



Kokomo Men of Note

Program – Meeting Night (11/16/09)

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.

November 9th Attendance: 21 members, 2 guests, 1 visitor: 2 tenors, 11 leads, 4 baritones, and 6 basses

 **HAPPY BIRTHDAY! Don Silvey – November 18th;**  **HAPPY ANNIVERSARY! Tom & Judy Gillam – November 20th**

Thought provoking questions: Why isn't "phonetic" spelled the way it sounds?; Why isn't there a "mouse flavored" cat food?; If a turtle doesn't have a shell, is he homeless or naked?

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

- 7:00 Warm-up and Polecat tunes
- 7:15 Practice for We Care concert
- 7:30 Christmas music
- 8:30 Break and Business
- 8:45 Western Music
- 9:15 Quartetting on Polecat tunes or Show Tunes
- 9:30 KTWWS

~~~~~ **Kokomo Men of Note Chapter News**

"We Care" Concert on Friday, November 20th @ Crossroads Church, Kokomo

Rehearsal Thursday the 19th for "We Care", meet @ 7:30 PM @ Crossroads Church. "We Care" Concert on Friday the 20th: Meet @ Crossroads church @ 6:00 PM. in the holding area, dressed in Chorus casuals. We can leave after we sing or stick around for the Finale Song. Parking: Park @ Oakford campus (on State Rd. 26 east about 1 mile) & be shuttled; or at least carpool. Al

~~~~~ **Evening of Praise & Thanksgiving, Saturday, November 21<sup>st</sup> @ Tipton HS Auditorium**

The Mustard Seed people just called and do want us to sing next Saturday night (Nov. 21st) @ Tipton HS Auditorium. The program will start at 7:00 p.m. We'll need to be there at 6:15 for warm-up. This is the night after the We Care concert. We'll be singing "Gospel Medley" and "Irish Blessing" and will be performing near the end of the first half of the program. There will also be a combined number; they are supposed to get me the music Monday, so I will bring it to the rehearsal that evening.

We haven't heard from them because there was a break down in communication with their coordinators, but they do want us to participate. Charlie

~~~~~ **Board Meeting Briefs:**

The Annual Show date has been set for May 15, 2009, subject to change, depending upon finding a proper venue. (If you have suggestions, please talk to Charlie, Colin or Ray) The title for the show is "How the West Was Sung". We will be looking for talent from the local schools to fill in the gaps of our performance and to increase our outreach to the community.

The Officer Installation Banquet has been set for January 2, 2010; location to be determined. Ray

~~~~~ ***Singing tips***

**Craft: Some basic rules to follow when forming vowel sounds.**

- ❖ 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).
- ❖ The jaw should be allowed to relax naturally with a swinging down and back motion.
- ❖ The lips should leave the teeth uncovered.
- ❖ Although the mouth must be open wide, it is not how wide it is open but the shape that is most important.

**O.C. Cash sez:** Much has been written about our "meeting night", i. e., Did you leave home to go to a chorus rehearsal or a chapter meeting? Whatever rings your chord! Just don't kid yourself into believing that you can do/be both.



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

**November 19<sup>th</sup>** – Thursday – @ 6:30 PM Rehearsal for “We Care” at Crossroads Church  
**November 20<sup>th</sup>** – Friday – Sing for “We Care” 7:00 PM– Be there at 6:00PM – Crossroads Church – casual uniforms  
**November 21<sup>st</sup>** – Saturday – Sing @ Evening of Praise & Thanksgiving @ Tipton HS Auditorium– tuxes with red ties and cummerbund (Tux w/red) Warm-up @ 6:15PM; Performance @ 7:00PM  
**November 28<sup>th</sup>** – Saturday – Sing at Seiberling Mansion for Christmas  
**December 3<sup>rd</sup>** – Thursday – Sing at 1<sup>st</sup> Pres. for Salvation Army Senior Citizens Luncheon - Noon  
**December 7<sup>th</sup>** – Monday – Music Committee meeting @ 6:00 PM  
**December 8<sup>th</sup>** – Tuesday – Sing at Friendship Haven – Be there at 6:00 – sing approx 6:30 PM (Tux w/red)  
**December 14<sup>th</sup>** – Monday – BOD meeting @ 6:00 PM  
**January 2<sup>nd</sup>** – Saturday– Officer Installation Banquet @ place TBA  
**January 9<sup>th</sup>** – Saturday – COTS (Leadership Training) @ Columbus Holiday Inn  
**March 7<sup>th</sup>** – MoN performance @ the **Rhum Academy** sponsored by the Kokomo Symphony – 7:00PM  
**April 9<sup>th</sup> -11<sup>th</sup>** – Cardinal District Spring Convention in Fort Wayne

### **Constructing a great story**

By Tom Metzger - Posted on August 5<sup>th</sup>, 2009

*Tom Metzger is a professional performance coach for musical ensembles, specializing in barbershop quartets and choruses. He has worked with hundreds of groups since 1995. Tom earned a barbershop quartet gold medal as the bass of Realtime, who became champions in 2005. He is the author of “Owning the Stage”*

As I've written many times already, having a great story underneath your music is probably the most important thing you can do if you want your music to be meaningful and compelling. The audience will forgive you for making mistakes, but they won't even pay attention for more than 30 seconds if your product is hollow.

So great, let's all write stories. But we want them to be great stories, not just mediocre and certainly not counterproductive. How can we tell if we're on the right track? Here are some guidelines.

First thing, there's got to be some conflict in the story. Not a fist fight, necessarily, but some tension that inspires activity. Trying to convey the message that you're completely content is a boring choice. If your song lyrics don't hand you the conflict on a platter, dig for it. For example, singing "Lazy Day" like you're having a lazy day is a snorefest. Don't be so literal! If you read between the lines, it's a seduction song. The tension is because you want something you don't have and you're not sure you will get! Which leads right into...

Objective. Why are you singing this song? In order to answer this, you need to understand who you are, and who you are singing to. Lots of songs are in the second person (you, you, you) and that can make it easier to figure out. But in a third-person song, the choice is generally wide open. Choose something interesting and worthy of the audience's attention!

Often there are lots of good choices for the scene, in which case you may as well pick the one with the highest impact. If people wanted every day life, they would have stayed at home. If the song might be about a boy who misses his Daddy, don't make the Daddy a stock broker, make him a soldier on the front lines. Nobody cares if stock brokers come home. (Oooh - burn!)

The story has to hang together. It has to make sense from beginning to end. Once you've picked an identity and an objective, make sure all your choices fit with that. You don't get points for confusing people.

Finally, to end my arbitrary list, the story has to be believable. If you expect the audience to suspend disbelief, give them a fighting chance! So whatever your story is, it has to be somehow possible. And it has to make sense for your ensemble, so if you're 17 years old, don't go with "When You And I Were Young Maggie". . . . . unless you're into comedy.

**"The pitch is the surfboard, and you're on top of it, riding it. Right now it sounds like you're trying to hold it up...which means you're drowning!"** *Mark Hale, Dir. Of Masters of Harmony*