



C-U Re-CHORDer

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Krannert Recap

Another successful Krannert show has come and gone. We sang well for the most part. I thought the show was well put together and flowed well. We were able to get most of the chorus to sing in at least one quartet on the show, and I thought they all did a great job. We missed some of our older members who weren't able to sing with us due to health reasons, or were hibernating in Florida, but it was great to have so many new (and young) guys on stage with us for the first time.

Can we improve? Sure! Some of our songs were really good, but we lost some of our focus on others and didn't sing as well. The music team will accept some of the blame for that because we didn't get all of the music to you as early as we wanted to, and the new songs were the ones we had the most trouble with. The crowd could have been bigger (isn't that always the case?), but they all seemed to enjoy the show. Selling more tickets will make it more fun for all of us, and I'm sure Kevin has some ideas on how to better publicize next year's show. We can also get more members to sing with us. It made a big difference having new people on stage with us this year, so let's try to do that again for next year! And so you can start planning now, next year's show date is February 25th (another Sunday afternoon show.)

Guest Night Next Week

We will be having a guest night next week, April 13th. Be sure to bring a guest (or several,) and save room for pizza!

Join the 100% Club

A new campaign is coming this year to reward your recruiting efforts: For every new member you recruit, you will receive a 20% discount off your Society dues in 2007. Current Society dues are \$78, so each member you recruit saves you \$15.60!

Recruit five members in 2006 and your Society dues are waived!

- Everyone can win, not just the superstars!
- Simple and easy to understand.
- No need to "sign up" or to "pay to play."
- Recruit all year long!

Summer Plans

For the last several years we have practiced in the air-conditioned comfort at CERL on the northwest edge of town during the summer. However, this year since we have so many students singing with us, and in order to maintain our presence on campus, we are looking into practicing in the Wesley choir room during the summer. It's not air conditioned, but it is in the basement and doesn't get as warm as the great hall. We are also looking into our options to see whether it will be feasible to rehearse there all the time. We're hoping that staying on campus will help us attract more students during the summer, or at least when school starts in August. That should enable some of them to compete with us at the fall contest in Peoria.

April Birthdays

None(yet)

Illini Statesmen on the Web

The Illini Statesmen website needs your help to revise the quartets page with all new information. We need the following for each quartet that would like to be listed, if available:

- Name of quartet
- Names of the members
- Contact person's name and email (a webmail account is a better idea than one's "good" account, due to the eventual spam)
- A nice, clear, GOOD digital picture of the quartet--don't worry about the size or format of the picture, as we will edit it.
- At what kinds of functions would the quartet prefer to sing? (civic organizations, parties, school assemblies, concerts, etc.)

Please email this information to illinistatesmenwebmaster@yahoo.com, and sit back and wait for instant fame! ☺

2006 Officers

President, Vern Knapp
Marketing & PR Vice President, Kevin Swartz
Membership Vice President, Tom Johnson
Program Vice President, Andy Isbell
Secretary, Dave Sutton
Treasurer, Denny Mulvany
Immediate Past President, Andy Isbell
District Delegate, Hugo Feugen
Chorus Director, Lee Reifsteck

Corrections

Last month I left out Stewart Gardner's name in the list of people who helped deliver singing Valentines. My apologies to Stewart.

Also, I forget to put in something last month about changes in our rehearsal times. We are now rehearsing from 7:00 to 9:30 on Thursday nights at Wesley.

Barbershop Trivia

I've got some extra space, so how about some barbershop trivia?

The Illini Statesmen have three members that are past Illinois District quartet champions (in the regular contest, not counting the Seniors, College or Novice contests.) If you don't know who they are, see the bottom of this column for the answer.

Calendar of Events

13 APR, Guest Night, Wesley

21-23 APR, Spring Contest, Peoria

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

2-9 JULY, International Convention, Indy

29 SEP-1 OCT, Fall Contest, Peoria

25 FEB '07, Krannert Show

Trivia Answers

Our past District Champions are:

Jim McDonald, Bass of the 1954 District Champions, Kordall-Aires

Vern Knapp, Bass of the 1983 District Champions, At Ease, and Bass of the 1988 District Champions, Four Star Revue

Andy Isbell, Bass of the 1992 District Champions, Fascinatin' Rhythm

It's been a long time, we're about due for another District Champ. More next month.

Music basics (part 3)

explained by Tom Wheatley, editor Dundalk Md. Charivari

It's time for a quick review of what we've accomplished in the last two issues. In the beginning, we looked at the length of time notes are held. This let us recognize whole notes, half notes, quarter notes, eighth notes and sixteenth notes. We also found out that a dot after a note increases the length of time it is held by 50%. The second installment went into most of the symbols that are found at the beginning of lines. Covered were the treble and bass clef signatures, the names of the notes on each staff and the time signature, which often looks something like a fraction. I was going to get into the key signature bit this month, but we have to understand sharps, flats, octaves and intervals a little better first.

First we'll approach the concept of the sharps and flats. These are those symbols you often see at the start of each staff. It's really easy to tell the difference. The sharps are represented by symbols that look like pound or number signs (#). This symbol can be related to its name if you recognize that it has eight sharp points sticking out of it. The flats look a lot like the small letter "b."

Each of these two symbols really have only one type of function. A sharp will raise the basic note it is associated with by a half-tone, while a flat will lower it by one half-tone. If the sharp or flat appears at the beginning of a staff, the half-tone raising or lowering applies to all notes of a given name, regardless of what octave it is in. In addition to finding sharps or flats at the beginning of staves, they may also occur within the body of the music. These internal notations operate differently from those at the beginning, in that they apply only to the notes within that measure. An exception to that limitation occurs when a note is carried over to the following measure.

Now we'll touch upon the octave. You have often seen the prefix "oct" appear at the beginning of words. You should be aware that an octopus has eight tentacles, an octet has eight singers and October is the eighth month. Well, it used to be, but we won't get into that.

The musical octave from C to C has eight notes in it, if you don't count the black keys. This octave has the notes; C, D, E, F, G, A, B and another note called C. On a piano, these are what you hear when you use only the white keys. Of course, you can't just start with any white key to play the scale of C.

There are some black keys, too. In fact, they are grouped in sets of three and two. The note C that you have to start on is just to the left of a set of two black keys. Now it's time to get a little messy. We said that an octave has eight notes in it, but only if we don't count the black keys. However, they do count. This means that there are 13 notes in an "octave," counting the black keys. Hey, nobody said that music notation was always obvious.

You've often heard of intervals between notes. The BASIC interval of music is the half-tone. Any two adjacent keys will always be a half-tone apart, when you include both black and white ones. Now go look at the piano and follow the key of C up the scale (white keys only.) You should see that there are two places where two white keys are adjacent. Everywhere else, the white keys are separated by an intervening black key. This means that the notes and normal intervals in the major key or scale of C are:

Notes: Intervals:

- C to D two half tones
- D to E two half tones
- E to F **ONE** half tone
- F to G two half tones
- G to A two half tones
- A to B two half tones
- B to C **ONE** half tone.

For ANY OTHER major key or scale, the names of some individual notes will be amended by sharps or flats in the key signature at the beginning of each staff. However, the interval sequence must remain as given above. The only purpose of those sharps or flats at the beginning of each staff is to retain the above interval relationship.

For our discussions, we'll be sticking with major keys or scales, since we use them for most barbershop songs. (There are also minor keys, and these use a slightly different interval set.) Next month we'll be covering major keys other than C.

Ed note: This is the last of these articles I could find, so disregard the last sentence. If you're really interested in knowing more, let me know and I'll write my own Part 4 next time.