



Pontiac/Waterford Chapter
Meetings on Tuesdays: 7:30 to 10 PM

Bulletin #37, May 4, 2004

The **2004 Spring Convention** is over. The Big Chief Chorus was 10th of 19, with 703 pts for a percentage score of 59. D.O.C. GENTLEMEN SONGSTERS won with 807 pts. The GAYLORD HARMONIE MEISTERS hosted the event at the Gaylord Evangelical Free Church, a beautiful venue, though there were complaints about the lack of curtain and the rather dead sound.

Though we had hoped for a higher score, there were encouraging signs. Our Singing and Presentation scores averaged 61 percent, and we know why we scored lower in Music, the complicated rhythm of the back side of Old Routine, and the speed of Old St Louis, items we intend to change. And we put 39 men on stage. And a first time for our new director and several of the chorus members.

Special memories of this convention:

- Art Carinci's furnishing of oatmeal, hard boiled eggs, fruit, coffee, juices, crackers and cheeses
- Sharing the changing room with another chorus
- The packed parking lot and large enthusiastic crowd
- The high-end rooms at Treetops Lodge (but trouble entering the sauna/showers)
- Wearing our Class A's plus straw hats and armbands
- Dinner at Big Buck Brewery
- Hearing great quartets

- Russ Ensign directing quartets to our hospitality room and to Art Carinci's intro's
 - Grosse Pointe's Russ Seeley's challenge that they are drawing away from Pontiac
 - Bill Auxier showing up
 - Emcee Doran McTaggart's jokes
 - Hearing our reps to International, Macomb's chorus, INFINITY quartet, and winning college quartet, THE EXTREMES.
 - Hearing the exciting new high school quartet, INSIGNIA, and the visiting quartet from the Illinois district, ALCHEMY
 - Fred DeVries smiling (it took two days for his face muscles to relax)
- Quartets singing at our hospitality room included: SUFFICIENT GROUNDS, INFINITY, NIGHT SHIFT, IN THE NEIGHBORHOOD, BOOTLEG, CHORDIOLOGY, FOUR MAN FISHING TACKLE CHOIR, FOR GOT TO SHAVE, CRESCENDO, THE EXTREMES, SILVERDOMES, INSIGNIA, ALCHEMY, FERMATA NOWHERE, and the Sweet Adelines' MUSICALITY.

From the Prez:

Thank you to the BCC for all your hard work in preparing for the Spring Contest. Although we did not achieve our goal of 775 points (703), it should make us even more determined to continue improving. The only thing that makes me feel bad is what Russ Seely said: "Well Pontiac, Grosse Point is pulling away" (they had 710 points).

Thank you Jim Troeger for the great job you have done as our Director (in only 12 weeks). We look forward to singing and improving with you.

Thank you to our Chorus Manager, Art Carinci, for making all the arrangements in Gaylord – from breakfast warmup, food/snacks, dinner, to MCing the Great After Glow Party. We had 15 of the top quartets sing at our party.

Thank you to Ross Ensign for being the man behind the scene. He single handedly sought out all the quartets who came and sang in our room.

From the Director:

Hey guys!

I wanted to take a moment to thank all of you for all of your hard work and dedication during our preparations for contest. As some of you know (and some perhaps not), this was my very first time on a contest stage as a director. In addition, it was only my second time "on stage" as a director. The last and only time I directed a chorus on a stage was in October of 1992 when I directed the Rochester Chorus (then Clinton Valley) for one song in their fall show. Although I was the assistant director there for more than two years, Al Fisk always led the boys when we were on stage. It is nice to finally have the opportunity to be that person up front!

In addition to all of this, I have only been actively involved with barbershop again since auditioning to become your director. That was just twelve short weeks ago and that followed a nearly 6-year hiatus from barbershop. Twelve weeks is a rather short time to have been working together and given the events of the past year and that short amount of time working together, I must say that I am very pleased with our performance. It generally takes the better part of a year to become truly acclimated with one another and really start to accomplish things... based upon what I have experienced thus far, it is my opinion that we are way ahead of that curve. Comments from others over this past weekend help support that opinion. Many of these comments came from individuals whose opinions I value greatly. It also happens that compliments from these individuals are not offered up freely and easily... compliments only come when deserved and this is why those opinions are valued so much. Some of the comments include things such as 1) "WOW! We are so impressed with how prepared the group appeared to be," 2) "what a fantastic job you guys did... it is so nice to see Pontiac taking their singing so seriously," and 3) "It was a pleasant surprise to see that Pontiac has pulled through the unfortunate circumstances of the past year so well." There were many more positive comments but this will give you an idea of what I heard.

As I shared with those of you who were on the risers with us at contest, I am honored to have been given the opportunity to be your director. I have also found renewed enjoyment of this hobby and I am very excited about the opportunities that lie ahead. For that, I owe each and every one of you a very big "THANK YOU!" I will be looking forward to seeing all of you tomorrow night and in the months (hopefully years) to come as we continue to become familiar with one another and work toward improving and growing together. I will share some of the judge's comments tomorrow night at rehearsal. See you all then!

Regards,
Jim

MEMBERSHIP (at 57)

New Chapter Member: Jim Troeger (15)

Renewals: Fred DeVries (2), Greg Moss (2), Wayne Chene (3), John Cowlshaw (5), Bill Holmes (6), Chuck Murray (9), Jeff Doig (12), Bob Marshall (14), Dan Valko (15), Mike Frye (16), Tom Blackstone (17), Stan Mersino (20), Howard Lynn (28)

Birthdays: May: Gene Downie (4th), Bill Dabbs (17th)

BSOM – April – Ron Clarke (voted special voice by two judges)

Around the Patch:

"Men, we need your help in finding singing gigs for our chorus. We have formed a five member **Gig Committee**, Walt DeNio (chair), Dick Johnson, Ross Ensign, Art Carinci, and Lew Mahacek. Please check with your local schools, towns,

clubs, and organizations for possible chorus gigs. Forward all requests and idea to Gig Committee members." Pete

The chorus visited Sunrise of Clarkston April 20 to sing for **Bill Pascher**. We were happy to see that he was spry enough to direct us in several songs and then join us at rehearsal.

B NATURAL (McFadyen, Howard, Johnson, Holm) and a reformed A CAPELLA FELLAS (Ford, Nevaux, Cowlshaw, and Melkonian) joined forces to sing at a Saturday night social event at the Free Methodist Church, May 1. Al Monroe was there to join us in a few songs.

Wally Plosky writes from Florida: My work has taken me to the Sunshine District temporarily, and I've dualed with the first Coast Metropolitans in Jacksonville, Florida. Mike Magee, bari of METROPOLIS, has become our permanent Director.

The Mets have been invited to perform in Russia this August along with the at St. Petersburg's 300th birthday celebration as part of SPEBSQSA's annual tour.

Oh, by the way, we only have about 35 members who will be on stage at the end of the month at district, so don't think you're too small to think big.

Around the District

The Roadshow, April 26th, by Chuck Murray.

Fred DeVries, Jeff Spires, Chuck Murray, and Zaven Melkonian from Pontiac-Waterford attended. Jeff and Zaven belong to DOC, which hosted the event. The Rochester Chapter showed up in force, and other than DOC, probably had the most guys there from any chapter.

The event was sponsored by International and was designed to assist local chapters with their recruiting campaigns. There were in attendance many "guests" invited by many chapters, though none by Pontiac-Waterford Chapter.

Each attendee was given a packet of recruiting material, including some Free-and-Easy sheet music. Mel Knight from International presided as MC, and helped teach the songs.

There were snacks and non-alcoholic beverages available for those who liked to move their mouths without producing any sounds, and new songs to learn and sing for those who like to move their mouths and produce pleasant sounds.

We sang some new songs, sang some tags, and heard several quartets demonstrate their craft for the attendees. One quartet from Toledo did the "Lion Sleeps Tonight" to show off their super tenor. THE EXTREMES college quartet also performed, and what an inspiration for those of us of the Oldsmobile generation!

With sufficient planning and forethought, Pontiac-Waterford could utilize this opportunity to help in recruiting new prospective members, should the Roadshow continue. Imagine the impact on an invitee when 287 men sing Keep the Whole World Singing!

Buying a pitchpipe:

My Bb became a very flat B flat last month. No one seems to know why a pipe suddenly goes south. I've opened it up, cleaned it out, put it back, and it's still bad.

So I went to Dick Johnson for his advice on buying a new pitchpipe.

Dick bought his first pitchpipe for \$5.95 and it lasted for years. Now they cost about \$19 and don't last that long.

A pitchpipe will blow 13 tones, for example, going up the scale: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C. The final C is one whole octave above the first C. This is called a C-to-C pipe. Dick says that Sweet Adelines tend to use C-to-C pipes because it fits their voice range better, whereas barbershoppers may find the F-to-F to be a better fit. F-to-F's are available at barbershop conventions, but you can get a good C to C pipe at Pontiac Music Guitars, Motor City Guitar, or Evola Music.

Mine has A-440 printed on it. That means that the reference pitch is an A that has 440 vibrations/minute.

The tones are produced by small vibrating teeth cut into a metal disk. The cover of the disk may be plastic or metal. Dick prefers the plastic cover that is white with black lettering because it is easier to read. The metal covers are black with white covering. One also can choose a model with a "note selector" on it, a rotatable projection that ensures that you blow thru just the right hole, but its disadvantage is that you need to rotate it to the right pitch before using it.

Electronic pipes are also available, like Walt DeNio uses. Their disadvantages are their greater expense and their bulkiness, and some don't prefer the sound they make.

Coming up in a later edition, the musical theory of scales.

Aviation connection. I am astounded at how many barbershoppers have had some connection with aviation, folk who took flight training, were pilots or navigators, owned a plane, or worked in the aviation industry. In our chapter, I know of Walt DeNio, Jeff Doig, Dick Johnson, Howard Lynn, Doc Mann, Zaven Melkonian, Dave Willet, Neil Braun, Chris Miller, Jim Troeger, and myself. If I've left you off this list, let me know, because I want to do a story about it in a later edition.

CHAPTER HISTORY

The Pioneer Hall of Fame has 64 inductees. One tenth of these are from Pontiac/Waterford. Here at their names and dates of induction: Louis Harrington

1974, William P. Pascher 1974, C. (Chase) Sanborn 1974, W. Carleton Scott 1974, Rawley Hallman 1975, and W. L. (Bill) Otto 1979.

Other members of the Pioneer Hall of Fame whose names will be familiar to you are: Glenn Van Tassell, Oakland County, 1977 (from AUTOTOWNERS), Doran McTaggart, Windsor, 1983 (humorous MC), Russell Seely, Grosse Pointe, 1990 (SILVERTONES), John Wearing, Grosse Pointe, 1995 (SILVERTONES), Roger Lewis, Battle Creek, 1996 (Past President), Donald Bazely, Sault Ste Marie, 1997 (our coach at Spring Training), Fred Kienitz, Flint, 1998 (Regional coach), POWER PLAY, Macomb & Hillsdale, 2003 (what more need be said), and Raleigh Bloch, Kalamazoo, 2003 (Board Member and ANTIQUES ROADSHOW).

PIONEER HISTORY

Five Pioneer groups have gone gold at the International level. Only one chorus has won it all, the Great Lakes Chorus of 1953, but four quartets have won it all, the HARMONY HALLS, 1944, the AUTO TOWNERS, 1966, GENTLEMEN'S AGREEMENT, 1971, and, of course, POWER PLAY, 2003.

In the last 17 years, only three choruses have represented the Pioneer District at International. They have been:

Harmony Heritage Chorus (Macomb County Chorus) 2004, 2003, 1999, 1991
Great Lakes Chorus (Grand Rapids) 2002, 2001, 1998, 1997, 1996, 1990, 1989, 1988

City Lights (Motor City Metro) 1995, 1994, 1993, 1992

The Society for the Promotion and Encouragement of Italian Cooking in America, by John Cowlshaw

Listen up, all you Italian chefs. The SPEICA competition is coming and you will be judged in three categories, cuisine, presentation, and cooking.

The **cuisine** judge will be evaluating how well you cook in the Italian style. You'll be expected to use pasta, antipasti, Asagio and Parmigiano cheeses, pestos, cold-pressed olive oil, and fresh vegetables and spices. At least 35% of the dishes should have the requisite tomato sauces. The various courses and dishes should complement each other, such as choosing a wine that matches the dishes you've prepared. Use dynamic variety, alternating mild dishes with strong, pungent dishes. Look here - you can cook Tex-Mex or French or nouveau cuisine all you want with your friends, but for competition you must cook in a manner that exemplifies and does honor to the Italian style of cooking.

The **presentation** judge will be evaluating how you present your meal to the diners, including your engaged manner, bright eyes and friendly smiles, your tempo in the delivery of the various courses, your use of color, a pleasing table setting including flowers, the manner in which you offer the wine. If your waiters are costumed, they should fit the type of dishes chosen. Judging begins at the moment the diner is seated with menu. In summary, the presentation judge will be asking how effectively you have brought Italian cuisine out of the

cookbooks and into the diners' hearts, causing them to exclaim, "Mama Mia, what a meal!"

The **cooking** judge will be evaluating your ability to cook the ingredients. The pasta should not be mushy. The vegetables should be crisp. The wine should be mellow. The individual tastes should synchronize together. You don't want some of the asparagus spears to be undercooked while others are overcooked, but rather each dish should have a "unit taste." Of course, your cooking expertise affects your score in presentation and cuisine also, since proper cooking enhances the presentation and the recognition of Italian cuisine. In Italian cooking, we are proud to say, the combination of all these elements will create what we like to call "expanded taste."

Some advice to new chefs. You won't be judged on the difficulty of the recipes, so choose recipes that are within your skills and abilities. Better to cook a simple spaghetti well, than to fail at a polenta or risotto.

Some chefs are still having trouble distinguishing the categories and thereby understanding the basis of their resulting scores. Perhaps it would be helpful to use a simple musical analogy. Our musical brothers, (the "barbers of Seville," we might say) have obviously used our judging system in formulating their own, (replacing our Cuisine, Presentation, and Cooking with their Music, Presentation, and Singing), and from which I therefore will quote so that you may more easily understand the fine art of culinary judging.

Music

The Music judge evaluates the song and the arrangement, as performed. He adjudicates the musical elements in the performance—melody, harmony, range, tempo, rhythm and meter, construction and form, and embellishments—and the degree to which the musical elements of the song and arrangement display the hallmarks of the barbershop style.

Presentation

The Presentation judge evaluates how effectively a performer brings the song to life—that is, the believability of the theme in its musical and visual setting. He responds to both the vocal and visual aspects of the presentation and evaluates everything about the performance that contributes to emotional impact upon the audience.

Singing

The Singing judge evaluates the degree to which the performer achieves artistic singing in the barbershop style. This is accomplished through precise, in-tune harmonizing, a high degree of vocal skill and a high level of unity and consistency within the ensemble. Mastering these elements also creates a feeling of fullness, "ring" or expansion of sound throughout the performance.

Ciao!

The **historical progression of judging categories** in SPEBSQSA has been the subject of a flurry of emails to Harmonet this month. Here is a digest of two comments, by Lloyd Erickson and Steve Plumb:

In the '50's-'60s we had Voice Expression, Harmony Accuracy, Balance & Blend, Stage Presence, and Arrangement as our judging categories.

Around 1970 we went to Sound, Interpretation, Stage Presence, and Arrangement.

I believe Sound was a loose combination of Harmony Accuracy and Balance & Blend. Don Clause was one of the original architects of that category, and it was his intent that there be twice the number of Sound judges on each panel as there were members of the other individual categories. That was so singing would not lose any importance by combining the two categories into one.

Now we have Presentation, Singing, and Music.

The HA, B&B, VE, SP and ARR categories were actually pretty good. They covered obviously desirable qualities of good performances, and each judge awarded 100 points per song (including ARR!). There were some interesting coverages of some areas, though. Voice Expression was mainly about "vocal interpretation," but they also checked "attacks and releases." Arrangement checked the rules of style, but they also judged aspects of vocal interpretation (an area that the present Music category was quick to seize back!!!). Harmony Accuracy, Balance & Blend, and Stage Presence had very clear areas in which to adjudicate.

In 1970 the Voice Expression category was changed to Interpretation, and Arrangement was confined to the -20 to +20 scoring range, with a more rigid codification of style do's and don'ts. They (ARR) even created and published a "hit list" of songs that were declared verboten for contest use. You were slightly incorrect in stating that the Sound category debuted then. HA and B&B continued as before until around 1975 or '76 when the Clause task force finalized their definition of the Sound category. You are correct that they wanted two Sound judges to maintain the weight of scores that had been reflected in Sound and B&B, but we settled for a 50% mark-up of the total Sound scores for a few years (honest, the Sound judges scored 1-100 for each song and the Secretaries multiplied the totals by 1.5). SP remained mostly unchanged, except for various scoring anomalies like separate scores for non-singing time, which included attire, entrance, exits, bows, and shtick, and later they went for a while with a single 1-200-point for an entire performance.

In the late '80s the Society conducted a massive survey called Future II, seeking to poll the membership on how they wanted the Society to run in this century. Among the several points that landed in the hands of the Contest and Judging Committee was a suggestion for a 2-category system with far more holistic scoring definitions and boundaries than the previous systems. Basically they called for one category to judge everything that came across the footlights and impacted the audience (visual and vocal interpretation and performance) and the other category to judge the intangibles of the performance (sound, suitability of music, and musicality). Well, we tried very hard for two years to create a two-category system but we kept coming up with three. It seemed that the areas

attributed to that second category were too far-ranging to cover with one judge, so we went to the three-window view of the contest performance that we use today.

It is notable that we are into our 11th year of using the current set of categories with very little change. Of course there have been subtle refinements in the subjectivity of each category's scoring methodology, but by and large this system works the best in my experience.

PIONET operator Jim Styer asks us to announce that, after seven-plus years, the server for PIONET will be moving from Humber College in Ontario to Yahoo sometime in June. "But, because of controls against spam, we can't transfer more than 10 subscribers per day; so the process will take several weeks.

What will this mean to you?

-- Each day after the transfer begins, 10 subscribers will receive an automated "Welcome" message from Yahoo.

-- DO NOT try to respond to these notices.

-- DO NOT try to post any message to a new PioNet address on Yahoo. It will be rejected. Until the transfer is complete, we'll still use the Humber College address.

-- We'll notify you on PioNet when we activate the new list for e-mail. At that time, we'll send information on the new address and commands you can use from thereon to make changes in your subscription.

One noticeable difference is that Yahoo mail contains ads, as its means of financial support. We hope it won't be too disconcerting."

INDEX TO THE 3rd YEAR OF SMOKE SIGNALS **(All still available online at www.pontiacchapter.com)**

#25, May, 2003

Report from Lansing Pioneer District competition

#26, June, 2003

Pete Mazzara's leave of absence

Meet Lew Mahacek

Two tags, by John Smith and John Cowlshaw

#27, July, 2003

Montreal Webcast

Frankenmuth picnic

Al Haller's journey to Vocal Majority

John Cowlshaw's report on Smoke Signals

#28, August, 2003

Power Play wins it all!

Meet Dick Johnson

Slamka's picnic

John and Zaven's Excellent Adventure

Chuck Murray: Reaching the Top

Cowlshaw's 5-minute warmup

#29, September, 2003

Meet Pete Mazzara

Roger Holm's Young Americans

#30, October, 2003

Chris Miller, In Memoriam

Meet Bruce Collins

Makeup Techniques

Report on picnic, Neil Braun

Bush League, 2003, Al Monroe

#31, November, 2003

The Ed Sullivan Show

Meet Walt DeNio

#32, December, 2003

The Ed Sullivan Show

Christmas chorus

Director search

Chorus goals, 2003

#33, January, 2004

Meet Art Ripley

Minor chords

Barbershop glossary

#34, February, 2004

John Smith, In Memoriam

Meet Bill Nevaux

Spyware

#35, March, 2004

Valentine's quartetting

#36, April, 2004

Spring Training Singing Retreat

48th Woodshed Contest

Meet Jim Troeger

Three barbershop books

Calendar

May 4, T	Rehearsal
May 8, Sa	Jackson Chorale, Rochester
May 11, T	Rehearsal
May 13, Th	Exec Bd Mtg, 7:30
May 14-16, F-Su	Harmony Round Up, @ MSU
May 18, T	Rehearsal
May 25, T	Rehearsal
Jun 1, T	Rehearsal
Jun 8, T	Rehearsal, Last at Crary
Jun 11, F	Send Off Show, Windsor

June 27-July 4 International Convention, Louisville, KY
Aug 1-8 Harmony College, MO Western State College, St. Joseph, MO

CHAPTER LEADERSHIP (2004)

Director: Jim Troeger

(248-853-4360)

Assc. Directors: Dick Johnson, Bruce Collins

President: Pete Mazzara

(313-563-4026)

Past President: Gene Downie

VP: Chapter Dev: Jim Owens

VP: Music and Performance: Roger Holm

VP: Marketing & PR: Walt DeNio

Secretary: Bill Holmes

Treasurer: Dick Johnson

Members at Large: Jack Teuber, Zaven Melkonian

Chorus Manager: Art Carinci

Music Team: Roger Holm, Johnson, Collins, Doig, Ensign, Melkonian, Prueter

Bulletin Editor: John Cowlshaw

Music Librarian: Ted Prueter

Singing Valentines: Wayne Cheyne

Sunshine (Chaplain): Bill Dabbs

Uniforms Manager: Ron Clarke

YMIH: Jack Teuber

House of Delegates: Bill Pascher

State grants: Gene Downie

2004 Show Chairman: Gene Downie/Len Barnes

 Show Script: Jeff Doig

 Cast Party: Bruce Brede

Quartet Activity: Bruce Brede

Pole Cats: Zaven Melkonian

Woodshedding: Len Barnes

Rehearsal Coordinator: Mike Frye

Picnic: Tom Ford, Walt Bachmann

Website: Yong McDowell

Singing retreat: Pete Mazzara

Christmas: Brede/DeNio/Holm/Prueter

Bus Coordinator: Tom Jackson

Tape/CD Librarian: Ross Ensign

Tagmeister: Mike Frye