



IMPORTANT DATES FOR YOUR CALENDAR

Take note of these important 2021 dates. Changes will be made as new information is received.

March 10 Executive Committee Meeting (5:30 pm)

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PAST, PRESENT & FUTURE	PERMANENT ZOOM REHEARSAL LINK
Please send any information for publication to Krista by Saturday noon at: kristahanisgervais@gmail.com	Join our online Zoom rehearsals every Wednesday with this link: https://us02web.zoom.us/j/84457343549?pwd=ZGJmeUIJTl5Nnp1Ly9sNGQxYkxPUT09
Thanks, Krista ☺	Meeting ID: 844 5734 3549 Password: 974496
	For Assistance signing on, call Brian at 204-667-2727

CHORUS REHEARSAL PLANS AND UPDATE

from Paul Bullock

Our zoom rehearsals will continue to focus on music for anticipated upcoming shows. Les is structuring the programs each week to introduce new songs for our annual show a year from now, as well as reviewing repertoire so we can be ready to do a performance as quickly as possible once we are back to in-person rehearsals. He will also circle back later to Christmas music in rehearsals as we are planning to do a Christmas show in 2021 as well. As requested, the rehearsals are focused on singing, both in sectionals and the main session. But we are also doing a few other activities to keep it interesting. This week will be woodshedding with Rob Smith. Next week will be a special St. Patrick's Day quiz from Ricki Miles. We are also planning some music theory instruction from Sherrie, the following week. Your input is important, so if you have ideas or suggestions, just let Les or Sherrie or Larry Hunter know about it.

How is your audio track for "I'm Feeling Fine"? Is it in tune? Do you have the correct words? Is the timing synchronized with the learning track? Of course, those are all important but we want to give listeners a feeling of "exuberant joy". Much of this will come through in our video recordings but it helps to have that feeling when you record your audio track as well. Have fun with it. This is a great song!



Thanks everyone who has already shared photos and videos with Larry Bredesen, Brian Metcalfe and Wendy Lamont to use in the video. They are interested in photos that convey a sense of joy without showing people. That's a tall order but we have excellent creativity within our chorus. There are already some great photos that have been sent in. Please keep them coming and let's make this a very special video.

Keep singing. See you Wednesday.





BREATHING EXERCISES 2021



by Sherrie Bredesen

* Check your posture. Stand or sit tall with ribs lifted rather than sagging.

1. INHALE and allow the ribs to expand. Flex the Intercostal muscles in between the ribs as this allows you to control your air flow much better. These muscles will strengthen over time and you will be surprised how much further you can go on one breath without skimping on the sound.
2. INHALE to the count of 1, HOLD for count of 2 while engaging your “core” or “Intercostals” (muscles in between the ribs). Then EXHALE to the count of 10, HOLD for count of 2. Relax and repeat from the beginning, several times.
3. Inhale, then exhale SHHHH.. . First for whole note count (4), then 2 half notes (SHHH! SHHHHH!), then 4 quarter notes (SH.SH. SH. SH.), then 4 sets of eighth notes (SH SH, SH SH, SH SH, SH SH) then 4 sets of triplets. (Sh Sh Sh....Sh Sh Sh... Sh sh sh... Sh sh sh)
4. Hand on abdomen – Inhale to count of 4, exhale to count of 4, keep an expanded rib cage until near the end.
5. Hiss out warm, moist air to the rhythm of JINGLE BELLS (no cool air, put finger in front of mouth to check) eg. Ss ss ssssss, ss ss ssssss....(Jin-gle Beeeells)
6. INHALE with an open throat. EXHALE in a series of pants....”Huh, huh, huh, etc.”
7. Using notes 1-2-3-4 5-4-3-2 1 VVVVVV the notes. This requires lots of air and will strengthen those muscles.
8. Then VVV the notes 1—5---1 Eg. Bb ---F---Bb or C---G---C
9. Then VVVV the notes, rolling up the octave from 1 to 8 and back down again.
10. Now repeat all these exercises using a strong, resonant HUM.
11. Repeat singing the numbers and/or a vowel of your choice.

FREE SINGING APPS TO MAKE YOU A BETTER VOCALIST

shared by Larry Hunter

A list of apps members may consider using for improving their vocal skills at home:

<https://myvocalskills.com/8-free-singing-apps-that-make-you-a-better-vocalist>



REHEARSAL SCHEDULE - MARCH 10, 2021 VIRTUAL SINGING WEEK 10



from Les Creek

**PLEASE MAKE SURE YOU HAVE: ALL OF YOUR NEW MUSIC,
CURRENT REPERTOIRE & BARBERPOLECAT SONGBOOK**

6:55 to 7:05	Greetings
7:05 to 7:25	Warmups
7:30	New(er) Music Rhythm of Love—introduction and performance notes I Want To Hold Your Hand
7:35 to 8:05	Sectional Breakout Rhythm of Love—listen only Unchained Melody I Want To Hold Your Hand I'm Feeling Fine – If needed
8:05 to 8:15	Rhythm of Love—mix I Want To Hold Your Hand—mix
8:15 to 8:45	Woodshedding On Moonlight Bay (lyrics on page 7 of Notes 4 U) You Are My Sunshine (lyrics on page 8 of Notes 4 U) Repertoire Review Shenandoah When I'm 64—if time permits
8:45 to 8:55	Business Meeting
8:55	Final Song Irish Blessing
9:00 to 9:15	Afterglow and Music Team review (in tenor room)

PLANNED UPCOMING REHEARSAL MUSIC (SUBJECT TO CHANGE !!!)

	<u>New(er) Music Sectionals</u>	<u>Repertoire Review Sectionals</u>
Mar 17	Rhythm Of Love I Want To Hold Your Hand	Special Event Under The Boardwalk When I'm 64
Mar 24	I Want To Hold Your Hand Rhythm of Love—listen only	Imagine Stand By Me O Canada

WOODSHEDDING

by Rob Smith

Woodshedding Defined

Woodshedding is how our Society began: three individual voices (Tenor, Bari & Bass) harmonizing to a Lead's melody without reference to any written arrangement. An intensely pleasurable experience for the four singers involved, woodshedding is meant for their ears only rather than for general audiences'. Of course, anyone wishing to become more adept at the art of woodshedding is welcome to listen.

As the idea of woodshedding is to ring chords rather than "sing songs," the best "woodshed" melodies strongly imply many Barbershop-7th chords and are readily harmonized by those with a fair sense of our style's chord progressions and the production of overtones. There are so many existing and undiscovered "woodsheddable" melodies that we will always have a great variety of material to enjoy! Also, woodsheddors are free to pitch songs where the singing is comfortable.

Woodshedding ISN'T done by more than four singers at a time, except during a group-learning process or when a novice needs to hear Barbershop chords; woodshedding ISN'T "faking" a fourth part along with three singers who are replicating an existing written Barbershop arrangement; and woodshedding ISN'T singing Polecat songs, tags, or other music that is highly stylized. *(From the AHSOW webpage)*

(From Woodshedding Folio)

The origin of "woodshedding" is vague to say the least. But from what little we know of the beginnings of the barbershop style of singing, it is clear that amateur quartets worked out the songs they sang by ear - a sort of trial and error method that became known as woodshedding. There is little doubt that the same is true of our early society quartets - they "woodshedded" the chords that supported the melody.

Today the written arrangement has almost replaced harmonizing by ear. While published arrangements offer more opportunities for quartets to learn more music - and at a faster pace - it would be unfortunate if woodshedding were to disappear from the barbershop quartet scene entirely.

Melodies imply an underlying harmonic structure. A simpler way to say it would be that every melody requires harmony or "chords". Some melodies suggest chords that are more obvious to the ear and so are better suited for barbershop, and particularly for woodshedding - the more obvious, the better. Since harmony is derived from the melody, the more familiar we become with that melody the better chance we have of feeling the chords that go with it.

There is one very important thing about the harmony or chords suggested by melodies. There are always a few basic or "primary" chord changes that are always required. Your ear may hear

more than these essential changes, but the perception of the “minimum requirements” is the important element. Take the first line of a song you probably know: “Carry me back to old Vir gin ny, that’s where the cotton and the corn and ‘taters grow.” The words (or parts of words) in italics show the places where the harmony must change - and change to the correct chord - or the song won’t sound right. There are other spots in that line where you probably hear some moves you want to make, but the essential chord changes are those marked.

The best way to develop your ear to hear essential changes of harmony in songs is in a group woodshedding situation where a selected solo voice sings the melody of familiar refrains. The system works like this: tune up in a group in the key of the song with the leads on “DO”, the basses on “DO” an octave lower, baritones in the middle on “SOL”, and the tenors a third above the leads on “MI”, just like the tune-up we use to start a song.

Please understand that this group approach to woodshedding basic chords includes the lead singers as part of the chord. In this approach, leads do not sing the melody - they deserve a chance to hear other parts of the chord too, and that’s why the melody is sung by a single voice. All parts hum or “oo” the tune-up chord and close their eyes - they can listen better that way - and take a breath whenever needed. The group is also advised not to worry about more than four notes in a chord. If the basses (or other parts) sing more than one note, that’s ok - as long as all the notes fit in the chord. Hum or “oo” along on you note in the tune up chord as long as it seems to work. When you get that funny feeling your note is no longer compatible with what you hear the melody doing, try changing to another note. Don’t panic! Try up a notch or two, or down a bit. You won’t have to move far to find a note that seems to fit.

Remember that we are only concerned with a “slab chord sound” and only the most essential chords and chord changes. No fancy stuff -baritones please refrain from showing off with your favorite move. This group effort is to try to help every man feel those “required chords” that are necessary to make the song sound right. There will be spots in the melody that go by before you can make a move or change the chord. Don’t worry about those spots - they are probably not the really important changes anyway.

Review:

Stay in the tonic (tune-up chord) until “forced” to move. In other words, stick with basic harmony - no “swipes” or fancy moves.

When “compelled” to move, move the shortest distance possible (don’t leap around).

Use hum or neutral “oo” as this helps in concentrating on the implied harmony suggested by the melody, and close your eyes.

The following 2 songs will be used in our Woodshedding Exercise at rehearsal this week.

"On Moonlight Bay" 1912 Edward Madden & Percy Wenrich

Key B flat

We were sailing along on Moonlight Bay
We could hear the voices ringing
They seemed to say
"You have stolen her heart"
"Now don't go 'way"
As we sang love's old sweet song on Moonlight Bay

(Verse)

Voices hum, crooning over Moonlight Bay
Banjos strum tuning while the moon beams play,
All alone , unknown they find me;
Memories like these remind me
Of the girl I left behind me
Down on Moonlight Bay

We were sailing along on Moonlight Bay
We could hear the voices ringing
They seemed to say
"You have stolen her heart"
"Now don't go 'way"
As we sang love's old sweet song on Moonlight Bay

Candle lights gleaming on the silent shore;
Lonely nights, dreaming til we meet once more.
Far apart, her heart is yearning,
With the light of love sill burning
As in days of yore.

We were sailing along on Moonlight Bay
We could hear the voices ringing
They seemed to say
"You have stolen her heart" (You have stolen her heart)
"Now don't go 'way"
As we sang love's old sweet song on Moonlight Bay
(Sailing through the moonlight on Moonlight Bay)

You Are My Sunshine (*Jimmie Davis & Charles Mitchell 1939*)

Key F#

You are my sunshine, my only sunshine
You make me happy when skies are gray
You'll never know, dear, how much I love you
Please don't take my sunshine away

The other night dear, as I lay sleepin'
I dreamed I held you in my arms
When I awoke, dear, I was mistaken
And I bowed my head, and I cried

You are my sunshine, my only sunshine
You make me happy when skies are gray
You'll never know, dear, how much I love you
Please don't take my sunshine away

You told me once, dear, you really loved me
And no one else could come between
But now you've left me, and you love another
And you have shattered all my dreams

You are my sunshine, my only sunshine
You make me happy when skies are gray
You'll never know, dear, how much I love you
Please don't take my sunshine away

I'll always love you and make you happy
If you will only say the same
But if you leave me to love another
You'll regret it all some day

You are my sunshine, my only sunshine
You make me happy when skies are gray
You'll never know, dear, how much I love you
Please don't take my sunshine away
Please don't take my sunshine away

Songwriters: Jimmie Davis

NEW MUSIC VIDEO - "I'M FEELING FINE"

shared by Les Creek

Hello chorus members! River City Sound is about to embark on the creation of our fourth video using the gospel song "I'm Feeling Fine". Many of you have sung it before. We will be using the **part-predominant learning tracks** to synchronize the timing for the song. They can all be found on the chorus web site. We will be working with these during sectionals at Wednesday night rehearsals but you are encouraged to spend some time with them on your own to ensure that you are very familiar with the learning track delivery. The song moves very quickly. Individual audio tracks need to have the correct notes, words and timing and individual videos need correct words, timing and facial expressions.

So who can participate in this venture?

Every chorus member that wishes to do so! You are strongly encouraged to submit both an audio and video track. But if you are not able to successfully produce a good quality track for one or the other, you can submit only an audio track or only a video recording. As with previous video projects, the audio tracks will need to be sent to your section leader earlier, by March 25th, and the video recording by April 15th. This will provide sufficient time for the audio and video compilations to be completed.

What is the submission process this time?

We have simplified the submission process as it has been a little confusing in the past. Both the audio tracks and the video recordings are to be sent to your section leader for review. Please review your tracks before you send them and ensure that they are acceptable to you. The section leader will determine if your audio and video track is of sufficient quality to forward to the audiographer or videographer, respectively. If not, the section leader will reply to you to offer specific suggestions for improvement. It may take several attempts to get individual tracks up to par and it will be up to each member to decide how many revised tracks they wish to submit. The section leader may forward your track to one of the co-directors for additional input if needed. In order for us to have a really great final video production, we expect all members to a) know the notes, b) know the words and c) know the tempo for the audio track, and a) know the words, b) know the tempo and c) have good facial presentation for the video track so all of the individual facial expressions can be synchronized when they are put together.

What was that timeline again?

Audio tracks to be submitted to your section leader by March 25th. Video recordings to be submitted to the section leader by April 15th. Our target release date is April 28th (or sooner).

Any suggestions for the recording process?

Here are some suggestions to help you make great recordings:

1. **Use only the part-predominant learning track when you are practicing.** It is really easy to lose your place and the notes if you are listening only to the mix tracks.
2. When you are recording your audio track, have the **part-predominant learning track** playing through headphones or earbuds from one device, while recording on a second device. If possible, use a microphone connected to the recording device. This reduces background noises.
3. Listen to your recorded audio track. Ensure that your notes, your words and your timing are all correct. If not, do another "take". It usually requires several attempts to record an acceptable audio track. Once you are satisfied, send it to your section leader.
4. When you are recording your video track, you don't need headphones or earbuds. Have the **part-predominant learning track** playing loudly in the background while you are recording so you don't lose track of where you are in the song. You can sing out during the video recording. It should help with your timing and for your facial expressions to match the words being sung.
5. Review your recorded video. Ensure that your words and your timing are correct. Critically assess your facial expressions. If you are not satisfied, do another "take". It usually requires several attempts to record an acceptable video. Once you are satisfied, send it to your section leader. You can use <https://wetransfer.com/> to do that.

What do I wear for the video recording?

That will be determined shortly and will be communicated to everyone at that time.

Is anyone available to help with the recording technology?

Yes! Brian Metcalfe has assisted a number of chorus members with their recording set-up.



THE ORIGINS OF BARBERSHOP HARMONY

A COMPILATION FROM BHS AND OTHER SITES

by Rob Smith

Was barbershop harmony actually sung in barbershops?

Certainly, it was, and on street corners (it was sometimes called "**curbstone**" harmony) and at social functions and in parlors. Its roots are not just the white, Middle-America of Norman Rockwell's famous painting.

Rather, **barbershop is a "melting pot" product** of African-American musical devices, European hymn-singing culture, and an American tradition of recreational music a tradition Barbershop Harmony Society continues today.

Immigrants to the new world brought with them a musical repertoire that included hymns, psalms, and folk songs. These simple songs were often sung in four parts with the melody set in the second-lowest voice.

Minstrel shows of the mid-1800s often consisted of white singers in blackface (later black singers themselves) performing songs and sketches based on a romanticized vision of plantation life. As the minstrel show was supplanted by the equally popular vaudeville, the tradition of close-harmony quartets remained, often as a "four act" combining music with ethnic comedy that would be scandalous by modern standards.

The "barbershop" style of music is first associated with black southern quartets of the 1870s, such as The American Four and The Hamtown Students. The African influence is particularly notable in the improvisational nature of the harmonization, and the flexing of melody to produce harmonies in "swipes" and "snakes." Black quartets "cracking a chord" were commonplace at places like Joe Sarpy's Cut Rate Shaving Parlor in St. Louis, or in Jacksonville, Florida, where, black historian James Weldon Johnson writes, "every barbershop seemed to have its own quartet." See more about black history at: <https://www.barbershop.org/about/history-of-barbershop/roots-of-barbershop-harmony>.

For a video presentation, search David Wright's "The African-American Roots of Barber-shop Harmony (and why it matters).

The **first written use of the word "barbershop"** when referring to harmonizing came in 1910, with the publication of the song, "Play That Barbershop Chord" evidence that the term was in common parlance by that time.

Tin Pan Alley era: Edison's talking machine spreads harmony nationwide.

Today, we are accustomed to receiving all forms of music in every home by way of iTunes, YouTube, downloads, CD, radio and video. In the early 1900s, though, pop music success depended on sales of sheet music to the general public.

The song writers of Tin Pan Alley made their living by appealing to the needs and tastes of the recreational musician. To become a sheet-music hit, songs had to be easily singable by average singers, with average vocal ranges and average control. This called for songs with simple, straightforward melodies, and heartfelt, commonplace themes and images. Music published in that era often included an instrumental arrangement for piano or ukulele, and also a vocal arrangement for male quartet.

The phonograph made it possible to actually hear the new songs coming from Tin Pan Alley. Professional quartets recorded hundreds of songs for the Victor, Edison, and Columbia labels, which spurred sheet music sales. For example, "You're The Flower Of My Heart, Sweet Adeline" captured the hearts of harmony lovers, not simply because it easily adapted to harmony, but also because it was heavily promoted by the popular Quaker City Four and other quartets.

Jazz era: changes in American music and social habits

The coming of radio prompted a shift in American popular music. Song writers turned out more sophisticated melodies for the professional singers of radio and phonograph. These songs did not adapt as well to impromptu harmonization, because they placed a greater emphasis on jazz rhythms and melodies that were better suited to dancing than to casual crooning.

Radio quartets kept close harmony singing popular with many amateur singers and these singers were ready for the **revival of barbershop harmony that took place in April, 1938**, in Tulsa, Oklahoma.

Birth of Barbershop Harmony Society (SPEBSQSA) the dream of O.C. Cash and Rupert Hall

While travelling to Kansas City on business, Tulsa tax attorney O. C. Cash happened to meet fellow Tulsan Rupert Hall in the lobby of the Muehlebach Hotel. The men fell to talking and discovered they shared a mutual love of vocal harmony. Together they bemoaned the decline of that "all-American" institution, the barbershop quartet, and decided to stem that decline.

Signing their names as "Rupert Hall, Royal Keeper of the Minor Keys, and O. C. Cash, Third Temporary Assistant Vice Chairman," of the "Society for the Preservation and Propagation of Barber Shop Quartet Singing in the United States" [sic], the two invited their friends to songfest on the roof garden of the Tulsa Club, on April 11, 1938.

Twenty-six men attended that first meeting, and returned the following week with more friends. About 150 men attended the third meeting, and the grand sounds of harmony they raised on the rooftop created quite a stir. A traffic jam formed outside the hotel. While police tried to straighten out the problem, a reporter of the local newspaper heard the singing, sensed a great story, and joined the meeting.

O. C. Cash bluffed his way through the interview, saying his organization was national in scope, with branches in St. Louis, Kansas City and elsewhere. He simply neglected to mention that these "branches" were just a few scattered friends who enjoyed harmonizing, but knew nothing of Cash's new club.

Cash's flair for publicity, combined with the unusual name (the ridiculous initials poked fun at the alphabet soup of New Deal programs), made an irresistible story for the news wire services, which spread it coast-to-coast. Cash's "branches" started receiving puzzling calls from men interested in joining the barbershop society. Soon, groups were meeting throughout North America to sing barbershop harmony. **SPEBSQSA was born.**

Over the decades the society expanded internationally. Winnipeg Chapter was founded in 1948 and sponsored many other chapters in western Canada. There are chapters in Britain, BABS, Nordic countries SNOBS, Germany, Australia, New Zealand, Japan and many more.

It is embarrassing to many of us that at first this was an exclusively "white men's" organization. Men of Afro-American heritage and also Jewish men were banned from membership. Thankfully that has been rectified over the decades with race and gender no longer being a barrier to membership.

In 2017 BHS finally owned up to overt discrimination against black quartets and honoured the Grand Central Red Caps, a black quartet of railway porters who were excluded from competing in the 1941 American National Competition. <https://www.barbershop.org/honoring-the-grand-central-red-caps>

On line more information than you would ever want to know is available such as the "Heritage Hall Museum of Barbershop Harmony"

<https://www.bing.com/search?pc=CBHS&ptag=N4151D090518A9DFA1A1FF2&form=CONMHP&conlogo=CT3210127&q=Heritage+Hall+Museum+of+Barbershop+Harmony>

*[Editor's Note: this article was intended to be included in the previous issue of Notes 4 U so that it still fit within **Black History Month**, but Rob's email ended up in my spam email folder and therefore wasn't seen and put into Notes 4 U when intended]*

TO BRIGHTEN YOUR SPIRITS DURING THESE TRYING TIMES

shared by Gordon Billows



A great example of singing from the heart - giving the audience a very moving musical experience! Great music and an interesting combination.

Perfect Symphony—Ed Sheeran featuring Andrea Bocelli

<https://youtu.be/eiDiKwbGfIY>

Also, let us refresh our memories regarding the Winnipeg Hula Dancers.



shared by Bruce Wilton



A great rendition of Stand By Me (Ben E King A Capella Cover) by The Buzztones

<https://youtu.be/BQ3VtEDdM5k>

shared by Paul Bullock

Salut Salon “Wettstreit zu viert” | “Competitive Foursome”

<https://biggeekdad.com/2014/04/classical-ladies/>



TO BRIGHTEN YOUR SPIRITS DURING THESE TRYING TIMES

shared by Larry Bredesen

Something To Ponder—By George Carlin

The paradox of our time in history is that we have taller buildings but shorter tempers, wider Freeways, but narrower viewpoints. We spend more, but have less, we buy more, but enjoy less. We have bigger houses and smaller families, more conveniences, but less time. We have more degrees but less sense, more knowledge, but less judgment, more experts, yet more problems, more medicine, but less wellness.

We drink too much, smoke too much, spend too recklessly, laugh too little, drive too fast, get too angry, stay up too late, get up too tired, read too little, watch TV too much, and pray too seldom.

We have multiplied our possessions, but reduced our values. We talk too much, love too seldom, and hate too often.

We've learned how to make a living, but not a life. We've added years to life not life to years. We've been all the way to the moon and back, but have trouble crossing the street to meet a new neighbor. We conquered outer space but not inner space. We've done larger things, but not better things.

We've cleaned up the air, but polluted the soul. We've conquered the atom, but not our prejudice. We write more, but learn less. We plan more, but accomplish less. We've learned to rush, but not to wait. We build more computers to hold more information, to produce more copies than ever, but we communicate less and less.

These are the times of fast foods and slow digestion, big men and small character, steep profits and shallow relationships. These are the days of two incomes but more divorce, fancier houses, but broken homes. These are days of quick trips, disposable diapers, throwaway morality, one night stands, overweight bodies, and pills that do everything from cheer, to quiet, to kill. It is a time when there is much in the showroom window and nothing in the stockroom. A time when technology can bring this letter to you, and a time when you can choose either to share this insight, or to just hit delete.

Remember to spend some time with your loved ones, because they are not going to be around forever.

Remember, say a kind word to someone who looks up to you in awe, because that little person soon will grow up and leave your side.

Remember, to give a warm hug to the one next to you, because that is the only treasure you can give with your heart and it doesn't cost a cent.

Remember, to say, 'I love you' to your partner and your loved ones, but most of all mean it. A kiss and an embrace will mend hurt when it comes from deep inside of you.

Remember to hold hands and cherish the moment for someday that person will not be there again.

Give time to love, give time to speak! And give time to share the precious thoughts in your mind.

And always remember, life is not measured by the number of breaths we take, but by those moments that take our breath away.

IMPORTANT DATES 4 U - MARCH & APRIL 2021

Meetings, Rehearsals, Holidays and River City Sound Member Birthdays

~ March 2021 ~						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2 <i>Happy Birthday Bruce Wilton</i>	3 Music Committee Meeting (5:30) Zoom Rehearsal (7:00)	4	5 <i>Happy Birthday Jerry Moscovitch</i>	6
7 <i>Happy Birthday Gary Miles</i>	8	9	10 Executive Meeting (5:30) Zoom Rehearsal (7:00)	11	12	13
14	15	16	17 Zoom Rehearsal (7:00) <i>St Patrick's Day</i>	18	19	20
21	22	23 <i>Happy Birthday Gayle Wharton</i>	24 Zoom Rehearsal (7:00)	25 <i>"I'm Feeling Fine" Audio Recordings Due</i>	26	27 <i>Passover Begins</i>
28 <i>Happy Birthday Herold Driedger</i>	29	30	31 Zoom Rehearsal (7:00)			

~ April 2021 ~						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2 <i>Good Friday Happy Birthday Larry Hunter</i>	3 <i>Happy Birthday Norm Silverberg</i>
4 <i>Easter Sunday Passover Ends</i>	5 <i>Easter Monday</i>	6	7 Music Committee Meeting (5:30) Zoom Rehearsal (7:00)	8	9	10 <i>Happy Birthday Sherrie Bredesen</i>
11 <i>Happy Birthday Ken Broadfoot</i>	12 <i>Happy Birthday Larry Bredesen</i>	13	14 Executive Meeting (5:30) Zoom Rehearsal (7:00)	15 <i>"I'm Feeling Fine" Video Recordings Due</i>	16	17
18	19	20	21 Zoom Rehearsal (7:00)	22	23	24 <i>Happy Birthday Krista Hanis-Gervais</i>
25	26 <i>Happy Birthday Brian Metcalfe</i>	27	28 Zoom Rehearsal (7:00)	29	30	



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

www.rivercitysound.ca

Editor - Krista Hanis-Gervais

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.



2021 Chapter Executive

President: Paul Bullock
Executive VP: vacant
Past President: Bruce Wilton
VP Membership & Chapter Development: Wendy Lamont
VP Music & Performance: Les Creek
VP Marketing & Public Relations: Gayle Wharton, Shirley Christie
Secretary: Larry Bredesen
Treasurer: Bruce Wilton
Chorus Manager: Chris Magas
Board Members at Large: Becki Ammeter, Herold Driedger, Ferryl Casselman

2021 Music Committee

VP Music & Performance: Les Creek
Chorus Directors: Sherrie Bredesen, Larry Hunter
Tenor Section: Becki Ammeter
Lead Section: Chris Magas
Baritone Section: Paul Bullock, John Latham
Bass Section: Larry Bredesen, Bruce Wilton
Performance & Staging: Gayle Wharton
Music Research: Duncan Zaluski
Sheet Music Librarian: Len Paluck
Learning Track Librarian: Duncan Zaluski

2021 Leadership Positions

Accountant: Gary Miles
Zoom Meeting Attendance: Wendy Lamont
In-person Meeting Attendance: Norm Silverberg
50/50: Norm Silverberg
Awards Banquet Chairs: Gary & Ricki Miles
Charities: vacant
Church Xmas Chorus: Bruce Wilton
Learn to Sing Program: Len Paluck, Wendy Lamont, Ferryl Casselman
Grey Cup Pool Chair: vacant
Historian: Gordon Billows
Notes 4 U Editor: Krista Hanis-Gervais
Refreshments: Norm Silverberg, John Latham, Len Paluck
Sing Canada Harmony: Gordon Billows
Sunshine: Brian Metcalfe
Wardrobe: Charlie Siegel, Louise Malo
Website: Chris Magas
2022 Show Producer: Les Creek
2022 Show Chairman: vacant
Advocate for the Winnipeg Chapter: Gordon Billows