

Four on the Floor

Sweet Adeline performers spend a lot of time working on vocal technique, notes and words, balance and blend, lock and ring and...oh yeah - throw in a couple of moves. That's all very important. However, to be the very best that you can be...

How much time is spent on the "first impression" - the entrance?

How much time is spent on the "last impression" - the exit?

How much time is spent on the "non-singing" part of the performance?

Acceptance of applause

During emcee - what is everyone else doing?

How to set the mood for the next song (emcee or approach to the mic)

Pitch pipe technique

Take an audible pitch?

Entrance: Explore the following by using a quartet or by picking four people from the audience to be a demo quartet - one person needs to bring a pitch pipe, and they need to sing a tonic chord. Set the quartet up to do the following:

(Note to the instructor: Announce the quartet, and get the audience to applaud. As you do each one of these, ask the audience what their impression was and how it made them feel about the quartet.)

Entrance with no plan, just get there and get to the mic, blow the pitch and sing "ah" to start the song (or use an intro to a song if you have a real quartet).

Entrance and get to the edge of the stage and wait for the applause to begin to die before going to the mic to blow the pitch and then sing. *(Note: this should make the audience feel like they have to keep clapping - you haven't done anything yet, so why do that?)*

Entrance where the emphasis is everyone on the same foot, evenly spaced and smiling.

Entrance that shows happy to be there - use "crescendo" body language as you turn to step DS. One nod of greeting and get to it. *(Crescendo in this context means a slight increase in speed and taller posture. Contrast would be the slower, casual approach to the edge of the stage.)*

Setting the Mood: Work with the quartet getting from the edge of the stage (audience applause) to the mic setting the correct mood for the next song.

The song just completed was an uptune, now going into a ballad
The song just completed was a ballad, now going into an uptune

(Note: On the two following setups, work with the three quartet singers as to how to react to the emcee - what to do. They have the capability of keeping the audience focused on the emcee, or distracting them. Plan, or no plan for reaction style. The approach to the mic is like theater lighting - bring the lights up, or soften them.)

The song just completed was an uptune, emcee material going into a ballad
The song just completed was a ballad, emcee material going into an uptune

Audible Pitch or Not: this is completely up to the quartet and their needs. We do not give points, nor does the audience appreciate a quartet more if they do not take a pitch. What is rewarded and appreciated is an in-tune, confident start to your performance. Do what is necessary to make this happen.

Exit: The exit leaves a lasting (pardon the pun) impression on the audience. If you don't think that the performance went well, or you are not happy with the audience response, don't show it - rise above it.

Quartet at the edge of the stage accepting applause, exit with no eye contact with the audience - get me out of here!

Quartet at the edge of the stage, hesitate-not comfortable bow, big smiles as going off - we're done!

Quartet at the edge of the stage, warm, easy acceptance of applause, confident walk off.

Being comfortable on stage is not something that we are born with. It comes from hard work and paying attention to every detail of your performance - knowing what you are doing every second you are on stage. Nerves and stage fright generally happen when a performer is not sure of certain parts of her performance. TAKE CHARGE - decide that you ARE a performer. Plan and be aware of what you are doing every moment you are on stage.

Remember
“Butterflies are great when they fly in formation!”