

The Newyorker Times

The newsletter of Poughkeepsie, New York, Chapter, SPEBSQSA Inc.



New Series, Volume 5
Poughkeepsie, New York

Number 5
May 2004

Editorial Logo Wanted

The Poughkeepsie Chapter has never, to our knowledge, had a logo. Many other chapters do, as do all of the Districts and the Society itself. A logo is a quick way to identify the group. It can be used in a letterhead, a newsletter banner, or a lapel pin, just to mention the obvious possibilities. The chapter should have one. It should include some symbol characteristic of our locality, and the barber pole or initials that tie us to the Society. The emblem on the backs of our red jackets would be an excellent design, except that it could not be reduced to the 1¼" to 1½" maximum dimension that is necessary for a pin or a letterhead, without rendering the lettering completely illegible. One possible emblem would be the Great Poughkeepsie Railroad Bridge. Some people have suggested the Mid-Hudson bridge, but it is not sufficiently different from most other suspension bridges to be definitive.

We urge anyone in the chapter with artistic bent to give some thought to this and come up with a proposed design. It would be great to get more than one proposal, and then choose the best. Make us recognizable!

George L. Trigg

"BIG TOP BARBERSHOP" Annual Show – May 15

By Bob Chieffo, Show Chairman

The Newyorkers' Circus Train is rolling toward FDR High School in Hyde Park. It's "show time" in 10 days. The prep is getting hectic (are we having fun, yet?), circus tent getting unpacked, sound system getting checked, costumes being dusted off. And, oh yes, the chorus songs are being refined for presentation.

With our BIG TOP theme this year, the emphasis is **fun** for "children of all ages". The lobby will be circus-decorated to set the mood. There will be clowns doing magic and balloon sculpture. And of course, calliope music. *So step out of your day-to-day persona and be a kid again.* Be zany, be crazy, improvise. **Smile, laugh, have fun!**

"Thanks to members like you" (I always like that on PBS), our gross Program ad sales are \$5500. We had many new sales, but some businesses didn't renew. So we're about even with previous years. Our PR is kicking in with entries in newspaper Calendars, TV Community Bulletin Boards, Internet postings and Poster postings (thanks to members, like you).

We're trying something new this year. We will have bold print lawn/telephone pole signs for posting around Dutchess County, especially around Hyde Park. **You must help with this effort to spread the word.** Find some good traffic corners and take a bunch of signs to post, either by a

stake in the ground or staple to a pole.

As 4/28 ticket sales were slow. Hopefully the PR above will help. But ticket sales **must increase** and continue with vigor! **We need a lot more member sales.** A bunch of us have been working many hours to produce this show; it's in **your** hands now.

'Nuff preaching. You know what to do. **Do it!**
See ya under the BIG TOP.

Newyorkers' Progeny Shine in Math

Based on an article in the *Poughkeepsie Journal*
forwarded by Bob Chieffo

Once again members of Newyorkers' families are making the newspapers, this time by reason of their mathematics interest and ability. John Haverkamp's grandson Tyler Haverkamp and Bob Chieffo's grandson Nick were involved in a month full of special mathematics activities, known as March Math Madness, for the students in the Overlook Elementary School in the Arlington School District; the event also involved math workshops for parents and teachers. Both boys were quoted in the article.

Marist College and Arlington High School partnered with Overlook in the event. Arlington students played math games, including probability bingo, math basketball, and fishing for numbers, with students during a special math carnival in the last week of the month. Tyler, a sophomore at Arlington High and a (See "Math Shiners" on Page 2)

Note from Carole (From Page 2)

fellow barbershopper) copied the news for me, because for some reason, I couldn't get the newsletter. Strange! I know Glenn got it all the time.

It's been three months since he left me and it's very strange around here. I've been keeping busy with my golfing and gardening, among other things. Just not at all the same. I think my saving grace is that we each had our own and different activities. I'm sure you and Diane are the same.

Well, I hope all is well with you and your family. Please extend my thanks to all who wrote about him and sent cards. It meant a lot to me.

Best Wishes, Carole

Correction

In the Remembrances of Glenn Smith in the April issue, it was stated that the Audocrats were the Poughkeepsie chapter's first quartet. This is incorrect. The correct statement is that it was Mike Myers's first quartet. We regret this error. We do not know its source; it must be noted that no record exists to support the attribution of the statement to Bob Chieffo.

Heart Bypass Surgery

By Tom Koman

Dear Fellow Barbershoppers:

The past two weeks have been quite a whirlwind! I won't be able to participate on the May 8 and May 15 events since I had quadruple by-pass heart surgery on April 5. Everything is going smoothly and I am OK. One day, a visit to the doctor for a stress test; the next thing I know I am admitted to the hospital for heart surgery. It's a lot to take in all at once. I am hopeful that I may be able to return to singing in June when I get my physical strength and endurance back.

I feel great and I'm on the mend. . . .

I'm glad each barbershop song has its own special way to heal the heart.

Tom

From Lederhosen to Barbershop

By Walter Latzko, an honorary New Yorker
now living in Blooming Grove, NY

From the SPESQSA Web site

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like this at www.spebsqsa.org

Forwarded by Bob Chieffo

Keynote speech given at Harmony College 2002:
Legendary arranger Walter Latzko reflects on a life
in music, the great quartets he's known,
and his wonderful wife Margie

WHERE TO START? I used to be pretty good, talking

off the cuff, but now I have trouble at times thinking of the right words. So I'm partially reading this. Hope you'll forgive me.

I thought I'd tell you about how I got into barbershop, right from the beginning and let the chips (and chords) fall where they may. I was born with musical talent. My mother used to say that I sang before I spoke a word. When I was growing up in old Vienna, Austria, I usually wore lederhosen, thus the title of this epic. A spanking from my mother usually hurt her more than me! I had a nice, high soprano voice, good enough to be wanted by the famous Vienna Boys Choir. But I didn't want to travel all over, so I turned that down. But when I sang the ladies' trio from *The Magic Flute* with my mother and my sister Elsa, I took the top part! Then something happened. My voice changed to a basso profundo, and later on, when I auditioned for *The Collegiate Chorale*, Robert Shaw said to me, "Walter, you've got a great fog horn there, but I'll take you anyway because you know how to read music!"

Anyway, I started piano lessons when I was 6 and I attended symphony concerts quite frequently from age 7 on. I even composed little piano pieces right from the start. But barbershopping? In Austria in the thirties? That was before the invention of "the barbershop seventh"!

No, I guess it all began in 1947, when I was a student at Amherst College in Massachusetts, majoring—believe it or not—in pipe organ playing. The reason I majored in organ was that I wanted to get back to classical music. See, I had gotten rather good playing pop music on the piano. While I was in the Army at Camp Croft, South Carolina, for instance, I'd go in my spare time to a nearby girls' college, where I would hold a bevy of beauties spellbound for hours, playing the hits of the day on the piano. I mean for 11 straight hours sometimes (well, it seemed like it). I could improvise pretty well, if I do say so myself, and that, as well as my perfect pitch, helps me with my arranging. Anyway, I thought it was time to return to Bach and Mendelssohn, and what better way to achieve that but on a new (for me) instrument like the pipe organ.

Haven't said much about barbershop yet. Wait, it's coming. As many colleges and universities, especially in the northeast, Amherst had a well established double quartet called, for lack of inspiration, DQ. And I drifted towards them, and they made me welcome, even let me sing with them occasionally, and I thought that trying an arrangement or two would be rather fun. So I started on that—basically a double quartet singing four part harmony, with each part covered by two young men. One of the first numbers I arranged for them was one you might be familiar with is "Mississippi Mud." Oh, I sure had fun with those "people beating their feet on the Mississippi Mud." Lordy, did I ever!

Well, it was the beginning of my career as an arranger. Next step, while I was at Columbia studying for my Master's in Composition, I visited the Arthur Godfrey Show, a popular radio and TV morning program that had a lot of good singers on it, including a newly (See "Latzko" on Page 4)

Latzko (From Page 3)

hired girls' barbershop quartet called the Chordettes. I told Godfrey's bandleader, Archie Bleyer, that I had done barbershop in college and would like to try one for the Chordettes. He said sure, go ahead, which I thought was very nice of him, giving a college boy a chance at the big time. Well, I didn't get right to it, so imagine my surprise when he called a few days later, wondered where the arrangement was, and told me to come down to CBS the next day to see him. I finished "Lindy Lou, Meet Me By The Watermelon Vine" that night and went down the next day to see him. Archie took a look at it and told me how his arrangers could write beautifully for 19-piece orchestras, but didn't know what to do with four unaccompanied girls' voices. He had a hunch that I might fill the bill. Next thing I know, I'm the arranger and coach for the Chordettes on a big-time radio/TV program. There came a morning when the Chordettes' bass, Janet Ertel, called in sick. So the girls asked me, Foghorn Latzko, to fill in for Janet. Imagine me singing bass before you know HOW many million people! I had quite the vibrato that morning.

Well, the job expanded swiftly. The Godfrey Show added a Wednesday night TV Variety hour. On Sunday night, all the arrangers got together with Archie at his office, and we'd decide the tunes we would do for the various performers and Godfrey for the following Wednesday's TV Show. It always had some kind of a theme to it. A French Show, a Spanish Show, a Flower Show. I would have to arrange it when I got home after the meeting 'cause the girls would have just three days to learn it to perform before millions on television. The words would be on the teleprompter, but the girls would have to have their notes cold. Once I had to arrange "Tippi Tippi Tin," and the girls never forgave me for that one. (It was a very repetitious song, and it didn't "barbershop" too well, either! Didn't even start going around the clock.) I did about 300 arrangements for the Chordettes over the next two years including four albums, some of which were published in two booklets by Edwin H. Morris. And I continued to arrange for them when they were on the Robert Q. Lewis TV and radio shows.

Which brings me to my next big quartet, The Buffalo Bills. At the urging of the Chordettes, I went to my first Barbershop Parade, as they were called in those days, with Archie Bleyer. We sat thru a bunch of local quartets and clapped where indicated, until the MC announced: "And here they are, ladies and gentlemen, the newly crowned Champions, The Buffalo Bills." And out strutted four imposing looking men in their buckskins and rattled the rafters with "Hi, Neighbor!" I still remember Archie and I looking at each other as if to say "How long has THIS been going on?" The upshot of it all was that when the Bills came to New York to do *The Music Man* for some 1,700 performances, I became their arranger and did eight albums for them. The recording companies—Columbia, RKO, and Warners—wanted to heighten the popular appeal of the Bills, which is why I had to write arrangements for AC-

COMPANIED barbershop. But I wrote most of them so they could be performed "au naturel" so to speak.

I even drove Vern Reed's car to California for him (I got my kicks that year on Route 66), clear from his nice home in New Jersey so he could have his car in Hollywood when they were making the movie *The Music Man!* Man, was that a thrill and a half, watching the cast—Robert Preston, Barbara Cook, Hermione Gingold, and the rest—making that classic movie! Well, for four days of it anyway. (I recall that they did about six or seven takes on about a thirty-second cut of "76 Trombones," which had been pre-recorded. Once they had to do it again because one of the dancers' pants split in half. Very interesting!)

And when the fellows returned to Broadway I worked with them for several years, rehearsing the Bills in a CBS studio couple times a week for album after album, ... it was a blast. And they could blast! I remember how it took the bass, Bill Spangenberg, longer to learn his part, but once he had it, man, he was solid for life! You can hear me on some of the albums, playing the bells in "Josephine, Don't Lean on the Bell," the organ in "Does the Spearmint Lose Its Flavor on the Bedpost Overnight," and the organ in their Hymns album.

So now I was ready for my next quartet, and it was another great one! The Suntones!! I forget just where that relationship started but they wanted the Big Medleys from Broadway shows. And the first one was *The West Side Story*. And so I set to it. And it seemed to flow from one tune to the next one, and as I recall, I did the whole thing in three days in my little garret, an upstairs back room at my house in Blooming Grove, NY. I had had the good sense to marry Marjorie Needham in 1953. Margie took Ginny Osborn's place as tenor for the Chordettes. And we settled into this house in Blooming Grove, about sixty-five miles northwest of New York City. I also did all my writing in this garret. I wrote jokes and anecdotal material for a fellow named Jack Sterling. He had a three hour program every morning on WCBS in New York and I supplied him with "material" for some 11 years. Then I wrote scripts for Garry Moore for two years. I'm just mentioning that to confirm that barbershop arrangements weren't my only source of income.

But let's return to the Suntones. I wrote several big medleys for them: "Fiddler On The Roof," "Sound Of Music," as well as the "West Side Story." And other numbers that found favor, such as "Pass Me By," "It's A Most Unusual Day," etc., etc.

And in 1970, I became a certified judge in the then brand new Arrangement Category. Oh, that was a wonderful session, with the initial class in that category headed and developed by Burt Szabo. There were about 20 of us in that group. The likes of Freddy King, Buzz Haeger, Don Gray (just out of the service) and the inimitable Lloyd Steinkamp. Boy, Lloyd really let me have it in some of his daily newsletters, which he put together for that session. If I recall correctly, he called me Dirty Mouth Latzko. Sweet Lloyd!! I remember a committee of us spent a day discussing whether a Flat Seventh—Tonic progression (See "Latzko" on Page 5)

Latzko (From Page 4)

should be legal or should call for a penalty. I was outvoted on that one, and it became a 5-point penalty until the arrangement category became extinct. I felt bad about giving minus 5s for flat-7-tonic progressions which I liked, and used in some of my arrangements, and always explained to quartets in the A&R sessions how heartbroken I was, but I was required to give this penalty.

Hadn't I been outvoted? (Now I believe Flat-Seventh-Tonic progression gets by in the Music category.) Anyway, I gave my pluses and minuses for about twenty years. I loved that category! Especially the A&R, where I tried to always have something nice to say to every contestant. Even if it only was only something like "Those were great uniforms. You guys looked spiffy!" And I'd tweaked a chord or two sometimes. I remember one quartet in Seneca Land that was so delighted with my "tweaks," they sang them in the lobby half an hour later for all to hear. The old Arrangement category didn't hurt anybody too much, but we always carried that big stick: the dreaded disqualification. I think I used that stick twice in 20 years! And I've got to tell you about my very last judging assignment in the old arrangement category. That was about a year after the stroke. They asked me if I'd feel up to judging the Northeast District's preliminaries that spring in Farmington, Massachusetts. I said if I'd get a little help from my friends I'd do it. And help I got—from Dr. Steve (about whom later) and another Steve, Plumb's the last name. Dr. Steve walked me to all my sessions and A&R's, and Steve Plumb took my whispered notes on my score sheets. I'm really grateful to the Society for allowing me to do that.

But I digress. Another great quartet that I did a lot of arranging for was The Bluegrass Student Union. Met them after an International, I don't even remember which one it was—it was in the early 1980s—and they seemed to be interested in my arranging. I ended up doing three albums for them, together with my friend Ed Waesche. The first one was "Juke Box Saturday Night," for which I did a medley or two, and about eight other arrangements; the second one was "Music Man," for which I arranged every song in the show except "My White Knight." And then I did a third album for the Bluegrass to which Ed contributed: The Gershwin Album. There's a rather interesting story that goes with that. I had done a big medley of Gershwin's opera *Porgy And Bess* for Ed Waesche's quartet, The New Yorkers, a year or so before. Ed just didn't have enough time to do it himself, so he "farmed it out" to me. But just as the New Yorkers started on it, their tenor experienced throat trouble. I mean, severe throat trouble. *Porgy And Bess* remained in Ed's dresser drawer, or wherever, for a year or so. So now I'm on the phone with Kenny Hatton (the Blooming Grove-Louisville line was really humming in those days) and we're deciding what's to go into the Gershwin album and I remembered Porgy and also Bess. And I say to Kenny, "Why don't you ask Ed about that *Porgy and Bess* Medley?" and he did, and the rest is almost forgotten history. It became the center piece of the Gershwin album, "Here To

Stay", to which Ed contributed great arrangements like the title song ("Our Love Is Here To Stay"), and "Liza."

Which brings me to a few words about Mr. Kenneth Hatton, known to me as just plain "Kinny"! That man has done more things for little old me! To give you a SMALL example: starting in 1984, completely unbeknownst to me, he spent the year or so writing letters to all sort of folks, arranging for a Walter Latzko day. That took a lot of "arranging"—getting a hall (Montclair State College), getting some of the quartets and choruses that I had done arranging for (Suntones, Blue Grass Student Union, Montclair and Livingston, NJ, choruses) plus recorded messages from many quartets that couldn't attend (including the Chordettes). Kinny even had phony programs printed up so that neither the 1,100 people in the audience nor I had any idea what was about to take place. Thus it was, on January 27, 1985, that I was led into the auditorium with the lights already dimmed. The curtain went up and the combined choruses launched into "Come on along and listen to the songs of Walter Latzko," which was a slightly altered lyric of the beginning of the longest arrangement I had ever done, The Academy Award Medley, thirty-eight songs or parts thereof, fifty pages, lovingly known as "The Monster." And the Montclair Chorus, which by the way I directed for three and a half years, learned the whole thing in three months and performed it superbly under the direction of Artie Dolt to a standing ovation! There was dedication!

Getting back to Kinny, that's not all he has done for me. Besides arranging barbershop, I had been an organist/choir director (for forty-two years) and an oratorio chorus director (for thirty-two years), and when I had my stroke and lost the use of my right hand, I could no longer do any of those things. Well, Kinny asked twenty quartets and choruses to chip in and buy me a computer, music software, and a fax machine. A total of three thousand dollars was donated, and everything was set up for me when I came home from ten weeks of rehab. This wonderful gift has not only enabled me to continue arranging, but I have been able to inventory and put my handwritten arrangements into the computer as well. I now have over six hundred of my eight hundred fifty arrangements as well as some of my religious compositions in the computer, and I've been very fortunate that some of the finest quartets and choruses have performed them.

I can't end this without speaking about another fellow, a barbershopper named Dr. Stephen Peterson. I had worked with Steve and one of his former quartets in the past, and when I was in Helen Hayes Hospital for recuperation after my stroke, Steve came to see me. Thus began an incredible relationship. Since January 1992, Steve has come to my home from New York City (a 130-mile round-trip) every Saturday afternoon, unless he or I had to be away. Our routine consists of his exercising me, taking my blood pressure, prescribing and bringing me my medicine, and THEN the rest of the time we spend talking about barbershop and ideas for new arrange- (See "Latzko" on Page 6)

Latzko (From Page 5)

ments. I believe that his professional attention and encouragement has enabled me to be here today.

But first of all, there is my wonderful Margie. She has done and is still doing everything for me. I would be nothing without her! We'll celebrate our 50th anniversary next year.

My theory on arranging is rather simple. I try to stay faithful to the song. Certainly the first time around. Then I embellish it the second time, however much of the tune I use. Oh, there's also a key change or two in there. I thought I'd better warn you. My tags aren't the kind that make the audience faint with excitement. Just what I think is appropriate! My arrangements used to be considered "avant garde". No more. I'm right between the kibbers and non-kibbers, and I like it there!

Which brings me to the conclusion of my little talk. Barbershopping has been an important part of my life. I can't think of any organization that has the brotherhood, the love, the "doing things for each other," that the world of Barbershop has. I have been particularly blessed that way. And I will never, never forget it. The friendships all over that I've made are very precious, very special to me!

Summing up, I'm a very, VERY lucky guy!

Rehearsal Guidelines

By Joe Hudson, Assistant Director,
Danbury Chapter
From Danbury's *Hatter Chatter*

Editor's note: There are one or two details in the following material that deviate from the way things are done in our chapter. But it seemed that there is enough in it worth taking account of to warrant publishing it in our newsletter.

I have been involved in barbershopping for many years even though I have only been registered in the Society for one year. In that one year, I have met some of the nicest, kindest people in the nation. This is not a Society just for singing; this is a Society for living.

The reason I say this is because some issues need to be addressed, and one of them is the way rehearsals are run. I admit that I want to have a good time as well; however, there is a time and a place for everything. When it is time to work, it is time to work. When it is time to play, it is time to play. This is not only true in rehearsals, but also in life.

Very important is the respect for others around us. If someone has something to say, give them the chance to say it. Don't interrupt. If you have something to contradict, or want to correct what has been said, wait until they have finished their statement to see if they are finished with everything they wanted to say.

There are a few guidelines I wish to set forth for this chorus during rehearsals. I feel they will help to improve our friendships and our unity as a chorus and as a family.

1. Leave your ego and attitudes at the door. We are

here to have fun. All the troubles from the day are gone for that two and a half hour block when we are with each other.

2. Always have a pencil at rehearsals. A pencil can be erased if things are changed. Pens cannot. Therefore, a pencil is very helpful when something is said about a particular thing.

3. One speaker at a time. If someone has something to say, don't interrupt. Not only is it disrespectful, they may have a question that you would ask later on. Also, if you interrupt, then we have to waste time by repeating what was just said.

4. Always come prepared. For each new song, you will be given a schedule on what will be rehearsed week to week. At home in between rehearsals, work on what will be scheduled and what was worked on in the previous rehearsal; it will help our learning rate improve immensely. That means **more songs** and **more perfection**.

And last but not least,

5. Sing! Sing! Sing! We are a Barbershopping Society. So we will spend a vast majority of the rehearsals singing. Come prepared to sing.

If we *all* follow these simple and easy guidelines and rules, we will have more effective rehearsals and more *fun* at rehearsals.

Hey, Buddy, Do You Sing?

By Ken Krancher, Editor,
Peoria (IL) Chapter's *Noteworthy*,
from which this article was taken

Over the years, many of us have let potential singers walk away without creating an opportunity. Some of us find it difficult to talk to even a friend about singing, let alone an acquaintance or a stranger. A crowded room or a business environment might not seem like an appropriate place to inquire about a passion for singing, yet there is no perfect setting.

We are actually talking about a latent desire to sing. The guy may not have heard barbershop singing, but he might have had a pleasant experience singing harmony in a group in his lifetime. So take a chance the next time an air conditioning repairman comes to your house and ask the obvious question.

Some guys will say, "I don't sing," others respond, "No way," so change the subject. But the "I only sing in the shower" should give you some encouragement to tell him how much fun it is to sing with a bunch of neat guys. If he continues to show some interest, you must do the chapter and the Society a favor by giving him a chapter business card, or, at least, your own card with a contact number on it.

The next step is the most important: Get his name and phone number. Other information is great, such as his address. Of course, in the conversation, you have invited him to attend your weekly chapter meeting. Even if he is non-committal about attending, he (See "Hey, Buddy" on Page 7)

Hey, Buddy (From Page 6)

still may be interested. Call him at least once before the next chapter meeting, and even offer to pick him up to make sure he gets to the right place.

We still must follow up with those that don't come our way the first week or even after several weeks. Copy the fellow's information for the chapter membership chairman so that he can contact this prospect in the following weeks. Have his name added to the show patron data base and also to the guest night invitation file. Persistence pays off to get him to attend at least a barbershop function so that he can hear the ringing chords that have captivated us.

This procedure is not hard—so let's keep asking, "Hey, buddy, do you sing?"

Theme Song Learning Tracks Available Online

From *SPEBSQSA Live Wire*, 19 April 2004

Ever wonder if you really sing all the notes correctly in "Keep The Whole World Singing"? Spend a few minutes and check out your part. MP3 learning tracks are available on the Society web site at www.spebsqsa.org > Sing & Perform > Listen to audio previews of Free & Easy. There are separate tracks for all four parts.

How to Achieve Depth With Brilliance and Brilliance With Depth

From the North Shore (IL) Chapter's
North Shore Harmony Rag,
Joseph Schlesinger, Editor

Here's something Jay Giallambardo has been teaching the New Tradition Chorus that can also help us.

We all know that there are twelve basic, pure vowel sounds. Singing coach and Music judge Steve Jamison introduced our New Tradition colleagues to the concept of complementary vowel sounds—that is, that most of the basic vowel sounds consist of pairs that share the same aural characteristics.

Examples of complementary pairs of vowel sounds:

- OO (as in too)—EE (as in tee)
- OOH (as in look)—IH (as in biat)
- AW (as in incall)—A (as in cat)
- OH (as in go)—AY (as in day)
- UH (as in love)—EH (as in get)

That's the principle behind our "We sing late at night" and "You look so on time" chord exercises.

Asking a singer to sing "darker," "brighter," or "light

er" generally makes no sense, as the singer has no frame of reference and lacks the technical knowledge to make the needed adjustment. It's much easier for a singer who is producing too "thin," "heavy," "dark," or "bright" a tone to introduce enough of the complementary vowel into the vowel sound being produced in order to remedy the problem.

Here's a simplified explanation, excerpted from a recent memo from Jay to chorus members:

If the vowel is dark (OO, OH, AW), brighten with EE, AY, A. Keep the bulk of the tongue forward in the mouth. If the vowel is bright, (EE, IH, AY, A), add the feeling of open throat. It is not bright or dark, it is bright *and* dark.

Brilliance with Depth. Depth with Brilliance. How do you do that? Blend the complementary vowels into one: OO/EE, OH/AY, etc.

The typical error: a bright vowel is thin without depth. Solution: Add depth.

The typical error: a dark vowel is heavy without brilliance. Solution: Add brilliance.

Goal: fully resonant sound 100% of the time.

The Passion

By Carl Roose, Music & Performance VP,
Des Moines Chapter
From Des Moines' *Harmony Overtones*,
Robert Uy, Editor

By now, most of us have made the decision whether or not to see *The Passion*. My wife and I went to see it. It is very intense. I would dare say that one cannot watch the movie without its making an impact on the individual. Yes, the cost of commitment—or passion. It's appropriate to dwell on the subject for a bit as we pass through the season of Lent and focus on our spring show and other upcoming events.

The levels of passion vary from chapter member to chapter member. Some are very committed, attend every meeting, work on their music at home, sell tickets, serve on committees, write articles, volunteer at fund raisers, and bring guests. Others are far less passionate and more or less coast along.

What is your level of passion? Is your level of involvement enough to make a difference? Are you satisfied with yourself and your current level of progress or success? Can you identify areas of need or see things you would like to see changed or improved? Will you, as an individual, commit to make it happen?

Consider these thoughts and actions in this season. Each individual can and does make a difference. Remember this saying: "If it is to be, it is up to me."

Let it happen, with passion!