



Happy Labor Day!



It's GREAT to be a barbershopper!

Kokomo Men of Note

Program – Meeting Night (8/31/09)

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.

August 24th Attendance: 20 singers: 3 tenors, 10 leads inc. guest John Bowers, 3 baritones and 4 basses.

The Sound Celebration sang for the Alzheimer's Association fund raiser Saturday @ Waterford Place
Oxymorons: Childproof; "Now, then. . . "; Synthetic natural gas; Christian Scientists; Passive aggression.



HAPPY ANNIVERSARY! Frank & Marty Ridoux – September 5th

Program

- 7:00 Warm-up and Polecat tunes
- 7:15 Western show music
- 8:00 Praise and Thanksgiving 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

Website of the month

Here's a website to check out if you like to learn new tags. At present there are somewhere over 950 entries for you to enjoy. You can see the music, listen to them (with the right free software installed), and for many of them see the video in four parts. Check this out: <http://www.barbershoptags.com/>



Membership Corner!

Results of exploratory efforts regarding Successful Chapters

There are basically two types of chapter plans that may be followed successfully: One is concept focused, and the other is individual focused.

The **CONCEPT** focused chapter has a clearly defined and unchanging goal, even though it may not always be formally documented. It is understood **WHAT** they want to do (the goal), **WHY** they want to do it (the motivation) and **HOW** they plan to accomplish it. All who participate in the chapter understand the concept and willingly support it. Any change in leadership will only have minimal and/or temporary impact on the chapter.

The **INDIVIDUAL** focused chapter functions around a predominant person, usually a chorus director. The chorus director is usually looked upon as the de facto leader. Even though there are many chapter functions that do not, or only minimally involve the chorus director, his input and preferences are prized. The **WHAT** and **WHY** of this type chapter may be less clearly defined than in the concept focused chapter, but successful chapters know **HOW** to do what they do. A sudden change in chorus director may have a significant impact on the chapter and its membership. A well planned transition may only have minimal impact. *(During future installments of our bulletin we will identify aspects of SUCCESSFUL CHAPTERS and compare the Kokomo chapter to the criteria in the article)*

O.C. Cash says: "If you're having trouble finding the fourth guy for your quartet, consider this: stop looking. Instead, call your three-man group a "mini chorus." It's all a matter of semantics. A mini chorus will fly. A three-man quartet is a dumb idea."





Bring a guest to the next meeting night!

- August 31st** – Monday – Music Team meeting @ 6:00PM
- September 7th** – Monday – LABOR DAY (No meeting tonight)
- September 14th** – Monday – BOD meeting @ 6:00PM
- September 28th** – 1st reading of Officers Nominations for 2010
- October 5th** – Monday – Music Team meeting @ 6:00PM
- October 5th** – 2nd reading of Officers Nominations for 2010
- October 12th** – Monday – BOD meeting @ 6:00PM
- October 12th** – Chapter Voting for 2010 Officers/ Annual Chapter Meeting
- November 2nd** – Monday – Music Team meeting @ 6:00PM
- November 9th** – Monday – BOD meeting @ 6:00PM
- November 21st** – Saturday– Sing @ Evening of Praise & Thanksgiving @ Tipton HS Auditorium

Why can't I sing in-tune?

Singing out of tune is a recurring problem that we hear from performers. An important element of the barbershop "lock and ring" sound is in-tune singing. We need to sing quality musical tones that are specifically in pitch to the anticipated melodic line. To make this happen, we must sing in tune both horizontally and vertically.

Do we sing out of tune because we can not hear the pitch we are trying to sing, or because we just can not support the pitch in good quality in which we are trying to sing?

The answer is support! Chest breathing or shallow breathing causes the pitch to sag at the middle or end of every phrase. A freely produced, well supported, resonant quality tone with a good head voice will solve many tuning issues. Poor posture, mental and/or physical fatigue can also have significant influence on horizontal and vertical tuning. Spend time on good diaphragmatic breathing exercises every day to help develop better support and, therefore, better tuning.

Singing with a heavy vocal production throughout your range can also cause flattening, especially as you carry the weight of your chest voice up into your head voice. Learn to keep your head voice in your voice throughout your range. Furthermore, the use of warm air to support every pitch of every phrase will open up all the spaces needed for quality singing.

Some other more obvious reasons: singing wrong intervals, or taking too small of a step in an ascending line, or too large of a step in a descending line. Spend time singing major, minor and chromatic scales, both ascending and descending, with accuracy. Relaxing support when you're singing descending lines can also allow you to flat. Reaching for high note without lightening up and using your head voice can also cause flattening..

Scoping is another cause of tuning problems, especially for the lead. Spend rehearsal time duetting in your practice. It will make a difference in the overall sound and tuning. Lastly, it is important to pick songs appropriate for your vocal range and to sing them in the right key for your group. Avoid songs written too low to sing comfortably. Be warned that if the melody has too many thirds or sevenths, there is a good chance you will go flat.

Some basic rules to follow when forming vowel sounds are:

1. When producing all vowel sounds, the tip of the tongue should be placed gently on the lower gum ridge, with the tip barely touching the base of the lower teeth. This helps keep the throat open so the vocal chords can vibrate naturally through the resonators (mouth, throat, and sinus cavities).
2. The jaw should be allowed to relax naturally with a swinging down and back motion.
3. The lips should leave the teeth uncovered.
4. Although the mouth must be open wide, it is not how wide it is open but the shape that is most important.

Deep Thoughts:

*The shampoo promised me extra body and I gained three pounds.
What if there were no hypothetical questions?*