 12<sup>th</sup> in Atlanta in 1999, 11<sup>th</sup> in Portland in 2001, 13<sup>th</sup> in Phoenix in 2003, 9<sup>th</sup> in Detroit in 2005, 11<sup>th</sup> in Calgary in 2007, 3<sup>rd</sup> in Nashville in 2009, 6<sup>th</sup> in Houston in 2011 and 8<sup>th</sup> in Baltimore in 2014. As the current regional 2<sup>nd</sup> place chorus and a Wildcard, we will compete in the international competition in October 2016 in Las Vegas.

Our chorus director, Debbie Hite, has been a Sweet Adeline since 1974, and she is the only chorus director Pride of Kentucky has ever had! She formerly directed the Lexington Chorus, with whom she won the Novice Director Award at the 1979 regional competition. She was assistant director of Falls of the Ohio, Kentuckiana, and Derby City Choruses. She formerly sang tenor in the international finalist quartet Harmony Highlights and in Region #4's 1998 Third Place Medalist quartet harmony.com. Debbie served several years on the Director of Musical Activities (DMA) Staff for Region #4, and has coached a number of choruses and quartets. Our 1998 score of 607 was the final requirement in the Director Certification Program to promote Debbie to Master Director. Pride of Kentucky averaged over 700 points with our 2009 International Third Place score of 2385. That score qualified Debbie to be a Master 700 Director, quite an elite group within Sweet Adelines and the first within our region. She is also an Inaugural Member of the Overtone Society within Sweet Adelines International. This honor was given to her by donations directly from our chorus members, friends and family. We are very proud of Debbie and all that she, and our chorus, have accomplished together.

## LEVELS OF ORGANIZATION AND MEETINGS

### Regional Level

As a member of Pride of Kentucky Chorus, you are also a member of Harmony Heartland Region 4. Region #4 is comprised of the northern half of Alabama, the southern two-thirds of Indiana, all but the most western tip of Kentucky, three counties in southwestern North Carolina, the southern half of Ohio, the southwestern tip of Pennsylvania, the eastern two-thirds of Tennessee, and all of West Virginia.

### Governance

An eight-member Regional Management Team (RMT) governs the region. The coordinator positions on the RMT are: Communications, Directors', Education, Events, Finance, Marketing, Membership, and Team. The directors of Region #4 elect the Directors' Coordinator; the Membership Coordinator is elected by the membership of Region #4, with each chorus casting one vote. An International Committee, based on a recommendation from the RMT, appoints the Education Coordinator. The remaining five positions are selected by the RMT upon the recommendation of the Regional Nominating Committee. The term of office is 2 years, and there is a limit of 3 consecutive terms (a total of 6 years) that an individual may serve on the RMT.

In odd-numbered years, the Events, Directors', Finance, and Marketing Coordinator positions start a new term. In even years, the Communications, Education, Membership, and Team Coordinator positions start a new term.

There are up to five Associate positions appointed each year for a one-year term. Associates attend the RMT meetings and do various jobs for the region.

### Regional Events

Regional Convention is held in the spring, usually in April. The convention is managed and run by the Regional Convention Steering Committee. Competitions, held in a convention arena, begin on Thursday with the Catch a Rising Star contest for youth quartets. Friday continues with the quartet competition, and chorus competition is on Saturday. Whenever Pride of Kentucky wins a regional contest, the following year we perform after the chorus contest as outgoing champions and serve in numerous volunteer positions.

At least one regional membership meeting is held each fiscal year, usually six weeks before the International Competition, and there may also be a meeting held in the summer. These meetings begin on Friday evening with educational classes through Saturday afternoon. There is a guest International Faculty member featured for the meeting's particular educational curriculum. The meeting also features the *Show of Champions* on Saturday evening, on which the top three choruses and quartets from the previous Regional Competition and choruses who are going to the International competition that year all perform.

Attendance at all of these meetings is strongly encouraged, but certainly is optional if the chorus is not performing or competing.

Also, there are quartet workshops and chorus coaching sessions offered during the year, as well as administrative and music leader workshops.

## International Level

At the next higher level, our International organization literally covers the globe with nearly 30,000 members in more than 600 choruses in the United States (including Alaska and Hawaii), Australia, Canada, England, Finland, Germany, Japan, Mexico, New Zealand, Scotland, Sweden, and The Netherlands.

## Governance

The International organization is governed by a 14-member International Board of Directors, 12 of whom are elected by the membership, and 2 of whom are appointed by the International Board of Directors.

## Meetings

International Convention is held in the fall at major cities, usually in the continental United States, although there have been a few exceptions (once in London England, once in Calgary, Ontario, and twice in Honolulu, Hawaii). The sites generally rotate among the west, central, and east United States. Quartets and choruses that won First Place Medals in the respective regional or area competitions are eligible to compete in the international competitions held during this convention. The convention opens on Tuesday with the Division AA and Division A International Harmony Classic chorus contests. The competitors are the top five regional choruses in their divisions. On Wednesday, the Quartet Semi-Finals are held in three sessions with quartets competing, singing two songs each, after which the 10 highest-scoring quartets then compete again in the Finals, presenting a 10-12 minute performance package, including two competition songs, on Friday. On Thursday night, the Coronet Club (past International Champion Quartet members) presents a show featuring the International Champion Quartets still active, as well as the Coronet Club Chorus. The *Coronet Club Show* is also a separate-ticket event. On Thursday, the Chorus Semi-finals session is held with up to 33 choruses competing, singing two songs each, in the afternoon and evening. On Saturday, the top ten choruses compete in the Finals, presenting a 12-15 minute performance package, including two competition songs. Usually several large hotels are used to house the 6,000 – 9,000 members attending, with one hotel being designated the Headquarters Hotel. Education classes are usually held on Friday and Saturday mornings. There are also other special events, including a mass sing, held outdoors in a prominent spot in the city.

Future sites and dates are:

Las Vegas, NV	October 5-10, 2015
Las Vegas, NV	October 17-22, 2016
Las Vegas, NV	October 9-14, 2017
Louisville, KY	2020

## **MEMBERSHIP**

### **Good Standing**

As defined in our chorus standing rules, you are considered to be in good standing in dues payment when you are paid in full through the immediate preceding month. If you are not in good standing, you may not vote or discuss any items of business, nor participate in chapter events, other than rehearsals. In other words, dues must be paid up to date for ANY participation, with the exception of rehearsals. All members must be visually and vocally prepared for a performance. Absences from rehearsals immediately or prior to a performance may require the Director and/or Choreographer's evaluation and permission before you may perform.

### **Absence**

If you find that you will have to miss rehearsal because of vacation, illness, work-related commitments, work travel, or family crises, please call, text, or email your Section Leaders, the President, and the Chorus Director to let them know you will be absent. Should you find you will be missing three or more consecutive rehearsals, please notify the board of directors via the President. You will be considered to be on a leave of absence until your return date.

Our Chorus Director needs to know who and how many will be missing at each rehearsal to help her plan the evening's activities – and we also very much want to know that something didn't happen to you on the way to rehearsal. We really appreciate hearing from you and maintaining that level of communication.

## DUES

When you join Pride of Kentucky Chorus, you also join Sweet Adelines International and our regional organization. A portion of what you pay goes to each group. There are some dues differences based on your age, so be sure to read the information below carefully.

### **Members 26 Years Old and Older**

At the time that you join, you must pay \$100 annual dues to Sweet Adelines International if you are 26 years old or older.

Your monthly dues to Pride of Kentucky are \$27 per month. Of that, \$15.32 per month goes into the chorus treasury and \$11.68 is placed in an escrow account to be held for payment of the next year's Sweet Adelines International dues (\$100) and the annual regional dues which are \$40 per year.

As your membership continues, you will never need to make a Sweet Adelines International lump sum payment again because it will be paid out of your escrowed monies annually at your membership anniversary date.

The chorus pays your regional dues from escrowed monies and so you will never need to make a lump sum payment to the region.

Members do not have the option to withhold payment from escrow. All money in escrow is held and is not, under any circumstances, used to pay any type of chorus expenses. Any money held in a member's name in escrow belongs to that member. Should it become necessary that a member leave the chorus, upon request any amount held in escrow will be refunded, less any money owed the chorus at that time.

### **Youth Members**

Sweet Adelines International annual dues is \$50 for members 25 years old or younger at the time of their membership application or membership anniversary.

Regional assessment per year for members 25 years old or younger is \$20.

Chorus dues for members 18-25 years old are \$14 per month (which includes escrow monies above).

Chorus dues for members 15-17 years old are \$10 per month (which includes escrow monies above).

Individuals may also join Pride of Kentucky as Dual Members or Associate Members.

For more information, see page 14 which includes a complete breakdown of all dues categories and payments.

## PRIDE OF KENTUCKY DUES IN ALL CATEGORIES

Dues are payable by check, cash, money order, MasterCard, VISA or Discover. The preferred and best method for dues payment is an automatic payment which can be easily established through your bank.

### **Breakdown of Dues for Ages 26 and Older**

100- International dues  
\$ 40 - Regional assessment  
\$184 - Chapter dues  
\$324 - Annual dues

Dues are \$27 per month.

### **Breakdown of Dues for Ages 18-25**

\$ 50 – International dues (1/2 of full dues - \$100)  
\$ 20 - Regional assessment (1/2 of full assessment - \$40)  
\$ 92 - Chapter dues (1/2 of full dues - \$184)  
\$162 - Annual dues

Dues are \$14 per month

### **Breakdown of Dues for Under 18 Years of Age**

\$ 50 - International dues (1/2 of full dues - \$100)  
\$ 20 - Regional assessment (1/2 of full assessment - \$40)  
\$ 46 - Chapter dues (1/4 of full dues - \$184)  
\$116 - Annual dues

Dues are \$10 per month

### **Breakdown of Dues for Associate Members**

\$100 - International dues  
\$ 40 - Regional assessment  
\$ 92 - Chapter dues (1/2 of full dues - \$184)  
\$232 - Annual dues

Dues are \$20 per month

### **Breakdown of Dues for Dual Members**

\$184 - Annual dues (chapter dues only)  
+ Regional Assessment for Region #4 if the Dual Member holds primary membership outside Region #4  
Dues are \$16 per month

## WAYS WE COMMUNICATE

### Electronically and on Paper

By now you have probably noticed that we have two mailboxes (hanging file crates) containing a folder for each member in the chorus which are located on a cart, usually at the front of the stage where we rehearse. Be sure to check yours regularly, both at the beginning and end of rehearsal. Your folder should appear the week after the chorus votes on your application.

Each week, *Ledger Lines, Jr.* is emailed to all members. *Ledger Lines, Jr.* contains a recap of the previous rehearsal's events, including visitors' names, Good News, Lifeline concerns, activities that evening, announcements, and a calendar of future events.

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The International magazine, *The Pitch Pipe*, published quarterly beginning in July of each fiscal year, is mailed directly to your home address twice a year and emailed the other two quarters. It contains articles, educational information, and photographs of international events. A portion of your International dues pays for the subscription to *The Pitch Pipe*.

A chorus directory is available on the chorus website. It is located in the Members' Only section of the website and available through a link on the left side navigation. The directory shows names, addresses, phone numbers, fax numbers, email addresses, birthdays, membership anniversaries, ID numbers and pictures of all members. This directory is to be used for chorus business ONLY and is NEVER to be used for personal business gain and is NOT to be given to anyone outside the organizational membership.

### In Person

To help keep you informed and to "show you the ropes," a member of the chorus will be your Big Sister, from whom you should hear not long after you receive this guidebook. She's available to answer your questions and to generally make you feel at home.

For contact regarding the operation of the chorus, each member has a Board Buddy. Your Board Buddy will let you know who she is soon after you are accepted for membership. Members are assigned at random to a member of the Board of Directors, and you should feel free to contact that person when you have suggestions, ideas, questions, or concerns regarding the chorus operations. Comments and concerns that you send to your Board Buddy will be shared with the board. Occasionally you will hear from her when she is seeking input on behalf of the Board. If she can't answer your question, she will find out the answer and get back to you, or will put you in touch with someone who can better respond. Of course, you are free to contact any other Board Member of your choosing, including the President, at any time.

Your communications point for musical concerns is your Section Leader or the Chorus Director, depending on the subject. A list of these folks, as well as the administrative leaders is found in this guidebook. Of course, as your guidebook becomes outdated, you will need to check the latest issue of *Ledger Lines, Jr.* for updates to the listing. Also, check the website, especially the Members' Only section for constant updates in the Headlines and Schedules sections.

Announcements are made throughout every rehearsal. To keep the non-singing time of rehearsal to a minimum, every effort is made to make only those announcements absolutely necessary. Be sure to listen to all announcements and to stay for those made at the end of rehearsal, so you'll know what's going on. As stated

previously, a summary of rehearsal events, *Ledger Lines, Jr.*, is sent by email the week following. If, however, you miss rehearsal or have to leave before all announcements are made, check with your Big Sister, Board Buddy, etc. to find out what went on. Because we keep information pertinent from week to week, you may find that if you do wait, you have already missed out on something you needed to know the week before.

You will also hear from the President via email routinely with other general updates or specific requests to respond to a participation survey or to be aware of special short notice or emergency messaging.

One of the most important aspects of communication is to be certain you direct your questions to the appropriate person. Each member of the chorus has her own area of expertise wherein she has the latest information, and although all our members answer questions and offer information with good intent, be sure to check with the person most closely involved. Our organization is moving forward so fast and so many changes are taking place, that it is nearly impossible for everyone to be completely up to date at all times. So rather than asking your riser buddy or a new acquaintance, ask your Board Buddy or Big Sister to direct you to the person you need to speak with. If neither of them knows, see the President or Director, depending on whether it's an administrative or musical question.

As noted in the Membership section, whenever you will be absent from or late for rehearsal or other event, please call, text, or email your Section Leaders, the Director, and the President. We always want to know that you are safe and sound if you are unexpectedly missing from rehearsal.

### **Emergency Notification System**

When there is a need for quick communication to all members, we use a system of email, phone calls, and texts. You will be asked to indicate your preferred way of receiving a message. Think about what would be the best way to reach you in case of a weather-related rehearsal cancellation or some similar emergency notification.

## COSTUMES

Our chorus has several stage costumes, most of which are paid for and owned by the chorus. Those costumes, which are chorus-owned, are made and altered only by those designated to do so by the costume committee so that uniformity can be maintained. Some of the cost of materials is borne by the chorus treasury, but a costume rental fee per outfit is also paid by the members.

Shoes for these stage costumes are purchased through the chorus, usually from available stock. If we do not have your size, you will be informed where you can buy designated shoes.

Hosiery brand and color may be as specified by the committee. If not purchased as a lot through the chorus, each member will be given the information on exactly what to purchase herself.

Accessories, such as earrings, for each stage costume are determined by the chorus. Only those accessories, which are part of the costume, may be worn at performances. No jewelry other than wedding and/or engagement rings is permitted. Plan to be wearing only chorus earrings, no others. If a hair clip is needed, it needs to be obscured from sight.

Every time we are in costume, we wear other personally owned costume items: The costume committee has an illustrated brochure depicting the types and styles of undergarments that are expected to be purchased, depending on the type of costume, e.g., dress, slacks, etc. *Every member must wear appropriate and specified foundation garments when performing.* The costume committee will be happy to give you information on what to buy and will suggest where to purchase these items.

It is not unusual for the chorus to perform in a combination of outfits, all of which are black, white, or black-and-white. These are personally owned clothes. The outfit can be made up of slacks and a top, a dress, a skirt, blouse, and jacket, etc. Make sure that whatever you choose fits well and that the white is truly "bright white". It's always a good idea to get approval from the Costume Chair when you have made a new purchase.

Other suggested pieces of clothing that you will need include a pair of black dress pants (not denim) as they are often part of an informal outfit a pair of black shoes, and a black turtleneck or mock turtleneck. At Valentine season, for example, having these and adding a colorful accessory can create an outfit and dresses up a Singing Valentine quartet.

Many chorus members own a black/white shirt with a rhinestone Pride of Kentucky logo on the front. These are in limited supply, but you still may be able to obtain one and we encourage you to do so.

All costumes are maintained by the member. Chorus owned costumes must be cared for *only in the manner* specified by the costume committee and *only at the times* specified by the costume committee. Care includes storing, cleaning, pressing (not pressing), repairing, altering and transporting.

Because costumes must look alike, they are to be worn only for chorus performances. If they become worn or faded from excessive wear and cleaning, they cannot be worn in performances. Costumes damaged or destroyed through member negligence must be replaced at the expense of the member.

Should you ever leave the chorus, you are expected to return all chorus-owned costumes and accessories in a timely manner. You may, if you like, offer any personally-owned costume to the chorus for sale on consignment to a future new member. The chorus will not buy any personally owned costume from you outright.

Now that you know a bit about the general requirements, it's time for you to see the costume folks to:

1. Set up an appointment for a fitting.
2. Check out availability of your shoe size and the cost.
3. Check out foundation garments needed and where to purchase.

When setting up your appointment with committee members, it is very important to be flexible in both time and location. Because these ladies must provide services for all our members, it is critical that once an appointment is made it is kept.

#### Costume fees

As of 4/27/2014:

**Red costume:** This outfit includes red shoes, red pants, and a red sparkly top. The fee for this costume is \$50. New members ages 25 and under will be charged half of that fee.

**Earrings:** Each member is required to have a pair of crystal, dangle earrings that are available in either clip or pierced ear styles. The fee to issue a member her first pair of earrings is \$16. Should the earrings be damaged, lost, or otherwise need replacement, the fee to replace a pair of earrings is \$25.

**Pink/black jazz pants costume:** The fee for this costume is \$100 for all new adult members and \$75 for all new members who are ages 25 and under. The costume includes black jazz pants, a pink/black top with fringe attachment, and black shoes with reflective decoration around the front and heel of each shoe.

Periodically, the chorus may create an outfit using individual black and white clothing components, or all white clothing. Typically the chorus has a collection of items which might be useful for putting together the needed look. There is not standard pricing for these items. Judy Rentschler will assist members in finding what might suit their needs among the collection on hand and will provide the sale pricing per item.

## **Being Performance Ready**

Performance readiness in Pride of Kentucky is determined by the Director, the Music Team, the Choreographer, and the Visual Team. Of course, you will need the costume of the day for any performance and will need to have your make up applied appropriately. But more importantly, you must be ready musically and visually.

As the chorus prepares for any performance, whether it us for a short sing-out for a local group or a major competition effort, those who are “out front” during rehearsal will be watching and listening to ensure that each individual’s performance is up to Pride of Kentucky standards. It is not unusual for someone to be asked to sit out a performance if they are not meeting those criteria.

All members are periodically asked to record themselves singing various tunes while on the risers at rehearsal. Those recordings are then given or emailed to section leaders for evaluation. Help is at hand for any singer who needs it!

Likewise, help with the visual product, the choreography and facial expressiveness, is available from members of the Visual Team. They often hold extra practice sessions before rehearsals and at other times outside of Tuesday nights to help those in need.

## CHORUS MAKEUP

Whenever the chorus performs, uniform makeup is worn. The Performance Producer and Makeup Chair select the cosmetic products and design the methods of application which all members are to use. Periodically classes are held to instruct members on correct application of this makeup. Attendance at one of these classes is **REQUIRED**. Until you have an opportunity to attend a class, you will need to apply your makeup under the guidance of a member of the Makeup Committee.

“Stage makeup” is applied for performances where there is bright lighting, which requires intense use of the chorus foundation, eye shadow(s), eyeliner, false eyelashes, eyebrow pencil, blush(es), lip liner, lipstick, powder, and nail polish. We will help you learn about the eyelashes, eyelash glue, and how to apply them. Cosmetic products other than eyeliner are available at the performance site for use from the chorus supply, or you may purchase your own.

“Street makeup” is applied for performances where there will be a normally lit room. In general, instructions for this type of makeup will be given on the performance sheet or email message received before each performance. Street makeup requires the use of chorus lighter shade foundation makeup (or sometimes your own foundation depending on the situation) along with a less intense application of the chorus colors of shadows and blushes. Although the color varies from costume to costume, we all wear the same shade of lipstick and nail polish.

Before wearing chorus makeup for a performance, it’s a good idea to apply and wear it for a while to check for possible adverse reactions. If you do react adversely, please see the Makeup Chair so that alternate products can be located for you because it is imperative we maintain a uniform appearance.

Immediately prior to each performance, Makeup Committee members check everyone’s makeup. You may be asked to add lipstick, etc. When this happens, if you prefer to use your personally-owned makeup rather than the chorus-owned, be sure to say so but have it on hand to use immediately. Otherwise, the committee member will adjust your makeup with whatever product she has in hand. Be patient!

Other than wedding and/or engagement rings, no jewelry that is not a part of the costume may be worn during a performance. Be sure you have planned ahead for a safe place for your valuables.

Your hairstyle is an important part of your performance preparation. Hair must be clean and “fixed” looking, and must not touch your costume or shoulders. Hair must be out of the eyes and above the brows in front. The hairstyle needs to have some fullness around the head; long hair can be put up, but do not pull it tightly against the head all around. No pins or barrettes can show in the hair. Use lots of unscented hairspray, but apply it before you put on your costume – sequins and shiny materials are easily ruined by hairspray.

Before ANY rehearsal, performance, or chorus gathering, be sure to remove any product you might be wearing which contains perfumes or other scent and choose an unscented deodorant before wearing a chorus costume.

Makeup can be easily removed using soap and water or a cold cream-type cleanser. It is imperative that you take along your own washcloth and towel for makeup removal at hotels and other performance locations. Our makeup products can stain hotel linens so it is our policy not to leave a mess for the hotel to deal with.

### MAKEUP PRODUCTS CURRENTLY USED

**NOTE: Because there are some possible makeup product changes imminent, be sure to contact the Makeup Chairs before purchasing any makeup product below.**

Foundation *	<i>Cinema Secrets</i> PS 101-1 or Arbonne mineral make up #8, tan
Blushes*	<i>LaFemme</i> Redwood, <i>LaFemme</i> Terra Cotta, <i>La Femme</i> Golden Ruby
Powder	Your own, loose or compact, translucent
Lipstick *	<i>Ben Nye</i> Marilyn Red <i>Revlon</i> Cherries in the Snow
Lip Liner	<i>Wet 'n Wild</i> #666 Crème Lip Liner Pencil
Eye shadows*	<i>LaFemme</i> Navy Blue AND <i>LaFemme</i> White
Eyebrow pencil	Your own, charcoal gray or brown
Eyeliners	Your own, black - crisp line needed
Mascara	Your own, black
Eyelashes*	#80 black – see Make-up committee
Eyelash glue	<i>Maybelline</i> , <i>Ardell</i> , or <i>Andrea</i> work well
Nail polishes	Either clear polish or a French Manicure

**\* Purchase from Makeup Committee**

## WAYS AND MEANS

Keeping the chorus solvent, providing music and coaching, planning for the future, and easing the burden of expenses for each member drives an on-going multi-faceted Ways and Means effort within Pride of Kentucky Chorus.

Twice a year, we hold a Trivia Night where members of the community, chorus members, and friends test their wits in hopes of winning a cash prize. A silent auction usually accompanies each Trivia Night.

The chorus participates in the Scrip program. You can order gift cards from countless merchants and the chorus will receive a profit per card ordered.

Our website has a link to Amazon.com and every time that link is used for a purchase, the chorus benefits. Additionally, there is a link to Gold Medal Ideas on our website and using that link benefits our chorus.

We are members of the Kroger Community Gift program. You can associate your Kroger rewards number with the Pride of Kentucky chorus and we get a percentage of each purchase you make. Periodically, the chorus is sent a check that represents a given percentage of our members' total purchases.

Once or twice a year, we hold a giant yard sale, and fortunately, we have been able to use a climate controlled church gym for this sale. Store your discarded items with the chorus yard sale in mind!

In preparation for December holidays, we sell greenery. Your family and friends can order fresh wreaths, garlands, bags of holly, etc. which you pick up from a central location and deliver to your customers. Additionally, you can arrange to have items shipped directly to your more distant customers.

We periodically sponsor Pancake Breakfasts at Applebee's and provide our labor as servers and bussers along with selling breakfast tickets.

At Valentines season, we sell Singing Valentines and send out quartets throughout the Greater Louisville vicinity to sing for sweethearts, grandmas, co-workers, and anyone else for whom a song is ordered. Often our members arrange a day off from their pay job in order to participate in this fun effort.

Other opportunities to make money arise from time to time. We have had golf scrambles, have driven members of the press at Derby time, have manned parking lots for U of L ball games, and more. If you have a great idea for money-making, be sure to share that with your board buddy or our Ways and Means Chair.

For some chorus fund-raising events, there can be an opportunity for a member to accrue a portion of the profit in an account held within the chorus treasury. These accrued funds are called "Members' Share accounts." There are specific guidelines that define how these funds can be used. The guidelines are found in the Member Handbook, an addendum to the Standing Rules.

## USING YOUR TALENTS

If you have special skills or interests you would like to put to use in Pride of Kentucky Chorus, please feel free to offer to assist, but do be sure to make your offer to the folks concerned with your particular skill area; call them directly and don't be shy about offering. This is a volunteer organization so we need everyone who can to assist. Do understand that none of us is paid for our skills offered, and we must have Board of Directors' approval prior to expending any money for which we expect reimbursement.

The President will provide you with a *Personal Interest Survey* to complete after you become a member. Please be sure to mark all that apply so that we will know where we might call on you to assist.

### DOs AND DON'Ts

**DO** be on time for all rehearsals and performances.

**DO** stay for the whole rehearsal including announcements.

**DO** pay attention to the director, choreographer, or anyone who is in front of the chorus.

**DO** work on your music and choreography at home, so you'll be prepared at rehearsals.

**DO** be sure to wear **unscented** deodorant, hairspray, etc., wherever the chorus gathers.

**DO** email, text, or call if you will not be at rehearsal – we want to know that you're okay.

**DO** be cooperative with members of various committees, *e.g.*, Costume, Makeup, Music, etc.

**DO** check your mail folder every week.

**DO** be responsible for yourself – help clean up after rehearsal.

**DON'T** talk to your neighbor on the risers – you will miss something important.

**DON'T** wear perfumes or scented deodorant, hairspray, etc.

**DON'T** leave rehearsal early – again, you will miss something important.

**DON'T** sit behind the risers. (If you need to sit down during rehearsal, sit on a chair at the end of the risers.)

## A Glossary of Barbershop Terms

**Backbeat** – a song in which you emphasize the 2<sup>nd</sup> and 4<sup>th</sup> beats in a bar, rather than the 1<sup>st</sup> and 3<sup>rd</sup>.

**Barbershop style** – 4 part close harmony characterized by a lead line (the melody) with a high harmony part above the lead (tenor) and two lower harmony parts (baritone and bass).

**Cone/Coning** – the art of maintaining the proper balance between parts in a chord.

**Contest ballad** – a slow song which can be sung in barbershop contests e.g. If Ever I Would Leave You. Ballads are typically sung in “ad lib” style rather than sticking to precise rhythms.

**Contest uptune** – a faster song which can be sung in barbershop contests e.g. I Love Jazz medley.

**Diphthongs** – groups of (usually) two vowels e.g. now = nah-oow, I = ah-ee. Turning the diphthong correctly is one of the most important elements in tuning and synchronized singing.

**Downbeat** – a song in which you emphasize the 1<sup>st</sup> and 3<sup>rd</sup> beats of the bar, e.g. a marching song. Also used to refer to the first beat of a song or bar.

**Dynamics** – louds and softs. Sometimes described using a scale of 1-5. On a piece of music **ff** = very loud, **f** = loud, **p** = soft and **pp** = very soft. Also important are terms like **crescendo** (getting louder) and **diminuendo** (getting softer).

**Edge:** The beginning of the song. As in “take it from the edge.”

**Energy** – to sing with energy is one of the targets of good vocal production. You will often hear the Director asking for more energy – this doesn’t mean singing loudly but means making sure the sound is alive and connected. It also means making sure the sound doesn’t fade before the end of a phrase through lack of breath support.

**Inside Smile** – smiling while lifting eyebrows but without opening your mouth, which has the effect of lifting the **soft palate**.

**Key note** – each piece of music has a key signature and the key note is the first note of the key, or “do”. For example, if the key is F the key note (“do”) would be F. Learning tracks may give the key note then the start note – the note that your part starts on.

**Master Director** – the director of a chorus that has scored more than 600 points at regional or 1200 points at international competition.

**Master 700 Director** -- the director of a chorus that has scored more than 700 points at regional or 1400 points at international competition. Debbie is a Master 700 Director!

**Music Team** – usually consists of the Chorus Director, Assistant Directors, Section Leaders and Choreography/Visual Team.

**Musical terms used mainly in barbershop music** – swipe (chord progression moving from one note to another, usually on one word), pickup (one or more parts start the phrase before the other parts), overtones (creation, by perfect tuning and vowel matching, of another note usually heard above the highest note of the chord), ringing chords (when chords are perfectly matched the expanded sound created can be said to ring).

**Off the paper** – to be able to sing your part without looking at the sheet music.

**Overtones:** Tones of higher pitch that are present in every musical sound and whose presence determines the quality of the musical sound. Chords locked in tune and proper volume relationship “ring” with reinforced overtones.

**Pitch** – the key note of the song, or the note you are meant to be singing.

**Resonance** – to sing with a full sound or with resonance is vitally important to create a beautiful tone.

**Ring/Ringing Chords:** The defining characteristic of the barbershop style is the *ringing* chord. This is a name for one specific and well-defined acoustical effect, also referred to as *expanded sound*, *the overtone*, or barbershop seventh. (The barbershopper's "overtone" is the same as the acoustic physicist's overtone or harmonic, although the numbers differ. The first overtone, at twice the fundamental frequency, is the second harmonic, etc.)

**Section Leaders** – there are 4 sections in every barbershop chorus (tenors, leads, baritones and basses) and the section leaders are responsible for making sure that members of their section learn the songs correctly and sing with the appropriate style for their section. They run section rehearsals and offer help and support to members in their section.

**Sing with Hot Air:** this term emphasizes singing with a lifted palate. Imagine blowing hot air on a window to make a little fog. The palate is lifted to make that happen.

**Soft Palate** – the soft part of the inside of your mouth at the top, towards the back; the part that lifts when you yawn. Lifting the soft palate is important for creating **resonance**.

**Space and Place:** “Space” refers to keeping the soft palate lifted. “Place” refers to bringing the sound forward in the mouth, right behind the teeth.

**Synchronization** – aligning the beginning and ending of each word, vowels, tempo, tuning and dynamics so that the overall effect is not ragged but is crisp and **in synch**.

**Tag** – the ending of the song, usually containing exciting chords and chord progressions.

**Windows** – the space you look through when standing on the risers, formed by the space between the heads of the 2 singers in front.

**Woodshedding** – the art of singing barbershop by ear without a written arrangement.

## BUILDING BLOCKS OF SUCCESS for Pride of Kentucky

### Commitment

- Attend every rehearsal you can, on time and to the end
- Come prepared and ready to work!
- Be on the risers and ready before Debbie with every pitch
- Strive for constant and never ending improvement

### Responsibility

- Work on your music and showmanship outside of rehearsals
- Note and fix items pointed out to you by musical and showmanship leaders
- Learn new music and choreography quickly
- Perform consistently with great musicality, showmanship, and energy

### Accountability

- Record yourself and listen to it, even when not asked
- Follow up with musical, showmanship, and administrative leaders when you have questions
- Turn in recordings to designated person on time
- Listen to rehearsal recordings, when available

### Integrity

- Participate in PVI's
- Work on mastering the basics (vowel targets, diphthongs, breathing, resonance, etc.)
- Sing your part smart
- Practice your best technique at all times – practice makes permanent

### Respect

- Show respect to the person out front
- Show respect to musical and administrative leaders
- Show respect for your peers by being prepared and not talking on the risers
- Show respect to your competition, community, and guests

### Trust

- Give 100% trust to your director, musical, and administrative leaders
- Give 100% trust to each other
- Believe in everyone's good intentions
- Act in ways to nurture trust

### Leadership

- Be positive; inspire yourself and others by your thoughts, words, and actions
- Volunteer for new jobs and help when called upon
- Support the chorus, even in a small way – everyone and everything counts
- Share your excitement about the chorus with the public

### Courage

- Be the best YOU; identify your natural talents
- Think outside the box and increase what you expect from yourself
- Take a risk
- Visualize success and believe all things are possible

### Service

- Encourage others to do what they love, follow their dreams, and achieve their goals
- Be considerate of others (wear unscented lotions/hairsprays; don't talk on the risers, etc.)
- Lend a hand when you see others doing work (i.e. rehearsal hall set up and cleanup, dealing with risers, etc.)
- Call/Email the president and your section leader if you must be absent

### Humility/Compassion

- Show appreciation to others; take every opportunity to say "thank you"
- Give feedback, suggestions, and comments to your Board Buddy – or just say "thanks"!
- Call/email your absent riser buddy to let them know you missed them
- Be open to ideas from others