

The most important

After a guest appearance by Floortje, we can now get back to work ourselves. The question is for how long, because if members start offering to write columns and, as this time, provide ammunition for a new column, I wonder how long it will be before we make ourselves redundant.

As mentioned, this column is made possible by someone else's input. This time it is Janneke, and in particular the input from her tear-off calendar. I hope everyone knows what a tear-off calendar is, so that not everyone is now thinking: what does Janneke need a tear-off calendar for, she doesn't need a big tear at all?

I myself am a big fan of the Omdenkcalendar, also a tear-off calendar, which means that every day I am delighted with a new quote, at least if I take the trouble to tear off a page from this calendar every day. Sometimes I am surprised by a quote that suits both the choir and me personally. The two most striking ones are:

Use all your talents. It would be very quiet in the forest if only the best bird sang and the rest just listened.

Just because I can't sing doesn't mean I won't sing.

Just as I look forward to a Omdenkquote every day, Janneke probably looks forward to each new page of the Zin in Zangkalender and, like me, probably thinks that every now and then a fact, story or piece of advice on this calendar suits her or the choir.

I will also share the contribution for 23 February with you and adapt it to the characteristics of our choir. The italicised text comes from the calendar, the other texts are my own musings.

SATB: all magnificent.

An unwritten rule for every member of a choir consisting of sopranos, altos, tenors and basses is this: no matter what happens, just keep insisting that your voice group is naturally the most important. Or the best, the smartest, the most fun...

Perhaps you are looking for some more arguments?

*Singing the **soprano part** is great because:*

- You'll never get told off by the conductor for accidentally singing the soprano part;*
- When you give your opinion, you can say, "The rest of the choir is behind me".*

Fortunately, this does not apply to our choir, because Janneke was smart enough not to position the sopranos at the front. She probably realises (from her own experience) that the sopranos would then become far too opinionated; they already have far too much influence.

- The sopranos have time to discuss the costumes for the next performance while the rest of us slave away at the notes.

Fortunately, this isn't really necessary in our choir because we don't perform very often, but it's clear that they can chat. Does having a high voice also mean you get to have the last word?

Being an alto is great because:

- *You have time to chat during soprano solos;*

Fortunately, we don't do that here. In fact, the altos in our choir never get the chance to chat during rehearsals because the sopranos always get to sing the melody line and never have to go through their part more than once. No, in that respect, they'd be better off saving their conversations for the basses' rehearsal period, but they don't do that because they're so impressed by those imposing voices.

- *Altos always get the most beautiful intervals, or they sing the intervals most beautifully.*
- *When the sopranos hold such an absurdly high note at the end of a piece, the altos still have lyrics, so you often have the last word.*

We all need to be aware of this, because after a long period of growth among the sopranos, there is now a threat of a tsunami of altos joining...

Singing tenor is great, because:

- *Tenor voices are scarce, so they are spoiled by the rest of the choir.*

This statement is true in every respect. We only have one "real" tenor and he is, of course, pampered enormously. Now that I read this, I don't understand why we don't use this information to our advantage in the market: Tenor in the Stadhuiskoor, you're just a bit more! Dear members, use this slogan to strike up a personal conversation with all the tenors you know. Flyers and websites don't help in recruiting tenors, but a good conversation, a pat on the head, a kiss on the hand should work, right?

- *Your notes, tenor, are of course the biggest challenge.*

It's no coincidence that Marleen sings with the tenors.

- *Film heroes are always tenors too – if they were to sing.*

Now let's all think about which film hero Ben used to be. A few tips:
Doctor Rossi, Doctor Zhivago, Doctor No...

Basses are top class because:

- *If you make a mistake, you cheerfully bump along until you finally reach the root note;*

When the basses make a mistake, it's actually Janneke's fault, because she always tells the sopranos to sing loudly, otherwise they won't hit the high notes. No wonder the basses go along with that, albeit one or two octaves lower.

- *You sing the most poetic lyrics, such as "aha", "dum-dum-dum" and "bom-bom-bom"*

I can already hear the basses thinking: If only it were that much fun!

- *Got a cold, so what?*

After rereading the Stadhuiskoorapp, I have come to the conclusion that there is only one bass who has never reported sick or having a cold. Let this be an incentive for the other basses.

As you may have noticed, I don't entirely agree with the Zin in Zang Calendar, but for the most part I do.

Incidentally, when we talk about the most important, the best, the smartest, the most fun, someone is still being overlooked: the **conductor**. If I go into that, the column will become too long, so I'll save that for another column, and you know what?

Supplying ammunition is greatly appreciated.