

# "Har-Mo-Notes"

Kokomo, IN, Men of Note Weekly Electronic Bulletin  
Meeting Night Program for June 28, 2010



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1<sup>st</sup> 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 June 21<sup>st</sup>, 2010: 16 singers: 2 tenors, 6 leads, 4 baritones, 4 basses



**HAPPY BIRTHDAY!** Marcia Lambert – June 29<sup>th</sup>; Larry Johnson – July 2<sup>nd</sup>; Steve Bachman – July 4<sup>th</sup>



A blonde's year in review: November: Baked turkey for 4 1/2 days . . instructions said 1 hour per pound and I weigh 108 !!  
December: Couldn't call 911. "duh" . . there's no eleven button on the stupid phone !!! Ray

~~~~~ **Program** ~~~~~

(Remember to bring your folder to every meeting.)

7:00 Warm-up and Polecat songs  
7:15 Review "Heaven Can Wait" songs  
7:45 Sea Medley  
8:30 Break and Business  
8:45 Review "Heaven Can Wait" songs  
9:00 Repertoire review  
9:30 KTWWS



## Kokomo Chapter News!

Hope everyone had an opportunity to attend the *Ice Cream Social* @ First Presbyterian, Thursday and hear Bryan Hughes and his quartet! I can imagine they were great . . . as usual! Bryan has been a terrific coach and friend of the Kokomo chapter! Ted

*Jake Farkas was in the Little League playoffs* in the Kokomo area. He plays for the Neher Insurance team; pitches and plays first base or any other place they might need him. Sunday, June 20<sup>th</sup> Jake led the victory with a 3- for -4 hitting performance that included two doubles, one RBI, and three runs scored. The next evening Neher overwhelmed McGavic Outdoor Power 20-0 with Jacob pitching the shut-out to advance Neher to the "Sweet Sixteen". Tuesday Norris-Neher advanced to the "Elite Eight" by scoring 7 runs in the bottom of the fifth inning to defeat the UAW Caps. Jake had an RBI single in that inning. Further results of the Tourney were unavailable for publication in the Har-Mo-Notes. Congratulations to Jake on a great baseball season and tourney. Ray Briggs/Ted Hinkle

*Celebrating a birthday or wedding anniversary?* Drop me an email if I missed posting you or your spouse's birthday or wedding anniversary.

### **Singing Tip of the Week: Releasing Tension - - Anthony Winters Vocal Production**

All the support should come from the lower abdomen. That's where it should all be "happening". Think about anything above the navel as a huge flexible organ pipe. You shouldn't be doing anything conscious with muscles above the navel until you get to the jaw. Everything in between should work on its own, without your intervention, if you get the lower abdomen working (this is an oversimplification - but let's stick with it at the moment) Basically, what you're going to do above the navel and below the jaw has more to do with POSTURE and allowing things to do what they do naturally by NOT trying to interfere, than with actively trying to control anything - INCLUDING the diaphragm.

The jaw needs to work like a well-oiled hinge. This means no rigidity, no tension, no clamping shut nor forcing too far open. The tension you feel in your throat is probably due in large part to tension in the jaw and the back of the tongue ("throat" tension usually means back of tongue tension, which is directly influenced by jaw tension). Secondly, if your chest is "collapsed",

rather than lifted (not forced up muscularly, but \*lifted\* - a sense that you're gently lifting the breastbone off the top ribs) - if you think of your rib cage as an accordion, think about keeping it stretched apart, rather than squeezed together. The feeling should be one of LIFT, rather than anything involving really stretching, which implies tension.

If the chest is up and the support is active below the navel, you'll find that mysteriously the jaw doesn't want to work as hard to articulate vowels and consonants.



**Bring a guest to barbershop this week!**

**Business Calendar**

- July 5<sup>th</sup>** – Monday – Music Committee meeting @ 6:00 PM
- July 12<sup>th</sup>** – Monday – BOD meeting @ 6:00 PM
- August 2<sup>nd</sup>** – Monday – Music Committee meeting @ 6:00 PM
- August 9<sup>th</sup>** – Monday – BOD meeting @ 6:00 PM
- October 4<sup>th</sup>** – 1st reading of Officers Nominations for 2011
- October 11<sup>th</sup>** – 2nd reading of Officers Nominations for 2011
- October 18<sup>th</sup>** – Chapter Voting for 2011 Officers/ Annual Chapter Meeting

**PERFORMANCE CALENDAR**

- July 28<sup>th</sup>** – Wednesday – MoN singing with the Kokomo Park Band
- August 4<sup>th</sup>** – Wednesday – MoN summer “Concert in the Park” @ Highland Park – 8:00PM. The theme is "Heaven Can Wait"
- August 8<sup>th</sup>** – Sunday – MoN sing for Church Service at First Christian Church, Malfalfa & Sycamore Rd. W. Service @ 9:30 AM



**Selling the song with emotion**

We cannot stress enough the effect smiling and movement adds to speech and song. It brightens your sound almost like you've added a halo behind, (not over) your head and it puts sparkle in your eyes. Don't think for a moment that someone in the audience isn't looking right at you every minute you're on stage....they are! It's up to you to give them something pleasing to see.

At our next rehearsal, try closing your eyes when singing a song and let your emotional reaction to the lyrics flow through your body. Now do it again. How about once more tomorrow? You may not do the same motions each time, but chances are good they'll be similar. Do this each time you're learning a song and let your feelings show.

If you aren't sure what your face should look like, you can get a pretty good clue by watching our director. His face reflects what he's feeling, and he's selling the song to us.



**How to be a great lead**

**Some tips from a world champion lead.**

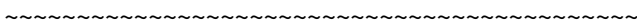
submitted by Joe Connelly, two-time quartet gold medalist

RICH KNAPP-- 1980 International Champion, Boston Common. Rich embodies the very best of singing naturally and believably from the heart. Listeners fall in love with his no-nonsense delivery. We can all learn from Rich to trust our feelings and emotions when we perform each and every song.

KEN HATTON -- 1978 International Champion, Bluegrass Student Union. Never before or since has there been a lead singer who commands the stage with more vocal energy and visual excitement than Kenny. His stage personality also evokes a positive rapport with any audience. We can all learn from Kenny to sing and perform every note with intensity and a commitment to be the best.

BOB FRANKLIN --1961 International Champion, Suntones. Bob is the consummate professional showman. He is always prepared and always disciplined in his performance. He is also extremely adept at singing harmony when called upon to do so. We can all learn from Bob to be aware of our vocal role in every tune we present to an audience, and to strive to perform it flawlessly.

*(To be continued . . . can you name the lead singers implied by Mr. Connelly?)*



**What O.C. Cash forgot to tell us!**

*by Bill Gibbons*

- The older you get, the better your voice used to be.
- There is too much apathy in most chapters ... but who cares.
- Chorus favorite; a bass, bari or tenor who would say, just once, that he wasn't brought down by the lead section.

