

The Newyorker Times

The newsletter of the Poughkeepsie, New York, Chapter of the Barbershop Harmony Society



New Series, Volume 9
Poughkeepsie, New York

Number 5
May 2008

EDITORIAL

Who is Responsible?

Readers will note that almost everything in this issue is cribbed from somewhere else. The title of this editorial may well be your reaction. The answer is, to some extent, you are. The Editor is responsible for collecting the contributions from members of the Chapter, as well as gleaning from other chapters' newsletters items that he thinks may be interesting or useful (or both) to members of the Poughkeepsie chapter, and for putting into appropriate form any material submitted by others. *That is the extent of his responsibility!* He is *not* responsible for writing the articles. There are certain people in the Chapter who, ideally, will submit material for every issue. These people are the Chapter president, the Director of the chorus, and the spokespersons for the various Chapter quartets. Anyone else in the Chapter is welcome to submit articles on topics of his choice; the Editor will consider any such submission carefully and, if he feels that it is a useful contribution, will include it in the next available issue. But if we do not receive material from the membership, we cannot produce a newsletter.

George L. Trigg

Concepts of Choral Singing

By Edith A. Copley,
Professor of Music and Director of Choral Studies,
Northern Arizona University
From Rapid City's *Voice of Rushmore*,
John Elving, Editor,
by way of Worcester's *Keynotes*,
Roy Hayward, Editor

1. No two consecutive notes, syllables, or words should ever receive equal emphasis. The music is always going somewhere and then returning.—Robert Shaw
2. Always breathe in the shape of the first vowel.
3. Inhalation, regardless of dynamic, should always be **silent, low, and huge**.
4. A. **Stay on the vowel** as long as possible. B. Almost all vowel sounds are **tall** sounds—"space between the molars"—the exception being [eh].—Sigrid Johnson
5. Consonants are almost always **short** and **ahead** of the beat.
6. Consonants do not need muscular strength; they need **air turbulence**. Let the air carry the consonants.
7. Long notes are either < or > or <>. **Long tones never sit**.
8. Dynamics are not just a matter of volume; they are **changes of intensity** borne out of breath.
9. Sing with the most **beautiful sound** you can pro-

duce—all the time.

10. Never think the same pitch on repeated notes—always think slightly higher.
11. Think constant "flow of tone," rather than just sing.
12. Feel as though you are **inhaling** as you sing the phrase—stay in the inspiratory position.
13. To achieve great legato, **energize the back half** of the note as it moves to the next note.—Edwin Fickinger
14. To achieve **legato**, get to the vowels as quickly as you can, without accenting them. Think "staccato," then sing connected.
15. Ascending intervals that are greater than a third, the top note should be sung lighter.
16. "Shed weight" as you sing higher. "Drop the luggage as you ascend the stairs."—Tim Salter
17. There is nothing more tragic in choral singing than the **look of indifference**.—Richard Nace
18. The vocal folds that create speech and song are located halfway between your brain and your heart. Great singers use both.—Robert Fountain

Renew Your Membership Online

From the Society's newsletter *LiveWire*


Log in to EBIZ.BARBERSHOP.ORG with the simple instructions below and check out what is new. The site improves everyday and will continue (See "Renew" on Page 2)

The Newyorker Times
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 Yankee Division, Northeastern District
 Editor: George L. Trigg,
 18 Duzine Road, New Paltz, NY 12561-1304
 845-255-9488; e-mail GeorgeL.Trigg@alum.wustl.edu

Chapter Officials
 President Stephen Miller
 845-462-4324; e-mail srmcmi@optonline.net
 VP, Chapter Development William Florie
 845-473-7027; e-mail wflorie@aol.com
 VP, Music & Performance John Hadigan, Jr.
 VP, PR & Marketing Dan Landa
 Secretary Scott Salladin
 Treasurer Mike Murphy
 BOD Members at Large ... Eric Dickstein, Dick Schaffer,
 Chris Schulze
 Immediate Past President John Hadigan, Jr.
 Youth Outreach Bill Standish
 Chorus Director Renée Silverstein
 Assistant Directors John Hadigan, Steve Hagerdon
 Chorus Manager Scott Salladin

Meetings
Wednesdays, 7:30 p.m.
Reformed Church of Poughkeepsie
70 Hooker Avenue
Poughkeepsie, New York
ALL SINGING MEN WELCOME
Website address www.newyorkerschorus.org

Poughkeepsie Chapter
Mission Statement
 The mission of the Poughkeepsie Chapter shall be:
 To perpetuate the art of Barbershop Harmony, and
 To promote and provide opportunities for vocal harmony
 activities for its members and potential members such
 as, but not limited to,
 Quartetting,
 Vocal crafts and techniques,
 Coaching,
 Chorus singing, and
 Competitive preparation and participation,
 and
 To provide public appreciation of barbershop harmony
 through public and charitable performances, and
 To promote good fellowship and camaraderie among its
 Membership, and
 To foster and enhance the ideals and principles of the
 Barbershop Harmony Society



17 May **Annual Show, F. D. Roosevelt High School,
 Hyde Park, 7 p.m.**
 29 Jun-5 Jul **International Convention and Contests,
 Nashville, TN**
 24-26 Oct **NED Convention and Contests, Lowell, MA**

DEADLINE FOR NEXT ISSUE
28 MAY

Happy Birthdays in May:

Dan Griffin	7
Steve Ross	y
Dave Reynolds	29
June Pierson	31

Anniversaries in May:

John and Amber Hadigan	26
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Renew (From Page 1)
 to improve for a long time.

- Go to <https://ebiz.barbershop.org>
- Your Membership Number is your USERID and your old password "should" work. If it does not, then proceed to the next steps.

1. Click on FORGOT PASSWORD below the LOGIN button.
2. You will be asked for your USERID – Which is your 6 digit Membership Number
3. Click SUBMIT
4. You will then be presented with a screen asking for your Password Hint; click to have it sent to your email of record. (If your email address is not up to date, you will have to send an email to passwords@barbershop.org and ask for one. Be sure to include your name, membership number, home zip code, and district name.)
 - Click SUBMIT
 - You will be asked to CREATE A PASSWORD

You are now ready to renew your membership. Once you have submitted your credit card information, your renewal will be recorded within 48 business hours. You can also update your information and begin experiencing what is developing into an excellent tool for you, your chapter and the Society.



Make Section Rehearsals Worth Your While

By John Elving, Editor,
Rapid City Chapter's *The Voice of Rushmore*,
by way of Worcester Chapter's *KeyNotes*,
Roy Hayward, Editor

Have you ever wondered why we have section rehearsals? Maybe you've said to yourself, "Why should I go to section rehearsals? After all, I know my part." Let's shed some light on just what takes place in section rehearsals, or at least what should take place in those rehearsals.

In a recent survey of directors on the Internet, many answers came forward. Interestingly enough, most directors had very similar answers.

All agreed that sectionals are not to be used to teach notes and words. That is done "on your own." Those rehearsals are used occasionally to fix "renegade" notes, those notes that are wrong and need immediate, one-time fixing.

Least important issue is fine tuning a song or passage. That is really best done as an entire chorus.

Most important to all who answered was working on section unity. That means correcting improper vowel sounds, synchronization, balance, musicality—all the things that go into making a unit sound. It means working on some aspect of singing that needs work. It is accomplishing skills as a section to build the confidence that your section is the **best**.

One interesting comment came from a director I met in Nashville. He said, "Section rehearsals are for use AFTER they are off spots." How far are we from that?

Take the time to work on your own to come to section rehearsals (and chorus rehearsals) prepared to be the best in your section and the best section in the chorus.

Performers Announced for "Harmony Foundation presents..."

From the Society's newsletter *LiveWire*, 22 March

The annual celebration of a cappella known as "Harmony Foundation presents..." will be held Saturday, July 5, in the Sommet Center. This year's show will feature The Real Group, an award winning a cappella ensemble from Sweden. Guest performers also include Voices of Lee, Ambassadors of Harmony, and the Marcsmen. Show producer for 2008 is Brandon Guyton.

For more information and helpful links, visit www.harmonyfoundationpresents.com

Meet a New Member

By Matthew Kambic

My name is Matthew Kambic. My last name is of Yugoslavian origin. I was born in August (8th month) on the 8th

day in 1981. When I was born I weighed in at 8 pounds and 8 ounces. Counting a miscarriage I am the 8th grandchild of my grandmother. I have 8 toes on each foot (I made that last part up, but the rest is true).

I went to a private Christian school K–12th grade. I sang in every school choir. I have always most enjoyed singing tenor, although on occasion I get in a mood where I like to sing bass. In high school a few friends and I created a quartet. After a great deal of practice we took our quartet to a New York state competition for like schools. After placing first we qualified to compete nationally against all the other winners from around the rest of the United States and several foreign countries. I am very blessed to say that we took second place overall.

I am the oldest of four children. Caleb, my youngest brother, has just reached the teen years. Elizabeth is my favorite (read "only") sister, attending college at Baptist Bible College in Pennsylvania. My brother Nathan recently married his fiancée; he and his wife are chefs at a restaurant in Virginia. My father works in urban planning, and my mother has a masters degree to teach the visually impaired.

When I was just four years old I made my most important decision I have ever made in my entire life. I asked Jesus into my heart as my personal Savior. Ever since that day I have had a personal relationship with Him. I attend a local independent Baptist church where I help run the sound equipment, and, of course, sing in the choir.

Singing In Tune (Part 5)

By Freddie King, International Coach

In addition to the reasons covered in prior parts, there are other causes of flattening. These are basically self-explanatory.

- Unless releases are precise and intensely vitalized, there will often be a slight drop in pitch.
- Slurring, scooping, or approaching notes from below will result in flattening.
- Repeated notes in a phrase are often wrongly approached from below. This causes each succeeding note to be slightly lower in pitch.
- Faulty diction causes flattening.
- Attacking a singing consonant below the pitch of the following vowel, and then sliding up to it, will produce flattening. The singable consonant must always be sung on the pitch of the following vowel. Particular attention must be paid to L, M, and N.
- Insecurity in voice parts, guessing at notes, and following rather than thinking for oneself will lead to flattening.
- Overlearning a selection (going stale) likewise leads to flattening.
- Having singers in the wrong voice part may cause them to sing out of tune.

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