Austin Quinn

Austin passed away March 5. He was 88. The Big Chief Chorus sang before the Rosary at the William Sullivan Funeral Home Thursday evening, singing “Precious Lord, “Hands of Time,” and “Irish Parting Prayer,” under the direction of a damp-eyed Freddie McFadyen, who was Austin’s first director. Twenty-four members showed up, and another seventeen the next day to sing at the service at the beautiful St. Mary Catholic Church of Royal Oak.

Austin was born in Toronto but the family soon moved to Detroit, where Austin attended St. Benedict’s Grade School, the Sacred Heart Seminary High School, the University of Detroit, and Michigan State University.


Austin attended the 1981 SPEBSQSA International Convention in Detroit. He soon joined the Oakland County chapter. Over the years Austin has been a dual member of Wayne, City Lights, Macomb, and the Pontiac-Waterford chapter, singing under directors he has admired, and always singing Lead. He attended five Harmony College sessions.

Austin’s biography was published in the June, 2009 Smoke Signals.

AROUND THE PATCH

From Music VP, Roger Holm
GENTLEMEN: Many thanks to all who turned out to sing at Austin Quinn’s Rosary service and funeral! It seems like so little for us to do to recognize and respect the dedication that Austin demonstrated over many years to our Barbershop hobby! We’ll surely miss seeing him with us on Tuesday nights!

From Director Tom:
Men and Friends of the BCC, For contest, it is... “I’m Always Chasing Rainbows” and “Cabaret.”

• full/low breath that fills the tone
• energized face and body gestures that compliment our story
• round and tall sounds
• ears that listen to ourselves, the quartet around you and to your sections unit sound
• rule 6
• ensemble singing is different than quartet singing

Thank you again for all you do for the BCC and for your support. Let’s really try our best to have our attendance be consistent so that we are not re-teaching or re-learning the material each week.

Our hearts and thoughts and prayers go out to Bill Auquier who suffered a cerebral stroke March 21 and is in ICU at St. Joseph Hospital in Pontiac. Wife Bonnie had a recent heart attack and their daughter is now recovered from an infective illness last year. Jan DeNio writes: “At this time his right side is paralyzed. They are still doing testing. No visitors. No flowers. If you send cards, I would send them to the house and Bonnie can take them up. He has been moved to Step-Down because he is now stable. That sounds like a
good sign. We talked about visitors and she said to wait awhile. She indicated that he is very tired and she would like him to have time to rest. He can talk a teeny bit. Understands everything and knows what he wants to say but can’t find the words. I think we are going to have a lot of time to visit and know they would really appreciate cards right now.”

**Pioneer District Contest – April 20**

It’s three weeks to contest. Wouldn’t hurt for everyone to do a little vocalization each day. Some warmup and then once thru each song – “I’m Always Chasing Rainbows” and “Cabaret.”

With the aging of the floor polish, the county is allowing us to use our risers at the Waterford Oaks Activities Center. Lance Shew has our risers - and some of our stools - there so that Tom can get us arranged for best sound! So come-on guys - let’s see what we can do, and give it our best shot!

**St Patrick’s Day**

The Big Chief Chorus had two sing-outs for St Patrick’s Day. Friday, March 15, the chorus sang at **Lockwood of Waterford**. Freddie McFadyen led the 25 men of the Big Chief Chorus thru a ten-set that included romantic barbershop songs, Irish songs, and show songs. **BIDIN’ OUR TIME** added songs extolling two Irish women, Peggy O’Neil and Mother Machree.

The seventy or so residents of Lockwood seemed very appreciative, both of our singing and of the green jello and goodies that were distributed by Beth Selbee and her staff.

Tuesday, March 19, we continued our annual St Patrick’s Day tradition of singing at **Canterbury on the Lake**. The ~37 men enjoyed the wonderful acoustics, as Tom Blue led us thru an 11-song set, including three Irish songs and our Traverse City contest set – “I’m Always Chasing Rainbows” and “Cabaret.” The benefit of many, many repetitions was apparent on “Cabaret.”

**Photo by Alisha Shelton**

Tom handed over the conducting reins to Freddie for “McNamara’s Band,” and a few drops of perspiration later, we navigated the key change between verses. Quartets added three more Irish songs, **LIMITED EDITION** singing “That’s an Irish Lullabye,” and **BIDIN’ OUR TIME** featured Mike Frye and Freddie McFadyen solos.
The audience of 100 and the chorus milled around afterward on the main floor (too many for the Pub downstairs), enjoying green beer and Baileys, and a few more songs.

The whole 41-minute performance is now on YouTube at http://youtu.be/LYsCoDb7J-8 It has had 104 hits.

The 56th Annual Quartet Woodshed Contest…
… was held Friday evening, March 29, 2013 at the Pontiac Country Club. As usual, admission was free and the club bar was open.

Attendance was a light twenty-two (was it the Sweet Sixteen, or Good Friday, or the pleasant change in the weather?) but organizer Dick Johnson soldiered on. Four quartets competed, with a loose interpretation of the usual rules, and Lads and Dads came out on top, according to the judgment of the esteemed judges Coda Honor (Ray Study – Br, Dave Montera – Bs Paul Keiser – T, Aaron Wilson – L). They sang “On Moonlight Bay.” Emcee Mike Frye had a whole new set of jokes.

Winning quartet - LADS & DADS - Jeff, Zaven, Mike, Dave

Over the Rainbow

Be aware that John Hayden's Learning track of “Over the Rainbow” that is on our website is not the current, amended version, which replaces the Intro with a variation of the tag. A training track revision is available.

Brigade

A van of four fellows (Blackstone, Sturdy, Murray, and Tom Smeltzer) drove all the way to Minneapolis, MN for the first Northern Pines Harmony Brigade, Feb 22-24. Tom wrote:

“It went very well. About 66 guys coming. Very friendly camaraderie. Picked up a copy of “Blue Moon” to add to the library. Weather was dry the entire way up and back. PS. Jeffrey Kafer was there!”

The Great Lakes version is coming up, May31-June 2.

Our two guest quartets – FOREFRONT last year and INSTANT CLASSIC this year – both qualified for International in Toronto. The competition was held March 23 in West Lafayette, IN.

FOREFRONT 84.7 (with new Tenor, Drew Wheaton)
INSTANT CLASSIC 81.2

Little Shop of Horrors

Tom Blue’s vocal program at Adams High School presented its 2013 Spring Musical Little Shop of Horrors March 21-23 at Adams High School Auditorium. Little Shop of Horrors is an entertaining dark-comedy rock musical, telling the story of a hapless florist shop worker who raises a plant that feeds on human blood. The music, written by renowned composer Alan Menken, is 1950's rock and roll, doo-wop and early Motown styles.

Quartets

On That Note

Tom Blackstone and John Cowlishaw are singing in a new quartet, named ON THAT NOTE (with Paul Teska – Lead, and Jim Windak – Bass) that had its first public performance at Huron Valley Harmonizer’s “Chords & Cuisine” March 10. The quartet premiered its Traverse City contest songs – “Cop on the Beat” and “Little Patch of Heaven” – at the 2 o’clock show, and “Moonlight Brings Memories” and “I Wanna Live Til I Die” – at the 6 o’clock show. The HVH shows are quite different from those of the Big Chief Chorus. A spaghetti dinner was served before the show, it was in a church social hall, and the attendance totaled about 135.

Other entertainers included WHAT 4? and META-4, plus bluegrass music by WINE BEFORE BREAKFAST and the Sweet Adelines quartet, NOVELTY SHOP.

BCC 2013 Performance thru February: 70 gigs to 2733 people.

MEMBERSHIP (at 53)

Renewals: Duan Roy (4), Bob Stephenson (5), Doug Metzger (6), Tom Blue (7), Dave Myre (8), Dar Johnson ((8), Jeff Spires (14), Jim Owens (14), Bob Legato (14), Bill Holmes (15), Chuck Murray (18), Jeff Doig (21), Bob Marshall (23), Wayne Oberstadt (24), Dan Valko (24), Roger Holm (26), Tom Blackstone (27), Howare Lynn (37)

Overdue: Due by April 20: Alastair-Hunter, Bachmann, Domke, Pioch, Monroe
April Birthdays: Duane Roy (2nd), Wayne Oberstadt (3rd), Jeff Spires (16th).

AROUND THE DISTRICT

Spring Pioneer District convention – Traverse City – April 19 to 21

The convention is Friday, April 19 thru Sunday, April 21, at the Grand Traverse Resort. That is a 3:20 drive from Waterford.

The site is: http://pioneerdistrict.org/nextconvention/convention_info.htm

The Big Chief Chorus will be singing Saturday, April 20, time to be determined, but between 10:30 and 1:30. Tom will want us earlier for warm-ups. Given the distance, most guys will drive up Friday.

Several chapter quartets will also be singing – including LIMITED EDITION, ON THAT NOTE, CLASSIC FIT and CODA HONOR. That competition is Friday night, starting about 7pm. The Quartet Finals (top eight quartets) are Saturday night, and it’s a great show not to be missed, including songs by the winning chorus, et al. And Hospitality Suite hopping and tag-singing after that. If you haven’t registered yet, it’ll be $45. Be sure you’re a paid-up member of the BHS (as of April 20).

Joe Barbershopper mic testing chorus

Many of us have sung in the JBC Saturday mornings. This year, it won’t be polecats but rather a "Celebrate Harmony" chorus, singing "Celebrate Harmony" and "Sweet Adeline" from the Celebrate Harmony show! So unless you know those two songs, you’ll be a listener and not a singer.

Pioneer’s Great 75th Anniversary Scavenger Hunt!

Joe McDonald writes:

This exciting new program is designed to encourage barbershoppers to try new things, enjoy more time together and perhaps grow the organization in 2013. The Scavenger Hunt is for bragging rights (and a few prizes). We hope your chapter will join fellow chapters in all of the FUN, CAMERADERIE & SINGING that are the focuses of this effort.

Look for the Scavenger Hunt table in Traverse City at the convention. The complete booklet in on the Pioneer Website. http://pioneerdistrict.org/

Just click on the booklet image on the main page and you can see all of the Scavenger Hunt details, enter the contest and see the cover letter that is part of the mailing.

Creativity in the Sault, April 6

Sault Ste Marie may be the only chapter that matches us in terms of creativity of plot! They had a great plot last year also.

Bob Shami writes:

"King of The Road" is an adaptation I wrote of O. Henry’s story that portrays the hobo hero "Soapy" as a dignified gentleman with a problem: the approaching winter, something we know all to well in these parts! Soapy sets out to get arrested so that he can be a guest of the city jail for a few months instead of sleeping out in the cold. It does not go well for him! Soapy seems a man "doomed to liberty."

Many of the songs accompanying the drama will be familiar old favourites, not the least of which is the title song, Roger Miller's classic 1964 tribute to the hobo as a "man of means, by no means".


AROUND THE WORLD

The Society's 75th Anniversary is April 11. Many civic groups are proclaiming April 7 – 13 as Barbershop Harmony Week.

Ringmasters to Appear on NBC’s TODAY Show Thursday April 11!

To celebrate Barbershop Harmony Week and our 75th Anniversary in style, Gold-medalist RINGMasters will appear on NBC's TODAY show on Thursday morning, April 11, 2013. They will not only sing, but they'll be interviewed as well! Be sure to tune in and watch.

Toronto International Convention
June 30 - July 7, 2013, Toronto, ON

There is a fine set of 60 historic BHS photos half-way down:
http://www.barbershop.org/celebrate-harmony-societys-75th-anniversary.html

Harmony Foundation

You might consider a contribution to the Harmony Foundation. This past year, more than 10,000 barbershoppers received support from HF from the contributions of the 776 members of the President’s Council and the 2,530 members of the Ambassadors of Song. Here are some of the specific programs funded:

• 8,777 students and 320 Music Educators received scholarships to 61 youth camps and workshops
• 60 Chorus Directors attended Harmony University on scholarships
• 10 Music Educators attended Harmony University on scholarships
• 11 Quartets attended Harmony University on scholarships
• 2 Individuals attended Harmony University on Lou Perry arranger scholarships
• 2 Quartets attended Harmony University on Larry Ayer scholarships
• 1 Director attended Harmony University on the Jim Miller scholarship
• 23 Quartets were awarded scholarships to the Harmony Foundation Collegiate Barbershop Quartet Contest
• 426 students and 15 choruses received scholarships to the Youth Chorus Contest.
• 1,202 students and 9 music educators attended the College tour
• More than $348,000 was given to Districts and Chapters to ensure the strength & vitality of barbershop music on a local level.
O. C. Cash  
*BarbershopHarmony*38 has posted a very well-done production of *World’s Greatest Baritone, O.C. Cash*. It was written by Dr. Val Hicks and performed in 1988 by Joel Palmquist, who even looks like Cash. (I bet it was done at Harmony College.) When you have 27 minutes, it’s worth clicking on:  
[http://www.youtube.com/watch?v=Td0M3_foctM&feature=em-uploademail](http://www.youtube.com/watch?v=Td0M3_foctM&feature=em-uploademail)

**LiveWire**  
has received the 2012 Constant Contact ALL STAR Award!

**CRAFT Daily Vocal Warmups (From Tom Blue)**

A variation…the warm-up that I have the students do just about every day in class

- Stretches (hands over head and bend at the waist to the right and then left)
- Tilt head to the right and then left and then chin down
- Roll the shoulders together and then alternate them (rowing and then kayaking)

(Try the next few exercises with hands behind head to be sure and feel the expansion of the breath.)

- Consonant sounds on four pulses (sh, sh, sh, sh etc.)
- Sighs (in head tone) on the phrase…How are you today?
- Sing head tones on “doo” descending scales (5,4,3,2,1) all the way through voice range to smooth the break between head tone and chest voice
- Sing scale patterns ex. 1,3,2,4,3,5,4,6,5,7,6,1,7,2,1 and back down and then 1,2,1,3,1,4,1,5,1,6,1,7,1,1,1 and then descending 1,7,1,6,1,5,1,4,1,3,1,2,1,1,1
- Next, I would sing a nice lead melody to work on unification of tone throughout the melody line
- Finally, sing a selection on your part

**Microphone Advice for Quartets from Mic People**

The proper distance from a good mic is 18”, and that is just about arm’s length, easy to remember.

“...I am CONSTANTLY assuring the quartets that the mics are plenty sensitive, and that there is no reason to get [closer than] an arm's length, from it. That way the quartet can cup around it with the mic at the focal point. But, I still find Barbershoppers creeping up on it and getting closer than I want, causing breath pops, etc.”

**Performance Eyes: Where should you look?**

At the Director, unless the Director has turned to the audience, then the audience.

What advice for quartets?

“IMHO, one should strive to give the impression that one is looking directly at the audience, or more exactly, at one person (at a time).

“One can do this by actually looking at the shoulder of an audience member for one whole phrase, then changing focus to another shoulder, etc. The members of the audience in your field of vision will assume that you are looking directly at the person behind them or that you are looking at the person in front of them. Meanwhile, you are not going to get caught up in making eye contact with a person, which is VERY distracting to the singer.

“...It is important to maintain focus for a whole phrase before choosing another point - it's like completing a thought while talking to someone. Quartet members who constantly scan the audience are just as bad as those who look down or stare at one spot.”

Posted by: "Marti Lovejoy" on BBS

**Vibrato**

Vibrato is not a good thing in barbershop; tuning to a warbling pitch is tough. But controlling a lot of natural vibrato is hard to do.

Norm Starks posted:

“...As far as exercises, try having him face a wall, then put his hands out and lean up against the wall while singing an "ahhh" tone. Usually that position makes it easier to eliminate vibrato.”

Stephen Rafe posted:

“Singers I coach privately often need me to help them learn how to manage their vibrato. Sometimes to increase it; sometimes to decrease it. To decrease it, the goal should be to keep the larynx still (no vibration or no vibrato).

“The way to do that is to lower the larynx and keep it there. Start by having the singer place his or her thumb and index finger on either side of their throat and yawn. They will feel their larynx drop down. Have them experience this position, practice it, and try to maintain it for choral singing.

https://sites.google.com/site/vocaltechniquetips/how-to/how-to-limit-your-vibrato

(From Smoke Signals)

**Ten Years Ago**

**Higgins Lake Singing Retreat**

We assembled, 42 strong, March 21-23, on the north shore of Higgins Lake at the Ralph A. MacMullan Center. Our coach, Dr. Jeff Taylor, was wonderful. None of us had met him in advance, but he came recommended, as having coached the Toronto Northern Lights chorus, and being a certified SPEBSQSA Music Judge, and we quickly realized we’d made a good choice.
Five Years Ago

It’s the end of March…and a winter to remember. The National Weather Service says that our area had 68 inches of snow instead of the normal 40 inches. And much of it fell on Tuesday rehearsal nights.

Historic Photo #13 - At the Detroit Tigers game, August 8, 2006, after singing the National Anthem

What’s the difference between a trio and a quartet?

Tom Blue responded:

The easy answer is...one more singer. Furthermore, looking at the examples that John was thinking of, I reflect on the time period that each group was singing.

The Andrews Sisters’ close harmony was influenced by the Big Band Era and the close harmonies of the instrumentation, and the equal treatment of the harmonies could create a “full sound.”

The Kingston Trio sang during the folk years, and harmonizing with the melody added depth to sound when accompanied by folk instruments such as the upright bass guitar.

Crosby Stills and Nash would not have been focused on harmony as each was providing a different sound to the musical landscape.

Other trios used the trio sound to produce a triadic harmony where the melody was harmonized to create a chord of three notes.

The Gaither Trio was similar to that of Peter, Paul and Mary in that they were still harmonizing in triads, but the Gaither Trio had the influence of Southern Gospel styling - thus not always a close harmony but harmonizing to provide harmonic variety to the I, IV and V chords.

Barbershop has the advantage of four parts to create triadic harmony with an octave doubling or to provide much harmonic variety and multiple uses of the circle of fifths within a given scale or key throughout a song. Barbershop music with its use of 7th chords and other altered chords like augmented and diminished chords, minor and major chords and 7th chords both major and Barbershop 7th’s creates a multi-dimensional (4-D) chordal depth to a piece of music. Barbershop music has its emphasis on harmony and not rhythm or melody as in some other styles of popular music.

Sex toys for Singers

David Ley is creating a buzz by using vibrators to amp up the vocal power of singers and actors.


The University of Alberta voice and dialect coach admits it’s a bizarre technique sure to raise eyebrows, but it works "like magic," he says. Without exception, everyone who has tried Ley's recent innovation has reported improved projection and range.

See also the follow-up article:

http://whatsnext.ualberta.ca/en/a-vibrator-that-could-make-voices-vibrant.aspx

...and the embedded YouTube video:

http://www.youtube.com/watch?v=XZSEbykum5k

Phonation: Vocal cords in motion

The March 4, 2013 New Yorker has an article on vocal medicine entitled “Giving Voice: A surgeon pioneers methods to help singers sing again.” It features Dr Steven Zeitels, founder and director of Mass General’s Center for Laryngeal Surgery and Voice Rehabilitation. It is he who operated on Grammy Award winner Adele. He’s also worked on Steven Tyler, Keith Urban, Roger Daltrey, Cher, Lionel Richie, James Taylor, and Julie Andrews (after her unsuccessful surgery by a different surgeon), apparently all successfully.

The article is relevant to us because:

• it describes fresh young clear-sounding vocal cords
• how they perform their function, (the guitar string analogy is wrong)
• how vocal stress, not aging per se, deteriorates the cords
• Zeitels’ surgical procedures for repairing them.

If you’d like a copy, I have it as an 8MB PDF to send.

After reading it, I got real interested in vocal cords (vocal folds) in phonation and found the following excellent videos. I’ve arranged them in an appropriate sequence.

http://www.youtube.com/watch?feature=endscreen&v=JzyHKYQzPBk&NR=1 This is a clear, though static, cartoon of the anatomy of the whole vocal apparatus, but it doesn’t show the cords vibrating.

It is a free and easy download. Within a couple hours of downloading it, your computer will be indexed and ready for use. If you can remember one word from the file you’re looking for (the rarer the better; let’s see, where is that article that mentioned Three Men and a Tenor?), Copenic will instantly find it for you, whether it is in a Word document, an Excel document, emails, PDF, text, Zip files and more, and then it displays the search results by category.

 Pictures (and Videos): Most of my pictures are in one Photo Folder, but I also use Picasa. http://picasa.google.com/

It uses remarkable facial recognition software to find all of the photos that include, let’s say, a picture of Tom Blue, even if I haven’t titled the photo appropriately. Pictures and videos can be grouped in various ways, or sorted by date, or name, etc.

Music: Windows 7 (and newer versions, I presume) includes a Library function. Within Library are subcategories of Documents, Pictures, Music and Videos. I have identified ten folders on my computer that contain music. By opening Music Library and clicking on “Includes: locations” I can link these ten folders to the Library. However, many of the song titles are hidden behind folder names. In the upper right corner one can choose to “Arrange by: Song,” thereby opening up all the folders. Then I sort by “Name,” and presto, there is an alphabetical listing of all the songs on my computer. For example, I discover that I have ten copies of “Can You Feel the Love Tonight,” dispersed in several folders, some being professional recordings, some being recordings by our chorus or quartets, some digitized in Finale PrintMusic, some in Audacity. This makes the listing more user-friendly than the computer’s own search function.

Media

CASA Nominees

The Contemporary a Cappella Society of America (CASA) has announced its 2013 nominees, including several Barbershoppers:

Best Barbershop Album:
- *Birds Gotta Fly* by Showcase
- *Colorado My Home* by Sound of the Rockies
- *Nice & Easy* by Masterpiece Quartet

Best Barbershop Song
- "Ebb Tide" on *Higher* by Tim Waurick
- "If I Had My Way" on *Birds Gotta Fly* by Showcase
- "Save the Bones for Henry Jones" on *Love Bein' Here* by Average Joes
- "Stormy Weather" on *Nice & Easy* by Masterpiece Quartet

Finding Stuff on Your Computer

I don’t know about you, but I have 100 GBytes of info stored on my computer, including 4000 files, 12,000 pictures, 12,000 musical pieces, and 215 videos. Finding what you are searching for can be a chore. Here are some helpful methods I’ve discovered.

http://vimeo.com/13591762 Now here is a great cartoon of the vocal cords in motion during the mechanism of phonation. Notice how muscle contraction brings the vocal folds repeatedly together and how that generates “pulses” of air, which are the actual vibration that we hear. (Lots of ignorable anatomical terms.)

Now here is an excellent cartoon of the vocal cords in motion during the mechanism of phonation. Notice how muscle contraction brings the vocal folds repeatedly together and how that generates “pulses” of air, which are the actual vibration that we hear. (Lots of ignorable anatomical terms.)

http://www.youtube.com/watch?v=UpOXecWC5Dw Now we see the vocal cords in real video. It looks like the folds are moving slowly, but that is because a stroboscopic light is only illuminating the folds periodically. Notice how a high pitch is generated by stretching the length of the vocal folds. The cricothyroid muscle contracts and lengthens the vocal cords at the higher pitch.

It is a free and easy download. Within a couple hours of downloading it, your computer will be indexed and ready for use. If you can remember one word from the file you’re looking for (the rarer the better; let’s see, where is that article that mentioned Three Men and a Tenor?), Copenic will instantly find it for you, whether it is in a Word document, an Excel document, emails, PDF, text, Zip files and more, and then it displays the search results by category.

Now here is a great cartoon of the vocal cords in motion during the mechanism of phonation. Notice how muscle contraction brings the vocal folds repeatedly together and how that generates “pulses” of air, which are the actual vibration that we hear. (Lots of ignorable anatomical terms.)

http://www.youtube.com/watch?v=UpOXecWC5Dw Now we see the vocal cords in real video. It looks like the folds are moving slowly, but that is because a stroboscopic light is only illuminating the folds periodically. Notice how muscle contraction brings the vocal folds repeatedly together and how that generates “pulses” of air, which are the actual vibration that we hear. (Lots of ignorable anatomical terms.)

http://www.youtube.com/watch?v=UpOXecWC5Dw Now we see the vocal cords in real video. It looks like the folds are moving slowly, but that is because a stroboscopic light is only illuminating the folds periodically. Notice how muscle contraction brings the vocal folds repeatedly together and how that generates “pulses” of air, which are the actual vibration that we hear. (Lots of ignorable anatomical terms.)

Now here is a similar view, stroboscopically. Again, just a few seconds suffices.

The next two videos are quite similar, but emphasize different points.

http://www.youtube.com/watch?v=UpOXecWC5Dw Now we see the vocal cords in real video. It looks like the folds are moving slowly, but that is because a stroboscopic light is only illuminating the folds periodically. Notice how muscle contraction brings the vocal folds repeatedly together and how that generates “pulses” of air, which are the actual vibration that we hear. (Lots of ignorable anatomical terms.)

Now here is a similar view, stroboscopically. Again, just a few seconds suffices.

The next two videos are quite similar, but emphasize different points.

http://www.youtube.com/watch?v=UpOXecWC5Dw Now we see the vocal cords in real video. It looks like the folds are moving slowly, but that is because a stroboscopic light is only illuminating the folds periodically. Notice how muscle contraction brings the vocal folds repeatedly together and how that generates “pulses” of air, which are the actual vibration that we hear. (Lots of ignorable anatomical terms.)

Now here is a similar view, stroboscopically. Again, just a few seconds suffices.

The next two videos are quite similar, but emphasize different points.

http://www.youtube.com/watch?v=UpOXecWC5Dw Now we see the vocal cords in real video. It looks like the folds are moving slowly, but that is because a stroboscopic light is only illuminating the folds periodically. Notice how muscle contraction brings the vocal folds repeatedly together and how that generates “pulses” of air, which are the actual vibration that we hear. (Lots of ignorable anatomical terms.)

Now here is a similar view, stroboscopically. Again, just a few seconds suffices.

The next two videos are quite similar, but emphasize different points.

http://www.youtube.com/watch?v=UpOXecWC5Dw Now we see the vocal cords in real video. It looks like the folds are moving slowly, but that is because a stroboscopic light is only illuminating the folds periodically. Notice how muscle contraction brings the vocal folds repeatedly together and how that generates “pulses” of air, which are the actual vibration that we hear. (Lots of ignorable anatomical terms.)

Now here is a similar view, stroboscopically. Again, just a few seconds suffices.

The next two videos are quite similar, but emphasize different points.

http://www.youtube.com/watch?v=UpOXecWC5Dw Now we see the vocal cords in real video. It looks like the folds are moving slowly, but that is because a stroboscopic light is only illuminating the folds periodically. Notice how muscle contraction brings the vocal folds repeatedly together and how that generates “pulses” of air, which are the actual vibration that we hear. (Lots of ignorable anatomical terms.)

Now here is a similar view, stroboscopically. Again, just a few seconds suffices.

The next two videos are quite similar, but emphasize different points.

http://www.youtube.com/watch?v=UpOXecWC5Dw Now we see the vocal cords in real video. It looks like the folds are moving slowly, but that is because a stroboscopic light is only illuminating the folds periodically. Notice how muscle contraction brings the vocal folds repeatedly together and how that generates “pulses” of air, which are the actual vibration that we hear. (Lots of ignorable anatomical terms.)

Now here is a similar view, stroboscopically. Again, just a few seconds suffices.

The next two videos are quite similar, but emphasize different points.

http://www.youtube.com/watch?v=UpOXecWC5Dw Now we see the vocal cords in real video. It looks like the folds are moving slowly, but that is because a stroboscopic light is only illuminating the folds periodically. Notice how muscle contraction brings the vocal folds repeatedly together and how that generates “pulses” of air, which are the actual vibration that we hear. (Lots of ignorable anatomical terms.)

Now here is a similar view, stroboscopically. Again, just a few seconds suffices.

The next two videos are quite similar, but emphasize different points.
Play that Barbershop Chord

The “first-recognized” barbershop tune, with the lyrics, “Mr Jefferson Lord, Play that Barbershop Chord,” was sung by Judy Garland, backed up by a quartet of singing waiters, in the movie, “In the Good Old Summertime.” It was also part of Gotcha!’s gold-medal performance in 2004.
http://www.youtube.com/watch?v=oxSX5ijvX6Q

Acoustix

If you are an Acoustix fan, their 8-minute promo is at http://www.youtube.com/watch?v=u2apEBDGZyg and includes the Peter Jennings segment.

Soul-stirring ‘Precious Lord’ has special bond with Detroit


True to the tradition

I am fascinated with the parallel efforts of jazzmen and Barbershoppers (and Blues artists) to make sure their modes stick around. Jason Moran is a 38-yr-old jazz pianist of such creativity to have been awarded a “genius” MacArthur grant in 2010, and appointed the artistic adviser for jazz at the Kennedy Center in 2011. But here is how he refers to his link to the past:

Quartet

Dustin Hoffman’s new movie – Quartet, with Maggie Smith – is a fine movie, especially for “mature audiences,” Hah, not because of language or sex or violence, but rather it’s about retired musicians coping with their aging.

What I hadn’t realized from the reviews is that the plot is not only about retired musicians, but the actors and musicians are actually “retired” British musicians and actors. The musicians Hoffman hired – and who play in the Beecham Home for Retired Musicians in the movie – are all experienced pros. So too with most of the actors who play non-musician parts.
Still showing thru April 4 at The Maple Theater, and Birmingham 8.

Next to Normal

This 2010 Pulitzer Prize-winning drama was staged at Meadowbrook Theatre last month. It is a spell-binding drama about an unusual subject – mental illness, expanding the boundaries of the “musical.” Just to see how the composer and lyricist put ordinary street language and even pharmacuetical and DSM language into songs is quite remarkable. (How would YOU rhyme Xanax or bipolar?)

The Grammy Awards New Category: Music Educator Award

“For every performer who makes it to the GRAMMY stage, there was a teacher who played a critical role in getting them there.

“This award is open to teachers in either public or private schools (not private coaches) from kindergarten through college. The first award will be presented during GRAMMY® Week 2014.”

Barbershopper Bill Hanna of Hanna-Barbara Productions produced this cartoon for SPEBQSA convention-goers:

Deke Sharon on Barbershop

Deke Sharon is the producer of “The Sing-Off” which has just been scheduled for its 4th season.

Here is his homage to barbershop:
https://www.casa.org/content/acamartialart

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

I'm not saying you have to learn Barbershop to be a great a cappella singer... but I am promising you if you do sing Barbershop, you'll be better everyone: choir, maybe a couple musicals. Karaoke with some friends, talent shows. Then some collegiate a cappella.

You don't want to just be fine. That's not enough. You want to be great. You want technique, you want moves. You need to learn karate... except contemporary a cappella doesn't have a traditional refined martial art... does it? It does. It's called Barbershop. And you're about to get the best schooling a young'un can, including:

**BLEND:** There's no blend like a barbershop blend. They don't just match their vowels, they align their diphthongs as they sweep from one vowel to the next. 4 guys sounding like one guy. Why does blend matter? Because each vowel has a very specific "fingerprint" - frequencies in the harmonic series - and when the vowels are perfectly aligned, it helps lock down...

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

**DYNAMICS:** Pop music on the radio has had the life squashed out of it. Learn how to sing quieter than you thought you could, and make a group sound that's louder than you have, without microphones. Did I mention that a perfectly aligned chord also reinforces itself, creating a boost in volume? More ninja skills. But we're not done yet, because you'll learn...

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

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

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

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

**COMMUNITY:** When you sing Barbershop, you're always only 3 guys away from a song, because there's a common repertoire and a perpetual desire to sing. Everyone's on the same team playing the same game, and you always win.

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

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

Deke Sharon founded CASA (and other stuff), makes TV shows (“The Sing-Off”), movies (“Pitch Perfect”), sings (The House Jacks), produces albums (Straight No Chaser, Street Corner Symphony, Committed, Nota, Bubs), wrote a book (A Cappella Arranging), publishes sheet music (Hal Leonard), and custom arranges music (over 2,000 songs). You can find him at www.dekesharon.com or www.totalvocal.com

**The Sing-off Lives Again**

http://insidetv.ew.com/2013/03/13/the-sing-off-renewed/

“The Sing-Off was never officially canceled after its super-sized third season, which earned lackluster ratings in fall 2011, but NBC passed on picking it up for a fourth go-round in 2012. Still, in the time that has transpired, a cappella’s popularity has surged. The Sing-Off’s Season 3 winners, Pentatonix, have become viral staples with their inventive covers and originals, (outselling The Voice winner, Javier Colon) and the huge success of Pitch Perfect (for which Deke Sharon arranged the music) has breathed new energy into the genre.

The upcoming season’s structure is expected to return to the holiday format used in Seasons 1 and 2.

**Dr. Scott Dorsey** is is the Director of Education & Communication for the American Choral Directors Association in Oklahoma City. An active writer, Scott writes daily on the website ChoralNet. Last month he posted a favorable comment on the American Choral Director’s website, at http://www.choralnet.org/view/408801 after visiting the Winter BHS
convention and emceeing the Youth Festival. This month, he posted a guest blog by Carl Taylor, “Why Barbershop Along with High School Chorus?” at http://www.choralnet.org/view/410869

**Barbershop on video-games.**

“A MIGHTY WIND is featured on Bioshock Infinite, a new (well-received) video game which takes place in a floating city whose design is inspired greatly by early 20th century design motifs.

“In one scene/locale in the game, a barbershop quartet floats by on a barge, singing the BEACH BOYS "God Only Knows". You can see a video of that here: [https://www.youtube.com/watch?v=KnGGe6ICvU](https://www.youtube.com/watch?v=KnGGe6ICvU)

“Show ‘shop” …is what Jay Giallombardo calls that barbershop-style that we sing on shows but not in competition.

**Letters**

(From Shelley Roland, Director of the Clarkston Community Band)

We so enjoyed hosting your group this past Friday and I would like to thank you and the men of Big Chief for sharing the Concert! I would love to join efforts in the future. Please find out if the chorus would be interested. Once again, thank you!

(From Ray Sturdy)

John - Thanks for doing [the roster]. One of the interesting features of this list is that all but five or six of the chapter members are active members that you see pretty much every week. That's pretty significant, I think.

All unattributed articles and photos by John Cowlishaw

**CHAPTER LEADERSHIP**

Director: Thomas Blue (248-814-9627)
Assistant Directors: F. McFadyen, D. Johnson, B. Holmes, & M. Frye
President: Jack Teuber (248-334-3686)
Past President: Doc Mann (248-628-0189)
VP: Chapter Dev: Eric Domke
VP: Music and Performance: Roger Holm
VP: Marketing & PR: Open
Secretary: Charlie Perry
Treasurer: Dick Johnson
Members at Large - Fred Pioch, Ray Sturdy, Jim McMain, Bob Greenwood
Chorus Manager: Open
Captain Sunshine: Bill Maxfield
Section Leaders: McFadyen, Stephenson, Cowlishaw, Moss

Music Team: Holm, Blue, Johnson, Doig, Ensign, McFadyen, Murray, Prueter, Moss, Cowlishaw, and Stephenson

Bulletin Editor: John Cowlishaw, (248-891-4498)

**CALENDAR, 2013** (Times are Performance Times, Warm-ups 45’ earlier)

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apr 2, T</td>
<td>7:00</td>
<td>BCC Practice, Waterford Oaks Activity Center</td>
</tr>
<tr>
<td>Apr 9, T</td>
<td>7:00</td>
<td>BCC Practice, Waterford Oaks Activity Center</td>
</tr>
<tr>
<td>Apr 11</td>
<td></td>
<td>75th anniversary of the birth of SPEBSQSA</td>
</tr>
<tr>
<td>Apr 11</td>
<td></td>
<td>Ringmasters on NBC’s Today Show</td>
</tr>
<tr>
<td>Apr 16, T</td>
<td>7:00</td>
<td>BCC Practice, Waterford Oaks Activity Center</td>
</tr>
<tr>
<td>Apr 19-21</td>
<td></td>
<td>District Convention, Traverse City</td>
</tr>
<tr>
<td>Apr 23, T</td>
<td>7:00</td>
<td>BCC Practice, Waterford Oaks Activity Center</td>
</tr>
<tr>
<td>Apr 30, T</td>
<td>7:00</td>
<td>BCC Practice, Waterford Oaks Activity Center</td>
</tr>
<tr>
<td>May 7, T</td>
<td>7:00</td>
<td>BCC Practice, Waterford Oaks Activity Center</td>
</tr>
<tr>
<td>Jun 7</td>
<td></td>
<td>Windsor night</td>
</tr>
<tr>
<td>Jun 29, 3-4 pm</td>
<td>Waterford Hist. Soc’s Log Cabin Days</td>
<td></td>
</tr>
<tr>
<td>Jul 20</td>
<td></td>
<td>Harmony Boot Camp</td>
</tr>
<tr>
<td>Oct 18-20</td>
<td></td>
<td>District Convention, Kalamazoo Radisson</td>
</tr>
</tbody>
</table>

(Sing it; it’s a familiar tune.)

To sing is to love and affirm, to fly and to soar, to coast into the hearts of the people who listen, to tell them that life is to live, that love is there, that nothing is a promise, but that beauty exists, and must be hunted for and found.

—Joan Baez