

KEEPING THE
WHOLE WORLD SINGING

CHORD-INATOR

BARBERSHOP
HARMONY
SOCIETY



OFFICIAL BULLETIN OF THE MINNEAPOLIS, MINNESOTA, CHAPTER

*** A CHAPTER WITH AN ENVIABLE PAST - AN UNBOUNDED FUTURE ***

10,000 LAKES DIVISION - LAND O' LAKES DISTRICT

JANUARY 2016 - VOL.72 - NO. 1

Happy New Year



LOL District President-elect Dan True (standing far rt.) presents the 2016 Minneapolis Board members (left to rt.): First Row - President Gordy Aumann, Exec. VP Denny Maas, Secretary Bill Warp; Second Row - Past President Dan Williams, Program VP Blake Wanger, Music VP Carl Pinard, Membership VP Harvey Weiss; Third Row - Board members, Andy Tate, Andy Cook, Andy Richards, Dean Lambert, Matt Richards, and Co-Marketing VP Russ Born. Pictured below left to right are Treasurer John Carlotto, Co-Marketing VP Peter Jarnberg. A sixth Board member is to be named later.

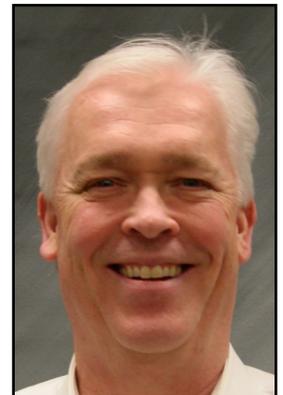


Ben Hancock (ctr.) visiting from Alaska, greeted by Mark Ortenburger (left) and Harvey Weiss (rt.).

2016



John Carlotto



Peter Jarnberg

**Minneapolis, Minn. Chapter
Land O'Lakes District, BHS
Meetings every Tuesday, 7:00 p.m.
House of Prayer Lutheran Church
7625 Chicago Avenue South
Richfield, MN 55423
Chapter Officers**

President Gordy Aumann 952/935-8869
Past Pres..... Dan Williams 952/974-0026
Exec. VP..... Denny Maas 952/447-8012
Marketing/PR VPs..... Pete Jarnberg 651/765-9580
Russ Born 406/670-2098
VP Music /Perform..... Carl Pinard 612/927-9363
VP Membership..... Harvey Weiss 763/439-4447
Program VP..... Blake Wanger 414/699-4950
Secretary..... Bill Warp 763/531-2290
Treasurer John Carlotto 952/925-0886

Board Members

Through 2017
Dean Lambert..... 612/727-3909
Matt Richards 651/983-8021
Andy Tate..... 612/825-1942
Through 2016
Andy Cook..... 651/688-6459
Andy Richards..... 651/939-9313
Nate Weimer..... 316/204-8756

Directors

Director..... Paul Wigley
Assistant Directors: Gary Jacobson, David Speidel,
James Souhan

Section Leaders

Tenor Section Leader Rollie Neve
Lead Section Leader..... Gary Jacobson
Assistant - Dan Smith
Bari Section Leaders Dave Speidel
Assistant - Matt Richards
Bass Section Leaders..... Jim Richards
Assistant - Dave Caspersen

Committee Chairmen

Altruistic Programs Chairman..... Denny Maas
Audio/Visual Mgr..... Kirk Douglas
2016 Show Chairman..... Dave Speidel
Afterglow Chairman..... Travis Wuttke
Attendance/Sgt.-at-Arms..... Vacant
BOTY Party Chairman..... Dick Riemenschneider
Chord-Inator Staff
Editor Dr. Hardin Olson
Senior Columnist..... Jim Erickson
Artist..... Glenn Retter
Chorus Performance Managers..... John Lloyd
Bob Ostergaard
Grants Research..... Nate Weimer
Groupanizer Administrator..... Matt Richards
Harmony Foundation..... Vacant
Historian Mark Bloomquist
Learning Tracks..... Dan Smith
Librarian..... Carl Pinard
Name Tags Dan Slattery
Nut Sales Chairman..... Dick Riemenschneider
Northern Pines Brigade President..... Dave Speidel
Performance Mgr..... Paul Swanson
Presentation Chairman..... Dan True
Quartet Promotion..... Gary Jacobson
Riser Boss..... Dan Cole (Temp.)
Roster Dr. Jim Richards
Singing Valentines..... Neal Mortenson
Sunshine Rich Ongna
Swipe Editor Bill Warp
Tickets/A-Commodears President..... Diana Pinard
Transportation Mgr..... Dick Hartmann
Uniform Committee Chairman..... Vacant
Uniforms (Dress & Casual)..... Dan Williams

Onward and upward...

By Paul Wigley, Director

Happy New Year! What a great



Paul Wigley

time to be looking forward to wonderful things for the Commodores in 2016. It's going to be another busy year with opportunities for chorus singing, fellowship, quartet singing, conventions, afterglows, fellowship, and...fellowship!

As we move into the New Year, I am excited about a greater focus on individual improvement for all singers. The old adage "a chain is only as strong as its weakest link" certainly applies to choruses, too! That being said, the music team is discussing many different avenues to provide a little more individual attention to all of you Commodores.

One of the first changes is our approach to the octet process. We are now going to have the director (me) work with each octet for 1/2 hour BEFORE that group is asked to sing in front of the chorus. This has a number of positives. First of all, I get a better chance to hear you in a much smaller ensemble, and this will help me when I start putting together riser charts. A second positive is that the octet will get a chance to work together for a while, with coaching, so that it will offer a more successful presentation when in front of the chorus.

Another positive is that this approach gets away from a bit of a *gotcha* attitude when a member has to jump right up and start singing with guys he has never sung with before...and that can be quite difficult at times. This new approach to our octet system still mandates that you need to have the music solidly memorized before your octet sings *You will not be able to get it memorized in the thirty minutes you have for coaching.* But, it also leads to

From the Prez ...

By Gordy Aumann, President



Gordy Aumann

The major hubbub of Christmas is over, but the memories (and some of the relatives) linger on. There was enough snow for sledding, but the roads remained passable.

Our chorus rehearsals during the holiday season were pretty well attended with Christmas carol singing being especially fun.

Our 2016 chapter officers will be installed on Tuesday, January 5. The Board of Directors will be asking all members to complete a survey about how we are doing as a chorus and what we could change to enhance their Barbershopping experience. We hope you will all participate when the opportunity is presented to you. We truly want your input and will do everything we can to take the appropriate actions. Now, let's get really serious about learning our 2016 show music perfectly so that we can make it our best show ever!

much greater positive emphasis on better ensemble singing, how you need to adjust to become a better ensemble singer, and also gives me the opportunity to give brief individual vocal instruction as needed.

We are also hoping to extend opportunities for individual voice instruction. James Souhan is doing a wonderful service by being available before rehearsals, but many of you are not able to work into that timeframe. So we will also be looking ahead at ways to get individual voice lessons worked into the regular rehearsal evening. More on that later.

Let's make 2016 the year that we all commit to improving our own individual vocal technique. It's a never-ending for all of us, but a quest that leads to better singing, better performance. *Go to Wigley, Page3, Column 1*

SUNSHINE HOTLINE



By Rich Ongna, Sunshine Chairman

Phone: 952-829-7009

Email: ddongna@usfamily.net

The Commodores extend their sym-



Rich Ongna

pathies to **John Hansen** in the passing of his only sibling, his sister, **Gretchen Quie**.

Glenn Retter's heart checked out okay but because

of some issues with his voice he underwent a biopsy of his vocal chords on January 4th. The lab results will take a couple weeks but preliminary indication is no malignancy.

Happy Birthday

- 02/07 Paul Paddock
 - 02/08 Glenn Retter
 - 01/15 Bill Warp
 - 01/23 Candice Hojan
 - 01/26 Shirley Retter
 - 01/26 Karen Richards
 - 02/03 Violet Bifulk
 - 02/04 Ray Ensrud
 - 02/06 Martha Smalley*
 - 02/06 Judy Windey
 - 02/07 Karen Wentworth
 - 02/08 Sherry Machen Ostergaard
- * Commodores South

Wigley from Page 2

mances, and profound musical rewards for us and for our listeners. Brief vocal exercises done every day keep your voice strong, flexible, and able to sing through extended ranges. Healthy singing is paramount and the Commodores are making healthy, artistic singing a major focus of 2016. It WILL be a great year to be a Commodore!



Jim McCarville is still having trouble with an irregular heartbeat following his recent bypass surgery. His doctors are somewhat mystified as to the lack of response to the treatment. Otherwise Jim is slowly recovering at home.

Jim's wife, **Karen**, is recuperating from recent, extensive dental surgery.

John Carlotto is doing well at home following his cardiac surgery. He is able to drive and was seen at a recent *Easy Listenin'* rehearsal.

Remember: Please keep me informed about who is ailing and don't assume that I already know because generally I'm in the dark. Help me brighten the days of our ailing members. Just a short note of encouragement or a brief phone call can make the day of a person who's not feeling well.



December Reenlistments

Mike Hojan.....	11 yrs.
Bryan Langren.....	11 yrs.
Dean Lambert.....	11 yrs.
Bob Duncan	12 yrs.
Bill Warp.....	13 yrs.
Chuck Gribble.....	14 yrs.
Denny Rolloff.....	34 yrs.
Carl Pinard.....	35 yrs.
Paul Wigley.....	38 yrs.
Harlan Mellem.....	39 yrs.
James Jorgensen.....	44 yrs.
Roger Meyer.....	44 yrs.
Dan Slattery.....	47 yrs.
Bill Shaw.....	53 yr.
Randy Klopffleisch.....	56 yrs.
Doug Miller.....	58 yrs.
Thurman Slack.....	58 yrs.
Bob Spong.....	60 yrs.

**Let's put the
capital
"B"
in Barbershop**

BOARD HIGHLIGHTS



Chapter members are always welcome to attend the Board meetings.

From the meeting of Dec. 17 2015

By Bill Warp, Secretary

• **Treasurer:** Acting treasurer, **Peter Jarnberg**, is familiarizing himself with the account's software and will have a full report at the next meeting.

• **Marketing:** Senior Assisted Living sites are being evaluated as future pro bono/paid performance venues and as markets for group ticket sales for our annual spring and Christmas shows.

There is a potential candidate in the wings to chair a Social Media Committee and Russ Born is working with a number of communities in hopes of setting up social media teams that would advise us of local events and occasionally provide bulletin copy about goings on in their respective areas.

• **Music & Performance:** Songs for the Spring 10,000 Lakes division Contest will be *Shine and Smile*.

Octet challenges will resume in January and continue through the year.

A chairman is needed for the 2017 annual show.

The afterglow following the April show will be at the *Mermaid* at 6:00 p.m. and include a full buffet.

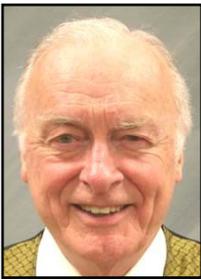
• Nate Weimer has resigned from the Board. A replacement will be appointed as soon as possible.

Happy Anniversary

- 01/22 Bob & Sherry Machen Ostergaard
- 02/04 Dan & Sheila Cole

Chord Candy #140

by Dr. Jim Richards, Der Tagmeister



Jim Richards

This issue of *Chord Candy* is largely the work of one of the Society's great arrangers, Don Gray. I have unashamedly borrowed the notes from the first four measures and last four measures of his arrangement of *Auld Lang Syne* and substituted parodied lyrics to create a way to musically say farewell to Year 2015 and welcome to Year 2016. Lead singers will have it easy singing the melody on the first four measures, but are urged to sing the published notes on the next four. This eight bar tag was created especially for the members of the *Friday Lunch Bunch That Meets On Thursdays*. This Group has been singing a variety of "Welcome the New Year" tags every year since before the turn of the century. It seems most appropriate that they now "share the wealth" with the *Chord-Inator* recipients. Say "thanks" to Don Gray when you see him next. Enjoy!

Two-thou-sand fif- teen's his-to- ry has had it's woe's, I fear. Two-
 thous-and six-teen's turn has come. Let's greet the brand new year!

YIH FESTIVAL - GET THE WORD OUT!

By Dan Williams, Past President

The *Minneapolis Commodores* and *Greater St Paul North Star Choruses* in partnership with *SAI Lake County* and *Vallee de Croix Choruses* are sponsoring the **3rd Annual Twin Cities Youth in Harmony A Capella Festival**. Students in grades 6 - 12 are invited to participate in the one day festival on Saturday, February 6.



Dan Williams

The festival will be held at Washington Technology Magnet School, 1495 Rice Street in St. Paul. Participants will have specific instruction on vocal production as well as visual performance. **Doug Carnes**, director of the *Great Northern Union Chorus* and **Liz Miller**, Assistant Director of *City of Lakes Chorus*, will be directing the choruses. Quartets *Vocality* and *Star Burst!*, along with **Scott Kvigne** and **Becky Perkins** from *City of Lakes Chorus*, will be working with the students in the nuances of singing the 4-part harmony style and "selling the song."

The festival will conclude with a 4:30 performance by the students and quartets. This performance is

open to the public.

The \$5 student registration fee includes music, learning tracks, lunch/snacks, YIH T-shirt and best of all, a fun day of experiencing Barbershop harmony! For more information or to register visit youthinharmonyfestival.org.

There's still time to contact a music educator, friends, relatives, anyone you know that would be interested in attending. Help introduce a kid to Barbershop harmony! Also, anyone interested in helping at the festival, contact Dan Williams.



Way Out West ...

Update!

By Dave Speidel, 2016 Annual Show Chairman

As we wrap up 2015 and leap into 2016 we set our sights on the next big event of the year. The 2016 annual show plans are coming along nicely. We need to present something to the membership as it relates to the goals of our chapter. The purpose of this article is to focus on the annual show. Let's face it, we always seem to put a great deal of effort into the show preparation, scripts, the frantic learning of new music with the hopes that our presentation is worth the ticket price. But it seems that we pay far less attention to communicating the financial goals of the annual show—on a personal level. Therefore, I will lay out a very simple plan of action that I hope each member will take to heart.

Dave Speidel

As we wrap up 2015 and leap into 2016 we set our sights on the next big event of the year. The 2016 annual show plans are coming along nicely. We need to present something to the membership as it relates to the goals of our chapter. The purpose of this article is to focus on the annual show. Let's face it, we always seem to put a great deal of effort into the show preparation, scripts, the frantic learning of new music with the hopes that our presentation is worth the ticket price. But it seems that we pay far less attention to communicating the financial goals of the annual show—on a personal level. Therefore, I will lay out a very simple plan of action that I hope each member will take to heart.

Goal Setting

We can all agree that you rarely get anywhere if you never set any goals. That message is very true as it relates to the Commodore Chapter, and yet I would venture a guess that the majority of our membership is oblivious to the amount of money that we need to keep the wheels moving. Do you know where the money comes from to run your chapter? Do you have any clue as to how much money is required to keep the chapter solvent? These are questions that the general membership needs to be aware of. It's great that the board sets up a budget, but it takes the whole membership to understand their own personal financial responsibilities to reach that goal.

As the music team set out to manage the annual show this year, we had to review past financials to get an understanding on what we were dealing

with. I was especially curious to see these reports because I kept hearing that our shows weren't very profitable. Once I saw the financial report the message was clear. The annual show is profitable, but a multitude of expenses keep adding up and of course are written off against our gross revenues. That includes things like all of the music, ASCAP Fees, Arranger Fees, Learning Tracks, hall rental, technical services and many other items that are consistent year to year fixed expenses. Regardless, the financial report does provide extremely valuable information on how we can improve our bottom line. It was from this report that the music/show team made a big decision to move away from the traditional two-show and a glow format, to one-show and a glow. Time will tell if this was a good decision—or not!

The Annual Show Budget

For the purposes of this article, I thought I would propose a financial goal for the annual show and thereby lay out the reality of what it takes on the part of each individual in order to meet this goal. Let's use \$28,000 as our target – which will include revenues from the Afterglow. For simplicity sake, we use a round number of 70 as the number of members who will be actively involved in selling tickets, advertisements and sponsorships. The math is pretty simple. We just divide \$28,000 by 70 and we come up with a dollar amount of \$400.00.

Another way of looking at it is that we need to sell approximately 1200 tickets with an average price tag of \$20 with each member selling an average of 20 tickets. Now your mental calculator is telling you that number only gets us to \$24,000. You're also saying to yourself, "I can't sell 20 tickets!" The reality is that you'll never sell 20 tickets if you don't take the time to write down your potential prospects and use a combination of email, regular mail and in-person contacts. Maybe

you can only sell 10. What then? You can make up the \$200 difference by soliciting places where you do business. Just two \$100 ads or sponsorships get you to your goal. You might be surprised. Many will be happy to become sponsors or will place an ad in our program. Again, take the time to write down your prospects and *personally ask* them for their financial contribution.

Now let's address the other \$4,000. This revenue can be achieved via the afterglow. Those of you who attended last year will remember that the facility (Mermaid) was very attractive, roomy and there was a nice selection of food. The price tag this year will be \$25. Let's not forget that **you can sell afterglow tickets in lieu of a show ticket!** With a much earlier start time of 6:00 p.m., the afterglow is a perfect place to invite your show guests to a *'Cabaret'* style affair with food, beverages and more good entertainment. There isn't any reason why we can't reach a total of 200 people! Now that would be an amazing and fun afterglow!

Are the numbers and goals realistic? Last year we grossed \$21,038 in total sales for the show and \$2,160 for the Afterglow for a total Gross of \$23,198. The afterglow was a 'break even' proposition. Exclude the Afterglow from the numbers and the chorus netted \$6,414. A donation from profits 25% (\$1,603) went to our Altruistic Purpose Organization (Youth Link). This year we are maintaining a slightly higher number of high priced seats for the show, while increasing the Afterglow tickets by \$5. I would like to see us improve our bottom line by \$3000 and we can do it if we simply put 300 more people in the seats compared to last year. That averages out to just four more tickets per member to sell.

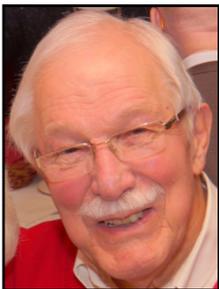
Summary - In a Nutshell

- On average, each member is responsible for generating \$400 for the annual show.

Go to *Out West*, Page 6, Column 1

More on the Society's Judging Program

By Bob Dykstra, Curmudgeon-at-Large



Bob Dykstra

Last month I put together a cursory review of the Barbershop Harmony Society's judging program through the years. In doing so I was reminded of something I wrote way back in 1963 when I was editing the Chord-Inator. It seems to me that in some ways I foresaw the direction the judging program was to take. Interestingly, this editorial was picked up and published by Editor Swede Olson in the August 1963 issue of the Land O'Lakes Pitch-Piper.

Dyke's Deliberations During Dish-Drivng



Out West from Page 5

- Set goals by generating your own personal contact list of friends, family, work associates and places of business.
- Sales can be achieved in a variety of ways.
 - \$400 = 20 @ \$20 tickets
 - \$400 = 10 @ \$20 tickets, 2 @ \$100 sponsorships
 - \$400 = 5 tickets, 1 Full Page Program ad, 1 @ \$100 Sponsorship
- Afterglow tickets can be sold in lieu of the afternoon show.

You can be proud of the program we are selling! We've got a great lineup of music, guest entertainment and show theme. You will be well prepared and you can make your financial contribution to the Commodores by planning ahead with your own personal goals.

As your editor sat in the audience during his regular unsophisticated (a kind term meaning lousy) job of judging the quartets, the thought struck him that maybe our judging system has progressed too far in its emphasis on evaluating specific aspects of quartet performance.

It appears that the judges concentrate on atomistic elements of the quartet's performance to the neglect of the quartet's overall impact or "wallop." The judges are rightly proud of the fact that they don't know who has won the contest until the points for the various categories are totaled, but the question continues to lurk in my mind as to whether or not this is the best way to pick a winner.

For example, could not a quartet win a contest without ever ringing a chord by piling up points through snappy stage presence, careful articulation and/or pronunciation, precise attacks and releases, meaningful interpretation of lyrics, proper chord progressions and the like? Furthermore, would this quartet in fact be a better quartet than one which was not as mechanically precise, but which did a better job of producing the "Barbershop ring"?

Might not judging at contests be just as valid if we took fifteen of our most competent Barbershop musicians and asked them to rank the quartets on the basis of general Barbershopping excellence? Call the idea reactionary, idiotic, uninformed, or (if you're more kind) thought-provoking, but give it some thought.

Editor's Note: Think of all the time and effort (and expense) that could have been saved had the Society powers-that-be only listened to Bob Dykstra 53 years ago. However it is apparent that there must be some numerical means or other to rank the contest also-rans but that, too, could be done much more simply. Time will tell.

Georgia Grind

By Jim Erickson, Banged Baritone
(Resumed from last issue)

So, here was a dead, naked person lying but inches from him and his co-freshmen. Who? Where did he come from? What was his name? Had he been dug up for a few paltry dollars by a lone itinerant grave extractor?

Less politely known as a "grave robber." A lot of questions were not asked by those in charge because the need for cadavers was constant in a medical school.

With the guidance of his teacher, Hardy grasped the cold, shiny scalpel and awaited the word to make an incision. His inexperience and uneasiness was probably the reason he hadn't noticed a rather unusual lump in his subject's abdominal area. If he thought at all, he may have projected that it was a tumor or growth of some kind.

Instead, concentrating intensely on doing a good job, he made the incision slowly and carefully. "Ah, this is pretty straightforward," he said to himself. "Not anything like I imagined might go wrong." Self-satisfied, he leaned over the cadaver to get a closer look at his handiwork, when suddenly (Hardy could only utter a blue-faced gasp) there came ...

...a fleshy lump of...Wait. WAIT! Oh God! Whatever it was, was moving, molding itself. Oozing into something lifelike. Ever more rapidly, it was firming, forming a face-like mass. Gaaaasp! That was all Hardy could do. And then no breath at all. Mouth agape, he froze in disbelief and, well, not horror, but suspended reality. He rejected what his eyes were showing him, and yet there it was. Except for his nose, his senses left for somewhere else and even the

Go to **Grind**, Page 7, Column 1

Grind from Page 6

cadaver's stench became more of a fragrance.

It was then the mass morphed into becoming a face. It took on life's colors, locks of hair emerged and full lips pinkened. Could it be? He glimpsed something he thought he recognized. "Who? Do I know this? From the guts of this old cadaver?" Like lava slowly flowing to the sea, lips warmly began to creep up at the corners. More impishly than lovingly. Then, the newly formed eyelids fluttered a bit with barely perceptible sound of butterfly wings. What? Was that a spark of life? A twinkle as they opened wider? Hardy's heart stopped up his throat. And then promised to stop altogether.

"Hi, Mr. *Hardly*. Cat got your tongue?" All thoughts of a smelly cadaver and medical practice dimmed away as Hardy floated into the heaven of the dean's daughter. It seemed as though their two faces were all that existed as they climbed ever higher. Spiraling tornadically, they soared in a dance of sensuous flirtation. You and I know that Hardy was not going to be able to stammer a correction that his name was "*Hardy*," not "*Hardly*." She knew that already, of course. And yet, why did she taunt him so, teasing him at every turn.

It was like they were on a child's teeter-totter. Up when he didn't expect it and down when he thought he would be suspended up there forever. What he would eventually come to realize was that this dean's daughter not only controlled the teeter, but also the totter. He didn't have the slimmest of chances taming this wonder.

In a twist as fast as it was the opposite, everything appeared to stop. Eyes gazed in locked embrace piercing the very souls of these two apparitions. This was eons beyond what Hardy had ever experienced. Oh, he had heard of patients who told how they had floated into otherworldly, out-of-body places after sampling mushroom concoctions of Indian shamans. He didn't doubt the stories, but it was so removed from

anything he knew. So removed.

And then everything faded and faded and faded. Those teasing eyes, her "*Mr. Hardly*" voice and impish smile became but a mere fog before disappearing altogether.

Slowly he became aware of the cadaver's stink, the clink of the scalpel, the coolness of the room and then a creeping pain somewhere in his head. Aches, wet cold, sounds of a horse stomping nearby. "Where am I?" His brain was drunk and reeling in every direction. School, teasing eyes, dumb-struck in the dean's daughter's presence, the lab, enticing face from the innards of a cadaver, all wrapped in the dreamy



fog of euphoria. "Where am I?" He sensed that he was in and out of a reality of some kind. Struggling to focus his eyes, he could barely make out anything in the dank darkness. Like looking through an old, tattered bed sheet on a moonlit night. "Was that a dream?" The cadaver room and all he had "dreamed" then faded too, into a starker scene.

"Where the devil am I?" And upon muttering "devil," something jerked him into a moment of realization. Slowly he began to recall galloping toward the dreaded bend in the road. That one with the infamous moniker, "Devils Corner." Holding his head to steady his fluttering thoughts, he felt gobs of clotted something. Mud?

Blood? Thinking "Too warm for mud," he felt for the wound. "Ouch." There it was. A rather long gash just above his ear. The heavy bleeding had nearly ended and holding a piece of his torn sleeve there, he stemmed the remaining ebbing trickles.

Forcing his eyes to squint in the scant moonlight, he could make out the low hanging trees, the treacherous turn, and his horse still steaming with sweat in the cool dark. Impatiently scraping at the dirt, he seemed to be asking, "Where next?" "Where next, indeed!" Hardy was in no shape to stand upright, much less hurl himself horseback. "Maybe if I walk a bit," he thought, "my mind will clear."

Finding the reins, he started to lead the horse farther down the road. Each step revealed a new ache. Not the ache his heart felt after seeing the fresh face of the Dean's daughter in his dream-state. That was an especially poignant pain. Still this physical pain was considerable. And after all that had happened, the only good luck he had had this night was no bones had been broken.

At least not yet! For just as he regained some sense of what had happened and where he was, to his startled surprise he came nose to nose with....

(To be continued. Maybe. See what the New Year brings...)

NOW: As a Barbershop Singer, keep your shoes shined and no talking on the risers. Ever! Remember to keep recruiting and hold fast to that which is good. And take heart, the Georgia Grind research continues.

**IT'S NOT TOO LATE TO
REGISTER FOR THE
MIDWINTER CONVEN-
TION IN RENO - GET
ON BOARD**

**SUPPORT
HARMONY
FOUNDATION**

**By Deke Sharon, Founder
of CASA (the Contemporary A
Cappella Society)**

Republished with permission

You're young, you're scrappy. You want to be the best. You started singing in school, like everyone: choir, maybe a couple musicals. Karaoke with some friends, talent shows. Then some collegiate a cappella.

But you don't want to just be fine. That's not enough. You want to be great. You want technique, you want moves. You need to learn karate... except contemporary a cappella doesn't have a traditional refined martial art... does it?

It does. It's called Barbershop. And you're about to get the best schooling a young'un can, including:

BLEND: There's no blend like a Barbershop blend. They don't just match their vowels, they align their diphthongs as they sweep from one vowel to the next. Four guys sounding like one guy. Why does blend matter? Because each vowel has a very specific "fingerprint" - frequencies in the harmonic series - and when the vowels are perfectly aligned, it helps lock down...

TUNING: You think four voices can only create four notes? Guess again. When you lock your voices into perfect tune with the same vowels you can not only create additional notes above yours, you can even create the perception of a bass note below the human vocal range. That's right, that's the vocal equivalent of some kind of dark arts ninja magic. But it works, and it happens every day, along with...

DYNAMICS: Pop music on the radio has had the life squashed out of it. Learn how to sing quieter than you thought you could, and make a group sound that's louder than you have, without microphones. Did I mention that a perfectly aligned chord also reinforces itself, creating a boost in

volume? More ninja skills. But we're not done yet, because you'll learn...

RUBATO: In a pop song, the tempo rarely varies. In a Barbershop performance you'll be pushing and pulling time, not unlike an orchestra. But there's no conductor. You learn to feel the rhythm rise and fall, you learn to breathe as a unit as you perfect your...

PHRASING: When everyone's singing the lyrics, everyone's singing and augmenting the melody as a unit. Like a finely tuned dance troupe, each person's movements are linked to everyone else's, in perfect synchronicity. This requires precision, so you'll learn how to...

REHEARSE: Barbershop is built on the finest traditions and techniques of classical choral music, so you know you're learning proper vocal technique and centuries of good habits, which will lead to...

PERFORMANCE: There's no hiding in the back row in Barbershop, and no auto-pilot. Songs are short, and every measure is a litany of rhythmic changes, rapidly aligning chords, juxtaposed dynamics... all delivered with a larger-than-life performing style that will push you to be present in every moment. But it's not all about performance, it's all about...

COMMUNITY: When you sing Barbershop, you're always only three guys away from a song, because there's a common repertoire and a perpetual desire to sing. Everyone's on the same team playing the same game, and you always win.

You might think Barbershop is only old guys singing old songs, but you're wrong. Sometimes the songs are new, sometimes the guys are young, but you know what? There's a lot to be learned from your elders, and if a song has lasted a century, it's still around for a good reason.

I'm not saying you have to learn Barbershop to be a great a cappella singer... but I am promising you if you do sing Barbershop, you'll be better than if you don't.

*Editor's Note: The preceding is an article **Jim Erickson** ran across that had been reprinted in the Illinois District's bulletin, **Attacks and Releases** some months ago. To us it appears to be a remarkable statement what Barbershop is all about ... concise and lucidly written, a gem of prose worthy of inclusion in a new member's packet. (Of course, I had to add a few capital Bs for Barbershop.)*



**Northern Pines
Harmony Brigade
An eXtreme
quartetting experience.**

February 19-21, 2016

Crowne Plaza Hotel

Plymouth, Minnesota

**Saturday Evening Show
&
Quartet Finals**

Open to the public

Saturday, February 20

7:00 p.m.

Doc's Bag



By Dr. Hardin Olson, Editor

The introduction of the octet-challenge program last year by Director Paul Wigley and the Music Committee, was a welcome and long-needed stimulus to the music-learning aspirations of the less confident Commodores. Whoever made the initial suggestion deserves a well-earned "Thank you!"



Hardin Olson

However, a well-thought-out dimension to the plan has been added this new year. (See Paul Wigley's article on Page 2.) Beginning this month, (January), octets will be announced one or perhaps two at a time in the Chapter's weekly hot-sheet, the *Swipe*. The group(s) will perform before the chorus the next week but will have the opportunity to get together for a dry run or two during the break or after the chapter meeting on the

evening of the notification in the *Swipe*. This approach should be at least somewhat anxiety-reducing while providing impetus to the learning process. The addition of the pre-performance coaching by Director Paul can do nothing but improve the overall performance of the Commodore chorus. What may seem like a small step might well have remarkable repercussions.

At least from my perspective I sense that the music-learning curve for the annual show, *Way Out West*, is comparatively higher than in recent years—due in part to familiarity with song selections but also, to the enthusiastic embracing by the members, of the difficult chart, *Little Patch of Heaven*. *LET'S DO IT GUYS!*

I am certain that most agree that our December 6 Christmas Show was the best ever. Both choruses sang well, with energy and with variety. The additions of the brass ensemble, the *Basses Wild*, and the wonderful young ladies from Lakeville North High School, *UnFOURgettable*, indeed made the event unforgettable.

Commodore Spotlight



Gary Jacobson is that ...

fun-loving gregarious Commodore from North Dakota who, when it gets down to cases, can tell it like it is without mincing words.

A Barbershopper with amazing quartet abilities and with other talents as a director, coach, artist, and prop man, Gary exemplifies the epitome of the dedicated Barbershopper (who also on occasion likes to teach and play golf).

We have really missed Gary at chapter meetings for far too many weeks. But he has told us that hip and knee problems have been giving him grief and he is somewhat at a loss as to what remedies he should pursue.

Keep him in your prayers and maybe even give him a call. I know he will appreciate it.



On Monday, November 2, at the meeting of the Board of Directors of *YouthLink*, at the Guthrie Theater, the *Hot Commodity Quartet* represented the Minneapolis Commodores, and provided the musical entertainment for the assembled members and donors. Other Commodores attending were Gordy and Barbara Aumann, Dan and Sheila Cole, Denny and Sharyn Maas, and Harvey Weiss. Earlier, on September 17, President Gordy Aumann and Treasurer John Carlotto presented checks for \$2000 and \$181 (the latter from the Riemenschneider family) to Katelyn Warburton of *YouthLink*. *Weiss Photo*

9th Annual
BHS Open
Monday,
August 8, 2016
SCRAMBLE FORMAT
To Benefit
Harmony Foundation
Elk River Country Club
12:00 p.m. start
Register on line next
summer at
bhsopen.com

Dr. Hardin Olson, Bulletin Editor
3020 St. Albans Mill Road #109
Minnetonka, MN 55305
952/229-4525
olson118@umn.edu



1st CLASS
POSTAGE
HERE

All copy and photos herein without a byline as well as those opinions and commentaries under his byline are the sole responsibility of the *Chord-Inator* Editor and do not necessarily reflect the views of those of the Minneapolis Chapter Board or its officers.

Neither shared with the Girl Scouts nor dumped by the Sweet Adelines.

Logo courtesy of Bob Clark

RETURN SERVICE REQUESTED

Chapter Quartets

- BOMP
- Dan Cole.....612/940-4554
- CHORD SMASH
- James Estes.....612/237-3234
- EASY LISTENIN'
- Dan Slattery.....651/747-6384
- HOT COMMODITY
- Dave Speidel.....612/437-4325
- RING IT ON
- Andy Richards.....651/639-9312
- MINNESOTA GO-4's
- Harvey Weiss.....763/439-4447
- RANDOM SAMPLE
- Darrell Egertson.....952/943-8737
- SWYPE
- Mark Bloomquist.....952/541-0232
- SOUNDS of RENOWN (VLQ)
- Mark Ortenburger.....952/942-8382

To:

LOOKING AHEAD

- March 5, 2016, Saturday, **Food Shelf Performance - Hopkins, Minn.**
- Thursday, April 14, 2016 - **Tech Rehearsal**
- April 16, 2016, Saturday, **Annual Show**
- July 19, 2016 - **Lake Como**
- August 16, 2016 - **Minnetonka District Level**
- January 15-16, 2016, **LOL leadership Training Academy - Lakes Chord College, University of Wisconsin - River Falls**
- April 30, 2016 - **10,000 Lakes Division Contest**
- October 21-22, 2016 - **2016 Fall LOL District Convention**

2015 Barbershopper Of The Year
Rich Ongna

Commodores and others * contributing to this issue.

- Gordy Aumann
- Bob Dykstra
- Jim Erickson
- Hardin Olson
- Rich Ongna
- Jim Richards
- Deke Sharon*
- Dave Speidel
- Bill Warp
- Paul Wigley
- Dan Williams
- Harvey Weiss



CHORD-INATOR

1st Place
2013 PROBE HARD-COPY INTERNATIONAL BULLETIN CONTEST



International Level

- January 26-31, 2016, **Midwinter Convention, Reno, Nevada**
- July 3-10, 2016, **International Convention, Nashville, Tennessee**

**CHORD-INATOR
MINNEAPOLIS COMMODORES
Minneapolis Chapter of SPEBSQSA
MEETING EVERY TUES -7:00 p.m.
House of Prayer Lutheran Church
7625 Chicago Ave. S.
Richfield, MN 55423
GUESTS ALWAYS WELCOME**

The *Chord-Inator* is available on the Minneapolis Chapter's website minneapoliscommODORES.org beginning with the January 2006 issue.