

March/April 2016

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



The Art OF PERFORMANCE



AS WE FOCUS ON
AUDIENCE CONNECTION
how do we evolve
toward what audiences want?

INSIDE: Songs that get bigger audiences • Friends in Harmony: 130 members in 2 years • Leaving a Legacy

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VOLUME
LXXVI
NUMBER
2

JUST HAVING FUN! In Sept., 2013, Artie Dolt (front, left) asked five former Barbershoppers to meet at his San Antonio home to discuss a possible new chapter. 19 men showed up. The new chapter has since ballooned to about 130 men, and nearly half are new to barbershop. The secrets to their success? A wide and deep focus on helping guests feel welcome, and having so much fun while singing well that nobody can wait until the next chapter meeting.



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M-M-M-M “warm-up”: a shortcut to success

Recently, I invited some new chapter presidents under age 35 to join me on a conference call. Aside from the general job description, the most challenging topics were a) developing each member into a strong chapter member in his own way, and b) reaching out with our recruitment and our marketing to become being known as a fun singing group within the community, and c) always being willing to perform and share our music.

Now that everyone is well into the year 2016, I am still reminded that a “shortcut” can be used to help every member and every chapter succeed in personal and chapter journeys.

How about M-M-M-M? I know that may be part of the warm-up that your quartet and/or chorus uses, but let's see what it might mean in a new context.



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

Meaning

Local choruses and any of our performing groups love their audiences. So the first “M” may well be “Meaning.” What is it that we do? Get immediately past the “what” or the “how” and get to the *why*. We do all the planning and preparation so we can *share* our music in a performance. We all love to see the kind of responses that many of us saw during the Singing Valentines season, but we would like to see that all year long. What is the real *meaning* of why we barbershop? There is not a single answer that will fit each of us, but the question still applies to one and all.

Members

Second, “M” must be for “Members.” Why do people join to sing with us? What special musical experience would they like to find? What kind of outside skills can they bring to the planning at the chapter level? What organizational skills reach out to include other members at the chapter level to create a living bond with others through singing? These are not simple questions. Not simple answers, either. But an effort that must be on-going to reach each person.

Music

Third, “M” must also be for “Music.” Yes, many of us love to sing the songs that we have already learned. If you are like me, you might also find that you learned that one note or phrase incorrectly some time back. That becomes a new opportunity

for learning. What different arrangement styles would challenge our members? What new songs are our members capable of agreeing to learn, and then doing the homework to accomplish? What old repertoire songs have the chapter learned in the past, and when was the last time you we simply pulled out 10-12 songs and sang through them at a chapter meeting night as the whole program?

Memories

Last in this short list, the final “M” may well stand for “Memories.” That is what we are creating every time we plan and prepare for that next performance, engage every member in the gift of giving via song, and then perform for our next audience. We want to encourage every person on the planet to sing! That is our “big thing” in life. We would want them to come and sing with us, enjoying the fellowship and camaraderie that we will develop. We want to ensure that the heritage of our personal and chapter life is well-established so that others may follow and continue to strengthen our Gold Medal Moments (thanks, Dr. Jim Henry!) within our own local communities.

Some good M-M-M-M guidelines will help us all reach that goal. *Share Your Music!*

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What, how or why is your musical inspiration?

Think about roller coasters. At the summit, you can see for miles around. Then as you plummet, you accelerate giddily and race up the next slope and build momentum for the next climb.

Last week felt like that, as I traveled to Washington, D.C., Kansas City, and Milwaukee in a roller coaster of high-level strategic partnerships and the nitty-gritty work that funds our efforts. These are the *what, how* and *why* of my work. They thrill me each day.

What are the what, how and why of your barbershop life? As a Society member, you've had musical experiences that made you say, "I need to sing that again" (*what*) or "I really enjoy singing for Joe Director" (*how*) or "Singing helps others, including myself" (*why*). How do we place our who, what or why singing situations into context and really understand the motivation behind our singing?



We are positioned very well to be a significant influence of singing in our communities.

Being a second-generation Barbershopper for 27 years, my work is very different these days than in the days when I was singing and heavily involved with my chapter, the **Great Northern Union**. However, I'm inspired by the 22,000 singers (yes, you) who strive every week to encourage more people to sing. Our barbershop culture and experiences fuel that emotional desire we all must satisfy and hope to share as often as we can. These experiences might feel like a roller coaster ride at times—I know they have for me! No

matter where you fall within that high or low spectrum, we know singing is important in our lives.

News from one week of travels

Hal Leonard. During the second week in March, my CEO travels took me to Washington D.C., Kansas City, and Milwaukee. In Milwaukee, we met at the world headquarters for Hal Leonard, the world's largest educational music publisher, with distribution to 65 countries.) We've long been a music clearance customer, but after meeting with dozens of their sales team, we're becoming more and more of a partner as they see what we have to offer the music world. A year after our 2014 publishing agreement, we grew Hal Leonard sales 60% in 2015, and we continue that pace. More important, this partnership is helping Hal Leonard become an advocate for barbershop among educators and markets we never could have reached on our own. *Whoosh!*

Southwestern ACDA. In Kansas City, I attended the Southwestern ACDA divisional convention held at the Muehlebach hotel (where O.C. Cash and Rupert Hall planned the first chapter meeting!) and the

beautiful Kauffman Center for the Performing Arts. At these conventions, we introduce and explain (how & what) the suite of services the BHS provides to the vocal music education community. Every time I meet with music educators, they are stunned at our "no strings" approach. They are delighted and thankful to soak up the resources that we freely share to beef up their programs and inspire their singers.

To demonstrate our BHS brand first-hand, the **Ambassadors of Harmony** (AoH), under the direction of Jonny Moroni and Dr. Jim Henry, were invited by ACDA to perform on the Wednesday night program with the world renowned four-time Grammy award winning **Kansas City Chorale**. AoH received three standing ovations of their six songs performed and encouraged all those in attendance to check out the BHS and our local chapters as we have a lot to offer. Thank you AoH for leading by example. Well done!

Arts Advocacy Day. Finally, my trip to Washington, D.C. I attended the Arts Advocacy Day, sponsored by over 80 national visual and performing artist partners. Americans for the Arts hosted 400+ who are immersed into the grass roots arts world. I found myself telling stories as to (why) BHS and these organizations gather to 1) support each other and 2) encourage/advocate to government leaders the importance music and the arts are to our communities and culture.

They had no prior understanding about the BHS infrastructure and our 22,000 singers. We are not alone when it comes to addressing the sustainability of our chapters; however, I will say we are much better off and are positioned very well to be a significant influence of singing in our communities than many of our allied arts organizations!

That trip continues to fuel my passion and belief in our continuing success as a Society. If you're like me, what do you say when climbing off the coaster? "Let's ride it again!" Ride your coasters, folks!

Marty

What's on Marty's daytimer?

- March 3-8: Americans for the Arts, Arts Advocacy Day, Washington, D.C.
- March 10: Hal Leonard Publishing, Milwaukee
- April 14: White Rose Chorus Visit, York, PA
- April 14-18: MAD Spring Convention, Reading, PA
- April 8-9: Choral Eco System Symposium, Yale University
- April 28-May 1: LOL Convention, Mankato, MN
- May 13-15: Board Strategic Planning Retreat, Nashville

What's Marty reading?

- Diversity Explosion - How new racial demographics are making America



Follow Marty's social media

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twitter.com/Marty_Monson

“Best ever” author and past C&J chair respond

Author responds to “Best Leads” criticisms

No matter which of the four parts under discussion, there’s no way all of the great singers we love can make the top 10. Concerning the leads, I could not agree more: there is no logical, defensible explanation why Rick Knight and Randy Chisholm were not accorded Honorable Mentions. Our panel is diverse but not infallible.

And your compiler admits to being guilty of a glaring journalistic sin: not double-checking all facts. As a result, in the baritone article in the Jan.-Feb. issue, on page 26, the point is in error about Platinum taking over the margin-of-victory mantle from the Renegades. In fact, The Regents from MAD won by a whopping 431 points in becoming our Society champs at Kansas City in 1974. Ron Knickerbocker and the late Harry Williamson, Joe Mazzone and Hal Kauffman now have held the distinction of largest winning point spread for 41 years.

JIM BAGBY
Kansas City, Mo.

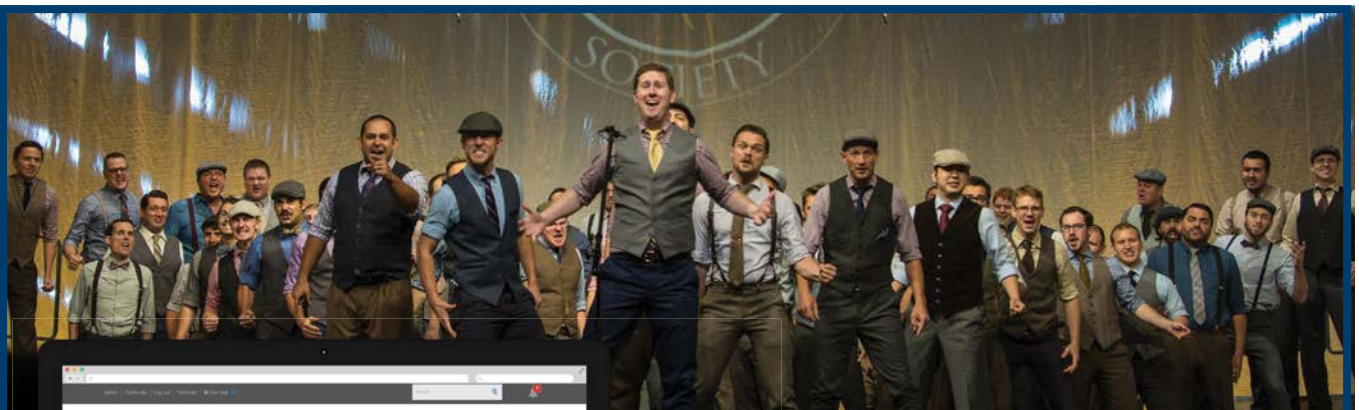
Past C&J Chairman on judging guidance

Responding to Jevon Wright (“New Performance Category” letter): I understand your frustration. I would agree that in order to cover all of the bases the C&J Handbook became too difficult for Joe Barbershopper to find simple answers.

To that end, a couple of years ago C&J created a series of documents that can be found on the Society website. We start off with a simple nutshell. If you want more, you can get a paragraph. If you want more, then you can get a one page document. If you want more, then you can read the Category description in the handbook.

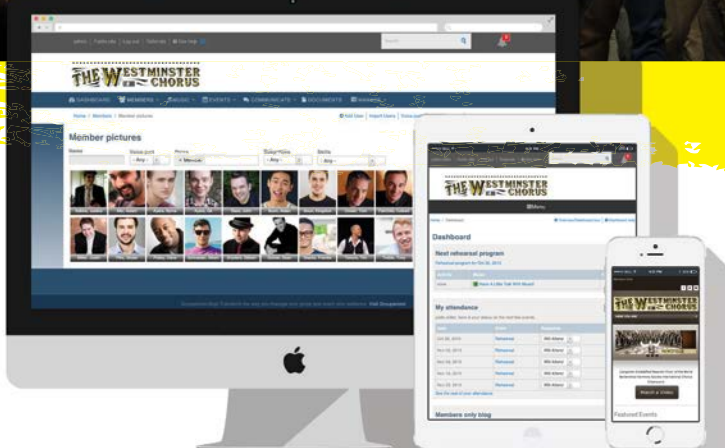
There is no “cookbook” on how to “achieve” scores, but more “These elements are present in a performance and are part of the evaluation.” www.barbershop.org/competitions/contest-judging-system. ■

KEVIN KELLER
Past Chair, C&J
kkbari@charter.net



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New Seniors champs rock the house in Reno

We'll get into more details in the May/June, 2016 issue, but for now, give Phoenix-area quartet **High Priority** (FWD) big props for a big win against a strong Seniors field in Reno, Jan. 30, 2016, at Reno's Peppermill Resort & Casino. The champion won with powerful, emotional performances of "Stormy Weather" and "Mean To Me," with a scoring average of 76.3.

The group finished second in 2015, and this is the second Senior gold for Lead Byron Bennett, who won with **Audacity** in 2009.

This year also featured two silver medalists: **Spotlight** (JAD) and **St. Croix Crossing** (LOL), who tied for second with a 74.1 scoring average. **Time Bandits** (CAR) finished fourth and **Rolls Voice** (PIO) came in fifth.

The Youth Chorus Festival set a record for the percentage of young men new to the festival and to barbershop. Look for the May/June, 2016 issue to see all the competitors, participants, and non-contest action from one of the best conventions we've ever had.



HIGH PRIORITY: Ray Estes (T) Byron Bennett (L) Dan Davenport (Bs), and Mark House (Br) are all members of the Greater Phoenix Chapter



The Diocesan Boys School Choir from Hong Kong was one of the most popular groups at the Youth Chorus Festival

Longest-serving executive director, Harmony University legend, pass away



Our longest-serving BHS Executive Director, Alan "Barrie" Best, passed away Feb. 11, 2016, at the age of 87. He had renewed his Society membership only eight days earlier.

From 1963 to 1977, Best oversaw operations of the expanding Society, including the creation and growth of education and administrative programs, Harmony College, and music publishing, among many other achievements. The Society migrated to electronic records and created numerous departments and purchased a second HQ building to house printing operations, electronic media, and many other member services that continue today.

Per his obituary, "Barrie leaves behind an incredible legacy of love, compassion, charity, and humor. He was loved by many, and gave more than he ever received."



Hall of Fame member Jim Richards passed away Feb. 20, 2016, at the age of 90 after a very brief battle with leukemia. Three weeks earlier, he had played stand-up bass in the Dixieland Band at the Midwinter convention. A week before his death, still undiagnosed, he spent the day in a Singing Valentines quartet.

Jim was probably most famous as a 35-year faculty member of Harmony University, who created his trademark class "The Physics of Sound." The "wow" factor of the demos and his scientific perspective on sound increased the Harmony University prestige and changed the way many perceived tuning and arranging.

He was a long-time active member of the **Minneapolis Commodores** chorus and appeared 15 times on the international stage. He was also 1990 Seniors champion bass with **Grandma's Beaus**.



Society Associates can soon apply to become certified BHS contest judges

During the Midwinter convention in Reno, the Society Board of Directors approved a rule change proposed by the Society Contest & Judging Committee (SCJC), which allows Society Associates (women) to apply to become certified contest judges. The former rule limited judging roles to Society members, thus excluding women. As the Society has allowed women to direct BHS choruses in contests for many years, the opening of the judging system to women comes in the same spirit.

Why the change?

Simply put, we're looking for the best judges available to adjudicate our contests and provide the highest quality service to our choruses and quartets. The SCJC recognizes that the "best of the best" are not all necessarily male.

How soon could we potentially see female judges in BHS contests?

The pool of candidates eligible to certify at this summer's 2016 Category School was determined under the old rules, and is therefore all male. Female Associates can apply for the next three-year cycle starting July 25, 2016. The coming pool of candidate judges could include women as early as fall, 2017. The first certified female judges (official scores) could start judging as early as fall, 2019.

Specialist will determine and invite the best current BHS candidates and certified judges to attend the 2016 Category School. As in previous years, there will likely be several judges and candidates from BHS affiliates and Harmony, Inc., who will attend as guests (both male & female). Those guests will participate, learn, and train with BHS judges and candidates, but do not receive a BHS certification.

How can a man or woman become a BHS judge?

Other than allowing female applicants, the process has not changed. By Dec. 31, 2016, BHS members and Associates must submit basic resume information and letters of recommendation from certified BHS judges. In January 2017, Category Specialists will determine which applicants will receive further testing and vetting. No later than May, promising candidates will be invited to the July 2017 Candidate School. The men and women who pass will become candidate judges, with just under two years to practice, learn, and gain more experience. The vetting process continues until the 2019 Category School invitations are extended, or their candidacy is ended.

Will this lead to a greater total number of certified BHS judges?

No. Our contest needs continue to require around 40 judges per category, male or female. There are no plans to change the number of certified judges per category.

More detailed information will be forthcoming prior to the next judge application window (from July 25, 2016 to Dec. 31, 2016). Meanwhile, direct your questions to: David Mills, Society Contest & Judging Committee Chairman, proclamation56@gmail.com.

Will the 2016 Category School be affected by this rule change?

There will be no change. As in the past, each Category



CONVENTIONS

2016

NASHVILLE

July 3-10

2017

LAS VEGAS

July 2-9

2018

ORLANDO

July 1-8

2019

SALT LAKE CITY

June 30-July 7

2020

LOS ANGELES

LEADERSHIP FORUM

NASHVILLE, TENN.

July 22-24, 2016

HARMONY UNIVERSITY

Nashville

July 24-31, 2016

MIDWINTER

SAN ANTONIO

Jan., 2017

Society Briefs

Mixed Harmony now an official affiliate.

At the Midwinter Convention in Reno, the BHS Board recognized the Mixed Barbershop Harmony Association as an official Society affiliate. The MBHA supports and enhances the experience of men and women singing barbershop harmony together, and makes it easier for male and female Barbershoppers to form groups and find performance opportunities.

"This is a great day for mixed harmony ensembles in North America," said MBHA President and CEO Ron Morden. "We now have a better opportunity to share the joy of mixed-voice singing to men and women in Canada and the United States. There

is more mixed harmony happening out there than we know."

The MBHA will be working with the BHS to offer contest opportunities and to serve as the qualifying body for North American entrants to the biennial World Mixed Harmony convention and contest hosted by Barbershop in Germany (BinG!). See www.barbershop.de; www.mixedbarbershop.org

Harmony Platoon means you'll be singing and/or competing in Nashville. Experience the joy and excitement of quartet singing and friendly competition. Pay a \$25 fee and thoroughly learn the four moderate

difficulty songs with learning tracks. Sing casually all week with easy-to-find Platoon members and/or compete in any or all of four Luck-of-the-Draw contests during the week. Songs (and arrangers) are:

- "Chance Are" (Greg Volk)
- "I'm Into Something Good" (John Fortino)
- "L-O-V-E" (Larry Triplett)
- "I've Got the World on a String" (Adam Reimnitz)
- Optional difficult bonus song: "You Took Advantage of Me" (Aaron Dale)

For more information, contact don@rosye.com or go to www.harmonyplatoon.org. ■

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Perform songs that attract bigger audiences

Happy spring! With the weather getting better, it's likely that your quartet or chorus is gearing up to sing at events in your community. Bravo! Now, since I'm a retired music teacher, I have a short assignment before you head out. Ready?

Write down every song you intend to sing at your next performance, then hand this piece of paper to a person who is *not* involved in barbershop. Don't play a recording or give preambles about our music and mission. Just hand them the song list and ask them:

1. *How many of these songs do you know?*
2. *Do you like the songs that you recognize?*
3. *Would you fit in with a group that performs these types of songs?*

If you are brave enough to actually do this, what do you predict will happen? Will people know *any* of the songs on your list? If they do know a song or two, will they think you are a church choir at a funeral, an elementary school choir at a back-to-school night, or singing veterans at a patriotic event? Can these people outside of barbershop see themselves participating in your group based on the set list you provided?

Programming specifically to each event

If you don't believe that song selection and programming specific to each event matters, let me challenge you to think again. In the movie *The Blues Brothers*, there was a scene where the **Blues Brothers** were at Don's Country Bunker, and they were bombing with the audience. So they switched to the two kinds of music the audience liked: country *and* western. What a change!

Even though this was only a movie, every working musician will tell you the effect of their choice was totally real. We must adjust our music and emcee work to meet the needs of our audience.

What one audience wanted ... and what it didn't. At Harmony University last summer, we took 700 people all over Nashville on Saturday to sing our music in front of people who are not familiar with barbershop harmony. At markets, on street corners, on stages, in the sun, in the shade ... even in a children's science museum.

A quartet sang in a downtown honky tonk. They did a Motown medley to start. People be-

gan streaming in off the street. In five minutes, the place went from about 50 people to 150 people, with at least 50 cell phones recording! The locals and tourists were flying in, drawn by the singing and quartet dancing. After they finished their first song, the place went nuts. Then came a Disney tune. People continued to fly in, with a huge log jam by the entrance. We were now crowded at over 200 people with 100 cell phones recording. With a growing crowd waiting for more, the quartet followed up with a tribute to its barbershop roots, "Darkness on the Delta." The place quietly, respectfully, cleared out. In two minutes, 150 people had left. Why? This crowd of 25- to 50-year-old locals and tourists visiting a Nashville honky-tonk didn't know the song, had no personal connection to it, and weren't the right audience for it. Nothing wrong with the song; it just wasn't the right fit for this audience.



Songs you want to sing vs. songs that will resonate with your audiences

If you are like me and came to barbershop after time in the broader performing music world, you know to play a danceable universal standard like "Louie Louie" at the end of the set. People sing along and feel like their childhood is back. I personally don't enjoy the harmonic thrill of I, IV, V, but I know my audience does. Plus, if I change the chords to make them juicier and more barbershop awesome, they don't tip me or dance, because that's not how the song goes!

When I took my bands and choirs on our grade school tours, we played songs from "Star Wars" and sang charts from Disney movies. Our audiences screamed with delight. I didn't share what we had just crushed at large group contest. While I loved Alfred



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Most viral barbershop performances feature familiar songs. Go to YouTube and prove it to yourself: with few exceptions (an **Old School** contest set, “Lucky Old Sun” by **Crossroads**), almost every barbershop performance with half a million views or more has something in common: They feature songs a lot of people know! Here are some of the most-watched barbershop performances on YouTube:

- Members of Toronto’s **Oakville Entertainers** singing “Can You Feel the Love Tonight” at a coffee shop afterglow
- **Main Street’s** “Good Old Days” medley of modern pop songs
- **Ambassadors of Harmony** “76 Trombones”
- **Lunch Break’s** “Old MacDonald’s Farm”
- **Port City Sound’s** “Under the Boardwalk” during a flight delay
- Jimmy Fallon’s **Ragtime Gals** (various top 40 performances)

Reed’s “Armenian Dances, Part 1,” it was too inaccessible to this group of kids, and they had no connection to the melody, the complex rhythms or harmonies. Plus 11 minutes is just too long for that audience.

What our founders sang: songs they knew

Our beloved Society founders, O.C. Cash and Rupert Hall, began our organization by singing songs of their childhood mixed with hits of the decade. On April 11, 1938, when they met on that rooftop in Tulsa for the very first time, they were simply singing the songs they knew.

When **Kentucky Vocal Union** sang “Thriller” in Las Vegas in 2014, part of our audience was upset, while part of the audience leapt to its feet with excitement. The audience members who were upset felt that this was not true barbershop; the folks who liked it remembered the song and enjoyed both the tune and the choreographed moves that took them back to their childhood and watching Michael Jackson on MTV. This “modern” song was written in 1982 ... 32 years before KVVU performed it! Just like when O.C. and Rupe sang “Down Mobile” that night in Tulsa, it was simply a song they knew.

Many a great contest vehicle may not be appreciated outside a contest

Leaving aside the question of what is appropriate for a barbershop contest stage, the bigger question is *are your contest songs appropriate anywhere else?* Our contest style of arranging is typically poor to share in social media. The songs are longer than what plays on the radio, and they use many harmonic and arrangement substitutions and devices. The bell chords, swipes, multiple key changes, stomp, and one minute tags that we hear are not to be found in the mainstream music world.

We have a few exceptions that break out and have gone viral (thank you **Ambassadors of Harmony** and “76 Trombones”), but most of our beloved barbershop contest charts are an acquired taste. In a contest, it is assumed that the audience is filled with

other competitors and insiders who also love the style. You already know a lot about the artform and appreciate all the trappings you have learned over the years ... that’s why you are at a contest, not at a concert or a tour.

Performances that get an enthusiastic reception from insiders may never attract a bigger audience. A theater group that can perform *Macbeth* in fluent Klingon may get a big standing O at a Star Trek convention. But while we non-Trekkies may salute their dedication and skill, that doesn’t mean we’re buying tickets to the show.

Likewise, few of our audiences are fluent in our unique “language.” They neither know nor care how difficult it was to turn that phrase or tune that chord progression. They just want to be entertained. And like the patrons in that Nashville bar, they’ll beat down our doors for songs they know, and they’ll leave when the music becomes unfamiliar or inaccessible.

Mix up your show sets

Think about programming and sharing your concert and tour music to meet the needs of the people in the audience. Have variety, and see if you can program music that is at least 50% recognizable to your core audience, including some people under 30. Share *those* performances on social media, and people will notice.

Please look again at your set list. My plea is for you to consider *not* educating the world about barbershop when you are out touring! Entertain your external audience where they are, not where you wish them to be. The best part about this is that when you do offer a classic barbershop ballad that they don’t know, they will love it for the variety within the set.

If you give your audience a connection point with your music, they are now connected to you as you sing. It’s really simple ... care about the audience, and they will soon care about you! After your performance is over, walk up and say “I noticed you singing along” and now you can make a connection with this future Barbershopper waiting to be discovered. ■

The new Performance Category is not about impressing judges—it's about enabling you to perform in a natural, authentic manner that connects with all audiences



You won't need a checklist to succeed in the new Performance Category, because I can sum up what we're looking for in four words: Deliver a great performance.

Not enough detail? Try this: *Connect authentically with your audience—don't worry about what will impress a Performance judge.* Instead of asking what the judges want to see, simply ask, *"What do we want the audience to experience?"*

No matter the mood or the song, audiences want to feel a genuine connection with the performers, as if you were conversing with them directly. Generally, this means using the facial expressions and body language you would use in everyday conversation.

Our hope? That we'll see more performances in which barbershop and non-barbershop audiences alike can connect with the performers and be swept away in song—without having the magic interrupted by the thought, "Why did they just do that?"

Connecting with all audiences

The good news? Many of our performers already do much of the above. The bad news? Even many of our best groups

have deeply-ingrained performance habits that can come across as unnatural and confusing to non-Barbershoppers. Some of us appear to get our inspiration primarily from what we've seen other barbershop groups do over the years, rather than utilize the performance principles that work across all genres.

Our style of music is unique to the world, but the principles behind powerful performances are not. The new Performance Category is not about scoring well with judges and convention audiences. *It's about helping you score well with everybody!*

We're hoping to inspire better performances from our nearly 800 barbershop choruses and thousands of quartets—not only in contests, but in every setting.

Rethinking our perceptions of "good"

Barbershop singers are performers first, and we happen to sing in the barbershop style. What makes us different is not only our amazing sound, but (unlike many forms of choral music) that we move and we share emotions with the audience.

I'm not going to compile a list of dos and don'ts,



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because part of our goal is to discourage conformity within the barbershop world. Conforming and norming your performance to a checklist of best practices may be a wonderful idea ... if you work in accounting or engineering. Not so much if you're trying to create art. This is particularly a hazard to performers who conform and norm to their *perception* of what is "good" or what is accepted in the style of music they are singing. In extreme cases, this leads to mannered and inwardly directed performances.

BHS judges have coined the term Art of Performance, and it is precisely this art that we are dealing with when we try to address these odd, mannered or disingenuous techniques. Here are just a few examples.

The "barbershop squat" and other clichés. Barbershop comedy quartet legend **Chordiac Arrest** was making fun of the "Barbershop Squat" stance decades ago. It's only one in a long list of clichéd movements and mannerisms that we must have absorbed from watching other Barbershoppers, seeing as performers in other musical styles don't use them. (That's probably for a good reason!) In any case, the moves are foreign to most audiences, and come across as inauthentic. They can get in the way of truly connecting with and affecting the audience.

Ostentatious displays. Ever seen a quartet finish its last chord and immediately charge to the front of the stage for an overly-ostentatious bow? Again, outside our style, nobody would think to do this. (For good reasons!)

"Waving wheat." One of the most noted barbershop quirks is actually a case of good technique gone bad: a chorus that resets its stance very obviously after every breath and artificially injects body movement for movement's sake. They do it because someone told them this was good. (In fact, this *is* a good technique when used to make moribund groups that are performing "embalmed in the dead position" move at least a little and inject some energy into their performance.) When taken to extremes, it gets a little bizarre, particularly to people who are newer to barbershop harmony.

BHS judges have come to call this spurious body motion "waving wheat"—yet many of our best groups still do it! (Find a top barbershop chorus ballad performance on YouTube and watch it with the sound turned off. Do you notice how over-the-top the body motion is? Does

Working to connect with all audiences

The evolution to the new Performance Category is decades in the making. Our judges have spent years studying great performances from many genres. (See Kevin Keller's intro in the Nov/Dec issue of *The Harmonizer*, pages 10-11.) Over the years, we've had a large number of live barbershop performances evaluated by outside experts and laymen alike to establish what resonates with all audiences—not only people who are familiar with barbershop harmony.

Pending BHS Society Board approval in July 2016, the Fall 2016 barbershop contest season will mark the retirement of the Presentation (PRS) Category and the launch of a new Performance (PER) Category.

The new PER Category Description (read the draft version at <http://bit.ly/draftca>) is not radically different from today's PRS Category Description. The big change is that PER judges will be looking to reward more widely-embraced performances, and thereby foster and encourage a move towards more natural and less mannered performances—performances that will resonate better with non-barbershop audiences.

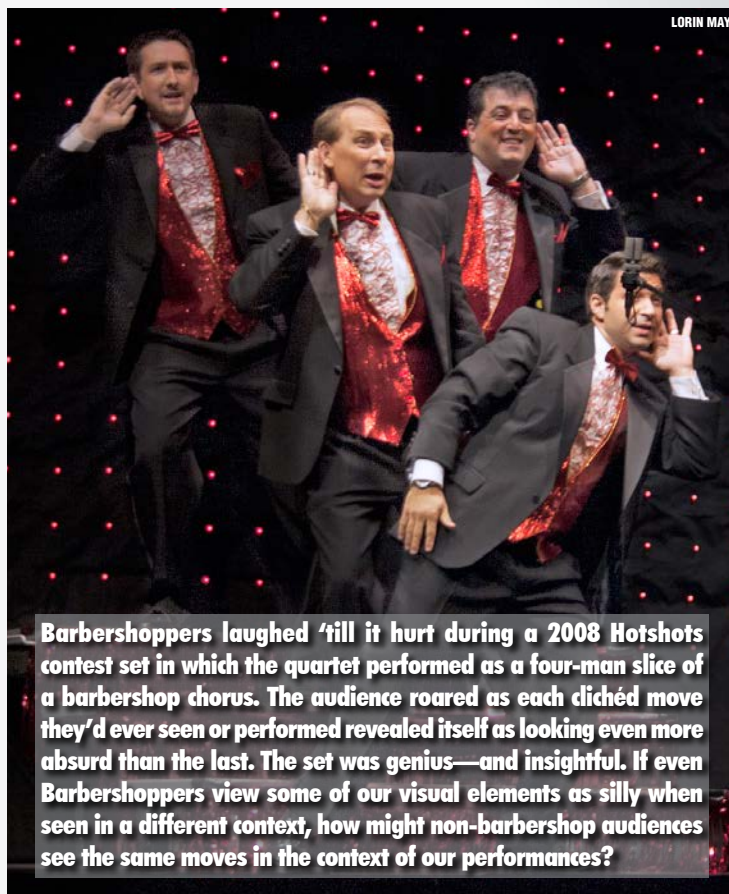
the whole thing feel forced and or stilted? Do you find yourself getting a little seasick watching?)

Rewarding the "Art of Performance"

Think about when you have watched a great performer on stage—a Johnny Mathis or Harry Connick, Jr. Do you see that level of over-the-top gestures? Can you even detect technique? Even when you watch a pop TV show like *The Sing Off*, do you see that level of regimented/odd movement from the performers? Or are the best groups the most natural

and able to connect with you? Groups where personality shines through?

That's the direction we are looking to take the barbershop art form. We can learn much from other musical styles—why reinvent the wheel? In fact, our best performers often emulate "outside" genres and



Barbershoppers laughed 'till it hurt during a 2008 Hotshots contest set in which the quartet performed as a four-man slice of a barbershop chorus. The audience roared as each clichéd move they'd ever seen or performed revealed itself as looking even more absurd than the last. The set was genius—and insightful. If even Barbershoppers view some of our visual elements as silly when seen in a different context, how might non-barbershop audiences see the same moves in the context of our performances?

When you are performing, **ask yourself**, "How do I want the

What

artists visually, vocally and musically, and it goes over well with external audiences *and* barbershop audiences. (See sidebar)

By adopting widely accepted and understood techniques, we also stand a better chance of being perceived as less stylistically provincial and better recognized as a relevant contemporary art form. We are encouraging the evolution away from patterned, mannered and unbelievable performances, a process that is already underway. At the same time,

we continue to honor and celebrate our wonderful ringing chords.

Authenticity: Learning from great performers

The music world is filled with performers who are experts at sharing emotions and moving naturally and effectively; Barbershoppers and choral singers in general can learn a lot from them.

Effortless delivery. When Frank Sinatra sang, it was as if he were having a conversation with the

A lot of barbershop groups have been practicing what the Performance Category preaches for many years

The current and three immediate past Presentation Category Specialists produced a shortlist of memorable performances—not just favorites, but iconic performances that are unique and demonstrate a level of performance that transcends "barbershop," and which rely on skills and approaches found in other genres as well.



Instant Classic, "I Won't Send Roses." The 2015 championship edition was an incredible personal message delivered by lead Theo Hicks with total support from the other quartet members. This performance brought many people to

tears. A touching example of total commitment to the message.

Musical Island Boys, "Now is the Hour." The first (2011) performance in particular was as open, honest, and emotional as you can get. It felt very real. At the end, you could hear a pin drop.

Toronto Northern Lights, "Brother, Can You Spare a Dime?" The amazing commitment level across the group in this chilling 2001 performance touched a nerve about homelessness and despair. A fearlessly vulnerable performance that betrayed no hint that anybody was acting.

139th Street, "Daddy You've Been a Mother to Me." It was sung on the apron of the stage away from the microphones. We've never seen this done before or since in contest—brilliant.

Grandma's Boys, Toy Soldier set. The 1979 champs showed incredible precision while retaining the toy soldier persona, and were humorous to boot.

Marquis, "I Will Pass This Way But Once." Randy Chisholm carried the audience on a magical emotional trip in 1995 that was totally from the heart and totally committed to by the quartet. This was such a magical performance that it was played at an International contest as a memorial to his passing—not a dry eye in the place.

Yesteryear, "Let the Rest of the World Go By." A

hallmark for complete immersion in the mood, by the 1997 champ.

Masterpiece, "Where've You Been?" The 2013 champ showed incredibly touching and personal feel for this song about a couple growing old together. When Patrick Haedtler's solo voice sounded like the vocalized heart of the elderly woman for the first performance in 2011, many were



down for the count. Using minimal movement, it was storytelling at its best.

New Tradition, Marx Brothers set. A 1985 gold medal-winning comedy clinic. It had brilliant writing, characterization par excellence, professional timing, use of 4th wall and breaking the wall. Plus, the two songs were part of a completely integrated show package.

Toronto Northern Lights, "Somewhere Over the Rainbow." Companion ballad in the 2010 "Robots" package. A perfect imagining of "the sheep look up," the universal emotion of wanting to be *more*—in this case, robots yearning to be human. A study in control and nuance. The performers used their *faces* more than props or moves, and did it through heavy makeup. Tremendous artistic choices.



Boston Common, "That Old Quartet of Mine." Honest, emotional, real. After years of being the uncrowned champs in the eyes of the crowd, this was what only the quartet knew would be its final contest song ever, no matter the outcome. The quartet thankfully won that evening, and this became the beloved 1980 champ's signature song. The message of the song spoke to so much

more than just the single performance.

The New Tradition Chorus, "Bring Him Home." This 1999 performance was groundbreaking, and brought effective theater to the barbershop stage.

Midwest Vocal Express, The Fish set. A perfect confluence of staging and timing. The chorus sang last in a very long 2006 contest. The backdrop was perfectly lit to look like an aquarium, with each man's head elaborately made up to look like a tropical fish. The moon and stars (and foam rubber!) aligned to create magic.



Ambassadors of Harmony, "76 Trombones." A visual and vocal feast from 2009, and probably the most-viewed barbershop chorus performance of all time. Just end-to-end excitement. Utilized the march tempo to create rising excitement and then perfectly built the excitement with visual "bits." Undeniable and amazing. They weren't singing about a band—they *were* the band!

Lunch Break, "Old MacDonald's Deformed Farm."

Funny, funny, funny—a super simple idea executed beautifully in 2011, with equally great variations in following years. Combined timing, characterization, 4th wall and just plain strong PUNCH LINES.

The Aliens, Boston Common package. A contest performance that likely has no equal—and an example of total commitment despite knowing the quartet would be disqualified. The quartet maneuvered to sing last, made secret arrangements with the sound man, and then came out and started lip-synching to a modified Boston Common recording—during a contest. On cue, the tape started slowing down then speeding up, and the ensuing mayhem, including a slow-motion brawl, was the funniest thing many in the audience have ever seen. Look for the performance online—it's a must-see.

A YouTube playlist that features many of these performances can be accessed at bit.ly/memorableperformances

audience to feel about this song?

am I communicating?" Not, "Is this what the judges want?"

audience. His facial expressions and body language drew from the same visual toolbox we all use when we talk to others. He might make a point only with the face; hand gestures were a natural extension of the face and voice. Motion is most effective when it appears natural and unrehearsed.

Planned moves can be effective in some performances, as long as the performers know why they are using them. Do you want the audience to remember that you pointed three times and gestured twice, or do you want the audience to remember what you said? Frank Sinatra chose the latter, and the message of each song came through loud and clear because he never wasted a facial expression or gesture. All performers should aspire to this level of mastery.

Meaningful choreography. Choreography can enhance many songs, but does it enhance the music or the lyrical line? Or are you simply "doing a move" because you assume that's what you should be doing, and you don't know what else to do with your body?

Broadway productions work very hard to ensure

that audiences always know where to look, that key phrases and punch lines are set up correctly, and that every expression and movement means something. If you are doing a choreographed move just for the sake of doing a move, you're probably better off cutting it.

Focusing on the audience

When you are performing, ask yourself, "How do I want the audience to *feel* about this song? What am I communicating?" Not, "is this what the judges want?"

It's all about the entertainment value of the performance—otherwise, why perform for an audience? Look to touch people—to make their lives better or change them in some way—even if it means just making them laugh and forget their troubles for a few minutes. *That* is the power of performance, and the Art of Performance is to make all our shows and appearances as powerful, impactful and entertaining as possible, without having the audience scratch their heads.

Many great performances are ahead of us!

Audiences don't understand

Some of our jokes, song choices, show elements, and exaggerated movements can be traced to barbershop's Vaudeville legacy—and they don't go over as well as they used to

Let us be perfectly clear: Every time you blow that pitch pipe in front of an audience, you are about to be judged.

While we expect the new Performance category to go online this Fall, this is about far more than a change in judging! We're talking about a larger shift in our view of barbershop education, and a shift in the way our groups should see their audiences and themselves.

We're not inventing a new performing reality—we're working together to help choruses and quartets adjust to a reality that's already here!

We must all learn to be more visually relevant to the outside world. Our new Performance Category Specialist, Barry Towner, will outline the implications of this change to our contests and scoring. It's a wonderful, natural step that our judging community has toiled over for years, and our Harmony University team supports

100%. But this lens is much bigger than just a contest evaluation tool.

We must fundamentally reflect on what we do as barbershop performers, especially when singing for the most important audience of them all: our communities.

Many don't understand our performance traditions

Excuse my bluntness, but I need to be clear as I address one of the biggest challenges we have in growing the size of our audiences and our potential membership: *Barbershop performers often make overly exaggerated,*

The author of this article, Harmony University Director Donny Rose, channels his inner William Shatner as he demonstrates the "choking an invisible bird" move that has confused many a non-barbershop audience.



With **roots in Vaudeville**, barbershop performers often make overly
It's perfectly fine to do as a tip of the

hammy, choreographed movements as a part of our performance culture. It's clearly a piece of our roots, connected to Vaudeville traditions beginning in the late 1800s and in street corner performances. We love these traditions, and it's perfectly fine to do these movements as a tip of the cap to days gone by ... but not every song, at every performance.

Some traditions age very poorly. I'm not knocking traditions in general, but some don't need to be preserved. If a Shakespeare company went to your local junior high and used an all-male cast for *Romeo and Juliet*, how do you think that would go over? It would certainly be "authentic and accurate," and purists would proclaim they were bringing the true Shakespeare of the day to the masses. But junior high kids would only giggle and not get it.

Audience and context matter. Nothing on pop radio compares to the majesty of *Beethoven's 9th Symphony*, one of the all-time great musical works. But imagine it as the halftime show at the Super Bowl. Long-time classical music preservationists would say they were bringing true classical music to the masses; but much of the world can't relate to what is being shared. It would be far too long, and the few who stuck around would clap at the end of each movement, infuriating the ensemble and the purists! Everyone loses.

Strange, when you put it that way ... In a similar vein, many of our barbershop performance traditions are troubling to the outside world.

- The kids at the mall don't understand our quartet "run-jog" onto the stage with a carefully choreographed charge to the edge of the stage, taking up 40 feet across ... while we violently nod and smile!
- The senior center doesn't understand why we are lifting our outside arms at the end of a song, then

appear to choke an invisible bird and throw it to the ground.

- The crowd doesn't follow why we all wear black tuxedos to a weekend street fair in July.

Each of our traditions is perfectly valid if you understand the context. (And yes, I have been known to choke birds on a tag.) But the *external* world doesn't get them. These performance choices don't relate to the performers they see on TV, in musicals, in movies, in schools, and in the world.

This affects audience size and chapter size

What's more frightening is *the audience can't see themselves doing what we are doing*, because our movements and clothing choices can seem strange and out of touch.

Most of us remember hearing or seeing a music performance that we hated. You could not imagine yourself singing in *that* musical, performing rap, or soloing on jazz banjo! That's how some of our audience responds to barbershop performance traditions ... they can't hear our wonderful music because our performance traditions are overwhelming to their senses.

A few items to consider re-evaluating. Without elaboration, I invite you to take another look at the following from an outsider's perspective:

- your clothing
- emcee material
- jokes
- song and arrangement selection
- staging
- choreography
- length of performance

If you've ever pointed to your left wrist while singing the word "time," you might be a Barbershopper. Some elements of barbershop performance culture simply don't translate well outside our walls.



exaggerated, hammy, choreographed movements.
cap to days gone by ... **but not every song**, at every performance.

Prepare for the audience you have. (See my “Harmony How-to” article on page 8-9 for more details.) I would guess most barbershop quartets and choruses in our Society have a single set, and have the same emcee material and clothing (or class A and B) for every occasion. Stop the insanity and prepare for the audience you have. You must change to fit them ... the audience won’t change to fit you.

Performing for a retirement home? Learn a song from the 1950s-60s and include emcee material that is geared towards seniors. Dress up and match. Singing at a grade school? Learn Disney songs and have one of the teachers join you on stage for a “bit” that is silly. Dress alike but casual. Singing at a country western bar? Learn a country tune, say the name of the town and ask everybody “how y’all doing” and “holler swaller”! Dress down and don’t match.

Just do what great performers do

- Watch Judy Garland sing “Somewhere Over the Rainbow” from the *Wizard of Oz*. She can be seen leaning against a haystack, sitting on a tractor, and petting her dog. It’s very recognizable as movements that a person would *really* make. Do that.
- Watch Frank Sinatra sing “My Way” live in every decade from the 1950s to 1980s. He uses gentle pacing to different sides of the stage, even looking away from the audience at times. As he ages, the words change meaning and he holds and emphasizes different parts of the song. Later in life, he holds a massive audience spell bound ... from a bar stool! Do that.
- Watch Bernadette Peters perform “Fever” from her live show. She is laying on a piano, wooing us

with each line of the song, and yes ... she’s a sexy 68 years old! Maybe we won’t hop up on a piano, but we can commit fully like Bernadette!

- Listen to a recording of Joe Cocker’s 1974 hit “You Are So Beautiful.” The last note of the song, his voice cracks on what we would call a hanger ... he is so swept up, he sings “me-e-e-e – eeee” at the end of the song. His emotion is cutting through, as if he is crying with love as he sings. His humanity shines through ... on a recording that was intentionally released with this “defect” at the end!

Toward performing and moving like ... you

Every musical style has performance oddities. Our request is that we embrace some of our barbershop performance traditions as a moment in time, but we can change from large, forced movement towards more authentic, natural movement.

Performance coach David McEachean warns us to stop moving our arms randomly like a “Martian” and move like, well ... you. Stop using literal gestures by pointing up when you say “sky,” touching your heart when you say “heart,” pointing at your left wrist and tapping it when you say “time!”

Instead, use movement that you use in everyday conversation. If you show this true side of your soul in your performance, the audience will believe you, and now the world can hear the music and message you are sharing. Outsiders will finally be able to connect to the song, hear our music, and even embrace your group.

Now we can change more lives through barbershop, by choosing to be authentic in our performances. ■





Historic theater's first act in 65 years is barbershop

Birmingham's **Voices of the South** became the first act in 65 years to perform at the newly renovated Lyric Theatre at an invitation-only dedication ceremony in Birmingham, Ala. Donors, laborers and Birmingham Landmarks board and staff gathered on Jan. 9, 2016, with city officials and other visitors to celebrate the \$11.3 million labor of love.

Built in 1914, The Lyric was originally a Vaudeville theater that hosted luminaries like Al Jolson, the Marx Brothers, Mae West, Buster Keaton, and Will Rogers. It was converted into a movie theater in 1954 and was closed in the mid-1980s. It remained shuttered until 2014.

"The Lyric Theatre, with its near-perfect acoustics, is the ideal venue for a cappella barbershop harmony," said Brant Beene, executive director of Birmingham Landmarks. "We look forward to having the Voices of the South perform here again in the future."

— Frank Holmes, VP of Public Relations; voicesofthesouth.com

Story Tellers

Send to storytellers@barbershop.org

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



Showing gratitude to chapter patrons

In December, a VLQ from the **Northbrook, Ill., Chapter** sang holiday songs at Allstate Insurance's corporate headquarters in Northbrook. This is the third consecutive year the chapter members have entertained Allstate employees in thanks for the company's financial support throughout the year. **New Tradition Chorus** Assistant Director Loren Shevitz led the group in its seasonal singing, which attracted many interested listeners. Chapter member Mike Schnitzler organizes each year's performances.



Alaska's tastiest, most regular quartet "gig"

While Fairbanks' **The Great Land Sounds** chorus may be small, almost every member sings in a quartet. A rotating quartet for newer members, **The Seasonals**, has the most regular gig in Fairbanks, Alaska. We meet at the Donut Shoppe for a couple of hours every Thursday morning to enjoy eating and singing. We're seen as local color to the mostly take-out crowd, but when someone we know passes through, we sometimes get takers for a sit-in. Thanks to the informal ambience and fellowship, it's just plain fun. Sometimes we sound like an actual quartet, even when more than four show up and we double some parts.

— Wayne Heimer, 20 years in this "beginners quartet"

STRAIGHT FROM THE PAGES OF GQ MAGAZINE. Meanwhile, 300 miles south of Fairbanks, we have "Lost At C" quartet from the **Midnight Sons Chorus of Anchorage, Alaska**, seemingly throwing all caution (or at least fashion sense) to the wind. Don't understand their headware choices? The crowds at the Alaska State Fair understood just fine, seeing as they average an inch and a half of rain over the two-week event. Ever tried to do your choreo while holding an umbrella? Turns out, these guys haven't either!





Harmony loving locals will be joining our party!

Locals know that Nashville is the headquarters of barbershop harmony; on three nights, they'll be singing with us and joining to cheer on our best quartets:

Association of International Champions Show—two nights! It's (almost) the same show both nights, but the action will be too big for a single night. That's because the Schermerhorn Symphony Center is marketing this event to its own patrons, who will join us both nights as we show off the best of the best!



Saturday Night Spectacular and the International Quartet Finals. Warm up your singing voice—you're going to need it! You've experienced the unparalleled thrill with our National Anthems—harmonizing with an arena full of Barbershoppers. Record numbers of locals will be joining us in that thrill as we sing together and watch a variety of great acts—just before we watch the Quartet Finals together! We've never had a Saturday night like this one before. You're going to love it!

A chorus contest for the ages

Nashville will feature a talent-rich field with 10 recent medalists—including three recent gold medalists—and plenty of other worthy contenders. The top 5 and top 10 are truly anybody's guess. In no particular order:



Masters of Harmony. Justin Miller's 2014 debut earned the highest Masters score in 18 years ... and a silver medal. Can he add a ninth gold to the Masters legacy?

Alexandria Harmonizers. The perennial medalists have a top-shelf sound and are peerless in their staging. Expect them to go far.

Toronto Northern Lights. They've been mimes, robots, and a gold medal-winning vegetable garden. Can't wait to see what's coming in 2016!

Central Standard. A surprise third place in 2015,

nobody will be surprised if their epic pristine sound makes waves again in Nashville.

Ambassadors of Harmony. Our 2012 champ returned in 2015 to dazzle with one of the best sets to never win gold. Watch what's next!

Sound of the Rockies. New director Mark "Midas" Hale went 4/4 with the Masters of Harmony, and the buzz is he's doing amazing things in Denver. See for yourself!

Parkside Harmony. They're brand new but have a top 10 qualifying score; artistic director Sean

Devine (co-founder of Westminster Chorus) has assembled an impressive unit filled with name-brand Mid-Atlantic talent.

And let's not forget ... Music City Chorus, The Alliance, VocalFX, Voices of Gotham, Brothers in Harmony, Southern Gateway—many of them are recent medalists, all of them are upper tier.

And then there's ... oh heck, we could name every chorus in the lineup, because they're all proven entertainers. Get ready for an amazing Friday filled with harmony!

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July 3-10, 2016

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Great family packages!

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

Non-members: \$299

Youth (25 & under): \$229

Family Four Pack (two adults, two youth from same household; use code **FP2016** when registering): **\$699**

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

PLUS ... Sing with the Champs • Gold Medal Hour • Singing, singing ... SINGING!

Rooms far below Nashville's going rates

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)



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



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INTERNATIONAL CHAMPIONS
AND THE BARBERSHOP HARMONY SOCIETY
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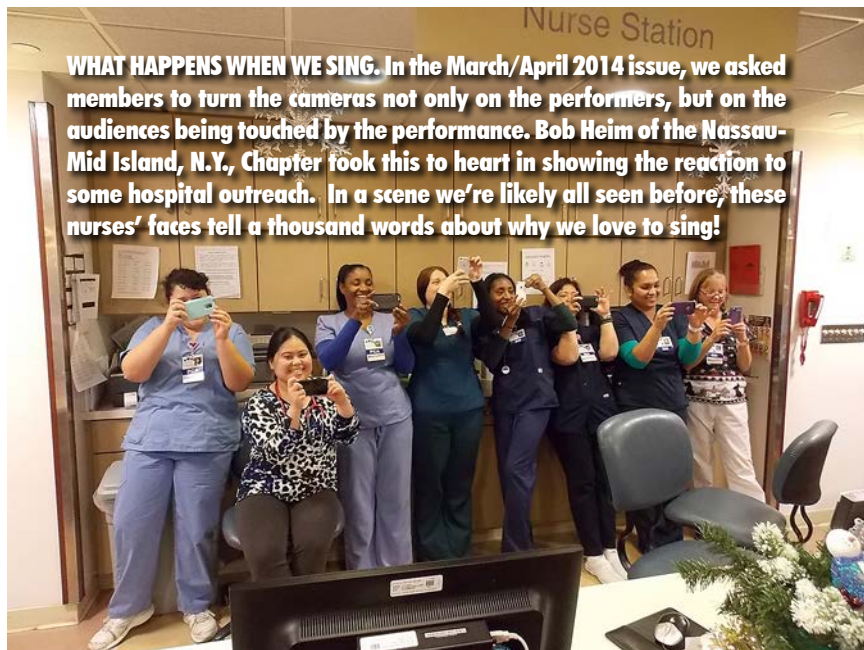
WEDNESDAY AND THURSDAY NIGHT @7:30

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WWW.BARBERSHOP.ORG/AIC





WHAT HAPPENS WHEN WE SING. In the March/April 2014 issue, we asked members to turn the cameras not only on the performers, but on the audiences being touched by the performance. Bob Heim of the Nassau-Mid Island, N.Y., Chapter took this to heart in showing the reaction to some hospital outreach. In a scene we're likely all seen before, these nurses' faces tell a thousand words about why we love to sing!

Chapters from all over give back to their communities

On Oct. 25, 2015, **The Goodtimes Chorus of Arlington, Texas** hosted a benefit concert along with invited talent to solicit canned food, foodstuffs, and monetary donations for the food pantry of Mission Arlington, a shelter for the homeless and needy. In addition to filling food banks, it helped the chorus connect with community members of all ages and races while each shared the gift of music. The young **Volunteer Voices** of Arlington's Bowie High School were a special highlight.

Members of **SouthWest Sound** (a chapter in Fort Worth) joined chapter quartets **Upscale** and **Unfinished Business**.

—Mike Wells

In December 2015, the men of the **Calgary Foothills Chapter (Western Hospitality Singers)** supported the Calgary Interfaith Food Bank. It started with a five minute radio spot, where a chapter presented the Food Bank with a \$2,000 check. A month later, 10 chapter members joined veteran volunteers on the Food Bank conveyor belt. The chapter plans to supply 10-12 men of a shift every month.

The men sang a bit during the mid-shift break. Several other volunteers

enjoyed the singing and are interested in attending the chapter's next show. The Food Bank staff are interested in having the full chorus perform for a volunteer appreciation event later in the year.

The Barbershop Harmony Society slogan "We Sing, We Serve" is just what the Western Hospitality Singers are trying to do.

—Bob Robson

Members of the **Michiana Metro Lighthouse Chorus**, based in Niles, Michigan, recently presented a check for \$1,500 to Jan Nowak and Bill Walters of the Niles Salvation Army Food Pantry—one of four donations to pantries



Calgary Foothills Chapter

during the Christmas season. The donation was part of the proceeds from the Annual Food Bank Fundraiser held by the Chorus on Nov. 21. Additional donations were given to Bread of Heaven Food Pantry in Berrien Springs, Redbud Area Ministries in Buchanan and the Edwardsville Food Pantry. ■

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Harmony Foundation celebrates mat

Three donors pledge a total of \$500K as foundation for a \$5 million endowment

In July 2015, Harmony Foundation International launched its first planned giving effort, with a plan to raise, ultimately, \$5 million to lay the groundwork for the Foundation's endowment.

The first phase of the effort was to find donors willing to serve as charitable ambassadors, in a sense, by making gifts that would provide a match of \$1 for every \$10 pledged in irrevocable estate gifts. This ensures every new gift toward the Legacy of Harmony initiative would be enhanced by a full 10 percent.

The target date for the first phase was December 2016, but thanks to the generosity of three key contributors, the foundation reached its goal in just seven months—11 months early—with total pledges of \$500,000 to provide matching funds.

John and Sharon Miller, Dick and Peggy Lidstad and an anonymous donor are the pioneering partners whose resources will ensure the success of the Foundation's efforts to build an endowment and improve lives through singing for current and future generations.

Profile of philanthropists John and Sharon Miller

John and Sharon Miller see barbershop as more than just a hobby. It's a family affair.

While John is a two-time international champion bass (with **Grandma's Boys** in 1979 and **The New**

Tradition in 1985), Sharon celebrates a life as a Barbershopper-by-affiliation by serving as the current chair of the board of trustees for Harmony Foundation, the most recent in a succession of barbershop support and service roles.

John's quartet rehearsals were held mostly at their home, so Sharon and the kids were part of the action. Sharon has been known to celebrate the family's role in the Barbershop lifestyle. "I just love this hobby, and I love my

kids' involvement," she said.

Although not all are involved in barbershop, the Miller sons—Bobby, Jason, Justin and Jon-Michael—are in entertainment or music careers. Justin is the director for **Westminster Chorus** and Masters of Harmony and has been immersed in music educa-

What is an endowment and why is it important?

An endowment is critical to an organization in maintaining its relevance and its mission because the full value of the endowment remains in tact forever. It is invested in interest-bearing accounts, and the organization—in this case, Harmony Foundation International—receives the interest to be used for mission-critical projects.

Because the endowment fund is invested, it is perpetual. It will remain in tact forever and is supported fully by donors who designate their gifts for the endowment, as opposed to those who make would like to see their gifts used immediately.



Connie Harris
Harmony Foundation
Director of Com-
munications
charris@harmony-
foundation.org



John and Sharon Miller are inaugural donors to the Legacy of Harmony fundraising initiative, geared toward ramping up support of Harmony Foundation International through estate gifts. Here, they are shown with their four sons (left to right): Bobby, Jason, Sharon and John, Justin and Jon-Michael. See John Miller's 2014 Midwinter Keynote Address on what barbershop harmony has done for his family at <http://bit.ly/millerkeynote>.

chmakers

tion his entire career. Both he and Jon-Michael are past medalists with Westminster and **Masters of Harmony**. The four surprised John with a quartet performance of "My Father, My Friend, My Dad" for his 50th birthday.

John and Sharon believe that their support will bring the joy of singing to families all over the world. It is a personal mission to see others experience the harmonious union between music and family.

"We have given to HFI for years," Sharon said.

A previous gift also formed a match and allowed for tremendous success. While somewhat uncomfortable with their names being out there, the Millers had faith that this initiative would be successful and wanted to be a part of it.

"We felt that it gives folks comfort to say, 'Hey, I know them, and I can help do this.'"

Profile of philanthropists Dick and Peggy Lidstad

Dick Lidstad has devoted much of his life to philanthropy, and wife Peggy partnered with him to make charitable giving a part of their family's culture.

Each year, the Lidstads host their children to discuss a list of nonprofits, align organizational values with their own, and make a collective decision about the recipient of their family's collective annual gifts. Each family member brings forward an idea, outlines their respective organization's mission, and makes a case for its future.

Harmony Foundation International makes the Lidstads' list of worthy organizations.

"I love barbershop harmony," Dick said.

Much like philanthropy, barbershop is a part of the family culture. Dick grew up in a musical family and loved listening to **The Four Freshmen** in high



Dick and Peggy Lidstad are heartfelt philanthropists and avid supporters of Harmony Foundation. They actively cultivate a culture of giving in their family.

more than 40 years at 3M. He began working for the company as a student and worked his way up to high-level leadership before retirement. Regardless of his job position, he remained true to his charitable spirit. Dick is responsible for helping to build the employee giving campaign for the United Way within the organization, and he worked to connect 3M with like-minded organizations benefiting the community.

On the homefront, Dick and Peggy have the life experience of creating their own path from meager beginnings and are proud to be able to support their favorite organizations and pass along their passion for giving to their children.

"Even when our children were small and we didn't have money to speak of, we felt it was important to find ways to support our church and other organizations important in the community," Dick said.

For the Lidstads, a combination of love for barbershop and generous spirit culminates in this gift to motivate others to leave a Legacy of Harmony for future generations.

To learn more about endowment, planned giving or making a gift of any kind, at any level, contact Harmony Foundation International at (866) 706-8021 or visit harmonyfoundation.org. ■

school. At one point, he joined some buddies in a barbershop quartet. However, he did not take it on as a hobby until years later when he and his son were introduced by Peggy to a barbershop concert in St. Paul. They were hooked, and they sang side by side in the St. Paul Chorus until his son went to college. A part of the Land O' Lakes District, Dick since has remained a district member and supporter, even when he was not actively singing.

In addition to a lifetime as a Barbershopper, Dick spent



HFI welcomes Rick Taylor to development team. Barbershop legend Rick Taylor joined Harmony Foundation International in early February as National Development Manager. Based at his home just outside Baltimore, Maryland, Rick will be representing the foundation at chapter meetings and events all over the country.

A lifelong singer and member of multiple medalist quartets, Rick will speak from personal experience about the joy of singing and making that joy possible in the lives of others through Harmony Foundation. HFI is thrilled to have him on the team and we know you will welcome him warmly.



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Miami Music Medics lift the spirits of patients and staff at Miami Children's Hospital every month with their singing.



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JUST HAVING FUN

With 130 members on the rolls two years after forming, director and founder Artie Dolt says the Friends in Harmony chorus has no secret formula—unless you're counting laughs per minute

Excerpts from two interviews with Artie Dolt; one conducted by CEO Marty Monson and Society Video Producer Jeremy Gover, and another with Bob Calderon, Director of Music & Performance for the Southwestern District.

Artie on how the chapter started

San Antonio is the seventh largest city in the U.S., and frankly, barbershopping wasn't enjoying the success that it had in the past. In September, 2013, I invited five or six guys who were former Barbershoppers to my house to see if there was any interest in starting a new chapter with a new culture. Nineteen guys showed up.

It's like what O.C. Cash and Rupert Hall did in that first meeting in 1938. They sang, they laughed, they had fun, and they decided to do it again the following week. Three weeks later, the Barbershop Harmony Society was formed. We do the same thing. Every Monday night, we get together, about 100 men. For almost half, this is their first barbershop experience. Our youngest is 10, our oldest about 86, and everywhere in between. They sing—very well, I might add—they laugh, they have fun. We've created a culture where guys are there because they want to be there.

There is no "secret" to success

I've had Barbershoppers from all over contact me and



ask, "What's the secret sauce?" There is no secret sauce. We're 130 men who get together every week to sing, to laugh, and to enjoy being with guys we proudly call our friends.

Having a vision, and making it contagious

I didn't lay out a detailed plan to start this chapter. But I'm very assumptive with my goals. Early on after we started, I came to rehearsal one night with a riser lineup that had spots for 120 guys—12 tenors, 36 leads, 24 baritones, and 48 basses. I shared it with the chorus as if it were a done deal. They thought, "That old guy has lost it—there are 30 of us!" But I knew that's what we were going to be, and now we've exceeded it. That was *all* of my goal setting. It's amazing how contagious an assumptive and positive attitude can be.

On being first choice for fun

Especially in a city like San Antonio, there are many other things guys can do on a Monday night. Having a diversion from their everyday activities is what brings



them here. I will stand up and scream to anyone who will listen that it is the singing that brings them. That is the bond that attracts us, but what keeps us here is having fun.

I want them when they leave rehearsal on a Monday night to be counting the hours until they get back again. I want them to miss it when they are not there.

The meaning of an "invitation only" chorus

We don't have auditions. If you're an active member and you invite someone, you're representing that they can carry a tune. They're pre-screened before the friend gives him the "gift" to come and be part of this special group. We only need to know what part they should sing.

The false choice between singing well and having fun

I directed a chorus in New Jersey that won three district championships and finished one spot behind the **Vocal Majority** at International. That chorus was comprised of men just like Friends in Harmony. No auditions, not one guy had to qualify. So there can be a balance. You can still sing well, you can still accomplish your dreams.

The short, loud young tenor who got him hooked

In high school, my father and my grandfather made me go to their chapter show. I thought it would be torture. But they had a guest quartet called **The Rocketones**. That quartet had a young tenor named Eddy Ryan [later with the **Easternaires**, and voted by one panel as one of the "10 Best Tenors of all Time," May/June 2015 issue]. Eddy was a couple of years older than me, but with stage makeup he looked 13. Then he put his head back and nailed this tenor hanger, and I jumped out of my seat and shouted, "I want to do that!"

The chorus's "bare bones" leadership

I'm not sure this is advice I'd give to everybody, but we're not interested in weekly board meetings or anything like that. We have a president and two board members to keep the chorus running smoothly, and it works for us because our emphasis is on having fun and singing—period.

On helping guests feel welcome

Some choruses mount these wonderful guest campaigns, and then the guests are ignored, left alone, or never included. That has been a bane of mine for over 55 years! We just don't let that happen. We don't have a membership VP. But the very first position I created was for a very gregarious man, called "Director of First Impressions." He makes sure that when a guest walks

in the door, we do everything we can to embrace him in the fold, to make him feel welcome, to get him guest books and introductions and all the like. Our guests get a guest name tag, and the next week I have a badge for him with his name on it, and he's made to feel welcome.

A director's role in welcoming

We have a standing joke. We say, "You've been here 5 minutes, it's time to teach you a song." And we get him to learn a song by rote, and he's made to already feel like part of the chorus. I usually follow up with a guest, call him, find out a bit about him, ensure that he had a comfortable and pleasant experience on his first trip to barbershop. I take attendance each week just to be sure I know everyone's name. I treat it like it's one-on-one with every man.

The most intimidating chorus member he ever had

When I was 21 or 22, I was getting ready to direct my first district contest with the **Montclair, New Jersey, Chapter**. One night, a man walks in the door: Al Shea, lead of the **Buffalo Bills** [1950 champ, legendary lead in *The Music Man* movie]. He was living in the area, and he said, "Do you need any leads or tenors? I just stuttered, but we made him a tenor and put him dead center. I don't know what made me more nervous at that contest: the judges behind me or Al in front of me.

How to treat younger members

I became the director of the **Haledon, New Jersey, Chapter** when I was 19. Those guys were so wonderful. They treated me like I was Jim Clancy, which I was not. That helped me to just become so immersed in this hobby, the way I was treated and mentored.

That's why I treat the 10-year-olds the same as any other member, and the same is expected of them. The biggest challenge with young members is to make sure we have enough cookies, to be honest. My own son started



VALINDA WELLS



VALINDA WELLS



VALINDA WELLS



singing with my chapter at 9, and the wonderful people skills that he developed I think started when he became a Barbershopper.

Outreach applies doubly to older men

What about the guys who are now thinking of retiring and saying, "So, what do I do now?" You tell them, "I've got a treat for you. We're going to change your life and I'm going to give you a lot of fun in your retirement years." There are a lot of guys out there who we should be embracing in this organization.

Why it's critical to know what you are ... and are not

The Society probably has fewer than 10 Superchapters with both exemplary musical leadership and administrative crew. I envy them, and I love what they do for the Society. But to try to emulate that kind of chapter can be like a death knell, because those chapters are special. The barbershop landscape is strewn with the carcasses of failed chapters that were organized in the interest of musical excellence and contest achievement.

Too much focus on winning can mean losing

What so many chapters have lost sight of is that this

is a recreational activity, this is a hobby, it is a diversion for some of these guys. Some choruses have taken the pursuit of perfection to such an extreme, and so many never quite get there. But they burn guys out, they turn guys off and they wonder, "Why aren't we attracting new members?" They've lost sight of the fact that *this is supposed to be fun!* Unless the guys are enjoying it, you are doomed for at best mediocrity, and probably scheduled for failure.

Why this is about more than singing

I have friendships from 50 or 60 years. The Society has given me so much over the years, I want as many people as I can possibly

get together to share the barbershop experience. This is not a hobby for me, it's a passion. That's why we do barbershop—we have the opportunity to touch people's lives. Sometimes, we don't even know the influence that it's had on their lives. I take that very seriously.

The mix of planning and spontaneity

I plan the musical aspect of what we want to accomplish, but as far as the format of the meeting, it is a free-for-all. Every rehearsal takes a different shape. We do the same as others do every week, but maybe not in the same context. But we laugh and every week we have fun.

Three pieces of advice for fellow directors

1. Don't take yourself too seriously. I'm probably the brunt of the jokes 80% of the time.
2. In your quest for creating things musically, keep it in the context of making things fun.
3. Keep in mind that were dealing with people's lives and a lot of sensitivity.

How to help (or NOT help) singers who make mistakes

I once saw a very talented director say to a man, "This is the third time that I've had to stop the chorus because of your mistake. Now, either get it right or get off the risers." And the guy walked off the risers and I don't think he was ever back.

When one of our guys keeps missing his part, I stop the chorus and say to the guy, "Somebody around you is singing this note incorrectly. Do me a favor and stop and listen for who it is and tell me how to fix it." Now, everybody in the chorus including this guy knows who it is. But everybody laughs, and nobody's sensitivity gets destroyed.

There is never, ever a good reason to be negative! There isn't a thing I can do as a director to *make* our members attend every week. I can't *make* them learn their music, and I can't *make* them sing with good vocal technique. But if I can motivate them to *want* to do it, anything is achievable!

The best unintentional finale of all time

Buzz Aldrin, the second man on the moon, was from **Montclair, N.J.**, where I directed the chapter. After the moon landing, we decided to have a concert of moon songs in his honor. During the intermission, he showed up! Toward the end of the show, the chorus sang "God Bless America" and had Buzz Aldrin standing in the middle with 1967 champs the **Four Statesmen** as the American flag comes down—all of this unscripted and spontaneous. The crowd goes wild, probably five minutes of applause. One of the guys then says to me, "We haven't sung 'Keep America Singing' yet." And I said, "No, you don't realize, the show is OVER!" ■



The Healthy Chapter Initiative (HCI) is about taking ownership to make the organization better. In this case, Artie Dolt and some friends

had a vision on what they wanted to do differently. They established a culture and drew upon the resources in their local area—San Antonio being a sizable area! What Artie has done is what HCI is all about, creating an indigenous membership pipeline. They've developed high artistry and music credibility by giving ownership to the members of Friends in Harmony chorus. Brotherly trust in one another has grown their idea of a chorus into a reality. Friends in Harmony chorus, we are learning from you!

— Duane Gunn,
Director of Leadership Education

Welcome new members! Thank you, recruiters!

New members reported between June 1, 2015, and Jan. 1, 2016 and Recruiters names follow in italics.

Cardinal

Savion Bacon
Steven Arthur
Kurt Bailer
Kevin Bailer
Derek Bailer
Kevin Bailer
Jake Burris
Ryan Smith
Greg Bush
Steve Brodersen
Garrett Coner, Jr.
Ronald Bailey
Jared Ehlerding
Josiah Portteus
Christopher Embree
James Embree
John Loebach
David Zimmerman
Hunter Lynch
Ronald Bailey
Randy McLain
Troy Lovett
Joshua Nielsen
Richard Craig
Nico Palania
Zachery Willman
Josiah Portteus
Dave Lawson
Glen Puckett
Mike Malone
Frank Ricks
James Woodruff
John Riggs
Charles Schladaand
Frank Selunger, II
Richard Craig
Joseph Siefker
Donald Brown, II
Ryan Smith
Larry Anthony
Mark Sorrels
Roger Bowman
Christopher R Williams
Nick Heller
Zachery Willman
Andrew Wheaton

Central States

Sean Abel
Gerald Meier
Edgar Alhambra
Ken Jump
Ted Bonebrake
Craig Holdiman
Bradley Boyd
Adam Campbell
Steve Brotherson
Jim Silvers
Eldon Cross
Gregory Long
Tyler Erickson
Allen Erickson
James Faurote
Keith Smith

Travis Hale
Howard Stenzel
Dave Hartline
Bob Hamilton
Scott Illingworth
Bruce Baedke
Caden Jahn
Matthew Webber
Jeremy Kindy
Brett Randolph
Kadir Lopez
Mary Halsig
Donald Lubbert
Denny Craun, Sr.
Ian McKie
Nate McKie
Tim McWilliams
Rob McWilliams
Gayle Meyer
Kenneth Kerber
Jarl Moreland
Matthew Webber
Paul Orwig
Michael Matthews
Jeff Pickard
Jay Nieveen
Leonardo Ramirez, Jr.
Francis Wilson
Kendall Reed
Matthew Webber
Joseph Sater
Ed Barlow
Evan Schelton
Matthew Webber
Jake Schmitz
Dennis Cook
Craig Scott
Bill Scott
John Spilker
Scott Spilker
Burton Tims
Michael Mays
Scott Toren
Rob McWilliams
Jerry Traylor
Joel Short
David Walley
Jeffrey Campbell
Stanton White, Jr.
Dale Ellis
Billy Wicks
Warren Stafford

Dixie

John C Bass
John Plotts
John Cady
Frank Savage
Jordan Davis
Matthew Guyton
Alex Garrison
Daniel Hips
Paul Gazda
Jim Fernstrom
Tyler M Greene
TJ Arndt
George Grindley

Drew Grindley
Arefin Huq
Zack Dunda
Daniel Kopf
H. Charlie Holder
Nathaniel Mell
Jordan Guyton
Matthew Mimbs
Joe Jackson
Ean Nazarchyk
Linc Parrott
Logan Sexton
Andrew Sexton
Taylor Sexton
Andrew Sexton
Jim Smith
Roy Stephenson
Nicholas Sullivan
Harland Ragle, III
Rodney Truelove
David Williams
Steve Wilder
John Phillips
Jeff Wylie
Evan Wylie

Evergreen

Scott Anders
Michael Kelly
Jeffrey Anderson
Scott Thompson
Richard Bell
Shaun Ennis
David Clements
David Anderson
Joshua Clifton
Raymond Jones
Sam Dabrusin
Philip White
Evan Duncan
Jim Kahle
Jeff Giorgi
Michael Kelly
Keoni Haines
Edward Young
Bill Hiatt
Bill Sansom
William Hines
David Murali
Erich Hoffer
Michael Kelly
Jung Inyoung
Michael Kelly
Beckham Kelly
Michael Kelly
Boris Krasovec
Donald Dickson
Cameron Latimer
Penny Marsell
Jack Malloy
Michael Kelly
Terry McCarthy
Richard Holm
John Mickelwait
Jack Carter, II
Richard Dennis Miller
Benjamin Adkins

Steve Price-Francis
David B Roberts
Saul Propp
Brandon Hall
Charles Pruett
Paul Louden
Marcus Raz
Will Fox
Caden Reed
Will Fox
Brandon Reid
Michael Kelly
Oliver Rogers
Jason Rogers
Skip Stephan
Steve Mondau
Grant Stutzman
Mark Larsen
Allan Thorpe
Sean Huston
Jim Vaughn
Al Zils
Patrick Webb
Paul Newby
George White
David Allen

No District

Stefan Pugliese
Ashley Schofield
Tim Banks
Tim Lowrance

Far Western

Ed Banks
Frank Artzer, Jr.
Chase Bradley
Robert Maurer
David Braunstein
William Faught
Dana Chase, Jr.
Woodrow Yoder
Franklin Chocco
Marshall Goldman
James Donahue
Tim Hasselman
Alex Driggers
Dan McQuigg
Al Famum
Harry Williams
Bert Fehlman
Wayne Lohmeier
Gilbert Garcia
Dolph Mason
Alex Gerber
Mike Dunn
Chase Gutierrez
Dallas Halvorson
Dan Halle
Dick Whitten
Alex Hannan
Scott Wiegand
Thomas Hardy
Bruce Sellnow
Ian Hartzell
Brandon Berryhill
Charles Heckenlaible
Jerry Holm

Wesley Helzer
Todd Scott
Richard Henderson
Mike Dunn
Alexander Hirota
Justin Miller
Kyle Hope
Tony Hope
Geof Knight
Rick Cram
Allen Levy
Donald Duperon
Greg Loebs
Phil Harris
Remedios Loosli
Michael Belson
Charles Maly
Peter Bennett
Justin McQueen
Joel Levitz
Tom Meadows
Peter Bennett
David Menestrina
Andy Maurer
Richard Muhn
Bill Kane
Tin Nguyen
Dan McQuigg
Phillip Norton
Peter Bennett
Willard Nott
Patrick Collins
Kyle Oakes
Eugene Kai
Michael Oakes
Russell Lee
James Olson
Paul Sandorff
Anthony Pazo
Raphael Pazo, Jr.
Larry Pruna-Hageman
Steve Allison
Lucas Purcell
Jackson Niebrugge
David Purcell
Steve Mathews
Drake Pyatt
Antwun Puckett
Devin Ralph
Dan McQuigg
Josh Reed
Randy Bingel
Gilbreto Robles
Robert Duplantier
Frederic Saland
Newton Harband
Mitchell James
Sampang
Carol Stephenson
Darr Sandberg
Fred Erickson
Jack Santanello
Justin Miller
Aaron Schave
Chuck Wines
Steve Secules
Sang Park

Maxwell Slomich
Gerald Stone
Isaia Soto
Nicholas Bratcher
David Strough Jr.
Don Sevesind
Hunter Wegner
Mike Dunn
James White
Michael Evans
Casey Wightman
Michael Shepherd

Illinois

Travis Anderson
Terry Corn
Timothy Lee
Baker
Dan Hurst
Keith Bouslog
Jim Beebe
David M Carter
Robert Potthast
Chase Castro
Robert Potthast
Robert Grey
Gregory Grey
Nate Gross
Frank Ripsom
Braden Hughes
Robert Potthast
John Kaczorowski
Joe Gurreri
Gary Koeller
Monty Cotter
Matthew Kolarczyk
Robert Potthast
Joshua Leitzen
John Leitzen
Brian Luedtke
Frank Glas
M. David
McClenahan
Lan Henderson
Wesley Parker
Jim Beebe
Scott Skiple
Austin Curtis
Michael Vasko
Robert Potthast
Steve Wodkins
James Alvey Jr.
Charlie Woodworth
Ray Monroe

Johnny Appleseed

Liam Albright
Jim McIntire
Thomas Albright II
Jim McIntire
Savion Bacon
Steven Arthur
John Bidwell
Paul Bruggeman
Gordon Bonham
Paul Aiello
Eric Casdorff

Daniel Tice
Giovanni Castiglione
Gary Lewis
Dennis Castiglione
Gary Lewis
Daniel Catanzaro
David Krackhardt
Brett Christman
Wayne Berger
Justin Downey
C. Thomas Dean
Tyler Horton
David Dickey
Brandon Rauch
Morris Fisher
Mike Cordrey
Jacob Fry
Michael Hengelsberg
James Fry
Michael Hengelsberg
Mitchell Gale
R F Miller
Michael Hochron
Robert Udeck
Rudy Holliday
Paul Kulik
James Hudak
Father Joe Witmer
Spencer Jones
Jordan Huff
Scott Keener
Joseph Fricker
Perry Keller
James Merrill
Donovan Kemerley
Robert Udeck
Gary Kremer
John Byerly
Terry Liette
Dean Schaller
Kyle Lizanich
Ron Brooks
Scott Miller
Bob Hrabar
Tyler Miller
JP Miller
Carl Navarro
Jim Weith
Peter Nupp
Danny Stahl
Noyah Ortiz
Benjamin Lowe
Mark Piccolomini
F. John Kaspar
Barry Price
Terry Daum
Paul Ragland
Richard Moore
Arthur Rose
Mike Morris
Noah Salama
Brandon Rauch
James Schnelle II
Steven Nelson
Ian Scully-Szejko

Brandon Rauch
Tom Sommers
Tony Gratz
Bennett Spemak
Donald Dressler, III
Augustine Stuckey
Bruce Hengstler
Keith Tarnovich
Michael Hazlett
Jordan Teeple
Bruce Hengstler
Michael Turner
Dutch Speidel
Paul Vernick
John Nelson
Danny Wenger
Frank Rodenbaugh

Land O' Lakes

Phil Bachman
Joel Botten
Charlie Barrett
Roger Wambheim
Aaron Bentz
Larry Lewis
Benjamin Bergeron
Robert Prosch
Zachary Bergs
Paul Kneuppel
Al Bladorn
Fred Ashland
Thomas Blute
Riwal Freese
Dan Bueide
Jacob Zimmer
Swede Carlson
Dave Sylte
Jon Cisewski
Bruce Beyer
John Clausz
Don Doss
Nick Ganswindt
Scott Ganswindt
Roger Haug
Jon Bakken
James D Hunter
Andy Cook
Shawn Hunter
Andy Cook
Alan Isaacson
A William Pennings
Dale Kluetz
John Lay
Victor Krabbenhoff
Jeff McCracken
Willy Mannisto
Jerry Hampton
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New members reported between June 1, 2015, and Jan. 1, 2016 who did not list a recruiter on their application

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Swipes 'n' Swaps

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

DIRECTOR WANTED

Palmetto Vocal Project, Mt. Pleasant, S.C., is seeking a new director for a growing, enthusiastic and focused chorus looking to increase our membership by continuing to sing at a high level in both local appearances and competitions. After chartering in 2012, we earned the chorus championship in the Carolinas District, and are a two-time district representative at the BHS International Contest. We seek an energetic and motivational individual to lead us forward into the future. Compensation package negotiable. Please contact Mike Mancuso at mikeyman8621@aol.com or 843-388-5896. Visit www.palmettovocalproject.com.

Heart of Long Island Chorus is seeking an energetic musical director with strong leadership skills and knowledge of the barbershop art form. We rehearse each

Tuesday in Holbrook, Long Island, N.Y. @ 7p.m. If you are interested in taking our dedicated members to the next level, please contact us at Heartoflongisland-chorus@gmail.com.

The Cape Harmonaires of Cape May, N.J. are in search of a new director. We are an entertaining chorus of 25 active singers that perform in 20 annual shows in the picturesque towns of Cape May, Wildwood Crest, West Wildwood, CMCH, Ocean City and Brigantine, N.J. Candidates should have previous choral directing experience, preferably in the barbershop style, plus Broadway, jazz, patriotic, Gospel and swing. Compensation is negotiable. Contact Bob Rullo at 610-812-9453 or surfnw@comcast.net. www.harmonize.com/capeharmonaires/index.html.

Got Skills? The **Pathfinder Chorus**, Nebraska's Premier A Cappella Chorus, is searching for a talented and highly

energized music educator to serve as Music Director, providing musical and artistic vision, leadership, and inspiration—as well as the technical and teaching skills. The Pathfinder Chorus will offer a competitive compensation package, commensurate with aptitude and experience. For prompt consideration, please send biography, resume and supporting materials to james_nygren@yahoo.com. Visit www.PathfinderChorus.org.

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Southern Gateway engages community with charity and Vocalosity performances



Southern Gateway Chorus (SGC) members used their annual Holiday Show as a vehicle to more deeply engage with their community. Shortly after, they snagged a big gig with area cappella fans as the warm-up act for the *Vocalosity* tour. In December:

- Community men were invited to attend a handful of SGC rehearsals and perform two Christmas songs with the chapter as "The 2016 Season's Grand Chorus" combined ensemble.

- In honor of each community singer, the chorus members made personal donations to a local charity in his name, adding up to \$2,250 in donations.
- Every month, SGC sends a chapter quartet to entertain the homeless at City Gospel Mission. This year, a SGC patron paid the cost for 12 City Gospel men to attend the Holiday Show. One man's parting comment was particularly touching. "Thank you Sir! I'm 53 and I've never been to a concert before." Engaging more deeply with our communities—a

good thing where everyone wins!

In February, Deke Sharon's successful *Vocalosity* national a cappella tour had 12 amazing singers (including two Barbershoppers, see Nov/Dec 2015 issue) showing us the power of every style of a cappella imaginable. Barbershop was a programmed part of every performance, and Cincinnati's Southern Gateway Chorus was one show's warm-up act as well, having won their social media "audition."

ON VALENTINES DAY, CNN.COM published a great, wide-ranging report about Singing Valentines.

It's always gratifying when the reporting extends through the activity into the depth of the Barbershop Harmony Society. Story highlights:

- Valentine's Day is barbershop quartets' busiest day of the year
- The sharply dressed groups travel around spreading love and harmony

- Barbershop has roots in the African American community and a surprising political back story. See the whole package at <http://bit.ly/cnnvalentines>.

First female president gets first Singing Valentine

International Kiwanis Club president Sue Petrisin, the growing service organization's first female international president, visited Owosso, Mich. at the Club's annual Sweetheart's Valentine Banquet. Local President Carol Lirones-Flayer arranged to have **Olde Thyme Harmony Quartet** of the **Lansing, Mich., Chapter** present her with a Singing Valentine. In attendance were members of area Lions, Optimist and Rotary clubs, among other local service organizations.

— Don Horton, lead, *Olde Thyme Harmony Quartet*,
Kiwanis Club member



With Don Horton (L) Tim Oliver (Br) Kel Scott (Bs) and Don Terpe (T)



Chanticleer does barbershop in Nashville

Three members of the 12-voice multi-Grammy winning classical ensemble **Chanticleer** ("Orchestra of Voices") stopped by Harmony Hall on Feb. 22, going out of their way to visit and sing with us after a performance in Clarksville, Tenn. In his bio, Chanticleer Assistant Director Kory Reid proclaims himself a barbershop enthusiast who won a gold medal with **Westminster Chorus** in 2010, and he enjoys singing barbershop tags with his Chanticleer brothers. Above, Blake Morgan and Brian Hinman join Kory and staffer Wayne Grimmer in sightreading one of Wayne's new charts.

While Society CEO Marty Monson was at the ACDA SW Division convention in Kansas City in March, he ran into a rather important man in his life. Weston Noble, 94, was Marty's choir director at Luther College from 1985-1989, and his Nordic Choir has been long considered one of the nation's most elite vocal ensembles. Noble remains a revered figure in the choral world, and gave the week's keynote address. Noble is also widely known among WWII buffs as the soldier who used his love of geography to uncover Hitler's abandoned Berlin headquarters.



CHAPTER ETERNAL

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

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Elizabethtown, IN
Bruce Bellen
Greater Indianapolis, IN
Noel Carpenter
Greater Indianapolis, IN
Fort Wayne, IN
Muncie, IN
George McCay
Logansport, IN

Central States

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Harry Blanchard
St Louis Suburban, MO
Robert Grubbs
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W. Glen Kunkel
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James Holder
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Gerald Stone
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Campbell Titchener
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Illinois

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Vernon Smith
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Wesley Spencer
Tinkhannock, PA

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Sussex County, NJ

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Portland, ME
Philip Gage
Portland, ME
Richard Quirion
Waterville, ME
Bud Robar
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Phi Mu Alpha Sinfonia
www.sinfonia.org

World Harmony Council
www.worldbarbershop.com

National Museum for African-American Music
www.nmaam.org

Sweet Adelines International
www.sweetadelineintl.org

Harmony, Incorporated
www.harmonyinc.org

National Association for Music Education
www.nafme.org

Chorus America
www.chorusamerica.org

Ladies Association of British Barbershop Singers
www.labbs.org.uk



Society Subsidiaries (partial list)

Association of International Champions
www.AICGold.com

Association of International Seniors Quartet Champions
www.aisqc.com

Harmony Brigade
www.harmonybrigade.org



Barbershop Quartet Preservation Association
www.bqpa.com

Ancient Harmonious Society of Woodsheddors
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www.probeweb.org



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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



Get to know Easternaires genius Bob Bohn

If your Society membership reaches back into the late 1950s and to the early 1980s, one of your favorite quartets would likely be the **Easternaires**. Through those years, the mainstay leader, singer and arranger was Bob Bohn. Bob had discovered barbershop while in high school in 1946, and put together a quartet. Thanks to his immense natural ear for harmony, he started creating barbershop arrangements. In 1954, the Easternaires were born, and his arrangements expanded the evolution of

the barbershop style. You *must* go to the following links and learn about this ground-breaking quartet and be-

come informed about one of the greatest barbershop arrangers in the history of our Society:

bit.ly/bobbohn

bit.ly/easternairesbio

The tag in this issue demonstrates some of his creative swipes and the use of the barbershop chord vocabulary. The female-voiced arrangement, as well as the male version on this page, are now at www.barbershop.org/tags. Enjoy these tasty morsels of harmonic creativity! ■



MARY'S A GRAND OLD NAME

(1906)

Words and Music by
GEORGE M. COHAN

as sung by The Easternaires circa 1968

Arrangement by BOB BOHN

Tag

Tenor Lead

Some - thing there that sounds so square, — Mar - y is a grand

Bari Bass

old — name, — old — name. —

name. —



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