

Scoops & Swipes

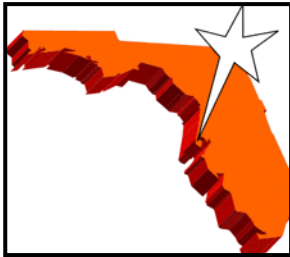


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July-August 2011

Florida Suncoast happenings



By Clyde Hall, President

Greetings Florida Suncoast Chorus! Lots of things are happening and we're expecting an exciting year ahead. We are in the process of putting together our annual show with **Don Meyncke** as our chairman. He's making great progress and getting more and more information. He'll be keeping us informed as things progress.



Clyde Hall

have a different starting time. We want to provide more singing time for the chorus.

We had one guest recently and it looks like he is a potential member; he sang with us and he was a good singer. The VLQ is learning their music and they will be a big plus for us whenever and wherever we sing.

To help our chorus, the music team is putting together a learning CD for each section, with the music for the Christmas program and the annual show. We will be concentrating on them but we want to be sure and keep the dust off the rest of our repertoire. A lot of this practice should be done at home. They are also making a CD with the Singing Valentine songs which we all know; the songs are: "Let Me Call You Sweetheart" and "Heart of My Heart". We will start putting together quartets this coming Monday night during the quartet time. **Tom Roan** has already allotted time for this in our script so if you are interested, come prepared to sing in a Valentine quartet. Also, please be sure to check the script because we

As you know, a couple of our members have been having had some serious medical problems. **Harvey Biggs** has finished with some operations and he seems to have had a good outcome. He always is in good spirits; he was at our rehearsal last Monday night so that is a good sign. **Victor Sanchez** and his wife are both having some medical problems so we want to wish them well too. We hope Victor will be back singing with us very soon. I spoke with **George Lindstrom** and he is still having problems with walking but he is in great spirits. His dog stays right by his side and they walk each other twice a day! He misses us and he says he will come and visit soon. Let's keep them all in our thoughts.

It's Great To Be A Barbershopper!

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Florida
Suncoast
Chorus

Editorial

I have just returned from the Barbershop Harmony Society's 2011 International Convention and Contest. As far as the Convention is concerned, the help from the many volunteers was outstanding. My first bbshop convention was in 1953. I have never been so royally treated by volunteers. All I had to do was stand still with a puzzled look and someone would come up and say "can I help you?" Anywhere! Even the Sprint Center workers were attentive, polite and helpful. And of

course the events themselves went off without a hitch. Kudos to our Society Convention team. As far as the Contest is concerned, there has never been such a display of quality singing. Gets better every year, both quartet and chorus singing. Not a "cringe" in the bunch. Too bad only a few of our members attended. I saw **John Nuss**, and **Dodge Melkonian** and heard that **Herb James** was there. The rest of you don't know what really good barbershop singing is.



How can I sing better?

From Voice of Rushmore, John Elving ed. (From the Internet)

What can I do to have more pitch awareness so that I don't sing under the pitch, or scoop, or have too dark a swallowed sound? Here are some ideas that recently appeared on the internet.

- Sing using more air. There are some exercises that you can do to help this. 1) sing the line while bubbling. We have done this in our chorus rehearsals. If you have questions about how to do it, ask. 2) After that then sing the line on the word "Have." This will give a brighter sound and one which you need to memorize as the ideal sound you want to produce. 3) Finally sing the words of the line using that new placement in your voice, and adding more air to it.

- Look in the mirror and make sure that there is no tension showing in your face. Everything needs to be completely relaxed so that the sound flows freely out of your throat. If your face shows any tension, work at loosening things up and put a little smile in what shows to everyone else.

- Maintaining a proper and consistent mouth shape is extremely important. As we heard last August from **Mike O'Neill**, the word "*church*" gives us close to the perfect mouth shape. The corners of the mouth are never spread and the soft palate is easily raised to the proper level for a clear, bright and warm sound. The jaw is in a comfortable place and not too loose or too tight. Since the

tongue and soft palate do most of the work inside the mouth it now becomes easy to concentrate on making the consistent shape needed. If you become very aware of your mouth shape it will take only a few months to make it so automatic, that you can honestly say that you **NEVER** find your mouth spread wide like Jerry Lewis or closed so that no sound comes out.

- Tongue position is more important than you might think. By keeping the tongue positioned so that the tip is touching the gum ridge of your lower teeth, and raising the back part of the tongue to it feels like you are reaching for your upper molars at the back of your mouth, the dark sound and covering of the vocal folds with the lower end of the tongue will be avoided. At the outset, this does take some effort to correct but the results are immediate and you need to make yourself constantly aware in order to prevent the tongue from pressing on the vocal folds.

This may seem like a lot of work to go to so that you can become the total singer locked up inside you, but the end result is well worth it. In becoming a better singer individually, you go a long way to making the Shrine of Democracy Chorus a better chorus. This is because everyone is on the same page and a good unit sound is the result. That is what we are after—great unit sound. It's possible through great singing techniques.

Let's review the learning method

From "Pitch Pipe" SAI bulletin, By Helen Giallombardo (on Jay's learning method). from "Voice of Rushmore", John Elving editor

Jay developed this method primarily because singers with bad vowel habits learn BAD or incorrect pitch concepts when their brains go to the "words" first. The premise of Jay's method basically GROOVES ("encodes") the pitch concepts first THEN introduces the words or word sounds afterwards so that the pitch concepts will take precedence for tuning purposes. I am using this now with my small chorus (which I helped raise from the ash heap of only 9 members hanging on 18 months ago to 25 members and counting... upwards as of today) to great success.

I have some singers who have learned VERY bad overenunciation habits in their other singing endeavors (primarily church choir, sorry to say) thinking they have to "learn WORDS" when what we want them to learn is WORD SOUNDS.

That's where Jay's teaching method comes very much into play, because it teaches PITCHES, then WORD SOUNDS in that order. And the ensemble's tuning (keeping key center and not drifting flat) improves overall as a result. I can also tell you that my quartet basically goes "back to the well" using this same method (back to doing the entire song on "doo doo doo") for "block and tackle" purposes to really hone fine tuning periodically on songs that are maybe a little TOO comfortable and need a refresher course. It works EVERY TIME to correct any little subtle tuning issues, because it takes all the word sounds OUT of the equation and allows for the brain (listening side) to really focus on hearing the chord structure, harmonic stack/series, etc.

Editor: Fine tuning on "songs that are a little too comfortable" really rings a bell. Perhaps we all should go back over those old tunes in our repertoire.

From Orange Spiel

"WE ARE WHAT WE REPEATEDLY DO, EXCELLENCE THEN IS NOT AN ACT, BUT A HABIT." -ARISTOTLE

Correct your tuning issues

*From Voice of Rushmore, John Elving Editor.
by Tom Metzger from owningthestage.com*

Top five reasons why you can't tune.

Here's one for the singers, or really anyone who includes singing in their performances. If you're a close-harmony singer, you and your ensemble live and die on your tuning. With tight voicings, like four parts within an octave and a third, missing a note by a few cents can make the difference between beautiful music and nails down a chalkboard. No other aspect of the music is as critical as tuning. And tuning well is not easy! So whether you are a singer or a person who coaches them, this article is for you. These are my top-five. There are certainly more. You might have other favorites.

Before we start—can you hear pitches?

Lots of people talk down their own hearing skills, but only about one percent of the population really can't distinguish pitches. I'm talking about people who can listen to a middle-C on the piano and then a C-sharp, and they can't tell which one is higher. If this is you, it's not your fault—your parents probably didn't play enough music at home before you were two years old. But sadly if you're in this state, I have advice: take up bowling. It's really hard to rewire your ears after the fact.

The rest of the reasons are for people who don't suffer from this neurological issue, but still don't tune perfectly all the time. Now on to the Top Five List!

Reason 5—you don't know what "in tune" sounds like.

If you're beginning, and you didn't grow up harmonizing with everything (dial tones, vacuum cleaners, air conditioners, bathroom fans...), you might not know what "in tune" sounds like! Each interval, properly tuned, has its own distinct character or "texture"—an octave sounds very clean and free of beats. A perfect fifth is quite open but has a "flutter" in it, down low. Same with a major third, but the flutter is

lower. Part of learning to sing close harmony is to discover all these musical textures. Just for fun, turn on your bathroom fan and sing a major scale, slowly, in that key. Notice what all the intervals sound

like. You should get killer undertones on some of them! Now sing a semitone scale, and discover what all thirteen intervals sound like. When they're right, they kind of "lock in." You'll be able to tell.

Reason 4—you don't know what to tune to

Tuning is of course a relative thing. You don't just tune, you tune *to* something, and sometimes it's not so obvious what that something is supposed to be. I mean if you're tuning to the piano notes as you play the melody, you're trying to match those notes—simple enough. If you're singing the same notes as a bunch of other people in your "part", like a

bass section or an alto section, tune to them! (They will also be tuning to you, but let's keep this simple.) However, if you're supposed to be the only person singing a given note in an ensemble, you have to decide which of the other parts you're going to tune to. And it might not be the same person all the time!

Here's what I find works in practice. If you are the melody singer, tune to the tonal center almost all the time, and if you're a harmony singer, tune to the melody singer. Practice singing your melody part so that the intervals are correct, and yet the tonal center doesn't migrate up or down as you go. So if you start in the key of F and there are no key changes, you finish in the key of F! So most of the time, a melody singer can practice with a piano and be just fine (but see reason #2, below).

Reason 3—you can't hear what you're supposed to be tuning to Once you're in the habit of tuning to the ensemble, you really get in trouble if you can't hear them. It's like trying to drive on a road with no lines. Groups tend to rehearse so that they can hear each other well. Lots of quartets will stand and face each other in rehearsal, because it's easy to hear. Then they get into a performance situation and stand in a line for the first time, and the "end guys" can't hear everybody else! Predictably, the tuning goes to hell in a hand basket (as my grandmother used to say). This is what sound checks are for—make sure you can actually hear each other well on the stage in the venue where you'll be singing. If you can't, get it fixed! Ask for more monitors—whatever it takes! Nothing is worse than singing out of tune and not knowing it until the audience fails to applaud.

Reason 2—you don't know what part of the chord you're on In close harmony singing, the piano notes just aren't good enough. The piano, you see, is "equal tempered," which means all the notes are evenly spaced, rather than tuned by ratio. It has to be that way, so that you can play in any key, but it's a compromise. Just intonation sounds better if you can do it, and that means your notes will fairly often be *quite different* from the piano notes. Thirds and fifths feel like they need to be higher than the piano note (even though one of them actually doesn't). Dominant sevenths feel like they need to be lower than the piano note. So take a couple of pieces and analyze all the chords! Go ahead—it's not *that* hard. If you need help, don't be too proud to get it. Go through your music and put a square around your note if you have a root, and a circle if you have a fifth. Draw an up arrow for a third, and a down arrow for a seventh. Or make up your own notation. Next time you get together with your ensemble, really go to school on the tuning. Don't let anything go by if it's not exactly right. Hard work, but well worth it!

Tuning continued on page 4

Tuning continued from page 3

Reason 1—you're not singing well enough. The **NUMBER ONE** reason why ensembles fail to sing in tune is that they are singing too heavy, with too much pressure, and that drives the pitch down. Often this is because they're trying to sing loud, and I can't overstate this—singing loud is just not important compared to singing in tune. It might be fun to do, but we're making music here not power lifting. It's about musicality, not decibels. Do yourself a favor and develop the

habit of singing with a truly relaxed and free tone, and not too loud. You'll hear better, and it's much more likely that your voice will actually go where you ask it to go! Finally, don't forget that the body is connected to the voice. If you're having trouble finding the tension in your voice, try looking somewhere else—your neck, your shoulders, your stomach. Make sure you keep your body relaxed and mobile as you sing, and it will do wonders for your singing!

Songs we sing - "Taps"

From Concho Capers, San Angelo TX, Paul White ed.

You may have seen the email and or video promoting the "full version" of "Taps." "Il Silencio" (Italian for "The Silence") is the name of the piece, and although there are some similarities to the bugle call "Taps," It is not the full version, nor even based on "Taps."

Any stories having to do with a fallen CSA soldier and his Union father attempting to rescue him are also false. In this myth, the music for "Taps" is tucked away in the CSA soldier's coat pocket. Since he was the enemy, a full military funeral was out of the question, so he got a single bugle call, instead. The bugler played the music tucked in his pocket

Next year is the 150th anniversary of "Taps." Visit TAPS150.org for more information.

The real story is much less dramatic. "Taps" was arranged in July, 1862 by BGen Daniel Butterfield, 3rd Brigade Commander, 1st Division, 5th Army Corp, of the Army of the Potomac. I say "arranged" since he likely based it on an older French call named "Tattoo." Both CSA and Union forces used French (and some British) bugle calls, and the French call "Tattoo" was used to signal "Lights Out." Being an Army officer, BGen Butterfield was required to know and be able to play bugle calls, but this day-to-day responsibility would have been delegated. Some research shows BGen Butterfield could not read or write music, but learned bugle calls "by ear." Also, since he was a Brigade Commander, he was probably much too busy to compose it from scratch.

During the height of the Civil War, BGen Butterfield wanted something "less formal" than "Tattoo" (or "Lights Out") for the end of the day, and something unique to honor the 3rd Brigade. This origin of "Taps" is confirmed by BGen Butterfield's bugler, Private Oliver Wilcox Norton. He wrote of how he was asked to the General's tent one evening to work out a new bugle call for the end of the day. Since Private Norton and BGen Butterfield played it

through several times until the General was satisfied, it was heard in surrounding camps. Other buglers asked for copies of the music and it quickly spread to both CSA and Union forces. The "full version" (and ONLY version) is the 8-measure, 24-note bugle call. Proper performance calls for the

eight notes to be "straight," and not "swinged" as a dotted eighth-sixteenth.

The first use of "Taps" at a funeral probably occurred during the 1862 peninsular campaign in Virginia. Capt. John C. Tidball of Battery A, 2nd Artillery ordered it played for a fallen cannoner. Since the enemy was close, Capt. Tidball was afraid the traditional 3-volley rifle salute might renew combat. This also became "unofficial," until confirmed by orders and regulations after the war. The Army officially recognized "Taps" in 1874, and it became standard in military funerals in 1891. It is appropriate to salute during "Taps," either at military funerals or during remembrance ceremonies. No salute if "Taps" is played at the end of the day. The lyrics create yet another mystery. The original lyrics, written by Private Norton, consisted of "Go to sleep" repeated over the notes. The most common lyrics, sung at Boy Scout and Girl Scout camps, probably came from Rukard Hurd, Pennsylvania Military College class of 1899. The college owns the copyright with Hurd's estate, and grants permission to scouts and other groups to sing the song publicly. However, no documentation exists confirming Hurd as the author. He may have borrowed the lyrics, or wrote them with someone else, so the PMC lists the author as "Unknown." Forrest W. Gaz, who worked in the Civilian Conservation Corp in the 1930s, has also claimed authorship of the common lyrics. Many other verses appeared over the years, but there are none "officially recognized."

Original lyrics: Put-out the lights / Go to sleep / Go to sleep / Go to sleep / Go to sleep / Put-out the lights / Go to sleep / Go to sleep. (In this version, "Put-out" is sung to 1 note.)

Most common lyrics: Day is done, gone the sun, / From the lake, from the hill, / From the sky. / All is well, safely rest, God is nigh.

--compiled from <http://tapsbugler.com>, and Jari Villanueva, author of "Twenty-Four Notes that Tap Deep Emotions: The Story of America's Most Famous Bugle Call".

– Submitted by David Wolfe

Vocal production

From SAI "Pitchpipe", This series was previously published in The Pitch Pipe during the mid-90s. The series was so popular during its first run we have decided to update it and bring it back for an encore. By Betty Clipman, past international president, international board of directors, master director, lifetime achievement winner, judge specialists moderator; certified sound and expression judge, certified faculty, Houston Horizon Chorus, Region 10

Phonation is the act of producing vocal sound in either speech or singing. It involves the vocal folds (also called vocal cords), as well as the breathing mechanisms we have already discussed.

In addition to playing a part in the creation of sounds, the vocal folds help protect the trachea (windpipe) and respiratory system from foreign matter. They approximate, or close, when the brain signals them to do so.

Three actions cause the vocal folds to close:

- Swallowing, in which the vocal folds close so that swallowed matter is directed through the esophagus into the stomach, and not through the trachea to the lungs.
- Bearing down (as in childbirth or elimination) or lifting heavy objects, in which the vocal folds close in order to build thoracic pressure and provide strength; and
- Producing sound, in which the vocal folds close with varying levels of tension to produce the different pitches on which we sing or speak.

How to preserve your aging voice

by Jim DeBusman from Harmony Local

There are many senior quartet singers out there asking some very important questions such as; "I recently noted my 72nd birthday and am finding in the past few years that both my lung capacity and also my range (esp. low notes) are not what they used to be. Are there things I should know to help me combat the inevitable consequences of aging?"

Some of the answers to these questions are that the older we get, the more important it is to remember that **we must spend more time on practicing our breathing every day.** Any deep breathing exercises like warm air, hissing, nasal or back breathing exercises will do the trick.

We must also keep physically active. Go swimming, ride a bike, play golf, go bowling, walk, but do some kind of physical activity every day. As your body matures, you just can't just sit on your favorite chair and watch TV. **Do something that stimulates your muscles and your mind.**

The first two of these actions close the vocal folds tightly, creating a high level of tension in the vocal apparatus. The production of sound, on the other hand, closes the vocal folds more loosely. When the vocal folds are closed properly for singing, there is a great degree of freedom and relaxation in the vocal apparatus.

It is nerve impulses originating in the abdominal area that help the vocal folds to close properly for singing or speech. Thus, the sound must come from the abdominal area as the abdominal muscles lift the air up and out across the vocal folds. The process is fourfold:

- Inhalation, or breathing in;
- Suspension, a brief interlude after inhalation;
- Exhalation, or breathing out; and
- Recovery.

Phonation occurs in step three, exhalation, and the start of the sound is called the "attack." In singing, the most important word of a phrase is the first word, which requires a proper attack.

Phonation must begin with the attack occurring deep in the breathing apparatus, not in the throat. When phonation begins in the throat it is called a glottal attack, because the sound is created by the shock of the glottis closing. (The glottis is the elongated space between the cord-like edges of the vocal folds; the term is sometimes used to describe the structures that surround the space as well.)

Here are some reasons why you need to do this. It is understood that muscles become tired as you become older. This causes an increasing stiffness of the vocal fold tissue. You need to keep the vocal muscle as flexible as possible and that is why singing a little bit everyday will make a difference as you grow older. Make certain you sing correctly. As you grow older, your voice will not be as strong as it once was and you probably won't have the range you once had, but you still can sing in good quality if you take good care of your vocal instrument.

Don't expect to sing only once a week and be the quality singer you once were. Singing is the stuff that keeps us full of life for a long time. It has the power to heal us and stimulate our minds and bodies. Singing will continue to build your skills and the discipline in your life as long as you wish it too. When you perform in your chorus and/or quartet, it requires fantastic coordination of your body and mind. Continuing to sing throughout your life, all your life, will keep you younger and healthier longer than you could have ever hoped for.



Sing the new song

Abridged from an article by Alan Lamson, Society President, in "Tempo", South Lambert, Quebec Canada, Dick Johnson editor.

The story is that last summer, after being elected as the new Society President, I decided rather than just some paraphenalia with a theme or logo on it, it seemed much more appropriate, at least to me, if I could give our membership a song that expressed my feelings about my 30 years in barbershop and what it means to me. So my wife and I started a quest to find "the song."

You can imagine how many charts there are out there and finding just the right one and having it be one that is not widely known to Society members was a challenge. We actually had been looking for some time before the election in July 2010 and continued the search after that.

We have a place we own in central Vermont that we go to frequently. On one occasion in July we drove up to Burling-

ton to one of our favorite restaurants on a Saturday night. Leaving the restaurant after a wonderful dinner, I took the opportunity to stop at the "necessary room" before the one hour drive back to the house. Standing there I was somewhat conscious of the "Musak" that was being played and caught the words "**Music is Love, Love-is Music** if you know what I mean. People who believe in music are the happiest people I've ever seen." Realizing that it was B.J. Thomas singing a Mac Davis arrangement that I remembered from-the 1970's, I thought of the rest of the song and seeing my wife there waiting I exclaimed "I found it!" Well you can imagine what the other people standing around their might have thought. But I didn't care. We went home and researched the rest of the words and I felt they were exactly what I had been searching for. The rest is history:: Joe Liles. agreed, without hesitation, to do an updated arrangement of it (there was one from the early 80's that sounded early 80's) and Tim Warick agreed to do the learning tracks.

My most memorable barbershop experience

By Bob Banagan, VP Music/Performance

To single out one most memorable experience as a member of this fine organization just wouldn't be fair. I have had so many over the past 32 years. I'll share them with you and you decide.

The first one that comes to mind is singing at Fenway Park in Boston, Mass. on Opening Day of the 1978 baseball season for the many fans of the Red Sox. Imagine standing at home plate and facing the "Green Monster." What a thrill for the "Lakes Region Chordsmen." This was the chorus

I was singing with at the time. Somewhere in one of Dr. Clare's bulletins there is the story on this.

How can I forget 1981? That was the year my quartet "The Foretimes Four," won our division championship! I was privileged to sing with a father and two sons. We went on to district and competed against 24 other quartets from the Northeast and finished 12th! Not bad considering our lead had a bad cold.

In 1992 I was the proud recipient of Barbershopper of the Year! That's a tough act to follow, but probably my most



Bob Banagan

memorable moment of all happened in 2001. I had made a full recovery from my heart transplant and Suzy and I were getting ready to move to Florida and my chorus decided that they wanted to throw a "going away party" for us. We had a nice dinner at the church where we rehearsed every week. A huge cake was brought out and many speeches were given on my behalf. Needless to say it was a very emotional night for both of us. They topped it all off by declaring from that date forward each year they would have quartets come in and there would be a celebration called "The Banagan Bash!" I have attended one of these since being down here and was presented, along with another quartet "Boardwalk," (with which I sang for 12 years) a special plaque for all the money we raised doing "Singing Valentines" and other occasions. Incidentally, they paid for both Suzy's and my airfare to attend this celebration.

So there you have it. Which one would you choose?

Birthdays

July

Jeff Paul	9
Joe Roan	12
Randy Meldrum	13
Jack Gardner	24
Gene Haff	29
Jim Thompson	29

August

John Guastella	22
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Rehearse not just enough to get it right, but enough to never get it wrong.

Telling it like it is

By Bob Banagan VP of Music & Performance

Hi Guys. I guess you could call this a rather ominous beginning to my article for the S&S this month. Looking back over the past few months we seem to be wading in a sea of apathy. The VLQ is suffering for lack of participants. I realize that people get sick and vacations have to be taken etc. I know that our attendance is lacking due to our "seasonal residents" going back to the North Country, and elsewhere. This is totally acceptable and understood.



Bob Banagan

I may have covered much of this material in the past, but it bears repeating. The old saying "If you throw it against the wall enough times, it starts to stick" applies here. This article is really about the guys that just come for a night out. It's unfair to your fellow singers who work hard outside of rehearsal time to "get it right." I would like you to consider their work ethics and maybe adopt them for your very own.

What I can't understand is some of the chorus members showing up on Monday nights, without even looking at their music from week to week. It's not like you don't know what to expect. Tom spends a considerable amount of time getting the script out. (something many of you want from week to week). It's not the music or the CD's you need and have (again, thanks to **John Nuss** our web master). These items are readily available, not to mention cooperation from your librarian and section Leaders. We have a wonderful place to rehearse. I can recall, when we first began to meet, it was at Hospice. Quite a step up, wouldn't you agree?

If your directors took the attitude that some of you portray from week to week, imagine where we would be now. We have some very important engagements before us. These are shows that will determine how long The Florida Suncoast Chorus is going to remain in existence. I ask you to think about this and do your part to ensure that we will go on for years to come! To start, how about arriving on time and being ready to warm up at the appointed hour? Know what's going to be sung that night and be ready to perform it. Good habits can result in good things happening for this chorus. Just try it and see!

Thanks!

Do we "ring a chord?"

From *InCider Manhattan, Kansas Chapter*, Karen Nanninga editor, By **Dave Fink**,

As members of the Barbershop Harmony Society, we have an event called "Ringing a Chord" You can tell when it happens. It's usually the moment just before certain people in our group stop, look over their heads, grin a happy, satisfied smile, rub their forearms for a certain allotted time, and perhaps emit a "Wow" to complete this, almost religious experience. So important is this ceremony, that it will sometimes be repeated so that more members of the group will be drawn into the same magical aura - so as to multiply it's power (tantamount to the second coming). For those of us who do not have "the gift" or might not know what just happened, it's a mystery - but we know that it just feels "**right**".

Do we "ring a chord" as the organization we want to be?

This "ringing a chord" experience is brought on when all of the notes in a chord are so perfectly in tune that they produce an "overtone" or "harmonic" - an additional tone that further enhances the sound of the chord. It means that all the singers and their notes are in perfect agreement and are moving in towards a common goal - a rare and wonderful moment in which everyone's efforts are in perfect accord. It almost goes without saying that the more we practice a piece of music, the

more often that special moments like this have a chance to happen. We work diligently to make our notes be "in tune" with those of the person in the next section as well as the person in the next chair. This is how we create something of beauty together and how we enjoy this accomplishment as a group.

Ask yourself this question: Does our chapter have common organizational goals as well as musical ones? If not, why not. Singing is **not all** of what we do. **Who** we sing to, **what** we sing, **when** we sing, **where** we sing and **why** we sing are things that are just as important as the music we practice. We must be made to feel that our time and efforts as a chorus are worthwhile. To be worthwhile, we must feel that what we do has importance. We must work together towards well-understood and shared goals. Every person must believe in the organizational goals - the things we want to stand for as a group. Our values, as a chorus, have to guide all of our plans, decisions, and actions. Do you feel that our efforts are worthwhile? Are we "in tune"? Are you excited to bring your neighbor or best friend to the next rehearsal? Are we ready to get out there and "showing our stuff"? Do our values guide our plans, decisions and the things we do? Are we of one mind - in perfect harmony? Do we "ring a chord as the organization we want to be?"

SCOOPS & SWIPES is the voice of the Greater Pinellas County, Florida Chapter Barbershop Harmony Society AKA S.P.E.B.S.Q.S.A. Chapter Phone No. 1 (888) 830 1382 Chartered 1946

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VIEW OUR WEBSITE

<http://www.suncoastchorus.com>

CHAPTER MEETING

Each Mon. 6:30 PM
Largo Community Center
400 Alternate Keene Rd.
Largo FL 33771
727 518 3131

BOARD OF DIRECTORS

meets the second Tuesday of each month
Place TBA

MUSIC COMMITTEE

meets first Tuesday of each month, or as needed.
Place TBA

2011

July 5 - 9 Kansas City

August 1 Performance TBA

Sept. 1 - 4 Labor Day Jamboree, Orlando

Sept. 23-25 Fall Convention, Orlando

(Not much going on in the Summer).

All articles without a by-line were written by the Editor. Views expressed in this bulletin do not necessarily reflect the views of the chapter members or its officers.
Unless otherwise noted: Pictures by John Nuss

SCOOPS & SWIPES

Clare F. McCreary, Editor
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**Address change?
Please let us know!**

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