

November/December 2014

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



MAKEOVER

Quartet Edition

TIPS AND TECHNIQUES
FROM SOME OF THE SOCIETY'S

BEST COACHES
TO IMPROVE YOUR QUARTET'S
IMPACT IMMEDIATELY



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2014
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CHANGING LIVES THROUGH MUSIC.
Music truly changes lives—from Youth Chorus Festival singers to 500,000 Venezuelan children who are escaping poverty by mastering Mozart. Learn how the El Sistema vision parallels and inspires our Society's new vision.



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People don't buy what you do, but *why* you do it

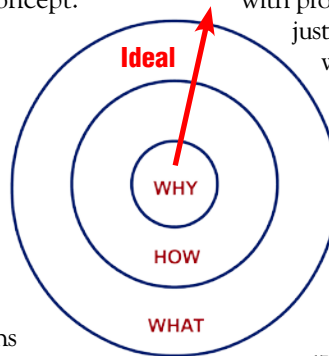
My predecessor, Alan Lamson, once said the term of a BHS president goes by quickly. I found that hard to believe at the time but, as always, he was right. It has been an honor and privilege to work with devoted board members, dedicated district leaders and committed staff over the past two years, and I thank them all for their support, encouragement and excellent work.

So, it's time to surrender this column to my able replacement, Don Fuson. Itay Talgam says, "if you love something, give it away," so I'm going to leave you with a very simple but powerful concept. For you TED fans, it is the brainchild of Simon Sinek and it is called "The Golden Circle." (View the presentation at bit.ly/sinekTED)



The "why" is what attracts

Look at the diagram of **Why**, **How** and **What**. Sinek, trained in anthropology, discovered that great and inspiring people and organizations



We spend a lot of time trying to tell people what we do instead of reaching into their inner brain and touching their feelings.

think, act and communicate from the inside out, while the vast majority of us do the exact opposite. See, everyone knows *what* they do and most know *how* but very few people and organizations truly understand *why*. And the *why* is not about profit or membership or total number of chapters. Those things are results. The *why* is about purpose and belief. Why do we exist, and why should that make any difference to others?

Here is a little science to go along with Simon's model. Our brains are very much like the golden circle. The large, outer neocortex is responsible for processing facts, rational thought and language. The smaller portions of the inner limbic brain are the source of feelings, such as trust and loyalty; it's the home of human behavior and all decision making. That explains all those times we have all the facts but just don't feel right about something. In essence, our decisions are driven by our feelings more than facts, and yet we spend a lot of time trying to tell people what we do instead of reaching into their inner brain and touching their feelings.

There is a *why* for BHS, and we have put considerable energy into defining and communicating that. There are also whys for chapters and individuals. Exploring and understanding our purpose and integrating those values into our words and actions will make

us more successful. You see, what we do serves as the proof of what we believe.

Do you remember Samuel Pierpont Langley? He was an astronomer, physicist, inventor, aviation pioneer and mathematics professor. He received a \$50,000 grant from the war department to develop powered manned flight, and the media followed his every move. So, why don't we remember him?

Well, there were these two other guys, Wilbur and Orville Wright. They didn't have any college-educated team members, and their work was funded with proceeds from their bicycle shop. They just wanted to fly! While Langley's team was designing and building sophisticated prototypes, the Wright brothers were lugging around boxes of spare parts because they sometimes crashed five times before dinner. We know their story because they were first to fly, and they did it because they believed they could. Flying was their sole purpose—their *why*.

"What" and "how" flow from "why"

So, as an example, perhaps instead of focusing on selling tickets to the annual show (which we do to make money) we could make more emotional connections in our communities to show others why we are worthy of their admiration and trust. Yes, we still have to make money, but that will be much easier if we make committed fans that are drawn to the organization because they believe what we believe and they want to be part of what we do.

The bottom line is people don't buy *what* you do; they buy *why* you do it. So we need to start with why, speak from our hearts, and tell others what we believe.

In 1963, 250,000 people traveled from all over the country to hear Dr. Martin Luther King, Jr., speak at the Lincoln Memorial. There were no websites or social media to advertise the event. Dr. King passionately told others what he believed, and word of mouth pretty much did the rest. His following came not from his strategies, but because he articulated the *why* of the civil rights movement. Would we all remember that day if he had given the "I Have a Plan" speech?

I believe barbershop harmony changes lives (and I'm living proof). Also, I believe our future is bright.

Thank you for the honor of serving this great organization.

shannon@rareblendquartet.com



“Why?” is a question that yields critical answers

Why?

I'm new to the barbershop world—only since I accepted my position back in April of this year. Since then, I have been totally immersing myself in understanding our structure, programs, membership, data, systems and many other parts of the organization.

I've also been asking “Why?” ... a lot.

“Why are we doing this?”

“Why are we doing that?”

“Why is it done this way?”

Simply put, I have been using every opportunity to use my fresh eyes and perspective across the Society as much as I can. It's something that I've done many times before in consulting engagements throughout my career. One can only be new to an organization for a short amount of time before becoming accustomed to its ways.



Today, the consumer is in charge. This translates to those we are trying to recruit.

Today, the consumer calls the shots

Over the past six months, I have seen one thing that gives me concern about the way we do things. And, it stems from something I learned in all of my time spent in the eBusiness world for nearly two decades. You see, the reason the Internet has become what it is, is because it revolutionized the way transactions are done—but not in the way you might think.

Today, the *consumer* is in charge of the transaction. This idea was totally not possible until eCommerce happened.

Think about it—you can order whatever you wish, whenever you want, from whomever will sell it. You're no longer at the mercy of business hours, locations, catalogs, territories or other barriers businesses once imposed on their customers.

We, as a Society, need to think about and learn from this concept. From top to bottom, we have to do a better job of being more accommodating to you—the member. And, this will also translate to those we're trying to recruit into and back to the Society.

“Why?” ... there's that question again.

Well, it's all about choice. These days, you have many more choices in what you can do with your spare time. You have many more options in finding things to do and surveying how to make your choices outside of your family and work lives.

Defining more ways to be a Barbershopper

We need more choices and flexibility in how we define what is a Barbershopper. Prospective and current members may not have the time to devote to a chorus. But, they may want to be in the Society somehow.

They may not be interested in competing, but simply, participating. We're going to expand on this concept soon. Stay tuned.

As our shareholder, you need more and better ways to interact with us at Harmony Hall. We have to upgrade our systems and make things easier and more intuitive for you to join, renew, participate, conduct your Society business, communicate, order and interact with us, your chapters and districts.

You may have already seen some subtle new things we have implemented. Our new grants management platform has made it easier to apply for and award grants. We're in the process of overhauling *Harmony-Marketplace.com* and *Barbershop.org*. We'll have a new registration system for Harmony University 2015 that will give more control of your curriculum. We're testing ways to make *The Harmonizer* more accessible. And, we've upgraded how our sheet music looks.

We're planning on much more. It's just going to take time, planning and patience.

In the future we're going to look more like an eBusiness. We have to. The market is dictating that we evolve because you all have choices. And, your experiences with other companies and organizations influence how you view us as a Society. You've been heard, and we're working on changing.

That's why I am here. I've done this before. I have been very fortunate to help non-profits, entertainment organizations, banks, dotcoms, trade associations and many other types of businesses learn to use the Internet to change for the better by focusing on you, the customer ... I mean member.

At the end of the day, my job is to simply be your advocate and make sure our technology isn't a burden. I can't wait to show what we have in store and to allow you, our members, to spend more time singing.

What's in Marty's Daytimer?

- Nov 12, Nashville Community Singers 5k
- Nov 13-15, Harmony Incorporated International, Louisville
- Dec 16-17, All Staff Meeting, 2015 Plan
- Dec 17, Staff Holiday Party
- Dec 24-Jan 1, Office Closed
- Jan 6-11, Midwinter, New Orleans
- Jan 24, Carolina District Leadership Academy
- Jan 31-Feb 3, Officer Installation Banquet, San Antonio area chapters



What is Marty reading?

- Reread – “Good to Great and The Social Sectors,” Jim Collins



What is Marty listening to?

- “Jingle Buzz,” The Buzz quartet
- Ringmasters Christmas CD
- Madison Park CD
- Voices of Gotham CD



Convention coverage, more on what's fun

Convention coverage feedback

Just a quick note to say that I loved the layout for *The Harmonizer*, and the creativity you put into it. I know it's a ginormous amount of work, and with thousands of "helpers" and "critics," yours is probably too often a thankless job. But I want to tell you *thank you* for all your work to support, get the word out, and record forever in history this wonderful lifestyle, and life-enriching thing, we simply call "Barbershop."

GARY HENNERBERG
Dallas, Texas



I believe this portion was inexplicably erased from publication in your latest edition:

5:31 This from my seat neighbors after I returned:
The Pathfinder Chorus is continually improving, having come from the middle of the CSD pack only 10 years ago to cracking the Top Ten last year; can these guys hold on? Their original arrangement of "Make Them Hear You" really caught the audience by surprise!
#ShouldNotHaveGoneToTheLoo
#NotWrittenByLorinMayButCould'veBeen

MICHAEL PETRY
Membership V.P., Pathfinder Chorus

Well, Stanley, you've done it again! Another brilliant around-the-clock odyssey from Las Vegas—and the hashtags were a hoot! Do you suppose those of us who never Twittered a Tweet in our lives appreciated 'em even more than the others? Great job!

JIM BAGBY
Kansas City, Mo.

Errata: **McPhly**, the 2014 international semifinalist quartet, is not retired! Apologies for the incorrect hashtag in the convention coverage. For bookings or other inquiries, please contact the group according to the information published in the Sept./Oct. 2014 issue of *The Harmonizer* or via the quartet locator at www.barbershop.org.

Quartetting is a big piece of the "fun" puzzle

I read the letters in the Sept/Oct issue with interest. Feels like a broken record, but I've dropped out of organized Society barbershopping three times due to the lack of quartet activities at chorus meetings. I wasn't having fun. Why? Every meeting must include an opportunity to hear, if not sing in, a barbershop quartet. There are so many ways

to make this happen, it only requires five minutes time to satisfy the need.

No amount of chorus sing-outs, shows, or contest appearances brings in members more consistently, or keeps them. At its heart, our hobby is the love of four-part unaccompanied harmony, pure and simple. Yet this is the activity lacking in most failing chapters.

GEORGE PATRIN
San Antonio, Texas

Sheet music in *The Harmonizer*?

I have been in the Society for only six weeks after briefly joining the Society in high school in 1976 or 1977. One of the things I loved about *The Harmonizer* was having a recent barbershop song stapled to the center, which I couldn't wait to practice with my college quartet. I have recently received one publication in my welcome packet and one in the mail. Neither had any music stapled to the center. Has this practice gone by the way-side? Please consider bringing this back.

GARY THORN
Research Triangle Park, N.C. chapter

Editor: Welcome back to barbershop harmony! I've been told the (relatively expensive) practice was discontinued decades ago due to complaints from members who rarely used the music and who requested that they only have to pay for charts they ordered. Check out our 7,000 titles at harmonymarketplace.com, which include hundreds of first-page and audio previews! ■

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Leadership Forum 2014: leadership by digging around in the riverbanks of Nashville

This year's annual Leadership Forum looked a little different from past editions. For starters, part of it took place in a river bottom.

"Rather than just jamming our national leadership team in a conference room for a weekend of PowerPoints and buffet suppers, we wanted to broadcast our energies into our community," said Donny Rose, Director of Harmony University. Under a theme of "We sing, we serve," the 75 district officers and staff split into two groups. One went to sing in popular tourist destinations in the heart of Nashville. The other team joined volunteers cleaning up a waterway still littered with trash from the 2010



floods that wrought havoc on Nashville.

The result? A great fraternal experience for all, and a chance to live one of the Society's guiding purposes: "to initiate, promote and participate in charitable projects."

Society Briefs

Dues increase—zero! Board initial approval to a 2015 budget included a ZERO dollar increase in dues. Zip. Zilch. Nada. All while doing more things for more people. How? You bought more music, attended more Society events, learned more, sang more, and had more fun barbershopping. And generous donors to Harmony foundation supported Society outreach efforts more than ever before. Reducing dependency on dues is one of our four strategic aims and we're rethinking every aspect of our business while remaining true to our core values.



Bittle elected to Society Board. Ed Bittle of Des Moines, Iowa, has been elected to the Society Board of Directors, filling out the term vacated by Skipp Kropp, who last summer was elected as Society Executive Vice President.

Welcome, new chapters! Quartets and chapters have their own lifecycles,

forming, growing, maturing, fading, reviving, maintaining. We're pleased to report that yes, new chapters are being founded all the time. These chapters have received their charter in 2014:

- **Thunder Bay, Ont.** (LOL)
- **Fayetteville, N.C. Chapter** (NSC)
- **Black River Valley, N.Y.** (SLD)
- **Rome, N.Y.** (SLD)

Keep your eyes peeled for these groups at district conventions, and give them a hearty "Hail, well met!"



Read The Harmonizer online. You can now read the entire *Harmonizer* online issuu.com. No password is required, but if you

create an account or login with Facebook, you can clip articles or spreads and send them to your friends or your Facebook feed. Share your barbershop passion with everyone you know! In its first week online, more than 2,000 readers in 9 countries opened the digital edition. About half the readers are on the desktop, a whopping 35 percent

on mobile devices, and 15 percent on tablets. Check it out!



Grimmer joins BHS staff in outreach role. Wayne Grimmer will be creating a new role on the Society staff, handling diversity, cultural integration and

outreach activities for young singers in underserved and at-risk populations as an expansion of our Outreach team, reporting to Joe Cerutti.

This position will be wholly underwritten by a generous grant from Harmony Foundation International, and is a pioneering effort to transform the impact the Barbershop Harmony Society has in Nashville and beyond.

Wayne earned a Master's degree in Composition and Arranging from Five Towns College in his native New York, where he taught for several years as a music professor. Previously employed at Harmony Foundation International, Wayne is a busy arranger, coach, and lead of international semifinalist quartet **'Round Midnight**.



Barbershopera “Something Special” honored in international competition

Combining two forms of music under-appreciated in North American culture, we present: Barbershopera!

Wallace dePue, a former Barbershopper and former Professor of Music at Bowling Green State University, was the recipient of an award from the Boston Metro Opera for “Something Special,” a barbershop opera that he wrote in 1976 for the **Maumee Valley, Ohio, Chapter** show, directed by R.D. Mathey.

Not only were the music original words and music by Wallace, but he had never written barbershop songs or arranged them, so he ran them all through the Society for guidance. He also wrote the complete libretto and lent his help as the

show was put together. It was performed with the **BGSU Men’s Chorus** combined with the **Maumee Valley Chorus**.

Guest quartets performing in the show included

The Regents and **The Happiness Emporium** for the May annual show and **The Roaring 20s** on the Divisional show. Several chapter quartets, including **The Coalition**, a JAD district medalist at that time, and **The Four Knights in a Row** with lead R.D.

Mathey and bass Ben Ayling were also involved.

Video has recently surfaced on YouTube. Settle back for a jaw-dropping show. (And check out this contemporary story from the Toledo Blade, May 20, 1976.)



ALL-CHAPTER CHORUS COMING TO MIDWINTER
With Greg Clancy already directing, now all of this year’s quartet medalists have agreed to sing in the chorus! Sign up for the Society’s All-Chapter chorus at Midwinter in New Orleans. Go to www.barbershop-convention.com/new-orleans while there is still time to get your learning tracks!



These five bookmarks make your smartphone a barberphone

Mobile barbershop is where it’s at, baby, and that pocket can hold more than just a pitch pipe. Look up and bookmark these five sites (no apps required!), and you’ll be ready to sing, share and debate barbershop with anyone you meet at the afterglow.

(If you’re extra cool, extra geeky, or just can’t wait, you can add these to your home screen or add to a folder on your Dock, so everything is right there right now. But that might be excessive. But not really.)

- barbershoptags.com has more than 2,700 little beauties ready to ring a dim stairwell a few steps ahead of security. Read them right there on your phone, or follow the links to excellent tag apps Afterglow and Tag Master to add in learning tracks.
- barbershopwiki.com means you’ll never again



lose a bar bet on how many medals, what years, and which personnel won what when.

- youtube.com/barbershopharmony38, our official YouTube Channel, makes it easy to show and share top barbershop performances with the uninitiated public. Don’t just talk about **Musical Island Boys**, about **The Vocal Majority**, about the **Ambassadors of Harmony** performing “Seventy-Six Trombones”—show it!
- twitter.com/barbershopnews brings a steady flow of breaking news and interesting links every day, without need for an app or an account. (Get those, too, if you like, for better sharing and exploring other barbershop feeds.)
- www.facebook.com/barbershopharmonysociety is a social hub, home of chatter and links of interest. Again, it is open to the public without a Facebook account or app. ■



CONVENTIONS

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

LEADERSHIP FORUM

Nashville, Tenn.
Nov. 1–3, 2014

MIDWINTER

barbershop.org/midwinter

NEW ORLEANS
Jan. 6–10, 2015

RENO

Jan. 26–31, 2016

HARMONY

UNIVERSITY 2015

Nashville, Tenn.
July 26–Aug. 1, 2015



JOIN THE PARTY IN NEW ORLEANS!



Opening Night Party at Mardi Gras World

Youth Chorus Festival

Seniors Quartet Contest

Harmony University Courses

Full Show Sets from all five

2014 International Quartet Medalists

Tagging your brains out

Check your pulse. If it doesn't quicken at the mention of New Orleans, call 911 stat. Storied in barbershop lore for parades on South Rampart Street, the place down river whence came jazz, the most fertile musical city in North America plays host to our 2015 Midwinter Convention, and it will be one for the record books. We expect the early-January schedule will mean even more young singers will be able to participate in the International Youth Chorus Festival, and low off-peak room rates will make this beloved tourism destination more accessible than ever before.

Thursday, Jan. 8

Harmony University	TBD
Society Board Meeting	7:30 am
AHSOW Room	9 am - midnight
Opening Party @ Mardi Gras World	7:30 pm - 10 pm

Friday, Jan. 9

Harmony University	TBD
AHSOW Room	9 am - midnight
Youth Chorus Festival	10 am - 4pm
Friday Night Show	8 pm - 10:30 pm

Saturday, Jan. 10

Harmony University	TBD
AHSOW Room	9 am - midnight
Gold Medal Hour - MIB	9 am - 9:50 am
Int'l Seniors Quartet Contest	noon - 5 pm
Show of Champions	8 pm - 10:30 pm



www.barbershopconvention.com/neworleans



Use recordings to improve your performance

Have you ever heard a recording of yourself and been surprised at how you sounded? You might have said “That doesn’t sound like me” only to realize that is exactly how you sound to others! One of the best ways to improve your performance is to see and hear yourself as your audience sees or hears you.

Even the best ears and eyes can miss something in the moment of a performance or a rehearsal. As **The Vocal Majority** prepared for international this summer, we used recordings to help each of us improve in between rehearsals in several ways.

Updated audio recordings. Like most groups, we are fortunate to have amazing learning recordings from studs like Gary Lewis and Tony DeRosa. These recordings are invaluable for shaving time from learning notes, words and early interpretation. However, as our directors and coaches made subtle changes, we found that our learning recordings were suddenly out of date. So, each week as we improved, we made recordings of the contest set and published them on-line the next day. This gave the men the opportunity to reinforce the updated plan and helped us avoid spending a lot of time working up to where we left off the previous week.

Individual vocal recordings. Our performance team asked each man to record himself individually for feedback and coaching. We gave them opportunities to record singing from the risers at rehearsal, or at home singing along with an updated recording. Then, each man was evaluated by a coach who provided positive and constructive feedback. This exercise was invaluable in the improvement of the overall sound of the chorus. We also quickly discovered the most common areas of improvement needed, and worked those areas into our craft and coaching sessions.

Choreography instruction. The learning curve on choreography can be a challenge when it comes to retention. So this year, we created choreography videos that were posted online for the men to practice with outside of the rehearsal. We did chorus left and chorus right versions both from



the front (facing the camera) and the back (facing away from the camera). For ripple moves or section moves, we added in basic graphics to the video to remind the guys of their exact movement based on their positions on the risers.

Individual performance recordings. Our philosophy is that an individual’s visual performance must be believable, genuine, and from the heart. Our amazing coach, Erin Howden, asked us to play with abandon. In order to ensure that every guy was doing his part, we asked each man to be re-



Phil McShan
The Vocal
Majority Chorus
philmcshan@
vocalmajority.com

corded visually for an evaluation. This was done in small groups we call wedges. Once the recording was made, our visual team evaluated each man and provided him with feedback on his performance. This was a huge factor in helping us go farther faster. Our performance level of execution grew quickly, enabling our directors to focus more and more on our overall performance.

Full ensemble videos. Each week we would also

Audio recording tips

- Always use a quality recording device. Today, many smart phones have a high quality recorder built in and they work well. Just test them to make sure it give the results you want. I recommend investing in a standalone device with stereo capability. One huge advantage is you can set the levels and leave it. It typically has better sound and doesn't take up memory on your phone. You can get a nice quality recorder for around \$100 new.
- When recording the entire group (chorus or quartet), be sure to set the volume levels. We sing loudly and softly; take the time to set your highs and lows.
- When recording your own voice, be sure the recording device is close to your voice, since that is what you are listening to!

Video recording tips

- Again, use a quality device. Phones are great, but sometimes you are limited with zoom, stability and storage.
- Make sure your lighting is good, so you can see your product!

do a full video of the entire ensemble. This helped our presentation team members to have an opportunity to be a part of the performance, and then they were able to evaluate the entire picture at a later time. There is no doubt that using audio and video recordings can help your group improve. It is a lot of work! VM Legend and **Dealers Choice** bass, Gary Parker, put it best

when he said, "Hard work is fun, when improvement is evident." ■

Welcome new members! Thank you, recruiters!

New members reported between July 1 and November 1, 2014. Recruiters names follow in italics.

Cardinal

Jacob Burbrink
Cliff Standiford
Jordan Busboom
Leon Williams
Kevin Cline
Stephen Cline
Nick Cook
Richard Timmerman
Chester Craft
Kenneth McGlothlin, Jr
David Gess
Joseph Lerza
Ben Hall
Richard Timmerman
James Lyon
Myron Maish
Shawn Smeelink
Kenneth McGlothlin, Jr

Central States

Jim Bell
Leigh Sherman
Chris Cheshire
John Meriwether
Steve Chramosta
Todd Krier
Joey Clemens
Thomas Edler
Bill Colson
Larry Cundiff
Kyle Doesken
Chad Schuetz
Steve Fletcher
Lynn Bridie

Sean Gardner
Paul Lundberg
Steve Hankins
David Stockard
Isaiah Henry
Jim Henry
Scott Huether
Dennis Miller
Stanley Johnson
Alex Johnson
Rodney Kern
Terry Parker
Mike Knoll
Kevin Begley
Carsen Kuehl
Todd Krier
Charles Lake
Loren Alexander
Jamie Lankford
Michael Baggerly
Matthew Maske
Wayne Miner
Zachary Matthews
Michael Matthews
Jake McKie
Nate McKie
Johnathan Moran
Nicolas Moran
Zack Morgan
Andrew Osterhout
Jude Olney
Aaron Zart
Ricardo Ortiz
Joshua Marshall
Bruce Petersen
Carsen Kuehl
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Graeme Allen
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Max Stucky Halley
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Sean Smith

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Patrick Blake
Michael Allen
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Jake Simpson
Logan Bowman
Michael Allen
Fredrick Brabson
JJ Duffy
Michael Brunson
Dylan Oxford
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Dave Greenham
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Terry Gillim
Jonathan Greer
Glenn Arnold
William Hamilton
Jim Ellis
Lance High
Daniel Rushing
John Hudson
Greg Merry
Dalton Hughes
Kyle Snook
Michael Malone
JJ Duffy
John McCormick
James Hurt
Donald Nally
Carlos Grevstad
Corey Patton
Jimmy Johnson
Matthew Rajkowski
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Job Redwine
Josh Grindley
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John Phillips
Christopher Sapp
Dinesh Gurpur
Cliff Skelton
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Jeremy Connor
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Jim Burbidge
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Mel Bellefontaine
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Kevin Brackney
Dan Pierce
David Cunningham
Ronald Welwood
Caden Freeman
Cory Freeman
Logan Freeman
Cory Freeman
Ed Gentz
Vincent Fiore
Ryan Gerbing
Lance Cox
Mike Hatch
Kevin Perales
Matt Haver
Ric Cederwall

Timothy Holman
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Eugene Holmes
David Ramsey-Warner
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Johnny

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Berk Jones
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Kevin Coolman
James Singer
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Thomas Stevens
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Matthew Tiede
Dan Tiede
Michael Tiede
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Gary Covert
Alan Moore
Dan Sobrio
John Moriarty
Pete Consoli

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Kearney Kuhlthau
Tom Murray
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Andrei Naumov
Scott Tousley
George Neff
Talbot Kramer
William Neill, III
Michael Bereson
Bill Nelson
Richard Freedman
Harvey Odell
Rick Ashby
Dennis O'Reilly
Stephen Marrin
Wes Osborn
Steven Ritz
Aaron Pollock
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Mike Sanyour, Jr.
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Timothy Savage
Rich Ruymen
Michael Schlott
Willem Hordijk
Matthew Schwartz
Bob Meenan
Wade Schweitzer
Robert Patterson
Jacob Scott
Nicholas Engelhardt
Isaac Silver
Ralph McGregor
Brandon Smith
Eric Hofmann
Reginald Staubs
Anthony De Angelis
Frederic Testa
Michael Yodice
Paul Thorpe
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Eric Venuto
James Balch
Stanley Yarbrow
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Thomas Reault
Jerry Wistrom
Matt Ruby
Tere Porter
Anand Sitaram
Manoj Padki
Brian Vermette
Ronald Menard
Jerry Wistrom
Rich Tatem

Carolinas

Gerry Davis
Robert Thompson
Scott Eggert
Rook Wetzel
Bill French
Richard Franklin

Adam Gray-Heim
Lynn Pryer
Joshua Gray-Heim
Lynn Pryer
Kenneth Lommel
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Rocky Mountain

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Seneca Land

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Josh Hauck
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Andrew Killgore
Curran Schenck
Christopher Kimrey
John Donohue
Ted Lenio
Bob Lalli
Curtis Matteson
Josh Hauck
Sam Praetzel
Brian Praetzel
Tyler Van Hall
Arthur Spencer
Tom Volkenner
Terry Camp

Sunshine

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Thomas Paul
Sean Barry
Matthew Boutwell
Elias Bigio
Bob Reed
Raul Castro
Jonathan Riviere
David Desorcy
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Jim Deveney
Lance Lubin
Collin Dougher
R Bruce Bickley
Francis Foronda
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Jonathan Riviere
Bill Powell
Darryl Discher
Milt Pritchard
Lawrence Rosen
Lee Romano
Bob New
William Ruff
George Williamson
Stephen Sherman
Irving Orloff
Geoffrey Small
Robert Weber
Curt Weiler
Jonathan Riviere

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Eddie Allen, Jr.
Justin George
Bryce Busler
Wilson Renfro
Warren Camarano
Art Smith
Colton Cline
Crocodile Lile
David Foote
John Foote
John Foote
John Foote
Richard Fulk

Michael Tracy
Dan Green
Robert James
Reed Greene
Art Smith
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Michael Tracy
Dustin Kaps
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Andrew Liebig
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Trevor Lloyd
Shane Reynolds
Sammy Logsdon
James Lowry
George Westover
Peter Lufkin
Bob Courtney
Christopher Mertens
Martin Schmidt
Neal Pock
Worth Holmes
Ben Pratt
Terry Ghiselli
Joe Pugliese
Jeffrey Waters
Troy Riedel
William Penn
John Roohms
Charles Hardgrave
Charles Scammel
Mike Scammel
Alan Wayland
Jeff Cantwell
Jack Wesley
Russ Weaver
Gary Williams
Jeffrey Walters

New members reported between July 1 and November 1, 2014, for which no recruiter was listed on the application form

Cardinal

Andrew Fak
Joshua Hughes
David Nicholson
Matthew Sample
Ben Schuler
Paul Schweiger
Matthew Smith
Richard West

Central States

Eli Foreman
Scott Handelman
James Hillbrick
Ronald Hoyt
Adam Johnson
Brett Olson
Marcus Thurmond

Dixie

Jerry Duncan, Jr

Evergreen

Niel Cameron
Dane Chevassus
Jacob Cummings
Corey Dries
Peter Hahn
Alex Hill
Brian Massie

Gary Powell
Wilson Quarterman
Erik Trovall

Frank Thorne

Sam Andren
Jakob Berggren
David Holst
Didier Linder
Simon Rylander
Filip Sibien

Far Western

Brian Baker
Michael Belson
Mike Berkowitz
Ron Burkey
Joey Busch
Abiel Cano
Tom Devault
Tim Hasselman
Derrick Huynh
Warren Inouye
Alias Jones
Bill Kaiser
Zack Kam
Harry Kaplan
Tom Kelch
Daniel Leahy
Mark Litwiller

Tyler Mitchell
Edward Perry
Sam Sahagun
Joseph Silla
Richard Sim
Christopher Tsui
Scott Wilson

Illinois

Dean Beutel
John Blasdel
Jason Martin
Mark Sauder
Wally Smulson

Johnny Appleseed

Edward Coyle
Ronald Ekas
Bill Graham
Terrence Leahy
Bryon Lord
Todd O'Farrell
Peter Scalabrino
Michael Schwesinger

Land O' Lakes

Nate Howard
Matthew Richards

Mid-Atlantic

Steven Alderfer
Jonah Bannett
Arnie Beilin
Doug Block
Chuck Boteler
Nicholas Clare
Matthew Darhower
Jim Greuter
Dakota Harnish
Kurt Hayes
Darren Homontowski
James Isley
Richard Lorette
Brett Phillips
Louis Ranson
Chris Reel
Adam Reneer
Chris Ritter
Stephen Ritter
Wortley Southgate
David Stern

Northeastern

Dan Byrne
Henry D'Aloisio
Paul Gallagher
Thomas Getchell
Ben Green

Richard Hochsprung
Benjamin Lewin
Joel Merker
Anthony Murphy
Klaus Oberdorf
Mark Parisi
Patrick Sharpe

Carolinas

Randy Espeseth
Jeff Foster
David Klauder
Norman McLeod II

Ontario

Harry Acosta
Ronald Evans
Jaymie Hoy
Richard Owen

Pioneer

Sean Gillis
Joe Lyons

Rocky Mountain

Alan Edwards
John Edwards
Farrell Edwards

David Edwards
Tyrel Fredrickson
Scott Knight
Evan Nelson
John Nolton

Seneca Land

Graham Baker
Richard Bell
Richard Luckette
Bob Paul
Aiden Spencer
Ryan Spencer

Sunshine

Anthony Blenke
Richard Curtis
Frank Kennetz
Mike Tarlton

Southwestern

George Adams
William Archer
Douglas Ashby
James Briscoe
Eric Buchaus
Jaime Castano
Will Coleson
Stephen Diotte
Don Engelhardt

Arnold Engelman
Peter Fischhaber
Courtney Flanagan
Tim Goerdel
Henry Goerdel
David Green
Skip Griffin
Jesse Griffin
Michael Hughes
Kevin Land
Jonathan Lowry
David Reed
Frank Scalise
Patrick Scoggins
Jordan Smith
Brett Smith
Martin Solis
Daniel Tracy
Michael Tracy
Kyle Warrick
Timothy Waters
Russ Weaver
Clive Wheeler
Roger Winkelmann
Philip Wolke, Jr.

Why we sing: quartet and “that song” change the life of recent widower

Several years ago, my chapter put on a show featuring the **Top Drawer Four** quartet from the **Hanover, N.H. Chapter**. My mom had passed away a few months previous, and it was the first time since her passing that my dad was ready to step out for an evening of fun. When Top Drawer Four took the stage, from the sanctuary I could clearly see Dad sitting there with a big grin and enthusiastically applauding each time a song ended. It pleased me to see him enjoying himself again.

Then the TDF began to sing “While Two Eyes of Blue Keep Smiling Through At Me,” a favorite **Boston Common** song. As I listened, I became increasingly aware that the story of the song closely paralleled the lives of my parents, and I wondered if my dad was thinking the same.

The song came to an end, and I was focused on my dad. He sat there in silence, hands clasped, not really smiling and no applause. He heard every word of the song and was emotionally taken in by the lyrics. He could almost see Mom’s grey lock of hair, and those blue eyes were looking down at him and smiling. Here he was, left in his world all alone, drinking in every word.



After the show, dad said he had hoped to thank the quartet and to ask them to sing it again, just for him! But they had moved on to the afterglow (not an option for Dad), and he never had the chance. But he expressed to me by a rare phone call and by a thank-you note how he was personally affected by the lyrics of “that” song.

When I told the quartet, they offered to sing it for him again, no matter when or where he may be. My father soon moved to a nursing home, the quartet agreed to provide a free program for the residents there—a five hour round trip.

They sang for about half an hour, and then asked that my dad be wheeled up to where they were performing and face them. Once again, they sang, only this time, just for him, “While Two Eyes of Blue Keep Smiling Through At Me.” Dad was thrilled with their touching and heart felt presentation. It is interesting to note that from that time forward, whenever the Top Drawer Four performed in public, lead Harold Laros found it difficult to get through “that” song without being emotionally affected. Yes, It really is About The Music!

Later on, at Dad’s grave side service, we played the Boston Common version of ‘that’ song.

— Art Lively

www.nedistrict.org/quartets/TopDrawerFour

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Want to be a storyteller? Contact Top10@probeweb.org or harmonizer@barbershop.org



A quartet from the **Leavenworth, Kan. Chapter** was invited to sing the American National Anthem at the German Day of Unity Celebration held on Oct. 2, 2014 in Leavenworth. The event was sponsored by the German Liaison Office at Fort Leavenworth to commemorate the day that the Federal Republic of Germany and the Democratic Republic of Germany united to create one single nation on October 3, 1990, after the end of the Cold War. Shown are quartet members James Bliss, Bill Bay, Sergeant Major Mike Kitzler (German Army), Colonel Carsten Treder (German International Liaison Officer), Brad Cox, and Bill Krondak. Colonel Treder and Sergeant Major Kitzler welcomed the quartet to the celebration.

— Submitted by William Krondak

The Houston Tidelanders recently hosted a “Manifest.” The entire chapter plus several quartets participated in the all-day event, both before and during the concert. The free concert at the end of the day included the “Manifest” chorus, young men’s quartets, the Tidelanders and several Society quartets, each performing both separately and together.



Quartet finds clearinghouse for service

Nashville-based **Sagacity** quartet has recently become affiliated with a nation-wide organization called Singing for Seniors. The quartet has recently performed at several retirement/nursing homes in the Nashville area, after having been contacted whenever a home requests entertainment. The quartet is paid a small \$100-200 fee to cover expenses, then works with the home to arrange a 45-60 minute show for the residents.

"So far these shows have been well received and are a joy to do," said Sagacity bari Larry Deters. "This might be an opportunity for many of our quartets or small choruses to increase their community involvement."

Often the families of these residents attend the shows and are very pleased to have the entertainment. Our style of music is familiar to most of the folks," Deters continued, "and we can hardly get out of the place for folks wanting to thank us."

The national organization raises funds to pay the fees and educate folks about the benefits of singing.

www.singingforseniors.org



The summer season is finished, but who knows where else we'll see quartets show up in The Music Man this winter. The Delta Dons performed in a local production in Brentwood, Calif., this past summer. Outside their dressing room just before the second act are Chris Finetti (L), Rick Spero (T), Ken Hitch (Bs), Jeff Asbury (Br).



First women's Harmony Brigade highlights the fun of nine all-male brigades

"Quartet speed-dating" was how some described the first Women's Harmony Brigade event held August 8-10 in Wilmington, Del. The labor of love, organized by a team coordinated by Sweet Adelines International member Jennifer Newman, was modeled on the men's Harmony Brigade events for Extreme Quartetting.

Ninety participants committed to independently learning eight arrangements prior to the weekend event prepared to quartet on arrival. Members of Sweet Adelines and Harmony, Inc., came from as far away as California, Texas and Florida.

Members of SA 2013 International Fifth Place quartet **Lustre** served as judges. Randomly assigned quartets competed with a randomly assigned repertoire song after an hour of preparation.

Saturday afternoon performances at three nursing homes were the highlight for many who had spent the last three months learning new repertoire.

The Saturday night show featured the top three contest quartets, Lustre, and quartets and ensembles that prepared and auditioned a set for the organizers earlier in the day. A threesome from **Sirens of Gotham** chorus even recruited Sam McFarland from men's Atlantic Harmony Brigade to complete their quartet!

"The women were wonderfully well-prepared and enthusiastically sang in countless combinations of informal quartets," said Neal Siegal, co-founder of the Atlantic Harmony Brigade and dinner show guest. "Some were green and some were queens, but harmony and sisterhood filled the halls, corridors, closets, stairways and bathrooms."

Singing and tag-teaching went on late into the night. Sunday morning, 29 participants were recognized as Diva Achievers, having sung with all participants outside of their voice part. Several, having learned two parts on some songs, managed to sing with everyone in attendance.

Next year's event will be held August 7-9 in Wilmington, Del. and will feature Queens from both SA (The Buzz) and HI (Epic) as celebrity judges. Events in other parts of the country are being planned for the future. ■

— Judy Drtina & Dana Dunlevy

www.womensharmonybrigade.com

www.facebook.com/womensbrigade

Men's Brigade: www.harmonybrigade.org.



El Sistema's most famous graduate, Gustavo Dudamel, became music director of El Sistema's premiere globe-trotting orchestra, the Orquesta Sinfónica Simón Bolívar, at age 18. At age 28 (2009), he was named conductor of the Los Angeles Philharmonic. More than 500,000 students currently take advantage of El Sistema ("The System") in Venezuela. Additional hundreds of thousands of graduates have utilized the transformative power of music to lift themselves from the cycle of poverty and grow up to lead productive lives. El Sistema-inspired programs in other nations, including the U.S. and Canada, follow many of the same principles.

Changing lives through music

A discussion of the power of singing as a means of social action

Veteran arts executive Camille Kolles now serves as a nationwide consultant for non-profit arts organizations, specializing in her long-held passion for using music as a tool for social change. Following are excerpts of her interview with Lorin May, Editor of *The Harmonizer*, immediately following the January 2014 Youth Chorus Festival held in Long Beach, Calif., for which Camille had served as emcee.

What are your initial impressions after watching your first Youth Chorus Festival?

It was powerful. There is no performer on stage who is not absolutely engaged. It's in their body, it's in their spirit. Each young person, in some way, had to break out of a shell to do this. It appears each student is asked to connect personally with the audience and be very present and "on" at every moment. Singing is a whole body exercise, and the participants of the Youth Chorus Festival are a wonderful example of this.

And the camaraderie that I'm feeling in this community! In everyone I've met, there is a bright light in their eyes and a very positive spirit, a very can-do sense about them.



Lorin May
Editor, *The Harmonizer*
LMay@barbershop.org

How does singing change the life of a singer?

You can see in the students here today a level of engagement—one might say a level of engagement with life itself—that feels rich and multifaceted. Research on the relationship between the study of music and the development of executive functioning skills in youth is well documented, and I'm seeing that here today.

The rehearsal and performance process strengthens a sense of camaraderie, fellowship, and community, and provides the important feeling of being involved in something larger than yourself. This is indeed life-changing.

What are the differences between El Sistema and what students might get from traditional music education?

These are two different platforms that share common goals. El Sistema is youth development effected through the pursuit of musical excellence. Innovations include the students' time commitment (in the U.S., this can equal nearly three hours after school, four days per week, plus performances), a focus on the ensemble rather than the individual, and peer-to-peer mentoring.

The El Sistema USA website [www.el-sistemausa.org] identifies some of the most



**Camille Kolles at
Midwinter 2014**

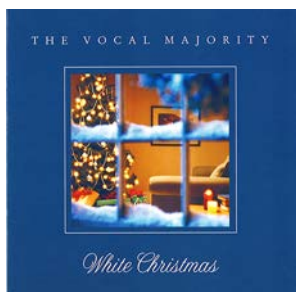
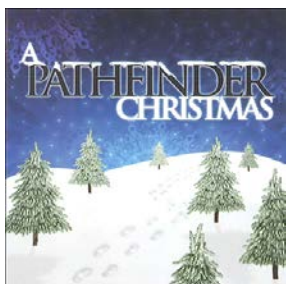
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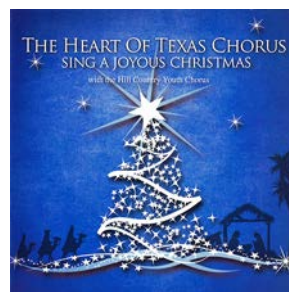
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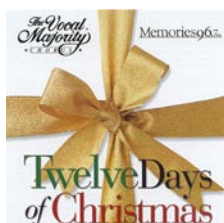


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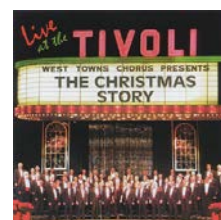
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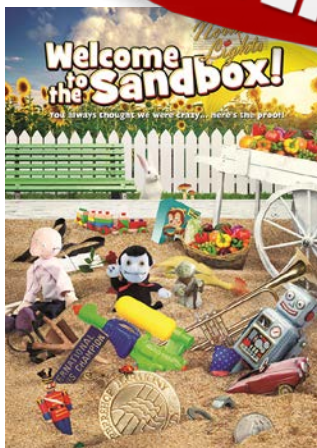
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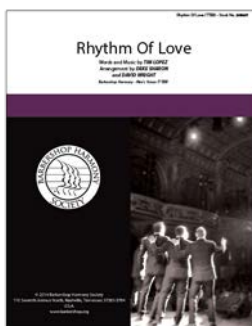
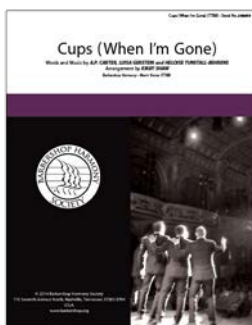
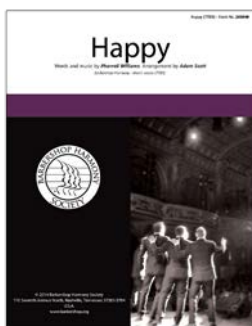
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distinctive elements that can guide the development of El Sistema-inspired programs. I can envision the spirit of El Sistema that is now moving across the globe joining forces over time with traditional music education to create a powerful movement of music for social impact.

Would you call El Sistema a musical organization that does youth development, or vice versa?

The genius and beauty of El Sistema lay in its dual mission—youth development and positive social impact through the pursuit of musical excellence. Each happens through the other, and neither is prioritized at the expense of the other. Yet it doesn't aim for exclusivity—attendance and hard work are both prioritized over acquisition of technical mastery. The program fosters greater excellence by giving opportunities to many more individuals.

How is music different from using, say, sports as a means of developing youth?

Like music, sports help youth gain skills in teamwork and fellowship. I believe music education adds the human development qualities related to emotional intelligence, creativity that translates to other areas of life, artistic sensitivity, and cross-cultural understanding.

Why the urgency to get more kids involved in music?

Research over the past 25 years confirms music education's positive effect on test scores, on the development of executive functioning skills, and on building understanding across diverse cultures, opinions, and ways of being. This has created a wave of increased interest by the public, and we're riding that wave. Teaching artists can see how the many hours they've spent developing their art form and pedagogical skill can potentially play a role in addressing some of the seemingly intractable issues of our time. One of El Sistema's gifts has been to re-introduce to the world, in a very exciting way, music's power to transform the lives of young people.

What are some positive musical trends among young people?

I see a greater allowance to be who you are, to self-express. A wider range of artistic expression is not only more acceptable, but more popular. I also see a leap in creativity in mixing and blending styles. Similarly, there seems to be more intrigue and positive reinforcement around uniqueness. These trends are game-changers, which could have much wider societal implications down the road. The low cost today of making and sharing recordings and videos means everyone can share his or her inner artist.

A lot of these young men today have probably never performed for a crowd so large and appreciative. How does performing for

an appreciative audience affect a young musician?

It's an obvious confidence booster, but more important is the experience of being part of something larger than oneself. Performing as an ensemble for an audience that is obviously moved and appreciative elicits a feeling of *community*. A heart and spirit connection like this can help a young person feel more deeply grounded, though he may not talk about it that way. This feeling of community helps each of us create our own vision of a higher good. And if a young person can hold onto this experience during times of despair, the memory can help maintain a survival feeling of being ultimately connected.

A lot of boys who grow up in barbershop seem to have an unusually high emotional or social intelligence. Do you have any insight on how singing helps develop a young person?

One Barbershopper shared with me that in singing, men can express tender feelings through lyrics. Add the expressiveness of the music itself, and it stands to reason that it makes the synaptic highway between the intellect and the emotions a more travelled one. That can increase comfort in expressing feelings in other settings. Perhaps barbershop's emphasis on creating overtones is a kind of metaphor, where the singers seek something beyond the written harmony (like Barbershoppers seek overtones), which is experienced as a kind of unity or unspoken bonding.

Our Society is pivoting to team up with anybody who promotes any type of singing—"no strings attached." We want to get more people to know our style because we're out in our communities working with them and performing together. How do you think Barbershoppers can promote more singing in our communities, even among people who aren't currently interested in singing barbershop?

Explore more ways of building intergenerational bridges between young people and the barbershop community. Show by example that singing provides lifelong fun and joy. Develop formal and informal mentoring and role-modeling relationships.

Perhaps local chapters can host a "day of singing" in their communities or states—maybe even on the same



Read more about the Society's mission to work hand-in-hand with music educators—no strings attached—in the Nov/Dec 2012 and 2013 issues of *The Harmonizer*. Full issues available at eBiz.barbershop.org.



In Venezuela, children may start as young as three years old

REYNALDO TROMBETTA



El Sistema in Colorado



El Sistema in Venezuela includes a growing choral component



El Sistema in Brazil

El Sistema ("The System") was started in Venezuela by Dr. José Abreu in 1975 with 11 students in a parking garage. Thanks to his visionary leadership, El Sistema is currently changing the lives of over 500,000 enrolled students in Venezuela, most of whom live in conditions of extreme poverty. Affiliated musicians in many countries have formed orchestras and choirs founded in El Sistema principles.

day ... a national day of singing hosted by the barbershop community in collaboration with schools and other local choirs. Technology could be used to keep up the enthusiasm for singing throughout the year until the next annual day of singing.

Knowing how perceptions make reality, it may be time well spent to employ a longer-view strategy. Perhaps roll out a BHS image campaign to reposition barbershop for the 21st century while maintaining connection to historical roots. Promote singing in general as fun, good for the soul, and a source of friendship and community connection. The national day of singing efforts could coincide with this.

You said something about "mentoring" and "intergenerational bridges." Can you elaborate on that?

You can get more boys singing just by your example. Generally speaking, in mixed choirs women have higher participation rates than men. It's hard to get a good group together with that imbalance. Boys don't see enough men singing to want to do it themselves. You'll accomplish a lot by just showing up in the schools and doing what you do, sharing what you share.

Potential singers need role models. You can do a lot of good by showing young singers that men can express feelings and be theatrical. For men to sing, it widens the spectrum of what boys and young people consider "normal."

You may have noticed that we have a lot of Barbershoppers who have been singing for decades. How does singing change lives when we catch people young?

I met a gentleman here who talked about how he loves to share singing with his kids, and the richness that comes with having another life beyond work. Both of these things set a good example for all about life balance and finding time to do what you love and what matters most. From what I've experienced this weekend, barbershop is especially

good at showing kids that adults can have fun, too—that they can be silly on stage and not take themselves too seriously, which is actually a high-level skill. As we've heard in personal stories this weekend, music involvement also has the power to dramatically alter the trajectory of young lives.

What's your grand vision for El Sistema-inspired programs?

I call myself a practical idealist. I believe music education has the potential to change one's world view, and therefore change the world for the better. Our society has many imbalances, and music involvement can tip the scales by giving courage to the under-represented right side of our brain. More imaginative, creative solutions to social and economic issues can result.

I once read a quote on a global political website that said, "Harmony must exist before policies can be effective." Though this was not a musical reference, I see music as a serious tool for increasing cultural understanding and breaking down social barriers. That can create more harmonious communities. I envision a time when a critical mass has been convinced of this, and that 40-50 years from now, in the halls of power, someone will suggest that music be employed in a struggling part of the world, and that person will be seen not as a dreamer but as a savvy strategist. ■

Camille Kolles is a former and charter board member of El Sistema USA. In 2014 she led its first major national effort: creating a robust website and interactive resource bank to provide advocacy, networking tools, and shared knowledge for program directors, teaching artists, and supporters towards advancing the El Sistema movement in the U.S.

She has provided leadership in the field of arts administration and the growing area of music as an agent of social change for more than 20 years. Her first encounter with El Sistema was in 2000 when she took the Minnesota Chorale to Venezuela. She is a graduate of St. Catherine University with degrees in piano performance and business administration and a Masters of Public Affairs degree focusing on human development and social innovation from the Humphrey School of Public Affairs. She is a freelance pianist who performs repertoire ranging from classical to pop.



MAKEOVER

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The single biggest hurdle for any quartet is consistency. I say to a quartet, "I'm sure you've sung at least one chord at the "A" level, sometime. The goal is to do that more often!"

Consistency is needed across all musical elements (think "across all judging categories"). Each singer has to be consistent in his own voice. Each singer has to be consistent with the other three. The intonation, vocal production, interpretation, visual sell and believability have to be consistent. When? As much of the time as you can! Following are principles that ensure you will consistently sing your group's best, from phrase to phrase and from performance to performance.

The challenging path to improvement
Spend only one-quarter of each quartet rehearsal on four parts. Any high-level quartet can tell you how rapidly they improve by spending the majority of their time practicing with solos, duets, and trios. The problem with this is we enjoy singing in four parts far more than anything else. However, this practice is essential if you wish to sing every phrase as well as your best phrases. Many of the details that must be uncovered and corrected are

too hard to discover and too hard to fix when all four are singing. It's simply too complex.

Drill each segment repeatedly. Always repeat (drill) a short segment (phrase or two) at least three times. This will help you hear and practice the improvement each time. Skill building requires drill. Drill is defined as repeating a skill over and over until it becomes natural, easy, without thinking. Drill can be boring, which is why all but the best groups don't often do it. But once you notice your skills improving at a faster rate, drill becomes a much more enjoyable part of the experience.

How to drill during a rehearsal

Sing in unison. This is the skill builder that we so often skip, darn it. The lead sings a phrase or short segment, and the other three give feedback. When they all agree on the interpretation, the other three join the lead and sing it three times; alternate the lead alone followed by all in unison. An example:
1. Lead sings "My wild Irish Rose, the sweetest flower that grows ..." coached by all until everyone is okay with that phrase or segment.
2. All sing in unison "My wild Irish Rose, the sweetest flower that grows"

3. Repeat two more times, lead sings first, unison follows.

4. Repeat this practice for every phrase or segment in the song.

Sing in duets. There are six duet combinations in a quartet: lead/bass, lead/tenor, lead/bari, bari/bass, bass/tenor, bari/tenor. For whatever pair is singing, the other two guys act as coaches. An example:

1. Lead/bass sing "My wild Irish Rose, the sweetest flower that grows" three times.

2. Lead/tenor sing "My wild Irish Rose, the sweetest flower that grows" three times.

3. Continue for the other four duets. Then go to the next phrase or segment.

Sing in trios. This drill is most important for three combinations. Most important, the "top trio," Tenor/Lead/Bari (the bass listens for consistency). The next one is Lead/Bari/Bass (the tenor listens for constant resonance). The third one is Tenor/Bari/Bass (the lead listens to see if that trio is singing the same song he is!)

Don't forget the visuals. Do all the above drills with

the visual plan, movements, and facial sell in place as well! The way you look in rehearsal is the way you'll look when you perform. Be sure that part is ingrained.

It's challenging, but worth the investment

Can you do it? Wow, don't you think it takes a huge amount of discipline to practice these ways? The first month or so is tough (just like dieting!). But after that, you really feel the more rapid change in yourself and the quartet for the better.

This is not "do as I say do, not do as I do." The above is what I actually have done in a quartet, moving from low B level to low A level and a international quartet semi-finalist at International over years of work.

Got patience? You'll need it!



Ron Black is a long-time BHS and SAI director, coach, past Singing Category Specialist, former Contest & Judging Committee Chairman, and current Music judge; rblack1@gmail.com

Prepare for each performance as you would prepare for a job interview!

You go in with the intent to win over your new boss! You may want to think a bit more about preparing your performances and sing outs that same way.

Use the Who, What, Where, When and How method. You think about these things all the time in your everyday life. Now, just apply that to your quartet and chorus performances:

- **Who** hired you?
- **What** did they ask you to do?
- **Where** will you be performing?
- **When** will you sing for them?
- **How** can you make your audience and the person who hired you really happy?

Like when you are hired for the Boy Scout awards dinner or father/son event, you might want to think twice about singing, "Little Pal When Daddy Goes Away."

Or, if you are asked to sing for the Sr. Center, Moose or Elks Lodge,

you might want to avoid Alzheimer's songs such as "Where've You Been?"

Choose to make your performance positive and upbeat: short and sweet.

Song sets go over very well if you ask



a few questions up front:

- How much time would you like us to do?
- What is the age of those attending the performance?
- What is the theme of the event?

Put a song set together that is

energetic, positive, and speaks to that audience. For example, if your American chapter was asked to follow a patriotic theme, you could sing songs like "America," "Home on the Range," "Little Patch of Heaven," and "Wonderful World" to all tie in an Americana theme. But they don't all have to be just patriotic.

Emcee spots should be short, creative, and entertaining. They should only take place about every 2-3 songs. You have been asked there to sing, not talk.

Introduce 2-3 songs at a time. Example: "These next two songs share a message about how blessed we are that individuals choose to serve our country each and every day, allowing us the life and freedom we have today." Then, you can sing two songs like we listed above, leaving the message and impact to each individual audience member.

Use more uptune, swing, and easy

beat numbers. Limit ballads, unless you are specially asked to sing a certain song. Most singouts are about 20 minutes. You will only have time for five songs with 2-3 very short emcee spots. So, how you prepare for this impact is important.

Music soothes the soul. You chose the songs you will sing.

Remember, the atmosphere of the event you are singing at depends on you.

—Cindy Hansen Ellis has spent decades coaching multiple gold medal choruses and quartets and is a long-time producer of men's and women's barbershop shows; ckhansenellis@gmail.com



Get inspiration from your favorite groups without imitating them

They say imitation is the sincerest form of flattery. So, copy the best groups and you'll improve, right? Wrong.

- Be *inspired* by the best.
- Learn *how* they did things.
- Find your *own* way to do it.
- Right? Right.

How to learn from the best without stunting your own development

In the 1990s, to be a better lead, I thought I had to copy the great Joe Connelly or the amazing Rich Knight. They were the best—and they remain my lead idols—so I tried to emulate what they did because that would make me better.

Boy, was I wrong.

I wasn't wrong about how great those two leads are. I was wrong about trying to sing like them. Why was I wrong? Because my voice is nothing like theirs.

Don't sing what your idols sing. I did what every Barbershopper naturally does: I listened religiously to recordings, tried to do what the better groups did, and started singing their songs in contest. As a result, I was unoriginal, derivative, and I made little progress.

Don't use their interpretation. By copying interpretation—badly, I might add—both I and my quartets sang with tension and a manufactured tone that didn't ring like it should. That's because we were using arrangements, and copying interpretations and delivery, that worked for completely different vocal combinations.

Get out of your own way. First, we needed to be shown how to release our voices. I, personally, had to get myself out of the way in order to find my true voice.

Love your own voice. As much as you love the sound of certain singers and quartets, learn to love your own voice and sound. It's uniquely yours. That's something to celebrate, not disguise.

Break new ground. It's easy to fall into the trap

of using a recording by our favorites as a definitive version and learning track. It's natural to want to copy the best quartet's rendition. But this never works. New ground can be broken only once.

Discover your group's way of singing. Many think we in **Realtime** (2005 International champ) had a great natural match, and we did. But what people didn't see was how diligently we worked to improve it. Using less muscle effort made us match better and allowed us to be more expressive. It also enabled us to submit to the music and lyrics instead of "making" them happen. Combine all that with us not repeating songs sung by champion groups, and we were onto something.

This approach was a revelation for us after years of barbershopping. Chords were ringing like we had never experienced. We had found our way of singing and interpreting.

Study the principles that made your idols the best. Copying Realtime's sound isn't the way to go—copying any group is no good—but people can certainly follow the model/approach. Our mantra going on stage was, "Let's just do what we do and do it our way."

We talked to ensembles and coaches we admired. We picked their brains. We listened to what they said. Then we researched musical elements and forms. We tried to understand musical devices better. We studied how the lyrics fit with the chords and musical line. All the while, we kept striving to do it better and better, within our limitations, and especially keeping that foundation of vocal freedom.

Be inspired by the greats, for sure, but do what you do and do it your way. ■



—John Newell is lead of 2005 international champ **Realtime**, a vocal coach, and author of the singing book, "Let It Out"; NewellJS@gmail.com



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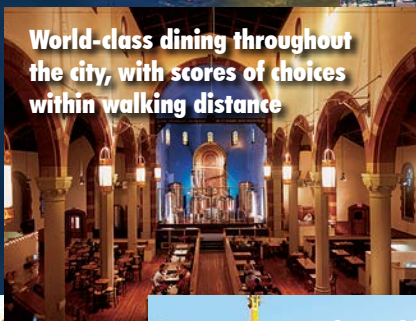
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Society Hall Of Fame, class of 2014



Morris Franklin "Mo" Rector.

He is known for being the first ever to win two quartet gold medals—with the **Gaynotes** in 1958 and the **Mark IV** in 1969. But that barely begins to tell the story of the composer, arranger, coach, chorus director, woodshedder, tag teacher, man of endless ideas and always avid

promoter of barbershop harmony.

Mo had been singing in quartets by the time he was 8, attending Stamps Quartet schools, and by age 13 arranging in four-part harmony. He had a quartet performing on a weekly radio gospel show by the time he graduated from high school. Then he was invited to his first barbershop show, put on by the **Tulsa No. 1 Chapter**. Mo soon was a member, and recalled singing with O.C. Cash and Rupert Hall. He loved to say that over the years he met 200 of the 26 men who were at the first April 11, 1938, meeting.

Switching from baritone to bass to join the Gaynotes proved to be a successful move; the quartet won the Southwestern District championship in 1956 and international in 1958. Mo took leave from the quartet to join the **Frisco Four** in the national company tour and summer stock for *The Music Man* in 1961 and 1962. Later he moved to New Braunfels, Texas, and was asked to replace bass C.O. Crawford, who was being transferred overseas, in the medalist **Mark IV**. The quartet debuted Mo's arrangements of "Piano Roll Blues" and "I'd Give a Million Tomorrows" and won the gold in 1969.

From New Braunfels, he commuted 500 miles round-trip weekly to Dallas in 1979 to win another gold with **The Vocal Majority**. He also directed the **Austin Chord Rangers** and sang with another half-dozen quartets over the years, including the 1975 SWD champion **Quasars**. He served on the Society's Harmony Education Program (HEP) faculty that preceded Harmony College.

Barbershoppers today recognize Rector's name on all the original arrangements sung by the **Good News gospel quartet** that he helped form in the mid-1980s with three other gold medalists: Jerry Fairchild, Joe Mazzone and longtime friend and Mark IV bari Dale Deiser.

Mo died in a car accident in December 2003. He was 69. Memorial services were held in Tulsa and San Antonio.

139th Street Quartet. The 139th Street Quartet first competed on the international stage in 1976, placing 10th, and following up with a silver medal the next year. The

quartet re-emerged in 1979 after changing leads, placing fifth. This began an incredible string of 15 consecutive top-10 placements, lasting until 1994, when the quartet placed 12th. In six of these years, they were top five medalists, and in 1990 they again won silver.

More important is the love and admiration the quartet elicited from the barbershop community, and the manifest impact they exuded on barbershop music and performance. Their influence was felt far beyond the contest stage; their unique approach to music and performance is widely admired and emulated even today. Their memorable characterizations, such as their Bowery Boys routine, and original arrangements, such as "Don't Put A Tax On The Beautiful Girls," marked a high level of innovation, with arrangements cleverly crafted to enhance the characterization. The quartet also had a significant international influence, first touring England in 1987, and Russia in 1992, after arranging the first visit of a Russian quartet to the United States in 1990.

The quartet's dedication to youth in harmony led directly to the 1992 creation of the Collegiate Barbershop Quartet competition. The quartet made several television appearances, including on *Night Court* and *Cheers*. The quartet's voices are heard on two platinum records as back-up singers for Neil Diamond. This award was presented to tenor Doug Anderson, lead John Sherburn, baritone Pete Neushul, and bass Jim



Kline. The Society also recognized original lead Jim Meehan (deceased); Larry Wright, who sang lead from 1979 to 1988 and wrote numerous arrangements for the quartet, and Dan Jordan, who sang lead from 1992 until the quartet's retirement in 1996. The quartet has recently revived, with John on lead.

This quartet inspired a generation of Barbershoppers with its unforgettable performances and steadfast dedication to the promotion of quartet singing. The legacy of this quartet is the landmark carved on the story of barbershop harmony.

The Boston Common. Crowned international champion in 1980, the Boston Common was anything but common. The quartet members were extraordinary champions, barbershop harmony purists whose delivery of solid, uncluttered harmonies left those privileged to hear them with a warm memory of a quartet that was truly a champion of champions. The individual members were, and are, tenor Kent Martin, lead Rich Knapp, baritone Larry

Tully and bass Terry Clarke.

"The Common," as Barbershoppers have come to know them, began their career quite by accident, singing in the home of a friend sometime in 1971. Finding great joy in simply harmonizing the old songs, they began singing in town squares, on Boston street corners, in parks and yes, on the Boston Common—the very popular park in downtown Boston from which they took their name.

The Common's approach to music and the songs they chose provide us with a great insight into their continued popularity. They sang songs most of us could sing or hum along with—and sang them with a natural harmony that featured their unique, rich blend. If one listens to and peruses their recordings today, you'll find popular songs that easily identify with what one might aptly call "The American Song Book."

Unlike almost every other quartet, they sometimes waited until the day of the contest to decide which of their songs would be used that round. That was because virtually everything they sang was in the classic barbershop style. Indeed, their longtime coach, arranger and mentor, Lou Perry, was a leading proponent of singing pure barbershop.

With their impeccable phrasing, listenable style, and a delivery that was truly from the heart, the Common were said to have achieved "The Holy Grail of barbershopping."

The quartet remained active through the mid 1990s, performing in 46 states and five foreign countries, on network radio and television as well as on the stages of Carnegie Hall, Rockefeller Center and Canada's National Arts Center.

If you were among the thousands in the Salt Lake City audience on finals night in 1980, when they sang "That Old Quartet of Mine," you will never forget the emotion that greeted one of the most dynamic performances in Society contest history.



The Boston Common thank you

No greater honor can come to any man but to be recognized by his colleagues.

As the remarkable quartets so honored by the Hall of Fame in the past can attest, our greatest satisfaction stems from those individuals who approach us to confide how they were inspired to sing barbershop harmony and join this wonderful Society.

How apropos that the theme of this year's International convention was "It's the Music!" A similar expression printed on a sign—"Music is the Master"—greeted us when we met with a musician friend of ours in 1971.

The Boston Common were blessed to have befriended an eloquent devotee of four-part close harmony early on. From the outset, he encouraged us to use the barbershop quartet medium as a means to learn music.

He would play fresh arrangements on an old pump organ in his basement, and we'd record them for rehearsal. Three or four weeks later, after we had met on our own to fashion the song for ourselves, we'd return. After a brief discussion of some finer points of music, he'd ask that we sing the song for him. We would oblige, and on occasion he'd tear up either because he was pleased or perturbed by something we did. Sometimes he'd

laugh, then explain to us why what we did in one spot was musically incorrect or "in poor musical taste." After his admonishment, we asked "then what should we do?" He'd shrug his shoulders and state, "I don't know. But now that you know what you shouldn't do, try something else." We never made the

same mistake twice. Why? Because we came to understand why it wasn't acceptable. Lou Perry helped us to understand the whys of music versus the hows, to contribute to the art form, and to be creative.

That little story hints at why The Boston Common came to be known for its distinctive sound and style. He allowed us to be ourselves. He introduced us to musical concepts, but was neither a judge or coach, since it was our belief (and supported by Lou) that quartets that seek instructions from judges not only can be accused of compromising the system, but risk surrendering their individuality. Besides, there's something about that practice that simply doesn't pass the smell test.

Much like fingerprints differentiate individuals, so, too, do barbershop quartets differ from one another. At least they should. But when quartets adopt the strict parameters defined by the overseers of the art form, they tend to sound alike and hone a formula that becomes easy to beat and replicate. Worse, they help reduce the art form to a craft.

Pull out the early recordings of the 1950s and early '60s finalist quartets. Those quartets had their own distinguishing sounds as well. It wasn't difficult to differentiate the **Suntones** from the **Four Rascals** or **Easternaires** or **Nighthawks** or **Playtonics** or **Confederates**.

We experimented early on with different sounds. We learned of the importance of a solid lead/bass match, and of the magic role of the baritone (e.g. to sing with and enhance the bass). And because of the sound we generated, our tenor was able to sing in full voice that in turn, helped create an even bigger sound. We thought of it as "expanded sound" (see: **Vocal Majority**) since from within the quartet it felt like a dry sponge tossed into water. As a point of interest, the popular description of expanded sound used by coaches/judges might better be defined as "extended" sound, since the tones generated are more vertical than broad or voluminous.

We also learned songs that would aid us in improving on our weaknesses. For instance, "Back In Dad and Mother's Day" was the first of several songs that helped us to improve our collective sense of rhythm.

We incorporated other discoveries into our songs and singing style. We welcomed the opportunity to share those insights during our competitive years; however, few bothered to ask. Rather, we were lectured as to how we could win gold sooner if we'd only do as they say. But it wasn't about the medal. It was, and remains, the music.

Another distinguishing trait of the quartet was our spontaneity. One international competition, we were ready to follow the quartet ahead of us, and their second song turned out to be our first song. Stunned, we agreed, "looks like we won't be introducing 'Little Girl'." We calmly chose another song we hadn't even considered for contest.

Then there was an earlier competition when we began singing "I'm Alone Because I Love You" in a key lower than intended. So, without warning, Rich used a solo note to raise the pitch a half. We found it added tension to the song so we kept it in.

We shared a mantra that guided us throughout: "The song comes first." We would put all else aside—beginning with the toughest foe, ourselves—and strive to stay within the song. Probably the finest example of how well that mantra served us was during the final song of our final competitive performance in Salt Lake City, 1980. We had only been singing "That Old Quartet" for five months and had been working it without fully understanding it. We wanted this to be our final contest song, since we had decided prior to the convention that this would be the last time we'd compete. Following "Who Told You," we paused individually and to a man prayed, "the song comes first!"

Thus began that performance. Two amazing developments occurred. We spontaneously made two edits to the song, in unison. Totally changed the interpretation, together. We virtually became the song. ("Be the ball, Danny.") If ever a state of grace can be experienced in music, that moment was ours, that night, in Salt Lake City.

We thank you for the honor bestowed on us.

"And if someday we ever meet again, I will smile and stand in line. Just to sing one song, just one more time, with that old quartet of mine." ■



Two districts join for historic performance

Never before has a barbershop chorus sung at the foot of the Statue of Liberty, according to the Department of the Interior. July 12, however, visitors from all over the world listened to the vibrant harmonies of such a chorus. The group was comprised of choruses and individual members from the Northeastern and Mid-Atlantic Districts, calling themselves the **Liberty Chorus**.

President of the **Gentlemen Songsters**, Geoff Bird, organized the event with the support of the Songsters leadership team. Bird said travel with the Songsters was always on his “to do” list. Thus, in pursuit of his big idea for a small trip, Bird made some calls to the Department of the Interior, secured a “Special Use Permit” from the National Park Service, and arranged the trip.

Bird opened the trip to choruses from throughout the Northeastern District, as well as neighboring Mid-Atlantic, attracting a few dozen singers.

Organization for the music was pretty simple, Bird said, despite the fact that the whole chorus would not get the opportunity to rehearse together before the day of the event. Andy Furtado, also a member of the Songsters, stepped forward with his IT experience and set up temporary sites where the numerous performers could register, pay and also download sheet music and learning media for this event. Andy’s help was key to the planning and eventual success of this maiden voyage of the Songsters.

With so many choristers from so many different locales, transportation was difficult to organize. After trying in vain to figure out a way to organize transportation to the city, finally Bird told the other groups to “just get there.” They met at the flagpole at the Statue of Liberty Island at noon.

The day was sunny, warm, and welcoming as the numerous Barbershoppers converged on Liberty Island throughout the morning. Prior to the event, the choristers toured the Statue and the grounds as well as impromptu quartet and VLQ singing for appreciative tourists.

Promptly at noon, the choristers all met behind the flagpole to begin warm-ups and reviewing the material under the direction of Gentlemen Songsters director Karen Rourke. Fortunately, the



choristers did their homework and studied per the media provided, and all went off well at the performance that started only 30 minutes later.

The package was received extremely well by the island visitors, as well as at a huge reception by the island staff and Rangers. The full Liberty Chorus was followed by a terrific brief set by Up All Night quartet, just returned from competing at the international convention in Las Vegas. They were followed by the host chorus, The Gentlemen Songsters, performing a spirited, up-tempo five-song set, after which **The Big Apple Chorus** treated the crowd to some of its favorites including one of its signature pieces, “New York, New York!” Then the full Liberty Chorus comprised of Big Apple, Gentlemen Songsters with additional members from **Granite Statesmen, Beverly Northshorem, Concord Coachmen, Portland Downeasters, Narragansett Bay Chorus** and others closed the 50-minute performance.

Many of the various chorus members later said that the event was one of the most exhilarating of their barbershop careers. There can be little more spirited or patriotic than singing such songs as “The Star-Spangled Banner,” “America the Beautiful” or the “Armed Forces Medley” at the foot of Lady Liberty. To share this experience with so many from several different choruses was truly more than the routine inter chapter for sure.

Are there future plans for such an event merging choruses and members for the Northeast and Mid-Atlantic Districts again? You bet! Look for more plans in 2015!

– Geoff Bird

AASH Ambassadors of Harmony shared Phillip Wee's status.
October 28 · 4

Vocal Spectrum in Hawaii! Congrats go out to Acappella Academy Hawaii and everyone involved in making this so memorable for these young men... most of who had never heard or sung barbershop ever before!

This past weekend we held the first annual Acappella Academy Hawaii for young guys to learn about barbershop singing. It was a clinic that lasted Fri-Sat night, culminating in a free concert performed by the boys and with our guest clinicians Vocal Spectrum quartet. It was a resounding success in exposing these guys to 4-part harmony! (4 photos)



Musical Island Boys
October 13 · 4

Our final China 2014 show in Shanghai is done and dusted. That's 70 songs over 3 nights in 3 cities!

What a truly great experience this tour of China has been. We've met so many wonderful people and lived dreams turned memories in this sh... See More — at Shanghai Hongqiao International Airport. (5 photos)



The Vocal Majority Chorus
2 mins · 4

In our outreach to the deaf community, we will have interpreters for the deaf at our Sunday night Christmas Show performance on Dec. 7. You may wonder how a deaf person can possibly enjoy music they can't hear, but the emotion of music is so powerful that when expressed by an interpreter, it comes to life. If you know someone who is deaf, please share this post. And look at the diagram below to see where our interpreters will be positioned at our Sunday night performance. Online ticket reservations at VocalMajority.com.



Students hit high note with Barbershop Extravaganza | azfamily.com Phoenix

Posted by **Brian Lynch** | Posted in **2015 New Orleans, Press Clippings, Youth In Harmony** | Posted on October 22, 2014, 11:02 AM

Young choruses in the International Youth Chorus Festival at the 2015 Midwinter convention are ramping up right now, and we're starting to see some nice press coverage. Here's a nice piece on the Chandler Men's Chorus.



You might not expect to hear barbershop music from high schoolers, but that's exactly what you'll hear at Chandler High School A student group that will be performing on the concert "Barbershop Extravaganza" held next Tuesday, October 21. The students are hosting this concert to help raise money for their trip to New Orleans where they will be participating in a barbershop convention. The group of students taking part in the concert is very diverse. "We have guys from all parts of the campus," says Lori Lyford, Chandler Choir Director. "We have athletes, we have dancers, actors, mathematicians. We have experts in every field. They just love to sing."

via Students.hit.high.note.with.Barbershop.Extravaganza.azfamily.com.Phoenix

CHAPTER ETERNAL

Society members reported as deceased between June 15 and Nov. 1, 2014. Email updates to customerservice@barbershop.org.

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South Bend Mishawaka, IN

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

Mission

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

Vision

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



THE TAG

Joe Liles, Tagmaster



Anonymous tag, but maybe not for long

It was lovely here in Wisconsin this fall. The splendid array of colors in such a variety of trees and shrubs presented us with a symphony for our eyes. It reminds me of a tag that was a favorite of some of our guys in the **Festival City Chorus** in Milwaukee. Here are the male and female versions.

After our regular rehearsal time, we stayed in the hall and sang tags in pickup quartets. We even had members who came just for the tag time. What great fun we

had. Wayne Rear, I believe it was, introduced "Falling Leaves" to us. It became a favorite. I have no information indicating the writer or arranger, though. Maybe

someone can help me out.

Does anyone know? If the evidence is made known, I will place his or her name on the copy that goes into www.barbershop.org/tags. Just a reminder ... there is a treasure chest of free songs and tags on the Society's website for all to enjoy. Have fun! ■



FALLING LEAVES

for male voices

Source Unknown

Musical score for male voices (Tenor Lead and Bari Bass) for the song "Falling Leaves". The score is in C major, 4/4 time. The Tenor Lead part starts with a whole rest on the first measure, followed by a half note G4, a half note A4, a whole note B4, and a whole note C5. The Bari Bass part starts with a whole rest on the first measure, followed by a half note G3, a half note A3, a whole note B3, and a whole note C4. The lyrics "Fall - ing leaves." are written below the notes.

FALLING LEAVES

for female voices

Source Unknown

Musical score for female voices (Tenor Lead and Bari Bass) for the song "Falling Leaves". The score is in C major, 4/4 time. The Tenor Lead part starts with a whole rest on the first measure, followed by a half note G4, a half note A4, a whole note B4, and a whole note C5. The Bari Bass part starts with a whole rest on the first measure, followed by a half note G3, a half note A3, a whole note B3, and a whole note C4. The lyrics "Fall - ing leaves." are written below the notes.

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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.

DIRECTOR WANTED

Located in the beautiful White Mountains of Arizona, the **High Country Chorus** is looking for a front line Director. A great place to live, or retire, and share your barbershop knowledge with us. If interested contact our President, Jerry Schrunk at (602) 617-6139 or jerry@jschrunk.com. Visit our website at www.wmhcbc.com.

The **Tucson Sunshine Chapter** of the Barbershop Harmony Society is looking for a frontline director. A Barbershopper is preferred, but not required. Ability to work as a member of our Music Leadership Team is a must, as is the ability to plan ahead in the short and long terms. Experience is a plus. If interested, please contact Jim Rapp, chapter president, at (520) 574-5495 or tscprez@gmail.com.



Photo Credit: Jeff Richards

"Central Standard needed a better method for storing data, communicating chorus info, tracking rehearsal attendance and tracking song learning status. These are the core functions that Groupanizer provides in spades. Upon looking at the functionality provided by the Groupanizer system it was a no-brainer for us to start using it.

Overall the majority of our members log into the site on a weekly basis. That to me speaks directly to Groupanizer's inherent intuitiveness and breadth of functionality.

The Groupanizer forum is a boon of knowledge for any admin who runs into an issue while configuring their site."

Philip Owen
Site Administrator
Central Standard



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July 26 - August 1, 2015

What's New @ Harmony U?

Featured guests:
Musical Island Boys

Later in the morning
start times

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instructional days

Saturday surprise
(it's NOT at Belmont!)

We have sold out our chorus track
already, and anticipate selling out
every track this year, so register soon!

Online registration will be
available in January at
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Want to apply for a faculty position?
Email Donny at Drose@barbershop.org

