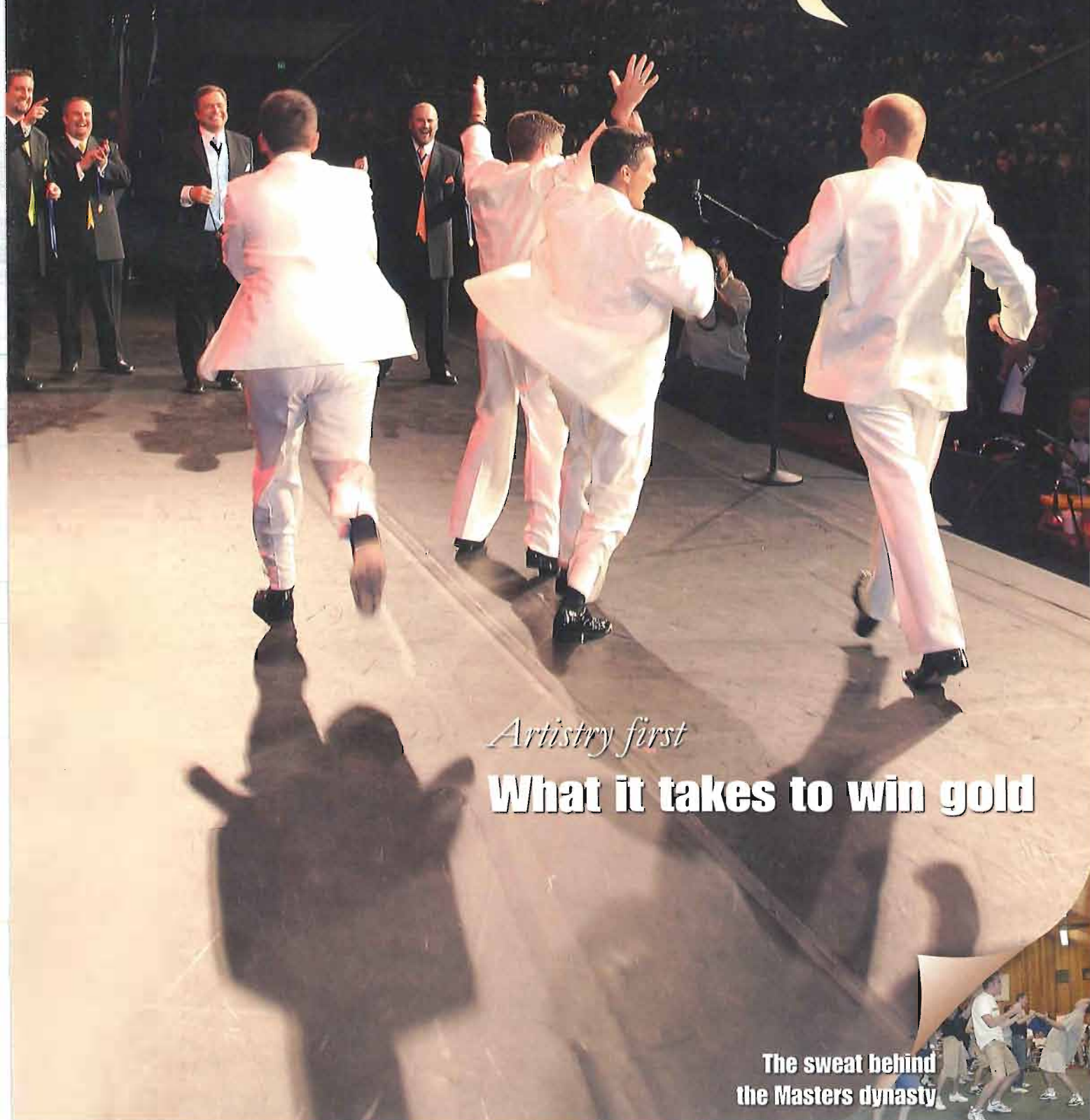


PLUS: Building youth programs • Podcasting, webcasting & blogging • Tag contest • Fun meetings!

November/December 2005

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



Artistry first

What it takes to win gold

**The sweat behind
the Masters dynasty**



INTERNATIONAL
CHORUS CHAMPION



Medal Madness

Saturday, April 29, 2006

2 p.m. & 8 p.m.

Terrace Theatre, Long Beach

Masters of Harmony

2005 International Chorus Champion
under the direction of Mark Hale

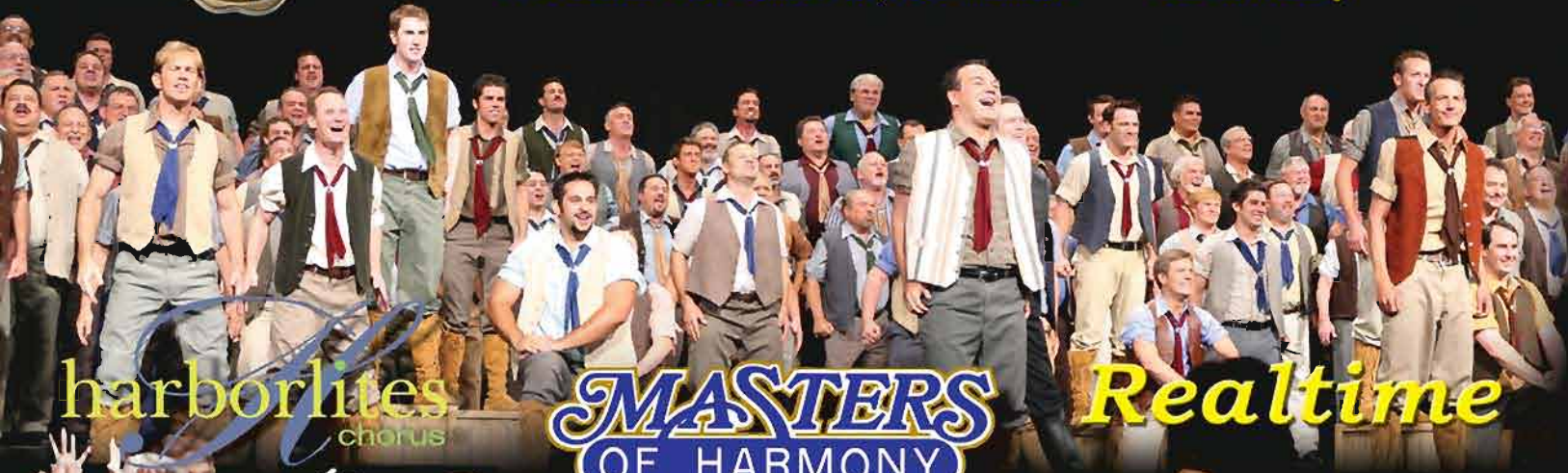
Harborlites Chorus

2005 Sweet Adelines International Chorus Champion
under the direction of Pam Pieson

Realtime

2005 International Quartet Champion

... also featuring cameo appearances by the
Westminster Chorus, OC Times and Hi-Fidelity.



Tickets
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- **By Phone** Call Ticket Chairman at (562) 699-2496 or leave message at (888) 664-8863.
- **By E-mail** Send your ticket request or inquiry along with your phone number to tickets@mastersofharmony.org and we will contact you to get credit card details.



www.mastersofharmony.org

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ON THE COVER
Realtime's sprint onto stage to accept gold medals came after a long journey to the top. Photo and illustration by Lorin May.



PHOTO: MASTERS OF HARMONY

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Who will sing tomorrow?

Former Society President Phil Embury once wrote to a Barbershopper: "You will cherish the good times and remarkable friendships that spring up among us. A man is happy when he sings. Barbershop harmony animates his best instincts and gives him a feeling of well-being. It is good for his soul. You will be forever glad of the part you are taking in this singular source of relaxation and service."

Phil captured the essence of Society membership in his December 1945 letter to my father George; exactly 60 years later, his words still ring true. My dad passed on his love of barbershop to me, and I've passed that same love on to my son Dan, who has enjoyed his first few years as a Society member.

No doubt singing barbershop has enriched your life, just as it did my father's and now my son's and my life. Our singing enriches peoples' lives—our own, and those of our audiences. If we believe that, and if we believe in the power of music to transform our lives, to help us live our lives more fully, and to reach out and connect with other people at a deep, spiritual level, then we need to ensure that this hobby thrives for future generations to enjoy. And I don't mean just our own individual family generations. I mean for all young people, and their children and grandchildren.

Today the question "Who will sing tomorrow?" is an implied challenge to each one of us. Our future rests with the young, so we might ask ourselves what we are doing to help support Youth in Harmony (formerly "Young Men in Harmony") programs. And what are we doing to help our beloved Society carry out its mission far into the future?

You and I can do both by contributing to Harmony Foundation International, which is not only committed to preserving the musical legacy of the Society through support of vocal music education in our schools and communities, but is also committed to perpetuating the Society. Contributions by many Barbershoppers have allowed Harmony Foundation to give money to help youth attend Harmony Explosion camps and to enable front-line musical directors to receive training at Director's College. You can help these efforts by joining the Ambassadors of Song for as little as \$5 a month. A brochure explaining this program was included in your last copy of *The Harmonizer*. Or you may decide to be part of the Foundation's annual giving program and become a member of the President's Council. If it's right for you, you should consider The Founder's Club, which is a planned giving program. All of these programs will help ensure that the barbershop style is preserved for future genera-

tions to enjoy.

Have you seen the joy in the faces of young people as they sing barbershop harmony? Isn't it thrilling? If you've had the opportunity to see the MBNA Collegiate Barbershop Quartet Contest during our international convention, you know exactly what I'm talking about. You might also have witnessed a chorus of youth perform at a Harmony Explosion Camp, or seen a high school quartet. Young people enjoy barbershop harmony every bit as much as more senior people. But we must make sure our youth know about it, and also provide the kind of support that will enable them to enjoy the hobby for generations to come.

Perhaps you want to make a difference in your chapter and in your district. Why not contact your district Youth in Harmony chairman or officer and volunteer your services? Talk with your chapter president about what might be done in your local area to support Youth in Harmony. Make a contact with the music department at a local college or university and advertise our collegiate quartet contest, and then get your chapter to sponsor the quartet to compete in the district competition. The Society has a great new brochure entitled "The New Look of Barbershop Harmony" that you can use to introduce what we have to offer. Your district Youth in Harmony chairman will have great advice on how to approach a music educator.

The fact is that each of us has the opportunity to make a difference for future generations—to answer the challenge of "Who will sing tomorrow?" Take advantage now of the opportunity to make a contribution or to volunteer your services—or both!

Let's make sure that our children's grandchildren will know the joy of barbershop harmony, and how barbershop harmony is, as Phil Embury stated so well, good for the soul.

Finally, I want to express my deep appreciation for the singular privilege of serving as your Society President in 2004 and 2005. I continue to be inspired by our members and I am grateful to everyone who has worked so hard to keep the whole world singing! ■



My son Dan continues the family tradition of harmonizing like my father George and I.



No doubt singing barbershop has enriched your life, just as it did my father's and now my son's and my life.

Robert G. Hopkins

Persistence brought 'em in

Hello again from the road. I am just returning to Kenosha from Harrisburg, Pennsylvania, where I spent the weekend at DELASUSQUEHUDMAC. Dela, as it is often abbreviated, is a barbershop honor society, an institution of the Mid-Atlantic District to perpetuate our hobby's camaraderie and to honor the great men and great quartets that have come from among them. Some districts have such honor societies, others do not. I highly recommend them to each district and publicly thank Dela, its president Mr. Connie Keil, and the Mid-Atlantic District for a fine, fun and informative weekend of harmony and fellowship of the highest order. Besides all the fun (and food!) we got a first look at the latest Riptide configuration with Kevin Miles as bass. Wow! But that's not what this article is about.



*Four guys,
four
different
stories.
One
shared
barbershop
life.*

Joe Liles, Darryl Flinn and I were driven from Harrisburg to the Philadelphia airport by Phil Steel, long time Barbershopper and Dela member since 1973. (Although that is a long time, one of the after-dinner speakers was Dee Paris, an *original, 50-year member!* Barbershop has miraculous longevity power sometimes.) While on the long ride, I told of how I came to be a Barbershopper, then asked first Phil, then Darryl and then Joe how they got into this hobby. Four guys, four different stories.

I told of how back in 1973, my first year of marriage, I happened to see in the window of a barbershop (yes, a real barbershop!) a poster advertising a guest night for the Pittsburgh East Suburban chapter. I was intrigued because I had sung in my high school choir and quartet, and in a rock and roll band. I didn't feel the harmonies of the band were as good as they could be, and thought I might learn some-

thing about singing harmony if I went to a few barbershop meetings. At the guest night, a quartet with Larry Autenreith and Leo Sisk, both gold-medal champs, pretended to be strangers in the crowd just meeting for the first time. We guests quickly saw through the ruse as they produced such beautiful chords, but it didn't matter, I was hooked. Well, a "few barbershop meetings" have come and gone, and I'm still learning more about harmony every day.

Phil sang in a quartet in college, and went down to a local chapter to get some music and mine the gold of barbershop arrangements. The experience of that chapter made an impression on the young student that got him involved and he has also never looked back.

Darryl was in high school when his high school music teacher

rounded up four young singers, gave them some music, provided them with a young piano player to accompany them, and said go out and make some music. Darryl said for two years he had no idea that barbershop was a cappella, since that young lady accompanied them *to and at* all their performances.

Then one day the quartet plus one went down to a local barbershop chapter to perform and when they walked in found there was no piano. They sang anyway and the reception they got there led from a high school in Akron to Kenosha and eventually to that ride to the Philadelphia airport.

So we turned to Joe. Here was an icon, an arranger of the first order, former executive director and a legend in barbershop. While coming from a musical background, Joe said he resisted barbershop for a long time. He was a church choir director, and had re-voiced a hymn for the choir to make the harmonies more mellifluous. Choir member Ben Binford, a Barbershopper, told Joe he had a special talent and he ought to come to a chapter meeting to sing some barbershop. Thus started a long running, friendly joust between Ben, who wanted to get Joe to a chapter meeting, and Joe, who didn't want to be bothered.

It went on for a long time. Joe's Monday night duties with the San Antonio Opera Chorus gave him a ready defense whenever Ben pressed him to come to barbershop. But one day Joe decided to humor his friend and took a Monday off to go to the chapter. He says he remembers vividly walking up the stairs and hearing the final strains of "The Old Songs." Wow, he thought. That sounded pretty good. But the best was yet to come. Dale Deiser and Franklin Spears, original members of the gold medal champion **Mark IV** took Joe out into the hall with Ben later in the rehearsal and sang a song with him. He remembers thinking *before that song was over* that it was so much fun to sing it. So much fun that he wanted to do it for the rest of his life. And he has.

So what's the point? What if Joe's friend had been a little less persistent? What if the Pittsburgh



Imagine Darryl Flinn's (center) life if his high school quartet had never learned that barbershop is sung unaccompanied.



Joe directs the Chordsmen, 1970.

chapter hadn't put that sign in that barbershop window? Or if Phil's or Darryl's school music program hadn't put them in quartets? I think all four of us would say that our lives would be much poorer without barbershop. Wouldn't yours? There are millions of men, young and old, who sing, who may be the next Phil or Darryl or Joe. All they're waiting for is to be asked. They may think, like Joe did, that barbershop is not good music. We know they're mistaken. Look around. Put a sign in your yard, like you do for politicians. Talk to your church singers. Give your *Harmonizer* to a non-member when you're done with it. Advertise your passion. Share this blessing with those you care about, and help us grow. We must grow. And we can grow and have fun at the same time. See you at the midwinter convention in Sacramento. Come up and sing a tag. ■



Preserving Our Heritage
www.bqpa.com

MAX

Q

announces the pre-release of

For the Children

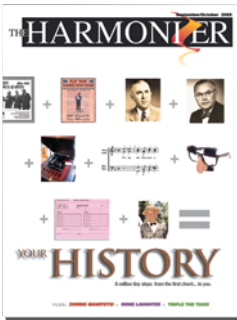


A double CD set of music for children of all ages. Lullabies and Daytime songs featuring arrangements from Frank Bloebaum, Jim Clancy, David Harrington, Clay Hine, Derric Johnson, Chris Kershaw, Paul Langford, Gary Lewis, Greg Volk, Ed Waesche, and Marshall Webb.

Order online before December 1st and receive free shipping!

Learn more at: www.maxquartet.com

Thanks for the memories



I am delighted to see our history featured in a *Harmonizer* article.

The history quotations at the beginning of the piece were, in my judgment, a bit

cynical in that they refer to history as a "myth," and a "distillation of rumour."

I have always believed that the serious problems that plague our current Society could have been averted had our leaders had a better grasp of what made SPEBSQSA the roaring success it once was. At one time we could boast of more than 38,000 members.

It is significant that *The Harmonizer* saw fit to publish Val Hick's excerpts from his "Six Roots of Barbershop Harmony." Val's most insightful article appeared in a 1974 "The way I see it" column in *The Harmonizer* titled "The Dangers of Sophistication." It addresses what musical changes were evolving during that period, and how they could negatively impact the future of barbershopping.

**"History provides a vast early warning system."
—Norman Cousins**

The dangers Val predicted have become a reality for the Society, and may well be the root cause for the decline of our distinctive art form. Although perhaps a bit "politically incorrect" for some of our newer generation Barbershoppers, it lays out in bold relief what did go wrong... back in our history. The article can be read in its entirety at www.bqpa.com

TOM NEAL
Founder, BQPA
Boulder City, NV

Cynical? Cheerful old me? Editorial call, Tom; we were hoping for a balanced effect between "everything was perfect" and "everything was awful." Then (whenever "then" was) as now, Barbershoppers have had as many interpretations of what constitutes great barbershopping as there are chapters, quartets, and quiet places to ring 'em.

BLOG-ONIZER?

www.barbershop.org/harmonizer

This month we debut our new blog, ***The Harmonizer: Between the lines.***

What are we working on for future issues? How can you contribute? What didn't make it into this issue? Why is it so darned late?

Look to the *Harmonizer* blog for story scraps, coming attractions, links to sites and resources mentioned in the magazine... and stuff that we think is cool or useful.

We hope this experimental "work in progress" view of the magazine will make it easier for you to help build the kind of stories that will keep you coming back to the magazine as an ongoing reference in "getting the most from the barbershop hobby."

(Geeks, note: the RSS feed will deliver new entries direct to your feedreader, My Yahoo page, Gmail account... man, RSS is too cool.)

ACCIDENTALS

Whoops! Slipped flat on that one.

Where's that name? Perusing the Members Services Directory of addresses, Immediate Past President/ast Interim Executive Director Roger Lewis asks, "I notice I'm no longer on the Society Board. Hmmm. Did I miss an executive session?"

Roger, once you leave Kenosha and we stop getting Sue's baked goods, yes, we drop your name. Anyone else with name change, title change, address change, please see the Members Only site at secure.spebsqsa.org/members

Readers with keen eyes picked up several spelling errors, including

Wilbur Sparks' name spelled with an "e," and an incomplete paragraph on Duane King's reminiscence of his father—the kinds of things that drive our proofers (yes, we have proofers!) nuts. Don't stop expecting perfection; bear with us when miss the mark.

Photo credits. Sometimes you see 'em, sometimes you don't. Why? Sometimes we get 'em, sometimes we don't. For the most part, unless specifically noted, presume photos are supplied by the author of a feature. (Thanks to George; Scott; Roger; others.)

THE HARMONIZER

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Tag contest gives every writer a shot at fame

Admit it: after years of late-night tag singing, you've probably had more than one occasion to think: "I wish people were singing **my** tag."

Maybe they will, if your carefully crafted coda makes the cut in the 2006 International Tag Contest.

First place wins 2 complimentary registrations to the International Convention in Indianapolis. **Second place** is \$100 gift certificate to Harmony Marketplace. **Third place** is a \$50 gift certificate to Harmony Marketplace. It must be an original tag — original lyrics and original music. **You may not use copyrighted material of any kind.** Tag will be judged on originality, how much fun it is to sing, and how pleasurable it is to hear. Entry deadline will be April 11, 2006, International Tag Day (and also the Society's birthday.) Full details: www.barbershop.org/tagcontest



PHOTO: BRIAN LYNCH

Midwinter webcast brings you four awesome shows for 25 bucks

You'd have to travel from Bangor to Baja to hear all five medalist quartets—but we'll bring them straight to your living room next month. For as little as \$25 for the whole magilla!

Yep—we're going to webcast the entire works from the 2006 Midwinter Convention, and your all-events pass will only cost \$25 if ordered in advance.

Feast your ears on this:

Friday, January 20, 2006, the Association of International Seniors Quartet Champions performs, featuring **The Most Happy Fellows**. Then in the evening have the opportunity to hear the third through fifth place medalists from Salt Lake City (**Metropolis**, **Riptide** and **OC Times**) perform in concert.

The next afternoon, January 21, there's the excitement of the Senior Quartet Contest, and then in the evening the chance to hear the gold and silver medalists from Salt Lake City (**Realtime** and **Max Q**) and the AISQC Chorus entertain you in a show setting!

The webcast will be available for \$25 if purchased

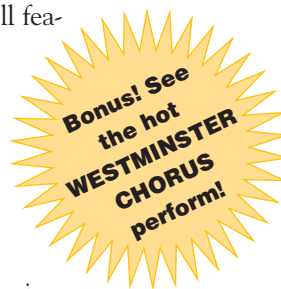
by Monday, January 9. After that, the price will be \$30 for both sessions. An audio-only stream will be available at no charge.

PLUS! Saturday night will feature a special, high-quality video stream, so you will be able to preview the Indy webcast quality! Great for a Mid-winter party on your TV set!

Advance sales will determine whether the webcast takes place. If there is insufficient participation by January 9, 2006 and it appears that production costs will exceed the income, the webcast will not be broadcast. Sign up now, and spread the word. Your credit card will not be billed until we are sure that the webcast will take place!

What a great Christmas gift! You can give the gift of barbershop, and enjoy it too!

To subscribe, go to www.barbershop.org/webcast



SINGINGVALENTINES.COM AGAIN OPEN FOR BUSINESS.

Register your chapter or quartet for free referrals across the continent. Watch for email to last year's registered chapter contacts, chapter secretaries, and chapter singing valentines chairs.



Barbershop Harmony. It's fun for any guy who loves to sing!

It's all about music...and 30,000 other men to sing it with you!

If you sing every chance you get, we can help you take it to the next level!

Even if you don't read music or just have an "average" voice, you can start singing with a barbershop chorus or quartet along with other men who can help you learn to improve as a performer.



Love to Sing? Experience the Thrill of Performing!

As a member of the Society, you'll not only experience the fun and fellowship of singing with a quartet or a chorus...you'll spread joy through performance, enriching your life and the lives of others!

Barbershop Harmony Society Membership Benefits:

- Meet new friends from across North America and around the world! Camaraderie knows no boundaries! When you go anywhere as a Barbershopper, you will have an instant network of friends.
- Enrich your life with opportunities for leadership, musical development, self-expression, and creativity.
- Help others through performance of worthy causes.

Find Barbershop in your community

Look in your local phone book under clubs, organizations or music. Call or visit us on line:

800-876-SING (7464)
www.barbershop.org
Free Downloads:
www.youcansingtoo.com

You can sing too!

5 Great Reasons to experience the Barbershop Harmony Society

YOU'LL GET TO:

1. Sing your heart out!
2. Sharpen your singing skills
3. Establish lasting friendships
4. Enrich your life
5. Have some fun!



You can sing too!

An introduction to the Barbershop Harmony Society.



NOW YOU CAN MAKE IT PERSONAL:
Sing with us!
The Chord Hustlers meet Tuesdays at 7:30 pm
Rose Philips Community Center,
1321 Jackson Street
Visit us on the web:
www.chordz.org

MERGE AND SEND IN A SNAP: Download the Word template for a quick and easy mass mailing to your patrons, prospects, friends. Get it at www.barbershop.org/recruitingbrochure

Customize this recruiting brochure for your chapter!

Now chapters and individuals have a fine new door-opener for prospective members, friends and families.

You Can Sing Too: An Introduction to the Barbershop Harmony Society (stock no. 4205, \$2.00 per ten) shows the contemporary face of our Society, and tells the compelling story of why men barbershop.

The full-color 8½x16 brochure folds in quarters to fit into standard #10 envelopes or can be used as a self-mailer. An open space in the first panel can be customized by the chapter to include meeting location and time, website, a map, photo—whatever you wish. Better still, use the Word template online to automatically mail-merge addresses and insert your chapter info from any printer! Download now: www.barbershop.org/recruitingbrochure

Barbershop gabfest hits the Web

They're not Opie and Anthony, but Alan LeVezu and Eric Brickson do have something funny going on. Hosts of a new online barbershop talk show, the California duo (aided by one-man tag shop Raymond Davis) gossips, opines, laughs, sings and generally sends up everything barbershop in hour-long installments.

Despite their disclaimer ("Keep in mind that the opinions shared are that of each individual and not the Barbershop Harmony Society, Sweet Adelines International, Harmony Incorporated, or any other such organizations"), some big names pepper their guest list: Brian Philbin, Greg Lyne, Cindy Hansen, Ev Nau, Sean Devine, Ed Watson, Realtime, and Pat LeVezu, President Elect of Sweet Adelines.

Listen up (iPod not required): <http://4-cast.tv/>



PHOTOS: 4-CAST.TV

4-cast
The Barbershop Harmony Podcast
<http://4-cast.tv>

Max Q premieres first "all kids" album



At a dinner this past January, the members of Max Q began a conversation about children's music, primarily how it was dominating the CD players in our houses and cars. It was apparent that our children, like most kids, LOVE music. All our kids were going to sleep listening to lullabies, and a few of the kids could already sing some of the popular children's songs from beginning to end. We had a laugh at how times had changed in our lives and then decided that it would really be fun and rewarding to record a CD of children's songs for our kids to enjoy and hopefully pass on to their children one day.

Our ladies were thrilled with the idea and suggested we record something for the *Max Cutes* while they were still young enough to really enjoy

it. The concept blossomed, and Max Q began the process of creating *For the Children*, a double-CD set of lullabies and daytime songs.

While the two CD set is structured for children's applications—one disc is filled with lullabies and soft songs for nighttime and the other disc is loaded with daytime and sing-along songs, there is definitely something for everyone. Most of the arrangements were commissioned specifically for the project and the arranger list is quite impressive.

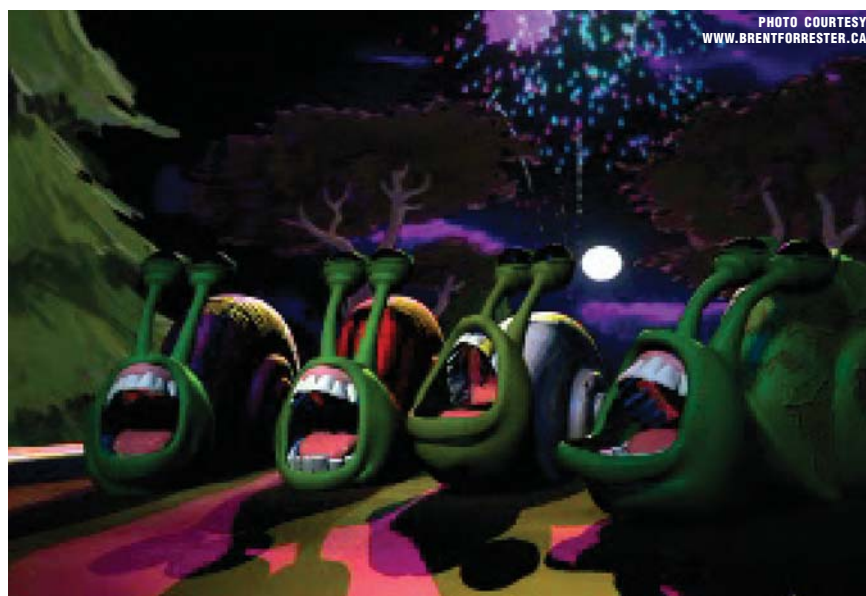
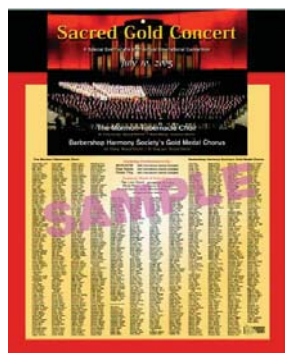
Max Q is donating a portion of the proceeds to St. Jude Children's Hospital.

Song samples and more information can be found at maxquartet.com.

—Greg Clancy

Sacred Gold concert commemorative poster now available

If you were in Salt Lake City for our 2005 International Convention, you probably witnessed one of the most spectacular concerts in barbershop history! The Mormon Tabernacle Choir, **Acoustix**, **Power Play**, **Four Voices**, and nearly 600 men of the Society's Gold Medal Chorus—more than 900 men and women of song—joined together for this incredible event. Now you can own this 16x20 inch keepsake poster to keep the memory alive! Order now for just \$9.00 + shipping and handling: www.harmonymarketplace.com/sagocopo.htm



Sincere Slugdeline rocks Google video

The latest and greatest service from Google almighty wouldn't be complete without barbershop harmony. Browse to video.google.com and search for "brent forrester" for two whimsical animations featuring strikingly familiar barbershop harmonies. The work of Canadian animator Brent Forrester, these little gems might be an interesting way to stealthily introduce barbershop to people who wouldn't otherwise come into your cubicle to watch the barbershop DVD that plays endlessly while you're busy reading the *Harmonet* keying that tag into *Final* working hard. ■



More music, more singing time

"Use a stopwatch." That's what a wise member of my chapter told me. "You'd be surprised," he said, "how little time in a chapter meeting is actually singing. So bring a stopwatch and time the singing."

I spared myself the humiliation of actually having someone time it, but I got the point.

We come to sing. To ring barbershop chords. The directors and the rest of the out-front team should consider how to put enough singing into the evening.

100% is not practical. The voice needs some rest. Singing for two and a half hours without stopping is too much. But many chapters could use more singing. More singing brings more vocal exercise, and often more learning. Use more singing variety.

Doesn't it bother you when the business meeting and the announcements take too long? Or when a director spends more than about 20 seconds to give feedback or instructions to the chorus?

Here are 10 ideas to help add more singing to a chapter meeting:

1. **Schedule many songs** into the meeting, at least a dozen.
2. Use a written plan for each meeting, with **many different singing activities**.
3. Make sure that the songs are **not too taxing vocally**, and that most are easy to sing.
4. Let the chorus **sing all the way through** songs most of the time.
5. Instead of having one section sing its part alone to check notes, have the **other parts hum along**.
6. Use a **variety of singing formats** to prevent boredom—humming, neutral syllables, words on one note or unchanging chord, quartet sings while chorus hums, different keys, and so on.
7. Use a **variety of postures** to stay physically fresh—sitting, standing by chairs, standing on risers, walking or marching.
8. **Rotate in as many directors** as possible during the meeting, so that "director fatigue" will not reduce the amount of singing.
9. Teach all up-front guys to **minimize all non-entertaining speech**.
10. Consider learning a special song or tag to **introduce each segment** of the meeting: opening, warmup, repertoire, guests, break, showtime, finale.



by
Kirk Roose
Director, Akron
and Lorain, Ohio Chapters

Directing recreational chapters: the foundation of our Society

Kirk Roose believes chapter meetings can be better. Last issue, he discussed how to increase the "smiles per hour" ratio; in other articles, he has discussed numerous approaches to improving the weekly barbershop experience. To explore the topic further, look on the Society website under Tools > Chapter Leadership or jump directly to this story at www.barbershop.org/ID_057134

"...It is just as legitimate to be a recreational chapter as an improvement-oriented or competitive one. Our Society wisely believes in helping each chapter reach its goals. Now that we've gotten that figured out, where does the director fit in?"

"The smart director of a recreational chapter doesn't try to change its goals. Not only would that be frustrating for you, it would not honor the choice of the chapter members. Don't worry, their

singing will probably improve anyway, as the men gain in experience singing together and the group grows in energy and attendance.

"Look inside yourself. Is there a director within who needs to lighten up a little? Laugh a little more? A director who could have the mission of helping the men have so much fun that they will want to bring their friends?" ■





Music in the moment with

REALTIME

In 2004, a new and relatively unknown quartet shot into the top 10 in Louisville and created quite a stir.

Everyone knew they were good, but not everyone knew who they were. Over the years in different quartets, these four experienced competitors had remained largely unnoticed until they joined forces in **Realtime**. Returning to the international contest in Salt Lake City one year later, they performed with flawless artistry and vocal ease, conjuring up memories of great entertainers past and leaving audiences applauding the unforgettable experience of music in the moment.

This is the story of how four relatively unknown Barbershoppers leapfrogged a strong field to become one of the most talked-about new champion quartets in many years.

Putting artistry first

The coaches for Realtime remark that the quartet spends an unusual amount of rehearsal time on artistic issues: talking about the music, figuring out what the lyrics mean, and discussing holistic approaches to characterization and artistry. "We have always had a perspective that involved putting the music and its effect on the audience first," explains baritone Mark Metzger.



LORIN MAY

Applause from the contest judges

Steve Delehanty, Music: "They really have the chance to be one of the all-time greats. They had one of the very best ensemble sounds of any quartet I've ever heard. They were so musical, it was just glorious."

Rik Johnson, Singing: "Too many groups are putting too much muscle in the sound ... From my perspective, Realtime put on a singing clinic. It was effortless power instead of powerful effort. Each voice was freely produced, with beautiful tones from an individual standpoint and an ensemble standpoint. I'll go with what Kipp Buckner said after the contest: 'They rang *every single* chord in a way that I have not heard in a long time.'"

Jim Coates, Presentation: "They did not have a weak song in the bunch. In particular, their Rat Pack set was outstanding from start to finish, from the time they walked on stage and set the scene until they got done with it. They put me, as an audience member, in the nightclub watching the act. At every point in the songs they were exactly on the same page. They had individual personalities that they were projecting, but in the context of the group."

Nick Papageorge, Music: "Everyone heard them sing flawlessly, so the entire attention could move to how artistically they sang those songs. There's a point at which you transcend how you do our hobby and you create music again. They created a marvelous musical experience."

—Lorin May

Bass Tom Metzger describes the process as "putting up scaffolding, building a house and then taking down the scaffolding." Until singers as individuals and a unit can transcend technique, the scaffolding remains up and can distract from a great performance. Those who listened to Realtime in Salt Lake City had to look very hard to find any evidence of "scaffolding" in their performances. Their music is technically very clean, so much that listeners can get caught up in the song and the performance.

This quartet gets top billing. When the men of Realtime say that family is priority number one, they put their money where their mouths are by typically scheduling only one out-of-area barbershop trip per month. They decided from the beginning that family and the quartet would share rather than compete for attention. Many fellow champions were impressed that Realtime brought their wives on stage at the AIC reception to ensure the rest of the champs knew who they were, the first time many can recall that happening. Fittingly, before the quartet returned from Salt Lake City, the men took care of the kids while they treated their wives to an afternoon at a local spa, in gratitude for their support all week. Shown are Corinne, Stephanie, Kari and Megan, wives of John, Tim, Tom and Mark.



The music and its effect on the audience comes first both chronologically and in priority. They call it a "top down" approach, where they try to maximize the effect of the songs they are singing and then work the necessary musical skills required to achieve the artistry. "We felt as if we were playing a different game than many of the other competitors," says Mark.

The technical foundation

Realtime's quick rise from good to great nevertheless involved a lot of slow, deliberate work. Much was toward achieving relaxed and tension-free singing, which was emphasized by all their coaches and especially by their most-used coach, Sandy Robinson of 2004 Queens of Harmony **Brava!**

However, the quartet did experience one sudden major breakthrough during a coaching session with Mark Hale in February, 2005. He was working on how to get their sound to lock and ring, as they were experiencing inconsistencies in their vocal line. Hale helped them learn how every quartet member could produce a ringing tone on every single note. Based on what he had shown them, at their next rehearsal they worked out a technique they called "calibrating." It starts with John Newell (lead) and Tom (bass) working as a duet while Tim Broersma (tenor) and Mark (baritone) listen and coach. Once they have the sound perfected, Mark joins the mix and the balancing work continues while Tim listens and gives feedback. Finally, when the three-

part blend is achieved, Tim joins in and Mark drops out to coach the addition of the new part. Then they put all four voices together. This incredible attention to detail has been applied to every note and phrase of every song they sing.

Their rehearsals are filled with this kind of high level unit work because they believe that each of them can and should improve his personal vocal skills independently. Each member takes individual responsibility and the bar is set very high. Nonetheless, "when one

guy points out something to another, it isn't taken personally," says John. "Trust is important." Tim agrees. "Singing with John has been a struggle," he jokes, "however, we do what we got to do, right?"

Realtime had help from up to a dozen coaches leading up to Salt Lake City, but their three primary coaches were local: Sandy Robinson, Presentation judge Marty Lovick, and Charlie Metzger. Each coach made specific contributions in coordination with the others, meaning that great strides could be made at every coaching session. While noting that Realtime does not spend more time rehearsing than other top quartets, all three coaches point to the work ethic and the unit focus they observed in rehearsals. Sandy calls this "rehearsing smart." Each singer was able to build on improvements and retain what was learned, leading to very rapid improvements across the board.

Tom explains that they have always left their egos at the door when it comes to improving the quartet and the individual singers. "We've never been afraid to throw out something that wasn't working," he said. John adds, "For the good of the unit, we each had much to learn and we each had to sacrifice something in our personal singing and performing styles." For Realtime, it meant turning away from the seduction of singing loud all the time. When they did, they discovered the power of relaxed singing and the flexibility to express music with many more colors, textures and dynamics. They won by playing their own game.

Setting life priorities

Raised in three different nations, the four have come to live within minutes of each other in the Pacific Northwest. They feel they have been guided together in a manner they can't begin to comprehend. And with their perfectly matched voices, they have also hit upon a chemistry that comes from similar lives and experiences converging in a certain place and time.

For rehearsals, this convergence often took place at Charlie Metzger's home in Greater Vancouver, which happens to be the half-way point between Tim in Lynden, Washington, and his quartet

Three nations, one voice—coming together in Realtime

Nothing gets in the way of the music for Realtime, whose transparent techniques radiate a sublime refinement that few quartets ever achieve. Society luminaries call them a textbook example of seemingly effortless vocal production and artistry. Some openly hope that Realtime's brand of success will help reverse the trends of oversinging and boiler-plate interpretation. And then there's that incredible blend—the ears can't believe the quartet has only two brothers! Yet while the quartet has worked hard to perfect its sound, Realtime had that heavenly vocal match from the very first chord, says quartet coach Marty Lovick. Call it coincidence or divine providence, but complex machinations brought the final piece into place via a winding route that spanned from Brisbane to Tennessee and Ohio before arriving in Vancouver.



Realtime's history begins with a quartet called **Counterpoint**, formed in the mid 1990s. Mark and Tom Metzger (middle), already two-time district champions, told their father, Charlie (far right), that it was time to join his sons in the district winner's circle. Charlie stepped into Mark's usual baritone role while Mark sang lead, and what was envisioned as a two-year adventure lasted for seven years and

six appearances on the international stage. In their final year they were joined by tenor Tim Broersma (far left), an American from just across the border. The Metzgers credit him with raising the entire quartet's performance level enroute to their best-ever 14th-place finish, with an 80.4 score. After that contest, Mark departed on an extended overseas trip and the quartet retired.

Meanwhile, John Newell (second from left) was providing North American Barbershoppers a glimpse of his performance genius when he competed with Australian champion **Southern Cross** at the 2001 International convention in Nashville. (Here the quartet is performing the Australian national anthem.) John returned to the states as a spectator at the 2002 Portland convention, where his friends Dan Trakas and Rod Nixon of 1997 champs **Yesteryear** and Tim and Amy Ringley persisted until he agreed to make an unscheduled detour to that year's Buckeye Invitational in Ohio. There John met and fell head over heels for his soon-to-be-wife Corinne, a Canadian barbershopper, and he moved to Vancouver to start a new life. Corinne told John that he would be a great fit for newly quartet-less Tom and Mark Metzger. So John showed up at a **Gentlemen of Fortune** chapter meeting where Charlie quickly recognized John's ability and introduced him to Tom and Tim. They discovered that John was more than a top-tier lead—he was a perfect vocal match who sang like he could have been Mark's twin. They contacted Mark in Asia, and the four formed **Realtime** largely via email.



The quartet started off with little fanfare, its first performance coming at a Gentlemen of Fortune chapter show in June, 2003. (They are shown here during the mic check.) The quartet's first Society competition came in March of 2004, a divisional contest they won with an impressive if not staggering 78.2 score—typical for a ranking in the 30s at an international contest.

Yet a few months later they improved their way to a 7th place international finish in Louisville. Between March 2004 and July 2005, the quartet shot up an amazing 12 points to a 90.6 scoring average on their way to an international championship.

—Lorin May



Funny when they want to be. Humor is a risky gamble for most quartets, but Realtime deftly moved in and out of comedic territory to get the loudest ovations and some of the biggest laughs of Salt Lake City's opening round. They skillfully skewered themselves and fellow competitors and lamented the "unretirement" of front-runners **Max Q** (who had given Realtime their advanced blessing for the jokes). When they delivered the gags, they were underdogs who had never medaled. But Realtime's underdog status had vanished by the end of its semifinals "Rat Pack" set, arguably among the most perfect sets in Society history. Bass Tom Metzger recalls that Realtime had long been "in denial" about gold medal possibilities and had remained so until just before the quartet finals.

mates from Vancouver, B.C. Charlie claims he hung around a lot watching them work, occasionally making global comments about musicality. He believes their discipline and their ability to discriminate is at such a high level that most coach's comments are redundant. "We have a way of making internal coaching work," says Tom.

Being on the same page with life and personal goals also makes for great chem-

less analytical and turned to seeking a deeper understanding of the music and communication with an audience. The discovery of "the fourth wall" was huge for the quartet. In the context of masterful characterization, they also learned how to present introspection, to let the audience observe them and come to the stage. Marty Lovick says audiences understood that expression was genuine with Realtime. They made the leap of

istry offstage. "We're all in the same place in life," says Tim. "We all have young kids, busy jobs, wives—reality!" The four barbershop men are inspired by their families and grateful for their love and support. Their priorities are emphatically family, work and barbershop, in that order. With new marriages and little children, they rarely fly away from home more than once a month for barbershop commitments.

Music in the moment—capturing the audience

In the year leading up to contest, Realtime became

faith that allows an audience to experience the personal truth of each singer.

Realtime has the ability to sustain this relationship with the audience throughout an entire performance, seamlessly moving "the fourth wall" around as individuals and as a unit, so that the listener is always engaged and gets entirely lost in the music of the moment. "They are like the Mona Lisa," says Sandy. "Everything is perfectly assembled."

The quartet does not view their championship as the end of their journey. In fact, they continue to work and rehearse as hard as they did before. For them, it is far from over and there is much more for them to do and learn. They feel like they have just begun, and plan to stay at it for some time, giving back to others with their music and education.

Tom sums up how they feel about their accomplishments and their future. "I feel like we're a sand castle team, and after arriving at the beach and preparing our water buckets and building the first level of the big castle, the judges came by and said, 'Great stuff—you win!' I feel like saying, 'I appreciate that, but do you mind if we finish?'" ■



Cindy Gauthier
Lion's Gate Chorus
Sweet Adelines
International

Tom Metzger (bass) Tom was born and raised in Vancouver, B.C. He still lives there with his barbershopper wife, Kari, and son, Ryan. Tom was raised on barbershop. Along with his brother Mark, he has been a quartet singer for 20 years. All quartets won district, starting with **Sonic Boom** in 1990, **The Edge** in 1994, **Counterpoint** in 1997 and finally **Realtime** in 2004. Tom sang with **The Gentlemen of Fortune** chorus for 18 of the past 20 years and directed them for four of those years. He is a project manager at MAKE Technologies.

Charlie Metzger's take: A technical guru, helps marry artistic vision to the best techniques.

Tim Broersma (tenor) Tim was born in Lynden, Washington and lives there with his wife, Stephanie, and their daughter Addison. He is the manager of a flooring and interior design company. At the age of 13, Tim sang with his father in his first barbershop quartet, **Milky Way**, which won the district championship in 1993. He also sang with **Studio One**, then joined Tom and Mark in **Counterpoint** and later helped form Realtime.

Charlie's take: The exemplar and catalyst for flawless singing and overall excellence.

John Newell (lead) John was born in Brisbane, Australia, where as a child he learned music in the church choirs of his father's parish. He sang with **Close Shave** followed by 1999 and 2001 Australian champion **Southern Cross**. He met his wife Corinne, a Canadian barbershopper, at the 2002 Buckeye Invitational. John and Corinne live in Vancouver with their daughter, Julie. John is currently a salesman of funeral supplies.

Charlie's take: A tremendous story teller and artist, finding deep expression in lyrics and melody.

Mark Metzger (bari) Mark, younger brother to Tom, lives in Vancouver with his wife Megan. He works as an occupational therapist at St. Paul's Hospital in Vancouver. Mark sang with his brother Tom and both boys were surrounded by barbershop and other music growing up in the home of Charlie Metzger. Mark joined the Gentlemen of Fortune when he was 16 years old. He also sang in a Canadian Championship chamber choir before returning to barbershop and Realtime.

Charlie's take: The organizer, motivator and glue of the quartet. A master internal coach.

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COACHING OPPORTUNITY



CHRISTCHURCH – NEW ZEALAND

The Canterbury Plainsmen barbershop chorus, based in Christchurch on New Zealand's picturesque South Island, invites expressions of interest from suitably qualified coaches to apply for a six to seven month coaching vacancy commencing April/May 2006 and concluding October/November 2006 (dates flexible). Opportunities to work with quartets and neighbouring choruses. Accommodation, vehicle and suitable remuneration to be discussed with successful applicant. For role description and enquiries contact Edwin Lewis, email ejlewis@xtra.co.nz.

The road to the top

A championship scrapbook



What is it like to be an international chorus champion? An indescribable thrill, an unforgettable memory, a major physical and emotional release.

How does one get to be a chorus champion? That's easy: Start with a premier director in Mark Hale, blessed with musical talent and obsessed with perfection. Then add a brilliant combination of music and dance selection, hard work over many months, endless repetition of the smallest musical phrases and nuances of movement, dedication, endurance, heart, significant laughter, and the shoulders of generous giants in and out of the Society—people like David Wright, Greg Clancy, Dr. Greg Lyne and Erin Howden, and home-grown quar-

ter champions from **Gotcha!**, **Nightlife** and **OC Times**, who fill essential roles in our musical leadership.

Barbershopping is a team sport with many levels all coming together. Pictures best show our long road to the international stage again, working together through rehearsals, special rehearsals, extra special rehearsals, choreo sessions, coaching and costuming, supporting one another in dogged persistence of that elusive perfection—knowing that our magnificent competitors will never slacken their challenge or tenacity. In the following pages, Marlin Fors and Scott Hansen share a sample of what went into this journey.

— Kirt Thiesmeyer, *Masters of Harmony*

Important dates

- **May 2004:** MOH wins the divisional contest, singing "Here Comes The Showboat" and "Love Me, And The World Is Mine"
- **October 2004:** MOH wins the district contest, singing "Here Comes The Showboat" and "I Tried To Forget You In Vain"
- **December 2004:** Mark receives the contest uptune from David Wright. The chorus is asked to learn quickly, anticipating a visit from the arranger in January.
- **January 2005:** David attends the first rehearsal in 2005 and is the keynote speaker at our awards and installation banquet. He tells us the history

of the song and gets a chance to listen and coach the chorus regarding the nuances of the song.

- **Late February 2005:** Erin teaches the initial choreography. She will come back on April 3 and again at our weekend retreat in June.
- **March:** Mark introduces the ballad, "Time After Time."
- **May 4:** Greg Clancy coaches the MOH
- **May 25 and late June:** Dr. Greg Lyne coaches the MOH
- **June 3-5:** Mountain retreat, where it all comes together. Male bonding at its finest!
- **June:** Extra rehearsals, then on to SLC

MASTERS OF HARMONY



Youth vs. Experience



The chapter celebrated its twentieth birthday this year. For 19 men, this was the sixth gold medal, while 42 celebrated their first championship. The median age of the MOH is getting younger. What is amazing is how well the veterans in the chorus get along with the younger set. It is pleasing to see gold medalist quartet veterans from the MOH, such as Brett Littlefield, John Miller, Rob Menaker, Garry Teixeira and, of

course, Mark Hale, musically mentoring some of the younger members as they develop their own competition quartets. Several of these younger singers, such as Pat Claypool, Sean Devine and Shawn York (**OC Times**) and Justin Miller (**Afternoon Delight**) also serve in leadership positions in the MOH, as well as in the **Westminster Chorus**. Justin, as our new presentation `CHZ2900511P_18.pso`ordinator (replacing Wayne Mendes, who moved to England), has grown into this challenging role. Week after week, he conducted early choreography rehearsals and wedge drills. Despite his relative youth, he has earned the respect of all the members, young and old. During the breaks and well into the night after rehearsals, these men and many others can be heard singing tags in the parking lot. It's our own version of "Singing with the Champs."



The "two week" rule

The Masters of Harmony has a simple formula for learning new songs: We sing through them at rehearsal for two weeks and the next week we're "off the paper." When the song is a complicated David Wright arrangement like "Roll On, Mississippi, Roll On," this can be quite daunting. Fortunately, our director, Mark Hale, sings all four parts on our learning tapes, imparting his exact musical interpretation right from the start.



Marlin Fors
VP, Music & Performance



Scott Hansen
Administrative front row captain



Experience is key

The continued success of the Masters of Harmony stems not only from an experienced director, but to a chorus that includes many experienced Barbershoppers. Here are some key stats among the 136 Master of Harmony members who appeared on stage in Salt Lake City:

Directors: 9

Judges: 3

In-demand coaches: 8

Competitors in international quartet contest: 8

College quartet competitors: 3

International quartet gold medals: 6

FWD district quartet champions: 15

FWD district senior quartet champs: 4

Youngest member age: 17

Oldest member age: 78

Average member age: 49.5

Average Society experience: 16 years

Most Society experience: 47 years

Combined years of Society experience: 2,177

Total Masters gold medals after 2005 competition: 398

Number who received their sixth chorus gold medal: 19

Number who received their first chorus gold medal: 42

Applause from the contest judges

Jim Coates, Presentation: "There wasn't a time I could catch anyone out of the game. We look past the front row a lot. To a man, everyone was 100 percent committed to the performance."

Nick Papageorge, Music: "Mark Hale knows exactly what to do and how to get it there. He knows how to phrase things, tease, speed up slow down, take you through to the climax where they want you to go."

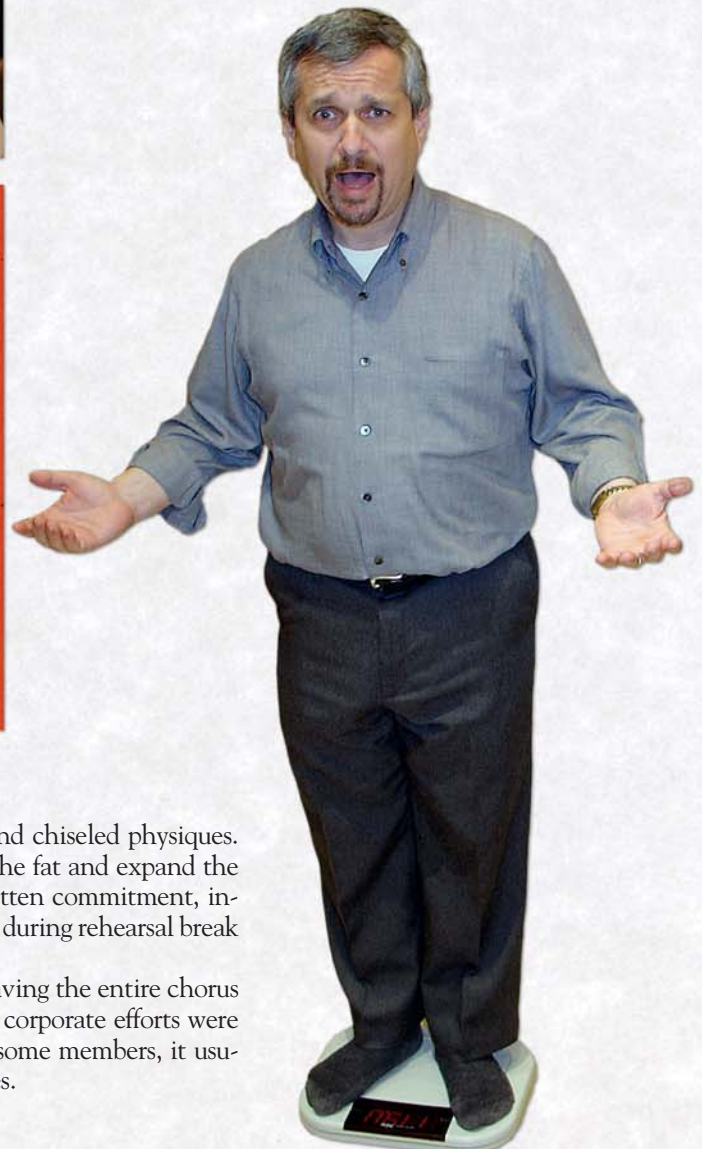
Rik Johnson, Singing: "There's a rich, unified sound in the basses, it all starts with that great foundation. They are wonderfully artistic. Listen to each of the sections, being expressive with their tones. Their part, even within the section, was unified and alive."

Steve Delehanty, Music: "Their strength is the overall musicianship of each individual coming together to create a great chorus. The quality of the individual voices creates a sound that is extraordinary."

Fit For Gold

Barbershoppers aren't generally known for their athletic prowess and chiseled physiques. Consequently, we started the New Year with Fit For Gold to trim the fat and expand the lungs. Each participating member made a personal, public, and written commitment, including monthly weigh-ins at rehearsals. Weekly meetings were held during rehearsal break to wean the weak away from the evil snack table.

Mark Hale supplemented our individual exercise endeavors by having the entire chorus "take a lap" around the building whenever he determined that our corporate efforts were lacking. While this elicited frightening flashbacks of gym class for some members, it usually aroused us from complacency while burning a few extra calories.





Roll on, Mississippi, Roll On: Rolled up!

The sheet music shows the choreography for seven measures in "Roll On, Mississippi, Roll On." Just as David Wright wrote an arrangement to push us to our vocal limits, Erin Howden constructed choreography to push us to our physical limits. In between was the most aerobically challenging five minutes we've ever undertaken. Some facts on this daunting piece:

- Total performance length: 5:03
- Number of measures: 204
- Number of key changes: 5
- Future performances: 0 (Already retired—it's too hard!)
- Numbers of handsprings: 1
- Cartwheels: 2
- Front row breath support by end of song: 50 percent
- Value of knee-pads for front row: priceless!
- Choreographed moves: ONE! It starts at the downbeat and ends at the tag.



Darned: continue "cheer" move; raise hands from shoulders to above head at the angle of the lean; do NOT shimmer hands

Excited: Turn toward 2 o'clock, hands back down to shoulders, lean back slightly

I: complete "cheer": raise hands from shoulders to above head at the angle of the lean

Forget (rest): Rows 1, 3, and 5 look to 10 o'clock; rows 2 and 4 look to 2 o'clock, shift shoulders and lean slightly; move quickly during the rest!

My (rest): reverse it; Rows 1, 3, and 5 look to 2 o'clock; rows 2 and 4 look to 10 o'clock sing through "My" then move quickly during the rest.

Geography: Fists up to forehead on "Geog" and outside hand open and up, back of outside hand to audience on "phy"

Roll on: Prep to 2 o'clock on "roll" and snap to 10 o'clock, left hand up, on "on". Pan left hand back to the right, to 12 o'clock, where it is stopped by the next move.



On—oh: (lead swipe) swipe left hand overhead from right to left (whole body moves), reset on "Natchez"

Do tell: "Ask the captain": both hands, palms facing cheeks, up on "Do", then moving up and out, then dropping, on "tell".

More than male bonding

Over the years, an astonishing array of barbershop legends have coached us on these special weekends. This year, our choreographer extraordinaire Erin Howden flew in from Toronto to help us fine tune our contest package. Not at all intimidated to spend a weekend with 136 men, Erin turned the tables on us and used her feminine wiles to tease out our emotional sides.

She showed us video clips from the movie "Miracle," the true story of the 1980 United States Olympic Hockey Team's shocking victory over Russia en route to a gold medal. The message was striking: we do not compete as individuals; we win or lose as a team.

In one scene, almost too painful to watch, the coach drilled the team to complete and utter exhaustion, repeatedly demanding another rote with the simple directive, "Again!" While Mark Hale's demands may not be quite so brutal, subsequent requests to run the contest set "one more time" were now met, not with groans, but with the enthusiastic mantra, "Again!" (This had such a profound effect that in Salt Lake City, the chorus thanked Erin with a hockey stick signed by all of the members.)

Our ballad, "Time After Time," is a song of appreciation for a loved one whom we too often take for granted. Each member was encouraged to find his own source of inspiration, with many picturing themselves singing to a wife or parent or child. One member revealed that he was emoting the lyrics for the loved one whose unselfish devotion never flagged or failed ... his dog!

The highlight of the weekend, however, was when Erin had us all form a circle and sing the song to each other. She asked us to look around as we sang and try to express the love and profound good fortune we have among our riser mates. By the tag, there was not a dry eye in the room, with many men weeping openly. The ballad never sounded that good, before or since.

These weekends are ultimately about much more than marathon repetitions honing and perfecting the same two songs. Apart from learning who snores the loudest, we have the rare opportunity to learn something about ourselves and bond with our brothers in a way that Wednesday night rehearsals can't afford.



Coaches Corner

Greg Clancy is assistant director of **The Vocal Majority**, tenor of **Max Q**, and coach of multiple gold medal choruses. Greg has coached us at several pre-contest retreats, including those leading up to our wins in Anaheim (1999), Portland (2002) and Salt Lake City (2005).

Erin Howden is principal choreographer for the Masters and many Sweet Adeline choruses, including the nearby 2005 champion **Harborlites**. (We often coordinate so she can coach both choruses in one

trip). She is a three-time gold medalist herself with the **Toronto North Metro Chorus**.

Dr. Greg Lyne was music director of the Masters of Harmony from 1987-1996, including for 1990, 1993 and 1996 golds. Instrumental in creating the atmosphere and expectation of musical excellence that the Masters still enjoy, and still contributes his magic on our contest numbers.

David Wright, The arranger of "Roll On, Mississippi, Roll On," has crafted many

songs for the MOH including the gold-medal winners "Mississippi Mud," "Love Me And The World Is Mine," "All Aboard For Dixie Land," "California Here I Come," and "Here Comes The Showboat."

Ed Waesche, past president of the Barbershop Harmony Society and a wonderful musician, arranged "Time After Time." He has supplied the Masters with the arrangement for gold-medal winner "Song Of The South" and two-time winner "When Day Is Done."

"And, in second place ..."

For some reason or another, the Masters have usually performed near the end of the chorus competition, causing many members to complain that we never get to actually see any of the contest. But not this time!

Performing early has its advantages and disadvantages. Rather than singing, finding your seat, and preparing to hear "the announcement," this year we watched and waited several long hours before the nerve-racking countdown. An informal poll of the membership found this new experience too anxiety-provoking. Next time, please put us last.

"We didn't mean to be rude ..."

After the make-up, the costuming, and a final gathering in our hotel rehearsal room, the Masters have a tradition of not speaking another word until we reach the contest stage. We board the bus in silence. We sit, sometimes for an hour or more, in silence until we reach the contest venue. If we pass our friends or family or fellow Barbershoppers on the way to the ready room, we don't speak. We're not really elitist snobs; we're just really, really focused.

Thinking outside the "tux"

The Masters had moved away from our traditional white tux with our "showboat" package in 2002. Although we were singing another



riverboat song, Erin wanted a full-on period costume, leaning toward "lower class" youthful people on the boat (not dressed-up dandies, but working folks). She envisioned realistic earth tones, tans, khakis, creams. Ideas being tossed around included the possibility of a stylized costume, "suggesting" the period, rather than realistic. Two-time Queen of Harmony Gerry Papageorge, who in recent years handled our set decorations at Christmas, helped design the costumes and explore alternatives with an eye toward lower cost. She

came through with a plan that involved getting the basics from thrift stores and "tying" in the color scheme with the neckerchiefs.

This required much more individual effort by everyone to shop around and find pants, shirts and vests within the prescribed parameters. Ultimately, everyone did his part and found that, while in costume, it was easier to "get into character." Now the big challenge, particularly for the front row, was to complete the high-energy performance without ripping the pants.

We think we'll keep him

For the first time in nine years, we had the same musical director at international contest as the time before. While there's certainly something to be said for variety, we were more than happy to have Mark Hale stick around. If we ever get tired of him, we'll let you know. But don't hold your breath.



Selected Hale-isms

The Masters don't just listen to director Mark Hale, we regularly record both his enlightening and funny off-the-cuff remarks in a compiled collection of "Hale-isms." A longer list can be found at ****.

- You know what? Gold medals are great, but I'm really interested in seeing if we can just make better music.
- Impressing the audience is easy—just impress me! If you can get past me, I guarantee impressing them will be easy.
- Funny thing about you guys. You like to know what you're doing. It drives me crazy!
- It's not 'the chorus' singing that way. 'The chorus' is you. Just you.
- Memorize that sound you just made ... so you never make it again.
- When I put a breath in, it's not for you. You haven't figured that out yet. When I put a breath in, it's for the audience!
- Those judges, doggone it, they have integrity. I can't stand it!
- Be as good as you'd want the guy beside you to be!
- You gotta be quick, like ... I dunno, like ... a boxer or something. Like something quick. I'm losing it, aren't I? Insert metaphor here.

Yes, we do taping ...

From about mid-March until the retreat, competing chorus members were expected to tape the contest songs. The section leaders reviewed the tapes and provided a score and other feedback to help members improve. Mark Hale trained the section leaders and their assistants to ensure consistency. Borderline tapes were personally reviewed by Mark.

Indianapolis 2006—Your Fast Track to Fun!

We've Got The Best Events!

Join us **July 2-9, 2006** for the
Barbershop Harmony Society's 68th Annual
International Convention & Contests

The Best Contests

International Quartet Contest—Fifty of the world's top quartets performing at ever increasing levels of musical excellence and artistry.

International Chorus Contest—A new, more inclusive event featuring more choruses than ever before—30 chorus competitors will vie for the chorus gold medal on Friday, split into two sessions.

The College Quartet Contest—Rapidly becoming one of our hottest attractions at the summer convention.

The Best Special Events

The Association of International Champions Show—The perennial favorite parade of our championship quartets plus the ever-popular AIC Chorus under the direction of Clay Hine.

The Harmony Foundation Show—A benefit show for the charitable arm of the Barbershop Harmony Society that has featured compelling performances by groups like the **Kings Singers**, the **Swingle Singers** and **Rockapella**. Other acts confirmed for this year include our current quartet champion **Realtime**, with the **BUZZ**, **The Alley Cats**, and **VoCa**.

World Harmony Jamboree—The greatest variety of barbershop sounds assembled in one show. Men, women, choruses, quartets in a rainbow of sounds to celebrate the human voice.

Opening Ceremony—Back by popular demand, this proud and inspiring Olympic-style opening event with a flag procession will honor the competitors, their districts and our affiliate organizations.

Mixed Harmony Showcase—With men and women blending their voices in concert.

We've Got The Best Classes!

Tag Singing
with *Bill Rashleigh and
Jim Bagby*



**Next Generation
Trivia Master**
with *Patrick McAlexander
and Joe Connelly*



Gold Medal Hour
with *Realtime*

Here's an opportunity for you to ask them the question you've always wanted answered by our champions and hear them sing some of their most famous songs.



Master Class
with *Masters Of Harmony*

Experience some of the techniques and philosophies that won them the gold for the sixth time and hear their glorious sound one more time.



Directors Class

Explore rehearsal techniques and address concerns that are certain to assist you and your chorus be better at what you do.

**Singing
for Life**
with *Jim
DeBusman*



**Barbershop
Butterflies
Bite the Dust**
with *Gary Plaag*



**Copyright,
Not Wrong**
with *Joe Liles*



68th Annual International Convention & Contests

We've Got The Best Way To Sing!

The Best Ways To Have Fun Singing

Enjoy some family fun in four parts! Bring harmony to your family by performing in the Barbershop Harmony Society's "Family Chorus." Stay tuned for more details on how to participate in this very special event.

Sing With The Champs—A chance to harmonize with your heroes and benefit a good cause.

FREE Gospel Sing—Voices raised together in praise, an inspiring blend of performance and participation.

Woodshedding in the AHSOW room.

Plus...

- Special breakfast events
- Barberteens activities
- Groups performing all week
- More surprises still ahead in the Chorditorium

Choose Your Seat!

Register now and **choose your seat** for the 2006 International Convention. Now you can order online, get the best seat available and know TODAY where you'll be sitting next summer! Order before **January 6, 2006** and receive an **early bird discount!**

We've Got The Best Competitors!

Order Of Appearance

Session 1

1. Helsingborg Barberboys (SNOBS)
2. The Big Apple Chorus (MAD), **W**
3. Atlanta Vocal Project (DIX)
4. Heart of Texas Chorus (SWD), **W**
5. West Towns Chorus (ILL), **W**
6. Pacific Sound (FWD), **W**
7. Vocal Majority (SWD)
8. Cottontown Chorus (BABS)
9. Heart of America (CSD)
10. MegaCity Chorus (ONT), **W**
11. New Tradition (ILL)
12. Banks of the Wabash (CAR)
13. Pacific Coast Harmony (FWD), **W**
14. Singing Buckeyes (JAD), **W**
15. The Alliance (JAD)

Session 2

16. Sound of the Rockies (RMD)
17. Southern Gateway Chorus (JAD), **W**
18. Voices of America (CSD), **W**
19. Granite Statesmen (NED)
20. The Northern Lights (ONT)
21. Northwest Sound (EVG)
22. Brotherhood of Harmony Chorus (ILL), **W**
23. Westminster Chorus (FWD)
24. Saltaires (RMD), **W**
25. Great Northern Union (LOL)
26. Alexandria Harmonizers (MAD)
27. Harmony Heritage Chorus (PIO)
28. Metropolitans (SUN)
29. The Vocal Agenda (SLD)
30. Midwest Vocal Express (LOL), **W**

W—*indicates wildcard chorus*

How do they stack up?

Visit www.barbershop.org/ID_056703 to see their qualifying scores.

68th Annual Convention & Contest—July 2-9, 2006

Call us at **800-876-SING(7464)** or
Register online at **www.barbershop.org/indy**
Email: **convention@barbershop.org**



Mark Your Calendar For These Major Events!

Event and Date	Time	Location
Monday, July 3		
Taste of Barbershop, 4th of July Party	4:00 PM - 10:00 PM	TBD
Tuesday, July 4		
Singing for Life with Jim DeBusman	10:00 AM - 10:50 AM	Westin
Copyright, Not Wrong with Joe Liles	11:00 AM - 11:50 AM	Westin
Tags with Bill Rashleigh	2:00 PM - 2:50 PM	Westin
Barbershop Butterflies Bite The Dust—Gary Plaag	3:00 PM - 3:50 PM	Westin
Harmony Foundation Presents	8:00 PM - 10:00 PM	Conseco Fieldhouse
Tuesday Night Party/Larry Ajer Fundraiser	8:30 PM - 1:00 AM	Westin
Harmony Foundation Presents: Backstage Party	10:00 PM - 11:00 PM	TBD
Wednesday, July 5		
Opening Ceremonies	10:00 AM - 11:00 AM	Conseco Fieldhouse
Quartet Quarterfinals Session #1	11:00 AM - 3:00 PM	Conseco Fieldhouse
Quartet Quarterfinals Session #2	7:00 PM - 11:00 PM	Conseco Fieldhouse
Thursday, July 6		
Gold Medal Hour with Realtime	9:00 AM - 9:50 AM	Westin
Master Class w/Masters of Harmony/Mark Hale	10:00 AM - 10:50 AM	Westin
Gospel Sing	9:30 AM - 11:30 AM	TBD
Mega Sing	11:30 AM - 12:30 PM	TBD
Quartet Semi-Finals	12:00 PM - 4:00 PM	Conseco Fieldhouse
AIC Show	7:30 PM - 10:00 PM	Conseco Fieldhouse
Chorditorium/Mixed Harmony Showcase	11:00 PM - 1:00 AM	Westin
Friday, July 7		
Sing with the Champs	11:00 AM - 3:00 PM	Convention Center
Chorus Contest Part One—Fifteen Choruses	11:00 AM - 4:00 PM	Conseco Fieldhouse
Chorus Contest Part Two—Fifteen Choruses	6:30 PM - 10:30 PM	Conseco Fieldhouse
College Quartet Showcase/Chorditorium	11:00 PM - 1:00 AM	Westin
Saturday, July 8		
Director's Seminar with Bill Rashleigh	9:00 AM - 9:50 AM	Westin
Next Generation Trivia Master w/Patrick McAlexander	9:00 AM - 9:50 AM	Westin
Tags with Jim Bagby	10:00 AM - 10:50 AM	Westin
MBNA Collegiate Contest	11:00 AM - 2:00 PM	Conseco Fieldhouse
World Harmony Jamboree	2:30 PM - 5:00 PM	Murat Theatre
Quartet Finals	7:00 PM - 10:00 PM	Conseco Fieldhouse
Chorditorium	11:00 PM - 1:00 AM	Westin

There's So Much To Do In Indianapolis!

Indianapolis Tours



Indianapolis City Tour

July 3-6

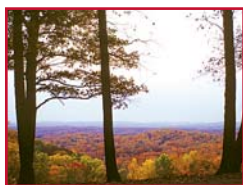
Per Person Cost: Pre-Convention \$28.00 or \$30.00 at the Convention.

Tour Includes: Motorcoach transportation, tour at the Scottish Rite Cathedral and local tour guide.

Southern Indiana Amish Country

July 5, 6, & 8

Per Person Cost: Pre-Convention \$74.00 or \$80.00 at the Convention. **Tour Includes:** Motorcoach transportation, visits to several Amish shops, local tour guide and lunch.

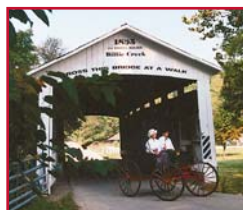


Nashville & Brown County, Indiana

July 5, 6, & 8

Per Person Cost: Pre-Convention \$58.00 or \$63.00 at the Convention.

Tour Includes: Motorcoach transportation, time for shopping in Nashville and lunch.



Covered Bridge Country

July 5, 6, & 8

Per Person Cost: Pre-Convention \$60.00 or \$65.00 at the Convention.

Tour Includes: Motorcoach transportation, admission to Billie Creek Village,

local tour guide and lunch.

Gaither Studios, Store & Awards Area

July 5, 6, & 8

Per Person Cost: Pre-Convention \$39.00 or \$43.00 at the Convention. **Tour Includes:** Motorcoach transportation, tour and time for shopping at the Gaither's and boxed lunch.



Indianapolis Motor Speedway

July 4-8

Per Person Cost: \$5.00 per adults, \$2.50 for 16 & under (Transportation only), plus **Regular Admission:** Adults \$3.00,

Children \$1.00. Bus tours of the 2.5 mile oval are available when the track is not being used. Snack Bar, Gift Shop. For more information, visit www.brickyard.com



The Indianapolis Children's Museum

July 5-8

Per Person Cost: \$5.00 for adults, \$2.50 for 16 & under (Transportation only), plus

Regular Admission: Adults \$12.00,

Seniors \$11.00, Children \$7.00. For more information, visit www.childrensmuseum.org.



The Indianapolis Museum of Art

July 5-8

Per Person Cost: \$5.00 per adults, \$2.50 for 16 & under (Transportation only), plus

Regular Admission: Adults \$10.00, Seniors \$7.00, Children FREE. For more information, visit www.ima-art.org.

Downtown Options

Per Person Cost: \$2.00 per adult, \$1.00 for 16 & under (Transportation only)

- **Eiteljorg Museum**—For more information, visit www.eiteljorg.org
- **NCAA Hall of Champions**—For more information, visit www.ncaahallofchampions.com
- **White River Gardens**—For more information, visit www.whiterivergardens.com
- **Indianapolis Zoo**—For more information, visit www.indianapoliszoo.com
- **Indiana State Museum**—For more information, visit www.indianamuseum.org
- **IMAX Theater**—For more information, visit www.indianamuseum.org
- **Conner Prairie Pioneer Settlement**—For more information, visit www.connerprairie.org. **Cost:** \$10.00 per adult, \$5.00 for 16 & under (Transportation Only)

For more specific information or to order tours, contact:

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2006 International Convention Registration & Events Form

Don't Forget To Register Now To Choose Your Seat!

July 2-9, 2006 • Order online to choose your own seat! • www.barbershop.org/indy

date	membership number, if applicable	chapter name, if applicable
name		
address		city : state/province : zip/postal code
business phone	home phone	email
circle payment method: check : money order : Visa : Mastercard		
credit card #		expiration date

Convention & Special Events Registration

Convention package includes opening ceremonies, quartet quarter finals one & two, quartet semi-finals, chorus contest session one & two and the quartet finals.

Type	Rate	Quantity	Total
Early-Bird Rates— If Ordered before January 6, 2006			
Adult	\$129.75*		
Junior (under 12)	\$67.75*		
Normal Rates— If Ordered after January 6, 2006			
Adult	\$144.75*		
Junior (under 12)	\$74.75*		
* Registration fee includes handling \$4.75 each			SubTotal

Event	Rate	Quantity	Total
MBNA America Collegiate Barbershop Quartet Contest	\$18.00		
World Harmony Jamboree	\$25.00/\$35.00		
Ladies Breakfast	\$28.00		

Prices are subject to change without notice.

SubTotal

Grand Total

(Convention and Special Events)

**Send Us
Completed Form**

**Send completed
form with payment
of Grand Total in
U.S. funds to:**

**Barbershop
Harmony Society**
7930 Sheridan Rd,
Kenosha, WI 53143

Or order online to
choose your seat!
www.barbershop.org/indy

☐ **ADD** to my existing order.

Current confirmation# _____

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please see advertisement
in Harmonizer or visit
www.aicgold.com.

For More Information

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JAMBOREE XVII

WORLD HARMONY JAMBOREE

MURAT CENTRE

INDIANAPOLIS

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 Santa Fe Springs, California
 Tokyo, Japan
 Indianapolis, Indiana
 NJ, FL, NH, USA
 Iver Heath, Berkshire, UK
 IN, NC, USA
 Cambridge, UK
 Philadelphia, Pennsylvania
 Milton, Ontario, Canada
 Helsingborg, Sweden
 Bolton, UK

Saturday, July 8, 2006, 2:30 p.m. Tickets \$35/\$25

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TOKYO BARBERS
CAPITAL CITY CHORUS SAI Regional Representatives
THE BUZZ 2005 SAI International Quartet Champions
ENIGMA LABBS 2005 Gold Medalist Quartet
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A CAPPELLA POPS
A CAPPELLA SHOWCASE 2005 Harmony Inc. Chorus Champions
HELSINGBORG BARBERBOYS
COTTONTOWN CHORUS BABS 2005 Chorus Champions

Presenters: Mike Maino & Gail Jencik, Providence, RI
 Producer: Jim Pyle, Muncie, IN / Director: Joan Darrah, Fleetwood, PA / Asst. Director: Don Farrell, Fleetwood, PA
In Memoriam.. Bob Bisio.. World Harmony Jamboree Producer 1990-1999

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Shipping (up to 3)	\$2.50		\$ _____
Total			\$ _____

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 calendar, image galleries and
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An outreach program for all ages.

The Society Youth In Harmony mission is to share the joy of singing
and lifelong music education with our schools and communities.

The channel in which we do this... Barbershop Harmony!

For years Barbershoppers throughout the Society have been doing their part to bring barbershop harmony into their communities by reaching out to the local schools. They go to the schools to share the joy of singing with future generations of singers.

A growing Barbershop Harmony Society also includes developing and maintaining a "fan base." Groups of people who enjoy listening to barbershop just as much as we love to sing barbershop. What better place to introduce barbershop harmony to new generations of singers (and listeners) than in the schools in the communities where your chapter lives.

Over the next few pages you will see what some chapters are doing to reach out to their local schools. If your chapter has not started a Youth In Harmony program, some of these efforts may seem a bit overwhelming at first. However, each of these programs started small and grew to where they are today. The feature piece of this article, written by Chris

Scappatura from Ontario, tells his story of "starting small" and where it can lead. We also learn of other exciting and creative programs that taken place throughout the Society...from the elementary school level all the way up to the collegiate level.

"How can I help?"

The most important words in the volunteer world are "How can I help?" As one teacher observes, "Suggesting how you **can** help may imply to the teacher that you find fault in what they are doing and that it is something you can do better, which they may take exception to."

"How can I help" certainly may be phrased in a variety of ways: "I would like to help—what would you like me to do for you?" or simply "May I be of assistance?" The words may vary but the message must remain the same: we are offering a non-threatening somewhat subservient helping hand. ■

Why the new name?

Our support for vocal music education in schools and communities extends beyond "men." Frequently, our contact with schools includes young men and women, and reflects the reality that reaching schools means including all students.

“Hey, aren’t you a Barbershopper?” a voice shouted from across the room.

The art of the possible

Chris Scappatura was the best man for the job, because he listened.

His journey of the last few years has been all about doing what he could for whoever needed him.

Chris Scappatura sings in **The Timbretones** quartet and is a Frank Thorne member in the Ontario District.
Contact: ultraquest@rogers.com



Angela Lehman, a teacher at St. Benedict high school, recognized me from a performance she had attended where my quartet, **The Timbretones**, performed. Being singled out of a group of parents as a “Barbershopper,” was a unique feeling. That single encounter changed my life. Over the past eighteen months, I have been involved in several activities promoting singing to children ages 13 to 18 from several different schools in my community. These activities have allowed me to share my passion for barbershop harmony with many talented young singers. The children have performed in school plays, graduations, church services, and fundraisers. It has and continues to be an extremely rewarding experience.

The following is a short account of youth outreach activities I did over the past eighteen months. As you read them, consider what you and your chapter could do in your community.

The school play “Limelight”

The local high school was performing an original musical written by one of its students. In the musical, four actors played the parts of the school board trustees that have no money for the performing arts and in particular the music teacher; something we are all too familiar with. The trustees were to sing in a barbershop quartet. Angela was looking for help in this area and asked if I would work with the group. When I was introduced to the mixed quartet as a barbershop singer, the students had no idea what that was. I began by explaining the barbershop style of singing, but it wasn’t until they began learning some tags that they really understood just what I was all about. By the way, they were jumping with excitement

as the chords rang in their first tag.

As we worked on their song for the play, I offered advice on how to improve their sound as a group and then in time offered constructive advice to each individual singer. Before long, I found myself coaching other members of the cast, eventually working with all the lead parts in the play. When asked how I know so much about singing, I explained:

“I’m a member of the Barbershop Harmony Society. As a member, I have learned a great deal of what I know about singing from countless hours of instruction from chorus directors, quartet coaches, and international Society representatives.”

It’s worth mentioning that several of the singers in the play, received awards for their efforts. In particular, the quartet received “Outstanding Awards of Merit” for their close harmony.

Atrium tag singing

What started out as a function designed only to introduce the quartet to the barbershop sound has become one of the most enjoyed after-school events: singing tags in the atrium. We moved to the atrium to enhance the sound of the quartet. The atrium is three stories high and topped off with a glass dome. It is the centre of the school with corridors leading off in three directions. On Tuesdays, after classes have ended, a group of students and the occasional teacher gathered at the sweet spot in the middle of the atrium to sing tags. Before long, a crowd comprising of students, teachers, parents, and staff would gather around to listen to the group. Frequently, someone from the crowd would step up to give singing a tag a try. Many of them had never sung in public before, but the pure adrenaline that the barbershop sound provides is quite contagious. The following week, more often than not, the group had a new regular member.

Grade 8 graduation

As a parent of a graduating student, I attended a meeting for volunteers. We were asked to help make it a memorable occasion, I offered my assistance. Soon, I was consumed by tasks ranging from yearbook to lights and sound, but by far, my most exciting task was the music. I was given the task of directing their graduation song. Once they had selected a song, I created a small band made up of students, to play the rhythm for the choir. With the band in place, I taught the song to the remaining students. Finally, at the graduation, I directed the song in front of three hundred family and friends. The students were beaming with pride and delight.

Summer camp for *Les Miserables*

Late last summer, I was given the incredible opportunity to work with twenty talented high school stu-

*When asked how I know so much about singing, I explained:
 “I’m a member of the Barbershop Harmony Society. As a member, I have
 learned a great deal of what I know about singing from countless hours of
 instruction from chorus directors, quartet coaches, and international society
 representatives.”*

dents at a camp set up for the leads of an upcoming production of *Les Misérables*. The organizer was particularly interested in having the group work on harmony. Of course, some the students were from the high school that I was directly involved with, so before long we were singing tags. It was the most amazing moment when the group made their first tag ring. They were hopping with excitement looking for more; they even took turns standing up in front of the group in quartet formation to perform the tag. The organizer of the camp requested that I stay for a second hour; due in part to the fact that the students wouldn’t let me go, while the regional newspaper staff came to take pictures of the camp. Sure enough, I was on the front page of the local section of the paper, very humbling, considering there were several music teachers at the camp. One small step by a man, one giant step for barbershop harmony.

Choir

Last September, Ms. Parkinson was preparing to start the school choir. She

had limited knowledge in vocal music and asked if I would be interested in assisting her with the choir. Her objective was to learn from me as we worked with the choir together. She did a fantastic job with the group. They now have a great warm-up routine and expanded their repertoire to include, among other things, a barbershop arrangement of the national anthem. The choirs grew so much over the past year; Ms. Parkinson has decided to hold auditions for the upcoming year.

Preparation for graduation ceremonies

The music department plays a major role in the graduation ceremony at St. Benedict’s High School. Ms. Parkinson asked if I would take care of the singing portion while she focused on the instrumental groups. She had selected five students to perform the Four Freshmen classic, “Graduation Day.” She heard my quartet perform the song and was convinced a group of her students could perform it at the graduation ceremony. I taught the song to the students by us-

ing the “quartet teaching method”, my quartet worked with them on two occasions. In addition, Marc Rowley, who was playing Jean Valjean in *Les Misérables* was chosen to sing “You Raise Me Up.” I provided one-on-one coaching to Marc. All the students sang wonderfully.

Idol hopefuls

Whether you agree or disagree with the concept of the idol show, it is a phenomenon that has swept the entire nation. For a child, it’s all about following their dreams. A few children from the high school interested in preparing for the idol contest requested help with their singing and performing. There was always a large group of students just hanging around watching and learning. One of the idol hopefuls made it as far as the third set of judges, one ticket away from the big show. Who would think that a Barbershopper could help the next pop star?

Chapter visits

A wonderful and inexpensive way to showcase our barbershop style is through chapter visits. We have made several trips to various chapters in our area **The Northern Lights** and **MegaCity Choruses** in Toronto and **The Harmonizers** in Kitchener-Waterloo. Each chapter was outstanding, welcoming the students and even getting the boys up on the risers. The students have become TNL groupies. These guys perform to the group of students and have even sung a few requests.

Chapter shows (exposing the youth and their parents to barbershop)

Centre in the Square, a local concert hall, was the site of the Kitchener-Waterloo chapter’s annual show. Although ticket prices were \$20, the chapter in conjunction with the concert hall made tickets available to students for \$5. It was a great way to promote the show. In the audience that night were

Finding the right man for the job

One of the keys to success with any Youth In Harmony program is finding the “right” person or people from your chapter; someone who has:

- Time to commit to the program
- Good communication skills
- Good leadership skills
- Good people skills
- Able to take direction
- Good organizational skills
- Patience

Would be nice

- Seasoned performer
- Great singing
- Music knowledge
- Good sense of humour
- In touch with current music
- Young at heart

What if we can’t find the right man? With the declining number of members in our chapters it may be difficult to find the one right man for this position. During the interviews, you may have found an individual that has some very desirable traits but lacks other critical traits. Problem is, he is the best candidate for the position. This certainly does not mean you throw your hand up in the air and give up, the society is depending your efforts. Take a new approach; the right man may end up being the right *men*. Go ahead and appoint the best candidate to the position...the one with strong organization skills to manage a team. Then, create a group around him that can provide support in the areas he lacks the skill or expertise.

many of the students I had worked, some of them with their parents. They came to support my quartet, which was performing that night, but more importantly, they sat and watched a barbershop show. They saw men of all ages in the chorus enjoying themselves singing barbershop harmony. Then to top things off they had the opportunity to see and hear the quartet, **The Fixx**, whose performance demonstrated where barbershop singing is today. The students were beside themselves, talking about starting their own quartets.

In the lobby after the show, the students and their parents each expressed their pleasure. In addition to introducing a completely new audience to our

hobby, the comments from these people proved that the show accomplished much more:

- Broke the stereotype of Barbershoppers
- Barbershop harmony singing is a wonder art form
- Inspired the children to get involved
- Men do sing in public
- We are very entertaining while maintaining a great show for the whole family

Incidentally, I had been using CDs to let the children hear great four-part harmony; The Fixx's live performance brought it to a totally new level. The younger audience is a tougher audience but once you win them over, they're

hooked. When presenting to a younger audience, a strong singing quartet is necessary.

Changing your thinking; changing our lives

You've all heard it before; without educating the youth about our hobby it will die. Yet, we continuously short-change this demographic. These young men are not your annoying nephew or your pesky grandson, they are young singers interested in the craft we call barbershop. Open your hearts and minds to them and you will be rewarded with unimaginable experiences of joy, growth, and harmony. ■

How to get in the door.

So, you have chosen a youth outreach chairman and prepared him for the public. For some reason, many people have great intentions but hit a brick wall, in this case getting in the door. There are several ways:

- Just visit a school music teacher
- If you know a child who goes to that school, follow along
- Find a reason to help (e.g. school play) then go offer a hand
- Send out a letter explaining the free valuable resource you are offering
- Invite the music teachers to a night at chorus rehearsal

"We are always looking for volunteers, most often people help out with a bake sale or a single activity," one teacher told me. "Having a volunteer help out every week or so throughout the year, that is just incredible."

The fact is, out of the six teachers I approached with an offer to help, all six were delighted, quickly incorporating my skills into their programs.

Daytime singers bring music to hundreds of school kids in Wilmington, NC

*"Go, go, go to bed,
put your head to rest!"*

Youthful voices rang out to the tune of "Row, row, row your boat" as the fourth graders reveled in the joy of singing the parody. The fourth grade hour was a mix of barbershop songs and group singing "just for fun," led by a dozen delighted Barbershoppers. This pattern repeated five times as the group appeared before each class, kindergarten through fifth grade. A flexible agenda adapted to differing maturity levels.

This school appearance resulted from a project of the Wilmington, North Carolina's **Cape Fear Chordsmen** chorus. As the chapter began planning a program to stimulate vocal music among

the area's youth, it became apparent that a sub-group was needed that would be available during school hours. Drawing from retirees and self-employed members, slightly more than a dozen singers were assembled for the project. Working with the local Board of Education, letters were sent to each of the county's music educators offering to demonstrate barbershop harmony and to promote the concept that singing is fun. The kids have been fascinated by the barbershop sound and have enthusiastically participated in group singing activities.

At this point in the program, more than 600 youth have been exposed to the barbershop style and have a renewed appreciation of the joy of sing-



ing. The Wilmington Chapter expects to appear before well over 1500 students by year-end and there are continuing efforts to bring the program to the high school level. It's been a blast! The Chordsmen just hope the kids are having as much fun as they are.

—Paul Parker

Learn about the "Grandfathers Program": www.barbershop.org/id_038298



Real Men Sing enhances “festival” concept

The unique aspect of the Real Men Sing event is, even though its primary participants are high school and college students, it also includes the members of the sponsoring barbershop chapter. While most one-day workshops are sponsored by the local chapter, this event actually involves them as singers in the large ensemble throughout the entire day. Everyone learns new music, everyone participate in sectionals, tag sessions, etc. and everyone performs together on the concert. It is young and old celebrating the joys of creating music together.

Why this worked

A young quartet teaching other young singers about barbershop has a greater impact than one may think. In most cases, it does not matter if it is an international caliber group in front of the students. The students will see the quartet as their “peers” and be more willing to try barbershop sooner, and NOT think, “Wow!!! Those guys are great!!! When I am their age, I might try this!”

The Real Men Sing event is truly a win-win event for all involved. For the professor, it is an opportunity to “show off” his music program and his college or university. For the students who participate, it’s an opportunity to sing in a large men’s ensemble. Most do not have this kind of experience in their own school. The Barbershoppers involved get to share the excitement of barbershop harmony with the participants. And the audience hears the end result of a day of fun and hard work!

Moments to Remember

- OC Times tag singing with just about everyone during breaks and after the event!
- Groups of participants tag singing during breaks

Success playbook

Where	UW-Milwaukee Campus
Players	UW-Milwaukee’s “Men of Song, OC Times, Midwest Vocal Express, The NEWMEN (local a cappella group), male high school students from the surrounding area
Clinicians	Rick Spencer (BHS), Dr. Chris Peterson (UW-M)
MVPs	OC Times
Total singers	160 combined singers in one large “Festival Ensemble.”
Lucky fans	300 audience members
Total yield	1 mighty awesome men’s ensemble experience

and after the event.

- “RMS is a life changing experience for the boys there. In the four times I have done it, it was the most eclectic concert we have had. Music varied from Renaissance motet to modern vocal jazz and barbershop harmony. The men saw, young to old, that there are many ways to make music together.”
—Dr. Chris Peterson.
- “OC Times loves to participate in these kinds of events. Showing young singers how ‘cool’ barbershop can be is something that every Barbershopper should challenge himself to do. There is no better way to do this than to bring young singers together and put a (good) young quartet in front of them. Sing a few tags with them, and they are hooked.” ■

During a brief visit to Harmony Hall, OC Times tenor Shawn York attempted the “easy way to the gold.”



takin' it to the streets with new release

Running around with a busy college quartet, spreading the sound of barbershop.



April 2005

Chance meeting at Alexandria HarmOnizers rehearsal leads to formation of New Release.

May 2005

Competes in college prelims and qualifies for international college contest.

July 2005

Finishes second in MBNA America Collegiate Barbershop Quartet Competition in Salt Lake City. Quartet posts a 77.5 average score, sufficient to have qualified it for The Big Show.

MILLER PHOTOGRAPHY

Since winning silver medals in last summer's college contest, **NEW RELEASE** has been on the journey of a lifetime. "We feel the Society's most critical initiative is perpetuation of our Society through youthful membership," says the quartet. In service of that mission, the quartet has toured extensively. Come with them...

September 23, 2005

To Florida for Hillsborough County Youth Harmony Workshop.

While there, we had the opportunity to work with some of the greatest advocates for the youth program. Our leadership team for the weekend consisted of Rick Spencer, Collegiate Development Representative for the Barbershop Harmony Society, and Debbie Connelly, SAI Queen and lead of The Buzz quartet. Under their amazing direction and awe-inspiring knowledge of technique, we were able to put together an astonishing performance consisting of 180 high school boys and 200 high school girls. New Release had the privilege of working with the boys throughout the day teaching them not only their parts for the big chorus numbers, but also vocal techniques they can apply to their music groups back at school.

October 13, 2005

Back to Florida for Citrus County Youth Harmony Workshop.

LOTS OF FUN — LOTS OF LEARNING take place when the new breed of barbershop hotshots get together. The workshop included New Release plus college champs Men In Black plus Footnotes (Sweet Ads Rising Star Champs.) Men In Black also has been keeping busy with barbershop shows and schools, "flying the flag" for college programs .



“At every college we would visit, the initial reaction was one of amazement. It was as if they were expecting a different sound, or perhaps less sound.”

October 20-21, 2005

Collegiate Quartet Tour, Atlanta.

Visited: West Georgia U., Georgia Tech, Kennesaw State U., and Georgia Perimeter College.

This was one of the first times the Society has attempted such a tour, and we weren't sure what to expect. Rick Spencer from the Society staff has really aided New Release in becoming a more proactive and youth supportive quartet, and we were glad to have him lead us on this tour.

Our first college stop proved to be a great experience. Rick immediately sprang into action and captivated our audience from beginning to end. After some breathing exercises, some vocalizing, and a bit of humor, New Release took the floor and performed a set for the students. As with every college we would visit, the initial reaction was one of amazement. It was as if they were expecting a different sound, or perhaps less sound.

At this point, Rick and New Release began working together providing examples of different techniques. We demonstrated how important vowel matching, turning sounds together and general voice tuning is by giving them both pleasant and not-so-pleasant examples to listen to. We closed out our experience with this

school by opening the floor to questions and also giving a brief history of barbershop that Rick produced.

We visited several other colleges on Thursday, but I think we all enjoyed Georgia Tech the most. Here we found choruses made up entirely of engineers who all love to sing. And amongst their ranks we even found some Barbershoppers.

What made this school an instant success was the perseverance and fidelity their music teacher had for all forms of music. We went through the same shtick as previously mentioned, but were also entertained by a newly formed barbershop quartet. We worked with the guys for some time, teaching them some techniques and drills that would better attune themselves to our style.

We noticed time and again that many of these male groups has one thing in common: they brought too many of their choral style singing techniques into their barbershop music. The problem is choral music sometimes lends itself to hard consonants and shorter vowel sounds. A direct violation of barbershop chord worshipping!

After getting these guys on the right track we packed things up and went out for a dinner that we'll never forget.

**One evident benefit
of wearing barbershop medals:
you meet interesting people.
Very interesting people.**



During our continued college tour, we came across one particular college that was not very supportive of barbershop. In fact, four students had formed a quartet, and the school would not be affiliated with them in any way. We were a bit nervous as to what to expect from this bunch. Once again we did our same routine with Rick and then opened the floor to questions. Surprisingly, the professor that originally was against our attendance was sincerely asking questions about our style and what techniques she could explore with her students. After the questions session, some of the guys asked if we would listen to them sing so that we could provide suggestions, and we happily obliged. We were simply amazed at their talent. Here we have the best sounding group we've heard all day, and it was at a school that didn't promote or advocate barbershop!

Rick stepped up to the challenge here and coached these guys for quite some time, teaching them subtle nuances of barbershop. He completely changed their sound in less than an hour, and they were very excited with what they were hearing.

We found this college to be a success because we felt as if the professor has "seen the barbershop light" and would seriously consider taking on a more active role in providing her students with access to barbershop.

*"Usually
we say there are
no stupid questions.
However,
in this case..."*

A few favorites from the road...

- "How does that little guy [referring to Shawn] make so much sound?"
- "You look like someone I know... do you know him?"
- "How the heck do you hold a note so long, do you take in air through your butt?"

October 22, 2005

Ultimate A Cappella Festival, Atlanta

We participated in the Atlanta Ultimate A Cappella Festival under the direction of Clay and Becki Hine. Their enthusiasm from these high school students was remarkable. After an exhausting day of nonstop barbershop fun, we performed on yet another show. The evening show was jam-packed with excitement and great music. In addition to New Release and the high school choruses, we were all entertained by the Zamboni Brothers (Dixie District Champs), Song of Atlanta Show Chorus (SAI), Atlanta Vocal Project, several high school quartets, a Georgia Tech a cappella Group, and the Georgia Tech Glee Club. What made this workshop unique was the joint song that all performers sang together, courtesy of Clay. It really made the show a special treat to see so many young people joined by so many



LINDSAY DURDEN

THE BATTLE OF THE SEXES: 150 high school singers combined with the Atlanta Vocal Project and the Song of Atlanta Show Chorus and performed "Anything You Can Do I Can Do Better."

November 11-13, 2005

SoJam, Raleigh, N.C.

The largest a cappella festival in the region (learn more at www.sojam.net). New Release took the a cappella world by storm. Teaching a cappella lovers the fundamentals of tuning chords and tag singing, coaching the competing a cappella groups, and performing before a sold-out crowd on a show with other a cappella legends.

We honestly didn't know how the a cappella scene would respond to a barbershop group. We were concerned that our vastly different hobby would appear somewhat elementary or old-fashioned to others. Well, we were definitely wrong! These a cappella enthusiasts were so enthralled with the tight powerful harmonies of barbershop that they kept asking for more.

Probably the greatest thing New Release will retain from this weekend will be the performance element of the entertainment. One aspect Barbershoppers could learn from these groups is the way they commanded the stage and delivered unforgettable productions. What we left with them was the importance of "chewing" through their word sounds. A cappella groups are so rhythm-driven that they tend to pay less attention to the importance of the chords.

We also had the opportunity to teach two master classes. Our first 90-minute class was titled "Tune It or Die" and we instructed those in attendance in the ways of barbershop. Competing against so many other wonderful master classes, some I wish I could have attended, we didn't think our barbershop class would be widely attended. Again, they proved us wrong. We had more than fifty people in our class, and had to move into the theatre to accommodate them all.

We explained all the techniques we incorporate into our sound. We spoke about expanded sound, the importance of target vowels, energizing the breaths, singing through the end of phrases, phrase shaping, and much more. We sang through several examples of each technique and taught them exercises to help them incorporate our techniques into their own practice. Then we taught the group some tags, which they sang with surprising accuracy. After we would teach a tag, we would dissect it and go through the barbershop techniques and then have them sing it again.

Our second session was a bit more personal. We had the pleasure of coaching one of the female a cappella groups, Cocktails. These ladies were extremely talented and we simply helped them make music. We helped them make some better vowel choices, put emphasis on specific phrases, breathe with a purpose, and feel the passion of what they're singing. After 90 minutes of coaching, these ladies were making some serious music. We provided them with detailed notes so they could apply what we worked on to all their music. This was one of the highlights for our quartet. ■

by
Ryan Griffith,
tenor of New Release



*A cappella singing is vigorously popular in colleges, and at many high schools too. How do we connect to these singers, to help revitalize our Society? Recently a newer chapter, the **Columbia River Chordsmen** in Washington state found an effective way to educate and win over local community musical leaders...*

Guest Judges build bridges to the a cappella community

It was a simple concept: to increase our local outreach: “guest judges”—local educators and community music leaders, who would have an important (though unofficial) role in the contest. Two special trophies would be awarded: one to the guest judge whose rankings for the quartet and chorus contests most closely mirrored the official scoring by the Society judges. The second trophy was to be awarded by the guest judges, for the single song performance that most effectively “captured their hearts.”

The scheme, conceived by Chordsman Jim Cowin, was embraced by its board, and its president, Carl Van Hoff creatively made it happen. Phone calls and letters to eighteen local music leaders eventually yielded four guest judges: a jazz choir director from a local community college, a high school choral director, and two local community musicians and choral directors.

Contest day started for the guest judges with an 8:30 meeting with the Society judges and Jamie and Mollie Peterson, who run the Evergreen District's YIH program and the Harmony Explosion Music Camp. Anyone using guest judges is strongly urged to invite the people responsible for their district's high school music camps to be the host for the guest judges. This approach removes a contest day burden from you, and the music camp folks can answer all of the questions, and cultivate the guest judges as “feeders” for their camps.

The Society judges had been notified about the guest judges, and were excited about the prospect of sharing the day with music educators and leaders. The Society judges gave the guest judges a tutorial on barbershop harmony, and discussed what they should be looking for. Then off to the morning's chorus contest, forms and notepads in hand. The Society judges sat in the orchestra pit, the guest judges in the front-row seats. (The guest judges could not interact with the Society judges during the contest.) The guest judges then sat in on the chorus evaluations.

After chorus evaluations, the guest and Society judges convened for a catered judges-only lunch. The Society judges asked, “What did you see in the coaching sessions that is the same as what you do in the classroom, and what was different?” This sparked a half-hour of animated discussion about teaching the craft of singing well.

The afternoon quartet competition mirrored that of the morning. After sitting in on more evaluations, the guest judges were taken to dinner and then returned for the chapter's annual show.

At the afterglow, the two special trophies were handed out. Our chapter's resident statistician's analysis helped us award the trophy for best matching the official scoring by the Society judges. The second trophy, awarded by the guest judges, was guided by our definition of a **great** performance: where the performer takes the listener on a journey. The judges used their own criteria—hair standing up on arms, chills, suspended disbelief, tears, or anything else—to deter-

Five indicators of successful bridge building

- After a whole day of good singing, judging and coaching, the guest judges had a **deeper understanding of and respect for our music form**.
- They were **impressed with the work ethic**. One guest judge, who has sung in a group for thirteen years, was humbled by the drive and focus that he saw, and said he was going to have to “go back to his group and kick some butts.”
- They appreciated the **sharing in the barbershop community**. Secrets weren't hoarded, but were shared with anyone wanting to improve their craft.
- Jazz choirs are very popular locally at college and high schools. Sadly, once out of college, most young people are unaware of how to continue that interest. One music teacher realized that **barbershop offered his students a singing outlet** for their whole adult lives, and he planned to highlight that option to them.
- The high school and community college choral teachers wanted to **explore joint performances** with their choirs and the Chordsmen.

mine which chorus or quartet most effectively captured their heart with a single song. The quartet receiving the trophy was touched and delighted with the recognition that they had achieved high artistry.

The cost of this adventure was minimal: meals, a few show tickets for the guest judges and their spouses, and two extra trophies. The payoff was awesome. We have new friends in the community, and we have replaced ignorance or indifference toward our craft with new-found appreciation and respect. Doors have been opened, and we will use this opportunity to build additional bridges with our local music educators and students.

As a door opener, having guest judges at your next contest is easy, cheap and great fun for all involved! Run with it! You won't be sorry. ■

by

Carl Van Hoff

carlvanhoff@aol.com





How your chapter can start building a youth program

In February of this year, the Masters of Harmony held its fifth annual "Young Men's Barbershop Harmony Festival." More than 200 young men from senior and junior high schools throughout the greater Los Angeles area attended the festival. This unique musical event consisted of a morning and afternoon clinic and rehearsal, followed by an evening public performance with the Masters of Harmony and several guest quartets, including **Men-so Forte** from Cal Poly University in San Luis Obispo; **OC Times**; and **HiFidelity**.

The event was enthusiastically co-sponsored and supported by the Southern California Vocal Association, a professional organization of choral music teachers. For the second year, the SCVA leadership decided to abandon its traditional "Young Men's Clinic" which had been poorly attended, and embraced

our festival as the **official young men's choral event** in its place. This represents a major acceptance by the choral music education community of the barbershop style as a viable musical art form.

All of the festival participants were given sheet music and part-predominant learning tapes for six songs about four weeks prior to the event. The young men eagerly learned the music on their own, and they were all very prepared with notes and words. In the weeks leading up to the festival, many of the choral music teachers were impressed with how quickly and easily their singers were learning the music. Not surprisingly, we found that the young men actually enjoyed singing barbershop music, and that the fellowship and camaraderie that comes from singing barbershop had a positive effect on the young men.

This year's event had the largest number of singers ever, and the overall quality and musicianship of the singers were significantly better. This is primarily due

to the increased awareness from choral music educators that this event is targeted at those singers who really want to work hard at producing a high-quality musical product. About 16 music educators accompanied their singers to the all-day event. Several more choral directors were unable to participate all day, but joined us for the evening performance.

At the end of the show, the entire audience rose to their feet and demonstrated their approval and appreciation for the gift of music that we shared with those young men. We heard music educators say this was the finest musical experience their singers ever had. Parents and teachers reported that the boys continued singing all the way home that night, and that several new quartets have been formed at many of the schools.

Our festival has become recognized as one of the top Youth In Harmony programs throughout the Barbershop Harmony Society. As a result of our

Mark Freedkin
is Youth Chairman with the
Masters of Harmony



successful efforts and contributions, a similar set of Young Women In Harmony festivals sponsored by local chapters of Sweet Adelines International (Regions 11 and 21) are already being planned for early 2006, including a Los Angeles area festival with the Harborlites Chorus, the 2004-2005 International Chorus Champion. The Masters of Harmony and the Harborlites are proud to be leaders in the cause of encouraging choral music education in our schools and our communities.

Our Formula For Success

It has taken many years of planning and experience to refine our festival format, but we learned some very important lessons about how to organize and conduct a massive choral festival. First, recognize that we didn't just decide one day to do this and it all magically happened. It's also important to realize that the needs of choral music educators in your area may be different from those in Southern California, so be sure to discuss and evaluate your plans with the music teachers before you embark on anything as ambitious as our festival format. In our case, a one-day format was preferred to an entire weekend.

1. **Identify a date that does not conflict** with other school activities, such as semester breaks, final exams, choral music educator conventions and festivals, major holidays, college entrance testing dates, proms, etc.
2. **Select a venue that is centrally located** and that has a stage that is large enough to accommodate the number of singers. The venue should have separate rooms available for section rehearsals and meals.
3. Arrange for several **guest directors and clinicians**, rather than relying on only one person to run the entire musical program. You never know when a last-minute cancellation may occur, so it's better to be over-prepared.
4. Arrange for one or two **high-quality quartets** to serve as section leaders, coaches and role models throughout the day, as well as perform on the evening show. If possible, these quartets should be comprised of younger adults, so they can more readily relate to the young men. However, quality is more important than youth.
5. **Allow plenty of time** in advance of

the event to select, order and distribute sheet music. Check with the choral music teachers to see if part-dominant learning tapes or CDs would be helpful.

6. Arrange for a sufficient number of **adult chaperones to help with logistics** and chaperoning. A ratio of one adult for every 10 students is a good starting number, but confirm that number with the choral music teachers. (We invite our entire chorus to serve; about a third of them actually do.)
7. **Send all materials and communications to the choral music teacher**—not directly to the students. This helps to keep the music teacher informed and involved, and reduces the number of separate packages of materials that you need to send.
8. Provide an opportunity to **meet separately with the choral music teachers**, to help educate them about the style and allow them to share some of their experiences with their colleagues. Also provide them with an opportunity to get involved with some aspect of the festival, rather than just having them passively observing all day. We teach two simple songs in four-part harmony (such as "Sweet Rosie O'Grady" and "In the Good Old



Success playbook

Where	Orange County, California
Players	Masters of Harmony, Men-so Forte, OC Times, Hi Fidelity
Clinicians	Mark Freedkin, Rick Spencer
Singers	240 high school singers
Fans	Hundreds of audience members
Big moment	Combined chorus of 240 kids plus 120 Masters of Harmony plus quartets. A show stopper!





Summer Time”) to the adult choral directors and have them perform for the students (often to much hilarity).

9. It is important to **keep the men focused on the business of the day**, and confine them to the rehearsal and performance area. Be sure to provide on-site lunch and dinner, rather than allowing the young men to find their own meals. In our case, we arranged for 650 roast beef sandwiches from a local Arby’s restaurant, chips and soft drinks for lunch, and 75 large pepperoni pizzas and soft drinks for dinner.
10. If possible, **arrange for some kind of uniform** for the evening public performance. We asked the students to bring a long-sleeved white shirt (tuxedo shirt if possible), black trousers, black socks and black shoes. We provided them with red or blue bow ties and cummerbunds, which had to be returned at the end of the evening show. In preparation for distributing those items, we bagged bow ties and cummerbunds based on the number of singers from each school and had one representative from each school (such as a teacher or parent) be responsible for distributing and collecting those items before and after the performance. We also made it clear that the school would be billed for any missing items.
11. For the evening performance, **have the young men perform first**, so they can watch the rest of the show from the seats in the auditorium. Then have each adult quartet perform a 20-30 minute set. Encourage the guest quartets to interact

with the audience (especially the young men), rather than just performing for them. In our case, the Masters of Harmony also performed a set, and then all performers returned to the stage for a finale. We sang Joe Liles’ arrangement of “Fun In Just One Lifetime,” with the young men singing the first chorus and the MOH singing the second verse. We also included “I Have A Song To Sing” sung by the guest quartets, and then all performers (more than 300 singers) sang together at the same time.

12. While the young men are returning to the stage, be sure to **acknowledge the choral music teachers** for all their hard work and sharing the gift of music with our sons and daughters. In addition, be sure to thank the parents for encouraging their sons to participate in choral music.

But what if my chapter is just getting started?

Obviously, a festival like ours is not something that you can just jump into without first laying a solid foundation. It can take several years to develop and nurture the relationships with choral music teachers. In addition, many chapters may not have the resources and range of musical talent needed to support such a large endeavor.

In all cases, it’s vitally important to identify the needs of the choral music teacher, and match those needs with what your chapter has to offer. It is not about getting their students to sing barbershop (at least, not immediately).

Here are some simple steps that you and your chapter can do to begin build-

ing a youth program with your local schools:

1. **Find out which schools** in your area have a choral music program by calling the school office. Then find out when they will have their next concert, and attend it. At the end of the concert, find the choral music teacher, introduce yourself as a member of the local Barbershop Harmony Chapter, and tell him or her how much you enjoyed the concert. A few days later, send a check for whatever your chapter can afford to the choral music teacher with a cover letter (on Society stationery) indicating that you attended their recent concert, that you appreciate all the good work he or she does to promote choral music education, and that they are to use the enclosed donation for anything they need. They should be encouraged to call if there is anything else they might need in the future. Be sure to include your name and phone number.
2. **Invite a local school ensemble** to perform on your chapter’s annual show, and allow them to sell as many tickets as they can, with them keeping **all** of the proceeds. This helps them with their fund-raising, and brings the fathers, uncles and grandfathers of the students to see your show—what a great vehicle for recruiting new members! As a side benefit, it also helps you to fill the auditorium for your show.
3. Send one or more men from your chapter to COTS and **attend the Youth Activities class**.
4. **Sponsor one or more young men** who wish to attend a Harmony Explosion Camp, and offer to help them with transportation or anything else they might need.
5. **Sponsor a choral music teacher** to attend Harmony University or any of the regional weekend schools.

Whatever you do, be patient. It can take a long time to build credibility and a relationship with the choral music teachers. Keep in mind that your efforts must appear be anything but altruistic (“*it’s all about the students*”), and that there are no strings attached to your willingness to support their music program. ■

STAY TUNED

Success! Readers report what's working.



While in Salt Lake City, members of the MegaCity Chorus from Toronto visited Timpanogos Cave National Monument. Other people in the tour group included a couple who had been in military service; the husband had recently been discharged; as a result of being wounded while serving in Afghanistan. The Barbershoppers sang a quiet hymn in incredible acoustics of a natural amphitheater within the cave, and then at the request of their new friends, the American national anthem. "The reverb made the eight of us sound more like thirty," says Marshall Egelnick. "What an unexpected emotional moment it was!"



NOWTHEN MISS

"Barbershop Quartet Sprint"

P. Milinkovich and C. & J. Nelson ~ Owner
Todd M. Hoffrogge ~ Trainer
Iram Diego ~ Jockey

R J Formula ~ Second
Piana Anna ~ Third
Five and One Half Furlongs
Time 1:06
Purse \$20,250
August 28, 2005



"NOT A WHOLESOME TROTTIN' RACE, BUT ONE WHERE THEY SET DOWN RIGHT ON THE HORSE!" Nevertheless, Harold Hill would approve, since they named the race the Barbershop Quartet Sprint. Dolph Engstrom of the Minnetonka Clippers organized a national anthem event at Minnesota's Canterbury Downs track, with help from area chapters, a total of 28 Barbershoppers attending. The track also provided opportunity after the second race to promote the You Can Sing Too membership campaign. The chorus shared a few more chestnuts for the crowd. Musical chestnuts. Songs.

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Our fellow harmonizers worldwide

AAMBS (Australian Association of Men's Barbershop Singers)

<http://www.aambs.org.au/>

Contact Michael Donnelly: mvdonnel@bigpond.net.au

BABS (British Association of Barbershop Singers)

<http://www.singbarbershop.com/>

Contact Wilf Pattison: wilf@wpattison.demon.co.uk

BinG! (Barbershop in Germany)

<http://www.barbershop-in-germany.de>

Contact Gabi Maresch: g.maresch@freenet.de

DABS (Dutch Association of Barbershop Singers)

<http://www.dabs.nl/>

Contact Toon de Vos: president@dabs.nl

IABS (Irish Association of Barbershop Singers)

<http://www.irishbarbershop.org/>

Contact Pauline Edmondson: paulineedmondson@eircom.net

NZABS (New Zealand Association of Barbershop Singers)

<http://www.nzabs.org.nz/>

Contact David Birdling: dgbirdling@xtra.co.nz

SNOBS (Society of Nordic Barbershop Singers)

<http://www.snoobs.org>

Contact Jan Alexandersson: jana@sami.se

SPATS (Southern Part of Africa Tonsorial Singers)

Contact Tony Abbott: adabbott@mweb.co.za



Barbershop life online

Log in to the Members Only site using your email address to manage your barbershop life online, updating your records conveniently and securely. Access these most often-requested functions at www.barbershop.org/members

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- Review your member record; change your address, phone, email and more
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- Change your password
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- Manage your Members Only profile and privacy settings
- Register or renew a quartet
- Don't know your member number? Use your *Harmonizer* Priority Code on your mailing label.

Chapter Officers: login for these and other functions

- Edit member records
- Report chapter officers
- Register a show
- Contest entry

Free online newsletters

- Weekly news: **LiveWire** www.barbershop.org/livewire
- Tips for quartet singers: **on the QT** www.barbershop.org/ontheQT
- Tips for directors:
Directly Involved www.barbershop.org/directly

- **The Harmonizer** www.barbershop.org/harmonizer
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Subject Index — www.barbershop.org/ID_064230



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Todd Wilson, Michael Kadow, *editorial assistance*

Curious about what gets printed and why?

Check out the *Harmonizer* Editorial Policy at
www.barbershop.org/ID_040210

Read the blog! www.barbershop.org/harmonizer



THE TAG

Joe Liles, Tagmaster!!

Sing with the champs: monster tag edition

This month we feature tags from our new champs. After hearing the CDs (now on sale from HarmonyMarketplace.com—hint hint!), you'll want to try these yourself.

"Time After Time" is a song from two of the most gifted songwriters in American music, Sammy

Kahn and Jule Styne. And what a tag! Look at all those sweet, juicy "AH" vowels in "TAH-eem after TAH-eem, you'll hear me say that AH-eem." Ed Waesche voiced these for maximum ring. You'll feel like a champ with this, too.

TIME AFTER TIME TAG

Words by SAMMY KAHN

Music by JULE STYNE

Arrangement by ED WAESCHE

Tenor Lead

Bari Bass

8

1

2

3

4

Time af - ter time, you'll hear me say that I'm so

5

6

7

8

mine! I'll

luck - y that you're mine, all mine!

mine, that you're all mine!

say I'm luck - y that you're mine, all mine!

9

10

11

12

say I'm luck - y that you're mine, all mine!

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(Hey! This issue has two pages of tags. Story starts previous page.)

Because they're champs, Realtime can knock out tags that are a bit more challenging for most average singers. Don't be disheartened; don't muscle it; don't "guts" it—just take it easy, enjoy and have fun.

In "Yesterday I Heard The Rain," baritones will need to learn to sing like tenors. (Some baritones may not be able to count that many ledger lines!) Leads and baris may choose to swap some notes just to make it reachable.

YESTERDAY I HEARD THE RAIN TAG

As sung by Realtime

Words and Music by ARMANDO MANZANERO

Arrangement by BRENT GRAHAM

English Words by GENE LEES

Tenor
Lead

Oo—

1 x 2 x 3

And still I lin - ger on, so lone-ly since you've

Bari
Bass

Oo—

long - ing rain! I'll

4 5 6 7

gone.— I'm long - ing for an - oth - er rain!

long - ing rain! I'll

hear your name each time it rains!

8 9 10

hear your name each time it rains!

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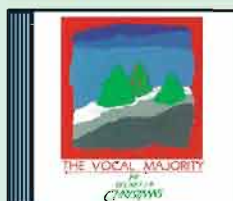
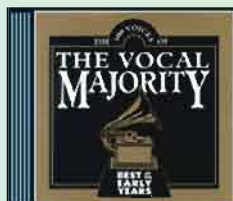
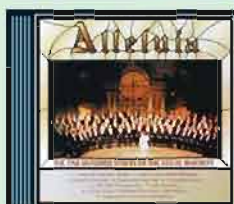
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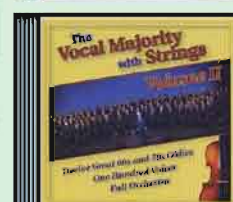
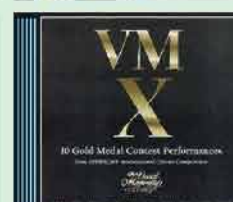
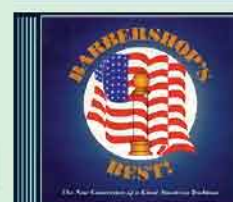
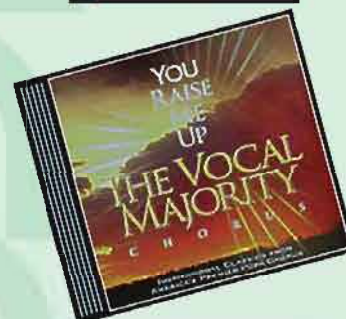
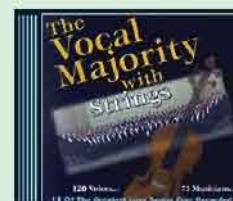
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AISQC Show "Best of Barbershop"—**Friday, January 20 - 8 pm to 10 pm**

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- **OC Times**, Fifth-Place Bronze Medalist

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Featuring:

- **Realtime**, Gold Medalist
- **Men in Black**, Collegiate Gold Medalist
- **Max Q**, Silver Medalist
- **The Westminster Chorus**, 2005 Far Western District Chorus Champion

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The Midwinter Convention is the perfect venue to hone your singing skills. Sessions include:

• **Tag-A-Palooza with Rick Spencer**—**Friday 10:00 am to 10:50 am**
Golden State Rooms A & B



• **The Seniors' Experience with Joe Liles**—**Texoma Sound** will be participating in this class.
Saturday 10:00 am to 10:50 am
Golden State Rooms A & B



• **Gold Medal Hour with Realtime**, moderated by Society Music Educator **Jim DeBusman**—**Saturday 11:00 am to 11:50 am**
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