



Kokomo Men of Note

Program – Meeting Night (8/17/09)

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.

Monday, August 10th Attendance: 23 singers: 1 tenor, 8 leads, 2 baritones and 5 basses.

Sunday, August 16th at First Presbyterian Church: **First service:** Charlie, Ray, Colin and Mike.

Second service: 2 tenors, 7 leads, 1 baritone and 3 basses.

Thanks guys. It was much appreciated. Ray

Congratulations to Jake Farkas. Jake was selected as MVP of the Neher Insurance, South Side Major League baseball team for 2009. He pitched 6-1 for the season for his team.

Oxymorons: Living dead; Small crowd; Business ethics; Soft rock: and Butt head!

~~~~~ Program ~~~~~

- 7:00 Warm-up and Polecat tunes
- 7:15 Repertoire review
- 7:30 Praise and Thanksgiving music
- 7:50 Western show music
- 8:30 Break and Business
- 8:45 Repertoire review or new music
- 9:15 Quartetting on Polecat tunes or Show Tunes
- 9:30 KTWWS

~~~~~ **Prez sez:** ~~~~~

Thanks to everyone who participated in the Applebee's Dine to Donate project last Wednesday! The manager told me that the business on Wednesday was more like a Friday night crowd, and that the Barbershoppers must have done a great job of getting the flyers and advertising out. We will receive a check on Monday afternoon that be will presented to our treasurer during our Chapter meeting. Thanks to Sound Celebration and Sycamore Road for serenading during the evening!! *Colin*

~~~~~ **What does a Singing Judge evaluate?** ~~~~~

The Singing judge evaluates the degree to which the performer achieves artistic singing in the barbershop style. This is accomplished through precise intonation, a high degree of vocal skill, and a high level of unity and consistency within the ensemble. Mastering these elements also creates a feeling of fullness, ring, and expansion of sound throughout the performance. When artistry is present, these elements are natural, and free from apparent effort, allowing the performer to fully communicate and express the theme of the song.

Obviously one of the elements he listens for is **Vocal Quality.....**

1. The three descriptors of good vocal production are: a) **well supported**; b) **freely produced**; and c) **resonant**. A resonant vocal tone that conveys the sensation of a single pitch, that is produced freely and without apparent stress by well-managed breath support, that enhances (or at least does not detract from) the artistic impact of a song may be said to possess good quality.

a. Well supported: the dictionary defines support as a foundation or base for something. It also means to strengthen, reinforce, fortify, or sustain. Support may best be defined as breath management. Breath management (singing on the breath supplied by isometric involvement of the diaphragm and abdominal muscles) is prerequisite for producing a good tone.

b. Freely produced: tension or lack of free production can both be seen and heard. Tension can be caused by under- or over-support, forcing the muscles of the larynx also to undertake the task of breath management. Tension can be detected when the singer unnaturally manipulates the shoulders, jaw, tongue and laryngeal muscles to manufacture a sound. Virtually any muscle tension above the chest may interfere

with the ability to resonate. Raucous, breathy, strident, nasal, husky, forced, swallowed, or other types of poor vocal qualities call attention to individual voices, rather than the ensemble.

c. Resonant: resonance is basically amplifying and reinforcing harmonics produced by the action of the vocal folds, as the air from the lungs passes through the glottal opening. The singer enhances this raw sound through the use of the principal resonators, the throat and mouth. When breath is properly managed, extraneous tension eliminated, and the voice is resonant, the vocal tone will ring. Quality and quantity of ensemble ring are determined by both the quality of the ring in the individual singer's voice and its match with the other voices in the ensemble.



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**Bring a guest to the next meeting night!**

**August 31<sup>st</sup>** – **Monday** – Music Team meeting @ 6:00PM

**September 7<sup>th</sup>** – **Monday** – LABOR DAY (No meeting tonight)

**September 14<sup>th</sup>** – **Monday** – BOD meeting @ 6:00PM

**Sept.28<sup>th</sup>** – 1st reading of Officers Nominations for 2010

**Oct.5<sup>th</sup>** – 2nd reading of Officers Nominations for 2010

**Oct.12<sup>th</sup>** – Chapter Voting for 2010 Officers/ Annual Chapter Meeting  
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WHO WAS FRANK THORNE?

Any SPEBSQSA member who's not a member of another chapter is a member of the Frank Thorne Chapter. This is the largest chapter there is. So who is Frank Thorne? Here is an excerpt from "Melodies for Millions", by Will Cook, published in 1965 for the 25th anniversary of the Society.

. . . Frank Thorne, International President in 1946 and 1947. He was medium tall, slender, balding, very distinguished, with a mustache; he presented a commanding appearance but at the same time seemed to have a twinkle in his eye. He was an excellent business man, being vice president of one corporation and president of several others as well as a member of the board in additional companies. Frank was a good instrumental musician and a fine singer; he sang bass with the 1942 International Champion Elastic Four.

Frank's trademark in the Society was his writing longhand notes in the margins of letters sent to him to mail back as replies. One of his most famous replies was one he addressed to then International Secretary Carroll Adams; at one point on a margin of a letter several pages long, Frank wrote: "Nuts!"

Frank Thorne was one of the most aptly named men; Frank was really "frank!" He had a way of making comments and offering constructive criticism which was startling in its bluntness and brevity, but you remembered what he had to say and you knew he said it for the good of the Society or your own personal good. He was outspoken but never mean or vindictive.

He had a sense of humor too. He was asked by the Executive Committee several years prior to his death to talk to a recalcitrant District President, one who called a lot of us Communists and was really stirring things up. Frank was asked to tone him down.

When reporting on his success he opened the conversation by saying, "I talked to God last night."

He was an excellent correspondent and took great pains to say the right thing and to be as helpful as possible in letters to arrangers and quartet men.
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**Five Quartet Singing Talents**

*This 1963 piece by Lou Perry outlines the fundamental skills every quartet singer ought to possess.*

**2. Intelligence**

Singing is primarily an exercise of the mind, not the body. Explaining singing in anatomical terms makes you think of anatomy instead of singing. Physical difficulties in singing are ones you put there yourself, such as strain, poor posture and abuse of the apparatus, etc. The only muscle not relaxed is the brain muscle. We use our innate intelligence to remove hurdles and to fortify our unique and individual strong points. Here is where intelligence is needed to concentrate on the job requirements of the various voice parts. We have to think about the sound being produced, and how this sound can best be made to come to the aid of the other three parties in this joint effort.