



The MVEer Monthly

August, 2020

August Calendar

Mon. August 3 Zoom Rehearsal @ 7pm with **Joe Cerutti**, Music Judge & passionate about helping ensembles grow and improve
Three weeks off for summer vacation.

Tues. August 25 Zoom **Board Meeting** @8pm – other members welcome, just ask Jim Franklin for the link

Mon. August 31 Zoom Rehearsal and Fun Night @7pm



Charity Mania - Scott Ganswindt has your winning tickets!

Even though we cannot get together to sing for a little while longer, we still need to make some money so that we can do the things we want to do in the future. Football Mania is happening again. Tickets sell for \$20 apiece. This gets the buyer downloadable digital music from up-and-coming artists and the ability to win cash during the NFL football season. Plus \$14 of each ticket sold goes directly to the chorus. All you need to do is have the MVE supporter fill out the bottom information on the ticket and give it to you along with \$20, which you will in turn give to me. The rest is automatic. If they win, they will be mailed a check from the chorus.

Now you might be asking a couple of questions right now. First, "What happens if the NFL season does not start on time (or at all)?" Charity Mania has a

contingency plan like what they did for the *Hoops Mania* when the NCAA Tournament was cancelled. The way they do it does not decrease anyone's chances to win and is completely random. I will share how if it happens (or if you ask me).

Next question might be, "How you can get these tickets that you want me to sell?" I also have some free time in the next couple of weeks where I can make arrangements to meet some of you for a cup of coffee or whatever and get them to you.

You might also be asking yourself, "Can I sell these tickets online like we have been able to in the past?" Yes, Yes, Yes! In this time, selling **e-tickets** makes a lot of sense. I will set up a link for you to use to sell tickets and forward that to all of you. All you need to do is get our MVE supporters to click on the link and they can purchase tickets right online. If you have any questions, don't hesitate to ask.

Scott Ganswindt siganswindt@sbcglobal.net Click: www.charitymania.com/give/AA05F ■

Man of Note and Person of Note

Source: <https://www.barbershop.org/person-of-note-campaign>

The Person of Note Award, formerly **The Man of Note Award**, is a long-standing tradition of the Barbershop Harmony Society to honor current members who introduce new people to barbershop. For every member referred, the Society presents **a pin in the shape of a music note** inscribed with the number of new members sponsored.



In recognition of the **Everyone In Harmony** vision that **welcomed all persons to be members, regardless of gender**, this honor has been rechristened the **Person of Note Award**. It's no surprise that member referrals are the most popular reason given from new members for how they heard about BHS (at 40% of the responses).

We'd like to challenge YOU to continue the efforts of growing our singing family!

[**EDITOR'S NOTE:** Remember when **Scott Ganswindt** told us at a Zoom rehearsal how he got involved in barbershopping at Valparaiso University? He signed a list of people interested in BBS after attending a show. The next day, a guy contacted him and asked to drive him to a rehearsal! That is the power of shepherding new people into members.] ■

Our Hero's Heroes with Bryan

Ziegler – Notes from July 13, 2020 Joint Zoom Meeting with the **City Lights Chorus** of Northville, Michigan by Dick Marcus



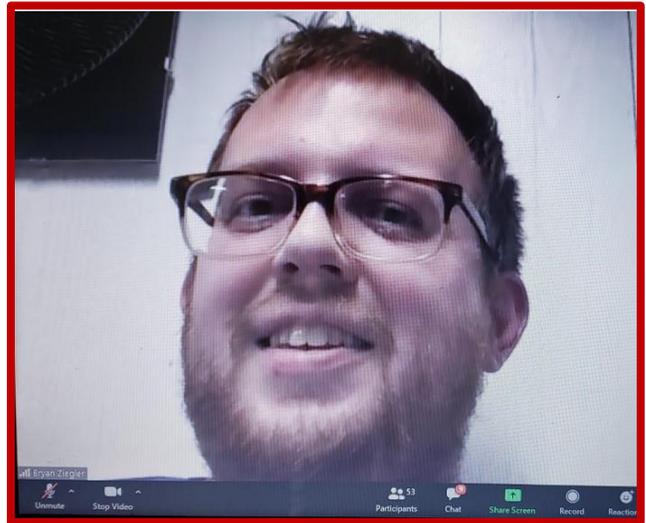
City Lights Chorus (also known as *Motor City Metro*) invited **Bryan Ziegler** to talk on their Monday night regular rehearsal time. **Bryan**

invited the MVE to participate as well.

City Lights has a series of talks by their

heroes, and Bryan is one of them. (**Jim Henry** comes to join them next week.)

The 1.5-hour meeting had 3 questioners covering Bryan's career so far. **The City Lights** website is: <https://citylightschorus.com/thechorus>



1. Early Barbershop



Aaron Pollard is co-director of **City Lights** and was the lead in a 2011-2013 quartet **Dominant Prep** with **Bryan** as the bass. He asked, "How do you see yourself?" **Bryan** replied, "I love to sing, and have fun singing. I am a 'do anything' singer." **Mike Lietke** interjected, "a living God."

Aaron asked, "How did you get into barbershop?" **Bryan** said, "Born into it. I was born on the day that the **Midwest Vocal Express** was chartered. My sister **Kim** and I went to rehearsals and sang on the sidelines. In 4th grade (age 9) I joined the MVE in the Fall of 1998. And the MVE qualified for International for the 1999 contest in Anaheim, CA."

Aaron asked, "How did you get to be a great baritone?" **Bryan** replied, "My influence for singing baritone was **Rob Henry**, especially **Gas House Gang's** "**Bright Was the Night**." (<https://youtu.be/k-q30pw3DDw>) Rob would bridge the timbre of the voices and change the texture or color of his voice to fit each section of the song so perfectly."

Aaron asked, "What was your favorite early set?" **Bryan** immediately said, "The Green Army set in 2003 in Montreal. I entered the stage first in line with the rocket on my back. Due to issues with the smoke machine and the many props, there were delays. But that audience couldn't wait to see us."



2. Ramping Up for Success

Brandon Smith is also a co-director of **City Lights**. **Brandon** asked, "When did you find success?" **Bryan said**, "Back in Middle School quarteting. I sang tenor but shockingly I had to switch to bass in the MVE in 2001. When my voice changed from tenor to bass at about age 13 or 14, I had difficulty singing in my falsetto range for more than a few minutes. I worked for 8 to 10 years trying to shrink my break and get my falsetto back. But that work paid off and now I can sing all parts."



Brandon asked, "Who are your gurus in barbershopping?" **Bryan said**, "Tim Brooks who had a lower lead voice in **State Line Grocery**. He showed expression and great musicality. My quartet **Expedition** had some great coaches as well as **After Hours**. Three continue to be **Tim Waurick**, **Theo Hicks**, and **Mike Lietke**."



A **City Lights** member asked, "How do you get your quartet to have an identity?" **Bryan said** for **After Hours**, "it was song choice and getting custom arrangements, such as *Put on a Happy Face* and *Rainbow Connection*. As a quartet, we have the freedom to sing what we want to sing. In my audition for **After Hours** in 2012, our voices together just worked."

Brandon asked, "What does it take to be a successful baritone?" **Bryan** replied, "There are rules such as sing nice and high when above the lead, but often rules have to be broken. In the Coffee Song, Dan sang big, but I just had to "smell" the note and it worked. Another general rule is *Don't Do Anything that Hurts the Ring*. Ring everything. Ring even the breathes said one of my coaches."

Brandon asked how **After Hours** dealt with several years in contests? **Bryan** said, "Everyone thought we were singing great, but we weren't reaching the top. It was **Mike Lietke** who showed us in our videos that *we didn't look like we were having fun*. We were striving to be accurate. Now, we strive to be performers."

Brandon asked for *any reflections* Bryan had. "This allowed us to be on the Today Show, go to Holland, New Zealand, Canada, go to so many places and meet people," said **Bryan**.



3. Your Championship Year

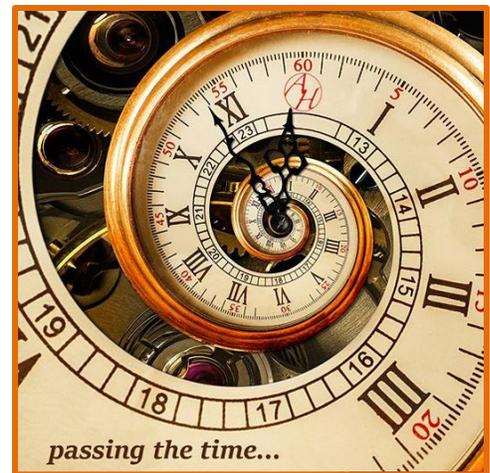
Cody Harrell is the bass rehearsal section leader and the bass in **Frontier**, a great quartet with **Aaron** and **Brandon**. He asked what it was like in Orlando in 2018? **Bryan** said, "We didn't go to bed that night. We heard the second-place score

which was close to **Platinum's** all-time highest score, and we knew we were in the running. When I held up the trophy, I held it backwards, so later we had a new picture taken. We went first to the AIC Champs Reception where there was 2 lines that clapped, hugged, and cheered us. **Bob Franklin**, lead of the **Suntones**, said, 'Hi, my name is Bob.' I said, 'Yeah, I know.' We went to the Vocal Majority room where **Tim Beutel** broke his trophy. Then on the Rainbow Room and the AIC President's Room. **Kent Martin** from **The Boston Common** grabbed my arm, saying, 'I'm going to smack your tenor in the nose for not taking all of the high notes.'

Cody asked of other memories from the year. **Bryan** said that Midwinter and Holland was great. "We loved the first gig we sang with our medals on for the show. We were busy in Salt Lake City with 32 engagements among us.

Cody said he was surprised **After Hours** went first in the broadcasted AIC Gold Show. Bryan said, "The plan was for **Vocal Spectrum** to go first, but when they couldn't come to Nashville and went digital, they asked us to start it off. They wanted a live group first."

Cody asked, "What's on your *Bucket List*?" **Bryan** said, "Keep **After Hours** getting shows and getting new music. Each of our albums was a progression in the way we did it. This week, we will be releasing an EP called, "**passing the time...**" which we all did remotely. [EDITOR'S NOTE: to purchase click: <https://gumroad.com/ahquartet>]

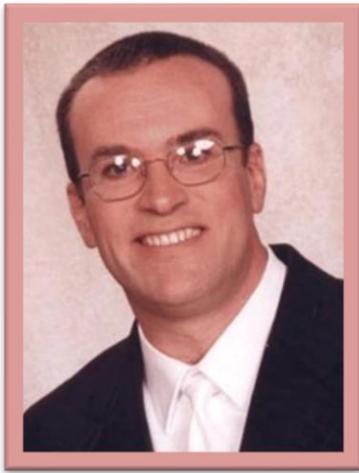


While there were great questions from members of **City Lights**, there was one question **Cody** asked, which is asked of all members of his chorus, '**If you were a kitchen utensil, what would you be?**' After a moment of reflection, **Bryan** said, "I'd be an **immersion blender**. It is so useful. Put it right in and it makes anything."



With Bryan's Dad, **Walt Ziegler**, also in our Zoom meeting, **Walt** set it up perfectly asking Bryan, "Where did you get your musical talent?"

Bryan said, "I got all my musical ability from my dad. I know this, 'cause my mom still has hers." ■



Notes from Kevin Keller's Talk on *That's Not Barbershop*

Kevin Keller joined us by Zoom on Monday, July 6, 2020, with the regular title and an alternative talk title, *How the Hell is that Barbershop?*

Kevin has been a member of the Barbershop Harmony Society (BHS) since 1978. A certified MUS judge since 1998, he served as MUSIC Category Specialist from 2008-2010 and Chairman of Contest and Judging from 2012-2015. He has a rich history of both chorus and quartet experience. He was an assistant director with

AoH as it rose up the ranks to winning gold, as well as taking small choruses to higher levels. He has won two district championships as a quartet singer and finished as high as 6th place internationally with **Cheers!** in 2003. He coaches quartets and choruses of all calibers. He is recognized throughout the barbershop world as an accomplished arranger, teacher, historian, and coach. Kevin's focus is looking at how the song and arrangement inform the singer on all aspects of performance.

Like pornography, you know it is barbershop when you see and hear it. And audiences often end up letting you know. However, the history of barbershop has had its twists and turns. Barbershop came into existence in 1938 in Oklahoma with **O.C. Cash**. But what it was, wasn't defined until 1941 when **Joe Stern** developed some rules that contemplates 4-part-harmony at all times, with changes in the melody with bass and upper parts desirable, and no accompaniment, with primarily homorhythmic texture.

However, BBS grew up regionally with differences in NYC and the Midwest. As our founders were from Oklahoma, many African American Quartet influences were incorporated. But "modern" harmonies, such as swing and big band sounds were disallowed.

From 1951-1970, there were penalties if you reprised exactly other group, which often led to weird and less pleasing sounds than the original. Striving to be unique was valued, not necessarily pleasing.

From 1971-1993, the *Arrangement Category* (now the Music Category) also became restrictive on song, genre, and rhythms. "Newer songs" from the 1940's, 1950's, and 1960's didn't fit this restrictive view.

But things changed a lot in 1993 and after when the new Music Category replaced the Arrangement Category. Songs could swing. This opened up writing for shows and contests. The contest songs, up to 1993 tended to be the old standard but

show songs had a far different feel and appeal to audiences. With the 1993 change, Contest Songs became closer in feel and sound to Contest Songs.

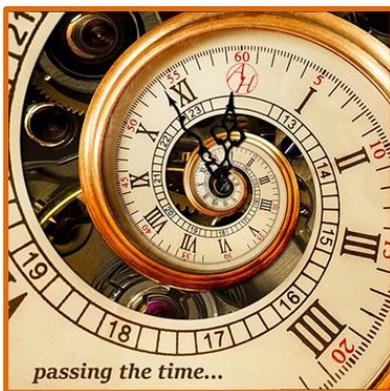
Kevin Keller says, "**What is Barbershop?**" is mostly a function of when you joined. What you first were exposed to anchors your expectations. So, old-timers often shake their heads when new material shows up, but newbies tend to respond well. However, tag singers were and are especially fond of a sub-Tonic, or a Flat7 chord, sung in the penultimate position (2nd to last) resolving to a Tonic chord. Bass on the root creates lots of tension and ring, but wasn't allowed, as Kevin Keller mentioned, until the 90s. **Russ Foris**, like a kid with a new toy, couldn't wait to sing one in contest.

We watched several videos of controversial barbershop quartets and chorus. One was **Don't Blame Me** by **Synchormesh Quartet** that sounds like barbershop to you and me, but the "count" of then number of seventh fell below 25% so Music Judges were in a quandary. <https://www.youtube.com/watch?v=BumYGbHjYk4> Disqualifying a song like this was reversed. It is now understood that BBS sevenths are important and can be made "special" by using judiciously. You can also watch again **Lemony Squeezy's Pass Me the Jazz**, which was also controversial: https://www.youtube.com/watch?v=es_TYo7K3yo

So, the guardians of the barbershop style are shared between arrangers, performers, and especially audiences. As Jim Henry's brother, **Rob Henry**, once said, "**It is barbershop** when a barbershop group is singing it. ■

New EP Release from After Hours – How to download the EP for novice music streamers like I am and my fan-boy review - Dick Marcus

After Hours teased us with one of the 5 great songs on their newest EP (extended play) recording for just \$8 (worth at least \$15!). The tease was its **After Hours** Movie Medley video (<https://youtu.be/ux3WIMqsgXk>) that is one of the great new medley songs in their **passing the time...** EP.



It is easy to get even if you haven't done this before. Go to <https://gumroad.com/ahquartet> and click it. You'll see several choices but pick the clock picture (*or you can get their earlier albums if you wish.*) Prices are clearly marked. Entering credit card info was typical, but you get your choice to get it as **zip file downloaded** or put in **a drop box**. I did the zip file and it downloaded into my download files, *easy peasy*. Going there, I clicked any of them listed 1 thru 5 and played the one I selected. Alternately you can click the one that said, **After Hours – passing the time...** and it played all 5.

This was one way to do it on your computer, since I tend to listen that way. My daughter uses her phone and Spotify. She'd have downloaded it on her phone to listen there. But she says you can move your downloaded files from the computer back to your phone to put in your phone's memory. That requires using a cord from the computer to your phone. That step, I've not done recently. But I used to record on my phone and do that to copy to the computer, so I have a notion.

You find yourself bobbing up and down to the tune of **Rosie** (arranged by **Patrick McAlexander**), with the sentiment that "my life is a beautiful song to me." Or the **Elton John** song **I'm Still Standing** (arranged by Steve Tramack) where "I am still picking up the pieces without you on my mind," is a quintessential break up song, though I fear that there is a hint that maybe I'm not that over the person. I also loved the song **Don't Know Why**, which most heard from **Nora Jones**. **Drew Ochoa's** voice is so perfect for this and I had it as my favorite, until the last song. **Nowhere to Go But Up** from the 2018 movie, *Mary Poppins Returns* that jumped ahead as my pick for the best song. This one also has me bobbing with the balloons. I feel great being reminded that there is nowhere to go but up. **This is clearly the song for our time.** ■



After Hours

2018 International Champion

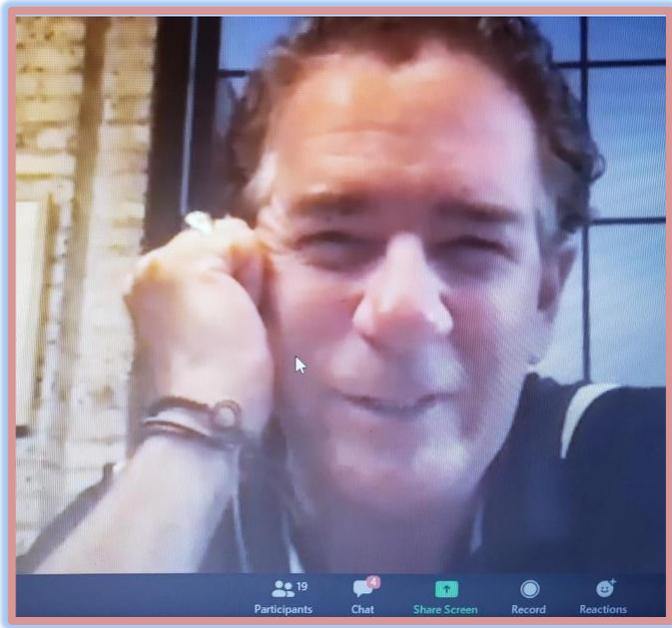
passing the time...

- 1. I'm Still Standing**
Elton John & Bernie Taupin / arr. Steve Tramack
 © HST Management Ltd. & Rouge Booze Inc.
- 2. Don't Know Why**
Jesse Harris / arr. Dan Wessler
 © Sony/ATV Music Publishing LLC & Bearly Songs
- 3. After Hours Movie Medley**
arr. Dan Wessler
 Theme from "Mission: Impossible"
 Lalo Schiffrin / © Sony/ATV Music Publishing LLC
 Gonna Fly Now (from "Rocky")
 Bill Conti, Carol Connors, & Ayn Robbins / © United Artists Corp.
 James Bond Theme
 Monty Norman / © United Artists Corp.
 Theme from "Jurassic Park"
 John Williams / © USI B Music Publishing
- 4. Rosie (from "Bye Bye Birdie")**
Lee Adams & Charles Strouse / arr. Patrick McAlexander
 © Strada Music Co. & WC Music Corp.
- 5. Nowhere To Go But Up (from "Mary Poppins Returns")**
Marc Shaiman & Scott Wittman / arr. Dan Wessler
 © Walt Disney Music Co.

www.afterhoursqt.com | ahquartet@gmail.com
 © 2020 After Hours. Unauthorized duplication is a violation of applicable laws.
 Mixing by Tim Beutel | tbeutel.com
 Mastering by Tim Waurick | timtracks.com
 Album art by Bryan Ziegler

Dr. Jay Butterfield's Talk on
Commitment – notes from July 20

<https://parksideharmony.org/>



Jay is a founding member and **Music Director** of **Parkside Harmony**, in Hershey, PA. Along with District quartet championships and serving as a **Certified Singing Judge**, Jay has over 30 years of choral directing and music education experience. While he can be found scuba diving or sparring in Taekwan-Do, his greatest joy comes from harmonizing.

He was a singing judge in our set in Salt Lake City on "If I Can Dream," and he recalled we were in the A category (83.6 in singing). Being in the A

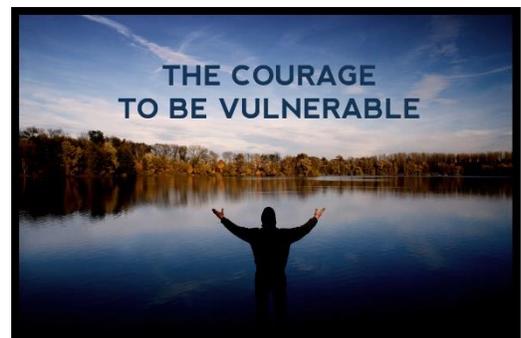
category opens everything, from artistry, to love, and opens directly to the heart.

Commitment to sing in the A range lets you walk from every performance satisfied. It is akin to an athlete. Few get to be the *Best in the World*, but we can all be the *Best We Can Be* with our commitment to the chorus, our quartet, and our church choir.

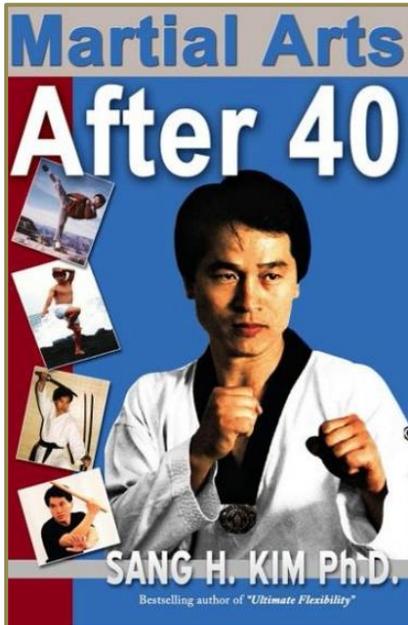
With commitment comes **Belief**. Do you believe in your leadership team? Do you believe you are giving your best, doing your best to eliminate errors. Do know your breath plan and are you attune to the vision of the song? If we believe, we will be completely ready by Monday night, hydrated, know our music, attentive, and vulnerable.

After rehearsal, ask yourself, "What did I learn?" How can I be better next week? Whether it is bowling or rugby or singing, those that *just let the others prepare* and *just drift along* have not shown commitment and belief. Relying on the director and the music team rather than doing the work ourselves lets the group down.

When we show commitment and are **Vulnerable**, the audience will feel it as it washes over them. Choruses can go without a director, and the MVE



does this some, because of our commitment to the plan. If your coaches ask you to move more, we try it out, we dance in public and are vulnerable. If coaches ask for more color in your voice, we try it out, even if we feel foolish, because we are letting ourselves and our chorus be vulnerable.



We need also to develop a **Growth Mindset** that we can get better. Someone gave Jay a book, Martial Arts After 40, which helped him avoid a “fixed mindset” of what I can do, but instead a *growth mindset*. A growth mindset lets know you that you can become limber; you can have a voice coach and you can improve; you and your chorus can grow and improve as well.

If Bryan says, “Remember, I told you last week...” Hey, I should have learned that.

Jay talked also about how we need to **Practice**. Sing exactly like the track. **Record your voice and listen to it**. Record yourself on video and listen to it. Play the learning track and sing with it and then turn the track down and bring the sound up later and see if you are in tune and in tempo. This is part of being **Agile and Flexible**. An agile singer can start with the recording track and learn what the director wants and change in the ways suggested. We’re agile to keep to the plan and the new plan as it evolves.



To wrap up, Jay reminded us we need **Commitment**. We need **Belief** in our chorus and director. We should adopt a **Growth Mindset** that we can and will improve. And our **Practice** includes being **Agile, Flexible, and Vulnerable**. When we do these things, our audiences, our rehearsals, and our performances will soar.

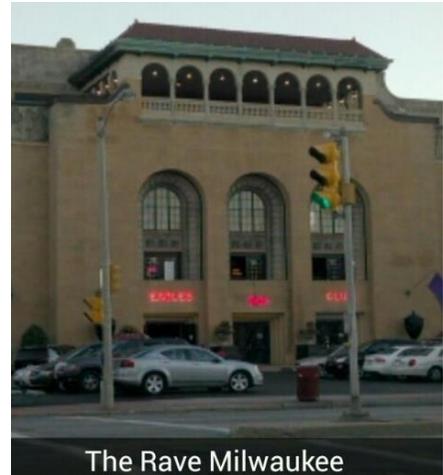


Notes from Steve Scott's Vocal Health talk on June 29th



Your voice is irreplaceable, so preventing damage is easier than fixing it. Your voice can be damaged by having to raise your voice continuously to speak over loud noise (called, the *Lombard Effect*), so working every night at **The**

Rave as a bartender might not be good for your voice.



Steve used a **car analogy** – if you do good maintenance on your car, it lasts a whole lot longer than if you don't. So, what you take into your body makes for a "lifespan voice," if good, and not very good sounding voice if not. Hence, part of his talk was what to avoid and what to encourage.

AVOID: Yelling, Shouting, Excessive Coughing, Excessive Throat Clearing, and Talking or Singing while **Sick** (don't do it.); **Smoking**, Marijuana, Alcohol, Spicy foods; Excessive caffeine (*say it ain't so, Steve*); and **Stress**, and some medicines.



If you take **medicine**, check it out at: <http://ncvs.org/rx.html>

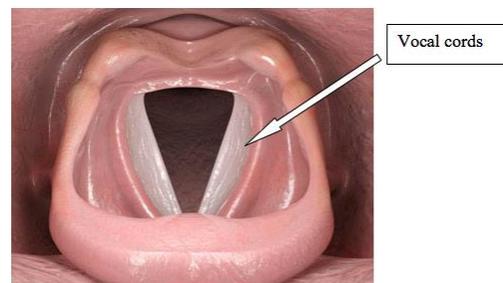


Antihistamines, for example, dry out vocal folds.

TO DO: Use good singing techniques; **Warmups** for your voice ideally every day; **De-gunk** before singing (such as low-pressure breaths and buzzing on V, or doing the *Hough, Hough* sound, or blowing into a straw in water);

Humidifiers, Netti pots, and the most important to do is **frequent hydration**.

NICK – please don't look at the following! Steve also showed us good vocal cords which were white, like this one, which are moist. Bad ones are murky or dry. Men's and women's vocal cords were very similar, except a tiny bit longer vocal cords for men.



What to do if you have problems: There is a very handsome, humble guy at the BHS (**Steve Scott**) who you may ask if you have a change in your voice, pain, or change in production. Or go to an **ENT** (*Ear, Nose, & Throat* specialist are help, and Mike suggest especially **Dr. John Back** at Froedtert. Speech and language pathologists or voice teachers may also help.

Main Takeaway: **Find ways to sing naturally.** After all, your crying, baby talk, laughing, or taunting voices are natural and are in pitches above where *you think* you can sing. So, find ways to sing naturally. ■

Humor Corner:

Q: How many tenors does it take to screw in a light bulb?

A: Clearly Three - One to do it and two to stand there and tell each other how they could have done it better.



Q: How many barbershoppers does it take to change a lightbulb?

A: Seven, of course. One to change the light bulb, four to tag about how much they miss the old one, and two to sell tickets to the afterglow.

Social time outside at the *Brass Tap* – June 30

