



The Voice of Rushmore

Mt. Rushmore Chapter

Volume 18

June 2016

Number 6

GET READY!

Harmony Happening in the Hills

August 19 & 20 are the dates for the upcoming 2016 *Harmony Happening in the Hills* at Mt. Rushmore. This is a great event here in the Black Hills of South Dakota at Mt. Rushmore National Monument & Hill City. Please mark the dates on your calendars. We hope to have 75 to 100 men on the risers at the memorial's amphitheater with Washington, Jefferson, Roosevelt and Lincoln overlooking the performance.

This year our guest director is again Donny Rose. Brought back by popular demand Donny is the director of Harmony University for the Barbershop Harmony Society. Donny's experience includes more than 27 years of classroom teaching instrumental and choral music from elementary through the college level. His barbershop career has included two district quartet championships and he was also the long-time director of Northwest Sound in Bellevue, Wash. **Special note:** Donny's wife Amy will be attending as well this year and she is also a fabulous coach.

The music for the combined chorus will be:

- "God Bless America" (Let's make sure we re-learn all the correct notes & words)
- "Let there Be Peace on Earth" (Same here)

Plus two new ones:

- "My Cup Runneth Over With Love"
- "No More Sorrow"

The meet and greet/Hill City sing out/quartet contest will be held Friday the 19th. More to follow on this so stay tuned.

The afterglow will be at the Hill City Boys and Girls Club. The afterglow will begin when most of us arrive back from the mountain program. Food provided will be at \$10.00 per head. There will be a cash bar, singing and fellowship to go until they throw us out.

Best Regards.

Rod Pfeifle & Pete Stach co-chairs

Calendar of Events

Hart Ranch Performance

Saturday, June 4

Hart Ranch

Chapter Board Meeting

Tuesday, June 14, 7 p.m.

Rapid City Library, Room A

BHS International Convention

July 3-10

Nashville, Tenn.

Movie Night Performance

Monday, July 25

Main Street Square

Harmony Happening in the Hills

Friday & Sat., Aug. 19 & 20

Hill City & Mt. Rushmore

Germans From Russia Performance

Friday, Sept. 9

Ramkota Hotel

Beta Sigma Phi State Convention

Saturday, Sept. 24

Rushmore Plaza Holiday Inn

RMD Fall Convention

Oct. 7-9

Cheyenne, Wyo.

BHS Midwinter Convention

January 17-22, 2017

San Antonio, Texas

Annual Spring Show

May 13, 2017

Performing Arts Center



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- Members at Large:**
Gary Welsh
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Wayne Anderson
Lynn DesLauriers

Appointments

- Music Director:**
Clayton Southwick
- Assistant Directors:**
John Elving
Jim Price
- Chorus Manager:**
Pete Anderson
- Chorus Contact:**
Pete Anderson
- Music Librarian:**
Open
- 2017 Show Chair:**
Pete Stach
- Harmony Happening Co-Chairs:**
Pete Stach
Rod Pfeifle
- Bulletin Editor-in-Cheap:**
John Elving
- Webmaster:**
Ken Weybright

The Voice of Rushmore is published monthly and is the official publication of the Mt. Rushmore Chapter of the Rocky Mountain District (RMD) of the Barbershop Harmony Society (BHS).

The Mt. Rushmore Chapter is the home of the *Shrine of Democracy Chorus*. The chapter and chorus meet each Thursday evening from 7 p.m. in the choir room at the Rapid City Performing Arts Center.

For more information visit our website, www.shrineofdemocracychorus.org.

Correspondence about content and contributions for publication should be sent to the editor. All material in *The Voice of Rushmore* may be reproduced without permission; please credit the author and *The Voice of Rushmore* in all reprints, thanks.

John Elving
leaderman@midco.net
605.381.9680

Print off two copies of this newsletter to share—one with your family and one with someone you are bringing to a chapter meeting. Let them know they belong here!



Visit us online at:
www.shrineofdemocracychorus.org

The Mt. Rushmore Chapter and the *Shrine of Democracy Chorus* meet every Thursday evening at 7:00 p.m. Meetings and rehearsals are held in the Performing Arts Center Choir Room (through the South St. entrance) in Rapid City. All guests are welcome. All men are welcome to come sing with us. For more information, call (605) 209-3701.

CHAPTER QUARTETS!



Black Hills Blend

- Al Kelts, tenor
- Pieter Wouden, lead
- Wayne Anderson, baritone
- Pete Anderson, bass

High Mileage

- David L'Esperance, tenor
- Jim Olson, lead
- Al Pitts, baritone
- Chuck Knowlton, baritone
- Del Beck, bass



BIRTHDAY CELEBRATIONS

- Alan Schulte June 1
- John Sundby June 3
- Carter Price June 11
- Jim Olson June 12



Shrine of Democracy Chorus

Riser Etiquette

In agreeing to and practicing what follows, we as Shrine of Democracy Chorus members, commit to treating our rehearsals as if they were performances, so that we practice what we most want to execute on stage.

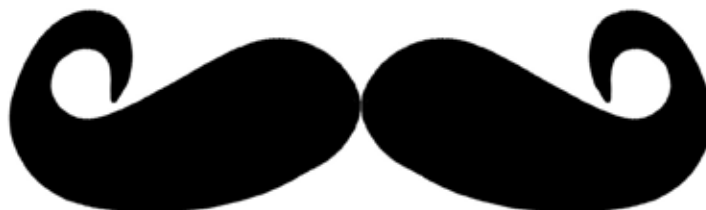
We are committed to respecting our directors, coaches and each other whenever we perform (either at rehearsal or a public performance), and accept the following practices of "Riser Etiquette." We recognize that it is the responsibility of each member to adhere to these practices and to hold each other accountable, so that we are of one purpose.

- 1. Respect the Rehearsal Hall:** Refrain from conducting business (chorus or personal) during the rehearsal time. If you absolutely must engage in conversation with someone, please do so outside of the rehearsal room so as not to be a distraction to the group performing on the risers.
- 2. Minimize Distractions:** While we are performing during rehearsal, please silence all cell phones, pagers, watches and other personal devices which could serve as a distraction. If such a device is necessary for emergency or on-call reasons, please adjust to "vibrate" mode or do your best to minimize its potential for distraction.
- 3. WAIT:** If you arrive late, or step down from the risers and are returning, simply stand on the side and wait until invited by the director to take your place.
- 4. No Crossing:** Under no circumstances should we ever cross in front of the director while getting on the risers. If crossing to the far side of the risers, walk behind him instead, or circle behind the risers.
- 5. Have Fun:** By enjoying the great stuff the director has to offer. Save your fun with your neighbor until after the rehearsal. (Exception – see Ten Second Rule)
- 6. Ten Second Rule:** If the director has not addressed the chorus within ten seconds, then you can talk quietly with your riser neighbor until the director resumes. Keep your eye on the director so you know when he has resumed, and then immediately give him your attention.
- 7. Listen, Don't Fix:** Often when there's a pause, chorus members try to correct their own mistakes or those of their neighbors. Although this may seem important, RESIST. You will miss important comments from the director that affect everyone in the chorus. Bear in mind that the director fixes all the problems eventually.
- 8. Listen, Don't Sing:** When the director is demonstrating how to sing a particular passage, do not sing with him. He's usually doing that to demonstrate the interpretive plan, language, tuning or certain effect that he wants for a particular phrase. If you sing with him, you keep yourself and everyone else from hearing him, and instead, you become the example. That keeps us all from learning from the expert.

When the director is speaking to the chorus, don't pass the time singing or reviewing your part. It makes it difficult for all of us to pay him proper attention and to learn, because we're instead paying at least some attention to you.

When the director is working with another section or sections, don't sneak-sing your part with them. You may think no one will notice, but it's guaranteed the Director will notice, and be distracted by it.

- 9. Listen, Don't Hum:** When the pitch pipe is sounding, don't hum the pitch. It keeps you and everyone else from hearing the pitch accurately.
- 10. Listen, Don't Fix:** Often when there's a pause, chorus members try to correct their mistakes or those of their neighbors. Although this may seem important, RESIST. You will miss important comments from the director or coaches that affect everyone in the chorus. Bear in mind that the director and coaches fix problems in the order which they feel is most appropriate. Stay focused on them and they will eventually get to the area which is bugging you! The only ones who should be "fixing" things other than the director or coaches should be the section leaders and only within their own section.
- 11. Wait:** If you need to step down for any reason, stay on the risers until there's a break in the singing, then step down and leave quietly. If you need to cross to the other side of the risers, walk behind the risers if possible.
- 12. Perform At All Times:** When the director is working with another section or more than one section, silently (*without singing your part*) perform with them. This allows you to stay focused and involved, and you will benefit from 'active' learning.





Al Kelts
2016 President



As I began my interview of Rod Pfeifle for “his story,” he asked that I do stories “on guys like Keith Schulte,” so, here it is.

Keith was the third son born to his parents who resided on Sunny Nob Farm, a few miles outside of Topeka, Kan., where his dad raised corn, chickens, bees, and two cows, while his mom was a homemaker, piano teacher and mother to her three boys and to Keith’s aunts and uncles, orphaned by the death of their parents. Although Keith’s dad was trained as a draftsman, he ended up working as the lubrication supervisor for the Santa Fe Railroad, since a train ran on rails, but the train’s wheels run on grease.

Following a family move, Keith went to Junior High and Senior High School in Topeka, Kan. Keith describes a busy life in those years as president of the Junior High-Y, president of the Junior Class, Chairman of the Junior High Assemblies and Chairman of the Student Council. He performed in school plays and sang baritone in the regular and boys’ choruses, his chorus director even introduced them to some barbershop songs. His sports were wrestling, in which he tipped the scales (or the scales tipped him) at 127 pounds, and two-mile cross-country races.

In the summers he mowed the cemetery lawn, during which he did a lot of singing, and sold clothing at Sears. He attended the first two years of college but his performance “was nothing to write home about.” Hence, he was drafted for service in the Army in 1953.

However, Keith’s and his parents’ faith in the Baha’i Religion meant that he could not carry a weapon, so he spent his time in preventive medicine, as a specialist in community health, sanitation, water supply, and sewage disposal at an army camp in France. In 1955, after his two years of service, he began working for the Kansas State Board of Health as a state sanitarian. Soon after returning to Topeka, Kan., he met this lovely nursing student, Alberta, at a dance at Washburn College and dragged her out of nurses training into marriage in 1957. Alan was their first-born and Terry their second-born. Tragedy hit twice, once when they discovered that Terry had Werdnig-Hoffman’s Disease, a severe neurologic disorder, which resulted

in progressive disability, and a second time when she died in a terrible auto accident. (However, Keith believes that Alan’s love for, and interaction with, Terry may have encouraged him to pursue his career as an Occupational Therapist.)

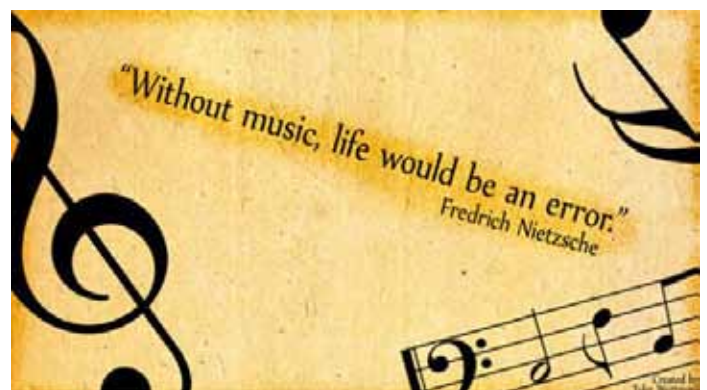
In 1963 through 1990, Keith worked for Procter and Gamble, promoting cleaning supplies, including Tide, Cheer, Oxydol, Gain, and others, to grocery stores and warehouses in the St. Louis area. Subsequently, he became “The Crisco Kid” as he transferred to the food division of P&G, i.e., Heinz products. Alberta went back to Nursing School at age 42 in Southern Missouri and then started her nursing career! After Keith’s retirement, he and Alberta volunteered for two years at the Baha’i International School in Canada, he in maintenance and she in nursing. After that, Keith and Alberta have planned their moves to coordinate with Alan’s, including Bismarck, N.D., and Rapid City in 1998, where he and Alberta work in **The Cornerstone Thrift Store**.

In discussing his musical experiences, Keith notes that, “I have always sung, although only rarely in a formal way.” He describes singing to himself a lot, such as when he mowed the cemetery lawn as a teenager, but did direct the Baha’i girl’s chorus “once upon a time” in Webster, a suburb of St. Louis. When Alan joined the **SOD Chorus**, Keith joined in order to “do something with my son,” although the arrangement of the chorus, basses on one side and leads on the other, does cut down on that interaction!

Keith’s words of wisdom:

- “I have always sung.... all the time.”
- “Work is a gift.”
- “I sing with a happiness yawn.”
- “The Baha’i Religion believes that all religions worship the same God, encourages people to love each other’s faith, and recognizes the essential “**oneness**” of humankind.”

Al



OUR VISIT TO DIVISION COMPETITION

HOSTED BY THE
BISMARCK NORTHERN LIGHTS CHORUS

By Rod Pfeifle

You should have been there! That was the discussion that Ron Evenson, Pete Stach, Mark Burgad and I had after the road trip to support the Bismarck Northern Light Chorus was completed. We attended the competition and listened to a number of quartets and two chorus's, the boys from Bismarck did an outstanding job the entire weekend.

The mass chorus in which we all participated was really cool, as the guest director, Theo Hicks, was spot on with his interpretation of the music that was done. His chosen rendition of "**Battle Hymn of the Republic**" (a different version than we presently sing) is quickly becoming my favorite, and I believe the SOD should convert to this version (just thinking).

The afterglow was also a great time as quartets from Fargo, Winnipeg, and the guys from Minot did comedy numbers that had the crowd roaring. We even crashed a wedding reception and sang for the bride and groom. We were able to visit with numerous contacts and pitched our **Harmony Happening in the Hills** event at every possible opportunity. I visited with Gordon Billows a Land O' Lakes district

board member (MC of the event) and have sent him HHitH information. He indicated he would do all in his power to spread the word regarding HHitH event at all Land O' Lakes events and would attempt to see if his schedule would possibly include his attending. This was a great opportunity and reinforced by the boys from Bismarck. The first thing a guest saw when entering the contest building was a large poster on an easel picturing and describing HHitH. Everyone from Bismarck can't wait to come down in August, including several spouses who said they wouldn't miss it either.

Congratulations Bismarck! A great time was had by the Rapid City contingent.

Ron, Mark, Pete, Rod



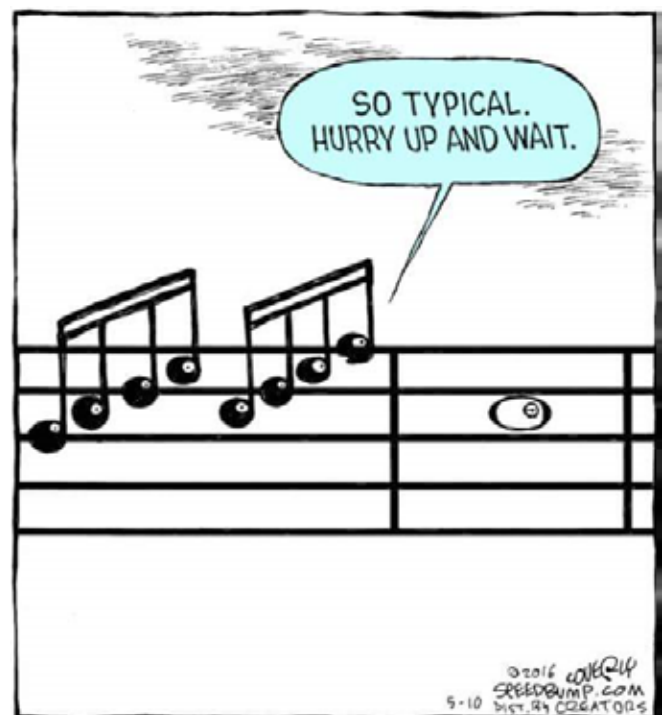
Mass Chorus in Bismarck under the direction of Theo Hicks



Give Us Your Collected Info

Do you have friends, relatives, in-laws, out-laws, customers, sponsors, ticket purchasers—whomever—that should be on our e-mail mailing list for news and information about the chorus and upcoming performances? If so give those names and e-mail addresses to the Editor-in-Cheap, John Elving, so they can be added to our small but growing list of patrons. (Make sure they are e-mail addresses. Websites don't work!)

This is one way we can grow our audiences. They will receive periodic news and information via an e-mail blast newsletter. It's the easiest way to communicate with them. The more they are kept informed, the more likely they are to attend. If they don't know, or just rely on what someone tells them, many times in passing, they won't/can't attend. Let's build this list up. Thanks in advance to all of you.



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5-10 BY THE COGNATORS

Leader or leaner

The choice is yours

By Steve Kovach

From *The Chordsmen Chronicle*

R.F. Miller, Editor

Preparing to perform your music can be an arduous task. Of course that depends on the kind of person you are. If you are a leader, you take every moment that is available to you in your spare time and work toward the goal of a top-notch performance. Even without taking time away from the important tasks of day-to-day life, using a few minutes here and there throughout the day will help the leader prepare.

One option is to recite the words of all show songs in your head or out loud. Maybe the leader is not yet to that point. If that is the case, the leader may opt to sit down and write out the words. He might also use the music. By glancing at the lyrics, the leader will slowly get to know the text by heart. This process is used by the leader to make the lyrics part of his long-term memory.

Between rehearsals, the leaner might forget where the show music is. On Thursday afternoon, he will locate his barbershop folder and speed-read the music. He thus ensures that the same words will be “flubbed” each and every time he sings the song. The leaner is committed to a very low level of consistency.

A leader knows that without all the right notes, the songs

just don't sound right. After all, the arranger took hours and hours to put just the right notes in the right order so that the song would meet all of the criteria for a barbershop style song.

Knowing all of that, the leader will spend some time during the week making sure that he knows all of his notes in the right order at the right time. How does the leader accomplish such a task? Surely all of them do not play piano or read music.

The leader will employ one or both of these options:

1. He will listen to the recording that he made from the previous rehearsal. As preparations continue, progress is made. It's for this reason that the rehearsal recording is the best tool the leader can use to keep up and improve.
2. A leader will also listen to the learning track recording of the songs. While these recordings are not the most up to date in many cases, they are still an excellent way for a leader in the chorus to keep up with the words and notes. The leader knows that all repetitions are good repetitions.

The leaner doesn't think much about notes. He assumes that he knows “most” of them. The leaner doesn't think there's much of a need to keep rehashing the notes over and over.

Overall the leaner counts on the leader. More to the point, the leaner cannot exist without the leader. If there is no one to lean on, the leaner becomes ineffective.



Thoughts On Chorus Singing

From the Internet

Singing in a choir isn't about having fun. It's about hard work, high expectations, and pride in accomplishment through teamwork. That said, there's no more fun than hard work. Choir is fun because it is hard work. To make “fun” the goal is backwards; Just as in life, seeking happiness is fruitless. In seeking meaning, we find true happiness. Choir works the same way.”

Never underestimate the impact just one **note** can have on a **song**, just one **song** can have on a **person**, and just one **musician** can have on the **world**.

ONE EXERCISE TO MAKE A SONG YOUR OWN

By Arden Kaywin
From backstage.com

A song is basically a monologue set to music. Singers fall into the trap of focusing so much on the musical preparation that a nuanced connection to the text and story is an afterthought. A well-known singer-actor colleague of mine devised a worksheet to help singers connect to their characters and the lyrics of the song. I am sharing excerpts of it here with you in an effort to give you some tools to help your performance gain more depth.

A. Treat your song as if it were a monologue put to music. Read your lyrics out loud without music or tempo. Notice how the words speak to you and what they mean. Be specific when writing out the answers to the following questions:

1. Who are you talking to?
2. Who or what are you singing about? How do you feel about that person or thing?
3. Where are you when you are singing this song?
4. Why must your character sing this particular song and these specific words?
5. Why is it that your character must communicate

this right now?

B. Create a dialogue in your own words with whom-ever you are talking to in the song.

1. What was said right before the song that compels you to speak the words in the song? Write out that dialogue.
2. Often metaphors and imagery are used in song lyrics to carry the song's intention. Look through your song for these kinds of devices and understand their meaning.

C. Act out all your lyrics as if they were a monologue. Feel the meaning of each image and clarify your connection to the words and emotions.

D. Subtext: Uncover a story that you relate to for your song.

1. Write or type out all of your lyrics double or triple-spaced with plenty of room before the next line of lyrics. In the space provided below each line of lyrics, write your own personal line of subtext. Subtext is something personal that you can recall which brings out the same emotional response as the lyric.

For example:

Lyric: There were bells on the hill but I never heard them ringing till there was you.

Your subtext: My lunch never tasted so good as the day I found out I got the big role in the movie.



Black Hills Blend

Performs at the Lead Opera House

AL PETE
WAYNE
PEITER-
PIETER

To the men of BH Blend-
I feel like I could call you each up
and ask for help for anything - not just
for singing! Thanks for being up for
anything - and for your flexibility and
fun attitudes. The crowd loves you always -
and so do I.



Sincerely - and so much
gratitude -
Sarah Carlson



At the Midwinter Convention held in January in Reno, Nev., some great new membership tactics came from none other than Deke Sharon. For those of you who don't know who he is, Deke is that founder of the Contemporary A Cappella Society (CASA), the man behind the Pitch perfect movies, the Sing-Off TV series, and proponent of the Barbershop style of a cappella singing, among many other things.

Here is what he had to say that can help any chapter in gaining new members, especially those who are younger than most of us.

- Post videos, even if not perfect. People are looking for real, not perfect.
- Videos are going to get patrons in the seats.
- Put up videos of patriotic music, Christmas music, Singing Valentines, etc., but make sure they are heartfelt performances.
- Color outside the lines. Look at new songs that lend themselves to our style.
- Spend as much time promoting as you do singing, using a team of people—videographer, social media person, etc.
- Find your own (chorus') voice and style. Figure out who you are and go deep into that.

What would it take for us to incorporate these ideas into what we are doing? What would it take for each of us to adapt who we are to what we wish we could be? How can we, as a chapter, become a magnate to all men who like to sing and want the chance to sing with us? In short it will take new thinking on all of our parts to change who we are and become "new" again. Are we willing to do what is necessary? I wonder.

If you have to choose between
tuning and heart, choose heart
which will influence the world.

Deke Sharon

Reminder for Harmony Happening in the Hills!!

Packing List for Harmony Happening in the Hills

- Your complete registration forms from the online site if you have not already sent them to Rod or Pete.
- Medical information if you deem we need to know, such as allergies to beer and hotdogs. Send it to Rod or Pete.
- Any prescribed or over-the-counter medications. Bring your own and don't borrow others. ***I imagine some of you take some very interesting stuff.***
- Code of conduct form—well there isn't any. We count on you being an adult and behaving as such.
- Release form to get you out of heavy lifting of risers or in general helping out. Wait a minute there is no such form either. Help as you can.
- Your **Harmony Happening in the Hills** music and enthusiasm.
- Your name badge from your respective chorus. If you don't have one, or can't find it, Rod will make a cheesy one for you to wear.
- ***Mother Theresa level of patience.***
- Warm clothing for evenings, cool clothing for daytime, raincoat, poncho or umbrella. Let's face it, only God knows what kind of weather we may have—it is the Black Hills after all.
- ***Keep dress code in mind. Be comfortable but keep in mind we are in public and clothes are required.***
- Comfortable walking/standing shoes. It's a long way from anywhere at the monument.
- Khaki or black pants and appropriate shirt for performance—***don't forget these, please.***
- *Social event attire—leave the tux at home.*
- Personal hygiene items—i.e. toothbrush, toothpaste, brush/comb. Well, the comb may be optional for some. In particular use **deodorant**.
- ***Please do not wear intense perfume/cologne. You will be with others that may be sensitive/allergic. The bears and mountain lions are rather fond of these odors. I believe it helps us taste like chicken.***
- Wristwatch or phone set to stun only—so you can be at rehearsals on time.
- **Do bring as many young men who desire to sing to this event as possible. We need to lower the average age of attendees and this is definitely the best way to accomplish this!!! Seriously, if you have a young man interested and can sing, bring him even if he is not a chorus member of any group.**

Nice reminder, Rod. These apply to us as members, also. We, as hosts, need to set the example. One additional reminder; as Donny Rose instructs All Chapter Chorus members, we need to know our music at a section leader level. That means absolutely knowing all the notes & words with no mistakes. That's the only way we can prove to him, and our audiences that we are really ready to perform. –Ed.

Three Lame Excuses For Not Improving As A Group... (and where to start looking for help)

By Reid Sampson

former Society Managing Director for Public Relations

- 1. We're not a competition chorus/quartet.** So what? You can meet your obligation to be good entertainers without ever stepping on the contest stage. Your audiences deserve the very best you can give them.
- 2. We're a small chorus, so we can't sing well.** The basic element of barbershop—a quartet—requires four people, last time I checked. You have 25 people in your chorus, so your point would be ... ? It's about commitment to quality and entertainment value, not how many people are on the risers. It's about seeking ways to improve. It's about audience reaction to good singing.
- 3. We're not professional singers.** <Insert buzzer sound!> How many barbershop choruses or quartets are? A barbershop group doesn't make its living at singing, but what happens on stage rightfully should be as professional as it can possibly be.

You get the point, right?

Our product is entertainment. Chapter meetings, contests and conventions provide opportunities for friendship, but our product is entertainment. The quality of your performance is what people remember when they leave a show. It determines whether people want to join your chapter or hire your quartet to perform elsewhere.

If a restaurant were to serve one bad meal, the word spreads with amazing speed—the restaurant stands to lose a lot of business. How do your audiences feel when they leave one of your performances? Do they want a second helping, or do they reach for the Maalox?

No one intentionally sets out to give a bad performance. Yet if you do nothing to improve your overall performance level, you tacitly accept poor or mediocre performance. The tools to improve are all around you, but your group must also consciously choose to improve its overall singing and performing level. Without that, the programs just don't matter.

Here's a list of some options for your quartet or chorus:

- Harmony University
- Standing Ovation Program
- District Schools (*Rocky Mountain Harmony College*)
- Videos
- Individual Coaches.

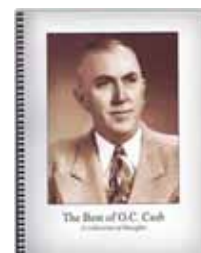
The information and resources are readily available and waiting for you. Take advantage of these wonderful opportunities and programs to help you get the most out of your barbershopping experience and become a better singer in the process. You'll also improve your confidence, and there won't be any doubt about what you're serving your audiences.

More of What O.C. Cash Forgot to Tell Us

by Bill Gibbons

From the PROBE website

1. Singing barbershop is the illusion of perfection. I delude myself regularly.
2. Ninety-five percent of all leads are singing out of their range.
3. In defense of his suggestion for new chorus uniforms, my friend claimed "*the better you're dressed, the better you sing.*" I gave it a try. I wore a brand new, top of the line, 3-piece suit to the next chorus rehearsal. I still flatted.
4. If you're having trouble finding the fourth guy for your quartet, consider this: stop looking. Instead, call your three-man group a "mini chorus." It's all a matter of semantics. A mini chorus will fly. A three-man quartet is a dumb idea.
5. Show Chairman: No one ever left the theater of an Annual Show saying, "*it was a lousy show, but it did come in under budget.*"
6. Every chorus requires a contest to sustain its own sense of worth.
7. The less you know about singing lead, the more attractive it is.
8. Contests: The judge's jokes are always funny.
9. Chorus Directors: If you let the chorus discover your standards, they'll use them against you.
10. Headquarters Hotel: Never try to adjust your clothing in a crowded elevator.
11. Go figure: If the quartet is stubborn and wins, it has guts. If it is stubborn and loses, it's dumb.
12. The three other parts can reform, but a bass is forever.
13. There is a pessimist in your chapter who thinks the old days were better. You know who I mean. You also know the optimist who believes that things are getting better. Trust me on this one, they're both wrong.
14. No member of the chorus is completely useless - he can always be used as a horrible example.
15. The amount of food prepared for an Afterglow, as a percentage of the guest's requirements, is either 84 percent or 192 percent.



THE JOY OF QUARTETTING



Al Kelts
2016 President

Rocky Mountain Harmony College at Estes was especially interesting for quartetting in three ways:

- Harmony Platoon
- Jay Dougherty's ***Tune It or Die*** lecture.
- The resurrection of the International Gold Medal Quartet, **Michigan Jake**

This year Harmony Platoon was organized and executed by Vern Dockter from Montrose, Colo. We



signed up online when we registered for the meetings and were given the link to download music and learning tracks. The four songs were: ***"It's a Good Day," "Everybody Loves a Lover," "Hey, Good Lookin',"*** and ***"After You've Gone."*** Although a multiple of four quarteters with the correct distribution of parts signed up, a few didn't show up (including Jim Hutchinson) so some men had to double up on quartets, sort of like HHItH. My quartet won the first contest because we all (or the bass) forgot the lead in to the second verse of ***"Everybody Loves a Lover"*** and our baritone quickly responded by speaking the line, AS IF PLANNED. When we performed in front of the whole crowd as "mike testers" that evening, we decided not to put in that goof because it might not turn out okay. Unfortunately, our performance wasn't nearly as enjoyable without our goof! (LESSON: Throw in an occasional "mistake" to increase audience appeal?)

Jay's lecture on ***Tune It or Die*** focused on a special type of oscilloscope that separates out each of the sound waves produced by singing a note and the sound waves produced by all the overtones stacked on top of that note. When we hear Clayton and John talking about intervals between notes like the 3rd, the 5th, and the 7th, these overtones (and numerous others) are stacked upon that basic tone that we each

sing. In other words, when you sing a note, you are actually singing a chord! (Crazy thinking!!!) So, let's say that you sing a C ... which means that one of your overtones is a 3rd above it, i.e., an E. If I want to harmonize well with you when I sing an E, I need to be sure that my E matches your overtone E. Therefore, if I want to ring a chord in a quartet and the bass sings a C, the Bari's E, the Lead's G, and the Tenor's B (or B-flat) need to match the Bass's overtones for those notes. (Really crazy thinking!!! I'm sure that Pete's shirt buttons are popping now!) Furthermore, based on overtones, the root should be loudest, the 5th the next loudest (lead's note), the 3rd the next loudest (the bari's note) and the 7th the softest (the tenor's note)! According to Jay, the loudness for each note is based on *"the way we hear things, because our ears want to sing in tune."* So, many other factors make sense, such as singing the same vowel sounds, if we want a quartet's actual tones and overtones to match. Another way of looking at it is: As barbershoppers, matching notes and overtones is the way we ring chords.

Jay recommends:

- Grow accustomed to pure intervals of sound.
- Avoid using pianos, especially for 3^{rds} and 7^{ths}, since the piano only gives pure tones on octaves and otherwise gives "tempered tones."
- Train your ensemble to hear overtones.
- Practice intervals, like 3^{rds} and 5^{ths} (remember Clayton's and John's warm ups?)



Michigan Jake is a quartet that won the Internationals 10 years ago. They were our guest quartet at RMHC this year. For those uninformed folks, such as me, their lead, **Mark Hale** (short guy in the middle), replaced **Darin Drown** as the director of the Denver Mile High **Sound of the Rockies**. It was fun to hear old songs (from 10 years ago) and realize that quartets sound different now!? It was also interesting to hear an improvement in their sound in the second show compared to the first, possibly because they hadn't sung together in 10 years?!

BOARD SCRIBBLINGS



DAVID L'ESPERANCE
Chapter Secretary



CALL TO ORDER:

The regular monthly meeting for May 2016 of the **Board of Directors** of the **Mt. Rushmore Chapter** of the **Barbershop Harmony Society** was called to order by **President Al Kelts** at 7:02 p.m. in the Hoyt Conference Room at the Rapid City Public Library. The secretary certified the presence of a quorum and the proposed agenda was approved as modified.

MINUTES:

The minutes of the April 2016 meeting were approved as corrected.

PRESIDENT'S REPORT:

President Kelts noted he was impressed and very pleased with the outcome of **Sound Celebration**. He felt the chorus had lots of energy and sang and sold the songs very well. He was delighted and wowed by the **Davis Sisters**, and totally enjoyed the **Southwest Middle School Singers** as well as the Central High School young men.

The weekend of April 22-24 he attended the Rocky Mountain District Harmony College meetings and competitions at Estes Park, Colo. A lot went on in the House of Delegates and other meetings, and he handed out a summary sheet of what all was discussed. He'd like to see the chapter return to more strongly supporting this particular event next year.

President Kelts announced he and most of the board had received the May 2, 2016 e-mail from Mike Sanborn in which Mike resigns from the position as VP Marketing and Public Relations. Mike's contributions and professional expertise will be missed.

TREASURER'S REPORT:

Treasurer Ron Evenson's report shows we remain in superb financial condition. Not all of the **Sound Celebration** data is in, and about \$3,500 is due in sponsorship revenues, and the overall numbers look good for another successful Show. The treasurer's report was accepted.

VP and COMMITTEE REPORTS:

Music and Performance VP Jim Price noted the music team was very pleased with both performances of **Sound Celebration**. The chorus really stepped up and gave lots of energy and feeling to each number. The next big event will be Hart Ranch on June 4, and so far only three leads have signed up, which is of significant concern.

Chapter development has scheduled a guest night for May 12, and hopefully chapter members will issue invites to many of their friends.

Sound Celebration Chair David L'Esperance said he was wowed and humbled by the group's performances for the two shows. Every singer in the chorus stepped up and brought their very best, both to show taskings, and high-energy and taking "ownership" of each song. The Davis Sisters and the Middle School and Central high boys were phenomenal. Some lessons-learned will be passed on to the 2017 show crew, particularly in the technical arena. Discussions from the board were very mixed as to audience and members' reactions to **Saturday Evening Post** as the featured guests. Sponsorship booklet chair **Lynn DesLauriers** needs more help in handling and tracking the sponsorships tasks for next year.

Harmony Happening in the Hills (HHitH) co-chair **Rod Pfeifle** says most taskings are on schedule, and the music is in hand for clinician Donny Rose's selections. Invitations have been sent to 34 choruses, and Bismarck's Northern Lights gang is rearin' to come to the August soiree !!

OLD BUSINESS:

The chapter can become coalition members of the Performing Arts Center if we choose to pledge and contribute an amount over five years. The money would be used to improve capabilities in the facility, such as upgrading sound and light equipment and operating systems. The discussion was tabled and President Kelts was asked to find out what benefits might result from becoming members as opposed to status quo, and to report back at June's meeting.

Keeper-of-the garb Dennis Dodge has a large number of black leather vests on hand and would like to have a plan as to what to do with them. This will be an agenda item for the June meeting as well.

NEXT MEETING // ADJOURNMENT:

The next regularly scheduled board meeting will be held June 14 at the RCPL. With no further business for the good of the chapter, President Kelts declared adjournment at 8:37 p.m.

Respectfully submitted
In Perfect Harmony,

DAVID L'ESPERANCE, Secretary

Tas of the Month

Brown Eyes Should Never Be Blue

Jay Giallambardo

8

Brown eyes brown eyes should nev - er be blue

Blue

We Welcome These Guests

Justus Kane

Lane

Loren Lintz

Chase Youngberg



*It is a monumental accomplishment
for 200 voices to sing
one note in tune ~
let alone 80 minutes
of 4 to 7-part harmony.
And it takes everybody caring
every second.*

~ Robert Shaw, conductor

MEMBER'S RESOURCE CENTER

Keep for reference – click on active links below

BHS Website – www.barbershop.org

Rocky Mountain District website – www.rmidsing.org

BHS Phone Number – 1-800-876-SING (6474) – toll free

Renew you membership – www.barbershop.org/ebiz

Quartet registration – www.barbershop.org/ebiz

Find a member, chapter, quartet – www.barbershop.org/ebiz

SOD Chorus Manager – pete@pete-ins.com, 605-209-3701 (Cell)

SOD Chorus VP Music – sdprice@rap.midco.net

SOD Chorus President – docketts@aol.com

SOD Chorus VP Membership – dan@horsleyrefinishing.com

SOD Chorus VP Marketing & PR – msanborn@pandora.com

Voice of Rushmore editor – leaderman@midco.net

605-381-9680 (Cell)

Webmaster – kenweybright@shrineofdemocracychorus.org

605-721-7650

MISSION STATEMENT

The Mount Rushmore Chapter and the Shrine of Democracy Chorus shall promote, encourage, and perpetuate the barbershop style of singing in both the chorus and quartets by bringing men together in harmony and fellowship, thereby enriching their lives through singing. We will continually use resources and opportunities available to us locally and through the Rocky Mountain District to improve our singing and performances.



The 25th of each
month