

Miami-Shelby is a Chapter of the Barbershop Harmony Society's Johnny Appleseed District

B all you can B!

By Prez Bob Moore



Bob Moore

Well, we did it! At least it is close enough for hand grenades and making it into the top 10 of all the chorus' that competed in the Johnny Appleseed District is confirmation that we are doing some things right. Congratulations on making the challenge that I presented in January when my first article stated that making a B grade in the chorus competition was something for us to strive for.

Thanks to Dick Baker for all his hard work and I think that thanks are also needed for our favorite "bimbo". Just so the wives' reading this don't get the wrong idea, Jim Riley has been leading us with warm-ups that he gathered at Applecorp (Bimbo was one of them, have you significant other sing it for ya sometime!) and it has been a good addition to our routine at the beginning of each practice. Thanks also to Bob Morehead for making the trip to Piqua several times over the summer. I think his influence on all of us is good, but I think it also confirms what Mr. Baker is trying to drill into us each week.

I think it would good for us to make the trip to Charleston, WV for the district chorus contest. Of course I say that with a conflict in my schedule that will not allow me to attend! But I think if we make the commitment early to give it a shot that we look at options at getting the remainder the chorus to Charleston.

The show continues to be a priority for all of us and I encourage you to get a CD from Steve McCall to have something to sing along with and help you remember the words. The show will now be "staged" from this point forward at practice and having the music and the WORDS memorized is now paramount. Yes, it is time to cram for the finals in Barbershop class kids, so don't let Professor Baker down! Your attendance from this point forward is also a thing of importance, so get here on time and be prepared to sing!

This is the time of year that we have been working so hard to perform for. It is a lot of work, but please remember to make it fun for yourself and get the most out of your hobby! Remember to smile and have fun!

**Chorus
 Contest
 Results
 - Both Divisions
 Combined**



Independence The Men of Independence	870	72.5
Defiance Northwesternaires	865	72.1
Canton Hall of Fame Chorus	838	69.8
Clarksburg-Fairmont Mountainaires	808	67.3
Cincinnati Delta Kings	799	66.8
Akron Derbytown Chorus	795	66.2
Maumee Valley Seaway Commanders	793	66.1
Mansfield Fun Center Chordsmen	782	65.2
Zanesville Y City Chorus	756	63
Miami-Shelby Melody Men	751	62.6
Pittsburgh Metro Steel City Harmonizers	751	62.6
Shenango Valley Penn-Ohio Singers	747	62.2
Greater Kanawha Valley Kanawha Kordsmen	684	57
Cleveland West Suburban Tower City Chorus	661	55.1
Elyria Cascade Chordsmen	653	54.4
Eastern Cabell County The Thunder Tones	643	53.6
Beaver Valley King Beaver Chorus	579	48.2

2005 Western Division Contest Comments

Randy Stringfellow (FWD) – Presentation Category

I'll Be In My Dixie Home Tomorrow

The first thing he mentioned was the predominate Lead – Bari sound
He could not discern the Bass He commented on the loss of balance between the voice parts
He noted that there was some semblance of a “visual” plan
He noted that all eyes didn't follow gesture; i.e., some didn't look at their watch
He noted that the plan was appropriate but to mechanical by many members
He asked that we remember four steps; prep, landing, end and release
He noted that many lacked any facial expression to support the gestures and moves

The Song Is Ended

He reiterated his comments on the predominate Lead – Bari sound
He commented on “choppy” singing without a flow
He suggested we employ a “musical” team to work on expression

Rod Sgrignoli (RMD) – Music Category

I'll Be In My Dixie Home Tomorrow

He started with comment about ‘consonants’
He suggested that we needed more freedom in the basses (I don't recall the context)
He said at times we sang beautifully but then we would revert to “gang singing”
He noted sync problems left to right He noted that we lost sound on “choo-choo”

The Song is Ended

He noted that at times we had some real nice singing going on
On the word, “splendid” we had Lead – Bari sync problems
Our “to soon” echo was done to quickly for his liking
He noted that the low Bass parts worked well – they weren't to dark
He noted that we got “muddy” on the word, “dawn” He thought the “dynamics” plan was good
He asked for a bigger ending sound for the power tag of this song

Dan Signor (NED) - Singing Category

I'll Be In My Dixie Home Tomorrow

He opened his remarks by explaining the wide range of marks between he and Joe Liles may have
 been the result of each being more extreme and that the true balance was more in the middle of the
 range with regard to in tune singing (JL) versus sync problems (DS)
He complimented the chorus on not over singing He noted good ringing chords and good support
He also commented on voice part balance
He noted lots of Lead and that the Basses were not able to keep up.
He spent some considerable time discussing a “1-2-3-4” technique he uses
The loudest voice part: Lead (1) with Bass slightly quieter (2) followed by Bari (3) and Tenor (4)
He noted that the lead section was very nice and sang in tune
He asked that the Bass section add more ping using the “bubble” technique (Dick will show you)
In one demonstration he used the “bubble” followed by a “Weee” and then a vowel
He noted one spot where it sounded to him like the Leads were not in the chorus (don't remember spot)

The Song is Ended

He noted that the Leads were too strong in some spots He noted a Bari over singing
He noted spots where Bari's were too predominant He praised some “lush” singing in spots
He noted some “darkness” in spots in this song He liked our treatment of the last chord of the song

Interested in ways others learn their music?

Learning your part...??

Learning Notes and Words using a Recording

These days we often work on notes and words by listening to a recording purchased from the Society or recorded at a rehearsal. Sometimes chorus organizations also provide auditory learning aids. Here are some pointers to make this learning method as productive and useful as possible.

Preparation: Cultivate Familiarity

a.. Care about doing the best you can do. The intention to do well increases the quality of your attention. Attention to the task is a major determiner of success.

b.. Listen to the selection all the way through in order to get a sense of the whole. Listen for the song's structure, its melodic line, its harmonic pattern, its word meanings, its word sounds, and its emotional content. Imagine body expression that matches what you hear.

c.. Find an efficient way of returning to the song's beginning point: one song per tape, counting the time to rewind, taping in both directions, etc.

Repetition: Establishing Neural Pathways

a.. Listen without singing until each note as it comes, is not surprising but expected.

b.. See the rise and fall of the notes as you hear them. Move your hand up and down to the notes' rise and fall. Watch the music if appropriate.

c.. When each note is expected before you hear it, start to sing along softly so that the recording predominates. Continue this way until your voice matches the words and notes of the recording. Repeat until every word sound, note and breath is the same.

d.. Attend to tempo, quality, and volume so that the recording is leading your learning and your voice is "inside" the sound of the recording. Follow rather than lead.

e.. Now start turning the balance control to begin eliminating your part and hearing more and more of the other parts. If your player has no balance control, use a headset and place the earphone away from your ear.

Make Time your Friend

a.. Work in a time frame of 10-15 minutes at a time. Stay within your attention span time. Work at it often. Several times a day works well, but don't miss a day if you can help it.

b.. Recognize that your brain is working on this task unconsciously as well as unconsciously. You will notice progress between session.

c.. Decide to use as much time as you need. Some are faster, some slower at this skill. Take the time and be content with it. You will probably get faster at it over time.

Other Options to Consider

a.. Listen to small sections and memorize them one at a time.

b.. Use the repeat function of a CD player or Mini-disc player.

c.. Deal with subsequent changes to the original by understanding and accepting the reasons for the change and relating the change to the original.

d.. Eventually, sing your part while audiating the other parts. (Hearing them in your mind.)

e.. From time to time, sing with the music to give yourself a visual check.

f.. Cultivate patience with yourself to persist and achieve success. Set aside any frustrations you might feel and choose to be aware of your own progress.

g.. Write out the words by hand to assist in memorization.

Contributed by Dr. Dave Anderson for the Gentlemen of Fortune

Walter Dods,
Former Bass, Easy Street Quartet (retired)
Edinburgh, Scotland
<http://www.harmonize.com/EasyStreet/>

Thanks, Walter, for posting this. The whole point is that your part supports (is secondary to) the ensemble, and the ensemble in turn is secondary to the SONG.

Continued on next page....

Learning Your Music.... Continued from page 3

It also helps to come to agreement whether the melody, the lyrics, or the rhythm is uppermost in importance. If it's rhythm, and there are sixteenth-note pickups, then there won't be time enough to say the whole syllable if it's got a diphthong or sung consonant. If rhythm comes first, RYTHM COMES FIRST.

Tom in Cincy

"Tom Emmert" fclef@zoomtown.com

In response to all these posts about learning parts, ... I was a music education major for 2 years at the Hartt School of music where some of the best music educators in the country teach. The first thing you learn when you are a Music Ed major is fundamentals of teaching and your first project is teaching a rote song. Now I am going to say this first before anything else ... These are my views and no one has to agree with them but they are more than welcome to.

Rote song teaching is the most basic and most effective way proven to teach music. It is not just audial but can be. It is visual in the fact that the teacher can use their hand to direct the student in the line of the song. Walter touched on this for a sentence but I think it deserves more than just that, no offense. Rote teaching as I said is the most basic and most effective way of teaching. It works for all ages and levels. My own quartet uses this method.

Most barbershoppers do not read music therefore they use learning tapes, which has also been stated already. Walter also stated that singing the whole song over and over again is a good method. I must disagree. I find that the whole song may be too much for a person's brain to comprehend at one time. And Walter also stated (not trying to attack you or anything. You had many good thoughts) that you should only work for 10-15 minutes. Well if most songs are 3 to 4 minutes if you are talking about a ballad lets say. So by the time you are done with that time frame you have only listened to the song 3 or 4 times. That does not help in the learning process because by the time the song is done you have forgotten how the beginning sounded. Rote teaching is taking a small section (a phrase) and learning that and then learning the next phrase and then putting them together. You still need to do it in time frames that work with your attention

span. A goal for the practice session should also be set. You should say to yourself... I want to learn this much of the song today... And that's all you learn. You have more time to do the rest. It may take you 4 or 5 or even 6 days to learn a song, but if you learn it and really know it then you won't have trouble recalling it ever again. Set your mind to learning a section and that section only. If you move to another section then you might not fully recall the previous. And you should do this a few times a day. If you only have a short time to practice so be it. If you have more time, wonderful. The important thing is to keep your goal in mind. Remember you are part of an ensemble and there are at least 3 other people if not more depending on you knowing your part cold when you come back to the next rehearsal. My quartet had an evaluation after a contest with Jeff Selano (bass of Riptide) and he is the one that put this idea in my head. He said since they were so far spread out that when they got together they needed to make the most of the time they had together so the 6 days they weren't in rehearsal he was busting his but learning his music cold so that when he went back to rehearsal he didn't make a mistake. He felt like he would be letting the other three down if he didn't come that prepared. Now that may be a little over the top for some but I think it is a good point to make.

Anyway, ... I think I have rambled on long enough however you learn your music, remember that you need to set a goal and stick to it. No more no less. And when you go back to work the next section, you can review the last section once or twice. Then put them together. I found that this worked for children as young as 2 and worked for adults as old as 80. I would love to hear how this works for anyone who tries it and if you would like more details on it please email me.

Tony Nasto

Tenor of Men in Black

2005 International Collegiate Quartet Champion

www.meninblackquartet.com



BBLT's Dale, Bill, Don, & Gary Perform at Guest Night

This is provided by Doug and Judy MacKellar.

I am Thankful:

FOR THE WIFE
WHO SAYS IT'S HOT DOGS TONIGHT,
BECAUSE SHE IS HOME WITH ME,
AND NOT OUT WITH SOMEONE ELSE.

FOR THE HUSBAND
WHO IS ON THE SOFA
BEING A COUCH POTATO,
BECAUSE HE IS HOME WITH ME
AND NOT OUT AT THE BARS.

FOR THE TEENAGER
WHO IS COMPLAINING ABOUT DOING DISHES
BECAUSE IT MEANS SHE IS AT HOME,
NOT ON THE STREETS.

FOR THE TAXES I PAY
BECAUSE IT MEANS
I AM EMPLOYED.

FOR THE MESS TO CLEAN AFTER A PARTY
BECAUSE IT MEANS I HAVE
BEEN SURROUNDED BY FRIENDS.

FOR THE CLOTHES THAT FIT A LITTLE TOO SNUG
BECAUSE IT MEANS
I HAVE ENOUGH TO EAT.

FOR MY SHADOW THAT WATCHES ME WORK
BECAUSE IT MEANS
I AM OUT IN THE SUNSHINE

FOR A LAWN THAT NEEDS MOWING,
WINDOWS THAT NEED CLEANING,
AND GUTTERS THAT NEED FIXING
BECAUSE IT MEANS I HAVE A HOME.

FOR ALL THE COMPLAINING
I HEAR ABOUT THE GOVERNMENT
BECAUSE IT MEANS
WE HAVE FREEDOM OF SPEECH..

FOR THE PARKING SPOT
I FIND AT THE FAR END OF THE PARKING LOT
BECAUSE IT MEANS I AM CAPABLE OF WALKING
AND I HAVE BEEN BLESSED WITH
TRANSPORTATION.

FOR MY HUGE HEATING BILL
BECAUSE IT MEANS
I AM WARM.

FOR THE LADY BEHIND ME IN CHURCH
WHO SINGS OFF KEY
BECAUSE IT MEANS
I CAN HEAR.

FOR THE PILE OF LAUNDRY AND IRONING
BECAUSE IT MEANS
I HAVE CLOTHES TO WEAR.

FOR WEARINESS AND ACHING MUSCLES
AT THE END OF THE DAY
BECAUSE IT MEANS I HAVE BEEN
CAPABLE OF WORKING HARD.

FOR THE ALARM THAT GOES OFF
IN THE EARLY MORNING HOURS
BECAUSE IT MEANS I AM ALIVE.

AND FINALLY, FOR TOO MUCH E-MAIL
BECAUSE IT MEANS I HAVE
FRIENDS WHO ARE THINKING OF ME.

Live well, Laugh often, & Love with all of your heart!

Tuesdays, 7:30 PM Greene Street Methodist Miami Shelby Chapter Be There!!

Chapter fund raiser

Hi all,

Realtime has been talking about the possibility of offering CDs to choruses and other groups for resale as a fund raiser. Basically we would give a healthy volume discount to groups who wanted to sell Realtime CDs to their people and pocket the difference.

Very early stage planning here, but if anyone's interested in being a guinea pig, please contact me privately.

Cheers, Tom

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Tom Metzger (tmetzger@gmail.com)
Husband of Kari, Father of Ryan
Bass singer, Realtime a cappella quartet -> <http://www.realtimequartet.com>
CASA Ambassador for British Columbia
Project Management, Make Technologies

Gem City Show Information:

First Ladies of Broadway

Saturday, October 29, 2005
2:00 PM and 7:00 PM
\$10.00 / \$15.00 tickets

The Masonic Temple
525 Riverview Avenue, Dayton, Ohio
For ticket information call 937-433-1014 or visit us online to print an order form

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The Gem City Chorus, current Region #4 First Place Champion and Sweet Adelines International 3rd Place Champion, will present their annual show, "First Ladies of Broadway" on Saturday, October 29 at the Masonic Temple (525 Riverview Avenue, Dayton, Ohio--across from the Dayton Art Institute).

This 2 hour Broadway showcase will feature music from Funny Girl, Gypsy, Hello Dolly, Anything Goes, and My Fair Lady. The show will also feature the talented men's quartet "Bustin Loose" and our very own quartets "Oasis" (current 5th place winner, Region #4) and "Latte" (current 1st place Quartet Champions, Region #4).

There will be two performances at 2:00 PM and 7:00 PM.  
Tickets range in price from \$15.00 for reserved seating to \$10.00 for general admission seating. To learn more visit <http://harmonize.com/gemcity/performances.htm> or order by phone by calling 937-433-1014.

**Miami-Shelby Chapter's  
51st Annual Show**

**November 18th & 19th**

**Featuring the Melody Men Chorus,  
Chapter Quartets, and You Bet**

**BE A PART OF JABS**

The Johnny Appleseed Barbershop Singers (JABS) is a barbershop chorus which was organized in 1978 for the purpose of promulgating barbershop singing on an international basis. Previous trips have included the countries of Romania, Germany, Iceland, Sweden, Austria, Switzerland, Australia, New Zealand, Scotland, Wales, Ireland, Hungary, Slovakia, Poland, The Czech Republic, Belgium, Luxembourg, The Netherlands and Italy.

Plans are currently underway to tour and sing in Greece and the Greek Islands in the fall of 2006. Previous travelers are given priority but new singers are being actively sought for this tour, ESPECIALLY TENORS. Reservations will be limited to full bus loads. Payments are made in stages and are refundable up to the point that we can retrieve your deposits made with airlines, hotels, etc.

For more information you can go to [www.harmonize.com/jabs](http://www.harmonize.com/jabs) or contact Jake Mandator ([mandator@sssnet.com](mailto:mandator@sssnet.com)), 1739 Radcliff NW, Massillon, OH, 44646, or 330-832-8240. The website is new so keep watching it for additional material and pictures of previous trips. Although the initial signup date is past, we will continue to take reservations. We already have 38 people signed up and we haven't even got our itinerary yet. As more details are known they will be posted on our website, the Cider Press and to those that have made their initial deposit.



**BOARD MINUTES  
MIAMI-SHELBY CHAPTER  
BARBERSHOP HARMONY SOCIETY  
SEPT. 13<sup>TH</sup>, 2005**

Pres. Bob Moore called the meeting to order. The roll was taken. Those present in addition to Pres. Moore were:

Dave Eleyet  
Denny Julien  
Jim Haley

Ken Crawford  
Fritz LeFever  
Bill Ganger

Jim Riley  
Art Wehneman  
Guest: Dick Baker

**SECRETARY'S MINUTES** The minutes of the two previous meetings were approved on a motion by Fritz LeFever and a second by Art Wehneman.

**TRESURER'S REPORT** The Treasurer's Report for August indicated receipts of \$2,681.00, Expenses of \$1,396.12, and a balance in all funds of \$10,742.04. A brief discussion was held concerning uniform changes (possibly new shirts and new shoes) with no action being taken.

**MEMBERSHIP VP** Denny want over the Guest Night schedule with the Board.

**MUSIC VP** There is still some concern on the part of the Show Committee as to the amount of new music for this years show. Bob suggested that the Music VP be made a part of the Show committee next year.

**DIRECTOR** Dick reported that we are scoring higher in contest competition. A brief discussion was held concerning going to the District Contest in Charleston WV. It was decided to take this to the Chorus.

Dick is still looking for a 2006 show quartet.

**PROGRAM COORDINATOR** A request was received from Newton High School to sing the National Anthem at a basketball game on Dec. 2nd 2005. Denny moved we accept. Ken Crawford seconded. Motion carried.

A request to sing at the Eaton Bicentennial , July 4<sup>th</sup>, 2006, was tabled until a later date.

**OLD BUSINESS** A motion was made by Jim Riley and seconded by Denny Julien to purchase Two riser sections including the 4th step and back rail. Motion carried.

There being nothing further a motion to adjourn was made by Denny Julien and seconded by Bill Ganger. Motion carried. Meeting adjourned.

Respectfully submitted, Dave Eleyet Secy.



**Dale, Dr. John, and  
Denny accompany  
guest, Dick Sigrist,  
2nd from left, at last  
week's guest night.**

### 2005 Chapter Officers

|                                      |                             |
|--------------------------------------|-----------------------------|
| President                            | Bob Moore                   |
| Secretary                            | Dave Eleyet                 |
| Treasurer                            | Ken Crawford                |
| VP Music                             | Jim Riley                   |
| VP Membership                        | Mark Reedy                  |
| Program Co-ordinator                 | Dave Maxson                 |
| Director of Public Relations         | Denny Julian                |
| Trustee 2005                         | Tim Parmenter               |
| Trustee 2005                         | Fritz Lefever               |
| Trustee 2006                         | Art Wehneman                |
| Trustee 2006                         | Jim Haley                   |
| Trustee 2007                         | Bill Ganger                 |
| Trustee 2007                         | Dan Black                   |
| Past President & District Delegate   | Stan Friedline              |
|                                      |                             |
| Show Chairman                        | Mark Reedy                  |
| Show Director                        | Dave Maxson                 |
| Service Chairman                     | Gordon Davis                |
| Music Librarian                      | Art Wehneman                |
| Quartet Contact                      | John Gearhardt              |
| Editor                               | Jim Moore                   |
| Bulletin Production/<br>Distribution | Jim Haley                   |
|                                      |                             |
| YMIH Chairman                        | Dale McKinney               |
| Director                             | Richard Baker               |
| Ass't Directors                      | Bob Moore<br>Brian Phillips |

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### Miami-Shelby Calendar

|        |     |       |                                            |
|--------|-----|-------|--------------------------------------------|
| Sep 20 | Tue | 7:30p | Rehearsal at Green Street Methodist Church |
| Sep 27 | Tue | 7:30p | Rehearsal at Green Street Methodist Church |
| Oct 3  | Mon | 7:00p | Board Meeting                              |
| Oct 4  | Tue | 7:30p | Rehearsal at Green Street Methodist Church |
| Oct 11 | Tue | 7:30p | Rehearsal at Green Street Methodist Church |
| Oct 15 | Sat |       | District Contest Charleston, WV            |
| Oct 18 | Tue | 7:30p | Rehearsal at Green Street Methodist Church |
| Oct 25 | Tue | 7:30p | Rehearsal at Green Street Methodist Church |
| Nov 1  | Tue | 7:30p | Rehearsal at Green Street Methodist Church |
| Nov 7  | Mon | 7:00p | Board Meeting                              |
| Nov 8  | Tue | 7:30p | Rehearsal at Green Street Methodist Church |
| Nov 15 | Tue | 7:30p | Rehearsal at Green Street Methodist Church |
| Nov 17 | Thu |       | Show Dress Rehearsal                       |
| Nov 18 | Fri |       | Chapter Show                               |
| Nov 19 | Sat |       | Chapter Show                               |

NotePaper is scheduled for distribution on the 2nd Tuesday of each month.



Miami-Shelby NotePaper  
 c/o Jim Moore  
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 West Milton, Ohio 45383-1135

melodymenchorus@earthlink.net  
<http://www.melodymenchorus.org>

