



# the north shore harmony rag



Joseph Schlesinger, Third Assistant  
Temporary Editor and Royal Keeper  
of the Minor Typos

North Shore Chapter,  
Society for the  
Preservation and  
Encouragement of  
Barber Shop Quartet  
Singing in America, Inc.

Meetings:  
7:45 p.m. Wednesdays,  
Presbyterian Home,  
3131 Simpson St.  
(Golf Rd.), Evanston, IL  
(Guests are welcome!)

April 2002

28 Members

Volume 30, Issue 4

IT'S THAT TIME AGAIN when we begin thinking about scheduling the **North Shore Four** to sing at local farmers' markets.

The markets begin in early May and end in late October. Evanston's, Wilmette's, and Edgewater's markets operate on Saturday mornings; Skokie's, on Sunday mornings.

We feel singing at these farmers' markets can be a very productive member recruiting tool. Let's reserve as many Saturday and Sunday mornings for this as we can.

## Here's What You Need to Know About Contest

Our Saturday rehearsal in Peoria will start 11 a.m. sharp on April 20 in Room 136 of the Civic Center. Please be warmed up and ready to take to the risers, since we'll have only 30 minutes' use of the room, and time limits will be strictly enforced.

We will have enough time for a *very light* lunch (no alcohol or dairy, please), but remember that lines at restaurants and coffee shops get very long at meal-time during conventions. Then we'll suit up and assemble in the Civic Center lobby for photos by 1:30.

If you don't have a room, but need a place to change into your contest attire, make arrangements NOW with a member who has a room.

Don't forget to bring (and WEAR) your North Shore name badge. It's also a good idea to wear your North Shore pullover during convention.

The chorus schedule for North Shore Chapter is in the box below. This information is taken from the master schedule posted on the Illinois District Web site ([www.harmonize.ws/ILL](http://www.harmonize.ws/ILL)).

Most importantly, *have fun!*

### SHORELINER CHORUS CONTEST SCHEDULE Saturday, April 20, 2002 (Order: 8th of 12 choruses)

Rehearsal, Civic Center Room 136: **11:00 a.m.**

Photographs, Civic Center lobby: **1.30 p.m.**

Warm-Up, Civic Center Room 136: **1:40-2:00 p.m.**

On-Stage Time: **2:10 p.m.**

Next Chorus On-Stage: **2:20 p.m.**

## More Info About Guest Nights

The Guest Night/Open Houses scheduled for April 24, May 1, and May 8 are the springboard for our chapter's growth and musical program for the rest of this year. So we need to make this recruitment drive as successful as possible.

You can help by spreading the word about our Guest Nights and posting flyers in any visible spot you can find. You can also help by passing names of prospective guests to **Kevin Jones**.

Each Guest Night is scheduled to start at 7:45. That means we need for members to arrive early and set up the hall so that we'll be ready to greet guests who arrive at the designated time.

Let's try to wear our blue pullovers to the Guest Nights. And let's remember to wear our ID badges at every chapter meeting and all barbershop functions.

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### CHAPTER OFFICERS

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**Rag Deadline: Second Wednesday of Every Month**

Board Meetings: First Sunday of each month.  
 The May Board meeting will be held at 7:45 p.m.  
 Sunday, May 5, at Phil Schwimmer's home, 3432  
 Salem Walk E., Northbrook. All chapter members  
 are welcome.

**Chapter Web site: [www.nsn.org/evkhome/bflat](http://www.nsn.org/evkhome/bflat)**  
 (Current *Rag* issue is also on the Web site!)

### COMING EVENTS

**North Shore Chapter:**  
 Every Wednesday night—**Informal Guest Night—BRINGASINGA!**  
 Fri., 4/19-Sun., 4/21—**Illinois District Spring Convention**—Peoria.  
 Wed., 4/24, 5/1, and 5/8—**Guest Nights.**  
 Sun., 5/19—**Skokie Festival of Cultures**—  
 See box at left, below the masthead.  
 Sat., 7/20 and Sun., 7/21—**Evanston Ethnic Arts Festival.**

**North Shore Chapter Web Site:**  
[www.nsn.org/evkhome/bflat](http://www.nsn.org/evkhome/bflat)

**Elsewhere:**  
 Fri., 5/3 and Sat., 5/4—**Northbrook Chapter Show**—2:30 (Sat.) and 8 p.m. (Fri. and Sat.) at Glenbrook South H.S., 4000 W. Lake Ave., Glenview. Featuring: **Michigan Jake** (current SPEBSQSA International Champs), **New Tradition Chorus** (current International Champion Chorus). Tickets: \$20 (VIP, evening), \$15 (main floor and mezzanine, evening), \$14 (main floor, matinee), \$12 (upper level, evening; mezzanine, matinee; students and senior citizens main floor, matinee), \$10 (students and senior citizens mezzanine, matinee); all seats reserved. For more information, call 800/SHOWCHORUS (746-9246), or contact **Joseph Schlesinger, Dick Yanow, or Mindy Lazor.**  
 Sat., 5/11—**North Shore Harmonizers 50th Anniversary Show**—8 p.m. at St. Scholastica Academy, 7416 N. Ridge Blvd., Chicago. Featuring: **Gangbusters!, Holiday, North Shore Harmonizers.** Tickets: \$12 (\$6 for children aged 12 and under). For more information, call 312/409-4215.

**Barbershop Harmony Chicagoland Web site:**  
[www.bbs.singer.as](http://www.bbs.singer.as)

**Regarding the Skokie Festival of Cultures . . .**

We just received notification from the Skokie Park District that the **Shoreliner Chorus** has *not* been selected to perform at this year's Festival of Cultures. Therefore, you may remove this event from your North Shore Chapter calendar.

### “From the Top”

Those of you who know me well know my philosophy of competition: when you enter a contest, you should aim for first place. I know a lot of my North Shore colleagues view contest differently, more as an opportunity for us to perform to the best of our current abilities, be evaluated by qualified judges, and then incorporate the judges' suggestions for improvement into our subsequent rehearsals.

I've learned to accept that view because that seems to

be the consensus of most North Shore members, and it focuses on steady improvement of our performances.

In accordance with that view, I offer the information presented on pages 5 and 6 of this newsletter. It seems that in all the A&R sessions I've attended over the past few years, the judges have noted the same deficiencies in each of our performances and offered the same suggestions. Rather than let these problems persist through this year's contest,

let's review them now and see how we can eliminate or minimize them. Then we can begin applying the lessons to *all* the songs in our repertoire, not just our contest set.

We've been told year after year that we're a C-level chorus. Wouldn't it be great if, this time, the judges said, "You're a solid B-level chorus. Now, here's how you can become even better."

—**Joseph Schlesinger,**  
 President

### OUR MISSION STATEMENT:

North Shore Chapter of SPEBSQSA is a group of men of all ages who enjoy gathering in fellowship to sing in the four-part, a cappella, close harmony style known as barbershop. As we participate in our varied social and musical activities, including both choral and quartet singing, our members can develop their vocal skills and their appreciation of the rich heritage of American song, which we share with our community through performances in a variety of settings.

**HARMONY  
COLLEGE IS A  
SOLID WEEK  
OF SOLID  
BARBERSHOP**

Harmony College is one of the great experiences of membership in the Society. It's held each year at Missouri Western State College in St. Joseph, Mo. Dates this year are July 28 to August 4. (See the ad on the back cover of the March/April issue of *The Harmonizer*.)

For more information or to register, call 800/876-7464, x8551 or online at [hcdc@spebsqsa.org](mailto:hcdc@spebsqsa.org).

**Quartet News**

**Hospitality** will entertain at a surprise 50th birthday party in Oak Brook Saturday evening, May 11. Their next public performance is Sunday afternoon, June 9, at the 7th Annual Ela Festival of Arts at Paulus Park in Lake Zurich. If it rains, the event will move to Lake Zurich High School. The quartet is schedule to sing from 12:45 to 1:15.

**North Shore Four** (Mimura-Remien-Prieto-Martin) will add some harmony to the American Cancer Society Relay for Life Friday evening, May 31, at James Park in Evanston. They (Mimura-Remien-Schwimmer-Schlesinger) are also planning to make an appearance at the Wilmette Sidewalk Sale and the Suburban Fine Arts Festival in Highland Park on Saturday, June 22; we hope to provide more information in the next *Rag*.

**Chordmasters** performed with the **Arlingtones Chorus** at Break Manor on April

**'Liner Notes**

- ♫ We bid farewell and good luck to **Dave Wuebben**, who has transferred from Northwestern University to Augustana College in Rock Island. He'll begin classes at Augustana in the fall.
- ♫ Congratulations to **Keith** and **Diane Mockenhaupt** on the birth of their second child, Emily Elizabeth, on March 27.
- ♫ Thanx to **Noble LeHew** for lining up the chorus performance at Morton Grove Civic Center on April 7. Noble tells us we were well received. Thanx also for bringing snacks to our Wednesday night meetings. Same goes to

14, and they will sing for St. Peter's Lutheran Fellowship at the Wellington Restaurant on Saturday, April 27.

**Alchemy** has had a busy schedule, including a private party (April 11), a performance at First Presbyterian Church in Downers Grove (April 13), and the following upcoming performances:

- Church event in Hillside (May 3).
- Gary Memorial United Methodist Church in Wheaton (May 5).
- Men's Christian Choral Banquet in Alsip (May 15).
- Chicagoland West Suburban Chapter Show at the Tivoli Theatre in Downers Grove—featuring the past International Champion **West Towns Chorus** (June 1).

Oh, and we wish 'em well in Illinois District spring contest!

No word from **Golden Boys**. We hope they're just having fun singing together.

anyone else who brought something: we just don't know who you are.

- ♫ Though he hasn't been a North Shore member for years, Arlingtone **Bob LeClair** is very well known and loved in the Chicagoland barbershop community. He has been diagnosed with cancer, and his family has made arrangements for hospice care at his home. He's still maintaining his typical upbeat attitude. If you'd like to drop him a note or wish him well, his address is 1060 Centerfield Ct., Highland Park, Ill. 60035; phone: 847/831-2367; e-mail: [tyronesbud@webtv.net](mailto:tyronesbud@webtv.net).

**Wanna Learn to Direct?**

As you know, we are constantly looking for ways to beef up our Music Team. One area were we can use some help is in developing new assistant directors from within our ranks. Please read the following notice, and sign up for the workshop if interested.

There will be a Beginning Director School for any Barbershoppers who think they might be interested in directing or who would like to think of possibly getting started. This is scheduled for May 11 and will be held from 9 a.m. to 4 p.m. at the American Legion, 121 N. Douglas Ave., Arlington Heights, on the southeast corner of Miner and Douglas. This is the meeting place of the Arlington Heights Chapter.

**Jay Giallombardo**, Director of Northbrook Chapter's International Champion **New Tradition Chorus**; **Bob Squires**, past Illinois District president and current director of Aurora Chapter; and **Dale Jergensen**, director of Arlington Heights Chapter, will be instructing. More information will be forthcoming, but any immediate questions will be answered by: **Bill Gallagher**, Coordinator, 847/869-2707 (phone) or [wsg1@flash.net](mailto:wsg1@flash.net) (e-mail).



## Harmonizing Makes Us Healthier

There are now substantiated medical reasons for why we have a “performance high” or feeling of euphoria following a barbershop concert or singing session. It’s not just emotional. Some of it is now believed to be chemical, and related to the singer’s state of mind.

A recently published study by researchers from the University of California at Irvine, showed that a protein our immune system uses to fight disease, called Immunoglobulin A, increased by 150 percent during re-

hearsals of choirs they were monitoring; and 240 percent during the group’s performances. “The more passionate you feel while singing, the greater the effect,” said education professor **Robert Beck**, co-author of the study, along with **Thomas Cesario**, dean of UC-Irvine’s College of Medicine. [The study was published in the scientific journal *Music Perception*.]

The researchers used volunteers from the 160-member **Pacific Chorale** to obtain saliva samples on cotton

swabs to calculate the presence of Immunoglobulin A before and after singing. In a published account of the study in the *Boston Globe*, the scientists theorized that the difference in the higher levels of the disease-fighting proteins between a rehearsal and a performance might have resulted from the singers’ thrill of the performance itself.

—**Carl Douglas Rogers**  
from the *Harmo-ssourian*  
July 31, 2001

## Chapter Charity Report

By way of introduction, I’m the guy who handles charitable contributions here in the chapter. You may have seen me conducting those weekly raffles for Harmony Foundation and the Evanston In-School Music Association (EISMA). And there’s one more that we haven’t talked about as often as we should: we also contribute labels to Heartspring, an institute in Wichita, Kans., which primarily treats children with speech defects. A number of food companies have offered to assist Heartspring financially in making needed purchases for them in return for their labels.

Primarily these are Campbell’s products. Also there are Franco-American, Pepperidge Farm, Prego, Swanson, and V8. Please save these labels as you purchase their food products, and bring them to me. I send them to Heartspring at the beginning of each quarter, with a note crediting our chapter.

For the last quarter of 2001 we totalled 55 labels: in ascending order—6 from **Stan Sclove** (friend of mine), 15

from yours truly, and—drum roll, please—34 from **Pete Brandt**. You may have seen the note on the bulletin board. For the first quarter of 2002, we sent in 58 labels: 2 from **Joseph Schlesinger**, 10 from Stan, 16 from me, and 30 from Pete. So Pete is our winner for two consecutive quarters. Congratulations, Pete, and thanks.

Effective immediately, the quarterly bulletin board note is hereby “transferred” to a quarterly *Harmony Rag* article. We’ll acknowledge your label contributions in print; so please bring me your labels.

Getting back to those weekly raffles, if you’d like to see a wider selection of prizes, it’s up to you. With a few exceptions, the only contributors have been Mindy and me. We ask that you do not go out and buy anything, but look around your home. Check out the attic, cellar, closets, and the far reaches of that bottom dresser drawer—the one you don’t open very often. There must be something there that’s interesting, in reasonably good condition,

and something you will probably never use. As with the labels, *bring it (or them) to me!* Incidentally, if you want to get “crafty” and wrap it, making it a mystery prize, that’s up to you.

Another reminder: following our three drawings each week, anyone wishing to purchase any of the remaining prizes for \$2 may do so; the money will go to Harmony Foundation and EISMA. Please don’t be bashful.

—**Phil Schwimmer**  
Charity Chairman

[Editor’s note: For more information about Campbell’s Labels for Education Program, visit their Web site at [www.campbellsoup.com](http://www.campbellsoup.com). For more information about Heartspring, call them at 316/634-8821 or 800/835-1043, or visit their Web site at [www.heartspring.org](http://www.heartspring.org).]

SAVE

*Campbell* LABELS



for . . .



## PSST... NEED A TICKET?

... for events at this summer’s International Convention in Portland, we mean.

No problem: now you can order almost everything online. Visit [www.spebsqsa.org/Portland](http://www.spebsqsa.org/Portland) for online ordering for

- Convention registrations
- Special events and shows
- Tours
- Online housing registration
- Links to online ordering for special shows by the **king’singers** and the **Association of International Champions**

It’s easy --  
quick --  
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and ready for  
you *now*.

Here are summaries of judges' critiques from former contests reprinted from past issues of the *North Shore Harmony Rag*. Although we're singing different songs in this year's contest set, perhaps these observations will tip us off to some technical things we should bear in mind **before** we go off to contest and apply **every time** we sing. These are details the judges listen and look for—let's practice getting these little things right till it becomes second nature.

### Whoops! (There It Is)

The news from Peoria this past weekend wasn't all good. Despite intensive coaching and a feeling that the **Shoreliner Chorus'** contest performance was superb, North Shore Chapter members were disappointed to learn that their efforts had earned them an 11th-place finish in a very close competition. Only 59 points separated us from sixth place, points that we could have gained by doing the things we did well more consistently.

In reviewing our performance, the judges stressed the need for us to work on synchronizing our attacks and releases more cleanly, rephrasing some of the passages in each song, and correcting some of our intonation and note problems. One area to which we devoted a lot of attention worked well for us: the Presentation judges praised the energy we displayed onstage.

Most importantly, each judge recommended specific exercises that will alleviate the problems that hamper our delivering top-quality performances. **Dick Yanow** and your Music Team are ready to introduce these exercises right away. In addition, each chorus member is in a position to help immensely by attending rehearsals regularly and punctually, using the new singing techniques presented in rehearsal, being attentive to the director while he is in front of the chorus, and bringing singers to the May 10 Guest Night, so that we can increase our chorus size.

The good news from spring chorus is that three quartets, **Echo Lane**, **Common Ground**, and **Renaissance**, will represent Illinois District at International Contest in Miami.

—from April-and-a-Half 1995 issue

### Here's What the Judges Said (A&R session notes provided by Dick Yanow)

#### Singing (general comments):

- The chorus needs to work on BREATH SUPPORT for *FOCUS*, *RESONANCE*, *RINGING* and *EXPANDED SOUND*.
- *The chorus needs more FOUNDATION (bass sound).*
- *There is a great deal of BARI DISUNITY within the section. Need to work on UNIT SOUND within the section.*
- "ALWAYS"—The verse was out of tune and there were a number of SYNC problems.
- "MIDNIGHT CHOO-CHOO"—Tuning problems on "GRAB HIM BY THE COLLAR AND I'LL HOLLER, ALABAM, ALABAM."

#### Music (general comments):

- Need to create a TALL, FULL SOUND throughout the songs.
- Sing HORIZONTALLY as opposed to VERTICALLY.
- "ALWAYS"—Bad contest song—not enough CIRCLE OF FIFTHS MOVES.\* DOUBLING on "Dreams will all COME true."
- "MIDNIGHT CHOO-CHOO"—Rhythm needs to be more UP-BEAT. Second chorus should have more of a CHANGE from the first chorus. "That's where you'll STOP YOUR TRAIN" is very CHOPPY. There were TUNING problems.

#### Presentation (general comments):

- GOOD UNIFORM—Presents a pleasing picture when the curtain opens. Generally, GOOD FACES. Director was FLUID in his movements.

- "ALWAYS"—Move the front row STRONG bass back to the second or third row. DYNAMICS need to be more defined. Lack of FLUIDITY in chorus moves. Need MORE FACE at phrase breaks ("I'll be loving you always, yes always"). A RESET at the key change is important to show the audience the continued FORWARD MOVEMENT.
- "MIDNIGHT CHOO-CHOO"—Watch DIPHTHONGS throughout the song. Be careful of SYNC problems. Front row men: ALL MOVES MUST BE MADE THE SAME WAY AT THE SAME TIME—NO EXCEPTIONS. Must retain FOCUS throughout the song. Be careful of the EYES—if you're supposed to be looking towards ALABAM, look there; don't turn your heads there and have your eyes look elsewhere.
- The components of ANY MOVE:
  - Pre-move (preparation)
  - Execution (the actual move itself)
  - Recovery (return from the move)
  - Body Angle (slight lean forward, weight on the balls of the feet, erect stance)

#### Other General Comments:

- Good "C" level chorus with solid potential to become "B" level, with work on the items listed previously . . . FOCUS; SYNCHRONIZATION; TALL, FULL SOUND; BREATH SUPPORT; INTONATION; DIPHTHONGS; etc.
- Come back next year and show us the improvement.

\* Editor's note: There was a difference in opinion between the two Music judges on this point. One had originally expressed reservations about the arrangement's suitability for contest, but, after having reviewed the actual written music, informed us that, in fact, there was a sufficient number of dominant fifth chords resolving through the circle. The other judge apparently was relying on what he heard, so perhaps our lack of tuning influenced his appraisal of the music. In any event, we were told that there was an 18-point difference between the two Music judges' scores on that song.

—from April 1996 issue

## Here's What the Judges Said

Category	"When the Midnight Choo-Choo Leaves for Alabam"	"Always"
<b>Music</b>	<ul style="list-style-type: none"> <li>▪ The sense of acceleration that lasted throughout the second chorus was "one of the really, really, really nice things that you did." (He commented that our performance was one of the few times an accelerando has lasted that long.)</li> <li>▪ Consider eliminating the bell chord on "Alabam" in the second chorus.</li> <li>▪ Our short transition from the first chorus to the verse did not provide enough contrast between the frantic feel of the song's chorus and the more relaxed message of the verse.</li> <li>▪ We need to broaden our dynamic range for the song.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There were "some nice touches in the verse, except when the basses got edgy."</li> <li>▪ There are places in the first line of both choruses where more baritone is needed.</li> <li>▪ The key change was nicely done.</li> <li>▪ In the last line of the second chorus before the tag, the tenors need to agree on the correct note.</li> <li>▪ "Nice touch on the ending, except you got so soft that [the chorus] couldn't support it."</li> <li>▪ In refining the interpretational plan, he suggested that the most effective single word to describe the song be "reassurance."</li> </ul>
<b>Presentation</b>	<ul style="list-style-type: none"> <li>▪ The start was OK, but "I wasn't knocked out."</li> <li>▪ Stage gestures became too predictable, thereby creating a distraction from the song itself.</li> <li>▪ We need to work on planting of gestures. ("Singers must know why a move is being made.") A move should be planted at the beginning of the corresponding thought (i.e., the coinciding downbeat) and begun on the breath before the actual lyric, rather than on a key word within the phrase. The reason for this is that a thought begins on the breath.</li> <li>▪ The plan was good, but it was executed mechanically.</li> <li>▪ "You had a very pleasant presentation to the audience—most [other choruses] did not." In addition to pleasant expressions, we created a sense of rapport with each other that came through to the audience.</li> </ul>	<ul style="list-style-type: none"> <li>▪ We had very pleasant faces, especially going into the chorus.</li> <li>▪ "Unlike most choruses, you had a better sense of unity of expression" regarding facial and body images.</li> <li>▪ In order to create a greater impact with our interpretation, we need to go beyond the mechanics of the song to express how we feel. Dynamics, volume relationships, inflection, and vitality of tone are tools that we must utilize more effectively, but we need to "bare more of the inner person" in conveying the deep meaning of the song.</li> <li>▪ Our plan for phrasing was OK, but the execution did not appear to be what Dick was directing.</li> <li>▪ We need a sense of where the tone resonates—perhaps by increasing the air flow—to aid intensification of emotion. This should help us avoid producing "sterile sound."</li> </ul>
<b>Singing</b>	<ul style="list-style-type: none"> <li>▪ Vowel targets must be matched better.</li> <li>▪ First line of first chorus sounded very tight and closed.</li> <li>▪ We need to improve our blend—avoid having individual voices stick out. This can be achieved by turning diphthongs together and extending vowel sounds together.</li> <li>▪ Sing taller vowels.</li> <li>▪ Work on the bass-lead match—let basses have a good feel for what leads are doing (for example, in "You can bet you'll hear me singing happily").</li> <li>▪ Be careful not to let the singing get choppy (as it did in "I will be right there with bells").</li> <li>▪ There were some word synchronization problems.</li> <li>▪ We need to produce a fuller, vertical, more supported sound.</li> <li>▪ We need to energize through phrase endings and to increase the utilization of connectors, diphthongs, and triphthongs to glue the sounds together and allow the melody to flow.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The song got off to a tentative start.</li> <li>▪ In "Dreams will all come true," the low notes were lost. "Allow the leads to sing like cellos."</li> <li>▪ All voice parts need to keep the same consistency of vocal production through every note in their range in order to develop "connectedness" between high and low ranges.</li> <li>▪ In "That's when I'll be there always," the "always" sounded strained—we should use lighter production to achieve finesse.</li> <li>▪ Phrases were directed OK, but some singers were cutting out beforehand. We need to work harder at matching vowel targets, producing taller vowel sounds, and turning diphthongs together. In addition, if a singer has to breathe midphrase, he should keep the same vowel target and breathe through it.</li> <li>▪ We had a nice plan for dynamics, but it did not appear to be executed the way we wanted.</li> <li>▪ "When you sing soft you have to increase your support." Generally, we need to sing warmer (i.e., with sound supported by a warm column of air). In particular, the basses lacked support singing "always" at the end of the tag.</li> <li>▪ "I thought you were bigger than 13 [men]—at times you had a bigger sound."</li> </ul>

The mighty Shoreliner Chorus



Spring 1997

—from April-and-a-Half 1997 issue

## And Now, a Present for Our Favorite Barbershoppers . . .

While searching through our accumulated barbershop ephemera recently, we uncovered a set of vocal production lesson summaries given to us by a guest coach at one of our chorus coaching sessions in the mid-'90s. Our recollection is hazy, but we think it may have been **Joe Caulkins**.

Anyway, many of our current members were not in the chapter back then and may never have seen these summaries. Many of the techniques contained in them are the same as what Dick and other guest coaches like **Pete Hansen**, **Joe Liles**, and **Jim DeBusman** have taught

us—only the language is different. In addition, the summaries contain some nifty vocal exercises we can do individually to warm up, and some that Dick may want to incorporate into his weekly chorus warmup routines.

Now you have the info in black and white. Each active member will find a copy of the summaries inserted in his copy of this *Rag*. We have printed some extra copies and will give them to Librarian **Tom Leaveck**. In the meantime, feel free to insert them in your music books and refer to them often. You'll gradually improve if you practice these techniques at home.

## Computer Barbershop

"Barbershop harmony really begins at the end and works backwards. If a quartet is well equipped with 'wicked' endings, the body of the song may be fairly conventional. It is the close that leaves the final fragrance of the barbershop, and if this be beautifully flavored with a nostalgic aroma, it matters little what has gone before. The most obvious harmonies are forgotten in a really subtle finish." (Source: *Barbershop Ballads and How to Sing Them, 1925*)

—Sigmund Spaeth

**Rick Montgomery**, bari, **Richmond Virginians** and **Shades of Harmony**, sends us proof positive that computers enable us to make more mistakes faster than we could have managed on our own. See how quickly you recognize each of these song lyrics. They were translated into French by *Alta Vista Translation with Systran* then the results translated back into English.

1. Soft Adeline, my Adeline, the night, dear heart, for you pine of I. In all my dreams your face right radiates. You are the flower of my heart, soft Adeline!
2. Downwards by the old jet of mill, where I met you the first time; with your so blue eyes, equipped in guingan too. It was there I knew that you liked me true. You were sixteen years old, my queen of village, by the old jet of mill.
3. Only the night spent on our path at the house, you turned and said to me, "love of I you thus, and I want to know: what think you of me?" Soft and beautiful, it is what you are with me; sweeten and spices and very nice, you are a whole a girl should be. Soon we will marry; you will be my bride of reddening. I will smile all the moment when you are by my side.
4. The pinks soft and soft of the morning, you are the ideal of my dream. Very of my heart in a gy-ratory movement; I could

love you for always, it seems. Like a dish of mode on Broadway, you came outside with the sun shine initially. The pinks soft and soft of the morning, you are the ideal of my dreams.



5. My pink wild Irishman, the softest flower which grows; You can seek everywhere, but none can compete with my wild Irish went up. My pink wild Irishman, the dearest flower which grows; and a day in my intéret, it can let me take the flower of my wild Irish rose.
6. Come to me, my baby melancholic person; the cuddle upwards, and do not feel blue. All your fears are imagination idiot, perhaps. You know, expensive, that I am in the love with you. Each cloud must have a silver plated lining; wait until the sun is shining through. The smile, my expensive honey, whereas I embrace far each tear, or well me will be melancholic persons too.

Finally, here's one song translated back-and-forth among a variety of languages. Before the key change, different lines were translated into one language each and back into English. From the key change on, the whole thing was translated into and back from four different languages in succession, with errors, of course, multiplying along the way . . .

7. *Portuguese*: When it is blackout in the delta, that one is the time where my heart is light; when it is blackout in the delta, leaves me to linger in the shelter of the night. *Spanish*: Fields of the cotton everything around me, to sing of the voices sweet and the low point; *French*: Ain't I lucky that you found me where the muddy water of Mississippi run? *Italian*: Lounging on the levee, listening the nightingales via in on over; the laughter on the levee, no heart is heavy. Children of all the God have convinced someone to love. *German*: If it is density on the triangle, only sky in the sight is; if it is density on the triangle, leave me more linger in the protection of the night! *Portuguese-German-French-Italian*: Far away-moved Lounging in the raising, sententesi with the roux-inóis over over; The laughter in the raising, no inside is weighed. All the children of the God had begun someone to like. If it is the complicity in the triangle, solo the sky in the sight is; if it is the complicity in the triangle, it leaves more are in delay in the protection of the night!



—from Westchester County, N.Y. Chapter *Overtones*  
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**Comparison of North Shore's Contest Performances, 1994-2001**

Year	Songs	Rank	Music	Prese- ntation	Singing	Total	# Men	Highest Score
Spring 2001	My Wild Irish Rose You Must Have Been a Beautiful Baby	9 (out of 9)	177 (8 <sup>th</sup> )	182 (8 <sup>th</sup> )	171 (8 <sup>th</sup> )	530	14	761
Fall 1999	Mandy Sweetheart of Sigma Chi	15 (out of 15)	198 (15 <sup>th</sup> )	174 (15 <sup>th</sup> )	171 (15 <sup>th</sup> )	543	12	1101
Spring 1999	Mandy Sweetheart of Sigma Chi	6 (out of 10)	218 (5 <sup>th</sup> )	214 (6 <sup>th</sup> )	206 (6 <sup>th</sup> )	638	13	763
Spring 1997	When the Midnight Choo-Choo Leaves for Alabam' Always	9 (out of 12)	209 (9 <sup>th</sup> )	221 (7 <sup>th</sup> )	208 (6 <sup>th</sup> )	638	13	837
Spring 1996	Always When the Midnight Choo-Choo Leaves for Alabam'	8 (out of 11)	164 (9 <sup>th</sup> )	175 (7 <sup>th</sup> )	193 (8 <sup>th</sup> )	542	15	674
Spring 1995	Back in Dad and Mother's Day That Old Quartet of Mine	11 (out of 21)	185 (7 <sup>th</sup> )	182 (10 <sup>th</sup> )	174 (10 <sup>th</sup> )	541	15	766
Spring 1994	Back in Dad and Mother's Day That Old Quartet of Mine	10 (out of 12)	205 (7 <sup>th</sup> )	194 (8 <sup>th</sup> )	188 (10 <sup>th</sup> )	587	20	688

The table above covers all contests in which the **Shoreliner Chorus** has competed since the current judging system went into effect in fall of 1993.

OK, a little observation here: if the minimum we wish to accomplish this time around is to improve over last year, the total score to beat is 530. If we want to outdo our best effort under the current system, then we need to exceed 638. Wanna shoot for first place? Then we need to aim for something better than 840, just to play it safe. Remember, all scores are relative for each field of competitors and each panel of judges, and are based on a *specific individual performance*.

More vocal  
production tips:

- Keep tongue on lower gum ridge.
- "Flick" all consonants (but energize the singable ones).
- Hold head erect (picture an attached string pulling upward).
- Tuck chin in when singing higher notes.