

Fairbanks Frontier Chorus
Sweet Adelines International
North Pacific Region 13



Member Handbook

February 2018

Member: _____

Date: _____

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Our Sweet Adeline Family

Sweet Adelines International

Mission Statement

“Sweet Adelines International is a worldwide organization of women singers committed to advancing the musical art form of barbershop harmony through education and performance.”

Our International Organization

You can travel all over the world and find Sweet Adelines in choruses much like our own singing four-part harmony in the barbershop style. The organization originally formed in 1945 from a small group of women in a living room in Tulsa, Oklahoma who wanted to enjoy the same wonderful harmony their husbands enjoyed. From that group Sweet Adelines grew into the largest women’s singing organization in the world. Our motto, “Harmonize the World” is fitting.

Our international membership boasts of nearly 30,000 women, all who sing in English in choruses located all over this planet. There are choruses in most of the fifty United States, in Australia, Canada, England, Finland, Germany, Ireland, Japan, New Zealand, Scotland, Sweden, Wales and the Netherlands. There are also prospective choruses in Denmark, Greece, and United Arab Emirates. The organization encompasses more than 1,200 registered quartets and 600 choruses.

International Board of Directors (IBOD)

A Board of Directors (IBOD) consisting of fourteen members governs Sweet Adelines International. The general membership elects twelve members to serve three-year terms. Two additional members serve one-year terms by appointment. The IBOD sets policy for the organization, maintains fiduciary (legal trust) responsibility, and oversees its strategic plan. Under their leadership, various committees are directed through a set of Standing Rules and Bylaws to develop and implement all of the programs. Additionally, the IBOD directs our headquarters executive management team and staff, who are employees of the organization. (See current list of Board Members in the Pitch

Pipe or at the Sweet Adeline Website: <http://www.sairegion13.org>

International Activities

International Convention

Besides many educational programs, each fall the organization conducts an International convention that brings together all the winning choruses and quartets from every region in the world for International Competition. There is also the Harmony Classics where First Place Small Choruses compete. The organization evaluates the best in the regions and then selects the best chorus and quartets on the planet. These are models to fashion ourselves after. They are the pride of our organization. Our international quartet champions bear the title, "Queens of Harmony."

Our 2018 Queens of Harmony is Lustre from Region 19.. Our 1st Place International Championship Chorus is North Metro from Toronto, Ontario

Young Women in Harmony Program

In 2001, the organization developed The Young Women in Harmony Program that focuses on acquainting young women with barbershop harmony primarily in school-based choruses and quartets. By introducing young women to our kind of harmony, it encourages them to join Sweet Adelines. The program teaches blossoming singers the skills, joy, rewards of performing and singing four-part harmony. It delivers both musical excellence and education while giving young women a taste of show business. The program has many educational tools to teach young women singers the joy of performing this American vocal art form.

In the Interior of Alaska, the North Pole High School Treble Choir directed by Bruce Hansen, expressed an interest in learning to sing the barbershop style and the Fairbanks chorus adopted them under this program. We involve them in shows, and they reciprocate by asking us to perform at their school concerts. Our chorus director and other members of our chorus volunteer time to work with the girls in preparation for these performances.

Membership Options & Benefits

The organization has several membership alternatives to accommodate women who want to be members of Sweet Adelines.

Full Membership

A full membership in Sweet Adelines International means a member belongs to a chapter/chorus, a region, and the International organization. Full members pay international, regional and chapter dues and it entitles us to benefits from all three levels.

From the international level, members receive a membership card; a subscription to quarterly magazine called *The Pitch Pipe*, and other international mailings. In addition, we receive special member rates for international convention registrations and educational events, and discounts on purchases from International Sales.

On the regional level, there are many educational opportunities offered to obtain knowledge and training from the various seminars and workshops offered on regional weekends, including membership rates for competition events. We also receive a subscription of *InTune* that is the region's quarterly newsletter.

Chapter benefits are enormous as well, with the weekly doses of expert vocal training and training in visual expression, all at no extra charge. Members receive music, learning traxs, weekly announcements and the Member Handbook. Working on a team also broadens our skills, giving us experience in areas we may have never dreamed of having. We enjoy many experiences performing with the chorus for our community and at competitions.

Associate Membership

Associate Members have all the privileges of active chapter members with the exception of performing or competing in a Sweet Adeline chorus. They may compete in quartets. This membership option requires payment of the annual international per capita fee and regional assessment. Associate members have the same international and regional benefits as full members. They may reapply for regular membership at any time following the normal audition process

established by the chapter.

Chapter-At-Large (CAL)

If a member is unable to continue membership in a chapter, they may choose to go Chapter-At-Large, but they forfeit all chapter and regional privileges. Some members choose CAL if poor health or personal and job demands prevent them from attending rehearsals. CAL members have the same international benefits and may perform and compete in quartets in any region. They are required to pay \$80.00 for annual international dues.

Member-at-Large Membership (MAL)

Members-at-Large are affiliated with, and pay dues to, the international organization and are not affiliated with a chapter or region and are not required to pay regional assessments. They may not compete or perform in choruses or quartets. From the international organization, member-at-large members receive a membership card, a subscription to *The Pitch Pipe*, and mailings from international headquarters, member rates for international convention registration and educational events and discounts on purchases from International Sales.

Dual Membership

Dual membership allows members to join more than one chapter in the same or in different regions. It allows flexibility to continue year-round Sweet Adelines activities even if they move seasonally to a different location. They pay dues for all the choruses they are associated with and may compete in both choruses.

Regional Activities

Every chapter in the organization belongs to a region. The Fairbanks Frontier Chorus belongs to the North Pacific Region 13. It includes chapters in Oregon, Washington, Idaho, and Alaska. There are 28 choruses in the region with two in Alaska: the Fairbanks chorus and the Alaska Sound Celebration chorus in Anchorage. Region 13 operates under the Management Team system of government consisting of eight team members elected by the membership for two-year terms. Under this management style there are more opportunities for member involvement.

Regional Activities

Each year, all regions, including Region 13, conduct special activities and events designed to educate our members about our barbershop craft. We have described them below, briefly. For more information, see our regional website: (www.sairegion13.org/choruses.html)

Regional Convention

All 35 Regions in the organization hold Regional conventions annually with the focus on competition. Region 13 holds its conventions in April or May, usually in Washington State. The policy is to hold the conventions in Anchorage about every ten years.

To ensure continued growth, the organization requires choruses to compete at least once every three years. The competitors are required to prepare two songs, typically an up-tune and ballad. There are four categories of judging: Sound, Showmanship, Music, and Expression, with one internationally certified judge per category. There are 100 possible points per song or 800 possible total points for a perfect score.

Choruses can chose to compete in the Open Division which has one song that is judged in the four catagories. A skit and other songs make a package.

Launching the convention is an evening of fantastic entertainment at the Kick Off and that includes the regional membership meeting with installation of management team and presenting longevity awards.

On Friday night is quartet competition followed by Ovation Chorus that entertains while the judges run the final tally to determine the top scoring quartets. The Ovation Chorus consists of all former regional quartet champions. Members of Ovation give out the ribbons and trophies as the Chair of the Judging Panel announces the winners.

Saturday afternoon is the chorus competition. The weekend ends that evening with the Festival of Champions, including the outgoing chorus and quartet champions and the new top three choruses and quartets.

This final event culminates with everyone in the audience joining hands to sing our theme song, "How We Sang Today". This is the moment in our Sweet

Adeline experience when we can actually feel the spiritual bond that connects all our sisters in harmony in the region.

Other Regional Weekends

The Sweet Adelines organization has produced many quality leaders through its many Education programs. Seminars and workshops offer these programs annually during regional weekends. Some of our highly skilled faculty started as chorus members like you and me and made it their goal to grow and develop their potential through our educational programs. Members from our own region have excelled to international levels, becoming judges and certified coaches, and even International President. Carol Kirkpatrick (Seattle) and Kathy Carmody (formerly from Alaska) are two of them. We have a former Regent in our own chapter, Elaine Jacobson (deceased). Our Regional Team Leaders were formerly called "Regents."

The regional planning committees schedule highly skilled faculty to facilitate workshops and classes in every aspect of barbershop harmony on these weekends, including visual performance (choreography, make-up, costuming), vocal production, the judging categories, music arranging, and leadership training. The networking sessions for chorus team coordinators, directors, membership coordinators, bulletin editors and others. Traditional performing events also occur during these weekends.

Summer Enrichment Time (S.E.T.)

S.E.T. is a major regional activity. The Regional Management Team brings outstanding faculty to facilitate on this weekend and give some of the best in musical and administrative training available to anyone, anywhere. The regional events coordinators provide a variety of engaging events for these weekends as well, including a Novice Quartet and Double Quartet show. In addition, we get to see our regional champions bound for international perform. A pep rally honoring these champions is a very fun part of the weekend.

Our Chapter Organization

Our Mission Statement and Purpose

The Fairbanks Frontier Chorus of Sweet Adelines International is a group of women singers dedicated to advancing the barbershop art

form, and to enriching the lives of its members and the community through friendship, education, musical excellence, and performance.

The purpose of the Fairbanks Frontier Chorus is the sharing of **joy, love, pride,** and **belonging.**

As you see from our mission statement our goals as a chorus neither begin nor end with just having fun. We hold to the mission of our organization and strive for excellence while having fun doing it. Compiled from input by our chorus members at a goal setting session some years ago, this clearly defines our chapter goals.

To keep our chapter operating efficiently and maintain the high standards we have to achieve our mission and chapter goals, we have a well-structured system of government and qualified leaders for keep us on track. This section focuses on our administrative and musical leaders.

Our Chapter Leaders

Our Director (Under Contract)

Our Associate Director/Interim Director

Gayle Miller, our Associate Director, has been a member of the chorus for nearly 38 years. She came to Fairbanks in 1964 and saw her first Sweet Adelines show in 1974. Having not sung for a while, she took voice lessons from Patti Gallagher who then convinced her to join the chorus. She joined in 1980.

Gayle became a tremendous asset to the chorus with her many skills and has served the chorus in various capacities, as the Tenor Section Leader, Membership Coordinator, Vice President and Chapter President, and then as Assistant Director for Patti Gallagher. Because of her dedication and her unselfish service to the chorus, she was voted Sweet Adeline of the Year **four times.**

In 1986, when our director, Patti Gallagher, resigned her position to go to Chicago, Gayle became a co-director of the chorus, and then took the full directorship in 1991. It was a huge challenge, but she was up for it, and took full advantage of many educational programs offered by the organization to expand her knowledge and improve her directing techniques. In addition, she attended

International competitions regularly to keep up with the trends of the organization.

When Patti Gallagher returned to Fairbanks in 2001, Gayle saw an opportunity for the chorus to excel further from the impressive musical education she obtained in Chicago and experience. After 10 years as director, she graciously turned over the director's position back to Patti and took the position of Associate Director. She carries on in that capacity doing vocal warm-ups at weekly rehearsals to help members keep advancing in their musical and performing skills. She is always ready to take the Director's place if front of chorus at rehearsals and at performances. In addition, as part of the Music Team, she orders and legalizes music, assists Section Leaders and helps with learning tapes. She also works on the Membership Team.

Of course, with that wonderful tenor voice she is called up on often to be in quartets to sing for performances and shows. However, she has no ambition, she says, to be in a serious quartet. She is a tenor in chorus unless asked to sing lead. If she had the range to sing baritone or bass, she'd do that, too, for the good of the chorus, because that is just the way she is.

Gayle retired in 2008.. At her church she sings in the church choir, is part of the Bell Choir, and is the church treasurer. She volunteers at the Bear Gallery for Fairbanks Arts Association. Gayle is also a strong supporter of the arts.

Our Management Team

The Management Team governs our chapter and consists of nine members. Every spring the Team Coordinator appoints a nominating committee to obtain a slate of nominees to fill eight seats on the Management Team for a one-year term. The new team is elected by a vote of the membership. The ninth member is the Music Team Leader/Director who is under contract. The Team Coordinator is the leader of the chapter and Management Team. The installation of new officers takes place in a ceremony at our annual Installation Banquet held in May.

Our Management Team meets at 6:30 pm on the second Monday of every month. Chorus members are welcome to sit in and observe. If anyone has an issue to put on the agenda for discussion, she should call the Team Coordinator in advance.

Team Leaders

Team Coordinator	Joy McDougall
Music Team Leader	Gayle Miller
Membership Team Leader	Gayle Miller
Production Team Leader	Nancy Frith
Visual Team Leader	Carol Slater
Communication Team Leader	Kanza Easterly-Keill
Fund Raising Team Leader	Dody Maki
Secretary	Judy Dellinger
Financial Manager	Michiyo Nagoaka

Job Descriptions

Team Coordinator

- The Team Coordinator presides over the Management Team and is leader of the chorus.
- She sends Standing Rule updates to International and Regional Headquarters.
- She appoints a Regional Competition Coordinator.
- She appoints a member to chair the Nominating Committee for elections and appoints other special committees when needed.
- She is member of all teams, and can participate in all Team Meetings.
- The Team Coordinator is also the main contact for most business with Region 13 and with the international organization.
- The Team Coordinator sees that the team carries out all functions effectively and efficiently.
- She keeps the membership up to date regarding the work of the team.
- She represents the chapter at Regional Management Team meetings.
- She is also responsible to purchase and present the Director's gift at the annual Christmas Party (not to exceed \$50.00).
- The Team Coordinator assigns a member to purchase a gift for visiting coaches.
- She appoints a coordinator for coaching and/retreat weekends.

Music Team Leader

- The Director is the Music Team Leader.
- She directs all rehearsals, performances, and shows.
- The Music Team Leader appoints her musical staff based on their availability and experience, including the Associate and Assistant Directors, Section Leaders, Choreographer, Performance Coordinator, Quartet Promotion Coordinator, and Music Librarian.
- The Music Team Leader and team arrange for visiting coaches.

Membership Team Leader

- The Membership Team Leader serves as the substitute for the Team Coordinator in her absence.
- She and her team plan recruiting strategies.
- She assigns one team member to take attendance at all rehearsals.
- She and her team plan new member orientation.
- She works with her team for ideas regarding membership retention.
- She assigns mentors for new members.
- She and her team plan social events including installation, birthdays, and afterglows.
- She updates the Membership Handbook annually.
- The team is responsible to send gift cards for birthdays, serious illness/hospitalization, and retirement. (Funded by the Club Account).

Production Team Leader

- She plans and works with the Director to produce shows.
- The Production Leader secures the theater for productions.
- She works with the Team Coordinator to plan/facilitate retreat weekends and coaching sessions.

Visual Team Leader

- The Visual Team is responsible for all aspects of costuming and make-up for performances and shows.
- Her team sets up guidelines for chorus costumes and make-up and application of stage make-up.
- Her team does stage decorating for shows.

Communications Team Leader

- The communications/marketing leader works with her team to conduct public relations campaigns to keep the chorus in the public eye.
- Her team is responsible to update the Yahoo Calendar reminders and roster.
- She oversees the telephone tree committee, making updates when necessary.
- The communications team compiles and publishes the quarterly newsletter.
- The team leader assigns a Historian to keep a scrapbook of yearly activities.

Fund Raising Team Leader

- Fund Raising is broken down into categories: Fund Raisers, Gaming, Sponsorships, and Grants. These different avenues generate money to help cover operating expenses, provide scholarships, education, and charitable donations.
- Her team procures grants and sponsorships.
- The team submits and implements ideas for fundraising events.

Secretary

- The recording secretary records the minutes of all meetings and keeps them on file.
- She maintains current copies of bylaws and standing rules.
- She conducts all correspondence within the chapter and with International and Regional as required by the Management Team.
- The secretary notifies International and Regional of changes in officers and contacts.
- Secretary is responsible for sending special occasion cards: death, birth or adoption, and marriage (funded by Club Account).

Financial Manager

- The financial manager is the treasurer of the chorus and has custody of all chapter funds and securities.
- Her responsibility is to keep full and accurate accounts of all receipts and disbursements.
- She is responsible for the deposit of all money, securities, and other valuable effects.
- She disburses funds as requested by the Management Team.

- She reports her transactions to the Management Team each month.
- The financial manager is responsible to purchase Team Coordinator's gift for Installation (not to exceed \$50.00).
- Upon the death of a member, the financial manager is responsible to send \$25 donation and card to the family.

Member Involvement

Five of the eight-team positions on the Management Team are like standing committees that involve a wide-range of work to accomplish the ongoing needs of our chorus. They are Membership, Visual, Production, Communications and Fundraising.

The policy is that every chorus member must work on a team in order to distribute the work more evenly in the chorus so the workload doesn't fall so heavily on the team leaders. Each year after elections, the new administration distributes a list of the teams to the chorus so members can sign up for the team of their choice. They are given three choices in order of preference and can specify what jobs they would like to do on the teams.

The Management Team makes the final team assignment decisions from the lists. If, for instance, many people want to serve on one team and only a few on the others, it is necessary to shift some people around to make sure every team has the help they need. Incidentally, if members don't make a choice they will be assigned to a team based on the need.

During the year, special projects come up that require team or committee work. They would include a Nominating Team for the election of the new Management Team, and for revising the Standing Rules or the Member Handbook. The Team Coordinator appoints teams for these special projects. All members are encouraged to participate when these projects come up either as chairs or as working members. Valuable experience is gained by working on these projects with others.

The Music Team

A considerable amount of planning takes place behind the scenes for a performing group like ours. There are ongoing issues to address to keep chorus going in the desired direction. The Music Team deals with all activities relating to the musical advancement of the chorus, including how to make the best use of

rehearsals.

The Music Team consists includes of members the director appoints as her musical staff. The appointments hinge on their knowledge, experience and their availability to carry out the job.

The Music Team selects music for repertoire, shows and competitions, and plans for coaching and music schools. Their agenda also consists of evaluating the results of coaching sessions, competitions, performances and shows, and then formulating strategies to accelerate the achievement of our musical goals. The Music Team meets monthly.

Members of 2016 Music Team

Music Team Leader: Gayle Miller

Associate Director:

Assistant Director: Sandy Smith-Norton, Nancy Frith

Performance Coordinator: Carol Ann Field

Choreographer: Luanne Berline

Quartet Promotion:

Music Librarian: Janice Cleworth

Tenor Section Leader: Nancy Frith

Lead Section Leader: Sandy Smith-Norton

Baritone Section Leader: Leslie Chamberlain

Bass Section Leader: Luanne Berline/Carol slater

Music Team Job Descriptions

The Associate Director

- The Associate Director's position takes the chorus through vocal warm-ups.
- She stands ready to take the Director's place in front of the chorus as needed.
- She supports the work of the Director, keeps track of coaching suggestions and helps with check-offs.
- She may represent the Director at Regional Meetings, if necessary.
- She may be asked to assist at section and/or POD rehearsals and is a cheerleader, promoting the decisions of the music team.

Assistant Directors

- Assistant directors assist when needed with warm-ups, repertoire review, and to direct POD rehearsals.
- The Assistant directors may also be of assistance at section rehearsals.
- Assistant directors support and promote the decisions of the music team.

The Music Librarian

- The Music Librarian keeps an up-to-date file of the repertoire, learning tapes and CDs.
- She keeps a supply of music available for members in the music folders.
- She works with the Associate Director to legalize music.
- She keeps the Guest Music Books up-to-date.

Choreographer

- The choreographer is in charge of a choreography team to create planned moves to enhance music in the chorus repertoire.
- She presents and teaches new moves to the chorus in a series of rehearsals.
- She rehearses the front row for polishing the moves to bring them up to performance quality.

Quartet Promotion Coordinator

- The quartet promotion coordinator plans ways to develop strong, confident and independent singers.
- She provides opportunities for all chorus members to experience quartet singing during a 15-minute time period set-aside weekly after rehearsals.
- She promotes quarteting and provides quartet guidance.

Nuts and Bolts

This section includes the chapter policies, rules and responsibilities of membership, including financial obligations, and membership benefits.

Member Obligations

Financial Obligations (Dues)

Chorus members are obligated to pay annual dues as defined below. The Management Team determines the amount of chapter dues each year to cover operating costs such as hall rental, music, duplicating costs, and office supplies. Dues also include International per capita fees, a Regional assessment, chapter dues, director's fees and a chapter costume assessment. They are payable monthly, quarterly, or yearly in advance and cover the period of May 1 through

April 30 of the following year.

Total Dues are \$432.00 per annum or \$36.00 monthly.

- a.Chapter Dues \$8.75 Per month
- b.Regional Assessment \$3.00 Per Month
- c.International Dues \$8.50 Per month
- d.Director's fees \$13.00 per month
- e.Costume assessment \$2.75 per month

New Member Assessments - (\$197.00)

- a. International pro-rated per capita fee of \$100.00 required with the membership application.
- b. Pro-rated Regional Assessment of \$36.00.
- c. A one-time only costume assessment of \$25.00 is required. (non-refundable.)
- d. First month chapter dues of \$36.00.

Transferring Members

Providing her International dues are current, a transferring member pays the Region 13 Assessment (\$25.00), a one-time costume assessment (\$25.00) and chapter dues (\$30.00) only.

Associate Members

Associate member dues total \$399.00 per annum or \$33.50 per month

- Regional Assessment \$3.00
- International Dues..... \$8.50
- Director fees \$13.00
- Chapter Dues \$8.75

Youth Memberships

Young women under the age of 25, who wish to become members of Sweet Adelines, may do so by fulfilling all the regular requirements of the chorus. International dues for youth members will be \$40.00 per year. Youth members in Region 13 shall be responsible for a \$10.00 Regional Assessment payable by July 1. The assessment is remitted to the Regional Finance Coordinator. Chapter dues apply, which will be half of the chorus dues (currently \$15.00 per month).

The entry fee is \$90.00 and annual dues will be \$180.00 per year. The break

down for the entry fee is:

\$40.00 International Assessment

\$10.00 Regional Assessment

\$25.00 one time costume assessment

\$15.00 monthly month dues (includes chapter dues, costume fee and director fees)

Other Expenses for Chorus Members

Every effort is made to keep dues at a level to cover all chorus operations, yet there will be some out of pocket expenses for individual members. These might include a portion of some retreat costs, regional weekends, competition expenses, chorus parties and the installation dinner. Depending on the funds available in the competition account checks are issued to competing member to help defray expenses. The fund generally pays for All-Events Tickets at Regional Competition.

Policies and Protocol

The Conditions of Good Standing

Keep in mind that maintaining a “good standing” status is twofold. It means a member has met her membership responsibilities by attending regular rehearsals **and** has also kept her dues current. (See Standing Rules)

Note that the conditions regarding our good standing policies include both dues and attendance at rehearsals. A member must pay her dues so the chorus can meet its financial obligations. Like everyone, we need funds to pay rent and other expenses. It should be understood that a member cannot be delinquent either in dues or in attendance and enjoy the full benefits of her membership.

If a member attends rehearsals regularly but her dues are delinquent she is not eligible to perform or to vote on chorus business. If a member has taken an official Leave of Absence for three weeks and has kept her dues current she is in good standing financially and is eligible to vote. However, by missing three or more rehearsals she is not in good standing regarding her attendance obligations and, therefore, is not eligible to perform. To return to the good standing status she must attend three consecutive rehearsals. There are variables that can constitute waiving this condition, but it is totally at the discretion of the musical director.

These conditions may seem too harsh and unsympathetic to some people. Be assured it is not a punishment for taking time off; it is an effort to always have a chorus that is well prepared for every performance. We have a reputation to maintain. We have high goals and must insist on high standards. It is imperative that every member is performance ready when we perform in public.

The point is that anyone who misses three or more rehearsals, regardless of their reasons or in spite of how good they are, would not be up to speed with the rest of the chorus musically. The person would naturally fall behind the rest of the chorus on the music, choreography and the interpretation of the songs. After three consecutive rehearsals the member should be able to get back up to speed so she can resume her rightful place in the chorus at performances.

Leaves of Absence (LOA)

In order to maintain efficiency and organization and to enable smooth planning for both short and long-term goals, our leadership needs to know when all members will be present and when they plan to be away. Below are the guidelines.

- Members must submit a LOA in writing or by e-mail to the Membership Team Leader if they will miss more than two consecutive rehearsals.
- The LOA must include the reason for the absence and dates when leaving and returning.
- Three-month leaves are permissible and extendible for another three months under extraordinary circumstances, but shall not exceed six months.
- Members on a LOA must keep dues current.
- In the event a member cannot return in six months, she might want to consider an alternate membership status.

If a member is absent without leave for more than 30 days, the Membership Team Leader is required to follow policy and procedures by notifying the member of her delinquent status by phone, mail, or e-mail. After 60 days, if there is no response, it is assumed the member wishes to terminate her membership. With authorization from the Management Team, she will begin the process to have the member removed from the chapter, regional and international lists. She will have to rejoin as a new member if she returns.

Resignations

Sometimes members find it necessary to resign from the chorus. We encourage such members to consider one of our alternative memberships briefly described on page 7 of this manual. If a member must resign, she should contact the Membership Team Leader to discuss her options, and obtain the appropriate forms to change her membership status. The completed forms must be submitted to International headquarters.

Chorus Rehearsal Policies

Rehearsal Attendance (Required)

The Fairbanks chorus rehearses at 6:30 on Thursday nights at the University Community Presbyterian Church. Rehearsals begin at 6:30 sharp with physical warm-ups. If you have chorus business to take care of, or need to pick up music and check your mailbox, please arrive early so you will be ready to begin on time.

Though it is understandable to miss rehearsals occasionally, weekly rehearsals should be a top priority. We operate as a team and it is important to work together regularly on the risers so we learn and grow together.

Considerable planning takes place to make the best use of weekly rehearsals. The director needs to plan for a time when the whole team can be on the risers to work on fine-tuning our music. Please notify the director and Membership Team Leader if you must be absent, and if arriving late or leaving early. This is especially important before a performance when finalizing the game plan.

Section Rehearsals (Highly Recommended).

Section leaders call rehearsals to focus on the individual parts for note accuracy, synchronization, interpretation and unit sound. This is a great opportunity to get individual help or to work on problem areas. The hours at section rehearsals count toward the requirements for shows and competition.

Bonus Rehearsals (Strongly Recommended).

Bonus rehearsals are chorus rehearsals intended for extra practice or for anyone short on the hourly requirements, or for those who need to check off music. They are for addressing specific performance needs, and polishing. We can all use more practice and encourage everyone to take advantage of bonus

rehearsals.

PODS (Highly Recommended)

PODS are small groups, like mini-choruses, with two or three individuals from each section. The director assigns an assistant director to each POD to work on specific areas in songs to perfect synchronization, balance, blend, and unit sound. PODS generally perform after rehearsing for the rest of the chorus, just for fun.

Coaching Retreats & Music Schools (Strongly Recommended)

Retreats and **Music Schools** are weekend events beginning Friday and ending Saturday evening. We have two or more coaching retreats each year.

The Music Team schedules coaching retreats years in advance in order to book top quality coaches. Some coaches are in great demand and may be booked three to five years ahead. Most are certified judges and specialize in one or more of the four judging categories. Their fees can run from \$500 to \$1500 for the weekend, not including airfare, lodging, and meals. The chapter pays the fees from our education fund. Quartets may also receive coaching for an additional fee.

Coaching sessions are extremely important for our chorus to advance. The training is valuable for developing technical proficiency, and it is vital for our chorus unity to have all members participate and get this training together. Missing a retreat or coaching session should not be taken lightly.

Alaskan Music Schools also provide wonderful opportunities with skilled faculty to help us advance. These schools are scheduled on weekends so working members can attend, and are set up in either Fairbanks or Anchorage -- or somewhere in between. They are wonderful opportunities, also, to get to know our Sweet Adeline sisters in other Alaskan choruses.

Performance Readiness

Being performance ready means being fully prepared to perform before an audience. We become performance ready by taking all the necessary steps to learn our music and choreography so well that they become a habit.

Being performance ready can be best achieved by practicing smart. After

learning notes, for instance, it is important for achieving consistency to sing consistently in “performance mode” as opposed to the rehearsal mode when we often fall back into what we call our “learning voices.” (See Glossary of Terms in the Appendix for definitions.) Using learning voices disguises the rich, vibrant quality of sound that enables chords to lock and ring.

We all know the saying, “Practice makes perfect”. Of course, what we practice is all-important. When we practice and commit our music to memory it eventually becomes like a habit. Therefore, it only makes sense to practice singing with proper vocal techniques, expression and vitality whenever we sing so that singing properly becomes natural and consistent. If we sing at our best all the time, we will most likely achieve the consistency we need. What we do individually to develop good habits will automatically carry over into the chorus, so that solid, rich and vibrant sound of the chorus will become consistent as well.

Private Vocal Instructions (PVI)

One of the ongoing processes in becoming performance ready is working to develop our voices to their finest capacity. Besides the vocal techniques we learn on the risers every week, our director offers private vocal instructions (PVI) during warm-ups at the beginning of rehearsals. She calls chorus members out of the chorus one by one to a private area and instructs them on how to improve their vocal skills. She also gives each person some exercises to do at home. As we put her training into practice and develop our individual skills there is noticeable improvement. The whole chorus improves as a result - and it’s all free of charge!

Tools for Learning Music

Learning the music is an essential part of the process to becoming performance ready. As our Indian friend Tonto would put it, “**No learn music, No sing!**” Just a little humor there!

Seriously, we are always at some stage in the process of learning new music and we also need to take time to keep current repertoire fresh in our minds. If we want to perform, and we all do, we must learn our music.

To make the learning process easier for everyone, the Music Team has developed

some helpful learning tools to fit just about everyone's needs. For those who can't read sheet music or play a keyboard, we provide learning tracks on our website. We also have section practices for learning our individual parts.

Many members are able to record rehearsals on their phones or other digital devices. It helps to get the interpretation of our songs ingrained in our minds so we become more consistent and confident. Of course, no matter how many tools are available to us, it is ultimately up to us as individuals to make learning happen.

Checking off Music

The next step after memorizing music is to get it checked off. We aim to keep our standards high, and to do that the music team requires that all members check off music before they can perform the songs in public.

Checking off music is a simple matter of singing a song for a section leader during rehearsal with the full chorus singing. She listens primarily for accuracy of notes and words, makes comments occasionally on interpretation, dynamics and synchronization and can mark your music where errors are and where more work is required. If there are too many errors, she will instruct the member to continue working on the problem areas and sing again.

New members naturally feel a bit overwhelmed to discover they have a repertoire of about 18 songs to learn and check off. **No need to panic.** While it is important to learn the repertoire, nobody is expected to learn the whole repertoire at once. The music team has organized the music in packages and section leaders will give guidance about which songs to learn in what order.

The best method to learn repertoire is to set up a plan to work on a song at a time. It works well for some members to set aside a half-hour a day to work on a song a page at a time. Just keep with the plan and don't fret about the other songs on the list. Get one song checked off, and then proceed to the next.

After you've checked off that first song, you can sign up for a performance. You don't have to wait until you know every single song! Make use of those learning tapes and please don't hesitate to ask for help when you need it.

Learning to Perform



Many of us joined Sweet Adelines to fulfill a dream to perform on stage. Perhaps it's that DIVA (*Divinely Inspired Vocal Artist*) within us. Some women seem to come with an enviable amount of "ham" already built in, and performing may appear to come naturally for them. Some feel expressive inside but just can't seem to make it show on their faces. Others find it hard just to move in the rhythm of a song. We all have areas to develop and need some training to master our performing skills. In a chorus situation like ours, of course, we have the challenge of learning to perform as a unit as well.

The visual communication of a musical product includes the physical and facial expression of the performer. The term "choreography" describes planned moves while "physical expression" describes unplanned moves, like natural body movements and facial expressions. We have to learn to synchronize choreography moves as well as our voices, and to present our musical story in the same character all at the same time. We have to permit ourselves to become "actresses" on stage and to be animated so we get our musical message across.

The Visual Preparation

Costumes

Our visual presentation involves more than just our moves and physical expression. Costuming and make-up also play a part in establishing a unit appearance.

Our chorus wardrobe consists of many different costumes, some very formal, some more casual to fit different types of performances. Our Visual Team does a great job designing costumes that flatter all sizes and body shapes and makes certain that all members have well-fitting costumes for all occasions and venues.

Make-Up

As with costumes, stage make-up enhances our appearance on stage and ensures a more unified look. Performing under bright lights requires heavier make-up just to look natural on stage. Under bright stage lights, facial coloring fades, and eyes and lips almost disappear. Even our hairstyles seem to shrink in size and need some pouf for a more natural look.

Costume and make-up expenses vary. With a sufficient amount in our costume fund, it could cover the full expense of a new costume. If not, members may have to pay at least a portion of the expense. In either case, the team strives to create reasonably priced costumes and prepares the chorus well in advance for any individual expense when planning for new costumes. (See “Costume and Make-up Guide” in the Appendix.

Performances and Shows

Whether it’s for a special community activity, athletic event, the Tanana State Fair, Golden Days events, shut-ins or on shows, performing is one of the fundamental reasons our chorus exists. We are here to entertain people, and we entertain because we are part of an organization with a mission to promote our barbershop craft. Performing is the reason we rehearse weekly, why we learn new songs, and why we work so hard to be the best we can be. Besides all that, it’s fun – and we attract new members as well! In addition, the experience of performing regularly helps us to master those performance jitters.

Local Performances

Performing for community events is ongoing, year-round. We aim to accept all paid performance requests, if possible, and limit unpaid performances to two per month. Exposure is important, too, but the more paid performances we get the less we have to work at raising money in other ways, and the less we have to pay for expenses out of our pockets.

Accepting or Declining Performance Requests

Accepting a performance request depends on having a good balance of voices. If we don’t, it forces us to decline even the paid performance requests. The Performance Coordinator is responsible to get a good balanced group together when these performances come up, and we urge everyone respond promptly regarding their availability. We cannot accept performances on “maybes”. Keep a pocket calendar updated and handy so you can give a firm answer, whether “yes” or “no”, when the performance coordinator makes an appeal for singers to sign-up for a performance.

Show Productions

Our chorus participates with the Great Land Sounds for the annual Christmas show. People wait for our show – believe it or not - even schedule their vacations around them and travel long distances to see them. Of course, we aim to give them our best.

Our shows are more than ordinary concerts. Unlike some choral groups that stand on risers and sing a few songs, we put lots of work, time, and love into creating great musical productions. We package songs together with a theme, add colorful costumes and choreography, along with stage sets and a script to tie it all together. Naturally, shows require months of planning and preparation. We should all take pride in what we do and make every effort to be on the stage in every show.

Show dates are usually set months ahead, even a year in advance, so members can have them on their calendars and plan their schedules round them. There should be extremely important reasons for missing the most important events of our year: the Christmas show, the Competition Preview and Competition.

Attendance Policies for Performances

Attendance policies for performances are of two basic types, for local performances and for major performances such as shows and competition.

Local performances require the presence of the entire performing chorus at the last rehearsal prior to the event. Members need to make special arrangements with the director if they cannot meet this requirement.

If an emergency arises, God forbid, and a member cannot make a performance after it was accepted, she needs to notify the Performance Coordinator (or someone to pass the word to the director) as soon as possible. The absence of one voice could mean that a performance would have to be canceled. In a small chorus like ours, every voice is very important and it is highly likely that the performance would not have been accepted at all if not all the singers on the list had signed up.

Major performances take more preparation and work and to maintain the highest standards possible some rehearsals are mandatory. The director and her music staff determine the number of rehearsal hours required to be eligible to participate.

The requirements for competition are more rigid for understandable reasons: we want to raise our performance level at competition and we cannot accomplish that goal if not all our members can be at rehearsals to work together as a unit. Required hours and mandatory rehearsals are announced well in advance. One of the rules is that everyone in the competition chorus must participate in the competition preview. It is like the dress rehearsal before a show.

If for some reason you have to back out on a show or competition, please have a very good reason. Keep in mind that losing one person on the risers in a show or competition could necessitate changes in riser positions to adjust for balance. This can put an extreme hardship on chorus members, especially if the new riser positions require changes in choreography. Again, in case of an emergency please notify someone in the chorus as soon as possible.

Communication Tools

We use several communication tools to keep members informed about chorus activities: e-mail, weekly announcements, and announcements at chorus. If everyone makes use of these tools, they will always keep informed. If you miss a rehearsal or your computer crashes and you can't get your messages, please call a chorus buddy to find out if there are any changes. The Telephone Tree will be used if we can't get an e-mail message out soon enough.

E-Mail

Keep in mind that e-mail is the major communication tool used to keep people informed between rehearsals. E-mail is the easiest, most convenient and most economical way to communicate information to a group. We save considerable time and money using this method to distribute weekly announcements. It not only saves time, paper, ink, and money, it **saves trees!**

Communication is always a challenge and communication failures can be avoided if everyone would take a few minutes each day to check their messages. If you don't have e-mail access, ask someone to print out announcements and other important messages for you.

Weekly Announcements

Weekly announcements are the job of the Communications Team. First, the Team Coordinator updates information from the previous week, adds her TC

message and sends them to the Communications Team Leader for more input. They are sent then to the Director for her message and returned to the Communication Team Leader who then distributes them to the membership electronically. The Team Coordinator also touches on the important upcoming events each week at rehearsals.

All Team Leaders and chorus members are encouraged to submit items for the announcements. The deadline for articles is Monday at 5:00 to be published on the following Wednesday.

The Telephone Tree

The telephone tree is another tool we use to get urgent messages out when e-mail messages might not reach members in time. We might use this tool if a rehearsal or performance is canceled at the last minute. The Team Coordinator and Membership Leader get the tree started by calling the first names on their lists and informs the members about what members to call next.

Website

The *Fairbanks Frontier Chorus Website* is a means to inform our public about our existence and to provide contact information for visitors in the area. It is a continuing process to update, and much more will be added as time permits. To access the Member-Only section use your first and last names in the member field. The password is harmony. This is the place to find learning tracks and music.

Quartets

Quartet singing is strongly encouraged in Sweet Adelines. Working one on a part is highly beneficial for all chorus members. It is extremely helpful in developing strong independent singers. It builds confidence and self-esteem as well, which is always a good thing for performers.

Some foursomes get together mainly to practice chorus music; some get together and learn songs to perform on shows or to fill in at chorus performances. In either case, it is a good thing. It can only help to improve the quality and sound of the whole chorus. It makes sense, since singing one-on-a-part demands more individual responsibility.

The chorus policy regarding new quartets is that they present a performance package of three songs, in costume, and with an MC, for evaluation and approval of the Music Team before performing in public. (See Standing Rules under Section II Performances, Article B, regarding policies for quartets).

The Quartet Promotion Coordinator loves to feature quartets during quartet promotion, so to all you blossoming quartets out there, don't be shy, please sign up to entertain us.

Registered Quartets

If a quartet becomes serious and wishes to compete in Regional Quartet contests they pick a name and register with International Headquarters. Unlike choruses, however, quartets are not required to compete. Quartet members can belong to any chorus in any region, or are Chapter-At-Large members, and are qualified to compete in any region in which their quartet members belong. Quartet members are not required by International to belong to any chorus or region as long as they are Chapter-At-Large members. Our chapter prefers that quartet members are active chorus members.

Registered quartets must re-register their quartet annually, pay required quartet registration fees, and they can enter competitions whether their choruses compete or not. Although quartet members are generally chorus members, registered quartets are considered separate entities since they operate independently in regards to quartet rehearsals, dues, costumes, rehearsals, and performances.

SECTION II

APPENDIX

Appendix – Section II

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FAIRBANKS FRONTIER CHORUS
OF SWEET ADELINES, INT'L

Chorus Director's Contract

2017-2018

This agreement is entered into with Gayle Miller, Interim Director of the Fairbanks Frontier Chorus, for the purpose of defining the responsibilities of each party and to achieve musical excellence in the chorus.

The terms of this contract shall be effective from May 1, 2016 through April 30, 2018.

The Director's Responsibilities Shall Include:

- (1) Teaching and training members in the art of singing four-part harmony in the barbershop style.
- (2) Establishing and training a musical staff including, but not limited to the Associate Director (s), Section Leaders and Choreographer (s).
- (3) Acting as Musical Leader at regular and special rehearsals and directing at public performances, chapter shows, music schools, and competitions in which the chorus participates; or, provide a suitable replacement in the event that she cannot attend any of the above.
- (4) Acting as the Team Leader of the Music Team and working with the team on all musical issues in the chorus including, but not limited to, auditions of prospective members, selection of music, preparation for chorus performances and general training of members in the performance of music in the barbershop style.
- (5) Working with all Management Team Leaders in coordinating artistic elements (music, scripts, publicity, choreography, costumes, make-up and staging) involved in the production of shows and all public performances.

Chapter Responsibilities Shall Include:

- A. Cooperating with the Director in her efforts to achieve musical excellence.
 - 1. Providing adequate rehearsal facilities with access to a piano or keyboard.
 - 1) Holding regular (weekly) and additional rehearsals deemed necessary by the Director.
 - 2) Maintaining rehearsal and performance schedules by adhering to set timelines, including getting music off the paper and taping according to Director schedules.
 - 3) Giving advance notice to the Director, Section Leader, Team Coordinator or Membership Team Leader regarding absences and late arrivals.

- A. Providing financial compensation to the Director in the following ways:
 - 1) The Director shall receive Three Hundred Dollars (\$300.00) per month .
 - 2) The Director will not be required to pay dues or the costume fee.
 - 3) The chapter will provide all costumes for the Director.
 - 4) The chapter will pay for the Director to attend at least one educational event per year. This will include transportation, lodging and any required registration fees. Other educational events within any given year will be handled on a case-by-case basis depending upon the financial condition of the chapter.

Termination Procedures:

In the event that the Director wishes to terminate her services to the Chapter, she is required to give the Chapter written notice at least 60 days in advance.

If the Chapter wishes to terminate the Director's services, the Chapter Team Coordinator shall notify the Director, in writing, 30 days in advance. Methods of termination are set forth in the Standing Rules.

Director, Gayle Miller

Team Coordinator Joy McDougall

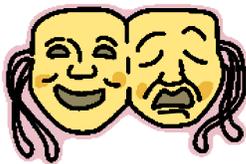
Date: _____

Date: _____



Make-Up & Costumes

All you need to know about
Make-up and costuming



Competition Story

As performers, we are not communicating on a one to one basis as in everyday existence but as part of a whole. There is always a unit of one within the chorus; therefore we must all look our best.

Visual communication demands that you be a little “larger than life”. The audience should be enticed to watch the story develop on the stage from the first pitch to the final curtain.

The spotlight, in a Sweet Adeline contest, is on the chorus as a whole, not a single performer. In order to reinforce the unit appearance, the performer must strive to apply make-up so that each individual blends into the overall picture.

Make-Up Rules

Chorus members always wear approved make-up for performances. If you are unable to do your own make-up artistically, the committee chairman will arrange for assistance prior to the performance. All makeup application must be approved by the makeup committee, whose responsibility it is to provide suggestions to anyone needing help or improvement in this area

If you have to deviate from the make-up standards, please explain to the make-up chairman to avoid misunderstandings, resentments or poor role modeling.

The make-up committee will have a complete chorus make-up kit. Any member

may use chorus make-up or purchase her own products. To ensure availability notify the make-up chairman of your intention to use the chorus' supply.



Make-Up

	<u>Look Pretty</u>	<u>Stage/Competition</u>
Base	Your Shade	Cover Girl Liquid Creamy Beige #150
Brows	Natural	Well Defined
Eye Shadows	Daytime, but evident	Darker. More dramatic
Eye Liner	Yes, any dark color	Black
Mascara	Dark Brown/Black	Black
Lashes	No	Yes Demi #101 or #117
Blush	To match Base	Ben Nye Cr-1 Red
Lip Liner	No	Mary Kay Chocolate
Lip Color	Mary Kay Really Red/ Red Salsa	Mary Kay Really Red/Red Salsa
Nail Color	TBA	Relvon Red 680
Extras	None	Translucent powder (not finishing powder)
Hair	Clean & styled/Height at crown	Clean & styled/Height at Crown

Make-Up List

Base: Cover Girl Liquid (#150) (You may purchase this thru the Visual Team Leader) or your own flattering shade for look pretty performances.

Eyeliner: black

Eyebrow pencil: (match your natural eyebrow/hair color)

Mascara : (black) This may be the brand of your choice.

Eye Shadow: Mary Kay Cosmetics Sheer Pink or Ballerina Pink, Sugarplum or

Driftwood, or Physicians Formula Matte Collection Quad Eye Shadow Quartz Quartet 3881 and use all colors except gray.

Eyelashes: Demi 101 or #117 for larger eyes

Blush: Ben Nye Cr-1 Red or to match your shade for look pretty performances

Lip Liner: Mary Kay Chocolate

Lipstick: Mary Key Really Red/Red Salsa.

Nail Polish: Revlon Red #680. The Visual Team Leader must approve other red colors.

Clarifications:

Eyeliners: use a pencil (perhaps Cover Girl Perfect Point Plus or Tarte Skinny Smoldereyes ONYX for easy application) for pretty face, and your choice of pencil or liquid for stage/competition. Line both the upper and lower lids, but mature members should consider lining only from the center to the outer edge of the lower lid.

All deviations from these requirements must be cleared with the makeup committee.



Costume Information

As soon as you're an official member, see the costume chairman about the following costumes:

PURCHASED BY THE CHORUS:

Red Robin Top

Summer Travel Parka - This is a blue Alaskan parka.

Teal Micro Pleated Top

Black Dress Pants

Silver/Gold Collar - This is worn with the teal top

Black & Silver Jacket

Red Sequin-Dot, Square Neck Top
Black, Long-sleeve T-shirt.
Black Yoga Pants
Black, Flat Chorus Shoes (I Love Comfort)
Black Trouser Socks
Red Quilted Vest
Purple Hip Length Top

PURCHASED BY THE MEMBER:

Black Shoes – Character Shoes (Not patent leather) in a style approved by the costume chair with no ornamentation of any kind and no open toes.

Jet Black Hose or Knee-high

All-In-One - This is a slimming undergarment to smooth you out or you may wear a one piece bathing suit.

Christmas Sweater - Worn with black pants, black hose, and black shoes for holiday shows and performances. This sweater must have some sparkle to it: beads, sequins, metallic thread etc and be approved by the costume chair.

Golden Days Dress - This costume is your own version of the early 1900s dress (long dress, hat, etc) which is worn when we perform in the Golden Days Parade.

CARE OF THE COSTUMES

Costumes should be loose fitting, cleaned and wrinkle free. Shoes should be cleaned and polished.

Costumes DO NOT need to be washed after each wearing. This will ensure a longer life and newer look for the costume. If you notice some soiling, wipe the spot clean with a damp cloth. Some members use underarm shields.

Wash costumes in cool water and either air dry or dry on low heat

Hang your costumes after wearing or unpacking to lessen the need to wash or iron. Teal top may be left in a bag as it will not wrinkle. If needed, the teal top should be washed in cool water with a mild soap and should not be pressed. If needed, the black and silver jacket and red dot shirt should be washed in cool water with a mild soap and pressed on the wrong side with only a warm iron if necessary.

COSTUME RULES FOR PERFORMANCES

The only jewelry (including watches) to be worn is your wedding ring unless specified by the costume chair. The chorus has earrings for some costumes, which will be brought to the performance by the costume chair.

EXCEPTION: When we wear the travel parkas, Christmas sweater or other costumes as announced, conservative earrings of your choosing are acceptable.

Costumes are usually carried to performances in a protective bag, and changed into at a designated place.

EXCEPTION: The travel parka, red vest, Christmas sweater or Golden Days dress which are worn to performances.

CHORUS RESPONSIBILITIES:

The chorus provides the above, specified costumes for chorus members once when they first become a member. Other chorus costumes will be provided to wear for performances if needed.

MEMBER RESPONSIBILITIES:

The member is responsible for her costumes being clean, ironed, and well maintained. The member is responsible for the making of her costume either by herself or by a seamstress. And the member is responsible for her costumes fitting properly. When the size of a chorus member changes, she must communicate with the costume chair regarding the replacement.

The costumes purchased by the chorus must be returned to the costume chair upon resignation or changes of status within the chorus (i.e. becomes an associate member or member at large.)

Last revision May 2017

The Club Account

The Club Account was set up to benefit members. This is the only account from where we can spend money on ourselves. We would like to recognize significant events in members' lives as a Chorus and felt these guidelines were needed to assist in ensuring that events are not overlooked. The purpose of this fund and these guidelines is the recognition of the event from the entire Chorus. We realize that in certain circumstances, chorus members will individually recognize the same events.

Money accrued in this account comes from several sources:

- 1) Feeding the Kitty at weekly rehearsal
- 2) "Buck a brag" at weekly rehearsal
- 3) Donations by members and friends of the chorus

This Club Account is also used as an "in and out" account for spending associated with Installation, Afterglows, and Donations that are "earmarked" by the donating party for a specific member. All these functions are self-supporting and the amount of funds contributed will be the same amount spent.

The Club Account is to be utilized for the events noted above – with each event specified and the manner in which it will be recognized also specified. No approval for the gifts or cards is necessary; however, all receipts for funds expended are to be submitted to the Finance Manager within 30 days and in no cases after the fiscal year end of April 30th.

The Membership Chairperson is responsible for seeing that the following events take place delegating the responsibility to members of her committee as needed:

- 1) Birthdays: All member birthdays will be recognized at the Monthly Birthday celebration held on the first Thursday of each month for all members' birthdays occurring during that calendar month.
- 2) Hospitalization or Serious Illness of Member: A gift and card will be purchased and delivered or sent to any member of the chorus that is in the hospital or seriously ill at home.

A \$25.00 limit is placed on club funds for gifts for #2 & #3 above. Possible gifts could be (as appropriate): potted plant, balloons, candy, magazines, and flowers (even a single rose could be appropriate in certain circumstances).

The Correspondence Secretary will be responsible for purchasing and delivering or mailing cards (as appropriate) to members in the following events:

- 1) Death in a member's family. Immediate family is defined as spouse or significant other, children, grandchildren, all adopted children and grandchildren, brothers, sisters, in-laws, parents, and any other person serving as a parent to the member.
- 2) Birth or Adoption of a Child by a member.
- 3) Marriage of a member.

The Finance Manager will be responsible for making the donation and purchasing and delivering or mailing cards (as appropriate) to family in the following events:

- 1) Death of a member – A \$25.00 donation will be made to Sweet Adelines International in the memory of that member and a card indicating it will be directed to the member's immediate family.

Fairbanks Frontier Chorus

Standing Rules

*Our chapter is governed by two sets of rules: **Standard Form Chapter Bylaws** and **Chapter Standing Rules**. **Standard Form Chapter Bylaws** are set by our international organization, and they are the framework upon which all chapters are structured. These bylaws may be amended only by a two-thirds affirmative vote of the International Board of Directors. **Chapter Standing Rules** are the rules we set for ourselves. Using guidelines provided by the international organization. Standing rules are flexible, and should be reviewed frequently to ensure that they continue to meet our needs. When a standing rule no longer serves our needs we can change it, provided it does not conflict with **Chapter Bylaws**. All chapter members vote on proposed changes to the **Chapter Standing Rules**.*

SECTION I. CHORUS MEMBERSHIP

A. Eligibility for Active and Associate Membership

1. Membership in the Fairbanks Frontier Chapter shall be open to women 18 years old and older.
2. Prospective members shall attend a minimum of four (4) out of six (6) weekly rehearsals before they can be considered for membership.

B. Order of Acceptance for Membership

1. Each prospective member must pass an audition. The Chorus Director will notify prospective members of audition results.
2. After a successful audition, a prospective member may submit a completed application to the Membership Team Leader.
3. The Membership Team Leader shall notify the full membership by e-mail that a prospective passed her audition and submitted an application for membership. She shall list the qualifications of the applicant, inform them that the Music Team recommends her for membership and will call for objections. The deadline for issuing objections by a return e-mail is one week.
4. After one week, there being no objections, the application will be presented to the Management Team for final approval.
5. The Membership Team Leader obtains the required dues from the new member and submits the dues and application for membership to

International Headquarters. Regional and Chapter dues are given to the Financial Manager.

6. Membership in the Fairbanks chorus shall be official when Chapter, Regional and International fees have been paid and notification of her acceptance is received from International.
7. The Chorus Director may waive the audition for returning members.

C. Dues for Active and Associate Members

1. Chapter dues are subject to yearly review. Changes are accepted by a two-thirds (2/3) majority vote of the members present who are in good standing.
2. International assessments are payable on member anniversary dates and Regional assessments are payable when invoice received.
3. A member in default of payment of dues as outlined in the Policy Handbook is suspended from all privileges of membership.

D. Leave of Absence

1. Any member who finds it necessary to be absent from scheduled rehearsals for three or more consecutive weeks shall submit a request for a Leave of Absence to the Membership Team Leader.
2. A leave of absence shall not exceed three months. Under extraordinary circumstances, a member may apply for an extended leave of absence and have directors fees waived for the fiscal year.
3. Members must keep dues current during a leave of absence.

E. Criteria for Active Membership

1. A member is not in good standing if dues are not current or if the member is absent from three consecutive rehearsals without submitting a letter by e-mail to the Membership Team Leader.
2. Members who are not in good standing forego their voting privileges on chorus business and elections and are not eligible for performances. The Director may waive performance ineligibility in extreme cases
3. If a member falls out of good standing, the Membership Team Leader shall notify her in person or by e-mail of her status and the terms of reinstatement.
4. A member's good standing status is restored by attending three consecutive rehearsals, and paying outstanding dues.

F. Associate Members

1. An Associate Member must be a current or former chapter member. Membership Team Leader will change her status with International and Regional.
2. An Associate Member enjoys all the privileges of active membership with the exception of performing and competing with the chorus. She must pay membership dues (International, Regional and half of the chapter dues, not including Director Fees and Costume Assessment).
3. Attendance requirements shall be waived.

G. Termination of Membership

1. Any member who wishes to resign from the chapter shall notify the Management Team Leader and Membership Team Leader.
2. The Membership Team Leader will inform International Headquarters.
3. Only the International Board of Directors is empowered to revoke a membership in Sweet Adelines.

H. Reinstatement of Membership

Members may re-affiliate with the chorus by meeting eligibility requirements as stated in Section 1 A of these standing rules.

SECTION II. PERFORMANCES

A. Chorus

1. Members must be in good standing (Section 1 E) in order to perform.
2. Members must have attended one of the last two rehearsals (unless waived by the Chorus Director) and have music checked off.

B. Quartet

1. A quartet, double quartet or small group representing Sweet Adelines International and Fairbanks Frontier Chorus must perform for and be approved by the Music Team and 3 members of the Music Team prior to performing in public for the first time. Thereafter, the director on a song-by-song basis will give approval.
2. Quartets are required to submit a repertoire of current music to the Music Librarian as well as to others quartets in the chorus.
3. Quartets may not perform music listed in the current chorus repertoire without permission of the Chorus Director and/or Music Team, with the exception of "Harmonize the World" and "How We Sang Today".

- Likewise, the chorus or other quartets may not perform another quartet's repertoire on file with the Music Librarian.
4. Quartets may not wear chorus costumes at public performances unless approved by the Visual Team Leader.
 5. Quartet costumes must be approved by the Visual Team Leader.
 6. Quartets must list their performance dates with the Performance Coordinator. and the Director as soon as possible to avoid scheduling conflicts.

SECTION III. CHORUS MEETINGS

A. Chorus Rehearsals

1. Chorus rehearsals shall be held weekly.
2. Special rehearsals may be called by the Chorus Director.

B. Ad Hoc Meetings

1. The Management Team Coordinator may call special chapter business meetings during regular rehearsals if needed.
2. A quorum for the transaction of business at any chapter business meeting consists of a majority of the membership in good standing.

C. Required Business Meetings

1. The annual business meeting shall be held between March 1 and April 30 on a regular chorus rehearsal night and shall include annual team reports and the annual financial report.
2. Annual elections may be held on the same date as the annual business meeting or a special meeting may be called for Management Team elections.

SECTION IV. MANAGEMENT TEAM

A. Eligibility for Management Team Members

Only members in good standing (as outlined in Section 1 E) are eligible for nomination to the Management Team.

B. Authority and Duties of the Management Team

1. The Management Team shall have all power and authority over the affairs of the chapter except as otherwise set out in the Chapter Standing Rules,

Regional Standing Rules and the International Bylaws. The Management Team shall be authorized to adopt rules and regulations as it may deem proper for the functioning, economy, progress and success of the chapter, provided they do not conflict with International Bylaws or Chapter Standing Rules.

2. The Management Team shall consist of eight (8) elected members plus the Chorus Director with the option that the Management Team may appoint three additional members. Management Team members shall be elected by majority ballot vote of the membership in good standing.
3. The Management Team shall include the Team Coordinator, Secretary, Financial Manager, Fund Raising Team Leader, Communications Team Leader, Production Team Leader, Membership Team Leader, Visual Team Leader and the Chorus Director/Music Team Leader.
4. In the absence of the Team Coordinator, the Membership Team Leader assumes leadership responsibilities.
5. A change in the number of Management Team members may be made only during re-chartering.
6. Any Management Team member who fails to perform the duties of her position may be removed from her office by a two-thirds majority vote of the Management Team. She must first be served with a written notice of the complaints against her and will be given the opportunity to refute the complaints.

C. Terms of Office

1. The term of office for all positions on the Management Team is one year except for the Chorus Director.
2. The number of consecutive terms a member of the Management Team may serve is unlimited.

D. Management Team Job Descriptions

1. See Handbook

E. Management Team Vacancies

In the event a vacancy on the Management Team occurs, the position shall be filled from the chorus by consensus of the remaining Management Team members.

SECTION V. COMMITTEES

A. Team Committees

1. Each chorus member is appointed to a team prior to the annual Management Team retreat. Her Team Leader will provide each team member with a job description.
2. Special committees may be appointed by the Team Coordinator as needed. They will report to the Management Team at monthly meetings.

B. Nominating Committee:

1. The Team Coordinator will appoint a nominating committee of at least two chorus members thirty days prior to the annual election meeting of the Chapter.
2. The Nominating Committee will prepare a slate of at least two nominees for each Team Leader position if possible, and lists the qualifications of each nominee. The slate will be distributed to the membership at least fourteen days prior to the election meeting. Absentee ballots will be submitted one week before the election meeting.
3. The Guide for Chapter Nominations and Election Procedures will be followed.

SECTION VI. CHORUS DIRECTOR

A. Contract

1. The Chorus Director's contract is renewed annually prior to May 1 by a two-thirds (2/3) affirmative vote of the chapter members present and in good standing.
2. Duties, responsibilities and entitlements of the Chorus Director are outlined in the Director's contract.

SECTION VII. REGIONAL AND INTERNATIONAL ACTIVITIES

A. Bylaws and Standing Rules

Regional and International Bylaws and Chapter Standing Rules bind each chapter member.

SECTION VIII. FINANCES

A. Operating Income

Operating income is derived from dues, performances, donations and miscellaneous fundraising.

B. Operating Expenses

Expenses to be paid by the chapter or expended from the chapter funds are: chorus director's compensation, coaching fees and related expenses, rehearsal hall rental, music, stage costumes where applicable, riser set-up and transportation, administrative and other expenses as established in the annual projected budget.

C. Authorization of Expenses

1. Team Leaders are authorized to spend up to \$100.00 without approval.
2. Receipts shall be submitted to the Financial Manager with invoices for reimbursement.
3. Club account purchases over \$50.00 must be authorized by the Management Team.

D. Audit Procedures

1. The records maintained by the Chapter Financial Manager will be audited annually before transfer to the incoming Financial Manager.
2. The Management Team may appoint an auditor from within the chapter to perform the audit, which shall be completed by June 15.

E. IRS Forms

By June 15 each year, the Financial Manager, for the year for which the 990 Form is filed, will prepare the required forms in duplicate in compliance with the rules of Sweet Adelines International and the Internal Revenue Service.

SECTION IX. CHORUS PROPERTY

A. Chorus property consists of costumes, music, audiotapes, videotapes, CDs, manuals, files, stage properties, risers and miscellaneous storage items.

B. Upon termination of membership, all chorus property must be returned.

SECTION X. AMENDMENTS TO STANDING RULES

These standing rules may be amended as follows:

- A. By a majority affirmative vote of the voting membership present and in good standing at any meeting, providing notice of intent to vote on amending or rescinding the Standing Rules has been given, or
- B. By a 2/3 affirmative vote of the membership in good standing at any meeting if no previous notice has been given.

Revised 2017

Chorus Etiquette

- Rehearsals begin at 6:30 sharp with physical warm-ups. Please be there on time. Arrive early if you want to chat, do chorus business, check your mailbox or pick up music before physical warm-ups begin.
- If you discover at the last minute that you must be absent or late, please call your section leader or Joy McDougall at 474-0501.
- Please help by pitching in with clean up before and after rehearsals.
- Come to rehearsal prepared with music, recording device, pencil, and water.
- Please do your homework. Practice your music at home.
- Have fun and enjoy each other, but please be attentive and avoid talking on the risers and during announcements.
- Since some of our members have allergies, please avoid using perfume, scented hairspray or any scented products at rehearsals or at performances.
- Be supportive of one another and generous with your compliments.

Glossary of Terms

A Cappella	Group singing without instrumental accompaniment.
Ad Lib	To depart from the original timing/meter of a song for variation.
Afterglow	Party after a chapter show.
Barbershop Seventh	The cornerstone chord of the barbershop style, consisting of the root, the Major third above, the perfect fifth above, and the minor seventh above, as in a chord consisting of F, A, C, E-flat.
Baritone	Baritone covers the same range as lead and fills in the chord. Baritone range crosses the lead notes, sometimes sung below and sometimes above.
Bass	Bass singers should have a rich, mellow voice and be able to easily sing the E flat below middle C. Bass should not be confused with the alto of conventional groups.
Bell Chord	A musical arranging device in which a chord is sung as a succession of notes by each voice in turn.
Cone/Coning	Barbershop chords are shaped like a pyramid (or cone turned upside down). The bass part being the bottom for a solid foundation, then the baritone, lead and tenor at the top. Coning means the harmony parts work around the lead part, lightening in volume if they go above the lead.
Dreadful Formula	A formula for fine-tuning, synchronization, balance and interpretation. One harmony part sings with the lead, and then two harmony parts, in turn, sing with the lead. This is done repeatedly until all parts have the phrases perfectly tuned and synchronized.
Dynamics	Variable volume levels to enhance the message of a song, and to build to an exciting climax.
Fifth Wheeling	Joining in without invitation when a quartet is singing; a breach of manners. Wait for the quartet to finish, and then ask if you can sing

	along.
Forward Motion/ Flow	Keeping a song flowing lyrically and with solid tone to the ends of each phrase.
Intro	A phrase arranged at the beginning of an arrangement that sets up song.
Lead	Lead is the melody in classic barbershop arrangements and is mostly sung in the range between A below middle C and C above middle C.
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.
Performance Mode	The practice of rehearsing music with the same proper vocal quality, expression and vitality as used when performing.
Pick up Quartet	Four women, one on each part, who get together to sing in a fun quartet.
Physical Warm-ups	Aerobic style exercises set to music at the beginning of chorus rehearsals.
PODS	Small group of chorus members that include one or two people from each section with a leader to provide individual help.
PVIs	Private Vocal Instructions.
Queens of Harmony	This is the title given to our International First Place Champion Quartets.
Registered Quartet	A quartet whose name and personnel have been cataloged at Sweet Adelines International. Registration gives the quartet exclusive use of its name. Only registered quartets may sing in competition.

Section	A section consists of one harmony part: tenor, lead, baritone or bass.
Stage Left / Stage Right	Left part of the stage from the viewpoint of one who faces the audience. Right stage is to right from the same viewpoint.
Swipe	A move by one or more parts in a musical arrangement primarily for embellishment, which may be between words or at the ends of phrases. (Like a tidally).
Tag	The final portion of a barbershop arrangement, usually containing very interesting chord progressions that are fun to sing. Tags may be sung separately from the song and are often used both by quartets and choruses for the purpose of practicing to achieve complete chord excellence. Many barbershoppers may not remember entire songs, but many will memorize hundreds of tags.
Take it from the Edge	The first page of the song, from the Intro.
Tenor	Tenor is a harmony part sung consistently above the lead. Although tenor is the highest voice in barbershop harmony, it should not be confused with the soprano of conventional singing groups. A tenor should have a light, sweet, pure tone that will complement the lead voice.
Traffic Pattern	Designated and carefully timed path followed by choruses and quartets back stage before competition, or shows.
Tuning it up	To adjust notes in chords to blend and make the chord more accurate. Term relating to singing notes and chords "in key" and "on pitch."
Upstage	Toward or at the rear of a theatrical stage.
Unison Singing	All harmony parts singing the same musical passage on the same pitch.
Unit Appearance	Unit appearance means the chorus presents a visual unit with costuming, make-up, synchronized choreography and are expressing the music in the same character.

Vocal Warm-ups	Vocal crafts at the beginning of rehearsal to prepare the voice to sing.
Wood-Shedding	An impromptu gathering of singers who improvise the harmony of a song by ear.