

"Har-Mo-Notes"

Kokomo, IN, Men of Note Weekly Electronic Bulletin Meeting Night Program for May 10, 2010



Editor: Ted Hinkle - rosetedhinkle@gmail.com

Chapter Contact: Ray Briggs - ray_briggs@juno.com

1st Presbyterian Church - 2000 W. Jefferson Street

Please visit our website: <http://www.kokomo-men-of-note.org>

The mission of the Kokomo Chapter is to promote, encourage, preserve and sing the barbershop style of music; and lead the cause of supporting and encouraging vocal music in our schools and community. (Adopted 5/08/06)

Attendance for May 3rd, 2010: 22 singers: 4 tenors, 10 leads, 2 baritones, 6 basses, 1 Narrator: Steve Bachmann

How come it takes so little time for a child who is afraid of the dark to become a teenager who wants to stay out all night?

Why is it that at class reunions you feel younger than everyone else looks?.

Program

6:15 Warm-up and prepare for sing-out.

7:00 Performance at Northwoods Village

7:40 Run show on the floor in costume with props.

8:30 Break and Business (Let's keep break & business to 15 minutes, please!)

8:45 Run show on the floor in costume with props.

9:30 KTWWS

"Show Notes"

Note the change in warm-up time for Monday night - 6:15 instead of 6:30. Saturday, May 15th we will rehearse at approx. 10:30 after set up.

The show is coming together well. I'm very proud of the way the chorus sounds. Keep up the good work, guys, and nail those words so we don't have to "watermelon" any of the songs. Put yourself into the music, have **fun!** and we'll have a "bang-up" show! *Charlie*



Bring a guest next Monday!

Business Calendar

May 8th - Saturday - BOD meeting & show barnstorming @ 9:00 AM @ 1st Presbyterian Church

May 24th - Monday - Guest Night

May 31st - Monday - Memorial Day - No meeting tonight

June 7th - Monday - Music Committee meeting @ 6:00 PM

June 14th - Monday - BOD meeting @ 6:00 PM

PERFORMANCE CALENDAR

May 10th - Monday - "How the West Was Sung" performance @ North Woods Village; WU @ 6:15; sing @ 7:00PM. It is the beginning of National Nursing Home Week.

May 15th - Saturday - MoN Annual Show "How the West was Sung" (Set up 8:00 A.M.; rehearsal at approx. 10:30AM after set up; two shows: 2:30 P.M. and 7:30 P.M.; Clean up immediately after second show)

July 28th - Wednesday - MoN singing with the Kokomo Park Band

Practice, Practice, Practice!

Sometimes you find yourself forgetting the next phrase, or missing that pitch on a high note or in a tough pattern; me too. I found this happening more often when I hadn't practiced for a couple of days. This same loss of skill plagued me when I ran races in High School track and when I played a trombone a half-century ago, so age must not cause all my troubles.

I talked with a young professional singer friend, and asked whether he noticed loss of control after a day or two of not singing. He said that, yes, he noticed a loss of quality after one day, and he was sure others noticed it after he had gone two days without singing. WOW!

Now I practice every time I drive the car. Between the Bose car stereo system turned to loud and my yodeling, the young rappers in neighboring vehicles don't stand a chance. With the price of gas, I now drive less and often can be seen and heard sitting in the car, parked in the driveway.

Thanks to Loren from the Sun City Chorus



In The Beginning

by Nola McKey Eads



Ray Briggs submitted the following article he located on the internet. "The history of the chuck wagon in the American west." "It provides a real connection to the 'trail drive' that we are depicting in How the West Was Sung, and may be informative to our own guys." We will have something representing the chuck wagon on stage and the campfire will be close by. The article is in three sections and will be published in the Har-Mo-Notes over a period of three weeks.

King of the Range

During the long trail drives, the chuck wagon was the headquarters of every cattle outfit on the range. The cowboys didn't just eat their meals there; it was their social center and recreational spot. – a natural gathering place for exchanging "windies," or tall tales, listening to music if there happened to be a musician in the group, or just recounting the experiences of the day.

The chuck wagon was also the cowboy's only known address – truly their home on the range. And if the chuck wagon was their home, the chuck wagon cook was the king. He ruled the wagon with an absolute hand. Because the morale of the men and the smooth functioning of the camp depended largely upon him, the cook's authority was unquestioned. Even the wagon boss walked softly in the vicinity of the chuck wagon cook.

Wagon cooks as a group had the reputation of being ill-tempered, and no wonder. Their working conditions usually left a lot to be desired. The nature of the cook's job required that he get up several hours earlier than the cowhands, so he worked longer hours with less sleep. When the outfit was on the move, he had to be at the next appointed camp and have a hot meal ready on time. He was often short of fuel or water. He was constantly called upon to battle the elements – wind, rain, sand, mud, insects, and even rattlesnakes – while preparing his meals. In addition to preparing meals, Cookie also was expected to act as barber, doctor, banker, and sometimes as mediator or referee if a disturbance among the cowboys arose. He was keeper of the home fires, such as they were, out on the range.

The songs we sing!

(Research by Ted Hinkle from "Wikipedia", the free online encyclopedia)

"**Oklahoma**" is the title song from, and the finale to, the Broadway musical Oklahoma! It was the first musical written by composer Richard Rodgers and librettist Oscar Hammerstein II.

The lyric, which briefly depicts the Midwestern twang phonetically, describes the landscape and prairie weather in positive language. It further emphasizes the wholesome aspects of rural life, and the steadfast dedication of the region's inhabitants, against the overtly stated formal backdrop of the territory's impending admission to the Union in 1907.

Hammerstein's lyric is also notable and memorable for its trochaic re-iteration of its title as a chant, and the final iambic eight-letter spelling of the title as a play on the colloquial English word "Okay".

The original Broadway production opened on March 31, 1943. It was a box-office smash and ran for an unprecedented 2,212 performances. The state of Oklahoma officially adopted the song as its state song in 1953.

Originally written in 1934 for Adios, Argentina, an unproduced 20th Century Fox film musical, "**Don't Fence Me In**" was based on text by a poet and engineer with the Department of Highways in Helena, Montana, Robert (Bob) Fletcher. Cole Porter, who had been asked to write a cowboy song for the 20th Century Fox musical, bought the poem from Fletcher for \$250. Although it was one of the most popular songs of its time, Porter claimed it was his least favorite of his own compositions.

"**Ragtime Cowboy Joe**" is a popular song composed by Maurice Abrahams in 1912.

The 1912 copyright version published by F.A. Mills credits Lewis F. Muir and Abrahams as composers and Grant Clarke as the lyricist. "Ragtime Cowboy Joe" was also the radio show theme song for New York City's long running Public Radio show, Cowboy Joe's Radio Ranch hosted by Paul Aaron, New York's Cowboy Joe. "Ragtime Cowboy Joe" is also the school song of the University of Wyoming.

Have a great show – sing well – have fun!