

March/April 2003

THE HARMONIZER

OFFICIAL PUBLICATION OF THE SPEBSQSA YOUNG MEN IN HARMONY SOCIETY



YMH

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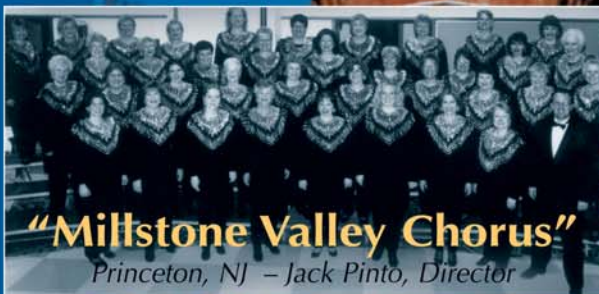
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THE HARMONIZER

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lead; Tom Leber, tenor.
Photo by Lorin May



Society for the Preservation and Encouragement



of Barber Shop Quartet Singing in America

The Barbershop Harmony Society: An International Organization



We will never sell Harmony Hall

Hello friends. I had started writing this column on the day after Christmas while wearing a necktie depicting the Grinch in the act of stealing Christmas. A member who read via the Harmonet about the Society Board's decision to sell Harmony Hall wrote, "Selling Harmony Hall is akin to the Grinch stealing Christmas." I appreciate his sentiment and am quick to agree that selling this building and moving elsewhere will be a real trauma for some of us.

While Harmony Hall is, indeed, for sale and is, at the same time, an icon for our barbershopping universe, it is also expensive, impractical and some would say unsuited for serving the needs of our members as we consider the next 25-50 years of our future. This is a most beautiful, historical and prestigious building, and most agree is the place where the heartbeat of our beloved Society lives, where our wonderful Heritage Hall Barbershop Museum resides and where we preserve our Old Songs Library (one of the world's premier collections of popular sheet music).

This is the place where men I've known and admired have given of themselves to preserve and to grow our wonderful hobby. Many of them are gone now, but most are still with us. I am honored to mention just a few of our heroes from the past who have roamed these hallowed halls of harmony and helped shape my barbershop world: Bob Hafer, executive director in the 1960s (we share the same hometown of Canton, Ohio); Barrie Best, executive director in the '60s and '70s, Hugh Ingraham, who followed Barrie in the '70s and '80s and was followed by Joe Liles in the late 1980s through 1995.

Then there were the "Road Warriors" who lived out of a suitcase. They spent most of their lives on the road starting new chapters and helping us sing better. I remember the frequent chapter and district visits so capably run by Lloyd Steinkamp, Chet Fox, Dr. Bob Johnson, Sam Kennedy, Mac Huff, Dave Stevens, Dr. Burt Szabo, Mel Knight, and so many others.

Yes, we will sell the mansion at 6315 Harmony Lane in Kenosha, but Harmony Hall, along with all of its history, all of its memories and all it represents, will go with us to a new location. You can bet that wherever we go, it will be at a place we reverently refer to as Harmony Hall.

Our readers will be interested in why the Board made the decision to sell the mansion. Of prime consideration was that nearly three decades ago, we outgrew the mansion and bought a secondary property only two miles away. Today, that building on Sheridan Road houses 65 percent of our operations, including Harmony Marketplace, our computer center, our print shop, our member services unit, the convention department and Harmony Foundation. We refer to that facility as Harmony Hall West. It is also known as the Sheridan Building in honor of Sheridan "Sherry" Brown, a deceased member who was very generous in helping the Society acquire that property back in 1976. Given the vast advances in technology and off-site services available, our space requirements are much different today from before.

Another reason to sell Harmony Hall and combine operations is the additional expense in maintaining two separate locations. There is also the human dynamic of operating with two separated staff organizations. Additionally, there is the ever-present "opportunity" to fix, repair, upgrade and maintain two old buildings. President Roger

Lewis was on target when he stated that, "Our business is not about the upkeep and preservation of old buildings, but rather the preservation and encouragement of barbershop harmony."

President Roger, early in 2002, assembled a blue-ribbon task force to study our current situation and to make recommendations to the Board about the future location of Society Headquarters. That group's chairman, Ed Waesche, reported several options. Just now our future location is being looked at from every angle, but you and I can rest assured that we have the right folks giving the final decision every possible consideration.

We'll do a good job of communicating the details of the final decision to our membership.

Everything old is new again ...

... Especially for Harmony Foundation. Since 1959, Harmony Foundation has been an important part of



*Some say it
is unsuited
for serving
member
needs over
the next
25-50 years
of our
future.*

the barbershop harmony experience. Many of us will remember a very generous and enthusiastic Society membership, who over the years contributed more than \$16 million dollars to Heartspring (formerly the Institute of Logopedics). Our rallying cry was "We sing that they shall speak." Of course, as times changed, so did our charitable work with Heartspring. Thus, the mission of the Foundation changed so as to support "Encouraging music in our schools and communities."

Since that change, Harmony Foundation has made more than 80 substantial grants in support of vocal music in schools and communities throughout North America.

Late in 2002, the Harmony Foundation Trustees, led by Foundation President Terry Aramian (1992 Society President) embarked upon a significant plan for restructuring the Foundation from the inside out. They considered a new, more powerful vision and at the same time decided to make this new beginning with professional leadership at the helm.

So friends, allow me to introduce your new Executive Director of Harmony Foundation, Clarke Caldwell. (See article on page 31.)

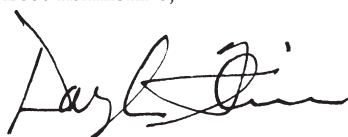
I was privileged to spend a bit of time with Clarke and Terry today (Feb. 17, Clarke's first day). My impression is that the Foundation's trustees made an absolutely fabulous choice, and that Clarke's leadership will provide just the right touch to see our dreams come true.

The Society's charitable mission: "To preserve our musical legacy through support of vocal music education in our schools and communities."

The Harmony Foundation mission statement: "Harmony Foundation is to be a leading philanthropic force dedicated to perpetuating the barbershop harmony art form for present and future generations to enjoy."

I'm sure you'd join me in saying thanks to Clarke, the Foundation staff, the trustees and to the great spirit of Harmony Foundation for being such an important part of our Society's family and our future.

Let's harmonize,



THE HARMONIZER

WWW.SPEBSQSA.ORG/HARMONIZER

March/April 2003



Volume LXIII Number 2

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.

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Looking toward the future

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

2003 holds wonderful promise of growth for the Society—in music, membership, finance and organization. Some great things in this year's work plans will be brought to fruition; our committees are already at work on them. Others will come in fulfillment of work we began last year. Let's take a look at a few; think about how your chapter is using or could use each to spur growth.

The new "Singing Is Life" video provides the most complete picture of the Society ever produced. It speaks significantly to our culture, featuring our best quartets as well as average harmonizers and old singers as well as young. Your chapter received a copy. I hope by now you've seen it at least once. Let's find ways to get this in the hands of many, many prospective members. It's a wonderful tool. (www.spebsqsa.org/singingislife)

We're offering 75 full-tuition scholarships to Directors College to front-line directors who are first-time attendees, thanks to combined efforts of the Society and Harmony Foundation. By the end of 2003, approximately 400 of our 800+ musical directors will have attended Directors College at least once. I know not every director can afford the vacation time to spend that glorious week in St. Joe, Mo., but can we get more than 600? If your director qualifies, encourage him or her. Perhaps the chapter or district can even help with transportation costs.

(Happenings > Schools > Scholarships to be awarded for Directors College)

"How do we identify men who like to sing, and how do we get them to experience barbershop?" These have been key questions for many years. The Society Board approved the first portion of the Marketing Task Force proposal—to conduct qualitative research through May, then continue with quantitative research for the balance of the year. Perhaps we're getting closer to some answers. (Got ideas? Contact Chairman Sam Vigil, Jr., samvjr@brasstacks.net)

We're making more money available for youth and for recruitment programs through a restricted Harmony Foundation fund that will support these and other projects that support our vision. That fund can help our chapters and districts with projects that will insure the future of the Society we all love. Details of how the money will be awarded are forthcoming. (www.harmonyfoundation.org)

• • •

I attended six chapter officer installation ceremonies at the beginning of the year, and of the six chapters, only one had a Harmony Foundation chairman. None had a YMIH or quartet development chairman. All three positions are key to the growth of your chapter and of the Society. Does your chapter have men working in these areas? (By the way, you can report those officers online at www.spebsqsa.org/members.)

Every project I've mentioned affects you, the member, at the chapter level. Every program or activity is designed to help each current and prospective member fill his life with singing—and better quality singing. But every program will be worthless if it just sits on a shelf, in a file cabinet, or lays dormant on our Web site.

It's that realization that prompted me to add the following signature to my e-mails: *"The chapter is the key to progress. It must happen there, or it won't happen."* I promise you that your Society Board uses it as a measuring stick for its deliberations.

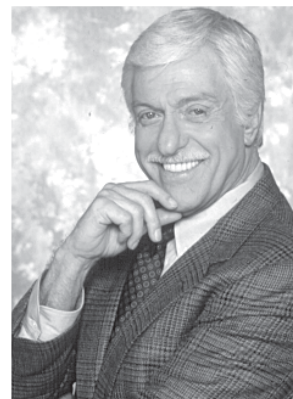
Singing is life ... *the rest is just details.*

Lewis4bbs@aol.com



"The chapter is the key to progress. It must happen there, or it won't happen."

*Join Dick Van Dyke
and his quartet, The Vantastix!*



Harmony Foundation Honorary Chairman

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Thoughts on oversinging, meeting needs

Let's do more of that ...

Thank you for including Chris Hebert's article on "Oversinging" in the current issue of *The Harmonizer*. I found it not only informative, but thought-provoking. While I know that trying to publish a magazine is a balancing act, I wish that there were more articles like this showing the "rank and file" members like myself how to improve our abilities in our craft. I feel that Chris' article did this. I look forward to reading more articles like his.

LESTER Q. LEE

Frank Thorne, Evergreen District

Membership needs, continued

If we were to ask each member in our Society, "What attracted you to barbershop?" we would be knee-deep in different answers. If I am not mistaken, the Society already recommends an eight-point chapter meeting that, if utilized effectively, would accommodate nearly every member's unique desires. However, there are two major obstacles that must be overcome before this idea can take hold: 1) Your chapter board must buy into such an idea; 2) Each member must learn to embrace the other member's desires. For instance, although my desire is to work on contest numbers, I need to understand and accept another's desire to woodshed, or quartet, or socialize, etc.

When I joined the **West Towns Chorus** back in 1985, we certainly worked hard on the risers to achieve success. However, at every rehearsal we also had the chance to quartet, socialize, sit down, sing Barberpole Cat songs, sing tags, work on contest songs and share brotherhood. We also had many other opportunities to have sing-outs, picnics, compete, help other chapters, etc. Is it any wonder that at the time the chapter grew to more than 200 members? We had it all, and therein lies the answer. No chapter should narrow its focus to one or two areas.

Isn't it about time we stop the "my way" attitude? To attract more members, we might be wise not to limit what we offer. Remember, we are not only preserving an art form, but our Society's existence.

ROB STACHNIAK
Peoria Chapter

I joined a chapter in Ontario when I was 18 and did not leave barbershopping until I was 53, for personal reasons involving the chapter I belonged to at that time. Not once did I hear from Society headquarters as to why I did not renew. No, I am not more special than other members, but is the Society getting so many new members that they can afford to lose an active 35-year member?

I later joined a smaller chapter that will never perform on the international stage, but who cares? Spending three to four hours on risers with no quartetting and little chance for fellowship was not my idea of what barbershopping was meant to be. Winning seems to be the only thing that matters. What ever happened to the good old days when at conventions you got together with strangers from other chapters to ring a few chords? What ever happened to woodshedding and experiencing the thrill of ringing a few good chords among some of the bad ones?

Our Society and districts must examine what is important to big and small chapters and decide what direction they want to take before we stop attracting new members and lose "older members" who no longer are getting what they originally joined for—fun, fellowship and the love of singing.

RICK FAULKNER
Whitby, Ontario



Too young to marry

I just received the newest issue of *The Harmonizer* and found that you posted my letter. Thank you very much. But, please let me correct one point about the photo.

The photo shown for the girl is not the one he married. The girl you posted is a daughter of one of our members. She is very charming, but still too young to marry.



**Charming
but single**

KAZUO MATSUMARA
Tokyo Barbers



The couple

GAS HOUSE GANG recordings

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This picture  is ten years old!

Notice that Kipp has a mullet hairdo,
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What key, Ms. Lieutenant Governor?

Chapter president snags inauguration through *very* close friend in high places

Barbershop music filled the halls of New Mexico's capitol building New Year's Day for the inauguration of new governor Bill Richardson and his administration. Although the **Duke City Chorus** has fine visibility in the Albuquerque area, we have to wonder whether the chapter landed this prestigious gig due to its reputation or due to the fact that chapter president Herb Denish's wife, Diane, happens to be the state's new lieutenant governor.

Nah, it had to be the well-tuned seventh chords that snagged it. Not only did the inauguration mark the first female lieutenant governor for the state, but for the Society it may be the first time a barbershop group has sung at an inauguration ceremony.

In addition to the prestigious performance, the chapter is thrilled to know that

their chapter president—who still prefers to be called “Herb” rather than “Mr. Diane Denish”—is now officially connected to many of the state's movers and shakers via New Mexico's executive branch. Or, as the chapter would prefer to view it, Diane Denish's election is a real boon to the state's leaders, who finally have a more direct channel to one of the area's finest barbershop choruses.

The Bernalillo County Chapter, under the direction of Farris Collins, is the Rocky Mountain District's Plateau II division champion.



HOWARD HUTTEL

Harmony College scholarships available

Larry Ajer Scholarship. The winning quartet will be coached at Harmony College by Bill Myers, Dwain Brobst, Fred King and Darryl Flinn. Scholarship covers tuition, room and board for four quartet members. Application is open to two-year-old or older quartets that have placed in the top 10 at a district contest and competed in at least one international preliminary competition. Application details are available on the Web at *Happenings > Schools > Larry Ajer Scholarship*, or by calling Lani Dieter at 800-876-7464 x8551. Completed applications must be received by April 15, 2003. Send them to the Riptide Quartet, c/o Richard Lewellen, Vice Chairman for Quartet Support, 7773 Willow Point Dr., Falls Church, VA 22042, Rrlewellen@aol.com.



Earl Moon Scholarship. A limited number of Harmony College scholarships will be made available through The Earl Moon Memorial Endowment Fund. A candidate must have been a member of the Society for at

least three years, active in his chapter, have never attended Harmony College before and might not otherwise have the opportunity to do so.

Submit applications by May 1. Get a copy of the form at www.choralaires.org or fax or e-mail request to 626-336-7755 or pboyle@choralaires.org. Request applications or send completed applications to Whittier Chapter, SPEBSQSA, P.O. Box 4262, Whittier CA, 90607

Get ready for Flag Day

Have we got a pre-fabricated singing gig for U.S. chapters! Mayors of all cities that belong to the National League of Cities already have information regarding the National Pause for the Pledge of Allegiance observances that should be sponsored by local governments. Get your chapter on board to provide the musical backdrop for this event.

Since 1998, the Society has enjoyed a relationship with the National Flag Day Foundation, sponsors of the event. The “Pause” is at the same moment throughout the country on Flag Day, June 14: 7 p.m. EDT; 6 p.m. Central, etc.

For more information, go to the Web: *Run Your Chapter > Get Famous > National Pause for the Pledge of Allegiance*. The NFDF site is www.flagday.org. It has a wealth of information, including a sample proclamation.



On the air ...

If you watch Christian broadcasting, there's a chance you might get to see our 2002 international quartet champion **Four Voices** on your television set. Unknown to the quartet until after the broadcast, a Dallas performance of "It Is Well With My Soul" appeared on Jack Graham's "Power Point" program after Graham, who attended the quartet's live performance, apparently procured rights to broadcast a tape of it on his program. The quartet also has taped performances for Christian comedian Dennis Swanberg's show, "Swan's Place." Unfortunately, we can't tell you when to watch for any of these shows, as they're syndicated and air at different times in different markets. Even the members of the quartet haven't caught themselves on TV yet!



It wasn't a barbershop gig, but two members of **Reprise** (2002 international quartet semifinalist) scored prestigious solo roles for the Mormon Tabernacle Choir's 2002 production, "Silent Night, Holy Night." Tenor Tim Workman and baritone Rex Kocherhans portrayed a British and German soldier from a real WWI incident in which troops from both warring nations put down their weapons and together celebrated Christmas in song. Their alternating solos and duets in English and German initiated the finale of the concert, narrated by Walter Cronkite and broadcast on PBS stations during the Christmas season. The production is expected to play again in many PBS markets during the 2003 holidays. Incidentally, that concert took place in the 21,000-seat auditorium of the Conference Center in Salt Lake City, the same venue that will showcase the 2005 international chorus and quartet competition.



The Ritz announces retirement

The Ritz, 1991 international quartet champion, will retire following the 2004 international convention in Louisville, the city where the quartet won its championship. The quartet will continue to accept show dates through June of 2004.

Each member of the quartet—tenor Jim Shisler, lead Doug "Nic" Nichol, baritone D.J. Hiner, bass Ben Ayling—is a professional music educator. The Ritz made their mark not only as performers but as ambassadors of harmony throughout the world and as skilled teachers, coaches and mentors in schools and colleges. They were the first quartet to join the O.C. Cash Founder's Club at the gold (\$100,000) level. **The Ritz** can be reached at Ritzben@aol.com

Betcha didn't know ...

Five more things you can do on the Web

1. Manage your barbershop records

Use the Members Only site at www.spebsqsa.org/members to

- Review your member record
- Change your address, phone, e-mail etc.
- Renew membership / pay dues
- Mailing List Subscribe / Unsubscribe
- Manage your Members Only profile and privacy settings
- Keep your chapter roster and officer listings accurate with the online reporting form In *Run Your Chapter* > *Chapter business* > *Chapter Officer Leadership Reporting Online*

2. Explore our Society's past

- Who won it when? All the answers in one simple page: *Who We Are* > *History* > *Quartet medalists through the years ...*
- Watch video presentations with varied approaches to the barbershop style and history. In *Who We Are* > *History* > *What Are We Trying to Preserve*
- Step inside our house and see the architectural flourishes of the historic Alford Mansion. Know someone who wants to buy it? In *Who We Are* > *Press Kit* > *Harmony Hall Walking Tour Guide*

3. Live in the Society's future

The activities of the Society extend beyond your weekly chapter meeting, encompassing a wide range of education, publishing, and events. Get the most from your dues by learning where they're going, and how you can participate.

- The complete work plan for 2003, as approved by the Society Board of Directors. In *Members Only* > *Board* > *2003 Society Work Plan*.
- Proceedings of the Board meeting held in Albuquerque, N.M., plus keynote address by Executive Director Darryl Flinn, State of the AIC Report and more: *Members Only* > *Board* > *Board Minutes January 2003*

Society briefs

C&J rule modified. Prior to the meeting, *all members* of a competing Society quartet had to be members of a chapter in the district in which they registered. The recent rule change states that *at least one member* of the quartet must belong to a chapter within the district in which the quartet registers.

More awards at seniors quartet contests. Effective with the 2003 competition, awards go to the top five scoring quartets rather than just the top three. In addition, special recognition will be given to the quartet with the highest cumulative age as well as to the oldest individual participant.

Sheridan Building joins Harmony Hall on the sale block. The Board directed staff to offer the Sheridan Building for sale, contingent on leasing the space back to the Society. The prospective sale of both buildings would provide maximum liquid capital for future build/buy decisions for the Society's headquarters. The Sheridan Building is currently home to printing, mailing, and the Harmony Marketplace merchandise operation, plus administrative offices for accounting, membership, convention and technology operations, and the Harmony Foundation.

New Executive Director to be chosen. Current Executive Director Darryl Flinn has announced his Aug. 31, 2004 retirement. The Executive Director Search Team will consist of Dennis Cook (chair); Charlie Davenport, Bill Horst (non-Society member) and Drayton Justus. The team will present up to five applicants to the Board Management Council before the Midwinter convention in 2004.

International convention registration fee increase. The Board approved a \$5.00 increase in the price of the 2004 international convention registration fee. The increase was included in the projected five-year budget the Board approved last fall. The fee structure for 2004 now will be: Early Bird, \$105.00; Regular, \$120.00 and on-site, \$130.00.

Have you been left out of the loop? Judging from the number of bounced e-mails and undeliverable copies of *The Harmonizer* sent back to headquarters, many members apparently don't know how easy it is to update their personal information.

Go to spebsqsa.org and click on the big, red "Members Only" button at the top of the page. If you are a registered user, sign in and scroll down to "Update your member information." If you are a first-time user, there are simple instructions to log in and get a password. Members can still update their contact information by calling 800-876-7464.

Montreal housing map correction

The housing map in this issue of *The Harmonizer* (insert) was pre-printed with hotels #2 and #3 reversed as to location. The Delta Centre-Ville hotel is actually located at the #3 position on the map and the Delta Hotel Montreal is actually located at the #2 position.

More convention news ...

World Harmony Jamboree. In the pre-printed convention insert, the ad for the World Harmony Jamboree lists the North Metro Chorus as the Sweet Adelines international champion for 2002. They are the 2003 international champion.

International Chorus Contest lineup revised. Wild cards **Saltaires** and **The Great American Chorus** both declined invitations to compete in the 2003 International Chorus contest and will be replaced by **The West Towns Chorus** of Illinois District and **Megacity Chorus** of Ontario District. Draw for order of appearance takes place in mid-March and will be posted on the Web site.

They like us! They really like us! The Portland, Oregon Visitors Association unanimously selected the Society's international convention as its top event of 2002 for its effect on the area's economy. Our 10,000-plus attendees pumped an estimated \$4.4 million into the area's economy, and that's even before taking into account the nightly dinner tab for Dave LeBar. Folks in Albuquerque also went out of their way to "heap praise" upon the lovely people who took tours in Albuquerque. For example, the tour company called us the nicest group they have escorted in a long, long time.

News you can use. Check out information available at *Happenings* > *Montreal* > *Montreal useful information*

In print ...

Our Society's Singing Valentines program got a nice shot in the arm in the Personal Journal section of the *Wall Street Journal*.

The story was about special gifts that could be given for Valentine's Day, and one of our quartets was there to deliver a singing valentine, two dozen roses and a box of chocolates. The singers were all members of the Big Apple Chorus. The lead was Ray Yeh, president and artistic director, the bass was Mark Paul from the quartet **Rev-eille**, the baritone was Brian Horwath from the quartet **4 Under Par**, and the tenor was Pat Kelly.

Barbershop is cover story for a national magazine. The Sunday magazine *American Profile* ran a cover story in January about barbershop singing. Similar to *Parade Magazine*, *American Profile* is inserted nationwide in newspapers that serve communities of under 50,000. The cover photo is of **Catfish Bend**, the 2002 MBNA Collegiate Quartet Champion. Go to www.americanprofile.com and type "barbershop" in the site's search engine to link to the article. ■



Barbershop: La joie de vivre

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	
2004	BILOXI, MISS.
Jan. 25–Feb. 1	
HARMONY COLLEGE / DIRECTORS COLLEGE	
2003	Missouri Western State College
St. JOSEPH, MO.	
July 27–August 3	



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—*Louisville Courier-Journal*



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card account #																expiration date (MM/YY)				
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Number of tickets _____ @ US\$75 (limited) _____ @ US\$35 _____ @ US\$25 Add US\$2 handling fee **TOTAL US\$** _____

MEMBER # _____ E-MAIL _____

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HARMONY HOW-TO

Brian Beck
Harmony College sight-reading instructor



Learn to sight-read in your spare time

Sight-reading is not all that hard, really. You should get enough information from this article to practice this skill effectively. Read on!

Let's assume you know practically nothing about music theory. The fact is, you can't really sight-read without a rudimentary knowledge of theory—otherwise, you're "Sight-guessing!" But never fear, you'll learn enough here to get started.

Learn what the notes are called

The first thing you need to know is the location of notes on a staff. The spaces in the treble clef are, from the bottom up: **F, A, C, E**. The lines are **E, G, B, D, F**. In the bass clef, the spaces are **A, C, E, G**; the lines are **G, B, D, F, A**, also both from the bottom up. You should at least learn the clef you sing in. Leads and tenors, the treble clef (actually sung an octave lower than written—that's what the little 8 usually found on the bottom of the clef sign means), and baritones and basses, the bass clef, sung exactly where written.

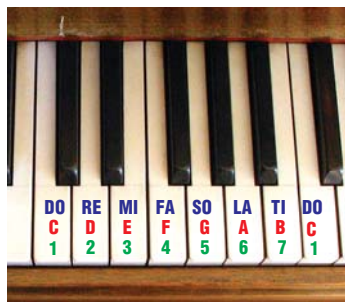


Learn a basic major scale

The next thing you should know is the scale. Every scale in every key is built the same way: **DO**, whole step (**RE**), whole step (**MI**), half step (**FA**), whole step (**SO**), whole step, (**LA**), whole step (**TI**), half step (**DO**). It doesn't matter what key you're in; every scale consists of these steps in the above order. And that fact actually dictates how you find the key to any song.

You could say that the piano is built in **C**. When you start on **C**, a white key, and play every white key, the scale steps fall as outlined above. So just by playing all the white keys, you automatically play a proper **C** scale.

What about another key? (Same scale, starting on a different note.) If you start on **F**, a white key, the first whole step is **G**, the next whole step is **A**. Then you're supposed to go up a half step for **FA**, the fourth scale step. Up a half from **A** is what? **B-flat**! The rules of how to build a scale *demand* that you play **B-flat** there. That's why the key of **F** is written with one flat in the key signature, and that is on the middle (**B**) line. The **B-flat** is the only flat in that key. You play only white notes when you finish the **F** scale.



Major scale in key of C



Major scale in key of F

Practice reading some actual music

Now let's sight-read in **F**. First thing to do is: find **DO**. **DO** in the key of **F** is ... **F**. For leads, the **F** is the first (lowest) space in the treble clef. Then locate **MI**, the third (second space), **SO**, the fifth (third space), and the high root, or **DO** (top line). I mention both scale steps and solfège names because it's handy to think in both "languages."

Let's say you had "The Star Spangled Banner" in front of you. The first three melody notes are: third space, second space, first space. Because you've identified those scale steps, you know those notes are **5, 3, 1**. The easiest way to find that first note, the fifth, is to simply sing five notes up the scale. Don't leave out any steps and you will be able to start any

song that begins on a simple scale step.

Practice on some simple scales

Most folk songs and nursery songs are written mostly with scale steps with few sharps or flats, so they're a very good source of sight-reading practice. Here's a song to practice with: **1, 2, 3, 1, 1, 2, 3, 1, 3, 4, 5-, 3, 4, 5-**. If you pick *any* key, and sing those scale steps, you should be able to figure out what this song is.

Did you recognize Frère Jacques? How about this one: **5, 3 (high) 3, 2, 1, 1, 1, 7, 6, 5 (going down)**. That's "My Wild Irish Rose." Another: **1, 2, 3, 5, 1, 2, 3, 5, 1 (high), 3, 3, 2, 1, 6 (down)**. That's the first line of "Tennessee Waltz."

How about our favorite key, **B-flat**? For leads, **DO** is the middle line, **3** is the fourth line, **5** is the top line—and the bottom space. Start by identifying those three notes that make up the Major Triad, **1-3-5**, the first

three notes of the Marine's Hymn: "From the halls of Monte (zuma)." Sing those notes, think the scale step as you sing 1-3-5 up and 1-5-3 down. Get a score pad and write these notes. Look at them, sing them, think scale steps and DO-MI-SOL names. You can do that for any key.

Get some great practice aids

Burt Szabo has a great book available in Harmony Marketplace: *Music Reading 1* (#4041). In it, he lays out scale step numbers that you can sing for practice. Here's an example: 1, 2, 3, 2, 1, 6 (down), 5, 6, 1, 2, 3, 4, 2, 3, 1. If you get stuck trying to mentally find a scale step, start with 1 and sing up or down the scale until you come to that note. Don't ever skip a step and you will learn faster and avoid frustration. (Szabo's *Music Reading 2* also is available at Marketplace; stock #4045.)

I also have a book in the Marketplace, called *Sightsinging Made Really Easy* (#3108). It comes with a cassette and 150 examples of what different scale steps, patterns, and rhythms sound like. Start easy, think scale steps, have patience. You won't become an accomplished sight-reader from this article, but I think you can start along the path. Get a book of children's songs and start sight-singing! ■

As you sing scale steps, think the number
Find each note from DO; sing up and down scale until you find each note.
Don't skip any steps - to find 5, sing 1,2,3,4,5!

Baritone

slowly

1 2 3 2 1 6 6 5 6 1 3 1 2 7 6 5 1 6 1 7 6 5 6 7 8(1)

Solo

4

5 6 7 8 2 4 2 7 1 7 2 1

As you sing scale steps, think the number
Find each note from DO; sing up and down scale until you find each note.
Don't skip a step; to find 5, sing 1,2,3,4,5 OR 1,7,6,5.

slowly

1 5 1 5 4 2 1 5 1 7 6 5 2 2 5 1 3 2 4 3 5 1 6 4 5 1 2 5 1

Locate 1,3,5 (triad notes)
Sing up and down scale to find each note.
Don't skip a step - to find 5, sing 1,2,3,4,5 OR 1,7,6,5

T, Ld

1 5 1 3

As you sing scale steps, think the number
Find each note from DO; sing up and down scale until you find each note.
Don't skip a step; to find 5, sing 1,2,3,4,5 OR 1,7,6,5.

Solo

1 2 3 2 1 6 6 5 2 1 7 1 2 3 4 2 3 4 5 3 1 6 1 7 6

Solo

5 6 7 8(1) 2 3 3 1 1 1

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Young Men, In Ha

Probably the most frequently asked question about the Society's Young Men In Harmony program is: "How do we get a successful YMIH program started in our chapter?"

That's an excellent question, because while there are many successful YMIH programs throughout the Society, some programs have made fatal errors that have actually soured area students and teachers to the idea of singing barbershop music. Therefore, it is essential to learn the keys to success before you initiate a YMIH program in your chapter.

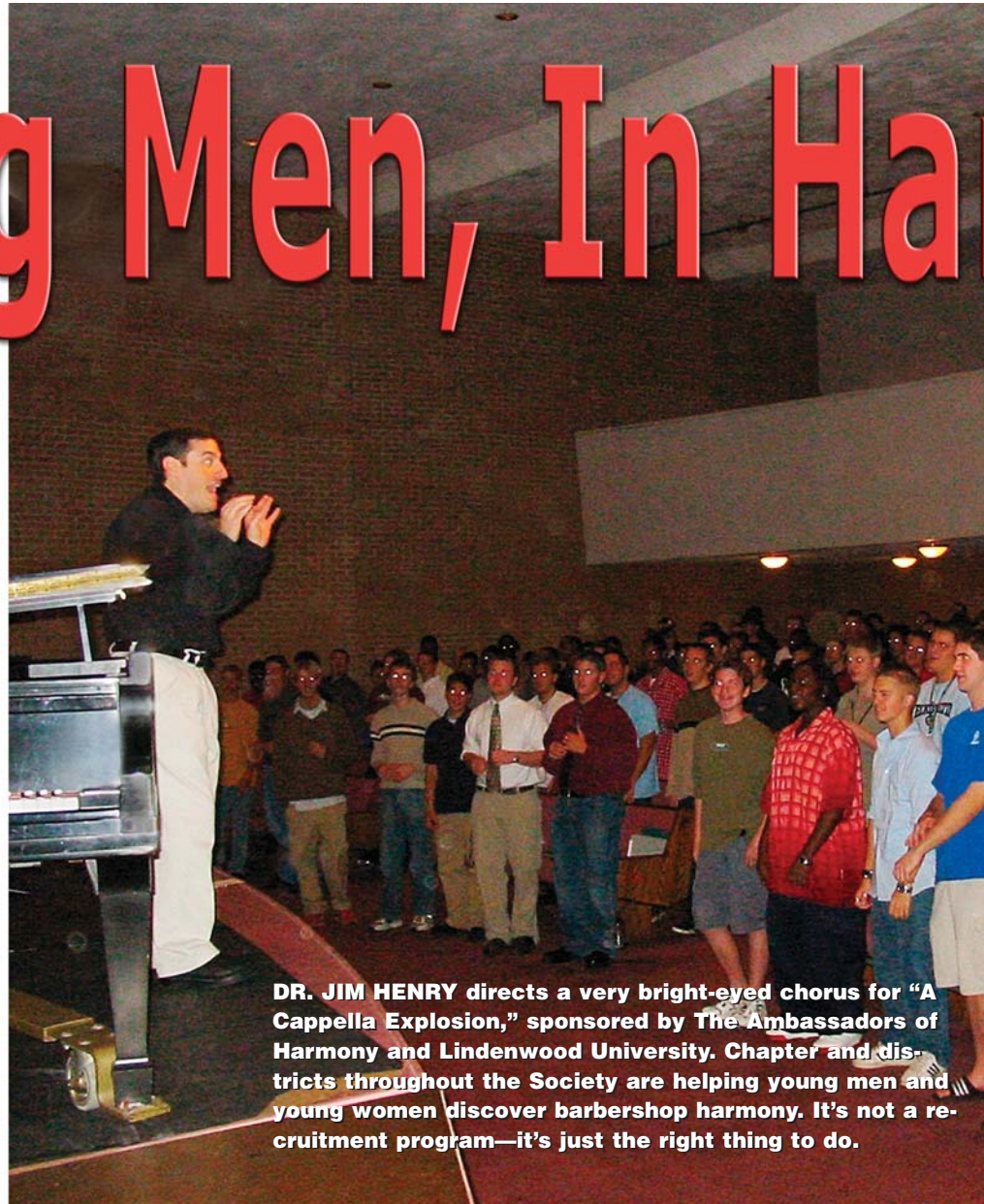
It's not as simple as saying, "build a program and they will come." Participants have enjoyed many YMIH formats, but the way you go about *launching* a program is almost as critical as the way you run it. The two most critical pieces are to:

- Understand the demands on high school singers and know how to engage them in trying barbershop harmony.
- Learn how to work effectively with your local high school choral directors—including those that never choose to insert barbershop music in their curriculum.

This article contains tips on how to ensure that you address these needs and set up your program for the greatest possible success.



Gary Plaag
Past YMIH
Committee
chairman



DR. JIM HENRY directs a very bright-eyed chorus for "A Cappella Explosion," sponsored by The Ambassadors of Harmony and Lindenwood University. Chapter and districts throughout the Society are helping young men and young women discover barbershop harmony. It's not a recruitment program—it's just the right thing to do.

Use available training and tools

Learn what others have learned and use it as a launching point. There's plenty of great information that's outside of the scope of this article, such as where to start, how to approach schools, how to promote your program, formats that have been successful, and much more. Become educated about the YMIH philosophy, the Society tools, products and services that are available to chapters and music educators.

It's also wise to fully understand the best ways to engage music educators and students so that they will be interested in trying barbershop harmony. This is most quickly and easily accomplished by attending the YMIH COTS training in your district, by reading and digesting the newly revised YMIH Resource Guide and by



getting input from successful YMIH chairmen in your area. (The resource guide is available in electronic format on the Society's Web site at *Sing & Perform > Youth*)

Adopt a cathedral builder's attitude

The cathedral builders of centuries ago worked their entire lifetimes to build the great cathedrals of Europe and never expected to see the finished products when they were to be completed decades or centuries later. Similarly, you need to accept the fact that you are primarily planting

barbershop seeds in young people who may not actually decide to join our Society until they are in their 30s or 40s.

Conduct your youth outreach program with the goal of giving young people a memorable experience with barbershop harmony—and have no other motive. If some young men decide to join the Society on their own, good for them. On the other hand, your program could backfire if choral directors have reason to suspect that you're hoping to "skim off" their students into your group. In areas where this has been the perception, many choral directors continue to brush off Barbershoppers as "the competition" rather than as helpers, and may never give Society programs a second chance.

Remember this: survey data tells us that most (but not all) teenagers who have been exposed to barbershop harmony in high school (and enjoy singing it) don't plan to include it in their routines of daily living until they are in their mid-30s—long after they have finished their educations, established careers, started families and have the time and money to commit to such a hobby. Their predictions often hold true in reality as well, as many new members in their 30s and 40s recall being exposed to barbershop in high school, but couldn't find the time to commit to joining a chapter until their lives had settled down a bit.

Understand the students

You must understand the life of the average high school student who is talented and interested enough to attempt to sing barbershop. To perform barbershop harmony at a level of quality acceptable to most young people is not easy, especially for teenagers. It requires a fine-tuned ear, fairly good singing abilities, a foundation in basic music skills, good musical interpretation skills, and a fair amount of practice time.

Most students who sing barbershop in high school are the better singers in their vocal music programs. This type of student also tends to be involved in many other school activities besides singing. Often, these students are also on the debate

team or one or more sports teams, hold student government offices, are in the National Honor Society, play in the band, are the leads in the annual musical, and are taking advanced placement college classes.

So, just when do these students find the time to do the extra work that barbershop requires? Usually, it's early in the morning or on weekends. Adjust your program to this and other practical realities.

Also keep in mind that even if these young students know nothing about barbershop harmony, they have already developed their musical ears and know what sounds good ... and what doesn't. If you



DON'T SKIMP ON TALENT when introducing high schoolers to barbershop harmony. Let them hear groups that impress fellow Barbershoppers, such as 2002 SWD champion Sterling, shown here doing an in-school presentation. Your next best option is a video of a high-end Society quartet.

are conducting an in-class demonstration or some kind of introduction to barbershop harmony, your best option is to bring along a strong, entertaining quartet. If such a quartet isn't available, a video of a top Society quartet can still knock their socks off. On the other hand, average quartets will indeed come across as average, and likely will not provide the musically exhilarating experience that will inspire students to try barbershop harmony. Stick with the first two options.

Understand high school choral directors

If you hook a student on barbershop then you will likely hook just that student. If

you hook a music educator, then you could hook all of the music educator's students and have the music educator's commitment to use barbershop in the school's music program. Obviously, it makes sense to avoid doing things that turn music educators off and embrace those things that excite them about our musical style.

Remember that in most cases, barbershop is not a mainstream part of the school's vocal music education program. Most music educators are required to teach students to perform and experience three to five centuries of other music, including classical, jazz and pop. Rarely does barbershop get anything more than a courteous nod in passing through the late 19th and early 20th Centuries. In fact, barbershop is not even taught at most colleges, universities and conservatories.

Unless music educators have already experienced the joy and value of barbershop through some chance exposure, they will have very little, if any, experience with barbershop when they get out of college. Thus, barbershop is usually an after-school activity for a limited number of the most talented students and the most dedicated—but already over-worked—music educators.

Never say or imply to directors that they are "not doing enough" for their students until they have inserted barbershop into their music curriculum. Music educators are working plenty hard for their students. They need helping hands rather than implied or explicit criticism about what they are not doing.

Be patient in your approach

It's a tall order to expect a music educator to try an unfamiliar musical style with students who are already over-taxed with high school activities. Even if the music educator is familiar with barbershop and knows that it can be a valuable piece of the vocal music program, there just may not be enough time or talent among the students to make barbershop work.

Respect each music educator's wishes and seek other ways to be helpful and supportive of the school's vocal music program, keeping in mind that you should expect nothing in return except the good feeling you get from "doing the right things."

Despite the often daunting barriers to getting barbershop started in schools, over time, teachers and students who do experience the benefits of barbershop often make it a critical and integral part of the school's music program. It just takes time and patience. In the meantime, keep a close relationship with area schools. Invite the choirs to sing on chapter shows or attend



Make the most of each young man's time by choosing clinicians who know how to direct and connect with young singers. Shown is Bill Rashleigh, Society music specialist.

Ask not what your area high schools can do for you ...

Doing the right thing for the right reason is a reward unto itself. Donating to area high schools, however, has the bonus of creating visibility and good feelings among students and educators. Those relationships are a key component of strong youth outreach programs.

Although the following chapters currently have musical relationships with the high schools that receive their donations, their donations were not offered with any expectations or conditions. Remember to likewise simply do the right thing, giving freely to all area schools regardless of whether they use barbershop music in their programs.

Ventura County, Calif. Barbershoppers lead U.S. chapters in funds raised for youth. For six years, the five county choruses have had a combined annual show, with participating high schools splitting the profits. After word got around from the initial five high schools participating, so many high schools wanted to get in on the show that the concert had to be split into two times and venues.

Dick Van Dyke, Harmony Foundation Honorary Chairman, donated his time as emcee and performer with his quartet **The Vantastix**, for this year's two shows, helping raise thousands to be distributed among the under-funded area music programs.

The **Frederick Catoctones Chorus** (Maryland) gave away its old uniforms to a local high school performing arts coordinator, who eagerly accepted them for use in area musical stage productions. The gesture helped open up a productive dialogue between the chapter and area schools regarding concerts. Shown are chapter member Dick Kreh and Russell Beaton of Frederick County Public Schools performing arts.

The Beaver Valley Chapter hands over the a dona-



tion to Seneca Valley High School choral program, located, fittingly enough, adjacent to Harmony, Penn. The chapter is planning a combined concert with the high school later in the year. Shown are choral director Marie Latagliata, music vice president Bob Warner and Jim Garrison, high school singer and Barbershopper.

tion to Seneca Valley High School choral program, located, fittingly enough, adjacent to Harmony, Penn. The chapter is planning a

... ask what you can do for your area high schools

other barbershop events, and help out the choral program any way you can, whether it's ushering for their shows or musical or financial assistance.

Music educators and students talk to other music educators and students about their successes and enjoyable things they're doing with their students. Thus, a music educator who is happy with barbershop as an augmentation of the school music program will likely sing the praises of barbershop to his or her colleagues. As any business professional will tell you, there's nothing better than a referral from a happy client!

Know the hallmarks of a great YMIH program

There are many great district-level and chapter-level YMIH programs across the Society. Some of these are more than 10 years old and have been growing steadily through the years. Others are just starting and are experiencing great success. Many of them have different strategies and methods of sharing barbershop harmony with potentially interested music educators, but all of the successful ones exhibit the following hallmarks. Each has:

- A chapter YMIH chairman and/or YMIH district vice president who is fully aware of and committed to the philosophy and guidelines of the Society or district YMIH program
- An understanding of and commitment to the Society's mission of promoting vocal music in our schools and communities
- A commitment to building trust and rapport with music educators
- A cathedral-builder attitude—knowing that support of school music programs is simply the right thing to do in the long term
- A philanthropic and altruistic “no strings attached” approach to support, expecting nothing in return
- An understanding and respect for students' and music educators' time, needs, desires and abilities
- An unwavering support of the school music program, regardless of whether barbershop is part of the program
- A long-term and unwavering commitment to “stick to the program” for many years and continue to be supportive (students graduate and teachers transfer, but the chapter must remain committed to providing support, as requested)
- A desire and ability to provide financial support and manpower to the schools' vocal music programs, as available and when requested
- Opportunities for the students to perform on chapter shows or district conventions or at chapter meetings, whether they sing barbershop or something else
- A commitment to attend the district's COTS YMIH track annually to share ideas, stories and lessons learned with others in their districts



Should we host a high school quartet contest?

Some chapters have hosted high school quartet competitions, many of which have been fun for many of the participating quartets. A word of caution about using the competition format to expose high school singers to barbershop music: While such programs do tend to attract some quality singers, less competitive programs tend to draw more participants.

Students are used to competing in everything from athletics to music; however, they've usually had considerable experience and coaching in these areas before they compete. In contrast, barbershop harmony is usually a brand-new, challenging art form that many students will wish to try for a while before they compete in it. Youth outreach programs built around competitions generally draw only the students already experienced in barbershop and the fearless fraction who either don't know or don't care how they'll stack up against the competition.

Consider this observation about high school-sponsored choral events: To maximize participation, many choral festivals are not judged at all. Events that do have judges almost never rank groups from best to worst. Instead, groups or individuals are given ratings (such as “excellent”, “outstanding” or “superior”) by judges, who give feedback on their performances. In such a “festival” or “rating” format for YMIH, participants are evaluated on their skill at singing barbershop, not on how much better they sing barbershop than the other participants. Many of the most successful YMIH programs with the largest number of participants embrace this “rating” format.

Avoid common mistakes

Some chapters struggle to establish and maintain YMIH programs in their areas. Most often, these chapters are unsuccessful because they make mistakes when attempting to work with music educators and students. They are often unable to recover from those mistakes.

SOMETIMES IT HAPPENS WITHOUT OUR HELP. Walter Payton High School in Chicago has its own boys barbershop chorus, and nobody in the Society even

helped form it. The Northbrook chapter recently hosted roughly year-old “Sounds of Sweetness” chorus (named after Walter “Sweetness” Payton) and director Jeffrey Weaver. It's hard to tell whether the boys or the men had more fun warming up, learning music and singing tags together. The boys performed some of their own repertoire and reportedly had excellent balance, great tuning and blend and got standing O's. Before the boys left, they got free tickets to the chorus's famed holiday show.



Such mistakes include:

- Being over-zealous and “pushy” with music educators
- Providing poor quality demonstrations of barbershop harmony
- Attempting to recruit students from the school choral music program into the local barbershop chapter at the potential expense of the school’s music program
- Expecting that all music educators should embrace barbershop and include it in their programs
- Failing to understand the music educator’s challenges, limitations and time constraints
- Failing to recognize that teenagers in high school, in general, do not make great chapter members (they have fickle interests, little money and even less avail-

- able time to contribute to the operation of a chapter)
- Failing to follow through on promises to music educators and students
- Attempting to tell music educators how barbershop will make their music programs “better”
- Talking barbershop with music educators before having built rapport and trust with them

So, there you have it—some things to think about as you begin to design and implement your chapter’s YMIH strategy. Attend the YMIH track at your district’s next COTS school. Read and study the newly revised YMIH Resource Guide. Sit in on the YMIH Committee meetings early in the week at the international convention in Montreal. Oh, and one final thing to remember: if you never get started, you’ll never be successful! ■

Looking at barbershop through a high school choral director’s eyes

It would be difficult to find a music educator more supportive of barbershop harmony than Sherri A. Matthews, choral director at Mills E. Godwin High School in Richmond, Va. She wrote her master’s thesis about barbershop harmony’s place in the secondary music curriculum and has included barbershop music in her own curriculum for 13 years. Several of her students have won medals in the MBNA America Collegiate Quartet Competition—some while still in high school. Here are some of her—and some of her colleague’s—views on barbershop harmony.



I chose to make barbershop a priority only after I had had it in my program for a few years. It takes up a lot of my time and money, but I am willing to do this because I have *learned* its value. Some Barbershoppers come up to me and say, “Thank you for helping to keep barbershop alive.”

While I value SPEBSQSA, the values of its members, and the opportunities it offers my students, I do this because I think it makes my kids better singers and musicians, not because I want to “keep it alive.”

It took me a good five years to fully understand the style, so be patient. It also took me five years to get my best friend and colleague to start a barbershop quartet. If it took me that long, how long will it take a Barbershopper? Don’t give up, but don’t be pushy!

Teacher Turn-ons:

- Free tickets to barbershop concerts
- Free coaching for students by qualified coaches, if desired by educator
- Invitation for school group(s) to perform at chapter shows or rehearsals
- High-level and accomplished quartets performing for students
- Qualified coaches working with students on “hip” music, NOT just Barberpole Cat tunes
- Adjudications and festivals instead of contests
- Invitations to attend district HEP Schools, e.g., Harmony College East/Northeast/Pow-wow/Sizzle, etc.

- Inviting the girls’ quartets and ensembles to participate in adjudications and festivals
- Friendly Barbershoppers who engage the students and tell them they are good and ask to sing a tag with them
- The Harmony Explosion music series and other more “youthful” arrangements, i.e., arrangements of old and new songs that are attractive to young people
- Scholarships to Harmony College/Directors College and traditional summer music educator continuing education workshops
- Society arrangers who are eager to work with educators and respond promptly to requests for assistance with arrangements
- Financial assistance for school choral programs and activities
- Barbershoppers who attend school concerts, fundraisers and support school music programs in any way they can
- Well-planned visits by Society music specialists
- Barbershoppers who understand that barbershop is an *extra* activity and not required by the school education standards

Teacher turn-offs

- Pushy Barbershoppers
- Pushy Barbershoppers
- Pushy Barbershoppers
- Quartets that sing poorly for the students
- Well-meaning Barbershoppers who talk to teachers like barbershop should be a priority in the school music program
- KIBBERS (proponents of the “keep it barbershop” philosophy) who cannot accept the new “jazzier” arrangements
- Invitations to party rooms where alcohol is served



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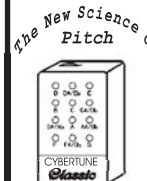


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A barrel of money ...



That's what some chapters are getting, practically for the asking. It's no substitute for financial planning, but isn't it time you learned how to get grants and sponsorships?

oes your chapter or district lack the money to pursue a dream? There is good news for chapters or districts that take the time to investigate public and private grant programs and sponsorships. New funding may be available to your group, often for activities in which you are already engaged. Think of all the things your chapter would do if it had the money:

- send your current director for more schooling or hire a new director
- get new risers
- purchase a sound system
- obtain coaching

This is not a theory recently dreamed up in the hopes that somehow, someday an arts council or granting organization will give money to a chapter or district. The fact is, big and small Society chapters are already finding great success at obtaining grants.

For example, the Tampa Chapter received \$67,000 last year in grants. Just so you don't think I slipped an extra zero or two in there, let me repeat, **sixty-seven thousand dollars**. This was made up from a number of grants, as follows:

- **\$21,483**—General program support, for any allowable chapter expense
- **\$14,118**—Musical development project for the director's compensation, coaching, learning tapes, music, arrangements and teaching retreats
- **\$11,579**—Professional chorus management project, to compensate the chorus administrator
- **\$10,000**—Expenses for two public school in-service teacher/student choral music clinics and to compensate the chorus and quartets for community service performances
- **\$7,300**—Compensation for chapter quartets to entertain in institutions serving the ill, elderly, and confined
- **\$1,450**—Riser repair and replacement
- **\$1,000**—Four \$250 grants for student members to help cover travel and uniform expense

CHORUS PHOTO: MILLER PHOTOGRAPHY
MONEY PHOTOS AND DIGITAL ENHANCEMENTS: LORIN MAY

Grantors and sponsors enjoy building relationships with a single contact person over a period of years. Find an individual who is willing to learn the position well and serve in it for a long period.

For most chapters, that's more than their entire yearly budget. Some of you may be thinking, "Yeah, but they're a big chapter and that's why they get it." In fact, small chapters have been successful as well. The Kalamazoo, Mich., Chapter, which normally puts 30 men on the risers, received four grants in the last couple of years as follows:

- **\$2,500** to cover fees required to send their chorus to the Pioneer District Harmony Roundup for coaching
- **\$26,000** to buy new tuxedos, new risers, a sound system and complete their trailer
- **\$1,898** to cover the costs to put on a music festival for area high school boys and the local university music students, utilizing Society music specialist Bill Rashleigh as the clinician and the quartet **Power Play**
- **\$1,000** to cover the expenses to put on the United We Sing program (and they picked up four new members in the process)

The Pioneer District has received more than **\$20,000** each year for the past two years to provide coaching for district choruses, quartets and support for the yearly A Cappella Blast that the Pioneer District puts on for youth in conjunction with Harmony Roundup. A few other districts and chapters also are receiving grants.

Getting started

Does this sound like a worthwhile endeavor for your chapter or district? If it does, you're probably asking what you need to do to get a grant. Who do you contact? Who has the information? How do you ask? Who do you ask? What's the first thing you need to do? How do you choose a grant topic? Where do you look for a grant? How do you write a grant?

I can't provide everything you need to know to write a grant in one or even a series of articles, but let me give you an idea of what you and your chapter can do to start.

Contact your district grant coordinator. Your district president knows who this man is; many are listed at the end of this article. Tell the coordinator you would like to attend the district grant writing seminar, where you will learn how to write a grant and obtain other tips to successfully get the grant approved. Ask him for advice.

Find the right person to be your chapter's grant coordinator. Select someone with good writing and people skills, and then don't just leave him alone—he'll need a lot of support from others in the various stages of the grant process. For example, he will need

accounting help from your treasurer, public relations support from your PR VP, and all kinds of support from chapter leadership.

Prepare for the long haul. Grantors and sponsors enjoy building relationships; they become comfortable working with a single contact person over a period of years. Districts and chapters would be better served to find an individual who is willing to learn the position well and serve in it for a long period of time to achieve continuity.

Join your local arts council. Every chapter should have long ago done this, although many have not. The fee is usually small and the participation on the council can help your chapter in many ways beyond learning about grant opportunities. The networking this group provides will increase your group's stature in the community and help you obtain more and better performance opportunities.

Attend the art council's grant writing seminar. This should be in addition to your district seminar. These are usu-

ally short sessions that may be a half-day or a couple of evenings. You'll also learn which government and foundation grants are available and when you can apply for them. In many cases, you'll even receive forms needed to submit the grant and the names of people who can help you with your grant. After you are further along in the process, they'll also help you tailor your goals to the objectives of various granting organizations.

Get to know the people at your local foundations. Many cities have a community foundation or an organization that coordinates numerous local foundations. It really helps to have that personal contact. When they adjudicate the grants, they'll remember that you talked to them about your grant, and you will be a real person to them rather than just a name on a piece of paper.

Do your research. There is a lot of information on the Web concerning foundations in your local area. Do a Web search or go to your local library to find foundations in your community. A search should begin with the key phrase "(your state) arts council" or "(your state) arts commission." Consider the various names assigned to arts grant organizations. Look for the organization to be called a council, commission, alliance or similar term. Also look for it to be modified by terms such as "arts," "arts and culture," "arts and cultural affairs," "arts and humanities" and similar terms. Your district grant coordinator can tell you how to find them if you don't already know.

Tailor your request to the purposes of the granting organization. Read their purpose statement and



Raleigh Bloch
District grant instructor,
Society Board member

requirements. You may need to tailor your request in order to achieve the grantor's requirements. Most grantors also have a specific timetable for submission of grants. Prepare your grant well in advance, so you can review it with various parties and make needed adjustments.

What grantors want to know about you

Not all granting organizations have the same requirements, but they do have some common interests. Before you start discussing grants with your local arts council or foundation, have at least general answers to the questions below. Have specific answers as you get deeper into the grant request process:

- **Purpose**—Why are you asking for the funds? Be sure you have read the descriptions of relevant grant programs and thought creatively how your project might fit.
- **Products**—What will you accomplish for the community? If you need new risers, tell them specifically what you do for the community and demonstrate how new risers will better your service. (For example, new risers may allow you to perform more shows for the under-served members of the community.) In the formal stages of your request, obtain testimonials from those who have benefited, and provide pictures. If you have a good-sounding chorus, provide a recording. In any case, convince them

When pursuing grants, persistence pays off

"If at first you don't succeed, do a better job next time" sums up the Hunterdon Harmonizers' experience in trying to obtain a substantial grant from the New Jersey Council on the Arts.

Four years ago, chapter president Lee Roth went to look for help with some underfunded chapter needs. He found that grants were available for both specific programs and for operating expenses. So he identified some funding sources, developed personal relationships with funders, and matched proposals to their requirements. The chapter obtained \$22,500 for specific projects over three years from a variety of sources:

- NJ Council on Arts, purchase riser chairs for disabled \$5000
- Fleet Bank, community Christmas sing-in, \$1500
- Hunterdon County, video and stereo recording equipment, \$2000
- NJ Council on Arts, statewide children's harmony education day, \$7500
- Hunterdon Cultural Arts, recording and production of CD, \$1500
- NJ Council on Arts, financial development training project, \$5000

However, it turned out to be tougher to obtain a grant for chapter operating expenses. We hoped chapter grants could cover 20 percent of the chapter's \$50,000 annual operating expense. The first and second year, the NJ Council

on the Arts rejected our detailed grant proposals. At this point, we made some noise, asking why we could get special project grants but not funding for operating expenses. After a lot of discussion, the council provided a special grant for an experienced professional to coach us on financial development, including grants and other topics. After 15 hours of instruction, our chapter board and representatives of five other chapters accepted the invitation and learned these lessons:

- Realize that financial development involves more than grantsmanship
- Create an outside board that helps you raise funds and provide services
- Reach out to companies that have budgeted money to support the arts
- Explore independent foundations for special projects grants
- Plan and execute an annual fundraiser that will net at least \$10,000

We also learned how to improve chances for success with Hunterdon Harmonizers operating funds. This year, we:

- Secured and read five grant applications from organizations that got funded
- Attended the council's educational programs and found out what



The Hunterdon Harmonizers even got a grant to help New Jersey Barbershoppers get more grants.

piqued their interest or turned it off

- Appealed last year's rejection, raising their level of consciousness about the chapter
- Invited all members of the arts council to attend our Christmas show
- Incorporated the seminar lessons and wrote a better application

Will this year's application be funded? Time will tell. New Jersey is in a budget crunch, and the arts budget is likely to be slashed. If we are not funded, we will apply again in 2004. *Persistence pays off ... particularly if you do a better job next time.*

Jack Gardner, VP of Marketing for the Hunterdon Harmonizers.
gardsavas@aol.com

that you are a viable organization in the community. While community impact is often paramount, artistic merit and the stature of the applicant are also important.

- **Process**—What are you planning to do in order to obtain the outcomes that you have identified?
- **Resources**—What budget, manpower, talent, etc., will you commit to the project?
- **Follow-up**—When the project is complete, show how well you did at what you said you would do. This gives you credibility, which is very important when it comes time to ask for another grant. Remember, they want to give the money to a deserving cause; if you spend the money responsibly, your chances of getting another grant are much improved. In a similar manner, when submitting grant requests, show up front how you will measure your success.

You can start right now, like other chapters in the Society. The Barbershop Harmony Society is the kind of organization to whom many grantors want to give money. Although you'll certainly not get approval of every grant request you submit, you won't get anything if you don't ask.

For more information about district grant writing seminars, contact your district grant coordinator, your district president or Harmony Foundation development director Larry Gilhousen at lgilhousen@spebsqsa.org. ■

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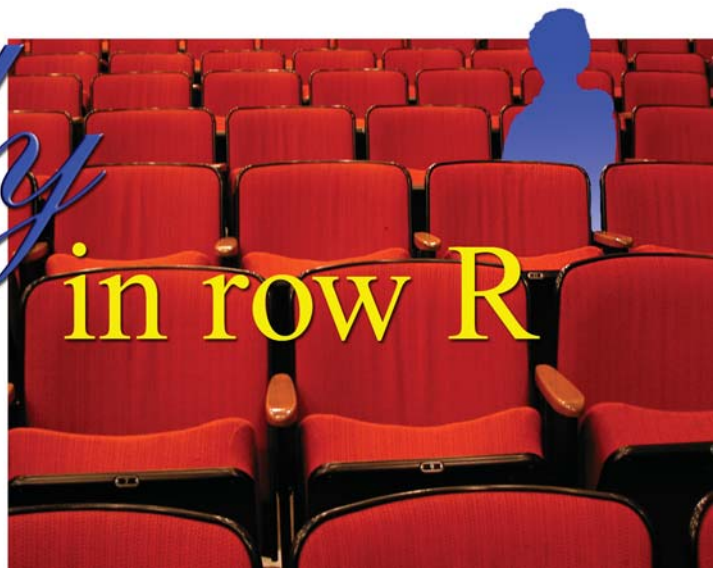
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The Lady in row R



Before the Christmas matinee began, our ticket manager asked if I would go and “kinda wander around” in the area of rows R and S in Section L. It seemed that we may have underestimated the space the sound board would take up, and may not have blocked off enough seats directly behind it as “restricted view.” She gave me the instructions that if I were to hear any complaints, “Tell them to come back here, and I’ll move them to some house seats elsewhere.”

I was pleased at first to discover rows R and S completely vacant, but after a few minutes, a lady with about 85 years of living accumulated in her skin came and sat down in the last seat, right behind the sound board. I approached her, and told her that we hadn’t anticipated how large the board would be, and if need be, we could offer other seats to her and her husband. However, it turned out, rows R and S were all one big group, and they were reluctant to leave their group.

“Are those lights on that board going to be on for the entire show?” she quizzed me. “Yes,” I replied, “they will be.” “Well, I’m kind of short. Will I have a clear view of everything going on?” I assured her that if she could see the stage, she’d be able to see everything happening. I could tell from her demeanor that she had successfully stood her share of ground over the years, and she wouldn’t at all be afraid to tell someone just exactly how the cow ate the cabbage, should the need arise. A potential tough customer, for sure.

Trying to put her at ease, I asked her if she had been to a **Vocal Majority** concert before. “I don’t know who they are. I’ve never even heard of ’em. We’ve just recently moved here,” came her terse reply.

She went on to tell me she had seen a lot of fabulous shows over the years: in Boston, New York, Chicago, Philadelphia, other cities around the world. She informed me that she had attended the World’s Fair before I was born. She made it clear that she had just come along on a group activity and wouldn’t be easily impressed.

I finally left her with the word that if she should decide, after the show began, that she’d like other seats, to just go straight out the aisle and ask for Laura, and we could accommodate her and her husband elsewhere.

At intermission, I went back to her seat to see if everything was okay. “Are you enjoying the show?” I smiled. Carefully, she looked up at me and said, “Yes.” And then, almost reluctantly, she added, “Very much so.” I could see we were melting her heart.

I asked her if the seats were OK, and she indicated that she was doing just fine. I also noticed the program open in her lap, and I joked, “Now, after this is all over,

I’m coming back down here and ask you what your favorite song was, so you had better get to taking notes.” Slyly, she looked up at me and, pointing to her head with a gnarled finger, said “Oh, no. It will all be right up here.” And I had no doubt but that it would be.

As the “Halleluia Chorus” was ending, and I was preparing to go down the aisle and find out her favorite song, our marketing consultant grabbed me. “A man has fainted. Please come help him get out, OK?” It turned out that the man was about 10 rows forward of row R and down the same aisle. I ran down and began helping to assist him out of the auditorium. His wife and friends were following us up the aisle. I walked backward, in front of him, holding onto his arms to help steady him. As we passed row R, I saw her get up out of her seat and begin to follow all of us the entire way back to the exit.

As other people took over from me at the exit door, she grabbed my arm and said, “Sir, I just wanted to thank you for all the extra attention you gave to me today. This was really a fantastic show, and I wanted to let you know how much I’ve enjoyed it.”

I said, “Yes, but it’s not over yet.” We were still standing just inside the door, and I turned her to face the stage, put my arms around her, and held her hands. As the VM sang “The Secret of Christmas” from the stage, I sang along softly into her ear. After it was over, I told her “Merry Christmas.”

She turned to face me and said, “Sir, it has been years since anyone has been this kind to me. You have absolutely made my Christmas. I won’t forget this for a long, long time. I must remind you of your grandmother or something.”

I said, “Then you’ll come back to the show again next year?”

“You bet I will,” was her quick reply.

She wore a red suit, and I’ll never know her name. She came to a VM show and, like so many others over the years, left with way more than she ever bargained for. Best of all, she knew it.

I never did get a chance to ask the Lady in Row R what her favorite Christmas song was that afternoon, but I bet I know. ■

Brooks Harkey, The Vocal Majority

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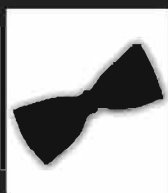
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31 years later, they're champions!

Seniors champ formed while still comfortably within the "junior division"

he Barons are proof that good things come to those who wait ... and work, and practice, and persist, and ...

Thousands of Society quartets have formed and disbanded since the 2003 Seniors Champion quartet started out 31 years ago, with registration number of 167. Bill Woodward, bass, and Bud Haggard, tenor, were members of the "junior division" and decades too young to sing in a seniors contest when they helped found The Barons. Today, the pair has more than half the quartet's 138 years of experience—all the more impressive when you know that lead Carl Taylor is the novice of the foursome with only 13 years of Society membership.

The Barons entered seniors competition for the first time in 1998, with Bill, Bud, Dave Roberts and John Heaton as members. Two years later, Roberts retired and left the quartet and was replaced at lead by Carl Taylor. In 2000, the quartet moved up to 11th place, then ninth the following year. After the 2001 contest, Heaton retired, but he encouraged the other members to invite Ken Buckner to take his place singing baritone. Ken joined the quartet in August, and The Barons qualified that fall for the 2002 contest.

At the convention in Riverside, The Barons medaled for the first time—a silver medal but just two points from the gold. Encouraged by their success with just five months together in the new configuration, they began to work in earnest. As the 2003 contest

neared, a new song began to emerge as a possible contest piece, but it wasn't until Saturday morning in Albuquerque that The Barons finally decided to sing "Fortune in Dreams" as their second song. It was a choice that was definitely fortuitous. As they ended the song and Ken Buckner laid in a perfect baritone "tiddly," many in the audience turned to one another and said, "There's your winner."

Taylor summed up the quartet's experience this way: "Contest time approached, and we all felt that we were



1st place - THE BARONS (CAR)

Bud Haggard, tenor; Carl Taylor, lead; Bill Woodward, bass; Ken Buckner, bari



2nd place - GYM CLASS (ILL)

Doug Smith, bass; Jim Foley, bari; Dick Bek, lead; Rick Anthony, tenor



3rd place - AULD LANG SYNE (MAD)

Bob Wilson, tenor; Scott Werner, lead; Bill Cody, bass; John Hohl, bari



4th place - CITY SLICKERS (MAD)
Glenn Van Tuyle, tenor; Bob Caldwell, lead;
Warren Strandberg, bass; Hardman Jones, bari



5th place - SOUND ASSOCIATION (ONT)
Jules Selano, bass; Morgan Lewis, tenor;
Barry Towner, bari; Ed Arnold, lead (seated)

better prepared than ever before and that we only needed to go on stage, follow our plan and have fun. In a flash, the set was over, and we were backstage, wondering if our energy level was high enough and if we had accomplished our goal.

"Eight quartets followed us and then the announcements began. Could it be that just once, our name would be the last one called? Then Chicago Shuffle was called out to present the gold med-

als to the new champions, and the contest administrator spoke the magic words: 'Your 2003 International Seniors Quartet Champion—The Barons!' My vocabulary falls short of expressing what a thrill we experienced. Only those who have been there really understand.

"We hope our experience—to try six times and finally win—is encouraging to many other men, and we hope to see an increase in participation in this category of our Society.

"Finally, we extend our appreciation to all those who have helped us along the way—wives, family and coaches—especially Jim Miller. Thank you for believing in us.

"As the song says, 525,600 minutes and our year will be over. Soon we will stand in Biloxi and place the gold medals on the new champions. But for now, we plan to savor and enjoy every one of those minutes and do everything we can to promote our wonderful style of music." ■

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Director Wanted - Daytona Beach Fla. If you are a qualified chorus director and are thinking of retiring to Florida ... have we got a good deal for you! Due to the impending departure of our director, the Surfside Chorus of Daytona Beach, Fla., will have an opening for a director in Spring 2003. We are an established medium-sized chorus, eager to learn what you have to teach us! We've won our plateau "blue ribbon" on several occasions and have good rehearsal facilities. If you would like to be considered for this position, please contact Myron Menaker at: myronm@bellsouth.net or phone: (386) 788-7258

Sweet Adeline Director Needed-Great Lakes Chapter in Sterling Hghts., MI, an enthusiastic B+ chorus of 85+ members who love to perform, are looking for a dynamic director to help us reach our goals. If interested, please contact Louise Dimattia at louisedimatti@mybluelight.com.



An EXPANDED Umbrella - or a - *Flimsier* FENCE?

early 30 years ago, I wrote an article for *The Harmonizer* titled "The Dangers of Sophistication." I desire to submit a new set of thoughts based on an additional 30 years of experience.

Historically viewed, musical styles last about three generations. First, there are the founders, the pioneers, the creators, the builders. In the second generation come the developers, the specialists the "centralists" and the preservationists. The third generation brings the newer, younger adherents, who become disenchanted with the old ways and enlarge the parameters of the existing style through grafting and cohabitation as they cross over into other stylistic territories with borrowing or downright "stealing."

The old-timers say, "That's not the way I remember it." The newer folks say "Isn't it fun? There's more life and energy now." Every art form has this struggle between growth and limitation, between change and preservation, between today and yesterday, between a wider umbrella and a flimsier fence.

Change is life, life is change. With this fact in mind, I would like to examine some of the dangers found in stylistic expansion of barbershop. Dangers of what? I fear that at a point where we ought to proudly stand out as different in the musical world, some of the "great ideas" and trends we've imported from elsewhere are obscuring some of the basic strengths of traditional barbershop harmony.

Denying audiences "psychic distance"

Remember the Cary Grant and Deborah Kerr movie "An Affair To Remember"? He and she are on an ocean liner and they meet on a stairway. You never see them kiss, but there are subtle hints. His lifted foot, her arm going around his waist. In the scene you do not see their chests, shoulders or heads, but it's one of the classic film shots ever made, all based on principles of art—rather rare for Hollywood.

In the barbershop art form during these last 30 years, many of us are showing the audience too much in our

attempts to *portray* life, at the expense of the more powerful art of subtlety. It's common to see pseudo-dramatic gestures, grimaces, a tear, an extended arm pointing to the moon or dropped heads at a song's end.

Good songs don't require a lot of propping up because gimmickry interferes with the ability of an audience to create psychic distance—when the group shows only enough to take the audience to the more powerful stage of one's imagination. In other words, not enough of us allow listeners/viewers the chance to build their own recollections and visualizations as they draw from their own reserves of recent or long-ago memories. Too much realism can be the doom of an art form, and too much visual display robs the song of potential psychic distance power.

Virtuosity for the sake of virtuosity

Aesthetic musicologists Sigmund Levarie and Ernst Levy consider "the appearance of virtuosity to be a fairly reliable symptom indicating that the end of a stylistic period is at hand." Virtuosity has found a room in our house during this last quarter century with high pitches, phrases, or notes extended on one long breath, difficult chromatics, disjunctive voice movement and such. Levarie and Levy further state:

Virtuosity eventually destroys the field on which it grew because the means become divorced from the meaning. Technique begins to substitute its own goals for those it was originally created to serve. Art degenerates into circus. It ceases to be significant, and the results are decay and death of a style.

Sometimes, we hear barbershop groups that seem to be less concerned with artfully serving a song in a barbershop context than with showing off some unique ability. Often, these displays of virtuosity are quite divorced from the message or compelling musical points of the song. The group's talent shines, but the sweet, barbershop potential of the song is often left untouched in the background, unrealized. That does not bode well for the art form—after all, if the point is virtuosity, any number of musical vehicles besides barbershop could show off a group's ability, and indeed many of our groups have discovered that.

Overt vocal technique

Thirty years ago, I wrote of the overuse of technique and its dangers to a homespun style. For at least three decades, Barbershoppers have used various techniques for vowel uniformity, diction, diphthongs, phrase terminations and so on. The essence of art is subjugation or disguising of technique. We must continue to use techniques and devices with care so that listeners are unaware of their presence.

Losing circle of 5ths and tritonal harmonies

A main concern for me and others is the loss of circle

of 5ths and tritonal harmonies in some of the current songs. We use two of the most special intervals in all music: the perfect 5th and the tritone (augmented 4th or diminished 5th). Every barbershop 7th chord contains a Perfect 5th (or its inversion, a Perfect 4th) and a tritone. These two intervals are ideal examples of growth and limitation intertwined.

Perfect intervals such as a 5th or an octave are settled and don't seek resolution, whereas the tritone is restless and demands resolution. Combine the two intervals and you have a barbershop 7th. We use two other chords that also contain tritones: the half-diminished and the fully diminished (double tritones.) The tritonal chords give us the harmonic energy in our a cappella style to impel and propel us forward through songs. Newer songs have fewer tritonal chords because contemporary practices use other harmonic patterns.

Where current trends are heading

So the life of an art form (and barbershop harmony singing is an art form) is controlled by two opposing principles. The first one is the traditionalist, preservationist, "good old days" concept. The second principle is that of innovation and originality. Now the question is can these two highly diverse principles co-exist? Do we need two types of contests or maybe a two-types-of-song category for the "old" and the "new?" Or, perish the thought, two divisions within the Society?

The rather rapid musical evolution we have experienced the last 20 years is probably here to stay. Contained in this evolutionary cycle would be:

- Swing, jazz and rock rhythms
- More bland chords that lack the tritonal energy of chords such as the minor 7th
- Song lyrics common to the younger generation
- More non-chord tones and passing notes
- More virtuosity in quartet and chorus performances
- More complex devices in tags, key changes, original or special material, rhythmic and harmonic fill-ins and such

The homemade, slightly rough-hewn edge of barbershop is probably gone forever and in its place is a slick, semiprofessional style. Some view that as a great thing, but it strikes me that we are watering down something special. Many of us are gilding the lily of pure, powerful barbershop and obscuring many unique hallmarks of our art form. It sort of reminds me of the janitor who cleaned up after the circus elephants and was urged by a friend to get out of that line of work. The janitor replied, "What, and quit show business?"

Are we in show business? ■



Val Hicks

Noted Society
arranger and
historian

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HARMONY TRAVEL





Harmony Foundation gets new director

Clarke A. Caldwell has been selected as the new executive director and chief operating officer of Harmony Foundation, Inc., the charitable arm of the Society. The Foundation's mission is "to be a leading philanthropic force dedicated to perpetuating the barbershop harmony art form for present and future generations to enjoy."

"Adding Clarke's 20 years of building development leadership, and his experience in creating vision, developing teams, setting expectations and requiring results, is a giant step in taking Harmony Foundation to its next level of excellence," said Terry Aramian, Foundation president.

Caldwell is a graduate of Roberts Wesleyan College in Rochester, New York, where he received his bachelor's degree in sociology. He was most recently a partner with Carnegie Partners, Inc., a consulting and retained search firm, and previously served as president of the Rochester General Hospital Foundation.



\$144,665 in new grants awarded by Harmony Foundation

The Harmony Foundation Board of Trustees approved grants totaling \$144,665 at its January meeting. Foundation President Terry Aramian expressed his gratitude for the generosity of all the contributors. Grants will help hundreds of young people attend Harmony Explosion Camps and fund scholarships to Harmony College for 75 front-line chorus directors who attend for the first time. There also will be 17 other programs funded, making it possible for thousands of children to be exposed to the benefits of barbershop music. It really is true: You are helping others learn to SING ... for life.



children to be exposed to the benefits of barbershop music. It really is

true: You are helping others learn to SING ... for life.

Harmony Foundation is to be a leading philanthropic force dedicated to perpetuating the barbershop harmony art form for present and future generations to enjoy.

This is the new mission statement of Harmony Foundation and, as such, requires a process of aligning each program to it. In order to work on the grants program, Harmony Foundation is not accepting applications for the May cycle. The normal application process will resume with the November cycle.

Build your chapter's social fund

If your chapter is tired of time-consuming methods to raise money for your social fund, take a tip from the Juan de Fuca Chapter in Sequim, Wash.

To maintain its tax-exempt, non-profit status, each U.S. chapter must spend chapter funds only on legitimate chapter business expenses. Any funds used for expenses such as parties or prizes must be raised under different auspices and kept separate from chapter funds. The chapter used the following Society-approved method to quickly build up its social fund, requiring very little effort.

Safeway Stores, a major U.S. grocery chain, offers Gift Cards (money cards) in all their operating areas. These pre-purchased cards can be used just like money at Safeway stores, but are simpler than using cash, writing checks or using credit/debit cards. Safeway sells these to qualified charitable organizations at a discount; all chapters qualify under the "umbrella" of the Society. The cards are then resold at face value to *members only*—selling these to non-chapter members would be skirting the law.

The chapter's original investment was established by pre-sale subscriptions and has been turning over about every six weeks. It costs members nothing because they are paying dollar for dollar what they would have already paid at Safeway. However, the difference between each card's face value and the discount is retained for the Social fund. In the first full six months of operation this program has netted over \$1,000 for the chapter.

If Safeway operates in your area, and you would like information on the program, contact Wayne Howell at 360-379-2448 or e-mail whowell@gensearch.com. ■

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Presentation of award deserves its own award

Pulling off this surprise in front of one audience would have been a big enough deal—but doing it in front of two audiences deserves an ovation. Or at least an article.

Unbeknownst to Todd Reavis, he was going to be awarded the Barbershop-per of the Year award at the installation banquet for the **Heart of Texas Chorus**, which he also started to direct last year. But his quartet, **Sterling** (2002 SWD champion), was already scheduled to sing for tenor Randy Fly's chapter, the **Houston Tidelanders**, which had scheduled their banquet for the same night. Todd's chapter didn't want him to miss out on the big surprise, so with the help of some technology and intrigue they turned a scheduling conflict into a night to remember.

The respective banquet rooms in Houston and San Marcos were set up with phones that were patched into speaker systems. Randy, who was in on the secret in Houston, brought his cell phone on stage with him for the



OVERTONES OVER PHONES. The members of Sterling are Ross Larrison, Bass; Justin Oxley, bari; Todd Reavis, lead; Randy Fly, tenor

quartet's performance. An audience spotter in Houston called the guys in San Marcos to alert them to the pre-scripted point to call Randy's cell phone—in the middle of Sterling's performance.

Actually two phone calls were made from San Marcos: one to ring Randy's cell phone, and one to the speakerphone in Houston, so that everyone in both banquet rooms could listen to the exchange. After a bit of dialogue, in which Randy pretended to be annoyed and argued over which chapter deserved to have Sterling perform at its banquet, the quartet was invited to deliver its performance into the cell phone so that both audiences could hear the performance.

The quartet managed to produce overtones over the phone lines and experience the rare feat of garnering standing ovations in two cities at the same time. (If there are any cell phone marketers out there, have we got a television ad concept for you!)

Then Heart of Texas members alternated reading member e-mails supporting the choice of Todd Reavis for the BOTY award. As the award was presented there were a lot of laughs, maybe a few tears, and another standing ovation in two cities. Todd was completely blown away by the effort that went into the unusual and memorable presentation.

Hats off to a chapter that knows you don't have to be big to be successful

While this photo of the Brainerd, Minn. **North Countrymen** performing at Madden's Resort seemed at first unremarkable, it did remind us of three reasons we love Yibby Knudsen:

1. Observes the propriety of the importance of white shoes between Memorial Day and Labor Day.
2. Just 70 short years between caddying at Madden's and singing at Madden's. (Really! Yibby reports he caddied there in 1932.)
3. With a name like Yibby Knudsen (pictured far right), what's not to love?

Seriously, though, this small chapter continues to enjoy success by doing things it does well. Last summer, the North Countrymen kept a busy schedule of church choir relief, including eight performances on a single Sunday! An annual show and well-attended afterglow featuring quality district champion quartets such as



Breakpoint keeps the coffers full and the social lives fulfilled.

Popping the question becomes A Moment To Remember

Police officer Ed Kane took no chances when he proposed marriage to Erin Diegert. Sure, the top hat and tails add confidence and flair. Sure, having a barbershop quartet on hand is impressive. (And "A Moment to Remember" really is their name.) But this non-Barbershopper learning the lead part to "As Time Goes By" and singing it with the quartet to set the stage for the proposal ... that's unforgettable. Pictured here just minutes before it happened: Ed Burden (t), Bob Freemyer (l), Kane, Bill DeRoker (bs), Mike Doehny (br).



The 'FRED Wannabes.' Amber, Janine, Braedon and Connor Sziklasi pose as FRED members Clay, Joe, Rick and Pookie, respectively, during a little Harmony Ranch make-believe. (We understand Connor executes quite the "pookie-esque" prat fall!) The "wannabes" are the children of Hayley and Tom Sziklasi. Tom sings with the Toronto Northern Lights and the Oshawa Horseless Carriages, Harmony Ranch in Baldwin, Ontario, is a campground built by and for Barbershoppers.

CHAPTER ETERNAL

Society members reported as deceased between Oct. 1 and Dec. 31, 2002.

Cardinal

Baum, Thomas J.
Lexington, KY
Reid, Glen A.
Logansport, IN

Central States

Aitchison, Merrill
Cedar Rapids, IA
Hedman, Merlyn G.
Milbank, SD
Peterson, Bud V.
Greater Ozarks, AR
Staudt, Cletus P.
Mason City, IA

Dixie

Calhoun, Hugh H.
Hilton Head Island, SC
Moore, Gene
Marietta, GA
Moorehouse, Robert E.
North East Tennessee

Evergreen

Jansen, Henry
Bellingham, WA
Lotzgesell, Paul Dick
Juan De Fuca, WA
Perkins, Robert
Coos Bay, OR
Peterson, Norman N
Chilliwack, BC
Rand, Larry W.
Roseburg, OR

Far Western

Bennett, James O.
Walnut Creek, CA
Berry, Ellis R.
San Gabriel Valley, CA
Conner, Ralph N.
Crescenta Valley, CA
Edwards, Owen
San Fernando Valley, CA
Graham Jr., James M.
Chico, CA
Davis-Vacaville, CA
Haddad, George N.
Irvine, CA
Kott, Bruce E.
San Diego, CA
Piechocki, James J
Prescott, AZ
Reese, Ralph W.
Coachella Valley, CA

Illinois

Smith, Edward C.
Northbrook, IL

Johnny Appleseed

Carson, Millard W.
Mon Valley, PA
Daum, Roland A.
Cincinnati, OH
Gentil, Tom A.
Western Hills, OH
Hartman, John M.
Western Hills, OH
Johnson, William F.
Logansport, OH
Kimpel, H. Cliff
Canton, OH

Frank Thorne - JAD

Kite, James E.
Grand Lake, OH
Louise, Calvin L.
Shenango Valley, PA
Steurer Sr., Paul A.
Akron, OH
Ward, Marion D.
Miami-Shelby, OH

Land O' Lakes

Churchill, Bruce W.
Minneapolis, MN
Cummings, Steven R.
Black River Falls, WI
Sanderson, Eugene
Manitowoc, WI
Vogel, Alvin
Worthington, MN
Wolf, Raymond G.
Green Bay, WI

Mid-Atlantic

Calhoun, Hugh H.
Bryn Mawr, PA
Corson, George A.
Lewistown, PA
Kresse, Joseph
North Brookhaven, NY
Leonard, Paul F.
Wilmington, DE
Lubrano, Michael A.
Cherry Hill, NJ
MacNair, Ward
Bucks County, PA
McCarthy, William R.
Rahway Valley, NJ



Recruiting to the extreme

Performing 28 years in any venue is pretty impressive, so Don Craig's report of Barbershop Day 2002 at Heritage Park in Calgary, Alberta, caught our eyes immediately. More impressive stats: singers represented six chapters in the area, four generations of Barbershoppers and Sweet Adelines. Best yet: attending guests from Holland and Great Britain are relocating to Calgary and have expressed interest in joining the chapter. See how important that "Come Sing With Us" message is in every performance? You never know who will relocate to your community and find a home with your chapter.

Collaboration with other community groups can equals more than the sum of each's parts

Want to reach new audiences? A chorus-symphony collaboration can do just that.

Arlington, Texas, **Goodtimes Chorus** director Dick Kneeland led his group and the New Arlington Symphony in a performance of the Society's "Yuletide Favorites" arrangements package. The symphony, composed of 75 professional musicians, serves three local Texas communities under different names: New Arlington Symphony, Garland Symphony, and New Irving Symphony. The chorus performed with them in all three venues.

In addition to the joint performance, the concerts



featured the symphony in selections from "The Nutcracker Suite," and the chorus ringing out a cappella in full barbershop. Though Kneeland had never directed an orchestra before, he never batted an eye, leading the combined group to a standing ovation in all venues. The collaboration provided opportunity for both groups to reach out to music enthusiasts who are not necessarily familiar with each other's styles.

Barbershoppers down under provide uplift for mourners

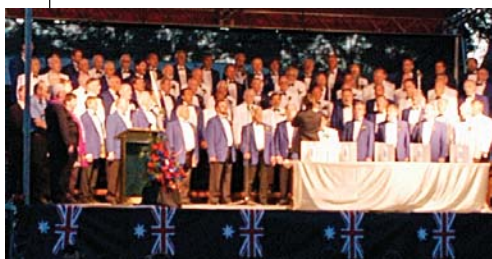
Australia had its own share of terrorist tragedy. The terrorist bomb attacks in Bali last October killed more than 200 people, 88 Australians among them. As with the Sept. 11 memorial services, Barbershoppers in Australia helped provide dignity to services on behalf of the terrorist victims.

Barbershoppers from throughout the nation's western region provided the music for an evening memorial service for the seven members of the Kingsley Football Club killed in the attacks in Bali. The community footy oval (sports field) in the Perth suburb of Kingsley was turned into a sea of

an absolute roar among the patriotic mourners even before the tag was over. Later during the service, the chorus sang the "23rd Psalm" and "You'll Never Walk Alone."

It was more than a moving moment for the audience—the event was a watershed event for many of the Barbershoppers. In the words of Mike Donnelly, president of the Australian Association of Men's Barbershop Singers, "It was then that we realized, again, that our chosen art form of barbershopping is a whole lot more than just fun. Our performances around Australia can contribute to the lives of our audiences, whether by providing consolation, uplifting, or joy, or a spirit of dedication, determination, and togetherness. We can't achieve this one person at a time. It is our teamwork, concentration, and dedication that produces

our music with all its emotion and inspiration. Let's remember the awesome impact we can produce, and smile at the knowledge that we've only just begun to find ways to employ it." ■



The combined Western Australian chorus.

candles as 12,000 people assembled to pay their respects, to grieve, and to bond together.

The group's moving rendition of "I am Australian," built the applause to

CHAPTER ETERNAL

Morris, Arthur
Wilkes Barre, PA
Rohrbaugh, Richard
Hanover, PA
Sollitto, Dominic A.
Brooklyn, NY
Stalknecht, Robert A.
Rahway Valley, NJ
Wettengel, Alfred O.
Dundalk, NY
Wetzel, Lewis A.
Bucks County, PA
Witcraft, Donald E
Stroudsburg, PA

Northeastern
Andrews, H. Stanley
Norway-South Paris, ME
Brucker, Ronald C.
Central, CT
Harkness, Michael H.
Greater Montreal, PQ
Hills, Henry
Nashua, NH
Howes, Francis P.
Natick, MA
Krabich, Ernest P.
Scituate, MA
Mann, Burton S.
Troy, NY
Salmon, Dave S.
Bedford-Sackville, NS
Travers Jr., James F.
Concord, MA

Ontario
Arnold, Boyd D.
London, ON
Fontyn, Cor
Quinte Regional, ON
Johnston, James F.
Stoney Creek, ON
Spencer, Bruce
London, ON
Pioneer
Reyner, Louis E.
Flint, MI
Shine, Charles
Benton Harbor-St
Joseph, MI

Rocky Mountain
Stanton Jr., Donald I.
Cheyenne, WY

Seneca Land
Ford, David C.
Auburn, NY
Ketchoyian, Michael
Binghamton, NY
Prekopa, Joseph R.
Binghamton, NY
Rouse, Rodney R.
Painted Post, NY

Southwestern
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Southeast Texas

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Venice, FL
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Litzenberg, Karl F.
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Miller, Richard J.
Daytona Beach Metro, FL
Moorhouse, Paul W.
St Petersburg, FL
Page, Kingsley H.
Zephyrhills-Dade City, FL
Voelz, Harry W.
St Petersburg, FL
Wettengel, Alfred O.
Palm Harbor, FL



THE TAG

Joe Liles, Tagmaster



A Four Rascals classic

The tag in this issue comes from a wonderful arrangement of "Little Pal" that was mostly woodshedded by the **Four Rascals** quartet back in the late '50s, early '60s. Lou Perry told me that he thought this quartet may have been the finest woodshedding quartet in our Society's history. Lou wrote the arrangement down and put some finishing touches on it, as Lou could so skillfully do.

People who were fortunate enough to have heard this fabulous foursome will never forget them. The lead, Tommy Spirito, later sang with the **Boston Common** (later changed to **Boston Consort**) while Rich Knapp miraculously recovered from a near fatal auto accident. Other members of **Four Rascals** were: Don Dobson, tenor; Rich Vienneau, bass; and his brother, Jim Vienneau, bari.

The full arrangement (stock # 7359) is a Barber-shopper's candy stick of beautiful chords and swipes. The song is also part of a special package titled *Harmony Classics*. This collection of six individual song arrangements was the answer to a great many requests for the Society to add another Barberpole Cat

type of offering. Many seemed to be looking for a little more challenging-but-not-too-difficult set of songs. The other songs in the grouping are: "Zip-A-Dee Doo-Dah" (# 7181), "Lazy River" (# 8822), "This Little Light/Do Lord Medley" (# 8628), "I'm Sitting On Top Of The World" (# 8627), and "Hello, Mary Lou" (# 8615). The entire package is stock # 6068.

A learning CD is available as well as a set of cassettes. Each song is just great, but "Little Pal" is truly a classic selection in the *Harmony Classic Collection*. And ... the collection itself makes an outstanding show package for a quartet or chorus. Give it a try! Meanwhile, enjoy this tag with three other guys. ■



LITTLE PAL

Words & Music by RAY HENDERSON,
LEW BROWN, B.G.DeSYLVA & AL JOLSON

as sung by Four Rascals

Arrangement by LOU PERRY

freely

Tenor Lead

8

So 'til we meet a - gain, heav-en knows where or when, — don't for-

Bari Bass

5 6 7 8 9 10

get a-bout me, — lit - tle pal. Bless you lit - tle pal.

pal. —

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- Course catalog, class selector and placement info will be sent in late February.

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