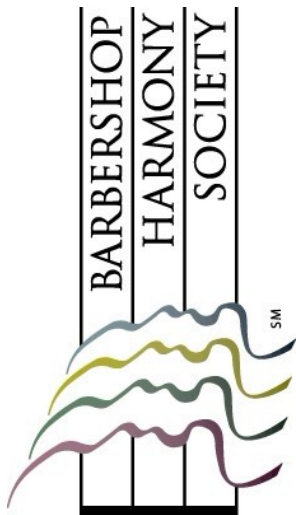


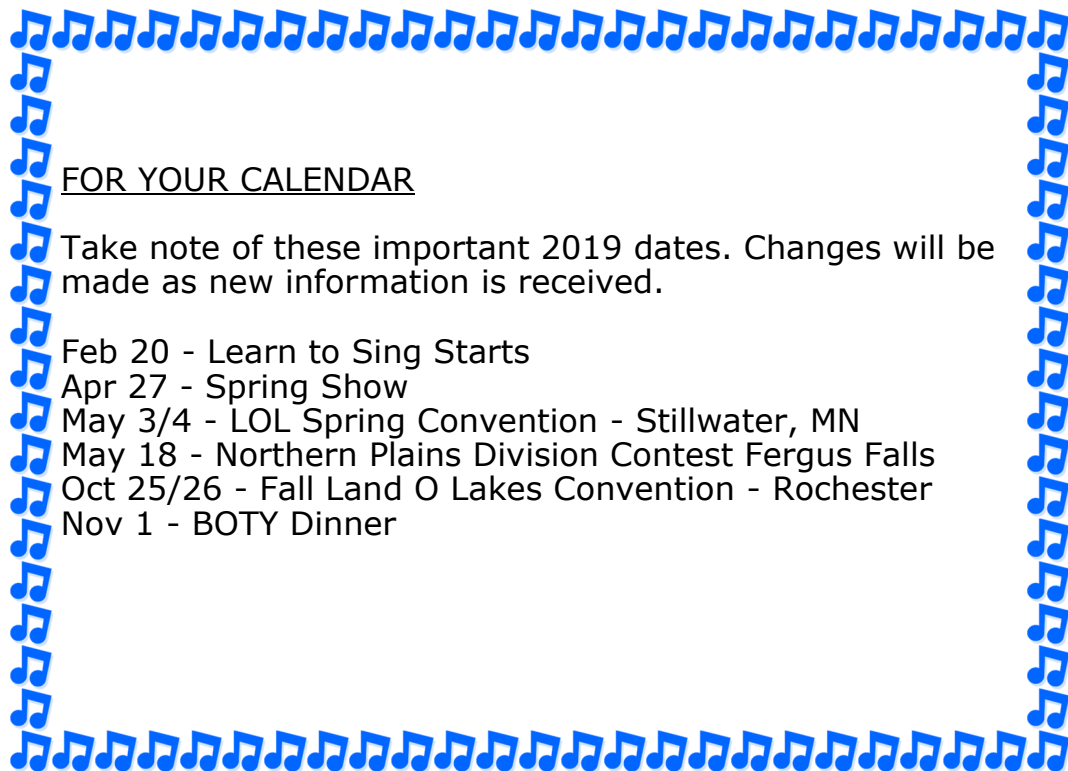


Notes 4 U

Winnipeg, Manitoba, Canada
Land O' Lakes, Barbershop Harmony Society
www.goldenchordsmen.com



27 February | Rehearsals - Wednesday 7:00 p.m. to 10:00 p.m. at St. Andrews United Church (basement) - 255 Oak Street | Issue 8- 2019



FOR YOUR CALENDAR

Take note of these important 2019 dates. Changes will be made as new information is received.

- Feb 20 - Learn to Sing Starts
- Apr 27 - Spring Show
- May 3/4 - LOL Spring Convention - Stillwater, MN
- May 18 - Northern Plains Division Contest Fergus Falls
- Oct 25/26 - Fall Land O Lakes Convention - Rochester
- Nov 1 - BOTY Dinner

Inside this issue:

Past, Present & Future

Please send any information for publication by **Saturday noon** to me at: rickimiles@shaw.ca

Thanks, Ricki ☺

March Birthdays:

- Bruce Wilton—March 2
- Paul Stein—March 4
- Gord Southam—March 4
- Jerry Moscovitch—March 5
- Gary Miles—March 7
- Herold Driedger—March 28



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27 February 2019

Rehearsal Schedule - February 27, 2019

LEARN TO SING BETTER PROGRAM WEEK 2

6:55 – 7:00	Assemble at chairs, get music ready Make sure guests have a “Buddy”
7:00 – 8:20	Warm-up Learn to sing better—Part 2 25 (?) min sectional—song 1 Sloop John B Review up to bar 33, next verse DO NOT go past bar 66 Everyone together on song 1
8:20-8:30	BREAK
8:30-8:45	Hooley
8:45-8:50	Imagine
8:50-9:00	Can You Feel The Love Tonight
9:00-9:15	Blue Moon 1 & 2
9:15-9:25	Under the Boardwalk
9:25 – 9:35	Daydream
9:35 – 9:45	White Cliffs of Dover
9:45	Business Meeting , Draw, Final Song, Cleanup...

Page 4 has repertoire lists current to February 6, 2019

Please have these songs with you at all rehearsals

If you don't have a Barber Pole Cat Pin, make sure you have your Barber Pole Cat Book (Volume 1) with you



Song Learning Method

(Easy, Accurate and Fast!)

The key to fast song learning is to use the brain efficiently. Notes and rhythms are learned in one area of the brain. Lyrics are learned in a completely different part of the brain. When picking up a new song, the brain is capable of reading notes, rhythms and lyrics all together by “cross-firing” rapidly from one brain area to the other. Though the brain can accomplish the task, it does not remember well when cross-firing.

Instead, a method that allows the brain to focus only on notes and rhythms, then separately on lyrics, uses brain power much more efficiently for purposes of memorization. Accurate song learning becomes easier and faster.

Method: balance the left and right channels of your stereo so your voice part on the learning recording is loud enough to be easily heard above the other 3 parts.

Listening Step—While following your voice part notes on the sheet music (if you do not read music, follow the notes visually by contour—do not read the words, follow the notes), listen to your part without singing 2 to 4 times through depending on difficulty. Listen extra times to places that seem tough or that do not seem to match what you see on the sheet music.

[The recording and sheet music are pre-checked and should match—if you do find an error, please notify the music committee.]

Doo-doo-doo Step—Sing “doo-doo-doo” on your part 2 to 4 times through. Follow the notes with your eyes (as well as your ears)—do not look at the words. Learn to match the pitches and rhythms of the learning recording. Set the recording louder than your “doo-ing” and let it lead your learning. Again, “doo” extra times on the tough places. If there’s a place too tough to get from the recording, see your section leader—do not “shrug-off” and rehearse mistakes. On the final doo-ing pass, set the sheet music aside and let the recording lead your ears to the right pitches and rhythms.

Muscle Memory Step—Stand and silently mime the song 2 to 4 times through with the recording. Breathe and support as if actually singing words and notes. Form vowels and consonants with lips and tongue as if you were singing a perfect rendition. Silently create the physical throat and larynx formations for accurate pitches and freely produced tone as if singing a perfect unison duet with the recorded voice. On the final muscle memory pass, set the sheet music aside and let the recording lead your ears to the right muscle memory patterns.

Full Singing Step—Put it all together and fully sing with the recording. Let the recording continue to lead your learning on the first run-through or two. Then, on successive reps, gradually shift the channel balance on the stereo until you are tuning your voice to the other three parts quartet-style.

[Sectional break-outs: First learning session 30 to 50 minutes depending on song length and difficulty. **Second “brush-up” session at next chapter meeting 15 to 25 minutes if needed.**]

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2019 Spring Show

So the final (as of February 6) song list for the spring show is:

Blue moon (17 bar ballad, full doo-wop)
Can You Feel the Love Tonight
Daydream
Harmony Collage
Hooley
I'm Feeling Fine
Imagine
Ob-La-Di, Ob-La-Da (L2SB)
Shenandoah
Sloop John B. (L2SB)
Under the Boardwalk

***** IMPORTANT***: The L2SB are the 2 songs selected for the Learn to Sing Better program and will be on the website and passed out next week**

PERFORMANCE REPERTOIRE

Group A: used in small performances & in annual show

Can You Feel the Love Tonight
Imagine
Shenandoah
Under the Boardwalk

Group B: used in small performances (with group A) using established script
These songs should be reviewed at home on a regular basis and will be included on a rotating basis into weekly rehearsals

Fun in Just one Lifetime
Hello Mary Lou
I'm Feeling Fine
Irish Blessing
When I'm 64

Group C: pool of songs used to fill performances when no quartets are available.
These songs **SHOULD** be reviewed at home on a regular basis and will be reviewed bi-weekly with rotation into the rehearsal schedule

Give Me A Barbershop Song
He's Got the Whole World In His Hands
I've Been Working on the Railroad
Spiritual Medley
The Lord is My Shepherd
White Cliffs of Dover

LTSB Response Exceeds Expectations!!

By Les Creek

Wow!! 18 prospective members joined us last Wednesday for the first of the Learn To Sing Better evenings, including 3 ladies (none from the ASC...). The ages ranged from the early twenties to the late sixties, from many diverse backgrounds. Many have previous group singing experience, and all responded well to our learning methods. The use of the learning tracks and the sectionals received a lot of positive comments.

We've also had great news! The program will extend an additional week, with the last session dedicated to vocal percussion. A past member of 'Those Guys' will lead that session, and I'm sure that it will be a lot of fun.

The only downside to last week's rehearsal was that there were more LTSB participants than there were chorus members, so it was a challenge to ensure that all the new faces had someone to guide them through the evening. Please make every effort to come out on Wednesday to help welcome, support and mentor the new folks. Let's show them that we really value their attendance and participation.



FINAL UPDATE: Chorus members are advised to visit the Members Only section of our Winnipeg Golden Chordsmen/River City Sound web site and print out the new updated 2019 RCS Pocket Roster which has been updated as of Feb

Learn To Listen Better Helps One Learn To Sing Better

by Brian Metcalfe

With so many of our chorus members enjoying the role of “snowbirds”, I thought I’d share just how much I enjoyed our last rehearsal. True, the song “Sloop John B” is a favourite tune from my youth but what I found so exciting was the number of men and women who came out to take part in our first rehearsal of the Learn to Sing (Better) initiative. In fact, there were more “newbies” in attendance, than regular members!

As we listened and began singing the “Sloop John B”, Larry Hunter shared with the “newbies” how they might listen to their “voice predominant” learning tracks on their car radio. He recommended changing the balance between their car speakers so that their respective “voice” (be it Tenor, Lead, Baritone or Bass) becomes more prominent.



When I first joined our chorus, a friend recommended that whenever I was listening to a barbershop learning track with earphones, I could simply remove one earphone and listen to my “predominant voice”. In my case, I sing within the “Lead” section as I sing the melody. Listening through only one earphone helped me focus on the “Lead” notes and tune as opposed to hearing all four parts through both earphones. However, I thought I’d share with you a useful technique to adjust the volume between the right and left earphones when listening to barbershop audio learning tracks on an iPhone (or iPad).

I learned that on an iPhone, one can navigate to the “Accessibility” area by tapping the following icons or terms:

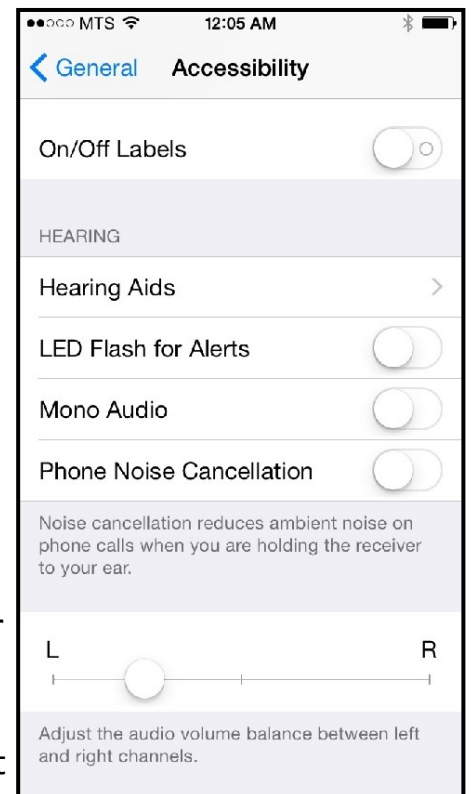
Settings => General => Accessibility

When the “Accessibility” pane appears, one can swipe down to near the bottom of this display, where you should encounter the “HEARING” options like those displayed in the image at right.

I was so happy to plug my earphones into my iPhone and slide the balance adjustment over toward the left to hear my “voice predominant” music more clearly. I then exited the “Accessibility” display, tapped my “Music” icon, selected a “Lead” learning track (which I had loaded on my iPhone using the iTunes program), and listened to the majority of the sound coming through my left earphone. I needed to repeat the cycle of entering the “Accessibility” area, adjusting the balance, exiting, and listening to the “lead” track of the same song, until I located the “sweet spot”.

[Note: If you don’t sing “Lead” as I do, you may need to move the slider further to the right to focus on your particular “voice”.]

I trust this tip will be useful. If you are having difficulty, ask any member of our chorus for help. I’m continually amazed at the wealth of ideas and tips that our members share.



Take care & keep smiling :-)

Sing Canada Harmony Scholarship Application DEADLINE

by Bruce Wilton

The Sing Canada Harmony scholarship application deadline for this coming term is March 1st.

As in the past, if you are submitting a scholarship application, **please send it to Gordon Billows by February 21st so he will have time to review it, give his recommendation, and send it forward to the Scholarship Selection Committee.**

SOME-BUDDIES PROGRAM

Sherrie Bredesen, Facilitator

What do we need to do?

Be available at the beginning of the evening to be enlisted to befriend a guest in your section
WEAR YOUR NAME TAG

Become a FRIEND to a guest, not just someone who “takes care of him/her” for the first evening. Be there each week and stick like glue (almost) for at least several weeks. If you have people to see, make sure he/she is talking to someone who will stay with him/her until you can be back.

What does **BE A FRIEND** mean?

- Get to know him/her – music experience, hobbies, interest, skills, etc.
- Tell him/her about yourself too – **BE ENTHUSIASTIC!!!!**
- Be there for him/her on a weekly basis until the guest knows other people and branches off – this may take several weeks – remember that he/she knows no-one, or almost no-one ... yet!
- Introduce him/her to your friends in the chorus so that he/she gets comfortable with them too
- Introduce him/her to those sitting around them
- Always BRING them to others in order to get to know them – never *send them over*.

WHO should he/she meet? **When** and in what order? (USE NAMES FREQUENTLY so that he/she gets used to who they are)

- Membership personnel – does he/she know how to become a member? (this may not be the first question they have but when the time comes that he/she wants to know - Did he/she receive this info?)
- Director, Assistant Director(s), Section Leaders, Music Chair, Treasurer (at some point)
- Other members who are sitting beside or near them

Answer his/her questions:

- Reading Music: Treble or Bass Clef? Stems up or down – which notes should they sing on the music? What do the “X’s” mean on the music? Etc.
- Learning tapes – who will get these for him/her and when?
- When do they get to keep music and take it home to work on? Your membership personnel can answer these questions but you should make sure they are answered as they come up.

Barbershop genre is different from other choruses/choirs - How?

- We have creative license in timing and delivery (Ballads are Ad Lib or have freedom to change time and delivery - "We rob Peter and pay Paul...")
- Wall to wall sound (smooth, legato, with emphasis on vowel sound, which should hit on the Downbeat, with softer consonants.) The *in tune* VOWEL sound is what makes our chords ring!
- The melody is surrounded by harmony parts instead of being on top
- Balance of each part is different and not equal, unlike other choral sound that is equal in volume
- Instead, Barbershop is triangular, Cone-shaped sound with Basses being the broadest, loudest sound, Baritones filling in the place between Lead and Bass with rich resonance, LEAD being predominant as they expressively carry the melody line, and Tenors singing clear and pure (mostly thirds in the chord structure) on top of the melody line
- Our chord structures, when sung correctly with correct notes and matched vowel sounds, will set off a series of higher pitched sounds that are called *OVERTONES*.
- Our music sounds "greater than the sum of its parts" in that the sound expands to sound like many more voices and notes.

WHAT CAN WE DO TO KEEP HIM/HER HAPPILY COMING BACK EACH WEEK?

- **Call the guest the first week and tell him/her how much you enjoyed singing with and getting to know them**
- BE A FRIEND, not just a new buddy. **HE/SHE SHOULD NEVER BE LEFT STANDING OR SITTING ALONE.**
- What, ideally, would you like to have experienced when you were brand new to this chorus?
- Does he/she have transportation to the rehearsal each week? Does the guest live near you or one of our other members? Without putting another member on the spot, see if you can facilitate a ride
- Write down his/her phone number, address, etc. and have it with you each week
- Write down any ideas you might have regarding making this person into a friend
- What should you do if you and the guest just don't "click"? Talk to your Membership rep.
- What do you do if he/she stops coming out? A friend would phone to inquire...

BOTTOM LINE - MAKE A FRIEND BY BEING A FRIEND



~ February 2019 ~

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1	2
3	4	5	6 Music Team Meeting	7	8	9
10	11	12	13 Executive Meeting	14 	15	16 CANCELLED Apple- bee's Pancake-Break- fast-Fund-Raiser
17	18	19	20 Learn to Sing Better	21	22	23
24	25	26	27 Learn to Sing Better	28		

~ March 2019 ~

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1	2
3	4	5	6 Music Team Meeting Learn to Sing Better	7	8	9
10	11	12	13 Executive Meeting Learn to Sing Better	14	15	16
17	18	19	20 Learn to Sing Better	21	22	23
24	25	26	27 Learn to Sing Better	28	29	30
31						

River City Sound

Notes 4 U

This is the official weekly bulletin of the River City Sound Chorus. For more information about us, go to our website:

www.goldenchordsmen.com

Editor - Ricki Miles

Unless carrying a by-line or some form of credit to borrowed sources, all items in this bulletin are by the editor and do not necessarily reflect the opinions of the chapter or board. If anyone wishes to contribute anything to the next Notes 4 U, wishes to subscribe or un-subscribe, or has questions about any of the items in Notes 4 U, contact the editor or email distributor.



2019 Chapter Executive

President - Bruce Wilton
Past President - Drummond Brown
Executive VP - Vacant
VP Membership & Chapter Development - Larry Bredesen
VP Music and Performance - Duncan Zaluski
VP Marketing & Public Relations - Drummond Brown
Secretary - Charles Siegel
Treasurer - Drummond Brown
Chorus Manager - Chris Magas

Board Members at Large

Larry Hunter Les Creek Charlie Siegel Art Gross

2019 Music Committee

VP Music and Performance - Duncan Zaluski
Co-Directors - Sherrie Bredesen & Larry Hunter
Assistant Director - Art Gross
Tenor Section - Art Gross
Lead Section - Larry Hunter Asst. Charles Siegel
Bass Section - Larry Bredesen Asst. Bruce Wilton
Baritone Section - Duncan Zaluski Asst. John Latham

2019 Leadership Positions

Accountant - Gary Miles
Attendance and 50/50 - Norm Silverberg
Awards Banquet Chairs - Gary & Ricki Miles
Charities - Harold Casselman
Xmas Chorus - Vacant
Learn To Sing Program - Larry Bredesen
Grey Cup Pool Chair - Vacant
Historian - Gordon Billows
Music Librarian - Duncan Zaluski
Notes 4 U Editor - Ricki Miles
Program Director - Duncan Zaluski
Refreshments - Norm Silverberg, John Latham
Sing Canada Harmony - Gordon Billows
Sunshine - Harold Casselman
Wardrobe - Les Creek, Charlie Siegel
Website - Chris Magas
Youth Outreach - Drummond Brown
2019 Show Producer - Larry Bredesen
2019 Show Chairman - Bruce Wilton

Chapter Advocate for the Winnipeg Chapter - Art Gross

