



## Kokomo Men of Note

### Program – Meeting Night (3/30/09)

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.

**March 23<sup>rd</sup> Attendance:** 24 singers! 4 Tenors, 9 Leads, 3 Baritones, 6 Basses  
plus Mark Williams & Skip Holston

*Christian one liner - (Re: Heaven Can Wait) Don't let your worries get the best of you - remember,  
Moses started out as a basket case! Ray*



**HAPPY BIRTHDAY! Mike Lantz – March 31<sup>st</sup>**

#### ~~~~~ Agenda ~~~~~

**7:00** Warm up

**7:15** Contest comments

**7:30** Show music

**8:30** Break and Business

**8:45** More show music

**9:15** Polecat qualifying

**9:30** KTWWS

**What O.C. Cash forgot to tell us** by *Bill Gibbons* “A guy in a bar once told me that he had earned a black belt at his martial arts club. Not to be outdone, I responded that I had earned red suspenders at my chapter. He stuck four straightened fingers into my stomach.”

#### ~~~~~ How to Impress a Singing Judge ~~~~~

*By Chris Hebert, the outgoing Singing Category specialist  
(editor's note – food for thought in preparation of the show)*

- Ring chords in good quality
- Sing in tune—tune all parts to the lead, tune melodically and vertically)
- Ring chords in good quality
- Use your natural voice with balanced resonance, and keep it free of tension and well supported
- Ring chords in good quality
- Sing as “one voice” so the ensemble “wall of sound” is the featured element
- Ring chords in good quality
- Sing arrangements that you can perform well and which are within your capabilities
- Ring chords in good quality
- Choose a vocal tone color that is true to the music

#### ~~~~~ KOKOMO – RECENT CONTEST SCORES ~~~~~

	<u>MUS</u>	<u>PRS</u>	<u>SNG</u>	<u>Total</u>	<u>Avg</u>	<u>Cnt</u>	
March 28 <sup>th</sup> , 2009	119	100	111	<b>655</b>	<b>54.6</b>	<b>23</b>	Wink & a Smile
	115	100	110				Don't Blame Me
March 18 <sup>th</sup> , 2006	122	118	122	<b>707</b>	<b>58.9</b>	<b>23</b>	They Wrote 'em
	109	118	118				Take Me/Ballgame
April 2 <sup>nd</sup> , 2005 -	116	115	117	<b>696</b>	58.0	22	Nighttime/Dixieland
	115	115	118				Are You from Dixie
March 27 <sup>th</sup> , 2004 -	115	118	115	<b>701</b>	58.4	24	Nighttime/Dixieland
	114	121	118				Are You from Dixie
April 5 <sup>th</sup> , 2002 -	106	107	112	<b>646</b>	53.8	15	Give Regards/Brdwy
	106	106	109				Meet Me in St. Louis
October 6, 2001 -	91	100	97	<b>591</b>	49.3	16	Baby, Won't U Please
	96	105	102				Yes Sir, That's Baby
March 31 <sup>st</sup> , 2001 -	99	103	103	<b>623</b>	51.9	18	Till We Meet Again
	98	112	108				Yes Sir, That's Baby

**O.C. Cash:** “Barbershop contests are the nation's leading cause of statistics.”



### Mark Your Calendar

- March 30<sup>th</sup> – Monday – Special Music Team meeting @ 6:00PM
- April 6<sup>th</sup> – Monday – Music Team meeting @ 6:00PM
- April 13<sup>th</sup> – Monday – BOD meeting @ 6:00PM
- May 3<sup>rd</sup> – Sunday – Sharpsville United Methodist Church Mother-Daughter Reception 3:00PM(approx)
- May 4<sup>th</sup> – Monday – Music Team meeting @ 6:00PM
- May 11<sup>th</sup> – Monday – BOD meeting @ 6:00PM
- May 16<sup>th</sup> – Kokomo Men of Note Annual Show – 2:00pm Matinee; 6:30PM meal/7:30PM Show
- June 17<sup>th</sup> – Wednesday – KMoN w/ the KPB – “Nothing Like a Dame” for Broadway/Hollywood night
- June 19<sup>th</sup> – 6 - 9PM (core times) Harmony International regional Convention @ old Ramada, Kokomo
- June 20<sup>th</sup> – 11 AM – 3:00 PM (core times) Harmony International regional Convention
- July 8<sup>th</sup> – 10<sup>th</sup> – Harmony Explosion Camp (Do you know interested youth we can sponsor and send?)
- July 10<sup>th</sup> – 12<sup>th</sup> – Cardinal Chord College w/ concentration on Chorus and Quartet coaching & training.
- July 29<sup>th</sup> – Wednesday – KMoN in concert with the KPB – medley about the theme "See The U.S.A."
- August 5<sup>th</sup> – Wednesday – KMoN Concert in the Park – Time TBA

### Principles of Good Singing (con't)

*By Ann Howard Jones, Professor and Director of Choral Activities, Boston University*

Here is the 4<sup>th</sup> of 6 principles of good singing that may help those interested in vocal development.

4. **BREATH AS ENERGY** - The concept of “support” is an elusive one for many people who are trying to sing. It seems to imply something static. I prefer to think of something more active. The breathing mechanism is a natural one; it functions without us giving it any thought. To extend it for singing, a deeper sensation and a more controlled release is required. But the main thing for me is to think about the breath being the activator of the tone and the breath serving the phrase. Air needs to flow through the cords before there will be tone; impedance in this area will be troublesome, but I try to talk about breath energy and I use exercises that connect the breath to the tone without much explanation to avoid using words that will cause the singers to have questions. Staccato and other articulations, especially the tenuto; humming and hissing again, tongue and lip trills and many other exercises will help.

It is useful to me to remember that singers will take in the breath that is needed to sing a phrase. It is therefore necessary to rehearse in phrases and not in little spurts so the singer can learn to take in and release breath to manage the phrase. It is analogous to a string player and the bow.

### BARBERSHOP HISTORY-GENERAL KNOWLEDGE QUIZ - #59

*author: Mark Axelrod, editor of "Blue Chip Chatter," Teaneck, NJ (Quiz continued from previous weeks)*

#### QUESTIONS:

- 4- What characters did each singer in the old-time comedy quartets portray?
- 5- Barbershop quartets shared the vaudeville stage (late 19th/early 20th century) with many other types of acts. Of these, which were the most common?

#### ANSWERS:

- 4- A dialect man, a straight man, an effeminate boy and a tramp. For reasons not explained by my source, the tramp was always a bass.
- 5- Comedy acts, many other types of vocal and instrumental musicians, dancers, mimes, and a myriad of novelty acts such as animal acts, fire eaters, sword swallows, magicians, strong men and jugglers.

*A musical performer engages simultaneously in several activities. Although, as with any such abstract schematization, the boundaries are not always clear-cut, we might distinguish three such activities: execution, interpretation, and projection. They relate, respectively, to the instrument, the musical work, and the listener. The performer must have sufficient command of the instrument to execute the music that has been written for it. He must understand that piece he is playing, must have (at least instinctively, not necessarily in a verbally articulate form) a conception of its shape and its sense. And finally, he must communicate that conception, and a sense of his own involvement in the whole process, to the audience*

A quote from the book: “The Listener’s Guide to Great Instrumentalists” by David Hamilton

**O.C. Cash says: Refuse to go on stage when the audience consists of a group of villagers**

holding torches and pitchforks!

