



Canton Ohio



August 2004

Squawker

Chapter Motto
"Enrich & Grow"

Hall of Fame Chorus

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X-TREME BARBERSHOP IN LOUISVILLE!

GOTCHA! GARNERS GOLD; AMBASSADORS WIN BIG

X-treme Singing! The contests were so exciting, with lots of barbershop chords and great sounds from quartets like Max Q, Metropolis, and our favorite, Riptide. When it was all over, Gotcha! finally came out on top, after seeking gold for the last several years.

X-treme Emotion: The competition in the chorus contest was incredible, with the Toronto Northern Lights and the New Tradition Chorus pushing the Ambassadors of Harmony of St. Charles, MO to new heights of musical excellence. Director Jim Henry, in an emotional acceptance speech, said the chorus was pleased to "do it for Rob," Jim's brother and fellow member of Gas House Gang, who died of cancer last September.

There was a mixture of laughter and tears at the AIC Show, where we heard

2004 Chapter Board

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several quartets for the last time, among them Revival and Gas House Gang (who, through modern technology, had Rob singing with them). Our all-time favorite quartet, Ritz, also sang their swan song, and they needed to sing only one—their famous "Sweet Adeline," to bring the audience to their feet in acclamation and a fond farewell.

The AIC Show also took us back in time to 1980, as Grandma's Boys reunited, a few pounds heavier and a few years older, to reprise their famous "Toy Soldier" set. Then we went back even further, to hear the still-mellow sound of

the Suntones, with Todd Wilson singing bass (yes, bass!) in place of his dad, Harlan, who was the Suntones' original baritone.

X-treme Class: The Ambassadors of Harmony were the largest chorus to ever win the International Chorus competition—160 men strong. But that presented a problem: there were only 150 gold medals to award. We all know how important those gold medals are, and what they represent—hard work, dedication, and love for our wonderful hobby. So, in the true spirit of barbershopping, members of the Vocal Majority, hearing of the plight of the Ambassadors, rushed forward to offer their gold medals so that each and every member of AOH could be presented with the coveted gold medal in Louisville.

We can't talk about class acts without another mention of the Ritz, who have spent all their years as champions being the best ambassadors of barbershop harmony that we could ask for—and they're all great guys! We are so lucky to have their bass, Ben Ayling, as our new director.

And, speaking of a class act, we are so impressed by our 2003 champs, Power Play. Their great singing just keeps on improving, and these members of the Slamka family are, from what we hear about them, always willing to step in and do whatever needs doing for their great hobby.

We had a great time in Louisville. We hope that if you didn't make it this year, that you plan to attend a future International. It's the greatest

experience a barbershopper (and barbershop fan) can have!

WELCOME BACK!

The prediction is that August will be HOT for the Hall of Fame Chorus! Even though Ben is on a 3-week trip to New Zealand as the Ritz finishes up their reign, Darryl Flinn has retired as the Society's Executive Director, and he and his wife have moved back to Canton. Darryl will be re-joining us in the next few weeks as assistant director, coach, mentor, and friend. In the meantime, we're under the capable direction of Larry White, as we prepare for our Gospel Show on August 28 and divisional contest on September 18. Join us—the heat is on and HOF is only going to get hotter!

HOF PICNIC WAS A SUCCESS— AGAIN!

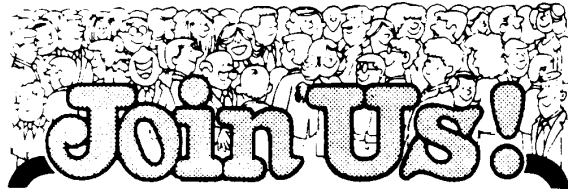
Our annual Chapter picnic was on July 18 and, in spite of a little rain, the turnout was great; everyone enjoyed the afternoon. In fact, the cooks were the only ones who actually got rained on, because the rain held off until everyone was sitting in the pavilion, eating, but not until all the hamburgers and hot dogs were cooked. If you were there, we're very glad you came. If not, we hope to see you next year!

CONDOLENCES

June Beck, wife of Floyd, died on July 26. We extend the Chapter's sympathy to Floyd and his family.

Squawker Deadline September 25, 2004

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We're having lots of fun!

HOF Calendar of Events

Gospel ShowAugust 28
 Western Division Contest.... September 10-11
 Eastern Division Contest..... September 17-18
 District Contest October 15-17
 Amish Door..... October 30
 Canton Symphony ShowDecember 12
 Chapter Board Meeting... 1st Tuesday @ 7 PM
 MAC Meeting 2nd Wednesday @ 6 PM

Attention Bulletin Recipients!

If your mailing address has changed, please write to
 Dave Richards / 6029 Hanna Rd / Ravenna OH
 44266-8534 / e-mail drichards1@neo.rr.com or
 Call: 330-296-6644



BIRTHDAYS

Darryl Flinn August 03
 George Fram..... August 05
 Don Hershberger..... August 13
 Damien Hand-Cannane..... August 15
 Russ McQuate August 19
 Phil Downey August 30
 Joe Witmer September 09
 Tom Ober September 21
 Jesse Pittman..... September 26
 Mike Pilat..... September 30

ANNIVERSARIES

Kathy & Bob Daum..... August 01
 Darlene & Mike Zastawny ... August 06
 Shirley & John Tasseff August 09
 Vicki & Augie Bennett..... August 14
 Mary & Bob Binkley August 15
 Alice & John Nowell..... August 31
 Carol & Phil Downey September 08
 Sheila & George Alcorn. September 11

Last month I ran the article on How to be a great bass. This month I've put in the Lead and baritone articles. Next issue I'll publish the Tenor article. I hope you not only enjoy these articles, but get some good pointers from them as well.

How to be a great lead

Some tips from a world champion lead.

by Joe Connelly, three-time quartet gold medalist

When the audience is leaving the auditorium after a show or contest, what will they be humming? The melody, of course (music judges excluded, for reasons we can't explain here.).

It is the lead singer's job to execute (no pun intended) each melody line with precision and flair. It is this "recognizable line that is familiar to audiences and puts them at ease. Although this makes the lead part the easiest to learn, it also means that the lead singer is the most vulnerable. When you sing melody, you can run, but you can't hide.

So, what does it take to be an awesome lead singer? Let's take a look at three of my personal favorites, and observe what

I consider to be their most outstanding qualities. (Keep in mind that these all-time greats were blessed with phenomenal harmony-part singers who helped support and showcase their talents.)

RICH KNAPP-- 1980 International Champion Boston Common. Rich embodies the very best of singing naturally and believably from the heart. Listeners fall in love with his no-nonsense delivery. We can all learn from Rich to trust our feelings and emotions when we perform each and every song.

KEN HATTON -- 1978 International Champion Bluegrass Student Union. Never before or since has there been a lead singer who commands the stage with more vocal energy and visual excitement than Kenny. His stage personality also evokes a positive rapport with any audience. We can all learn from Kenny to sing and perform every note with intensity and a commitment to be the best.

BOB FRANKLIN --1961 International Champion Suntones. Bob is the consummate professional showman. He is always prepared and always disciplined in his performance. He is also extremely adept at singing harmony when called upon to do so. We can all learn from Bob to be aware of our vocal role in every tune we present to an audience, and to strive to perform it flawlessly.

Top Ten Habits of Highly Effective Lead Singers

1. Learn basic barbershop chord structures to be aware of proper balance.
2. Diligently study successful leads' strengths and adapt them to your own voice and personal style.
3. Plan ahead for maximum mental focus in each rehearsal and performance.
4. Be fully prepared in every aspect of your music.
5. Be consistent -- sing each song the same way every time.
6. Practice singing the melody against a continual fixed tonal center -- an electronic pitch pipe works great.
7. Always rehearse as though in front of an audience.
8. Develop a physical exercise plan that works for you.
9. Drink a lot of water every day to keep your body and vocal cords hydrated.
10. Find a great bass, baritone and tenor whom you trust musically, and who in return, have faith in you to lead them onward and upward.



How to be a great baritone

An oxymoron, perhaps... but it's worth exploring.

by Ron Knickerbocker, The Regents,
1974 champion

There are only two things one must do to be a great baritone: use proper vocal production and understand (and obey) the baritone's job description. For purposes of this discussion, let's pretend we all produce sound correctly and focus on the job. A quartet baritone or baritone section in a chorus has three basic responsibilities:

- tuning chords
- balancing chords
- staying out of the way. (Some people, mostly basses, feel that the bari has a fourth job -- making the bass sound good -- but I won't address the impossible here.)

In both tuning and balancing it is critical to know what part of the chord you are singing. For mathematical reasons, fifths should be sung a tad sharp, and minor (barbershop) sevenths need to be tuned a bit flat. Thirds should be sung sharp, because we habitually sing them way too flat). As a general rule, it is easier to tune to the bass than to the lead.

A bari's balance responsibility is dictated by two things. The first is where your note is with respect to the melody. Bari notes above the melody need to be sung somewhat softer (how much softer depends on how far above the melody your note is), while notes below the melody should be sung relatively louder.

Some coaches maintain that balancing isn't necessary as long as your quality matches that of the lead. I agree that a bari can sing a bit more loudly if he matches the lead well, but the melody must still be predominant. Thus, balance is no less important than it used to be thought, just a little easier to do. The second factor in balancing chords is the part of the chord you are singing. As a general rule, sing roots and fifths more loudly than other parts of the chord.



THIS GUY KNOCKED HIMSELF
OUT FOR HIS CHAPTER!

Staying out of the way means the bari must do whatever he can to enhance the musical flow. Maintain vowel integrity, energize singable consonants and soften hard consonants. Most of the time it is desirable to substitute softer consonants for the hard ones, like using d instead of t. The substitutions must be subtle, however. Don't hit the listener over the head with the fact that you are using a different consonant.

Most rules have exceptions, but if you adopt these general suggestions, you

will be well on your way to becoming a great baritone. Now, if we could only find a bass that deserves you!

RON'S 10 TIPS FOR BETTER BARIS

- Produce sound correctly.
- Balance to the lead, but...
- Tune to the bass.
- Know what part of the chord you are singing.
- Sing thirds and fifths a little sharp, AND....
- Sing minor (barbershop) sevenths a bit flat.
- Balance to the melody.
- In general, roots and fifths should be a little louder than other notes in the chord.
- Extend the duration of vowels
- Reduce the duration and percussiveness of consonants.

Do you miss Cookie's Corner? It's Back!



Cookie's Corner

Cardamom Poppy Rolls

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Dave Richards 11/24/2001

2 eggs lightly beaten
enough skim milk to make 1 1/3 cups liquid with the eggs
3 Tbs margarine
4 Tbs Sugar
1 1/2 tsp Salt
1 tsp cardamom
4 Cups Bread flour
2 tsp SAF instant yeast

Place all ingredients in your bread machine. Put the machine on the dough cycle. When done remove the dough and cut it in 16 to 20 pieces. Roll each piece into a rope and tie into a knot tucking the bottom end into the top and the top end into the bottom. Place the rolls on a greased or lined sheet, spritz with water and sprinkle with poppy or sesame seeds. Cover and let rise for 30 minutes. Bake at 375° for 20 minutes. Remove from the oven to a cooling rack. Try to wait until cooled off a little before eating.



Three Big Mouth Frogs!?! (Note: The image shows four men)