

January/February 2014

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

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OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

January/February

2014

VOLUME

LXXIV

NUMBER

1

HOW MANY MEETINGS
have left you feeling like
this? Members of Novem-
ber's Leadership Forum
in Nashville were feeling
extra brotherly after
spending the weekend
generating forward look-
ing plans based on what
our 800 chapters said
they needed most.



LORIN MAY

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Why I call 2014 the Year of the Volunteer

Happy 2014, everyone! Can you believe another year has come and gone already? Becky and I wish for you and yours a safe, happy and successful year.

Someone asked about my “term” of office and I explained it was actually two one-year terms. (Either an expression of confidence or a severe lapse of judgment by the Board.) The next question was, “What’s the difference between the two years?” I had to think a little about that. The technical answer is rooted in the bylaws and election procedures of the Society Board and is, frankly, really boring. So I talked about 2013 and 2014 in general and what made them special.

The year 2013 was our 75th Anniversary year, and what a year it was! Congratulations to all who made it such a wonderful celebration. While I hesitate to start naming names for fear important contributions will be missed, I have to give shout-outs to **Border Patrol** for its Senior Championship performance in Orlando, to the 75th Anniversary Committee for its exceptional planning and execution, to Grady Kerr for the out-



standing 75th Anniversary International Convention Exhibit and his work on the 75th Anniversary issue of *The Harmonizer* and on the 75th Anniversary Board and Committee, to the **Voices of Gotham** and John and Sharon Miller for assisting with the Webcast anniversary performance

reaching 110,000 live viewers in 35 countries (of which 85,000 watched the entire broadcast), to 2012 champ **Ringmasters**, who helped celebrate our 75th Anniversary by singing on the *Today Show* to national audiences, to the Ontario District for hosting a great 75th Anniversary Convention in Toronto, to **Toronto Northern Lights** and **Masterpiece** for their championship performances, to all those who participated and/or attended the Carnegie Hall Performance led by artistic director Mark Fortino (Director of **Heart of America Chorus**) and to Marty

and our Nashville-based staff for keeping all the operational balls in the air while also juggling significant public awareness opportunities. And, while our 75th anniversary year is behind us, the celebration continues through April 11, 2014, so there is still time to plan your own special event(s).

The 23K Project keeps building

The other significant event in 2013 for me was the es-

tablishment of our new volunteer army. Prompted by a compelling Keynote Address by Montana Jack Fitzpatrick in January, 2012, and under his capable leadership, the 23K Project was launched. Jack, Keith Eckhardt, Roger Heer and Bud Laumann designed and managed a system that enabled us to contact over 20,000 members by telephone and/or email during the year. More than 3,000 members completed opinion surveys and skills assessments. I am excited to report that more than 1,650 of those members have joined the list of willing volunteers. Pete Carentz has signed on as Chief Volunteer Officer to coordinate and oversee the operational aspects of our “missions.” Multiple projects have launched already and many more are being planned.

So, what about 2014? As noted above, it is still the 75th year celebration through April 11th, so we need to keep celebrating but, at least in my mind, 2014 is the Year of the Volunteer. And I say that not only because I am excited about the possibilities created by having an army of willing volunteers but also because of a new and exciting energy I am beginning to see in our existing base.

If you think about it, the true mission of barber-shop is mostly in the hands of volunteers. Very few of our chapters have paid administrators and I am not aware of any paid positions, other than through some business contracts, at the district level. The District President’s Council is 100% volunteers and they are stepping up in a big way to help overhaul our focus for the future in response to feedback we received from the Chapter Visitation Program. (See Marty Monson’s article on page 10 of this issue.)

The point is, we are an organization of volunteers who share a strong sense of purpose. So, what if each one of us made a conscious decision to volunteer for just one more thing this year? What if each member of our Society thought carefully about the gifts and talents he has and found a way to make a difference in his chapter and his community? And, understanding all such activities ultimately inure to the benefit of our chapters and the Society as a whole, what if all of us look for “out the window” opportunities to improve our communities by making the music that makes a difference? What a difference we could make!

Happy New Year and Happy (continuing) 75th Anniversary!

‘Shop ‘til you drop in 2014!

shannon@rareblendquartet.com

We are an organization of volunteers who share a strong sense of purpose. What if each one of us made a conscious decision to volunteer for just one more thing this year?



15 months in, you've boosted my optimism

Happy New Year to Barbershoppers all over the world! As if an omen of how 2014 is going to pan out, my first e-mail on New Years Day 2014 was from Deke Sharon, one of modern a cappella's biggest pioneers and promoters and also the producer, music director and arranger for NBC's *The Sing-Off*. He woke up the morning of Jan. 1 and all he had on his mind was barbershop.

Deke sent wonderful words of encouragement to the BHS and our peers over at Sweet Adelines International and Harmony,



Inc., but also words of concern: "I fear that barbershop singers will continue to remain inwardly focused at a time when the world's eyes are on a cappella," he stated. "This surge in interest will not last forever." Do you know that more than 5.3 million viewers watched the finale of *The Sing Off*?

I'm more energized than I've ever been in my life—I know that's tough to imagine.

More excited than ever

I'm more energized than I've ever been in my life—and for those who know me, I know that's tough to imagine. The past 15 months have been an education into the rich tradition and musical gifts the Barbershop Harmony Society has to offer.

I'm still learning and discovering every day, but my exuberance and inspiration to work "Together" is bursting at the seams. The amount of passion and opportunity exceeds any Fortune 500 opportunity. Why? Because of you!

We are making a difference in many lives all around the world, every single day. How many is tough to quantify, but the execution and engagement into your communities is simply amazing and comforting. We still have many chapters that need our help and encouragement to benefit from this ground-

swell of a cappella singing, but I'm confident we have the organization to help make that happen. If you need additional words of encouragement, just ask one of those who attended the November Leadership Forum in Nashville. (See the ad on page 17.)

Lorin May and his team of editors and writers continue to offer you insight into the activities of the BHS. Take it all in. Shannon's "Year of the Volunteer," the feedback from last month's "No Strings Attached" issue (keep those coming in), Emmanuel's rehearsal techniques (BTW, my son is his biggest fan!), the countless contributions of our recent Hall of Fame honorees, the wonderful insights into **Masterpiece's** recipe for success, quartet singing quick tips from our esteemed HU faculty (come visit Nashville this summer), our new District champions (a bunch of good looking lads I must say ... that's what O.C. Cash would say), and so much more.

In addition, I've included a high level summary of our 2014 business goals, which includes details on what happened at the Leadership Forum in Nashville, November 1-2. We are taking action on what you told us you needed attention. One of the highlights of the week-end was the reading of a manifesto that is included on the backside of my Midwinter letter that came with this issue. I hope you enjoy reading it and taking in all the *meaning* of what it actually means to be a Barbershopper. Our internal theme for 2014 is *Together, Making the Music That's Making a Difference*.

Let's make 2014 a year we all will remember for years to come!

Cheers,

Marty

mmonson@barbershop.org

What's in Marty's Daytimer?

- Jan. 8-10, 2014 Staff kick off meetings
- Jan. 14, Site visit, Pittsburgh
- Jan. 15, Site visit, New Orleans
- Jan. 16, Vocal Majority visit, Dallas
- Jan. 21, Music Educator's Information Night, Nashville
- Jan. 28-Feb. 2, Midwinter Convention, Long Beach
- Feb. 5-8, Eastern Division ACDA, Baltimore
- Feb. 13-15, Texas Music Education Association, San Antonio
- Feb. 19-22, Western Division ACDA, Santa Barbara
- Feb. 26-Mar. 1, Central Division ACDA, Cincinnati



What is Marty listening to?

- Vocal Spectrum IV Christmas CD



District, Society and staff leadership sing at the opening session of November's Leadership Forum in Nashville

“No Strings Attached” applause ... but the cover?

Goose bumps over a how-to, why-to package

I am heartened by, and proud to see, so many articles focused on getting the Barbershoppers of our two countries engaged with schools, music educators, youth and children. Your published interview with Marty Monson is truly a highlight for me because this is what I have been advocating for over 20 years.

To see a chorus of 225 young men and 24 music educators singing along with the Great Northern Union Chorus gave me goose bumps. I have already congratulated Dr. Scott Dorsey on his “Real men (help others) sing”—a “how to” that Barbershoppers have been lacking until now. Hearing that come from The Director of Education and Communication of the ACDA is a real plus.

I got more goose bumps as I saw photos of the hundreds of youth participating in singing events and reading the articles that promoted singing, not only barbershop singing, in the schools and communities of our respective two countries. Of course I was also proud to read about the two Ontario District quartets Shoptimus Prime and Pitch Please, who were both recipients of the Sing Canada Harmony Community Leadership Awards for 2013 for their work to support and promote vocal music in the schools and communities of Canada.

J. R. “DIGGER” MACDOUGALL
Chair and CEO, Sing Canada Harmony

Many thanks for your kind treatment of our the **Rogue Valley Harmonizers** in the last issue. As a follow up, you may like to know that the school we are working with is on the quarter system. The first day of our new session was yesterday, two days after my vacation. We did not have anyone available to enroll kids for this session and I had no idea how many to expect. (We had 34 last term.) We had an enrolment of 48 and it had to be due to word of mouth. WOW.

BOB HALL
President, Rogue Valley, Ore. Chapter

Treating guests right/I wish I'd said that

Colonel/doctor/peripatetic Niel Johnson's tips for chapters to prepare for guests should be required reading for every membership vice president—or any chapter officer who wants to see his membership grow. (Full disclosure: Niel is a former member and championship performer with our **Heart of America Chorus**.) And I hope HOA members read his “Be our Guest,” because we have our share of veterans who often show up without their name tags. “Oh,

everyone knows who I am ...” and how often do you see a guest looking about in puzzlement while we sing our opening and/or closing songs because no one (a) gave him a guest book or (b) pointed out where those songs are in the guest book. “Oh, everyone knows those ...” Let's take another look at Niel's dozen steps.

Elsewhere in the chock-full issue, something was flashing in neon letters. It comes from Marty Monson's “No Strings Attached” interview: “We can't make everyone love barbershop harmony, but we can make everyone love Barbershoppers.”

I wish I'd said that.

JIM BAGBY
Kansas City

Actually, he's seeing all too clearly

I am quite color blind in several ranges and therefore can't see all that's on the page or in an ad or in a photo. The cover of the newest issue is a perfect example: although I know there is something there, I cannot see what I assume is “Whole World” between “Keep the” and “Singing.” Just thought you might like to know. By the way, Rick Ashby and CEO Marty Monson are SO spot-on in their thoughts.

DAVID L'ESPERANCE
Rapid City, S.D.

David: Unfortunately, nobody else could read that part of the cover, either. The illegibility was not the fault of Eddie Holt (who designed the cover) but mine (editor Lorin May, making a last minute wording substitution). What I saw on my laptop's monitor looked more like the image to the left than what showed up on doorsteps. Apologies! ■



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Special insert this issue: a taste of our rebranding tools

Be sure to take a look at the special invitation to the Long Beach convention that came bagged with this issue of *The Harmonizer*. Folks attending the convention will be among the first to learn about our Society's rebranding efforts, but this mailer hints at some things in the pipeline. You'll be seeing more of this new look in the months to come as we press forward a theme of *Together, Making the Music That's Making a Difference*. More than a logo or an image, this effort will express the many ways that our entire barbershop life—singing, serving, reaching out to our communities—reflects the real value we bring to the world.



HONORARY LIFE MEMBER PAUL COOPER OF THE NYLONS PASSES. Paul Cooper, a founding member of legendary a cappella group The Nylons from 1978-90 (the group's most explosive growth years) and chorus director of the Battle Creek, Mich., Chapter, passed away December 29, 2013. The Nylons invented the modern a cappella movement, and this past summer in Toronto were inducted into the Society as Honorary Life Members, with a reunion of seven of the surviving members of the group. This sparked more reunion ideas and shows, and they were planning shows in Toronto in May.

Visions of Excellence garnering excellent reviews

Barbershop is increasingly being recognized in academia as a legitimate choral art form, a leading journal notes with a glowing review.

The November 2013 *Choral Journal*, published by the American Choral Directors Association, devotes two pages to a very favorable discussion of *Visions Of Excellence: A Dialogue with The Finest Directors from the Barbershop Harmony Society*. The reviewer praises the editorial approach:

"[Joe] Cerutti does not group the questions together through the use of overarching subject areas. This gives the book a warm, organic feel; something far less like a textbook and more like the sort of free-flowing exchange of ideas that commonly take place after hours at an ACDA Conference."

More tellingly, the review takes special note of the high relevance of barbershop directing to all choral forms:

"Each type of choral music has something of tremendous value to

offer the whole of the art form. As such, there is very little in Visions of Excellence that is not immediately applicable to every choral conductor. Few among us would not benefit from on-going discussions of blend,

rehearsal techniques, audition procedures, ensemble formations, or literature selection. Each of these issues is discussed throughout the text. Even those few questions that are genre-specific are not exclusionary. In Chapter 18, for instance, the question posed is, "What does

barbershop chorus singing offer that you can't get in any other choral or quartet medium?" The answers by the interviewees fell generally into three categories: vertical tuning of chords, ensemble cohesiveness, and life-long avocational singing opportunities. Who in the profession can't identify with that?"

Big win for the Society!

Learn from some of the best directors in Society history. Order your copy for \$19.99 at harmonymarketplace.com or call 800-876-SING.

acda.org





Hell's Kitchen stays on the side of the copyright angels

The problem: your best performance, shot in HD with multiple cameras, is potentially one of your best marketing tools, *but* ... posting it on YouTube would be a copyright infringement.

Admittedly, many performers ignore that latter clause and go ahead, ignoring the copyright laws. Others, however, conscientiously work within the system, and we're pleased to highlight one such group here.

Working with headquarters staff, the **Voices of Gotham** chorus secured the rights to offer its international contest performance on YouTube for a year, provided excerpts of "Rhapsody in Blue" were removed before uploading to the Voices of Gotham YouTube account. The result, mostly public domain songs plus some licensed copy-



LORIN MAY

righted material, still makes a powerful impression, and is 100% legal. Nice work, guys.

Watch the video at <http://bit.ly/gotham2013>

You can do this, too. Contact Janice Bane, Music Licensing & Library Manager, library@barbershop.org.



CONVENTIONS

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 2014
Nashville, Tenn.
July 27-Aug. 3, 2014



LOVE NOTES: Caitlin Castelino (Br), Mia Dessenberger (L), Stephanie Lawson (Bs), Brittany Gilmore (T)



VILLAGE VOCAL CHORDS



RÖNNINGE SHOW CHORUS



SPOT ON: Joy Coleman (Br), Kris Wheaton (Bs), Jennifer Wheaton (L), Maggie Alexander (T)

Here are four more International Champs you should get to know

The champs of the two women's organizations are a study in contrasts. **Love Notes**, a popular competitive Sweet Adelines quartet for more than 11 years (they formed as **Under Age Quartet** at ages 11-14), finally won the big

prize at their international convention in Honolulu this November. Meanwhile, Harmony, Inc. winner **Spot On** won in Windsor, Ont. this November eight months after forming!

Meanwhile, Harmony, Inc.

Chorus champ **Village Vocal Chords** (Chicago) won their *19th* championship, while SAI winner, the **Rönninge Show Chorus** (Sweden), never placed lower than sixth during the past 20 years before finally winning in 2013. ■



How to rehearse like a (2012) champion

There are as many ways to reach your singing goals as there are music groups in the world. People from different backgrounds and cultures often have strong and different opinions about how music should be rehearsed and delivered to an audience. How do you reach *your* highest potential? There is probably no right answer, but below is what we taught an audience at Harmony University in 2012 in a course entitled, "How To Rehearse Like a Champion."

Prepare for each rehearsal

Learn your music in advance. Even though we live close to each other, as much as possible we try to have the music and notes ready for our first run-through. We are good sight readers, but there are still things you can't do together when you're holding music in your hands. The faster you drop that paper, the faster you're going to get to stage performance level!

We always use learning tracks for competition songs. Other methods may work better for you, but I use this method to memorize music:

1. Listen while reading the whole song 3-5 times. Mime the words.
2. Try to sing along with the learning track 3-5 times with sheet music, soft enough so that you can still hear whether you're wrong. Articulation is key.
3. Without sheet music, start at the beginning of the song and sing along with the learning track with your part missing. If you miss a note, stop. Correct it. Go back from the beginning. When you have a section of the song memorized, you may move on.
4. When a section is memorized, you may attempt to connect them to the sections you've already learned.

Come up with possible tweaks and interpretation in advance. If one of us gets an idea of how the quartet could tweak something in the arrangement to make it closer to the way we want it, we will talk about it beforehand. It may not be solved prior to the rehearsal, but at least we have given it some thought so that ideas can be auditioned when we finally get together.

Work on the sound

This is where all the fun begins for us in barbershop. We have had different input throughout the years on how we work with our sound. We started out by just imitating some of our favorite groups, like 1978 champ **Bluegrass Student Union** and 2006 champ **Vocal Spectrum**. Doug Harrington was our first coach on sound and music. Later on came David Harrington, who kind of revolution-

ized our perception of how barbershop can be sung. We started singing more openly and roundly instead of edgy and "twangy."

Break it down to smaller parts. When we work on our sound, we usually break the song down into smaller parts and let half of the quartet observe and coach the other half. We always have to prioritize what we want to work on. Intonation is very important to us, but might be less important to others. We try to lock octaves, fifths and fourths in as "pure" intonation as we can. We try to adapt different vowels to match in resonance.

Block the vocal movement. We spend time just blocking movements to be able to feel and remember the exact mechanics of how we should produce that match. This is especially true in polyphonic sections (singing more than one melodic line at the same time), where we are singing different words and vowels but still want to lock and ring the chords. If you can match two different vowels in resonance, then vowel-matching should not be a problem for you.

"Cheat" on certain vowels. Sometimes it may be effective for one or more voices to "cheat" on a vowel (sing a different vowel than is written) to expand an important function that voice part has in a chord. Example: Singing a low "me" will usually make your mouth a bit too horizontal and diminish the volume. Opening up to a "may" will produce a bigger sound and could contribute to a fuller mix, depending on context. It all depends on what it sounds like—it doesn't always work. This might sound strange until you hear it in action, so it's a trial and error type of method.

Learn from (but don't imitate) other groups. Each quartet or chorus has its own sound. You can learn a lot from groups that you admire, but trying to sound like them might not be the way for your group. Focus on the strengths, then define what is good about *your* own sound and develop that.

Apply different techniques for different styles

Coming from a classical background, singing choral music has helped us understand how to intonate and sing together as a choir. Barbershop, however, has helped us to think in a more analytic way but also with emotion and expression. It's so great to come back to Sweden and apply some of our tricks that we use in barbershop to lock intervals and make them zing. Swedish choral conductors like what we do with the choral sound.

Stay true to the style, true to the song. You may



Emmanuel Roll
Bari, 2012
quartet champ
Ringmasters,
ringmasters@
hotmail.com
www.ringmas-
ters.se



want to adapt your way of treating the music depending on the style. Phrasing, for example, can vary in different styles. In barbershop, every ending of a phrase grows; in classical pieces, it's usually the opposite. We want to stay true to the original song when we sing an arrangement, especially if it's a song that has a special meaning to us.

Incorporate elements from the original artist. One tool we use all the time is to implement elements from recordings of the famous artist whose song we are performing. For example: When we sing barbershop arrangements of Beatles songs, we sing a bit rockier. When treating Beatles music in show arrangements, we go for even more rock/pop sounds and focus on getting the groove on, where we don't need to think about wall of sound and ringing chords anymore. When it's rhythmic jazz, we enunciate the twos and fours in the beat.

Work on the presentation

This has been our biggest struggle. We were used to standing with fold-

ers in front of us, staring at the director while singing. In barbershop, however, the performances are always done without sheet music, which opens up a whole new freedom filled with challenges.

Practice performing in the "sandbox." In 2007, Gary Plag taught us a great game that he calls the "sandbox." We use it when we feel stuck or lack motivation. One member gets to perform in front of the coach while the rest of the group sings with our backs toward the coach so that we can't see what's going on. The test subject is now acting as a solo performer, and he might come up with some great ideas or moves in the moment. You should go ridiculously over the top with whatever improvised expression you have. There's really only one rule in the sandbox and that is not to throw sand! It will take your performance to a whole new level of entertainment.

Practicing this made us more relaxed on stage, and we scored five percent higher in Presentation the day after we first tried it. You don't

need an experienced presentation coach for this as long as it's someone you can trust, and in front of whom you can feel somewhat comfortable doing goofy stuff. The goal is to be able to do these things in front of an audience in the end. When you're shy (like we were in the beginning), it is good to take on this game as a first step. When an audience acknowledges your delivery, you feel much rewarded and this will build your confidence.

Keep a productive atmosphere

As important as techniques and styles go, the atmosphere we create together might be one of the most important elements to make a rehearsal enjoyable and inspiring. Here are a few things that I try to keep in mind during an ensemble practice:

- Be demanding but understanding.
 - Show appreciation and forgiveness.
 - Deliver encouraging criticism to others with do's, not don'ts.
 - Let the moments breathe with laughter but also with pure focus.
- Have a great rehearsal! ■

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

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- ✓ member management
- ✓ rehearsal planning
- ✓ attendance tracking
- ✓ online store/ticket sales
- ✓ repertoire management
- ✓ online riser placement
- ✓ a public website & much more!

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Welcome the Hall of Fame class of 2013

The Barbershop Harmony Society Hall of Fame bestows recognition and honor to members and quartets—living or dead—for exceptional contributions made that have enhanced the life blood of the barbershop experience for the Society. The award criteria used by the committee fall into general categories of music and administration/leadership.

Greg Backwell

Greg Backwell has enriched all Barbershoppers in the past 50-plus years with his creative arrangements that have become Society staples, such as “The Auctioneer,” “Mardi Gras March,” “Back in the Old Routine” and the song that stood the barbershopping world on its ear in 1960, “Brother, Can You Spare a Dime?”



Greg is equally well known for his prolific artistic work over the years, including the design for this year’s 75th Anniversary Convention logo.

As an entertainer, coach, and chorus director, Greg has left his mark. He directed the **London, Ontario Chapter** to three international chorus medals, but he is probably best remembered as the tenor of the four-time medalist quartet, **The Nighthawks**, often referred to as the best quartet that never won. In the early 1970s, Greg also took over as baritone for the 1971 champ **Gentlemen’s Agreement**.

In almost 60 years, Greg has earned virtually every award available in the Ontario District and has shared his visual artistry, as well as his musical and performing skills, with the Barbershop Harmony Society and Sweet Adelines International.

Dr. Greg Lyne



Dr. Greg Lyne has achieved excellence as a musician, director, educator, coach, arranger, and judge. Greg became hooked on barbershop harmony at the age of 15, having heard the **Buffalo Bills** (1950 champ) sing at the Kansas

State Fair. He became a member of the Society at age 16, joining the **Topeka, Kan., Chapter**. He sang in a quartet at age 15, and at age 23 became a certified Arrangement judge, later a Music judge.

He earned a Ph.D. from the University of Northern Colorado in 1976 and spent 31 years teaching choral studies at University of Washington, Eastern New Mexico University, DePaul University, California State University, Long Beach, and Arizona State University.

A noted educator in the realm of choral music, Greg has conducted over 350 Festival and All-State Choirs throughout the United States. He directed the Chicago area **West Towns Chorus** to the International Championship in 1987 and then did the same for the Los Angeles-area Masters of Harmony in 1990, 1993, and 1996, establishing a culture of excellence that is strong to this day.

He served as the Society’s Director of Music Education and Services from 1999 to 2006. He has coached championship and other top level quartets and choruses, male and female, too numerous to mention. As artistic director and conductor of the Saint Petersburg International Choral Festival “Barbershop Harmony,” he brought barbershop music to Russia, where it continues to flourish. He profoundly influenced the craft of choral directing in the barbershop style, elevating and refining it, introducing new levels of musicality, and inspiring countless directors.

Charles David “Bub” Thomas



As a child in Long Beach, Calif., in the 1920s, Charles David “Bub” Thomas thought he would be a cartoonist. Then at his family’s bakery he was exposed to customers who were Vaudevillians, and Bub was hooked.

He became a comedian, nightclub performer, actor, ventriloquist, dancer, singer and emcee. Early in his career, he sang with such professional quartets as the **Gas House 4**, **4 Sharps From A Flat**, **4 Dandies** and the **4 Barons of Harmony**. But we’ll remember him as the founder of Disneyland’s famous **Dapper Dances Quartet**, who have been instrumental in introducing barbershop harmony to millions. In the late 1960s, a Disneyland talent agent asked Bub to come to the Anaheim park and form something new and different. Bub rounded up some “old-timers,” and the Dapper Dances were born.

Bub took the Dappers to Walt Disney World even before the new Florida park opened in 1971, first entertaining construction workers. Singing bass on a half-dozen shows a day for 27 years, Bub was the “anchor” of the quartet. His influence was far-reaching as a performer, teacher and mentor to many singers—including no fewer than five International quartet gold medalists.

A visual artist, Bub would often create a dozen or more caricatures a day and mail them to friends, park visitors and Barbershoppers all over the world. They usually included a colorful picture of the recipient and a Disney character, with a cheerful or zany greeting from Bub.

He retired as a Dapper Dan at age 86, but was still working as a Disney World ambassador when he was killed in a car accident in 1997. But Bub Thomas lives on through the Dapper Dances, who are still performing their professional brand of family entertainment in the two Disney parks, and on barbershop shows across the Society. ■



5 QUICK fixes

Want your quartet or chorus to instantly look or sound better? Faculty for the coming 2014 Harmony University Quartet College share quick and powerful remedies to five common problems

Lack of forward motion



In rubato treatments, which describes most of our ballads, many groups struggle with *forward motion*. Rubato is “freely sung”—notes aren’t necessarily true to the metronome. Forward motion is not how fast or slow one sings at any given moment but the words and phrases coming at an appropriate pace to reflect the development of the storyline. Music delivered in a rubato fashion should have some ebb and flow to it; technically, phrases should get faster and slower relative to each other. How do we get there successfully?

Don’t confuse verse for chorus. Most of our ballads have similar construction: verse and chorus. Where we get off-track is confusing emotion with travel (the pacing of the song). Simply, we fail to recognize the purpose of the verse and chorus. For almost every song, the verse serves to introduce who you are, where you are, and why you are singing this song. It’s simply introductory. The chorus is “the rest of the

story;” how does the story unfold and resolve itself?

When a verse becomes ploddy, it loses the audience’s interest. Usually, we’re attempting to make a mountain out of an emotional molehill. Audiences will give up on a quartet or chorus if the introduction is too long, no matter how well sung or how emotionally rendered it might be.

Intro for part two of a TV show.

A simple concept I use is this: “Ballads are like a two-part TV show; *the song begins at part two.*” At the beginning of part two, we would see “scenes from last week’s episode,” which would review part one in no more than 30-60 seconds to set up and build interest for part

two. The format for that setup is “person, person, place, conflict.” Conflict is not bad; it is an element of suspense that makes us want to find out how part one’s conflict will be resolved in part two. *This recap of part one is the verse. “Tonight’s episode” is the chorus.* The chorus shares your emotions as you work through what has transpired; it shares the resolution in the tag.

So, how would your delivery change if you sang the verse much like scenes from last week’s episode? Recognize that the last phrase in the verse is the



“conflict,” that element of suspense that makes us want to hear “the rest of the story”!

In a quartet setting, have the lead sing the current delivery. Then, sing it as “scenes from last week’s episode,” that is, more narrative in delivery. My guess is that you will hear a more natural delivery that matches the ebb and flow that the composer wrote in his lyrics. It should sound natural and yet have a sense of the meter of the song. It should get you to the meat and potatoes of the chorus faster and allow for more emotional development later in the song when it is needed. Now you have somewhere to go!

– Kevin Keller

Music judge, Contest & Judging chairman
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Visuals don’t support vocals



Inconsistent vocal and visual agreement sends a mixed message to the audience. Members of a group can individually or collectively look uncomfortable on stage, preventing an authentic image for the song and diminishing the song’s emotional impact on the audience. The root of all this is a confused *performance focus*.

Identify the performance focus. As performers, we have the honor and responsibility to deliver a musical gift using one of the primary vocal/musical characteristics via a presentation focus choice:

- Rhythm
- Melody
- Lyric
- Harmony

So, for example, problems may occur if you incorrectly apply lyrical gestures to a rhythm-focused song; you will feel uncomfortable with your delivery and tend to confuse your audience. This is a lose/lose!

You can discover the focus if the members of a group *individually* identify the focus of the song’s vocal/musical characteristic(s). Yes, there can be multiple focuses in a piece. For example, a verse sung freely can be lyrically focused, immediately followed by a rhythmic chorus. If the distinction is not clear, challenges occur. Discuss the individual focus decisions until there is consensus.

Cover the B.E.A.N. Ensure all performance choices are-visually and vocally:

- **Believable** (credible and plausible)
- **Effective** (successful in producing the intended result)
- **Appropriate & Authentic** (blending “suitable and proper” with choices that are “genuine and true” in their context)

- **Natural** (performers possess their purest innate character)

Work two on two. With two sitting out beside the coach and two performing, the performers should expect brutal honesty (filtered through brotherly love) as to how well they are covering the components of The B.E.A.N. The performers should evaluate their “body complement” to the music. Honestly answer these questions:

- Do your gestures complement the song’s performance focus?
- Are your choices working well together as a unit?
- Are your choices working well individually?
- Do you have “the look of the music” and “the look of the sound”?
- To what degree you feel your choices are “stage worthy”?

Once these concepts are internalized and mastered, you can move from competent/effective delivery into engaging/enthralling performances. For now, stay focused and cover the B.E.A.N.

– George Gipp, Presentation judge
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Poor synchronization



I have found four major probable causes when there are synchronization issues:

1. Lack of voice part precision, frequently caused by the tuning parts (tenor and bari)
2. Inability to strictly maintain the tempo.
Can be caused by any or all voice parts
3. Migration of individual voices to vowels
4. Unmatched vowel sounds/lack of agreement on word sounds

We’ll approach this under the assumption that everyone is confident with his notes and with the visual and emotional plan.

Precision of voice parts. Take a tune-up chord. Sing the phrase with no note change but each voice on his tune-up note. (This exercise is often called “Johnny One Note.”) Note the spots where precision drops away. This may require a fifth person to confirm, but typically the lack of precision is obvious to the whole quartet in one-note matching. Now, slow the phrase down until any “noise” disappears. Repeat successfully three *consecutive* times; if



Quick fixes: good. Long-term solution? Harmony University

Experienced coaches, quartetters and chorus directors alike would agree that a “quick fix” can give you an incremental boost, but long-term musical growth of any ensemble comes from understanding its musical identity and performance objectives. Reaching a consensus on these, and crafting a repertoire, rehearsal plan, and ongoing feedback program, separates the “pretty good” from the “great and getting greater”—and that approach is exactly what you’ll get from Quartet College and the greater Harmony University experience.

When your chorus (all slots filled for 2014) or quartet attends Chorus College or Quartet College, you’ll work with a team of coaches across the entire range of disciplines: vocal production, performance, arrangement, visual



presentation, microphone technique. You will open up the very heart of ensemble singing, and learn how to make the joy you find in your music (and in each other) a wellspring of energy to share with your audiences.

Most importantly, you’ll learn how to carry that one week of intensive coaching into your ongoing life together as a chorus or quartet, in shows, in contests, and in carrying music into your community as ambassadors of barbershop harmony.

New this year: Our new facilities at Belmont University in Nashville give us access to world-class recording and rehearsal studios. You’ll never sound better!

New this year: Coaching is available for men’s OR women’s quartets.

Get more info on Harmony College (individuals), Directors College, Quartet College, Chorus College or Next Generation (25 & under) at www.harmonyuniversity.org.

an error is made, the count goes back to zero.

Now build back to the agreed tempo for the song, still in Johnny One Note format until successful three consecutive times; then go back to each member’s correct notes. Note that the initial attempt with the proper notes frequently results in note errors as one or more members forgets to move to his correct note. Repeat successfully three times, then go to the next problem area. To prevent getting frustrated, do not spend more than 20 minutes on this exercise. If the problem is not solved, go to this next approach.

Lack of agreement on word sounds or mismatched word sounds.

Lead sings the phrase and the rest of the quartet agrees on the word sounds and timing. Then, each part in turn matches the lead on the word sounds using the lead notes, and then on their own notes (other two members of the quartet listening and correcting). Move through the quartet in duets with the lead, then trios (with the lead in each trio), and finally all four parts.

Migration of individual voices to vowels. The approach is basically the same as Johnny One Note, but usually involves dueting on each part’s tune-up note and then trioling.

Inability to strictly maintain tempo. If one voice is speeding up (or slowing down) then synchronization suffers. Sing along with a click track or metronome to identify where tempo changes and by whom. If the problem part was not the lead, have the problem part duet with the lead to correct the problem. If it was the lead, correct the lead and then duet, trio and full quartet the passage.

Maintain your visual and emotional plan during each exercise.

If you fix synchronization issues in isolation and then add back the visual and emotional support, you’ll frequently find that the problem comes right back. The distractions provided by your visual and emotional plan may be an element of the synchronization issues. If the problem is fixed while maintaining the visual and emotional plan, it is really fixed.

Record and replay successful run-throughs.

Don’t forget to make an audio and/or video recording of a successful run-through so each singer can work on his own to lock in what he may have changed to make the fix.

The above works for choruses too.

—Barry Towner

Presentation Category

Board of Review

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Choppy singing



Problem: The line lacks flow and therefore the song has little musicality. This problem may originate with breath issues, but it usually seems to happen because singers are not thinking linearly and not expressing whole sentences, thoughts and phrases. This can occur both in ballads and rhythm numbers; I have found several good, quick fixes that work; here are two for uptunes.

Sweep through the phrase. The ensemble members extend their right arms with elbow bent as if preparing for a sweeping gesture. At the beginning of the phrase, the ensemble slowly pans across the stage with the instruction that the arm should only be halfway (center stage) when the phrase is half finished. This will normally take several attempts, because the majority of singers will have moved their arms all the way across well before the finish of the line. However, once in command of the move, singers will find it is natural to sing smoothly, as they are now physiologically supporting that intent. Music judge Cary Burns advises to “pretend you are doing your moves while standing in water up to your neck.” The positive result can be instantaneous.

Locus of control. For many on-stage gestures, we see weakly extended arms (no intensity or “the water is too shallow”) or overextended reach. When a reach is overextended, it is intuitively apparent to an audience that there is a lack of control. Any ergonomics lesson would impress upon us, for example, that if you want to lift something heavy you should stand close to the object and use your legs to help lift. Therefore, doing gestures with intensity and within your physical locus of control will be more representative of strength.

This combination provides a level of command and is more holistic in impact versus working on moves and gestures without any context.

— Marty Lovick

Presentation judge, martylovick@shaw.ca

Body and vocal tension



One of the most common challenges is physical tension in the body, which then leads to limited breath and a restrictive tone. I would maintain that *tension is a communicable disease* that passes quickly from singer to singer. This tension needs regular inoculations but is curable.

Tension is infectious. When one or more singer in an ensemble sings with tension, the singers around them

tend to “catch” that tension and the cycle repeats, creating more vocal tension through the ensemble as the song progresses. This tension manifests itself with inconsistent vocal quality and performances of limited vocal expression. Over the years, singers have mentioned battling through or hanging on to survive the performance. This is a cycle of tension that needs to be broken. So what to do?

Tension anywhere becomes vocal tension.

First, be aware that your voice is more than lungs and vocal folds. The entire body influences the breath and subsequent tone. Unnecessary tension in the legs, hips, arms, neck, etc., all tends to be cumulative, which limits your ability to breathe and to keep a freely-produced tone. Bottom line: The tension in the voice mimics the tension in your body. Armed with that awareness, we can give the following guidelines for rehearsal:

- If you feel tension, physically move the body to break the tension. (Especially near where you feel the tension: neck, legs, etc.)
- If you see another singer in the quartet move, you must move, too, as you likely have “caught” some of the tension and need to inoculate.

Relief during performances.

We certainly don’t want either extreme, such as feet nailed to the floor or gesticulating all over the place. So, when performing:

- Be more subtle, but still physically move to break (or inoculate) the tension.
- If you see or feel tension coming from your neighbor, reach out and touch with a gentle hand on his shoulder or a hand gently in the middle of his back to help him break out. (All within context of the song.)

Personalize this concept to yourself and your group. Remember that your habits as a singer or director influence both yourself and others for good or bad. Use awareness and movement when appropriate to really free up the voice for wonderfully expressive performances. ■

— Rik Johnson, Singing Category Board of Review
rikjohnson@us.ibm.com



Johnny Appleseed District President Casey Parsons teaches participants a tag at the Society's 2013 Leadership Forum held in Nashville Nov. 1-2. District presidents requested that the format change from training (i.e. discipline-based silos) and instead focus on creating actionable strategies for 2014 and beyond.

Together, making the music that's making a difference

FORUM PHOTOS PAGES 14-17 BY LORIN MAY

The year 2014 is poised to be a breakout year for the Barbershop Harmony Society (BHS). We will continue to build on the monumental successes of our year-long 75th Anniversary celebrations. If you haven't seen Toronto's Saturday Night Spectacular, visit our YouTube channel to view the event ... you won't regret it. (Go to YouTube.com and search "Saturday Spectacular 2013")

As we began preparing for 2014 this past summer, we had to be clear on our objectives. Properly aligning our limited staff resources and financial resources to ensure execution and achievement of those objectives is critical to the progress we need to make. This is a journey that we are all in *together*. We are still in a transition, but feel very confident about our plans and future progress for 2014 and beyond. Here are the 2014 Operational Business Goals and Objectives:



Marty Monson
CEO/Ex. Dir.
Barbershop
Harmony
Society
mmonson@barbershop.org

Our 2014 Society Business goals and budget objectives

Goal 1: Stop being a best-kept secret

Bagged with this issue is a partial introduction to where the Society's rebranding effort will be going; you'll learn much more in the March/April 2014 issue. We have much to share with the world, and we want to build

on the success of BHS culture and brand. We have a social responsibility to our local communities and greater society, and we will continue the long-term effort to create a more philanthropic culture that supports the six purpose areas of the BHS bylaws. Four of these bylaws emphasize the importance of serving our communities.

- We will continue and start building upon recognizing gold medal (service) achievements of members, quartets, chapters and districts at the Midwinter and International conventions. We encourage districts and chapters to do the same at their local levels.
- Continually develop and strengthen partnerships with music educators, American Choral Director Association (ACDA) and others
- Recognize external partnerships for their collaborative efforts in a common goal, "enriching lives through singing" and "singing for a lifetime"

Goal 2: Rebalance financially and reduce dependency on dues

We're working to rebalance the way we allocate membership dues, as well as re-establish their value. While we are a dues-based membership organization, we need to maximize the financial impact of non-dues programs and offer broader opportunities for participation. Objectives:

BHS Purposes: (directly from bylaws)

- To perpetuate the old American institution, the Barbershop quartet, and to promote and encourage vocal harmony and good fellowship among its members throughout the world by the formation of local chapters and districts composed of members interested in the purposes of this corporation
 - To hold annual, local, district, state, national and international contests in quartet and chorus singing
 - To encourage and promote the education of its members and the public in music appreciation, and
 - To promote public appreciation of Barbershop quartet and chorus singing by publication and dissemination thereof;
 - To initiate, promote and participate in charitable projects and to establish and maintain music scholarships and charitable foundations
 - To initiate and maintain a broad program of musical education, particularly in the field of vocal harmony and the allied arts.
- Reduce dues dependency to finance overall BHS operations
 - Utilize dues in ways “value” is better understood
 - Expand the “pond” from which members can join
 - Establish self-sustaining existing lines of business to reduce dues dependencies
 - Evaluate and communicate a simplified “value” proposition
 - Develop new line(s) of business for revenue generating income for the BHS that will positively impact our operating budget revenue stream by 2016. (For example, we can maximize our headquarters building revenue capacity, increase music sales, learning tracks, and other consumables, both to Barbershoppers and non-Barbershoppers, and increase the number of ways someone can be part of the BHS.)

Goal 3: Significantly grow outreach results—and expand to diverse ages and backgrounds

Build on the successful partnership with Harmony Foundation International by offering vision and plans to grow funding of the BHS Outreach Program administration. Objectives:

- Double our accumulated participants in three years to 100,000 (2014-2016) versus the 50,000 in the past five years (2008-2013).
- Increase overall outreach participants by 140% in 2014. Encouraging more start up workshops and camps (total projected camps and workshops are up 26% from 2012, including ten first time events) and increase collegiate tours into schools and communities.
- Expand outreach to other age groups and ethnic diversity

Society President Shannon Elswick, CEO Marty Monson, and John Kasper of Tattoo Partners



- Provide new BHS projects that donors may fund versus using operating funds

Goal 4: Harness the power of 23,000 members truly working together

Build a business plan with the districts, staff and Society board that meet the needs identified by our chapters in 2011 via the Chapter Visitation Purvey, and then begin delivering on that business plan, together.

The rest of this article addresses how we've already begun to address Goal 4 and what is next.

We are listening and taking action

Our May 2013 Society rebranding presentation to the Society Board was so well received that we elected to give the same presentation to the District's President's Council in Toronto the Sunday night before the convention began.

Something incredibly powerful happened after that presentation.

Your district leadership decided to change the traditional course of action and asked the BHS to redirect the upcoming November Leadership Forum in Nashville to focus on the areas you told us were most important from the Chapter Visitation Program. (Nearly all 800 chapters received a personal visit in 2011 and shared extensive feedback.)

In the July/August 2013 issue of *The Harmonizer*, we revealed the results of the CVP, but it hasn't stopped there. Instead of focusing on the traditional silo-based



In 2013, official BHS outreach efforts touched the lives of 10,000 mostly young singers. While expanding to other ages and diversities, the BHS plans to touch a total of 100,000 singers between 2014 and 2017—more than could attend a game in the Rose Bowl.

job responsibilities (marketing, music & performance, membership, president, secretary, etc.) leadership from all 17 chapters came together in Nashville Nov. 1-2 to deep dive into building plans for each of the following focus areas that you said needed the most attention. (See sidebar “Five areas of Focus”)

What happened at the Leadership Forum?

We first started the meeting singing. We Barbershoppers sometimes forget this when we begin to focus on administration and governance, even though we read all of those articles about how singing gets everyone on the same page, especially singing harmony!

Once we learned a new song and sang a tag, we heard from a third-party marketing company, Tattoo, who explained why our organizational brand needed some attention. As they stated, “BHS is under-leveraging current mission and strengths.”

We then reviewed the plans to break out into four groups on Saturday and walked through what the staff has already done to address the “modernize music” area of focus.

On Saturday, Nov. 2, we broke into four groups to address the remaining four areas of focus; we spent

Five Areas of Focus

Society and District leaders personally visited virtually all Society chapters in 2011 to assess each chapter’s strengths and to inquire about their individual needs. The consensus needs expressed by most chapters follow. Society staff is already executing on an action plan for “Modernize music.” On Nov. 1-2, 2013, more than 100 attendees at the Society’s Leadership Forum proposed action plans for the remaining four areas.

Shared activities

- Enhance connections among members who want to learn from other chapters but don’t know how
- Foster stronger fraternal/social connections beyond the chapter

Modernize music

- Improve Harmony Marketplace music search and purchase capabilities
- Arrange and publish more popular music recognized by today’s audiences and singers

Communication

- Overcome perceived lack of value for Society membership
- Overcome lack of awareness regarding information and resources

Recruitment

- Help chapters increase exposure in their respective communities
- Help chapters learn how to find and recruit singers

Coaching

- Enhance desire for coaching by increasing the perception of its value
- Increase awareness and sustained use of available technologies for coaching in every chapter

most of the day analyzing the issues and creating action plans for each. In the closing session, I asked everyone to take action. The key is to stop talking about just ideas, but rolling up the sleeves and getting to work. The needs of our chapters is clear and now we have to demonstrate we know how to “get ‘er done” as they say.

Post-forum follow-through

Your district leadership has begun incorporating these focus areas into their own business planning processes. So has the Society staff, which went through an exercise in prioritizing the 10 areas of focus from a staff viewpoint. The fact is, we cannot “focus” on 10 goals in 2014. Instead, we chose three of the most high impact areas for which our 2014 business plan could be well aligned to the results of the Forum weekend. By the time you read this, staff will have broken into two groups to

develop further details around the top three areas where we feel we can make the most impact in 2014.

What’s next?

The staff plans are not yet complete, but we’re steadily working toward finalizing and executing in three of the 10 bulleted items among the five focus areas. I’m eager to see how the leaders of our 17 districts will determine

At the end of the day, the four teams shared action plans that addressed their respective focus areas.





Participants strategize in one of four extensive breakout sessions

their own priorities and action plans. Like headquarters, they cannot do everything at once, nor do all have the same priorities or available skill sets. I am confident they will determine the right priorities for your district and be inspired to deliver on the action plans created at the Forum. After all, the new format for the Forum—doing rather than talking about doing—was the District leaders' idea, and the Society staff 100% supports this approach and alignment.

This isn't about tackling each focus area today, but instead creating a way for all of us to achieve success. What is success? There are many measures. As Dr. Jim Henry might agree, I believe success ultimately comes when we do all we can to ensure we celebrate many more of those little Gold Medal Moments this year and in the years to come. I believe Society leadership has taken a big and important first step in a positive and productive direction. ■

What participants loved about the Leadership Forum

A high percentage of participants responded to post event surveys. 100% agreed Nashville was a great place to hold a leadership conference and 88% thought the focus areas were good to excellent (four-point scale). Here is what some respondents most enjoyed about the weekend:

- The collaborative nature. Not a teaching forum, nor even a sharing forum. A collaborative forum directed at specific problem areas and how best to attack them. The feeling that our input is valued and will be listened to
- Beginning to focus on "real issues" that affect the broad body of members.
- Really liked this new format with the Focus groups
- The change in the format was fantastic! The subject matter was totally different and greatly needed
- Enthusiasm and commitment of the entire group
- I liked the direct way we attacked the most important issues/problems
- Great desire to come up with a good plan; dedicated leaders committed to making our Society better
- The improved communication emphasis and upbeat environment was very noticeable to all attendees. From the first day's activities to the visit to Harmony Hall, the people involved were friendly, enthusiastic and anxious to get something accomplished.
- We put the minds of the district leadership on the issues that the chapters said mattered to them.
- Brand discussion, New music plans, Songs we learned/teaching methods, Camaraderie and Headquarters visit

Thank You!

The BHS Staff and District Presidents Council thank you for attending the Leadership Forum on Nov. 1 and 2, 2013 and helping us deliver solutions and action for our chapters.

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Dwayne Cooper
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LORIN MAY

Masterpiece: The art of reinvention

How does a good quartet that people like become a great quartet that people love? To move up from a high plateau, Masterpiece decided to change almost everything

On a warm Toronto night in July, as the Air Canada Centre audience anxiously waited for the results of three rounds of competition, no one but the contest administrators knew for sure who had won. Across three rounds, many top quartets had solid hits, and there were many wonderful moments of harmony and artistry. But **Masterpiece** brought something special that week—something new that made the difference. Was it the confidence and experience that comes from having three former champs? Just the right match of talent and timing? All were factors; but the real story is more about returning to the basics and reinventing their approach to singing and performing.

Born out of the mutual desire of four past gold medalists to sing in a local quartet again, Masterpiece was born in the summer of 2007. Alan Gordon (**Gotcha!**, 2004), Mark Hale (**Michigan Jake**, 2001), and Rob Menaker and Brett Littlefield (**Nightlife**, 1996) were members of the **Masters of Harmony** chorus from Santa Fe Springs, Calif., and the quartet name was a nod to the chorus that brought them together.



The quartet was in no hurry to compete, but debuted with a splash, placing sixth at the 2009 International contest. In the months that followed, Mark reluctantly left the group to better focus on directing the chorus. After auditioning a number of highly-qualified singers, the stand-out lead was young and talented Patrick Haedtler, a leader in the **Westminster Chorus**, former lead for **The Crush**, and a front row member of the **Masters of Harmony**. After a few months with Patrick, Masterpiece placed sixth again in 2010. With an additional year together and some new music, the quartet moved up to third in 2011, and it looked as though this foursome was

on the right path toward its goals of entertaining audiences and possibly winning the gold.

Rob Menaker (T) began his singing career more than 35 years ago in his hometown of Columbia, Md. After moving to California, Rob sang many musical styles with the UCLA Men's Glee Club, touring the U.S. and Far East while expanding his vocal abilities. After graduating, his effortless tenor voice made him a valuable commodity to many groups, culminating in a 1996 International Quartet Championship with **Nightlife**. In the **Masters of Harmony**, his vocal consistency and color have served as a model for the tenor singers for all 8 chorus championships. Rob lives in Gardena, Calif., with his wife, Pat.

Recognizing their own glass ceiling

When any competitive quartet forms, the first questions are: do we have the right sound? Do the voices combine in the right ways? Is there the right mix of talents and performing abilities? Quartets like **Max Q** (2007 champ) and **Old School** (2011 champ) for example, demonstrated that having great voices and past success is no guarantee of an instant gold medal. Great and talented singers still have to work really hard to develop a quartet identity and championship sound.

The members of Masterpiece, after having top five success but not breaking the glass ceiling toward gold, found themselves asking a lot of questions regarding their future. How would they change to get better? Where do they place their focus to improve on the things that will make the most difference?"

The words of barbershop icon Lou Perry loomed large after the quartet finished fourth in 2012. Perry noted that at some point, every quartet's members must determine who they are or they will cease to grow and improve. Barbershop history bears this out, with a long list of quartets that found success in the top five without coming into their own or improving enough to become a quartet champion. Fans are often mystified when their favorites hang up the pitch pipe when "they were so close."

While honored by another top five finish, the quartet realized something needed to change. Young, vibrant groups like **Ringmasters** and **Musical Island Boys** were leading the way. Fan favorites like **A Mighty Wind** and **Main Street** were coming into their own, and many "up and comers" were knocking on the door of the top five. Masterpiece determined that to keep up with so many strong quartets, the four of them had to set out on a new path.

Changing to a new vocal approach

If the definition of "insanity" is doing the same thing over and over but expecting a different result, perhaps the greatest strength for the members of Masterpiece was their complete willingness to change, reinvent themselves and trust their coaches. Since September of 2008, Dr. Chris Peterson had coached them on proper singing technique, vocal artistry and strengthening the color match between voices. After Patrick joined



Alan Gordon (Br) is a "barbershop brat," having been introduced to the avocation through the involvement of both parents in San Jose, Calif. With music in the family room almost every night, it wasn't a surprise that he was harmonizing with his sister at age five. That early start has imbedded in Alan a vocal flexibility that allows for chameleon-like blending through a wide range. After moving to Southern California, he joined the Masters, leading in various positions and ending up with the formation of **Gotcha!**, which became Quartet Champion in 2004. Alan and his wife, Cyndi, live in Fullerton, Calif., with their daughter, Molly.

in 2010, Chris offered up a new idea: instead of trying to get great voices to sound like each other, why not get every voice to sound great by itself? Such an approach may sound obvious, but it required an entirely new approach.

Chris outlined a plan that the quartet embraced: each member would take individual voice lessons with Dr. Mark Goodrich, one of the finest voice teachers in the country and a colleague of Chris at California State University, Fullerton, where Chris is a professor of choral music. Chris sat in, took notes and observed many of the lessons, and the quartet heard and felt immediate improvements in their individual singing as well as the quartet sound. Goodrich, who is not a Barbershopper, was able to

pinpoint subtle ways in which each singer held tension, corrected long-held breathing habits, and was able to teach them to release and sing more "on the voice" to make the sound more resonant and expressive.

Instead of arguing for their limitations, each member embraced these new approaches to his singing and worked to integrate his "new voice" into the quartet. Their work began to pay off as many took notice that Masterpiece was taking a huge leap forward in its singing. The vocal mismatches seemed to go away, and vocal distractions that plagued their sound were minimized or went away completely. This new approach of "don't sing like each other ... just sing well yourself" became the foundation of their new secret path. But they still needed to refine the quartet's identity. What did Masterpiece want to be?

Projecting true personalities beyond the footlights

Having already worked with wonderful coaches including Kim Vaughn, Mark Hale and Cindy Hansen Ellis, in the fall of 2012 the quartet brought in veteran presentation coach Marty Lovick to help in their self study. They asked, "Who do people see us as when we perform? What do we want them to see and feel?" They determined that people might perceive them as three smug veterans bringing along a young guy, which was neither the true quartet dynamic nor the image they wanted to display. Marty helped them present a more authentic persona—that of a young virtuoso performer supported by three warm and experienced voices and personalities. This was no stretch for the men, but a more accurate reflection of their true off-stage personalities; through Marty's encouragement,



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Professor of Music,
California State University,
Fullerton
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Marty Lovick
Presentation judge, coach
martylovick@shaw.ca

they were better able to project that truth beyond the footlights.

Next, it was determined that every interpretive choice would be:

- true to the musical style of each song's origins.
- exploit every opportunity to display that truth.
- make full use of the "music" available in the silence between phrases.

Coaching sessions were fun and productive as the quartet realized that this approach came internally, naturally, and was actually easier than previous approaches. Learning "moves" was secondary to keeping songs interesting, anticipative and meaningful. One simple technique the quartet found effective in keeping engaged with the audience was this: "Show it, *then* sing about it." This means providing the facial expression to match the new emotional thought just before the words indicate it. This provided energy, interest and forward development without pressure.



Patrick Haedtler (L) was introduced to barbershop at the age of 12 when he joined the **San Jose Chapter** in Northern California with his father and brother. He moved to Southern California to attend Cal Poly and complete his degree in Mechanical Engineering and Mathematics. After his move south, Patrick promptly joined the Masters of Harmony and helped start **The Westminster Chorus**, and has served as a section leader and music committee member for both choruses. Most recently Patrick sang with **The Crush**, 2007 Collegiate Quarter Silver Medalist. Patrick resides in Manhattan Beach, Calif. (Photo with girlfriend, Sara Snyder)



Brett Littlefield (Bs) is the only native Southern Californian in the group. Hailing from Westminster, Brett started his barbershop singing straight out of high school, and the vocal world has been thankful. Demonstrating the depth of a gospel singer with the warmth of a crooner, Brett anchored the 1996 Champion with Rob in Nightlife. Brett has been active with the Masters for 25 years, serving as bass section leader, director, and assistant director. Brett and Rob share a distinction of being among few men who have won a chorus and quartet championship on the same day! Father to Johnathan (inset), Cody and Sara, Brett makes his home in Orange, Calif., with his wife, Karen.

Bringing it all together: Love the audience

The final hurdle was to combine the quartet's recent vocal and emotional breakthroughs into a more powerfully cohesive presentation. Based on his prior coaching success with Gotcha!, David Harrington (lead of 1989 champ **Second Edition**) was invited to help. David addressed vocal issues from the viewpoint of color and resonance, and challenged Patrick, in particular, to meet his potential as a storyteller. As one of the best leads in Society history, David connected the emotional reasons behind vocal techniques, which proved to be a valuable tool in bringing it all together.

By the spring of 2013, a different level of emotional involvement was clearly con-

necting with local audiences. Now the quartet felt ready to ponder a magical question: "How does a good quartet that people like become a great quartet that people love?" This question was posed irrespective of contest placement. Again, the answer seems obvious in retrospect: Love the audience! Sing to them, share who you really are, and trust that they will accept your generosity. This concept, versus trying to impress

audiences and judges, would pay off if the quartet completely trusted and believed. Again, their ability and willingness to change and renew their focus made the difference.

Fast forward to Toronto, where after three rounds and six songs Masterpiece won by 39 points out of a possible 9,000. Those who know them saw the real guys on stage; with great singing, of course, but with transcendent moments of magic where they were completely in the moment.

Fate had it that their final song was the powerful yet intimate "Old Friends." Arranged by Kirk Young (who also arranged "Where've You Been?"), the song talks about never just saying goodbye when friends part, but always telling how much we care. They sang "Old Friends" to their dear friends in the front few rows, those mixed throughout the audience, to the outer bounds of the Webcast, and to those in barbershop heaven. Masterpiece won the gold medal, but more importantly, they ensured many new friends will "be old friends before too long."

Reinvention pays dividends

The members of Masterpiece truly brought something special to their championship performances. They sang with the confidence of champions when the pressure was on and they indeed capitalized on newly-developed singing and performing habits. They sang as a quartet that had found itself, and they performed as a cohesive unit that was fully committed to its art and audience. They stopped doing what they'd always done and set out on a path different from what three of them had followed to gold. They were willing to find themselves, make changes, and to return to the basics. By trusting and reinventing their approach to singing and performing, they chose the road less traveled ... and that made all the difference. ■

2013 District Quartet CHAMPS



Big Time (CAR)

Drew Kirkman (T), Derek Guyer (L), Joel Guyer (Bs), Drew Ellis (Br)
Contact Joel: 270-799-2020; joelguyer@gmail.com
www.facebook.com/bigtimequartet



Premium Blend (CSD)

Austin Veteto (T), Mark Fortino (L), Adam Veteto (Bs), Jeff Veteto (Br)
Contact Jeff: 417-268-5326; contact@PremiumBlendQuartet.com
www.PremiumBlendQuartet.com



RedZone (DIX)

Craig Brown (T), Robert Strong (L), Adam Scott (Bs), Shawn King (Br)
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www.facebook.com/redzoneqt



viaVoice (EVG)

Doug Broersma (L), Joseph Livesey (T), Tom Metzger (Bs), Mark Metzger (Br)
Contact Joseph: 909-643-5726; joseph.livesey@gmail.com
www.v1vocal.com



The Newfangled Four (FWD)

Joey Buss (T), Jackson Niebrugge (L), Jake Tickner (Bs), Ryan Wisniewski (Br)
Contact Ryan: 702-767-1321; tnfquartet@gmail.com
www.facebook.com/NewfangledFour



Chronicle (ILL)

Don Deegan (Br), Steve Davis (T), Donovan Davis (Bs), John Davis (L)
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Common Core (JAD)

Michael Hull (Br), Steve Denino (Bs), Josh Van Gorder (L), Michael Nesler (T)
Contact Steve: 614-795-8145; info@commoncorequartet.com
www.commoncorequartet.com



Kordal Kombat (LOL)

Mark Halverstadt (T), Scott Veenhuis (L), Benjamin Israelson (Bs), Adam Helgeson (Br)
Contact Adam: 320-305-0669; KordalKombat@yahoo.com
www.KordalKombat.com



Mayhem (MAD)

Neil "Pookie" Dingle (L), Matt Fellows (T), Ken White (Bs), Mike Pinto (Br)
Contact Pookie: 484-432-9889; darealpookie@gmail.com
www.harmonize.com/mayhem



Downtown Crossing (NED)

Seth Orenstein (T), Joey Constantine (L), Ben Orenstein (Bs), Dan Costello (Br)
Contact Dan: 781-243-1245; danielcostello1@gmail.com
www.downtowncrossingquartet.com



Zero Hour (NSC)

Ben Mills (T), Larry Lane (L), Mark Rodda (Br), Scot Gregg (Bs)
Contact Ben: 803-414-9130; zerohourquartet@gmail.com
www.zerohourquartet.com



X-Factor (ONT)

Michael Black (T), Scott McCarthy (L), Al Baker (Bs), Rob VanBuskirk (Br)
Contact Rob: 705-431-4352; rob_vanbuskirk@rogers.com



Playlist (PIO)

Jay Edwards (T), Toby Shaver (L), Evan Boegehold (Bs), Brandon Ciesielski (Br)
Contact Toby: 616-301-5594; toby@playlistquartet.com



Surround Sound (RMD)

Paul Cochran (T), Phil Garrott (L), Kyle Ricks (Bs), Jay Dougherty (Br)
Contact Jay: 303-995-6679 jmdougherty@gmail.com
www.facebook.com/SurroundSoundQuartet



The Geneva Convention (SLD)

Todd Horton (T), Peter Covert (L), George Azzam (Bs), Keith Langdon (Br)
Contact George: 315-567-6063; george@georgeandsharonazzam.com
fingerlakeschorus.org/TheGenevaConvention.html



Spoiler Alert (SWD)

Bryan W. Pulver (T), Seth A. Lafler (L), Michael Skutt (Bs), Grant Goulding (Br)
Contact Seth: 512-826-7409; SpoilerAlertQuartet@gmail.com
www.facebook.com/spoileralertquartet



The Society (SUN)

Thor Young (T), Andrew Borts (L), Amos Velez (Bs), Eddie Mejia (Br)
Contact Amos: 561-255-1144; amosvelez@gmail.com
www.societyquartet.com

Welcome new members! Thank you recruiters!

New members who joined between July 1 and Dec. 1, 2013. Each recruiter's name follows in italics

Cardinal

Thomas Byrd
Josh Givens
Robert Clark
Richard Timmerman
William Clayton
Scott Wiederoder
Jeff Degler
Lewis Heathman, Jr
Kevin Degler
Lewis Heathman, Jr
Mark Gould
Christopher Burton
Robb Heady
Steven Bogaerts
Isaiah Hein
Andrew Wheaton
Noah Jones
Joel Guyer
John Kephart
Liston Hinson, Jr.
Daniel Lentz
Steve Chambers
Joseph Lerza

Lewis Kelly

Scott Lindley
Joe Howard
Thomas Maher
Thomas Gillam
Joshua Nolte
Jay Wort
David Sampson
Steve Chambers
Jackson Silvey
Donald Brown, II
Hugh St Leger
George Korinek
Youhei Tohri
Richard Timmerman
Naoto Tsuji
Richard Timmerman
Mike Warner
Dave Lawson
Clayton Yoder
Derek Guyer
Trey Young
David Young, Jr

Central States

Chy Billings, III
Mike Mays

Don Bowen

Stephen Holben
Trevor Cochrane
Maynard Cochrane
Justin Dunkak
Harry Blanchard
Anthony Eck
Andrew Brunner
Brian Ensign
Daniel Nye
Terry Fleharty
Bryce Anderson
J.L. Forrest
Walter Hardin
Matthew Fortino
Mark Fortino
Sean Foster
Mike Mays
Paul Fouse
Caleb Fouse
Brad Fritz
Phil Hunget
Nick Grandstaff
Mike Scott
Willie Grega
Austin Grega
Ben Griffiths
Kyle Doeden

James Gwaltney

Zach Simpson
Matthew Hale
Mike Mays
James Hansen
Todd Krier
Charlie Hauk
David Freeman
David Helm
Willard Chamberlin
Bob Jennings
Shawn Jensen
Barry Gastrock
Christian Jungck
Roger Millnitz
Harvey Klitzke
Jim Nugent
Peter Laird
Aaron Zart
Tyler Manlove
Kyle Doeden
Craig Panning
Aaron Wolf
Skip Philson
David Montgomery
Kevin Powell
Mike Koster
Lyle Pruntz

Jeffrey Christensen

Austin Pyle
Zach Simpson
Matt Robinson
Merlin Green
Kwesi Seals
John Marshall
James Storchmann
Robert Brockhoff
Josh Swanson
David Freeman
Andrew Tipton
Tom Tipton
Zachary Troutman
Jared Neidert
Bob Velazquez
Anders Sand
Tristan Weeter
Robert Sabata
Del Weis
Gene Torrens
Jeremy West
John Whitehead
Scott Wilcox
Robert Kerdus
Jacob Yochum
Bradley Soule
Christian Yost
Kyle Doeden

Hans Zander

Roger Millnitz

Dixie

Rob Cook
Jimmy Johnson
David Dell
Marvin Woodall
Luskey Green
Tex Allard
Ernest Hughston
Tony Nichols
Jim O'Brien
Roy Stephenson
Kenneth Phillips
Ed Watson
Allen Robnett
Josh Moore
Kevin Rowe
Donald Schall
Juan Salazar
Ted Duncan
Don Schaum
Roger Beale
Jim Tooley
Ron Visser
Timothy Williams
Mike Williams

Evergreen

Ethan Albro
Dylan Hall
Todd Bailey
Tracey Windley
Thomas Baty
Robert Cook
Peter Berger
Mike Quesnell
Gregory Brashier
Brad Brashier
Tristan Brashier
Brad Brashier
Larry Breitbarth
Mark Warns
Andy Brown
Kevin Mattson
Ken Carter
Joel Jacobson
Emory Christensen
Ken Curtis
Kyle Connor
Robert Weschler
Andrew Cross
Adrian Leontovich
James Davis
Michael Ferguson
Hans Dierenfeldt

Frank Johnson

Spencer Ezekial
Esmond
Conly Hobson
Shawn Farley
Kenneth Bossom
William Fehlner
Ronald Welwood
Don Fergie Ferguson
Thomas Wilkie
Daniel Fuhrman
Ray Cox
Stuart Gagnon
Bob Ross
Reginald George
Duane Warner
Anthony Gutierrez
Bill McCay, Jr
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Arlo Bower
Rick Streibel
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Nelson Koogler
Tony Gratz

Meet Joe Barbershopper: Gary Forsberg

His email address (Tacair2) alerts you that Gary Forsberg is a special man. Tacair means tactical air (as in air combat), where Gary has three Vietnam tours flying A-6 Intruders for the Navy. Once, between those tours, Gary heard the **Anachords Chorus** (Wash.) and resolved to sing barber-shop soon—but that would have to wait a few years.

Let's start at the beginning. In 1946, at age 5, Gary moved 200 miles from La Junta to Idaho Springs, Colo., beginning his life of song under the tutelage of his Pastor's wife, a German opera singer and teacher who had formed five choirs in a small-town church. In 1952, he moved to Boulder, living there through high school and college.

At the University of Colorado, Gary sang with the **CU BUFFoons**. In 1964, Gary sang with the Naval Air Training Command Choir while in flight training at Pensacola, Fla. During his first shore duty as a Navy flight instructor in Beeville, Texas, some of his instructors "showed remarkable initiative" by inviting some young ladies from a nearby dental hygienist school to the squadron Christmas party. After dating one of them, Barbara, for a few months, she invited Gary home for Thanksgiving dinner. There he was subjected to very close scrutiny by her two older sisters. He "passed" and Barbara announced to the family "We thought we might as well get married." They responded, "So what else is new?" Barbara and Gary were married the following February (1974).

In 1977, during his next shore duty tour, Gary found the **Conejo Valley, Calif., Chapter** and became a Barbershopper. Another transfer in 1980 brought him to the **Rancho Bernardo,**



Calif., Chapter. Retiring from the Navy in 1986, he became an instructor at the Naval Strike Warfare Center near Las Vegas, served again as a flight instructor and built computer-based training courses at Hoover Dam. Gary sang bass with the **Las Vegas Gamble-Aires** and the **Desert Sons** quartet, which had some very prestigious and interesting gigs, including one on "the Strip" with the Nevada Opera Theater.

In 1999, he moved to the Salt Lake City area, where he was employed at Hill Air Force Base. Now retired, Gary and Barbara reside in Farmington, Utah, not far from Salt Lake City, where their two sons live. Gary now sings bass with **The Saltaires**, and his six-year-old grandson insists they listen to "Grandpa's music" when they drive together.

Here is how a fellow Saltaires chapter member describes Gary: "A guy who participates wholeheartedly in every event ... a regular helper at District events ... attends every Midwinter and International convention, a member of the Presidents Council ... has served for many years on chapter boards (22 and counting) ... has been successful in getting the chapter recognized in local media ... established a program to give honor and recognition to others for furthering vocal music ... frequently brings guests. When there is work to be done, you will always find Gary on the crew: setting up risers, assisting on the chapter website, singing tags. A fine bass singer and genuine nice guy. Gary is always ready."

"It's hard to be depressed when you're singing," Gary says. "Things are never as bad as you think they are, and when you think they're good they're always better than you think."

Always ready and doing. Gary Forsberg, just another Joe Barbershopper.

— "Montana Jack" Fitzpatrick
mtjack@cox.net

Tyson Kumorowski <i>Paul Shannon</i>	<i>Mark Nelson</i> Thomas Casey <i>Thomas LeCler</i>	Dan Beniker <i>Christopher Pearce</i>	Erland Heginbotham <i>Donald Spero</i>	David McHale <i>William Dobson</i>	Ron Davidson Kris Smith <i>John Cosgrove</i>	Ronald Menard Patrick Knight <i>Jack Amaral</i>	Andre Kuney <i>Matthew Gorman</i>
Jerry Laucher <i>Kenneth Heimlich</i>	Perry Chochinov <i>Gordon Billows</i>	Larry Bowers <i>Jay Nowak</i>	Alec Hildebeidel <i>Tyler Horton</i>	Damian McKenzie <i>Tom Meier</i>	Mike Steer <i>Alistair Rae</i>	Keith Korb <i>Dickson Demarche</i>	Aaron LaVallee <i>Jon Vickers</i>
David Loggains <i>David Blaine</i>	Robert D'Addario <i>Fred Ashland</i>	Herbert Branch <i>Richard Hott</i>	Ronald Hitchcock <i>Lester Beardslee</i>	Tom McLaughlin <i>Mike Kuzio</i>	Josh Tennant <i>Daniel Evans</i>	Sam McGrath Holmquist <i>William Peterlein</i>	Ralph Milligan <i>David Lorenz</i>
Alex Luketich <i>Joseph Fricker</i>	John Hall <i>Bruce Gray</i>	Michael Cawley <i>John Cosgrove</i>	Donald Hobson <i>Bill Tilton</i>	Ulises Moreno <i>Gene Chang</i>	Frank Vasile <i>Jeff Hudson</i>	Mark Meau <i>Niall Trimby</i>	Eric Myers <i>Merwin Marshburn</i>
Steve Mannon <i>Kenneth Heimlich</i>	Tom Heeg <i>Harvey Krueger</i>	Wayne Cohen <i>Michael Creaney</i>	Bill Hockman <i>David MacMillan</i>	Belvedere Morton <i>Tom Nisbet</i>	Noble "Brick" Wall <i>David Weaver</i>	William Robinson <i>Charles Glenn</i>	William Robinson <i>Charles Glenn</i>
Bill Markle <i>David Krackhardt</i>	Randy Jacobs <i>Bruce Gray</i>	Evan Dosik <i>Bill Colosimo</i>	Andrew Hunter <i>Christian Hunter</i>	Japeth Musser <i>Charles Hamrick</i>	Michael Weaver <i>Jonah Levinson</i>	Allan Nahman <i>Frank Splendido</i>	David Sayre <i>Robert Lee</i>
Peyton Marquart <i>Zac Marquart</i>	Bob Keir <i>Tom Balkwill</i>	Marvin Dunmeyer <i>Adam Nelson</i>	Travis Keith <i>James Sherman</i>	Adam Nelson <i>Charles Hamrick</i>	David Wexler <i>Allen Snyder</i>	Shawn Packard <i>Ben Clark</i>	Gardner Seese <i>Rook Wetzel</i>
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William Neal <i>James Barber</i>	Scott Longden <i>Thomas Weber</i>	Dick Ensor <i>George Hobart</i>	Tom Koster <i>Ed Potter</i>	EJ Oesterle <i>Matt Breedlove</i>	Ethan Wolfe <i>Sean Campbell</i>	Charlie Reid <i>Cal Squires</i>	Dennis Spaulding <i>William Clegg</i>
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Scott Risden <i>Elmer Miller</i>	Dick Nordby <i>Carl Schoenstedt</i>	Garrett Garner <i>Chris Buechler</i>	TJ Barranger <i>Jason Kuzmak</i>	Aaron Olinger <i>Ben Sherman</i>	Andrew St. Jean <i>Brandon Youngblood</i>	Andrew St. Jean <i>Brandon Youngblood</i>	Thomas Trimm <i>Lawrence Sauer</i>
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Rick Ryan <i>Gary Lewis</i>	Brian Plehn <i>Ashley York</i>	David Gemmell <i>Henry Boeckman</i>	Joel La Scala <i>Arthur Lehrhaupt</i>	Brian Quinn <i>David Gale</i>	Bob Valcourt <i>John Woodhouse, Jr.</i>	Bob Valcourt <i>John Woodhouse, Jr.</i>	Alexander Zimmerman <i>Matthew Gorman</i>
Steve Selin <i>Jerry Buckland</i>	John Von Haden <i>Donald Kapheim</i>	Evin Guidone <i>Justin Guidone</i>	Raymond Walker <i>Leo Lestino</i>	Wayne Reisberg <i>David Koontz</i>	Campbell <i>Jeffrey Campbell</i>	Bill Yates <i>Jon Hawley</i>	Matthew Gorman <i>Matthew Gorman</i>
Phil Smith <i>Joseph Balbo</i>	Christopher Wedell <i>Lynn Anderson</i>	Mark Bentley <i>Drake Halvorsen</i>	Will Cox <i>Larry Lilly</i>	John Roman <i>Tyler Horton</i>	Brian Dickens <i>Jeffrey Dickens</i>	Bill Yates <i>Jon Hawley</i>	James Fannin <i>Thomas Trimm</i>
Tyler Tress <i>Nate Ogg</i>	Monte Whitford <i>Dennis Indjejer</i>	Francis Yon <i>Alex Hamilton</i>	Ron Baker <i>Douglas Mader</i>	Elliot Roseman <i>Dave Welter</i>	Anthony DiTaranto <i>Dan Wright</i>	Bill Yates <i>Jon Hawley</i>	Thomas Trimm <i>Lawrence Sauer</i>
		<i>Mark Bentley</i>	<i>William Dobson</i>	Edward Schnell, Jr. <i>Rafael Colon</i>	John Fay <i>Frank Whitson</i>	Lee De Armond <i>Robert Johns</i>	Lee Wood IV <i>Steven M. Goodwin</i>
		<i>Francis Yon</i>	<i>Dan Makarevitz</i>	Josh Schoenly <i>Edward Sakiewicz</i>	Frank Whitson <i>Ralph Harris</i>	Pete Dickerson <i>Harrison McCann</i>	Alexander Zimmerman <i>Matthew Gorman</i>
		<i>Howard Burke</i>	<i>Tom Vagasky</i>	Paul Schuler <i>Donald Overdorff</i>	Frank Sullivan <i>Christopher Kelly</i>	Jacob Dums <i>Scott Perau</i>	Gary Bugg <i>Rob Arbuckle</i>
		<i>Michael Harley</i>	<i>Stanley Marcuss</i>	Ryan Shoaf	Paul Wybieracki <i>Thomas Kiander</i>	Phil Goodman <i>William Gronning</i>	Gary Bugg <i>Rob Arbuckle</i>
		<i>Alan Gramkow</i>	<i>Victor Marshall</i>				
			<i>Dick Lacquement</i>				

Land O' Lakes

Ryan Aderholdt
Roger Eisenman
Chris Bagwell
Reg Bagwell
Edwin Boneske

Mid-Atlantic

David Bacon
Wesley Kriebel
Doug Beach
Tyler Horton

Far Western

Adrian Berliner
Ben Boughton
Jerry Bye
Patrick Collins
Bruce Formes
Sean Garrison
Doug Greenberg
Greg Huber
Shawn Hughes
David Korts
Steve Mahrley
Peter Mills
Matthew Mills
Sam Moyle
Jack Mueller
Bruce Sellnow
Alan Veliquette
Sam Watcha
Lawrence Wright

Illinois

Ray Bocci
David Caldwell
Alex Culpepper
Douglas Dial
Mike Gebhard
Fred Henninger

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Marc Carstens
Andy Cook
Darrell Ferguson
Mark Hagner
Alex Hesselberg-Linse
Donald McKay
Paul Mouw
Ethan Rumeliote
Jon Schmidt
Daniel Schroeder
Robb Thiel
Nushoua Xiong

Mid-Atlantic

Joe Brookreson

Northeastern

Jeremy Almeida
Jeremy Burge
Larry Cagle
Mike Clasby
Jim Cummings
Ralph Fishman
Daniel Guay

Rocky Mountain

Jeff Cramer
Sean Dale
Albert Dooley
Greg Fuller
Nathan Huff
Christoffer Loderup
Philip Lundgren
Dale Lundstrom
George Mammarella
Daniel Meiners
Clayton Smith
Tim Soper
Lars Watts

Seneca Land

Frank Gregg

Sunshine

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Travis Buckner
Jordan Castleberry
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Irwin Fried
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Greg Jansen
Bill Kane
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Cameron McNabb
Wayne Walton
Wendell Woodard

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Swipes 'n' Swaps

"New director" ads are free in *The Harmonizer* (first 50 words) to Society chapters. Send to harmonizer@barbershop.org.

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Gary Deuman
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Darin Hodde
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Luke O'Brien
Robert Renner
Brock O'Brien

Robert Renner
John O'Brien
Robert Renner
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John Pecor
John Slattery
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George Jarrell
Matthew Russo
Brian Sagrestano
Mike Ryan
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Paul Van Aken
William Hauptner
Anthony von Loewe Summers
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Fred Wiginton
Bob Porter
Andrew Willis
John Slattery

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Shannon Elswick
Marc Anselmo
Stanley Slater
Royce Ashcroft
James Prater
James Burgess
Timothy Fenton
Jared Decker
Thomas Decker
Elie Diaz
Shannon Elswick
Lee Edwards
Schuyler Cunniff
Rashaad Everett
Shannon Elswick
Chad Michael Eyer
Bob Reed
Michael Kimball
James Prater
Kevin McMahon
Mitch Greenberg
Toby Ratcliffe
Johnny McDonald
David Smith
David Holmberg
Riley Tucker
Robert Tucker
Chuck Waterhouse
Mike Booher
Robert Weber
Stanley Slater
Kurt Wilhelm
Lance Lubin

Southwestern

Russell Banzon
Eion Zink
Jim Birght
Amil Lyon
Grant Britt
Jerry Potts
David Carleton, Jr
Bill Carleton
Steven Earp
Jevon Wright
Robert Easley
Dennis Prewitt
Matt Edmonds
Michael Hood
Ben Elliott
Brian Elliott

Jay Gonzalez
Todd Reavis
David Light
Bruce Clark
Chance Martin
Carroll Henderson, III
Michael McCarty
Jack Mitchell
Paul McCurtain
Jack Mitchell
Daniel Meyer
Farris Collins
Micah Miller
Greg Jefferies
John Miller
David Rogers
Micah Morris
Bret Morris
Jason Olson
Duncan Gilman
Drew Prince
Jacob Bankston
Eli Ramirez
Marcus Kang
Dick Tatum
Wendell Glass
Ben Teel
Curt Angel
George Vierling
William Wiard
Ron Wehmann
Andrew Hemphill
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Alexandria rescues week for famous boy choir

The prestigious **American Boychoir**, prepping to leave for its 75th anniversary tour of the East Coast, lost its scheduled gig on the Washington, D.C. leg of the trip at the last minute. The group would be forced to come to D.C. with no place to perform and nothing to do—a terrible disappointment for the boys and a waste of precious touring time! Tour manager Myles Glancy had one thought: call the **Alexandria Harmonizers**.

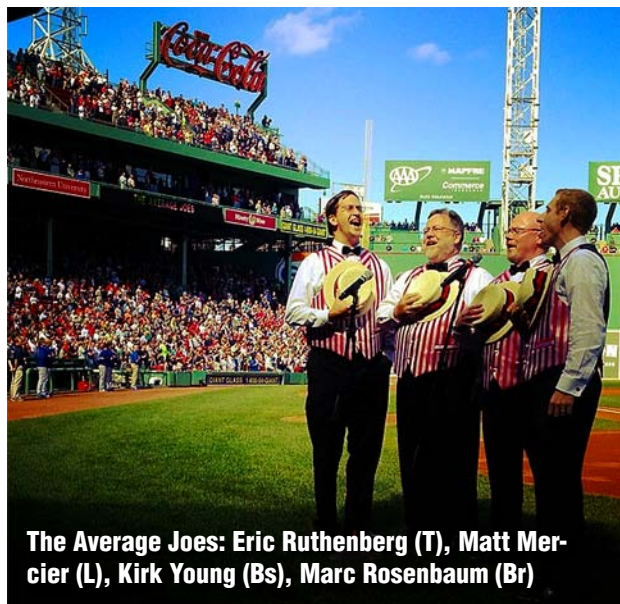
led, personal tour of the Capitol, augmenting the scholastic aspect of their trip. They even arranged for the boys to have a concert of their own at D.C.'s historic Scottish Rite (Masonic) Temple, where they forged alliances that will generate future gigs.

The Harmonizers themselves couldn't have been more thrilled by the experience. "Being able to help these young singers was an honor and having them on our show was an amazing treat for us and our patrons," said Alexandria Harmonizers Master Director Joe Cerutti, Jr., who is also the Society's youth outreach director. "We're delighted that our holiday show became a surprise occasion to share the gift of song with each other."



A Harmonizer alumnus and a product of the Harmonizer's own youth outreach program, Glancy thought his home chorus might be able to help fill the gap, perhaps by letting the boys sit in on their dress rehearsal for the Holiday Show. But the Harmonizer leadership had bigger plans in mind, even with only a week to go until their holiday show.

The Harmonizers' Holiday Show sells out months in advance and the scarce tickets (only 1,200) are highly coveted. The Harmonizers made a place for the Boychoir on its Friday night show (giving them a ready-made audience), volunteered to host the boys during their stay (saving them thousands in hotel charges), and arranged a staff-



The Average Joes: Eric Ruthenberg (T), Matt Mercier (L), Kirk Young (Bs), Marc Rosenbaum (Br)

Small gig quickly becomes really big gig

The Average Joes quartet thought it was lucky when the Boston Red Sox asked the group to sing for the historic unveiling of a new statue for Carl 'Yaz' Yastrzemski. Shortly after they agreed, the team added this small aside: "Could you do us a favor and sing the National Anthem before the game?"

It is *scientifically proven that audible gasps and jaw drop-page frequently occur with such events.

On the big day, they opened the unveiling ceremony with a song to an audience of former Red Sox players, Boston Mayor Menino, TV cameras, and Yaz, himself. After the ceremony they serenaded Red Sox fans as they entered the ballpark.

As game time neared, the men and their families were escorted down to the field to finally sing the National Anthem for the final home game of the season. After the chords were rung, Marc Rosenbaum's (bari) two boys started the game by yelling, "PLAY BALL!"

** Results still pending*



Steampunk + Barbershop equals a new music subgenre: Steampunkbershop

Steampunkbershop (steem-puhngk-ber-shop) – noun

1. A subgenre of Gothic-/Victorian-era science fiction barbershop a cappella singing featuring advanced machines and other technology based on steam power of the 19th century and taking place in a recognizable historical period or fantasy, including a group of four or more individuals singing Barberpole Cat music.

Bodyguard quartet of the **Five Towns College, N.Y. Chapter** dressed and sang the part at the Steam Punk Festival in Pine Hill, N.Y. Seems like a logical pairing, right? The quartet found the perfect costumes and entertained the crowd with parody lyrics like: "It was there I knew / Girls were geeky too / You were 116 / My Steampunk queen / At the Pine Hill Scene"

Does any of this make sense to you? It made sense to festival-goers; Bodyguard has already been invited back for next year. The quartet is Tommy Barone (T), Hal Cohen (L), Nate Otte (Br) and Tom Cole (Bs).



VM's BEST PERFORMANCE OF 2013? The Vocal Majority Chorus of Dallas made music that made a difference. The chorus was invited sing for the teen boys and girls at the Phoenix House, an organization that provides care to help teenagers rebuild self-esteem and start on a healthy path toward recovery. When the chorus was asked to come, it was made known the main reason was to show these teens that someone cares about them. Jim Clancy directed and announced to the packed room, "This may have been our most memorable and important performance of the Christmas season." ■

CHAPTER ETERNAL

Society members reported as deceased between Sept. 1 and Dec. 1, 2013. Email updates to membership@barbershop.org.

Cardinal

Amos Blakeslee
Kokomo, IN
Harry Roembke, Jr.
Greater Indianapolis, IN
Frank Thompson
Muncie, IN

Central States

Merle Dickinson
Mason City, IA
Delbert Menke
Davenport, IA
Gene Wiley
Manhattan, KS
Robert Wilkes
St Louis Suburban, MO
St Louis No 1, MO

Dixie

Edward Crenshaw
Memphis, TN
George Davis
Huntsville Metropolitan, AL
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Memphis, TN

Evergreen

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Greater Vancouver, BC
Stan Wagner
Seattle, WA

Far Western

Elton Carey
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All-time recruiter Jerry Orloff

Russell Horn
Canada Del Oro, AZ
Robert Koons
White Mountains, AZ
Jerry Orloff

Bay Area, CA

Santa Cruz, CA
Robert Short
Las Vegas Metro
Robert Sypowicz
Aloha, HI

Illinois

Joseph Ayares
Frank Thorne
Philip Burke
Carbondale, IL
Paul Gebhart
Springfield, IL
Richard Larson
Coles County, IL
Henry Skibins
Kankakee, IL
Wilford Smith
Peoria, IL
Don Summers
Peoria, IL

Johnny Appleseed

John Bracht
Akron, OH
Robert Bunnell
Middletown, OH
Bill Cates
Cincinnati, OH
Robert Crowl
Buckeye Columbus, OH
Mansfield, OH
Greater Central Ohio, OH
Dick King
Huntington Tri-State, WV
Gary Mcpherson
Buckeye Columbus, OH
William McVeagh
Greater Pittsburgh, PA
Richard Pohlbel, Sr.
Lima Beane, OH
Jerry Reeder
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Jerry Reeder
Columbus, OH
Charles Williams
Tuscarawas County, OH

Mansfield, OH

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Black River Falls, WI
Harold Ulring
Minneapolis, MN

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Kilmarnock, VA
James River, VA
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Dundalk, MD
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Dundalk, MD
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Dee Paris
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Bryn Mawr, PA

Dundalk, MD

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The Society for the Preservation and Encouragement
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Barbershop Harmony Society) is a non-profit organi-
zation operating in the United States and Canada.

Mission

The Barbershop Harmony Society brings men
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Vision

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



THE TAG

Joe Liles, Tagmaster!!



Original tag tunes unison and on to four parts

When 1973 champ **Dealer's Choice** won on its first attempt, the men had first perfected the use of unison, which solved many vowel matching and synchronization issues. In 2014, let's perform at our individual best

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LET'S ALL SING

Words, Music and Arrangement by JOE LILES

Score for **LET'S ALL SING** (Male version).

Tenor Lead (Treble clef, 4/4 time):

1. Let's all sing and ring a bar - ber - shop

Bari Bass (Bass clef, 4/4 time):

bar - ber - shop,

chord! _____

3. *slowly and freely* chord, chord! ring a chord! _____

4. *slowly and freely* sing a chord! _____

for female voices

Words, Music and Arrangement by JOE LILES

Score for **LET'S ALL SING** (Female version).

Tenor Lead (Treble clef, 4/4 time):

1. Let's all sing and ring a bar - ber - shop

Bari Bass (Bass clef, 4/4 time):

bar - ber - shop,

chord! _____

3. *slowly and freely* chord, chord! ring a chord! _____

4. *slowly and freely* sing a chord! _____



JULY 25-26, 2014

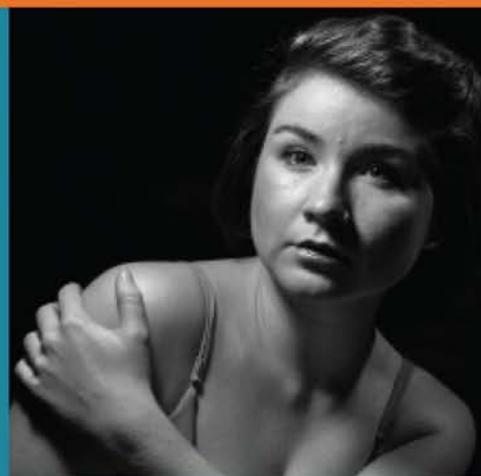
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