

INSIDE: One annual District convention? • Midwinter winners • Preview of Toronto competitors

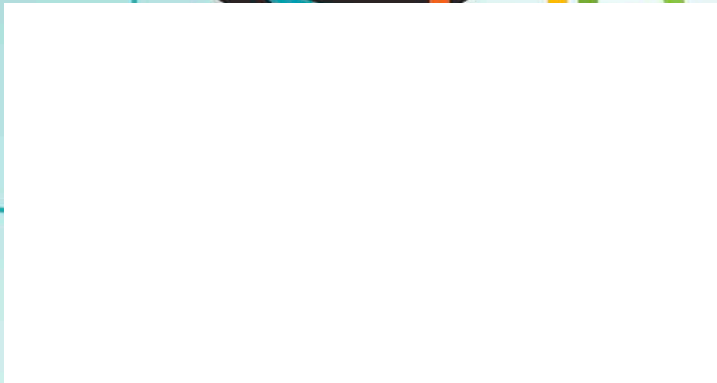
May/June 2013

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

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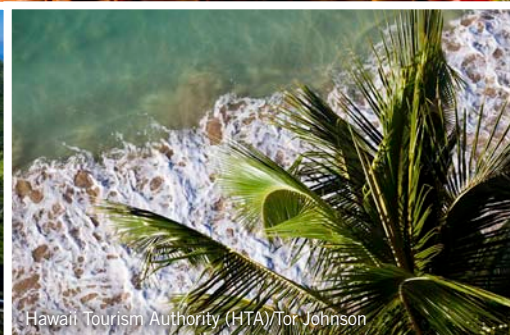
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THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

May/June
2013
VOLUME
LXXIII
NUMBER
2

HOW WAS MIDWINTER? Some said it was their favorite convention of all time. A heavy percentage of attendees were in Orlando for the Youth Chorus Festival, such as The 505 from Albuquerque. Amidst all the tagging and sunshine, there were some fantastic contests and unforgettable shows. Get the scoop.



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23K will harness volunteer power

Greetings, barbershop friends! I hope you are enjoying our 75th anniversary year, celebrating barbershop harmony anywhere and anytime you can. I can't wait for Toronto!

As many of you know, my day job for more than 35 years has been healthcare. I am a hospital guy. In our hospitals, we have many volunteers. We value and appreciate those volunteers and couldn't do what we do without them. The Barbershop Harmony Society is the same, with one significant exception. In a typical hospital, we are fortunate to have one volunteer for every 10 paid employees. In barbershop, we have thousands of volunteers already and about 30 paid staff members.

The origins of the 23K Task Force

In his Midwinter keynote address in 2012, "Montana Jack" Fitzpatrick passed out some hand-painted placards displaying "23,800"—the number of members we had that month of January, 2012. He challenged the board to recognize the impact those 23,000 potential volunteers could have and asked us to consider creating an army of them to propel our Society to greater levels of



The team began building a database to catalog life skills and talents and to also allow members to voice their opinions. The goal is to eventually call everyone—and that is why we need your help.

success. When I became Society president, I asked the board and the district presidents to join me in sponsoring and endorsing the 23K Task Force and asked Jack to take command of recruiting that army of volunteers he spoke of so passionately.

The task force originally consisted of Jack, Keith Eckhardt, Bud Laumann and Eric Herr, and they are still steering the ship. Now there are many more volunteers who are raising their hands every day. The team began building a database to catalog life skills and talents and to also allow members to voice their opinions ... and then they just

started calling! The goal is to eventually call everyone! Isn't that kind of audacious, you may ask? Yes, it certainly is—and that is why we need your help.

When the project is completed, we will know which members are willing to volunteer and what skills they have. Our leaders will be able to form specific teams to tackle targeted projects. With the

rich mix of skills and talents represented across our membership, the possibilities are practically endless.

Just pick up the phone

How many volunteers does it take to make 23,000 phone calls (each one lasting about 20 minutes)? A lot more than we have right now! The good news is that our callers are recruiting more callers. Eventually, we hope to have an army of more than 200 reaching out and touching our members.

Some of our callers like calling from the random lists in their area codes to get to know more Barbershoppers, and some are more comfortable calling people they know. The entire process is automated on a dedicated website, with reports easily filed by the click of a button. All callers will receive individual training and assistance. There will be two drawings for a VIP seat at the 2014 Las Vegas International convention for callers completing 120 calls. To get started with your own personal interview, simply contact Montana Jack at mtjack@bresnan.net.

If you are called by one of our dedicated volunteer callers, please be ready to tell them what you would like to see "added, changed, improved or deleted." If you are not available when they call, please help out by returning their call promptly. We pledge to make reports available to all members of the Society and keep you updated on the teams that are formed and what they accomplish.

A number riddle you can solve

Keith Eckhardt posed this riddle recently: *What do the numbers 23,000 and 779 and 1,238 and 1 have in common?* The answer is *you* because you have the power to change them. If you bring a new member in we'll have 23,001. If you start a new chapter, we'll have 780. If you register a new quartet, we'll have 1,239. And if you do any of those things, you will be the 1 helping to grow our society. So, won't you consider being the next "1" who steps up and sends that email to mtjack@bresnan.net to say, "Yes, Commander Fitzpatrick, I want to join the barbershop volunteer army?"

'Shop 'til you drop!

shannon@rareblendquartet.com



Outside our “windows,” many need our help

In the months to come, we hope to take you on a journey about how the Barbershop Harmony Society (23,000+ members, 762 chapters and 17 districts) can make a difference in our global society. Like I stated in my Orlando Keynote speech, *are you looking out your window?*

ACDA meets the Barbershop Harmony Society

I'd already had many conversations with non-Barbershoppers who are highly interested in making



Let's look out the window and help non-Barbershoppers get a taste of our music without any strings attached

our music part of their musical experience. This increased significantly in March when we attended the American Choral Directors Association National Convention in Dallas.

Stopping by our booth were all types of choral directors who sing barbershop in their schools, churches and community choirs. Many asked, “What new music can we bring back?” A church choir director said, “I have two male quartets that fill in for the Sundays our adult choir has off. They are looking for new arrange-



Kirby Shaw, Music Educator Adam Scott and me at ACDA National Convention

ments—what do you recommend?” For many choral directors, selecting music is one of their biggest constant challenges. How can the Society make it easy for more and more directors to find and perform great barbershop arrangements?

As I attended a class called “Female Conductors of Male Choirs,” I began thinking about how the Society can help a female director. Does she need help identifying repertoire? Or is there a need to help provide a male choral role model to help demonstrate the changing voice? How can we help?

Among other accomplishments, we walked away with the contact information of more than 60 music educators or future music educators interested or already engaged in our art form that

were not previously in our Society database. Is that a victory for the Society that can't be measured in membership? How do we ensure we remain visible to these music educators that want help?

Our “best kept secret” is our music, right? Let's change that by *looking out the window* and helping non-Barbershoppers get a taste of our music without any strings attached. If we all encouraged another choir or quartet to sing one of our 6,000+ arrangements, how would that make you feel?

Cheers,

Marty

What's in Marty's Daytimer?

- April 5, SLD leadership meeting, Nashville
- April 10, Chorus America meeting, Nashville
- April 11, Society Birthday celebration, Nashville and New York City
- April 12, Manhattan Concert Productions meeting, New York City
- April 14, Society Board conference call
- April 21, District Presidents conference call
- April 25, KraftCPA audit meeting, Nashville
- April 26, Choral Arts Link, Nashville
- May 2-8, BABS National Convention, Bournemouth, UK
- May 10, Nashville Downtown Partnership meeting, Nashville
- May 13, Belmont University meeting, Nashville
- May 13-14, External arranger meeting, Nashville
- May 19, District Presidents conference call

What is Marty reading?

- Road to Relevance, by Harrison Coerver and Mary Byers, CAE

What is Marty listening to?

- Ringmasters
- Great Northern Union – Live In Concert
- Lunch Break – Life on the Farm (DVD)

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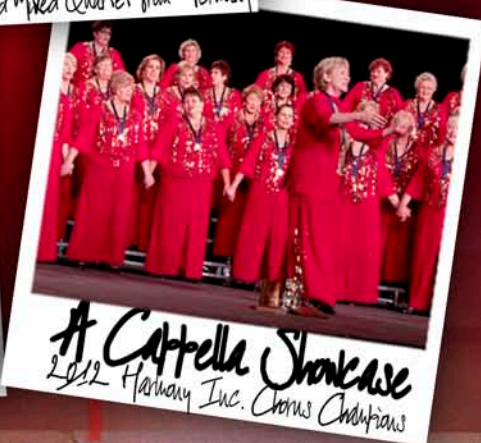
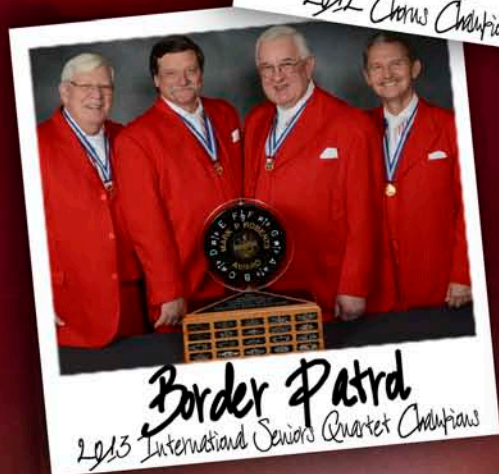
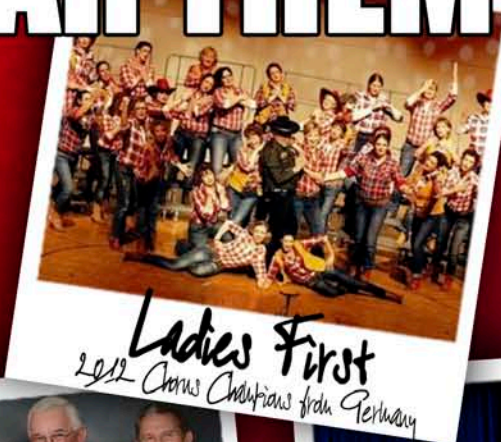
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HEAR THEM HERE FIRST!



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April 11 launches 75th Anniversary festivities

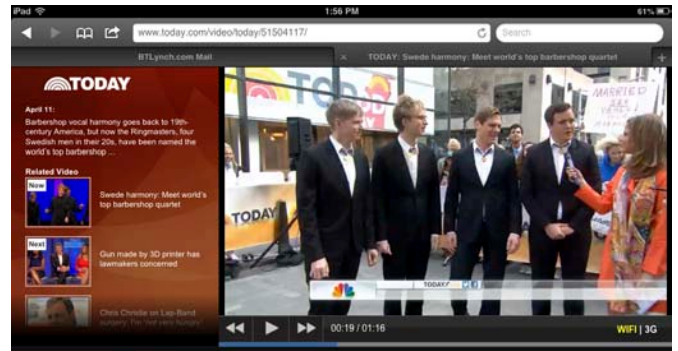
Celebration kicks off with 2012 Champion Ringmasters' appearance on Today Show

Quartet Champs **Ringmasters** celebrated the Society's April 11 birthday with a whirlwind New York City press junket. In the morning, the quartet performed twice on national television. First, they performed on the *Today Show* plaza performance space to a wildly cheering crowd, discussed the worldwide appeal of barbershop harmony with the anchors, and closed by performing an a cappella version of the signature NBC "chimes." Then, during the Kathie Lee and Hoda segment, they charmed the hosts with another full-length song.

The anniversary party con-

tinued with a worldwide webcast songfest staged by the **Voices of Gotham** chorus

and New York area Barber-shoppers and Sweet Adelines, viewed by more than 100,000 fans, many of them new to barbershop harmony. All in all, a terrific way to spend the Society's 75th birthday!



75th Anniversary show building bridges between chapters

An important aim of the Society's 75th anniversary celebration is to simply ... *celebrate!* Among the historic displays, outreach efforts, and looking backwards, it's vital to live today, to make music that's fun and easy and binds us together as Barber-shoppers.

So far, more than 50 chapters are known to have staged or are preparing to stage *Celebrate Harmony*, the 75th Anniversary Show written by Society historian Grady Kerr, with some terrific results. Filled with historical tidbits and singable songs, the show is ideal for multi-chapter collaboration.

As Roger Lewis reports from Pioneer District, "I sang in the Celebrate Harmony chorus on the **Holland, Michigan, Tulip Time** show. Holland usually puts fewer than 20 on stage, and tonight's chorus will be about 70 guys, from five other chapters. As far as I know, a total of six chapters are doing the Celebrate Harmony show in Pioneer District, all with at least double, if not triple the normal size of their chorus. The **Lansing** show was in March, and we had 79 singers. Tonight may be a little less, but Grand Rapids show on May 18 should top 80. One of the neat things about these shows is that there will be four, maybe five, different directors."

Live barbershop like the good old days—try a multi-chapter experience like this!

The Society's 75th Anniversary officially kicked off on April 11, 2013 and will continue through April 11, 2014. If your chapter or district hasn't yet planned a 75th Anniversary party or concert, there's still plenty of time to share in the celebration!

Staging the show? Let us know: <http://bit.ly/celebrateharmony>

Easy ... singable ... universal. Staging *Celebrate Harmony* is easy because most of the singers are already familiar with many of the songs.

- "(You're the Flower of My Heart) Sweet Adeline"
- "It's All Over/So Long Dearie"
- "Coney Island Baby"
- "Let Me Call You Sweetheart"
- "Lida Rose / Will I Ever Tell You"
- "Armed Forces Medley" or "O Canada"
- "There Is Love Wherever There Is Song" (Original song and arrangement by Steve Delehanty)
- "Celebrate Harmony" (Reprise) with "Keep The Whole World Singing"



Society staff and the Music City Chorus held a media-heavy celebration in downtown Nashville with music and 75 cakes



April 11 also marks the launch of a more externally-focused barbershop.org

Many have noticed the streamlined approach to the new *barbershop.org* website front page. As the final preparations were put into place for the 75th Anniversary Celebration leading up to April 11th, we anticipated that the appearance of our 2012 International Champion **Ringmasters** on NBC's Today Show might give us an opportunity to showcase Barbershop to a potentially huge external audience in a brand new way. As such, we redesigned Barbershop.org to answer three basic questions: 1) Who are we? 2) What do we look and sound like today? 3) How can I find a group near me?

This outwardly-focused approach to an external audience will give us a better opportunity to effectively introduce potential new visitors to our beautiful art form while our members can continue taking advantage of the full website and use the many resources available there.

As expected, Ringmasters performed brilliantly on The Today Show, and with a boost from the live webcast event that evening in New York City, the website saw a record number of hits. Very exciting!

Know the cost: Check mobile plans before travel to Canada

A cell phone at a barbershop convention is indispensable for meeting up with friends, looking up tags and posting "wish you were here" pix to your social networks. Before switching on in Canada, though, be sure to check your mobile carrier's roaming rates, to avoid some nasty surprises.

Get right on it—some carriers may require service activation before you travel, and it would be best to know your strategy before your June-July billing cycle commences. Here are links to the four major U.S. carriers:

- AT&T: <http://goo.gl/TlxqI>
- Verizon: <http://goo.gl/sUqVX>
- T-Mobile: <http://goo.gl/RkCH8>
- Sprint: <http://goo.gl/coRjN>



CONVENTIONS 2013

TORONTO
June 30–July 7
2014

LAS VEGAS
June 29–July 6
2015

PITTSBURGH
June 28–July 5
2016

NASHVILLE
July 3–10
2017

MINNEAPOLIS
July 2–9
2018

ORLANDO
July 1–8
2019

SALT LAKE CITY
June 30–July 7

MIDWINTER

barbershop.org/midwinter

LONG BEACH, CALIF.
Jan. 28–Feb. 2, 2014

NEW ORLEANS
Jan. 6–10, 2015

HARMONY
UNIVERSITY 2013
St. Joseph, Mo.
July 28–Aug. 4, 2013

HQ MURAL FEATURED ON SATURDAYEVENINGPOST.COM. Since 2008, the iconic Sharp Harmony quartet has graced the north wall of Harmony Hall in Nashville, and this April, it was featured on the website of the *Saturday Evening Post* as part of an ongoing feature of Norman Rockwell's magazine covers. The story includes a nice discussion of today's barbershop world, links to history sections of the Society's website, and notes that the Society owns a signed, numbered lithograph that Rockwell made from the original sketches, with hand tinting of the tenor's bow tie performed by the artist. A commemorative plaque hangs below the mural honoring the generous gift from Roger & Sue Lewis for underwriting the licensing and manufacturing of the image. *Photo credit: Courtesy Jim Spitler/Nashville Convention and Visitors Bureau. Used by permission.*



Music presses keep getting hotter

Music Publications Editor Adam Scott doesn't sleep much. When he's not hunched over *Finale* working on the latest chart, he's figuring out ways to get more barbershop sheet music into the hands of Barbershoppers *and* more non-Barbershoppers. A few of his latest projects:

- **First-page preview:** Now you can peek at the first page of almost every published arrangement in our catalog, so you can get a taste of what the chart looks and sounds like. Browse www.harmonymarketplace.com/sheetmusic and try a few measures for yourself.
- **More timely music:** Right now, while the new screen adaptation of *Les Miserables* is the hot ticket, put these two crowd-pleasing arrangements from the show in your repertoire: "Bring Him Home," a poignant prayer, and the show-stopping "Do You Hear the People Sing?" Order today and add these songs to your fall show.



- **Reaching out to top arrangers.** The cream of a cappella arranging met at Harmony Hall in Nashville on May 13-14. Pictured above: David Wright, Kirby Shaw, Marshall Webb, Deke Sharon and Adam Scott. Top of the agenda: How to get more non-barbershop groups singing more barbershop arrangements! Now, if we could just get Adam back into a quartet ...

23K army growing, needs your help

The 23K army still needs more callers. If your wife says you're a good listener, you'll be great at this. Make a few phone calls to gather ideas from your fellow Barbershoppers, and help make your Society stronger and more responsive.

Volunteer callers can work at their own pace but must make a minimum of 2 calls per week. The length of each call varies, with the average being 20 to 25 minutes. Callers will work from questionnaire on a dedicated website, completing and filing each report on line

Contact "Montana Jack" Fitzpatrick at mtjack@bresnan.net for logon information and complete instructions. Callers who successfully complete 120 calls within the first six months of the program will be entered into a drawing for a VIP registration at the Las Vegas International convention.



A Mighty Wind quartet performs in #1 selling video game in North America

Technically, it's the #1 *and* #2 video game in North America (counting Xbox and PS3 titles separately), with a bigger budget and bigger audience than many movie blockbusters. And the makers of *BioShock Infinite* decided that nothing sets the stage for fantasy violence like good old barbershop harmony. The recently-released video game is an extensive, plot-heavy mystery/action drama that is set in a floating cloud city in an alternate-history America. Early on in the game's plot, a flying barge floats past a picturesque, luminous city park while a quartet onboard (voiced by 2012 international medalist A Mighty Wind) clad in stripes and straw skimmers (*sigh*) billed as "Tomorrow's music today" sings the Beach Boys' hit "God Only Knows." The anachronism of a 21st century quartet singing a 1960s song in a 1912 setting is intentional, part of the time-twisting storyline of this bloody first-person shooter. Get the game for your kids only if they're ready for decapitation, disembowelment, and morally-dubious gameplay choices. Otherwise, just follow the link <http://bit.ly/mightywindvideogame> to watch the quartet on *YouTube*.

KENOSHA HISTORY CENTER REMEMBERS 75 YEARS OF BARBERSHOP HARMONY. The New Image Chorus of the Kenosha, Wis., chapter recently took advantage of the Society's 75th anniversary to create a showcase of the Society and chapter heritage that includes original sheet music, chapter chorus and quartet photos, barbershop memorabilia, books, logos, mugs, newspaper clippings, show programs, their chapter charter, the history of Harmony Hall and even an old pitch pipe. The exhibit runs through June 2013; stop by while travelling to Toronto. ■





Increase chorus rehearsal effectiveness by 50%

What could you accomplish if every chorus rehearsal were 50% more effective? Would you sing better? Would you look better? Would you learn more repertoire? Would you have sectionals more often? Would you work on vocal craft more often? Would you add more visual enhancements to your numbers? Would you bring in coaches more often?

What is your product?

Effectiveness must be defined in terms of improving your artistic product. What is your chorus's performance product? It is the on-stage integration of the singing of all your singers, the facial involvement of all your singers, and the choreo of all your singers.

Your effectiveness now

If the goal of your chorus rehearsal is to improve your performance product, the following questions may be useful in evaluating the effectiveness of your current chorus rehearsals:

- What happens to your performance visuals when you're working on singing?
- What happens to your singing when you're working on choreography?
- What do the other singers do when the director is working with just one voice part?
- What do the riser singers do when the choreo leader is working with the front row?
- What does the front row do when the choreo leader is working with the riser singers?

Visualization and audiation

Two activities are major elements on the pathway to increased rehearsal effectiveness, so an understanding of the following terms is essential. *Visualization* is simply rehearsing in your mind with visual images. It's imagining yourself performing while not actually moving. *Audiation* is the same, but for making sound. Audiating means you breathe as if you're singing, you mouth the words as if you're singing, but you just don't make any sound.



Jim Emery
Singing judge,
quartet & chorus
coach, educator,
arranger
james.e.emery@
gmail.com
www.barbershop-
coach.com

Everyone use every minute

Much of every rehearsal is wasted for major portions of the chorus. Adding 50% effectiveness to your rehearsal is easy if you simply eliminate those portions.

- When the director is working with a different section (say the basses), audiate your part along with them. This acts just like real rehearsal time for you and keeps you instantly ready to join back in when it's time.
- When the director is working with another sec-

tion, pay attention to the points being worked on. Chances are good that those concepts may apply to you, too. If you *audiate* your part while the principles are taught to the other section, when you join in, you will have already mastered them and can deliver immediately.

- If you're a riser singer, when the choreo leader is working with the front row, at a minimum *visualize* your moves right along with them. If not disruptive, do them physically as well. Then when you are asked to join the front row, you will be able to do so immediately and correctly.
- If you're a front row singer, the same applies when the choreo leader is working with riser singers.

Always integrate

Rather than working on vocal and visual separately and then trying to integrate them, integrate them all the time. Often vocal, facial, and choreo aspects of a performance affect each other. Since you have to do them all together on stage, practice them together from the beginning.

- If you're working on singing or choreo, always do all of your facial expressions at the same time. You'll waste much less rehearsal time if you integrate facial involvement all the time, even when just visualizing choreo or audiating vocals.
- If you're working on choreo, always either sing or audiate when doing your moves. This will cement them together automatically.

The result

The above techniques will consistently yield the following results:

- Every section learns faster because its members are never just standing around.
- Integration of singing, facial involvement, and choreo happens much more quickly and effectively.
- Every rehearsal minute is maximally effective for every singer.

Summary

If you are a chorus singer, get the most out of each chorus rehearsal.

- Sing or audiate every minute, no matter what else is being worked on and with whom.
- Do your facial expressions all the time, no matter what else is being worked on.
- Do or visualize your choreo moves whenever you can.

You have just added 50% to your chorus rehearsal effectiveness! ■

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Ticket pricing: \$39 only! Get your tickets NOW!

www.barbershop.com/toronto-international-jamboree.html



The event MC'd by John Newell,
lead of Realtime, 2005 Intl q'tet champs!

Ringmasters, BHS Intl 2012 Q'tet Champ
Ambassadors of Harmony, BHS 2012 Chorus Intl Champ
North Metro chorus, SAI 2013 Chorus Intl Champs
Musical Island Boys, NZABS, 2012 Intl quartet silver medallists
Acapella Showcase chorus Harmony Inc
Lemon Squeezy, BHS 2012 Intl College Champ
Vocal Evolution, Alliance chorus champs AHS
Grand Central, 2012 chorus champs BABS
Steel, Park Avenue, Tagline q'tets BABS
Alliance, Fishbowl Boys q'tets AHS
Q-tones q'tet SNOBS

Ladies First, BinG! 2012 chorus champs
Klangküsse q'tet BinG!

Imagine.. a website with everything
your chorus needs, all in one place:

- ✓ email groups (members & fans)
- ✓ member management
- ✓ rehearsal planning
- ✓ attendance tracking
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- ✓ repertoire management
- ✓ online riser placement
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Getting the music into your head



The practices of 25 acclaimed directors* from Chapter 7 of *Visions of Excellence*

Describe how your chorus learns new music and what techniques and technologies you might employ to assist your members.



Steve Armstrong (Toronto Northern Lights). We always use high-quality learning tracks. The music and tracks are distributed usually two or three weeks in advance of when the chorus will start rehearsing them, and the guys are expected to have done a reasonable amount of preparation beforehand. We don't spend time at rehearsal teaching notes, but of course time is spent correcting notes and rhythms that haven't been learned quite right. For complicated contest songs, we will often identify four or five of the most challenging excerpts (8-12 bars each) and distribute the music and tracks (slowed down) for just these excerpts when introducing the song. We'll play the whole song for the chorus at rehearsal so they know what the final product sounds like, but we don't distribute it until after we've learned the excerpts as we don't want guys spreading

out their effort over the whole song just yet. Each week one of the excerpts is to be learned—off the paper, contest-ready level of preparation. On the last week, the whole song is distributed and the rest is usually learned very quickly and easily. This requires a little more advance planning, but has proven to be a very effective technique for us.



Dr. Ben Ayling (Ohio Northern University). I focus on teaching all of my choruses to read music. It just isn't that difficult to do. A little time to learn the basics will give one a lifetime of understanding and musicianship. You know the old adage: give a man a fish vs. teach a man to fish. At the same time, when we have wildly diverse levels of reading ability, the great equalizer is to have learning media available for individual practice or study. In some instances, I'll create midi files with the parts being played for the member to learn his notes on his own. Other times I've used a variety of learning media providers including TimTracks, Gary Lewis Press, and DeeJ Productions. I most often work toward the very best in singing models for my singers with high quality learning tracks being my highest priority.

* Not all currently direct the listed chorus for which they may be best known

**Jim Bagby (Heart of America Chorus).**

With today's technology, one would be foolish not to provide members with quality learning media. In the "old days,"

I thought nothing could beat the teaching quartet method. Then I'd mix in a sight-reading experience and a rote-reading (Bob Johnson "tu-tu-tu") method for variety. Then came cassettes, and our section leaders stood in a square and made their own part-predominant tapes that we dubbed and distributed to the chorus—probably illegally. Then we got the machinery to make quality CDs in the studio of one of our chapter quartet members (Mark Fortino of 12th Street Rag). I (or the director of the song) would stand in the middle of four microphones and direct the real/intended interpretation while the section leaders not only sang the parts, but got to go back and fix all the boo-boos. Voilà, perfect part-predominant CDs that we could send as mp3 files to the members! Suddenly, we had 80-year-olds sitting at their computers, delighted to be learning their music at home at their own pace, holding the spots and listening to their part—or singing their part while listening to the other three, or whatever combination they chose. Guys like me learned ALL their music driving. Wow. And, of course, for our contest tunes, we could order Society tracks from any of the wizards who do it. Or we could contract with one of them for a special arrangement, as we do on occasion.

**Peter Benson (Great Northern Union).**

Here's a summary of our latest procedure that seems to be working:

1. Week 1-2: receive music and learning tracks for private learning.
2. Week 3-4: introduce song to the chorus and have regular sectionals.
3. Week 5-6: memory tests during sectionals (groups of three or four perform the song for section leaders and the rest of the section to qualify for riser readiness).
4. From that point on, only "passed" guys stand on the risers during work on that song. Others are welcome to sing, standing on the sides.

This has worked well for us. There has been a healthy sense of peer pressure to get music learned without any kind of intimidation.

**Ron Black (Heart of Texas Chorus).**

I use learning tracks almost exclusively and we use a method similar, if not almost exactly, to what Jay Giallombardo uses to learn music; the repetition of note learning and word learning in separate segments is a tried-and-true method of learning. We try to learn a new song every two months, six songs a year, and we spend an hour the first time that song is introduced to allow a high degree of original learning. The learning tracks and chart may have been published several weeks before that, but we will still go through it in detail. We'll use that learning method for 30 minutes on that song the next rehearsal. We find that, in general, well over

three quarters of our membership have a song learned in those first two weeks. There are the stragglers who trail along to the last minute, but in general there's a lot of peer pressure to learn the song. There are a lot of quartet and octet and VLQ activities in our chapter meetings using the repertoire songs or Polecats to reinforce learning notes and being able to perform in a smaller ensemble.

**Joe Cerutti (Alexandria Harmonizers).**

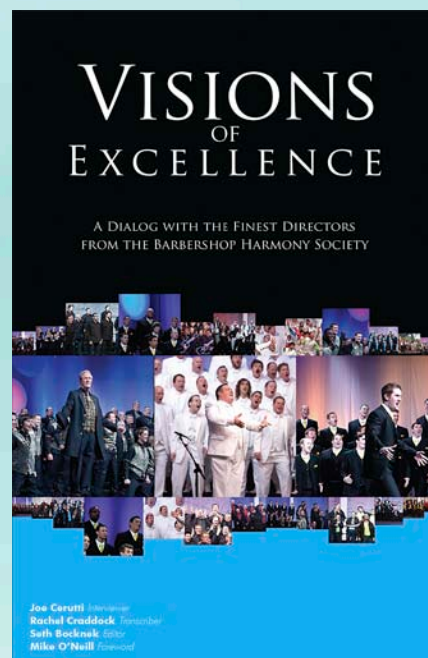
We have learned music in many different ways, depending on how much time we have to learn a song and what technology we have available to us. I would say

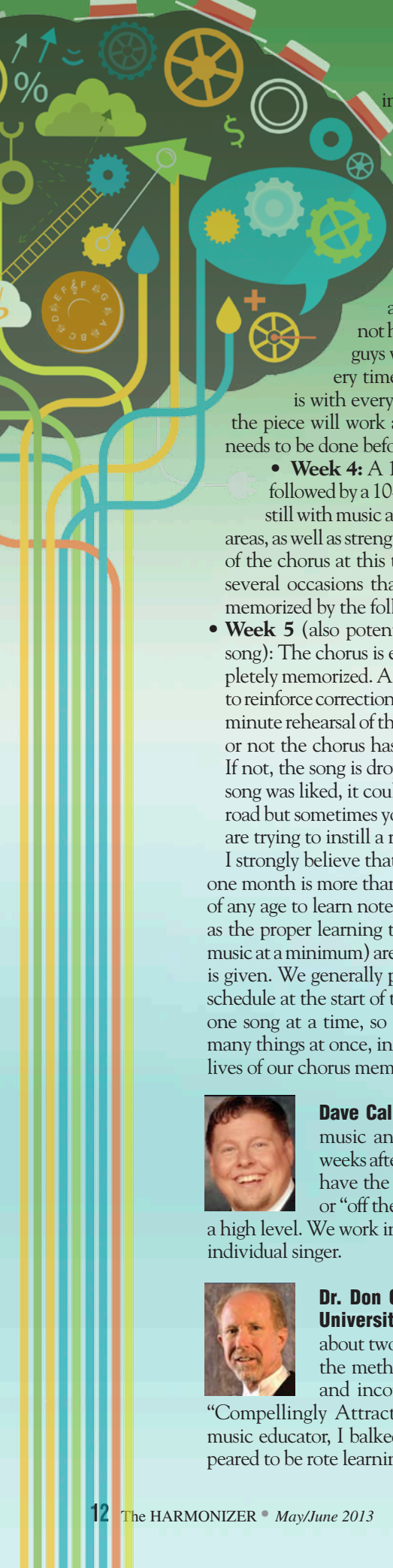
that fewer than 50% of our chorus can read music, so learning tracks are vital to our progress. We also use an overhead projector to project the music during the first few weeks of the learning process. We have utilized CD players and split into sections and listened to a track a few times with the goal to come back into the room and be able to sing it. We have utilized the quartet method of teaching a new song.

I also developed a 5-week method of learning a song that caters to a chorus with accomplished singers who learn quickly and new singers who take more time to learn a song. This process has been proven successful by many chapters of varying qualities. It is as follows:

- **Week 1:** (Note: Prior to week one, all sheet music and analysis thereof, learning tracks, and licenses have been acquired.) An announcement is made that the music and learning tracks for "Song" are available electronically and, for those who request it from the librarian in hard copy, at rehearsal.
- **Week 2:** Nothing is done during this week. This week is offered as extra time, for those who need it, to become more acquainted with the music on their own time. This allows your slower learners more time to spend on their own with the learning tracks and your faster learners the luxury of not having to drag though the run-through of the song in rehearsal.
- **Week 3:** We sing the song through three times in a row with music and pencil in hand without any stopping, comment-

When he was 2010-11 chairman of the Society's Chorus Director Development Committee, Joe Cerutti (above) interviewed 25 distinguished barbershop directors on 20 topics. The results are now available in this new book, *Visions of Excellence*. Purchase it for \$19.99 at harmonmarketplace.com (item #206726) or call 800-876-7464.





ing, or rehearsing. The first time through everyone sings, taking note of all the potential traps in their part and personal performance of the song; the second time through you invite only those who have it memorized to come down off the risers, face the chorus and sing it to them (note: it does not have to make up 4 parts and more guys will work to be in this group every time you do it); and the third time is with everyone to get one last feel for how the piece will work as an ensemble and what work needs to be done before next week's rehearsal.

- **Week 4:** A 10-15 minute sectional is given, followed by a 10-15 minute rehearsal of the song, still with music and pencil in hand. The problem areas, as well as strengths, are brought to the attention of the chorus at this time and they are reminded on several occasions that the music is expected to be memorized by the following week.
- **Week 5** (also potentially Week 1 for another new song): The chorus is expected to have the song completely memorized. A 10-15 minute sectional is given to reinforce corrections to problem areas. Then a 10-15 minute rehearsal of the song is given to assess whether or not the chorus has learned the music sufficiently. If not, the song is dropped immediately (Note: If the song was liked, it could be revisited further down the road but sometimes you have to set an example if you are trying to instill a routine).

I strongly believe that, no matter the level of chorus, one month is more than sufficient time for your chorus of any age to learn notes and words of one song as long as the proper learning tools (learning tracks and sheet music at a minimum) are offered and the proper feedback is given. We generally plan ahead and set our learning schedule at the start of the year and strive to only learn one song at a time, so that we're not focusing on too many things at once, in addition to respecting the busy lives of our chorus members.



Dave Calland (The Alliance). We have music and tracks for each song. Three weeks after introducing the new piece, we have the men who are "coaching ready" or "off the paper" on the risers working at a high level. We work in octets to help strengthen each individual singer.



Dr. Don Campbell (Southern Wesleyan University, Palmetto Statesmen). For about two years now, we have been using the method begun by Jay Giallombardo and incorporated into Chuck Greene's "Compellingly Attractive Chapter Meetings." As a music educator, I balked at first at the use of what appeared to be rote learning. As I looked closer, I saw that

it gave the men many opportunities to use visual, aural, and kinesthetic methods of learning in separate section rehearsals as well as the repetition they desired and needed. This method achieved what most of the men were not doing at home—listening to their practice CDs. We use the sectional technique for several weeks straight to assure the men are not rehearsing mistakes. Because the technique uses a part-predominant CD, it provides opportunities for leadership not sure of their abilities when it comes to leading a section rehearsal. The plus for the chorus is that they learn their parts quickly and more accurately and the director doesn't always have to be chasing notes.



Jim Clancy (Vocal Majority Chorus). In the early days we taught all songs by rote. Now we provide music in Finale and learning tracks. This has cut the learning curve by about 80 percent. The men are expected to learn the music on their own so we can spend our rehearsal time perfecting the singing and choreography.



Aaron Dale (Kentucky Vocal Union). We use learning tracks and learning videos for choreography. We upload everything to a website for download. We also post video and audio of each rehearsal so members can review at home. We expect members to learn their music at home and come to rehearsal with it memorized. We don't rehearse with music on the risers, so it's important that everyone does his homework.



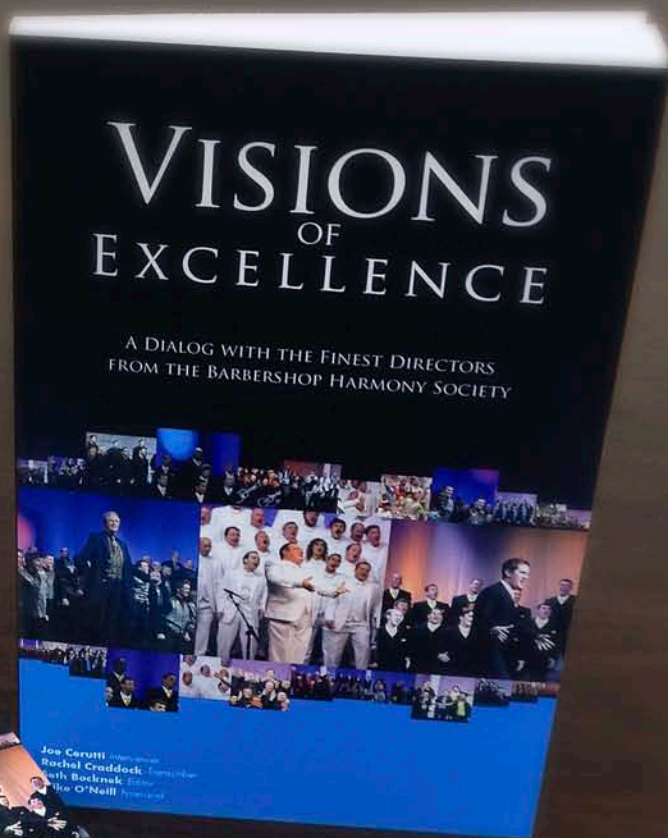
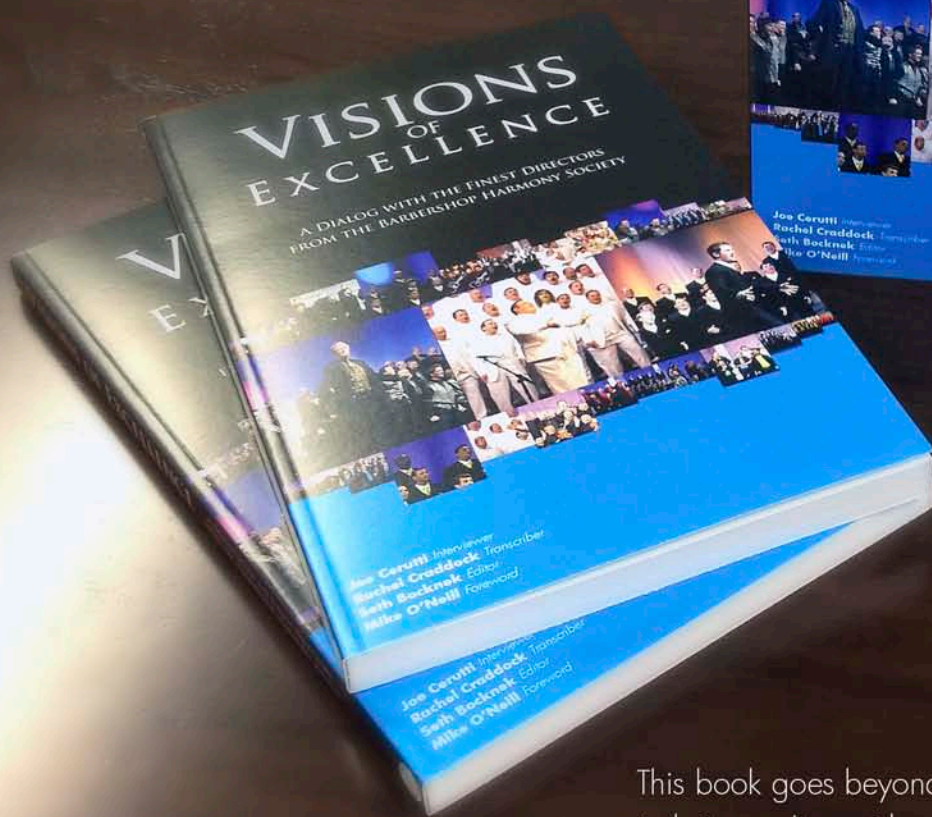
Ray Danley (Scarborough Dukes of Harmony, Simcoe Gentlemen of Harmony). A recent development has changed dramatically the challenge of learning new music for all barbershoppers: the availability of impeccable learning tracks that can be downloaded from the Internet.

Our members get a package of music and a learning CD twice a year. Each package has five songs. Other chapters might prefer to combine all the songs in one package of 10, but our preference is to split the year's new songs into two packages of five songs each.

Each song is introduced and discussed with emphasis on emotional impact as dictated by the lyrics. The song is played several times using the full mix track while the members just listen and mark the music with special features and breath points and other points of interest and awareness mentioned by the leader. A date is then set for when the notes and words should be off the paper. Members are encouraged to sing every day (including scales) and a special reminder is included about the upcoming date for a new song to be off the paper. On that date those members who feel confident in their ability to sing a song without the music are invited to the risers to work on the new song. Those who have not been able to spend the time to learn the new song are asked to remain in the chorus and sing along quietly using the music. This process seems to create the desired motivation to work

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on new music between rehearsals.

Section rehearsals are also used to help consolidate notes and words on new music by working on a small section, perhaps 12-16 bars, and focusing on a unit sound as described above.



Tony DeRosa (Tampa Herald of Harmony, Big Orange Chorus, Toast of Tampa).

I would love to be able to take a piece of music and teach barbershop craft by rote. Unfortunately, because of the many things that are going on in the calendar and different levels of learning, it makes it difficult to present every song in that way because it's a long process depending on how fast guys learn. So we do the rehearsal CD thing—I like to call them reference CDs or rehearsal CDs instead of learning CDs, because in some way I'm hoping that we've done enough through the course of our rehearsal process to introduce or teach things first so that the CDs are really just that; a reference so they can rehearse on their own and not something to learn technique from.

Many think that once they have the notes, words, and rhythms that they “have it,” but that is just the starting place. Putting it together with the ensemble takes time and focus. We try to do a very good job of keeping our charts updated so as things change and evolve, we'll continue to update music as needed. We archive everything and then make available the most up-to-date version. If it were up to me, I would love not to have to have rehearsal CDs at all for the chorus. I would love for everyone to be able to pick up a piece of music and just read it and get things from that so that they could really own the music side of it as opposed to just knowing words and rhythms—but for now, in lieu of that, it seems like the rehearsal CD thing really helps the guys. The pace is improved, which means we really can spend more in room time on other artistic elements of the song.



Russ Foris (Midwest Vocal Express).

New songs are often initially introduced by a teaching quartet. In all cases, learning tracks are available via download from the “Members Only” section of the chorus website. Section rehearsals sometimes take place during chapter meeting time and also at

members' homes on other days.



Chuck Greene (Asheville, N.C.; creator of Compelling Attractive Chapter Meetings).

We use the song learning technique researched and developed by Jay Giallombardo. It involves four distinct steps of repetitions designed to use the brain efficiently so that it memorizes better. On an average song, it takes about 45 minutes in sectional breakouts with a good quality learning CD. Almost every chapter member has access to the learning recordings through the “Members Only” section of the website; the few who do not are given a CD.



Doug Harrington (zero8 Chorus).

We have a choir full of guys who read music. Those who don't can sight-read pretty well. We also use learning tracks, and that definitely makes the process go faster.



Dr. Jim Henry (Washington University, Ambassadors of Harmony).

We have learning tracks (created by Tim Waurick) for all our songs. These are posted in the “Members Only” section on the AOH website. We rarely, if ever, use our rehearsals to learn new music. We might teach the intro or tag as a teaser, but then we ask the singer to learn the music on his own and come back in two or three weeks with it memorized. Our singers are extremely conscientious about this and most arrive at the appointed rehearsal with the music memorized. We then might break off into sectionals to make sure there aren't any stray wrong notes or rhythms that need some extra attention.

We have developed an annual tradition that is always anticipated: we do a major Holiday Concert the second weekend in December, after which we take a break from rehearsals for the rest of the month. At the Holiday Concert we hand out a new and challenging arrangement from David Wright (oftentimes it is our contest uptune) and ask the guys to come back in January with the song completely memorized and performance-ready. The very first thing we do after the warm-up on that first rehearsal back is sing the song all the way through. Most people from

the outside would never believe that we hadn't sung the piece before. It is always amazingly solid, as if we'd been working on it for several weeks. This instills a great feeling of pride in all of us and really sets the tone for the year to come.



Eric Jackson (Bryn Mawr and Manhattan chapters).

I have used all kinds of methods, with the availability of good quality training tapes being critical and setting schedules when the guys know we will be starting new music so that they can prepare. Also key is the director's thorough preparation beyond being able to sing the notes. Another general principle is to set a strong context for the new material being learned so that the chorus gets why we are singing this song and are even inspired by how it is perfect for us and how it fits in our show package, etc. This requires some thoughtful preparation too, but I think it pays off in the motivation of the men on the risers.

I'm not a fan of section rehearsals where harmony parts sing on their own. I prefer the leads to be divided among the other sections so that everyone is learning their part in relationship to the lead part. The guys love four-part harmony, and the more they hear that, the happier they are. So I try to minimize one-part singing. Having the other part or parts sing on a neutral sound makes the learning more enjoyable, I think, and causes guys to be more engaged. I also like learning from teaching quartets out front from time to time.



Dr. Greg Lyne (Masters of Harmony).

We offer music that is clean and easily read and learning materials of a high quality to assist the singer in learning.



Jim Miller (Louisville Thoroughbreds).

We would pass out music and we would master it, sight-reading it off the page. Believe it or not, we could actually learn probably 90% of that song the first time through. Memorizing it was a different story, but that's how we would start off. Then we'd break off into sections and try to get everything learned and off the paper. We started off singing it exactly as it was on the paper. After a song was committed to memory,

we would add the phrasing to it using contractions and colloquialisms and taking emphasis away from articles, conjunctions, and prepositions—just trying to make it as conversational as possible. After that was perfected, we would then set the shading into the song. Later on, we did start to provide learning tapes with unbalanced parts that we produced ourselves and they seemed to work okay. We found it all boils down to one thing, though: if they really wanted to learn that song, they learned pretty quickly. If they didn't want to learn the song, they might not ever learn it.



Justin Miller (Westminster Chorus). We have a “Members Only” section of our website that has learning tracks and sheet music for members to download. Several weeks are given for members to become familiar with a particular song before we work on it during a chorus rehearsal. When we start working on a piece in rehearsal, the bulk of the first rehearsals are spent in sectionals, solidifying notes and developing sectional unity early. We immediately start working on the musical plan, so that the plan will become second-nature as the piece is being memorized.



Charlotte Murray (Vocal FX Chorus). We learn together in rehearsal with the help of section leaders. We sometimes use learning tracks and want to do this consistently now to be more time efficient.



Mike O'Neill (Music City Chorus). Every new song is accompanied by learning tracks, either made in-house or purchased externally. We give the singers two weeks with the learning tracks before our first run-through as a chorus. We want to be sure we respect the time of the membership and in turn, we want to be sure they respect ours (the music team). We give a very realistic expectation of when music should be learned (still holding music), when music should be mostly learned (music available close by as a reference), when music should be off paper, and when music should be performance-ready. The length of that process varies depending on how difficult a piece is, what performance is coming up, and how much time the music team has allowed for leeway.



Dr. Chris Peterson (Midwest Vocal Express). Like most choruses, we used part tapes that members downloaded as mp3s from the chorus website. In rehearsal, we used the quartet learning method as well as sectional rehearsals.



Steve Tramack (Granite Statesmen). Every group has different-style learners, and we feel it's important to provide multiple approaches to allow everyone to succeed. Every director wishes he/she could pass

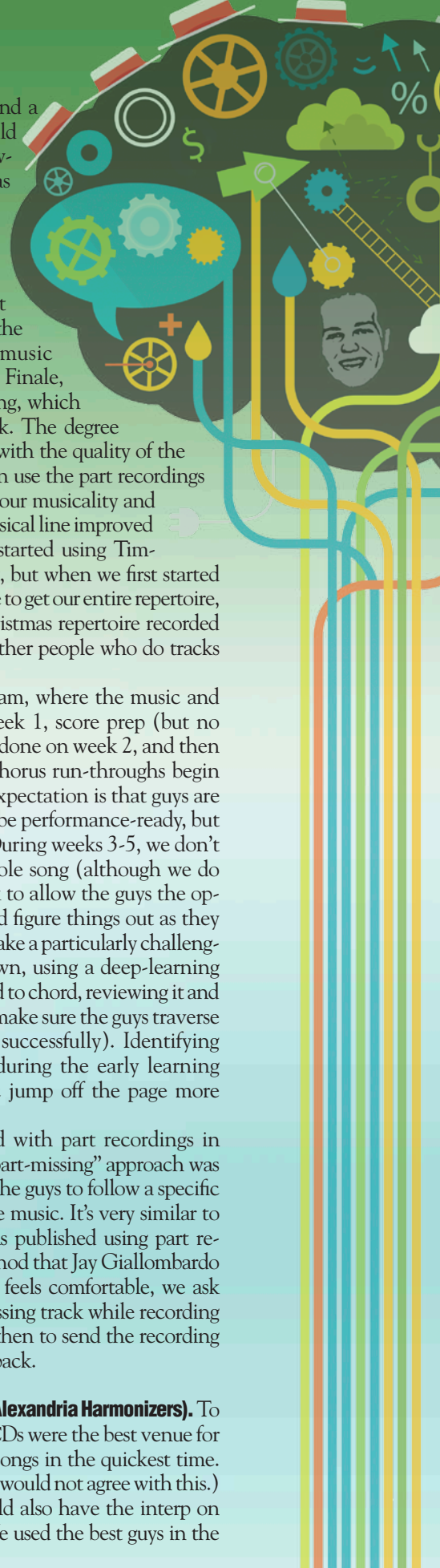
out a piece of sheet music and a part track, and everyone would come in the next week knowing the thing cold. Whereas this might be a realistic expectation for some choruses, we found (not for lack of trying!) it not to be the case for us. So the first and foremost approach is to provide guys the best tools possible: sheet music electronically printed using Finale, and a matching part recording, which is, in most cases, a TimTrack. The degree of success is directly aligned with the quality of the tools. The Granite Statesmen use the part recordings extensively, and the level of our musicality and precision in delivering the musical line improved dramatically as soon as we started using TimTracks. It was an investment, but when we first started using TimTracks, we were able to get our entire repertoire, standard repertoire, and Christmas repertoire recorded by Tim (or a couple of the other people who do tracks on a regular basis).

We use a five-week program, where the music and tracks are introduced on week 1, score prep (but no singing by the chorus yet) is done on week 2, and then section rehearsals and full chorus run-throughs begin on week 3. By week 5, the expectation is that guys are off music. It doesn't need to be performance-ready, but it does need to be learned. During weeks 3-5, we don't always sing through the whole song (although we do that at least once each week to allow the guys the opportunity to try and read and figure things out as they go through). Each week, we take a particularly challenging passage and break it down, using a deep-learning method (going through chord to chord, reviewing it and eventually speeding it up to make sure the guys traverse those challenging passages successfully). Identifying those places in the music during the early learning processes helps make music jump off the page more effectively down the road.

With the TimTracks, and with part recordings in general, we found that the “part-missing” approach was effective, and we encourage the guys to follow a specific methodology for learning the music. It's very similar to the one that the Society has published using part recordings, and also to the method that Jay Giallombardo recommends. Once a singer feels comfortable, we ask him to sing with the part-missing track while recording himself using Audacity and then to send the recording to his section leader for feedback.



Scott Werner (Alexandria Harmonizers). To me, learning CDs were the best venue for learning new songs in the quickest time. (I'm sure some would not agree with this.) If the CD could also have the interplay on it, it could be even better. We used the best guys in the chorus to produce these. ■





PHOTOS THIS PAGE: LORIN MAY

L-R: Musical Island Boys have two silvers and the highest qualifying score. The Northern Lights are keeping mum about possible big surprises on their home turf—but will anything be enough to surpass record-scoring Westminster Chorus?

Quarterfinals order of appearance

1. The Real McCoy
2. Lemon Squeezy
3. Via Voice
4. Vocal Edition
5. On Air
6. Momma's Boys
7. Bravo!
8. Velvet Hammer
9. Sterling
10. Chameleon
11. Majestyx
12. Vocality
13. Q-Tones
14. Surround Sound
15. Quantum
16. BoomTown
17. Ebb N' Flow
18. Premium Blend
19. 4.0
20. Instant Classic
21. County Line
22. ½ Ton Pickup
23. Musical Island Boys
24. Common Core
25. Frank the Dog
26. Artistic License
27. GQ
28. The Crush
29. Shaken, Not Stirred
30. Main Street
31. Da Capo
32. Full Effect
33. Decades
34. 95 North
35. The Party
36. The Society
37. The Con Men
38. Masterpiece
39. A Mighty Wind
40. Steel
41. Up All Night
42. Hot Air Buffoons
43. Throwback
44. After Hours
45. Rubicon
46. 'Round Midnight
47. Forefront
48. Lunch Break
49. The Allies

Get ready for Toronto's contests!

Anybody's guess in quartet contest. Just a little more than two percentage points separate the four quartets with the highest qualifying scores (**Musical Island Boys**, **Masterpiece**, **A Mighty Wind**, **Main Street**). Perhaps most surprising to the top mix is **Da Capo**. Last year's 15th-place finishers currently have the fifth highest qualifying score going into Toronto.

The top ten may see the return of groups like **Via Voce**, **Forefront**, and **Throwback**, while other quartets like **The Crush**, **Lemon Squeezy**, **'Round Midnight**, **Artistic License**, and **The Allies** are all vying to make the jump into the ten. And we can't wait to welcome back to the stage a sorely-missed-in-2012 **Lunch Break**. They for sure are looking to give up their annual ownership of 11th-place mic tester for a jump into the 10. Will this be their year? As far concerned, it's *anybody's* year!

A lot of new choruses. The chorus competition will welcome some fresh faces to the stage this year, starting with the mic tester from Germantown, Tenn., **RSVP**. These guys just chartered in 2011 and have their first appearance on the big stage just two years later. Also new to the stage this year, or back after a *long* hiatus, are the **Voices of California** (formerly **American River Chorus**), **Duke City Sound**, **Men of Independence**, **Great Plains Harmony**, and **Palmetto**

Vocal Project (chartered in 2012!).

Past medalists who skipped 2012 are back. Back in the hunt this year after sitting out 2012 are the **Alexandria Harmonizers**, **The Northern Lights**, and **Sound of the Rockies**. All placing in the top five in 2011, they will no doubt bring a high-powered performance to the stage. And returning to competition this year after the champ hiatus are those young

dudes from Westminster, Calif., the **Westminster Chorus**. Want to see what they've been up to since winning in 2010? Just go to youtube.com and watch their videos. In fact, watch any of these fine choruses' videos. Then come to Toronto ready to cheer on more than 1,500 competitors as they cross the stage!

College contest will be a shootout. Even more wide open is the college contest, with fewer than 2% points separating SNOBS front-runner **Lallerstedts**

(Just in: **The New-fangled Four** from FWD just took over with a 78.3%) from the seventh highest qualified, CSD newcomer **The Brover-tones**. Throw in the fact that you have your

current JAD Champion **The Con Men** and current ONT Champion **'Shoptimus Prime** (both competed in last year's international contest as well), and this contest could be the most nail-biting one we've seen in the 22 years of the collegiate contest! Don't miss Tuesday night in Toronto, as the best of our youth show that they can ring chords just as well as any of the "big boys"! ■

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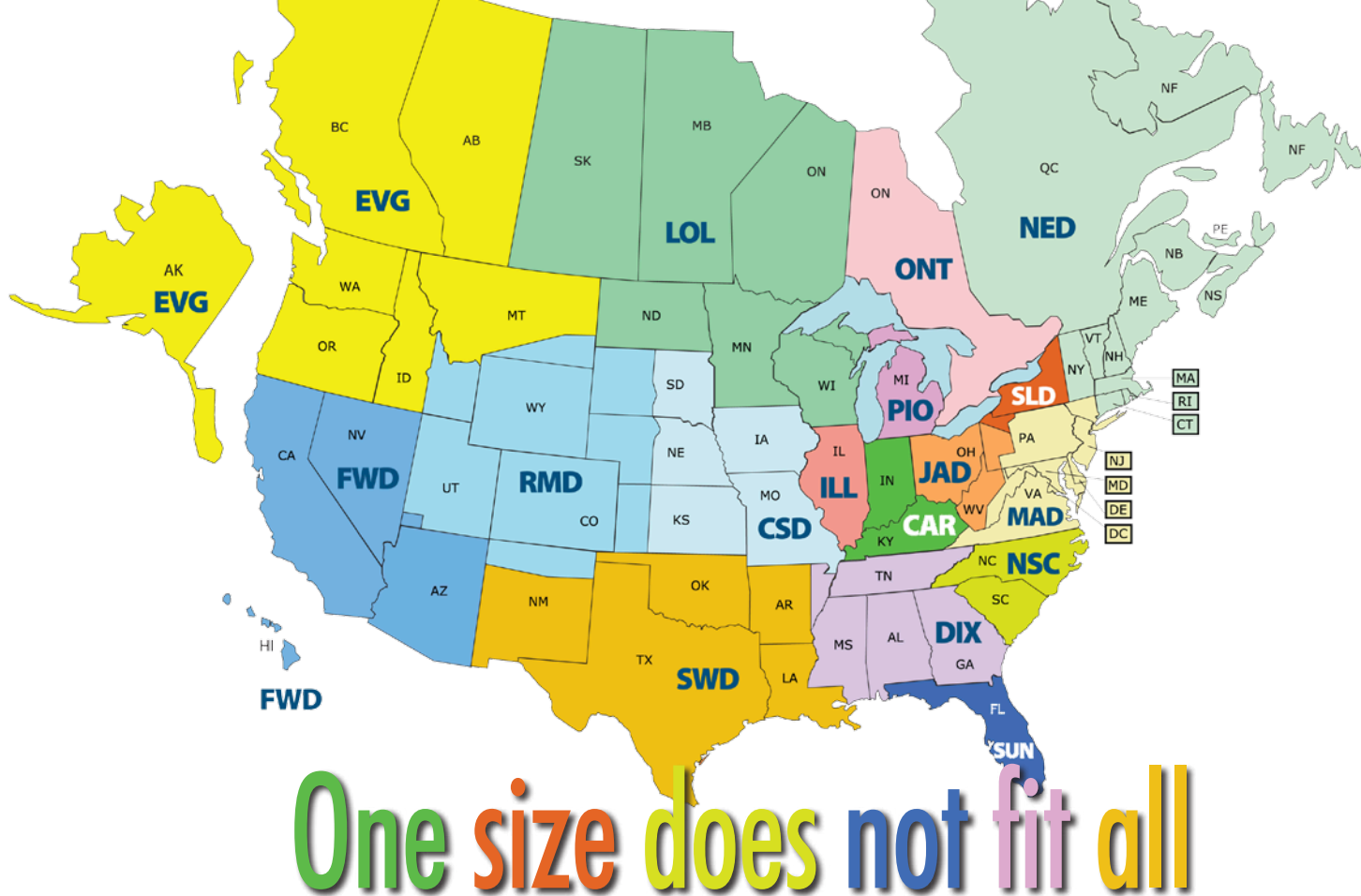
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One size does not fit all

Districts now have the option to host only one annual convention, spring or fall

Basis for expanded options

For many decades, each Society district has hosted, at minimum, both a spring and fall convention. To qualify for our International contests, choruses have competed in the fall and quartets in the spring.

If you have been around the Society for a while, you have seen participation and attendance in these contests and conventions decline. Compared to 10 years ago, 20% fewer choruses are participating in fall contests, for a total of 33% fewer men on stage. Those are sobering numbers. With less attendance (and less revenue) in addition to rising costs to host a convention, the ability for many districts to host financially successful conventions becomes more and more challenging, especially for smaller districts. Different solutions have surfaced that amount to “one size fits all.” However, what works for one district may not work well for another, so none of these past proposed solutions have been adopted.

In Nov., 2012, the Society Board asked the Contest & Judging (C&J) committee and the Society Operations Team to investigate potential changes to our current convention model. Earlier that year, C&J had studied a variety of potential changes in anticipation of being directed to propose changes. A plan was developed, presented and discussed. It was approved by the District President’s Council and

later approved by the Society Board in March, 2013. It is effective immediately.

Districts now have the option of one convention

If a district desires to continue hosting two conventions a year, there is no change. For those districts that are struggling to have two successful conventions a year, District leadership may elect to conduct one convention a year, either in the fall or spring. The district’s participants at the International and Midwinter contests will be determined from that single contest. A district can change its mind annually about whether to have one or two conventions and whether it is in the Spring or Fall. See the table for details on how all International qualifiers will be determined.

Addressing real-world implications

Now, lest there be an uprising, this proposal also addresses many of the aspects we enjoy about the dual contest set-up.

District quartet championship. In districts that choose to host only one annual contest, quartets competing for the district championship would appear on the same competitive stage as past district champion quartets who are competing for an international qualifying score. Some question whether this



Kevin Keller
2012-2013 Society
Contest & Judging
Committee Chair
kkbari@charter.net

Impact on groups in one-convention districts

Fall-only convention		
Group	Change	Comments
Quartet (regular)	Yes	Qualify in the fall for the next international contest. Past district champions may compete <u>for qualifying score only</u> on the regular district quartet contest stage. Any <u>new</u> quartet that forms after the fall Prelims (with no members having competed in the fall quartet prelims) will be allowed to compete at any district's spring convention/event (provided there is space in that event) without permission from its home district. After that, the quartet is subject to district rules and policies concerning competing out of district. If no district quartet scores a minimum qualifying score during the fall contest, a new quartet that qualified in a spring contest with a higher qualifying score could become the district's international representative.
Quartet (college)	Yes	Society will define qualification possibilities, since many college quartets typically form between fall contests and the international contest.
Quartet (senior)	No	No change
Chorus	No	Choruses will qualify no later than the last weekend in October for the following International contest

Spring-only convention		
Group	Change	Comments
Quartet (regular)	No	Qualify by first weekend in May
Quartet (college)	Maybe	Society has not yet defined, but a prelims contest, division contest, or an event with at least a single panel of certified judges may all potentially end up as acceptable qualifying events. The automatic district collegiate representative is also yet to be defined by the Society.
Quartet (senior)	Yes	Qualify for next Midwinter. Any <u>new</u> Seniors quartet that forms <u>after</u> the Spring Prelims will be allowed to compete at any fall convention/event (provided there is space in that event) without permission from its home district. They will compete for score only (wild card). After that, they are subject to district rules and policies concerning competing out of district.
Chorus	Yes	Any time a district switches to a spring-only convention, its representative or wild card qualifying choruses will be determined based on scores from the district's <u>last</u> fall chorus contest. Scores from the District's first and subsequent spring-only contests will determine qualifiers for the following year's international contest. For spring-only conventions, the wait for qualifying choruses will then be 14-15 months vs. 8-9 months. International wild card selections will be determined in the fall, after all district conventions are complete.

Districts will decide

This solution should provide flexibility for all districts to do what is best for their district and members. We know that at least two have already voted it in: The Southwestern District will move to a Fall-only convention this year and the Carolinas District will have its 2013 Fall Convention (necessary to qualify for 2014, Las Vegas) and then they will start spring 2014 a Spring-only convention each year.

For more information on your own district's status They should contact their District President (for lack of a better person!). Go to barbershopHQ.com/p=1929 to ask and receive answers to additional questions in a public forum. ■

would “dilute” the value of a district championship, should the district champion not be the highest scoring quartet that weekend.

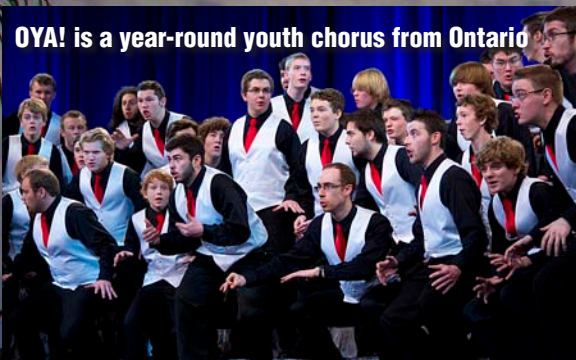
The answer is that the C&J system already manages multiple contests that are taking place on the same stage, with Senior and Collegiate championships being determined while other contests are occurring. Because past district champion quartets will be singing only for score to qualify for the international contest, they will not be part of the District contest. The district champion will still appear at the top of the score sheet as the #1 quartet. The same concept can apply for Seniors quartets and for choruses.

Newer quartets wishing to qualify for International. Quartets that form after the fall convention will have the option to travel to any preliminary contest in the spring to qualify—as long as no members of that new quartet attempted to qualify during the previous fall convention. This is similar to today's rule, in which all four members must not have competed in any quartet preliminary contest. After that one time, they must follow the district's policy on competing out of district, just like today. The rules are similar for eligible Seniors quartets that form after their district's spring contest.

Choruses competing every year at International. No matter how or when a district chooses to host its convention, there is no scenario in which a district's switch will force a chorus to sit out a year from the international convention. For example, this fall, 2013, each district's highest scoring chorus will qualify for the 2014 contest in Las Vegas. Should that district switch to a spring-only convention in 2014, that contest's highest-scoring chorus will qualify for the 2015 contest in Pittsburgh. The only change is that instead of competing summer/fall each year, international qualifying choruses from these districts would move into a cycle of competing spring/summer.

Wildcards. All quartets and choruses will be eligible for wild cards. The list just starts earlier—from fall to spring for quartets and from spring to fall for choruses.

OYA! is a year-round youth chorus from Ontario



Doubletake



Faces for Radio



Stacked Deck



TMI



Trade Secret



Background Photo: Rosen Shingle Creek Resort, luxurious site of the 2013 Midwinter Convention.

Seniors competitor photos by Miller Photography. Other photos 20-21 by Lorin May

Best ever? A picture is worth a thousand words

Orlando

MIDWINTER 2013
BARBERSHOP HARMONY SOCIETY

What was this year's Midwinter convention in Orlando like? An international champion quartetter called it "quite possibly my favorite convention ever" during an online discussion. Many agreed and exchanged their favorite memories—and hardly a single story involved something that happened on stage!

Besides the casual pace and the tagging that went late into the night every night, January's Midwinter Convention in Orlando featured full show sets from all of the 2012 international medalist quartets and collegiate champ, a whole chorus of past seniors champions, and the first performance from **The Gas House Gang** in years.

Some of the action even involved judges!

We got a new Senior champion as well as an all-day festival featuring 19 choruses that had an average age well south of 25. There were simply too many stories to tell, either under the bright lights or on one of the massive facility's endless stairwells. If a picture's worth a thousand words, here's a book.



In a one-time show, fellow performers Crossroads and The Buzz applaud The Gas House Gang in their first show in seven years



All the quartetters who won hardware in Portland last summer performed full show sets over the course of two evenings



Joe Lil
Seniors



Singing classical Americana, Liberty Voices includes three 2012 international finalist quartetters, all led by Tony DeRosa



Youth Chorus Contest sponsors mingled frequently with the performers, especially at a huge pizza party (inset)



The Recruits, led by Vocal Spectrum's Jonny Moroni, scored a jaw-dropping 85.2% on its three-song set—that's International Top 10 territory

Border Patrol crosses real borders to victory

When Border Patrol formed in June, 2011, the goal was to qualify to represent the Ontario District at the International Senior's Quartet Contest. That goal was realized and they were off to Tucson. Going into that 2012 contest, the quartet had no goals other than to perform to the best of their ability and get to the audience. Their efforts resulted in being awarded silver medals. From there, the goal was clear—move up one place. They figured the best way to do that was to, well, perform to the best of their ability and get to the audience!

The feedback they received in Orlando was that they provided the audience with an emotional experience. Never taking anything for granted, they proceeded to sweat until the end of the contest and the announcement. After second place was announced, they figured they had either won or had failed to medal. Fortunately for them, the former was the case.

Who'da thunk? Nearly 35 years ago, an unsuspecting Bob Fuest attended his very first barbershop show. Cajoled by a neighbor to attend a local chapter show in Warsaw, N.Y., Bob was pleasantly surprised at how much he enjoyed it—particularly the headliner quartet, **Empire Express**, the 1974 Seneca Land District Quartet Champions, featuring Al Baker on bass and Ron Mason on baritone. Fast forward to 2011, and Bob teamed up with Al and Ron, along with tenor Bobby Gibson, to form Border Patrol. So while the 2013 International Seniors Quartet Champs have a few short years under their belts as Border Patrol, their collective experience and initial connection reaches back decades.

With a combined 184 years of barbershop experience



at a variety of levels, the members of the quartet drew upon their own experiences as well as those of Steve Armstrong, Jordan Travis and John Mallett. These three were very influential in the development of the quartet. It didn't hurt that between them the quartet has a total of 18 District Championships, 64 appearances in quartets at International and numerous International chorus medals. Ron and lead singer Bob Fuest have also sung together in several quartets.

As a truly international quartet, Bob and Ron cross the U.S./Canadian border once a week for rehearsal at one of the most frequently traveled border crossings in North America. They rehearse in a back room at a Canadian Legion post in St. Catharines, Ont.. They also need to thank all the patrons of the Legion for tolerating their many repetitions of the same music and the learning of new songs!

For the four members of Border Patrol, barbershop is a family affair, with four extremely supportive wives (Vivian Gibson, Kate Fuest, Lynda Mason and Lorie Baker). Lynda has two Harmony, Inc. gold quartet medals and Lorie has a chorus gold. Bob and Ron also have daughters who have won quartet gold. All they said when Border Patrol won was, "It's about time!"

Border Patrol is looking forward to its year as 2013 International Senior's Champion and to meeting and sharing with many barbershop brothers and sisters along the way. It's shaping up to be a great year.



es leads the Association of International's Quartet Champions Chorus



52eighty



2013 International Seniors Competitors



1. Border Patrol (ONT)

Ron Mason (Br), Bob Fuest (L), Al Baker (Bs), Bobby Gibson (T)
Contact Al: 289-768-0257, albaker101@hotmail.com



2. Faces 4 Radio (MAD)

Bob Bristow (T), Brad Brooks (L), Jeff Winik (Bs), Mark Sanders (Br)
Contact Mark: 610-385-7166, bbsharmony@aol.com



3. Doubletake (FWD)

Chuck Landback (Br), Gary Bolles (L), Bruce Morgan (Bs), Les Dergan (T)
Contact Gary: 702-998-0656, gabolles@cox.net



4. The Matinee Idols (JAD)

Rod Nixon (Br), Dan Trakas (T), Al Downey (Bs), Kirk Roose (L)
Contact Rod: 440-320-8557, rodnixon@aol.com



5. Stacked Deck

Freddie Braswell (T), Ron Montgomery (L), Tom Cain (Bs), Jim Cain (Br)
Contact Tom: 205-871-9989, tom.cain@sungard.com

2013 International Seniors Competitors



5. Trade Secret (NED)

Rick Wright (Br), Mike Maino (Bs), Bob O'Connell (L), Bill Wright (T)
Contact Mike: 401-294-9274, maino@classical959.com



7. Highpoint (LOL)

David Ament (L), Darryl Cremer (Br), Harry Hanson (T), Bob Wozniak (Bs)
Contact Darryl: 262-884-4826, dbcremer@wi.rr.com



8. Legacy (MAD)

Steve Peterson (Br), Rick King (L), Gary Rogness (Bs), Dane Marble (T)
Contact Gary: 507-990-2000, glrogness@yahoo.com



9. Take Note (ILL)

Steve Coon (T), Ralph Brooks (L), Ed Chapman (Bs), Dick Kingdon (T)
Contact Ralph: 847-924-7085, ralphbrooks@juno.com



10. St. Croix Crossing (LOL)

Steve Hardy (Br), Dan Heike (L), Jared Hoke (Bs), Randy Lieble (T)
Contact Dan: 715-926-5318, djheike@hotmail.com



11. Jukebox "Live" (SWD)

Ed Dittrich (L), Martin Taylor (T), Steve Johnsrud (Bs), Jack Ware (Br)
Contact Jack: 469-200-5080, jackware@sbcglobal.net

2013 International Seniors Competitors



12. Benchmark (BHA)

Paul Roussell (T), Derek Cosburn (L), Mark Penman (Bs), Ray Smyth (Br)
Contact Ray: info@benchmarkfour.com



13. Youth Reclamation Project (MAD)

Hardman Jones (T), Roger Tarpy (Br), Vic Owen (Bs), Mike Wallen (L)
Contact: Mike 804-338-7214, isingbs@yahoo.com



14. Pot Luck (ONT)

Morgan Lewis (T), Jim Doyle (Bs), Gary Morton (L), Barry Towner (Br)
Contact Barry: 905-473-2424, btowner@xplornet.com



14. Just in Time` (BABS)

Colin Maskrey (Br), Richard Curtis (Bs), David Tanner (L), Dick Knight (T)
Contact Dick: D1ckKn1ght@aol.com



14. You Kids Get Off My Lawn! (NSC)

Steve Tremper (T), Chuck Villier (L), John Earnhardt (Bs), Joe Doub (Br)
Contact Steve: 919-389-5764, stremper@gmail.com



17. Social Insecurity (EVG)

Gary Raze (T), Don Kileen (L), Marty Anderson (Bs), Bob Martindale (Br)
Contact Bob: 541-942-6337, btjnr@aol.com

2013 International Seniors Competitors



17. Completely Youthless (SLD)

Bob Mayeu (T), Don Stothard (L), Mike Morgan (Bs), Dan Norton (Br)
Contact Dan: 585-738-6178, sing4dan@yahoo.com



17. All In (JAD)

Don Anderson (T), Dave McGrath (L), Mike Pilat (Bs), Ernie Jackson (Br)
Contact Ernie: 330-966-3755, ejackbari@yahoo.com



20. Boomers (CSD)

Stephen Barr (Br), David Pinkall (Bs), Roger Millnitz (L), Kenneth Von Seggern (T)
Contact Ken: 402-445-2141, vonseggern@tconl.com



21. Village Green (NSC)

Ted Leinbach (T), Charlie Rose (L), Jon Vickers (Bs), Jim Nappier (Br)
Contact Jon: 336-768-3348, sing4parts@triad.rr.com



22. What? (SLD)

Todd Horton (T), Marty Olschewske (L), Keith Langdon (Bs), Bob Denison (Br)
Contact Todd: 315-549-8260, thorton1@rochester.rr.com



22. Three Shades of Gray (ONT)

Larry Maw (T), Brad Brown (L), Ted Church (Bs), Rob Lamont (Br)
Contact Robert: 705-487-1781, rlamont@rogers.com

2013 International Seniors Competitors



24. Old Guys Rule (SUN)

Jim Woods (Br), Dick Zarfos (T), Bob Mitchell (L), Hank Stromenger (Bs)
Contact Jim: 941-480-1933, jrwoods3@hotmail.com



25. Final Countdown (SNOBS)

Ulf Brunstedt (T), Sten Palmer (Bs), Kjell Lindberg (L), Dieter Feichtinger (Br)
Contact Kjell: kh.lindberg@bredband.net



26. Apropos (RMD)

Jim Cole (Br), James Curtis (Bs), Jack Gibbs (L), Dave Waddell (T)
Contact Dave: 303-678-9967, jdwad@msn.com



27. Harmony Road (PIO)

Alan Coombs (T), Bill Edmunds (L), Jim Johnson (Bs), Tom Ennis (Br)
Contact Jim: 616-364-7183, jamescj@sbcglobal.net

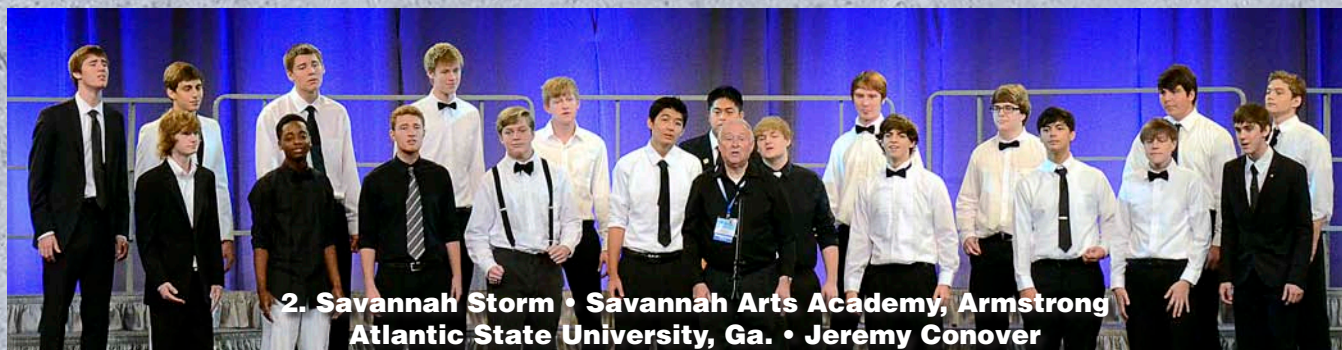


28. H.A.I.R. (CAR)

Randy Freeman (L), Jerry Troxel (T), Jim Beehler (Bs), Terry Silke (Br)
Contact Terry: 317-796-6791, silkebari4@aol.com

2013 Youth Chorus Festival Participants

(By order of appearance)



2013 Youth Chorus Festival Participants

(By order of appearance)

Plateau A champ • Superior rating



6. Ontario Youth a Cappella Chorus • Ontario District • Jordan Travis & Shawn Oakes



7. Citrus County, FL Youth Chorus • Crystal River High School and Citrus High School, Fla. • Fran Donohoe



8. Cleveland Heights Barbershoppers • Cleveland Heights H.S., Ohio • Craig McGaughey



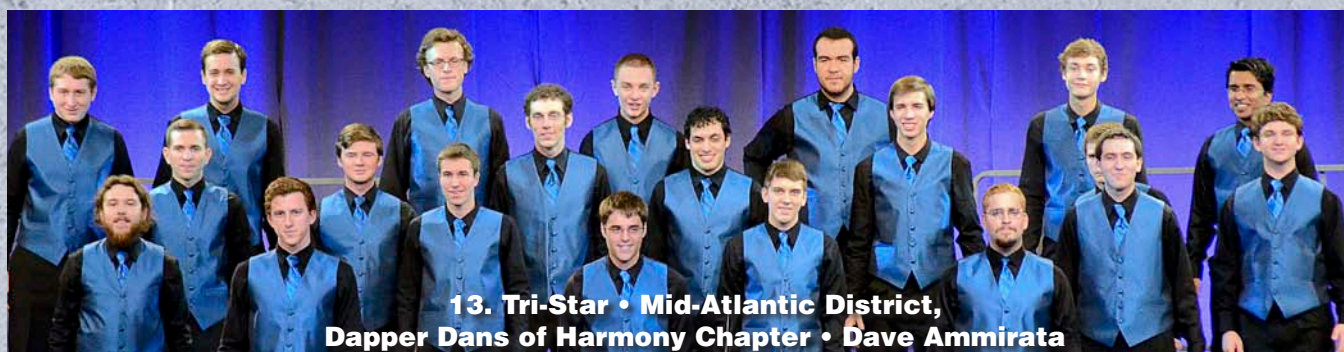
9. Georgia Spirit • Atlanta Metro Chapter, Ga. • Clay Hine & Tim Brooks



10. 52eighty • Denver Mile High Chapter, Colo. • Jay Dougherty & Andy Jaramillo

2013 Youth Chorus Festival Participants

(By order of appearance)



2013 Youth Chorus Festival Participants

(By order of appearance)



Plateau A = average age less than 19

Plateau AA = average age 19-21.99

Plateau AAA = average age 22-24.99



Bride's surprise lesson: never, *ever* miss rehearsal

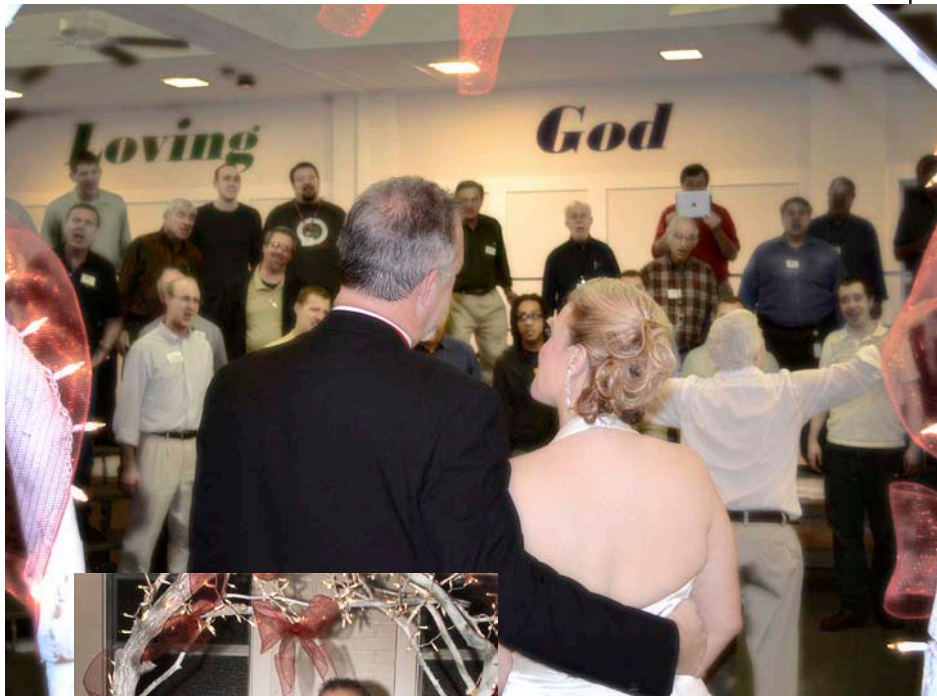
Just a typical wedding: beautiful church venue, heavenly music leading the bride down the aisle, a large assembly of singing men, the creak of chorus risers ... Wait.

You've heard about barbershop quartets serenading a surprised woman while a gentleman asks for her hand in marriage. Well, turn-about is fair play! Here's the story of a bride (and groom) who surprised an entire barbershop chorus by tricking them into singing at their wedding ... which was taking place right there at that very moment, no notice, without anybody moving an inch off the risers.

The scene. On Feb. 11, the **Houston Tidelanders** were preparing for Singing Valentines and a coaching session with "Awshum" Joe Connelly. Chorus members had noticed the rehearsal venue was decorated, but thought nothing of it because of the upcoming holiday.

Richard Richardson and Cindy had already made arrangements to be married. Because barbershop has played an important role in their lives, they looked deep into each other's eyes and said in unison, "Darling, what better place than at a barbershop rehearsal?"*

- Decorations? Check.
 - Guests? Check.
 - Music? Double Check.
 - Resident professional photographer? Check.
 - Resident ordained minister with ministerial robe to perform ceremony? Check.
- Everything was in order.



Mission accomplished. At the end of rehearsal, Richard moseyed up in front of the chorus in full formal attire. (He's from Texas—people *mosey* in Texas.) The chorus suspected nothing of his attire, as it was Singing Valentine season and he was shown as an example of what to do. Playing to the crowd, Richard proclaimed, "What the heck! While I'm all dressed up, I might as well get married!" To the astonishment of the entire chorus, a white runner was rolled to the entrance, where the radiant Cindy was waiting with her father to be escorted

down the aisle. As she walked toward her groom, The Houston Tidelanders sang "Heart of My Heart" with tears in their eyes and joyful hearts. Richard and Cindy were pronounced husband and wife and rode out into the night.

This rare and beautiful moment was truly a once-in-a-lifetime experience. (Wouldn't you hate to be the guy who wasn't there that night?)

** We don't actually know what they said, but we can imagine it went something like that.*



What's in a name? Storm Front delivers applause/awful weather to Wichita

Here's the deal. **Storm Front** is not allowed to fly into Wichita anymore.

Even Wichita television's KAKE recently suggested that the 2010 international champs' name stirs up severe weather. One year it was tornados, and this past February it was a blizzard, Wichita's second worst on record.

Darin Drown (bari), and Jim Clark (lead), travelled together from Denver to perform at the Kansas Music Educators Association President's Con-



cert, but a pilot's wrong turn on the runway forced crews to spend two hours plowing and shoveling to get the plane out. Meanwhile, on another part of the runway, a flight from Atlanta that included Jeff Selano (tenor) and Syd Libsack (bass) was stuck on the runway because *another* plane stuck in the snow.

As the time on the runway began to surpass the

length of the flights, the two halves of the quartets each wondered whether they would make the show on time—or at all. They handled the stress and uncertainty with the kind of dignity we've come to expect from the quartet: by sending each other ridiculous pictures while firing insulting text messages back and forth.

Two hours later, after the snow had been cleared and the luggage had been delivered by hand in the bitter cold, they made a dash for the concert hall. Arriving with their luggage 10 minutes before their set, they got ready in a hurry and literally ran on stage to perform for 200 educators and 1,800 loud and excited kids.

Jeff called it "one of the most fun nights we have experienced" in his five years with the quartet, the highlight of this evening being the conversations with the kids afterwards.

"Our delivery system is not just comedy," Jeff said. "What really lit these kids and their teachers up was how barbershop could fold so many different styles from Broadway, contemporary, comedy, folk, Beatles, gospel, even horns into a framework that still contains our Society tradition of minor 7th chords, circle of 5ths, etc. Now traditionalists may argue that this format somehow adulterates our heritage, but a packed auditorium of high school students and teachers would disagree."

Here's what we can agree on, guys. Next time, *walk* to Wichita. The city doesn't need its first monsoon.

Singing Valentine delivered from the grave

The **Rowdy Boys** of the **Ocala, Fla. Chapter** (SUN) are probably far from the first quartet to deliver a Singing Valentine to a widow in memory of her departed sweetheart. But how often was the Singing Valentine *purchased* by the widow's departed husband?

James Peck was not a barbershopper, but he loved his wife and wanted to surprise her with a gift. He ordered a Singing Valentine to be delivered to her on February 14th, and then passed away three days later, taking his surprise to the grave.

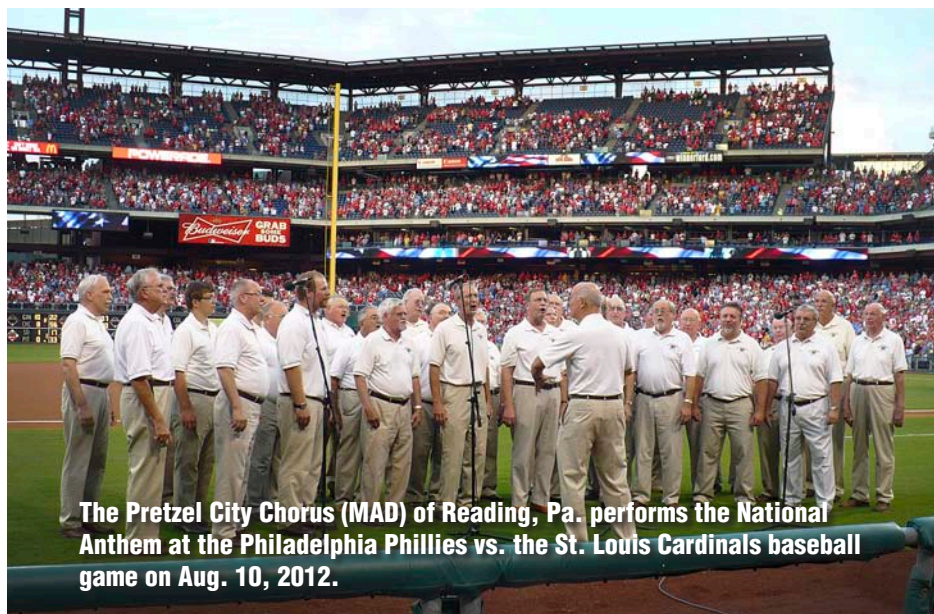
On Valentine's Day, The Rowdy Boys quartet were prepared for what they thought was business-as-usual,

but unbeknownst to them this situation was anything but ordinary. They were met at the door by the James' daughter, and asked for Justine Peck. The daughter called for her mother and while they were waiting for her to arrive downstairs the daughter informed the quartet that her father had died five days prior. When Justine arrived, she and her daughter instantly burst into tears.

Unsure of the situation, the quartet asked if they should leave, but Justine insisted they stay and sing. She was



serenaded to the tunes of "Let Me Call You Sweetheart" and "Heart of My Heart", and afterwards presented her with a single long stem rose with a card signed "Love, James." It can be certain that neither The Rowdy Boys nor Justine will ever forget that day.



The Pretzel City Chorus (MAD) of Reading, Pa. performs the National Anthem at the Philadelphia Phillies vs. the St. Louis Cardinals baseball game on Aug. 10, 2012.

BASEBALL SEASON MEANS NATIONAL ANTHEM SEASON, and most stadiums, arenas, hippodromes, amphitheaters (you name it) are looking for groups to sing the National Anthem. Many slots are taken up before the season starts (get started on next year, too), but many gigs may still be available. Get a group of guys together (preferably with singing skills) record 90 seconds of the National Anthem (you'll be a shoo-in if you know both the U.S. and Canada anthems), research baseball stadiums, arenas, etc. and send it to the appropriate party. Read the Nov/Dec 2003 issue of *The Harmonizer* for more tips at www.barbershop.org/harmonizer. ■

CHAPTER ETERNAL

Society members reported as deceased between Jan. 1 and April 15, 2013. E-mail updates to membership@barbershop.org.

Cardinal

Terry Graham
Seymour, IN

Central States

John Boehm
St Louis Suburban
Jay Bond
Wichita, KS
Myron Haines
Kearney, NE
Jan Jandebaur
Mason City, IA
Dan Kelley
New London, IA
Muscantine, IA
Clifford Knox
Overland Park, KS
Bill Loewen
Central Kansas, KS
Joe Millspaugh
Frank Thorne
Richard O 'Dell
Kansas City, MO
John Ostermeyer
St Charles, MO
Leslie Sayles
Kearney, NE
Edgar
Sundemeyer
Kansas City, MO

Dixie

George Booth
North East Tennessee
Gary Hunter
Roswell, GA
Kenneth Martin
Central Alabama
Charlie Rittenhouse
Marietta, GA
Roswell, GA

Alex Williams
Greater Knoxville, TN

Evergreen

Richard Bennett
Victoria, BC
James Buller
Spokane, WA
Jack Ellis
Spruce Grove, AB
Lorne Fuller
Victoria, BC
Art Hammond
Victoria, BC
Harald Haynes
Seattle, WA
Gerald Hovland
Bozeman, MT
William Johnner
Victoria, BC
Roger Latreille
Victoria, BC
Hugh Watson
Victoria, BC

Frank Thorne

Jacob Eckhardt
Frank Thorne

Far Western

James Davis
Las Vegas, NV
Paul Ivanick
South Bay, CA
Long Beach, CA
Jack McPhillips
Sacramento, CA
Nevada-Placer, CA
Jack McPhillips
Folsom, CA
Robert Neiman
Frank Thorne
Mitchell Paradis

Frank Thorne
Ernest Smith
Frank Thorne
James Spurling
Tucson, AZ
Kenneth Taylor
San Luis Obispo, CA
Eliot Wirt
San Francisco
Bay Cities, CA

Illinois

John Boland
Sterling Rock Falls, IL
James Crane III
Northbrook, IL
Stewart Crockett
Elgin, IL
Dick Johnson
Northbrook, IL
Will-Cook, IL
James Kraatz
Champaign Urbana, IL
Coles County, IL
Emil Marcotte
Will-Cook, IL
Walter Ruettiger
Will-Cook, IL
Charles Schuetz
Northbrook, IL
Robert Williamson
Chicago Metro

Johnny Appleseed

Stanley Allenby
Northcoast, OH
Donald Boyd
Lima Beane, OH
William Carlson
Pittsburgh North

Hills, PA
William Carlson
Pittsburgh Metro
Charles Carr
Marion, OH
Don Fultz
Lima Beane, OH
Steve Hanrahan
Greater Kanawha Valley, WV
Huntington Tri-State, WV
Ken Hinchee
Akron, OH
Spike Hudson
Akron, OH
Richard Little
Newark, OH
Jesse McGee
Pittsburgh North Hills, PA
Gerald Ransom
Greater Kanawha Valley, WV
Don Spurlin
Maumee Valley, OH
Robert Williamson
Middletown, OH

Land O' Lakes

Russell Foris
Greendale, WI
Wayne Greenlee
Polk County, WI
Jerome Hick
St Cloud, MN
Carl Jacobson
Willmar, MN
Frank Kujawa
Windom, MN
Roger Peterman
Wausau, WI
Russell Pettis
Minneapolis, MN

Chip Proshek
Minnetonka, MN

Mid-Atlantic

Manuel Brahen
Abington-Levittown, PA
Ronald Hoke
Hanover, PA
R. David Mittelstadt
Montclair, NJ
Ocean County, NJ
Morris County, NJ
William Norris
Patapsco Valley, MD
Terence Porter
District of Columbia
Harry Taylor
Wilkes Barre, PA
Urban Weiss
Rahway Valley, NJ

Northeastern

Rodney Allen
Hartford, CT
Springfield, MA
Manchester, CT
Donald Beinema
Providence, RI
Raymond Benoit
Schenectady, NY
Bruce Chevalier
Natick, MA
Robert Chieffo
Poughkeepsie, NY
Joseph Cottreau
Dartmouth, NS
Robert Davies
New Haven, CT
Peter Delehanty
Troy, NY
John Donovan
Beverly, MA
Lee Duval

Natick, MA
Francis Heiligmann
Boston, MA
Fernand Labrie
Springfield, MA
Mitchell Paradis
Kentville, NS
David Parsons
Kentville, NS
Hershel Pesner
Burlington, VT
South Shore, QC
Gwyn Phillips
Kentville, NS
Peter Polan
South Shore, QC
Robert Ranno
Central, CT
Manchester, CT

Carolinas

Robert Garver
Hilton Head Island, SC
Ronald Hettinger
Spartanburg, SC
Chuck Norberg
Pinehurst, NC
Paul Parker
Wilmington, NC

Ontario

Darryl Emmel
Sarnia, ON
Robert Pyper
Grimsby, ON
Toronto, ON
Jules Selano
Greater Toronto
Toronto, ON
Kenneth Wignall
St Catharines, ON

Pioneer

Dale Bekker
Holland, MI
Willard Borton
Rochester, MI
Dennis Dakin
Rochester, MI
Dan Davey
Detroit-Oakland, MI
John Essenburg
Holland, MI
Jerry Hammond
Saginaw Bay, MI
Flint, MI
Austin Quinn
Detroit-Oakland, MI
Pontiac-Waterford, MI
Merle Schultz, Jr.
Rochester, MI

Rocky Mountain

Stan Back
Albuquerque, NM
Leslie Sayles
Albuquerque, NM
Jules Selano
Denver Mile High, CO

Seneca Land

Plummer Collins
Warren, PA
Gerald Danaher
Mohawk Valley, NY
John Maracle
Rochester, NY
Bud Oden
Grove City, PA

Sunshine

Bruce Bashford
Greater Canav-

eral, FL
Bud Casey
Martin - St Lucie, FL
Walter Costello
Central Florida, FL
Robert Durgin
Sarasota, FL
Darryl Emmel
Polk County, FL
Harold Fratz
Naples/Fort Myers, FL
Raymond Harrington
Polk County, FL
Sebring, FL
Edward Moran
Sarasota, FL
Richard Potts
Frank Thorne
Bob Romane
Pensacola, FL
Francis Valenti
Martin - St Lucie, FL
Harry Williamson
Frank Thorne
William Zern, Jr.
Palm Beach County, FL

Southwestern

William Barton
New Braunfels, TX
Danny Colgrove
Dallas Metro, TX
Norman Fischer
Liberal, OK
Paul Sprehe
Oklahoma City, OK
Central Cities, OK
Don Spurlin
Houston, TX
Douglas Welch
Houston, TX

MEMBER SERVICES DIRECTORY

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615-823-3993 • fax: 615-313-7615 • info@barbershop.org
Office hours: 8 a.m.-5 p.m. Central or any time at www.barbershop.org

Executive Offices

Marty Monson

Executive Director/CEO
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The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (DBA Barbershop Harmony Society) is a non-profit organization operating in the United States and Canada.

Mission

The Barbershop Harmony Society brings men together in harmony and fellowship to enrich lives through singing.

Vision

To be the premier membership organization for men who love to sing.



THE TAG

Joe Liles, Tagmaster!!



Part of the Joe Liles era winding down this year

This year, at the end of the season, I've decided to retire from the Contest & Judging program and from teaching at Harmony University. It's been a most rewarding, fun-filled 44 years. I'll certainly miss all of the associated activities and rubbing elbows with some of the best friends in the world. However, I'll still be serving on some committees, coaching, writing and arranging music, sharing directing chores with Kay—we direct a small Sweet

Adeline chorus in Lake Geneva, Wisconsin—and, of course, singing.

This last item—singing—brought to mind an old traditional song, "How Can I Keep From Singing." Its message means so much to me that I decided to separate the tag from the arrangement and share it with you in this *Harmonizer*. I hope you feel the same way. We all love music, harmony and song, so how can we possibly keep from singing? ■

HOW CAN I KEEP FROM SINGING

TRADITIONAL

Arrangement by JOE LILES

Tag

How can I keep

How can I keep

How can I keep, how can I

from sing - ing, sing - ing,

from sing - ing, sing - ing,

keep

keep

sing - ing, sing - ing, sing - ing, sing - ing?

sing - ing?

This Arrangement © 2013 by JOE LILES
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