



C-U Re-CHORDer

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Officer Installation a Success

We had a good turnout at our annual Installation Dinner (more than expected.) Thanks to the staff at the Hawthorn Suites, we managed to get everyone seated somewhat comfortably.

Rich Hansen did a fine job as our installing officer, and I'd like to personally thank him for not making us dress up as Wizard of Oz characters like we had to two years ago.

Vern did a great job outlining his vision for the chapter in the coming year. The Hugo, Denny, Kevin and Vern Quartet sang for us (I wish they'd come up with a real name.) We got to hand out membership cards to a couple of guys we haven't seen for a while: Bob Twardock for 14 years and Jim McDonald for 51 years!

We also had a moving acceptance speech from our 2005 Barbershopper of the Year (see article next column.)

For me at least, though, the highlight of the evening was standing around singing tags afterwards. We had two groups going for at least an hour after it was all over (and 5 wives waiting very patiently.)

2006 Officers

President, Vern Knapp
Music Vice President, Bill Severinghaus
Membership Vice President, Tom Johnson
Program Vice President, Andy Isbell
Secretary, Dave Sutton
Treasurer, Denny Mulvaney
Immediate Past President, Andy Isbell
District Delegate, Hugo Feugen
Chorus Director, Lee Reifsteck

2005 BOTY

Our 2005 Barbershopper of the Year grew up around Tolono and has lived most of his life in the area. Although he didn't attend the University of Illinois he is a huge Illini fan. He started singing barbershop in high school, joined the Illini Statesmen and the Society in 1979 and has been a member of this chorus ever since. He's been in a number of quartets over the years including Sound Scape, Better Late Than Never, Back Time, Fanfare, The Betczynski Brothers, Timepiece and Bass Harmony. He started his own company, CDR Construction almost 20 years ago, and he has become one of the most respected home builders in the area because of his attention to detail and his focus on doing things the right way. He also has a wonderful family in Michelle, Megan, Skyler and Cameron, and is the first ever two-time winner of the C-U BOTY award.

Our 2005 Champaign-Urbana Chapter Barbershopper of the Year is our director, Lee Reifsteck!

Performing Chorus Grows!

We had several new additions to the performing chorus last month. Congratulations to Stewart Gardner, tenor, Matt Carlen, lead, Jordan Brotherton, baritone, and Chris Rishel, baritone for passing their auditions. They are all students at U of I and all have sung barbershop before. It's great to have all of them singing with us!

Thanks

I must say I was quite honored to be the first two time recipient of the BOTY award. It was a total surprise to me and meant a great deal to be recognized by my peers to receive such an honor. As you know, this chapter means a great deal to me and has become a big part of my life and my lifestyle. I have been spending every Thursday night singing with this chapter for more than ½ of my life. Thank you all for all the kind words.

Lee

Calendar of Events

3-4 FEB, IDAH Holiday Inn, Peoria, IL

10 FEB, Performance, Schnuck's Sweethearts Breakfast, Hawthorn Suites, stage time 9:00, arrive 8:30. Uniform is tux with orange shirt.

12 FEB, Performance, 3:30 to 4:10 at Unity high School in Tolono. Tux and orange shirt.

13-14 FEB, Singing Valentines, will need quartets and drivers.

23 FEB, Performance, Clark-Lindsey Village, stage time 7:00, arrive 6:30, uniform is orange t-shirts and blue jeans. Refreshments served afterwards.

5 MAR, Spring Show, 3:00 at Krannert. Uniform is tux with orange t-shirt.
SELL TICKETS!

21-23 APR, Spring Contest, Peoria

6 MAY, Sweet Adelines Show, Beef House in Indiana, time and uniform YTBD.

February Birthdays

26th Hugo Feugen

Tesseract

I would like to hand out a special thanks to Tesseract for spreading the word around the U of I about the Illini Statesmen. We have not had that kind of effort or such good ambassadors for the chapter in a long time. When you see Chris, Steve, or Clint be sure to tell them how much you appreciate all they are doing for your chapter.

Lee

Barbershop on the Web

Here are some websites for more barbershop information...

Barbershop Harmony Society
www.barbershop.org

Illinois District
www.harmonize.ws/ILL/

Illini Statesmen
www.harmonize.ws/illinistatesmen/

Links to other groups' websites
www.harmonize.com

The Barbershop Harmony Podcast
4-cast.tv/podcasts.htm

BHS seeks HQ in Nashville

The Society Board at its 2006 Midwinter Convention in Sacramento, CA has adopted a motion instructing the Headquarters Relocation Committee to find an appropriate site for Society Headquarters in the Nashville, Tennessee area.

“The Board feels that Nashville will prove the greatest location in which we can achieve our vision of the Society’s future,” said Society President Drayton Justus. “Nashville’s international reputation as ‘Music City USA’ connects our musical art form with many other resources to advance our mission and vision.”

Strong possibilities for tourism, an excellent business and employment climate, and a transportation-friendly central location were also cited as reasons for the choice.

The action comes after four years of national search by a Harmony Hall Task Force and its successor Headquarters Relocation Committee, both charged with evaluating and identifying locations for the Society Board to consider. Nashville, Dallas-Fort Worth, and the Milwaukee-Chicago corridor had been considered finalist locations from an initial list of more than fifteen cities.

Although several Nashville-area facilities have been reviewed, no specific site has been selected. “The Board’s action Friday directs the committee to bring back a list of options, and a business plan for relocation, including the actual site in Nashville, the headquarters total operational needs, and the staffing to support it,” said Justus.

An initial timeframe for moving in Spring 2007 is contemplated, although this will depend in part on the progress of a new IT infrastructure installation, and the timeliness of the recommendations and negotiations in

securing the best site within the Nashville market.

“Our dedicated Harmony Hall staff has been extremely patient through this entire search,” said Executive Director Ed Watson. “Some families may choose to not relocate, yet their professionalism continues to drive them to serve our members every day. The Board applauds the dedication and patience shown by our staff during this unsettling period of uncertainty.”

Senior Gold for Antique Gold

Antique Gold of Greater Vancouver, B.C., took the gold in the hotly contested Barbershop Harmony Society’s international seniors quartet competition.

Only two points separated Antique Gold, with a score of 856 points, from the second place Vintage Gold of California’s Bay Area. Only four points made the difference between first and the third-place Chicago Times of the greater Chicago area. A total of 26 quartets from the U.S., Canada, Sweden and England competed in the annual contest.

This may be the first time a father and sons won their respective competitions within months of each other. Members of Antique Gold are tenor Tom Bates, 70; lead George Wakeham, 63; baritone Charlie Metzger, 59; and his brother bass George Metzger, 58. Charlie and George are father and uncle, respectively, of Tom and Mark Metzger, two members of Realtime, the quartet that swept the regular quartet internationals last July.

Rounding out the top five were Play It Again! from Ottawa, Ontario and Silver Chords of Bellevue, Washington.

The other Illinois quartets in the competition were Talisman in 6th place and Medium Rare placed 15th.

Music basics

explained by Tom Wheatley, editor, Dundalk MD Charivari

Most things I've read on how to read music dive right in and start swimming. If you've never even been in the water, you are lost from the get-go. As I think back to when all that music fol-de-rol was just so much hen scratching on paper, I recall the frustration as I tried to figure out what the paper had to do with the sounds I was to make. In a rehearsal the other day, I heard people talking about roots and fifths and the third degree of the scale. It occurred to me that others must be facing the same frustration that I experienced in high school.

With that as an introduction, please permit me to get to the real basics of the matter. To start off, look at any one of the songs you are learning. What you can pronounce is called "words." All the rest is "music." Now music comes in many pieces. Let's just identify a few of them.

There are two sets of five lines. These will usually be found above and below the "words." (Remember now, you identified those things in the last paragraph.) The staff above the words is considered to belong to the tenors and leads, while the lower one is the domain of baris and basses. Don't worry about what each of your five lines and the four spaces between mean for the time being. That's advanced stuff. For this month's lesson, we'll be tackling "notes."

Notes have several functions. One of them is the length of time they are to be sung. In normal music, this is easy to describe. (Barbershop takes some liberties. That's also advanced stuff. Ignore it for the time being.) The importance of notes can be likened to the importance of people, for the most part. You may have noticed that the more people "fluff" themselves up, the less important they really are. In music, it's very similar. The most important note (that is, the one that is held the longest,) has the least "fluffiness" to it. This is what is called a whole note. It's easy to recognize, because it consists of just a hole. It looks like an open oval. As things get added, the note becomes less important. These "things" take four forms; sticks, flags, triplets and dots. (Oops, the dot and triplets are exceptions to the Wheatley Importance Rule [WIR]. We'll get to the dots later in this article and the triplets in another one.)

If you are one of those who like to attach rules to things, here's the WIR. *Anytime something is done to a note, that note becomes half as important as it was before.* You got that, now? The first thing they do to the beautiful whole note is to add a stick to it. Whether the stick points up or down doesn't matter for its importance. We have just gone from a whole note to a half note.

The next thing they do is to fill in the hole of the whole note. Oh yes, I forgot to tell you. They never take anything away, so the stick remains in place. This action will give you a filled-in oval with a stick attached to it. We've now done two things to the whole note and reduced it to a quarter note.

From here on, the only thing you have to worry about are flags or curly-cues at the end of the stick that is away from our magnificent oval. A note with one flag attached becomes an eighth note while one with two flags is called a sixteenth note. In theory, this can go on forever, but from a barbershop standpoint, it's about as far as we go.

Let's look at an exception to the WIR, which is the dot. You know that a dot means you've come to the end of the thought or process. Music people don't believe that. To confuse us, they steal our beloved dot, and use it wherever they want to. Actually, it is a shorthand way of saying, "You know that note you just looked at. Well, hold it half again as long as you would have without the dot." Thus, a quarter note with a dot after it becomes a $\frac{3}{8}$ note. Sometimes they get too fancy for their britches and add a second dot. Now the note becomes a $\frac{7}{16}$ note. Ain't that the cat's meow!

We'll, we've covered just about enough for one session. Take time to look at various pieces of music and see if you can describe about how long each note should be held. Now that you've done that, you may have figured out that nobody told you how long to hold a whole note. In fact, that's variable, and we'll get into that another time. Right now, just pick a convenient length of time and work from there.