

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

Looking Outside



HOW RECRUITING **TODD KRIER** REVIVED THE LINCOLN CHAPTER

Healthy Chapter Initiative: The best director for your chorus may not be a Barbershopper ... yet

From the creative mind of artistic producer **DEKE SHARON** (*Pitch Perfect*, *The Sing-Off*) comes the all-new live concert event that takes a cappella to a whole new level!



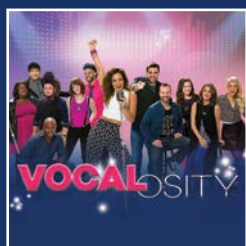
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WATCHING THE TIDE TURN. Society staffer Wayne Grimmer is one of many Society staffers dedicated to building a barbershop following among established and future music educators. 2009 champ Crossroads has been in the thick of the efforts in 2015 and has news for Society members—music educators' attitudes are changing quickly.



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After years of decline, this Nebraska chapter looked outside the barbershop box, then spent the next months reeling in a great director—who then became a Barbershopper and the Society's top recruiter

TOM TIPTON

25 10 best baritones of all time

Baris are the butt of so many insider jokes, yet four of this panel's top 10 bari's were some of the funniest men of any voice part—and all 10 are legends. See who made the list—and tell us who else should have.

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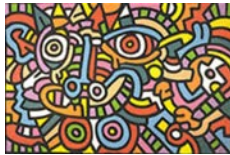
On the Cover
Todd Krier directs Nebraska's
newly revitalized Lincoln Continentals
COVER BY EDDIE HOLT

2016 resolutions for the chapter microcosm

In looking ahead to the year 2016, many options are available to each of us.

We all can look back and celebrate our 2015 events, personal and professional, and also relive what has allowed our local chapter, quartet, chorus, district ... to come together to engage our communities through singing.

So it is possible that any thoughts I might have about what 2016 "should" become is only a part of the story.



Differing views

"I am always fascinated by the structure of things; why do things work this way and not that way."

— Ursus Wehrli



How have you reached out to new members so that barriers (perceived or real) are turned into opportunities to build on?

Mr. Wehrli is a Swiss comedian who often comments about nature and art. He "tidies up" complex patterns and simplifies them, recasting them to individual components. (Examples of his work are above.) If making things more straightforward is a good thing, consider how to apply that value to:

- learning new music.
- camaraderie and fellowship.
- performing songs we already know.
- learning and mastering new songs and arrangements.
- coaching new members to find their own voice in singing in our barbershop style.
- developing more leaders for our chapter tasks.
- reaching the full potential of our quartets and choruses in our performances.
- reaching a brand-new set of people who enjoy our musical product and appreciate the hard work that we put in to master our craft.

Overcoming problems in the chapter microcosm

When I joined the Society, one of the key chapter leaders was the Program VP. Through his planning, a mix of activities, songs, craft, and singing ... and a little business ... came together each week. That time was fun, instructive, offered new things to learn, engaging ... and enabled sharing harmonies with friends.

Hidden barriers to chapter membership. Have you considered the barriers that are obvious to new members but may often be overlooked by the "current/old" members? Even men who are otherwise experienced singers can be quite challenged by some of the following:

- Singing without sheet music and instead watching the director at all times.
- Combining good singing skills with good visual performance skills.
- Committing to attend each week and being prepared.
- Engaging the audience from his spot on the risers.
- Becoming performance-ready on new and old songs.
- Understanding the chapter culture.
- The chapter's lack of or ineffective use of the Man of Note program.
- The chapter's lack of new member orientation.
- The chapter's lack of complete and timely communications about shows, uniform, performance, audience—and making sure new members know it all in advance.

How would *you* overcome these? How have *you* reached out to new members so that barriers, perceived or real, are turned into opportunities to build on? How are a new member's thoughts, needs, "itches and expectations," or even outside singing experiences molded into what the chapter wants to do in the new year?

Help new Barbershoppers develop a heritage

Someone asked me about developing a "heritage" for barbershop singing, even if a member has to leave his current chapter. Or in other words, "if a member has to leave a chapter, how often does he rejoin a new chapter in a new location?"

A first or home chapter can develop a sense of learning and sharing, and then a member who does relocate can bring those best practices to a new chapter. Borrowing some great ideas from one location and bringing them to a new location is a great heritage to share!

2016 and beyond

Here's to a resolution of sharing, developing your own heritage, and making sure your chapter microcosm is healthy and sharing in spirit and performance!

Share Your Music, expand and enrich your world in 2016!

dfuson@barbershop.org



Now is the very best time to be a Barbershopper

The below comes from my 2015 End of Year Letter to chapter and district leaders. Also, catch pages 18-20 of this issue, where Crossroads discusses the new attitude music educators are developing toward barbershop!

Now is the very best time to be a Barbershopper. A bold statement? You bet. The Society is better positioned today for making a change in the world than we have been for years. Consider:

- Barbershop is getting meaningful media coverage, social media and interview views. We're no longer an undiscovered treasure; people know more about us and are curious. Are *you* ready to see them come in the door and *retain* them?
- People are crazy about a cappella singing right now, with smash hit TV shows (*The Sing-Off*), movies (*Pitch Perfect*), and platinum-selling albums (**Pentatonix**) bringing attention to vocal music. Awareness and interest are at an all-time high!
- Youth and educator interest is surging with increased turnout for camps, workshops, our youth quartet and chorus programs, and there are more



Chapters—especially small, isolated, or aging chapters—need more resources scaled to their capabilities.

educators than ever before at Harmony University.

- The BHS is financially stable, with strong cash reserves, an expanding professional staff, its largest expenditure in history for programming, yet member dues rates will be constant for the third straight year.

None of these successes is meaningful unless your chapter is thriving. A growing Society is only growing if your chapter is growing, thriving, experiencing the joy

every time you get together to rehearse, perform, and serve your community.

Continuing the work of the 2011 Chapter Visitation Project, we've been listening pretty intensely during 2015. While our members are telling us that the BHS is heading in the right direction as a whole, we're hearing loud and clear that chapters—especially small, isolated, or aging chapters—need more resources scaled to their capabilities. How can we help them develop musical leaders or recruit more leaders locally? How can chapters create better local awareness, get in front of audiences, find more people to become singers, fans, and fellow travellers?

2016 is a year of continued investments. We are organizing 2016 to invest in staffing and programming that address chapter needs. The Healthy Chapter Initiative, underwritten by a major grant from Harmony Foundation, will transform the ways we define and deliver

chapter leadership education. The Society and its Districts are particularly focused on improving the chapters that are ready and prepared to become healthier.

The big picture: our strategic direction is externally aimed. Even as we tend to our own internal needs, we are working to position our Society as a major arts organization that has a \$30 million annual impact when all of our business units are considered. When building and planning all of our activities, BHS will build upon the following strategic pillars. Through the medium of barbershop harmony, we

- Maintain & expand supportive services for a global community of artists;
- Elevate artistic and leadership skills through education and best practices;
- Establish lifelong singing as a core community asset;
- Scale our impact by growing social enterprise, individual philanthropy, and institutional philanthropy.

Why bother?

Barbershoppers have always been more than just hobbyists. From the earliest days, our Code of Ethics has declared "The Society aspires to preserve for its members and for all future generations of prospective members the sacred right of men to seek haven from the burden of their daily cares through indulgence in old-fashioned vocal quartet harmony."

We do this for the joy that comes from singing. For the joy that comes from genuine friendships. For the joy that comes from joining together. For the joy that comes from making a difference in people's lives.

And all of these joys are worth preserving and encouraging for future generations.

Together, we are making the music that's making a difference. Thank you for making a difference in the lives of so many. I wish you a happy, safe, and wonderful holiday.

Yours in harmony,

mmonson@barbershop.org

What's on Marty's daytimer?

- Feb 10-13, Texas Music Educator Association, San Antonio
- March 7-10, ACDA Southwestern Division Conference "Then Sings My Soul" Kansas City



What's Marty listening to?

- Vocalosity by Vocalosity



What's Marty reading?

- Alone Together; Why we expect more from technology and less from each other, Sherry Turkle



Follow Marty's social media

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New Performance category; missing leads

New Performance category

Only through reading the C&J Handbook and asking questions do I have a passing understanding of the contest criteria. I love that you are taking a new view at categories and making these changes. However, until every member is taught what it means, it's all nebulous. As a chapter leader, a quartet man, etc., I still can't answer what each category is looking for.

As part of this initiative, perhaps teach chapter leaders how to interpret this and pass it on to Joe Member. Workshops at conventions "Singing—how to score a 90; "Music—this worked for that quartet but you won't score that well"; and "Presentation—you mean waving my hands doesn't just give us an A?" would be great to see.

JEVON WRIGHT
Oklahoma City

Look for an article expanding on the new Performance category in the March/April 2016 issue. —Ed.

This is a well thought-out plan that will enhance performances. When I sang with **Nostalgia** in the 1978 International in Cincinnati, we were rewarded with one of the highest stage presence scores ever for a

"monster" package with members of the quartet coming in from both sides of the stage. We had a standing ovation before reaching the microphone because it was different. Congrats on the foresight to change.

GORDON BERGTHOLD
Chico, Calif.

I hope this also inspires alternatives to quartets having to be locked into place on the stage dictated by the microphones. I'd say make the whole stage available and give quartets the ability to use it without losing the audio—similar to stage productions.

ALAN KOUSEN
Oxen Hill, Md.

Elite leads are missing from Top 10 list

Not disagreeing with our honorable panel of judges, but have they forgotten about the Hall of Fame lead from **The Gas House Gang**? Not even "honorable mention for Rick Knight"? Must have lost their cassette players or don't like Christmas music. Wow, what does it take?

BRUCE WHITE
Argenta, Ill.

I feel compelled to write regarding two notable omissions from the list of the Ten Best Leads (plus honorable mentions). First, Randy Chisholm of **Marquis** (1995 champ), one of the most unique lead voices ever—rich, warm, vibrant, and an extremely charismatic performer and great guy. Second, Rick Knight of 1993 champ **The Gas House Gang**—a great lead in a legendary quartet.

SCOTT BRANNON
Mt. Kisco, NY

Peyton Manning commercial explained

As a life-long Barbershopper and as the lead singer in the Peyton Manning commercial (Sept./Oct., 2015, page 6), I offer perspective for those who may have reacted negatively. In almost all cases, when you are hired for a TV gig of this kind you do not have creative control over the final product. The director doesn't ask your opinion. And apart from turning down an opportunity to make a living as a professional, what are we to do?

It's all in good fun, anyway! The quartet was comprised of all current and former **Dapper Dans** of Disney, and we were thrilled to be selected. I did a solid barbershop arrangement of "Camptown Races" for the shoot and on set we sounded great. For the comedic bit, Manning replaced our bari and they dubbed his part as to double up the lead an octave higher (with no bari part) which is why it sounds funky.

The feature on Fox's **Red Eye** show with Tom Shilue was a great promotion for barbershop, so the end result is that barbershop got some good publicity. ■

JIM CAMPBELL
Roseville, Calif.



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2017: Target Center closed—Axis Theater open!

As much as we loved our 2014 International Convention in Las Vegas, we hadn't planned on returning so soon. But with the announcement that the Target Center in Minneapolis will be under renovation in 2017, we were forced to change venues (and, eventually, cities). You already know Vegas is a great convention city, but wow, wait until you see our main performance venue!

All major shows and contests for the 2017 International Convention will take place in the 7,000-seat Axis Theater, located in the Planet Hollywood Hotel, which means:

- perfect sound at every seat *included!*
- state-of-the-art concert lighting *included!*
- perfect sight lines throughout the facility *included!*

The minute we arrive at the Axis Theater, everything required for a sensational show is already in place. This premium space was built for the demanding needs of music industry superstars like Britney Spears, J-Lo, and the Miss Universe finals. (No, Steve



Our main performance venue in Vegas: the 7,000-seat Axis Theater in the Planet Hollywood Resort, deep in the heart of the Las Vegas Strip

Harvey will not do the call-off at the quartet finals.)

Everything you loved about Vegas in 2014 will be back, except in this part of town we'll have even more dining and entertainment options, all while retaining a "virtual" all-under-one-roof experience. You may walk even less in 2017 while we stay at Planet Hollywood, Paris Las Vegas (connected) and Bally's (less than 5 minutes away).

More details to come as they develop.

Past Society CEO passes away



On Jan. 12, 2016, past Interim Society CEO Larry Deters passed away after a brief illness. As a retired Nashville Healthcare CEO, he bridged most of

the period between the retirement of CEO Ed Watson in July, 2011, and the hiring of current CEO Marty Monson in July, 2012. During this same period, Larry also served as executive VP and then president of the Dixie District.

A 45-year Society member, Larry directed both BHS and Sweet Adelines choruses, served as a Singing and Sound judge for more than 30 years, and was a past Category Specialist. He performed on the International stage in both the quartet and chorus contests and held a chorus gold medal. Larry had been on the faculty of Harmony University, was a certified Standing Ovation evaluator, and was a certified CDWI instructor.

Zero8 experiences both fame and loss in 2015

Members of Sweden's 2014 International bronze medalist chorus **Zero8** have been getting serious recognition outside of the barbershop world. After a Russian tour earlier in the year (May/June 2015 issue), the chorus traveled to Italy in September to compete in the Rimini International Chorus Competition. They left as Grand Prix winner, which included a €5,000 cash award.

In December, the lead of 2012 champ **Ringmasters**, Rasmus Krigström, posted on Facebook:

"Just sang a quartet gig at a private dinner party with the Swedish King, Queen, and Crown Princess among the people at the table. We had the chance to chat a little with the royals after the gig and they asked a few questions, eventually leading to me explaining that I was a world champion in barbershop

quartet singing and won with the first non-North American group in history. This seemed to please the Royal Family."

(Unfortunately, we don't have pictures of that gig.)



However, in December the chorus also lost its founding director. "... Our founder, master director, mentor, brother and dear friend Doug

Harrington as of December 23 is retiring from Zero8," the chorus stated in a press release. "Without you there would not be a Zero8. We would probably also never have been able to enjoy the many talented quartets that have sprung from the ranks of Zero8. You have forever changed the course of barbershop in Sweden."



Chapter leaders take note: new official chapter bylaws now in effect for 2016

The Society Board updated the Standard Chapter Bylaws to provide more flexibility to chapters in the manner in which they operate. All chapters *must* follow the Standard Chapter Bylaws unless they have been granted a variance by the Society's Governance and Bylaws Committee. A copy of the updated bylaws can be viewed on *barbershop.org* at this shortcut: <http://bit.ly/2016bylaws>

The major changes:

1. Section 5.02 – chapters now may hold board meetings less frequently than monthly as long as the board meets at least quarterly.
2. Section 5.03 – chapters should use Roberts' Rules of Order for the conduct of meetings, and may use the Small Board Rules section of Roberts' Rules.
3. Section 6.01 – where permitted by state or provincial law, chapters may combine the officer positions of secretary and treasurer if so desired.

4. Section 6.02 – chapters are given the option to allow officers to serve a term of two years rather than one.

5. Section 6.04 – chapters may choose to create an executive committee to manage the chapter's affairs between board meetings. Specific conditions apply.

The Society's pilot program to allow chapters who apply to utilize non-members as members of the board continues, and may result in changes to the chapter bylaws in the future. If you have additional questions after reading the new version of the rules, you may contact the G&B Committee.

The new Bylaws became effective January 1, 2016, but chapters may transition into the use of certain provisions, such as the term of office for officers and combination of the secretary and treasurer positions with the election of officers to hold office in 2017.

Society and Harmony Foundation create new positions, welcome new staff



Scott Harris, Arranger & Repertoire Manager.

Filling a different (but overlapping) role than that held by our past Society music editor (currently working to become Professor Adam Scott), our new A&R Manager is the very talented Scott Harris. Serving as the primary contact for our arrangers, Scott will oversee the creation and editing of new and existing barbershop arrangements to be distributed and sold through the Society and through external partners.

Scott brings serious music chops and 15 years music industry experience to our team. His background includes arranging, orchestrating, writing, performing, and producing in a variety of styles. He has previously served as Senior Music Editor and Director of Choral Projects for Warner Music Group, Music Director for Nashville's Fellowship Bible Church, and he continues to be an active musician in the Nashville music scene.



Harmony Foundation

Joy Carrigan joined Harmony Foundation International as director of strategic partnerships in early December. With more

than 25 years of development experience, she has raised millions for prestigious institutions and organizations including Yale University, the Environmental Defense Fund, the American Heart Association, Massachusetts Institute of Technology (better known as MIT) and Harvard University. Joy will manage a national donor portfolio from her home office in Sag Harbor, New York.



Elizabeth Wilde assumed the role of regional director of development for Harmony Foundation International in November. She comes to us most recently from Trinity College in Hartford, Conn., where she served as associate

director of alumni relations. In addition to development and alumni roles, she has experience in student admissions, marketing, athletics and music education. Elizabeth holds bachelor's and master's degrees in music and has extensive solo and group performance experience in both music and dance.



Connie Harris was hired as the first director of communications at Harmony Foundation International in December. She has

almost 20 years' communications experience with a focus in nonprofit education and health care environments. She has a passion for music and professional expertise in strategy, branding, content management and integration, and graphic design. Most recently with University of Tennessee Foundation, she has also served in roles at Vanderbilt University, Florida State University and West Tennessee Healthcare. ■

20 communication habits of successful directors

We all know that successful choruses have great directors. We also know that choruses sing to the level of competence of the director and the quality of leadership from the music leadership team. The purpose of this article is to encourage all directors to do a self-examination of their personal communication skills with this 20-point outline.

Relationship between the director and the individual singer

1. Know your people. Take time to find out about your singers. There is nothing more important to the new member than having the director take a personal interest in him.

2. Be invitational. If we as Directors include new and old members in activities that they enjoy, then they will be loyal to the chorus.

3. Develop trust. Tell him what you like about his voice. Ask him if there is anything he would like to work on. Too often we jump in to fix things we hear overlooking the positive.

4. Actively involve the men. Involving all the men in the lesson builds a sense of a team working together.

5. Use humor. Laughter is a great healer, relaxant and stimulator of the respiratory system, especially if the director takes the brunt of the joke. The only rule is to avoid sarcasm or make a joke at someone's expense.

6. Remove your ego. Let the men know that this learning activity is about all of us working together. When the singers see the director working and learning along with them, then the relationship is much stronger than a him/us relationship.

Motivating the singer and the chorus to improve

1. Be positive and deliver meaningful feedback. Saying "Nice job, baritones" could be one choice that you might make. Another choice would be to say, "Baritones, when you sang sharp on that third it allowed the chord to ring. That is what makes the barbershop sound so special to our audiences, bringing them joy." Chances are baritones will start looking for thirds to sing sharp and repeat the desired behavior.

2. Be enthusiastic. You keep members coming when they know they are important and make a difference. They will only know if we tell them with enthusiasm.

3. Find ways to inspire. Each of us directs for our own personal reasons. You are privileged as a direc-

tor to bring those unique experiences into the lives of your men and their audiences.

4. Create a positive learning environment. Set the norms for the rehearsal so that good things happen.

5. Create opportunities for discovery. The phrases, "What if...", "I wonder", "Imagine", "If we could only...", are so powerful in freeing the North American male to take some risks and try new things. "What if we sang 'don't cry, little girl, don't cry' so tenderly that we could hear her gentle sob over the music." We as directors can open possibilities by modeling, encouraging expression, stimulating creativity in our singers.



Communicate effectively during learning and teaching opportunities

1. Arrive carrying a positive image for success. Your walk, your plan, your dress will all influence your men.

2. Use supportive body language.

Singers stand like the director stand; they will model what they see. If we stand tall then they will stand tall, they will feel proud and sing better.

3. Be succinct and specific. As a general statement, directors talk more than is needed, and the men do not sing enough. Consider giving the next instruction using no more than eight words.

4. Use a variety of ways to say the same thing. We know what we want and often end up repeating the same thing over again, and our men tend to tune out. We all want our basses to sing like leads with warmth and resonance. Try "Imagine you are a bass drum being played with one of those fat sheepskin drumsticks?" "What would it be like if your voice filled a rain barrel?" "What if your voice drifted to every corner of the room?"

5. Maintain eye contact. The majority of communication is nonverbal, and probably 70%-90% happens from the upper lip and above. Maintaining connected and meaningful eye contact will keep your singers focused, bringing about greater unity.

6. Provide a framework. If the men understand how things fit together, they will have greater opportunities to bring about success.

7. Create visual images. It is estimated that there are between 60% and 70% visual learners in our choruses. These singers will respond to images that are familiar to them. "Tenors, try scampering over that phrase." "Basses, could we sing that ascending phrase as though we were lifting off in a hot air balloon?"

(continued. next page)



Dr. Paul Tambllyn
Late, great
Harmony U faculty
member, long-time
trainer of chorus
directors

8. Use action words. Many of our singers like to do things as they sing. Some suggestions might be: "In 'You Made Me Love You' let's snap beat two and four of the chorus 'I didn't wanna do it'." "Let's put our hand on the shoulder of the man to the right and tap the tempo for 'Alexander's Rag- time Band.'" Many of our singers respond strongly to action words that call on them to do something.

9. Use successful teaching practices. We often inadvertently make learning difficult for our men. We say something like: "Sing that interval in 'My Wild Irish Rose' correctly and fix the diphthong on 'Mahee' and get the first word sound of 'ooWild' and make sure the 'Ah' vowel is open." No wonder our men get confused. *Great teachers only teach one thing at a time.*

Conclusion

The points listed above are guidelines to some successful practices that

effective directors use when working with their choruses, but there are many more. If we develop strong relationships with the men, if we are successful at motivating them to improve and effective in our teaching methods then our chorus will sing at a higher level. The most effective way to monitor our own behavior is to videotape our rehearsal, sit down and look for the 20 characteristics and monitor our successes. Pick an

area you want to improve and work at it until it becomes a part of you. Then pick another one. The process is one of continuous learning; that is the fun and challenge of being an inspiring and inspired director of a barbershop chorus.

We don't have room for Paul's nine page document here, but find his unedited article in our document center, under the education tab. (Direct link: <http://bit.ly/20directorhabits>.) ■

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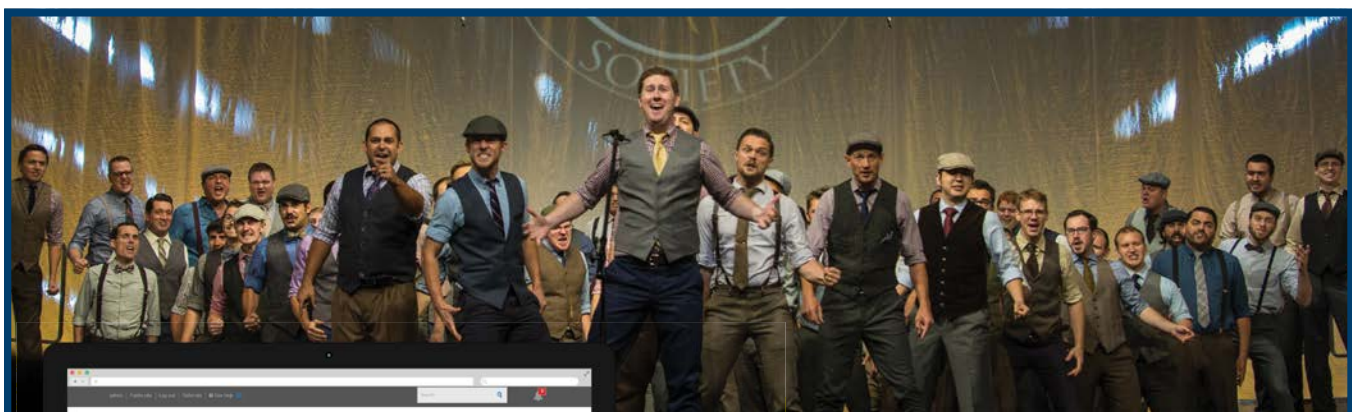
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Helping chapters help each other

Dr. Duane Gunn will be the central figure running the new Healthy Chapter Initiative

I am committed to the life and success of our chapters and believe that my unique barbershop, military, and doctoral research experiences have brought me to accept the Director of Leadership Education position. Thanks to the Harmony Foundation International, BHS is launching a Healthy Chapter Initiative (HCI). With the help of some incredible field volunteers, we are launching a long-term strategy to provide chapters with different purposes the ability to achieve their full potential. More information will be forthcoming in future *Harmonizer* articles, blogs, and through *LiveWire*.

This help is not a silver bullet that will instantly transform every chapter. This is a way to develop trust by listening and understanding you, the chapter. My promise is to listen and develop bonds of trust. Oh, and I'll probably make a few mistakes along the way.

Finding the best old and new strategies. A new volunteer leadership team has already started reviewing all of the Society's documents and curriculum to figure out what we already have. This team is also blowing the dust off of some of these old products, updating them, and working with the district presidents to develop new curriculum and products. Please be on the lookout for this information in the first half of 2016. It will be only a few products at first, but will grow over time.

Effective and frequent communication. The next step will be getting to know the districts and chapters. I want to develop a process where I can visit four or five districts each year. If you do the math, it may sound like it could be up to three years before I help you, but remember that we'll see each other at leadership events, Harmony University and conventions as well. I also believe in using the telephone, email, FaceTime, Skype, and Google Hangouts to the fullest, in addition to travel. (I'm open to learn others electronic mediums as well.) I will do my best to constantly communicate, as appropriate, through *The Harmonizer*, blogs, Facebook, and *LiveWire*.

Leadership philosophy. I believe in centralized control and decentralized execution. ("Control" is probably the wrong word—it simply means I'm your focal point to bring individual chapter ideas together.) There will be decentralized execution of those ideas through the development of different products/curriculum that can help chapters meet their objectives.

My role—and yours. I will serve as a liaison to the districts and chapters from a strategic, operational, and

tactical perspective. The districts and chapters are the operational and tactical experts. You are out in the field promoting barbershop singing every single day in your communities and districts. You have the practical lessons learned that I need to know so they can be shared with other chapters and districts. I'm at the strategic level. I have these grand ideas, but only you will know which ideas are practical for your group or area. Every idea you share will be examined. I won't guarantee every single idea/program will be implemented or every course developed. What I will do is find like-minded ideas and make them available online to help chapters meet their goals.

We've only just begun. This is a new journey. Though we have had similar programs in our history, in today's technological age we have to find the best of the past and revise it to work in today's information age. We have to leverage today's technology and innovative ideas to help propel us to meet the future

that BHS brings to the a cappella community. This will work because you'll have access to every tool you need to develop personal and organizational leadership while providing you with some "how to" information for chapter meetings, rehearsals, organizational, and personal development.

Please send me your thoughts. I am humbled that the Society has chosen me to work with you the districts/chapters and by extension members. My family and I are excited about this new chapter in our lives. I promise you that I will listen; offer ideas for you to consider; and I will be a trusted advisor/liaison to you as well as to the headquarters. ■



Dr. Duane Gunn
Director of
Leadership
Education
dgunn@barber-
shop.org

What is the Healthy Chapter Initiative?

More details are to come, but in essence this is a new program based on the hands-on "chapter men" approach from years past. HCI is designed to help chapters develop a stronger membership. HCI is the chapter leadership assessment model that will be used as a systematic method of determining strengths and weaknesses at the chapter level. Online and facilitated curriculum will be developed and provided to help chapters develop tools to meet their respective needs.

About Dr. Duane Gunn

- Lt. Col. in the U.S. Air Force (26 years of service), currently developing and teaching leadership courses at the Air Command and Staff College at Maxwell Air Force Base in Alabama
- Ph.D. in Organization & Management (Leadership specialization)
- Over the past five years, advised 10 African nations in developing military education, air strategy, and counter-terrorism strategies
- Society member since 1994. Past member of *Lompoc*, *Santa Maria*, *Santa Barbara* chapters (all Calif.), *Colorado Springs* (Colo.), *Denver Mile High* (Colo.) and *Alexandria* (Va.) Chapters
- Married, with two teen daughters. Currently an advisor to BHS, will become full-time and relocate from Alabama to Nashville in the summer of 2016



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MAKING THE MUSIC
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DIFFERENCE.

Together, making a difference in the lives of military families.

We're proud to honor our veterans and those currently serving through song, good deeds, fundraising and more. It's how we stay true to our *Code of Ethics*, which states, "We shall render all possible altruistic service through the medium of barbershop harmony." Bringing joy to those who are most deserving of it. We're happy to oblige. No medals expected. To find out all the different ways we're bringing joy to others, go to barbershop.org/stories.



Our Mid-Atlantic District and Day Time Singers greet active-duty military and their families at the Baltimore airport with gratitude and song upon return from overseas deployment.



2015 District Quartet CHAMPS



The Rooftops (CAR)

Erek Gillespie (T), Bryan Hughes (L), Chris Gregory (Bs), Josh Hughes (Br)
Bryan: (765) 744-8202; joshuasvision@gmail.com
www.facebook.com/therooftopsquartet



Great American Sound Machine (DIX)

Rick Spencer (T), Ryan Modrall (L), David Carden (Bs), James Pennington (Br)
Rick: (860) 305-0539; rickspencer1@gmail.com



SwitchBack (CSD)

Erik Sherard (Br), John Hayden (L), Terry Blessing (T), Lee Thomsen (Bs)
Erik: (319) 929-4805; switchbackquartet@gmail.com
www.facebook.com/switchbackqt



4.0 (EVG)

Ted Chamberlain (T), Gavin Jensen (L), Tyson Jensen (Bs), Ira Allen (Br)
Ted: ted_c_chamberlain@yahoo.com; 253-414-2267
www.4.0quartet.com



Flightline (FWD)

Cody Littlefield (Br), Kyle Williamson (Bs), Daniel Huit (L), Oscar Sotelo (T)
flightlinequartet@gmail.com; (714) 752-0418
www.facebook.com/flightlinequartet



Union Station (ILL)

John W. Davis (Br), Jay Giallombardo (Bs), Oliver Merrill (L), Steven Davis (T)
Jay: gbsmedal@comcast.net; 847-272-1022



Quorum (JAD)

Nick Gordon (Br), Chris Vaughn (L), Gary Lewis (Bs), Puck Ross (T)
Puck: (216) 312-3626; quorumqt@gmail.com
www.facebook.com/quorumbarbershopquartet



CHORD SMASH! (LOL)

Sam Sather (T), Erik Eliason (L), Scott Perau (Bs), James Estes (Br)
James: (612) 237-3234; info@chordsmash.com
www.chordsmash.com



Route 1 (MAD)

Brandon Brooks (Br), Thomas Moyer (Bs), Scott Disney (L), Brian Schreiner (T)
Brian: (717) 659-7470; info@route1quartet.com
www.route1quartet.com
www.facebook.com/Route1Quartet



Fast Track (NED)

William Stearns (T), Dan Falcone (Bs), Dan Signor (L), Dave Bagley (Br)
Dan: (603) 491-1063; dan_lead@yahoo.com
www.facebook.com/Fast-Track-Quartet-336938246394071/



Supersonic (NSC)

Justin Slack (T), James Monday (L), Kier Klepzig (Bs), Kevin Kehres (Br)
Kier: (318) 613-4713; kierklepzig@hotmail.com
www.facebook.com/supersonicquartet



Yonge Guns (ONT)

Chris Tanaka-Mann (T), Reuven Grajner (Bs), Greg Mallett (L), Jonah Lazar (Br)
 Greg: (647) 668-7380; yongegunsquartet@gmail.com
www.yongegunsquartet.com



Frontier (PIO)

Chris Cordle (T), Cody Harrell (Bs), Aaron Pollard (L), Brandon Smith (Br)
 Cody: (810) 931-7053; frontierquartet@gmail.com
www.facebook.com/frontierquartet



Blue Steele (RMD)

Jamie Arrington (Br), Greg Titus (Bs), Shawn Mondragon (L), Stewart Bush (T)
bluesteelequartet@gmail.com; (505) 934-1003
www.facebook.com/bluesteele4



J.A.M. (SLD)

Jason Weitz (T), Adam Lukasik (L), Brian Praetzel (Bs), John Donohue (Br)
 Jason: (585) 247-1519; jdwcog@frontiernet.net
 Facebook: J.A.M. Barbershop Quartet



The Essentials (SWD)

Steve DeCrow (T), Eric Bell (L), Joel T. Rutherford (Bs), David Webb (Br)
 Joel: joeltrutherford@mac.com
theessentialsquartet.com



Signature (SUN)

Will Rodriguez (T), Daniel Cochran (L), Dan Walz (Bs), Matt Clancy (Br)
 Matt: (607) 661-2460; tripleabaritone@yahoo.com
www.facebook.com/signatureqt

What's new at Harmony U!

July 24-31, 2016 • Register at www.barbershop.org/hu



After a sell-out in 2015, barbershop's best week of the year is returning with an even bigger and better faculty, more classes, more learning and more options. Registration is now open!

What's NEW at HU!

- **8 a.m. early bird sessions.** Catch popular courses before each day's General Session!
- **Bigger cafeteria building.** Enough room for all to eat at once, with classroom space above!
- **Longer classes.** More time to absorb each concept. Each class is now 10 minutes longer, now with a longer 15 minute-break between.
- **Block classes** (2 hours) now offered at all times.
- **First-ever Women's Honor Chorus.**
- **Dozens more private lessons offered.** Includes voice, conducting, arranging, sight singing, and theory. (Extra fee.)
- **Commuter quartet coaching.** M-Th. Can't swing a week off work, but can drive to Belmont for the night? Come on down!
- **More Saturday options.** The Saturday A Cappella Festival (performances around Nashville) is now only 4 hours, with parallel classes/electives offered all day at Belmont. Perform, take more classes at Belmont, or just sightsee Nashville—it's up to you! ■

Every day at Harmony U

- Early bird sessions daily at 8 am
- General session daily at **
- 10:30 a.m.: 28 class choices
- 2 p.m.: 28 class choices
- 3:15 p.m. 18 class choices (11 two-hour blocks @ 2 p.m.)
- 4:30 p.m. 18 class choices (but 6 two-hour blocks @ 3:15)
- 25 electives every day!

Partial sample of course titles

- Communication 101 - Becoming a Leader Worth Following
- Care Of The Senior Voice
- Good to Great with Marty Monson
- How Barbershop Chords Work
- Coaching Apprentice
- Director Leadership Development
- Personal Leadership Development
- Rehearsal and Teaching Strategies
- Elements of Coaching
- Fundamentals of Music
- How To Give P.V.I.'s To Your Chorus
- How to Teach What You Know
- Jump, Shout, Knock Yourself Out
- Make 'Em Laugh

- Rehearse Like A Champion
- Sound Management 1, 2, 3
- Theory 1, 2, 3, 4
- THINK!: How to Grow Your Chapter
- Tune It Or Die!
- Wavebox Singing with Paul Ellinger
- Help, I have to direct a song!
- Music Educators Seminar
- Conducting Techniques
- History of Barbershop with David Wright
- Vocal Pedagogy for Music Leaders
- Elements of Coaching
- Make a professional recording of your quartet or chorus
- Rhythm Counting Methods
- Sight Singing Skills
- Supercharge Your Chapter with Paul Ellinger
- You Be the Judge
- You Should See What You Sound Like
- Leadership for Directors
- Non Verbal Communication for Directors
- Arranging 1, 2, 3
- Vocal Techniques

Top-ranked faculty is back, with some exciting new instructors and coaches

Harmony College

Richard Lewellen, dean
Jay Krumbholz
Paul Olguin
Shane Scott
David Wright
Brian Lynch
Danny Ozment
Donya Metzger
Cindy Hansen-Ellis
Dave Tautkus

Directors College

Don Campbell, dean
Chris Peterson
Jay Dougherty
Joe Cerutti
Lawrence Dodge

Kirk Young
Rich Lapp
Ron Black

Vocal Tech instructors

Wayne Grimmer, dean
Kim Wonders
Steve Scott
Katie Taylor
Andrew Wheaton

Men's Honors Chorus

Robert Mance (director)

Women's Honors Chorus

Debbie Cleveland and Karen Breidert (co-directors)

Next Generation Chorus

Douglas Carnes (director)
Section leaders:
Instant Classic

David Zimmerman (tenor)
Theo Hicks (lead)
Kyle Kitzmiller (bari)
Kohl Kitzmiller (bass)

Arranging 1, 2, 3

Adam Scott
Steve Tramack
Tom Gentry

Leadership

Steve Denino, dean
Marty Monson
Steve Wyszomierski

Terry Reynolds
Paul Ellinger
Duane Gunn

Chorus/quartet coaches

Gary Plaag, dean

Music

Steven Armstrong
Alex Morris
Mo Field
Evan Boegehold

Singing

Anthony Colosimo
Alex Rubin
Rich Knight
Jordan Travis

Performance

Mark Kettner
Marty Lovick
Cy Wood
Gary Steinkamp

Show

Carlos Barillo
David McEachern
Karen Breidert
Joe Hunter

Private Instructors

Patty Leveille (voice)
Larry Triplett (arranging)



Story Tellers

Send to storytellers@barbershop.org

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

Chapters team up as "Harmony Mercenaries"

The performance was great, but even better was the new chapter partnering concept behind it. Thousands attended Kalamazoo's 30th annual New Year's Fest, welcoming in 2016 with 28 acts and 77 performances at 11 downtown venues. Among them, the **Kalamazoo Mall City Harmonizers Chorus**, under the direction of David Woolf, who were fortunate enough to be selected by the local media as "one of the 12 acts not to miss."

This performance was also the pilot for a newly developed concept of chapter partnering called *Harmony Mercenaries*, developed by Grand Rapids Chorus Director Jamie Carey. The concept involves developing an army of "singing mercenaries" from local chapters including chorus members from **Grand Rapids, Lansing, Muskegon, Holland, Battle Creek** and Kalamazoo. Each chapter has learned the same package of popular songs, and is now available to support each other's chorus or quartet performances whenever needed.

"We were honored to offer the first opportunity to try out this exciting new concept, and were wowed by its success!" said Michael Sobel, Kalamazoo chapter president. "Our chorus doubled in size and we put over 40 men on stage! Combined with a fantastic turnout of singers and a packed house at each of our three 45 minute performances, we started off 2016 with a BANG!"

PHONE WARNING IS NOT ONLY FOR AUDIENCES.

My quartet, **Thick 'n Thin**, was performing for the crowd at a 45-year high school reunion when somebody's cell phone started ringing really loudly.

Everyone was looking around, but no one could find it. With everyone starting to laugh, we had to stop singing.

Then I felt a buzz in my pocket and realized it was mine! I had trouble getting it out of my pocket, then to

everyone's laughter I had trouble getting it to stop ringing. It turned out to be an accidental comedy routine enjoyed by all.

Keep on singing, and remember to turn your own phones off.

– **Vaughn Vordahl, Columbia Basin Chapter, Basinaires Chorus, Ephrata, Wash.**



After unfortunate launch, 8 years later, Boise now hosts a 700-student annual festival

About eight years ago, the 40-member **Boise Chordsmen** had four schools lined up for its first youth festival. All four backed out. But with dogged determination, chorus member Con Hobson and Musical Director Rich Lapp tried again, and eight years later, the two-day annual festival attracts more than 700 students from 20 schools.

In 2015, Harmony University Direc-

tor Donny Rose came from Nashville as boys' clinician and master director Beth Bruce came from Salt Lake City to work with the girls. The 2013 collegiate champion quartet, **The Newfangled Four**, coached the individual school quartets to polish their performances for the Festival, and visited local school chorus classes to work with them.

Patterned after a similarly-sized festival annually hosted by the **Rexburg Chapter** on the eastern end of the state, the chorus get overwhelming feedback from schools to keep going. All thanks to some very dedicated men from a medium-sized chapter!

– **Dennis Berg, Marketing VP, Boise Chordsmen**



NASHVILLE



2016 International C

July 3-10, 2016

Great family packages!

Member/Associate/Affiliate pricing
(up to two registrations allowed per member at the discounted price): \$279

Non-Members: \$299

Youth (25 & under): \$229

Family Four Pack (two adults, two youth from same household): \$699

Use code **FP2016** when registering.

Additional Youth: \$30

Schedule of Major Events

Tuesday, July 5

5-9:30 p.m. Harmony Foundation Youth
Barbershop Quartet Contest

Wednesday, July 6

10-3 p.m. Quartet Quarterfinals (Session 1)
4:30-9:30 p.m. Quartet Quarterfinals (Session 2)
7:30-10 p.m. *AIC Wednesday Night Show

Thursday, July 7

11-3:30 p.m. Quartet Semifinals
7:30-10 p.m. *AIC Thursday Night Show

Friday, July 8

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

Saturday, July 9

1:00 p.m. *World Harmony Jamboree
5:00-6:30 p.m. Saturday Night Spectacular!
7-10 p.m. Quartet Finals
11 p.m.-1 a.m. Chorditorium

* = Separately ticketed event

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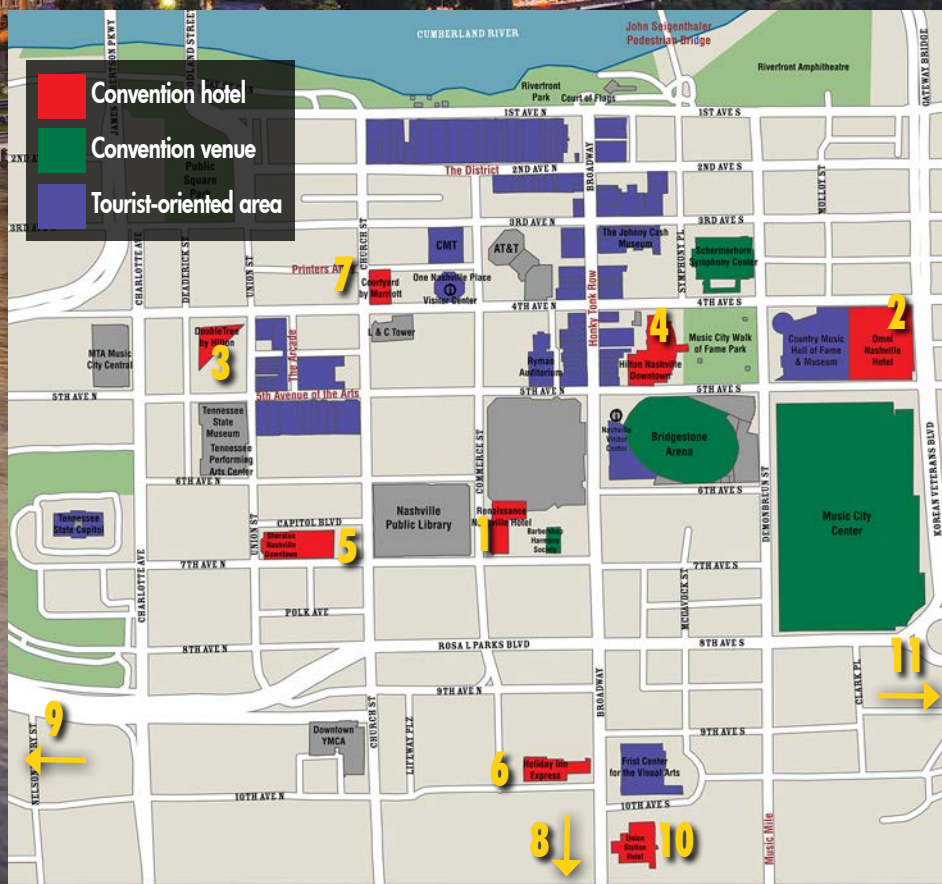
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To preserve our discounted hotel rooms for attendees, we now require attendees to register for the convention prior to reserving a hotel room.

1. Renaissance \$179
2. Omni \$181
3. Doubletree \$184
4. Hilton \$199
5. Sheraton Downtown \$167
6. Holiday Inn Express* \$177
7. Courtyard Downtown \$169
8. Loews* \$176
9. Millennium Maxwell House* \$152
10. Union Station* \$181
11. Sheraton Music City** \$155

*Bus service available

**Bus service not available (approx. 8 miles)



Association of International Champions Show



The acoustically pristine
Schermerhorn Symphony Center



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LIKE YOU'VE NEVER HEARD THEM BEFORE!

Save the date(s)

Wednesday, July 6 • Thursday, July 7, 7:30 p.m.

Performers and ticket information coming soon!

WORLD HARMONY

JAMBOREE

As usual, the best of the best from around the world!

New time, new day: Saturday July 9, 2016 at 1PM

The show will take place in the Davidson Ballroom in the Music City Center, Nashville. More info to follow.

Tickets available at: barbershop.tix.com
Price: 45 USD



Trounce Alley quartet jazzes up charitable fundraiser

Many Barbershoppers now know that a lot of the biggest early jazz pioneers first sang barbershop harmony [*The Harmonizer*, Jan./Feb. 2015]. Those historical connections were on display in Victoria, B.C.'s top spot for jazz this past July. BHS quartet **Trounce Alley** helped raise money for the Pacific Institute for the Blind by waiving their performance fee in a fund-raiser held at the popular Hermann's Jazz Club. The quartet performed a number of jazz favorites in the barbershop style, including "Mood Indigo," "Bye Bye Blues," "Ain't Misbehavin'," and went on to sing the **Suntones** classic "They Wrote 'Em In The Good Old Days," complete with soft shoe sound effects supplied by sandpaper blocks. A rousing rendition of "Breaking Up Is Hard To Do" had the audience clapping along with the beat. Allan Jacques (Br), David Christmas (Bs), Paul DeGagne (L), Bob Doak (T).

— David Christmas, Trounce Alley Quartet



GIVING BIG. On December 11, four ensembles from the Paradise Coastmen Chorus visited local restaurants to share Christmas cheer and to solicit donations for the Salvation Army Christmas Fund. The groups raised a total of \$5,100, of which \$4,100 was donated to the Naples area fund and \$1,000 to the Fort Myers fund. This represents the tenth year members of the Naples/Ft. Myers Chapter have participated in the outreach, which has generated in excess of \$50,000.

— Gray Poehler, President, Naples/Ft. Myers Chapter

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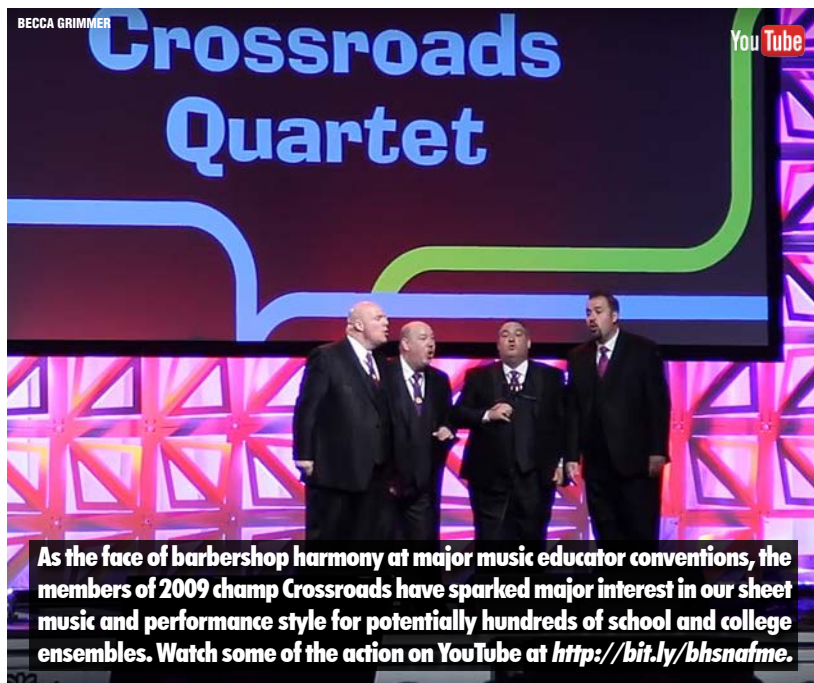


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Watching the tide turn

Crossroads quartet is seeing music educators discover barbershop harmony's value—while many other educators are now changing long-held perceptions



As the face of barbershop harmony at major music educator conventions, the members of 2009 champ Crossroads have sparked major interest in our sheet music and performance style for potentially hundreds of school and college ensembles. Watch some of the action on YouTube at <http://bit.ly/bhsnafme>.

You performed for 1,500 music educators in November, and I understand you got a reception you wouldn't have expected even a few years ago. Talk about that.

Mike Slamka (lead): At the national convention for NAFME (National Association for Music Educators), on opening night we sang five songs and got several standing ovations. The rest of the week, music educators were telling us, "I didn't realize that barbershop could be that."

Jim Henry (bass): The old stigma among educators about barbershop harmony is changing. We saw the same thing in February at the ACDA (American Choral Directors Association) National Convention.

Fred Farrell (tenor): I wish you could have seen the look on music educators' faces at the BHS booth when we gave away free packets of music and learning tracks. They say, "What's the catch?" There is no catch, and they light up like a kid on Christmas morning. We don't have a hidden agenda—we want people to sing.

Apparently the top brass at NAFME were more than a little impressed with you and barbershop harmony.

Jim: NAFME invited us to be their guest artist for Hill Day in Washington, D.C., in June. NAFME has two legs—one to become better teachers, and the other is music advocacy. We'll be going with music educators to congressional offices, where the educators are trying very hard to foster music education in schools. A guest artist is always sort of the face of Hill Day, and that's us this year. There will also be a concert that evening.

We had no idea we would be leaving with that kind of invitation. Ten

years ago, barbershop would not have been on the radar screen, and here we are, with barbershop being the face of music education to Congress. That's because barbershop and vocal harmony in general are really taking off.

Fred: The guest artist is important because when music educators go to the Hill, it can come off a bit self-serving because their livelihood is also at stake. They love the fact we represent purity in that message—that we represent what music education can be after students get out of school.

Brandon Guyton (bari): For ACDA, NAFME and others, their interest in barbershop goes way beyond what the style does for your ear and voice. Barbershop offers a rare opportunity to continue to sing after college, and that's something these organizations are interested in.

Jim: I'm sorry to think there was a time where the word "barbershop" would close a lot of doors. But finally, barbershop is becoming respected. People who never used to get it are finally saying, no, this is very beneficial



Lorin May
Editor, The Harmonizer
lmay@barbershop.org



Wayne Grimmer and Sherry Lewis are professional music educators and Society staff members who work nearly full time on music educator outreach efforts. Three additional staff music educators contribute heavily to these efforts.

to my choral program. The trend is definitely turning.

Has the perception of barbershop changed among students?

Jim: There's never been a stigma among students. You get them in a room ringing a chord, and they're hooked forever. If we had issues, it was from their teachers, who were concerned that they were going to misuse their voices singing barbershop.

So while you're helping more music educators discover barbershop, how is the younger crowd discovering it?

Jim: Well, *The Ragtime Gals* [*The Tonight Show Starring Jimmy Fallon*] have something to do with this. I know there are some Barbershoppers who think they're making fun of barbershop, but I don't think other people look at it that way.

Brandon: On Facebook and YouTube, barbershop performances get hundreds of thousands or millions of views. And these [views] are not coming from Barbershoppers, but from people outside our walls. You look at the comments, and non-Barbershoppers are saying, "I love barbershop."

Jim: There are all sorts of Barbershoppers showing up in professional groups like **Chanticleer** and **Can-tus**, and in their bios, they say "I'm a Barbershopper." Vanderbilt's **Melodores** won *The Sing-Off*, and they include barbershop in their stage shows; for auditions, one of their callback requirements is getting guys to sing barbershop tags so they know they can sing harmony.

So we're seeing more music educators becoming interested in barbershop—what can you say about getting more Barbershoppers interested in helping music educators?

Jim: With money tight, the arts are being marginalized in schools. I understand the pressures the administrators are under, but I think that's short-sighted. Industry today relies as much on creativity as on other things, and that's what



Honor Choir performers organized an unofficial barbershop tagging session via social media ahead of NAFME's November convention in Nashville. After Crossroads' opening night performance rocked the house, students asked the quartet to lead the session. NAFME gave organizers a much bigger space, and up to 100 very enthused students and educators had a "mountaintop" experience with barbershop.

the arts are so good for. In the history of various cultures, they are known for their arts as much as their mathematics.

Fred: I grew up singing with my parents, never had a good music program in high school. I didn't sing anything other than barbershop. I'm not trained, don't read music. I'm a product of the Society 100%. This is an outlet for me that has been a life-changing thing, created so many relationships and opened so many doors.

Jim: The arts are no longer taught in most homes. We depend on music educators and other arts educators to be the conduit. We have to support this. Singing, singing, singing—it doesn't have to be barbershop, but hopefully they'll come to barbershop. We're part of a community of singers. We have to band together.

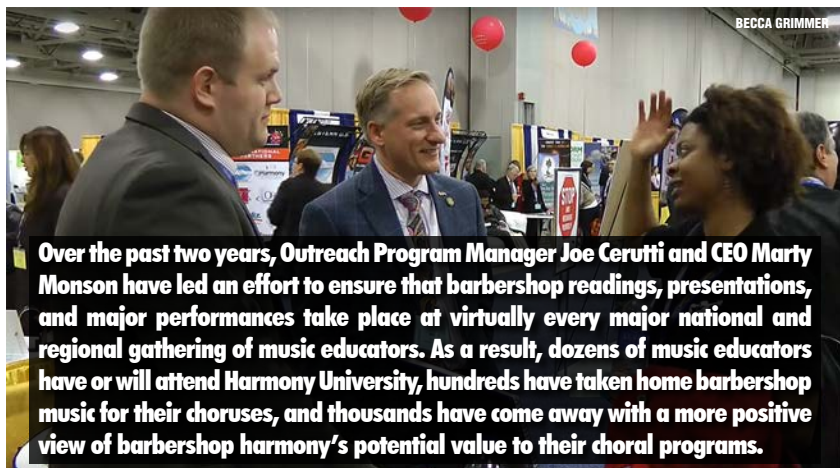
Do you have any advice on what to do—or maybe what *not* to do—to support music educators?

Brandon: A lot of Barbershoppers, their hearts are in the right place, *but they go in asking for something* of music educators. My brother, Chad, and I are Barbershoppers because Ron Weaver came to our music teacher and asked, "*What does your program need?*" She said, "A piano." He said, "If you let me into your class to talk about barbershop, I'll put together a quartet and we'll raise enough money to buy a piano."

It wasn't "I want to bring them to our chapter meeting." We were immediately hooked. We did 50-60 performances and raised enough money.

What if the educator or the students aren't currently interested in singing barbershop?

Brandon: I've seen when the kids come to the chapter and it wasn't the right fit, and the chapter shunned them. The attitude should be, how can we help you? Can we get



Over the past two years, Outreach Program Manager Joe Cerutti and CEO Marty Monson have led an effort to ensure that barbershop readings, presentations, and major performances take place at virtually every major national and regional gathering of music educators. As a result, dozens of music educators have or will attend Harmony University, hundreds have taken home barbershop music for their choruses, and thousands have come away with a more positive view of barbershop harmony's potential value to their choral programs.

you music? It doesn't have to be about your chapter.

What do music educators and students need to see when a Barbershopper or group starts working with them?

Fred: We have to be careful of what we're putting out there. Be sure our standards of musical excellence are high when we sing for non-barbershop audiences.

Jim: Music educators have a stereotype that Barbershoppers oversing. And then a quartet goes in and oversings—well, we've lost one there.

Brandon: When Chad and I heard barbershop, it was like the sky opened up. If it had been a quartet that had just thrown something together or used cheesy humor that only works for Barbershoppers, I don't know whether we would have had that mountaintop experience.

Jim: A good video recording is better than a bad live quartet.

"This is not accidental. We would not have these opportunities if they had not invested time and money and staff resources to make this happen ... I wish every Barbershopper could see the vision unfolding in the way we can."

Are we still fulfilling our mission even when we work among people who want to sing other music styles?

Jim: There was a day when Barbershoppers were threatened by other styles—they thought if we work with singers of other styles, their sound will infiltrate barbershop. And now I think now there's a much more healthy attitude, which is, "singing is singing."

Mike: The more people we can get to enjoy lifelong singing, the more who will sing barbershop. It's just a numbers game.

What have you come to appreciate more about barbershop as you sing alongside performers of other musical forms?

Brandon: We've come to really love the **The Four** in our presentations. And 100 percent of their music is *woodshedding*, just like it used to be for barbershop. This group started in 1920s, but there is no organization preserving what they do. When they die, the music will more than likely die with them. It's given me a renewed appreciation for the preservation side of what we do as a Society.

Mike: It starts with the music, but once we were involved in barbershop, belonging to a Society affected who we ended up marrying and where we live. [Belonging to the Society] has changed my life and



all our lives more than the music.

Fred: In 2013, we were singing for big classic musical audiences in France—these were real musicians instead of what I do—and we were getting huge ovations wherever we went. To me, it's a testament to what barbershop can do for someone who can carry a tune. That and the fellowship and love that is out there in the barbershop community.

Jim: You don't have to be a member of the Barbershop Harmony Society to sing barbershop. Barbershop singing for its own sake is enough. But being a Barbershopper, the gift of that is all this other stuff—the friendships. The best friends any of us have are barbershop friends.

Any final words about the success of the Society's outreach efforts among music educators that we haven't covered yet?

Brandon: Nobody is asking us to say this, but the members need to understand something: this is not accidental. Marty and the team at the BHS have been intentional about this and made it a major part of the Society's mission. We would not have these opportunities if they had not invested time and money and staff resources to make this happen.

Fred: Everyone who sees this needs to feel good about what the Society is doing. There's a clear vision. We're so happy to be on the tip of the spear with this. We're starting to see it bear some fruit right now. I think it's just the beginning.

Jim: I've never seen someone with Marty Monson's foresight. For the first time in a long, long time, we're enormously proud to be Barbershoppers. There's this feeling of I can't wait to tell people about barbershop. I feel like I was just a kid. I want to thank Marty and his team for giving that back to me.

Mike: You can see the results just in the staff—the energy.

Brandon: I wish we could have had a camera set up for all the reactions, this wave of people, wave of teachers, thanking us. It was overwhelming. I wish every Barbershopper could see the vision unfolding in the way we can.

Fred: Trust us, it's happening. ■



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AUCKLAND, NZ | 7605 MI.

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A group of men are performing a barbershop dance on a stage. They are in various poses, some kneeling, some standing, with their arms raised in the air. They are wearing casual clothing like t-shirts and shorts. The background is dark with stage lights visible. The title "Looking Outside" is written in a large, white, cursive font across the top of the image.

Looking Outside

How recruiting a music educator transformed Lincoln, Neb.

From barbershop novice in 2013 to the Society's #1 recruiter in 2014, Todd Krier shows that some of the top barbershop directors of the future may not start out as Barbershoppers at all

When Dale Comer retired as our long-time director in 2008, the **Lincoln Continentals (Lincoln, Neb., Chapter)** started a slow decline that went on for several years. We were losing members and not recruiting. The average age was 61 and climbing! We were down to 41 active members and only about half would be at any given rehearsal. The enthusiasm was gone. It took us two to three months to learn a new song. We had at most three performances a year and our contest scores were the lowest in more than 25 years. A series of interim directors couldn't turn that tide. We continued to search for a new leader.

In 2012, after several years without a permanent director, long-time chorus member and retired high school music teacher Jon Peterson recommended looking for a director at the Nebraska Choral Director's Association clinic. Search committee members Roger Millnitz & Gerry Wirth set up a recruiter's table at the event.

Among several curious attendees, one asked a lot of questions. Todd Krier (pronounced KREE-er) had recently moved to Lincoln from

Albuquerque to attend graduate school at the University of Nebraska, and was looking for a teaching job.

It wasn't an immediate sell. Roger had to contact Todd several times before he agreed to meet with chapter leaders in November, 2012. We knew immediately we had a great candidate with a passion for teaching and directing. Todd had little experience with barbershop harmony, but loved men's a cappella. He suggested we balance men's choral music, contemporary a cappella, and barbershop. It wasn't exactly what we expected, but we were okay with it. Todd started as our new director on January 1, 2013.

A dramatic turn-around

Todd's energy is contagious. Everyone works hard for him because it's fun.

We are now at 61 members and growing. So far, we've recruited 36 new, younger members and the average age of the chorus is now 50. Of those new members, 11 are Todd's Men of Note, and four more were brought in by his recruits. He



Tom Tipton
2015 chapter
VP of marketing
tomtipton1@
yahoo.com

Todd transformed the chorus—and vice versa

From an email Todd sent to the chorus in February, 2015:

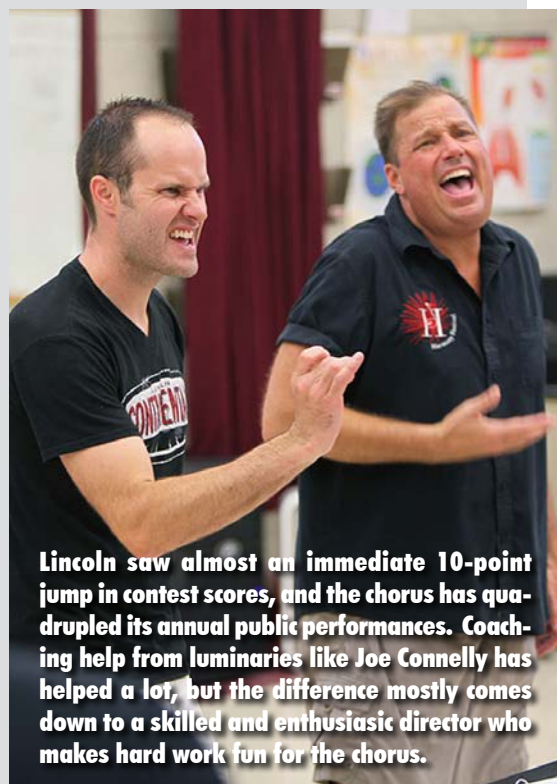
... This year has been an amazing year. My whole life I have been singing harmony and loving it, but always felt strange because I was the only one around me who was addicted to harmony. I became a choral director because I wanted to inspire others in singing and sharing my passion for music.

I then met a small group of folks in Albuquerque who introduced me to tags, and even learned a couple of barbershop songs. Many of my choral colleagues looked down on me, and I knew it was because they hadn't experienced the amazing ring and harmony of barbershop. Then Roger Millnitz and Gerry Wirth found me and Roger insisted that I come be a part of the Continentals. Since then, my life has changed. I've always loved singing and directing choirs, but the Continentals gave me something more.

Not only did I fall in love with barbershop, I met some of the most amazing men. No matter how tired I am

leading up to rehearsal, your energy and enthusiasm make me work harder and make me so thankful I am a part of something bigger. Thank you for giving of yourselves each week and dedicating time to this wonderful passion and hobby. I enjoy each week with you and simply love making music with all of you. I love ringing chords, being silly, going to afterglows, and learning songs with you. I have been blessed to learn from many of you who have done this hobby for many years, and I have been equally blessed by the men who have recently joined the Continentals since I have come. To Spontaneous Chordbustin', thanks for your willingness to give Barbershop a try. I am inspired every day when I see you ringing chords.

I thank you all so much for sharing all your passion and love for singing with me and the rest of the Lincoln Community. Let's keep up the great work, and continue to make



Lincoln saw almost an immediate 10-point jump in contest scores, and the chorus has quadrupled its annual public performances. Coaching help from luminaries like Joe Connelly has helped a lot, but the difference mostly comes down to a skilled and enthusiastic director who makes hard work fun for the chorus.

the Lincoln Continentals something truly special ...

It's Great to Be a Barbershopper, and a Lincoln Continental!

— Sincerely, Todd Krier

was recognized at district convention and in the March/April 2015 issue of *The Harmonizer* as being the #1 overall recruiter for 2014 in the Society.

We now learn new songs quickly. We're off music in three weeks or less! We're averaging 12 performances a year. And in October, 2013, we were the Central States District AA champs. (We were even better in 2014 but *that* year Central Standard competed as an AA chorus and raised the bar ... a little.) [Central Standard placed third in the 2015 International Chorus Contest.]

Even better than expected

Todd became Vocal Music Director at Pius X High School in Lincoln in August 2013. From the beginning, he added barbershop to his vocal music program, organizing and coaching quartets, teaching tags, singing polecats during lunch with students and staff. His enthusiasm for barbershop resulted in several students joining our chorus. One all-sophomore barbershop quartet, **Spontaneous Chordbustin'**, frequently performs at school functions and Continentals performances.

Advice to other chapters:

Check out school choral associations for new directors and assistant directors.

Don't be afraid to try additional a cappella styles. We opened the door for our new director by being willing

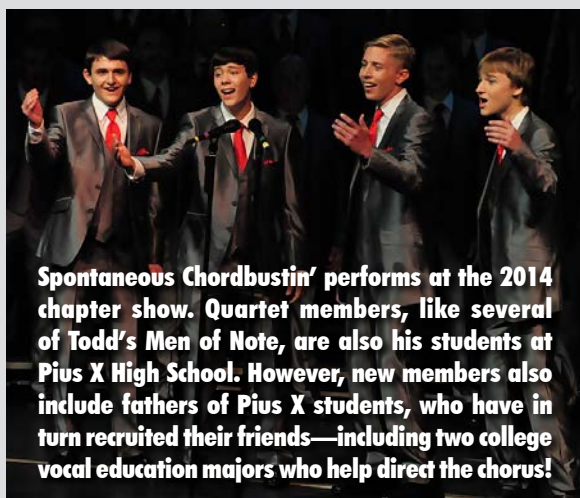


Todd Krier's resumé includes Bachelor and Master of Music Education degrees from the University of South Dakota and a total of nine years teaching vocal music in elementary, middle and high schools. He was Teacher of the Year at West Central High School in Hartford, South Dakota and he won numerous show choir competitions, including first place two years in a row at the New Mexico State Concert Choir Competition. He was most excited about a men's group he organized while director of a church choir in Albuquerque. He had only a little experience with barbershop, but he loved men's a cappella music.

to try new things. Our repertoire grew with exciting new music, but it has always contained a mix of a cappella styles—mostly barbershop.

Be persistent. Many music educators are not familiar with our music and may have a low opinion of barbershop, still common in some colleges and universities. Don't give up. Find a way to expose them to good barbershop. Send your best quartet as "recruiters" to choral director's events and do what we do best—teach a tag to attendees gathered around. Invite them to attend a rehearsal and give them free tickets to your performances. Get the teachers of your Youth in Harmony attendees to sing in quartets on the YIH concert stage. Volunteer to sing in their classrooms (elementary, high school, college). Make sure someone stays in touch with every prospect.

Bottom line: find a way to connect with music educators. They have a lot to offer. ■



Spontaneous Chordbustin' performs at the 2014 chapter show. Quartet members, like several of Todd's Men of Note, are also his students at Pius X High School. However, new members also include fathers of Pius X students, who have in turn recruited their friends—including two college vocal education majors who help direct the chorus!

Todd is spreading the gospel of barbershop well beyond his school

This summer, with a grant from BHS, Todd led a five-day Harmony Explosion Camp, enlisting seven other area music educators to work with 50 male and female high school students singing a cappella in small and large groups. They offered small master classes along with an Xtreme Quartet Competition. Barbershop learning tracks were distributed to prepare students and staff for the event. The camp was an incredible success. Students are begging to come back next summer. The music educators from the camp are planning to teach and perform barbershop in their classrooms and they're spreading the word to colleagues throughout the Lincoln area.

For our Spring 2016 Youth in Harmony event, Todd is using another BHS grant to organize an a cappella competition, similar to a show choir competition, but geared toward a cappella groups, chamber ensembles and any small groups that might spring up at participating schools. His vision includes hiring technicians and four judges from the Society. It will still be a YIH event with a top-level guest quartet and chorus performances, but students and educators won't just be learning a couple of barbershop songs, but will be building groups and preparing to compete.

10 BEST BARITONES OF ALL TIME

Harlan Wilson, Tony De Rosa head best of God's Chosen People

Aficionados of baritone singing—okay, it's a small group—say it's a good thing Harlan Wilson took the "Maria" solo in the 1961 champ **Suntones'** remarkable "West Side Story" medley; otherwise you'd never hear him. And that's a fair description of a bari: the guy in barbershopping who carries the luggage without being noticed. The bari fan club just advises us to look in the dictionary under baritone, where it says: Harlan Wilson.

Harlan was the one unanimous choice in the list of Top 10 baritones chosen by the same panel that earlier gave you the best Barbershop Harmony Society tenors and leads of all time. A step behind him in the vote by the 10-member panel (see box) was Tony De Rosa, a gold medalist at age 19 and so far the only singer honored twice on our top 10 lists. The three-time champ also made the honored lead list (see Nov/Dec 2015 issue of *The Harmonizer*).

De Rosa sings lead with current bronze medalist **Main Street** and 2007 champ **Max Q**. He was the bari both with 1992 champ **Keepsake** and 2000 winner **Platinum**. In fact, it was his soaring "Bring Him Home" solo with that quartet that first convinced him to pay attention when Joe Connelly urged to set out on the lead path.

Balloting for baritone was fiercely contested, with a total of 34 Society heroes from the 1940s to the present drawing consideration, and the lively discussion ranged through the fall months. We finally settled on the 10, with 12 honorable mentions.

BRIAN BECK. A deserving honoree who knows about parts. He won a gold on bari with the **Dealer's Choice** in 1973 and on lead with the **Side Street Ramblers** 10 years later. He is a Society record-holder for being the only singer to medal on all four parts.

For his short stature and round face, his Association of International Champions nickname for some time has been "Yoda." Randy Loos says that when it comes to bari singing, Brian is just as wise as Yoda.

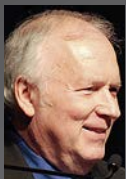
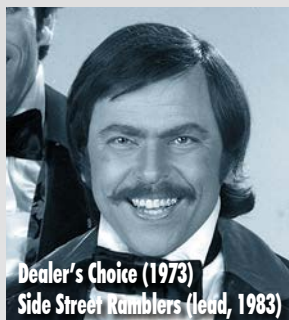
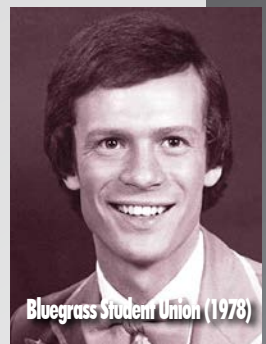
Bill Biffle says Beck glued two great Dealer's Choice

singers together (bass Gary Parker and lead Bill Thornton). "He was always there, never obvious." Wright agrees that Beck was a huge part of the enduring influence that the DC had on the quartet sound. "He had an unbelievable range (in both directions) and agility." That range is what first struck me about Brian when I met him in the early 1960s. We were both members of the **Oklahoma City** chapter, directed by a young Jim Massey, and the after-meeting tags were the highlight of my week. As a teenager, I thought I could sing high, but my top was no match for this guy, who could do everything he bragged that he could. Clarke concurs. "He's a musician who understands the dynamics of chord, sound and color. What's more, he hears what's going on within the chord to the point of 'looking' people to their correct note or tone."

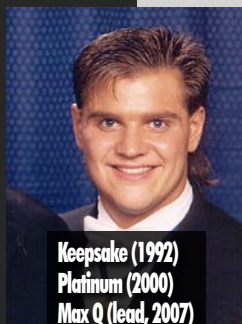
DANNY BURGESS. Danny Burgess of **Bluegrass Student Union** was another easy choice for this exclusive list. He bridged some significant and distinctive voices in "Kinny Ray" and monster bass Rick Staab. "Being between them must have been fun," notes Biffle, who has had some success as a bari. Loos recalls that Burgess played his part perfectly in what was often a showy quartet, "never seeking the lime-light but always there visually, vocally and at the mic."

Beck agrees: "The Bluegrass body of work gave Dan the room to roam. Always there, but you never heard him. However, he could bridge that gap artfully and consistently between Ken and Rick." Clarke admits he came late to the Burgess fan club. "I never realized how good Dan was until singing with him. He also possesses a very quiet and quick wit." (Yes, Terry, all baris do).

TONY DE ROSA. Tony is a second-generation Barbershopper who credits his late father, "Papa Joe," as his first major influence. The family moved from New York to Florida in the early 1980s, and Tony vividly recalls listening to 1978 champ **Bluegrass Student Union's** cassettes all the way. So BGSU lead Kenny Hutton was the first voice to influence him, before he hooked



Jim Bagby
Bari, 1986
champ Rural
Route 4
jbagby3@
kc.rr.com



Keepsake (1992)
Platinum (2000)
Max Q (lead, 2007)
Main Street (lead)

TOP 10 PANEL

Jim Bagby
Don Barnick
Brian Beck
Bill Biffle
Terry Clarke
Gene Cokeroff
Joe Connelly
Bob Lindley
Randy Loos
Tom Neal
David Wright

up with Joe Connelly. Tony competed in a Sunshine District quartet for the first time, singing tenor, at age 8. But as he matured he says he knew he was a baritone, and "I'm very honored to be on this list."

However, when he learned that he had made our lead top 10, he found it "shocking, surprising, humbling—but very cool." That's because he never felt he possessed a characteristic lead voice. Instead, he says his approach is to be "influenced by the music,

and I try not to be cute or tricky. But when you listen to Kenny or Joe or David Harrington, those are the kind of voices you think of as having the characteristic sound to be a lead singer." Beck says of De Rosa: "best singer in the house these days." And Wright says Tony has mastered baritone with quality, accuracy and blend.

JIM FOLEY. The late Jim not only has the distinction of being in one of the most popular quartets ever, the **Four Renegades** also held a Society scoring record for 35 years. The margin of victory at Boston in 1965 was the widest until **Platinum's** at Kansas City in 2000 (there may be a test later). Foley was the personable, multi-talented singer who may have been the best all-around bari of the Society's middle decades. And he continued to make his mark in senior competition after cutting a wide swath in the Cardinal and Illinois Districts. Beck noted his uncanny blending ability and his great body of work.

How many quartets have won with a song named for one of the members? Foley's comedic timing was always a key to the Four Renegade appeal. But they hit a memorable high in their World War II uniforms when they sang "They Were All Out of Step But Jim." Veteran Tom Neal, who saw a lot of the Renegades, calls Foley one of the best baris ever to take the stage.

BRANDON GUYTON. A slam-dunk choice for our list was Brandon Guyton, one of the most versatile and talented singers active today, as well as a coach, judge and highly sought recording whiz. He broke on the scene with collegiate-then-Society champ **Four Voices** (2002), as the reinforcing skill in a potent group of young voices—including his brother, Chad. Now he puts on a clinic of brilliant range, technique, quality, emotion and style in making 2009 champ **Crossroads** a hugely popular BHS foursome.



Four Renegades (1965)



Four Voices (2002)
Crossroads (2009)

Loos calls Guyton "one of the best of all time. He is smart, with a *huge* range. Soloist if needed [listen to 'Down the Via Dolorosa']. And he's a chameleon at matching resonance." Wright says Brandon has "an incredible set of pipes. Just incredible." Biffle describes him as "just a great voice and singer."

FORRY HAYNES. Four members of our top 10 likely will be remembered primarily as entertainers, although it could be a tossup whether De Rosa is better-known now as a singer or comedian. Foley is the second on the list. The third is Forrest "Forry" Haynes of the 1949 champs, **Mid States Four**. Clarke has crowned Haynes "probably the funniest, most natural comedian among all the baritones." Neal, never one to shy from hyperbole, can top that. He says Forry "was the most gifted member in Society history."

His pedigree is impressive. Prior to joining the Mid States, Forry performed virtually every stringed instrument on the national radio program "WLS Barn Dance," out of Chicago, with such stars as Les Paul and Chet Atkins. With Forry as the top banana, the Mid States became the Society's most entertaining foursome of the '50s, and rejected an offer from Arthur Godfrey to appear as regulars on his radio show after winning his talent scout competition. They wanted to be available for all the chapter shows they enjoyed so much. Legend has it that the 1950 champ **Buffalo Bills** had it in their contract that they would not follow the Mid States onstage. Forry and Marty Mendro did the bulk of the quartet arrangements, and we still sing their great chord passages today.

Neal says Forry's violin act was a classic that would have been a hit today in Las Vegas. The feisty little baritone would play a few moments before the instrument collapsed into about 20 pieces. Forry was devastated and began to cry, with his fake glasses shooting streams of water into the hysterical audience. Wright says Haynes was iconic by virtue of both his singing and overall musicianship.



Mid States Four (1949)

FREDDIE KING The fourth funny man was the king—Freddie King of the **Oriole Four**, 1970 gold medalists. Since he also was a popular emcee, and director of the 1971 international champion **Chorus of the Chesapeake**, he

got a lot of Society exposure. Audiences also remembered him because he had had full set[s] of false teeth since his high school football days, and he loved showing off all the weird faces he could make with—and without—them. But Fred also had a heart of gold, the soul of a teacher (which he was) and the skills of an arranger and coach.

"Fred was a fine musician," says fellow bari Pete Tyree, "and brightened up any group with his humor and willingness to play the clown. But as one of our more colorful baritones, he certainly has earned a place in the top 10 of all time." Biffle says Freddie had all the qualities that the voice part demands, as well as an amazing range. "He could croon or he could blaze with equal dexterity and control." Because we recall how funny Freddie was, sometimes we forget just how good he was.

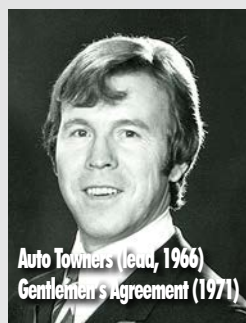


LARRY TULLY. Larry was credited with putting the blend in a quartet of great individual voices who let you hear each voice. Beck says the 1980 champ **Boston Common**, who had a long trail of competition leading to their gold in Salt Lake City, probably got it all together around the steadying influence of Tully. Clarke agrees that Tully contributed more than he's ever been credited with for the Hall of

Fame sound of the Common.

The primary musical mentor of the BC, Hall-of-Famer Lou Perry, or perhaps the brownies provided by his wife, Ruth, probably had as much as anything to do with the success of the Common, as they likely would agree. But Lou once spoke in glowing tones of the mellow timbre of Tully's voice, and Larry's dedication to his craft that helped make him a better bari month to month and year to year.

GLENN VAN TASSELL. Glenn was another double threat. He was the lead of the Detroit-based **Auto Towners**, who won in 1966, and filled the bari slot with the **Gentlemen's Agreement**, who took the gold in 1971—18 months after it formed. In both groups, says Clarke, "he sang smart. More than that,



he should be remembered as a charming man who went out of his way to introduce reluctant singers to the magic of a tag."

Biffle recalls that Van Tassell loved his work on both parts. Says our former Society president, "Glenn took a good lead voice and subsumed it to the bari duties in GA. And he sang against some great voices there, too."

HARLAN WILSON Wilson's ongoing career is as amazing as his talent. He appeared with as much voice and charm on the Suntones' 50th anniversary show, at Kansas City in 2011 as he did when the quartet won in 1961. Beck calls Wilson's body of work "phenomenal." Both Beck and David Wright recall being charmed by another Harlan solo, "Tennessee Waltz." Wright's overall evaluation of Wilson: "smooth, fantastic range, longevity ... everything a great baritone should be."

Another side of Wilson is his effort to share his talent and abilities. A longtime chorus director, coach and mentor, he does not issue compliments lightly. But like his late lifelong friend, Suntone tenor Gene Cokeroff, Harlan goes out of his way to encourage youth, offering honest feedback and his trademark, 50-tooth smile to all. "Call on every glowing description you have in your arsenal," says Terry Clarke. "Every plaudit fits the man."



Whether you agree with these choices or not, there has been at least one benefit to this exercise. It has reminded Terry Clarke of the importance of baritones. Through his quartet association with Tully, "I came to realize that more than any other part, it's the baritone that determines the richness of a quartet. Indeed, I believe it's the baritone's unappreciated role of making the quartet sound better." On behalf of all unappreciated baris, thank you, Larry! ■

HONORABLE MENTION

BILL BUSBY, Confederates (1956)
DALE DEISER, Mark IV (1969) and Good News!
DICK GRAPES, Buffalo Bills (1950)
BOBBY GRAY JR., The New Tradition (1985)
ROB HENRY, The Gas House Gang (1993)
D.J. HINER, The Ritz (1991)
GARY LEWIS, Platinum (tenor, 2000), Max Q (2007)
JACK LYON, Most Happy Fellows (1977)
JONNY MORONI, Vocal Spectrum (2006)
PETE NEUSHEL, 139th Street Quartet
PAUL SCHMITT, Schmitt Brothers (1951)
PETE TYREE, Orphans (1954)



Trace Adkins: “You guys really made my year”

We knew something extraordinary was about to happen. Just after **The Virginians** were introduced as an opening act for a Trace Adkins show at the Dahlgren Naval Base on Oct. 10, one of our chorus members, Charlie Negri, was recognized as a surviving World War II veteran who had fought in the Italian campaign of 1943. Charlie, all 5'3" of him, walked smartly to the front of the stage and snapped a brisk salute. The 3,500 audience members had a virtual melt-down. And the Virginians, all 55 of us, had the first of many blood-freezing moments we would experience that evening in a field full of zealous patriots and a famous country-rock artist bent on honoring military veterans.

We had stars in our eyes—we'd be singing with a platinum-selling legend of country music! More importantly, nearly everyone in the Virginians has some connection to the military, either direct or family. Singing for our troops is a special gift. With the help of about 20 barbershop friends (past chapter members and singers from the **Alexandria, District of Columbia** and **James River** chapters), Music Director Mike Wallen worked hard to prepare us for our five songs.

The audience members went crazy for our first four patriotic songs (patriotic standards and “Let There Be Peace on Earth”), but our fifth number, sung at the very end of the show and the song for which Trace is famous, really choked most of us up: “Til the Last Shot's Fired” (Check out a famous version on YouTube at bit.ly/atkinswpglee.)

The song refers to famous conflicts throughout American history. It was in the final chorus, which we sang a cappella, that we felt the real power of the message:

*Say a prayer for peace, for our daughters and our sons.
Set our spirits free; let us lay down our guns.
Sweet mother Mary, we're so tired.*

But we can't come home 'til the last shot's fired.

The Virginians sang these lyrics with more spirit and heart than just about any song we've ever tackled. Indeed, many of us were so caught up in the moment that the notes and words came rush-

ing out without our sensing them at all.

When it all was over, Trace announced that “there's nothing more to say,” which was his way of telling the audience that an encore would simply destroy the mood. He was right. It was magic.

But then the truly unexpected happened. Trace turned to the Virginians and uttered a most astonishing phrase: “Thanks. You guys really made my year.”

There's a palpable aw-shucks honesty to this country boy. We wanted to believe him. We do believe him.

By then, we were freezing but, to a man, elated. We had sung on a big-time stage, performed exceptionally well, and had, at the very least, contributed meaningfully to a spectacular salute to our American military. Our role was, of course, only a small part of the overall effort, but the crowd reaction suggested that it had been a decidedly important addition. The chest-thumping country beat that's the trademark of Trace Adkins' music had been, for sure, elevated by the in-tune barbershop chords of the Virginians.

— Roger Tarpy



Vintage show poster posted by Parkside Harmony
A show poster from a 1951 performance here in the old Hershey Park Arena hosted by our brothers in the Lebanon Chorus... that's quite a line-up, including legends The Chordettes (who recorded 'Mr. Sandman' and many more!) and from the original Broadway show & movie 'The Music Man' - quartet champions The Buffalo Bills!

For your repertoire: the #1 song about sausage

Fermata D Aria quartet takes on a different name when its members serve as pitchmen for the Johnsonville Sausage Company: the "**Brat Cappellas**." The comedy quartet from the **Chicago Metro Chapter** drew the attention of Johnsonville's public relations group and was hired to provide a Barbershop version of America's number one song about sausage. (We're not certain there's a #2.)

Here they are on the Fox6Now morning news program *Wakeup Milwaukee* performing "The Ballad of Bratsgiving" in the barbershop style for National Bratwurst Day. (August 16—it's a state holiday in Wisconsin! Or it should be ...) A video of the performance is on Johnsonville's Facebook page and other social media. See the performance at <http://bit.ly/bratsville>.

— Tip from John Q. Morris, bass of Fermata D Aria



Singing Valentines countdown

First Singing Valentines press sighting of the year came in early January in *Country Line* magazine. It's not too late to contact local press with photos and stories from last year's event, with aim of promoting 2016 sales. Here's an excerpt from the article, in which this photo appeared:



Past assignments have ranged from the "set up" for a marriage proposal to delivery to a teacher in a packed elementary school cafeteria where a rare hush came over the students to hear the beautiful song.

One delivery embarrassed both the recipient and the quartet, according to Jenny Mercing, a bass from Mayflower, Arkansas, with VocalTeaz. The couple was sitting in a hot tub when they arrived to sing.

Read the article at <http://bit.ly/countrybbs>. ■



Barbershop Harmony @barbershopnews Jan 5

#challengeaccepted RT @ZombieGerbil:

This needs to happen : a death metal barbershop quartet that only sings Barry Manilow and show tunes.



CHAPTER ETERNAL

Society members reported as deceased between Nov. 1, 2015 and Jan. 1, 2016. Email updates to customerservice@barbershop.org.

Central States

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

Mission

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

Vision

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



THE TAG

Joe Liles, Tagmaster



Here's an intro for delivering Singing Valentines

We welcome the beginning of a new year of singing. With great anticipation, we'll be seeking opportunities to express our emotions with harmonious sounds. Since tags generally are found at the end of a song, let's start the year just as we might start a song—with an intro!

Are you involved in the delivery of Singing Valentines? Now's the time to get prepared for many special heart-warming messages in song, quartet style. Steve Delehanty has given us another one of his creative gifts. Steve is an accomplished composer, arranger and pianist. If you've attended a concert of the Dixieland Band performing at our conventions, you've been



delighted by his prowess at the keyboard. Steve also is a Music category judge.

"Valentine Intro" is an answer to "How do we introduce our presentation?" It can be sung a little higher or lower to accommodate the key of the song or songs that follow, if necessary. On the downbeat of measure 3, the name of the individual sending the Valentine can be inserted ad lib using the pitches of the written chord. Note the gender op-

tions for the sender.

The male and female versions of "Valentine Intro" are now at www.barbershop.org/tags. Happiest of singing to all for 2016 and years beyond. And, thank Steve Delehanty the next time you see him. ■

VALENTINE INTRO

Words, Music and Arrangement by
STEVE DELEHANTY

Intro *Can be sung in A \flat as well*

Tenor Lead

1 Val - en - tine greet - ings from (name) do we bring. Now

Bari Bass

2 here's what he asked us to sing! He said

(she) (She)

3 4 5 6 7 8

followed by such songs as "Let Me Call You Sweetheart," "Heart of My Heart (Story of the Rose)," "I Love You Truly," "I Don't Know Why," and many others.



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