



March 2019
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www.bigchiefchous.org



Let Us Call Your Wives "Sweetheart"

What were our wives doing on Valentine's day? We're not quite sure. We were too busy singing love songs to other guys' wives. Chapter quartets OverTime and 4GVN represented the Big Chief Chorus this year in our annual Valentine-o-gram sing outs. Each quartet had four paid performances and at least eight or nine spontaneous stops at our show ad buyers' businesses, various private settings and a few healthcare facilities where some very special people needed a healthy dose of harmony. All totaled, hundreds of appreciative listeners felt the love.

Overtime sang for Tom Blue's class at Rochester Adams High School, and were captured on video singing to student teacher Stephanie



Connell in her special ed literacy classroom. You can view the spectacle on YouTube at this url:

<https://www.youtube.com/watch?v=E0mQLKzyvUY>.

4GVN was also featured in a publication, the current issue of Endodontics Associates News, the Newsletter of the professional affiliation that includes Baritone, Eric Domke's Endodontist, Dr. Carl Botvinick. Quoting from the article, "The a cappella quartet, showed up at the



office on Valentines Day, singing "I Don't Know Why I Love You Like I Do." The group was very good and a lot of fun! They sure kept Dr. Botvinick and staff smiling all day."

Congratulations Mike!



Our newest Barbershopper of the Month is the man with the plan, a brave with at least size 14 ½ moccasins. Mike Frye has many connections in this world and uses them to advance harmony. He researched and secured the venue for our afterglow, cutting a deal that saved the chorus a small fortune. He found plane tickets

for our guest quartet. He picked up their tenor from the airport. He MC'd our awards banquet. He teaches tags like a true tag-meister. He opens our rehearsals with vocal warmups and leads us in "The Old Songs." Mike is our assistant Director, the chef at our picnics, often smiling and always polishing our performances. He sings both tenor and lead and gives our chorus a lot to be thankful for. Mike remembers the old time barbershoppers and can reminisce about the good ol' days with the best of 'em, but he also has an energetic smile, a listening ear and a hearty handshake for the new guys. There are a lot of sharp arrows packed into his quiver of barbershop wisdom. Thanks Mike!

Pro Tip

Submitted by Ray Sturdy
from Tim Emery's Coaching Corner

Nearly every voice teacher and singer understands the importance of breathing to good singing. Air is the necessary source of energy to produce a quality tone. In my coaching experience, improper breathing is likely the source of more poor singing than all other causes combined...

Over the years, the single largest breathing problem I have seen in my coaching is actually remembering to get a good breath with every breath you take during a song. What a simple thing this is, but how incredibly important it is! I am always amazed at how often performers get lousy breaths along the way through a song.

I recall a well-known International quartet lead a few years ago that had an incredible voice but almost never got a really good breath to begin his phrases. On the rare occasions where he took a really good breath, he was phenomenal. Unfortunately, he never really fixed this habit and his quartet never placed much better than International quarterfinalists. This is a voice that could easily have made the Top 10 at International with a little more focus on breathing.

There are countless distractions during a song that can prevent you from getting a good breath. Trepidation over a high note or a big interval skip can lock up your breathing apparatus. Focusing on choreography can cause you to forget to get a good breath at the beginning or in the middle of a set of choreo moves. Executing a particularly soft or delicate phrase can cause our breathing apparatus to freeze.

www.barbershopcoach.com – January 2013

May our Tribe Increase



Current sweetie (and future Sweet Adeline) Arielle enjoys some quality time with her grandparents, baritone, Jon and Suzette Knapp. Arielle spends her evenings testing out her

substantial breathing and vocal capacity. Welcome Arielle to the BCC extended Tribe!

BARBERSHOP WORDSEARCH

h g s r u l e s i x s e v e n t
d c n h c h p o t e r d r p h f
a r t i n t e r n a t i o n a l
s u o i l o w o a b c p t w b s
q s j h p e t o h h q e o l o u
s n s j c r e s l r s o l c o r
b b y a e l y h o g d f t o e o
e a z v b n l n w s r e l n p h
p d o n o p e e h h t e u a d c
s c e m a t a e b h t t t j t d
n a r c w f d t o o r f t f p m
k a s o d d t c i r t s i d a f
h a h a i c o n t e s t q f j x
k s e n b a r i t o n e k e y c
a l g q u a r t e t s w i p e s
h q g a t v f x b y l d d i t d

acda	flat	rulesix
afterglow	harmony	sharp
ascap	international	spebsqsa
ashow	key	swipes
baritone	lead	tag
bass	octet	tenor
bellchord	overtones	tiddly
bhs	pitch	tune
chorus	polecats	woodsheading
contest	quartet	
district	root	
fifthwheeling		submitted by Mike Frye

52 Years of Service



Our hands were sore after clapping 52 times to celebrate, tenor, Fred McFadyen's more than a half century of harmonious service in the Barbershop Harmony Society. Over the years, Fred has been our

assistant director and has competed and performed in various quartets. He encourages the younger guys with his vast experience and continues to serve with a smile.

A Brave Brave

The BCC wishes our long time friend and fellow brave, Bob Legato a full recovery. Bob is pictured here sporting his luscious new hairdo, styled in the trendy Mark's Big Boy fashion by bass, Art Carinci, who stopped by the hospital to lend some good cheer to his dear friend Bob. Get well soon, Brother!



Happy March Birthdays to these Harmonious Braves!

14th Eric Domke 18th Bruce LaMarte
23rd Bob Wallace 25th Reggie Patrus

Upcoming Chorus Events

Rehearsals are 7:30 PM every Tuesday at Canterbury on the Lake, 5601 Hatchery Rd. Waterford, MI 48329. Sing outs are listed by performance times. Warm-ups are 30 mins. prior.

March 14, (Th) Canterbury on the Lake at 6:30pm
March 15, (Fr) 12:30 PM Auburn Hills Senior Center
1827 N Squirrel Rd. Auburn Hills
Apr. 26-28 Pioneer District Spring Convention
Grand Traverse Resort, Traverse City, MI.
June 18, (Tu) Flint's Dead Creek Picnic, Frankenmuth 6pm
Oct. 18-20 Pioneer District Fall Convention, Muskegon
Holiday Inn: OverTime plans to compete.
Nov. 2, (Sat) BCC 75th Annual Show at Mott PAC

Chapter Leadership

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Assistant Directors: Mike Frye; Jeff Doig
Section leaders: G. Moss, R. Sturdy, J. Doig, P. Hefner
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A Glossary of Barbershop Terms

by Antonio Lombardi
Providence Chapter of SPEBSQSA Inc.
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Submitted by Tom Blue

AFTERGLOW- Informal harmony singing after a performance usually at convention and prelims.
BARBERSHOP SEVENTH- The chord which is the hallmark of the style, made up of the root (keynote), major third, fifth and flattened seventh notes (not the major seventh) of the chord
BALLAD- A word used for songs which usually have a strong emotional lyric, and may be sung either in tempo or freely.
BELL CHORD- A succession of notes sung by each part in turn usually starting with the bass or tenor note.
CHEST VOICE- A term related to imagery, not reality. The feeling of sympathetic vibrations in the chest
CHINESE SEVENTH- A dominant seventh chord voiced with the fifth in the bass and the root and seventh in the top two voices, the higher note being the root.
CLOSED VOWEL- Singer's term for a vowel which has a smaller opening, i.e. "ee", "Aih" or "oo".
CONVENTION- An annual event held for the competing choruses and quartets.
CHOREOGRAPHY- Movements integrated into a song in order to enhance the performance.
CRESCENDO- A gradual increase in volume.
DECRESCENDO- A gradual decrease in volume.
DIAPHRAGM- Large, dome-shaped muscular partition separating the chest and stomach cavities.
DIPHTHONG- A sound composed of two consecutive vowels in a single syllable.
DISTRICT- One of the 17 geographic and administrative regions of the Society.

DOWNBEAT- The first beat in a bar.
DOWN THE TILES- When the ensemble stares and faces straight towards the audience down the tiles of the floor.
EASYBEAT- A word used to group songs sung to a strict tempo, in a relaxed style.
ECHO- An arranger's device used to enhance a song musically and lyrically usually with the leads holding on to a word whilst the harmony parts change notes and repeat words from the end of the phrase.
EMBELLISHMENT- Decoration within an arrangement, to make it more interesting. e.g. »Swipe »Key Change »Bell Chords
EXHALATION- Breathing out. In singing it is the act of managing the release of breath needed for the length of a phrase.
EXPANDED SOUND- The effect created from the combined interaction of voices sung with accurate intonation, uniform word sounds in good quality, proper volume relationships that reinforce the more compatible harmonics
FALSETTO- The thin, upper range of the voice where only the extreme outer edges of the vocal folds vibrate.
FIFTH- The fifth note of the scale (e.g. G in the scale of C).
FORWARD FOCUS- The sensation of producing sound in the facial area.
GANG SING- An approved opportunity to join four or more guys to sing a song or tag.
GLISSANDO or GLISS- A sliding, pitch effect either downward or upward to a destination.
HARMONY HALL- Barbershop Harmony Society Headquarters in Nashville, TN
HARMONY UNIVERSITY- An annual event held by the international society as a bigger/longer version of Harmony College.
HARMONICS- Another term for overtones. Tones of a higher pitch that are present in every musical sound though are not sung or played.
INHALATION- The act of breathing in.
INSIDE SMILE- A mental imagery concept that aids in lifting the upper lip away from the front teeth. It assists in extending the vocal tract, raising the soft palate and adds animation to the face.
INTERVAL- The distance in pitch between two notes.
INTONATION- The singing or playing in tune, either good or bad.
IMPLOSION- Compression of air between the closed glottis and the closed oral and nasal passages, forming the voiceless consonants "p", "t" and "k".

LARYNX- The "voice box" - It contains the vocal folds.

LEGATO- Smooth singing with no apparent interruption from articulation.

MASK- A mental imagery term used to indicate the forward area of the face.

MUSICAL PHRASE- The natural division of a melodic line.

OPEN VOWEL- Singer's term for a vowel which has a wider opening, i.e. "oh", "ah", or "aw".

OVERTONES- See Harmonics.

PICK-UP- An arranger's device, starting a phrase on the upbeat with one voice part only, usually lead or bass, joined by the other parts on the downbeat of the next bar.

POLECAT- A program was promoted of a selected group of easy arrangements that everyone should learn so that it would be a common repertoire for all barbershoppers. A common phrase around the time was "hep-cat" - which implied that the person was "hep" and really "cool". With the thought of real cool cats gathering around a barbershop pole singing, the name "Barber pole Cat" was adopted for the common repertoire program. This has been distorted since to simply "Polecat"

REGISTER- The classification of parts of the vocal range according to the method of production chest, mixed, head and falsetto.

REPERTOIRE- The songs that the singers are prepared to perform publicly.

RESONANCE- A body of air that vibrates. The singer attempts to control the 'container' which holds the air, thus affecting quality.

RESONATORS- Any of the parts and cavities of the vocal instrument that acoustically reinforce sound. Principal resonators are the throat and mouth, with sympathetic vibrations in the upper chest and nasal area,

RISERS- Raked staging used at competitions

RISER TIME- Short rehearsal period at Convention for competitors on the stage where the competition will be.

ROOT- The first note in a scale. Also known as the key note, (e.g. C in the key of C).

SCOOPING- Starting a tone off-pitch (usually below pitch) and adjusting to the correct pitch after initiating the sound.

SING-OUT- The term used when singing repertoire for the general public, as a show or part of a concert.

SPEBSQSA, Inc. - Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.

STAGE LEFT- The left-hand side of the stage when facing the audience.

STAGE RIGHT- The opposite of the above.

SWIPE- An arranger's tool which enhances a song. A series of chords sung whilst sustaining one word.

SYNCHRONIZATION- Precision in singing which includes attacks and releases of words, uniformity of word sounds and rhythmic exactness.

TAG- The coda or special ending added to an arrangement of a song. Sometimes they are sung on their own for pure pleasure!

TEMPO- The rate of speed of a musical composition.

THIRD- The third note in the scale, (e.g. E in the scale of C).

TONAL CENTER- Giving preference to one tone, so that the tonic becomes the center to which all other tones are related. The tonal center should remain constant, barring a key change, until the song's conclusion.

TONE- A musical tone having a definite pitch and regularity of vibration rate. Also the interval between two notes comprising of two semi-tones. (Ex. C and D are a tone apart).

TONIC CHORD- A major triad built on the key (or root) note of any given scale. In the key of C major, tonic chord is C-E-G.

TRIPHTHONG- A single syllable consisting of three consecutive vowel sounds. (Examples: Hour or Fire)

TUNE-UP- The notes sung (usually creating a chord) which allow the singers to reach their first note of the song

UNISON- The combined sound of two or more voices at the same pitch.

UPTEMPO- A word used to group songs sung to strict tempo at a faster pace than easy-beats.

VIBRATO- A regular, periodic pitch oscillation above and below a tonal center. A natural phenomenon when used with a minute variation in pitch to give warmth and color to the tone quality.

VOCAL FOLDS- Two muscular bands in the larynx cavity which vibrate and create varying pitches by adjusting tension against the upward flow of air.

VOWEL- A speech sound uttered with voice or whisper characterized by the resonance from the vocal cavities.

WOODSHEDDING-

Informal singing while singing without music or, more specifically singing by ear.

