

INSIDE: The Future History of Barbershop Harmony • Meet Society pres Don Fuson • Less is more at Harmony U

March/April 2015

# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

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ACROSS THE PACIFIC

**MUSICAL ISLAND BOYS**  
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ASSOCIATION OF BARBERSHOP SINGERS

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THE

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LXXV  
NUMBER  
2

**HOT AND COLD IN NEW ORLEANS:**

The weather felt more like Minneapolis, but the Big Easy's food, music and culture made for one of the hottest and most memorable Midwinter Conventions ever. Catch a taste of the action, with a second helping of Youth Chorus Festival still simmering for a future issue.



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## Great recruiters show how to *Share Your Music*

W e certainly have fun singing with each other in a chorus or two, a quartet, Singing Valentines, and other performances. But there are more opportunities to *Share Your Music* with new guests, prospects, and other community singers.

I talked to a few men who led their districts in bringing in new members for 2014. They freely shared their thoughts with me when I introduced myself as "Don, a baritone from Kansas City." Each had interesting thoughts on bringing in members, and how it relates to chapter expectations and opportunities.

**#1 overall recruiter for 2014.** Music educator Todd Krier became a new Society member and director of the **Lincoln, Neb., Chapter** in 2013. Using his connections with other singers, he brought in six new members in 2014 and already has 11 Man of Note (MON) awards in two short years. Todd has an infectious energy as he talks about the joys of singing with chapter guests and attendees at shows. He urges chapter members to talk to at least one person in the audience to find out what they like to do, and then asks the men to share their enjoyment of singing with this person.

Todd finds that these "prior relationships" make it easier for men to agree to join him for an evening of fellowship and fun with other men in his chorus.



**The power of positivity and persistence.**

Another successful recruiter was Dick Timmerman of the **Mammoth Cave, Ky. Chapter** (CAR). Richard's career 33 MON puts him in the top 1% in the Society. Three MON in 2014 reflect that Richard continues to reach out and ask "where do you like to sing?" as part of his contact with new potential singers.

Dick has also sung with **Beatrice, Neb.**, and **Phoenix, Ariz.** chapters. His chapter reaches out to the community, not just to find new members, but to discover anyone with an interest or experience in singing. Dick's secret? Persistence. It often takes a second or third invitation to get someone to visit!

**Using technology to attract singers.** David Bonnell is the chapter Membership VP of the **Germantown, Md. Chapter**. David credits a fresh website and good use of other social media to getting the word out about the chorus into the community.

Of David's five MON in 2014, three came via *meetup.com*, a community network site that helps people with similar interests (e.g. singing) contact each other. Once a guest visits, David also oversees a weekly contact program to introduce each guest to the chapter, the singing style, learning Barberpole

Cats, and preparing them to sing in small groups.

Ongoing use of the eBiz Chapter Roster helps the secretary keep the chapter board aware of who has not attended the past few meeting nights, along with upcoming renewals for retention.

The chapter meets Sundays at 7:30 p.m., but David invites newer members to join him at 6:30 to learn Barberpole Cats, get basic vocal coaching, and then helps these same new members prepare to sing a number for the whole chorus. He finds that the chorus sound has improved with helping newer members develop quartet skills, as it helps with listening skills and for each man to hold his own on his voice part.

**My challenge: discuss why you sing**

So here is the challenge to each of us:

Take a few minutes at your next chapter meeting and discuss this question: *Why* do you sing?

I bet you will find that many guys express the joy of engaging audiences and seeing smiles come with the story, the songs and chords, and the overall energy that *you* send!

A successful quartet or chorus will always prepare for its next performance by planning or preparing for that kind of sharing experience.

Reaching that goal during that performance will keep you coming back to (re)learn new vocal skills and allow the combination of voices to produce harmonies ... becoming more than the sum of the individual singers.

One of the strange facts about our Society is that our rate of members recruiting has been dropping, even as the quality of our overall singing (choruses and quartets) is going up and our outreach is expanding!

A second strange fact is that the list of new members in *The Harmonizer* shows new members who appear to have come to the local chapter on their own, without the help of a Man of Note. Reach out and support all new members, giving the support and information that would have helped you!

Dick Timmerman's personal challenge to each of us? Reach out and share your fun, bringing in a new member as a MON for each year you have been in the Society! That is one path to chapter growth, member retention and support, and Society success!

I love talking to members and learning from each of you! Share your Music!

[dfuson@barbershop.org](mailto:dfuson@barbershop.org)

At your next meeting, discuss this question: *Why* do you sing?



# Extensive winter travels lead to great connections

Three issues have gone by since I wrote here, and *boy* do I have a laundry list of items to share. There is never a shortage of topics to cover in this organization!

## A lot of traveling, a lot of results

In the first six weeks of this year, I was on the road visiting more chapters than perhaps during any convention season. What a treat!

**Minneapolis.** First off, a send-off to Peter Benson, director of **Great Northern Union**, but also met up with chapter leaders at GNU, **St. Paul, Minneapolis, Faribault, Stillwater** and **Minnetonka** chapters. They have a great choral and marketing opportunity ahead with our international convention scheduled for 2017 in Minneapolis.



What a joy it is to share our successes, challenges and ways we can collaborate better together.

**Leadership in Carolinas.** Next trip was the Carolinas District Leadership Academy. My host and hostess, Warren and Andy Fuson, were outstanding as I enjoyed the Raleigh area. The event was a huge hit, with 21 of the 25 chapters (84%!) in attendance. I attended the President/Director track facilitated by John Wiegand (not a Barbershopper), who did an outstanding job hitting all the basics of leadership management and communications. What excellent fundamentals for everyone to understand. These principles are being integrated into a new Leadership Development initiative headed up by Steve Wyszomierski. More to come on this effort in an upcoming issue.

**Harmonious in San Antonio.** Fourth trip in four weeks, Col. George Westover was my host as well as the organizer of the local San Antonio area installation banquet attended by over 200. What a great program and sharing time with all five San Antonio chapters: **New Braunfels, Heart of Texas, San Antonio Chordsmen, Marcsmen** and **Friends In Harmony**—a new chapter. The next day, I was able to sit down with those chapter leaders for a roundtable on the Sunday afternoon of the Super Bowl. What commitment and energy, again hosted by Col. Westover. The next day was a delight by attending the Friends in Harmony rehearsal led by director Artie Dolt. What an inspiration for that new chapter. San Antonio is the 7th largest city in the United States and has the capacity for a lot of barbershop singing!

**Promising relationships in D.C.** My final trip during this five-week journey was Washington, D.C., where I visited with the leadership of our partners National Association for Music Educators (NAfME), Association of Performing Arts Presenters (APAP) and Cho-

rus America. The next day I attended the **Alexandria Harmonizers** banquet and installation, and it was an honor to be included in the program.

**Open Board members.** I met the new community members that Alexandria has on its board. Alexandria is one of several chapters participating in the Society's two-year waiver to investigate the benefits and challenges of having community members on our chapter boards. We're hoping it will encourage greater community results, and in very little time it's already making a difference. More on that in a future issue.

**Chapter roundtable.** That Sunday afternoon, past MAD President Bill Colosimo organized a chapter roundtable attended by a surprising number of chapters, even though it was organized on 48 hours' notice. Those chapters in attendance were: **District of Columbia, Montgomery County, Patapsco Valley, Dundalk, Arlington, Loudoun County, Anne Arundel, Fairfax, Germantown, Mount Vernon** and **Alexandria**. I wish Society chapters did a lot more gathering outside the conventions. What a joy it is to share our successes, challenges and ways we can collaborate better together. Of course, ringing a few chords is always first at hand!

**Archiving our assets.** That Monday, I visited the Library of Congress National Audio-Visual Conservation Center in Culpeper, Va. What a building! One of the archivists was a former Barbershopper! We discussed ways we could collaborate and get assistance with our huge collection of archived media in our headquarters basement that needs attention before some of the 100,000 performances on 44 media types begin to wilt away.

Well, that gets you caught up, but more importantly keeps Harmony Hall up to date on what's going on in the field. It's great to be a Barbershopper!

*Marty*  
mmonson@barbershop.org

## What's in Marty's Daytimer?

- March 12, Americana Music Triangle, Nashville
- March 17, Deke Sharon, San Francisco
- March 17, Mateo County Chapter, Calif.
- April 10-12, ONT District Spring Convention
- April 13, Coalition for Music Education in Canada, Toronto
- April 23-26, RMD Harmony College, Estes Park, Colo.



## What is Marty reading?

- *This Is Your Brain on Music*, Daniel J. Levitin



## What is Marty listening to?

- Instant Classic
- The Road, OC Times



# Plenty of feedback on African-American Roots

## Article understated the extent of past racism

*[This letter was edited extensively for length. Read the full version at [www.barbershophq.com/rootsletter](http://www.barbershophq.com/rootsletter).]*

I applaud David Wright's article, "The African-American Roots of Barbershop (and Why It Matters)," for presenting an accurate and interesting review. I also enjoyed the sidebars, and enthusiastically support Wright's call to encourage more African-American Barbershoppers into our Society.

However, as both a professional historian and as a Barbershopper, I am disappointed that the article downplays difficult but unavoidable truths about the history of racism and racial exclusion in barbershop. The Society continued to sing "coon songs," put on minstrel shows, and uphold a formal and explicit policy of segregation until well into the 1960s. Popular barbershop songs in the Society's early days embraced degrading racial stereotypes; when the day's African-American quartets complained about offensive lyrics, they were met with patronizing and sometimes offensive replies.

As late as 1986, "Way Down Yonder" was included in many popular anthologies that are still listed on the Society website. One anthology printed the song's original lyrics, which used the "n" word and implied that African Americans are usually thieves. This was enough to keep me out of barbershop for several years.

However, the fleeting treatment of racist lyrics is a relatively minor omission compared with the silence on the actual exclusion of African-Americans from Society—officially until 1963, and effectively throughout the 1960s.

The BHS is not uniquely responsible for America's legacy of racism, in which the Society joined with organizations like the Rotary Club, the Knights of Columbus and Major League Baseball in enforcing formal or informal policies of segregation. For the Society to be truly inclusive today requires more than a discussion of barbershop's African-American roots, but a more open and honest accounting of the history of exclusion involved. Drew and Jacob Ellis asking that the BHS recognize leading black groups is a step in this direction; specifically honoring black quartets (such as the **Red Cap Quartet**) that were explicitly excluded by early Society leaders would be another.

I understand the Society's desire to focus on moving forward rather than dwelling on the past. Yet, we do not need to wallow in our mistakes as an organization in order to be forthright and complete in acknowledging these mistakes. Anything

less has the appearance of dishonesty and will seem disingenuous.

WYNN GADKAR-WILCOX, Professor and Chair,  
Department of History and Non-Western Cultures,  
Western Connecticut State University  
Asst. Director, Danbury, Conn. Chapter

*David Wright responds: Let me just say I agree with the thrust of what you say. I don't think the article suggests that African-Americans did not participate because they did not like that white singers had appropriated their music and attributed it to Europeans; only certain intellectuals felt that way. And I really don't think it was because of song lyrics, although some song choices were certainly not inviting to black people. They did not participate because ours was an all-white Society that excluded blacks.*

*Please note that the article was a shortened audio transcription of a class I gave at the Midwinter Convention in January. You can view it on YouTube at [bit.ly/barbershophistory](http://bit.ly/barbershophistory). At about 20:00, I discuss the exclusion of African Americans by both our Society and Sweet Adelines. This should have been included in the summary published in The Harmonizer, and I will take the blame for that, as I approved the published version.*

## Near and dear to his heart

I always enjoy your publication and, of course, quite often find them to be exceptionally well done. I think this one is one of the best. Of course, part of that is because its main subjects are very near and dear to my heart. Thanks, Lorin, for the quality of work you continue to share. You are a special person in our Society.

DAVID KRAUSE  
Kansas City, Mo.

## If we're sincere, let's not sing Stephen Foster

What are we to conclude when we see *The Harmonizer* arrive with an excellent feature on bringing African-American singers into the Society and then, two days later, we receive a *LiveWire* announcing that the Society is celebrating Stephen Foster "with a special new collection of his greatest works"? And that "two of these new arrangements will be debuted at the Saturday Night Spectacular in Pittsburgh."

Given Foster's extensive use of racial epithets and caricatures through both lyrics and their spellings, I find the Society's promotion of any of his works to be an embarrassment and a deterrent to the ability to recruit and retain African-Americans into the Barbershop Harmony Society. I can see their value as



part of our nation's history and would advocate preserving them—in their original form—in museums. However, I see nothing but negative outcomes by performing them and thus perpetuating BHS as an insensitive organization, regardless of whether the offensive lyrics are changed.

As Cecil Brown suggests (p. 12), why not start by asking Fisk University to help us remove all songs with racial implications from our Harmony Marketplace offerings? And publicize to the entire world that we are doing so. Yes, some will argue that they should be “preserved” as part of our history. Fine. Preserve them, but don't sell them and don't sing them.

STEPHEN RAFF  
Stevens City, Va.

*Editor's reply: Last issue's cover story represents the beginning (not the end) of a new racial dialog pertaining to the past and future of barbershop. The challenge of history is to preserve all lessons from the past, including learning from the often ugly elements that were sometimes intermingled among the good.*

*U.S. citizens of all races still revere George Washington as the “Father of a Nation” despite his extensive ownership of slaves; likewise, Stephen Foster is still widely revered as the “Father of American Music” despite his having composed extensively for minstrel shows.*

*The Society and the estate of Stephen Foster have been working to create a songbook with many of Foster's uplifting melodies—a songbook that openly removes or replaces offensive lyrics when needed. This is not an attempt to rewrite history; the indignities associated with minstrel shows will not be overlooked or forgotten. However, this songbook will be a gift to singers of all races who have long embraced Foster's melodies, often in spite of their original settings.*

*The BHS continues to build relationships with groups such as the National Museum of African-American Music to strengthen the association of barbershop music with African-American musicians; many more relationships are developing. The history of barbershop, our music catalog, and the sensitivities of modern audiences constitute an ongoing dialog. All voices are welcomed and desired.*

## Debating barbershop's benchmarks

David Wright's article states that “barbershop is not purely homophonic.” When the greatest arrangers of the day met in 1970 to rewrite the Arrangement category, they established 47 benchmarks of a barbershop song. One was that barbershop was homophonic, with occasional excursions allowed for pickups, call and echo, and other embellishments. This benchmark was preserved when today's three-category system was formalized in the early 1990s, even while approximately 40 other benchmarks were discarded.

All was well (as could be) until competitors introduced arrangements that far exceeded the caveat that non-homophonic incursions were to be “occasional.” The Music category was then changed to state that barbershop was “primarily” homophonic. The flood gates now opened, groups now sing gymnastic arrangements that are anything but homophonic. We are now judging and awarding artistic achievement rather than seeking to preserve the style.

We have been force-fed, one small dose at a time, the idea that we must evolve or die—partly so we can reach more youth. Yet, more than anything else, our youth love to sing classic tags—not the music of today arranged in some hip, new evolutionary way.

At what point do we stop evolving? What will barbershop become in another 10 or 20 years? Old-time steam locomotives were tweaked and updated, but they still looked like old-time locomotives—and they ran on steam. When they changed the propulsion system, they became diesel locomotives. Steam locomotive aficionados did not evolve to embrace diesel.

As one of the first Sound judges, I assure you that it is impossible to ring chords with everyone moving and changing, as we have currently evolved into doing. Lock and ring means just that. Lock the chord, with matching word sounds, proper volume relation-

ship and in tune, and it will ring. If you do not do all of those things, you might sound beautiful and artistic and skilled—but you are not ringing chords.

So perhaps, we need to change our Society name to the “Next generation evolutionary a cappella society” and our motto to “If we're not singing it yet, just hang on a few years, and we will be.”

“MONTANA JACK” FITZPATRICK  
Tucson, Ariz.

*David Wright responds: Where do I begin? I would kindly say to Jack:*

*(1) Justify any of your assertions with careful historical evidence.*

*(2) Would you say the [1948 champ] Pittsburghers' rendition of “Give Me A Night In June” was purely homophonic?*

*(3) When did the barbershop style ever not evolve? (Point to a 30-year interval where there was no significant evolution, and justify your assertion. It certainly was in the process of evolving in 1970.)*

*(4) As a former Sound judge, how would you evaluate [2014 bronze medalist] Lemon Squeezzy's ability to ring chords? (I've been around since the days you recall, and I've never heard chords ring like they do now. And my ears aren't that bad.)*

*(5) What other a cappella style has the basic features of barbershop laid out in my keynote address? (See page 30, this issue. View the entire address on YouTube at [bit.ly/futurehistoryofbarbershop](http://bit.ly/futurehistoryofbarbershop).)*

*All serious questions. I don't mind discussion. Just be prepared to have assertions challenged. That is something that didn't happen in 1970. ■*

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# Learn the rule changes for upcoming contests

At the Midwinter Convention in New Orleans, the Society Board of Directors (SBOD) passed a large set of rule changes proposed by the Society Contest and Judging Committee (SCJC). SCJC is constantly looking at ways to improve the contest experience for competitors and audiences, as well as ensuring that our rules truly reflect our prevailing attitudes.

To show what changed and what did not, a complete summary of each change is posted at <http://barbershopq.com/newrules/>.

Article 10-301 Amendments (Reductions - Parallels)	
ARTICLE 10-301: SONGS AND ARRANGEMENTS	
A. Songs	
1. Barbershop Style	All songs performed in contest must be arranged in the barbershop style. (This style definition is Chapter 2 of the Contest and Judging Handbook.) A song performed in a contest must be in good tone, be neither primarily parodic nor primarily religious in nature and have a melody and harmony consistent with the barbershop style.
2. Unaccompanied	Songs must be sung without any kind of musical accompaniment and without instrumental introduction, interlude, or conclusion. The entire performance applies to both the entire performance and each individual song. Violation of this article will result in penalties up to and including forfeiture by the Presentation judges only.
3. Chorus Methods	In short contest performance of songs, selected use of a chorus, short, verse or quartet is acceptable as long as it is brief and appropriate. At no time should the musical texture exceed four parts. This applies to all songs, regardless of the number of stanzas or verses in the song. Compliance with this article will be adjudicated in terms of the quality of the performance by the Presentation judges only.
B. Copyright Compliance	Competitors must comply with the copyright law in the acquisition, arrangement, and performance of songs for contest. Violation of this article relating to copyright law compliance will result in penalties up to and including forfeiture by the Presentation judges only.
C. Penalties	Violations of this article will result in penalties up to and including forfeiture by one or more judges, as follows:
1. Violations of this article relating to tone and parodies or religious intent are the responsibility of the Presentation judges only.	
2. Violations of this article relating to song consistency with the barbershop style, including accompaniment and chorus delivery, are the responsibility of the Presentation judges only.	

## Summary of changes

**Variances.** In 2013, SCJC and the SBOD approved a rule change that allows judges and/or categories to change their scores if a score from the panel was statistically deemed significantly different from the rest of the panel. At the time, we knew of three scenarios that caused angst among our competitors; we chose to address the largest one first, then proceed on the others based on competitor feedback. Although there were a handful of complaints, the feedback was overwhelmingly positive. With a few exceptions, the process now runs smoothly. After three contest seasons, the final two concerns that result in large scoring differences have now been addressed.

**New International Contest rules.** These new rules address a number of issues, primarily among international chorus competitors. The new rules deal with:

- time to load the chorus and be ready to sing.
- clear rules about props allowed on stage.
- cleaning up the stage after a performance. (This also affects International quartet competitors.)

All of Pittsburgh's competing choruses received the new rules in November, 2014, so they could plan appropriately.

**Eligibility.** In 2008, the SBOD and SCJC eliminated most of the prior eligibility requirements associated with

the International Chorus Contest; as a general rule now, as long as you are a Society member, you can sing. However, each contest cycle brings a variety of questions about the eligibility of quartet members singing in multiple quartets, transferring, etc. Previously, these requests had to go to the SBOD for approval. The recent rule change transfers ownership of these requests to the SCJC.

**Reductions.** In 2007, "formal" reductions were put in place for any sort of weakness in the barbershop style or presentation.

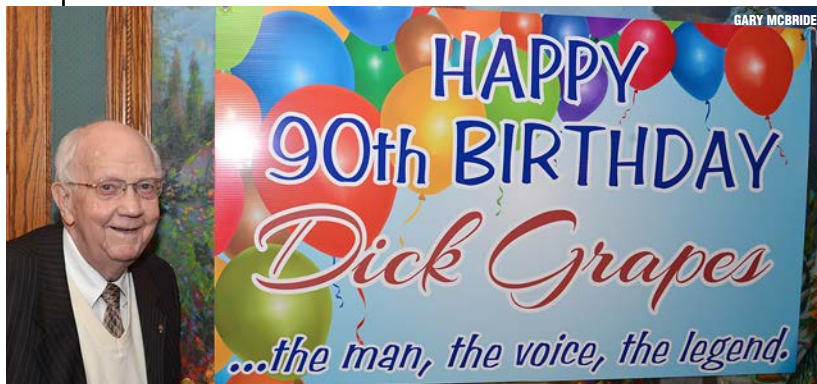
Although it added clarity to where there were issues in the performance, the majority of these issues were subjective and contextual. Our category descriptions judge the performance, and any issues that detract from the performance should already be evident within the score itself. Any distractions due to style or performance issues will show up in the score but not receive an overt reduction.

**International quartet qualifications.** These changes will be put into effect for the 2016 International contest cycle. Since 1993, the minimum score for a district to have a quartet representative for International was 65. This has been raised to 70. (In the past 22 years, only one district's top qualifying quartet did not score at least a 70.)

The other change affects quartets that compete out of district (OOD). In the event that no district quartet scores the minimum automatic qualifying score (currently 76), the highest-scoring quartet from the district's preliminary contest will be the district's international representative. An OOD quartet cannot be the district's representative if it scores below 76, but can still qualify for an international wild card selection.

Please visit [barbershopHQ.com/newrules](http://barbershopHQ.com/newrules) to see the exact wording of changes, or read the updated C&J Handbook at the same web address.

— Kevin Keller, 2012-2015 Society Contest & Judging Chairman; [kkbari@charter.net](mailto:kkbari@charter.net)



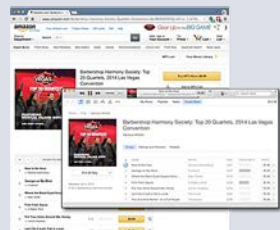
**QUARTETTING UNTIL THE VERY END.** Dick Grapes, gold medal bari of 1950 champ the Buffalo Bills, passed away Feb. 16 at the age of 90. Only five days earlier, the seemingly healthy Grapes was standing up in a hall just north of Buffalo, singing baritone at his surprise 90th birthday party hosted by local Barbershoppers. As recounted in the July, 2009, issue of *The Harmonizer*, Dick declined the invitation to appear on Broadway in *The Music Man* and never regretted the choice. He spent years as a member of the chain gang for the NFL's Buffalo Bills, and was for 51 years the voice of the North Tonawanda High School football team.

## Society Briefs

**2014 contest tracks now on iTunes and Amazon Digital Music.** Two of the world's largest distributors have put your tracks just a few clicks away. Download individual tracks from these collections:

- Top 20 Quartets CD (iTunes) [bit.ly/itunes2014quartet](http://bit.ly/itunes2014quartet)
- Top 20 Quartets (Amazon) [bit.ly/amazon2014quartet](http://bit.ly/amazon2014quartet)
- Top 20 Choruses (iTunes) [bit.ly/itunes2014chorus](http://bit.ly/itunes2014chorus)
- Top 20 Choruses (Amazon) [bit.ly/amazon2014chorus](http://bit.ly/amazon2014chorus)

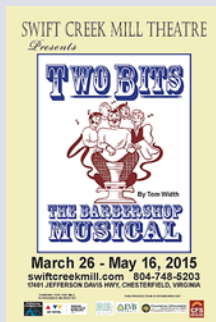
Releases from prior years are being added weekly, with more than 500 tracks now available. A limited number of tracks are available on Spotify, including the anniversary issue of "75 Years of Champions" ([bit.ly/spotify75years](http://bit.ly/spotify75years)). But hey, Spotify users, wouldn't you feel better supporting artists and the Society by purchasing genuine, physical CDs?



**Chapters using grants to reach out in their communities.** The latest grant application window is just coming to a close on April 30, but it's not too early to begin preparations for the upcoming Oct. 1-Nov. 15 grant window. The Society has already begun distributing nearly \$200K to 72 projects from last fall's applications, ranging from youth festivals to collaborations with other art forms. Some funded projects include:

- The **Cumberland Bay Chorus'** "Singing Workshop Series For Your Health" workshops. This five-week course in Plattsburgh, N.Y., will educate seniors and others on the physiological benefits of singing, including a slowing of dementia.
- The **Clipper City Chordsmen** is reaching out to host 41 quartets in their state ensemble contest. They are hosting a day-long workshop followed by a BHS adjudicated contest. Learn more at [www.barbershop.org/grants](http://www.barbershop.org/grants).

**Yet ANOTHER Barbershop musical.** This is not the musical that we covered in the last issue. It's a brand-new production enjoying a long run and good local reviews in the Swift Creek Mill Theatre in Chesterfield, Va. As of press time, we haven't learned much about *Two Bits* other than that the creators (Tom Width and Paul Deiss) have created original music, and we don't believe they've been Society members. While we've seen a few good reviews, we haven't yet heard any from Barbershoppers who have seen it. Society members save 10% using the code *BHS10* at checkout. Buy tickets at [www.swiftcreekmill.com](http://www.swiftcreekmill.com).



**Barbershop Down Under in September.** Go "Down Under" to beautiful Melbourne, Australia for the 2015 BHA Harmony Convention, Sept. 16-20. The biannual convention will feature quartet and chorus contests, classes, mass sings, and a grand finale concert featuring **Vocal Spectrum**. Sign up at [www.barbershopconvention.org.au](http://www.barbershopconvention.org.au).

**NBC-TV'S A CAPPELLA CONTEST, The Sing-Off may not have barbershop quartets anymore (groups must have at least five singers), but some stops on its show tour feature high-end Society quartets as warm-up acts.**

**Groups included 2014 silver medalist Forefront (Louisville), 2014 finalist Instant Classic (Indianapolis) and 2014 top 10 competitor Central Standard Chorus (Kansas City).**



## CARAs honor Society quartets

Congratulation to all the Society nominees for this year's Contemporary A Cappella Recording Awards (CARAs), sponsored by the Contemporary A Cappella Society (CASA).



Two Society groups were honored in non-barbershop categories. Nominees include:

### Best Barbershop Album

- *The Road*, OC Times
- *Old Friends*, Masterpiece
- *Instant Classic*, Instant Classic
- *From The Heart*, LoveNotes (Sweet Adelines)

### Best Barbershop Song

- "From the First Hello (To the Last Goodbye)," OC Times
- "I Won't Send Roses," Instant Classic
- "Not While I'm Around," Masterpiece

### Best Holiday Album

- *A Very Artistic Christmas*, Artistic License

### Best Holiday Song

- "White Christmas," Artistic License

### Best Humor Song

- "You Gotta Change Parts," Instant Classic

By the time you read this, winners will have been announced. Check out winners in every category at [www.casa.org](http://www.casa.org).



### 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. 13-15, 2015

### MIDWINTER

[barbershop.org/midwinter](http://barbershop.org/midwinter)

RENO

Jan. 26-31, 2016

### HARMONY

UNIVERSITY 2015

Nashville, Tenn.  
July 26-Aug. 2, 2015



## Westminster Chorus makes it big in Japan—among men with thinning hair ...

What do 2013 silver medalist **Westminster Chorus** and a high-end Japanese hair loss company have in common? The former recently appeared in a major ad campaign for the latter. Even after having it explained to us, we're still left scratching our heads about how this came about ... but we still can't stop watching their TV spot.

Chorus members had previously appeared in a strange video that made chorus members look like the hair on a guy's head. It went kind of viral in Japan, after which Shiseido/Adenogen hired them to promote their hair loss shampoo. The result is ... well, you have to view for yourself. The chorus also appears in large posters in major department stores.

Ad agency reps gushed about the chorus' other videos in which the singers look like dancing hair follicles—or at least they seem to have that effect on people who are paid to think about hair a lot. Chorus members were told that hair loss can bring depression in men, and they liked how Westminster made people feel joy and



think "it's not so bad, we're all in this together!"

Founding chapter member Shawn York hopes the chapter can use its minor overseas celebrity status to partner with Japanese barbershop chapters and create an extended weekend tour with some

sold-out shows, co-sponsored by Shiseido/Adenogen.

See the commercial at [bit.ly/westminsterjapan](http://bit.ly/westminsterjapan). See the video that started it all at [bit.ly/westminsterhair](http://bit.ly/westminsterhair).

## Society Briefs

### Outreach activities expand, deepen.

From time to time, we announce or remind you of different programs supporting music in our communities, and point to resources to help teachers, students, and community groups to learn more about barbershop harmony. But does anyone have a full picture in his mind? And can you communicate that to interested parties?

Go to [www.barbershop.org/outreach](http://www.barbershop.org/outreach) for a clean, easy portal to our many programs. Graphically consistent with our advertising in *Choral Journal* and with handouts to teacher conventions, this easily-remembered address helps you advance directly to:

- CBQC
- International Youth Barbershop Chorus Festival
- Top songs for younger singers
- youSING contest for high school students
- Upcoming camps and festivals

- Harmony University for Educators
- Harmony University Next Generation Chorus and Young Women In Harmony Chorus

**Harmony Brigade at HU offers full week of quality quartet fun.** You've been hearing about Brigades but never had the chance to participate? Frustrated that there are only so many barbershop events you can fit in? Always had Harmony University on your must-do list? Now you can have it all!

Harmony University provides wonderful, high-level quartetting experiences for barbershop singers who can consistently perform finely-tuned quartet singing. Not for the faint of heart, this is for experienced quartetters who will arrive solidly prepared on eight outstanding medalist-level arrangements, which will be provided along



with stellar learning tracks. Full details and application are at [harmonyuniversity.org/index.php/harmony-brigade](http://harmonyuniversity.org/index.php/harmony-brigade).

**Chapter IRS filings due May 15!** Chapters are legal entities that enjoy special tax exemptions as nonprofit organizations. All U.S. chapters, districts and subsidiaries (Brigades, etc.) must report to the IRS by May 15 each year. ALL non-profits, regardless of size, must now file an annual return, with financial penalties or loss of non-profit status (or both) if filings are late. Canadian chapters must file with Canada Revenue Agency (CRA) on or before June 30. The Society also requires that all chapters complete a 2014 financial review by May 15, 2015. This is not an audit, and merely requires a financially savvy person, other than the treasurer, to inspect your books. Details, links and forms are found in the Document Center at [www.barbershop.org](http://www.barbershop.org). ■

3 EVENTS

2 COUNTRIES

*only* 1 SWEET ADELINES  
INTERNATIONAL





## 7 tips to help you become a better arranger

The Barbershop Harmony Society is fortunate to have more skilled arrangers than anyone can count. Ever wonder why or how this came to be? Why are there 10 different versions of “Sweet Georgia Brown”? What could one arranger say in his or her musical approach that the others didn’t? Here is how arrangers are born:

*“Hmm, that chord was weird. What if we ...”*

*“That’s too high/low, can we try ...”*

*“That intro isn’t working. What if I ...”*

And so on.

If you’re interested in arranging, it can be richly rewarding. Whether you’re arranging intricate custom arrangements for the very top groups or simple ditties for your average Joe chorus, there’s nothing like hearing an arrangement move from notes on a paper to art in aural form.

If you’re just getting started, want a refresher, or looking for a few insights, consider the following tips for arranging.



### Resources

- **Harmony University Arrangers Track** Taught by the best in barbershop. Sign up for Arranging I and II, Arranger’s Workshop, and (all new) Private Arranging Instruction
- [www.Barbershop.org/musictheory](http://www.Barbershop.org/musictheory)
- **Society Arranging Manual** (Item #4031)
- **A Cappella Arranging**, by Deke Sharon and Dylan Bell (Item #206628)

### Questions to ask before you start

#### 1. Who is going to be singing this?

You know all those rangy, extra-challenging arrangements the champs sing? Many were arranged for each man’s specific strengths and range. Arrange for the voices who will sing your arrangement. Is the lead part within a reasonable range? Could your lead section leader sing through this and get 80% or better on the first or second run-through? If he can’t, odds are the chorus is in for trouble. Arrange something this particular group can sing well.

**2. Who will be hearing this arrangement?** An audience of Barbershoppers might love a lot of ballads, but the parents and family at a youth event? It may be better to sing “Under the Boardwalk” than “The Way You Look Tonight.” Does your audience appreciate musical theater? Does it like patriotic or religious music? Would they rather hear a more surface-level piece or a piece with more substance? Put a lot of thought into what singers want to sing and audiences want to hear.

**3. Choose the right song.** This tip alone is more than half the battle. If you’re trying to make a contestable version of “Duke of Earl,” you will only end up with shoehorned (perhaps crowbarred) sevenths that don’t really fit the piece. Lou Perry taught that

a good barbershop arrangement should have a singable lyric that tells a story.

**4. Make the arrangement true to the original.** Don’t “barbershop” a song that doesn’t lend itself to the strengths of the barbershop style. Start with a tune that goes around the circle of fifths, has a reasonable range in the melody, and is a memorable tune. When possible, familiarize yourself with a piano/vocal score or even a “fake book” version. It’s helpful to know what chord choices the original composer made so your arrangement honors and reflects that. In short, if a non-Barbershopper were to listen to it, would they get the feel of the original or would something seem off?

**5. Be sure each part makes sense.** Don Gray’s litmus test rings true: “Can you sing all the parts? [Well, if you had the range.] If you can’t, probably no one else can, either.” Are there awkward leaps or unnecessary vocal gymnastics in the piece?

Are there places where you could make smoother choices? Follow this basic woodshedding principle: Harmonize where it’s comfortable. Don’t move from your note unless the melody forces you to do so. When you have to move, move to the closest note you can that fits the prevailing harmony.

**6. Take the time to become truly skilled.** It will take time, trial and error, and dozens if not hundreds of charts to really master the art. Think

of the countless hours and drilling it takes to become a skilled performer. Arranging is no different.

**7. Don’t start with the piece you’ve always wanted to arrange.** Do a few shorter, easier pieces first so you get the hang of things. Clay Hine, one of the Society’s best arrangers, practiced for years and years learning the skills, studying greats like Lou Perry and Ed Waesche, and writing dozens of arrangements before mastering the craft. Others like Mel Knight, Burt Szabo, and Jay Giallombardo formally studied composition and arranging at the collegiate level. Remember, no one goes from a high school baseball team to the major leagues in one year. Wait until you have the skill to hit a home run before starting on that favorite arrangement.

One last thought: have you ever been to a contest where someone else is singing the same arrangement as your quartet? If you’re arranging your own material, that never happens! ■



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# PIONEER DISTRICT WINS **GOLD** IN 2014!



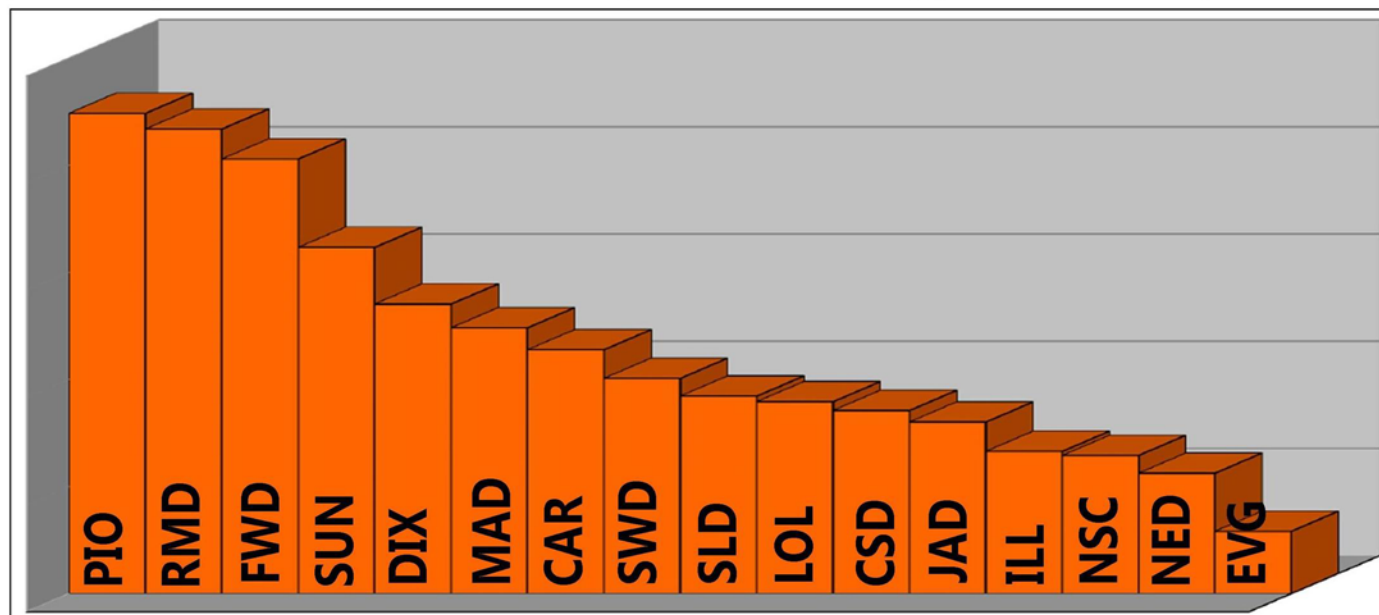
In 2014, Pioneer District lead in per man giving with gifts to Harmony Foundation totaling \$213,629 from District, Chapters, & Members. Great thanks and congratulations go to them for their generous investment on behalf of Barbershop Outreach throughout all districts.

More than 11,000 students and adults received scholarships last year to workshops, camps, festivals, quartet contests, and Harmony University. **This is possible because of the farsighted commitment from all members and friends of Barbershop Harmony.**

***We challenge all other districts to join Pioneer at that level of support to help change our world, one voice at a time!***

## 2014 District Stats

	# of Members	Gifts by Members	Gifts by Chapter/District	Total Gifts	Average Per Man
<b>PIO</b>	953	\$ 198,183.12	\$ 15,445.97	<b>\$ 213,629.09</b>	\$ 224.16
<b>RMD</b>	900	\$ 189,563.68	\$ 5,575.00	<b>\$ 195,138.68</b>	\$ 216.82
<b>FWD</b>	2649	\$ 534,292.75	\$ 3,065.00	<b>\$ 537,357.75</b>	\$ 202.85
<b>SUN</b>	1516	\$ 243,691.67	\$ 1,255.00	<b>\$ 244,946.67</b>	\$ 161.57
<b>DIX</b>	849	\$ 114,083.63	\$ 649.50	<b>\$ 114,733.13</b>	\$ 135.14
<b>MAD</b>	3174	\$ 379,769.47	\$ 13,941.33	<b>\$ 393,710.80</b>	\$ 124.04
<b>CAR</b>	723	\$ 79,299.14	\$ 2,970.00	<b>\$ 82,269.14</b>	\$ 113.79
<b>SWD</b>	1347	\$ 133,680.90	\$ 1,646.00	<b>\$ 135,326.90</b>	\$ 100.47
<b>SLD</b>	807	\$ 73,855.31	\$ 517.14	<b>\$ 74,372.45</b>	\$ 92.16
<b>LOL</b>	1718	\$ 141,134.82	\$ 12,705.00	<b>\$ 153,839.82</b>	\$ 89.55
<b>CSD</b>	1912	\$ 149,658.49	\$ 13,763.00	<b>\$ 163,421.49</b>	\$ 85.47
<b>JAD</b>	1762	\$ 129,112.06	\$ 11,986.50	<b>\$ 141,098.56</b>	\$ 80.08
<b>ILL</b>	939	\$ 62,326.22	\$ -	<b>\$ 62,326.22</b>	\$ 66.38
<b>NSC</b>	898	\$ 57,257.08	\$ 632.50	<b>\$ 57,889.58</b>	\$ 64.47
<b>NED</b>	1657	\$ 92,789.58	\$ 304.90	<b>\$ 93,094.48</b>	\$ 56.18
<b>EVG</b>	1551	\$ 44,611.54	\$ 423.75	<b>\$ 45,035.29</b>	\$ 29.04



Graph based on per man giving average for cash gifts received during the 2014 Calendar year.



**Intergenerational outreach.** On Groundhog Day this year (Feb. 2), **Singing Capital Chorus** Program VP Don Spero (**District of Columbia Chapter**) hosted a joint chapter rehearsal with the **Dukes of Ellington**, 14 young men from the Ellington School of Music, an elite, audition-only public charter high school in Washington, D.C. Boys were also in-

troduced to the chapters honorary four-legged chapter member, who shadowed the group from beginning to end. Shown are the Dukes's youngest member, Dante (13), and the chapter's most senior member, Fred Peters (97), the sweetest lead singer this side of heaven.

Each group got exposure to another style of music. Director Bill Colosimo and Associate Director Sheryl Berlin joined Duke's Director Steven Allen in separate and combined singing. Song erased the decades and linked the young and old together.

— Steve Skolnick / Martin Banks

**Seattle's Figgy Pudding Caroling Contest.** The **Seattle SeaChordsmen Chorus** participated in last December's 28th Annual Great Figgy Pudding Caroling Contest in downtown Seattle to benefit the Pike Market Senior Center and Food Bank. Nearly 10,000 people joined in the holiday spirit as dozens of caroling teams sang their hearts out on downtown Seattle street corners in and around Westlake Center. The top teams then competed in a sing-off on the Figgy Main Stage.



— Edwin Dierdorff / Martin Banks

**Supporting youth singing and supporting schools.** Bozeman, Montana's **The Chord Rustlers** have a long history of community involvement and a long-time desire to get kids singing and help educators and schools whenever possible.

Thirteen years ago, they started a music camp called the Big Sky Youth Harmony Rendezvous. Scheduled this year for June 17-21, the camp has been a great opportunity for boys and girls in Mon-



tana and the surrounding states to sing a cappella music. The Chord Rustlers have provided leadership for this camp, and of course, help fund the camp with annual chapter donations around \$3,000.

For the Chord Rustlers to donate money to a local High School is not uncommon! They have

performed their last two annual shows and hosted the Evergreen Division V contest at the Belgrade High School auditorium. The auditorium is very nice, the stage is nice, the seats are great and it is nice to perform there. However, they struggled with feedback on the quartet mics. The group has been soliciting funds to help improve the sound system in the auditorium.

But that is just money. The real goal is to build relationships with the local music educators and to help get kids, especially young men, singing. And it is with this goal in mind that the Chord Rustlers are doing this tremendously successful youth workshop.

— Kevin Mattson / Martin Banks

# Story Tellers

Send to [storytellers@barbershop.org](mailto:storytellers@barbershop.org)

Want to be a storyteller? Contact [storytellers@barbershop.org](mailto:storytellers@barbershop.org) or [harmonizer@barbershop.org](mailto:harmonizer@barbershop.org)

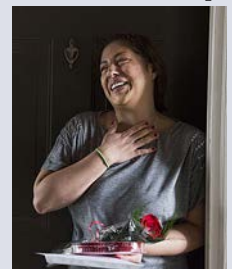


## Golf Capital Chorus gives double support to active duty military

When the **Pinehurst, N.C. Chapter**—also known as the **Golf Capital Chorus**—learned that soldiers deployed to Kuwait needed replacement golf clubs for their recreation, the only chapter with “golf” in its name came to the rescue.

Chapter bari Larry Harter's daughter is a U.S. Army Colonel who commands a Kuwait military hospital. She told her father how much the soldiers enjoyed playing golf and using a soldier-built driving range before they had to return to combat—so popular that all the clubs were worn out. Chapter members asked friends, fellow golfers, and even golf courses and local retail merchants to help.

Almost 300 golf clubs were collected along with golf bags and 2,000 range balls. The chapter paid shipping costs, then a few weeks later sent an additional 1,500 balls.



Additionally, the chorus recently turned its Singing Valentine efforts into a service project. Chapter quartets visit the loved ones of Fort Bragg soldiers in addition to their usual Valentine surprise performances. The Valentines are typically \$50 to the general public but are free to troops who are deployed.

— Larry Harter & Ray Linville



## 15-year-old mini chorus of non-Barbershoppers helps cardio patients heal through fellowship and song

A barbershop mini-chorus of non-Barbershoppers features prominently in the cardiac rehab program at St. Luke's Hospital in Kansas City. In fact, the core members of the group are not really singers. As **Heart of America** chorus member Jim Bagby tells it:

"We started the **Cardiac Carolers**, as we dubbed ourselves then, about 15 years ago and persuaded—with some difficulty—six other members of our afternoon workout class to entertain at the annual holiday open house. We were a smash hit with the other patients and spouses, who generally range in age from 70ish upward." The group was later renamed **Cardio Jam**.

Since then the group has more than doubled in size, gotten a little better and added a summer picnic to its performances. "The staff members are the group's best allies, reminding newcomers how good singing is for

their health," Jim writes.

Steve, a lawyer at the hospital center and not even a heart patient, warily accepted an invitation to sing with the chorus. All was normal until the group finally hit an overtone, and Steve looked as if he'd been hit by lightning. "What was that?!" Before I could answer, a happy babble replied, 'an overtone!'"

At the next rehearsal Steve showed up with a (1986 champ) **Rural Route 4** CD—he'd googled Jim (RR4 bari) and discovered the CD on Amazon.

"By the time for the picnic arrived, Steve was the most active lead we had, grinning like a kid at Christmas and thoroughly involved in the music," Jim continued. "We've since gotten him to a couple of Heart of America Chorus meetings. And if his legal schedule ever eases off, he's going to be my next Man of Note."

— Jim Bagby / Martin Banks



at five different assisted living facilities in Mattoon. They brought back many stories of residents who could barely speak, but had no trouble singing along.

— Thomas Woodall / Martin Banks

On Dec. 7, 29 members of the Coles County Chorus (ILL) performed two Christmas benefit concerts, raising more than \$4,000 for area food pantry and homeless shelter programs. It was a 9- to 10-hour time commitment for the singers, and two days later, most were singing

## EasyDues

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**Ask your chapter secretary about EasyDues.**



# Barbershop harmon



The youth barbershop movement in New Zealand is unlike any other in the world. For example, the national high school barbershop contest normally sees up to 20 prequalified quartets and choruses in each category, resulting in 80 competing groups and up to 1,000 young chorus and quartet singers. Amazingly, this only represents students who qualified for the national contest—only the top two or three quartets from six qualifying contests held throughout the nation in earlier months.

Begun in 1990, the initiative was the brainchild of Les Nation. Les, a school headmaster and avid physical education trainer, had a passion to see young people singing barbershop. He held the very first youth quartet contest in Wellington in 1990, attracting only a handful of quartets, most of which had been actively involved with Les. From there, the contest grew to involve girls' quartets, and eventually choruses.

The Young Singers in Harmony program quickly grew in popularity, and now involves high schools across the country, with administrative and mentoring support offered by local chapters.

Barbershop in New Zealand began in an organized fashion in the late 1980s, and has enjoyed periods of strong growth in both youth and adult participation. The organization (previously known as the New Zealand Association of Barbershop Singers) now affiliates more than a dozen chapters across the country, and about 30 active registered quartets. The organization's annual convention attracts most of its 300 or so members and is usually headlined by an International Champion quartet or chorus.

— Matt Gifford



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# My changes the lives of "boys like us"

They've collectively logged more than a million miles as singers, but barbershop harmony took the Musical Island Boys somewhere they hadn't planned: from a background of low expectations to a world of unlimited potential

**More than once, I've heard the quartet talk about how youth outreach and barbershop harmony have opened up opportunities that usually aren't available to "boys like us." What did you mean by "boys like us"?**

**Will Hunkin (Br):** Guys like us [Pacific Island ethnicities] in New Zealand are unfortunately overrepresented in jails and under-perform in education. We come from a background where that is what is expected of us. Through barbershop, what we've been able to achieve has opened up a lot of doors, not only to ourselves, but for guys like us who have fallen behind.

Our journey in barbershop has shown them that you can actually stand outside the norm—that there are people out there who are willing to help you if you have a goal, have a dream. Then, you're able to go and achieve it. It's not out of reach for guys like us. If you have a strong team and you have a dream, there may be a lot of people willing to help with your passion. Anything is possible as long as you commit to that vision and dream, regardless of what's expected of your background.

**So how did get started on a path so outside the norm for young men of your background?**

**Marcellus ("Lusa") Washburn (L):** It started with our music teacher, Charlotte Murray [see

sidebar, last page of article]. When she was in high school, [1989 champ] **Second Edition** performed and Charlotte fell in love with the barbershop style. Then when she became our teacher at Tawa College, she started up a music program just for barbershop singers. She noticed our talent and brought us all together because we all loved singing harmony. We said, "Hey, let's give this a go." In 2001, one member had to go, and in 2002, Matt [Gifford, bass] started attending our school. We've been the same quartet since 2002, when we were 15 and 16 years old. It's been quite a journey for us.

**Where has that journey taken you?**

**Jeff Hunkin (T):** We never dreamed that we'd be flying to U.S., U.K. and Japan. We'll be in Las Vegas looking at the strip or at a landmark in Philadelphia, and we'll be looking at each other and say, "Can you believe that this is happening? To us, of all people!" We still do that today. I think it's important for us to never take that for granted, because, like William was talking about, many people from our ethnic heritage do not get to experience anything like this in their lives—anything near it.

We talk about our experiences for days on end with our families. When we say we're getting on



"I'm more thankful for the setbacks that we've had even more so than some of the wonderful successes. We now take on our lives in a way that we believe we're unstoppable—because we just achieved the impossible dream."

a plane to New Orleans and cruise around the Caribbean, they just roll their eyes now. It's become such a regular thing for us to fly away. We never want to take it for granted, and we never do. We're just humbled.

In 2002, at one of our first rehearsals, we said, "We should write down a goal." The most unattainable goal we could think of was to become the world champion of barbershop quartet singing. And we were only four guys from a small town in Wellington, New Zealand, on the other side of the world. We never thought in our wildest dreams that that could come true. We won the 2002 New Zealand high school contest, which let us compete in the collegiate contest in 2004, and that was the first step in an ever-snowballing set of experiences.

But the message we give, especially to the youth, is that success like this doesn't happen overnight—not even close. There have been tens of thousands of hours in the rehearsal room to get to where we are. But now we're just elated for the experiences we get to have as a quartet.

**Outside of barbershop-related experiences, how has this musical journey helped in other areas of your lives?**

**Matt Gifford (Bs):** The quartet's journey over the past 12 years—and the work it's taken to get us here—helped to define our characters and our values and our ethics. Some of it we were nurtured with. We were all blessed to be raised in families with the richest non-material blessings—families who supported whatever we were passionate about. We hope our journey can inspire others to learn and believe in themselves—that really anything in life is possible.

This was a dream we never really believed was possible. All the odds were stacked against us in almost every way. We worked really hard, we fund-raised for years and years, we worked hours and hours, we found coaches who believed in us. We had this determination that we were never going to give up.

And it was tough. For every high

there have been about 10 lows. This has taught the quartet that your character is not determined in the great times, but in the toughest of times. That's where your true values, your character and ethics come out, where your true character is formed and shaped. I'm more thankful for the setbacks that we've had even more so than some of the wonderful successes. We now take on our lives in a way that we believe we're unstoppable—nothing is undoable. Decide what you want to do, and it can be done.

When we work with young people especially, we try to teach them that story. We embark on ambitious endeavors in our lives that are probably bordering on impossible. But we just achieved the impossible dream. And we have a saying that's "Living the Dream." I'll add, it's "Living the Impossible Dream," because that's really what it is.

**I'm pretty sure you are the champion with the longest spread between forming and winning gold—by a comfortable margin. What was your musical journey like during those 12 years?**

**Will:** I think our first score might have been about a 45 or 50; so we've gone all the way to where we're close to a 90. When we first started, we had very basic advice, such as you have to walk on stage like a champion—like you own the stage, that on stage you have to give the best of you. I think there's a difference between knowing you have to do your best and understanding what that means to you as a performer. What does it mean to stand there and be a champion? Every performer who's been able to figure that out, they bring a different element to their performance.

Our first proper barbershop coach was Gary Bolles, when we were 15 and 16 years old. He thought, "These kids have a little talent, but they don't know what they're doing." He told us that he was used to giving groups performance tips, and the next time he saw them nothing had changed. But we just had this work ethic. When he gave us a tip, like lining up vowels, that was the only thing we'd practice for the next two weeks. He'd come back and we'd mastered it.

Our philosophy is to always be working on the next thing. One of our best presentation coaches

has been Cindy Hansen-Ellis. In 2005, she helped us bring out more of the X-Factor for our performance, taking our natural enthusiasm and enhancing it. Brandon Guyton took all the musical things we were doing and kept us in the technical space. It's just a matter of starting where you are, doing the best of what you have. Going from a 45 to a 90 won't happen overnight. It might not take 12 years, but if you're willing to com-

**Jeffrey Hunkin (T) Samoan/Niuean**

The youngest of three very musical siblings (including bari William) and their sister, Henrietta, the Hunkin trio sang traditional and popular tunes to the guitar of their father, a renowned Samoan songwriter and Head of Samoan [Language] studies at Wellington's Victoria University. Jeff is an accomplished drummer and played the lead role for the Tawa College production of Jesus Christ Superstar. Jeff is the quartet's taskmaster, creative mind, and self-appointed rehearsal manager. He is also co-director of Vocal FX chorus. Jeff works as a communications guru for Trade Me, New Zealand's online trading website. He is engaged to his high-school sweetheart, Jess.





**Marcellus Washburn (L) Samoan** "Lusa" (Samoan for Marcellus) sang with the Salvation Army church from a young age, also playing cornet in church bands and then in the high school orchestra. He missed the quartet's first-ever rehearsal because he was playing rugby, a tradition he works hard to uphold. Raised in his parents' Samoan culture and language, Musical Island Boys CDs can often be heard playing in his father's Wellington taxi cab. Lusa and his wife, Lisa, recently moved to Melbourne, Australia (helping raise the average IQ of both countries, the quartet jokes), where he still works closely with the Salvation Army, where he helps at-risk teens and families. They recently welcomed the arrival of the first Musical Island Baby, beautiful Neriah!

mit and take it one step at a time, every singer, every day, then it's logical that in time you'll end up being better than when you started out.

**Very few quartets get the chance to find out how far they can go—if life doesn't get in the way, sometimes personalities do. How have you managed to stay intact and keep improving for 12 years?**

**Lusa:** We all came from different backgrounds, but we all had a passion to sing harmony. In high school we all liked to listen to **Boyz II Men**, **The Temptations**, the Motown thing. These guys are all quite likable guys, but it took two years to figure them out. We're easy to get along with, we like to have fun, but we all had a focus—where we were going to take this. If it hadn't been barbershop, we were still going to do it together because of our friendship, our passion to sing and share with others.

**Jeff:** We all started quite young. We knew nothing about barbershop and came in at the same level of singing. Nobody came in with an ego or wanting to be in charge. We're lucky to not have had any of those issues that come with having different levels of experience. On a personal note, we've never had any relationships falling out, we haven't had any fist fights. (They'd all lose against me anyway, so there's no point in going there.) We really just get along really well. The stars kind of aligned in the music room where we met, and it's just been a wild, awesome ride with three of the best friends you can have. Again, it's the impossible dream, and you just pinch yourself every day.

**One thing you have in common with most champions is that you weren't trying to sound like everybody else. How did**

**you arrive at the Musical Island Boys' sound?**

**Matt:** We've been very deliberate in our musical choices leading up to this point. One genre the four of us liked to listen to in particular was Motown and R&B—**Michael Jackson**, the Temptations, Boyz II Men, **The Stylistics**. Those were songs and stories that we related to. In barbershop, we had found an outlet for our passion for that genre of music. It's been a journey of finding out how to serve two masters—the genre that we love and the style of music that's in our element. We wanted to stay true and authentic to both.

We went through a phase—and I think most quartets do this—of finding ourselves. There were quartets that we loved and that we aspired to be like, and we tried to imitate them instead of emulate what we loved about them. You find yourself always falling short, because you'll never be someone else. The most important discovery for us was that people loved who we were authentically as performers and people. So how do we take that and carry that out on the stage?

We started choosing songs in the style of music that we loved, and we were also making a choice to belong to the Barbershop Harmony Society, to participate in the parameters of this very American musical style. That's been a tricky balancing act, and it's taken us a long time. We would have this passion and heart and kind of go crazy on stage. But it was never really grounded in the technical proficiency that was required to keep up with the quartets that were in the upper echelons of this contest. We knew then we had to have the arsenal of tools and skills in our back pockets, in that unconscious competence quadrant of the brain. But also we needed the technical proficiency to deliver a quality that would keep the audience and judges happy. I think 2014 was really where we got that balance.

**It's been a long journey getting to where you are today. What's next for the Musical Island Boys?**

**Matt:** We've had a lot of second place medals. Would we take back anything about that? I don't think we would, as hard as it was. Especially Toronto, I mean that was our third silver



**William Hunkin (Br) Samoan/Niuean**

Will is the middle child of the Hunkin trio and the quartet's analytical thinker. A trained classical guitarist (he plays left handed but can also play a right handed guitar upside down), he is considered a "gentle giant"—bold in stature, but gentle and caring in nature. Elected by peers to his high school's student leadership team, he was eventually named Deputy Head Boy. (Matt was not impressed, as he also went for the same role. To add insult to injury, Matt also rewrote much of William's winning speech.) The quartet jokes that Will should be blonde due to his rather "relaxed" approach to organizational matters. He is a salesman for a power company in Wellington.

## The journey's beginning: by Music educator Charlotte Murray

My parents are both well-known education leaders in New Zealand. My father was the Principal of Tawa College while I was a student there and my mother was the Head of Music. They instilled in me two important ideas: (1) Everyone has an infinite worth, and our job is to help others see and realize their potential. (2) If you have a gift, you should develop it and use it to serve others. "To whom much is given, much will be expected."

My mother Shona is a great choral conductor and I learned the joy of singing at an early age. Music became the tool to help others develop who they are and a way of teaching what life can be like when we work hard and look after those around us. She started a music festival in our community 30 years ago that now involves a choir of around 600 elementary and high school students and an adult choir of 90. She is a firm believer in everyone having the opportunity to be able to sing.

**Second Edition** [1989 champion] was guest quartet at my choir's show when I was a 16-year-old student. I was blown away by the style. Soon after, the local men's chapter lead by Les Nation (founder of the youth movement in New Zealand) reached out and encouraged us to start quartets. Mum and the other teachers were supportive, and later that year, I sang



Jeff Hunkin (T), Charlotte Murray, Wellington, N.Z., Mayor Celia Wade-Brown, Matt Gifford (Bs) and Will Hunkin (Br). The champs were the 2014 Wellingtonians of the Year in the Youth Category.

bass in the nation's first high school quartet competition. The encouragement and kindness from the local barbershoppers was incredible. Their message that we should get others singing resonated strongly with me. From that moment, I could tell this is a style and community I feel at home with.

I studied music and taught choral studies in Japan before returning to Tawa College to work alongside my mother in 1998. I took over putting together and coaching quartets, although my knowledge of the style was limited. I soon joined Les Nation's committee and started to help run the high school workshops and competitions in Wellington.

Les always brought visiting quartets to our high school to work with our groups. I would watch coaches working with local choruses to learn more. By 2002, we had Musical Island Boys as a quartet in our high school. As they worked hard and improved, the coaching they received from others was at a higher

level and that was an incredible help to me.

In 2000, we started a high school chorus competition alongside the quartet competition, starting with three local high schools. That local high school competition now has over 500 students competing in quartets and choruses. Not bad for a city of 300,000!

This school competition got Les and I to start thinking about starting a youth chorus for young men when they leave school; at the end of 2003, we started Vocal FX. That brought me officially into the New Zealand Association of Barbershop Singers. From there I took any education opportunities available, travelled to international to compete with the chorus and supported MIB in their journey to the gold. In 2010, I became a Master Director through my attendance at Harmony University. It has been a life-changing journey and my hope for the future is to give back the time and love and knowledge that has been shared with me over the years by sharing what I have learned with others.

medal. But we came back from that stronger and better than we ever were. I think we all feel blessed for the lessons that it taught us. For every hard time, there's been a good time as well. And isn't that life?

One of our great coaches, arrangers, and mentors, David Wright, said that for some quartets the gold medal is the end of the journey. But for the great quartets that stay around and are remembered, the gold medal is the beginning of the journey. We hope in our heart of hearts that this is the beginning of something wonderful. ■

### Matthew Gifford (Bs) Cook Islands/NZ Maori

Matt is the latecomer to the quartet, joining in 2002—and the other three never let him forget it. Matt and his three sisters grew up singing with his family in Maori cultural performing groups, and with one sister, Matt served as a Sunday school singing teacher. Matt is currently embarking on an ambitious project to capture the cultural history, hymns and folk songs of his father's native island of Penrhyn in the Cook Islands. The remote island is known for its historic lack of Western influences, but much of its history, language and culture have been transmitted only in songs (often 8-part harmonies), many of which are only known by its rapidly aging population. Matt's book and recordings will capture the island's heritage for a posterity that mostly lives away from Penrhyn.



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# The Future History of Barbershop Harmony

David Wright, the Hall of Fame arranger, historian, judge and coach, takes a peek into the past to predict the near future of barbershop



This Keynote Address, presented at the invitation of Society President Don Fuson, was delivered at the Midwinter Convention in New Orleans, Jan. 8, 2015. View the entire address at [bit.ly/barbershophistory](http://bit.ly/barbershophistory)

I notice that the blurb in the *Livewire* calls me a “celebrator of the purest, cleanest, deceptively simplest of arrangements.” You who have been subjected to some of my arrangements may smile. I want you to know, I didn’t write that. However I will say that there is at least some truth in it, as I have learned over the years, by making every possible mistake, that simplicity is usually the best route, and that even musical effects that seem a bit complex are made singable by some underlying ingenuousness—and thus perhaps the phrase “deceptively simple” actually may hit the mark, or come close.

This is a short address, so I will get right to the point and propose, for your consideration, some things we need to have in mind as we face the challenges of today and the future. I speak as one who has been avid in my participation and interest in the phenomenon called barbershop harmony since I joined our organization in 1975, as quartet singer, director, arranger, coach, judge, faculty member, etc. I will share with you some insights, based on my experience, on the nature of our music, with particular attention to its timeline, with deliberation on where we are going in the light of where we have been, two places that ought to be in the forefront as we contemplate the lofty goal of perpetuating and elevating our music for the benefit of future generations.

## The formative, pre-Society barbershop years

That timeline began somewhere in 19th century America, when a style of four part harmonizing emerged and spread, finding its way into the lives of countless people of different races, different social statuses, and different lifestyles. It was black and white, rich and poor, rural and urban. In the fields near Texarkana a young Scott Joplin heard the sound, and on the streets of Manhattan’s lower east side a young George Burns moved from corner to corner singing with his

quartet of young men. This style of music came to be called—first by the black practitioners and later by the white—barbershop harmony.

I want us to appreciate that where we are today in New Orleans, is one of the cradles of barbershop harmony’s infancy, for in the saloons and barbershops of New Orleans, less than a mile from where we are right now, Louis Armstrong and Jelly Roll Morton improvised vocal licks, or “cracked up chords” as they would have said. While it’s impossible to know exactly what they sounded like, we can well imagine them improvising many of the pickups, back times, swipes, and echoes that would have been heard in the ragtime and blues of the day, merging the riveting polyrhythms of Africa with the rich harmonic tradition of Europe, and expanding on both, in anticipation of the exotic rhythmic and harmonic flourishes that would later pervade New Orleans jazz.

Barbershop harmony had humble origins but made its way into the fabric of American life as both amateur and professional music. It was performed on the Vaudeville stage around the country, recorded in the studios of New York City, and sung in home parlors around the nation; and churches, clubs, granges, businesses, and baseball teams had quartets under their sponsorship.

Its popularity continued through the first quarter of the century, but then waned and nearly died as society became more complex and entertainment more technological. It was revived by the celebrated 1938 chance meeting of O.C. Cash and Rupert Hall at the Muehlebach Hotel in Kansas City, followed by the beginning of our Society, and thereafter by the formation of numerous other organizations, male and female, around the world.

All Barbershoppers, male and female, white and black, should thank that chance meeting for their enjoyment of this music. You may say “those were men, and I’m a woman”—and in fact there was a good deal

of chauvinism in that day, or you may say, "I am a person of color, and they excluded African Americans"—and indeed that was unacceptable. All that is true and unfortunate. But it doesn't change the fact that, had this meeting not happened, none of our organizations would be here and barbershop harmony would likely be nothing more than a footnote in history. Thank God it did happen, and here we are, hoping to rectify the mistakes of the past, talking about preserving our music for posterity.

## Preserve barbershop— every era, every version

Discussion of preservation inevitably brings up the question of what barbershop is, at its essence—a matter that can evoke strong opinions and great passion. We all have a notion ingrained in our brain about what it is and, for the most part, we want that to be preserved.

Some look back to a particular time which they view as having captured the authentic style—and I should say the formative years that I just discussed are rarely cited. Some of our keep-it-barbershop colleagues wish to recapture the 1950s, or the '60s, or, more typically, the '70s or '80s. But in fact, each of these decades was different from the others, and all quite different from the '40s, which, in turn, was most likely different from the turn-of-the-century curbstome version.

So the question becomes *which* version of barbershop are we trying to preserve? Perhaps more to the point, why only *that* version?

Let us take ourselves back to the time of the childhoods of O.C. Cash and Rupert Hall, which supplied the style they had in mind when they began the Society to preserve. Imagine what barbershop harmony was like then. Think of George Burns' foursome regaling in the saloons of New York City, or of Louis Armstrong harmonizing on the streets of New Orleans, or of W.C. Handy's quartet singing in a barbershop in Florence, Ala., or Scott Joplin in the fields of Texas. What do you think their music sounded like?

In the absence of recordings it is impossible to know for certain, but how close would it have been to a

So the question becomes, *which* version of barbershop are we trying to preserve? Perhaps more to the point, why only *that* version?

highly controlled ad lib ballad of the 1970s? Some resemblance, for sure, but probably it was much more free-wheeling, rough-cut, imprecise, yet full of joy, spontaneity, improvisation, randomly sprinkled with the exotic "minors," "swipes," and "snakes" characteristic of those early harmonizers.

Yet a different variant of four-part harmony was sung by the puritanical New England quartets who adhered to a more proper European style. And yet another by the recording quartets in the studios of New York, another by the Vaudevillians. By the time the Society began, different habits had set in, and after that it took only a few years for the harmony to become more refined, more arranged.

The '50s saw the rise of bright-edged vocal timbre. By the '70s, the style became even more refined and encumbered by a lot of definition, including restrictions that contradicted much of barbershop's history. (Example: "Barbershop strictly follows a composer's melody." Can you image Louis Armstrong adhering to that?) In the '90s song choices began to widen and there was the inclusion of varied tempos and rhythms, including swing, backbeat, and rhythmic accentuation.

So, which of these is barbershop? The answer is, hopefully, *All of them*. Our music has been continuously morphing from its beginning, and it must continue to do so in order to survive.

## Characterizing features of Barbershop Harmony

- Consonant, four-part harmony; a cappella; solid voicings; harmonic variety; few passing tones
- Melody in the second tenor, first tenor above, bass usually on solid chord tones, baritone fill
- Embellishments continually converging to homophonic chords
- Freedom with the song
- Chords tuned with an ear towards lock and ring

## No other style of music is close to barbershop

When one considers the timeline, appreciating all the different twists and turns of our past, one becomes more equipped to sort out what is happening today, and to face the future. We must go forward with a conception of barbershop harmony that embraces our heritage and does not lock us into one era.

To fully appreciate this, think of making a definition of jazz that includes dixieland, traditional jazz, big band music, the bee-bop of Charlie Parker, and Miles Davis. One has to be careful not to say too much. To that end, I show you a slide [*Characterizing features of Barbershop Harmony*] that I have been using for years in my "History of Barbershop" course at Harmony University. It lists properties that seem to me to be common to barbershop harmony of all ages.

You will note: There's nothing about chord progressions, form, types of songs, or vocal style. That's because none of those things were common throughout our past. Now, certainly our contest rules are entitled to be more specific in order to present what is most typical, and that is very appropriate. I love the contests—of all our organizations, I should say, and I appreciate the differences that exist. I believe the contests have a positive consolidating effect, keeping our style of music centered. But let us not equate *contest suitable* with *barbershop*. Otherwise much of our formative music is excluded. The barbershop style and culture includes the contests, but it is bigger.

Let me emphasize again that though these characteristics allow a good deal of latitude, they uniquely define barbershop harmony; there is no other style that has them, and hardly any that come close. And as we face the future, I say let's take pride in this style of music and even the term "barbershop."

I've heard a few suggest that since our music doesn't sound quite like it used to, we might as well just call it a cappella. But a cappella doesn't have these features. And barbershop is a term that reflects these features, as well as our racially diverse roots, beginning with those humble singers that harmonized in the barber's shop.

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# 2015 International C

## Schedule of Major Events

### Tuesday, June 30

- 5-9:30 p.m. Harmony Foundation Collegiate Barbershop Quartet Contest  
9 p.m. \*Larry Ajer-Tuesday Night Party

### Wednesday, July 1

- 10-3 p.m. Quartet Quarterfinals (Session 1)  
4:30-9:30 p.m. Quartet Quarterfinals (Session 2)  
10 p.m. Dixieland Band

### Thursday, July 2

- 11-3:30 p.m. Quartet Semifinals  
4:15-6:30 p.m. \*World Harmony Jamboree  
7:30-10 p.m. \*AIC Show

### Friday, July 3

- 10-2:30 p.m. Chorus Contest Session #1  
4-9 p.m. Chorus Contest Session #2

### Saturday, July 4

- 5:45-6:45 p.m. Saturday Night Spectacular!  
7-9:30 p.m. Quartet Finals  
10 p.m. Chorditorium

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It carries our past with it, and we should apply it to what we sing today and will sing in the future, as well as for all the variations sung by other generations since the beginning. Embrace the past; embrace the future.

### **Embrace the past, embrace the future**

So, as we carry forward the richness of the past, looking to the future ...

**Don't freeze the style—love the old, love the new.** This style of music we bring forward includes 19XX, but is not limited to it. You can thrill to the [1950 champ] **Buffalo Bills'** rendition of "Goodbye Old Dixie Goodbye" and also appreciate the [2012 champ] **Ringmasters** version of "Eight Days A Week." The more I view the natural changes in our music over the generations, the more I appreciate the sound of it in various decades, including today—and look forward to what tomorrow may bring.

Here's a telling observation: At the time of the **Four Rascals** or the **Dealers Choice** [early 1970s], *nobody* was singing the music the way it was sung at the beginning of the Society, 30 years earlier—the style had changed that much. Now, 40 years later, we still hear those exact same arrangements of the early 70s, side by side with new barbershop. Isn't that a marvelous testament to the compatibility of preservation with natural evolution? Love the old, love the new.

**Promote both quality public performance and recreational enjoyment.** A beautiful and unique part of our culture is the nearly co-equal roles of singing to entertain and singing for one's own enjoyment. This is age old: Those youth who harmonized in the streets of New Orleans did so for their own enjoyment, but they also found audiences in public places. In that day, professional quartets were entertaining on stage and through recordings while ordinary folks were harmonizing songs in their homes; those two components have always gone hand-in-hand. We must carry that duality forward as we look to the future.

**Look beyond our Society to the greater barbershop community.** We must realize that the BHS is not the sole custodian of barbershop, just as no organization can claim to own any style of music. It exists independently.

In the early 1970s, *nobody* was singing barbershop the way it was sung 30 years earlier. Now, 40 years later, we still sing those exact same arrangements of the early 1970s, side by side with new barbershop.

I appreciate the way so many of you, our leaders, are seeing the importance of our interaction with all the other organizations, male and female. They contribute new ideas and give us different perspectives and a broader vision. We've had a long working relationship with Harmony Inc. that has served both organizations well. We've also existed side by side with Sweet Adelines since its beginning in 1945, and though that connection is less direct, our two organizations have had substantial affect on each other in many ways. Consider the impact of Renee Craig, who through her music and persona has impacted our society tremendously over the years.

Then there is the vibrant international community, growing both in numbers and quality. Our current champions, **Musical Island Boys**, are like rock stars in New Zealand. Most of us don't realize what an incredible boost for barbershop their victory has triggered, in New Zealand and probably elsewhere. Look at what Sweden has contributed: our 2012 champions **Ringmasters**, the amazing **Rönninge Show Chorus**, 2014 Sweet Adelines Champions, and we could go on and on.

I also mention the wonderful German organization BinG (Barbershop in Germany), which did something different at its inception by including both men and women, performing and competing side-by-side. They now host at their biennial convention the World Mixed Competition, whose 2014 champion, **Double Date**, many of you heard at the World Harmony Jamboree in Las Vegas.

I am not at all suggesting we change our organization to be like them (or any other organization), but I am suggesting we appreciate, recognize, and

work with them to support what they are doing. We need to work in concert with the worldwide movement so that the organizations are in synergy. This international mosaic makes barbershop varied, strong, and beautiful.

**See barbershop as part of the greater world of music.** Continuing to broaden our vision, we will grow and be recognized when we see barbershop music existing side by side with other music in schools, at choir festivals, in local performances, and at meetings of organizations such as ACDA and MENC. Our Youth Chorus Festival is one of many movements in that direction, a most positive sign.

Again looking to the past, consider the way barbershop was intertwined with jazz here in New Orleans, and the enriching effect that had. We only strengthen ourselves when we rub shoulders with other music. And when our ensembles branch out and sing other types of music, that is not bad. O.C. Cash wanted Barbershoppers to sing choral music to show the world we can do it. Today's barbershop choruses can make a sound attractive to choral musicians; we can fulfill Cash's aspiration ... in the 1940s not so much. In doing so, we bring others to appreciate our style of music.

### **Future history of the early 21st Century**

So now let me move to the title of this talk. How will our generation be viewed from the future? I will take a leap forward and look back, and the brave new world depicted here is partially a reflection of current reality and partially a wish list.

**Rise of the youth movement.** This has been brewing for a number of years, but now it is on the verge of exploding. It is gratifying to see our organization working with Sweet Adelines on hugely successful youth festivals around our country. And on the foreign front, I recently attended the concluding event of the New Zealand national high school barbershop festival, which had some 700 high school participants, and those students had to qualify at a regional level to get there, which means there are many more. Amazing—and this in a country of 4.5 million people, about the population of Louisiana. My vision

of the future brings similar events around the world, eventually in places which currently have no barbershop activity.

**Greater internationalization of barbershop.** We will have actively planted the seeds of barbershop harmony in parts of the world where it doesn't exist. Even without any effort from us, it is popping up. This past summer in Latvia, the barbershop division of the World Choir Games was won by a chorus of young men from Sri Lanka called **The Old Joe's Choir**—watch them on YouTube and be amazed. (Also try [bit.ly/OldJoesChoir](http://bit.ly/OldJoesChoir)) I understand the World Harmony Council has reached out to them and is considering ways to organize similar outreaches around the world. We must do all we can do to feed and support such efforts.

**Breakdown of gender, age, and racial barriers.** We have already moved away from the old notion of barbershop as an all-white men's club, but not far enough. It needs more inclusiveness on all fronts, and in particular we need to address the racial and ethnic diversity issue in our North American organizations. It is a tough nut to crack, but our origins call for it. We will pursue it relentlessly, as our culture will be much richer when we succeed. My view of the future is not complete without this accomplishment.

**Inclusion of a wide variety of songs.** We're seeing this happen, and some people stress about it, but I say it is right, it is natural, it is inevitable, and it is in line with our history. From day one, Barbershoppers have sung anything they could hang harmony on, and they didn't hesitate to bend the song to get it to work. Wide repertoire, contemporary songs along with old songs, is an important part of our forward motion.

**Interaction with other styles of music.** Future history reveals a style of music that is confident in its identity and value, and has taken its rightful role in the musical world, earning the respect of musical scholars, educators, and performers. We have much to learn from this interaction, and others have much to learn from us.

**Ever-increasing quality of high-level performances.** You may ask "how can it get any better?", but I believe we will find ways. We should understand that

We only strengthen  
ourselves when we rub  
shoulders with other  
music. O.C. Cash  
wanted Barbershop-  
pers to sing choral mu-  
sic to show the world  
we can do it. Today's  
barbershop choruses  
can. In doing so, we  
bring others to appre-  
ciate our style of music.

many people have gotten hooked on barbershop upon hearing an excellent performance. It happened in the 1950s when England's Harry Dancer came to America and saw the Buffalo Bills on Broadway, returned to England and eventually triggered the British Association of Barbershop Singers (BABS), barbershop's first lurch outside North America. I could relate other similar stories, including people who were introduced to barbershop by a YouTube performance and became involved. It is the excellent ensembles, such as those we will see this weekend, that will pioneer our music into the frontiers of the 21st century.

### A mathematician/musician's perspective on how barbershop harmony changes people's lives

This view of the future is upbeat. We might take another view and ask: Will the future history of barbershop see its decline, even disappearance? It's a fair question: It happened once. At the turn of the century, the barbershop quartet was ubiquitous—but then it nearly disappeared. But there was no organized, worldwide, dedicated effort to perpetuate it then, as we have now, and I am confident that with the combined endeavor of the loosely knit but unified worldwide confederation of barbershop organizations that exists, together with the leverage in the power of the music itself, it will go forward and that what you see in front of you will be the future history.

I want to express my belief that barbershop harmony is a natural and

dynamic force. Now, I know all of you believe in its power to change lives—you are indeed true believers. But perhaps our music carries the potential of benefiting mankind even more than most of us imagine. This belief comes from my perspective as both a mathematician (and I won't ruin your day by telling you much about that!) and a musician, which allows me to see naturalness in our music and its synergy with natural phenomena in the universe. Please indulge me for just a moment here.

When voices are aligned in harmony, they are following instincts that arise from mathematical principles of numerology and physical laws of vibrations. These attractions are universal. If there exists, say, a civilization in another galaxy, most of earth's sciences and humanities, and many of its arts, would be irrelevant. Sciences like psychology, geography, and biology as we know them would not apply to those inhabitants, nor would our language, history, or sociology, nor would art based on forms recognizable to us but not to an alien.

But the notion of the counting numbers 1, 2, 3, and so on, would mean just the same, and vibrations whose frequencies have basic ratios, like 2 to 1 and 3 to 2, would be in alignment. And that is the essence of harmony. Thus when one engages in harmonizing, one becomes connected to something universal, and therein lies the appeal we have all experienced. It has seemingly magical power to attract human beings (and perhaps nonhuman aliens!) to bring them satisfaction, and to bring them close to others. It has all kinds of implications for humankind, and that should give us confidence as we look to the future.

So, "I have a dream"—to quote a great man. My vision is that this straightforward, natural, and wonderful music will rise from its humble origins as the spontaneous harmony of street corners and barbershops to change the world. I believe just about everyone here wants that too. I hereby propose that we dedicate ourselves to making the dream come true. Because we know that if it happens, people everywhere will be blessed, and this world will indeed be a better place. Let's do it. Thank you. ■



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# Meet 2015-16 Society president Don Fuson

I remember laughing out loud seeing Don [Fuson] in tights during some early Madrigal Dinners in St. Louis; he was singing in the group **Greenleaf**. A bit of humor went along with the songs in various languages, and you16 could tell how much he enjoyed sharing music with others. (I'm still not sure men who are 6'3" should wear tights!)

Daughter Alison, now with a Masters in Deaf Education, recalls dad always harmonizing while singing in church or around the piano. There were generally some extra piano chords to simply "round out the music" before reaching the end of the song.

Don grew up in Springfield, Mo., where his mother was a junior high music educator and church choir director for over 30 years. So it's no wonder that starting at age 3½, young Donald was in some type of choir robe. Its length grew with his height and dropped with his voice. Big brother David had previously appeared in those robes a few years earlier at church.

There was little doubt that singing and music would play a major role in Don's life. He earned top rankings at state high school music festivals, in small vocal ensembles and with his saxophone trio. The highlight of any school trip was stopping for dinner in some town and singing for the patrons before leaving to the sound of their applause. He loved to share the music with others.

At the University of Missouri-Columbia, he studied math, physics and earned a Masters in Education—but Don always took a chorus class. Singing in the church choir provided additional opportunities at either tenor or bass. One Sunday at the last minute, he was asked to sing a solo. The previous evening had been a very close basketball game for Mizzou and "Don the fan" had little voice to share!

Shakey's Pizza was a St. Louis landmark in 1969, when Don taught high school math then performed every Thursday evening with a small group during the time of "Bridge Over Troubled Water" and "I'm In Love with a Big Blue Frog." The group always got the crowd moving, and the encouragement brought new songs to the performance list.

**Alison &  
Linda Fuson**  
Daughter and  
wife of Don



With son Hans and daughter Alison growing up, road trips always included singing along with the radio and sometimes altering the lyrics: "donuts make my brown eyes blue." Jim Croce, Arlo Guthrie and Harry Chapin were storytellers whose songs never seemed to be repeated enough.

## **Beginnings in barbershop harmony**

I had already joined the Kansas State Master Gardener program when Don's involvement in Barbershopping began. I saw a little newspaper notice saying "Men Singing" and said "why don't you go out and sing with these guys?" Don joined the **Overland Park, Kan. Chapter** that fall, and his official BHS start date was 1/1/2000. Much later, I realized that I had forgotten to tell him when to come back home.

Chapter leadership positions came the first year as a



**FUSON FOUR.** Alison, Hans, Don and Linda Fuson. The family will never forget the outpouring of support from the barbershop community when Hans passed away in 2011.

Board Member-At-Large, and he was Chapter President in year two. Also in that second year, the baritone of a long-standing quartet moved out of town, so Don was "drafted" to begin his quartet experience as the bari of Homeward Bound.

Central States District leadership positions as COTS coordinator, CSLT VP, EVP, District President, Events VP and emcee provided additional opportunities to serve fellow members and help them share the harmonies. His background in Information Technology has served him well, being able to use data to quantify and outline potential chapter development processes and performance opportunities.

Additional singing opportunities arose when he joined the **Heart of America Chorus** of the **Kansas City (Mo.) Chapter**; performances at district and inter-

**Greenleaf Madrigal Singers in 1985, before Don (top) discovered barbershop**



**Homeward Bound, Don's six-man quartet**



national competitions followed. Don's first appearance at International was in Salt Lake City in 2005 but, due to laryngitis, he just mouthed the words from the back row! He provided good "face" for the chorus.

Through another organization, People to People International, we are fortunate to support many international military officers who attend the US Army Command and General Staff College at nearby Fort Leavenworth, Kan. Through his barbershop contacts in Stockholm, he had a surprise Singing Valentine delivered to the spouse of a former international Swedish officer, and has brought his quartet to enrich other international officer picnics.

The Barbershop world was very supportive of our family when son Hans passed away in November 2011. At the Portland convention the following July, Alison came from her Seattle home and sat next to her father as A Mighty Wind sang "He Ain't Heavy, He's My Brother" over our silent tears.

### Performing today

Don's now-senior quartet, **Homeward Bound**, is a frequent performer at local gigs, and he never seems to run out of stories and energy as the quartet spokesperson. His registered quartet now has six members, just in case there is an opportunity for a performance during one or more quartet members' travels. These six members spawned a second registered quartet, sharing two members to allow more singers to have fun on the district stage.

Don is fortunate to have taught in Leadership Academies in at least 14 districts and has visited all of the remaining districts in his role as Contest Administrator within the C&J community. Often staying a day or two later while on the road, Don has been known to "adjust" the overnight road stay to visit some other chapter and just be "Don, the bari, from Kansas City," enjoying the friendship and harmonies of another chorus. He seems to have never really ever met a stranger without asking "where do you sing?"

As if he was not out singing enough, Don also is a member of **The New Harmony Handful**, a small daytime

group of KC chapter Barbershoppers. This group appeared in over 25 performances in 2014 at area churches, retirement centers, and convalescent homes. The singers and spouses gather for a wonderful Christmas party every year.

I am proud to be Don's "Lady of Note" and support his active singing. I am honored to be the Society First Lady. His role in the Society has led to many new, wonderful friendships. I'm especially grateful to those who wear a nametag since I don't have Don's talent of remembering names.

### Share your music; enrich and expand your world

Alan Lamson's "Music is Life is Music" theme and Shannon Elswick's "Shop 'til You Drop" theme have become part of Don's active life in the Society during the last four years that he has been on the International Board.

Don's theme for his presidency is "Share Your Music; Enrich and Expand Your World." He firmly believes barbershop singing should know no boundaries and wants to further promote harmony to the world. He believes local chapters can measure their own progress toward this sharing goal by marketing their new outreach areas.

My own economics background would say that Don's theme would have some math built in—Doubling or tripling the number of new community performances will allow both your chapter, your district, and your Society to grow in members, but also grow in the eyes and hearts of these new appreciative audience members. That would be successful portions of Don's theme as you "expand and enrich" the world around you! Alison and I will enjoy sharing those harmonies with you! ■

### Don's travels

Don began his U.S. Army career in June of 1970, with stops at Fort Knox, Ky., Fort Devens, MA, then to Frankfurt and Augsburg, Germany, from 1971-73. Overseas, he served as a Military Intelligence Officer, in charge of business systems development. He still enjoys trying to master his German skills.

Returning to St. Louis, Don began his career with AT&T at Western Electric, beginning as a programmer and later in various management positions. Meanwhile, he continued his church choir singing, which eventually led to joining a Madrigal group, **Greenleaf**. But over his 12 years of singing in St. Louis, unfortunately we never saw a barbershop flier or heard about a local chapter. He really regrets not being aware of the fun and singing that was going on without him—he would have joined the Society much earlier.

An AT&T transfer took us to New Jersey for five years, and we were delighted to relocate to Kansas City in early 1992 as this put us equidistant from our parents. In KC, Don had several systems development positions. His other jobs included being the Volunteer Coordinator for the 5,000 AT&T area employees and a national speaker for the Baldrige Award for Quality, an honor won by his AT&T Business Unit.

Then it was back to grad school for an MBA and a foreign opportunity that returned us to Frankfurt with AT&T/Bell Labs in 1997. Upon completion of that overseas assignment, Don and I both elected to take advantage of an early retirement offer as we returned to the Kansas City metro area.

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## Some things about Harmony U never change ...

We're making some big changes in 2015 based on attendee feedback. As always, we'll have daily classes, a morning general session where we all learn a new warm up, a new song, and a new tag. You'll get a college dorm room and cafeteria to sit with old friends and meet some barbershop super stars. And yes, we still have ice cream!

## ... but you'll love what we did change!

We listened to our students and changed according to your requests!

**More time to breathe.** Attendees told us they loved every minute of learning, but asked if we could dial down the intensity. So we did:

- General Session will start an hour later, at 9:30 a.m.
- On top of lunch, enjoy an additional one-hour break from 1 to 2 p.m., where you can nap or tag away.
- Scheduled events end at 8:30 p.m. You can keep going all night, but we are no longer offering classes until 10 p.m.
- Chorus and quartet coaching has been broken up into two 2-hour daily sessions starting at 10:30 a.m. and another at 4 p.m. Enjoy the needed break, attend some mid-day classes, and come back fresh!

**No more qualifying for classes.** No video auditions, no prerequisites. Just sign up for what you want, and if by the end of the first day you feel that, say, Music Theory IV is a bit over your head, we'll move you to Theory III or wherever else you are comfortable.

**Skip a block.** Choose to *not* take a class at one of our times, and that's okay. (This was not an option before.)

**Take elective classes à la carte.** Instead of signing up for the A, B, C tracks for the week, just walk into whatever elective session interests you. All new 50-minute lunch-time electives will include Arrangers Q&A, How to be a Great Lead, or even "open mike in the square" at Belmont. Three 90-min-

ute evening electives will include Master classes, Coaching Under Glass, Directors Round Table, Show Production Q&A, Leadership Challenges, and more. You'll have time to attend nine elective courses during the week.

**Youth offerings expanded.** Our under-25 attendees no longer have to cram for their end-of-week show package in only two hours of rehearsal a day. That's been doubled to four hours, allowing time for more learning and more concepts, while still allowing time for two other week-long courses and for the nine elective classes.

**Private lessons on your schedule.** Sign up for one-on-one coaching, arranging and conducting sessions. You choose the time and the instructor online, either one or two half-hour sessions per category. A \$25-per-session fee helps cover the cost of additional faculty.

**Faculty office hours.** All faculty will be available for an hour each day at a posted time and location.

**Perform on downtown Nashville's stages!** On Saturday, Aug. 1, all 750 of us will leave the Belmont campus to sing for Nashville audiences in local venues—in fact, all performers will sing their sets multiple times at multiple venues. Those who do not belong to the Chorus College, Quartet College, or the Honors and Young Men/Young Women choruses can opt to perform general session music

in mini-choruses with our Directors College faculty. If you opt not to sing, hop on a bus and visit downtown Nashville's tourist district, watch our groups perform, visit our BHS headquarters (1 block from Broadway), or just decompress on the campus of Belmont, saving up your energy for the big Saturday Night Spectacular!

## Don't wait!

Harmony U is filling up at the quickest rate in our history, and looks to sell out for a second year in a row. We meet this year July 26 to Aug. 2. Teachers, we are providing continuing education hours through ACDA. Visit [HarmonyUniversity.org](http://HarmonyUniversity.org) for online scholarships and answers to your questions. We would love to have you join us! ■



## Sampling of 2015 faculty

**David Wright:** Barbershop history

**Tom Gentry:** Arranging

**Brandon Guyton, Cindy Hansen-Ellis:**

Chorus and quartet coaching

**Dr. Don Campbell:** Conducting

**Aaron Dale:** Honors Chorus

**Steve Dellino:** Leadership

**Clay Hine:** Next Generation Chorus

**Debbie Cleveland:** Young Women in Harmony

**Musical Island Boys:** Special musical guests



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[drose@barbershop.org](mailto:drose@barbershop.org)

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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](mailto:harmonizer@barbershop.org).

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Located on the beautiful Central Coast of Oregon, the **Oregon Mid-Coast CoastalAires Chorus** is looking for a frontline Director. We're a small Chapter but looking to grow. If interested, contact our President, Roy Simpson, at (541)961-9286 or email [royboy@crc.name](mailto:royboy@crc.name).

The **Norfolk Virginia Commodore Chorus** is searching for a new director. Contact Jeff Robinson or Dick Deluca through our organization's voicemail at 757-215-1602 or email Jeff at [jrob51@verizon.net](mailto:jrob51@verizon.net).

The **Victoria Village Squires Chapter** is seeking a full or part-time Choral Director who can join in the fun and learning we enjoy, enhance our community presence, and inspire our growth. Contact Allan in Victoria, British Columbia at: [ajacques@telus.net](mailto:ajacques@telus.net) or (250) 385-7776.

The **Roswell (Ga.) Firehouse Harmony Brigade** is looking for a director. Barbershopper preferred, but not required. Directing experience a plus. We're a small chapter with an unconventional approach in the Atlanta area. Contact Vern Otwell, at 404-509-7075 or [hvotwell@gmail.com](mailto:hvotwell@gmail.com) or <http://therfhhb.org>.



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Philip Owen  
Site Administrator  
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**Musical Island Boys at the Thursday Night Party at Mardi Gras World**



**1. Saturday Evening Post**



**2. High Priority**



**3. Spotlight**



**4. Replay!**



**5. St. Croix Crossing**



# NEW ORLEANS

## MIDWINTER 2015

A cold winter blast kept most of the fun indoors, but the entertainment (and cuisine) provided plenty of heat at the Society's "singiest" and most laid-back convention. Throughout the week, all generations could be found tagging in the lobby 24/7 after three nights of incredible shows. Thursday night's bash at Mardi Gras World kicked off the week, with 2014 collegiate champ **The Academy** and all the 2014 international quartet medalists providing the entertainment.

All three days started off with Harmony U classes, including luminaries like Kirby Shaw and David Wright Friday brought another great Youth Chorus Festival and a great evening show that featured past seniors champs and full show sets from 2014 medalists **A Mighty Wind** and **Lemon Squeezy**—each of which featured special guests. Saturday included a great Seniors Quartet Contest as well as a evening show that featured the all-new **All Chapter Chorus**, the record-setting 2015 Seniors Champion **Saturday Evening Post**, and 2014 medalists **Main Street**, **Fore-front**, and **Musical Island Boys**.

As always, the best part was the socializing and all-night tagging that brought Barbershoppers together from all over the world for the best party we'll see until Pittsburgh! ■





**Full show sets from all the 2014 international quartet medalists**



**Frequency**



**OYA Chorus**



**Emcee Rick LaRosa kept audiences guessing what would happen next**



**The Recruits**



**Harmony U**

PAGES 28-29, PHOTOS BY LORIN MAY  
SENIORS COMPETITOR PHOTOS BY MILLER PHOTOGRAPHY



**Another joker, "Alex," traveled all the way from Taiwan to attend. He joined AHSOW and sang with the All-Chapter Chorus**



**Chandler High School Men's Choir**



**Southern Gentlemen**



**52eighty**

**Greg Clancy directs the all-new All Chapter Chorus, made up of regular Joe Barbershoppers**



**Photos and more information on the Youth Chorus Festival participants will appear in the May/June issue of *The Harmonizer***

# 2015 International Seniors Competitors



ALL SENIOR COMPETITOR PHOTOS BY MILLER PHOTOGRAPHY

## 1. Saturday Evening Post (RMD)

Brian Beck (Br), Tom Wilkie (Bs), Allen Gasper (L),  
Bobby Gray Jr. (T)

Bobby: (719) 896-0084; [bobbyg1031@gmail.com](mailto:bobbyg1031@gmail.com)



## 2. High Priority (FWD)

Mark House (Br), Byron Bennett (L), Dan Davenport (Bs), Ray Estes (T)

Mark: (602) 570-5632; [mhouse40@cox.net](mailto:mhouse40@cox.net)

[www.facebook.com/highpriorityqtet](http://www.facebook.com/highpriorityqtet)



## 3. Spotlight (JAD)

Matt Bridger (Br), Dave Kindinger (Bs), Don Pullins (L), Gary Wulf (T)

Gary: (614) 793-8864; [ggwulf@gmail.com](mailto:ggwulf@gmail.com)



## 4. Replay! (SWD)

Ken Gabrielse (Br), Art Swanson (L), John White (Bs), Frank Friedemann (T)

Frank: (918) 230-1155; [songmann1@gmail.com](mailto:songmann1@gmail.com)



## 5. St. Croix Crossing (LOL)

Randy Lieble (T), Dan Heike (L), Jared Hoke (Bs), Steven Hardy (Br)

Dan: (715) 926-5318; [djheike@hotmail.com](mailto:djheike@hotmail.com)

[www.prettygoodquartet.com](http://www.prettygoodquartet.com); [www.facebook.com/scsxbq](http://www.facebook.com/scsxbq)

# 2015 International Seniors Competitors



## 6. Velvet Frogs (FWD)

Les Dergan (T), David Livingston (L), Bill Wilson (Bs), C.J. Sams, Jr. (Br)  
CJ: (562) 425-2924; [mcjsams@verizon.net](mailto:mcjsams@verizon.net)



## 7. Take Note (ILL)

Dick Kingdon (Br), Ralph Brooks (L), Ed Chapman (Bs), Rick Anthony (T)  
Ralph: (847) 924-7085; [ralphbrooks@juno.com](mailto:ralphbrooks@juno.com)



## 8. Geezer Q (SLD)

Todd Horton (T), Don Stothard (L), Keith Langdon (Bs), Bob Denison (Br)  
Keith: (315) 719-9607; [kalangdon@juno.com](mailto:kalangdon@juno.com)



## 9. Bustin' Loose (JAD)

Tom Rouse (Br), Troy Kaper (Bs), Marco Crager (L), Gary Ellerhorst (T)  
Troy: (937) 522-1892; [ltkaper@yahoo.com](mailto:ltkaper@yahoo.com)  
[www.facebook.com/bustinloose](http://www.facebook.com/bustinloose)



## 10. Gulf Coasters (SUN)

Tim McShane (T), Rod Johnson (L), Jack Slamka (Bs), Bart Plescia (Br)  
Rod: (612) 978-8237; [rodlead@hotmail.com](mailto:rodlead@hotmail.com)



## 11. Social Insecurity (EVG)

Bob Martindale (Br), Kevin Stephens (L), Marty Anderson (Bs), Gary Raze (T)  
Bob: (541) 729-0283; [martindaleducks@gmail.com](mailto:martindaleducks@gmail.com)

# 2015 International Seniors Competitors



## 12. Stacked Deck (DIX)

Freddie Braswell (T), Ron Montgomery (L), Tom Cain (Bs), Jim Cain (Br)  
Tom: (205) 451-7505; [tom.cain@regions.com](mailto:tom.cain@regions.com)



## 12. Rolls Voyce (PIO)

T.R. Gerard (Bs), David Gillingham (Br), T.C. Conner (L), Bruce LaMarte (T)  
David: (989) 330-1407; [david.r.gillingham@cmich.edu](mailto:david.r.gillingham@cmich.edu)



## 14. Nostalgia Express (ONT)

Larry Maw (T), Jim Doyle (Bs), Dave Rozycki (Br), Brad Brown (L)  
Jim: (905) 868-6155; [jimmie\\_bill@bell.net](mailto:jimmie_bill@bell.net)



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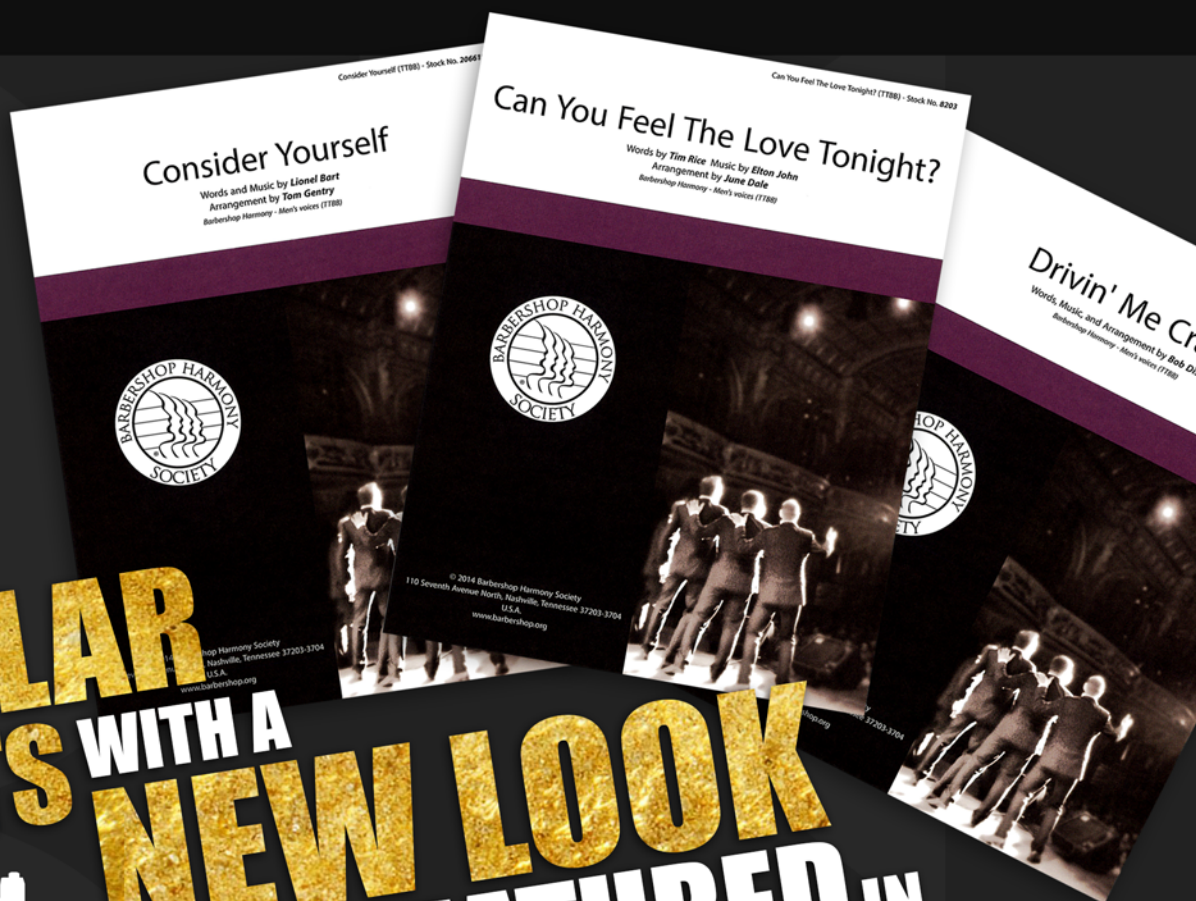
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## Slam dunk for barbershop at ACDA Convention

If you're wondering whether music educators are warming up to barbershop harmony, we've got great news if the mood at the national convention for the American Choral Directors Association (ACDA) was any indication. Held in Salt Lake City this past February, the Society's large, prominent booth kept six Society staff members talking virtually non-stop with educators and students who wanted sheet music and advice on how to incorporate barbershop harmony into their programs. In five days, educators took home hundreds of pounds of sheet music, materials, learning tracks, and an increased enthusiasm for four-part harmony.

And then there were the Society's events—all of which were standing room only. Audiences treated 2009 champ **Crossroads** and gospel legends **The Fairfield Four** like rock stars at their combined presentation on the Roots of Barbershop Harmony. The Society's reading session and concert were likewise completely full.

Society staffers Joe Cerutti, Donny Rose, Adam Scott, Sherry Lewis and CEO Marty Monson returned with dozens of interested new contacts. A/V producer Jeremy Gover also returned with dozens of video interviews with educators and students who were happy to share the benefits of barbershop harmony with their peers.



The packed room reacts to **Crossroads** and **The Fairfield Four**

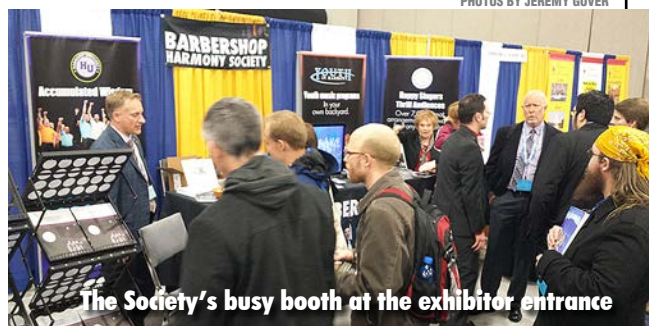


Donny Rose teaches tag to an elite boys choir

PHOTOS BY JEREMY GOVER



**Crossroads** and **The Fairfield Four**



The Society's busy booth at the exhibitor entrance



**BARBERSHOP IS ALIVE IN BUENOS AIRES!** Meet Argentina's **Capitulo 1**, the first Barbershop chorus in Latin America. This chorus is the real deal, with a good-sized repertoire, gigs, and a website that auto plays them singing "The Old Songs" in English. The chorus began in 2013, with many members also in quartets. Their stated goals are to promote barbershop and quartetting in Argentina, build up new choruses and fan bases, and awaken the musician inside each singer with exciting music. Check them out at [bit.ly/bbshopcapitulo](http://bit.ly/bbshopcapitulo).

## Praise after 43% score made all the difference for future champion tenor

From Facebook: Next summer will mark 20 years from my first quartet contest. Our high school quartet averaged a score of 42.75%, which, if I'm not mistaken, is a performance deemed "musically offensive."

The very next day, Don Gubbins (president of the **Placerville, Calif., Chapter** at that time and also Presentation judge from the contest) wrote us a letter praising our efforts and declaring our performance "just plain terrific." He closed the letter with: "... if not in the immediate future, we hope that somewhere in your future is a place to harmonize and to assist us in our efforts to 'KEEP THE WHOLE WORLD SINGING.'"

Thanks Don ... I'll never forget that letter, it's framed on my wall next to this score sheet. You've made a barber-shopper for life.

— Shawn York (T) OC Times, 2008 champ

Far Western District Division #4 General Contest SPBBSQA, Inc. Chico, California May 11, 1996 Final Round OA - 1									
CONTESTANT SCORING SUMMARY									
CONTESTANT	MUS		PRE		SNG		TOTALS		RANK
The Upperclassmen	M1	M2	P3	P4	S5	S6			
My Wild Irish Rose	44	53	46	44	45	41	273		
I Used To Call Her Baby	42	37	48	42	35	36	240		
CATEGORY/SESSION TOTALS	176		180		197		513		
PREVIOUS POINTS									
TOTAL							513		
M1 - D. Burnett	M2 - B. Graham	P3 - D. Gubbins	P4 - R. Mills						
S5 - R. Adkisson	S6 - D. Tautkus								



The new dean of Directors College at Harmony U, Dr. Don Campbell of Southern Wesleyan University added another international gig to his long resume last September when he coached 85 members of Holland Harmony and taught seminars on Directing Techniques, Sound Management, How Your Voice Works, and How To Teach What You Know. Knowing what to teach wasn't the issue—it was knowing what to leave out. "And most everyone spoke English exceptionally well," Don said. "There was only one class where I occasionally utilized an interpreter." The chorus of seminar attendees spent an additional nine hours with Don to put together two songs (with choreography) for a Saturday performance. The name they chose for themselves? "Don's Ladies." ■



## CHAPTER ETERNAL

Society members reported as deceased between Jan. 1 and March 1, 2015. Email updates to customerservice@barbershop.org.

### Central States

Dan Bowser  
Kansas City, MO



Dan Bowser,  
emcee legend

C Virgil Henderson  
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### 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



# Just in time for Mother & Father's Day

**M**other's Day and Father's Day are just around the corner. A year or two ago Joel Rea sent me some lyrics he had penned to an existing tuning exercise. Joel is an active Barbershopper, quartet singer and webmaster for the **Northwest Louisiana Chapter (River Cities Jubilee Chorus)**. I felt the lyrics should have a home in a tag, and thus was born a fun collaboration.

Here are both the male and female versions for you to enjoy right away. If you wish, you could adapt this to "Wishing you a happy birthday!" The first syllable of the word "birth-day" would be on the last two notes in measure 2 and needing a slur. Enjoy! ■

## MOTHER'S/FATHER'S DAY TAG

Words by JOEL REA

*for male voices*

Music and Arrangement by JOE LILES

*rit.* Moth - er's  
Fa - ther's

Tenor Lead

Wish - ing you a hap - py Moth - er's  
Fa - ther's

Bari Bass

Day!

*freely*

Day. Have a great day!  
Day!

Have a great Day!

*rit.* Moth - er's  
Fa - ther's

Tenor Lead

Wish - ing you a hap - py Moth - er's  
Fa - ther's

Bari Bass

Day!

*freely*

Day. Have a great day!  
Day!

Have a great Day!



# APPAREL, BOOKS & PUBLICATIONS



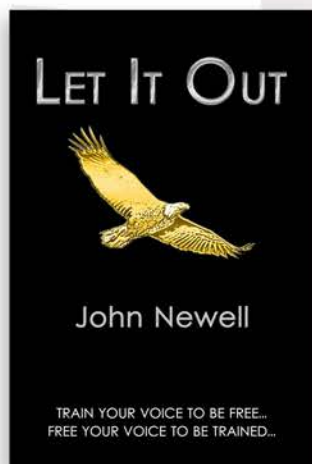
**Navy Zip Hoodie**  
\$36/\$38 for S-XL & 2XL-3XL



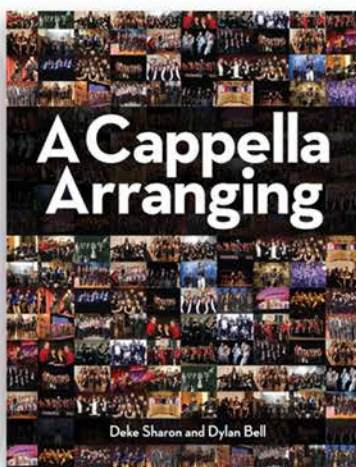
**Blue Oxford**  
w/embroidered BHS logo  
\$39 for S-3XL



**The Society Tee**  
\$14 for S-3XL



**Let It Out**  
by John Newell  
\$20



**A Cappella Arranging**  
by Deke Sharon & Dylan Bell  
\$29.99



**Do I Love You**  
#209722



**All About That Bass**  
(SATB)  
#209627



***"Music Around the World"***

July 26 - August 2, 2015

# MORE **YOU** @ HARMONY U

## MORE RELAXED SCHEDULE MEANS **MORE RELAXED YOU**

Two electives every day, one at 12, then again at 7!  
Any class. Just walk in. No sign up required.

Also: A one hour break at 1, every day.

Morning general session 1 hour later...you're welcome.

## MORE 1-ON-1 TIME **WITH YOUR INSTRUCTOR**

All our staff will have office hours.  
Staff will be giving private lessons in  
Voice, Conducting, and Arranging.

Go to [HarmonyUniversity.org](http://HarmonyUniversity.org)  
to learn more.

## FIRST EVER **DOWNTOWN NASHVILLE** A CAPPELLA FESTIVAL

On Saturday from noon-5pm, all  
HU ensembles (plus some very  
special local groups!) will be  
performing in 5 different  
outdoor venues in and around  
the downtown area.

## **WHO SHOULD GO?**

Quartets, Music teachers to pick up fun and informative  
C.E.C., Directors, Coaches, Leaders... everyone!

Regardless of your experience or background, you *will* learn  
something at Harmony U. You'll leave with a head chock-full  
of new techniques, knowledge, wisdom, and motivation!

DEADLINE TO REGISTER IS JULY 5 (LAST DAY OF INTERNATIONAL)

# **NO EXCEPTIONS!**

REGISTER ONLINE TODAY AT [WWW.HARMONYUNIVERSITY.ORG](http://WWW.HARMONYUNIVERSITY.ORG)