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THE HARMONIZER

January/February 2005

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

MAKIN' MUSIC

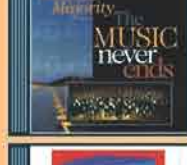
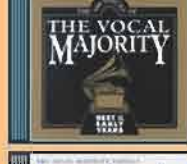
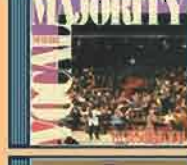
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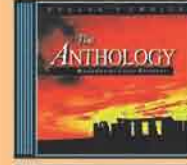
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Making music is not a once a week activity: it's something we enjoy every minute of every day. This month, we explore dozens of ways to get the most from your musical hobby, have fun, and share it with others.

12 Discover "Discovery Singing"

Woodshed a new song every day

BY STEVE SHANNON, EXECUTIVE VICE PRESIDENT, AHSOW

15 7 days to better singing

Imagine how you could sing if you had a personal vocal coach every day.

BY JIM DeBUSMAN, MUSIC SPECIALIST/QUARTET DEVELOPMENT

17 How to share music with college students every day

BY RICK SPENCER, MUSIC EDUCATOR/COLLEGE DEVELOPMENT

21 How to have a quartet experience every day

BY RICK SPENCER, MUSIC EDUCATOR/COLLEGE DEVELOPMENT

22 Are you really listening?

How pop music helps me sing barbershop better

BY BILL RASHLEIGH, MUSIC EDUCATOR/CHORUS DEVELOPMENT

24 10 ways to sing with your kids every day

BY BRIAN LYNCH, HARMONIZER EDITOR AND PROUD SINGING DADDY

9 District Quartet Champions Photo Gallery

Features

27 Special preview: Salt Lake City 2005

Departments

2

LET'S HARMONIZE

Make it Gotcha great!

3

LETTERS

What is vocal mung?

5

THE PRESIDENT'S PAGE

Building a better world through singing

6

TEMPO

Power Play with Jane Pauley...

Vocal Spectrum sings for vets...

Sam's singing ribbon brings questions

35

STAY TUNED

Girls sell boys on harmony...

Barbershoppers in trim with an '80s hair band...

GNU + MVE = SSB for purple + gold + green

36

CHAPTER ETERNAL

Remembering our deceased brothers

38

MEMBER SERVICE DIRECTORY

Where to find answers, people, resources

40

THE TAG

Joe's happy "Making Music Every Day"

On the Cover
"MAKE
MUSIC
EVERY DAY"

Photo illustration
by Brian Lynch; photos by Miller
Photography, Matt Bostick,
Lorin May, Eric Callow

Make it Gotcha Great!

Recently, the senior managers here at Harmony Hall met to discuss 2005 and our goals for the next 12 months. As it happened, the conversation quickly flowed to what we wanted to be known for as a Society headquarters staff and how we wanted to serve our members in the year ahead.

Someone in the meeting said, "We want to be known as the *Gotcha* of association staffs." In other words, we wanted to have the same reputation as a staff that our current international quartet champions enjoy. First rate. Best of class. Top rate. Excellent in what they do. Unsurpassed. Quality in every aspect of the word. Very hard workers.

The manager went on to say that what our judges and audiences demand of an international champion

is what we should strive to provide as an organization staff. Imperfection isn't accepted on the stage at international nor did we, the senior managers, feel that imperfection should be acceptable at our level of operation. Moreover, a lack of flaws is only the beginning; grace and beauty and a sense of connection to the audience are hallmarks of a truly great performance.

So, that day we all agreed that our goal was to be "**Gotcha Great!**" Brian Lynch, editor of *The Harmonizer* and our website, crafted a special wallpaper for all of our computers with Gotcha's image overlaid with the slogan, "Make it Gotcha Great!" Today, that wallpaper is the standard in our offices here, reminding us of our pledge.

I say all of this because I want you to know our ambitions as a

staff of professionals working for you—the man on the risers. Now, of course, there is huge risk in making this announcement. Some would say that it sets us up for failure and microscopic scrutiny. Instead, I hope it sets us up for encouragement. I hope that our members will remind us and encourage us to be *Gotcha Great* in everything we do. From the most sophisticated programs and benefits to members, to the simplest flyer or communication. From the way we produce a convention to the way our music specialists direct a chorus. *Gotcha Great*...in everything we do.



*First rate.
Best of class.
Quality
in every
aspect.
That's our
aim as a
Society staff.*



**Coming soon to your desktop:
download the wallpaper at
www.spebsqsa.org/gotchagreat**

That doesn't mean we will start buying office supplies at Neiman Marcus. But it does mean that we will commit only to those programs where we feel we can deliver superior services that are fully recognized by our members. I would rather do five programs exceptionally well, than thirty programs in a mediocre manner.

We're also taking a stronger focus on "the man on the risers" in 2005. Looking at how we can fully serve Joe Barbershopper in all his (your) needs and wants. In doing so, we would appreciate hearing from you about how we can better serve the greatest men on earth. What can we do for our members that we are currently not doing? And where can we improve?

Thank you for what you do for this Society and for our staff of professionals who are dedicated to growing barbershopping for today's generation and generations to come. We won't hit the ball over the fence every time at bat in the year, but let there be no mistake that home runs are our goal. Have a tremendous new year! ■

Don A. Harris

LETTERS

hxrletters@spebsqsa.org

ON PAGE 24 OF THE NOVEMBER ISSUE, you speak about "vocal mung," a viral throat infection. I'm curious what exactly this is.

KEN HUGHES

NED Frank Thorne

It's a highly technical term meaning "Gack! I've got crud in my throat where it don't belong, and I can't sing a note!" Although otolaryngologists shudder when laymen use the term, author Dan Jordan used it correctly.

Abundant thanks for the Ambassadors of Harmony profile. After a few months have passed since Louisville, it's great to have such a wonderful reminder of who and what we strive to be. It's an honor to have Martin Grandahl's graphic representing us on the front. Beautiful job!

HAL MAPLES

V.P. PR & Marketing,
Ambassadors of Harmony

We were all thrilled with Martin's art. You've probably seen his work before; he's done many quartet web sites and CD packages. See more at www.theafterglowlounge.org

We goofed!

Several readers wrote to thank us for the story "Harmony on the front lines." We neglected to include the byline of Media Relations Manager Julie Siepler. Her work with military public information offices brought several good photos and press opportunities.



Julie Siepler is Media Relations Manager for the Society.

Board member addresses?

We've also had very positive response to the new Member Services Directory in each issue (see page 38,) including web links and phone and email contacts for staff and Board. A few members have asked about street addresses to write to Board members; these are still available to you via the Members Only site or by calling 800-876-7464. ■



January/February 2005
Volume LXV Number 1
For complete staff listing,
please see our Members Service section, page 38

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Building a better world through singing

Both in Canada and the United States, Thanksgiving is a great time to celebrate the many things for which we are thankful. Among other things, I give thanks for the opportunity to work with leaders throughout the Society to help effect positive change for our Society.

Change is of course inevitable. It's not a matter of whether or not we have change, but rather why we are changing the way we are and what the intended goals are.

Ultimately, our purpose is to be a thriving organization that enriches lives through singing. Ultimately, we want to build a better world through singing, and do it with more members than today.

Our mission is to enrich lives through singing. Though these are new words to describe our mission, they do *not* represent a change in our approach to what we do. We still have as part of our mission to perpetuate and celebrate the barbershop harmony style. We still aim to serve each new generation of singers through support of vocal music education. That is, we still want to be leading the cause of encouraging vocal music in our schools and communities. We still serve audiences through an uplifting, wholesome variety of a cappella musical entertainment. We still serve our members by sharing fellowship, performance skills, and leadership development. We still help build better communities and a better world, bonding diverse people through the pure fun of a cappella harmony as we "Keep the whole world singing!"

"Keep the whole world singing" is a great slogan, but it doesn't address *why* we want to keep the whole world singing, so it may not express our purpose as well as "Enriching lives through singing," which is a brief, meaningful, and valuable way of stating our purpose. If you think about it, "to enrich lives through singing" is our fundamental reason for existence. It is what the Society does. It's our ongoing noble purpose that improves the lives of people. We change lives for

the better.

Vision describes what the organization is going to become, create, and achieve combined with what the organization stands for. The Society Board has been working on a vision statement and thinking creatively about what the Society might become in the future. We see a future in which there is a wide variety of types of chapters, with the barbershop art form as the root of their existence, serving the varying needs of different communities. In the future we expect our performing groups will embrace a broad range of a cappella styles, just as they do today. After all, our North American society has become accustomed to a wide variety of music available on-demand by broadcast, web, and personal audio players.

Why is this important to us? What difference does it make to a Society member? Why should you be committed to furthering the Society's goals as one of the Society's members?

Consider how this organization has enriched your life. Consider what your barbershop experience has meant to you.

It hardly seems possible to overestimate the power of music in our lives. The question is why we don't talk about it with other people. Some of us have experienced the joy of performing instruments in public. Instrumental music is very powerful, and playing an instrument can be a great experience. No doubt all of us have been moved by performances of instrumental music. We know and appreciate the power that instrumental music has to express many different moods and emotions, and to communicate feelings.

How much more powerful it is, though, to experience the joy of performing by singing—by using your own personal instrument. When we do that we are not using a sax or trumpet or violin or clarinet made in some factory; we are using our own voices. It is intensely personal. It is unique to us; it is part of who we are. It is not something that ever did or ever will be someone else's. It is my voice, your voice. It only belongs to someone else when we share it.

In that sharing we experience the world, not as we live it day-to-day but as we create it in our performances. And it's not only experiences from our actual life that we share, but imagined experiences, too. Sure, I have sung about that old quartet of mine, how much I love my wife, how I wish all my children were babies again, and how I need to go with the flow and realize that "that's life." But I have also been an old man praying for the life of his son Danny going to war, and I've experienced the profound hope of, this time, finding a new love that works out despite my foolish heart's experience, and I've prayed for a young man, not even my son, to be brought home.

It's not only the power of music, and it's not only the joy of performing and living all these different emotions, but it's also that we do it as a member of a team. We do it with other people, and thereby experience a special fellowship. We become unified in purpose and expression.

So I ask you: where else today does a man get to experience this?

We are better people because of our barbershop experience. We live fuller lives because of our singing. We share ourselves with others more because of our performing. And our goal is to make sure other people know this same experience. Our vision is nothing short of building a better world through singing.

Now *that's* a purpose worth living.

Robert G. Hopkins



Our ongoing noble purpose: to improve lives!



Super Party before Super Bowl lights up Midwinter Convention

A Super Party at the Terrace Suite in ALLTEL Stadium is the site of our first-ever Super Party at the 2005 Midwinter Convention.

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Harmonizer indexes online

Looking for a story you once read? Want a reference for your collection of past issues? Download these PDF files spanning the entire 60 years of the official publication of the Barbershop Harmony Society. These are not full-text indexes of every word of every story, but rather human-powered cataloging of topics and authors.

- Harmonizer Index of Authors — www.spebsqsa.org/ID_060378
- Harmonizer Subject Index — www.spebsqsa.org/ID_064230



Don, Mike, Jack and Mark Slamka slamming eggnog on the set of *The Jane Pauley Show*.

Power Play appears on *The Jane Pauley Show*

The Jane Pauley Show's Christmas a cappella program featured the musical stylings of none other than our own Power Play! The syndicated show aired Dec. 23. Other performers on the show included Rockapella, the Yale Whiffenpoofs, Yale's Out of the Blue (of which Jane Pauley's daughter is a member), Key of She, and The Best We Can Do, coached and directed by CASA president Jonathan Minkoff. The quartet was terrific!

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Sam's Singing Ribbon catches eyes, singers

"A simple narrow strip of cloth can change the world," reports Sam Sloane, Ontario District VP for Marketing & PR. "Every day now, friends, family and perfect strangers ask me about singing."



In the tradition of looped ribbons that signify support for cancer victims and military service personnel, the bright red stripes encourage conversation about singing barbershop harmony. When asked, Sam whips out his own color brochure about the fun of making music, and directs the person to www.SingforLife.ca a "non-denominational" site that directs men and women to the various North American barbershop organizations.

"The ribbon is on the job, even when my mind is somewhere else," says Sam. "It's given me a renewed excitement about sharing my personal passion for singing."



Vocal Spectrum appears before veteran's group

College champs **Vocal Spectrum** have assumed the mantle of service carried by top quartets dating back to the 1950s and '60s, when the Society collaborated frequently with the United Service Organization (USO) to provide quality entertainment to military personnel around the world.

Hosted by Barbershopper Ken Slye of the Louisville Chapter, the quartet performed for young amputee veterans and others just back from Afghanistan and Iraq at Walter Reed Hospital, at

an Armed Forces Retirement Home, and at the Fox Den Enlisted Club at Andrews Air Force Base in Maryland.

"This was a great step toward re-establishing a tie between the Society and the USO and the Armed Forces Entertainment Division (AFE)," said Slye. "Senior staff from both organizations attended the performances, and were very impressed with these young men and their willingness to bring happiness to our honored service people."



VOCAL SPECTRUM stands up for vets. From left: tenor Tim Waurick; lead Eric Dalbey; Army Specialist Bobbie Lisek, 1st Cavalry Division, Iraq; bass Chris Hallam; baritone Jonny Moroni.

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College
Math: 101

3+2=1

3 other guys + 2 songs = 1st Place!



This could be you...

Tired of waiting around to be "old enough" to sing in a good quartet? That thinking is quickly disappearing with the MBNA America Collegiate Barbershop Quartet Contest. Now is the time to find three other guys your own age (they don't have to be members of the Society) and put together a quartet to compete. All it takes is two songs! Coaching and financial support is out there in your district, so if you do not know how to get started, the Harmony Society can help.

College quartets have become some of the most popular groups in barbershop. They are invited to perform on chapter shows. They go on tours to high schools, colleges and universities. They make CDs, and have their own websites. Just look at previous college champs like *Four Voices*, *Reprise*, or *Vocal Spectrum* who have gone on to great success in the "big show."

Chapters: You can get involved too. Adopt a college quartet by providing coaching, travel assistance, performance opportunities and an enthusiastic audience of fans — yourselves! What a tremendous opportunity to get involved in Young Men In Harmony!

**BARBERSHOP
HARMONY SOCIETY**



**MBNA America
Collegiate Barbershop
Quartet Contest**

Last year, 54 college quartets competed throughout the Society. Wouldn't it be great to double that number?
Contact Rick Spencer at headquarters: email college@spebsqsa.org or visit www.spebsqsa.org/cbqc

District Quartet CHAMPIONS

C A R D I N A L



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**Derek Guyer (Br), Myron Whittlesey (Bs),
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Warren Guyer: Home (270) 842-8823; Work (270) 796-8801

C E N T R A L S T A T E S



VOCAL SPECTRUM (CSD)

**Timothy Waurick (T), Eric Dalbey (L),
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Jonny Moroni: Home (636) 230-7840; Work (314) 749-3753

D I X I E



ZAMBONI BROTHERS (DIX)

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Bradley Hine: Home (770) 516-6596; Work (770) 422-5264

E V E R G R E E N



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Tom Metzger: Home (604) 255-2594; Work (604) 738-4999

F A R W E S T E R N



O.C. TIMES (FWD)

**Shawn York (T), Drew Harrah (Bs),
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ILLINOIS



LAKESIDE EDITION (ILL)

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Duane Fenn (Bs), Paul Saeger, (Br)**

Robert Tempas: Home (630) 887-8399; Work (773) 843-7581

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Odds On (JAD)

**Daniel Trakas (T), Michael Harrison (L),
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Daniel Trakas: Home (440) 934-5262; Work (216) 319-2839

MID-ATLANTIC



IGUANAS IN FLIGHT (MAD)

**Joseph Sawyer (T), Anthony Colosimo (L),
Robert Wayne Adams II (Bs), Andrew Kay (Br)**

Robert Wayne Adams II: Home (804) 363-7146

LAND O' LAKES



QUEST (LOL)

**Brent Graham (Br), Michael Laurel (L),
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Tim Milbrandt: Home (507) 356-2993; Work (507) 990-2605

NORTHEASTERN



BOURBON STREET (NED)

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Tom McQueeney: Home (518) 580-0149; Work (518) 580-0149

ONTARIO



THE FIXX (ONT)

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Dave Campbell: Home (519) 527-0521; Work (519) 527-0680

SENECA LAND



24-7 (SLD)

**Robert Fuest (L), Jamie Bell (Bs),
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John Morris III: Home (716) 818-1220; Work (713) 626-7514

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WILDCARD (PIO)

**Peter Westers (T), David Miller (L),
James Masalskis (Bs), Curtis Struyk (Br)**

Peter Westers: Home (616) 262-7288; Work (616) 257-1500

SOUTHWESTERN



MCKINLEY STREET FUNCTION (SWD)

**Michael Russo (L), Kody Bowen (T),
John Buroker (Br), Colin McGibboney, (Bs)
(seated)**

Michael Russo: Home (337) 266-5556; Work (337) 769-1530

ROCKY MOUNTAIN



NEXUS (RMD)

**Nate Zenk (T), Ryan Wilson (L),
Mark Zenk (Bs), Michael Davidson (Br)**

Michael Davidson: Home (303) 210-1041

SUNSHINE



ROUNDERS (SUN)

**Alex Rubin (T), Sean Milligan (L),
Dan Rubin (Bs), Kenneth Delaney (Br)**

Alex Rubin: Home (954) 462-2411; Work (954) 462-1911

*It's easy enough to get caught up in the "business" of singing —
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Woodshedding is not singing Polecats, chorus repertoire or songs you know or have been taught as an "arrangement." It is the ancient art of allowing your ears (and heart) to discover the most pleasing chords to reinforce a melody. To do that, pitch must be precise, vowels must match, diphthongs must turn together, tones must be well-supported. It should be the very best singing you ever do!

Here are the ABC's

- A. Follow the rules!
- B. Get with three other singers in as private a place as possible. Discovery Singing is NOT a spectator sport! But, it is fun.
- C. Stand in a one-facing-three position, Lead facing the harmony singers. This helps harmony singers match the lead's words, vowels and timing, and tune to the melody. Then, follow the simple rules.
 - 1. **Lead sings harmonizable song through.** Sing it at least once - so the harmony singers get a good sense of where the melody goes. (See song examples below - or on AHSOW Web Page).
 - 2. **"Discover" the first chord - together**
 - Does the melody imply a lead pickup?, as in "May the road rise...", or "Down by the Old Mill Stream..."
 - Might the lead and tenor have a duet? "We were sailing a-long on Moonlight Bay" "You are my sun-shine..."
 - Does the melody imply a four-part chord? Is that chord a "Coney Island 7th?" "Oh, Goodbye...", or "My Wild Irish..."
 - Is it a tonic chord? "Heart of My Heart...", or "I Love You Truly..."
Try different options until you can really ring that first four-part chord.



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3. Discover the next few chords together.

Once you have a chord that rings, do not change your pitch until the melody or your ear forces you to move. Then, only move as far as you really have to, when you really have to.

In chorus woodshedding, it really doesn't matter which notes anyone sings, as long as their notes are "in the chord". However, ringing chords in a quartet requires every part to sing in the best musical relationship to the other singers. The bass should be lowest voice below the melody (rarely as low as non-basses expect,) and singing lots of roots and fifths. The tenor should be the highest voice above the melody (rarely as high as non-tenors expect,) and singing lots of thirds and sevenths. Baritones should either be above or below the melody, depending whether the melody is high or low in the chord, and singing whatever tone makes the chord ring!

What happens if more than one part hears (and sings) the same harmony note? or a melody note? Well, only the lead gets to sing the melody notes, and except for occasional octaves between the bass and lead, or the bass and bari, each part should have his own note. The rule is: "He who gets a note first, gets first rights to that note;" the other guys either fish or cut bait. So, if someone takes your note, don't sweat it. Just find another one that fits.

You will also notice that even when you find a chord that really fits the melody note, it may not fit the melody line. How we progress from chord to chord is just one of the opportunities for discovery.

There is no requirement to sing a whole song; even a whole line. The purpose (and fun) of woodshedding is in discovering how to make and ring chords. So, take your time to sound like champions, one chord at a time. The goose bumps are well-worth the wait.



*In this issue, The Harmonizer looks at all the ways we can
Make Music Every Day—
for ourselves, for others, for our families...and mostly, for the fun of it!*

make up music every day

4. Sing no more than one phrase at a time

Some master woodshedders have spent hours discovering new ways to wrap chords around a short phrase. As you become more proficient, you will enjoy adding notes (swipes) which cause the other parts to scramble for a different chord or inversion of the chord. Don't worry if you don't know a flatted seventh from a demented fifth; your ears will tell you when a chord is ringing.

5. Have the courage and patience to allow your four-some to discover the secrets of woodshedding.

No one said ear-arranging is easy. But, it is well-worth the effort to become very good at it. And, in the process, you'll become a much better singer.

IS THERE STILL ROOM FOR ME 'NEATH THE OLD APPLE TREE (1910)

Words by EDGAR LESLIE & LEW BROWN

Music by MAURICE ABRAHAMAS

The musical score is written in 2/4 time on a single treble clef staff. It consists of 32 measures, numbered 1 through 32. The melody is simple and folk-like, with many whole and half notes. The lyrics are written below the staff, aligned with the notes. The song is a classic folk tune about a man returning to his hometown.

Is there still room for me 'neath the old ap- ple tree where there once was a bench for
two? ____ Oh, that bench was- n't long, and you know it was - n't strong when I sat
there with you. ____ I've got fare back to Maine, and I'll jump on a
train if your heart beats as fond and as true. ____ Is there still room for me 'neath the
old ap - ple tree? If there is, I'll come back to you. ____

Woodshedding helps choruses, too!

Your director can help chorus members learn to anticipate chords and tune intervals by devoting five minutes to group woodshedding every week.

Woodshedding in a chorus? Ok, by definition, ya can't woodshed with more than four voices! But, this fun exercise really works wonders. Here's how it works:

- One man stands in front of the group and sings a simple, harmonizable melody. Everyone listens silently the first time through. Note: since only one person gets to sing this melody, the leads must woodshed harmony!
- Then, the singer repeats the melody while the chorus members cup one hand behind an ear and softly hum any notes they "feel" fit the song.

You will be amazed at how well your average members hear and feel harmony. In this exercise, we don't care whether the pitches they hum are high or low, or even consistent with a "part". The sole point is to find sounds which fit into the most appropriate melody-enhancing chord.

Yes, some guys will "feel" bass notes an octave high, or tenor notes an octave low, or a mixture of tenor, bari and bass notes. Some will even insist upon notes that belong in another galaxy. So what? There are no "wrong" notes in dis-

covery singing, just some that are significantly better!

The purpose of ear-singing is to allow ourselves to "discover" how pitches combine to make the most pleasant and exciting reinforcement of the melody. If your chorus will do this each week, your members will sing more in tune. You just might get some quartets started, too! ■

For more ear-singing info and melody lines, contact your AHSOW District Educator & Certifier or visit the AHSOW web site www.AHSOW.org

NOT JUST FOR CHAMPIONS ANY MORE— Barbershop lore says that before our second international champion was awarded the gold medals, the men were required to demonstrate that they really could "woodshed." Seems the judges suspected that the guys had actually used written arrangements in the contest! So, backstage, **THE CHORDBUSTERS** proved that they could use their ears to wrap chords around a melody, and their place in history was made.



MEET ME AT TWILIGHT (1914)

Words & Music by SYDNEY P. HARRIS

1 2 3 4 5 6 7 8

Meet me at twi - light sweet - heart, when all the lights are low. _____

9 10 11 12 13 14 15 16

Meet me in loves sweet gar - den, down where the ros - es grow. _____

17 18 19 20 21 22 23 24

Tell me once more you love me. Whis-per that you'll be true. _____ Oh,

25 26 27 28 29 30 31

meet me at twi - light, sweet dream-y twi-light. Sweet-heart I'm wait-ing for you.



7 days to better singing

*Imagine how you could sing if you had
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with Jim DeBusman

Get in training for the best singing you'll ever do.

Singing well doesn't "just happen," any more than athletic performance "just happens." If you exercise regularly, you can feel the effect of missing a few days of your normal regimen.

So too with singing. A short 10-minute warm up every morning is one of the most important things any singer can do. Sadly, singers are notorious for neglecting this important part of their preparation. Without a consistent quality voice-building program, the singer will never realize his full potential.

We asked Jim DeBusman to walk us through a week of exercises designed to put you in touch with singing fundamentals; the setting up exercises that build better singing habits—and better singers.

MONDAY MORNING

Free your mind, free your body, free your voice

Why do this: A relaxed body guided by a calm, focused mind is best suited to making an unforced, seemingly effortless sound.

When you'll really feel the payoff: Around 10 p.m., after a long rehearsal. Despite a long day of exertion and stress, your vocal muscular memory can still return to its calm, relaxed state, if properly warmed-up first thing in the morning.

Do this: When you are in the shower, turn your back to the spray of the shower. Flex your knees and slightly bend over at your waist keeping your upper torso higher than your waist. Let your head go forward, relaxed, and allow your shoulders, arms and hands to go limp.

The next step is to inhale some air through your mouth for four beats and then exhale the air for four beats. Do this exercise for eight, then twelve and then sixteen beats. Then slowly roll your body up into an upright position with your shoulders relaxed, your chest high, knees unlocked and your eyes looking to the horizon. What a wonderful feeling this will be.

After doing this, hum some long comfortable medium range pitches while you exit the shower. Then sing "oo" on "Heart of My Heart" or some easy familiar song while getting ready for your daily activities.

TUESDAY MORNING

Reach for the high notes

Why do this: Good posture releases the vocal mechanism to reach its fullest potential for performing.

When you'll really feel the payoff: Singing in the extremes of your range without strain; singing with head voice quality throughout your range. (Think of Jim Henry.)

Do this: When you first get out of bed reach for the ceiling with your hands. Elongate your entire body as much as you can. Keep your feet parallel with your shoulders and avoid locking your knees. Now imagine you're in a swimming pool up to your neck in water. As you maintain this very tall position, bring your hands down to where your neck level is and push downward towards the floor as if you're pushing through the water in that imaginary swimming pool. Do this two or three times, lifting yourself up onto the balls of your feet.

Next, inhale through your nose for four beats and then hiss the air through your mouth for four beats. Do this for eight, twelve and sixteen beats.

Next, sing a "zzzzooooe" in your upper head register without shouting. Do a descending glissando in one breath when you do the "zzzzooooe." This will help reconnect you with this most important head voice/falsetto part of your voice. Do this "zzzzooooe" at least three or four times.

Jim DeBusman
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WEDNESDAY MORNING

Touch your core

Why do this: The core of good singing is good breath support, posture, and warm, open resonance. Build a habit of doing this well every time. Think of Larry Byrd shooting 200 free throws in practice every day.

When you'll really feel the payoff: When you're tired. The tendency is to lapse into habits — why not relapse into good habits?

Do this: As you are lying in bed, elongate your body with a comfortable pillow under your head, breathe deeply in a relaxed manner for approximately one or two minutes. Notice that only your abdominal wall is moving. This will serve as a good reminder to you as to the correct way to breathe.

Place your hand two to three inches in front of your mouth. Now humidify the palm of your hand for four beats. The next step is doing this for eight, twelve, sixteen, etc. Remember, warm air is a result of deep breathing. Singers need to breathe deeply when they sing.

Now sing an easy “oo” vowel on an upper pitch in your head voice/falsetto. Sustain this pitch for four beats, then eight, sixteen and then twenty-four. Now sing a five tone descending scale from starting on that pitch. 5 4 3 2 1 Descend a half step each time you do this exercise. Do it four or five times.

THURSDAY MORNING

Sit up and sing

Why do this: open up those back resonators to bring out the richness in your voice.

When you'll really feel the payoff: Every note you sing deserves the full texture your voice contains.

Do this: Find a chair and sit down. “Standing seated” is another way of saying how to sit properly when we sing in a seated position. Sit up in the chair by keeping your back off the back of the chair. Keep your chest high and shoulders relaxed.

Next, inhale some long breathes through your nose and then exhale them through your mouth slowly. Next, do this again by inhaling through your mouth and making no noise as you breathe in the air. You can accomplish this by keeping your mouth and throat open as if just before a yawn.

Next we have an opportunity to work on keeping head resonance in your voice. Start on a “noo” in your upper range and sing an ascending scale four or five times in half-step descending steps.

FRIDAY MORNING

Hit the wall

Why do this: Focus on your posture and support to bring maximum energy to your voice.

When you'll really feel the payoff: In the middle of high-exertion singing and dancing, you'll find additional reserves of energy and breath.

Do this: Friday morning go to a wall and stand with your back up against it. Move your feet out from the wall approximately two feet. Make certain your entire backside is flush against the wall.

Next, put your hand on your hips, keeping your backside up against the wall and pant. Start with ten pants, then twenty, then twenty-five. Do this for one or two minutes. This is another great way to become aware of proper breathing technique.

Now sing the following intervals with the identified syllables below the numbers.

1 noh — nay — 2 nee — noh — 3 noo — 4 5 noh — nay — 6 nee — noh —

7 noo — 8 9 noh — nay — 10 nee — noh — 11 noo (etc.) — 12

SATURDAY MORNING

Man in motion

Why do this: Increase your capacity to take in air, control its release.

When you'll really feel the payoff: Long phrases requiring masterful breath management. (Not just the most powerful ones; singing soft requires as much breath as singing loud.)

Do this: Saturday morning is a time to stretch and move your body. Give yourself four beats and take one step to the left, then to the right. Then take two steps to the left, then two to the right. Keeping a tempo, do this taking four steps in each direction. Make certain you're standing tall and your knees are flexed all the time.

Start by singing the first verse of "O Come All Ye Faithful" in the key of middle C in your head voice. Do this with plenty of "warm air" and freedom. Then sing the song in Ab below middle C, then F below middle C and finally in Eb below middle C. Do this while all the time allowing yourself to sing with freedom.

FYI

Improving Vocal Techniques Through The Warm-Up

- Contains more than 200 vocal exercises under the following headings: mental readiness, physical readiness, posture alignment, breath management, tone production, vowels, articulation, range and register, intonation and balance/volume relations.
- Stock no. 4068, \$14.95

SUNDAY MORNING

Let's get physical

Why do this: Singing is a physical act; make sure the all parts of the instrument are ready.

When you'll really feel the payoff: Every time you stand to sing.

Do this: Take your right elbow and gently pull it across your chest with your left hand. Then do the same with your left elbow. Do this exercise two or three times. Then lower your head carefully towards the floor. Then carefully lift your head and move it towards your left shoulder, then your right shoulder. Then carefully look up at the ceiling. Do this exercise also two or three times.

Put your hand on your stomach and take a long, sustained breath. Now, exhale slowly. See if you can do this for eight, twelve, sixteen, twenty pulses. The hand on your stomach will remind you to breathe deeply at your tummy area. **Remember, we must breathe deeply.** Put your hand up to your mouth occasionally to make certain you are using "warm air."

Now, hum in your most comfortable range. Glissandos very slowly work the best. Do this in half-steps ascending for four or five half-steps and then descending for half-steps to where you started. ■

Sipping air exercise

The purpose of this exercise is to learn how to mentally and physically prepare to sing long phrases. We'll do this by focusing on how you consciously manage your intake and release.

1. Release all the air in your lungs by first hissing, then blowing out the remainder.
2. Next, suck in little sips of air for each note of the phrase, using the tip of the tongue as a regulator. "Sip" in the same rhythm and tempo as you would sing the music.
3. Now, sing the phrase, using the equivalent sip of air for each note of the phrase. Try four measures first, then work up to eight and twelve measures.

1 2 3 4 Fine

La la la la (etc.)
Loo loo loo loo (etc.)

5 6 7 8 D.C. al Fine

How to share music with college

Collegiate a cappella is sweeping North America. What an exciting opportunity for Barbershoppers to share our style of a cappella music with these young, eager singers.

Those of you who have made contact with college students or even have some singing in your chorus know of their excitement. You also know and understand just how busy they are with classes and other activities they may not have time to commit to a weekly chapter meeting. Because of those two factors, it is important to bring barbershop to “where they are.”

What does this mean?

Times are changing, people are busy... young people, especially, are busy. Let's give them every opportunity to be successful when and where THEY can be successful. Let's not worry about them attending our chapter meetings. Let's not worry if they cannot make a performance, or the contest, or the annual show.

Take barbershop harmony to them. This means giving them CDs of great quartets (**not tapes... they do not own tape players anymore**), or DVDs from the international convention (**not videos... see above**). Show them what great barbershop is like, and if they are interested, encourage them to form their own groups (quartets, small ensembles, etc.). Let them have their own meetings when they can do it and let's provide them with all of the resources, guidance, and support we barbershoppers can offer.

The Society, the districts, and the chapters all have tools to assist these guys in their barbershop develop-

ment. We can offer music, coaching, performance opportunities on chapter shows, and an opportunity to compete in the MBNA America Collegiate Barbershop Quartet Contest—a contest where they can compete with other groups their age—a very important aspect for young singers. Many of these young quartets have crossed over into the regular contest and have done EXTREMELY well.

Things you can do every day (for the member older than 25)

- Donate CDs to college students
- Donate DVDs to college students
- Provide (legal!) barbershop sheet music to college students
- Coach college quartets/ensembles – yourself, if you have the chops, or recommend good coaches nearby
- Invite college groups to perform at your chapter meeting, during your community performances, or on your annual show
- Contact your college/university music department and arrange a visit/performance by a college quartet for the glee club, men's chorus, or whole music department
- Have your chapter “adopt” a college quartet: provide financial support for contest travel, coaching. Introduce them to “hero” teachers and performers.
- Contact your district vice-president of YMIH or the Society headquarters if you want to get started but do not know how

Rick Spencer

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Give 'em an earful of barbershop: Rick's Picks

Gotta Have

- **4 Voices:** *4 Voices II*. Young guys, showing you how barbershop is done!
- **Platinum:** *Be Our Guest*. If the title song doesn't do it for you, nothing will!
- Any **Gas House Gang** CD. There is just something special about these guys and their sound... very exciting stuff.
- **Acoustix:** *The New Science of Sound, Stars & Stripes*. When a group of young singers were asked why they joined the Society several of them replied with “I heard a CD by Acoustix, and that was all I needed!”
- **Max Q:** *Discovery*. Familiar songs and a great variety of vocal styles... oh yeah, they sing good too.
- **Michigan Jake:** *How Rhythm Was Born*. There is no mistaking their attention to rhythmic detail and how that impacts their overall performance.
- **Realtime:** *Four Brothers*. New quartet, exciting sound, an incredible display of musicianship.

Nice to Have

- **HEAT:** *College Champs*. This unique CD features a great variety of songs from barbershop to doo-wop, some spoken tracks, and a track of what young singers love best about barbershop...**tags!**
- **Nightlife:** *Basin Street Blues*. Unique sound, great song selection, fun CD to listen to.
- **Louisville Times Chorus:** *Steppin' Out*. Young guys, newer songs, great sound!
- **Metropolis:** *Aural Hygiene*. The name says it all!
- **Keepsake:** *Without a Song* or *The Entertainer*. Great songs, some with really LONG baritone posts!



students every day

Things you can do every day (for the members 17-25 years of age)

- Form a college quartet
- Form a college barbershop chorus or small ensemble
- Coach a college quartet
- Compete in the MBNA America Collegiate Barbershop Quartet Contest
- Contact your college/university music department and arrange a visit/performance by a college quartet for the glee club, men's chorus, or whole music department
- Encourage singers your age to try barbershop
- Share your barbershop CDs with your friends
- Contact your district vice-president of YMIH or the Society headquarters if you want to get started but do not know how

Start a college quartet

Call or email the Society headquarters office and let them know:

- Who you are
- Where you go to college
- If you are interested in being a contact for the new Society College Program

Collegiate barbershop harmony is the future of this organization. Now is the time to get involved with this exciting age of singers. Let's ride this wave of collegiate a cappella together! ■



Why they sing barbershop

College students and young singers in general, sing barbershop because of the sound. The message of the lyrics of a song that was written long before their parents were born does not do it for them. They constantly strive for the "locking and ringing" of each chord. (Anyone who has been to a convention and listened to these guys sing tags over and over until they get it "perfect" can attest to this.) When asked what the most exciting aspect about barbershop is to these guys, here is how some responded:

- "I sing for the thrill of a good chord and the excitement of performance"
- "The friendships, the challenge to do it right, and the awesome ring when done right"
- "Tags, songs, whatever - just locking those sweet chords"
- "Tags that ring"
- "Ringing and locking chords and seeing other barbershoppers loving to do that as much as I do"

SURE, SINGING IS GREAT... but young men know there are other undeniable benefits to singing... such as the acquaintances it can bring. Left, a double quartet from New Jersey sponsored by Frank H. Thorne Chapter-at-Large member Dom Nizza; below, Music Educator/College Development Rick Spencer working with high school student star Diana DeGarmo, who recently captured second place on ABC-TV's *American Idol*. "Not your typical high school chorus singer," says Spencer, "but the enthusiasm in that classroom for her musical achievement was infectious."



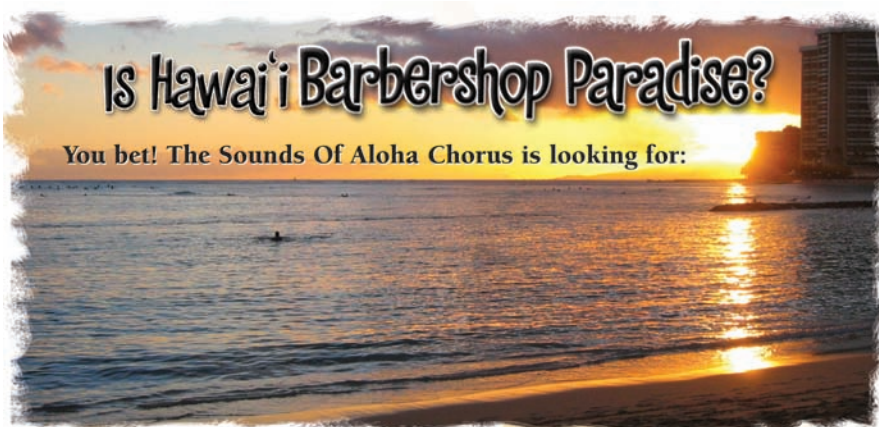
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- **Travel** - We attended the **Portland International Convention** in July, 2002, where our performance at the **World Harmony Jamboree** received a standing ovation.

In fall of 2003, we competed at **Far Western District** convention and finished in the **top 10**.

And we've just returned from **New Zealand**, competing in the **Pan Pacific Convention**, finishing **8th**. We consistently have great annual shows featuring **International Champion** guest quartets.

We are a **family-oriented** chapter with **lots of Aloha**. Upper level compensation package for a barbershop director.

If you're interested and think you qualify, please send us your resume (including your Barbershop and occupational history). We will reply to all applicants. Please include a phone number.

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Bob Sypowicz
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How to have a quartet experience every day

Quartetting means different things to different people. For some, there is the highly competitive side of quartetting. For others, it is singing weekly in nursing homes. Some even get together just to enjoy the sound of locking chords and are never concerned about putting their product in front of any audiences. The great thing about quartetting is that no matter how you would like to enjoy your quartet experience, there are always other people who share the same feelings.

However you prefer your quartet experience, there are ways to enjoy it even more by spending just a little time each day with your quartet in mind.

For the social quartetter, the ones who get together to experience the friendship and brotherhood that quartetting brings, there are daily activities you can do to enrich your experience. These include:

- Getting together for dinner before quartet rehearsal or spending time afterwards just “hanging out”
- Meeting with each other, and each other’s families for a special get together (holiday party, birthdays, a dinner out to thank the wives/significant for their commitment to the quartet, etc.)

- Maybe two or three of you get together for lunch or breakfast because you live or work close together
- Go to other barbershop chapter shows together
- Exchange emails daily

For the competitive quartetter (who may also consider his a social quarter), here are some daily activities you can do to enrich your experience.

- All things mentioned above
- Record your rehearsal and study those recordings daily, make some notes for next rehearsal
- Be on the lookout for new songs
- Learn your new songs
- Review songs which are sung infrequently
- Exchange emails with your quartet members about what you would like to focus on during the next rehearsal
- If you live close, get together for 30 minutes some days to review new material, or do some duetting
- If you live far away from each other, or do not meet a lot, record individual voice parts and try some dieting to the recordings on your own...this can really help with ballads
- Practice your “non-singing” time...jokes, setting up songs, etc.
- Visit other chapter meetings and perform for them (Call them first and make sure it is okay to do so)

Singing in a quartet can be one of the most rewarding experiences in your barbershop career. Spending just a few minutes each day with your fellow quartet members in mind will make it that much better. ■



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A happy quartet life extends beyond singing. Fellowship and fun, shared joys and sorrows, road trips, practical jokes... make up the bond of quartet brothers.

**FOUR MAN FISHIN' TACKLE CHOIR, Kalamazoo, Michigan:
Mark Wilson (T), Tracy Ulrich (Br),
Kurtis Busman (L), Neil Nugent (Bs).**



Are you REALLY listening?

How listening to pop music helps me sing barbershop better

*Red light. I pull up to a stop.
From the Blazer next to me,
the familiar lyrics sprang out:
"Is this the real life?
Is this just fantasy?
Caught in a landslide,
no escape from reality..."
I smile at the driver
and we acknowledge each other.
Green light; we drive away.*

Bill Rashleigh
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If you're like me, and really, like most Barbershoppers, you have a constant soundtrack playing in your mind. Whenever you are, whatever you do, a little snippet of music follows you around.

Hearing and living inside our favorite songs fulfills us as people. As a trained musician and a Barbershopper, I've discovered my list of favorite music to be very diverse, for a number of different reasons. Sometimes it's the beauty of line created by Palestrina, or the mathematical precision of the fugues by J.S. Bach, or a Mozart melody.

Think about some of your favorite songs. Why are they your favorite songs? Is there something about the melody, or the rhythm that hooks you? Perhaps it is the lyric or harmony that sparks an emotion or completes you.

Directed listening builds better singers

As musicians, too, we can continually increase and improve our listening skills. What brings us joy as casual listeners can also instruct us as performers. A chorus singer might become more aware of music construction, harmonic progressions, or the sensitivity of a beautiful lyric line and how it meshes with the melody. A director can become better equipped in selecting appropriate music, be more prepared to teach and interpret a piece, and be able to relate subsequent pieces to what has been learned previously. A quartet singer might study how different members of a vocal ensemble relate their different voices and styles to duet work



Turn on the radio or a favorite CD, and listen with new ears. Listen to pop music, jazz, opera, country, and explore new ways to bring out the very best music within yourself.

"Pop? How can pop music compare to the music of the masters? And how does this relate to barbershop?" Every composer brings something different and equally fulfilling to their music. This is true of any compositional period and style.

Although classically trained, I listen to different kinds of music. Yes, really. Here are a few "surprises from Bill's CD changer," and why I listen to them.

Paul McCartney/John Lennon, The Beatles: "Michelle"

I was 8 years old when the Fab Four performed on the Ed Sullivan show. Over time you could hear how their music changed. Early in their compositional careers, Lennon and McCartney songs were rhythmic driven with almost trite lyrics. Remember, "She loves you, yeah, yeah, yeah?" But later, they wrote "Michelle" and won the Academy Award. The differences between these two songs are more than just the difference between an up tune and ballad. The use of strings in a pop song was unusual at the time as well as the use of the French language. The haunting melody and the simplicity of the song contribute to its power.

When I think of barbershop songs that have the elements of simplicity and power, I think of "Let The Rest Of The World Go By." The essence of this song is simplicity and elegance.

Understanding the elegance of the melody in the Beatles tune connects me to the beautiful and simple melody of

the classic barbershop ballad. As a result, I take a bit more care in how I sing my part in the quartet. I am more sensitive to the line and to the essence of the melody.

Freddie Mercury, Queen: "Bohemian Rhapsody"

A hard rock group that blew everybody away with the tight harmonies in this mega-hit. This quasi-operetta lasted almost 6 minutes but was a showcase for vocal production and contained moments of tenderness and drive. The incredibly powerful harmonies make it almost impossible not to sing along. Barbershop songs that contain some of these elements would be the Gas House Gang's performance of "Bright Was The Night" and perhaps the Vocal Majority's performance of "Waiting For The Robert E. Lee."

This translates for me to maintaining the intensity in the vocal production and performance aspects of these pieces. Knowing that the harmonic climax of "Bright Was The Night" is found in that tremendous chord swipe, I must build to that point of arrival dynamically and with visual and vocal intensity. The energy that "Waiting For The Robert E. Lee" leaves no room for casualness, but requires an unrelenting drive to the tag.

Don McLean: "Vincent"

Sometimes known as "Starry, Starry Night," composer McLean read about Vincent Van Gogh's brother, Theo, who provided a great deal of insight into his brother, who suffered from mental illness. After Vincent shot himself, he was found crawling into a field in an attempt to reach his brother. It was believed that this brother was the only person who understood Vincent completely. The song uses a minimal amount of instrumentation, starting with an acoustical guitar, adding organ and then strings. The form is simple, but what is genius about the piece is mastery of the poetry. The lyrics refer both to the paintings of Van Gogh, but also to the struggles he faced with his illness. One of the stanzas is:

*Starry starry night
Flaming flowers that brightly blaze
Swirling clouds in violet haze
Reflect in Vincent's eyes of china blue
Colors changing hue
Morning fields of amber grain
Weathered faces lined in pain
Are soothed beneath the artist's loving hands.*

The imagery and internal rhymes, the use of colors contained in a simple melody is stunning.

A barbershop song that approaches this level of sophistication is "Where The Southern Roses Grow." The verse is very moving:

*When the evening sun is setting in the
crimson flooded west,
And the whippoorwills are singing all
the weary world to rest
In my dreams, I hear you calling and
your face appears to me
Just as fair as any angel's up in heaven
err can be
Once again I see the valley, gentle
river running through.
And the pathway where I wandered,
hand in hand dear one with you.
And the fragrance in the meadow's
just as sweet as long ago
When we sang our song together,
where the southern roses grow.*

The care with which the words were selected and the order in which they are placed shows a great deal of consideration. For me, I must be more enamored with the word sounds; I must be sensitive to including all the singable consonants and pay particular attention to the beauty of the pure vowels, including all the diphthongs congruently. The dignity of the lyric line demands that. The poetry evokes that imagery that demands my utmost attention to the care I use in producing the sounds.

As you recall your favorite songs, be they barbershop or some other style; take a moment for some critical analysis to determine why it ranks among your favorites. Over time, this will be of benefit to you as a musician and Barbershopper. ■



10 ways to sing with your kids* every day



* or grandkids, natch!

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

Sing a morning song.

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

Pick the fun classics, with accompanying picture books.

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

Sing in the car — your kids' songs don't have to drive you crazy.

Thanks to cheap CD burners, you can make up your own mixes of favorites from your family compact disc library. (If these are recordings you have purchased legitimately, making your own personal-use mixes is legal under the home-use provisions of the copyright law.) Try American standards of Berlin, Gershwin, Porter, Rodgers, etc., sung in nice, clean settings by Ella Fitzgerald, Michael Feinstein, Harry Connick, Jr., Mandy Patinkin, and others.

Take them to elementary and middle school concerts.

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

Sing patriotic and religious songs at meals, prayer time, etc.

Make a ritual of it. Kids thrive on ritual and routine, and musical affirmations of faith in God and country certainly fit that bill.

Watch kids' shows and movies, get the CD, and transfer what they already understand into active listening and participation.

Accepting the fact that they will watch TV, turn it to your advantage by encouraging active imagination through theater of the mind. Get soundtracks to play in the car, and challenge your child to describe the action associated with the music. *Toy Story I & II* have wonderful soundtracks of intelligent, melodic music.

Watch "The Music Man" and other classics of musical theater.

"Ah, there's nothing like a brass band. When I hear

Brian Lynch
Harmonizer
editor and
proud singing
daddy



What's on Jack's iPod?

ARE YOU AS HIP AS A FOUR-YEAR- OLD?

- The Gas House Gang, "Lullaby (Goodnight, My Angel)"; in our family, also called "the loving daddy song," because dads always love their kids
- Bluegrass Student Union, "They All Laughed"
- Mandy Patinkin, *Kidults*
- Simon & Garfunkel, "The 59th Street Bridge Song (Feelin' Groovy)"
- Diana Krall, "Frim Fram Sauce"
- Ella Fitzgerald, "Let's Call The Whole Thing Off"
- Leon Redbone, "Lazy Bones"
- Frank Sinatra, "High Hopes"
- FRED, "Jungle Book Medley"
- Gene Kelly, "Fit As A Fiddle"
- John Lithgow, "The Remarkable Farkle McBride"
- John Pizzarelli, "Sunny Side of The Street"
- Rural Route 4, "Richest Man in The World"
- Tony Bennett & k.d. lang, "Wonderful World"

? Familiar songs. Barbershoppable. So why not the barbershop versions? Dude, I didn't pick 'em! Well, practically speaking, my kids wear out on barbershop pretty quickly. An early appreciation for the entire musical repertoire, especially rich melodies and inventive lyrics, sets the stage for enjoyment in any setting, for the rest of their lives. They'll get to the barbershop eventually. Promise.



them peckhorns..." Share the pageantry, energy and fun of Meredith Willson's classic, and identify the instruments as they pass in parade. It makes listening to the music in the car all the more fun.

Always say thank you.

"I sure have fun making music with you, buddy. Making music makes me feel good inside."

Sing a lullaby.

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

Barbershop with them

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

LET THE GOOD TIMES ROLL




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After fifteen plus years of continuous service to the Marietta, GA Chapter and the Big Chicken Chorus, director Clay Hine has decided to step down from that post. Every member of the Big Chicken Chorus extends a heartfelt "Thank-You" to Clay who has been a fantastic leader, musician, arranger, singer and musical director.

The Marietta, GA Chapter is now commencing a director search. We currently have an active chorus of over seventy men who are eager to continue their quest for musical excellence. Qualified candidates can find an application on our website

www.bigchickenchorus.org

along with additional instructions. All applications submitted will be kept in strict confidence within the Director Search Task force and the Chapter Board of Directors.

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Girls sell boys on harmony

Nothing sells barbershop to teenagers better than seeing their peers doing it well. This truth was demonstrated last month when the Gold Standard Chorus of Santa Cruz presented its annual show "Sing For Your Life."

All of the high schools in the county were invited to appear. Two accepted. Monte Vista Christian School brought its 120-member chorus and Soquel High brought its 38-member chorus. UnderAge, a quartet of four young ladies ages 13-16, sang to the 158 teenagers plus an audience of 300 adults. The immediate result: the two high school music teachers were besieged by students wanting to know how to form quartets, both boys and girls.

Gold Standard followed up by dispatching a quartet to Monte Vista High School's chorus classes. GS music director Duane King got the students on their feet singing tags. He also presented MVHS's music teacher Tony Dehner with a check for \$2,500—his chorus' share of the show profits. A check for \$800 was delivered to Soquel High's music teacher, Mark Bidelman. Both teachers were given educators' packets from Sweet Adelines International and the Barbershop Harmony Society.

The formula for a successful youth outreach show is simple: invite schools to sing, share profits, bring in a good high school quartet to show the teenage singers that four-part harmony rocks. Try it. ■

WILLIAM RANDOLPH HEARST WOULD BE PROUD that we used pretty girls to sell newspapers—or, in this case, barbershop singing. UnderAge, ages 13-16, placed third in the Rising Star Contest (Sweet Adelines) in 2004. Brittany Gilmore (tenor), Mia Dessenberger (lead), Mary Segura (bass) and Caitlin Smith (baritone).



PHOTO: AUDREY A. SMITH

"WARNING! CONTAINS 100% MAN-MADE MUSIC" warned the t-shirts, and at the end of the night, 40 more young singers had learned how satisfying that product could be, thanks to the efforts of the Houston Tidelanders. Working a repertoire of barbershop music that's on the state's interscholastic music contest "approved" list, the students enjoyed an intensive day of instruction in vocal technique and performance, culminating in a performance for parents and students.



Calgary's Western Hospitality Singers perform a power ballad with Mike Reno of '80s rock band Loverboy. An MP3 player stuffed with barbershop and

a chance airplane encounter with Loverboy lead guitarist Paul Dean led to the performance on a fundraising show for the Juvenile Diabetes Research Foundation.

"For those of us in the chorus young enough to have actually listened to Loverboy, it was a dream come true," reports Steve Webb. "It was quite a change of pace from rock'n'roll, but we gave it our all to the smiles and applause of the crowd."

BITTER RIVALS MEET ON THE FIELD. No, not the Barbershoppers: the Great Northern Union (purple shirts) and Midwest Vocal Express (gold shirts) are old chums. No, the rivals would be the Minnesota Vikings and the Green Bay Packers, playing at the Metrodome on Christmas Eve. In a great gesture of friendship, the GNU invited their Wisconsin neighbors to sing the national anthem with them to start the game. Might be the last time they do so; despite winning all four times the GNU had sung for them before, the Vikes lost to the Pack. Consolation: GNU won the most recent district contest.



PHOTO: DAVID MEYER

CHAPTER ETERNAL

Society members reported deceased between August 1 and December 31, 2004.

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Louisville, KY
Lee Bitting
Columbia City, IN
Virgil Sauls
Terre Haute, Evansville, IN

Central States

Ab Abernathy
Mason City, IA
Al Lampe
St. Louis Suburban, MO
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Bryce Bressler
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Charles Sherwood
San Jose, CA
Clay Wingfield
Eureka, CA
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David Mann
Fullerton, CA
Fred Bock
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Bob Williams
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Chas Peterson
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"IF YOU SHOULD SURVIVE TO A HUNDRED AND FIVE..." you deserve a performance from a barbershop quartet. **BAKER STREET**, from the Cranbrook, B.C. Chapter, brought the gift of song to Laura Haney on her 105th birthday, complete with a performance of the Sinatra hit "Young at Heart." From left: **Cliff Green (Bs), Gert DeGroot (L), Ms. Haney, Roy Proctor (T), Joel Vinge (Br.)**



CHAPTER ETERNAL

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THE TAG

Joe Liles, Tagmaster

Joe grew up “Making Music Every Day”

When I heard the theme for this issue of *The Harmonizer* was to be “Make Music Every Day,” it made me think about my early life at home where it seemed that every day held some kind of musical experience. Even if it was just listening to and humming/singing the melodies while playing grandma’s record collection of the classics.

My mom was the first person who taught me the joy of singing. Making music every day was just a way of life. Just like three square meals a day . . . you sang some songs or played on the piano or organ. Family members and folks from the church gathered in our home a couple of times a week and we sang gospel songs with such a cheerful, harmonious sound . . . I can hear it yet.

Mom taught me to play the ukulele long before I ever went to grade school. She taught me to “listen to the music . . . it will tell you when to change the chords.” I started making up songs. The first one I remember was a little Sunday School song. I was about six years old and I sang it for the pianist at the church, who played by ear, and we taught it to the rest of the kids. It was simply a natural expression of my daily life and I still love to sing it.

There’s a beautiful contemporary song, “What Would I Do Without My Music.” This thought is ever present in my mind. Another way to put it: What would we “be” without our music. Don’t you often feel that way? Haven’t there been times when music has lifted you out of a bad mood and put you onto a much happier plane?

Mary Travers, 1972

member of the popular singing trio Peter, Paul and Mary, said, “We sing to each other or listen to music together or make music together in the knowledge that the sharing of sound makes us all belong to each other, enables us to give all of ourselves in every way we can, with all the feeling we have inside. That’s communication.”

Find three others just as soon as you can and sing this tag. Make some music . . . today!

“Music produces the kind of pleasure which human nature cannot do without.”
Confucius (c.551-479)

MAKIN' MUSIC

Arrangement by JOE LILES

Tag

1 2 3 4

Tenor Lead

I'm hap - py mak - in' mus - ic ev - er - y day!

Bari Bass

5 6 7 8

I'm hap - py mak - in' mus - ic ev - er - y day!

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