

HARMONOTES



The Monthly Bulletin of Kansas City's Heart of America Chorus

CHORUS AND QUARTET SINGING
IN THE BARBERSHOP STYLE



SECOND-OLDEST CHAPTER IN THE
BARBERSHOP HARMONY SOCIETY

VOLUME 2006 - ISSUE 11 - NOVEMBER 2006

A large group photo of the Heart of America Chorus members, dressed in black and red, arranged in several rows.

HEART OF AMERICA CHORUS

HOLIDAY HARMONY SPECTACULAR

KANSAS CITY SWEET ADELINES

SATURDAY, DECEMBER 2
2:00 AND 7:30 P.M.

UNITY VILLAGE
PERFORMANCE THEATER
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Internationally-
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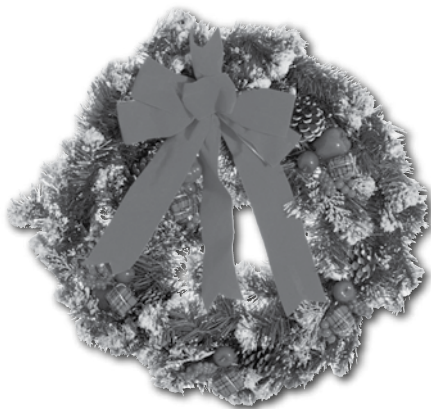
12TH STREET RAG COMMAND PERFORMANCE QUADRO ZING!

**THIS CHRISTMAS SEASON, TREAT YOURSELF
...AND EVERYONE YOU LOVE!**

To Purchase Tickets, Call 816-765-5371
Or Visit the HOA Website: www.hoachorus.com/holiday_show.htm
Call 913-268-1064 For Special Group Rates

Holiday Harmony Spectacular December 2, 2006

by Kent McClean, Show Chairman



Make your plans NOW for the 9th annual Holiday Harmony Spectacular – Saturday, Dec. 2.

Those of you who have been around a while know that this is always the most FUN event of the year.

HOA will sing 25 minutes on our own plus eight songs with the great *Kansas City Chorus of Sweet Adelines*. And if that isn't enough, we have Sweet Adeline medalist quartet *ZING!* and our own *12th Street Rag*.

For those singing on the show, remember that this is a full weekend, starting with the rehearsal Friday evening plus a very busy Saturday and ending with the cast party at Yellow Rock Barn.

Most Important: **SELL TICKETS!** This is the chapter's biggest money-making event, so we need a **SELLOUT!** Call 816-765-5371 to order tickets. Remember, all seats are reserved and the best seats always sell first, so order early. ♥

Show Tickets Will Sell **FAST!**

by Al Higgins, Holiday Show Ticket Chairman



Tickets for HOA's 61st annual show, *Magic Moments*, will go on sale to the public on Monday, Dec. 4. Ticket prices will be \$28-\$22-\$18-\$12. Tickets for the March 17, 2007 show, can be ordered by phone through the

Carlsen Center Box Office at 913-469-4445, or by mail at Johnson County Community College Box Office, Box 14, 12345 College Blvd., Overland Park, KS 66210-1299. Ticket information is also available on line at **HOA Chorus.com**. Group arrangements and persons with special needs and requests should call **Al Higgins** at 816-326-7476.

HOA members will have the month of November to order and get tickets for the show before the tickets go on sale to the general public. Tickets will be available at each weekly meeting during the month of November.

We have only 1,250 seats for each performance at Yardley Hall (which is about half of the tickets available at the Music Hall). Those buying tickets early will have access to the best seats available.

There are some real pluses available by having the show at Yardley Hall. **FREE PARKING** is at the top of the list (and plenty of it), as well as the short walk from the parking lot. Attendees can be delivered to the main entrance.

Tickets are going on sale early to encourage ticket purchases as stocking stuffers for the holidays and because of the limited number of seats available for each performance. Let's go to work and sell out both shows! ♥

SHOW TIME is SELL TIME!

HOLIDAY SHOW TICKETS MAY BE PURCHASED

BY CALLING 816-765-5371

VISA MasterCard

DONORS

Members and Friends Of HOA!

Yep, charity begins at home, and for members of HOA it just makes sense to get excited about putting our charitable dollars to work for our very own chapter. Did any member, prior to HOA, ever believe that they would appear on stage in some of the most prestigious auditoriums and arenas in the country? Support for your chapter helps make our various activities affordable for all.

Be included in the listing below.

Gold Heart
(\$1,000 & Up)
Thom Tisdall

Silver Heart
(\$400 - \$999)
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(\$50 - \$399)
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Dick & Joan Korek
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David Peck
Tony Strub

Helping Hearts
(Up to \$99)
Richard and Gloria Haberkorn

The Heart of America Chorus is a 501(c) (3) organization.

Donors will receive a receipt for Tax purposes.

Checks should be made out to: HOA

Give to any HOA Board member or mail to:

HOA, c/o Dale Neuman
816 W. 121st. St. · Kansas City, MO 64145-1011

Harmony Foundation Report

by Jim Porter

Note that we will have our raffle each time we meet in our regular location. Half of the proceeds are designated to Harmony Foundation. You can, of course, give money directly to Harmony Foundation any time we are together; just let me know.

Harmony Foundation report as of Wednesday, Oct. 25, and 46 drawings. In the past month, our chapter has raised \$156 for the Harmony Foundation. The total raised for this year to date (since Nov. 19, 2005) is \$4,390. Last year, the total raised year to date was \$2,238.

In our best year (2003), the total raised year to date was \$2,880. ♥



Heart of America Chorus

SPONSORS

Thank You For Making A Difference!
We gratefully acknowledge your generosity to the Heart of America Chorus 2005-2006!



DAVID F. HOKANSON FAMILY FOUNDATION



The Heart of America Chorus is a 501(c) (3) organization.

Checks should be made out to:

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Musical Notes

by Keith Schweer, Music Vice President



Once again, the *Heart of America Chorus* has received an invitation to compete at the Society's inter-

national chorus contest next summer. We were invited because, in the recently completed district contests throughout the BHS, we were among the top-scoring choruses not to win their respective districts. We even outscored a handful of winners from other districts - no small achievement. So, after the chapter meeting on Tuesday, Oct. 31, your Board of Directors had a special meeting and voted to accept the invitation to compete in Denver next July. Mark your calendars - July 1-8, 2007.

Now, the process of preparation begins. The Music Team will determine what two songs to take, rehearsal schedules, coaching schedules, qualification guidelines, attendance requirements, etc. This is not unusual. We do this every year. We always ask for input from you about your likes and dislikes, song preferences, and more. Some of you nearly always provide your input; most of you don't.

This year, the chapter is conducting a chapter survey to help assure that the administrative and musical leadership are running the chapter the way you want it run. Hopefully, by the time you read this, the survey process will be completed (or at least well on it's way). I hope each of you will participate fully in the survey so the results truly reflect the opinions and desires of the entire chapter membership. ♥



Photo courtesy of Matt Bostick

Some Key Tips Looking Forward To Help Command Performances

by Monty Duerksen

When I was a district manager for the Wyeth/Lederle Pharmaceutical Company, here was my advice to my sales people: at the end of each week, month, or year, look at your sales results for a *maximum of ten minutes*. Then file the sheets in the wastebasket or folder. Having done this, put your feet up. Relax, day-dream and "brainstorm"—thinking of new ways to serve your customers for their success and improve sales, *for a minimum of 30 minutes*.

The Philosophy: Dwelling on the past diminishes success. Concentrating on the future provides unlimited opportunities.

Command Performance followed this plan last week. We watched the DVD from the CSD contest, (our third consecutive "Mic tester" performance). Then, without any discussion, **Carter** said, "Let's get ready for our two performances today."

The results were immediate. Each of us made an effort to correct things we observed

in the contest performance that needed attention. *Guess what?* Our "synch," "unity" and "internal quartet friendship" gained strength. The "icing on the cake" for the day? Both of the audiences we entertained provided the encouragement that underlined the real value of the quartet experience.

We are looking forward to *Command Performances* for many audiences in the months ahead. For example, in November we have the joy of singing at two of our quartet family churches, and the honor of performing for the re-opening ceremony of the WWI Liberty Memorial. We also have holiday gigs, both public and private, lined up in December.

We are busily preparing for a fun, challenging, February excursion to the tiny town of Cottonwood Falls, Kan. We understand a good percentage of the town turns out for these events, and we have been invited to provide the evening's entertainment. Over an hour's worth to be exact! (I wonder if Ol' **Dan Henry** can loan us a few lo-o-o-ong jokes?) ♥



Command Performance (from left to right):
Carter Combs, Jon Gathright, Monty Duerksen and Rich Huyck
Photo courtesy of Ron McIntire



The Final Studio Recording Process: *Nope, It's Nothing Like Making Sausage*

by Jim Bagby, HOA Chorus Director



The almost 90 HOA Chorus members who took part in the two recording

sessions for the HOA CD now in production can attest what a demanding and wearing effort that was. The two days at White Recital Hall on the University of Missouri-Kansas City Campus taxed voices, bodies and minds.

Now take that experience, multiply it by about 25 hours and add two or three demanding voices inside the ear of every singer. That gives you some idea of how the just-completed control track recording sessions went at **Dan Israel's** studio in Lee's Summit.

The control tracks bring selected singers from each section into the studio to reinforce the sound or, to be honest, in some cases to cover problems. As St. Louis friend **Dave Wright** says, no one can make a chorus or quartet sound better than they are on a recording—but you can make them sound as good as they are. And that's the primary aim of the control track. Virtually every recording group, in every field, uses them.

We began with *Command Performance* doing their customary lead-in verse to "Takin' a Chance on Love." Ordinarily that should have been a snap, especially since this time we had a video of the director of each song to follow. That was Dan's brilliant idea, to overcome the problems we encountered from our first CD, when our biggest problem was trying to anticipate the starting breath on the playback and coming in together on the downbeat of each song.

But **Carter**, who air-directed the verse of TACOL while mouthing the words, did it much faster than normal, so the quartet had some difficulties finding the new tempo.

The next night it was the basses turn. Section Leader **Keith Schweer** was joined by **Dennis Kinghorn, Eric Weber, Vince Perry, John Erwine** and **Bob Burdick**. Later that week, the baritones, led by **Grant Hunget**, were **Doug Brott, Al Fehlauer** and **Dick Irwin**.

The following week, director/leader **Mike Neff** brought leads **Mark Fortino, Thom Tisdall, Mike O' Dell, Roy Manade** and **Phil Owen**. Two nights later, the tenors wrapped it up with double-duty **Carter, Anthony Fortino, Rob Mathieu** and **Brian Marston** (making a special return trip home from college in St. Louis).

How were those voices picked? The best in the section? Sure, all good singers, but the idea for control tracks is accurate voices that match, without any distinctive voices sticking out. We experimented with who to put on the four microphones (in the case of the leads and basses). In the final mixing by Mark, he can use any or all of those tracks, in whatever quantity is most effective.

The average recording session was five hours for the 11 songs; the basses double-tracked most of the songs for more depth, and the leads matched most of those. That number varied for the baris and tenors.

Each singer had the chorus coming through one ear of the headphones, with himself and his fellow singers in the other ear. On the wall to the left was the flat-screen TV with the video of the three chorus directors, while the control booth was through a window straight ahead. On the other side of that glass was, for me, the most amazing part of the entire process.

No matter how much you know or have heard about **Mark Fortino**, it's still unbelievable to watch him coax the best quality singing out of this diverse group, night after night, regardless how repetitive the process or how tired the singers might be. He is always positive, even when we're all ready to bite nails, and he can sing you what he wants to hear as well as tell you.

"That's great guys," Mark smiles through the glass. "How about just a little higher on the downbeat." "Oh, almost...let's back



Photos courtesy of Mark Fortino and Vince Perry

Top: Dan Israel and Mark Fortino at the console, Bottom, from left to right: Keith Schweer (section leader), Bob Burdick, John Erwine, Eric Weber, Vince Perry and Dennis Kinghorn

up a little a try again." "Do you need to hear more of the chorus? You're just a tad behind." "Man, that was great! Let's do another one just like that."

And so it goes, song after song. No one ever says anything like "Well, what was wrong with that?" because they know if it was good enough, Mark and Dan would have said it was good enough.

Dan Israel has been recording barber-shop since 1985, when the *Rural Route 4* found him as a kid engineer at Mo-Kan Productions. He did all three of our recordings, all of *12th Street Rag's* CD's and both of the *3 Men & a Melody* CD's. He's also been involved in mixing *Gas House Gang* projects, as well as producing *HOA From the Heart*. Dan's technical expertise is unsurpassed (he's the fulltime engineer for the Chiefs' broadcasts) and his ear for subtleties is about as good as Mark's.

When Mark was busy singing with the leads, I did my best to do his listening job, but Dan doesn't let much get by him. "Guys, I need more 'smiles' in your voices," he might say. And if the pitch slipped, he'd shudder, but ask politely, "You think you might be able to get a little higher there?" Yeah, I know, he's getting paid for this, but he still goes out of his way for us.

Yes, interesting, exhausting and ultimately highly rewarding. We all owe a real debt to these 20 guys who spent so much time on their feet in the studio, making YOU sound better. And the next time you see Mark, maybe a genuflect is in order. He's NOT getting paid. ♥



by Wade Dexter, Editor Emeritus · wadeliberty@aol.com



DEXTER

TEN YEARS AGO: NOVEMBER 1996:

There are a couple of items of interest in this issue. A “tip of the hat” was extended to our own **Lud Einess**, who was elected to the district office of President by the CSD House of Delegates at

its meeting during the recent convention in Springfield. In addition to the time that he was a member of the Davenport and Kansas City chapters, Lud had held a number of district offices and was the CSD Executive Vice President.

Lud was the first *HOA* member to hold the office of CSD President since **Ron Abel** served in that capacity during 1982-1983. Others have been **Bob Gall** (1964-1965) and **Gil Lefholz** (1974), both of whom later became our international president. Members **C. V. “Pete” Peterson** (1961-1962) and **Russ Gentzler** (1950) complete the list.

In other news, the Kansas City chapter board of directors had accepted the invitation to compete as a wild-card entry in the 1997 international contest, which would be held in Indianapolis. We qualified with our second-place finish behind (118 points) the *Ambassadors of Harmony* of St. Charles in the contest at Springfield. Our placement in Indy was in 12th; we had 76 singers on the risers; *AOH* won the District contest with 125 on stage.

TWENTY YEARS AGO: NOVEMBER, 1986

Gosh, it was easy back in those days. For the fourth time

in six years, the KC Chapter captured both the CSD chorus championship and the district quartet trophy, this year at the fall convention in St. Joseph. The *Heart of America Chorus* won its eighth consecutive district title (after sitting out the 1985 contest). To show you just how easy it was, the *Daniel Boone Chorus* (later the *Ambassadors of Harmony*) of St. Charles finished in third place with only 68 singers on the risers. *HOA* had 90. The *Harmony Hawks* of Cedar Rapids were in second place.

After battling the surging *Gateway City Slickers* of St. Charles to a tie in the Friday evening semifinals, our own *K. C. Connection* pulled ahead in the finals on Saturday evening to finish in front by a comfortable margin of 33 points. Members were **Rod Rule** (tenor), **Wayne Lankenau** (lead), **Rich Huyck** (baritone), and **Larry Wilson** (bass).

Oh, yes, *Harmonotes* finished in second place behind **Jerry Easter’s** *Pride Piper*, the Cedar Rapids chapter bulletin, in the district contest.

FORTY YEARS AGO: NOVEMBER, 1966

I never heard them, but I’ve read a lot about a piano duet consisting of two *HOA* members, **Percy Franks** and **Joe Stern**, who called themselves the *Four Hands of Harmony* and frequently appeared on our shows. There’s a brief item in this issue reporting that Percy had been admitted to St. Mary’s Hospital where the staff was having a hard time holding him down so he could recover. The item announced that there was a demand for blood for Percy and that members should consider making a donation. I’m sure **Ron Abel** knows the twosome really well; maybe he can provide some elaboration for the next column. *How about it, Ron?* ♥

LIMERICKS



OLD

The following Barbershop verses appeared in a pamphlet distributed by PROBE many years ago entitled, “Limericks Unlimited,” as well as some of the last *Harmonotes* issues edited by International champion editor Wade Dexter.

“Play ball,” the whole chorus exploded
To victory loudly devoted.
But just guess how come
They scored not a run,
Because all the basses were loaded.

— Steve Harris

There was a quartet from Manhattan
Whose sound was as smooth as pure satin.
But their scores were so low
‘Cause the judge didn’t know
They were singing their music in Latin.

— Tom Halley

MORE LIMERICKS NEXT MONTH!



Recollections Of A Veteran Society MC by Dan Henry Bowser



DAN HENRY

It's been fun. Even more than that, it's an absolute delight

and honor to be Master of Ceremonies at an international contest session. Because I accepted that invitation 12 years in a row and a few times after that, *Harmonotes* asked for some lines describing things remembered that are sheer joy and things that weren't. Fortunately, there were many more of the joyous variety. I'll wrap up this discourse with those. But first, the unexpected.

I think it was at New Orleans in '71. The contest is going along well, when suddenly, while a quartet is performing, "bam bam bam" from overhead, the result of a bit of miscommunication between the city, the convention bureau and contracted roofers. All of those parties had to be consulted in order to resolve the problem. The unexpected: "OK, MC, fill." (Gulp!) After a half an hour of the "Ol' Dan Show", the contest continued.

At Atlanta in '72. **Forey Haynes** MC'd an early session; Ol' Dan is scheduled later in the contest. You can recall men's hairstyles in those times, right? Barbers went out of business. Forey tried to get the attention of an usher, who was facing away from the podium, with long hair flowing down the back. So, Forey says, "Ma'am..." and was visibly shocked

when the person spun around, revealing a thoroughly insulted male type. Well, you talk about trouble! ALL the ushers, many with similar hairdos, decided to be insulted as well and threatened to walk out and not return. Lots of placating words later from our Society personnel resulted in the easing of tensions, but an absolute edict was issued to the rest of the MC's. The unexpected: absolutely no beatnik, hippie or redneck jokes! Guess which MC immediately lost most of his material.

"Will the ushers please close the doors?"

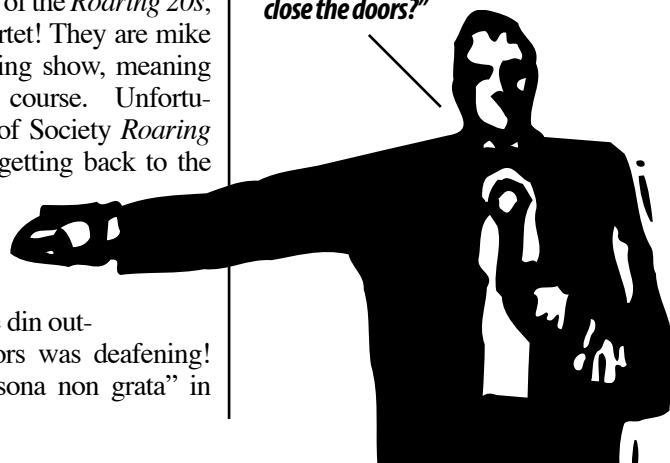
You've heard this enough times to be sick of it. The phrase began right here in K.C. in 1962, when the late chapter president and International convention chairman, **C.V. "Pete" Peterson**, MC'd the opening session in Municipal Auditorium. This stopped late arrivers in the hallways so the contest could continue on time, a plan immensely important to Pete. Obviously, the phrase stuck. In 1968 when I said those words, the timing couldn't have been worse. It was in Cincy, hometown of the *Roaring 20s*, a great comedy quartet! They are mike testers for the evening show, meaning they're first up, of course. Unfortunately, a whole lot of Society *Roaring 20s* fans were late getting back to the auditorium. After a long delay, I was instructed to blurt out the phrase.

The unexpected: the din outside the closed doors was deafening! Guess who is "persona non grata" in Cincy to this day.

Here's an "unexpected" for ya. The rope that opens and closes the stage curtain broke! No curtain, no contest. "MC, fill while the rope is re-strung!" I believe it was in Atlantic City in '70, but where and when is unimportant. This is a happy memory. I had learned it's much better to leave the podium with unused material rather than be caught short, so I had a ton of stuff, including a huge stack of Hallmark's cards with really funny, laugh-out-loud punch lines. It was my pleasure to be a successful stand up comic for 20 minutes straight!

Now for the sheer joy. An international contest's back stage area singularly offers the opportunity to meet every contestant, to see the thrills created by the awarding of medals and trophies, and to rub shoulders with legendary singers and Society personnel you've always wanted to know personally. I loved it, even the unexpected. *Thanks for asking, Harmonotes!* ♥

"Will the ushers please close the doors?"



Dec. 2 Holiday Show Adds ZING!

Just seven weeks ago, *ZING!* claimed 5th place at their annual *Sweet Adeline International* competition held in Las Vegas. It was their fifth International competition together, climbing from 13th a year ago, and 22nd in 2004. *ZING!* was the Region 7 Quartet Champion in 2002, 2003, 2004 and 2005.

All of us at HOA look forward to *ZING!* members **Michelle Hunget**, **Susan Ives**, **LaDonna Cheatham** and **Melynnie Williams** appearing at the upcoming Holiday Show, and to hearing the joy they feel when they *Zing!* ♥



Mystery Category - Part I

by Bruce Wenner, MUS judge candidate



WENNER

This chorus has been to many contests and many judging evaluations. We all have a pretty good idea of where the judges are coming from in two of the three categories. **Singing?** He's looking for tuning, vocal quality, unit sound, expansion, right? **Presentation?** Entertainment value, audience rapport, expressiveness, visual/vocal agreement, believability, wouldn't you expect? **Now – how about Music?** Seems to be wrapped up in a mysterious fog, doesn't it? Is it the old arrangement category with 100 points this time around? We suspect there's more to it than that; let's find out how much more.

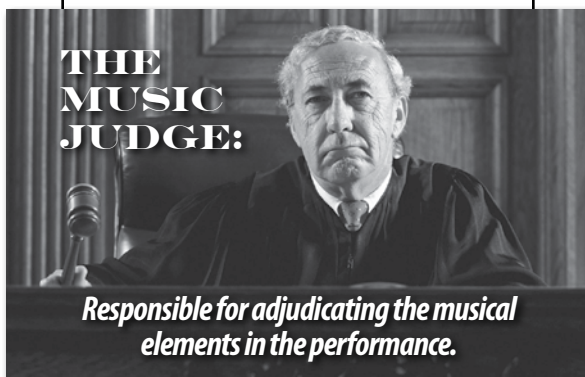
When the MUS judge shows up at evaluations, he'll start with some variation on the following nutshell description from the Category Description: "Music is defined as the song and arrangement, as performed. The Music Category judges the suitability of the material to the barbershop style and the performer's musicianship in bringing the song and arrangement to life. The Music judge is responsible for adjudicating the musical elements in the performance. He judges the extent to which the musical performance displays the hallmarks of the barbershop style and the degree to which the musical performance demonstrates an artistic sensitivity to the music's primary theme."

Okay – how does this translate into a MUS score for our chorus? Well, almost all of our score comes from five performance elements: **1. Consonance; 2. Theme; 3. Embellishment; 4. Delivery; 5. Execution.** Let's look at how the MUS judge evaluates us in these five areas.

Consonance: "the degree to which an ensemble produces a good-quality,

locked, ringing, unit sound." (Here and later, phrases in quotes are taken from the MUS Category Description.) Sounds a lot like SNG, but it's tempered by two other factors. First, the arrangement has a big effect on consonance, and the MUS judge is zeroed in on that aspect (more about this next month). Second, this is only one of five performance elements to the MUS judge. For this element the MUS judge will award an A score for a performance that is "consistently consonant", and a B score for one that is "effectively consonant."

Theme: the principal musical element of the song. "Auld Lang Syne" has a lyric theme, so the MUS judge is evaluating the degree to which the chorus "enhances the message by highlighting



the lyric's critical words and phrases." "Runnin' Wild," on the other hand, has a rhythm theme for most of the song (although the intro has a harmony theme). This time the MUS guy is looking for "precision, clear articulation, appropriately chosen and well-defined tempi and tempo changes, and accurate execution of rhythms." Here we get an A score for a "continuous theme" and a B for an "effective theme."

Embellishment: "the performer's accuracy and musicality in executing embellishments to support the theme of the song." We get an A for "artistic embellishment" and B for just "tasteful embellishment." In ALS, we need to support the lyric theme with artistic use of embellishments, such as the echoes

"mem'ries of you" and "Lang Syne." In RW, the MUS judge is looking for enhancement of the rhythm theme with rhythmic propellants such as the bass pickups "I'm sayin'", "oh baby", or the echo "I'm goin'" in the harmony parts. Remember how our MUS coach, **Kevin Keller**, has urged us to make the most of the embellishments?

Delivery: "the musicality with which the elements of the song are rendered." "Sensitive delivery" is worth a B score for this element, whereas you get an A for "artistic delivery." For a song with a lyric theme like ALS, the MUS judge "evaluates how the momentum, flow, and contour of phrases support and define the lyric's climactic moments" and "the use of dynamic levels and vocal color to support the development of the song's theme." In a rhythm number like RW, the MUS judge "evaluates the musicality displayed in the execution of tempos and rhythms. Tempos that are too fast or too slow for artistic execution, or are not evenly kept, will result in a reduced Music score." Recall what we heard from Judge **Don Gray** in our MUS evaluation regarding our tempo in RW – we were taking it at a fast tempo and the listener lost some of the words. So, to improve our score here, we either have to work harder on articulation at the fast tempo or slow it down just enough to improve our articulation while keeping the drive.

Execution: "the extent to which the ensemble performs accurately as a unit." A B score is given for "good execution," an A for "excellent execution." This one is pretty straightforward to Joe Barber-shopper. "Well-executed music has accurate harmony and rhythm, steady tempi, clean synchronization, matched word sounds, and clear articulation." It's in this arena that we hear from the MUS judge that we didn't lock this chord or we were a little out of synch on that attack. He is flagging every one of these,



especially while listening to a chorus that is performing as well as *HOA*.

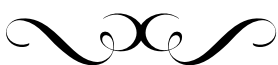
That's where our MUS score comes from – a composite of estimated scores of these five performance elements. The Category Description actually has more to say about putting them together in describing a mid-A score, where we want to be, and an A- score, which is where we are now.

"A performance earning a mid-range A score (around 90 points) features an outstanding mastery of the musical elements, resulting in an excellent performance. The harmony is wonderfully consonant, ringing, and pleasing, reflecting excellent intonation and proper balance. The embellishments artistically support the song's theme. The delivery is marked by superb musicality. The musical elements are executed with great accuracy. The song is sung from the heart, and its theme is communicated throughout, resulting in the listener's total involvement. There are almost no distractions. The music is extremely well-suited to the performers." Wouldn't it be nice to be in that place as a chorus!

Here's where we are. "In a performance at the low end of the A range, occasional distractions can occur. The performer's technique may be somewhat distracting and the display of musicality somewhat inconsistent." That's us. Further, "Distinguishing differences between A and B levels often has to do with consistency and sensitivity of performance." We're scoring A-, not B's, so we're clearing this hurdle.

That's it; that's how we get our MUS score. Almost. "Hold on," you might be saying. "Isn't *ARRANGEMENT* part of the MUS score?"

The answer is *yes*. Stay tuned for Part II next month. ♥



Vocal Production and the Barbershop Quartet



Written by Ben Ayling, Bass of the 1991 International Quartet Champion, *The Ritz*. Reprint permission provided by *On The QT* Quartet Publication of the Barbershop Harmony Society

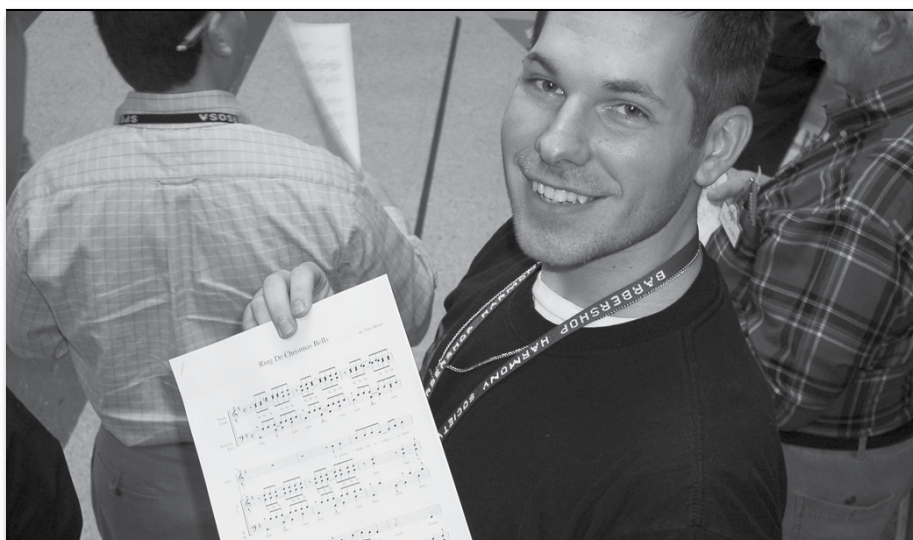
As both a university teacher in choral music and a gold medalist, I'm often asked how the vocal production in barbershop quartet singing is similar or dissimilar to that of choral vocal production for the concert stage. Possibly, the better question may be whether it should be similar or dissimilar.

Once, I had the pleasure of spending a few days with the late **Moses Hogan**. At that time, he was 43 years old, the conductor of the most respected performance choir of spirituals, and the foremost living arranger of spirituals in America. I asked him about his view of vocal production as it applied to his style of music. He said, "We have become more sophisticated over time. We've learned so much about how to sing better so why shouldn't we incorporate this better technique into our style of singing?"

I came away from that conversation thinking about how the same is true

in singing the barbershop style. We have learned so much and to not use this knowledge to make better sounds would be cheating the style of becoming a more viable art form. I am the first in line to want to keep it barbershop and I am also most excited to hear better quartets sing with better technique with each passing year.

Technique is technique. It is to be learned so as to add to one's palate of colors and skills. As performers, we need to be willing to stretch ourselves so as to create skills that allow us to sing in different ways for varied situations and styles. As a studio singer of commercials and jingles, I found that there was no such thing as too much technique. Listen, listen, listen! Learn from those great singers from other quartets as well as those from other styles. Be the best kind of vocal thief by steeling from the best and making it your own. Take voice lessons and above all, practice. ♥



Above: Chris Smith, a new member with HOA, accepted the challenge to help all the chorus singers by taking a handwritten arrangement and laying it out with good software to make it "easy to read, learn and sing." Thanks for the clean spots, Chris, and for helping lead the chapter members in improving our singing! Photo courtesy of Don Fuson

Trails West Chili Supper: "Full and Entertaining" by Jim Porter



PORTER

The fellowship hall at Olathe Bible Church was filled Saturday evening, Oct. 21, as 50 pots of chili were prepared by the men of the *Olathe Trails West Barber-shop Chorus* and their wives. About 250 eager fans of barbershop gathered to sample recipes ranging from the mild to four-alarm hot. It was time for their annual chili festival. All were free to sample the many offerings, which were not identified as mild or hot; you had to take your chances! There certainly was plenty to eat; all ate and were satisfied.



Among those attending was our own **Sal Iannazzo**, who told me that back in the 1960s, HOA had one man who really enjoyed chili and once a year prepared enough for all comers. HOA had a similar gathering. For the old timers among us, this evening would surely bring back fond memories. A handful of HOA men were on hand for the evening including **Jim Bagby** and his wife, **Joann**. One of the guest quartets was a new foursome from our chapter, *Ten Thousand Harmonies*, with **Marlin Weidler** (tenor), **Carl Turlin** (lead), **Bruce Marston** (bass) and **Don Fuson** (bari). Don did double duty as he also sang with *Homeward Bound*, a quartet from the *Overland Stage* chapter.

After supper, the *Trails West* chapter put on its annual show with a new director and 20 singers. My wife and I last attended this event two years ago. Back then the show was rather short with the chorus doing only a couple songs. This time, they led off with a six-song package; *Homeward Bound*

performed two songs; their chapter quartet, *Wagon Masters*, sang two leading up to intermission. The chorus then returned in their dress uniforms for a set of four spiritual songs, followed by *Ten Thousand Harmonies* with two, then the junior quartet champions, *Almost Famous*, from our spring show, came with a set of three songs. Following was another chapter quartet, *Boyz Night Out*, with a threesome, and the chorus closed the show with a three-song set. All in all, it was a full and entertaining evening. All agreed that the new director, **Mike Rowland**, is bringing this chapter up to a higher level; this show was the best one they've done in memory.

The Wagon Masters is the oldest continuous quartet in the Olathe chapter, having started in 1975. The present foursome has a new baritone, **John Kunkel**; their longtime baritone passed on in the past year. Their other quartet, *Boyz Night Out*, has chapter founder **Russ Craig** singing tenor.

Those who attended our spring show would remember *Almost Famous*, the boys from Pioneer Trail Middle School in Olathe (the bass now in high school), who sang their contest winning song "Under the Boardwalk", with the little, blond tenor, **Madison Jordan**, hamming it up, pushing aside the much taller lead, **Brandon Vix**, to steal the limelight. I can see him mixing it up with the **Fortino** boys right now! As for *Ten Thousand Harmonies*, I look forward to hearing them perform in one of our future shows! They did a good job singing "Precious Lord" and "Love At Home" and received a nice round of applause from an appreciative audience.

All in all, it was a wonderful Saturday evening with a great bunch of people. They do it every year in October, so plan to join the fun and good eating next year! ♥

The Time Is NOW

by Dick Korek, Marketing & P.R. Vice-President



KOREK

Now is the perfect time for all members of HOA to make a list of potential sponsors and donors. You provide the name, position and phone number and the marketing team will make the contact.

Using you as a referral can be important. Most successful companies have a sense of urgency about supporting local groups that contribute their talents to the community.

Consider what HOA "contributes" to the community:

- ✓ HOA offers an opportunity for men of all ages to develop the skill to sing four-part a cappella harmony
- ✓ Members improve self-confidence
- ✓ Members embrace the discipline required of a "performer"
- ✓ Opportunities for individuals to perform for audiences in the thousands
- ✓ Offers teachers and students the opportunity to learn barbershop-style harmony thru annual workshops
- ✓ Uses their talents to raise money for Children's Mercy Hospital and the Salvation Army
- ✓ Are ambassadors of Kansas City at frequent Barbershop Harmony Society events throughout the country

The marketing team will include you in the call if you wish. NOW is the perfect time to make the contacts before the end of the year! Get the information to me anytime.

Thanks to **Alex Scott** for bringing McDonald's into the fold! ♥

FACT: Did you know that Frank Sinatra and Cary Grant turned down the role of Harold Hill for the "Music Man" movie?

Chapter Development: Wondering About 2007? Then Take Our Survey Seriously

by Stew Grosser, Membership Chairman



There should be no doubt that our music team is determined to improve our singing and performing skills. This, of course, should lead to higher competition scores. That is the goal of our music leaders, who work hard for our improvement every rehearsal.

In the last three years, we have improved but are not moving up in chorus standings. Questions are: Do we need more rehearsal time? Do we need more coaching? What about having smaller group sessions after rehearsal? Are we all doing the necessary practicing at home? The possibilities can go on, yet, improvement may mean a raising of the bar in some manner. The question comes down to what changes will it mean? Are we all willing to accept the challenge of changes to reach certain goals?

In the very near future, a survey designed for members of the Kansas City Chapter will be sent out. There is a big importance put on this survey from your board, your music team and administration. We want to know your true feelings about singing and what you would be willing to work for as it applies to performance and competition. Remember, the survey will not reveal your identity unless you decide otherwise.

Here are suggestions for the survey:

1. After receiving your survey, please read it thoroughly. Read it again, thinking about your responses and if the questions are clear to you. Do not begin filling in answers.
2. On separate paper, write down your thoughts to questions that might have you thinking different points of view. Take the rest of the day to think about the survey.



The next day complete the survey and mail it. The survey was designed in a professional manner for all members to answer, complete and return in a timely manner. The results of the survey are designed to be a reflection of all our members. ♥

We Want To Know!

by Tony Strub, HOA President



As you just read in **Stew Grosser's** article, in early November each member of our chapter will be mailed a survey

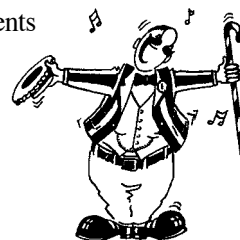
designed to obtain important information about the feelings, concerns, and our personal commitment to the mission of *HOA*. It is our hope that you will fill out the survey and return it in the stamped envelope provided as soon as possible. The survey is designed to be anonymous. Analysis will be performed and the results given to the board of directors before the Dec. 11, 2006, board meeting.

Our membership is the essence of our chapter. We want to know what you think. We want to avoid making decisions solely from the perspective of individuals or groups who are in positions of responsibility. We would like to be confident that our decisions truly reflect the feelings of our members and the mission of our chapter.

On behalf of our membership, the music team, and the board of directors, I thank **Betsy Stewart**, whose profession is the design and analysis of surveys, for donating her time and expertise to assist our chapter. This project will be a great help in our decision making and direction for the future. ♥

13 Year Old Fortino To Sing At 2007 KMEA Convention

Anthony Fortino was selected to participate in the 160-voice Middle School Choir at the Kansas Music Educators Association Convention in Wichita this February. Anthony's audition tape was judged against submissions from across the state of Kansas. He was one of only two students chosen from his school. Anthony felt he had an advantage as a "veteran" barbershopper, having benefited from *HOA* coaching for more than 5 years now. For his audition tape, he sang "Dona Nobis Pacem" a cappella, which was challenging for the other students who were not used to staying in tune without accompaniment. The choir will perform in 4-part SATB harmony, with Anthony singing his favorite part: *bass*! ♥



New 2007 Chapter Officers And Chairmen For HOA

by Tony Strub, HOA President

The *Heart of America Chorus* is very fortunate to have some talented members who will replace officers and chairmen who have performed tremendously for several years.

Charles Ramirez has replaced **Brooke Meyers** as uniform chairman. Charles will be assisted in his work by **Bob Howard** and **Jim Kemper**.

Roy Manade will replace **Jerry Snyder** and assume the responsibility of sunshine chairman as of Jan. 1.

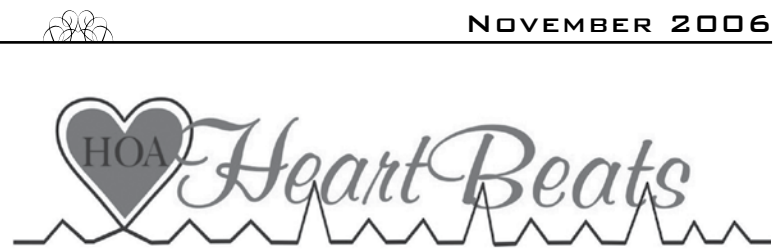
Bob Murphy will replace **Stew Grosser** as Vice President for Development and Membership.

Carter Combs will replace **Keith Schweer** as Vice President for Music and Performance.

Rick Foreman will be our new Chapter Secretary replacing **Kevin Tritsch**.

All of the new board officers will be attending COTS either Nov. 10 or Jan. 13 to learn more about their new job responsibilities and to get charged up and ready for 2007.

We wish to say *thank you and well done* to all of those who are leaving their posts. They have done a great service to our chapter and our society. ♥



Leaders Ready To Serve In 2007

by Eilene Campsey, Heartbeats President

Once again the *Heartbeats* have been busy since the last *Harmonotes* reading.

District competition in Wichita was magnificent. Wasn't *Quadrio* a wonderful experience? All of you who made snacks bags were your usual supportive selves. Special thanks go to the members of the Sweet Adelines who pitched in to help. Note has been taken of the peril of Cheetos!



CAMPSEY

Thanks to all the ladies who helped serve cider and snacks to the chorus members and their guests in October. Football night was a great success. There were Bears, Packers, Chiefs, and many other teams represented.

New adventures begin this month. The next *Heartbeat* meeting will be Nov. 14 at the church where the chorus rehearses— St. Peter's United Church of Christ. Several activities have been planned for this final *Heartbeat* meeting of the year. Election of 2007's officers will take place. Here is the slate of proposed officers:

President – **Eilene Campsey**

Vice President – **Jeffi Combs**

Secretary – **Margo Campsey**

Treasurer – **Sarah Fortino**

The ladies will also be making ornaments for the chorus during the Holiday Show. Here are a few things for each lady to prepare for the meeting. There will be a cookie swap. Bring two dozen of your favorite holiday cookies along with some copies of the recipe. We'll make our own cookbook! Also, our annual 'chinese' ornament exchange will take place. Just bring a unique ornament all wrapped for trading.

If you are not a current member of the *Heartbeats* please feel free to join us for our holiday celebration. All supporters of the chorus and its members are welcome. See you on the 14th! ♥



At the Nov. 14 meeting, each Heartbeat member is asked to bring two dozen of your favorite holiday cookies along with some copies of the recipe. We'll ring in the season by creating our own cookbook!