



THE GENESCENE



Volume 4, Issue 2

The Chorus of the Genesee

April, 2009

AI Wants Us Off the Page in a Week: How?

We've all had the challenge in recent weeks of learning new songs: *Orange Colored Sky*, *We'll Meet Again*, *Cabaret*, *Make 'Em Laugh*. As I was struggling this week to learn a new song, I began wondering if there are some magic tricks that guys use to learn new music, tricks that I could use to make life easier. So, I asked and the following replies flowed in:

Mike Morgan: *I have recently realized, after nearly 50 years in the Society, that I learn quartet music faster than I learn Chorus music....and I think it's because I'm used to being "spoon-fed" music on Tuesday nights, but I'm on my own for Quartet music. So, I've started learning Chorus music by myself, with Tuesday nights being just one more learning session per week. Now that we have learning CDs, I just play my part over and over again singing with the recording, until I've got it learned....but I have to do it every day. I look at the paper for the first week or so, then I sing along with the CD, but without the paper, and finally I sing without the CD and just check the paper when I know I'm missing something.*

Scott Ventura: *Learning tracks, learning tracks, learning tracks! I listen to my part until I feel pretty comfortable, which usually takes ten or so passes. Then, to test myself, I sing my part while listening to the other part tracks. It's almost like duetting with each of the other three.*

My part is there in the background, too, which can help me catch errors. I do most of this in the car.

To make a song rock solid, I do my own taping for accuracy. I load my part's track into Audacity, a free recording/mixing program, and split the left and right sides into separate mixing tracks. That gives me my part on one track and the other three parts on another. I put on headphones and record my part while listening to the other three. Now I can listen to my performance against the learning track. Mistakes are really obvious that way.

Michael Ho: *I personally am more of a visual learner. I sit down, look at, and analyze the music in order to learn it (which is why impromptu ear-learning of new tags is one of my weaknesses).*

If the music isn't too rhythmically or pitch-ly complex, I'll try to sight read it first then use the learning tracks and/or piano to fix any of my mistakes. If the music is too difficult to sight read, I'll start with the tracks to get an overall idea of the rhythm and notes then add the music later. With learning tracks, I like to put my part's track on loop and listen to it incessantly whenever I get the chance.

My sight reading and music-learning skills improved dramatically after taking Music Theory in college, specifically after learning how to use solfege. It's the main method I use to learn, memorize, and understand music.

(We should ask Michael to explain Solfege to us. I couldn't understand it. Ed.)

Jim Rawcliffe: *I use a combination of things -- learning tracks, playing it on the piano, going through it at rehearsals -- varying with the song. Some songs seem to almost learn themselves, having easily-remembered lyrics and notes that are normal and logical for the bass part. In such cases, I may have the song going thru my head continually after only one or two rehearsals.*

More commonly, I have to sit down at the piano (fortunately I can play my part and check out any chords) and work thru the song, especially when there are unexpected notes (both of our current contest songs have one or two of those). Sometimes a song has repetitive-type lyrics and/or notes with minor variations each time they are sung. These can be the hardest to learn, not only to know the differences but also to remember where in the song you are so you do the right variation at the right time.

The **Chorus of the Genesee** meets each Tuesday evening at 7:00 p.m. at Harmony House, 58 Main Street, Webster, NY. Visitors may call the *Barbershop Hotline* at (585) 265-9540.

2009 Chapter Officers

- President.....Brian Moore
- VP Chapter Dev.....Bill Wise
- VP Music/Perf.....Dick Wood
- Program VP.....Jack Ernisse
- Secretary.....Jack Simpson
- Treasurer.....Bob Mayeu
- Publicity.....Len Paganelli
- Immediate Past President.....Bill Wise
- Service Chairman.....Fred Hindom
- Bulletin Editor.....Allan Muskopf
- Board of Directors:.....Bob Statt, Bob Campbell,
Chuck Dittmar
- Music Director.....Allen Weitz

Occasionally I have to make a determined effort to learn the lyrics, by repeating different sections of them over and over until I know them, or even writing them out on a separate piece of paper.

Learning tapes/CDs are a big help if they are well done. But we've had some in the past that were not clear or had wrong notes. Since guys who don't read music or have access to a keyboard rely on these tapes, having wrong notes on a learning track can reinforce those wrong notes and make it all the harder to get everyone singing the right ones.

P.S. I'm just glad I don't sing bari -- those notes and intervals seldom sound logical to me.

Chuck Pickhardt: *Since I don't read music well, I rely mostly on learning CDs. I use them exclusively in my car while driving alone, phrase by phrase. I sing along until I know the first portion by just repeating time after time until it locks in. Then, I gradually expand, but continue to repeat back to the edge until I have the full song learned. At the beginning and at the end of that whole process, I sit in the car with the sheet music to guard against learning a few wrong notes here and there. At least for me, it's not enough to try to learn solely at rehearsals.*

Harry Fraysier: *I'm lucky to be able to play the piano. If it isn't too difficult to play all the way through (all the chords) I'll do that first. Then I'll play the lead and then my part (bass).*

Most of the time they pass out learning CD's or tapes and I will play it out 3 or 4 times listening on earphones while trying to follow along reading the music. After I'm more familiar with the music I will try to sing along with the CD without using my music.

Al Weitz: There are 3 great ways to do this.

Method #1 Do what we have incorporated into our section rehearsals at the chapter meeting when a new song is introduced. This concept is called "The Song Learning Method" which was put together by Jay Giallombardo in 2002 and introduced to our district in last fall's COT'S school.

The Song Learning Method (Easy, Accurate and Fast!)

Balance the left and right channels of your stereo so your voice part on the learning recording is loud enough to be easily heard above the other 3 parts.

1. Listening Step—While following your voice part notes on the sheet music (if you do not read music, follow the notes visually by contour), listen to your part without singing 2 to 4 times through depending on difficulty. Listen extra times to places that seem tough or that do not seem to match what you see on the sheet music.

[The recording and sheet music are pre-checked and should match—if you do find an error, please notify the music committee.]

2. Doo-doo-doo Step—Sing "doo-doo-doo" on your part 2 to 4 times through. Learn to match the pitches and rhythms of the learning recording. Set the recording louder than your "doo-ing" and let it lead your learning. Again, "do" extra times on the tough places. If there's a place too tough to get from the recording, see your section leader—do not "shrug-off" and rehearse mistakes. On the final doo-ing pass, set the sheet music aside and let the recording lead your ears to the right pitches and rhythms.

3. Muscle Memory Step—Stand and silently mime the song 2 to 4 times through with the recording. Breathe and support as if actually singing. Form vowels and consonants with lips and tongue as if you were singing a perfect rendition. Silently create the physical throat and

larynx formations for accurate pitches and freely produced tone as if singing a perfect unison duet with the recorded voice. On the final muscle memory pass, set the sheet music aside and let the recording lead your ears to the right muscle memory patterns.

4. Full Singing Step—Put it all together and fully sing with the recording. Let the recording continue to lead your learning on the first run-through or two. Then, on successive reps, gradually shift the channel balance on the stereo until you are tuning your voice to the other three parts quartet-style.

Method #2 Bring a tape recorder or personal voice recorder to rehearsal and tape your part with the rest of the chorus in the background. There are a few different voice recorders on the market, but I suggest checking out the Sony models that will hook up to your pc. Then you can take it home and make your own learning cd for your car.

Method #3 Use the learning cd's that you obtain from our music librarian, put them in your car and play them while driving.

I also suggest that when you are personally working on your music, that you consider working on it, on Monday evening or Tuesday daytime. Thus it will be fresh on your mind at Tuesday's chapter meeting.

Jack Ernisse: To learn a new piece of music I usually make a learning tape at rehearsal, if one is not already available, and from the tape I memorize the melody line followed by the notes and words. Instead of constantly playing the tape I often silently sing it to myself until I feel I have learned it. I use the printed music for reference. In several instances, with a couple of the new pieces recently handed out, I have sung these before with other groups so it then becomes only learning a new arrangement.

Dave Kester: I took piano lessons when I was a child, but by no means can I "play" the piano. For the purposes of learning music however, I can plunk out a tune. When I think I almost have it I sometimes ask my wife Janet, who does play the piano, to help me get the rhythm right. I am blessed with a good pitch memory so the notes come quickly. With regard to the words, not so much. I have found that a good trick is to carefully print the words out on a sheet of paper. I do this several times and try to rely more on my memory as I go along. The next step is to put the music down and just wing it. I may not know if I have everything right, but I can pretty much tell when it's wrong. Then I check and see and try it again. If a recording is available I will sing along for repetition purposes or to gain speed, but I never try to learn a song from a CD. One reason is that it's usually too fast at first. When I haven't practiced the new song for a couple of days I will try to sing what I remember, wherever I am. Often this is when I'm out in the yard on my tractor or strolling through the woods. When I come to the realization that I finally have it down it's exhilarating and I don't even care who's listening. The birds and critters are very forgiving.

I have read that it takes about six hours for short term memory to become permanent. For this reason it is better to practice just one song a day and then try it again in the morning to see what you've retained.

Bob Statt: If a learning tape is available I use that to get an over all idea of the part. Then, after I have an idea as to what the notes are, I use a small key board to hear and learn small parts of the song.

Bill Rohlin: I use the learning tape. I make my own if none is provided. I play it in the car every time I drive. Trouble spots in the lyrics can be helped along by writing the lyrics several times.

Bill Evans: By far the easiest way to learn new music is by using a learning tape or CD and an accompanying printed arrangement, assuming that the two agree. I prefer to use my tape recorder because it allows me to rewind incrementally, so if I have a CD, I will generally make a learning tape from it.

I first play the bari predominant track, while following along in the music, and after listening to it for a few times, I next sing along with the tape player. If there are spots where I'm missing intervals, I rewind and keep going over them until I learn them.

Next I repeat this process using the track with the bari subdued. I gradually wean myself from the printed music while singing along with the tape player. Once this has been accomplished, the song has been learned.

Sometimes there are notes and intervals that are difficult to hear on the tape. In these cases, I play the interval on my keyboard to learn it, and then go back to the tape.

If a learning tape or CD is not available, I sing the part using the printed music, and play any areas that I cannot sight read on my keyboard. For difficult areas of the song, I will enter the bass and lead parts into my keyboard's memory and then play these tracks and sing along with them.

Personally, I find it easier to learn the bari part if I have something to harmonize to, be it a tape, a CD, of a live quartet.

Chuck Martello: I need to hear the song sung several times from start to finish and then hear my specific part. The newer learning CD's are great for my learning style. I can isolate my part or blend it with the other parts to help me learn. Then I delete my part on the CD altogether and fill in my part as I drive along. I do this umpteen times and pretty soon I know the notes and the words. This works great for me.

Jerry Dunn: Everyone has their own method of learning music. I find that now that we have quality CDs of our voice parts, the obvious way is to use the CD. I put it into my car CD player and turn it on every time I run some errands or travel any distance. To supplement listening to the CD, write out the words and you will quickly learn them and straighten out subtle changes in different parts of a song. At this point you can use the sheet music to check notes and words as you sing the song. A pitch pipe or keyboard are helpful to fine tune the process. There is no substitute for putting in some time on the learning process. When you know the notes and words you can then concentrate on getting into the meaning of the song, facial expressions and any planned moves. Easy isn't it?

Bob Dickson: The quickest way for me to learn music is through the use of a 4x4 quartet in front of the chorus. That takes about a half hour of chorus time, but it is a very effective learning mode. The 4x4 approach involves a quartet that has learned the new song. That quartet performs the song in front of the entire chorus as members follow the music and maybe hum. Then one by one, each part is sung independently in front of that part's section while the members listen and follow the music. Then that same part helps his section sing through the part before the next part is taught. This is done for each of the four parts, and that is why it can take upwards of a half hour to forty-five minutes to teach all four parts. However, by the time each chorus member has either hummed or sung his part of the song over the course of a half hour, he has it down. I think many chorus members will agree that this is a fairly quick way to learn a new song.

Dick Secrist: It's much more of chore at my present age than it was earlier. But, my method consists of writing out the words to the song and posting the list over the kitchen sink where I spend a lot of time. I sing a lot to my cat but she doesn't like it very much. I also sing to my CD in the car as often as I am out and around and the guys who

pull up next to me don't seem to like it either. It's obvious that I have a problem.

Allan's Summary:

- **The most important conclusion: regular, daily, if possible, attention to the new song is critical in the learning process.** Jerry Dunn said, *There is no substitute for putting in some time on the learning process.* Mike said, *I have to do it every day.* There is no quick substitute. Ben Hogan said that to learn golf *you have to dig it out of the dirt.*
- A good CD or tape is very important to everyone. Almost everyone uses a tape or CD in their car. Repetition is important.
- Dick Secrist puts the words up behind his sink where he spends a good deal of time.
- I'm surprised how many men have access to and use a piano or keyboard during the learning process.
- There seems to be general agreement that the critical learning process takes place **away from rehearsal time.** Rehearsal is best for fine tuning.
- Bob Dickson thinks the 4x4 quartet method is his best method of learning a new song.
- Several men mention **writing** the words of the song as important to them.
- Scott uses a computer program called *Audacity*. I'd like to know more about that.
- Michael Ho uses *solfege*. I'd like to know more about that, too.
- The main goal seems to be to get the song going through your head continuously as you go about your day. Repetition.
- Al mentioned *The Song Learning Method*. Are we using that in our chorus?
- Dave Kester sings out in the woods and doesn't care who hears him. He is strong on going over a song in the morning to reinforce what you practiced the previous day.
- Bill Evans favors a tape over a CD because the cassette player give him greater control over repeating a short phrase. I agree. If he has just a CD, he makes his own tape from it.
- **Sincere thanks to all who contributed to this article.**

Musical Minutiae

Dave Kester



The latest addition to the COG repertoire, *Orange Colored Sky* by Milton DeLugg and Willie Stein did not appear in any notable musical theatre production, musical film or non-musical film, with one possible exception, too recent to have been included in my *Great Song Thesaurus*. To my knowledge it was never even a theme for any radio or television program. It may, however, become the hit of our show next month if we all accept Director Al Weitz's challenge to learn it, love it and live it for the next few weeks.

Written by Milton DeLugg and Willie Stein and published in 1950, it was first recorded by Nat King Cole (with Stan Kenton's orchestra) on August 16, 1950 and released by Capitol Records. It first reached the Billboard magazine's Best Seller chart on September 22, 1950 and lasted 13 weeks on the chart, peaking at #11. *Orange Colored Sky* has since been recorded by a wide range of musical stylists including Danny Kaye and Patty Andrews who recorded the song on September 28, 1950 in a version released by Decca Records. Doris Day recorded the song with the Page Cavanaugh Trio on August 21, 1950 in a Columbia Records release. Another version of this song was recorded by fifties shock rocker, Screamin' Jay Hawkins. An Australian recording was made by Larry Stellar, with Les Welch and his orchestra in January, 1951 and released by the Australian company, Pacific Records. Actor Burt Ward of TV's *Batman's* fame recorded a series of tracks under the production of Frank Zappa in the late sixties. One of the songs was *Orange Colored Sky*. German songwriter and composer Bert Kaempfert released a 1971 album entitled *Orange Colored Sky*.

After a twenty year dry spell, *OCS* experienced a rebirth of popularity when Natalie Cole recorded her 1991 album *Unforgettable... with Love* featuring her own arrangements of her father's greatest hits, which included *Orange Colored Sky*. After another lapse, Japanese jazz singer Megumi covered *Orange Colored Sky* on her 2006 album *Grace*. That same year a version of the song by Paul Anka was on the soundtrack of the film *Confetti*, a British "mockumentary" romantic comedy. Michael Buble

recorded a version of this song as a bonus track on his 2007 album *Call Me Irresponsible* and if you think his name is pronounced bubble, good for you.

You're probably wondering, who were Milton DeLugg and Willie Stein? Stein certainly sounds like a famous composer's name doesn't it: Bernstein, Hammerstein, Rubenstein, Jule Styne? Wrongo b-flat breath. Willie was a one-hit wonder mostly known as the producer of TV game shows: "The Price is Right," "To Tell the Truth," "The \$128,000 Question" and most recently "The David Letterman Show." His specific contribution to *OCS* is unknown.

Milton DeLugg on the other hand sounds like the name of a character in the latest Pixar animated feature. But he was actually a noted accordionist, band leader and composer (most famous as "The Gong Show" composer and arranger) but we'll forgive him for that. A guy's gotta make a living. Milton was born in Los Angeles on December 2, 1918. After attending UCLA, he traveled to New York City to study under Tibor Serly. In 1938 DeLugg joined the Matty Malneck Orchestra as an accordionist, and following a stay with the Army Air Corps during World War II, he formed his own group. Freelance television and radio projects yielded themes for everything from "The Fred Allen Show" to "What's My Line?" to the "Junior Miss" pageant. A prolific composer, DeLugg also authored songs including the polka, *Hoop Dee Do*, *The Happy Wanderer* (love that one), *Just Another Polka (but holy schmolka! oh, what a girl in my arms)* and of course, *Orange Colored Sky*.



In 1964 he penned the score to the cult classic "Santa Claus Conquers the Martians" and following the 1966 departure of Skitch Henderson, assumed bandleading duties on NBC's *The Tonight Show*, only to be replaced a few months later by Doc Severinsen. Much longer-lived was his stay on Chuck Barris' 1970s favorite *The Gong Show*, where he and his group were dubbed "Milton DeLugg and the Band with a Thug." He often appeared on the show as a comic foil, in the characters of bad joke teller Naso Literatus and philosopher Old Drool. DeLugg's venerable *Hoop Dee Doo* became a fixture on the show and was used whenever

the contest winner was chosen. One of my personal favorites was his album, *Music for Monsters, Monsters, Mummies and other TV Fiends*. He had a great talent for odd but catchy lyrics. DeLugg remains active today as musical director of the annual Macy's Thanksgiving Day Parade.

If you still haven't figured out the answer to last month's Ask the Musical Question, which was, "in the classic 1942 film Casablanca, What song was pianist Doolie Wilson playing when Bogart was pleading with him to 'Play it again Sam,'" the somewhat obvious answer was *It Had to be You*.

I won't attempt another futile hyperlink, but if you carefully copy and paste the following URL into to your address bar: <http://www.namm.org/library/oral-history/milton-delugg> you will be treated to a delightful two minute interview with Mr. DeLugg from 2004. *Dave Kester*

Thoughts From the Bobservation Post



I'm back! Contest is *this* week! The chorus has been working hard to improve its performance. I must admit, I am disappointed in riser attendance. Those who have been regulars should be commended for their loyalty and enthusiasm. The package looks great and is beginning to feel good. It will be a tough contest. There are more choruses improving at each contest. That's a good thing. Our coaching session went very well. Much was learned, a little added, some subtracted and there was some augmentation (enhancements, that is). Kudos to the music team, director and section leaders, who have worked so hard to bring this package to contest level.

Do we have a parking lot? I really wonder if they will finally finish whatever they are doing so we can park behind our building again. It might be the next best thing to sliced bread, but so far this fall and winter I have seen nothing but crumbs. I think it's time for a progress report.

The Gennys are still working and supporting the chorus. Did you know that? **When was the last time you personally thanked any of them for all of their work and support?** They do so much for us.

By the way, our annual show is next on our agenda. Ticket sales are coming along fine and coach is asking for more ads every week. This is one of our bread and butter events. It means a lot to Harmony House and to the chorus to have a profitable show. Or in other words, **sell, sell, sell.**

Now for a little personal news. As some of you may know, Marcia and I went on a cruise around South America. We saw so many places and experienced so many cultures, different from our own, that it humbles a mind. We saw people that were happier and more content than a lot of people we know at home. Yet by our standards, they have virtually nothing--Wonderful people, full of life, happy and thankful for what they have. I'm talking about the small villages. Not the large cities like Rio or Buenos Aires, that have their crime and poverty problems, like all large cities. How do you react, when a small child comes up to you, takes your hand, and leads you to his or her one room school house that has given them a window to the world? Or the young man who greets you on the street of his village and asks if you would like to see his home (which I may add, he is very proud to own)? It has a thatched roof (probably more reliable than our asphalt ones), a dirt or platform floor and at best two or, maybe, three rooms. Think about it!

Then there was Antarctica! The weather was gorgeous. I have seen the Grand Canyon and Niagara Falls, but nothing could prepare me for Antarctica. Even our fellow passengers, who had seen Alaska, agreed that this was by far the most beautiful place they had ever experienced. Talk about wanting to sing for joy. Boy this was the place for that! It took your breath away and yet humbled the spirit that such a place still exists on earth. It was pristine, untouched by mankind and his pollution. In fact, once we arrived at the Antarctic Ocean, no one was allowed outside the ship (on any of the decks or balconies) with anything that could pollute the water or air.

Well, I guess I have digressed enough. Good reminiscing with you. Keep the whole world singing. Oh, by the way, I have some pictures behind the bar, if you care to see them.

Your Bobservation reporter,
Bob Lewis

Barberpole Cat Program on the Horizon

Chuck Pickhardt



Learning and mastering the twelve *Barberpole Cat* songs guarantees that we can always find opportunities to ring chords with three other guys,

whether it's over an after-rehearsal libation at Harmony House, or while out of town at conventions or elsewhere. With this expertise, chorus members become comfortable in a quartet setting, and our mutual opportunities for great fun are multiplied.

Following the CoG Show in early May, we will kick off an organized - yet voluntary - program to assist all members, whether new or experienced, to enhance their singing skills. The program balances a healthy combination of individual initiative with readily available mentoring, and is designed to encourage steady progress toward program completion, which is marked by Harmony Society certificates and recognition pins. However, the greatest benefit is the fun we all have just being comfortable grabbing three other guys and joining voices in close and happy harmony. More details to come soon. Stay tuned!

Words From Our Director

Al Weitz



The contest is this weekend, and I personally want to thank everyone for working so hard on our performance package. I know it

has been quite awhile since we have undertaken such an active presentation program, and I really appreciate the hard work that everyone has done. Let's hope it pays off for our presentation scores

On to the show! Our show is just a month away and we will be working on the songs as well as the script with Peter McDonald. If you plan on singing in the show, please

try to attend as many meeting as possible.

:

We will sing these songs:

Cabaret (Eb)

Chattanooga (D)

Each Time I Fall In Love (A)

Heart of My Heart/Let Me Call You Sweetheart (A)

I'm Beginning To See The Light (A)

It Had to Be You (G)

Lida Rose (F)

Lookin At the World Through Rose Colored Glasses (F)

Make 'Em Laugh (D)

Old Folks At Home (E)

The Way You Look Tonight (E)

We'll Meet Again (Ab)

Orange Colored Sky (if ready)

:

Thoughts From Bill

Bill Wise

I'm currently working on a "Membership Drive Night", probably in mid-May or early June. This puts it after the Spring Convention and our annual show on May 9th at Pittsford-Mendon High School.

We can dedicate a full Tuesday evening with our guests, who can watch part of the rehearsal on the risers. Expect us to spend the bulk of the evening working with the guests away from the riser environment. The intent is to move the guests from area to area, which relieves the stress/boredom that occurs when we stay in one place too long. The idea is to allow different people to explain their barber-shop experiences in their own words. For example, an experienced Lead would explain what the Lead singer actually does to a song. The Community Chorus leader could explain why and how we do these venues.

Keep in mind that these are things we normally do but our guest wouldn't know this. The idea is to spend the evening with our guests, encourage them to talk with you, for you to "listen" to their questions, and when



necessary, direct them to the proper person if you don't know the answer. We are not trying to tell them how "smart" we are, but to make them comfortable in "our" environment. In short, make them feel at home.

I'll be putting together a first time guest packet; hopefully we can include an extra copy of the Smoke Signals as it carries "District" news. Maybe we could gather some past issues of the Harmonizer for an example of "Society" news. This is where I need your help. Once you read these magazines and are ready to recycle them, give them to me. Remove your address label and I'll do the rest.

I'd like to call this first membership drive our "Lads and Dads" night. Thanks to Jack Thomas for this idea. We'll advertise this event in the local newspaper and by word of mouth. We'll have food and appropriate beverages. By making it a "non-technical" evening, it will be a one night break for us and a great fun filled evening for our guests, who, hopefully, will return again and again *and* become future barber shoppers for the CoG.

Thanks,
Bill Wise
Chapter Development Guy

It's time to update our directory of chorus members.

If there have been any changes to your information (address, phone, email) since the last update (10/25/08), please let Jim Rawcliffe know. Thanks,

Jim Rawcliffe

Community Chorus

Jack Ernisse



The following are *tentative* dates depending on how many members sign up:

Thursday, April 23: Cherry Ridge, Webster.
Thursday, May 28: Georgetown Park, Greece.
Thursday, June 25: The Legacy, Brighton.

Cherry Ridge is the current residency of member Al McKenzie; former member Gordy Oakes resides at Georgetown Park.

Deadline for the April 23 performance is **Tuesday, April 14**. I must notify Cherry Ridge on the 15th if we can honor the date. A sign up sheet is located near the mail boxes.

Music Committee Report

Dick Wood



I am pleased to announce that we have two new section leaders. **Michael Ho** has accepted to be the *lead section leader*, and **Mike Morgan** is the new *bass section leader*.

Many thanks to **Ken Bissinger** and **Jim Rawcliffe** for their many years of serving in these positions.

Our next **Harmony for Lunch Bunch** gathering will be at Cerame's Restaurant, in Winton Place, at noon, on **Wednesday, May 13**. Please mark your calendar, and plan to join us.

Dick Wood
Music & Performance VP

2009 Seneca Land District Fall Convention**Dates:** Friday 4/17/09 and Saturday 4/18/09**Venue:** Palmyra- Macedon High School**Order of Appearance:****Choruses-** Saturday, April 18, 2009 @ 11:00am

- 1) Warsaw (A) – M033
- 2) Mohawk Valley (AA) – M031
- 3) Salamanca (A) – M059
- 4) Buffalo (AA) – M004
- 5) Erie (A – M044
- 6) Geneva (A) – M012
- 7) **Rochester** (AAA) – M025 (estimated onstage time: 12:45pm)
- 8) Oswego Valley (A) – M048
- 9) Binghamton (AA) – M003
- 10) Batavia (AA) – M010
- 11) Jamestown (AA) – M011

Quartets – Friday, April 17, 2009 @ 7:00 pm

Mic Testers: Empire State Quartet (ESQ) – 500670

- 1) Too Sharp to Be Flat (C) – 501032 – Evaluation Only (This quartet has scratched)
- 2) Universal (C) - 500280
- 3) Monster Slice (C) - 501015
- 4) The Truants (C) - 501014
- 5) Keystone Express -306208
- 6) **Fever Pitch** - 282827 (est. onstage time:7:45pm)
- 7) Breakout – 500100
- 8) Denim – 310752
- 9) **Flower City Express** - 500738 (est. onstage time :8:05pm)
- 10) Bravo – 500335
- 11) Adrenaline – 500827
- 12) Leftover Parts - 500952
- 13) Harmony Production Company - 1503
- 14) 22nd Time – 500252
- 15) Myrtle Beach Blues – 500959
- 16) Wuff Crick Fawr - 501059
- 17) **High Hopes** – 312679 (est. onstage

time:9:00pm)

18) Regeneration - 501042

Chorus Performance Attire: Chorus Tuxedo with vest, tux pants, patent leather black shoes, blue bow tie and blue pocket poof. Pick up your tux and accessories next Tuesday Night 4/14/09 at Harmony House on the second floor stage after our chapter meeting!

Chorus Time Schedule for Saturday 4/18/09:

10:00 am- Arrival at Palmyra-Macedon High School

10:10 am- Chorus warm-up on photo risers at school, (room location, tbd)

10:40 am- Break

11:00 am- Make-up and get dressed in chorus dressing room, (room location, tbd)

12:00 am- Chorus warm-up and run-thru of contest set.

12:45 pm– **Performance**

2:30-4pm- Performance Evaluation with judges at school after end of contest (Open to all members, mandatory for all chapter music team members)

8:00 pm - **Quartet finals** and awards show11:00 pm- **Afterglow at Woodcliffe Hotel** in Chorus afterglow room, (room,tbd) All Members encouraged to attend, Cost-\$5 each person, (give to Al Weitz,ASAP)*Al Weitz*