



Volume 12 Issue 01

# THOROUGHBRED CHORUS



January 2012

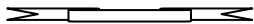
## THE STARTING GATE

THE THOROUGHBRED CHORUS MISSION IS TO CHANGE LIVES

Louisville Chapter

### HIGHLIGHTS OF

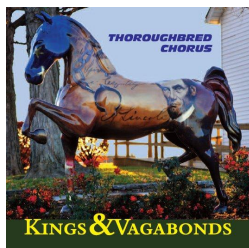
THE MONTH



Jim Miller Memorial  
Celebration



Our New CD Cover



**WELCOME TO THE AWARD-WINNING THOROUGHBRED NEWSLETTER. THIS NEWSLETTER IS PUBLISHED ON-LINE. HARD COPY VERSIONS AVAILABLE ON REQUEST.**

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## The Starting Gate

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**The Starting Gate** is published monthly by the Louisville #1 Chapter, member of the Cardinal District of the Barbershop Harmony Society

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## A Look at Our Thoroughbred Bingo Program by Tom Houchin

**It was in October, 2002, that the Thoroughbred Chorus became involved in bingo, which became a financial blessing for our chorus. However, it was not all peaches and cream.**

**In the beginning we had problems. For instance, we started with the 7:30 and midnight sessions on Thursday nights in a brand new hall named "County Line Bingo." The hall straddled the Jefferson and Bullitt County lines, hence the name.**

**At first, with the help of our bookkeeper, Margo Dixon, only one Thoroughbred administered the program. After a few years he was joined by another member and recently one more joined the fray. Lately, interest in our program seems to be increasing among chorus members.**

**It takes time to build a clientele in the bingo business, especially in a new hall. You run into problems like: competition, icy roads, not enough trained volunteers, selling the right products, proper advertising, filing all the paperwork with Charitable Gaming, etc. Also, Thursdays are not the best of nights to have bingo. This was evident when one evening, because of icy roads, we had to pay the full amount of payout with only 67 people in attendance! We were fortunate that our landlord, Jamie Dizney, worked with us and reduced our rent in some of the bad times. However, it was disheartening to work all night long time after time and make very little profit or even lose money. But as some of our competition was eliminated, we started drawing more patrons and our profit increased. And then, Mr. Dizney rewarded our patience by moving our night to Saturday!!!**

**The rest, as the old saying goes, is history.**

**We began to have crowds as large as 400 and the revenue grew beyond our wildest dreams! But along with the thrill of success were the hardships such as getting home in time to start the coffee (5:00 to 6:00 AM.) The administration of the program and the paperwork increased dramatically. Along with this, keeping abreast of all the laws and rules of Charitable Gaming was demanding.**

**When the building where we held our bingo program was sold in 2006, we moved to the "Bingo Palace" on Dixie Highway. Mr. Dizney was still our landlord and we continued to prosper although not as well as we did at good old "County Line."**

**But alas, in late 2008 our hall was closed and in 2009 we moved to another new hall on the Outer Loop, which was a disaster! Attendance at the new hall was extremely poor and it eventually closed. During the period we conducted bingo there, we lost a great deal of money and were suspended from charitable gaming for a one year period.**

### A Look at Our Thoroughbred Bingo Program (continued)

After serving our one year suspension, we reopened at the "New Bingo Palace" where the owners of the building, Benita and Eddie Alvey, were our landlords. They too helped us in many ways. Then in 2011, our former landlord, Mr. Dizney, became our landlord once again and the name of the hall became "Palace Bingo."

We have enjoyed the prosperity over these years and made much needed repairs to Jim Miller Hall. We also purchased new risers, uniforms, sound and video equipment and hall furnishings. In addition, the Chorus paid the cost of sending the entire chorus to the Society International contest, and even the registration and travel for all our members who wanted to attend Harmony University! (27 attended.) And how about our beautiful Galapalooza horse in front of the building! There have been many more advantages of bingo money too numerous to mention.

It should be noted that while enjoying the rewards of our endeavor, we never lost sight of the Thoroughbred spirit of giving. Over the years we have made substantial donations to various entities of our Barbershop Harmony Society. In addition, we have supported the Make A Wish Foundation, various youth programs, deserving other Charitable Gaming charities and our Thoroughbred Youth Chorus just to name a few.

We are now in the process of rebuilding our bingo program and have hopes of returning to the "Good Old Days" for the benefit of our beloved chorus.

Tom Houchin

Past President and V/P Fund Raising



### **ENERGY** by Harry Hardin

We all generate it, leastwise I hope we do. OK, we have the energy. Now we must transfer it to our audience. How to do this with the director standing in the way? We go through the director. Yes, right through the director. Maybe that's where he gets all his energy, it stops with him.

How about when we go to the audience (down the tiles). Now we pick out someone or someones, and look them in the eyes. Tell me you can't move some energy. Well, its dark out there you say. OK, pick a spot and sing to it; believe me they'll see you singing to them and be moved when they "feel the energy."

"Barbershop Spread." Project the energy from your body through your arm out your fingertips to your audience. If you feel it, your audience feels it.

Last but certainly not least, "Recover." After a move or after a song, tendency is to step back, relax. "Don't." Bring your arm down or whatever, "but," make a subtle (artful) press forward continuing to push your energy to your audience and acknowledge the applause.

Then turn together as a unit as your eyes rivet on the "Director" and remain there. I SAY AGAIN, EYES REMAIN ON THE DIRECTOR. I've had comments to me about eyes fixed on the director. Believe me, the audience does notice when you wander.

Prepare now for another "energy transfer."

*PRACTICE LIKE YOU PERFORM*

*THE JOURNEY IS THE DESTINATION*

CAPTAIN HBH



## WHY AM I EXCITED? by Kim Acton

WHY AM I EXCITED? My wife introduced me to this passage from the best seller *The Right Stuff*, it goes as follows: "If a man has a talent and cannot use it, he has failed. If he has a talent and uses only half of it, he has partly failed. If he has a talent and learns somehow to use the whole of it, he has gloriously succeeded, and won a satisfaction and a triumph few men ever know." I LOVE THAT PASSAGE!! There are hundreds of men in our community that have the talent of singing, some know it but do not have an outlet, some know it and do not know how to develop it and many do not even know they have it and are waiting for someone to point it out. We in the Thoroughbred Chorus can provide these men with the opportunity to fulfill their dreams, expand their talents and in some cases discover what they did not even know they had. Yes WE can provide that and more through this great hobby of ours a cappella four-part harmony Barbershop singing that we love

so much! No other hobby will put you in a position to put tears in a woman's eyes as you sing a valentine to her, to make a grown man in the military stand and applaud when you sing "God Bless the USA" and a smile on a child's face when you are singing Christmas songs. We make friendships and memories that last a lifetime!!!! NO other hobby—not golf, not fishing, not hunting, not bowling—can do that! NONE!!!! In the year ahead as we go about our daily life with our "I SING" buttons and our Thoroughbred business cards, spread the news of the opportunities our chorus provides. Share how barbershop singing has changed your life, speak with the vigor of a salesman and the emotion of an evangelist. Let them see the excitement in your eyes and let them hear the passion in your voice and then let them come join us!!!! Am I excited about what the new year has in store for us? YES, INDEED!  
Kim Acton




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## Four Part Harmony Is Addictive by Ron Moore

Four part harmony is addictive, just ask a barbershopper. I mean, who else but a barbershopper would hear the squeal of an electric motor and grab their pitch pipe to find the pitch. It's serious and it's more addictive the more you do it and the better you get at it. I became addicted at the tender young age of 16. I even know the name of the men responsible. It was the Buffalo Bills, and Robert Preston. Like most barbershoppers my age it was the movie *Music Man* that got us hooked.

My problem was I had no outlet for my addiction. Yes, there were the 4 Tops, the 4 Seasons, Box Tops, Miles Brothers and the Beatles, but there's that 7<sup>th</sup> chord that was always missing. Then one day out of the blue, while attending a social event sponsored by my wife's employer, there was a man playing some very nice choral music. He was the father of the young lady whose home we were at. He was playing a CD of the Vocal Majority chorus from Dallas. I had found my pusher, my source for my addiction. It was beautiful! It seems the gentleman was a barbershopper from the east coast who sang in a chorus in Massachusetts and was

visiting his daughter. We talked and he told me about a very fine chorus locally named the Thoroughbred Chorus. I wrote it down but it wasn't until several weeks later that the name came up again.

At the time I was employed by Lance snack foods as a route salesman. One afternoon, while I was filling a vending machine at Brown Middle School and singing something while I was working—which I had the habit of doing when no one was around—the Principal, who was sitting in his office, walked out and we started talking about singing. It was then I found out that he was a member of the Thoroughbreds. In the conversation he told me about the chorus and that they were meeting this coming Monday. He invited me out and he said he'd meet me there and so on Monday night we met at the hall and my life changed forever.

It was 1999 and the chorus had recently qualified as a wild card contestant for International competition in Anaheim, California. The rehearsal hall was organized confusion. One of the first people I had

**Four-Part Harmony is Addictive** (continued)

the privilege to meet was Troy Lovett. That was all I need to know that this was an organization to be affiliated with. Kenny Hatton was the director at that time, while his brother, Allan, was helping with auditions. I remember Allan asking me what voice part I sang. I told him I thought tenor. After asking me to sing "Happy Birthday" he told me I was a bass. I was given a song book, a part tape and a spot on the back row. I was pleasantly overwhelmed.

It didn't take me long to wonder if I'd done the right thing. I wondered every day if I'd ever be as good as these guys. I stood on the back row smiling and mouthing the words. At times it seemed that every time I opened my mouth someone was turning around screaming at me but I was determined. Then one day they asked me to get a tux, Troy signed me up and it was official. I was a Thoroughbred. Of course I still felt like I was on the farm team. I couldn't imagine they'd let me perform with them much less take me to contest but, much to my surprise, they did both. I got my tux and the first performance I had with the chorus was our spring show at Ballard High School just before we left for Anaheim. I was on cloud nine.

I was so excited about going to Anaheim. I wanted so much to do good and not let the group down. As I've said before, I worked as a route salesman and my territory was downtown Louisville. I would play my part tape on a tape player that I took on my route. It sat on my dash and, while filling the order for whatever client I was calling on, I would go through the routine till I had people stopping to look in the truck to make sure everything was alright. There was always something going on. There were extra rehearsals. The hall was abuzz with activity. I remember once having bass section practice in the parking lot with probably 30-35 basses. And then it was show time.

I remember I got a discount ticket for Anaheim that took me from Louisville to Newark, New Jersey, then non-stop, with my knees in my chest, to Anaheim's John Wayne airport. Jet lag and all, I made it to the hotel and there was Kenny. "Get up to your rooms and back down here! We're rehearsing." Insanity! We worked till we dropped and then there I stood, in my bright shiny blue tux,

staring at the back of the curtain about to sing in an arena where they play pro hockey. Oh My God! There's Allan. I can't hear what he's saying and hope it wasn't for me. Then the curtain starts coming up and the only thing that goes through my mind is "what if I forget everything we've been working on and I just freeze?" I remember hearing the first words of "Somewhere Over the Rainbow" as they bounced off the back wall and came back to us. I thought to myself "this is a big hall" and then the curtain was coming down and we were ushered off the stage. It was over.

Now came the waiting. We watched the remaining choruses then waited anxiously for the scoring order. When they announced the Thoroughbreds, it didn't matter what order we were in, for me it was as close to music excellence I had ever been. We were jumping up and down like high school kids at the state championship. It was a wonderful feeling. We were up for the rest of the night singing as a chorus and later on in pick-up quartets. The place was alive with harmony. Everywhere you went people were singing in pick-up quartets, laughing. There was music everywhere. I knew then why I did it all. I resolved to do everything I could to enjoy this hobby to its fullest. Soon after returning from contest, I started taking voices lessons so that I would be more of an asset to the chorus. I would never have done that had I not joined the Thoroughbreds. Being a Thoroughbred meant striving for musical excellence.

I have been very fortunate in the short time that I've been a part of this organization. I have sang with, and sung for, some of the legends in the society. I have had the privilege to be coached by gold medal quartet men. There are times when I stop and wonder if I'm not having a "Forrest Gump" moment in that here I am, little ol' me, and I've sung with some of the masters, and performed on stage with some of the best singers in the World.

Ron Moore



## Harmony Society Visit and other things by Charlie Schadland

I had the pleasure of visiting the Harmony Society headquarters in Nashville in November and highly recommend it to everyone. The building plus the staff are great.

Also on another subject one of my neighbors here in Ft. Myers, Florida, is a barbershopper and his wife. Chuck and Bonnie Soloman live around the corner from me. Bonnie sings with

The Spirit of the Gulf, a chorus of approximately 144 ladies, who finished 6th place this year in International competition. Chuck used to sing with a chorus in northern Indiana, I believe, and gave an arrangement that he had of "Shenandoah" to Light Brigade Quartet. Chuck also said that he would go with me to rehearsal tonight with The Cape Chorale.

Charlie Schladand



## January & February Birthdays and Anniversaries by Kim Acton

### Birthdays:

Jeff Harper—Jan. 4

Richard Seifert—Jan. 23

Matt Ashby—Feb. 4

Aaron Ashby—Feb. 14

Jeff Myers—Feb 19

Ed Hardman—Feb. 28

### Anniversaries:

Matt & Makenzie Ashby—Jan. 9

Lee & Judy Wolpert—Feb. 22

CONGRATULATIONS TO ALL!



**Tribute Flight** as submitted by Don Schlader

[Please see the link [here](#) for information about the Tribute Flight Ed.]



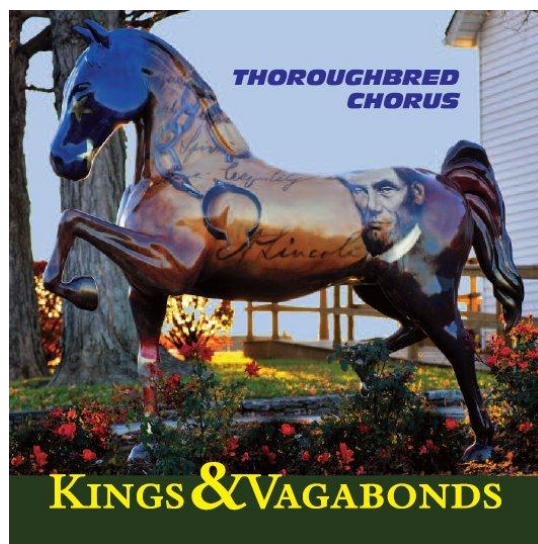
## **Kings & Vagabonds** by Ron Brumleve

Kenny Hatton has made our newest CD, *Kings & Vagabonds*, available on CDBaby. See <http://www.cdbaby.com/cd/thoroughbreds1> and be sure to share this link with your friends, by email and Facebook.

(Note: This CD was predominantly recorded at Jim Miller Hall, but it also includes two tracks ("Danny Boy" and the "Lucky Day" medley) directed by Jim Miller and recorded at Memorial Auditorium from our 60th annual show.

Copies of the actual CD are available for purchase for \$15.00. Contact Eddie Hafling by email at [GEDHAF1@BELLSOUTH.NET](mailto:GEDHAF1@BELLSOUTH.NET)

We also have the CDs available for purchase on our web site, at <https://thoroughbredchorus.com/catalog/>



## The Inner Workings of Groupanizer by Jerry Daiker

If you want to send an email to all the members shown in Groupanizer, simply address a new email to [members@thoroughbredchorus.groupanizer.com](mailto:members@thoroughbredchorus.groupanizer.com).

**Please be sure to respond to Groupanizer messages via the member's personal email address. DO NOT**

**USE "REPLY"** unless you want the entire membership to receive your reply.

If you have any questions about Groupanizer, contact your web site committee members: Jim Grissom, Doug Powers, Ed Hardman, Jerry Daiker, or Ron Brumleve.



## Music Program—Mark your calendar by Eric Hunstiger

DATE	EVENT	LOCATION	
Jan. 5 <sup>th</sup> —7 PM	Music Committee	Jim Miller Hall	Every 1 <sup>st</sup> Thursday—Music Leadership Team Meeting, Jim Miller Hall
Jan. 7 <sup>th</sup> —All day	Chapter Officer Training	Holiday Inn, Columbus, IN	
Jan. 12 <sup>th</sup> —7 PM	Show/Marketing & PR Meeting	Jim Miller Hall	
Jan. 19 <sup>th</sup> —7 PM	Chapter Board Meeting	Jim Miller Hall	Every 2 <sup>nd</sup> Thursday—Show & P.R. Committee Meeting, Jim Miller Hall
Jan. 28 <sup>th</sup> —6 PM	Installation & Awards Dinner	"Fuzzy" Zoeller's Covered Bridge Golf Course (IN)	
			Every 3 <sup>rd</sup> Thursday—Board of Directors Meeting, Jim Miller Hall



## THOROUGHBRED CHORUS THINK TANK 2012

**December 17, 2011—JIM MILLER HALL**

[This is the edited version of the handouts for the Think Tank as presented by the officers and forwarded by Eric Hunstiger. Ed]

Attendees: Hunstiger; Schroeder; Peters; Wirth; Harden; Uveges; Powers; Brumleve; Ehringer; Hardman; Schlader; Acton; Posante; Moore; Houchin; Duncan; Lovett; Jones; Riedel; Daiker; Grissom; Zehnder; Wolpert; Roth; Embree; DeMuth; Fow; Walters; Seifert

Opening devotion: Troy Lovett

Welcome and opening comments: Ron Brumleve and Eric Hunstiger

Presiding chair, Eric Hunstiger, discussed the role of the board of directors as one of Governance, not Management. The board should provide Vision, Oversight, Inspiration and Strategic Direction. The board should

approach every decision from a standpoint of what is best for the chorus and not what is best for them as individuals.

A board must do 7 things:

- Envision the Future
- Select and support the director
- Plan Strategically
- Provide Resources
- Monitor Progress
- Maintain Integrity
- Manage/Renew Itself

Board members must "Model the Way." They must set the example for the rest of the Chorus members.

**THOROUGHBRED CHORUS THINK TANK 2012 (continued)****Presentation of the 2012 Music Program by incoming VP of Music and Performance: James Embree**

The following plan is intended to guide the Thoroughbred Chorus for the 2012 performance year.

**New Music presentation procedure**

Music and learning aids handed out or made available on the website

Wk 1 rehearse with music

Wk 2 rehearse with music

Wk 3 rehearse with music

Wk 4 rehearse without music/ only section leaders with music to use as needed

Wk 5 rehearse without music

Wk 6 or 7 in rehearsal music acuity evaluation

**Attendance policy for performance**

90 day rolling attendance policy

75% or greater qualifies for performances

50 – 74% must have Section leader approval\*\*

\*\*If a conflict of interest occurs, have evaluation done by Assistant or Associate Director

*The Director has override vote for any member not qualified based on attendance policy*

**Membership policy for performance and rehearsal**

Only a paid up member may participate in a Thoroughbred performance.

A member 1-30 days overdue on renewing their membership may rehearse on Monday nights.

A member 31 days or more over on renewing their membership may **not** rehearse on Monday nights, but will be asked to participate in the rehearsal from the chairs. This will continue until their dues are paid in full.

**Rehearsal qualifications to be on the risers**

—Warm-up: everyone on risers

—Performing Chorus rehearsal:

Performing chorus members only

No music for any songs

—Other half of rehearsal

Everyone on risers

Note: Since it has not been done this way in a while, this is not relevant. Will be changed.

*Follow "New Music presentation procedure" if song is in 6 week learning program described above.*

Any songs in repertoire being rehearsed may have music on the risers used only by new members, guests, or section leaders.

**Membership into chapter and audition specifications**

New members will be accepted into the chapter when they pass "Loveland" vocal audition

—The Section leader of the auditioner's voice part will be part of evaluation panel (along with 2 judges from the music leadership)

—Audition quartet will be made available to practice with the auditioner and sing with them at the audition. (All members asked to relearn "Loveland" so that any can be available to help)

—First audition attempt should be taken within 1-4 weeks of receiving music and learning aids. Auditions are to be requested one week in advance of audition so that time can be allotted for the Audition.

—If a first audition is failed; no more than 4 weeks may pass before second attempt will be made

—If failing a second audition; re-audition may occur between 3 and 6 months after second failure to pass. During this 3-6 month wait, at his discretion, the director may ask the membership candidates to sit and listen from the chairs during rehearsal when preparing for a performance. Warm up participation is acceptable-with the hopes the potential member will seek voice lessons and other training to bring him to the level to pass audition.

—Encourage "Thoroughbred Ambassador" work during this time as non-singing participant. Keeping in mind this person is not a member of the Chapter, but is willing to participate in marketing the chorus at shows and performances.

—If this person does not pass the third audition of "Loveland," they may become a member of the Louisville #1 Chapter as a "Thoroughbred Ambassador." They are not eligible to sing performances with the exception of being allowed to sing in the ending Christmas portion of the Christmas show and the nursing home singouts.

**THOROUGHbred CHORUS THINK TANK 2012 (continued)**

Current standards for "Loveland" Audition (keep the same as 2011)

85% of notes and words on 1<sup>st</sup> attempt

95% of notes and words on 2<sup>nd</sup> and/or final attempt

**Thoroughbred University**

Quarterly sessions:

1<sup>st</sup> quarter Craft session for the full chorus will to be held every January, each year. John Zender to plan and be facilitator this year. See report that follows.

2<sup>nd</sup>, 3<sup>rd</sup>, & 4<sup>th</sup> quarter sessions of Thoroughbred University Classes for new members will be held as two, three-hour sessions on consecutive Monday's if possible.

If a member is unable to make one or both January sessions, he will have to make it up during the next quarter's sessions. If he does not make up the missed class or classes, he will not be able to perform with the chorus until that class is made up. Videotaped sessions may be substituted for missing a session only under certain circumstances.

**Performing chorus qualifications:**

New member's Passing Audition of "Loveland" passes you into Thoroughbred Chorus; proof of repertoire songs aptitude passes you into the Performing Chorus

The Chorus will provide time and learning materials for new members to learn repertoire songs outside of Performing Chorus time

**Riser discipline**

We will continue to find that the more riser discipline and FOCUS we have, the faster our learning process will go and the more we will accomplish at each rehearsal.

Speaking from the risers, asking of questions, correcting passages by membership needs to be kept at a minimum. A clear policy on this will help riser discipline.

Possible policy: Only section leaders and other directors help the director in front of the chorus fix notes, words, and craft problems during rehearsals. They will only do this when asked to do so by the director. Blowing of pitch signals the start of the rehearsal. The time is then given to the director until given back to the membership for breaks or end of rehearsal.

**More specific plans for the 2012 Music program**

- **Possible changes to the 2012 plan**
  - **New songs for first quarter of 2012**
    - "It's Today"-new opener
    - "Back Home Again in Indiana" song
    - New patriotic song still to be decided.
      - America the Beautiful –Jon Nickoles arrangement.
      - Patriotic Medley final two songs
  - Singing through songs and multiple songs at each rehearsal
    - Sing 3-4 repertoire songs each week without stopping or coaching
    - Section leaders and directors take notes for each song
  - Reduce warm-ups to shorter amount of time and use extra time for rep songs
  - Director needs to step back and let others have time in front of rehearsal
    - Director takes notes as Associate or Assistant directs a song
  - Less talking is desirable by all that are in front of the chorus
  - Continue to make quality learning tracks for rep songs
  - Random quartets each week
    - Section leaders critique quartet
  - Backup person for weekly evaluator
  - Record one song each week and send out to Jim and James
    - Jim to add to members only section
  - How many new songs should we learn each year?

**THOROUGHbred CHORUS THINK TANK 2012 (continued)**

- New director will have his own plans and ideas, which will change these plans. But, we need to have solid plans ready if we do not have a director, or if the director wants to evaluate before making changes.
- Music Library
  - Recorded media librarian - Jim Grissom
  - Guest books and archive of printed music librarian – to be appointed
- Participation in spring and fall competitions?
  - *We need to encourage the members to participate in the convention through having more quartets participate*
  - *Chorus to compete based on new director's recommendations and chorus expectations*
- Roster and membership issues and how that relates to rehearsal and performances
  - Enforce standards evenly and equally
    - Chapter Development and Chorus Manager enforces dues policy
  - Music & Performance VP monitors attendance policy
- New Ideas for 2012 – thinking “outside of the box”
  - Use of outside coaches
  - More utilization of in-house talent and expertise
  - Choreography plans:
    - Add choreography to at least 2 current repertoire songs
    - Teach choreography as part of the learning of a new rep song
    - Use of technology to help teach choreography (video and video feedback)
    - Identify members that excel in learning choreography and use them as mentors
  - Guest night follow up with planned training sessions. Expect to have new members! Will need to coordinate this with membership committee.
  - Provide vocal coaches and private teachers for those interested at no or reduced cost.
  - Other ideas

**2012 Thoroughbred University Training Sessions Ideas**

**Vocal Production/Vocal Techniques:** (Breathing and Breath Support/Free Production of Sound/Voice Classification/Posture/Tone Production)

**Vowel Targets:** (Teaching/Recognition and Performance (by student) of Singable Vowels and Linkages)

**Ear Training:** (Recognizing pitches and intervals)

**Sight Singing:** (Including Melodic and Rhythmic Dictation)

These are the main classes that will help produce the results we want for our chapter. After these sessions, we can look at other classes. i.e.: *“How to be a Great Lead, Tenor, Bari, Bass.” Presentation/Stage Presence; Quartet Coaching; So You Want to Be a Director?; etc.*

In the past it has been highly effective when we had Saturday sessions with out-of-town instructors, especially when it came to Vocal Production both for individuals and small groups.

We can, of course, do everything in house, but sometimes it's nice to get outside “experts.” As we all know, you have to be from the outside to be an “expert.” ☺

We don't have to do all this in January if we want to have time to line-up a few outside coaches. I would suggest regional people, to keep expenses and travel to a minimum.

I can teach any of these sessions, as I'm sure some others can also. We just need to be very precise on what is taught, by whom and how.

All of these sessions should make each man on the riser a better singer and a quicker learner.

**All of these classes are interactive at all times.** It is not just an instructor spewing out hours of material at one time with no interaction of students. This should keep all participants interested and involved, producing a better learning

**THOROUGHBRED CHORUS THINK TANK 2012 (continued)**

environment. Many of these sessions can be repeated or expanded on during Monday warm-up time. These are definitely not just once a year training sessions.

Again, we can do this on Monday nights or Saturday sessions, or both.

Sing-cerely,  
John D. Zehnder, Associate Director, Thoroughbred Chorus

Proposed changes will be reviewed by the music committee and presented to the board for consideration at the January board meeting.

**Presidents Notes on Music and performance**

- “Perfection within your Space; within your Square”
- Choreography as part of new music presentation procedures
- Enforcement of all policies needs to happen. Who?
- Make sure the members know the rules before you enforce them
- “Model the Way” –leadership must set the example
- Combine weeks and sessions in new music presentation procedure
  - Men off the music in 4 weeks
  - Sessions reflect the rehearsal time
- New Thoroughbred University class idea and outline
  - See new outline of ideas presented by John Z.
  - Some non-Monday training classes
  - Some online outtakes of Kenny H. class
- Members self-police (review policy and distribute to members)
  - Riser discipline
    - When you have the director point out disruptive members, you put him in the position of being the bad guy
  - Correct notes/words
  - Etc...
- Bring back old songs that went well
- “Sing Off” style music
- More contemporary songs
- Choreography for all songs

**Chapter Development: Dave Schroeder** (see the next issue of “The Starting Gate.”)

**Marketing & PR Committee: Doug Powers** (see the next issue of “The Starting Gate.”)

**Operations VP: Ed Hardman** (see the next issue of “The Starting Gate.”)

**Chorus Manager: Mike Ehringer** (see the next issue of “The Starting Gate.”)

Thank you to all the men that helped create this document. - Eric Hunstiger



# SHOTS!

Here are some pictures from various activities in the last few weeks:

MORE PICTURES FROM THE JIM MILLER MEMORIAL PARTY: (submitted by Doug Powers)





MEDAL OF HONOR CONVENTION, SEPTEMBER, 2011:  
Coin presented to the chorus for our participation in the ceremony.

