HEHARMONIER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

BLACK BELT OF ACAPPELLA

BARBERSHOP HARMONY PROVIDES A DISCIPLINE FOUND NOWHERE BUSE-KICK IT UP SEVERAL NOTCHES AT

HARMONY UNIVERSITY

INSIDE "Happy Birthday" now legal! • How to change gears for great rehearents. • Vegas will be epic



SEE WHAT THE FUTURE SINGS!

SWEET ADELINES INTERNATIONAL EDUCATION SYMPOSIUM IS BACK!

August 2-6, 2017 • University of Maryland, College Park, Md., U.S.A. **Registration opens January 9, 2017**

Upcoming Music Education and Competition Opportunities!



IES IS BETTER THAN EVER

Four days of music education taught by Deke Sharon, pioneer of the contemporary a cappella style and vocal producer for the Pitch Perfect movies;

Tom Carter, author of "Choral Charisma;" 2004 Champion Quartet "the BUZZ" and the Sweet Adelines International Faculty.

August 2-6, 2017



MIXED HARMONY QUARTET CONTEST

Sweet Adelines is hosting its first-ever mixed harmony quartet competition.

Grab a couple of gals and a couple of guys and sing some barbershop!

Registration capped at 20 quartets.

August 4, 2017



RISING STAR QUARTET CONTEST

Encourages women age 25 and younger to develop mastery in their singing technique and experience singing four-part a cappella harmony in the barbershop style.

Registration capped at 20 quartets.

August 5, 2017



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March/April 2017 VOLUME LXXVII NUMBER

WWW.BARBERSHOP.ORG www.youtube.com/BarbershopHarmony38 WWW.FACEBOOK.COM/BARBERSHOPHARMONYSOCIETY TWITTER · @BARBERSHOPNEWS INSTAGRAM: @BARBERSHOPHARMONYSOCIETY

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Planting the seeds that Make a Difference

Harmony U is important to the strategic plan

"n my first column, I introduced my theme for 2017, Make the Music that Makes a Difference. So I am happy that issue of The Harmonizer is focused on Harmony University (HU), where we make great music and make a difference. Donny Rose and the HU staff are offering over 500 courses in five tracks, including:

- Harmony College: a course track for our barbershoppers (and the new and curious) who want to learn more about our style of music, leadership, and even history
- Directors College: a course track to grow directors of all levels
- Music Educators College: a course track for music teachers and a chance to earn CEUs or Graduate cred-



Harmony

University will

elevate your

artistic and

leadership

skills through

education and

best practices.

- Performing Arts College: Quartet, Chorus, and Next Generation chorus (guys under 25) daily coaching
- Leadership College: in which your action can inspire others to pick up the mantle so all can continue to sing

You may notice that, not so coincidentally, all of these tracks together align with the Pillars on which we as a Society are focusing as we develop our Strategic Plan. I'm excited that programs are beginning to coalesce nicely around the pillars, even before we roll out the formal plan. The first three of our Four Pillars are:

- 1. Through the medium of barbershop harmony, we maintain and expand supportive services for a global community of artists.
- 2. Through the medium of barbershop harmony, we elevate artistic and leadership skills through education and best practices.
- 3. Through the medium of barbershop harmony, we establish lifelong singing as a core community as-

HU aligns with all three. The tracks and curriculum are geared to maintain and expand supportive services for you and your chapters, a global community of artists. They are geared to elevate your artistic and leadership skills through education and best practices. As a result of you being part of the greater HU community, you will be establishing and cementing lifelong singing as a core asset, not only in your community, but in you personally. I can't think of a better way for you to plant the seeds to Make the Music that Makes a Difference!

Barbershop presence again grows at ACDA

Speaking of the benefits of seed planting, I hope you all were able to see the video of the performances at the ACDA conference in early March of the Great Northern Union (GNU), Crossroads (2009 champ) and Ringmasters (2012 champ). They performed to what looked like 200 or so ACDA members in a presentation called "Boys to Men: Building an Intergenerational Men's Choir." bit.ly/BHSatACDA

The presentation featured Joe Cerutti explaining the program, Kevin Lynch presenting focal points including tag singing, which he called "the gateway to barbershop," Donny Rose teaching a tag to the crowd, and the GNU's Doug Carnes talking about the intergenerational "family" that is GNU. There was incredible singing by the GNU, Crossroads, and Ringmasters, and moving testimony by the oldest and one of the youngest members of the GNU about how a lifetime of singing, especially intergenerational singing, can change lives..

I can remember when the Barbershop Harmony Society could do little more than rent booth space at an ACDA conference. Look at us now-featured performances each of the last several years. My, how times change! Kudos go to Marty and the incredibly hard working Harmony Hall staff for these amazing outreach efforts. Harmony Hall is most definitely planting the seeds for music educators nationwide to Make the Music that Makes a Difference in their communities! Let's keep moving!



Skipp.Kropp@steptoe-johnson.com



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Donny Rose, Director, Harmony University • DRose@barbershop.org

Harmony University: Best. Week. Ever.

elcome to the Harmony University takeover issue! I reached out to more than 150 of our best teachers, judges, singers, directors, and coaches and asked them all to share content they believe can help you have mountaintop experiences with your own group! It is my hope that when you read these articles, you can find a few gems to take back to your quartet, VLQ or chorus and give yourself a hair-raising musical experience. Steal everything you like and get a little bit better—this week!

To reach 22,000, we are using print. It's a great introduction to concepts, but print has many limitations. To eventually reach several million, we are using the internet with our Harmony University website, tutorials, and YouTube videos. This can be a much stronger way to engage our members and the barbershop curious, because we add the element of audio and video, plus access to anyone with a smartphone or computer.

However, online is still not interactive.

What is the

most powerful

way to learn

our craft?

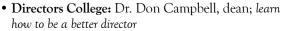
Through

immersion!

So, what's the most interactive way to learn? Immersion. It's true in languages, sports, and, yes ... barbershop! What is the best way to immerse yourself in barbershop? Harmony University, Belmont! HU has no contests, no off-site hotels.

You will not have to ride the elevator in search of a tag spot.

HU Belmont has five distinct tracks called colleges. Most of our core class offerings can be taken by all students, with only a few reserved for members inside that college. There are no pre-tests to get into any class. During your core classes, you will see the same instructor Monday-Friday, at the same time and same room. Our five colleges are:



- Harmony College: Steve Tramack, dean; learn how to be a better singer, arranger, and Barbershopper
- Leadership College: Antonio Lombardi, dean: learn how to be a better leader
- Music Educators College: Learn how to take our music and style back to your classroom
- Performing Arts College: Gary Plaag, dean; quartets and choruses learn how to sing and perform better together

HU is unlike any barbershop event you have ever experienced. You will be singing, sharing, learning, eating ice cream each night, all on a gorgeous Southern campus with marble floors and high-tech classrooms. Most students share that HU is worth the investment before the first day is half over. Come experience what can never be explained in a magazine or a YouTube video. Come and drink from

the firehose of knowledge. Immerse yourself to find what barbershop can be.

HU culture

HU is 700 people who are connected, caring, with no distractions. It creates a bubble of love and inclusion for

a week. Imagine sitting at a table with your barbershop heroes as they chat about all the things you and I would talk about. David Wright and Aaron Dale might chat with you about your arrangement, Forefront will be tagging with you, or Rich Knight might be sharing a tag at the bar across the street with a new Barbershopper! Two gold medal BHS choruses (Alexandria and The New Tradition) are taking the year off competition to spend a week with us ... maybe you should join us as well?

2017 vs. 1970s

If you haven't attended HU since before we moved to Belmont (Nashville) in 2014, we are radically different these days. Today, we offer:

- Hundreds of class selections with an option to sleep in
- Learning on a beautiful, compact, high-tech campus
- Cafeteria food that will have you going back for seconds.
- Fifteen 45-minute electives every day after lunch
- Fifteen 90-minute master classes every evening
- Hundreds of private instruction choices Monday-Satur-
- 15 to 20% new faculty and class options every year
- Online schedule sent to your email/phone each day
- Ice cream every night (still) Register with us at harmonyuniversity.org. Early Bird pricing ends April 15!



What's on Marty's daytimer?

- April 5-6, quarterly staff meeting, Nashville
- April 7-9, ONT spring convention
- April 17-18, Choral Eco-system meetings, Washington, D.C.
- April 28, NBI-best places to work luncheon, Nashville
- April 28-30, HFI Trustees Meeting
- May 5-7, NED spring convention
- May 8-9, NED chapter
- May 19-21, Society Board meeting, Nashville

What's Marty reading?

• Global Human Capital Trends 2016, The new organization: Different by Design

What's Marty listening to?

- Mes Tres Chers Freres ZERO8
- · Let's Live it up! Mas-
- Start of Something Big, Instant Classic
- · The Loveliest Thing, Forefront

Follow Marty's social media

bit.ly/martyfacebook twitter.com/Marty Monson



Party of Five wins in near sell-out for Midwinter

arty of Five bested 23 other groups to capture the gold in the International Seniors Quartet Contest in San Antonio this past January. The nearly soldout Midwinter weekend also featured a Youth Chorus Festival, Society champion and medalist quartets, Harmony U offerings and more.

> Party of Five squeezed past two quartets who the previous year had tied for second place, a vivid illustration of the quality of performers at the highest ranks of the seniors division. The top five seniors quartets were:

- 1. Party of Five (MAD, 75.27%)
- 2. Spotlight (JAD, 75.16%)
- 3. St. Croix Crossing (LOL, 74.99%)
- 4. Unfinished Business (JAD, 74.66%)
- 5. Easy Street (SUN. 73.44%) More than 2.100 closeharmony singers and guests from around the world gathered in San Antonio for the Society's Midwinter Convention,



which featured more than 600 singers in the Interna-

tional Youth Barbershop Chorus Festival and International Seniors Chorus Festival.

Watch for competition photos and information in the May/June issue of The Harmonizer.

Revised BHS Chapter Bylaws are in place: action may be needed by your chapter

Every BHS chapter follows a set of Standard Chapter Bylaws, which periodically receive updates from the Society Board of Directors. The bylaws approved in August, 2016, included many small changes, with two significant

- Chapters have the option to include up to two nonmember voting at-large seats.
- Chapters are allowed to reduce the number of required officers to: chapter president, secretary, treasurer, and immediate past president.

View or download the bylaws at http://bit.ly/bhsbylaws. Edits and adaptations to the Standard Chapter Bylaws and individual code of regulation documents must be approved by your chapter membership and reviewed and approved by the Society G&B Committee prior to implementation. Contact Antonio Lombardi, Manager of Chapter Leadership and Education at chapters@barbershop.org or call 800-876-SING.

Early March marks passing of 3 giants



Jeff Baker, baritone of 1996 champ Nightlife, passed away after a hard-fought battle with cancer. Also an influential, long-time member of the Masters of Har**mony**, he was as well known for his class and his giving heart as for his on- and off-stage wit and comedic timing.

Chuck Watson, 2000-01 Society President, was a past Society board member, a very active quartetter and chorus singer, Contest Administrator, Harmony U and COTS faculty member.





Chuck Harner, Secretary of Harmony Foundation International, was one of the Foundation's most consistent and generous donors, serving as a pioneer donor in several large and successful initiatives.

Music Educator Heather Nail recognized in award from BHS and NAfME

Heather Nail of Valley Southwoods Freshman High School, West Des Moines, Iowa, has been honored with the newly-reinstated Barbershop Harmony Society/ NAfME Music Educator Award. She accepted the award at the BHS Midwinter Convention in January, in partnership and collaboration with the National Association for Music Education (NAfME).

The award honors educators "who give students the opportunity to learn and participate in the joy and power that music education brings in uplifting the human spirit and fostering the wellbeing of society."

Nail was nominated by colleagues from her high school and the **Pride of Iowa** Chapter, who praised Nail's work with students and fellow educators to promote vocal music, especially the barbershop style, through workshops, conventions, and youth music events. The nominations commended her "student-centered teaching style" and ability to "increase the energy and support of her music compatriots which, in turn, (results) in more widely based and active student participation in youth music events."

> Nail has been the Valley Southwoods Vocal Music Director since 2010. She is a Pride of Iowa Chorus partner and facilitates the Youth in Harmony programs. She is also a Pride of Iowa Music Educator Advisory Team leader and has participated in and hosted the BHS Society's performance and presentation at the Iowa Choral Directors Association (ICDA) Summer Symposium for two years. She also recently authored an article on the benefits of barbershop-style music for the ICDA newsletter.



Two new staff positions filled: Chief Marketing Officer, Music Education Specialist



Holly J. Kellar is the Society's new Chief Marketing Officer, a newly created position as part of the executive team. She oversees a broad

portfolio of marketing, branding and communications initiatives, with emphasis on growing revenue from events, merchandising, membership, and global sales from music publications. She manages the staff team charged with advertising, internal communication, publications, social/digital media, press and public relations, brand management, and content creation.

In addition to a lifelong love of music and singing, Kellar brings broad experience in marketing and customer strategy, consulting, nonprofit management, fundraising, and audience development activities, including extensive work in European settings with Monitor Deloitte/Deloitte Consulting AG. Her arts marketing experience includes serving as Marketing Director for symphonies in Portland, Ore.; Columbus, Ohio; and Kalamazoo, Michigan; as well as consulting engagements with the Minnesota Chorale, VocalEssence, Children's Theater Company in Minneapolis, and Minnesota Orchestra.

She earned an MBA from the Carlson School of Management at the University of Minnesota, and a Bachelor of Arts in Music from Grinnell College, in Iowa.



Steve Scott has been named Music Education Specialist for the BHS, and will join the staff in July. He will oversee the development and

implementation of new interactive and online learning for Harmony University. Steve will also assist in the operation of music-based curriculum at BHS education events and assist in the Healthy Chapter Initiative.

Steve has taught voice and choir in higher education in Ohio, Georgia. and Kansas. He has completed course work for a Ph.D. in Vocal Pedagogy from the University of Kansas and earned an MA in Vocal Pedagogy and an MM in Choral Conducting from The Ohio State University, where he also received a Singing Health Specialization; he also has a BME in Choral Music Education from Utah State University. An active researcher, he has presented at national and international music conferences.

A BHS member since age 11, he is a certified Singing judge and is a frequent faculty member for Harmony University, where he teaches voice techniques and vocal pedagogy. He has served as vocal coach for Central Standard chorus of Metro Kansas City. He and his wife, Jaylene, and daughter, Lydia, will live in Nashville.

HARMONY HOW-TO

3 "Ahs" to keep singers coming back every week

reat leaders know we need a variety of elements to keep our barbershop singers coming back to sing and socialize with us year after year. If certain critical elements are missing from your week-to-week barbershop experience, members of your chorus become dissatisfied and everything suffers. Chapter members may go elsewhere to fulfill the needs they are looking to satisfy by singing with us.

First, let's identify the elements that will help your chapter experience to be healthy and balanced: Quartet time, interchapter visits, performances, recruiting, retention, and many others I'm sure you can think of as well. Here, I'm going to focus on the rehearsal. Choir guru Rodney Eichenberger wrote much of the below about rehearsals, and I had it posted in my music rooms since the mid-1980s. It guides me still today!

The 3 Ahs

- Ah-HA! Recognition of a goal or learning
- Ha-ha! We had enjoyment in the learning process
- Ahh! Satisfaction received from our music

Ah-HA!

What can we do that will result in new learning? If your group is not learning, they will find reasons to no longer attend.

It's the director/leader. You establish everything by being clearly in charge with your upbeat energy, people skills, and demanding a high level of excellence! Sorry, it all comes from you!

Change every 20 minutes. This might be a new song to rehearse, standing instead of sitting, changing the riser formation, watching a video, listening back to a recording of your last performance, talk-singing a rhythm. Change directions often.

Use different people out front. Every director on the planet is amazed (and a little annoyed) when a coach says what the director says word for word, and the entire chorus suddenly understands. Trust others, and start building future coaches and directors. Try to have at least four different people out front, and grow new people who may say something in a new way.

Connect concepts with physical movement and images. Have every person physically move (mirror you) most of the night. Moving, like doodling, increases the brain's capacity to comprehend as much as 29% more new information better than standing still.

New music teaches new concepts better than old music. We all have unbreakable habits in old music. Start fresh. **Use technology.** Record (audio and video) the

group or section and play it back ... right away! Play great recordings of barbershop, so we know how good it can be. Have a website with learning tracks for your guys. Use sheet music, even for non-readers, to get them in the habit of visual learning.

Ha-ha!

Plan for a safe, joyful, and focused rehearsal every

time. Clearly we have "work" to be done, but it can always be delivered with a loving tone that UN is expecting excellence. It's not about you

telling jokes; show your men you care about them as individuals.

Directors, look like you care about your singers, especially as you direct. If

this is not your nature, you have work to do. Look like you care about us as individuals, who then can feel safe to laugh. risk, and let our guard down.

Use humor that is based in kindness, not sar-

casm. Laughing in a rehearsal is natural and should be encouraged, especially if you laugh about something you just did by accident! Sarcasm is nearly always damaging, and will push members away from your group, and perhaps barbershop. If you have to say "just kidding" after you say it, don't say it!

Choose upbeat/zippy leader over tired and frus**trated.** Rob Macdonald taught me a powerful truth: Culture eats strategy for lunch. Your leadership tone is a mirror your people will reflect back to you. Do you like what you see?

Ahh!

Goose bumps. Tears. Brotherhood! We have all felt this mysterious power in our barbershop groups, and we instinctively know it's good for us.

Hang out with good singers. At conventions, shows, even HU: sing with people who are better than you and give yourself a treat. Take it back home.

Craft a beautiful, short moment that is just lovely. Tags work great!

Know every man's name and something about him. This allows much more trust.

Have an emotional bond between director and singer.

If you care and trust each other, the magic is much more likely to happen than if you are drilled into submission.

Use different modalities. The most magical music moments often happen when we are thinking about a story or image. If we sing "Heart Of My Heart" with focus on vowel purity and balance, we get one result. If we sing the same song to our daughter, in her crib, as she drifts off to sleep, with her hand gently holding your pinky ... that's magic.



Donny Rose Director, Harmony Univeristy drose@ barbershop.org

Acappellooza Summer is an a cappella music summer camp held at the University of Missouri St. Louis (UMSL) for students in grades 9 - 12. During this four day camp, students will be immersed in singing led by some of the world's most prominent names in a cappella music, including members of the Ambassadors of Harmony and two-time gold medalists Debbie Cleveland, and Dr. Jim Henry.









Two quartets, 40 clients, two states, great reviews

Two chapter quartets, the ROMEOS and 4 Names in a Hat, delivered love and cheer in the form of Singing Valentines to approximately 40 clients. These were spread out over an area that included two states, five counties and six cities/towns. The quartets are members of the Pullman-Moscow, Idaho, Chapter (Palouse Harmony Chorus). Singing Valentines has proven to be a reliable chapter fundraiser helping to support general operations, purchase music and learning tracks, and help fund music education opportunities for area youth.

- Dan Pierce, Secretary



Singing for the House of Representatives

A double quartet from the Last Chancers Chorus in Helena, Montana, were the special order of the day on Valentine's Day at the Montana House of Representatives. At the opening afternoon session, the quartet sang "Aura Lee/Love Me Tender" for 100 representatives and a full gallery, to a standing ovation. See the performance at bit. ly/BHSMontana2017. The performance was pictured on the front page of the local newspaper, the Independent Record.

– Jim Penner, interim director & chorus manager

Story Tellers

Send to storytellers@barbershop.org

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



Pioneer district members provide help for domestic assault shelter

Roger Boyer, Pioneer Board Member at Large, initiated a district-wide service project

for the District Fall Convention. The decision was to provide backpacks to the Kalamazoo's YWCA Domestic Assault program. These backpacks contained a few new basic school supplies for youngsters as their fami-



lies left their temporary stay at the shelter and the kids transitioned to a new school. This gift would be more meaningful than simply giving money. Two age groups were targeted, 6-9 and 10-14. The goal was 50 backpacks.

Personal notes of encouragement and hope were included in many, such as "Hey, thinking of you and hope this stuff will help you out in school," "have fun being creative and good luck."

Ninety-three donations were collected from Pioneer chapters at the District Convention. They were officially accepted by Trina Jones of the YWCA Domestic Assault Program during the Saturday night program.

- Roger Boyer, PIO Board Member at Large

Masters of Harmony Commemorates 75th Anniversary of Pearl Harbor in Honolulu

Members of 2016 Silver Medalist Masters of Harmony gathered in Honolulu in December, 2016, to take part in ceremonies on the U.S.S. Missouri honoring both the victims and survivors of the Dec. 7, 1941 Pearl Harbor attack, which killed 2,403 Americans and pushed the U.S. into World War II.

On December 6, the chorus performed a joint concert with two Sweet Adelines ensembles, the Nae Leo Lani and Oregon Spirit choruses. On December 7, the chorus performed at the opening ceremonies with 200 select singers from various high school choirs. One of the highlights for the Masters came when the chorus sang for the high school singers during the rehearsal. Their applause was as instantaneous and as fully visceral as with any international contest audience, although this applause was unusual for having the mostly teenagers scream for an encore!

At the opening ceremonies at Fort DeRussy, the Masters flanked their youthful choral counterparts in a joyful rendition of "God Bless America," accompanied by approximately 1,500 band members positioned nearby in their respective groups. Moments later, the Masters joined the Pacific Fleet Marine Band to sing the National Anthem.

After appearing in a parade down Kalakaua Avenue, the chorus performed in the world-famous Waikiki Shell. In the audience were about 20 Pearl Harbor survivors, about half in wheelchairs. During the Armed Forces Medley, we asked members of the audience to stand when their particular service song was sung so they could be honored for their service. All 20 of those survivors stood to receive that honor!

The next day at the U.S.S. Arizona Memorial, the Masters performed a 40-minute concert for hundreds. lacksquare

- Ron Larson, Masters of Harmony





Swipes 'n' Swaps

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

Just in time for 100th anniversary of end of WWI! 50 'doughboy' men's costumes for sale. Each costume includes soup tureen helmet, tunic, trousers, Sam Brown belt, and puttees in mens sizes S-XL. All in excellent condition. Asking \$850 or b.o. (shipping not included), contact ruggles@mit.edu for more information. See them in action at youtu.be/t8ZoI0TsYNA.

DIRECTOR WANTED

The New Tradition in Northbrook. IL is searching for a director. The chorus

is known for a tradition of musical and performing excellence that has resulted in earning 19 medals on the international stage, including 8 consecutive silver medals, culminating in earning a gold medal. Interested applicants can send a resume to Howard Tweddle, VP Music & Performance via email: hetweddleir@ hotmail.com.





Déjà vu: The most epic chorus contest of all time, part II

In 2014, Las Vegas produced the best chorus contest of all time, with seven choruses posting performances and scores that would have won gold in recent memory. This year, crowded 2014 field is almost all back, and we're adding another past champ (Toronto)

past champ (**Toronto**, 2013) and last year's silver medalist (**Central Standard**) into this year's mix.

The Vocal Majority will be back in the city where these chorus legends returned to their winning ways. With the top qualifying score, can they make it two in a row in Vegas?

Masters of Harmony posted their best score in 20 years in 2014, yet saw their winning streak of eight consecutive golds snapped. Will the trophy return to SoCal this year?

Great Northern Union is currently the best chorus never to win gold. New director Doug Carnes will be directing GNU for the first time on a quest to lead the multi medal-winning chorus into gold medal territory.

Central Standard took ninth in 2014, but some are saying that this 2016 silver medalist could be the chorus to beat in 2017.

Toronto Northern Lights runs creative circles around all takers, still with that pristine sound. Is another gold in their future?

Kentucky Vocal Union has Aaron Dale back! The director/arranger of "Thriller" and "Footloose" reportedly has amazing new tricks up his sleeves for this year.

Sound of the Rockies haven't missed the medals in many years, and newish four-time gold medal director Mark Hale is working to continue the streak.

Voices of Gotham and Parkside Harmony were on the

cusp of a medal in 2016 and look to be ready for the next level.

Watch them live in our best concert venue ever! We already know who will win big: the audience! ■





Full Price	\$299
Member Price	\$279
Youth (Under 25)	\$229
Family Pack (2 adults & 2 children, same household)	\$599

Prices go up \$50 on June 1

ROOMS FROM \$101/NIGHT!*

It's a week-long party that's too big for one roof! Go to www.barbershop.org/vegas for great rates in one of our three hotels located in the true heart of the Las Vegas Strip.

Compared to our 2014 convention, your eating, dining and shopping options just quadrupled—and your walk to the venue somehow got even shorter.

No matter which hotel you choose, you'll be at the center of the action and a very short walk from the best performance venue we've ever had!

*nightly average



Schedule of Main Events (all times Pacific)

Tuesday, July 4

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

Wednesday, July 5

International Quartet Quarterfinals, Session 1 10 a.m.—3 p.m.
International Quartet Quarterfinals, Session 2 4:30—9:30 p.m.

Thursday, July 6

International Quartet Semifinals 11 a.m.—3:30 p.m.
Association of International Champions (AIC) Show 7:30—9:30 p.m.

Friday, July 7

International Chorus Contest, Session 1 10 a.m.–2:30 p.m.
International Chorus Contest, Session 2 4–9 p.m.

Saturday, July 8

World Harmony Jamboree 1 p.m.-3 p.m.
Saturday Night Spectacular 5–6:30 p.m.
International Quartet Finals 7–10 p.m.

Don't miss the Saturday Night Spectacular, where AOH and VM will own the stage together for an hour!



An amazing hour produced by The Ambassadors of Harmony and The Vocal Majority will feature multiple performing groups and close to 300 gold medal-level singers together on stage.



The martial arts of a cappella singing." That's what Deke Sharon called barbershop due to the high skill and discipline required to perform our music.

Since the 1970s, Harmony University has been where the best and the brightest help the rest of us become better and brighter! Come and drink from the fire hose of knowledge, and then take home what you learned and share it with others. As you skim through these articles, try one new thing with your chorus or quartet the next time you get together: just one! Everyone has more joy in our wonderful barbershop family when we sing and perform just a little better. Not to win a contest, but to let our music touch our own hearts, as well as our audiences.



Donny Rose Guest Editor drose@ barbershop.org

WORK ON YOUR BLACK BELT IN BARBERSHOP HARMONY



DO LESS & SING MORE

Minimize the effort spent on chorus business and spend more time on your goals

Is your chorus spending more time on non-singing "jobs" than on singing? Is it getting harder to find volunteers for those jobs? Would you like to increase member and audience satisfaction, while also having more fun? Here are some ideas from the upcoming Harmony U course "Do Less & Sing More."

The "Do Less & Sing More" Concept

When Voices Incorporated ("VI") was founded in 2016, one chapter goal was to maximize quality singing time. We can only rehearse twice per month, so helping members focus on singing skills was critical. We wanted to avoid a long list of non-singing jobs and we found some creative solutions that may also work for your chapter.

The "Do Less & Sing More" methodology is based loosely on modern engineering processes: tasks are intentionally ignored until they're truly important. For every potential task, ask yourself "is this needed now?" and act based on the answer. You may discover that your chapter is spending time on non-singing tasks that are not advancing your singing goals. Paired with modern tools, we've found this to be a powerful combination for our chapter.

Get off the financial hamster wheel

Finances often drive behavior, and many chapters rely on paid performances (shows, Singing Valentines, etc.) for the bulk of their income. Their summer show earns just enough to continue operations for 6 months, then a winter show carries them for another 6 months. Since they're always preparing for the next show or event, they have little time left to improve their singing, benefit from coaching, etc. and they struggle to retain and grow their audience. When income is from other sources, a chapter has much more freedom.

Dues should reflect the value delivered. Many BHS chapters have chorus members pay about \$5/month (\$0.50/hour) for a rehearsal facility, director, 10 hours of participatory entertainment, fellowship, and much more. Compare the value received to similar activities such as golf, bowling, etc. and it's easy to see that most chapters should be charging more. VI members pay \$15/

month



Chris Rimple President. Pacific Northwest Wash. Chapter chrisrimple@ vahoo.com



(\$1.50/hour) for the same services, which offsets most of our annual expenses.

Donations are easier close to home. Grant solicitation may provide some resources, but chapter members and supporters with financial means are also an excellent source for funding. They should be actively encouraged to make tax-deductible donations to the chapter. 100% of VI's operating budget for 2016 was covered by donations.

Don't underprice your product. Compare what your chapter is delivering to other arts organizations in your area, and ensure that you're charging appropriately. You may find that your audience has a greater willingness to pay than you imagine.

Build a schedule that supports your goals

For many choruses, their annual schedule includes two shows, Singing Valentines, Division and District conventions, and any number of unpaid singing opportunities all in addition to weekly rehearsals. This leaves little time between events to improve singing, introduce and refine repertoire, and so on. A less busy schedule will allow a chapter more time to focus on singing skills.

Guest, don't host. Hosting a show involves facility coordination, ticket sales, program content, ad sales, and much more. Avoid all that by guesting on another chapter's show, and maybe even get paid. Your chapter can help fill out a show or headline, and it's a win-win: you get more time for rehearsal and the host chapter has less repertoire to prepare, so they can put a more polished product on stage. You can also partner with one or more chapters to take turns hosting and guesting.

Plan for alternating years. Be your best and avoid burnout by not doing everything every year. Year 1 could include division and district events, Year 2 could include Singing Valentines, the International contest, and a holiday show. Provide sufficient gaps between events to focus on singing quality, not just quantity.

Perform with a purpose. In the months before a contest, guest on chapter shows to give your chorus stage time. If you're trying to grow your audience, perform a short set on a non-barbershop arts show or an open mic night. Ensure that every performance serves the chapter goals.

Record less, but communicate more

Many chapters produce monthly newsletters, Board reports and minutes, and countless other documents that are read once (or not at all) and never reviewed again. Often, these are printed and distributed at rehearsals, slowing the speed at which critical information can be delivered. Using modern tools, communication can be streamlined and improved.

Centralize everything. Whenever possible, store mem-

ber content in a single, online location. This includes sheet music, learning tracks, repertoire qualification, attendance records, event logistics, and so on. Choir management suites like Choir Genius (Groupanizer), HarmonySite, and others are popular. Google Apps is another solution.

Notify quickly and broadly. Ensure that every member has an email address and is checking it daily. Stop publishing a chapter newsletter and distribute the content via email instead. Google Groups and Yahoo Groups are good tools for managing a recipient list and both provide

a "daily digest" for those members that want it. All past messages are retained and can be searched at any time.

Capture only what's needed. Consider using Slack, Google Hangouts, Skype, or another group chat application for Board communication between meetings. It's a quick way to share information, poll members, and vote on motions. At the end of the month, copy/paste the results to a Word doc that becomes the Secretary's minutes for the next Board meeting.

These ideas and many others will be explored at Harmony U, so join us in Nashville to learn more! ■

HOW TO GET MORE STANDING OVATIONS

There are no shortcuts—but these principles help you connect with audiences

No checklist will guarantee a standing ovation, but if you are singing to your individual potential, ovations tend to come only *when you move your audiences*. Below are some tips on how to create more moving performances.

Delivery method. You can move your audience via many different mediums: unbelievable storytelling, crispness of movement, emotionally drenched lyrics, onomatopoetic singing, comedy, amazing sets, creative staging innovations, or many other approaches, or a mixture of multiple approaches. Discovering who we are will help in determining our delivery method.

Performance. I've heard it said many times, "sing from the heart." *This may not be enough.* I've seen performers come off the stage thinking they had poured their hearts out, then he watches the DVD and discovers that he was the only person who knew that. Our goal is to make sure

that we are connect-

ing with our audience. So the next level is to "Sing to the heart."

Shrink the stage. You need to feel like you are singing in your living room and the audience is as near as on the couch. I'm not talking about being unprofessional; just allow it to feel personal. Allow the audience to feel like they are right up on the stage with you. When you have your friends with you, you share a bit of yourself with them. Need an example? Watch Barbra Streisand

sing "You Don't Bring
Me Flowers." Everyone in the
huge arena
feels like they
are sitting
on the stage
with her and
it's intimate.
Astounding! bit.

ly/2lYyMIX She sings to the heart so well.

Take them on a ride. Throughout the performance, make sure there are ebbs and flows throughout the performance. Although you never let them off the hook by keeping everything engaging, we need to allow for something intimate and for something big. Excite, then relax our



audience so there is room for more excitement. 'Nuff said. Again, reference Barbra's performance.

Should it look choreographed? Not unless that is part of your branding. Regardless, it should look effortless, and like you are being yourself. Being real and being genuine should be effortless. It's being fake and plastic that takes effort and keeps you from connecting to your audiences-and in some ways shuts them out. You need to be yourself and our movements should carry the same intent across the ensemble.

Perform (not just sing or practice) in front of the **people.** Trying songs or sets in front of audiences will quickly make those songs so much better. You will experience what audiences like about your performances and how they're likely to respond at the next performances; continue to build off from those successes. Singing in front of people is the best coaching you can get!

Every moment of a performance is important. It's a common ailment. Many times we forget that audiences are still watching us even when we aren't singing. Plan entrances, transitions and exits that support your brand (not just some random joke, unless it's part of the brand) and then work those performance elements as though they are as important as the songs themselves. The best thing we can have the audience thinking is, "I didn't have time to look away, and I didn't want to look at anything else but them." Additionally, sometimes the setup is the home run and then it's just rounding the bases with the song. Accomplish this, and you've clearly defined your brand and capitalized on it.

The audience feels what you feel. Whatever you are feeling on stage, the audience will gift it back to you in greater amounts—positive or negative. Be sure about what you want gifted back.

The "they've already heard that" syndrome. If you have signature songs, people may want to hear them again. Discover what songs or performance elements people enjoy and then give people what they want. For example, let's say that Paul McCartney and Ringo Starr got together for a performance. What would we want to hear? Very likely, we'd like to hear songs from the 1964 Beatles. Why? Because even 50 years later, that would be their brand, and we want more of their brand. As you get more signature numbers, switch out other songs to create a "best of" set, and then you can add in others to add flavor, keeping things fresh and having audiences feeling like they are getting something new, too.

Designed trajectory. You usually want to end with your best stuff, so lead up to those elements throughout your time with them. People generally want to feel

Branding your auartet or chorus

Who you are, or at least how the audience perceives you, is called your "brand." Your brand helps you determine which approaches will work best for you simply because they will support your brand. The quartet Signature is a great example of discovering their brand. At the 2015 International Contest they were doing all the technical singing very well. However, in 2016, I felt they discovered they have a lead who can tell you about all the pain of life—who then takes you to church and gives you hope. Now, that's a story that can connect with people. We all have struggles, and it's comforting to know that others struggle with you and there's hope. That kind of connection moves people.

Now, I'm not saving that you all should go out and start finding soulful songs to sing. That's the very point. What works for one group may not work for the next group. For example, think about each of the following championship quartets. The Boston Common (1980), OC Times (2008), FRED (1999), Max Q (2007), Bluegrass Student Union (1978), Acoustix (1990), The Rural Route 4 (1986) and The Confederates (1956). It would seem unusual, sometimes even a little silly, for one group from this list to be singing songs from another group's repertoire. Why? Because they have very strong and very different brands. Their repertoires are a reflection of years of branding choices.

Instead, whether you are a guartet or a full chorus, you should discover your brand, making decisions that support that brand. Question: Would you rather see a Neil Diamond impersonator who sings better than Neil Diamond, or would you rather see Neil Diamond? Being "like" someone else is nigh to the kiss of death, because even if you sing better than them, you are still not them.

Conversely, no one can be a better you than you. It comes down to discovering who you are as an individual singer, as a quartet, as an ensemble, or as a chorus. And off the table is "we sing well." because you should already want to be singing to your potential.

What do you share with audiences beyond singing to your potential? You need to discern, discover and then share your brand. If you don't know who you are, or who the audience thinks you are, then you have greatly reduced your chances of connecting with your audience. Who you are becomes the story you tell. This allows you to be authentic.

good and uplifted at the end of a performance. Leave them up, and they're more likely to get up to share their appreciation with you.

Conclusion

In short, give the audience what they want from the stage. Tell the audience who you are. Shrink the stage. Allow the audience to connect with you. Take them on a ride. Never let them off the hook. Feel what you want the audience to feel then sing to the heart. Allow for trajectory. Enjoy the moment. And bring them to their feet!



Paul Ellinger Chapter coach ellinger.paul @gmail.com

TELLING *YOUR* STORY CHROUGH YOUR MUSIC

In almost 40 years of being a Barbershopper I've seen countless directors, coaches and judges ask performers, "what is the story behind this song?" Until recently, I accepted this as a helpful question. However, as a performer, coach, judge, and audience member, I was rarely captivated by being sucked into a song's storyline. I really didn't know why I rarely saw a story told effectively.

This is odd because most of us, actually, are great story tellers in regular life. Through osmosis we have learned the construct of story-telling and follow it:

A beginning ("Once upon a time ...")

Who we are, where we are, when is it, other people involved, and the basic problem at hand (lonely, breaking up, running late, unemployed, etc.)

- characters
- setting
- problem

A middle ("One day ...")

What is at risk if things don't go your way (stakes)?

- stakes
- conflict
- tension

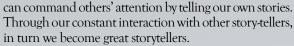
An ending ("... and they lived happily ever-after")

Actions culminate in a climactic moment that resolves the problem, leading to consequences (we marry our true love, she doesn't come back, we end up getting the job, etc.)

- crisis
- climax
- consequences

From the moment we are born we are told stories. They captivate our minds and our attention. Our parents, grandparents, teachers, coaches tell us stories at every opportunity. Why is that? Because story-telling is the most effective form of communication that exists. It is non-judgmental. It teaches us lessons. It teaches us history. It shares values. We see genuine emotion, making the story-teller more human. Mythologies and religions are full of parables and stories to communicate history, lessons and values.

We learn and understand more quickly and effectively through stories. Think about teachers who were most impactful on your life. Did they recite facts or did they tell stories that changed the way you thought and as a result made you more receptive of the information? You want to change someone's belief system? Tell them a story. As we grow and interact with others, we quickly learn that we



As Barbershoppers, we are blessed to perform music that has lyrics. The storylines provided by these lyrics can be a ballad of lost love or a rollicking uptune that encourages us to see the parade or join in dancing. Every song has a story behind it.

Songwriters don't write about ordinary events. They write about extraordinary events. Think about the time that someone told a lame story: "Wow, you went to the grocery store and bought groceries. Great story—thanks for sharing!" Now, if they met the love of their life there it gets more interesting and more compelling.

Our barbershop heritage started off as harmonic exploration. It didn't really concern itself with the presentation of lyrical content but more with the enjoyment of lock and ring. Usually we are so focused on musical precision that we forget we are rendering lyrics. We generally leave it to the audience to understand the language we're singing to get the composer's storyline and hope that does the trick. We're not focused on telling a story.

Telling a backstory does not equal telling a story

In the early 1980's, Barbershopper Eric Jackson started us down the storytelling road. Using "Heart of my Heart" (Story of the Rose) as a backdrop, we would use different settings to generate different approaches. "Sing it to your newborn daughter." "Sing it to your grandmother as she lies on her deathbed." "Sing it to your new fiance." Each has a different delivery.

Throughout my judging and coaching career, I would ask performers to tell me their story associated with a song. Invariably they would give me a few more details than in the previous paragraph, but usually it was surrounding who they were, where they were, and what had gotten

Such a backstory is the beginning of the story—it is not a story. It won't capture my attention. Imagine this story: "My girlfriend and I had dated for a couple of years and then eventually we decided we would separate. I'm not sure I ever got over her. I hadn't seen her in two years. Today I was walking down the street and there she was." You've now picqued my interest, but that by itself is not a story. It's the beginning. What happens now? You aren't engaged in this story because it isn't a story. All this did was color your voice. And as the song develops you forget less and less about the mood and focus more and more on executing the music. There's nothing on which to focus.



Kevin Keller Music iudae kkbari@ charter.net



Don't try to tell someone else's story—tell yours

What would happen if you actually told a real story while you were singing the music? Tell me a story about when you had an ex-girlfriend and you bumped into her on the street. Tell me the entire story. You would talk about the encounter in detail. Recall that songs are about epic moments in your life. This is an epic moment for you. Tell me your story. Did you kiss? Is she gone for good? Was it awkward? Did you eventually get married? What happened? And how does it all end?

Every member of the quartet or chorus has some similar story, but certainly not the same story. Here's where we go wrong. Imagine telling a 16 year old in your chorus to imagine the feelings of what it is to be married for 50 years, now standing over her grave, and sing "Dear Old Girl" Hello? He can't do what you're asking. But ask him about losing his pet dog or his beloved grandpa when he was 10 years old and he can generate every genuine moment you require about significant, heartfelt loss.

What to do? Rather than imposing *the* story on every member of the quartet or chorus, take a step back. What is the over-riding theme? Love found? Love lost? Forgive me because I screwed up? Let's go to the parade and tear up the town? Then ask each member for a time where that happened in their own lives.

Tell your own story. Not a scenario, but the actual story itself. Now after you tell me your own story, sing the song and meanwhile tell me your story while you are singing. It doesn't matter if your story perfectly aligns with the lyrics of the song. No one will know! But as the song evolves your story will adapt appropriately to match the emotion and intensity of the song.

Having your own story is critical. Very few people can manage to effectively tell other peoples' stories. A great example of one who can is Garrison Keillor (Prairie Home Companion). But all of us can tell our own stories. We lived it and it had a profound impact on us. We remember these stories the rest of our lives. Telling your story is always better than telling someone else's story.

Understand what's at stake in the story

One of the great "aha" moments I had about storytelling and music was the idea of "stakes." What's at risk if things go wrong? Many times there are no stakes in the stories we construct for our music. If there's nothing at stake, then there is no drama and without that there is no compelling story. Just because we know the outcome doesn't mean there aren't stakes.

Imagine grandkids gathered around Grandpa. "Grandpa, tell us about the time you were in the

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war."
Well, guess
what? Every
grandkid knows
Grandpa survives,
but within that story
there is the possibility
that Grandpa doesn't survive. Therein lies the drama
and suspense. How an impossible situation becomes possible and
we want to hear it over and over again.

Conclusion

How does story-telling help us with the music? If your group is like many choruses and quartets, you rehearse that song over and over and over and over again. Pretty soon you've long since lost any mood generation. But if you tell your story, you can pick it up where you left off. Think about our grandpa telling about the war, getting distracted and then having to pick up where he was. "Little Johnny, where was I?" Johnny reminds him and immediately Grandpa is right there with the right intensity for the story. Same with music. If you are truly telling a story, every phrase is a passage of your story. Start at measure 33? Great—you know exactly where you are in your story and you pick it up.

For all my singing career, I couldn't stay in the game when drilling music. Start to finish of a song? Sure, but drilling music? No. Then of course I get an earful about not being emotionally engaged. Is it a wonder why? I employed these concepts to our 2016 Ambassadors of Harmony contest ballad ("Something Good") which is over five minutes long. No matter where Jim Henry started us in the song, I immediately knew where in my story I was and could find that emotional state every time. Every phrase, every time, for six months. It really works.

Sing your story!

Kevin Keller is a 39-year Barbershopper from St. Charles, Mo. and member of the Ambassadors of Harmony. A frequent Harmony U instructor, he is a coach, arranger, teacher and judge. He is a past Music Category Specialist and former Chair of the Society Contest & Judging Committee.

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HOW TO MATCH VOWELS

The Dealer's Choice "expanded sound" techniques that help create perfectly tuned chords

This vowel matching program was originally developed by Mac Huff while serving on the music staff of the Barbershop Harmony Society many years ago. Its purpose was to enhance the blend and "expand" the unit sound of a vocal group by training the singers to produce matched vowel sounds. The time required to accomplish each step in the program will vary by the number of singers in the group, the number of voice parts, and the relative variety of natural qualities and dialects. It also requires a lot of feedback from outside ears.

This program, if strictly followed, can have significant positive influence on quality and consistency of sound, projection and lyric understandability.

If a singing group spends twenty to forty minutes a rehearsal on this program until completed, the enhanced sound produced in the exercise will almost unconsciously improve the sound quality of the group's entire repertoire. It will greatly reduce the need to correct individual sound problems. It transcends the tedious job of working on one phrase at a time. It is a much more efficient approach to improving the overall quality of the group's sound.

Introduction

The program utilizes a basic exercise involving 10 pure vowel sounds which, when sung alone or in certain combinations, can produce all the vowel and diphthong sounds in the English language.

The 10 pure vowel sounds are listed in the table below, ranked generally in order of natural focus from forward to back:

In 1973, Dealer's Choice quartet not only won our international contest on its first attempt, but changed the sound of barbershop harmony forever. Their innovative "expanded sound" techniques create a stream of beautifully locked chords and a sonic richness that continues even through the consonants. Virtually all of today's top barbershop quartets and choruses use some variation of the principles that were first brought to the art form by Dealer's Choice. This article is an excerpt of a much larger work that Dealer's Choice bass Gary Parker authored called "Basic Group Singing Technique." The larger work is available for sale from the author.

> and synchronizing the transitions from consonant to vowel and back to consonant are secondary missions of this program.

Step 1: Stabilize the melody

It is the responsibility of the director, section leader or other members of the group to serve as coaches and provide input, counsel and assistance to the melody singers first. These singers must make adjustments necessary to produce the ideal, appropriate or acceptable pronunciation and quality for the various pure vowels that the rest of the parts will build upon. Group agreement on the appropriateness of the melody singers' vowel sounds is important, because the harmony parts will need to



Gary Parker Dealers Choice Quartet gwp73@ sbcglobal.net

Sound Example

1.	ee	mean
2.	ih	bid
3.	eh	them
4.		rag
5.	ah	job
6.	uh	love
	00	moon
	00	good
9.	oh	more
10	. aw	dawn

In the example words above, most words have singable consonants surrounding the pure vowel sounds. Energizing through these singable consonants

match those sounds later in the program.

The word "stabilize" is used to describe this first step because the melody singers, once agreement is reached on a vowel sound, are expected to sing it the agreed way every time it occurs in the repertoire. The "ee" in mean must also be an "ee" in tea, clear, and each.

To begin the exercise, melody singers start at the top of the pure vowel sound list and sing the example word "mean" in the upper middle part of their range at a comfortable volume level, sustaining while the coaches listen. The coaches assess whether the vowel sound is pronounced correctly and the sound is appropriate for the group. The sound should be easy for the harmony singers to match.

If your coaches request an adjustment in pronunciation and/or quality of the vowel, the melody singers must then determine whether the change can be accomplished easily and naturally. If not, a compromise may be considered. It is important the melody singers feel comfortable with the suggested approach. If it is unnatural for them, it will be difficult to repeat consistently.

> The first step is complete when agreement is reached on all 10 pure vowels. It should be completed at successive rehearsals to ensure the melody singers are stabilized and consistent.

Step 2: duets

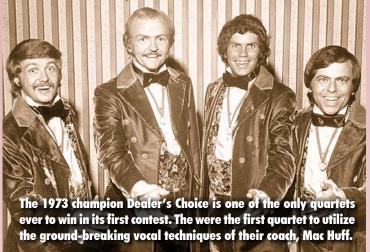
The second step involves part duets, always with the melody singers. Melody singers initiate the exercise as in step one. The first harmony part listens to the sound produced by the melody singers for three or four seconds, then tries to match it as closely as possible in unison (octaves may be used in mixed voice groups). The coaches offer suggestions as to how the harmony part can improve the match. Several repetitions of each vowel in the table may be required to achieve a good match of both pronunciation and quality. Usually some vowels are matched more easily than others.

> unison match is produced on a particular vowel, the duet sings the vowel again in unison. This time after a good match is achieved, the harmony

> > part moves to

an appropriate

After an acceptable



note for the voice part relative to the melody. I suggest:

- Lead singing "do"
- Bass should move from unison to "do" an octave
- Baritone should move from unison down to "sol"
- Tenor should move from unison up to "mi"

When moving to the appropriate note, the harmony part should try to maintain the match achieved on the unison. Several more repetitions may be necessary to accomplish this task. Harmony parts must learn to maintain a consistent match from the unison to their harmony notes. Over time, the exercise will become easier and the match will ultimately come automati-

This exercise should be completed for all 10 vowels, and then repeated with all possible duets that include the melody singers.

Step 3: trios

The procedure in the third and final step is identical to that used in the second step. The melody singers sing the example word while two harmony parts listen. The harmony parts then join in unison (or octave) with the melody singers, trying to produce a perfect match. Coaches help the harmony parts adjust to the stabilized melody. After the unison match is achieved, the exercise is initiated again with the harmony parts moving to their appropriate notes working to maintain the match.

The exercise is completed for all 10 vowels, and then for every trio combination that includes the melody singers.

Note: A final step that many groups fine helpful is to sing this 5 note chord exercise and practice vowel consistency and tuning on different words with the same target vowel. Instead of singing the same word, use five different words that occur in a song you are learning. For example, if you struggle with ee as in mean, you can sing "He sees fleas each sneeze." If you struggle with oh as in more, you can sing "Bo knows go for flow."



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DARE TO PREPARE FOR A GREAT PERFORMANCE

As the BHS judging community's new Performance Category charges into the 2017 season, many continue to ask, "what are the Performance judges looking for as we move ahead?" or "do we need to change our approach to become relevant?" or "how should we prepare our performances to conform to the new category?"

The short answer to all these questions and more remains consistent, transcending time parameters: Stageworthy, stunning performances rooted in authenticity require one special component—you!

Let's clarify to ease your mind. Good is always good. Two plus two will always equal four and you will always be you! By definition, authentic is being true to yourself and your beliefs. A performer actually gains audience acceptance based on the ability to communicate reliable truth and experiences. If you convey these in a genuine fashion, your performance will speak authentically.

Audience perception is performance reality!

No matter how sincere or heartfelt you are on "the inside," if it does not genuinely speak to or reach the audience, it lacks connection. The audience must per-

ceive, or the performer's reality is a missed opportunity. Forget about judges and ask, "Have my performances been authentic and real?" and "have I given to the audience in a way that connects my beliefs?"

Based on experience including between, we offer this piece of deliver extraordinary, remarkable and yes even phenomenal performances that change lives. Prepare to be the best you can be-worthy

When you dare to prepare, you place the responsibility squarely on your own shoulders to create, dream and deliver amazing performances. This requires eliminating interference. Daring to be prepared holds the performer accountable for greatness.

Here is a toolbox of performance preparation tips we've compiled and condensed that transcend performance/musical styles and genres. Each point here can and should be expanded to include extensive dialog and discussion, but the following is a start



Effective rehearsal time. Practice effectively and efficiently-plan. Map your rehearsal goals out in advance. Create a performance plan, identifying the desired purpose and outcome and embrace the why behind the goal. What does the performance look like? Can you visualize an excellent outcome?

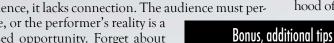
- Rehearse at "game speed": Attention to both the creative and technical aspects is essential to development-and it is essential to do both at the same time. Improve vocal skills in lockstep with facial and body complement. On stage, you'll never want to only sing well or only visually sell your performance. Rehearse both the notes and the emotional content the way you plan to perform—always together—honing the "complete" performance skill set.
- Tools: What tools are being used? Is there an app, software or computing device? Is there a particular piece of clothing critical to the performer/performance you should rehearse with?
- Time: Perhaps the greatest resource of all—and the sooner you can get busy preparing, the better the likelihood of great success.

Energy management. Learn to control your body's response to adrenaline. Do not believe the myth that reducing performance anxiety is always a good thing.

Singers are always searching for the magical combination of bananas, turkey, tea, anxiety medicine, etc., to eliminate the edge and perform better. Statistically, one out of every three people who try something swear that it worked, even if it was completely bogus-the placebo effect. Look back on your own performance history and recall situations when you were calm and relaxed instead of connecting to the audience with authentic passion and en-

ergy. Your performance suffered. Moderating or eliminating anxiety may make you more comfortable, but won't necessarily help you perform better or authentically connect with audiences. Learn how to control and channel anxiety into more dynamic and powerful performances.

Confidence & courage. Build confidence and play courageously (vs. tentatively and worrying about mistakes). Some of the greatest moments in history were born out of mistakes, refined and incorporated into



Perform a "Premortem": Explore how the

performance/event might go sideways.

Identify 2-3 things demanding extra

attention to ensure they go as planned.

dio"—prior to a performance?

directors and mentors.

reality so "Dare To Prepare!"

through this.

Have you reviewed "game film/au-

Do you have a "game-day" checklist?

Consult your trusted advisors-coaches,

Visualize: Finally, before any perfor-

mance, run through the performance

in your head (visually). Do not to rush

Audience perception is performance

success, failure and everything in coaching-prepare. Prepare to engage your audience every time you have the privilege to perform. Prepare to of the stage!

George Gipp gggipp@ comcast.net

the routine. Overcoming performance setbacks breeds confidence. Dare to be bold and fearless.

Concentration & focus. By definition, concentration means to collect energy. Gather requisite information. Find the best articles, posts, books, podcasts, people (coaches), videos, lessons, classes, etc., and lay a foundation of knowledge. Ponder these good and true ideas as you prepare for performance. When the moment comes you'll be able to slow down and regain control—even under pressure—by quieting the mind, looking beyond distractions and staying in the moment.

Resilience & Determination. Prepare to recover quickly from miscues (avoiding a negative domino effect.) Keep yourself motivated and relentlessly pursue your goals. To be great you need both skill and will. To be your best, your will must be greater than your skill.

The key to your best performance

The take-aways are simple yet powerful. The key to life-changing performances is you! Be true to yourself. No one has the right to tell you how your heart feels ... but ... you have the privilege and responsibility to connect with the audience in a genuine manner, using your life experiences so they can understand and receive. Preparation is the key, eliminating obstacles that block greatness.

FOUR LESSONS OF **CHORUS LEADERSHIP**

Sadly, the Society lost a great leader when Dr. Paul Tamblyn passed away seven years ago. I will be forever grateful for the chance to be taught and mentored by this great man.

Paul taught me four incredibly important lessons that impacted my role as a director and Vocal FX as a chorus. How you treat and communicate with others in rehearsal has a huge impact on the ability of your members to feel valued and secure enough to share themselves with an audience on stage.

1. In any difficult situation, there is something good to be found that we should recognize and for which we can be thankful.

Paul showed me that in our choruses, we are quick to see and hear what we don't want. Paul taught me to take a second look in these situations and find who or what I wanted to see. It amazed me how by doing this most of the time, what I didn't want to see happening disappeared. Others chose to follow the example of those who were receiving the positive feedback.

2. Every task we ask someone to do for us, however small, deserves thanks.

As musical leaders, we can get caught up in delivering the content. I was amazed to see how many times I gave instructions without thanking chorus members for doing what I had asked. When I worked towards doing this more, the energy of those in front of me was lighter and more positive, and the results I was after were achieved more guickly. The other upside was I noticed members began thanking me more, and this gave me more energy. What they see is certainly what you get back.

3. Believing in people and communicating that to them helps them reach their potential faster.

Paul believed in me. I knew he saw that I had an ability to be genuine and connect with others, but I hadn't really seen this as a gift before. It gave me the confidence to put myself forward more and develop as a leader—not only in front of a chorus, but also with our staff at my high school. It has also made me realize the power of my belief in the leaders we are developing in Vocal FX.



4. True leadership is when you can step away from the spotlight and see others shine.

It has taken a lot of time and patience over the years, but I am seeing the fruits of empowering others in Vocal FX. My goal as a co-director and leader is to develop a team where we don't need to rely heavily on one person. It is my greatest thrill to see how the young men we have in Vocal FX have developed and grown in confidence and knowledge over the years. They have become world-class musical leaders and I've never enjoyed my role more than now when I get to step back a little more and share the load.

Charlotte Murray

Co-director Vocal FX, Wellington, N.Z. cmurray.tawa@ gmail.com



LOOKING AT THE LONG GAME IN REHEARSALS

So many singers show up to a quartet or chorus rehearsal without music, and at widely varying levels of preparation. Many have few concrete notions of the rehearsal plan or how they could have shown up fully prepared. After the rehearsal, they spend a week with no homework, no expectations, and consequently little to no preparation. Next week's rehearsal is a virtual repeat of the last week, with similar results. Does this sound familiar and de-motivating? In order to have effective rehearsals, you need to think bigger than this one night! Think about the long game.

Begin with the end in mind

Long-range planning. Always have a target: the show, fall contest, a certain performance level, the CD recording the chorus is planning-anything. Communicate to each singer where you are headed and how each rehearsal points to that target. Without this communication, there can be no direction, and without this direction, no goals met. Rehearsals, entire seasons, and even years are lost by chapters that have no clear vision. Look at benchmarks in the months leading to your target goal, and complete advance planning for how to accomplish this.

Mid-range planning. Consider all of the critical steps, support elements and expectations necessary to reach your goals along the way. SMART goals are Specific, Measurable, Attainable, Realistic and Timely, and therefore help organizations structure the work necessary to achieve long-term outcomes. A goal with these attributes is simply more achievable than a general one. (see bit.ly/ smartbhs for more)

Rehearsal planning. To develop your next rehearsal plan, use a strategy called BDA: Before, During and After actions (see http://bit.ly/bdaframew). In our barbershop context, BDA relates to communication, delivery, monitoring, and reflection for improvement.

- Before rehearsal, the team considers what must be done and any challenges that may arise in rehearsal with difficult passages or elements. Strategies planned to approach these challenges might include sectionals, working with tracks, demonstrations or modeling.
- During rehearsal, the team uses these strategies and carefully monitors their effectiveness, asking if we accomplished our objectives. If not, why not?
- After rehearsal, the music team should meet up to debrief what worked, what didn't, and what needs to be fixed for next rehearsal. In the one or two days that follow the rehearsal, musical leadership should communicate via phone, email, or social media with a recap of celebrations and areas of improvement. Besides a recap, members are also given assignments to prepare for the next rehearsal, spelled out in detail. Leadership holds everyone accountable for sticking to the times on the schedule prepared ahead

Individual accountability. Each singer must have a clear understanding of his strengths and areas he needs to grow. The individual singer must be given specific feedback in what areas are in need of attention. Without specific and caring feedback, your singers will not improve. In some choruses, this assistance is accomplished through a recording submission or feedback process, private vocal instruction, or even riser captains and section leaders monitoring performance along the way. Whichever method you choose to give private feedback, you must be sure that the ownership is on each individual member to carry his share of the workload and better himself.

Specific and immediate detailed feedback should be afforded every singer, along with clear support on how to improve. This feedback, coupled with BDA strategies, will support your SMART goals and help you achieve your overarching goals.



Jim Emery Great Northern Union Chorus iames.e.emery @gmail.com

Want to go to Harmony U Belmont? \$100,000 in scholarships available

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- Music educators. Especially for first-time attendees or those not granted a scholarship the year prior.
- Larry Ajer. For a registered BHS quartet that has been together for two or more years, with preference to those "on the bubble" of international competition.
- BHS Front-Line Directors. An HFI scholarship especially for first-time attendees and for BHS directors who did not attend last year.
- Earl Moon. A potential first-time attendee who is unlikely to otherwise have the opportunity.
- **AISQC Youth Chorus Director.** A first-Time Youth Chorus Director; application to be submitted by someone other than the possible recipient.
- Robert and Judy Brown. An HFI scholarship for BHS members in financial need.
- Jim Miller Director's Scholarship. For BHS directors demonstrating the drive and passion to make dreams come true.
- Lou Perry. For the creator of the best original arrangement; includes developing arrangers showing future potential.
- Next Generation Chorus Scholarships. For 40 male singers age 16-25.
- Sing Canda Harmony. Limited financial assistance for Canadian members. Go to singcanadaharmony.ca.

BREATHE LIFE **INTO YOUR SINGING**

Bel canto (Italian for "beautiful singing") was the standard of singing technique from 1800 to about 1840, and is primarily concerned with upper body engagement, creating a clear, concentrated, free, resonant tone without force of any kind. Many other singing techniques have come since then, but unless you are an opera singer, these bel canto techniques often yield better and faster results.

There is a famous story about opera legend Luciano Pavarotti as a young voice student. His teacher placed a lit candle in front of his mouth and would tell him to sing while not allowing the flame to move. In essence, Pavarotti learned to keep the tone source steady. This is exactly the type of tone that results in ringing chords in the barbershop style.

The real jewel of the bel canto tradition is its breath mechanics, which are perfect for our type of singing. It may feel odd at first, but understand the body mechanics involved in releasing air over your vocal folds. Think of blowing up a balloon and holding the neck so that it whistles. How long will it whistle? For as long as the gentle air pressure in the balloon is sufficient. In bel canto, the air pressure, stabilized in your ribcage by expanding on inhalation and engaging throughout a phrase, gives that seamless tone-to-tone connection or legato line, just by staying still.

By engaging your body to replicate holding your breath for a few seconds, you can feel the connection required to make consistent, stable tone. Feel how your ribcage naturally engages and stabilizes. Release and gently do it again. This time, when you hold your breath, notice the sensation in your throat; to some it feels like gentle compression downward, to others holding back. Release and relax. That feeling is the vocal folds coming into approximation and closing. What if the question was not "how do I take bigger breaths?" but instead, "how do I take smaller ones?" Less air, not more. This is where this work seems fantastic and unbelievable. The beauty of the technique is that if the ribs engage on each breath, you'll feel your voice work in an instant.

When singers embrace this type of singing, the first comment is often "I made it through the whole phrase and it was too easy. Shouldn't this be hard?" By realizing that the primary air management objec-

tive is just to sustain gentle air pressure, not to force air through your instrument, you can easily manage your singing. When you are not struggling to control air, effortless delivery becomes more accessible.

The over-pressurization or irregular force across the vocal folds is the primary culprit behind poor quality of tone, inconsistent resonance and intonation, and loss of stability and control. By using this breathing technique, you have the ability to focus on artistry, musicianship and performance. Bel canto offers a transformative experience, as you become an optimal resonating acoustic instrument designed to amplify sound with ease.





Debra Lynn debralynn. vocalcoaching @gmail.com

THE ASSOCIATION OF INTERNATIONAL CHAMPIONS

AND THE BARBERSHOP HARMONY SOCIETY PRESENTS



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WHAT DOES IT MEAN TO SING IN TUNE?

A quick lesson in physics teaches how to hear when you are totally locked in

Barbershoppers are ear singers. We sing and tune by ear, so why do so many of us often sing out of tune? Perhaps a more pertinent question would be, "What does in tune actually mean?" Are we singing in tune with a piano? With our neighbor on the risers? With what we remember as "Do" that was blown 45 seconds ago?

The very concept of tuning requires a minimum of two sounding pitches. A solo voice cannot sing harmonically out of tune, because it is not being compared to any other source. Most amateur musicians can tell when an interval does not sound right, and we know intuitively when a sound is disagreeable or when it is pleasurable. If our goal is to sing in tune with another person, we need to know what it means to sing in or out of tune.

You don't make overtones—they're already there

You've probably heard of overtones, or perhaps the overtone series. But did you know that we cannot "make" overtones? They are always there. Every note you sing, even every word you speak, contains an infinite number of pitches (overtones) above the one you are singing

(fundamental). When you sing one note, you are actually singing many notes at the same time. The extra notes you are singing have a very specific order: the first pitch is one octave above the fundamental note you are singing, the second is a fifth higher, and then a fourth higher, and then a third higher, and so on until the overtones become so close together that we don't have names for them. They eventually get so high in frequency that the human ear can no longer hear them.

But here's where it gets interesting. These overtones exist in physics. We do not get to choose at which intervals the overtones will sound. As an example, if you sing the note C, you will

also be producing a C one octave above your fundamental. There is nothing you can do with your voice that will cause your first overtone (or any subsequent overtone) to be anything other than an octave.



Jay Dougherty Asst. Professor. Director of Choirs and **Choral Activities** Marietta College imdougherty@ gmail.com

The beats you don't want to hear

This is important because the intervals between the overtones reside in the most "in tune" place. In other words, overtones happen to exist where there are the fewest possible beats to create an interval. You hear examples of the overtone series in all music, especially on bugle calls like "Taps" and "Reveille." These songs are a simply a brass

player moving up and down on the overtone series, using no valves.

When you hear dissonance, you hear beats in the sound—small fluttering disturbances in the sound that, if prominent enough, can make you cringe. The fewer beats you hear, the more in-tune you'll perceive something to be. A great way to learn to hear beats is to sing against a fixed pitch: a pitch pipe works great. As you blow air through your pipe, hum the same note. Now, hum a little flat and hear how the beats are very obvious. Slowly bend the pitch back up, and when you finally match pitch, the sound will smooth out and the beats will go away.

The math of being in tune

There is an easy mathematical solution to determine which set of pitches will be the most in tune. In a purely-tuned major third, the higher pitch will oscillate 5 times for every 4 times the lower pitch oscillates. This repeating pattern of 5:4 produces a harmony that the human ear finds pleasing and considers to be in tune. Not only is this because this tuning of a major third contains the fewest possible beats,

> but also because it is the exact interval between the 4th and 5th overtones in the overtone series. In other words, we constantly hear this interval in every note somebody sings and even in every word they speak.

> By way of comparison, the major 3rd on a piano or electronic keyboard, which is equally tempered and therefore slightly out of tune in every key, has a ratio of 15749:12500. In other words, for every 15,749 times the upper note oscillates, the lower note will oscillate 12,500 times. This ratio is so large that the pattern doesn't repeat often enough for the ear to hear it as perfectly in tune. Beats are heard

when a major third is played on these instruments, but this is the tricky piece: if we have grown up in Western music and heard this "out of tune" sound for a lifetime, we learn to accept it over time ... it starts to sound right to our ears. That's why getting away from the piano is critical for success in barbershop.

So let's get really technical. We now know that physics determines which overtones are being produced. We also know that the overtones produced are the most perfectly in tune intervals possible. Third, we know that these intervals are produced in every note we sing. Thus, if Person One sings a C, he is unintentionally also producing an octave above that C, and then a fifth above that octave, which is

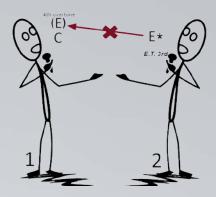


One voice singing middle C produces all of the above tones and many more.



a G. After that we get another C and then an E, and so on. That E, the fifth harmonic (or 4th overtone), does not match the E on a piano.

If Person Two sings an E against a Person One's C, we find ourselves back to the first question: with what is Person Two supposed to sing in tune? If he or she sings in tune to the piano, this will not be the same E that Person One is already producing in his/her overtone series. Thus, they will be singing out of tune with each other. In order to avoid the beats of dissonance, Person Two must sing the same E that Person One is already producing via



the overtone series of his/her C. How is this done? With practice, we can

tune our ears to hearing overtones. But more simply than that, listen for the beats. The fewer beats, the more in tune. Let your ears do the work. It is not about singing higher or lower; it is more about simply singing the "right" note. And that right note is the one that exists in physics, the one that has the fewest beats in the sound, and the one that is automatically produced in the overtone series of the person you're singing with. When you hear beats, you're hearing overtones not matching up in low ratios.

If you would like to learn more, search online for "just vs equal temperament" and you will find a wealth of information.

VOCAL CARE FOR SENIOR SINGERS

Keep your voice in top shape by NOT treating it like you used to

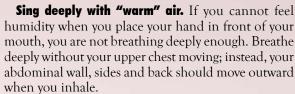
Keeping yourself active through singing has the power to heal and stimulate your mind and body. There are so many of us out there today who have been helped with our bronchitis, asthma and other forms of breathing issues because we sing. Follow the below steps to maintain good vocal health throughout your life.

Sing a little every day. The muscle you sing with is one of the strongest in your body. However, like all the other muscles in your body, it too will begin to harden as you grow older. When you were younger, you could miss one or two days and it would not make a difference. As you get older, it does! Sing every day! Activate your mind and ears by singing some kind of harmony.

Warm up before your rehearsals. Do a little warm-up on your own, even before your own chorus warm-up. This is probably the most important vocalizing that you will do each week! This warm-up should include both vocal exercises and breathing exercises.

Use proper posture throughout each day. Breathing for everyday life and breathing for singing should be the same. Ensure that you do not stoop as you walk or sit, nor while working on your laptop or watching TV.

Sing with proper, relaxed posture. Your muscles are changing, and proper breathing will keep them fresh and alive. Stand tall with your feet parallel to your shoulders, your chest high, and your shoulders relaxed. Keep your mouth and throat open to the point that you hear no noise when you inhale and exhale.



Speak the same way you sing. Use your head voice, with proper focus and relaxation throughout your range.

Always speak in your "mean" pitch. The older you get, the more easily you will lose clearness in your tone. Speaking at your mean will keep your vocal tone clearer and stronger. The "mean" pitch is a fifth higher (a bit less than a full octave) than the lowest quality pitch you can sing. People with low-pitched voices often complain of vocal fatigue (a worsening of the voice, soreness, hoarseness, or pain in the throat after prolonged vocal usage). This is often from speaking too low in their range.

Keep your body active. As you mature, you must keep physically active. Sitting in your easy chair to watch TV will not help you continue to sing your best. Just as singing can help you stay healthy, a healthy lifestyle helps you sing. Find an active hobby that helps your body combat age. The number one exercise is swimming, but walking, cycling, golf, a health club, or an aerobic program on the Wii are all great ways to stay active. Do anything your body will allow you to do to stay flexible.



Jim DeBusman Retired BHS music staff idebusman@ att.net

RECORDED FEEDBACK

Digital technology makes it easy to provide custom feedback to individual singers

About 20 years ago, when I was director of the Chorus of The Brandwine in Wilmington, Del., we instituted an effective vocal feedback program-effective, but also cumbersome and time consuming! Fortunately, advances in technology can make critical vocal feedback much more painless.

The old process consisted of the singers holding up what was then a brick-sized or larger cassette recorder to their faces and recording either parts of rehearsal or doing it solo, at home. They'd label the cassette, hand it to a section leader, and the next week (or weeks) later, the men would receive their original along with a feedback cassette.

Fast forward to today: electronic file sharing is a very easy process. Feedback remains a critical step for choruses in our style to enhance the development of individual singers, as well as the chorus as a whole. Here are some details as to how an effective, modern feedback system works:

Provide a platform for home rehearsal. Most barbershop choruses use professional rehearsal tracks with voice predominant, voice minus, and mixed versions. These are an excellent foundation for your program. There are many excellent sources for high quality tracks.

Establish a voluntary submission procedure. Ask for volunteers to go through the recording and feedback process, to help smooth out the process before it is implemented chorus-wide. The practice submissions might include simply recording your voice at rehearsal on a recording app for your phone and emailing or texting it to the appropriate party. Note: some smartphones have proprietary recording software that produces less common file formats (AIFF, WAV etc). These often use more data and are difficult to convert on the receiver end, so you may consider designating a common app or format for all singers.

Create a practice assignment. Once the volunteers are comfortable, assign a practice submission in which they sing at home with a rehearsal track. This requires both a playback device for the digital file (computer or tablet) and their smart phone or digital recorder to record their voice on top of the audio from the playback device. Be clear with the expectation and make it simple at first. The singing evaluators should check submissions for recording quality and balance. Encourage one headphone in and the other out, so the singer can hear both the track and himself.

Train the evaluators. After all have successfully submitted once, train section leaders or other evaluators on what to listen for on recordings. In most cases, they will serve the singers best by focusing on constructive feedback aimed at low-level issues pertaining to whether a passage was sung correctly. They should not give feedback on vocal production and techniques unless they are schooled and skilled in these areas. Poor strategies and improper technique have caused many a setback for our singers over the years.

Have section leaders create practice feedback recorders and submit to the chorus music leaders, who will ensure that the commentary is appropriate and accurate. It may take some time before the feedback team is fully prepared.

Give specific assignments to the chorus. Once the feedback team is truly ready, begin regular recording requests, or requirements, depending on your goals and expectations. Don't bite off more than the music team can chew! Requests need to be specific and in writing to the membership. Example: "Basses, please submit measures 1-38 of "Melancholy Baby" by Sunday, March 26 at 8 p.m. Remember we are especially working on the breathing, so double check this as you prepare."

Make use of effective feedback strategies.

Ask both individuals and the chorus as a whole early on in the program, to be sure they understand and are comfortable with the process and the feedback. Here are some other tips:

- Evaluators should use the written music, and note concerns verbally as they record both their voice and the submitted track.
- An excellent variation is to stop the singer track and describe the particular concern, model the passage correctly, then play back that area for the singer to hear.
- Summarize at the end of the feedback track. Example: "Thanks, Bob, for the submission. Remember the stagger breathing techniques discussed and try these at rehearsal next week."
- Send the feedback to the singer as promptly as possible.
- Develop an electronic tracker for submission dates and feedback dates so you have a record for follow up as needed.

A regular feedback program takes a while to get implemented, but it will pay huge dividends both for individual singers and for the chorus as a whole. Good luck!



Jav Butterfield Musical Director. Parkside Harmony ivbbbs1@ gmail.com



SELECTING REPERTOIRE

How to select songs and arrangements that resonate with both performers and audiences

Choosing songs and arrangments can be the most challenging part of singing in an ensemble. Whether you are preparing for a show, contest, or community singout, repertoire selection is usually the first and most important thing discussed. There are so many aspects one must consider when developing a varied repertoire, and it is crucial to be thorough with the selection process for all your song choices.

The importance of "appropriate." Why does repertoire have to be "appropriate," and what exactly does "appropriate" mean? It refers not only to songs that are suitable for the ensemble, but also what is fitting for the specific audience. It's important to remember the role of repertoire as a direct reflection of the personality and message of the group. If an ensemble sings songs that are inappropriate for the group, audiences will not respond well to the selection.

Consider the music. It is critical to thoroughly evaluate each arrangement that you are considering adding to your repertoire. Pieces with good lyrical value will usually increase the effectiveness of your repertoire. Is the piece melodically, harmonically, and rhythmically interesting? Does the arrangement develop and tell a story? Does the voice leading (or part writing) make sense, or is the baritone part

> impossible to sing? Are the ranges and tessituras suitable? Does it fit into a balanced and varied repertoire? Is it over-arranged or too complex? What is the song's "expiration date?"

> > Consider your ensemble.

What are the different strengths of the ensemble? Individual vocal ranges should be considered, reading ability, and aptitude for learning new music. Many groups make the common mistake of singing songs that are too difficult, but desire to sing them because they were made popular by other groups. It is important to find songs

that will help improve the skillset of the ensemble, but still remain attainable. There's certainly nothing wrong with singing repertoire you've heard from top-flight groups, but it is important to properly assess if the piece will work for your group. For example, many arrangements for international chorus competitors today are not necessarily great for smaller groups because of tessitura demands (i.e. singing too high for too long a period), phrasing challenges (long sections with no good place to breathe), and/or harmonic difficulty.

There are also arrangements that are tailored to specific voices. Some arrangements are made for singers who excel at exceedingly difficult vocal passages, often referred to as "vocal acrobatics" (such as 2012 champ Ringmasters, 2006 champ Vocal Spectrum, or 2002 champ Four Voices), and those are not ideal for all singers.

Consider your personal taste. It is also crucial to assess what songs will resonate with the ensemble. For example, if a quartet is trying to pick a song that three guys love and one guy hates, it will be an uphill battle when it comes to learning the piece and enjoying the performance collectively. From my own experience, my quartet likes to enforce the idea of "veto-power." If one member "vetoes" a song, then the other three have to agree and move on. While it is extremely tempting to ask for rationale and justification (and it's not wrong to provide it if willing), it is important to listen to your quartet-mates' concerns about the piece and respect that everyone's taste is different.

Having all members on the same page is crucial for relaying the intended message of the song to audiences. At times this might seem easier for quartets than choruses, but as long as the leadership of a chorus can create the appropriate enthusiasm for a piece, the chorus will generally share the excitement.

Consider your audience. Some groups' goals are to educate an audience, some strive to entertain, and many try a combination of the two. A great way to prepare yourselves for success is to assess the musical taste of the audience ahead of time. An audience of a guest artist recital at a university can be wildly different than the audience of a district convention, and can be even more different than a school concert or chapter show.

If your audience is well-versed in barbershop, you can easily perform some of the hallmark arrangements of the style. Perhaps you may consider more contemporary songs for a younger audience (like a school sing-out), or songs easily recognizable to any audience (very popular musical theater, songs made popular by blockbuster artists, etc.). Considering the audience's musical taste ahead of time can help you plan out your repertoire so that you leave a lasting impact.

All performers hope to create a connection with their audiences so they can create a memorable experience for their listeners. Selecting appropriate repertoire is arguably the first and most important step in creating an unforgettable performance that can leave a permanent impression on audience members.



Theo Hicks Lead, 2015 champ Instant Classic trhicks@ anderson.edu

C&J: More than just a contest

Our Contest & Judging system provides many benefits—and pursues multiple goals

Our contests are about far more than what shows up on a scoresheet. The BHS Contest & Judging (C&J) program can be more accurately described as a robust infrastructure of resources, policies, rules, and guidelines, implemented by dedicated and experienced volunteers who serve as clinicians, mentors, coaches, evaluators, and certified BHS adjudicators.



Barbershop contests

have been an integral part of our culture from the very beginning of the Society. However, over the years the purpose for contests and the C&J program has evolved to be far more than to just rank competing ensembles. Indeed, each performer receives a number of benefits from contest events, and non-competing audience members benefit as well. Let's look a how C&J's six fundamental goals benefit competitors, supporters, and audience members alike.

Goal 1: Produce and Encourage Singers (Outreach)

The BHS has long sponsored programs and inititatives that reach out to new and developing singers. Our contest system has and will continue to provide a backdrop and framework that is critical to achieving this mission.

Other organizations, music-related or not, provide encouragement and outreach by way of competition. Many are attracted to the Society because of its encouragement to prepare for and participate in contests. Even those who prefer not to compete—and many others who are more than spectators—become "insiders" into the entertainment and excitement of competition at all levels.

In addition, C&I continues to motivate and incentivize many men and women to become involved beyond just singing, but also as coaches, clinicians and adjudicators—sharing their passion for music with many others. This not only leads to the encouragement of new singers, but encourages those who serve in an expanded capacity beyond performing.

David Mills Society C&J Committee Chairman proclamation56 @gmail.com

Goal 2: Relationship development (harmony building)

Many singers join a chorus or quartet in part for the social interaction and relationships. The shared experience of competing at division, district and

international-level contests gives them an even greater opportunity to build on those relationships as they strive for a common goal (winning a contest, achieving a higher ranking, improving with a higher score, etc.). In addition, BHS competitors typically develop strong bonds with their "rivals" as they share in a common quest. These new relationships are forged and facilitated through their common shared experiences of performing on the contest stage.

Goal 3: Safe and encouraging gatherings of like-minded people (events)

It would be difficult to imagine that our conventions would have been so well-attended over the years without any sort of competition. The structure of many larger events often depends on there being a contest.

The anticipation, preparation and participation at the contest (for both competitors and non-competitors) provide a wonderful incentive to draw performers, their families and others to a great BHS convention. In addition, they know that they'll also be able to interact with old and new friends during the event to enjoy all those other non-contest activities, including fellowship and more singing. These opportunities, most often experienced at contests, play an invaluable role in creating that feeling of a larger barbershop family!

Goal 4: Clarity of evaluation—transparent guidelines that define the objective (definition)

The contest system provides far more than a scoring framework. Intrinsically interwoven into the C&I fabric is the detailed information contained within the scoring Category Descriptions, as well as a framework for facilitating top-quality face-to-face feedback, evaluation, and coaching sessions. To properly teach artistic singing and performance in the barbershop style, it is important that there be a way to capture and clearly

define the various vocal production, ensemble unity, interpretive, musical, and performance aspects.

In addition, the benefit of coaching, evaluation sessions, and clinics (both at the contest site and throughout the year) extends to more than just those involved in those sessions. Non-competitors continue to be positively influenced and learn from those who compete because of their contest-related experiences. The C&I program seeks to provide great clarity to help individuals and ensembles have a recipe to create a better barbershop musical experience for their audiences, other Barbershoppers, and for themselves.

Goal 5: Recognition for encouragement, improvement and achievement (education)

Part of the excitement surrounding BHS contest events includes the recognition of effort and achievement. Singers perform for others, but we also perform for ourselves. While it is wonderful to exchange high-fives with fellow tag singers in the hotel lobby, nothing quite compares to the satisfaction and encouragement one gets from being recognized for our on-stage performances. The C&I community is continually involved as clinicians, coaches and educators to not only encourage, but to help all of us improve as singers and performers.

Over the past several decades, a large number of the instructors, trainers, and clinicians at Harmony University (as well as dozens of other BHS camps and workshops) have been or are still a part of the C&J community. As the C&I program evolves, we desire to seek even more methods and opportunities to support the larger goal of improving barbershop performances.

In addition, most agree that the overall quality of artistic barbershop performances today would most likely not have risen to this level were it not for the C&I program over these many years. While most people improve and achieve new heights through their own individual efforts and motivation, most of us can (and do) achieve far more when provided external incentives, encouragement, and recognition for those achievements.

Goal 6: Self-actualization

Self-actualization simply means "the

achievement of one's full potential," and it is one of the primary objectives for C&J. Yes, we hope to do our part to attract bigger audiences and more singers to our organization as we define clear guidelines that foster artistic barbershop performances. We certainly provide opportunities for education, improvement, recognition of achievement. But ultimately, we seek to create an environment, infrastructure, and support system that allows each individual to be all they can be.

Of course barbershop singing will always be much more than some achievement at a barbershop contest. However the C&I program seeks to provide the opportunity for each individual (not just our BHS competitors) to be more:

- BHS members who want to improve their singing and/or performance skills can have an ongoing avenue for education and growth by becoming involved in preparing for and participating in BHS contests.
- BHS members who choose not to
- compete can become even more passionate about their overall participation as they become immersed in the excitement of BHS competitions and benefit from the influence of competitors.
- Family members and friends can share in the thrill of barbershop as they cheer for their loved ones at BHS contests.
- New (non-barbershop) folks will be enriched further as they enjoy or investigate barbershop via YouTube videos from contest performances.

What more can C&J provide?

More recently, several districts have begun expanding their convention weekend options and creating a variety of other opportunities throughout the year, taking advantage of our C&I resources. For example:

 Inviting "unofficial competitors" to perform and/or compete on stage. These could be members, Associates, or even

non-members who want to perform for "show," or perhaps compete for other awards. Mixed quartets, VLQs (very large quartets), high school or college choirs, and local community ensembles might all choose to sing just for fun (or for a score) or to receive topflight post-performance feedback and coaching from the judges.

 Providing classes, workshops, and **dinics.** Judges can serve as instructors, coaches or clinicians to members and non-members alike-ranging from vocal production workshops, to music theory classes, to clinics teaching a variety of singing and performance skills and topics. One recent example included a workshop-style coaching clinic setup for men from two very small chapters that had not competed in many years. They saw the value of coming to the convention weekend to learn how to have more fun singing and performing at a higher level, receiving expert coaching from judges

without the anxiety of having to compete on the contest stage. Another example involved five separate college choirs from across one district who were invited to a district convention for a day-long coach-

ing workshop and evening festival.

 Local or regional outreach events. The C&I community could help serve as resources/clinicians/judges to events that range from workshops and seminars to festivals or iamborees open to the public. Such events can encourage many to learn more about singing and performing for fun, while enjoying each other in the fellowship of barbershop harmony.

Conclusion

Clearly the purpose of the contest and judging program extends far beyond adjudication to determine winners and rankings of barbershop quartets and choruses. The mission extends to better enriching the lives of everyone through Barbershop harmony!



MAKING A DIFFERENCE







OLDEST COMPETITOR EVER. Theaters and restaurants started aiving Clare McCreary the senior discount in 1966. Now 100, he still plays tennis almost daily, and he can probably beat you, too. The retired Florida orthodonist is an institution in the Sunshine district, where he has been singing barbershop since 1950. In October, 2016, this baritone of "The Doctor is In" competed in the Sunshine District Quartet Contest, shortly after passing the century mark. We're pretty sure that's a Society record.

How does this Largo, Fla., centenarian stay so healthy? Exercise, singing, and brotherhood. Barbershopper Alex Sturgill spent some time with Clare last fall and produced a wonderful video. See the interview on YouTube: bit.ly/clarebhs.

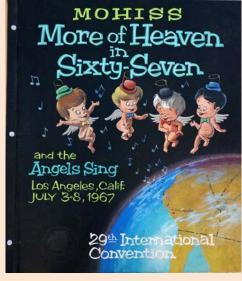
As seen on Facebook ...

WWW.FACEBOOK.COM/BARBERSHOPHARMONYSOCIETY





A quartet of BHS staff was invited to sing the National Anthem at the Tennessee Chamber of Commerce & Industry 105th Annual Meeting and Legislative Reception. Especially honored to hear Governor Bill Haslam speak and to sing for such an esteemed group of state business leaders.



When the 1967 convention was held in Los Angeles, Barbershopper and world famous animator Bill Hanna headed up the scrapbook committtee. Full of original drawings, press dippings, and convention mementos, this one is a treasure!



Camp A Cappella: like Harmony U for a cappella, with a lot of barbershop

Camp A Cappella is only a few years old, but the camp's founders, Brody MacDonald and Deke Sharon, are helping us bring barbershop to the larger a cappella world. For six days at Wright State University in Dayton Ohio, 340 middle, high school and college students, music teachers and a cappella curious adults learn all about singing without instrumental support. And yes, they learn a tag or two!

Camp attendance has grown by 50% from 2015 to 2016. There were 4 separate sections of "Modern Barbershop," co-taught by Drew Wheaton and Amanda McNutt, a class which was jam packed with barbershop history, tuning theory, tag singing, performing with emo-



tion, and much more. Amanda and Drew also directed a women's and men's barbershop chorus with 60 and 30 members respectively.

"It's essential that we expose the next generation of a cappella's most committed young singers to barbershop," said Deke Sharon, "at a time when they can learn from it and integrate it into their own vocal development"

"I can't even begin to explain how much I learned at Camp A Cappella," said Amanda. "Being around the best of the best in the world of a cappella. I learned about management and business strategies of a successful group, outreach skills, beat boxing, and looping. It was amazing to talk with the staff about their experiences with a cappella and what has worked for them."

"I have taught at Camp A Cappella for three years in a row now," said Drew, "and it truly is amazing to see how passionate all of these singers are, not just about contemporary a cappella music, but about all music and their own skills. It always makes me proud to hear the campers from our class singing tags in the hallways and getting other campers involved in singing barbershop. The support from Deke and all of the other aca-professionals is invaluable."

www.campacappella.com

CHAPTER ETERNAL

Society members reported as deceased between Jan. 1, 2017, and March 1, 2017. Email updates to customerservice@barbershop.org.

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Ontario

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Southwestern

Bob Lang Big "D", TX Town North Plano, TX

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Society Headquarters

110 7th Ave N • Nashville, TN 37203-3704 615-823-3993 • fax: 615-313-7615 • info@barbershop.org Office hours: 8 a.m.-5 p.m. Central or any time at www.barbershop.org

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Executive Offices

Marty Monson

Executive Director/CEO

Michele Niec

Executive Assistant to the CEO

Douglas Gordon

Administrative Assistant / Facilities

Margie Douglas

Administrative Assistant / Receptionist

Finance

finance@barbershop.org

Erik Dove

Director of Finance/CFO

Jama Clinard

Controller / Human Resources

Nick Anello

Finance Administrator

Strategy

strategy@barbershop.org

Kevin Lynch

Chief Strategy Officer

Conventions

events@barbershop.org

Dusty Schleier

Director of Meetings & Conventions

Harmony University

harmonyu@barbershop.org

Donny Rose

Director of Harmony University

Antonio Lombardi

Chapter Leadership Education

Outreach

outreach@barbershop.org

Ioe Cerutti

Director of Outreach

Ashley Torroll

Support Administrator

Sherry Lewis

Advocacy & Partnerships

Chad Bennett

Show Producer/Educational Tours

Marketing/Communications

marketing@barbershop.org

Holly J. Kellar

Chief Marketing Officer

Amy Rose

Social Media/Editing

Brian Lynch

PR/Communication/Brand

Jeremy K. Gover

Video Production

Operations

Chip Gallent

Director of Operations/COO

Erin Harris

Director of Projects

Customer Service

customerservice@barbershop.org

Caki Gray

Director of Membership

Jacqueline Robinson

Service Representative

Danny Becker

Service Representative

Ashlev Brown

Service Representative

Rich Smith

Service Representative

Harmony Marketplace

customerservice@barbershop.org

Mark Morgan

Harmony Marketplace Manager

Justin Gray

Warehouse Manager

Krystie Mitchell

Merchandise/Administrative Asst.

Christopher Pace

Warehouse Specialist

Music Publications

library@barbershop.org

Ianice Bane

Copyright & Publications Manager

Scott Harris

Arranger & Repertoire Manager

Wayne Grimmer

Music Editor

Information Technology

support@barbershop.org

Eddie Holt

Webmaster

Sam Hoover

LAN & Software Program Manager

Annie Pennington

Developer

The Harmonizer

harmonizer@barbershop.org

Lorin May

Editor



Board of Directors

PRESIDENT

Skipp Kropp • Indianapolis, IN 317-946-9882 skipp.kropp@steptoe-johnson.com

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Dick Powell • Crofton, MD 410-451-1957 rpowell74@yerizon.net

TREASURER

Dwayne Cooper • Austin, TX 512-633-3031 dwaynecoop@aol.com

IMMEDIATE PAST PRESIDENT

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EXECUTIVE DIRECTOR/ **BOARD SECRETARY**

Marty Monson • Franklin, TN 800-876-7464 CEO@barbershop.org

Dr. Perry White • Nashville, TN (Ex Officio, Harmony Foundation) pwhite@harmonyfoundation.org

BOARD MEMBERS AT LARGE

Steve Denino • Grove City, Ohio 614-875-7211 steve.denino@gmail.com

John Donehower • Monroe, WI 563-599-8565 JohnDonehower@charter.net

David Haedtler • Mountain View, Calif. 650-465-2848 davidhaedtler@gmail.com

Matt Mercier • Manchester, NH 603-647-1784 matt@acapella.com

Murray Phillips • Wolfville, NS 902-542-1342 phillips.murray@gmail.com

John Santora • Bel Air, MD 410-937-2611 jsantora@mac.com

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Public Relations Officers and **Bulletin Editors (PROBE)**

www.probe-web.org



Staff

Dr. Perry White • President/CEO pwhite@harmonyfoundation.org

Jim Clark • Regional Director 3042 • jclark@harmonyfoundation.org

Carolyn Faulkenberry

Chief Financial Officer

3041 • cfaulkenberry@harmonyfoundation.org

Connie Harris

Director of Communications 3053 • charris@harmonyfoundation.org

J.J. Hawkins

Donor Care Center Associate 3045 • jhawkins@harmonyfoundation.org

Sarah Ogiba • Finance Assistant

3040 • ogiba@harmonyfoundation.org

James Pennington

Donor Care Center Manager

3048 • jpennington@harmonyfoundation.org

Robert Rund • Regional Director 3043 • RRund@harmonyfoundation.org

Development Operations Manager 3047 • dsemich@harmonyfoundation.org

Kyle Snook

Donor Care Center Associate

3050 • ksnook@harmonyfoundation.org

Rick Taylor • National Development Mgr. 3046 • rtaylor@harmonyfoundation.org

110 Seventh Avenue North, Suite 200 Nashville, TN 37203 866-706-8021 (toll free), 615-823-5611 hf@harmonyfoundation.org

Board of Trustees

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mikedeputy@utility-trailer.com

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monyman@sbcglobal.net

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813-230-7845

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850-240-5952

lambertDL@cox.net

Mike Moisio

775-580-7395

mike.moisio@rhacp.com

Casey Parsons

614-306-8858

caseyparsons@gmail.com

Gary Plaag 703-670-4996

** Ex-officio * Not board member gplaagbhs@gmail.com

Marty Monson

Society Executive Director/CEO**

Jim Warner*

General Counsel 901-522-9000, Ext. 104 warnerj@martintate.com

Official Affiliates

Barbershop Harmony Australia

www.barbershop.org.au

Ian Mulholland: president@barbershop.org.au

BHNZ (Barbershop Harmony New Zealand)

www.barbershotharmonv.nz

John Denton: johnandchrisd@gmail.com

BABS (British Association of Barbershop Singers)

www.singbarbershop.com

Ian James: chairman@singbarbershop.com

BinG! (Barbershop in Germany)

www.barbershop-in-germany.de

Renate Klocke: renate.klocke@gmail.com

Holland Harmony

www.hollandharmony.dse.nl

Nelleke Dorrestijn: nellekedorrestijn@gmail.com

FABS (Finnish Association of Barbershop Singers) www.fabs.fi

Jan-Erik Krusberg: jan-erik.krusberg@arcada.fi

IABS (Irish Association of Barbershop Singers)

www.irishbarbershop.org

Liz Nolan: iabsexecutive@gmail.com

MBHA (Mixed Barbershop Harmony Assoc.)

www.mixedbarbershop.org

Ron Morden: ronmorden@mac.com

SABS (Spanish Association of Barbershop Singers)

www.sabs.es

Lyn Baines: president@sabs.es

SNOBS (Society of Nordic Barbershop Singers)

www.snobs.org

Henrik Rosenberg: henrik@rospart.se

SPATS (Southern Part of Africa Tonsorial Singers)

www.spats.co.za

Mark Jensen van Rensburg: president@spats.co.za



General correspondence/editorial:

harmonizer@barbershop.org

Editorial Board: Holly J. Kellar, Brian Lynch,

Amy Rose, Lorin May

Copy Editing: Jim Stahly (Bloomington, IL)

Lorin May, Editor

Associate editors: Amy Rose, Brian Lynch

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

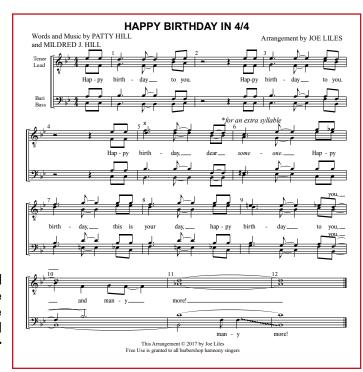
Vision: To be the premier membership organization for men who love to sing.



Happy Birthday—now copyright-free!

recent court decision—after years of contention—ruled that the popular "Happy Birthday" song is now in public domain. What a happy day! The origi-"nal song was in 3/4 meter and the male and female versions are now at www. barbershop.org in the Free 'n' Easy section. But, I decided to give it a fresh, fun, syncopated treatment in 4/4 meter as well. Both versions can be found on the Free 'n' Easy section at barbershop.org. (bit. ly/freeneasybhs). The male and female versions of this new adaptation have also been added. Enjoy!" ■

IF YOU HAVE NO MAGNIFYING GLASS, download the full version of the 4/4 variation at bit.ly/freeneasybhs, where you'll find a lot of other great free sheet music as well. While I believe many singers will enjoy the 4/4 variation, you'll have to try the rhythms yourself before deciding whether you believe this free version is also easy!



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