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Cheers 2019-2020

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Cherry Capital Men’s Chorus

Since 1966
Dear Chorus Supporters and Fans of Barbershop,

Welcome to today’s performance of the Cherry Capital Men’s Chorus and “Thank You!” for your support. We are thrilled to share our love for singing with you today!

The Chorus has been sharing Barbershop Singing with Northern Michigan for over 50 years. Our annual show, the “Harvest of Harmony”, and will be held September 14 at T.C. Central High School. This is the second year in a row that our show (which was in June for many years) will be held in the fall. This is due to the great response we had last year: It looks like we are starting a new tradition!

In addition to our annual show, the Chorus offers Singing Valentines delivered by our Chapter Quartets (who will also be featured in today’s performance), performs at the Mackinaw City Conkling Heritage Park Amphitheater and at the district competitions. The Cherry Capital Men’s chorus will also be involved in the annual Northern Michigan barbershop competition, which will be held on August 17 in Cadillac this year. And as in previous years it will include public performances by Barbershoppers from around the state. We also perform partnership concerts with community groups such as the NMC BBQ and Habitat for Humanity. We love to contribute our talents to the community and are always looking for more opportunities to do so! So let us know how we can help out with your fund raising event.

The most exciting chorus news is that we have a new director! Chad Hall, who was our assistant director for many years, has been promoted to director. Aaron Gramza continues as our assistant director and Marty Chirgwin as Director Emeritus.

We are always looking for new members to help grow our chorus. If you have an interest in Barbershop Singing, or just love to sing, we welcome you to join us at our weekly rehearsal. There is no obligation, no cost to be a guest and the only risk is getting hooked on a good time. If you have experience in music, we will help fine tune your skills… and if you just getting started, we are glad to help you learn. The Cherry Capital Men’s Chorus meets every Tuesday night at 7:00 PM at the Presbyterian Church of Traverse City, located off of Airport Access Rd. at 701 Westminster St.

To learn more about us, please visit our website at www.cherrycapitalchorus.org or find us on Facebook at www.facebook.com/ccmchorus.

On behalf of the Cherry Capital Mens’ Chorus, I want to thank our spouses, families and friends for their encouragement and support. We also owe a huge “Thank You!” to our sponsors and advertisers who so generously give to help fund this program booklet and other chorus expenses. I encourage you to thank them for their generosity and support them with your patronage.

Sincerely,

Tom Beatty

2019 President – Cherry Capital Men’s Chorus
Mission Statement

The Cherry Capital Men’s Chorus is an active ensemble enriching our members and communities with quality barbershop style singing.

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Dallas Steelman
Gary Wilson

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Randy Atwood
Jim Bammert
Ramsey Blough
Marty Chirgwim
Jim Coats
Connor Drexler
Chad Hall
Tom Kamper
Phil Knapp
Art Lambert
Frank Mancuso
Wendell Woodward

Baritone
Jim Brake
Roger Racine
Jabin Reinhold
George Tatro

Bass
Maurie Allen
Tyler Becker
Steve Chapman
Jim Fegan
Jack Glyshaw
Bob Gray
Charley Green
Jason Lynch
Ed Michael
Neil Nugent
Hugh Ryan
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Aaron Gramza—Assistant Director
Marty Chirgwim—Director Emeritus

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THE FOUNDING OF
THE SOCIETY

By Grady Kerr – Society Historian

Some say it was an accident, some say it was fate. Either way (or perhaps both) the movement we now enjoy as the Barbershop Harmony Society (aka. Society for The Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA)) can be credited to a meeting in Tulsa organized by Owen Clifton Cash on April 11, 1938.

In the late 1930’s, the family unit was still very musical, with pianos in most homes and singing (harmonizing) still a popular pastime. Many could still remember, first hand, enjoying the old vaudeville quartets and the professionals such as the Peerless Quartet from the turn of the century. The love of close harmony existed even though it was no longer the most popular music of the day.

In 1938, men harmonizing together had not completely died out, but it was becoming rarer and certainly much less popular than 30 years before.

Cash was really only interested in getting a few guys together to sing. There was no grand plan, no grand scheme. He and acquaintance Rupert Hall had a chance meeting in Kansas City several weeks before and discussed forming a Song Fest. On his return to Tulsa, Cash drafted an invitation and mailed it to the 14 singers he knew might show up and encouraged them to bring guests to the Tulsa Club - a high class place and popular destination for special dinners, weddings and meetings.

The date was set for Monday, April 11 at 6:30 PM. Hall, a member of the opulent, rich oil men’s Tulsa Club, had arranged for the meeting to be held on the Roof Garden (up on the roof – in open air – under the stars). (The Tulsa Club still exists and is located on the northwest corner of 5th and Cincinnati. Built in 1923, it stands 11 stories tall. It’s across the street (due north) from the Stanolind Oil Building where Cash worked. Closed for many years, it has escaped demolition many times. Its future is still in doubt.)

Cash states that he had invited 14 men and 26 “crashed the party”. They sang and harmonized to some old songs for several hours with several breaking off into quartets as well.

Apparantly some Tulsa club members on the floors below complained of the “noise” so the next week, April 18, they met at the Hotel Tulsa (3rd and Cincinnati). 70 men showed up at this second meeting, showing there was interest in this idea and maybe an early indication of the future growth.

By the end of May, the newly formed group began meeting at the Alvin Plaza Hotel (7th and Main) and hosting 75 to 150 men each week. What would later be known as the Tulsa # 1 Chapter would continue to meet at the Alvin for 37 years.

The popular joke is … “There were 26 men who attended the FIRST meeting April 11, 1938 … I’ve met 150 of them.”
You might’ve seen John’s smile around town.

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Barbershop singing has become a passion for many people, and Chad Hall is no exception. After joining the Cherry Capital Men’s Chorus in 2000, he has become a musical voice for the chorus. Serving as Assistant Director through four directors, he finally decided it was time to take the reigns of the chorus. He is a Certified Director from the Barbershop Harmony Society. He enjoys being able to guide singers towards a higher level of musicality. He has arranged several pieces for barbershop and continues to develop that craft. He is currently singing lead in Quad Pro Quo and is very proud of the achievements they have made. Quad Pro Quo recently celebrated their tenth year as a quartet. Chad volunteers with other musical opportunities. He has been past Associate Director for the Rotary chorus for several years. He also volunteers frequently for the Old Town Playhouse as vocal director and sometimes on stage most recently working with the casts of Fun Home and Tommy. When not singing or directing, Chad and his partner Josh own Red Spire Brunch House, a very busy restaurant in the Grand Traverse Commons.

Chad Hall
Music Director

As a 3rd generation barbershopper, I am always finding ways to immerse myself into our craft. I am originally from South Bend, Indiana where I started in 7th grade singing with the local chorus. I got married and moved to Traverse City and now have 4 children who love to sing as much as my wife and I. After moving to Traverse City, I have found a home with the Cherry Capital Men’s Chorus. I currently am singing with Quad Pro Quo. We have been a Novice Quartet Champ. As a singer I am always eager to learn new skills to improve myself. As the Assistant Director, my goals are to improve my overall leadership skills and directing skills. I also have a background in band having played low brass instruments as well as percussion. In 2001 I played in an Allstar High School Jazz Band along side Wynton Marsalis.

Aaron Gramza
Assistant Director
Martin Chirgwin
Director Emeritus

Marty joined SPEBSQSA around 1966. He is celebrating his 50th year with the Barbershop Harmony Society in 2016. He first joined Lansing in 1966. After moving to Traverse City in 1968, he immediately joined under the direction of Al Hubschner. Marty became the director of the CCMC in 1970. Under his direction, the chorus reached their all-time high score at contest in 1974 missing first place by three points! Marty faithfully directed the chorus for 30 years until his retirement in 2000. He was given title of Director Emeritus in 2004 in honor of his many years of dedication, leadership, and encouragement. Marty has performed in numerous quartets and sang on the international stage with Mt. Pleasant chorus in 2008. He has recruited over 50 men to join various barbershop organizations! Marty loves the CCMC and barbershop harmony almost as much as his lovely wife, Carole.
A TRULY AMERICAN ARTFORM, BARBERSHOP HARMONY IS MUSIC

Founded in 1938 as the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (SPEBSQSA), the Barbershop Harmony Society (BHS) preserves and extends the reach of a uniquely American close harmony musical art form whose roots lie in African-American improvisation and European harmony traditions. Headquartered in Nashville, Tennessee since 2007, our nonprofit organization provides active programs and resources in music education, publishing, performance, and community outreach.

As a nonprofit organization, the Barbershop Harmony Society understands and embraces the transformative power of harmony.

What happens when people sing together? We know that group harmonizing can help:

- improve physical and emotional health
- build healthier communities
- young people become healthier adults
- forge inter-generational bonds
- reduce barriers across diverse cultures and groups
- build healthy self-identities

If people singing together is good, more people singing together would be even better!

In times of conflict and exclusion, barbershop inspires us to blend, to cooperate, to create beauty and to love each other. Imagine its impact as a balm for wounded warriors, an intervention for at-risk youth, as a way to ease end-of-life transition, or even as a better way to rehabilitate people in our prison system.

Our vision of Everyone in Harmony means EVERYONE – people of every age, of every background, every gender identity, every race, every sexual orientation, every political opinion or spiritual belief.

Every person who loves to harmonize has a place in our family.
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CCMC Chapter Quartets

Quad Pro Quo formed in 2008. These four singers represent the younger side of CCMC. In 2010, they won the District Novice Quartet Championship in 2012 and placed fifth for the Pioneer District Quartet Championship. QPQ recently was part of the Golden Fowler Dream Room Fundraiser and Pure a Cappella.

Shoreliners

A chapter quartet since 2005, the Shoreliners are busy throughout the year performing for parties, Valentine surprises and retirement homes. Since we are all retirees, we can accommodate most requests. Call Phil at (231)267-5797.

Happy Our

Happy Our is the perfect name for this quartet. Singing a Cappella is an art form through which they can express themselves. The friendship and fun times they share is really what makes this a fun loving quartet. They feel blessed to share their joy of singing with audiences and thank their families and friends for supporting them. (231)947-4376

Northern Exposure

Northern Exposure has been together for several years and professional pressures, have morphed them into a seasonal quartet, coming together for Valentines, Christmas, the odd special performance and the annual show. Although on-again / off-again they truly enjoy ringing chords when together. Contact them at tcbbshop@aol.com.

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TENOR - LEAD - BARI - BASS

Reasons behind why Quartets stand in a particular order

Intl Treasurer, Art Merrill

Why do most of our quartets stand Tenor-Lead-Bari-Bass? Why do some prefer other standing orders? My curiosity broke out of bounds a few weeks ago and I wrote postcards to our International Finalists, and to a few other quartets. Here are the patterns reported in the 81 replies:

Standing Order: % of replies

- Standard (Tenor-Lead-Bari-Bass) 49%
- Tenor-Lead shift (Lead-Tenor-Bari-Bass) 22%
- Bari-Bass shift (Tenor-Lead-Bass-Bari) 9%
- Both Tenor-Lead and Bari-Rass shifts (Lead-Tenor-Bass-Bari) 5%
- Tenor-Bari shift (Bari-Lead-Tenor-Bass) 5%
- Bari moves to tenor end (Bari-Tenor-Lead-Bass) 6%
- All other 1%

In this tabulation I've combined the minor order of standing with the reverse. There should be no musical difference between Tenor-Lead-Bari-Bass and Bass-Bari-Lead-Tenor. The standard order made up almost half of the returns. Why should this be?

The principal reason seems to be that this is the order of pitch, from highest to lowest. The tenor harmonizes with the lead, and the bari fits his note in between the lead and the bass. Both the Elastic Foul' and the Clef Dwellers reported "both the tenor and the bari listen to and deepen on the lead." The Hi-Chords gave an original reason, It's easier to
break in a new member, for barbershoppers are usually familiar with the conventional order."

The most frequent reasons for changing the order seem to lie in the field of stage presence. The appearance of the quartet seems to be better if the two shortest men are placed on the outside, as in the case of the N. 1. Collegiates and the Misfits. But the reverse (tall-short-short-tall) is preferred by the Melodiers. A frequent reason for change is "improvement in the end men". This is the case with the Cardinals. They like to give their "animators" room to do their stuff. In the case of the Four Chorders, the bass tended to swing an arm, so they moved him inside. In another case the tenor and bass weren't too snappy in leading the quartet on and off stage, so they were put in the middle. In another quartet they moved the "showmen" inside, for in that position they could look the audience in the eye all of the time. The bari of the Dutchmen had a tendency to lean to starboard, so they moved him to the left end.

Another reason for changing the order lies in deafness. Quartet singing requires an acute ear. If a man is better in one ear than the other, he is usually moved to put the good ear on the quartet side. If a man uses a hearing aid, the reverse seems to be true, for he can hear better when placed in one of the middle spots.

Another popular reason for changing the order is in the improvement of blend. Both the Cardinals and the Harmony Limited like to put the heavy voices on the outside, singing toward the center. Blend seems to be improved, particularly when using a mike. Harmony Limited also reports that this improves their attacks and releases.

Finally, there were some who reported that their tenor or their bass just didn't want to stand on the end; some reported that they just like to confuse the audience.
Next to the standard order, the most popular is the Tenor-Lead shift. Some said that this order helped to keep the tenor up to pitch. The Elastic Foul' likes to use this order when the harmony parts are humming. The Four Keynotes say 'with the lead on the end and faced slightly toward the other three he can be seen and heard better by the rest of the quartet.’ Similarly, the Harmonizers say “in the crescent or open box formation, the harmony voices have a better chance to hear the lead, who sings across the tenor and bari toward the bass. The Howlitzers like this order with a non-directional mike, and the Songsters find they can hear the harmonies better.

The third most popular standing order is the Bari-Bass switch (Tenor-Lead-Bass-Bad). The O-At-Kans find that their lead tends to sharp and the bass tends to flat-so they put them shoulder to shoulder. The Siouxland Foul' tells us that their bad is the “director”, and it's easier for him to help the rest, especially when practicing, if he stands on the end. The remaining standing orders in the tabulation are about equal in popularity. The Packer City Four and Harmony Limited like the tenor-bari shift, for they find that they can “feel those old chords” and “ring them better” in that position. How does your quartet stand? Why?
Ask any chorus member about visiting a rehearsal and auditioning US! You can also visit us at our website or email the chorus at cccinfo@cherrycapitalchorus.org.

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Meet our Newest Members...

Tyler Becker, Traverse City: A lifelong musician, but new to the world of singing. Previously a tuba play, he fits right in with the bass section. Tyler is looking forward to expanding his musical knowledge and singing more close harmony!

Randy Atwood: Retired teacher and former business owner. Claim to fame- USO performer during the Vietnam War! He and his wife, Sheila, are “snowbird” to Florida for those cold, cold winter months!

Connor Drexler: Connor has been singing in his shower for many years but now enjoys sharing a harmony with the Cherry Capital men's chorus. Soon he will serve with the Peace Corps in North Macedonia and he will bring his music with him.

Ramsey Blough, Benzie: Hi everyone. I have been around singing my entire life. I was in choir for 6 years and I also love to hunt and fish. I am a plumbers apprentice at the moment.

Dallas Steelman, Williamsburg: I grew up in West Branch, Michigan and moved to Traverse City 3 years ago. I work with my brother at Steelman brothers construction and love being close to the water.

Tom Kamper: Long time resident of the Traverse City area. Married with 3 sons and 9 grand children. Enjoy camping, kayaking, birding and spending time with family.

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The value of Singing Together

How much has singing impacted your life? Everyone in Harmony is a vision to bring those benefits to exponentially more people

An interview with BHS Chief Strategy Officer Kevin Lynch

Studies overwhelmingly prove it—singers enjoy greater social, physical, and emotional health as a direct result of singing and belonging to a singing community. Many of the ills that afflict broader society are far less common among choral singers. Kevin Lynch, Chief Strategy Officer for the Barbershop Harmony Society, has assembled dozens of academic sources that confirm the power of singing together—the main activity we as Barbershoppers have been enjoying for 80 years. The research is a foundation of the Society’s larger effort to scale the benefits of singing to many more people.

Following is a brief overview of the research and its purposes. More details will appear in upcoming issues.

You’ve put a lot of time into researching the effects of singing on individuals and communities. In a nutshell, what have you found?

Kevin Lynch: We looked at over 170 scholarly articles and compiled the findings of 72 of them into a report we hope to formally publish in the future. There’s an awful lot of information there, but, taken together, the articles confirm what Barbershoppers have always said: Singers are happier, healthier, and more connected to others. It follows from the data that the Barbershop Harmony Society is in an excellent leadership position to extend these singing benefits to exponentially more people. Seeing a lot more people singing barbershop is what the Everyone in Harmony vision is about. The research will help us develop evidence-based strategies that will achieve this vision.

How does singing together create value for our broader society?

We all know that singing makes us happy, but few of us know all the reasons.

Singing with others has a profound effect on physical and emotional health. It leads to deeper friendships, emotional connections, a sense of belonging. It helps us increase our ability to sense how others feel. A choral ensemble is a place where we build trust, especially when we have powerful experiences when performing together. Singing gives meaning to our lives and relieves anxiety and depression. We gain a social support network. For many of us, singing has increased our employability and academic achievement.

So many of the problems that are prevalent in our communities are rare within barbershop communities. Singing together eases a lot of problems.

So you’re saying that research confirms what Barbershoppers have shared anecdotally for a long time?

Absolutely. Singing with others also has well-established physiological effects, from an improved immune system to higher cognitive function later in life.

And of all the arts and all forms of music, singing is the most accessible, convenient, democratic and universal. If you have a voice, you can sing. This is why singing is seen by many as a central part of human culture.
Apparently, you started this research for a more narrow reason, but it has since taken on a greater significance. How did that come about?

This work was originally driven by our work on institutional philanthropy, by which we mean the process of seeking and winning grants from significant foundations and public sources to support what we do. We want to make the case to these institutional funders that singing with others produces many of the social benefits that these donors care about. For example, there’s evidence that singing can help create healthy communities. Well, Barbershoppers are already impacting hundreds of communities right now. We hope this research will help us acquire important institutional partners and scale up the number of people singing together.

How does the research apply within the Barbershop Harmony Society?

When [BHS CEO] Marty Monson looked at the data, he saw that this is not only great for institutional philanthropy, but it’s also kind of of a blueprint for the Everyone in Harmony strategies we’re developing. This research is now affecting how we approach program design. The seven values of singing (see sidebar) that we’ve identified will be the basis for measuring our impact and our outcomes, hopefully for a long time going forward. Erin Harris (Senior Director of Impact) and her team are busy putting together methods for this evaluative work.

How is the BHS well positioned to have a greater impact on communities?

Many of the best established elements of the value of singing together are strongly correlated with what Barbershoppers do. This is especially true of the intergenerational aspects of the Barbershop Harmony Society—the effect of older and younger singers singing together.

There is evidence that sung harmony—which happens to be the heart of barbershopping—holds a special place among all musics, because it touches the heart of the singer and creates connection, joy and unity between singers.

Barbershop has the musical characteristics that could actually take things to scale. Things like our love of the overtone, the unselfish focus on blending, and the chance for instant success through tags and polecats, really distinguish us and make a difference. Beyond the music itself, we have a methodology for creating singing communities, we have assets in place that make us uniquely capable, and we have a plan of how to take it to scale. The business side of that plan is Everyone in Harmony.

---

**The Value of Singing Together**

1. When people sing together, their lives are improved at many levels.

2. When people sing together, our communities are healthier, both metaphorically and specifically.

3. When young people receive music education and sing together, it helps them learn, develop and become healthier adults.

4. When people sing together across generations, it enhances the lives of all the generations.

5. When people sing together across cultures or groups, it unifies them and reduces barriers between groups.

6. When men sing together, it helps them become better men, and when young men sing together, it helps them develop a healthy identity.

7. When people facing significant challenges sing together, it helps them with those challenges, and is likely to help society address those issues as well.
What are the social barriers to scaling up the number of people who sing?

It’s sad. In a world where harmony can make such a difference, people increasingly see singing as a product made by professionals, not as an activity for everyone. Add to this that there is less funding for arts education in schools, lack of social support for singing among young men and no widespread continuum for lifelong singing. And, until we took up the mantle with Everyone In Harmony, there was no one in the sector who was really focused on taking singing to scale.

So many people don’t sing because they think it’s an activity only for excellent singers. Unless they already sing well, they have few opportunities to sing at all. We can’t have that kind of elitism in broader society, and certainly not in the BHS if the idea is to get more people singing.

What about within the Barbershop Harmony Society—what are some the internal challenges for us to increase the scale of what we do?

The first is that this is a lot for Joe Barbershopper to absorb. The research is sort of arcane and complicated—even Barbershoppers in the know can struggle to get their heads around it. Steve Scott (staff music educator) has been invaluable every step of the way in this research, both because of his deep academic background and his experience in making complicated topics easier to grasp.

I also think that the old adage of the prophet not being known in his own town is true. Most of us probably don’t truly appreciate the impact of what we’ve always done in our singing communities. We don’t realize that we’re doing anything other than having a good time on Tuesday night. But we’re not just singing—we’re creating value for the world. We hope more and more Barbershoppers can appreciate the greater importance of what we already do.

You said these were difficult concepts to absorb. What would you suggest Barbershoppers do right now?

Be proud of what you’re doing as a Barbershopper. Because you now have a little more understanding of these values of singing, pay attention to delivering them more intentionally in your chapter and community. Don’t hesitate to brag about the value of singing in your public-facing communications—to audiences, to community partners, to potential donors, etc. And stay tuned. In future issues of The Harmonizer we’ll be expanding on these ideas even more, and hopefully publishing some more of our data.
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The Joys and Benefits of Singing

By Richard D. Mathey, Professor Emeritus, Bowling Green State University

Why do we sing? Possibly it makes us feel better or singing affords us the opportunity to escape into an artistic environment. Singing is a way many relax and, at the same time, permits a release of human emotions. A person need not possess a great voice to sing, only the desire.

While some people have outstanding voices, the vast majority have voices that are used for recreational signing. Singing in a church or synagogue choir, a community chorus, a barbershop chorus or quartet are singing recreation enjoyed by many. The term “recreational singer” does not imply that these types of singers lack talent. On the contrary, recreational singers are loaded with an abundance of talent.

Many recreational singers have the talent to pursue singing careers, but for one reason or another choose different vocations. Everyone can sing, and many people sing on a daily basis. Whether singing in the shower, a choir, or quartet, singing is an activity that is healthy and fun.

Why sing? Bob Johnson, former director of music for the Society, would say “You can’t sing and hate.” Bob would add that if he had his way, he would “step outside every morning, sound a B-flat on his pitch pipe and have the world tune to a B-flat chord to begin its day.”

What about the emotion of singing? It matters not what type of music we sing: pop, county western, sacred or the large monumental choral works of Mozart and Handel. Depending on your musical taste, it is easy to becomes emotionally and mentally attached to sound that are pleasing to our ears.

The attachment we have when singing barbershop harmony enables us to put that extra degree of feeling into our singing. There is something very special about the barbershop sound that, once inside the system, becomes a major part of our musical enjoyment—be it singing or listening.

It is sometimes difficult to keep emotions un-
der control when listening to a song with a beautiful melody and meaningful text. Try singing the same song, and the emotions become even more intense.

I simply cannot get through some barbershop arrangements without some type of quiver or hitch in my throat. Why? I guess it’s because I am relating to the text. I’m OK until I come to a certain place and I lose it every time. Many singers have similar difficulties.

There is something stirring our inner fiber that make us want to sing. Many enjoy listening to an imitating their favorite singers.

Then, there are songs we sing for fun. Patriotic songs tend to stir up a feeling for the love of country while sacred songs bring us closer to the presence of a higher authority.

No matter what the song or type of music we sing, getting involved in the music and the text are personal and each person reacts differently. What remains consistent is our love and enjoyment of singing.

Having had the opportunity to sing music from most genres, I have discovered that I am at my best when I try to mentally get into that type of music I am about to sing. As a singer of barbershop, I become committed to tuning and chord lock. For the record, I’m a better chorus singer than a quartet man.

I have always made a direct connection with opera and barbershop singing. Both mediums use the same basic male technique: a chest-voice type producted (sorry, tenors). The big difference is the control needed for barbershop singing.

On the opera stage, the singer must resonate and project over an orchestra. Singing with a quartet is a bit more difficult because you must become part of a team where control of sound is critical.

The basic reason we sing is that it makes us feel better. Singing affords us an opportunity to express
inner emotion and at the same time frees us from stress. Whether one sings for fun or for serious performance, it is always a joy to sing.

Singing touches the performer and listener alike. Best of all, singing does not require extraordinary talent, only the desire to make joyful sounds.
Celebrate the Holidays with the CCMC in November and December

Traverse City area is full of fun holiday activities and the CCMC loves to be part of the action. It’s a great time for you to get to know us. Join us in November as we start our holiday music and carol downtown, in schools, senior centers and all around the community. It’s a great, relaxed way to try out the CCMC and see what you think!

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Research findings show music can enhance key component of human intelligence

Public Affairs Office American Psychological Association

According to a news release last August, music lessons, and even simply listening to music, can enhance spatial reasoning performance. The new findings were presented at the 102nd Annual Convention of the American Psychological Association in Los Angeles and will have considerable potential to reverse the commonly held view of music education as essentially irrelevant to intellectual development. Spatial intelligence is the ability to perceive the visual world accurately, to form mental images of physical objects, and to recognize variations of objects. Test results show that the spatial reasoning performance of 19 preschool children who received eight months of music lessons far exceeded the spatial reasoning performance of a demographically comparable group of 15 preschool children who did not receive music lessons. Researchers had earlier found that listening to ten minutes of Mozart's Piano Sonata K 448 increased spatial IQ scores in college students, relative to silence or relaxation instructions. In a later experiment replicating the effect, findings showed no increase in spatial skills after subjects listened to ten minutes of either a composition by Philip Glass or a highly rhythmic dance piece, suggesting that hypnotic musical structures will not enhance spatial skills. Researchers suggest that these two complementary studies have serious educational and scientific implications. "We hope our research will help convince public school administrators of how crucial music instruction is to all children," they explained.
State Senator
Wayne Schmidt
Serving Michigan’s 37th State Senate District

Congratulations and Thanks to the Cherry Capital Men’s Chorus for more than 53 years of Keeping America Singing!

Best wishes from Wayne, Kathleen, Ryan and Danny

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10 Ways to Sing with Your Kids Every Day

Chief among the gifts you can give your children are memories of a happy home. Kids need parents who are deeply engaged with them, connecting with what’s important to them in a meaningful way. What could possibly be better than singing with your kids? And yet... how hard, in a culture of music produced professionally, absorbed passively

1. **Sing a morning song.** “Oh! What A Beautiful Morning”, “It’s A Good Day”, “On A Wonderful Day Like Today” — the list is endless. Come in to your child’s room with a happy song on your lips and start the day with a cheerful wakeup.

2. **Pick the fun classics, with accompanying picture books.** “Peter and Wolf,” of course, and “The Magic Flute,” both of which have good picture book editions, which adds a reading element to reinforce the music. Another family favorite: “The Remarkable Farkle McBride” by John Lithgow of TV and film fame, but also a fun singer for kids.

3. **Sing in the car — your kids’ songs don’t have to drive you crazy.** Thanks to cheap CD burners, you can make up your own mixes of favorites from your family compact disc library. (If these are recordings you have purchased legitimately, making your own personal-use mixes is legal under the home-use provisions of the copyright law.) Try American standards of Berlin, Gershwine, Porter, Rodgers, etc., sung in nice, clean settings by Ella Fitzgerald, Michael Feinstein, Harry Connick, Jr., Mandy Patinkin, and others.

4. **Take them to elementary and middle school concerts.** Show them other kids who like to sing. Most little ones want to do what the bigger kids can do. Plus, you can teach them how to behave in the audience, in a setting where slips and outbursts will be less disturbing to others (or at least not unexpected.)

5. **Sing patriotic and religious songs at meals, prayer time, etc.** Make a ritual of it. Kids thrive on ritual and routine, and musical affirmations of faith in God and country certainly fit that bill.

6. **Watch kids’ shows and movies, get the CD, and transfer what they already understand into active listening and participation.** Accepting the fact that they will watch TV, turn it to your advantage by encouraging active imagination through theater of the mind. Get soundtracks to play in the car, and challenge your child to describe the action associated with the music. Toy Story I & II have wonderful sound-
tracks of intelligent, melodic music.

7. **Watch “The Music Man” and other classics of musical theater.** “Ah, there’s nothing like a brass band. When I hear them peckhorns...” Share the pageantry, energy and fun of Meredith Willson’s classic, and identify the instruments as they pass in parade. It makes listening to the music in the car all the more fun.

8. **Always say thank you.** “I sure have fun making music with you, buddy. Making music makes me feel good inside.”

9. **Sing a lullaby.** End the night with happy songs. Ritual and repetition are reassuring. We do a happy dance every night (“Sunday, Monday, happy dance, Tuesday Wednesday, happy dance”) to remind ourselves to not fuss and go right to sleep. Works for Daddy, too.

10. **Barbershop with them** Well, duh... of course you’ll want them to come to barbershop events, rehearsals, etc. Show them how much fun you have singing, and encourage them to sing with other barber-brats.

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Rehearsal Address: 701 Westminster, Traverse City, MI 49686
From inside out: How music changes your brain

W Shane Scott Harmony U faculty, Tenor of Lunch Break

When I was three years old, my Mom found me and my cousin weeping uncontrollably in the living room. When she asked us why we were crying, we said, “The music is so sad!” We were listening to a somber piece of classical music, and though we did not understand anything about chords or harmony, we were moved emotionally. I bet you have a similar story (or stories) to tell about the inexplicable but profoundly real way that music has moved you. How is it that vibrating air molecules can make such a deep impact on us? Over the last 20 years, the field of neuroscience has grown exponentially due to advances in technology such as magnetic resonance imaging. We can see how the brain actually functions at a level of precision and sophistication only dreamed of a generation ago. Popular books such as Daniel Levitin’s This Is Your Brain on Music and Oliver Sacks’s Musicophilia have brought the findings of neuroscience to bear on the subject of music. In this brief article, I want to set forth some basic facts about music and the brain that have important practical ramifications for Barbershoppers.

The Musical Brain

For years, it was believed that only a certain part of the brain was dedicated to music, just as there are parts of the brain dedicated to vision, speech, and touch. The most fundamental discovery of the last 20 years has been that there is no one, single musical center of the brain. Instead, music engages the entire brain. When our ears hear the sound of music, the auditory cortex (the part of the brain dedicated to hearing) springs into action, separating the elements of speech (words) and the elements of pitch (notes and timbre), channeling them to different processing centers. The frontal lobe of the brain (the area behind the forehead) begins to analyze the structure and order of the music. At the same time, the memory bank deep inside the brain (the hippocampus) searches for anything in the music that is familiar and accesses it. The cerebellum (located at the base of the brain) updates and estimates when new beats will occur, and coordinates movement to the music. Meanwhile, the emotional centers at the core of the brain produce chemicals such as dopamine (the “reward” neurotransmitter) and oxytocin (the “bonding” neurotransmitter).

Music Changes the Brain

The brain also has the ability to reorganize itself by forming new pathways of connection among the neurons in the brain. Many studies have demonstrated that music can significantly stimulate this capability (known as neuroplasticity). For example, those who have suffered severe brain trauma to the speech centers of the brain may regain the ability to speak through musical therapy. Patients with deterioration in their motor skills may relearn basic motor functions by singing songs that explain how to walk, tie shoes, and other functions. The ability of music to change the brain benefits everyone, not just
those who suffer from debilitating injuries or diseases. As Dr. Charles Limb, associate professor of otolaryngology and head and neck surgery at Johns Hopkins University explains, music “allows you to think in a way that you used to not think, and it also trains a lot of other cognitive facilities that have nothing to do with music.” (bit.ly/ShaneBrain1).

**Music and Emotion**

In addition to these cognitive benefits, music also deeply enriches us emotionally. “Singing is like an infusion of the perfect tranquilizer, the kind that both soothes your nerves and elevates your spirits.” (bit.ly/ShaneBrain2). Music and Emotion As music taps into our memory banks, it creates a mental “home movie,” recalling events from our past that we associate with various emotions, triggering an emotional response. In the West, we often associate music in a minor key with sadness, but this association is not true in many other cultures. What does seem to be universal are musical components that emulate the sounds of sadness, such as darker timbre (color), slower tempo, and melodic contours that sound like wailing or crying. When we hear sad music, we are reminded of the sounds of sadness from our past, and this triggers an emotional response. (Just like any bad memory can ruin an otherwise good day!) The powerful connection between music, memory and emotion is the reason couples have songs that are special to them. Such songs elicit a mental slideshow of memories from a key turning point in the relationship. It also explains why those who have degenerative disease like dementia and Alzheimer’s respond to music from their youth long after other mental processes have severely diminished.

**What it means to Barbershoppers Enrich lives through singing.**

This is no empty slogan; it is an empirically proven reality! Music in general and singing in particular have wonderful benefits. But barbershop harmony, with its unique emphasis on the circle of fifths and seventh chords, is especially suited to provide the “balance between consonance and dissonance, and between harmonic tension and resolution, [that] seems to be essential—genre by genre, and individual by individual—to assure the emotional ups and downs that make music satisfying” (Norman D. Cook and Takefumi Hayashi, “The Psychoacoustics of Harmony Perception,” American Scientist, July/August 2008, p. 39).

**Support music education**

Given music’s ability to rewire the brain and enhance and foster critical and creative thinking, it is important for barbershoppers to answer CEO Marty Monson’s call to action. Far too many school districts are truncating or completely eliminating music programs, shortsightedly diminishing the demonstrable cognitive and behavioral rewards children
receive through participating in music. Support choral programs in your area with “no strings attached.”

**Keep your internal home movie of emotions active.**

It is easy to become so focused on the technical details of music that we overlook its most important impact: the emotional meaning of the music. The beauty of music is that while it inspires a story within us, it also sparks a story within the hearts of those who listen—not our story, but their own. Learn to make the story of a piece of music your story. For example, you may have never been called upon to attack an Iron Age city in ancient Palestine, but as you sing, “Joshua Fit the Battle of Jericho,” you might think of some formidable challenges you have faced in your own life! Music integrates the unique human endowments of self-awareness, conscience, and imagination, unlike any other activity. Internalize the message of the music. This is the ultimate way to enjoy music from the inside out.
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Barbershop harmony is a style of unaccompanied vocal music characterized by consonant four-part chords for every melody note in a primarily homorhythmic (the same word sounds at the same time) texture. The melody is consistently sung by the lead (second tenor). The (first) tenor harmonizes above the melody, the bass sings the lowest harmonizing notes, and the baritone completes the chord. Barbershop harmony is rooted in African-American traditions of the late 1800s in the South.

A RICH AFRICAN-AMERICAN TRADITION

Barbershop harmony finds its roots in a rich African-American tradition. Lynn Abbott, a jazz archivist at Tulane University, was an expert on early African-American popular music and gospel quartets. He discovered overwhelming evidence that barbershop quartetting was pervasive in African-American culture in the late 1800s and early 1900s, including among many men who went on to become the pioneers of jazz.

Abbott published his findings in a 1992 academic paper that forever changed the way Barbershoppers understand their roots.
From the evidence gathered by Lynn Abbot and other historians and supporting evidence, we might glean the following plausible, albeit overly simplistic, scenario of the black origins of barbershop music.

- Starting in the 1880s and 1890s, the black community harmonized recreationally the popular songs of the day as well as spirituals and folk songs, improvising harmonies according to long-standing African-American musical practice.

- From these sessions arose certain idiosyncratic musical qualities that are the hallmarks of what we now consider the barbershop style.

- The idiosyncrasies of the sound made it ripe for imitation by white minstrel performers, who used blackface, Negro dialect and musical inspirations to parody the black culture. It should be noted that black minstrel shows also included the unique musical style.

- The sound became so popular that white professional quartets, often consisting of minstrel performers, brought the sound into the burgeoning recording studio scene. Black quartets, on the other hand, were rarely recorded, and when they were, their recordings were not given the mass distribution enjoyed by white artists. These white close-harmony recordings included the old minstrel songs, but also newly written songs that did not necessarily refer to stereotypes of African-American culture.

- A hybrid form of the music arose, resulting from two main factors:

  - White men were singing it and infused it with some of their own traditions; and,

  - The limitations of the recording process at that time forced quartets to shed inherent vocal traits and affectations that
would not reproduce well on the early recording equipment, or, perhaps, would not have been acceptable to the public. As a result, certain so-called “low-brow” elements of the black version of barbershop music were lost.

- Due to the popularity of these recordings, people—especially those in the white communities—came to associate the peculiar close-harmony sound with the white quartets that recorded them, thus sealing the stereotype.

**DISCOVERING THE PAST**

Most of us hadn't realized the extent of the presence of barbershop harmony in African-American culture until 1992, when Lynn Abbott published an article called "Play that Barbershop Chord; A case for the African-American origin of barbershop harmony" in American Music. Lynn had documented so well, irrefutably, from numerous newspaper articles and books and live interviews, the extent of which our music was pervasive in the culture of African-Americans.

Until then, many of us believed that the first historical reference to barbershop harmony was the 1910 song, "Play That Barbershop Chord." The sheet music cover features a black Vaudevillian named Bert Williams. The song was also recorded by a white quartet, The American Quartet, which twice stops the song and then says in African-American dialect, “That’s it. That’s what. That’s a barbershop chord.” The chord they’ve stopped on is what we now call our barbershop 7th. This shows that in 1910, that chord was associated with a barbershop quartet and with African-American harmonizing.
Joan,
You have made my life a joy for 52 years. Your partnership enables my hobbies, and those I work with in those hobbies prosper as a result.
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Thanks for all you do to make so many of us happy.

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It’s not just in your head—the high you get during a performance is usually accompanied by a boost to your immune system. Researchers from the University of California at Irvine recently showed that a protein called Immunoglobulin A, which your immune system uses to fight disease, increased by at least 150 percent during rehearsals of choirs they were monitoring and by 240 percent during the groups’ performances. “The more passionate you feel while singing, the greater the effect,” said Education Professor Robert Beck, co-author of the study along with Thomas Cesario, Dean of UC-Irvine’s College of Medicine The researchers used volunteers from the 160-member Pacific Chorale to obtain saliva samples on cotton swabs to calculate the presence of Immunoglobulin A before and after singing. The scientists theorized that the difference in the higher levels of the disease-fighting proteins between a rehearsal and a performance night might have resulted from the singers’ thrill of the performance itself.
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- Cucumber 0/5 cal
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- Lettuce 5/10 cal
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