



# Skwauc!

THE OFFICIAL PUBLICATION OF THE ADELAIDE UNIVERSITY CHORAL SOCIETY, JULY 2008

## Hello AUCS!

I hope you're all having a fantastic year so far. The first concert held in Christ Church (below) was a great success. As The Advertiser (a lesser publication than this, but certainly accurate on this occasion) put it: *"Four major choral masterworks that would tax the very best choirs might not be grist to every choral society's mill, but the Adelaide University Choral Society and conductor Peter Kelsall are collectively nothing if not game."* I'm still a little confused by the image of choral masterworks being separated from their chaff and being ground by game, but I think we can take it positively overall.

The Longwood Camp and the 'Upside-down Dr. Kate' Pubcrawl were enthusiastically attended and a rich source of photos for the editor. Thanks go to the Social Secretaries, Jenni and Lily, for organising both events and especially to Ben, Liz and Sarah and helpers for the fabulous food. AUCS-lite, known formally as AUCS Chamber Choir (AUCSCC), but personally preferred as Chamber Choir of AUCS (CCAUCS), had a successful concert in the Barr Smith Library, with around 40 satisfied people attending on a Sunday afternoon. This should generate a healthy profit for AUCS despite the dramatic loss of a soprano during the first movement of the Howells. Fortunately we have spares.

The formal dinner will be the next major social event after the Shiloh Hills Camp. It will be held at Cafe Tempo, at the Grainger Studio in Hindley St and is expected to cost \$45 per person, not including drinks. Those who went last year will tell you that the food was excellent and the staff enjoyed our presence as much as we did.

I hope you value reading the first edition of Skwauc in almost two years. Thanks to everyone who has contributed, especially textually, but also to Bianca, Elke, Emma, Janelle, Nat and Phoebe for photos. I look forward to an ever bigger issue of Skwauc at the end of second semester, so start thinking of ideas now!

—Rhys on behalf of Wilky and Nat

## SQWAUC FEATURES:

2. Acts of the Choristers
4. What I learned in the choir
5. Pub Songs Explained (in part)
7. Morals report
8. Sqwauc School of Voice



PRESIDENT WILKY GRACEFULLY POSES AS ELKE LOOKS ON

## COMING UP...

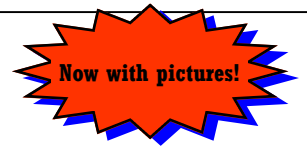
- Dzintari Camp, 11-13th July
- Annual Dinner, 23rd August, Cafe Tempo, \$45pp
- Pilgram Mass, 11am, 10th August
- Pilgrim Madrigals, Concert, 16th August
- Shiloh Hills Camp, 19-21st September
- Quiz Night, November



AUCS IN CHRIST CHURCH FOR THE MAY CONCERT

# THE ACTS OF THE CHORISTERS

AUCS CAMP, LONGWOOD, 28-30 MARCH 2008



## BOOK LXXI

**I. AND** it did come to pass in those days that the whole people of AUCS came unto the camp of the Long Wood, for Jennifer the daughter of Lux had summoned them. <sup>2</sup>Peter the son of Kelsall was before them, and bewailed the manifold forbiddings of that land; yet praised their timeliness, that he walk not alone in the darkness as he had done aforetime. <sup>3</sup>Greg the son of Horsfall, the master of that realm, spoke of his multiform commandments unto them, lest the floors of that realm suffer beneath their feet; and he frowned upon the jest of Kate the daughter of Haslam that that hour of darkness in honour of the Earth should be passed in games of killing.



THE DAUGHTER OF BYRNE WAITS FOR HER BREAKFAST TO ABSORB

**4. WHEN** his words were ended, and he told them of that place wherein they might flee the terrors to come, Erin the daughter of McKenzie-Christensen set up at length the stand of her musick, and Marion the daughter of Byrne in distributing the registers bade Geoffrey the son of Jackson regard no more the chest of Sasha the daughter of Lanyon, though it lay in such proximity to his eye; and in such a voice she commanded him, that all the sons of Men were constrained to make their own observation.



ALISTAIR OF THE KNIGHT

**5. WHEN** they were warmed up with a song of many numbers, the daughter of Lux stood before them as antidote to the threatenings of the master of the realm: she set before them the promise of coffee, for her very hair was turned blue in the coldness of the night. <sup>6</sup>They sang: when they sang in two choirs the sons of Men, Alistair of the Knight and the son of Jackson among them, were scattered into many places, and the son of Kelsall and Heath the son of Copeland mocked them unkindly.



THE ARCHER WEARS HEAD PROTECTION

**7. WHEN** their singing was ended Oscar the Archer spoke unto them, that their musick be not wholly lost unto him; and Phoebe the daughter of Vivian grew in wrath that the musick which was to come lay yet beyond the seas. <sup>8</sup>There was brought forth that soup, the noise of whose manufacture they had heard before their singing was ended, and sausages from of old; and they ate of them and were satisfied.

**9. AT** the eleventh hour they went forth unto the publick-house of the Pump of Aldgate, and sang: songs of Africa, of a duck of rubber, and of death in the desert: and the natives of Aldgate marvelled at them. <sup>10</sup>They sang many other songs, of great length; but after the midnight hour I took my rest.

### HERE ENDETH THE ACCOUNT OF THE FIRST DAY.

but it is said that in that night Nobukane the son of Fujita came across the seas out of the Empire of the North to sleep in the sleeping-bag of Kate the daughter of Haslam, but not she in his; and that cards were played among men, and many questions asked; even the third hour of the morning saw not the end of their interrogations.

**II. AND** they rose in the morning that followed, and saw that rain had fallen in the blind night: many were their wanderings before they took breakfast at the ninth hour; such a coldness was upon the airs of heaven that the chest of the daughter of Lanyon lay hidden from the eyes of Men.

**2. WHEN** they had warmed themselves at the tenth hour, they sang in four places: the lowest daughters of Men went forth unto the chapel while the highest remained in the hall of rehearsal; the least sons of Men went unto the residence of the Gums, and the truest sons of Men were in the Shed of Fun.

**3. THEY** took lunch at the first hour: potatoes were set before them, and many things beside; and the crackles of cornflakes, which Elizabeth the wife of Johnke wrought, were eaten to her dismay ere ever they saw the ovens. <sup>4</sup>They sang again at half an hour after the second hour of the afternoon: Claire the daughter of MacRae asked of the smell of a burning afar off, yet this was but a harbinger of the fire to come, for in that moment Benjamin the son of Irvine wrought in the fires of the kitchen a curry of kangaroos, and the smell thereof went forth even unto the singers.



THEY SANG IN THE AFTERNOON

5. **AT** a time their singing ceased, and there were heard in that land Howells of lamentation for the death of a President long ago, and in a recess the daughter of Byrne and Emily the daughter of Craven cast dice between them. <sup>6</sup>They sang again, and for a time the error the highest daughters of Men lay not upon the head of Alice the daughter of Morgan, as it is so often asserted; and the son of Kelsall named this no little wonder. <sup>7</sup>Their singing ceased at the fifth hour, and the son of Kelsall spoke his many gratu- tudes. <sup>8</sup>Andrew the son of Wilkins spoke of the Revue which was to come, and there were chosen certain represen- tatives of those new to our ways. <sup>9</sup>When these things were ended, and Bianca the daughter of Hicks and Anwyn the daughter of Davies shown to be the chosen ones, some went forth to play at foot-ball upon the greensward: at the feet of the daughter of Vivian many dyed, who had thith-



THE SON AND DAUGHTER OF HARRISON WHIRL FIRE IN THE NIGHT



THE SON OF NICHOLLS WEARS LATEX HEAD PROTECTION



PINKNESS OF THE DAUGHTER OF KOMOROWSKI

erto striven by the pinkness and purpletude of their hair to gain wealth for the afflicted.

10. **AND** in that evening the Revue came to pass: many were the acts that were performed, and Lily the daughter of Hirsch was there to speak of them; but I name not them all, for they were very numerous. <sup>11</sup>When all things were ended Ryan the son and Natalie the daughter of Harrison whirled fire in the night, and there was played that game which is named Psychiatrist; but I took my rest.

### HERE ENDETH THE ACCOUNT OF THE SECOND DAY.

III. **AND** they rose in the morning that followed, and rain had fallen again: in the hall of dining the daughter of Haslam commanded them all in a loud voice that they set a limit on their eating, nor take more than she had ordained,



MATTHEW OF THE WINE FIELD, THE SON OF JACKSON, ALISTAIR OF THE KNIGHT AND THE SON OF MCCAULEY SEEK TO IMPRESS THE JUDGES WITH THEIR READING OF MUSICK

lest their depredations deprive those who walked but slowly among them; but at twenty minutes before the tenth hour the sausages which remained were set at liberty, for there was no bacon about them. <sup>2</sup>And they were commanded again with the commandment of the daughter of Lux, that their possessions lie no more in the chambers of their sleeping at the tenth hour. <sup>3</sup>At a quarter-hour after that hour they sang: Alistair of the Knight was before them in that day, and he bade the lesser daughters of Men find their note as from nowhere: two they found, and as a wonder one was that which they sought.



THE DAUGHTER OF SKELTON  
ALSO ABSORBS AVOCADO

4. **EMMA** the daughter of Skelton bewailed as from afar the words of many, that she heard only with difficulty the words that Alistair of the Knight spoke, and he marvelled that by reason of the deeds of her night the daughter of Lanyon spoke now so many words: but she answered him again, that her words were in many places

accounted as more numerous than they were. <sup>5</sup>At the twelfth hour there was come among them the smell of scones, and some sought to cease their singing untimely. <sup>6</sup>When at last their singing was ended after the twelfth hour the son of Wilkins spoke his many gratu- tudes, and bade them make clean the whole of the Camp ere any might depart from thence. <sup>7</sup>They took scones, and of the sweepers the daughter of Vivian manifested the most delight; but their efforts in clearing the tables from the hall of dining were wasted, for the son of Horsfall bade the tables be returned to their former places by the strength of many. <sup>8</sup>At nigh unto the first hour of the afternoon many took lunch at a distant inn; for the camp was ended.

### HERE ENDETH THE ACCOUNT OF THE CAMP

Jeff Christensen

## What I Learned In The Choir (So Far)

*I'm a fresher in the choir and the learning curve is very steep,  
There's stuff to learn in every side; my fuzzy brain is going 'meep'.*

*There's just so much to take on board - the names, the notes, the tune, the time;  
So all the things I've learned so far to you I will relate in rhyme.*

*Alistair is loud. He's a tenor who likes alto lines.  
There's a notable percentage of the choir who like drinking wine.  
Dr Kate is upside down; she's partial to a G&I.  
Oscar is a tenor and he closely guards the library.*

*Sopranos all seem giggly; they're fidgety and flighty.  
And I'm rapidly concluding that PK is god almighty.  
Piracy is very bad, but only against copyright;  
With patches and with parrots I can argh-me-hearties all the night.*

*The dirtier the song, the more likely that it's led by Kate.  
Can somebody please tell me - the Tenors, are they gay or straight?  
PK needs a block to stand on to give him some extra height.  
And when Sopranos screw it up, sometimes Alice gets it right.*

*IV's a thing with other choirs and not a drip stuck in my arm.  
Audrey is an auk, it seems, and not a penguin (that's her charm).  
Queensland intonation's bad, so please try not to follow 'em.  
Vowel sounds should open up the mouth - so please don't swallow 'em.*

*The Basses always form a wedge, no matter how or where they sit,  
While Altos seem to form in clumps and talk about how their bras fit.  
Of Andrews there's a plethora, but only one that Sarah sees.  
Cecilia's the one who's got huge tracts of... personality.*

*Jeff's a Bass and has a beard; that doesn't narrow it down much.  
Wilky bounces up and down and talks about committee stuff.*

*Jenni's dyed her hair bright blue, with streaks of brown and hints of green,  
And Lochie seems to lose his clothes and show things that should not be seen.*

*Altos sing quite softly 'til they're certain that they know the song,  
But Basses hit or miss the note and merrily they bellow on.  
The credo is the longest bit; chords bring in voices chiming.  
I'm not convinced by the tale that Alistair is miming.*

*There's lots of hugging going on, and laughing and cam'raderie,  
Although I must say that so far, no body is hugging me.  
I sometimes have felt just a bit lonely and alone - although!  
Last night I found out Heath and Kate know lots of folk I used to know.*

*The rate that's set to pick things up is quick, in fact it's god damn fast.  
I sit and stare right at the page and listen to my part go past.  
I fumble for my note and miss; I feel like such a music klutz;  
And looking 'round this room I fear that everybody here is nuts.*

*If I'd more sense, I'd grab my bags and take off at a rapid run,  
But bugger it! I'm sticking 'round - I'm simply having too much fun.*

Anwyn Davies

COCKTAILS AT ELYSIUM



MINIATURE DRINKS AT THE COLONEL LIGHT



JANELLE AND THE JAGER GIRLS



MARION AND RHYS LAUGH WHILE ANDREW SLURS



'SSHHH. DON'T TELL ED!

BIANCA HOOKS A BASS

## Pub Songs Explained (in part...)



UPSIDE-DOWN DR. KATE!

Pub songs. You either like 'em or love 'em. But regardless of your personal feelings on the matter there is no denying that they have been a part of AUCS life for generations, and will continue to be so. The origin of some of the songs we sing is shrouded in mystery, and some of the lyrics may seem a bit strange, or even downright inexplicable to the uninitiated ( I mean,

some of the pub songs my father used to sing in AUUS make no sense at all even after long and involved explanations). After our very enthusiastic round of singing at the Aldgate Pump on the Friday night of camp, many people were asking about the lyrics to one particular song and I thought I would attempt some sort of explanation. Such as it is.

*Green Grow the Bondage-oh!* is a relatively new song in the pub repertoire , having been first performed as a FUCS revue item at a Perth IV sometime late last century. (Carefully being cagey so you aren't all appalled by how old I really am). At the time, FUCS had just performed a concert of madrigal-type stuff including the jolly little ditty *Green Grow the Rushes - oh!* which was a delightfully chaste song full of biblical metaphors and allusions to the simple pleasures of God's Earth. For example, in the original we had "12 for the 12 apostles", and "4 for the gospel makers", and "One is One and all alone and ever more shall be so". You get the idea. One evening before FUCS rehearsal (yes, I did say before), had you been in the Flinders Uni Tavern, you would have seen a spectacularly drunk blonde alto, her almost equally drunk brunette alto friend and a decidedly tipsy loud-belching female tenor (2 of these descriptions should ring a bell with you, reader!) trying to write a revue act. I seem to recall the conversation went something like this.....

*Blonde:* Youszhe guys, we really need to think about shome short of revue actey-thingy (hard to write the slurred words accurately, use your imaginations ).



MATT AND ED KICK THINGS OFF

NAT, OSK AND NAT IN (THE) UNION



*Brunette:* Well, we all know that "Green Grow" shong, why don't we jush t messh around with that?

*Tenor:* What, you mean the one that goes 'Oneiswongernallalornandevermoorshallbeesoo' or something?

*Blonde:* (looking up interestedly from her beer) Hey, did you shay 'One is wanking'.....?

And thus it started! Some of the words are self-explanatory, but some seem to make no sense, and hopefully a bit of background will help. Numbers 1,2,3,4,5,6,7,9 and 12 probably don't need explaining, so I shan't.

"11 for the merkin-wearers" - For some inexplicable reason,



EMMA, ANDREW AND NORMALLY ORIENTATED DR. KATE

FUCS at that time had a thing about the word 'merkin' and it featured heavily in conversation. A merkin was apparently a pubic-hair wig in the middle ages, although even today I am still unsure whether it was a wig made of pubic hair to be worn on the

head , or a wig designed to cover one's pubic hair. Hence the action in this part of the song is to cover one's groin (or,alternately, head) with both hands.

"10 for the Ten-Pot Screamers" - Friends of the authors were in a pub band in Melbourne playing folky-rock stuff, and the name of the band was a play on the expression "Two-Pot Screamer" (which was a person who would get pissed and go crazy after only 2 pots of beer, or schooners for those who aren't fluent in interstate beer measures). The action for this is to strum a guitar with a crazy grin on your face.

" 8 for the Wendys under the fan" - Brendan was a truly delightful AUUS tenor who (like most AUUS tenors of the time) looked fabulous in drag and used every opportunity to show this off. Tenors these days just aren't quite what they used to be. Sigh. Everyone called him 'Wendy'. One night a big group of choristers went to a gay night-club of the time, and Wendy was coyly trying to attract the attention of a spunky-looking

bloke by standing seductively under a half-dead potted palm under the overhead fan in the corner of the room and peeking through the fronds. It was tragic. We thought this was hilarious and paid him out enormously for months. So the action is to wave your spread fingers over your face as you gaze adoringly (and sickeningly) at someone.



LOOK! HE'S DRUNK MORE THAN I HAVE!

"1 is (wanking) all alone, and ever more shall be so" - Originally, everyone would mumble the word 'wanking' apart from one person who would pipe up loud and clear with a gleeful grin. In the pub this still usually happens as some people are reticent about using that word in public and naturally mumble it anyway, and someone always wants to outdo the others with the silliness of their voice or facial expression. (Best when there is a young, squeaky-clean fresher who calls it out quietly at the one moment that everyone else decides to go quiet and see who says it.....)

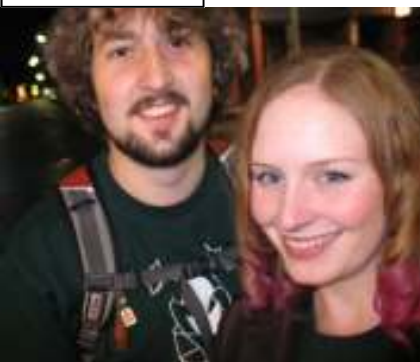
And there you have it - instant revue item. Just add 2 very cute female FUCS freshers dressed in leather with whips and stiletto boots writhing around on stage while the rest of us sang the words and did the actions, and it was quite a hit! So much so that it ended up being repeated at pubs later that festival and gradually made its way into the collective pub song memory of BOFS around the land.

So, who knows, perhaps the next revue item YOU do will one day turn up in a song book and you can chuckle as freshers around you try to figure out what the hell it is actually about - get writing your next revue item now!

Dr. Kate Haslam



CHAMPIONS OF THE CLUBS CUP QUIZ NIGHT



ALISTAIR AND PHOEBE



RHYS AND JENNI



WAITING FOR THE ALTOS

## Pushing the envelope - not in your standard Morals Officer report way though

*'How I became an alto, joined a chamber choir and discovered more about myself'*

I've been singing in university choirs for 11 years now. And apart from the odd solo line in a Christmas concert back in Sydney, where everyone who auditioned got a part and those that did tended to mangle the words as well as the notes and no one cared, and singing in FUCS which is a lot smaller than AUCS, I've avoided singing solos or in small groups for the usual reasons – not liking the attention, not easily able to read music (mostly because I wasn't put to bed with Suzuki training tapes as a child, like some I know) and lacking confidence in my voice.

This year, I thought, I'd test my boundaries a little instead of sitting in the peanut gallery, where I was fast turning into a BOF (boring old fart) and knitting a lot, while contemplating taking up drinking during rehearsal. Therefore I resolved quite early this year to try out for a solo if one came up, and a place in the chamber-type choir that AUCS runs, lovingly called AUCS-lite. See what happens when you have a lot of IT geeks in a choir?

So, the first things was done – I had decided to audition. But for what part? You may have noticed that there are a *lot* of sopranos in AUCS. There are also a lot of *good* sopranos in AUCS, which makes standing out a challenge and securing a part even harder. So my options were to audition as a soprano with a snowflake's chance in hell of success, or cross the entire room to the other side of the usually-feminine divide to the alto section.

I chose to step out of my comfort zone and across the threshold into a world of delights in the alto section, where I was warmly welcomed. And I discovered that singing alto is fun! It's a challenge for someone who's spent 10 years singing the pretty top part of a piece of music, and it's an eye opener to move out of the section that is used to being the centre of attention. The alto line is sexy and visceral and a challenge for your vocal chords but in a more pleasant way that when you're a soprano and reaching for that note above the stave.

In particular, singing in AUCS-lite has been a steep learning curve for me. I've had to relearn the music as an alto, when my gut/lazy reaction was to sing the soprano lines that I already knew. Working out how to pitch something other than the top note of a chord was hard, as was not being led astray by the sopranos, and even harder when you have the almighty Dr Kate beside you singing something different (alto 1 to my alto 2) again. Needing to mark your line because it's now not the top (or second) row means you pay attention to the way the music is written. And discovering that while you may have a top above-the-stave C, you also have a bottom, below-the-stave F sharp (but not an F natural as it turns out) cheers you mightily. Not many people can say that – or know that about themselves.

I am proud to say that I've come out of the closet as bisectional and I'm not going back. I didn't think I was capable of singing alto, and now I have sung a solo and am part of the chamber choir, as a second alto no less! I have gotten over the fear of being inadequate in a small group and have learned a lot about blending, about learning and making music rather than just noise, and about the dynamics of a small group.

So if anyone has read this far and is still toying with the idea of expanding their horizons just a little by singing with AUCS-lite this year, I say go for it. To increase your chances – if you're a soprano who has something of a lower register, consider auditioning as an alto. If you're a bass with a nice upper register, try being a tenor. There is always a shortage of auditionees in these sections and you never know what you might discover about yourself.

Emma Skelton

**Alistair to Phoebe: “When you eat sausage, I don't get full of sausage” (at the Fresher BBQ)**

**“You could probably afford to make a bit more sound as you go down, altos” - PK**



WAITING FOR THE SOPRANOS

THIS CAPTION IS NOT NECESSARY

# SQWAUC SCHOOL OF VOICE

## Breathing

Probably the most important part of singing. If you can't breathe, you can't sing in the concert, regardless of how many rehearsals you attend. This will probably be the least of your concerns though—you won't make it to the PCP for a start... The two keys to breathing (here at least) are volume and depth. Inhale as much air as you can comfortably, a bar before your entry, then simply let the excess air flow out as you start singing. This way, your voice more is more relaxed and open as you are not trying to tensely squeeze out air.

The other aspect of breathing is making sure that the air goes to the right place in your chest. Yes, your lungs primarily, excepting burping altos, but right to the bottom of your lungs. You should be able to breathe in without making your chest rise. Instead, you should feel your lungs push out your tummy and your back in your abdominal area, but don't worry, it's only temporary and singing helps it go back to normal. Yes, singing makes your tummy smaller.

## Posture

If you slouch in your chair you'll grow up with a crooked back. With a crooked back you can't breathe freely, and if you can't breathe freely, you can't sing freely. The constant strain on the voice could leave you unable to sing in the concert, or worse, unable to take part in karaoke at the PCP. So, sit up on the front of the chair with a straight back, feet flat on the floor, or else!

## Mouth technique

It is usually useful to open your mouth. If you can't open your mouth you will be precluded from the AUCS sculling team and limited in your activities at the PCP with drunk sopranos. The wider you open your mouth, the better you will be (I can only guarantee this for singing). Your mouth should be in a shape not unlike a large yawn, or a reaction to an unexpected, good present, or a loud laugh. Trying singing as if yawning (deliberately this time). Of course, for other vowel sounds than 'ah,' your mouth shape will vary, but you should try to make all of these as open and yawn-like as possible. Now when we see you yawning in rehearsal, we'll know you're just working on your mouth technique.



SOPRANOS HAVE POOR POSTURE. NO COMPOSURE AND VARYING MOUTH TECHNIQUE



DRUNK SOPRANOS WITH OUTSTANDING MORALS AT THE PCP



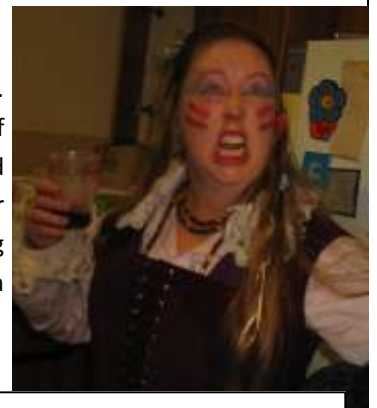
## Eyebrow work

Yes, eyebrows are useful in singing as well as conducting. In fact, when PK raises his eyebrows at entries, it's really a signal for the singers to raise theirs, and hence prevent the tone from dropping. Pretend you are smelling a flower, or better yet, a glass of red wine. Better still, imagine your eyebrow reaction while sampling a bottle of Parish Hill 2003 Nebbiolo at the PCP, intended as a gift for the conductor. Now imagine the reaction of the conductor. You have the picture.

ADRIAN AND AGATA DEMONSTRATE EYEBROW TECHNIQUE USING WINE

## Melodic lines

Try to think of phrases as chains of syllables. Each syllable consists of a simple, unchanging vowel sound. Try to sing them with a steady flow of breath rather than an emphasis on each one. Also, try to make the vowels as long as possible and the consonants as short and sharp as possible. This is especially important in choral singing. For example, singing "p-aaaaaaaaaa-rt-eeeeee" keeps the mouth open for most of the time, making a much nicer overall sound, whereas "p-aaaaarrrrrrr-teeeei" closes off on the vowel sound in between and reduces and slurs the overall sound. Slurring is what PCP's are for.



DR. KATE WITH A PARTICULARLY AGGRESSIVE MELODIC LINE

## A CHORISTERS' GUIDE TO KEEPING CONDUCTORS IN LINE

The basic training of every singer should, of course, include myriad types of practical and theoretical emphases. One important area which is often neglected, however, is the art of one-upmanship. The following rules are intended as guides to the development of habits which will promote the proper type of relationship between singer and conductor.

1. Never be satisfied with the starting pitch. If the conductor uses a pitch-pipe, make known your preference for pitches from the piano and vice-versa.
2. Complain about the temperature of the rehearsal room, the lighting, crowded space, and of a draft. It's best to do this when the conductor is under pressure.
3. Bury your head in the music just before cues.
4. Ask for a re-audition or seating change. Ask often. Give the impression you're about to quit. Let the conductor know you're there as a personal favour.
5. Loudly clear your throat during pauses (tenors are trained to do this from birth). Quiet instrumental interludes are a good chance to blow your nose.
6. Long after a passage has gone by, ask the conductor if your C# was in tune. This is especially effective if you had no C# or were not singing at the time.
7. At dramatic moments in the music (which the conductor is emoting), be busy marking your music so that the climaxes will sound empty and disappointing.
8. Wait until well into a rehearsal before letting the conductor know that you don't have the music.
9. Look at your watch frequently. Shake it in disbelief occasionally.
10. When possible, sing your part either an octave above or below what is written. This is excellent ear-training for the conductor. If he hears the pitch, deny it vehemently and claim that it must have been the combination tone.
11. Tell the conductor, "I can't find the beat." Conductors are always sensitive about their "stick technique" so challenge it frequently.
12. If you are singing in a language with which the conductor is the least bit unfamiliar, ask her as many questions as possible about the meaning of individual words. If this fails, ask her about the pronunciation of the most difficult words. Occasionally, say the word twice and ask her preference, making to say it exactly the same both times. If she remarks on their similarity, give her a look of utter disdain and mumble under your breath about the "subtleties of inflection".
13. Ask the conductor if he has listened to the von Karajan recording of the piece. Imply that he could learn a thing or two from it. Also good: ask, "Is this the first time you've conducted this piece?"
14. If your articulation differs from that of others singing the same phrase, stick to your guns. Do not ask the conductor which is correct until backstage just before the concert.
15. Find an excuse to leave the rehearsal about 15 minutes early so that others will become restless and start to fidget.
16. Remember softer means softer.
17. During a long and very meaningful rest, either hold the note before a second too long or come in one beat before the rest is over.

Make every effort to take the attention away from the podium and put it on you, where it belongs!

(From <http://www.huntingtonmenschorus.com/humor.shtml>)

Did you ever hear about the tenor who was run over by a truck?

He didn't notice; he was already pretty damn flat.

Q: What's the dictionary definition of "tenor"?

A: Any baritone who joins a choir that doesn't already have enough tenors.



THIS HAPPENS IF CONDUCTORS AREN'T KEPT IN LINE



RYAN ATTEMPTS TO IMPROVE HIS TONE

**"The soprano parts fit best with tenor parts." - Alice**

**Alistair: "Sorry, I went the wrong way"**

**PK: "Story of my life!"**



**"I just can't do it under people. I'm one of those sopranos that has to be on top!" - Janelle**

**Aucs 2nd Concert Find-a-Word!**

PAST SAWAUC!

D	S	W	G	C	A	N	T	A	B	I	L	E	D
E	M	A	R	I	N	E	R	S	I	F	A	X	I
V	K	S	M	E	A	D	O	W	S	E	T	V	N
I	U	S	O	I	F	T	P	V	U	M	E	Y	D
L	Q	A	R	P	H	Y	P	Q	F	M	M	B	I
S	A	I	L	O	R	H	O	M	M	E	P	Q	R
B	X	L	E	G	R	A	Z	I	O	S	O	C	I
A	E	J	Y	F	D	G	I	B	B	O	N	S	N

- 1 - 4: Go for those high notes!
- 5 - 8: Leading the sectional
- 9 - 12: You got the solo!
- 13 +: Maestro

Louise Tunbridge, *Tenor Ovariensis (Kyuse)* This lively species has few, if any, redeeming features. For a more complete treatment of this sub-species, refer to the many reference works by the renowned investigator, William Enoch.



Cassia: "You look like a girl!"  
Phoebe: "I look like a girl?"

"I'm not flashing anymore." - Jenni

"I burped - I was trying to sing along with the tenors." - Phoebe

RHYS WEARS MULLET WIG FEATURING ALASDAIR'S HEAD

"When the tenors and basses join us, then we can get excited" - PK



JENNII, BIANCA AND BRI EN CRAWL

"You almost had white bits on top of your pink bits." - Matt

"Sopranos have the same problem, but up the other end." - PK

"Osk seems to be missing his balls tonight" - Geoffrey



ED AND ELKE GO BACK IN TIME



**ADELAIDE UNIVERSITY CHORAL SOCIETY**

WANTED FOR IMMEDIATE START

**Sectionality Officer**

AUCS has an opening for an approachable, well-presented and nominally sane individual to act as our go-to-guy or girl for all issues of chorister sectionality, bi-sectionality, try- and trans-sectionality. The role will involve helping choristers make sense of changing voice-part roles and encouraging pride in their true, natural vocal ranges. Please forward applications to Emma, Alice or Emily, your Morals Officers, at your next rehearsal.