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Upcoming Events

- ◆ **June 28–July 5**
International
Contest, Anaheim,
CA
- ◆ **July 4**
LDS July 4th
Celebration
- ◆ **October**
Sweet Adelines
Show
- ◆ **May 1, 2010**
C.R. Annual Show
at the Ellen
Theater

2009 BSYH Rendezvous Camp

The 2009 Barbershop Youth Harmony Rendezvous Camp at Luccock Park has come and gone. Under the direction of Jim DeBusman and Natalie Berdahl, it was a tremendous success. We had ten musical faculty, four chaperones, a camp director, and 48 students. Everybody sang and those that missed the concert on Sunday afternoon lost a golden opportunity to see what can really happen when adults and youth dedicate the time, talent, and energy for a four-day span of time.

The young men that performed on Sunday were awesome! The young ladies were at more of a disadvantage as they had a lot more new people, a new director, and yet they accomplished their goal and performed beautifully at both the dress rehearsal and at the Sunday concert. It was great to see all the young people work together in quartets and VLQs with some performing in that capacity for the first time. I was especially pleased to see a quartet of young ladies performing a barbershop arrangement of a song. I believe that is a first; we have had several young ladies groups perform in the past, but not barbershop songs.

A big thank you goes to Frank Smith for picking up Jim at the airport and providing him with lunch and transportation. Also thanks to Dave Schrupp for providing lodging Sunday night and getting Jim to the airport for the flight home and to Al for the work he does on the bookwork and hauling the risers around for us.

Now it is time to start looking toward the next year. Jim has provided us with some ideas (suggestions) to consider and a recommendation for a director/coach. It is also time to look at ways to make contact with the choir teachers in the schools around the state. We had representatives from North Dakota, Colorado, Wyoming, Utah, California, Oregon, Idaho, and Montana, but we need to put more emphasis on getting to our Montana kids. The ones that come have a great time and sing with a group unlike any they would see in our smaller Montana schools. So now we start searching for funding, music, and getting psyched for another year.

Dennis Bloxham



“Some songs, some arrangements, deserve to die.”
Dwight Adams

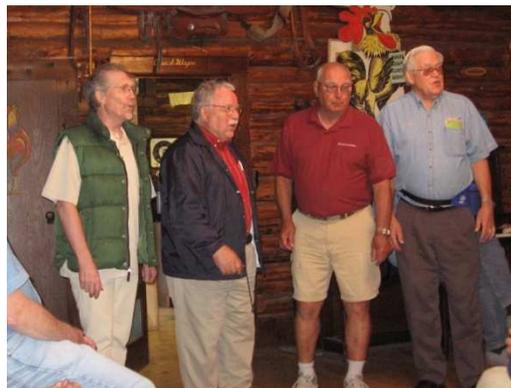
Dewey's Dialogue for the Ageless

WHAT MAKES IT GOOD?

Huckleberry Finn is, after all these years, still one of America's best novels—some say the best. Why is this? What makes it so great? Like all good writing it wears well. You can read it as a Middle School kid. You can read it again in late adolescence. You can read it again as an adult—several times. And each time you see more in it. Thus it is with poetry. I can read Shakespeare's *Sonnet 23* over and over again. And thus it is with music. If you never want to hear it again, then for you it isn't good. If I never hear anything by Bela Bartok again it will be too soon. But I'll listen to Beethoven's *Emperor Concerto* again and again. So, what about Barbershop? Some songs, some arrangements, deserve to die. I'm in the minority, but I can do without *Frog Kissin'*. But I wouldn't object to any of the songs in the last show. The arrangement of *Home on the Range*. and the Joe Liles arrangement of *Battle Hymn of the Republic* are a joy to sing and to hear. And so on and on. It's in the ear of the beholder, of course. But a pretty good criterion of any kind of art is: It's good, if you don't tire of it, and especially if there's more to it every time you read it, see it, or hear it. *Dwight Adams*

Additional Note: Interesting that Dewey chose to mention Huckleberry Finn. I am in the middle of a book called Grant and Twain, The Story of a Friendship That Changed America by Mark Perry. (Twain published Grant's memoirs). Huckleberry Finn is undoubtedly Twain's most revered work, but it was not received without controversy. The book was banned from the Concord (MA) library and attacked by the New York World, the Boston Evening Traveler, and many other respected publications of the day. Life Magazine said that Twain's writing was filled with "blood-curdling humor" and should be "banished into limbo." Louisa May Alcott (author of "Little Women") said that Huckleberry Finn should not be read, let alone be given to children. As it is with lots of enduring works of art, time is often the healer of dissent. While we may not always agree on the merits of a Barbershop arrangement, those that endure are the ones that the audience likes, the director likes, and the chorus likes to sing. As to Frog Kissin,' it is worth a few laughs...maybe no more than that. DH

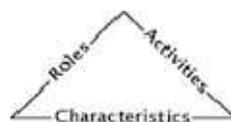
Buckaroost



Photos by Natalie Berdahl

Song Learning Method

(Easy, Accurate, and Fast!)



*As we begin to learn or review our new songs for the 2010 show, we will be implementing all or part of the “Song Learning Method” discussed below. Jay Giallombardo is a many time gold medal winner whose choruses perennially have been in the top ten at International. I can vouch for the system working. At the Barbershop seminar I attended in Twin Falls, ID recently, the 20 or so people assembled for the seminar learned a moderately difficult song, **Caberet**, in a 45-minute sectional session AND sang it without music after reassembling as a chorus. The comments were all positive from the participants.*

DH

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

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

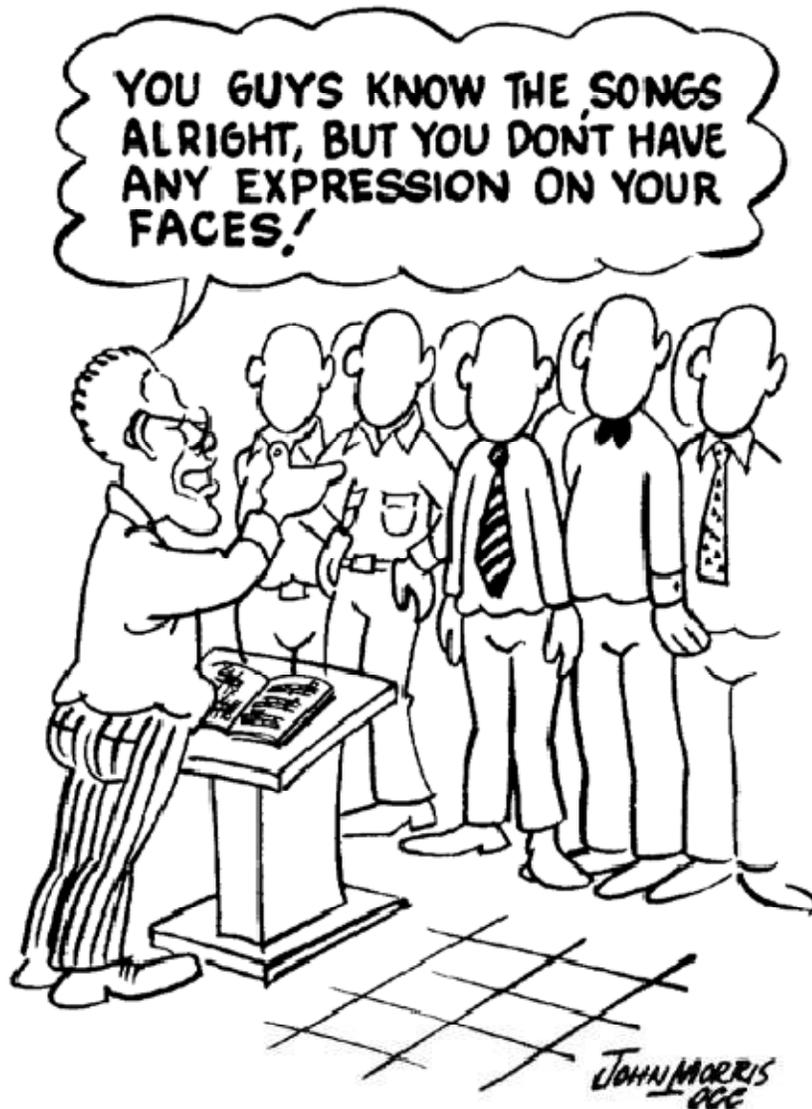
3. Muscle Memory Step—Stand and silently mime the song 2 to 4 times through with the recording. Breathe and support as if actually singing. Form vowels and consonants with lips and tongue as if you were singing a perfect rendition. Silently create the physical throat and larynx formations for accurate pitches and freely produced tone, as if singing a perfect unison duet with the recorded voice. On the final muscle memory pass, set the sheet music aside and let the recording lead your ears to the right muscle memory patterns.

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

Material contained from “Learning A Song”

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Music Team

Directors: Natalie Berdahl

Assistant Directors: Charlie McGuire, Gerry Hovland

Music VP: Dan Hopper

Section Leaders: Lead, Wyman Schmidt; Baritone, Lyman Janssen; Tenor, Dennis Bloxham;
Bass, Bernie Bissell

Who is This Chord Rustler?

Periodically, "The Old Chorale" will have an article describing a member's life and experiences. See if you can figure out who it is before the end of the article.

This member of our bass section was born in Great Falls, went to high school in Belt, where he played football, baseball, and basketball. His dad was a carpenter, his mom a homemaker. He was also a member of the track team. After high school, he went to Western Montana College in Dillon where he got his B.S. and M.S. in secondary education. He taught at junior high and high school for 28 years, primarily social studies, history, physical education, and health. After retiring in 1987, he moved to Bozeman where he was a partner and managed The Trailer Court and Apartment Complex until 1999. He is currently semi-retired, but still does remodeling, works part time at a lumber/hardware store and for a driller.

Bernie Bissell has coached and officiated football, tennis, track, and baseball. He and his wife of 53 years, Ardis, have three children. Mark is a carpenter, has two children, and lives in Dillon. Barbara works in a human resources office in Havre, lives in Chinook, and has 4 children. Gail is a teacher and coach in Valier and has three children. Bernie was quick to point out that he also has six great-grandchildren.

Bernie has been a Chord Rustler for 22 years, having served as President, VP of Music, VP of Chapter Development, served on the Board, was Show Chairman, and has been the Tater Pig Chairman for many years. He enjoys golf, fishing, some hunting, and being with his grandchildren.

One of his greatest thrills was watching his grandson play in the Fiesta Bowl when Boise State beat Oklahoma. Bernie is the #1 Green Bay Packers fan in our chorus, though I have unsuccessfully tried to convert him to the Denver Broncos.

Jerry Mollock

Buckaroost



Photos by Natalie Berdahl

I've Heard That Song Before

The lyrics of “**Oh Shenandoah**” have been “explained” to me many times over the years...always differently. Do they tell the story of a roving trader in love with the daughter of an Indian chief? In this interpretation, the rover tells the chief of his intent to take the girl with him far to the west, across the Missouri River. Other interpretations tell of a pioneer's nostalgia for the Shenandoah River Valley in Virginia, and a young woman who is its daughter. And still another tells of a Union soldier in the American Civil War, dreaming of his country home to the *west* of the Missouri river, in Shenandoah, Iowa (though the town lies some 50 miles *east* of the river). The song is also associated with escaped slaves who were said to sing the song in gratitude because the river allowed their scent to be lost. Lyrics were undoubtedly added by rivermen, settlers, and the millions who went west. The song has been considered as a State Song for Missouri and Virginia.

The actual origin of the song is not known. Regardless, the song remains one of most revered folk songs of all time. It has been sung around campfires, to full houses at major performing centers in the world, and to young children needing a soft lullaby to go to sleep. The words vary with the interpretation, but we all love to sing it and our audiences love to hear it. A very sweet link to live recording with Sissel singing backed up by **The Chieftains** can be heard at <http://filelist.geerbox.com/sisselmusic/Shenandoah.mp3>. Let's make “**Oh Shenandoah**” one of the Chord Rustler signature songs. *DH*

Chord Rustler Officers

President: Dave Schrupp

VP Music: Dan Hopper

VP Chapter Development: Jerry Hovland & Mike Tank

VP Marketing/PR: Gerry Mollock

Treasurer: Al Sprenger

Secretary: Frank Smith

Immediate Past President: Sig Dehn

Board Members at Large: Lyman Jansson, Wyman Schmidt, Dewey Adams

Executive Vice President: Bernie Bissell

Chorus Manager: Steve Adams

Show Chairman: Dave Schrupp and Sig Dehn

Sunshine Chairman: Jesse Edgar

Chord Rustlers meet Tuesdays at Grace Bible Church, 3625 South 19th, Bozeman. Rehearsals are from 7:00–9:00 p.m. Guests are always welcome.

Mission Statement — Bozeman Chord Rustlers

“The mission of the Chord Rustlers is to sing *a cappella*, four-part harmony, in the barbershop style, to support vocal music education of youth, and to provide audiences with wholesome entertainment for all occasions by men who enjoy musical and social camaraderie, desiring to share their love of music within the community, and who aspire to grow in musical excellence and preserve the tradition of four-part harmony singing.”



“The Old Chorale”
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