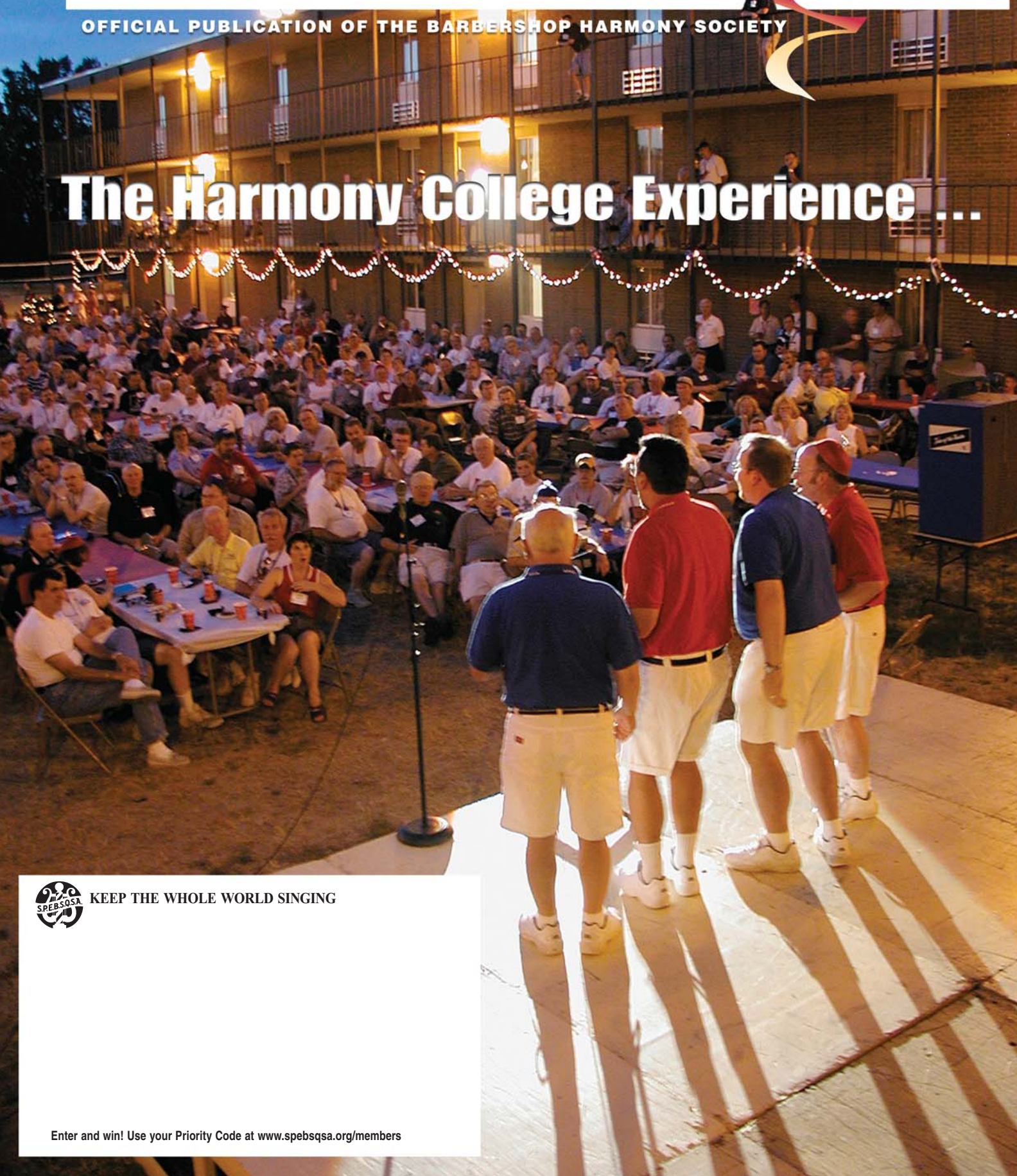


THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

The Harmony College Experience...



KEEP THE WHOLE WORLD SINGING

Enter and win! Use your Priority Code at www.spebsqsa.org/members

Only the best in barbershop recordings

Try our secure on-line ordering

visit our web site:

www.acoustix.com



Credit card orders: **toll-free:**
888 448 STIX (888-448-7849)

Credit card orders **by fax:**
972 424-5000

Credit card orders **by email:**
orders@acoustix.com

Secure on-line ordering
visit our web site:
www.acoustix.com

Be sure to include expiration date and phone number with your credit card number

Send mail orders to:
ACOUSTIX Productions
PMB 109-128
10455 North Central Expy
Dallas TX 75231-2211 USA

Make checks payable to:
ACOUSTIX Productions
Canadian and foreign orders mark for U.S. funds, please

Texas residents, please add 8.25% sales tax

Allow two weeks for delivery

Overseas postage:
Will be charged at cost and will vary according to size of order and destination

Shipping Charges
If your order totals.....add

up to \$15.00	\$3.00
\$15.01 to \$25.00	\$3.50
\$25.01 to \$50.00	\$4.50
\$50.01 to \$75.00	\$5.25
over \$75.00	\$6.00

ACOUSTIX

1990 INTERNATIONAL CHAMPIONS

- ☐ O Worship the King **new**
Available as a CD only
- ☐ Jazz, Jazz, Jazz
Available as a CD only
- ☐ Cool Yule
- ☐ Stars and Stripes
- ☐ New Science of Sound

Todd's Tips



Vocal Production
Interpretation
Show Production
Vowel Exercises
Sounds & Diction
Imagining
Breath Support
Mic Technique
and much more

- ☐ 32-page "how-to" booklet / \$15

Vocal Majority

NINE-TIME INTL. CHORUS CHAMPS

- ☐ Freedom's Song **new**
Available as a CD only
- ☐ Twelve Days of Christmas
- ☐ White Christmas
- ☐ Vocal Majority with Strings
- ☐ How Sweet the Sound
- ☐ The Music Never Ends
- ☐ Alleluia!
- ☐ The Secret of Christmas
- ☐ I'll Be Seeing You
- ☐ Best of the Early Years

Dealers Choice

1973 INTERNATIONAL CHAMPIONS

- ☐ **Anthology:** Includes...
Songs Like Daddy Used to Play, Choice II, The Last Session, Like the First Time

☐ Afterglow Available as a CD only

Top Society quartets performing their non-contestable repertoire including: ACOUSTIX, Michigan Jake, Platinum, The Gas House Gang, Bluegrass Student Union, Nightlife, Keepsake, Joker's Wild, Metropolis, Excalibur, Saturday Evening Post, Uptown Sound, BSQ, Special Feature, The Bay Rum Runners

☐ Barbershop's Best Available as a CD only

Featuring ACOUSTIX, Boston Common, Bluegrass Student Union, Main Event, Revival, Keepsake, Panache, Fred, Chordiac Arrest, Rumors, Platinum, Joker's Wild, Weekend Edition, The Gas House Gang, Marquis, Ambiance

Cassettes of ACOUSTIX and Suntones titles will be discontinued when present stock is depleted. Order remaining tapes while you still can.

Prices

All single CDs: \$15
All single cassettes: \$10

Volume Discount

Any 3 ACOUSTIX tapes \$25
Any 3 ACOUSTIX CDs \$40
Buy 4 tapes \$40 get one **free**
Buy 4 CDs \$60 get one **free**

Dealer's Choice "Anthology"

Set of 4 CDs \$50
Set of 4 cassettes \$35

Suntone's Closeout
Only Volumes I, III, IV,
Cassettes \$5 each

CDs: Call Harmony
Marketplace 800-876-7464

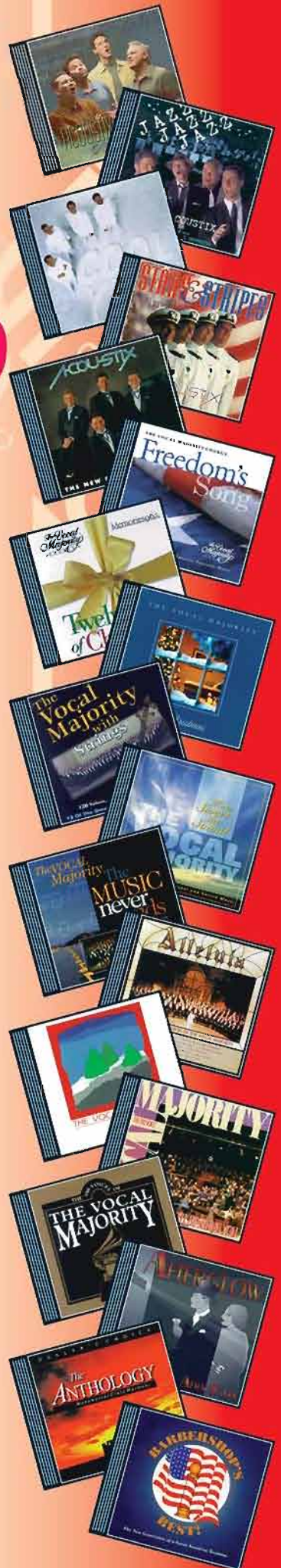
No Volume Discounts on Vocal Majority recordings

Voices VIDEO

☐ 84-minute
Documentary
\$20 VHS
\$30 PAL

Special

Show Chairmen: Call 888-449-7849 or email bookings@acoustix.com for audio demo CD or MP3



THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

January/
February
2003
VOLUME
LXIII
NUMBER
1

ARE YOU OVERSINGING? Go to page 16 to learn whether you've succumbed to five common misconceptions.



Features

13 Is a younger voice an advantage?

A statistical look at last year's Seniors Quartet Contest attempts to shed light on the question

Joyce Markle and Linda Gross

16 Too much oversinging

Is your quartet or chorus overdoing it? See if you've been operating under any of these misconceptions

Chris Hebert

21 Your 2002 district champs

See which quartets won throughout the Society

24 The Harmony College / Directors College experience

Still haven't been to Harmony College? In addition to losing out on tons of barbershop learning, here are eight intangibles you are still missing

Departments

2

LET'S HARMONIZE

What kind of answers are you giving your own people?

4

THE PRESIDENT'S PAGE

Some recent accomplishments

6

LETTERS

Reaction to November/December issue

8

TEMPO

Barbershop as a ballet?
An album cover you almost recognize



10

HARMONY HOW-TO

Six things your director wishes you knew

27

CHARITABLE ACTIVITIES

Christmas at Harmony Hall

28

STAY TUNED

It's hip to be square
Barbershoppers return to China

32

THE TAG

The "For Life Is Interwoven" non-tag

On the Cover:
The 2002
Beanie Bash
Photo by Brian Lynch

Society for the Preservation and Encouragement



of Barber Shop Quartet Singing in America

The Barbershop Harmony Society: An International Organization



What kind of answers are you giving within your chapter?

I jumped in my car Tuesday morning, turned the key and heard the sickening sound of whrrr, click, clunk. Drat! A dead battery. After a quick jump start, I drove to the office and while the car was running, phoned the local dealer. I explained that I had a dead battery and a need for an emergency service appointment. The answer was "Sorry. We have nothing until Thursday." Well, not wanting to leave my car running for 48 hours, I phoned the dealer in Racine where I bought the car. After explaining the situation, the answer was "Of course. Come right in. We'll handle it immediately."

While waiting for the new battery to be installed, I thought about the difference between "of course"—the perfect answer—and "sorry," the perfectly unacceptable answer. I wondered what you hear when you call "Kenosha" for service. I wondered what we hear when we call on our Society's Board, our districts, or even our chapters for help. I wondered what our fans hear when they make a request of our choruses or our quartets.

Your staff here at Harmony Hall specializes in "of course," as do most Barbershoppers from whom we ever request anything. As we begin the new year, I'd join you in saying thanks to:

- Our chapters who say "Yes, of course" when asked to provide a fun-filled and balanced chapter meeting.
- Our quartets who answer "Certainly" when asked to sing some good, old-fashioned barbershop songs.
- Our district leaders who say "Can do" when asked to provide special service or education to their chapters.
- Each of us who has learned the magical, musical sound of the perfect answer, "Of course."



What do we hear when we call on our Board, our districts, or even our chapters?

Feeling Web-ish?

We sure hope so. Our spectacular new Web site is quickly becoming the solution for doing the musical, administrative, educational and fun business of our Society. If you haven't been there lately, do give it a test drive at www.spebsqsa.org.

Here is a quick and easy sample of what's there for you. On the Society's home page, click on "Newsletters Home." Up pop four highly informative newsletters: *RE:Members* is all about membership development and retention (our lifeblood); *On the QT* is about singing better and having more fun being in a quartet; *Directly Involved* helps music directors help their choruses get the most from the barbershop hobby; *Update* is monthly information and news from Society headquarters.

Encouraging is that we now have more than 20,000 members who have gotten themselves "e" enabled, and that number is growing rapidly. We previously said that in the not-too-distant future our Web site is where we will want to go to get the very best of our great harmonizing way of life. For most of us, it looks as if we have arrived.

THE HARMONIZER

WWW.SPEBSQSA.ORG/HARMONIZER

Got Yellow?

This is the time of year when the "Yellow Pages" are being put together by the phone book people. Wouldn't it be great to open any phone book in North America and find a local listing for "Barbershop Quartets" or the Barbershop Harmony Society? Need help? Go to our fabulous new Web site under Run Your Chapter > Get Famous > Listing Your Chapter in the Telephone Book. Pretty good PR, yes?

We get letters

We had a number of members and a couple of wives respond to me about our last issue of *The Harmonizer*. Thanks for the compliments. It was still another great issue. There were a few letters about the Barbershopper who was throwing in the towel after 30 years. One reader said, "My chapter meeting is not well-organized either, and we do spend way too much time on just a few songs ... but the friendships and our wonderful harmony always keeps me coming back for more."

A couple of fellows supported Scott Monroe's letter to the editor about "shrieking tags," while a couple others said "peeling paint" is what we do best. One thoughtful reader said, "This great issue gets to the very heart of some of our Society's biggest opportunities." He added, "As I gazed at the cover of this *Harmonizer*, I wondered if the Society really expects our members to act like a bunch of juvenile jumping beans." (I looked at the cover again and wished I could still act like a juvenile jumping bean.)

A lot of reader response says to me it's working, and our *Harmonizer* is becoming more of a forum for our readers. That's a very good thing.

Let's harmonize,



January/February 2003



Volume LXIII Number 1

SPEBSQSA, Inc., The Barbershop Harmony Society, an International Organization: Vision Statement

The Society is to be an ever-growing fraternity of barbershop-style singers, leading the cause of encouraging vocal music in our schools and communities.



The official charity of SPEBSQSA, coordinating the Society's charitable mission to "preserve our musical legacy through support of vocal music education in our schools and communities." Call 800-876-7464 x8447 for donation, gift-planning, grant or sponsorship information.

HEADQUARTERS OFFICE STAFF

EXECUTIVE DIRECTOR
DARRYL FLINN (8543)

DIRECTOR OF MUSIC EDUCATION & SERVICES
DR. GREG LYNE (8549)

DIRECTOR OF FINANCE & ADMINISTRATION
FRANK SANTARELLI, CPA, CAE (8450)

MANAGING DIRECTOR, MEMBERSHIP DEVELOPMENT & SERVICES
EV NAU (8478)

MANAGING DIRECTOR, COMMUNICATION & PUBLICATIONS
BRIAN LYNCH (8554)

MANAGING DIRECTOR, PUBLIC RELATIONS
REED SAMPSON (8592)

MANAGING DIRECTOR, CONVENTIONS & EVENTS / STAFF COUNSEL
JOHN SCHNEIDER (8444)

OLD SONGS LIBRARIAN / ARCHIVIST / LICENSING
TOM BARR (8545)

MEMBERSHIP SPECIALIST
DICK BEK (8459)

MUSIC SPECIALIST / QUARTET DEVELOPMENT
JIM DEBUSMAN (8566)

C&J / QUARTET REGISTRY / HC-DC
LANI DIETER (8551)

MEDIA PRODUCTION & SERVICES TECHNICIAN
RUSS FORIS (8586)

DEVELOPMENT DIRECTOR
LARRY GILHOUSEN (8448)

MANAGER OF INFORMATION SYSTEMS
SCOTT HOGE (8485)

MUSIC PUBLICATIONS EDITOR
JOE LILES (8553)

PUBLICATIONS EDITOR
LORIN MAY (8567)

MUSIC SPECIALIST / CHORUS DIRECTOR DEVELOPMENT
BILL RASHLEIGH (8560)

MUSIC SPECIALIST / YOUTH OUTREACH
RICK SPENCER (8541)

MERCHANDISE OPERATIONS MANAGER
NANCY THORN (8487)

ASSISTANT TO THE EXECUTIVE DIRECTOR
DEE VESEVICK (8542)

HARMONIZER STAFF

LORIN MAY (EDITOR), JULIE SIEPLER (ASSISTANT EDITOR)
REED SAMPSON, BRIAN LYNCH (CONTRIBUTING EDITORS),
harmonizer@spebsqsa.org

SOCIETY HEADQUARTERS

SPEBSQSA

6315 Harmony Lane • Kenosha, WI 53143-5199
262-653-8440 • 800-876-SING (7464)
Fax 262-654-4048 (Music, Marketing, Executive)
Fax 262-654-5552 (Membership, Harmony Marketplace,
Conventions, Accounting, Harmony Foundation)
Email (name)@spebsqsa.org
(Example: Jack Singer = jsinger@spebsqsa.org)
Hours: 8 a.m. - 5 p.m. (Central Time) Monday - Friday

SPEBSQSA BOARD OF DIRECTORS

SOCIETY PRESIDENT
ROGER LEWIS
20125 12 Mile Rd. • Battle Creek, MI 49014

SOCIETY EXECUTIVE VICE PRESIDENT
ROBERT HOPKINS
163 Arrowhead Way • Clinton, NY 13323

SOCIETY TREASURER
ROBERT M. GUIGUEY
5 HOWLETT ST. • TOPSFIELD, MA 01983-1409

SOCIETY IMMEDIATE PAST PRESIDENT
CHUCK WATSON
784 McCall Court • Columbus, OH 43235

SOCIETY EXECUTIVE DIRECTOR / BOARD SECRETARY
DARRYL FLINN

PAUL V. ARNONE
22 HANCOCK RD. • MALDEN, MA 02148-6211

RALEIGH BLOCH
2033 Wild Cherry Lane • Kalamazoo, MI 49009

ROBERT E. COANT
379 Howard Road • Fulton, NY 13069-4213

DENNIS COOK
6019 N. Belmont Way • Parker, CO 80134

JOHN DEVINE
18118 Mountfield Drive • Houston, TX 77084

LUDWIG I. EINESS, JR.
1403 N.W. Woodcreek Circle • Blue Springs, MO 64015

GARY GARITSON
645 N. Hickory Hills Dr. • Columbus, IN 47201

THOMAS J. HINE
4212 BRETDAL RUN NW • KENNESAW, GA 30152

ROBERT HOUSE
8738 Lake Ashmere Dr. • San Diego, CA 92119

DRAYTON JUSTUS
500 BETHANY WOODS DRIVE • TEMPLE, GA 30179

TODD D. WILSON
809 Westbrook • Plano, TX 75075

AFFILIATE ORGANIZATIONS

AUSTRALIAN ASSOC. OF MEN BARBERSHOP SINGERS (AAMBS)

Mike Donnelly
12 Jutland Rise • Ocean Reef, WA 6027 • Australia

BARBERSHOP IN GERMANY (BinGI)

Manfred Adams
Kleppingsstr 20 • 44135 Dortmund • Germany

BRITISH ASSOCIATION OF BARBERSHOP SINGERS (BABS)

Ron Willis, Chairman
'Long Orchard' Russell Lane • Danbury • Essex • CM3 4NZ • UK

DUTCH ASSOCIATION OF BARBERSHOP SINGERS (DABS)

Johan Kruijt, President
Columbia #13 • IJsselstein 3402 HD, The Netherlands

IRISH ASSOCIATION OF BARBERSHOP SINGERS (IABS)

Chick Curry, President
42 Glenmaroon Road • Palmerstown • Dublin 20 • Ireland

NEW ZEALAND ASSOC. OF BARBERSHOP SINGERS (NZABS)

David Birdling, President
1 Orissa Crescent • Broadmeadows • Wellington 604 • New Zealand

SOCIETY OF NORDIC BARBERSHOP SINGERS (SNOBS)

Jan Alexandersson
Box 1085 • 144 21 Ronninge • Sweden

SOUTHERN PART OF AFRICA TONSÖRIAL SINGERS (SPATS)

Tony Abbott, President
16 Cannon Island Way • Marina da Gama • 7945 Cape Town • Republic of South Africa

The Harmonizer (USPS No. 577700) (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (SPEBSQSA). It is published in the months of January, March, May, July, September and November at 7930 Sheridan Road, Kenosha, Wisconsin 53143.

Periodicals postage paid at Kenosha, Wisconsin, and at additional mailing offices. Editorial and advertising offices are at the Society headquarters. Advertising rates available upon request. Publisher assumes no responsibility for return of

unsolicited manuscripts or artwork.

Postmaster: send address changes to editorial offices of *The Harmonizer*, 7930 Sheridan Road, Kenosha, Wisconsin 53143 at least thirty days before the next publication date. A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$21 yearly or \$3.50 per issue; foreign subscriptions are \$31 yearly or \$5 per issue (U.S. funds only). ©2003 by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.



A backward glance at some Society administrative accomplishments

A look back at the year we've just completed seems fitting—it's been a year of hard work by the Society Board and committees. Their actions will have a positive impact on 2003 and in future years. Here are a few of the initiatives that have been put in place:

Multicultural Task Force. Under the leadership of John Krizek, Far Western District president, this task force is charged with helping us connect with more diverse audiences and potential members. The task force has already begun to identify music we currently sing that may be culturally offensive, identify songs that would attract a diverse membership, plan to produce kids' songs for diverse audiences, and seek opportunities to appear at conventions and meetings attended by diverse ethnic groups.

Harmony Hall Study Task Force. Ed Waesche headed a group that studied our current headquarters properties, our space and equipment needs, and presented a highly comprehensive report to the board. The result, as you already know, was the decision by the Board to put Harmony Hall on the market. Early real estate activity is promising.

Contingency Fund Task Force. Bob Guigey, our incoming Society treasurer, headed this task force that studied the need for reserve funds for the Society. The result is that some funds may be freed up for use in furthering our vision—encouraging vocal music in our schools and communities.

Governance and Management Task Force. In 1997, we changed to the current structure. It is time to review that structure. A task force, headed by Al Bonney, Pioneer District president, is busy gathering information, and will make recommendations to the Board in 2003.

Chapter Support & Leadership Team/Leadership Task Force. The Leadership Task Force was disbanded at the November board meeting, and the CSLT Committee was increased in size to support expanded responsibilities. Dick Powell chairs this expanded effort. Chapter coaches are now chapter counselors, with new responsibilities, thanks to an exhaustive survey by an advisory team headed by Rob Hopkins, Society executive vice-president. A full roll-out of the new programs will take place at COTS.

Scouting for Harmony. A great initiative for developing musical programs with Boy Scouts has been developed through the joint efforts of the Young Men in Harmony (YMIH) and External Affairs committees. Find it on our website at > Sing & Perform > Youth.

Youth Policy. The YMIH and the Laws and Regulations committees have collaborated to establish a Youth Policy that will ensure consistent handling of our younger members and guests. It is important that each chapter follow the policy to avoid future problems as we strive to "teach the children to sing."

Associate Memberships. A plan to offer an associate membership, much like a fan club membership, to the widows of Society members, former members, families/friends of barbershop harmony, and eventually, student clubs, was approved in November. The plan will be phased in over a number of years and will create a large group of barbershop harmony followers.

Society Hall of Fame. We created a Hall of Fame Task Force at our November meeting. Chuck Hunter has agreed to chair this effort and present the board with criteria for establishing a Society Hall of Fame in July. We have many great men in our history—we should honor them.

Marketing Task Force. Too often, we hear the phrase "We're the best kept secret ..." The charge and the challenge of the MTF, led by Sam Vigil, is to propose a marketing plan for the Society to the Board. We're excited about the potential.

Grants subcommittee. Grants are a big part of our barbershop future. Jack Greenfield heads up



They have dealt with tough issues and challenged us to accomplish our Society's vision.

this important effort. District grant writer training got off to a great start at Harmony College, followed by grant writing seminars within many districts for chapter grant writers. We are already seeing wonderful success, yet have only touched the tip of the iceberg.

Directors College Scholarships.

With the support of Harmony Foundation, we awarded 50 Directors College Scholarships to front-line directors attending their first Directors College. This is, without a doubt, the *best* educational tool we can offer to our chapters. The person who directs the chorus is the single most important factor in the health and growth of a chapter. Stay tuned: In 2003, we are offering 75 scholarships. Please talk to your director, if he/she qualifies.

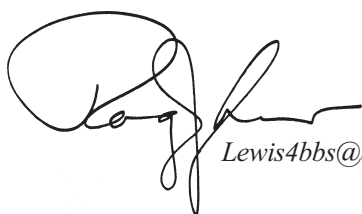
No doubt I've missed a few, too. All of these programs and tasks reinforce that our Society is volunteer based—can you imagine the size of staff we would need to accomplish many of our goals and dreams? Our great headquarters staff already has their plate full to overflowing, so the key to growth rests in the hands of volunteers like you and me.

I'm extremely proud of our Society Board, staff, and committees—they've handled the current issues and taken the lead in making changes when necessary; they've dealt with tough issues; and they've looked to the future, challenging us to accomplish our Society's vision. A big "thank you" to each and every one.

On a personal note, Sue and I have attended a total of 10 conventions this year, and I've also judged in two more districts, plus attended a "few" meetings. We've met a lot of old friends and made a lot of new friends. I've been very impressed with the quality of men and the enthusiasm of each district board—and the leadership that our chapters are developing.

I had planned to add a second part of this message, titled "A Look Forward," as we have some really exciting programs coming in 2003. I've run out of time and space—stay tuned.

Singing is life ... the rest is just details.



Lewis4bbs@aol.com

NEW FROM OXFORD

American Musicspheres CD INCLUDED

Four Parts, No Waiting

A SOCIAL HISTORY OF AMERICAN
BARBERSHOP HARMONY



GAGE AVERILL

The text is accompanied by an Audio CD
240 pp. \$35.00

Prices are subject to change and apply in the US. To order, visit
our web site at www.oup-usa.org, or call 1-800-451-7556.

Four Parts, No Waiting investigates the role that vernacular, barbershop-style close harmony has played in American musical history, in American life, and in the American imagination.

Starting with a discussion of the first craze for Austrian four-part close harmony in the 1830s, Averill traces the popularity of this musical form in minstrel shows, black recreational singing, vaudeville, early recordings, and in the barbershop revival of the 1930s. In his exploration of barbershop, Averill uncovers a rich musical tradition—a hybrid of black and white cultural forms, practiced by amateurs, and part of a mythologized vision of small-town American life. Barbershop harmony played a central—and overlooked—role in the panorama of American music. This engagingly-written, often funny book critiques the nostalgic myths that have surrounded the barbershop revival, but also celebrates the civic-minded, participatory spirit of barbershop harmony.

OXFORD
UNIVERSITY PRESS



Quick Start Vocal Productions

We're Moving!!!

As of March 1, 2003, QSVP will be located in a new studio.
Please change your address books to:

617 South Haven Drive
Waterloo, Ontario
N2K 4M2
Telephone: 519-746-7909

You can still find us on the web at www.qsvp.com or e-mail
info@qsvp.com

Same great learning recordings, brand new studio!!!
Get Your Music Off The Page and On The Stage.

Comments on last issue; membership debate

Care for the aging voice

A follow-up to "Care for your aging voice." I'm an 86-year-old singer. About 20 years ago, while I was singing lead with a rather loud quartet, I started developing voice problems. I consulted a laryngologist, who discovered an ulcer and performed a successful operation. When the problems returned a few months later, he sent me to a speech pathologist, who recommended that I raise the pitch of my speaking voice. This solved my problems for many years until more problems caused by over-singing sent me back to another speech therapist. He told me the current thinking is not to raise pitch, but to develop the resonance of the voice and take the "muscle" out of speaking and singing.

CLARE MCCREARY
Seminole, Fla.

Masters questions

Wow! What an issue to close out the year! Thank you for the excellent job you did with and for the **Masters of Harmony**.

You did us proud. I read every word of every page and enjoyed it very much. I do have one question. My copy came with the last page number 36, which has the apology to Joe Palmquist, and also the tag. However, the next thing is the inside back cover which is numbered 39. Am I missing 37 and 38? Thanks again for a great publication. You really put new life into *The Harmonizer*. It sizzles!

IRV LEVINE
Masters of Harmony

Ed: Thanks and apologies. The page numbering was a layout glitch.

The recent magazine included a seven-page spread on **The Master's of Harmony**. There is usually a lot of coverage of champions and contenders. Most of our members will never be close to those categories. How about next time having six pages on the champions and one page on a chapter that has pulled itself back from the brink?

The Harmonizer has followed the trend that graphics rule. Because something can be done with computers it is assumed that it should be done. I feel that appearance is important, but readability and content are of greatest import.

TOM EVANS
Grandora, Sask.



First Japanese bbshop wedding

Thank you for the article on the Tokyo Barbers. One additional bit of information: A young Tokyo Barber in the front row, third from the left end, and a young Sweet Adeline Tokyo Chorus lady at the right end of the photo will be married next spring. I am very sure that this will be the very first Barbershop-Sweet Adeline couple in Japan. Their wedding party should be filled with seventh Harmony.



KAZUO MATSUMURA
The Tokyo Barbers

How we enjoy the hobby

The November/December issue had three items that describe, clearly, the problems of our Society. (1)

Darryl Flinn's column quotes a member who is unhappy that his chorus sings two songs for two or three hours, with no quartetting activity. (2) Burt Szabo's letter in which he describes the lost art of woodshedding and informal singing at conventions. (3) Scott Monroe's letter in which he mentioned that seemingly every song at Portland was concluded with a "shrieking" tag.

To retain and increase our membership, we must return to quartetting, tag singing and woodshedding at chapter meetings and allow chorus contests to become our second priority, period. I would strongly suggest that we incorporate the 10 requests Flinn listed in his article into the Barbershopper's oath and in all chapters' by-laws. Maybe then, we can get back to enjoying our hobby.

BOB BIALLAS
Bella Vista, Ark.

There's a time and a place for everything. If informal woodshedding is your thing, I applaud your talent for it. You love tender ballads? Me, too! Powerful, ripper tags get your juices going and make your hair stand on end! Oh yeah! What grows wearying are the repeated

assertions that barbershop singing is only one's own narrow definition. (Think "crescendo" not "shriek.")

Yes, traditional barbershop singing with four average Joes is worthy of preservation. But competition is not the place for street corner barbershop! To attract young gentlemen, we had better maintain a big tent, open minded, something-here-for-everyone philosophy. Our continued musical stretching has resulted in an increase in the quality of singing and performance throughout our chapters. That has to be good for our cause of encouraging vocal music in our schools and communities.

BILL BARNS
La Grande, Oregon

I've never met Burt Szabo, but since I've read his last couple letters to the editor, I've added him to my personal list of heroes. I'm in full agreement with everything he has said so far.

JAKE MANDATOR
Canton, Ohio Chapter

Our society is absolutely loaded with experts who all have the answer to our membership issues, if only we'll listen to them. The guy who says we need to spend three hours a night on the risers is right. So is the guy whose idea of a fun evening is woodshedding all night.

We all have different needs, wants, and desires, and what really makes it difficult is that these needs change as we change. No one has the same goals at age 20 that they do at age 40, much less at age 60. Instead of wasting our energy bickering about who's right, maybe we should all just concede the point and start working toward providing a place for all of us.

There's no reason that we can't all co-exist under the same beautiful barbershop umbrella, some choruses working as hard as they can on contest material, others promoting woodshedding, and everything in between. Maybe the only way to see who is really right is to see who is left standing, and there may be a surprise or two even there. ■

JIM SHUBERT
Lemont, Ill.

Gateway

FACTORY DIRECT

SHOES

PREMIUM BARBERSHOP FOOTWEAR

Many other styles available. CALL TODAY !!



\$19.⁹⁹

per pair



All shoes In-Stock



FREE SHIPPING
on orders of 12 pair or more

910 Kehrs Mill Rd., #112, Ballwin, Missouri 63011
800-539-6063 fax 636-527-3797 info@gatewayshoes.com

STRIKE IT RICH! SPEBSQSA Members You're Invited to Attend Sweet Adelines International's IES 2003 at Furman University!

Join Sweet Adelines International on July 16-20, 2003,
when participants STRIKE IT RICH at the 5th annual
International Education Symposium.

Get a winning hand at IES 2003 and experience the
rewarding education, Harmony Classic
competitions and friendship and camaraderie.

Don't miss the wealth of educational opportunities,
including an all section leaders workshop, Music
Educators Track and hundreds of electives for the
barbershop enthusiast!

The riches await you at IES 2003 ... hope to see you there!

Call 800/992-7464 or visit our Web site at
www.sweetadelineintl.org.

Ever danced to the Bills? These pros do

A great barbershop performance makes a lot of people want to stand up and cheer—but when was the last time you saw someone dance to Barbershop? If you're in the New York City area this March, you'll have a chance to see it. **The Buffalo Bills**, our 1950 international champion and likely the most famous barbershop quartet of all time, was the inspiration for Paul Taylor, namesake of the prestigious Paul Taylor Dance Company. He came across the AIC Masterworks recording of our own legends and was inspired to use nine songs to choreograph a modern dance entitled "Dream Girls."



Reviewing the October 19 premiere, a *Dallas Morning News* reporter called the production "sharp and danced with a wicked zest." The musical lyrics lay the foundation for a fun story line, which has nothing at all to do with either "The Music Man" or barber-

shop quartetting. Instead, the comedic storyline unfolds somewhat like watching a Charlie Chaplin movie—in this case regarding four guys who have their hands full after trying to impress some women.

There will now be five New York City performances of "Dream Girls" in March of 2003. Tickets at a 25 percent discount are available to Barbershoppers for performances on March 8

at 2 p.m., March 9 at 7:30 p.m., and March 15 at 8 p.m. Barbershoppers must mention code BQS to get the discount. Call CityTix at 212-581-1212 and ask about the Paul Taylor performance.

To order AIC Masterworks Recordings, go to www.aicgold.com, or call 800-876-SING x8410.



New on the Web

New Harmony Travel Web site online.

Go to www.harmony-travel.com for a comprehensive listing of tours and tour personalities being offered by SPEBSQSA Travel Partners throughout 2003. Tours booked through Harmony Travel support SPEBSQSA. Harmony Travel Partners include TravelEx International, Global Music Exchange, and The Larivee Company Tours.



Old Songs Library sheet music available online. Public domain sheet music is now available to members in the "Society Info & Services" menu in the Members Only section of www.spebsqsa.org. The music is free for viewing, or printing, with additional titles coming every week. Direct questions to Tom Barr at 800-876-7464 x8545 or tbarr@spebsqsa.org

Show registration site upgraded. In order to ensure more accurate show listings, we have upgraded the "Register A Show" function in Members Only. The Registration Wizard now accommodates multiple dates and times for the same show. If you have shows already registered, please visit the Members Only section and update your show to include times and comments. The show registration function is open to any chapter officer. Direct questions to tkunath@spebsqsa.org.

Harmony College scholarships

This year, the Society Board of Directors and Harmony Foundation are funding 75 full-tuition scholarships for Directors College, to be held in St. Joseph, Mo., July 27–Aug. 3. Each district is guaranteed at least two scholarship winners in the random draw. To apply, you must be a front-line director of a SPEBSQSA chorus and must never have before attended Directors College. There are no forms to fill out. Mail or e-mail your name and address, the chapter you direct, your district and your e-mail address to Jerry Knickerbocker, 515 West Elm St., Titusville, PA 16354-1424, jerrykn@csonline.net. Deadline is April 5, which is a change from the date given in *Directly Involved*.

Lou Perry Harmony College Scholarship competition opens.

At least one winner will receive prepaid tuition to Harmony College 2003. Each participant will receive a detailed review of his arrangement by Dennis Driscoll (chair), Mel Knight, or Burt Szabo. By March 14, 2003, send three copies each of one arrangement, the published sheet music if it is an arrangement, and a brief letter discussing your arranging experience. Arrangements with a Coda product, such as Finale, should be sent by e-mail. Otherwise, send to: Dennis M. Driscoll, 213 Redmond Drive, College Station, TX 77840; 409-693-0036, driscoll@tca.net

For more details, go to www.spebsqsa.org > Happenings > Schools > Lou Perry Scholarships



Society briefs

Chapters must incorporate—it's the law. The Society requires that all chapters be incorporated as not-for-profit corporations. Incorporation generally protects chapter members from legal claims made against the chapter. In some states and provinces, this must be done yearly, and many chapters are behind. Please check with your local government to be sure you've maintained your corporate status. Unincorporated chapters may not compete, have a vote within their district, register quartets as part of their chapter, or be covered under Society insurance. Please direct all questions to Ev Nau, 800-876-7464 x8478 or enau@spebsqsa.org.

Music Premiere moves to six per year. Beginning in 2003, the Society will publish six songs each year instead of 12. Therefore, the annual Music Premiere subscription will contain six songs (one package) and will be mailed to subscribers in June. Annual subscription rate will be \$9.95 (US) for U.S. & Canadian subscribers and \$13.95 (US) for overseas orders. Those who have already paid the yearly subscription for 12 songs will receive them over the course of two years. The package will still contain a demo, now in CD format, of all the songs.

Arrangement preview price changes announced. Preview of up to five legal/unpublished arrangements for 60 days is now \$10. Preview of six to 10 charts for 60 days is now \$20. Orders are increasing—did you know we have aficionados of the style in Reykjavik, Iceland? To order, call 800-876-7464 x8472 or e-mail nforis@spebsqsa.org.

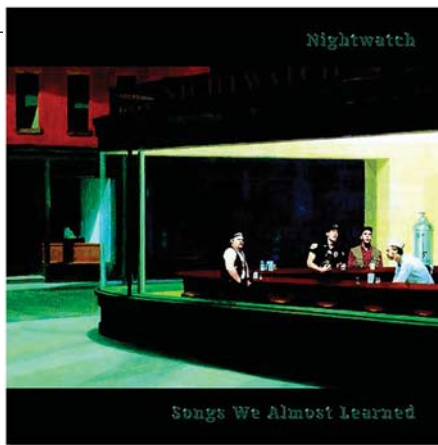
A new CBQC rule. A new rule requires that there be at least two college students in every MBNA America CBQC quartet. However, high school quartets wishing to compete in the Spring 2003 contest cycle may still do so under certain conditions. Direct inquiries to Jim DeBusman at 800-876-7464 x8566 or jdebusman@spebsqsa.org.

On the air ...



The entire Dallas/Fort Worth metro area got a chance to see **The Vocal Majority's** Christmas concert on Christmas Eve. The chorus's Dec. 21 performance was taped by the local CBS affiliate,

which aired an entire hour of the concert featuring the chorus and **Acoustix**. The show was also broadcast that evening on the radio. That's the kind of coverage you can get when you've got an ongoing relationship with the local media. The VM has a formal media partnership with CBS Channel 11 and radio stations KRLD 1080 and ABC Memories 96.7.



This gets the award for one of the most clever barbershop CD covers we've seen in a while. The 2000 Buckeye Invitational Comedy Champion Nightwatch inserted the quartet into a famous painting for the cover of "Songs We Almost

Learned," originally painted by an artist whose name you can almost remember. In any case, it captures the famed self-deprecating sense of humor of the Milwaukee-area group that bills itself as the "Not ready for even a 3 a.m. infomercial players." As busy as the quartet is, we doubt that, but we thought this was a pretty professional-looking cover, anyway. Get more information on the group at www.nightwatchqt.com. (The original painting was "Night-hawks" by Edward Hopper.)

Montreal 2003

30 days before the convention, all unreserved hotel rooms held for convention attendees are released back to the hotels. This means that anyone without a reservation risks not being able to get into one of the hotels or not getting the negotiated convention rate. Housing request forms for Montreal will first appear in the March/April issue of *The Harmonizer*.

Bingo!

A lot of new products come into Stanton's Sheet Music in Columbus, Ohio, where Barbershopper Michael Byrley is employed. One of the items this year is entitled "Music Styles Bingo," published by the Hal Leonard Corporation. Part of a popular series of bingo games, this collection of hands-on activities is designed to help students in grades 4-8 identify, describe and compare 24 different styles of music.

The great news, Byrley says, is barbershop is included in the game, with excerpts of "Coney Island Baby" and "In the Good Old Summertime," both sung by the **Bluegrass Student Union**, and "Bright Was the Night," sung by the **Gas House Gang**. The educator's guide also includes a positive description of barbershop music. For information, visit www.halleonard.com and enter Music Styles Bingo in the search box. ■



<div> <div>SPERSQSA #2003</div> <div>MONTREAL</div> <div>Barbershop: La joie de vivre</div> </div>	
CONVENTIONS INTERNATIONAL	
2003	MONTREAL June 29–July 6
2004	LOUISVILLE June 27–July 4
2005	SALT LAKE CITY July 3–10
2006	INDIANAPOLIS July 2–9
2007	DENVER July 1–8
MIDWINTER	
2003	ALBUQUERQUE, N.M. January 19–26
2004	BILOXI, MISS. Jan. 25–Feb. 1
HARMONY COLLEGE / DIRECTORS COLLEGE	
2003	Missouri Western State College St. JOSEPH, MO. July 27–August 3



HARMONY HOW-TO

Bill Rashleigh
Music specialist, chorus director development



Six things every director wishes you already knew about rehearsing

Directors often become frustrated by the famous “I taught that last week” syndrome that seems to plague every chorus. If all chorus members will internalize the following lessons, they can reduce the “syndrome’s” symptoms—if not cure the disease—and help make a better chorus in the process. Here are some things to think about:

1. For the chorus to improve, each man must leave his own behavioral comfort zone. If each singer would improve one aspect, skill, or attitude each and every time he sings, the overall music will get better very quickly. Take ownership of *something*. Maybe it is a breathing issue, maybe a balance challenge, maybe it is adding more airflow over the break in your individual voice. Simple things like these accomplish immediate improvement.



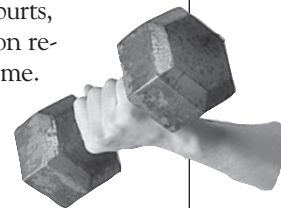
2. You should be emotionally involved in the music. Barbershop is a very emotional, heartfelt, simplistically beautiful style of music. The music doesn’t need to be complex to produce complex emotions in the singers or the audience. However, anything less than full effort will result in a less satisfying musical experience for you and your audiences. When you commit to becoming a member of your chapter’s chorus, you’re committing to being a doer rather than a casual spectator. With that responsibility to put your whole self into the music comes the joy of joining others to bring music to life. What greater purpose in the arts might there be?

3. Rehearsals will be more productive if you listen—and extinguish comments—while on the risers. When your director cuts off the chorus in the middle of a phrase, do you sometimes choose this moment to tell your neighbor that he sang the wrong note or “oo” vowel? You may think you’re helping, but this disrupts the flow of the rehearsal. Remember this: Unlike you, the director hears exactly what the audience would hear (the macro effect). If he didn’t hear what you just heard (the micro effect), the audience probably wouldn’t hear it, either. On the other hand, the issues he identifies (both positive and negative) will be critical.

The director can fix many more problems when chorus members withhold their comments and trust him to prioritize which issues need to be addressed at the moment. If the director consistently overlooks something that is bothering you, it is best to discuss it with your section leader or your director after you get off the risers.

4. Singing well takes a lot of exertion. Singing requires more concentration, for a longer period of time, than any other activity. Psychologists will tell you the mind works in concentration spurts, about 7-10 seconds, then we think of something else. Most activities that require concentration require it for very short periods of time, but a song lasts 2-1/2 to 3 minutes. That is a very long time. So train your mind, through a variety of exercises, to increase the length of time you can concentrate, and you will be able to handle the demands of the music.

You probably already know how to sing good vowels, sing in tune, balance chords, and outwardly exude what the music demands. You have these skills and have done them in isolation. The challenge is to do them for the duration of the song and beyond if you are in a performance. Practice does help. Use a mirror and sing, karaoke style, some of your favorite quartet songs to see if you look like they sound. Take ownership of some aspect of singing and practice, practice, practice. Video cameras are also great for giving truthful feedback for such practice.



5. Skills take time to learn and more time to re-learn. The instructions in golf are very simple: Hit the ball into the hole with the club, 18 times in a row ... duh! But anyone who has tried that knows it is not easy.

Singing is the same way. The instructions are simple: Sing all the word sounds, perfectly matched amongst singers, in perfect intonation in relationship to the chord and the key, in proper balance, with perfect unity and precision while expressing that in a believable, heartfelt manner creating seamless artistry ... duh! We know it is not easy. Allow yourself the privilege of honing skills and know that it will pay off. Singing is a marathon sport, running over the course of your singing life.



6. You should have fun when you sing. Like each other and share in the joys of making great music because you don't know when you won't be able to do so again. ■

Triple Disc

CD Duplication and Multimedia Production



Quality CD Production, On Time Delivery,
& Affordable Pricing with an emphasis on
Superior Customer Service.

Visit www.tripledisc.com or call 800-414-7564 for more info.



...thanks all our
customers for
their patronage.

- * new program support
- * family
- * Your generous support helps the Society in so many ways!
- * keeping music alive in schools
- * spreading the pride
- * joy of self expression
- * fellowship
- * fun
- * sharing song
- * better music education



POWER PLAY

***Invites you to
join them on a
the Post-Montreal
Convention Cruise!***



***Leave Montreal on Sunday, July 6, 2003 at 12:00 p.m.
Arrive Boston on Saturday July 12, 2003, at 8:00 am***

Cruise on HOLLAND AMERICA'S 5-Star Ship and see:

**Quebec City - Cruise the scenic Saguanay Fjord – Tour Prince Edward
Island – Sydney, Nova Scotia – Halifax, Nova Scotia - Bar Harbor, Maine**

Cruise Prices from \$1,595 (Inside Cabin); 3rd and 4th person in cabin add \$785
Airfare, port charges, Government fees, and security charges of \$260 are additional.

Power Play moved up to 3rd Place at the 2002 International Quartet Contest in Portland, Oregon, from 5th place in 2001, with a solid and exciting performance. **Power Play** was formed in 1988, and won the Pioneer (Michigan) District quartet championship in the fall of 1989.

Nothing can compare with the **Power** of family. This group consists of a father, his two sons, and his nephew. Jack Slamka, the father, sings bass and is a 30-year member of SPEBSQSA. Michael, his son, sings lead and is a 20-year member of SPEBSQSA. Don, the nephew, sings tenor and is a 17-year member of SPEBSQSA. Mark, the other son, sings baritone and is a 15-year member of SPEBSQSA. This quartet proves that the family that **Plays** together stays together. Gather your friends and join **Power Play** on this unforgettable Post-Montreal Convention Cruise!

**Book your Post-Montreal Convention Cruise today!
Call TravelEx International, a Harmony Travel partner,
Toll-Free at 1-866-QUARTET (1-866-782-7838)**

When you tour with a Harmony Travel partner, you also support SPEBSQSA!

**For information about other Harmony Travel tours, call Harmony Hall toll-free at
1-800-876-SING and press 8477**

**For more details about the Post-Montreal Cruise, and over a dozen other
Harmony Travel Tours, see our NEW web site at**

www.harmony-travel.com

HARMONY TRAVEL





How much does **AGE** matter?

If you're a senior singer, how much difference is there between age 55 and age 80?

“How are the pipes holding up?” is a frequent greeting between members as they get into their sixties and seventies. “Never better” is the standard reply. And for a lot of singers, that couldn’t be truer: voices and ears stay sharp and tuned. The great singing at the Seniors Quartet Contest during the Midwinter convention tells you that much.

However, since the age range of the Midwinter Seniors competitors is about a quarter of a century—from the 55 minimum to 80 or older in some years—a couple of us were curious. Did competing quartets have a harder time racking up points if their members were older? Did they penalize themselves by not aiming for the youngest possible average age? Should they get a lead as close to 55 as possible? Did their ages have any relationship with their score position when it was all over? Should singers be concerned about that and plan accordingly as they organize a competitive quartet? Okay, the questions aren’t nice; but, let’s face it, they’re real.

Two of us decided to find out what last year’s Seniors contest in Riverside tells us about all that. We set up graphs putting the quartets in their final position in



AGE APPEARS TO BE A FACTOR in high-level quartet competition—nobody over the age of 60 has ever won an international gold medal. However, among quartets like 2002 Seniors champion Chicago Shuffle, is youth still an advantage? Quartet members are tenor Ray Henders, lead Howard Tweddle, bass David Boo, bari Darryl Cremer.

the 2002 contest, and compared those score positions with three things:

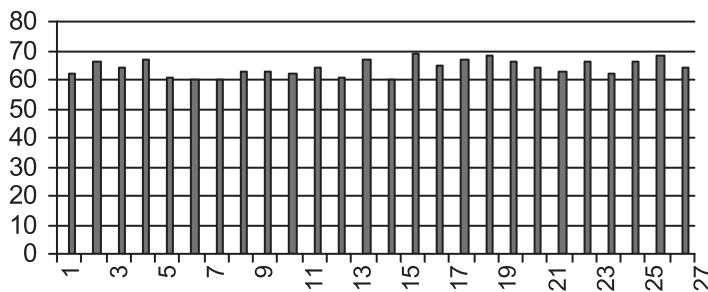
- The average age of the entire quartet
- The age of the lead singer in each quartet
- The age of the oldest singer in each quartet

If age was, predictably, a significant factor in 2002,

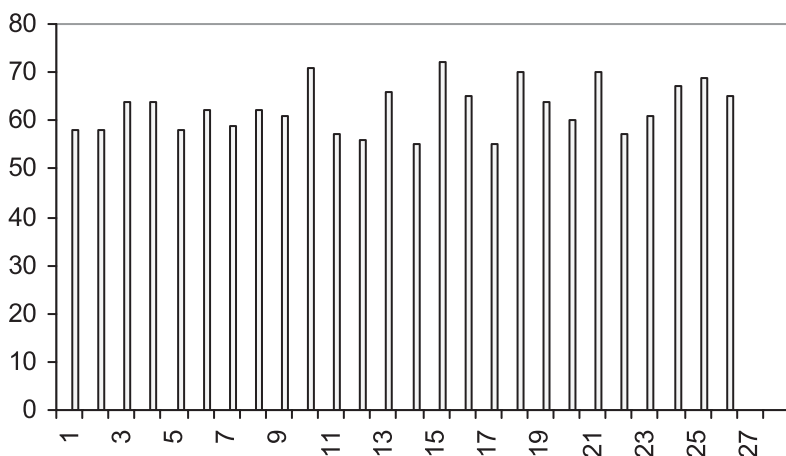
we should see the final positions of these quartets tend to be farther down the list, as the age in one or all of those categories goes up. Of course, as with any experimental data, we wouldn’t expect a smooth line, but a general trend might be visible. If you’re ready, here’s what we found.

Average age of the entire quartet
Chicago Shuffle won the champion-

Joyce
Markle and
Linda Gross
National Louis
University



The average age of each quartet, in order of placement.



The age of the lead in each quartet.

ship with a total score of 862 points. The average age of Chicago Shuffle is 62. Pretty young, we noticed. Is there a connection? Maybe, but the average age of eight other quartets was as young or younger, and they finished all over the score range from 5th (**Sound Association**) to 23rd (**Kowalski Twins**). When we ran the whole graph, the answer to our first question was clear: In 2002, absolutely no trend line is visible connecting average age and points awarded.

The age of the lead singer in each quartet

There's no arguing that the lead singer's voice is a significant factor in how a quartet sounds. The lead singer must be good. Was the lead singer's age a significant factor in the placement of the quartet? Chicago Shuffle's lead singer is 58 years old, just three years above the minimum. Was there a connection? Maybe, but there were five other leads as young or younger, and their quartets finished throughout the score range from 2nd (**The Barons**) to 17th (**New Wrinkle**).

As in average age, the graph charting lead singer's age, versus points, shows no trend line: In Riverside 2002, the ages of the lead singers did not correlate with how the groups scored. (Maybe how many late-night tags they sang the evening before would give us a more telltale chart.)

The age of the oldest singer in each quartet

We had one last little nagging worry. What about "the old guy"? Do the quartets with the oldest members have a significant disadvantage in placement in the contest? Well, for starters, the oldest member of Chicago Shuffle is Ray Henders—no youngster at 73. (Sorry, Ray—no more lying about your age.) What

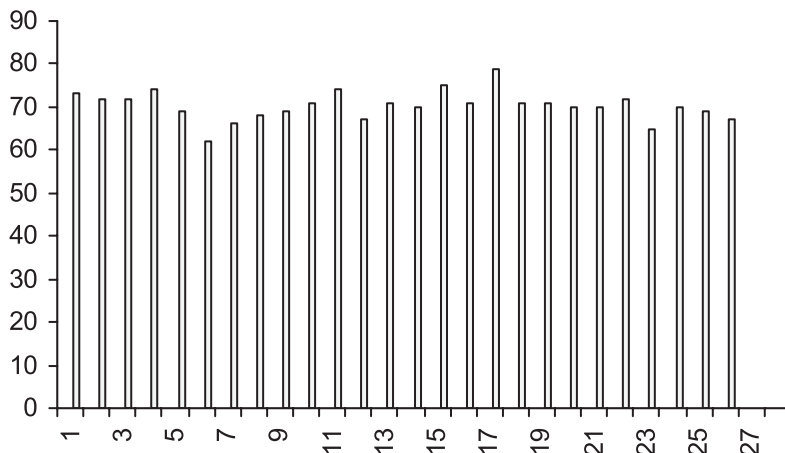
about the other quartets? The graph for Riverside shows absolutely no trend line. How old "the old guy" was didn't matter when it came to points.

Scuba divers have a favorite cautionary slogan: "There's old divers and bold divers but there ain't no old, bold divers." Well, Seniors contest results indicate there are clearly a lot of old, bold singers. And the 2002 results show that when it comes to singing, there should be.

So, it looks like maybe we should have charted how many hours they rehearsed. ■



Authors Joyce Markle and Linda Gross. Markle is half of the writing team of Hauldren and Markle, which created the routines for Chordiac Arrest and other comedy quartets. She directs a graduate writing program in Chicago at National Louis University, where she and student Gross prepared this piece with assistance from Lynn Hauldren, otherwise known as Chordiac's former bari.



The age of the oldest singer in each quartet.

glen phillips

QUALITY UNIFORMS AND FORMALWEAR
AT "TRUE WHOLESALE PRICES"

white dinner
jackets

\$75.95

shawl lapel



full back
print vests
from

\$22.95

many patterns
to choose from

black tuxedos

\$91.90

coat & pants
notch or peak lapel



tuxedo shirts

\$12.95

wing or lay down
collars
band collars
just **\$17.95**

formal shoes
starting at only...

\$24.95

brand new!



your source for
formal
accessories
available in
over 50 colors!

- | | |
|--------------------|----------|
| bow ties | • \$1.95 |
| cummerbunds | • \$5.95 |
| arm bands | • \$4.95 |
| clip-on suspenders | • \$4.95 |

poly tuxedo pants only \$21.95
complete tuxedo packages from \$120.

**glen phillips offers a vast selection
of high fashion tuxedos & accessories
call or visit our web site for info.**

NEW! CUSTOM EMBROIDERY

**MOST ORDERS
SHIPPED WITHIN 24 HOURS!**

1.800.841.1620x37

**ORDER ANYTIME AT...
WWW.GLENPHILLIPSUNIFORMS.COM**



JURASSIC LARKS

1998 INTERNATIONAL
SENIORS QUARTET
CHAMPIONS



Vic Vince Barney G.W.

Curator:

Vince Yinger

2408-53rd Street

Des Moines, IA 50310

515-991-6036 or 515-255-5668

Internet: www.JurassicLarks.com

JurassicLarks@juno.com OR vyinger@msn.com

Featuring **Parodies** and
Other Prehistorical
Nonsense

BOOK US
BEFORE
WE'RE
EXTINCT

<<>>

21 STATES

AND

COUNTING

The Vintage Music Company presents...



The Vintage Music Company Quartet, one of JAD's favorites, is proud to announce their new CD. The CD features many traditional Barbershop love songs, along with the most requested song "The Music of The Night". Be among the first to own this quality production.



"These guys are good." Rick Middaugh

"A delightful album." Tom Gentry

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ # of CD's _____ at \$15 ea. + (add \$1.50 S&H) = Total _____

Send check, payable to: Vintage Music Company, c/o T. Billheimer, 1045 Stratford Place, Alliance, OH 44601

Is your sales outlook



in arrears?

Improve your bottom line!
Advertise in *The Harmonizer*

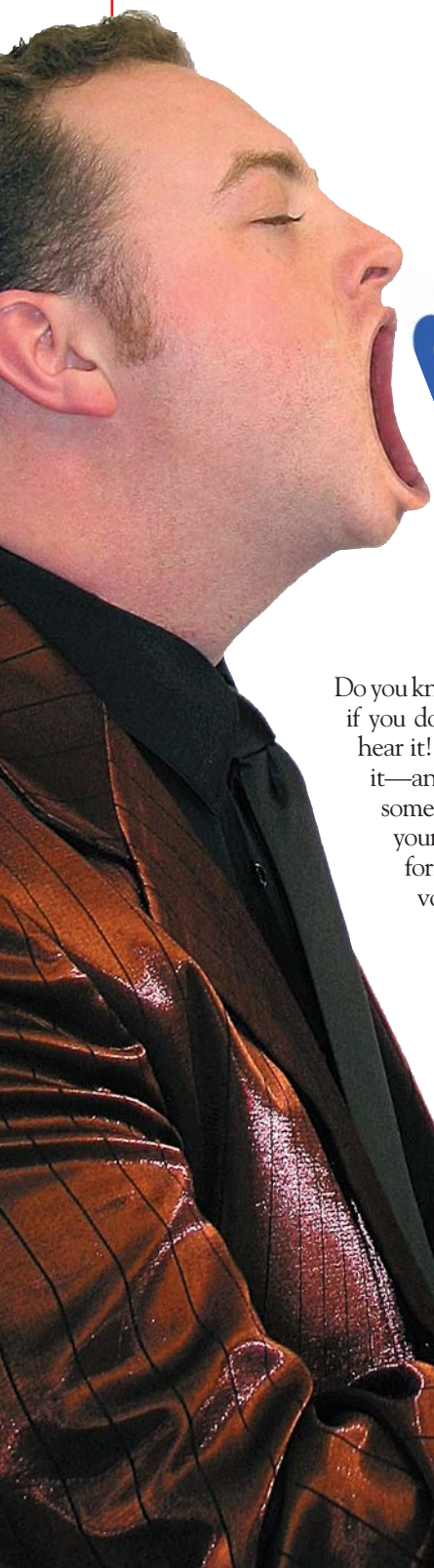
For rates, see

[www.spebsqsa.org/harmonizer/
ratecard.htm](http://www.spebsqsa.org/harmonizer/ratecard.htm)



Position Available Web Developer

**SPEBSQSA has a rare opening
for a full-time, experienced IT
professional to join its head-
quarters staff in Kenosha,
Wisconsin. The ideal candi-
date will have practical expe-
rience in developing web to
database applications. Duties
also include web site sup-
port, and staff and member
training. Some travel may be
required. Details:**
**[www.spebsqsa.org/
webmaster](http://www.spebsqsa.org/webmaster) | Scott Hoge, In-
formation Systems Manager,
shoge@spebsqsa.org.**



oversinging

Why do so many of us do it? What can we do to fix it? Check out these ideas by Chris Hebert, the outgoing Singing Category specialist

Do you know the definition of over-singing? Even if you don't, I am sure you know it when you hear it! Chances are that you've heard a lot of it—and chances are also good you've done some of it yourself. In doing so, you've put your voice at risk and presented a lesser performance than if you had exercised greater vocal control and restraint.

The general consensus among Singing judges is that an over-singing trend is appearing and needs to be addressed. We're hearing a lot of it on the international stage and at district and divisional contests, too. We assume that it's also going on at chapter shows and other performances.

Sometimes, over-singing is a result of not

knowing proper technique; however, even well-trained singers can succumb to common misunderstandings about what sounds "good" to judges and to audiences. So, let us take a swipe at clearing up some common misconceptions.

Misconception 1: "The tougher the music we sing, the more impressive we'll sound."

Reality: *Audiences and judges would rather listen to a good performance than listen to a not-as-good performance.*

This should be obvious, no? But

Signs that your “fortissimo”
has crossed the threshold
into “screaming”

if you take nothing else away from this article, make it this: If your goal is to draw attention to your group’s limitations, go ahead and perform an arrangement that stretches the outer limits of your capabilities. If your goal is to showcase what you do well, choose an arrangement that is well within your ability.

We hear far too many groups attempting the former. Admittedly, to tackle a highly challenging arrangement is good for stretching your ability (and your ego), and it’s often more interesting for the performers. But if your group doesn’t quite have the ability the arrangement calls for, where does that leave the audience? How can listeners get caught up in the story if vowel and synchronization issues make the words difficult to understand? Will they enjoy that tough passage if some of the chords never quite lock? And, how impressive is that tag when you can hear the strain of singers trying merely to hit their notes?

What the Singing Category says: “Choose music that the ensemble can sing well.” The ability to nail a piece in rehearsal is not the test of whether a song is within your group’s ability. Remember, contests and performances are different: When the adrenaline starts to kick in, the song tends to go faster, your nerves affect your breathing and your throat becomes tight. Then, guess what? What sounded great in rehearsal is not sounding so great.

Here’s a rule of thumb: You need to be able to comfortably and

Bad: This is the sixth time this year you’ve had to repaint the room where your quartet rehearses.

Worse: After your chapter show, a guy wearing a heavy metal T-shirt and a nose ring hands you his card and gushes that you’ve got the voice his band has been looking for.

Worst: Your singing in the shower is interrupted by a knock at the door by your neighbor, who asks if he could borrow your table saw when you’re done. You don’t own a table saw.



sound like each other, why would you want to sound like any of them?

What the Singing Category says: The singing elements should be “natural, unmanufactured, and free from apparent effort.” Your singing is at its best when you are using your voice the way it was intended—with good vocal technique based upon solid principles that allow the natural sound of your voice to emerge. And a more natural vocal style will inherently take less effort! Trying to imitate some other singer’s sound (we call it “manufactured sound”) is the fastest way to vocal problems, due to the tension and unnatural positions the vocal mechanism must assume. Personal singing styles and inflections are a reflection of the individual, so imitation sounds exactly like what it is and is usually not as good as an original. The audience becomes more distracted by the effort and notices the singer more than the singing.

If you must imitate, mimic the techniques and vocal exercises the champs use to get that great sound, but do not imitate the sound itself!

Sound your best: Use and develop your natural voice, one that relies upon a foundation of solid individual vocal technique and ensemble technique.

Misconception 3: The “pingier” the sound, the more overtones we can generate, and that’s what it’s all about.

Reality: Forward presence and “ring” are part of good barbershop as long as they don’t come at the expense of

hearsal as much as you like, but only let audiences hear arrangements that are well within your group’s present vocal capabilities.

Misconception 2: To sound our best, we should try to sound like the champs.

Reality: Your group will sound best when each singer is using his voice as naturally as possible.

When you think about it, the sounds that our best groups make are very distinctive. Each group has its own vocal characteristics and sonic personality, and I am sure that most people could easily tell them apart. So, if the top groups do not

*You should
be able to comfortably sing a whole step or two above a song’s highest note in rehearsal if you plan on making the note in performance.*

Signs you may need to
work on blending issues

Bad: Shortly after a performance, your wife precisely identifies several passages in which your voice stuck out from the vocal fabric of the ensemble.

Worse: This, despite the fact that you sing in a chorus of 120 men ...

Worst: ... and she’d accidentally left her hearing aid at home.



Sound your best: Challenge yourself in re-

Signs you put too much muscle into that last tag

Bad: Your throat still hurts and your ears are still ringing ...

Worse: ... even though the tag in question occurred during a rehearsal for the 1991 district quartet contest.

Worst: Your pet iguana's hearing hasn't recovered, either.



other important characteristics of good singing.

There is a tendency for Barbershoppers to sing with a tone that can be described as "forward," "bright" or "in-the-mask,"

and has qualities of "ping" and "ring." We often go toward this general tonal "placement" because our ears tell us that more overtones are being produced, which they are. Every Barbershopper has been taught that overtones are a good thing. But would you believe it is possible to sing out of tune and still produce a lot of overtones? Ah yes, what a complex study in sound wave physics our hobby is. One main reason for there being a Singing Category was to address this issue. Our singers were starting to grossly misuse the vocal instrument in order to max out the overtones. A vocally healthy group we were not.

What the Singing Category says: "Achieving harmonic reinforcement should never be at the expense of vocal quality."

An overly bright choice of tone also impacts the genuine expression of the song. In an extreme example, imagine a country western-type "twangy" voice singing about "goin' out drinkin' with the boys." Got that tone in your head? Now apply that same tone to a song like "I Love You Truly?" Does that combination make you believe he really does love her truly? I should say not. Likewise, for Barbershoppers, choosing a tone that is purely for that sake of "ring" does not always do service to the music.

Sound your best: Ring chords with good vocal quality and good intonation. Use a tone appropriate for the lyric.

Misconception 4: "To get the best reaction from the crowd, blow the doors off the back of the auditorium, especially at the tag."

Reality: Loud singing is only effective when it is of high quality.

It is a fact that the *untrained* singing voice works more efficiently and sounds better when used in the mid-loud volume range. Soft singing is harder to do in that it takes training and practice to do well. We Singing judges know this. But lately the "power ballad" has taken over to the point where we rarely hear pretty, soft singing in contests anymore. Have our groups taken the easy way out?

Full-out singing can be fun and can be done well, and Barbershoppers love to do it and hear it. But loud for loud's sake does not excitement make. Nor does it of itself make great music.

The Singing Category says: "Excessive volume introduces distortion and noise by reinforcing incompatible harmonics." In other words, loud is not always good! And as we heard many times at the international contest in Portland, loud can be downright painful to hear!

Build strength and stamina in your voice

Anyone who has heard a lead singer try to make that high post at the end of a song and not make it, or tried to make it through the last song of his second chapter show of the day, understands the need to avoid excessive fatigue.

A person gets only get one larynx, and if it is damaged there may be long-term implications for voice use. If you want your voice to perform well for a lifetime, it is important to use it in a manner that will not harm it. Proper care will also give you the vocal energy for the stresses of performance, whether it be a contest (short duration and high energy) or two chapter shows in a day (long duration).

- **Warm up properly.** The principles behind proper vocal training are quite similar to athletic training. Singing involves the use of various muscles and connective tissue, which will always function better and more efficiently if they are properly trained, conditioned, and warmed up prior to use.
- **Build up gradually.** The voice must be built up slowly from short periods of voice use to longer periods, just as a distance runner must begin with shorter runs to get in shape before running long distances.
- **Receive voice training.** This will help you become more coordinated in the use of the various laryngeal and breathing muscles so that your actions become more skilled and efficient. Excessive use of unneeded muscles can be curtailed, minimizing the amount of physical exertion required.
- **Eat well.** Even regular voice use causes small amounts of wear and tear on the vocal fold layers. To rebuild these tissues and recover from exertion, the body needs a good diet.
- **Drink plenty of water.** The vocal folds vibrate much more freely when the tissue is properly hydrated. Singing while "dried out" will make your voice tire more quickly and can even result in damage to the vocal folds. The laryngeal muscles also need a good supply of water to work properly. The day of a performance is not the time to start drinking plenty of water—the full result is only felt if you keep hydrated over a longer period of time. Drink at least eight cups of water per day.
- **Exercise your whole body.** A well-conditioned body has better circulation and can therefore recover more quickly from exertion. Good cardiovascular health will also help you breathe better.

The quality and balance of the vocal tone is paramount in determining whether loud is pleasing and makes vocal sense or just hurts. The first words of my vocal professor in college still resonate in my head: "Loudness is not important, quality is."

To be effective, the climax of the song must contrast with the volume chosen for other passages of the song. On a volume scale of 1 to 10, if you sing most of the song at a 2 to a 4 and the climax comes in at an 8, it has great impact and is in control. On the other hand, if you sing most of the song at a 4-7, guess where you have to go for the climax (or the tag) to have impact? Yes, 11's have been reached. (And you've heard them haven't you?)

Sound your best: Remember, you don't want a poorly executed or over-sung tag to be the last thing the audience hears, or the last thing the Singing judge hears before writing down your score!

Misconception 5: Since loud has more impact, bigger voices will always sound better.

Reality: *A great ensemble sound is far more important than the quality of individual voices.*

We are a Society of ensemble singers. We do a better job of truly singing "as one" than any other vocal style in the world. And the challenge we face is in knowing when to use our natural vocal characteristics to their full extent and when to adapt them to better

How to impress a Singing judge

1. Ring chords in good quality
2. Sing in tune—tune all parts to the lead, tune melodically and vertically)
3. Ring chords in good quality
4. Use your natural voice with balanced resonance, and keep it free of tension and well supported
5. Ring chords in good quality
6. Sing as "one voice" so the ensemble "wall of sound" is the featured element
7. Ring chords in good quality
8. Sing arrangements that you can perform well and which are within your capabilities
9. Ring chords in good quality
10. Choose a vocal tone color that is true to the music

By focusing in on the even numbers, the odd numbers will take care of themselves!

style of music and the individual has to "give" in order to make the group better. Issues of balance and blend do matter. However, the type of voice (large, small, rich, clarion, lyric, heldentenor, whatever) does not matter to the Singing judge. It's the end result that counts. So we reward natural voices that do their part to make a good ensemble sound. The better quartets make us listen very hard to hear the individual voices—their blend is that good.

Sound your best: Use your natural vocal talents and abilities, remembering that ours is an ensemble art form. When in doubt, listen and blend.

The Singing Category came into being as the result of a few passionate individuals who loved barbershop and knew what good, healthy singing was all about. They saw a trend and went about addressing the problem.

Would you believe it is possible to sing out of tune and still produce a lot of overtones?

blend with the rest of the ensemble. The bigger and more harmonically rich your voice, the harder you'll have to work on blending and ensemble issues.

What the Singing Category says: Barbershop singing demands "a high degree of vocal skill, and a high level of unity and consistency within the ensemble." Ours is an ensemble

HarmonyOnStage.com STARRING



**Gay
90's
Vest**
\$34⁵⁰

- ★ **Red Striped Vests \$29⁰⁰**
- ★ **Reversible Vests in exciting fabrics and colors, custom, exclusively yours...CALL US.**

Red Striped Boaters

Authentic,
unlined.

\$39⁵⁰



Tuxedos
\$79⁰⁰

Superfine
100% Wool
\$149⁰⁰

★ ALSO STARRING ★

**3 & 4 Button Blazers
in 10 Spotlight Colors**
Featherlite **\$85⁰⁰**
Fully lined

- ★ **TuxShirts \$12⁸⁵ • Hi-Band \$18⁸⁵**
- ★ **Vests ★ Hats ★ Trousers**
- ★ **Etons ★ C&T Sets ★ etc.**

SAXON UNIFORM NETWORK
1497 Holly Lane
Atlanta, GA 30329
1-800-7-TUXEDO • fax 888-315-8760

In Florida • MICHAEL SAXON
561-265-0065

TAKE YOUR 2003 VACATION WITH THE STARS OF BARBERSHOP HARMONY

Join the Barbershop Chorus of America (a mixed chorus) on tour in Russia, or China or a New England Cruise or join as a non singer and enjoy a special VIP group tour!

*Explore, Experience & Perform in Russia
the easy way by traveling*

RUSSIAN WATERWAYS

UNPACK ONE TIME AND VISIT 8 CITIES

Travel from St. Petersburg to Moscow on a cruise ship

May 31 - June 14, 2003

From **\$2499** per person
double occupancy including air

* Roundtrip air US Gateway city to/from St. Petersburg and Moscow * 2 nights in First Class hotel in Moscow * 14 night, 15 day cruise * 3 deluxe meals daily plus gala dinners, * All shore excursions and all fees * Russian language classes * Special Barbershop Package including learning tapes, music & polo shirt * Transfers - airport, pier & portage * All sightseeing by private motorcoach with local English speaking guides * Special low group price

The deadline for booking the Waterways Cruise is February 10, 2003

Jim Massey



Marcia Massey



Directors of the Russia
Barbershop Chorus of America



THE GAS HOUSE GANG TRAVELS TO CHINA

Special VIP Tour with a 4-night Yangtze River cruise and a special invitation to perform from Chinese Government Officials

July 13 - 29, 2003

17 Days - 15 Nights Cruise/Tour

From **\$2799** per person
double occupancy including air

PRICE INCLUDES: International air from San Francisco & 3 China domestic air tickets; transfers & sightseeing; hotels, deluxe and superior on a double occupancy basis; all meals; English speaking national and local guides; admission to all special entertainment shows and tours listed on itinerary. Special Barbershop package. Low cost add-on fares available from many US cities to San Francisco. We will try to match roommates.

The deadline for booking the China Tour is February 10, 2003

NEW ENGLAND/FALL FOLIAGE CRUISE

Nova Scotia, Canada & New England

September 20 - 27, 2003

Please note
change of dates
and director

From **\$599** per person
double occupancy including
special Barbershop package

Cruise round trip from New York on Carnival Cruise Lines *Victory*. Visit Historic Boston; Visit Portland, Maine; Visit two cities in Nova Scotia, quaint Halifax (the capital), founded in 1749, and Sydney. The Chorus will rehearse on the ship & perform in Halifax and on the ship for the other passengers.



Dave LaBar
Director
Chorus of
America

For more information and a full color flyers/brochures call toll-free 1-800-347-6136

Global Music Exchange ♦ Edward Pio Travel

"A Harmony Travel Partner"

1123 #1 Los Palos Drive, Salinas, CA 93901 CST #2029170-40

www.globalmusicex.com Email: edpio@edpio-assoc.com

2002 District Quartet C·H·A·M·P·I·O·N·S



AFTERTHOUGHT

From left: Sean Maloney, tenor; Warren Weitkamp, lead; Jeremy Conover, bass; Chris Gelb, bari

Contact: Jeremy Conover
E-mail: bowbarbershopper@hotmail.com
2953 S. Center
Terre Haute, IN 47802
H: 812-841-1723



TWO STATE FOUR

Clockwise, from left: Curt Meier, lead; Chad Knipfer, bari; John Vaughan, tenor; Dave Pinkall, bass

Contact: John Vaughan, Sr.
E-mail: jvaughan51@yahoo.com
H: 319-988-4558
W: 800-747-9999



ABLAZE

From left: Jim Phifer, tenor; Clay Shumard, lead; Mark Beeler, bari; Scott Tarver, bass

Contact: Scott Tarver
E-mail: marstar1@knology.net
H: 865-688-3221
W: 865-660-3242



RIVALRY!

Clockwise from top left: Adrian Leontovich, bass; Turner Stiers, tenor; George Nowik, bari; Ted Stiers, lead

Contact: Adrian Leontovich
E-mail: adrian@seanet.com
H: 206-720-7176
W: 206-219-8299

F · A · R · W · E · S · T · E · R · N



SAM'S CLUB

From left: Ken Potter, tenor; Sean Devine, lead; Kelly Shepard, bass; Sam Papageorge, bari

Contact: Ken Potter
E-mail: MOHKen@aol.com
H: 562-989-3616
W: 310-702-5285

J · O · H · N · N · Y · A · P · P · L · E · S · E · E · D



IMPULSE

From left: Mike Byrley, bari; Richard Brooks, bass; Chad Wulf, lead; Jason Wulf, tenor

Contact: Jason Wulf
E-mail: jtwulf@yahoo.com
H: 614-851-9067
www.impulsequartet.com

M · I · D · A · T · L · A · N · T · I · C



WHEELHOUSE

From left: Rich Gray, lead; Jeff Gray, bari; Brandon Brooks, tenor; Mike Kelly, bass

Contact: Mike Kelly
E-mail: mikekelly@comcast.net
H: 301-776-3585
W: 410-706-0959
www.harmonize.com/Wheelhouse

I · L · L · I · N · O · I · S



ACES HIGH

From left: Dan Smith, Jr., tenor; Greg Lee (seated), lead; Jerry Metzo, bass; Matt MacFadyen, bari

Contact: Greg Lee
E-mail: glee@harmonize.ws
H: 847-843-2601

L · A · N · D · O' · L · A · K · E · S



MIDNITE WATCHMEN

Clockwise from left: Randy Lieble, bari; Steve Mendell, bass; Brian Kowalke, tenor; Dan Heike, lead

Contact: Daniel Heike
E-mail: djheike@hotmail.com
H: 715-926-5318

N · O · R · T · H · E · A · S · T · E · R · N



PRELUDE

From left: John Knight, tenor; Chris Rozzi, lead; Daniel Schwartz, bass; Dusty Schleier, bari

Contact: Dusty Schleier
E-mail: bbshop@optonline.net
H: (203) 878-5553
W: (203) 840-5936

O · N · T · A · R · I · O



MIRAGE

From left: Bob Gibson, tenor; Brian Etmanski, lead; Mike Melton, bass; David Hampel, bari

Contact: Brian Etmanski
E-mail: etmanski@efni.com
H: 705-474-2086
W: 705-474-1200

R · O · C · K · Y · M · O · U · N · T · A · I · N



STORM FRONT

From left: Dave Ellis, tenor; Jim Clark, lead; Sydney Libsack, bass; Darin Drown, bari

Contact: Sydney Libsack
E-mail: syd@stormfrontquartet.com
H: 720-685-7874
W: 720-201-5193
Fax: 720-685-8633
www.stormfrontquartet.com

S · O · U · T · H · W · E · S · T · E · R · N



STERLING

From left: Ross Larrison, bass; Justin Oxley, bari; Todd Reavis, lead; Randy Fly, tenor

Contact: Randy Fly
E-mail: SterlingQuartet@yahoo.com
H: 281-692-9508
W: 713-503-9084

P · I · O · N · E · E · R



CROSSFIRE

From left: Robb Smith, tenor; Brian McDougall, lead; Scott Risley, bass; Rich Lauzon, bari

Contact: Robb Smith
E-mail: rising100r@ameritech.net
W: 586-307-8007

S · E · N · E · C · A · L · A · N · D



HARMONIX

From left: Chaz Zelows, tenor; Don Drake, lead; Rob Hopkins, bari; Jeff Mahan, bass

Contact: Jeff Mahan
E-mail: bassmahan@hotmail.com
H: 607-431-1019
W: 800-553-7056

S · U · N · S · H · I · N · E



TWO-TIMERS

From left: Dan Rubin, tenor; Tim Perenich, lead; Tom Bronson, bass; Alex Rubin, bari

Contact: Tom Bronson
E-mail: kyop@aol.com
H: 813-249-2773
W: 813-961-3087

Our students report...

Eight unforgettable ways Harmony College/Direct



1. Sing with your son.

When Harmony College rolls around, John and Marco Gonzalez make a “tag line” for St. Joseph and the week-long event. Son Marco and dad John attended their sixth Harmony College week together.

“It is time I can spend with my son doing something that we both love,” John said. “I always exposed the family to music as they were growing up, but barbershop is something special.”

Marco described his early exposure as “listening to a *Music Man* recording and hearing **The Buffalo Bills.**” Then about 10 years ago, in a true barbershop experience, John and Marco were getting a haircut, and a barbershop quartet came in and sang. John asked, “Do you guys sing like this somewhere around here?”

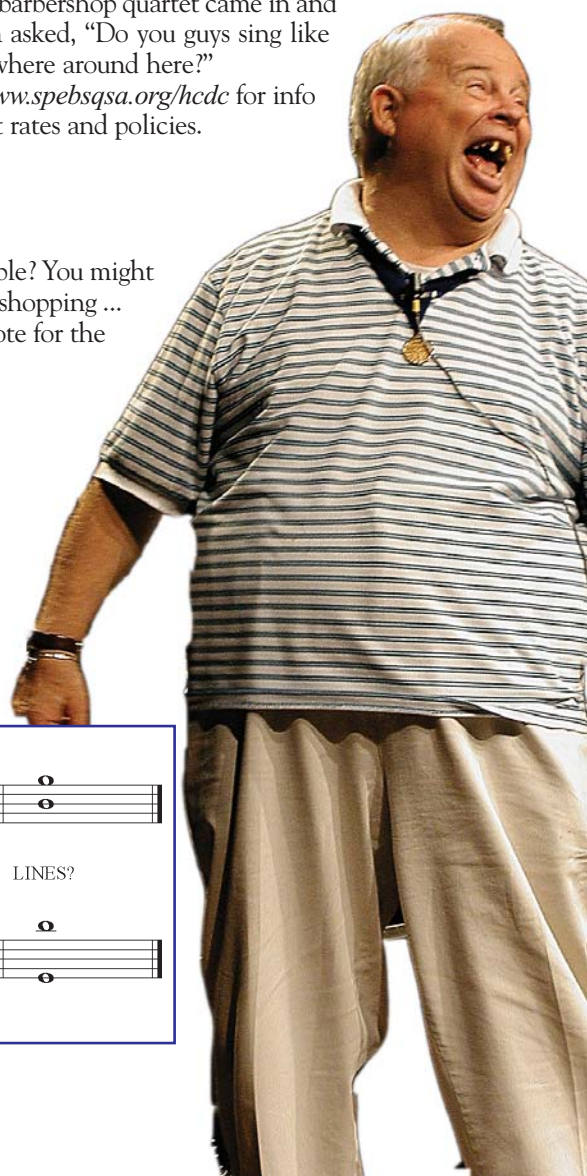
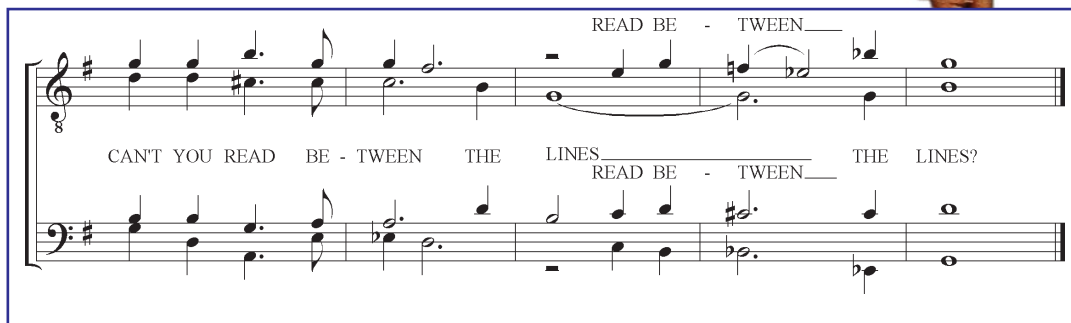
Visit www.spebsqsa.org/hcdc for info on student rates and policies.

2. Hang with your heroes

Plunk down your lunch tray, and who knows who might be at your table? You might find yourself listening to Freddie King tell how he got started in barbershopping ... or a legendary arranger like Walter Latzko talking about charts he wrote for the **Suntones** ... or Bill Rashleigh telling about his senior piano recital.

3. Sing a lotta tags

You can't hardly not. Consider: You have seven days surrounded by Barbershoppers, plenty of stairwells and secluded corners, and the writers of many of your favorites right there. You have the Temple of Tags convening nightly. The spirit of Earl Moon looking down fondly. You have four classes devoted to nothing but tag singing. And a freebie in each day's bulletin. Man, are you gonna sing tags!



s to enjoy tutors College

4. Woodshed to your heart's content

Harmony College is one of woodshedding's biggest weeks. You can take a class in the sublime art of singing by ear, without recourse to printed arrangements. Then head over to the AHSOW room, where you can qualify as a genuine member of the Ancient Harmonious Society of Woodshedders.

5. Transform your quartet

The Jurassic Larks won the international seniors quartet championship in January 1998. So why did we go to Harmony College in 2002?

Individually, we are not spectacular singers. We are, at best, good singers who have to work long and hard to know a song well enough to perform it. But Father Time is creeping up on us, and we'd like to minimize any harmful impact that aging may have on our singing. Our quartet has made its name via original parodies, funny stories, and mostly good singing. Now we hope to broaden the appeal of our performance by improving the artistry of our singing and increasing the variety of songs.



See what
our
coaches
were able
to achieve
in just one
week!



Where else can you...?

- Learn barbershop history from two of the leading barbershop historians and musicologists?
- Learn directing techniques from champion chorus directors?
- Get quartet coaching from gold medallist singers and the top coaches who helped bring them there?
- Sing five new tags before breakfast, another five before lunch, another five before... usually from the guys who wrote them in the first place?
- Wander around humming without drawing puzzled looks?
- Leave your wallet and camera on a table for hours in perfect safety (but not your tag book?)



6. Sing with some champs

Imagine: Someday they'll tell their kids ...

"I sang with Yoda when he only had two gold medals."





7. Bring a new director back to your chorus—you

Every director and assistant director deserves the kind of personalized, hands-on training that Directors College offers. Whether it's communications skills, ways of teaching vocal techniques, leadership, or tuning, the sequential Directors College curricu-

lum brings out the best in you as director and performer. What's more, attending Directors College puts you on the path to becoming a certified director, a recognition of your capabilities, which can aid your credibility—and help you get still better results.



www.spebsqsa.org/hcdc



8. Bring home brilliance and memories

- Bring home a photo album
- Bring home a tape recorder filled with yourself singing the Tag of the Day with your barbershop heroes
- Use Harmony College course materials in your chapter bulletin—with attribution, e.g. "From Bill Rashleigh's class at Harmony College."
- Tell everyone how you expect to return using chapter funds and/or district and Society scholarships to make it free. (Maybe they'll want in on some of the swag.) ■



**When
the
Toy
Soldiers
Marched
on
Parade...**

Grandma's Boys
1968-1986
1979 International
Champions
SPEBSQSA

Were you there?

Well, we can't exactly take you back in time.

But there is a certain historical value to preserving this stuff in a more durable format. If nothing else (since there's little chance of a comeback tour), this may be the only way our kids will learn what Daddy used to do.

Seriously, there's a lot of good music here. The reference is, of course, to the songs and the arrangements. (We were, indeed, a quartet you had to see to believe.) Jay's work as our "lone arranger" deserves preservation.

So here are our three albums plus lots of live bonus material never before released: Dangerous Dan McGrew on an early afterglow; some live contest stuff (one with Jay singing lead!); and a whole half-hour show.

If you enjoy listening only half as much as we enjoyed performing... then we'll have had twice as much enjoyment (!) But we sincerely hope that's not the case.

all 3 albums on 2 CDs

order online at:

www.grandmasboys.net

**2 CD set
only \$32.50
postpaid
Canadian: \$33.50**

To: **GB Productions**
23W423 Green Trails
Naperville IL 60540

Send me CD set @ \$32.50 each postpaid for which I enclose check made payable in U.S. funds to GB Productions for \$

NAME

ADDRESS

CITY

STATE / ZIP CODE

TELEPHONE / AREA CODE

CREDIT CARD / CIRCLE ONE: **Visa MasterCard Discover**

CARD NO:

EXPIRATION DATE / MONTH AND YEAR

SIGNATURE:



Harmony Hall sponsors Toys for Tots

Friday the 13th was a very lucky day in December for 200 families in Kenosha. For the fifth consecutive year, the Society staff hosted the Toys for Tots program by soliciting, wrapping and handing out Christmas gifts to nearly 400 children who belong to families with limited financial means. The program was so successful this year that scores of toys were left over for donation to Salvation Army's Holiday House program. Toys for Tots is sponsored nationally by the Marine Corps Reserve.

An effective newspaper and radio publicity campaign resulted in hundreds of toys being donated by staff members, area Barbershoppers, area businesses and the community.

Each child filed through the Harmony Hall living room to receive an age-appropriate gift and to talk with Santa Claus. The next day's edition of the *Kenosha News* featured a large pic-



BOTH SIDES OF THE ROOM were stacked with presents as hundreds of children filed between the boxes to receive a gift and to talk to Santa.

ture of Santa and of staff quartet **Third Avenue**, which provided musical entertainment during the event.



Harmony Foundation seeks an experienced fund-raiser as executive director

Harmony Foundation seeks a new executive director to manage and direct all day-to-day operations of the Foundation. The chosen candidate will be chief spokesperson, representative, and fund-raiser for the organization. He/she will be responsible for marketing the organization and building its visibility. In addition, the director will solicit major donations, establish contacts with individual donors, build relationships with granting foundations and corporations, plan and organize special events, and coordinate programs.



The ideal candidate will possess a bachelor's degree (graduate degree preferred), seven years or more of experience managing fund development, annual giving, grant writing, deferred giving, major giving, endowments, and familiarity with special events. Highly desired are knowledge of Raiser's Edge gift processing software, legal and tax implications involving donations, successful management skills, and effective verbal/written communication skills. The ideal candidate will demonstrate a proven record of fund-raising success in past positions.

A competitive compensation and benefits package will be available to the outstanding candidate. Please respond via mail with cover letter, resume, and current compensation information to: J.P. LaMontagne, Search Committee Chair, 6319 Newsome Drive, San Diego, CA, 92115. ■

Tidelanders hunger for harmony

The Houston Tidelanders decided they could find a better use for their money than buying a hefty set of risers and hiring a full-time tailor. So they came up with a way to lighten the load on the risers, loosen the slacks, feel healthier and give a little to Harmony Foundation: A month-long "Hunger for Harmony" program.

Needless to say, some guys did better than others at weight loss—a bunch of participants actually gained weight, hurting the total weight lost. In fact, the winner of the highest percentage weight loss, Dennis Gregg, refused the award with style as he read aloud a humorous poem that revealed that his initial weigh-in had been performed while wearing 20 pounds of ankle and wrist weights. At the end of the month, the chorus's biggest loser ... er ... winner was Gary Prentice, who lost an admirable 22 pounds.

Between gainers and losers, the chorus lost a relatively modest 124 pounds—the weight of a very small baritone. However, the program was designed so that Harmony Foundation would come away a winner no matter what: Each participant made a donation each week at his weigh-in.



You calling us a bunch of nerds? Thanks!

Many people in New Jersey recognize the **Hunterdon Harmonizers** as a bunch of nerds, and the chapter couldn't be happier about it. Fact is, that's evidence of yet another publicity feather in the cap of the chapter and its award-winning PR manager, Lee Roth.

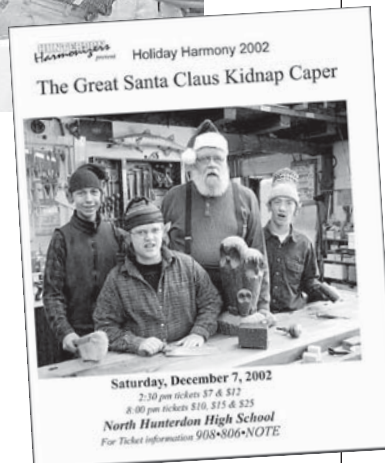
The chapter created a computer nerd parody for district contest and felt that a barbershop audience just might not be the only group that could enjoy the whole schtick. So they found some real, self-proclaimed computer nerds and performed "Girl On My Screen" and "I'm Bootin' Up My Computer" for an audience that clapped so hard that they had to re-tape their glasses after the performance.

Actually, the audience was the often painfully hip MacNJ Computer Club which, incidentally, had a much younger average age than the typical barbershop audience. And they enjoyed the performance



enough that the meeting's featured speaker told chapter members that he wanted to sing with them.

Earlier that day, the chorus performed the package for a group of younger singers: The Show Kids Invitational, a local teen/adult theater group. It's all part of the chorus's concerted effort to showcase themselves to diverse local audiences, which includes prominent display of younger chorus members in publicity images. (See the chorus's last Christmas show program.)



In a year of ups and downs, things are looking up for two-time bari champion

Has Lester Rector had a few second helpings of fried chicken lately, or is that a different tenor with **Four Voices**? In fact, that's two-time champion baritone Tony DeRosa hamming it up for an audience as he fills in admirably for the reigning champion tenor, who was performing a lead role in a musical that weekend.

The two-time champion baritone learned the quartet's show repertoire in just over a week via learning tape, then delivered a whole show an octave higher than his usual voice part without missing a beat. (Not that anyone who's listened to a decade of Tony's high posts would be surprised that this versatile baritone is also a great tenor.)

In a year of major life changes for Tony—most notably the death of his father, Joe, late last summer—the one-time gig must have been a welcome chance to have some fun on

stage. In 2002, Joe had also yielded up the baton as director of the **Tampa Herald of Harmony** and had sung his last note with retiring 2000 International Champion **PLATINUM**. However, Tony is anything but gone. After years of adding extra buzz to Joe Connelly's melody lines, Tony's incredible solo voice will now be delivering the lead part.

His quartet is so new that it doesn't even have a name yet—not that it needs one, what with the names of the four guys that are in it. Try to wrap your imagination around these backup voices: Tenor, Greg Clancy, associate director of **The Vocal Majority** and professional studio singer; baritone, Gary Lewis, gold medal tenor with **PLATINUM**; bass, Jeff Oxley, gold medal bass with **The Rapsallions** (1984) and **Acoustix** (1990).

The quartet hasn't sung a public gig yet but still has enough star power that

their formation led to an invitation to open for Rockapella at this year's "Harmony Foundation Presents ..." show at the Society's international convention in Montreal. Good news for this year's quartet qualifiers: as of this publication, the unnamed gold-heavy quartet wasn't planning to compete in Montreal.



Barbershop keeps gaining ground in China

More proof that the sound of barbershop has universal appeal: This summer, China's Hebei Seniors Chorus won a national competition with a repertoire that included the Society arrangement of "The Story Of The Rose (Heart Of My Heart)."

The announcement of this win burst some buttons among men and women of the mixed Barbershop Chorus of America, who heard the news on their return to China in September. The 70 singers and "clappers" retraced last year's tour, which had also included barbershop performances with the Hebei Seniors Chorus. The North American group was sponsored by Global Music Exchange, the same group that sponsored last year's tour and which brought China's **Travelin' Men** and the **Angels** to the international convention in Portland last year.

Friendships with the Chinese performers produced even more tears than last year. The group saw the two quartets in China and found them and The Tsinghua University Singers still enthusiastic about barbershop harmony and other American musical genres. The quartets had learned additional barbershop arrangements and had improved their singing and performing skills. With a little luck and some fund-raising efforts, they will travel to the U.S. again in July of 2003.

The Barbershop Chorus of America once again performed in both English and Chinese in Xi'an, Shijazhuang and Beijing. Three solid 50-minute shows included pickup quartet performances, solos in Chinese by Kay Byerly and Mike Hatton, along with a polished mixed-quartet performance by the **Hao Yun Qi** ("Good Luck) **Singers**, Jerry and Kim Orloff, Holly Beck, and Ken Hatton.

Next year's July trip will be headlined by **The Gas House Gang**. A smaller group will conduct its third annual teaching expedition in March. The China Barbershop Harmony Project will reach 200 students and faculty members. Officials from the China Conservatory of Music and several other Beijing universities have requested a similar school at future dates.



The Hao Yun Qi ("Good Luck") Singers returned to China to find singers there are still hungry for barbershop.



The Four Voices' worthy substitute, who really let his hair down while standing in during one of the quartet's fun show programs, won't likely be out of the lime-light for long.

NOTEWORTHY

New directors

Several prominent choruses named new directors following the Portland convention to fill retirements previously announced:

- **The Great Northern Union Chorus** will be directed by Pete Benson, bass of international quartet competitor **Breakpoint** and a college vocal music teacher.
- Kirk Young resigned as a traveling Society music specialist to spend more time with his family and to become director of the **Tampa Herald of Harmony**.
- Richard Lewellen, baritone of 2002 international bronze medalist **Riptide**, was named director of the **Alexandria Harmonizers**. Despite moving from Atlanta to Virginia, he will continue to perform with the quartet.
- **The Seattle SeaChordsmen** appointed as director Jason Anderson, a doctoral candidate in choral conducting at the University of Washington.

Changes in prominent quartets

- **Chordiac Arrest's** founding baritone and main gag writer, Lynn Hauldren, recently retired from the quartet at age 80. Lynn has been replaced by Mike Bagby, who has taken over without the quartet missing a beat.
- Eric King, tenor of 2002 International Bronze Medalist **Riptide**, has decided that the grueling schedule of being a top quartetter will have to take a back seat to family, work and church commitments. He will sing with the quartet until it has found a new tenor. Contact jeff@riptidequartet.com for details.
- Scott Delude, tenor of 2002 International Quartet Finalist **Saturday Evening Post**, will no longer be singing with the quartet. Johnny Sherburn, "Zeppo" of the 1985 International Champion **The New Tradition**, has taken over as tenor.

Honors

- **Darryl Cremer**, baritone of the 2002 International Seniors Quartet Champion, **Chicago Shuffle**, was recently inducted into the St. Catherine's Alumni Hall of Fame for his lifetime achievement in community volunteerism. The honor is given to graduates of St. Catherine's High School (Racine, Wisconsin). Cremer most recently instituted the Jane Cremer Women's Cancer Awareness and Education Program following the death of his wife, Jane, in 1997 of ovarian cancer. The program focuses on educating people about cancers that have a significant impact on women.



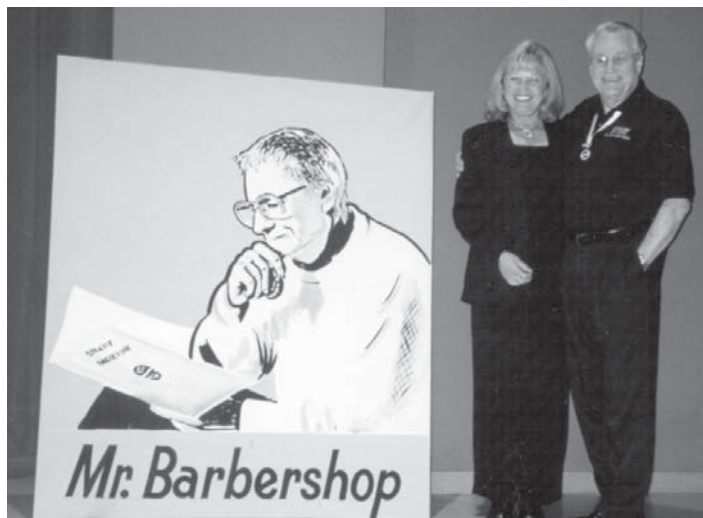
A corny tribute to a great punster

The **Rock Valley, Wisconsin** chapter seems have a thing for corn—the eating kind and the song-writing kind. The chapter sent us two separate corn-related press releases, although they probably didn't realize it at the time. Fact is, their announcement of a "Salute to Mr. Barbershop" concert honoring Joe Liles had at least as much to do with corn as the details of their successful fund-raising corn boil. As many Barbershoppers know, the great song writer could probably set a world record for corny puns if he set his mind to it ... assuming that he's not already in the record books.

If the corny link between the two events isn't obvious, chew on this: "Colonel" Joe can take a kernel out any conversation and within moments, smooth as silk, he will pop off more related puns than you can shake a stalk at. This *amaizeing* punster is rarely equaled (though there are many cobby cats) and when he's in the zone, he'll plow through enough stale corn to suit any palate. (Admittedly, he'll sometimes throw out a kernel so ripe it'll make your ears boil.). If you ask us, the Rock Valley chapter missed out on the chance to combine their "corn meal" with a joke-filled tribute to Joe, which could have been called the Joe Liles Corn Roast. Shucks!

A tip o' the tassel to our pal, who upon seeing this article replied, "Nubbin I can say canned be corn-sidered syrup-ticious behavior, fry as you may. Would you lend an ear?" ■

Joe and Kay Liles on the stage of the Rock Valley show.



SWIPES 'N' SWAPS

Classified ad bargains for Barbershoppers, published as a service to readers—all copy subject to editorial approval. Rate: \$25 per column inch.

Uniforms for sale

Sand/medium brown trim. Tuxedo jackets/pants/shirts. Brown patent leather shoes. Excellent condition. Great for small chorus. Full lot price only \$10 per uniform set, plus freight charges. Call Art Ellingsen at 352-688-1182.

Director Wanted

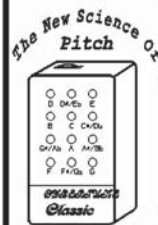
Central Oregon Chapter is seeking enthusiastic music director applicants for active 35 member chorus with strong music team and associate director. Located in popular, growing recreation area of Bend Oregon, population 150,000, the chorus enjoys strong community support. Chorus consistently places in top 3 at division contests and wants to move up. Contact Neil Chase at 541-548-4746, or fnchase@bendcable.com.

HARLEY RIDERS WANTED: Harley Davidson is celebrating its 100th birthday with rides from the four corners of North America in August 2003. All rides end with a huge celebration in Milwaukee, and Barbershoppers can incorporate a special "ride in," tour, and reception at SPEBSQSA's beautiful Harmony Hall in nearby Kenosha. Contact Marty Wise, Wilkes-Barre, PA, chapter for details: mwise@psualum.com

The Vocal Majority
★ CHORUS ★

Visit us at our website!
www.vocalmajority.com

CYBER-TUNE Classic
THE NEW ELECTRONIC
PITCH PIPE



Maintains pitch with computer accuracy, but still delivers that familiar "reed pipe" sound.

Uses a 9 Volt Battery
Size: 1" x 2 3/8" x 3 3/4"

\$39.95
(plus \$5.00 S/H)

Belt Pouch
\$8.95

Call:
(318) 865-4681

Avail. F. & C, keys
INDEMAC, INC.
Computer Products Div.
6644 St. Vincent Ave.
Shreveport, LA 71106

Good News!

Music Folio



The Good News! ... What's New?

"Tell The Story"

Volume 8 Folio and Learning CD

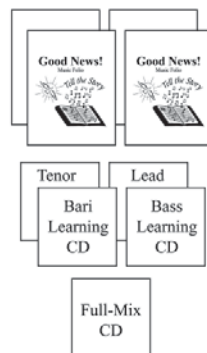
- Arrangement Folio (11 songs — songs and arrangers are listed on our web site)
- Part Predominant Tracks (learn your part)
- Part Missing Tracks (sing your part with us)
- Full-Mix CD (only offered with the Quartet Special)

How to order ...

Quartet Special — \$64.00 (\$90.00+ value)

Includes the following:

- 4 arrangement folios
11 songs arranged, cleared and copyrighted, ready for your repertoire
- 4 learning CDs (*one for each part*)
Part predominant track to help you learn your part
Part missing track to let you sing your part along with the Good News!
- 1 full-mix CD (*so your quartet can hear how the final product sounds*)
Assists in song selection
Hear how the song can be performed
Only available (and at no extra charge) in this Quartet Special



Individual Part Package

Includes the following:

- Folio and Learning CD — \$18.00
Choice of tenor, lead, bari or bass

Individual Items

- Folio — \$10.00
- Learning CD — \$10.00
Choice of tenor, lead, bari or bass

Order using the form below or from our web site: www.HappinessEmporium.com
Visa, MasterCard and Discover are now accepted!

To order: Fill out this order form, complete the shipping and payment information below, and mail your order to: (Please make checks payable to Happiness Emporium)

Happiness Emporium
1308 Blue Phlox Court
Northfield, MN 55057

Ship to:

Name _____

Address _____

City, State, ZIP _____

Phone number _____ E-mail address _____

Payment Information:

☐ Check Enclosed Charge to: ☐ Visa ☐ MasterCard ☐ Discover

Total Amount of Order _____

Credit Card # _____

Exp. Date _____ Name on Card _____

Signature of Card Holder _____

Shipping and Handling (U.S. and Canada):

(allow 4 weeks)	Add
If order subtotal is up to \$15.00	\$2.50
\$15.00 — \$25.00	\$3.50
\$25.01 — \$50.00	\$4.50
\$50.01 — \$75.00	\$5.25
Over \$75.00	\$6.00

"Tell The Story"

	Folio Order Quan.	Tenor CD Quan.	Lead CD Quan.	Bari CD Quan.	Bass CD Quan.
Quartet Special (\$64.00)	_____	N/A	N/A	N/A	N/A
Individual Part Package (\$18.00) (1 Folio and 1 CD)	_____	_____	_____	_____	_____
Folio only (\$10.00)	_____	N/A	N/A	N/A	N/A
Learning CD only (\$10.00)	N/A	_____	_____	_____	_____
Subtotal	\$ _____				
Shipping & Handling	\$ _____				
<input type="checkbox"/> Priority Mail add \$3.50	\$ _____				
TOTAL OF ORDER	\$ _____				

Foreign orders specify U.S. funds.
Overseas orders add \$6.00 for shipping and handling.



THE TAG

Joe Liles, Tagmaster



Mo's great tag that isn't a tag

I was recently singing some tags with the Henders boys, Bill and Pat, after chorus rehearsal on a Thursday night. A bunch of us have found a neat place to go afterwards. This restaurant caters to our need to have a room away from all other noises and people so we can make a little noise ... er, that is, music of our own. These two guys and Andy, Kirk, Doug, Craig and others know an awful lot of good tags and it's one of the highlights of my week.

Well, sir, we got around to singing "For Life Is Interwoven With The Friends We Used To Know," and we had quite a few special moments doing so. In fact, I said this needs to be shared with Barbershoppers everywhere. The next day, I called David Wright to see if he knew who wrote this wonderful tag, and he put me onto my old dear friend "Mo" who is still kicking around the New Braunfels area.

If you don't know Morris "Mo" Rector, you haven't lived. This is one talented character and he loves to talk barbershop. Twice he has won an international gold medal singing bass—with the **Gay Notes** in 1958 and **Mark IV** in 1969. He sang baritone in the quartet with the traveling show, *The Music Man*, from 1960 to 1963, 1,280 performances. He has arranged hundreds

of songs. One of his most famous is "Piano Roll Blues," and it's the one everyone sings, men and women.

Mo told me how "For Life Is Interwoven" came about. His good friend John Dutton, from Mulgee,

Oklahoma, had partially written a song with those words way back in the late '50s or early '60s. Now, John was a fine lead singer who won the Southwestern District championship in 1961 with the quartet, **The Songsmen**. He asked Mo to help him finish and arrange it.

Now here's the unique thing about this "tag." It's really not at the end of the song. It was the first four measures of the refrain! Not a tag at all ... but it sure does work as one, doesn't it. (By the way, I try to never put the word "refrain" in a song. There are those who see it and immediately stop

singing ... just kiddin'!)

This is presented as Mo originally arranged it. He wanted the baritone to have a blast singing all over the place. I added the optional small notes in baritone and tenor for those who are not quite so adventurous. So, there you have it. Another fabulous tag, at the beginning of the chorus, no less! I love this one. Thanks a bunch, Mo, for all the great music you have arranged for Barbershoppers throughout all these years. ■



FOR LIFE IS INTERWOVEN "TAG"

Words by JOHN DUTTON

Music & Arrangement by
MORRIS "MO" RECTOR

Tenor Lead

8

1 2 3 4

For life is in - ter - wo - ven — with the friends we use to know.

Bari Bass

Harmony College / Directors College

"The Best Week of the Year!"



"This week gave me an injection of barbershop energy!"

— Mark-Jeske Alblas, *The Netherlands*

"It was much more than I ever could have imagined and anticipated. It was an experience that I'll never forget."

— Bob Ziegler, *Director*

Southern Crescent Chorus, McDonough, GA



"The greatest experiences a quartet could possibly have—a pocket full of dreams fulfilled and our bags and hearts filled with new songs."

— Peter McGregor, *Vocal Accord, New Zealand*

"I have come to the realization that I had better pencil HC/DC week into my schedule for the remainder of my directing career. I will always find something new to put into my tool bag."

— Garry Warlow, *Assistant Choral Director, Neshaminy High School*

HARMONY COLLEGE / DIRECTORS COLLEGE JULY 27-AUGUST 3, 2003

Missouri Western State College, St. Joseph, Missouri

For more info:

- Contact Lani Dieter at 800-876-SING x8551 or HCDC@spebsqsa.org to request a registration packet and course catalog. (Available February 15)

To register:

- Fax this to 262-654-4048 or mail to: 6315 Harmony Lane, Kenosha, WI 53143 or download the registration package from www.spebsqsa.org/hcdc
- Include payment with registration:
 - ___ Society Member/Non-member Director/Full-time Music Educator: \$475
 - ___ Next Generation Senior (Ages 18-23) \$300, with sponsor's registration
 - ___ Next Generation Junior (Ages 11-17) \$250, with sponsor's registration
- Course catalog, class selector and placement info will be sent in late February.

REGISTERING FOR:

HARMONY COLLEGE _____ DIRECTORS COLLEGE _____

YOUR CHAPTER NUMBER _____ YOUR MEMBER NUMBER _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE - HOME _____ WORK: _____

EMAIL ADDRESS _____

PAYMENT

MASTERCARD / VISA # _____ EXPIRES _____

-OR-

CHARGE TO CHAPTER # _____ AUTHORIZED SIGNATURE _____

-OR-

CHARGE TO DISTRICT # _____ AUTHORIZED SIGNATURE _____

-OR-

CHECK / MONEY ORDER ENCLOSED _____

OFFICE USE ONLY:

CREDIT CARD AUTHORIZATION _____ CHECK NUMBER _____



Singers Wanted!

FOURTH INTERNATIONAL RUSSIAN BARBERSHOP HARMONY FESTIVAL

AUGUST 16-25, 2003

Celebrate the 300th anniversary of the founding of St. Petersburg!

Join us for this history-making event!

Discover why hundreds of Barbershoppers have called this festival "electrifying" and the performances "the experience of a lifetime"!



Featured Quartet Performers

"REVIVAL"

ST. PETERSBURG,
RUSSIA



Guest Conductor and Clinician, Greg Lyne

"The memories from this Music Festival will last a lifetime!"

Festival Performance Venues:

St. Petersburg Philharmonic Concert Hall
St. Petersburg Conservatory Opera Theater
St. Petersburg State Capella Concert Hall
Hermitage Museum Private Concert Hall

Cost: \$2,450 from New York. **Includes:** Round trip air, 3 star hotel, 3 meals daily, all ground transportation, tickets to all performances, cultural program

SPONSORED BY: INTERNATIONAL FINE ARTS INSTITUTE, THE RUSSIAN MINISTRY OF CULTURE, SPEBSQSA, WORLD HARMONY COUNCIL

For more information call 1-414-352-1917, or email rgordon@attglobal.net.