

Join us and
SING Y' HEART OUT

at
A.A.M.B.S EASTERN REGION
CANBERRA WEEKEND WORKSHOP

Friday 26th February to Sunday 28th February 2010

**Greenhills Convention Centre
1437 Cotter Rd. WESTON ACT**

Only \$175 (accommodation and six meals included) BOOK EARLY!

Four Great Educators, plus

- Australian dual Gold medal Quartet "ALLIANCE"
- Classes for beginner to the experienced barbershopper
- Quartet stream for novice and established quartets
- Saturday Night Concert
- Also, exciting changes to previous Workshop formats

Arrive from 5pm Friday

Teaching Sessions commence at 7.30pm Friday
Sunday courses conclude at 12noon, Departure after Lunch

Enrolment Form Return this form to bob.haynes@bigpond.com or Fax to (02) 9416 4312
or mail to Bob Haynes 27 Bromborough Rd. Roseville NSW 2069

Surname

Given Name

Chorus

Part

Telephone Number ()

Email Contact

Special diet? (We will try for you, but cannot guarantee)

Payment Arrangements for Enrolment Fee of \$175 (Tick One)

A. Mail this form to Bob with a personal or Bank cheque made out to "AAMBS ER"

B. Email or fax this form to Bob & make an Internet Bank Transfer to AAMBS ER Account at Westpac BSB 032-094 Account No. 16-4140 (Include your NAME)

Do you wish to take a quartet singing session? Yes/no

Will you attend with an established quartet? Yes/no

AAMBS Eastern Region Greenhills Workshop – Program Information

- “Sing Y’ Heart Out” Friday Feb 26 to Sunday Feb 28

We’ve put together an exciting program of barbershop craft and singing for our 2010 workshop.

As in previous years, the participants will be divided into mini-choruses to learn different songs and we expect that **each man will do his best to be “off-the-paper” with his part by the time he arrives at Greenhills.** You will receive music and learning tracks for the song via your chorus’s “Contact Person”. Once we know you are coming we will tell you which song to learn and so the sooner you register, the sooner you’ll be able to make a start on the music. The task of our Mini-chorus Directors is to show us how we can polish up the song to performance standard. Each mini-chorus will demonstrate its song at the Saturday night concert.

If you have an act for the Saturday Night Show, please let Ian Fraser know about it by the Saturday lunchtime so that he can place your act on the program. Quartets are especially asked to have something for the Show. You may also have some individual act that is done in your own chorus shows that can be shared with others. There is a perpetual trophy on offer for the most entertaining act on the Show.

The teaching team for the workshop is: **Rose McGee** (Harmony in Paradise, ex-Blenders), **Vicki Dwyer** (Circular Keys and Sydney Harmony Choruses, 4-time Australian Champion SAI quartet Accolade), **Ian Fraser** (Hills Harmony), **Ian Lushey** (Melbournaires, Six Foot Four), and our Australian Gold Medal Quartet **Alliance (Ian Mulholland, Adrian Gimpel, Richard Reeve, Dan Millgate)**. The team includes a music judge, a singing judge and three presentation judges and plenty of MD and quartet expertise.

The program for the weekend is as follows:

Friday:

5:00pm or earlier	Dining Room: Register and be allocated to sleeping quarters. Try yourself out singing your mini-chorus song with Alliance (who will know all three songs, and if they have learnt three and you only have to learn one, well...)
6:00pm	Dining Room: Evening meal
7:00pm	Hall: Warm-up and tag singing
7:30pm	Mini-choruses – first rehearsal
9:00pm	Discussion groups:
10:00pm	Supper, socialise and/or sleep

Saturday:

7:30am	Breakfast
8:45am	Physical and vocal warm-ups
9:15am	Mini-choruses – second rehearsal
10:45am	Morning tea
11:00am	Class session #1
12:30pm	Lunch
1:30pm	Mini-choruses – third rehearsal
3:00pm	Afternoon tea
3:30pm	Class session #2
5:00pm	Mini-choruses – final rehearsal
6:00pm	Evening meal
7:30pm	Saturday Night Showcase compered by Ian Fraser
9:30pm	Supper, socialise and/or sleep

Sunday:

7:30am	Breakfast
8:30am	Physical and vocal warm-ups
9:00am	Class session #3
10:30am	Morning tea
10:45am	Class session #4
12:15am	Open forum
12:45pm	Lunch
2:00pm	Hand back your music. Go home! Wind down! Think about all the things you’ve learnt.

Curriculum

Numerous topics will be on offer covering most of the areas of interest to barbershoppers. You are limited to one Mini-chorus, one Discussion group and four classes by the time available. You will be assigned to a mini-chorus – this is essential to ensure a balance of voice parts in each mini-chorus - but **you must nominate your preferences for discussion groups (one) and classes (up to five) by numbering the classes in preference order.** This will allow me to work out a class schedule that accommodates most preferences. Some classes may need to be run twice and some may have to be cancelled if there is minimal interest.

Mini-choruses

All of the selected songs are rated as “moderately difficult” (about as difficult as Hello Mary-Lou) by the BHS. Last year’s songs were rated as “easy” so there is more to achieve this year. It’s unlikely that you will be able to sing your part confidently off-the-paper without putting in plenty of practice **BEFORE** arriving at Greenhills. Note that if you arrive early on Friday you have the opportunity of singing your mini-chorus song with Alliance.

S1. It’s a Good Day (for singing a song) (Val Hicks) – an up-tempo show-opener directed by Vicki Dwyer with assistance from Dan Millgate and Richard Reeve

S2. Hey, Look Me Over (BHS) – another up-tempo show-opener directed by Rose McGee with assistance from Ian Mulholland and Adrian Gimpel

S3. After You’ve Gone (Don Gray) – medium tempo version similar to that sung by Four Voices, directed by Ian Lushey and Ian Fraser with occasional visits from the Alliance guys.

Discussion groups (Friday night)

D1. Chorus Management and Growing the Chorus: Richard Reeve, Adrian Gimpel, and Dan Millgate. Issues to be covered: achieving more enjoyment and less frustration in the chorus; delivering what the members expect; sticking to chorus goals; ensuring that management reflects the views of the majority and not just the most vocal; schemes for attracting new singers; riser tapes; etc.

D2. Director’s Secret Business: Rose McGee and other MDs from the teaching team. This is aimed at those who are currently directing a chorus either as MDs or Assistant MDs. Bring along your problems and success stories to share with others who face similar problems (and may have solved them).

D3. Copyright issues for Barbershoppers: Ian Mulholland. Issues discussed might include: How do I obtain legal copies of a song? How much do they cost? How many copies of an arrangement do I need to purchase? When is it legal to photocopy music? What if I do my own arrangement of a song? Can I change an arrangement? I want to write a parody of a song but will I be breaking the law? Are there legal problems in making learning tapes? Etc.

Classes

CL1. Musical leadership : Starting Together, Finishing Together, and Staying Together in the Middle (Rose McGee). Target group is anyone who may need to show musical leadership in the chorus including Musical Directors and their assistants, section leaders, chorus presidents and those who aspire to these positions. Topics include: directing the preparatory beat, the starting breath and the first note; the downbeat (and songs that don’t start on the downbeat); speeding up and slowing down; directing smooth singing; beat patterns in rubato style; one hand or two; body language; etc. Practice opportunities will be provided.

CL2. Musical leadership – Teaching Skills for Musical leaders (Rose McGee): Target group as above. Topics include: Principles of good teaching; Teaching Moments – the warm-up, the tag, a concept, a phrase of a song, refining interp of a line of a polecat, etc. Bring your own teaching moment (fantastic or failure) to share and discover the things that work (and those that don’t). Rose has a wealth of material and plenty of handouts.

CL3. Musical leadership: Having Fun and Singing Well – Rehearsal Planning for Success (Rose McGee): Target group as above. Deciding what the rehearsal is to accomplish; necessary and optional elements of the rehearsal and how to organise them into a rehearsal plan. Rehearsal problems and how to solve them.

CV1. Vocal Production and Physiology (Vicki Dwyer): Target group: everyone, but geared towards those with some experience. Topics include: How singing technique and the body's physiology interact; diagnostic techniques for identifying and resolving vocal problems. Come prepared to sing.

CV2. Improving Vocal Skills through Tag Singing (Ian Lushey). Target group: everyone. Ian will teach selected tags and show how they can be used as exercises to improve a range of vocal skills like vocal range, vowel matching, singing the hanger, tuning the chords, etc. Come prepared to sing.

CV3. Designing warm-ups (Vicki Dwyer). Target group: everyone. Topics include: How vocal exercises work; things that develop technique; how to invent your own exercises to target particular vocal problems. Come prepared to sing.

CV4. Song Interpretation (Vicki Dwyer). Target group: everyone but particularly quartet members and new directors. Interpreting a song will be approached from several angles with class participation. The objective is for participants to feel more confident about creating their own interpretation of a song. Come prepared to sing.

CV5. Being a Better Singer of Your Part (Alliance): Target group: everyone. This replaces the "How to be a great lead, bass, bari, tenor". The idea is to understand your role in the group (chorus or quartet), what you can expect of the others and what they should expect of you.

CM1. How to Read Music (Ian Lushey): Target group: all those barbershoppers who claim to be unable to read music. Topics include: Notes, keys (major and minor), accidentals, note duration, ties, slurs, rests, time signatures, etc. – all the things that we usually come across in our music.

CM2. Know your Chords and How to Tune Them (Ian Mulholland): Target group: everyone but some music reading ability is presumed. Topic covers: Chord recognition for barbershop and how the different chords should be sung to maximise ring and resonance. Come prepared to sing.

CM3. But Is It Contestable: (Ian Mulholland): Target group: those with some music reading ability. Topics include: Features of a contestable song; what the music judge is looking for; factors that make a song a good choice for contest for your group; are some contestable songs better choices than others?

CP1. Designing the Presentation Package (Ian Fraser): Target group: everyone. Moves that aid the presentation of a song and moves that don't. Other elements of the visual package.

CP2. A Serious Look at Comedy (Ian Fraser): Target group: everyone. Creating a funny barbershop performance is not easy. How is it done? What are the traps? How do you get started? Inserting humour into compering.

CJ. How Good was That? (Ian Mulholland & other judges): Target group: everyone. This topic is an introduction to judging. View some barbershop performances, make an assessment and then listen to what the judges have to say. What did they do right? Where did they let themselves down? What opportunities did they miss? The objective is to improve our knowledge of what constitutes a good barbershop performance so that we can fix the problems in our own groups. Perhaps you are a potential judge???

CQ1. Common quartet problems and what to do about them (Dan Millgate): Target group: quartet singers and those with quartet aspirations. How to be alert for potential quartet faults and how to deal with them

CQ2. Presentation for Quartets (Richard Reeve): Target group: quartet singers and those with quartet aspirations. What are the possibilities? What things should be avoided? Costuming to suit the song.

Q1. Quartet coaching for established quartets (various members of Alliance): Target group: established quartets with their members in attendance. Come with a song or two developed to your best standard and ready for the coach to improve it further..

Q2. Quartet coaching for scratch quartets (Ian Lushey and other available members of the teaching team): Target group: men who wish to form a scratch quartet at Greenhills (from their mini-chorus, for instance) and develop their quartetting skills. The group will need a song that they all know (perhaps their mini-chorus song or a polecat)