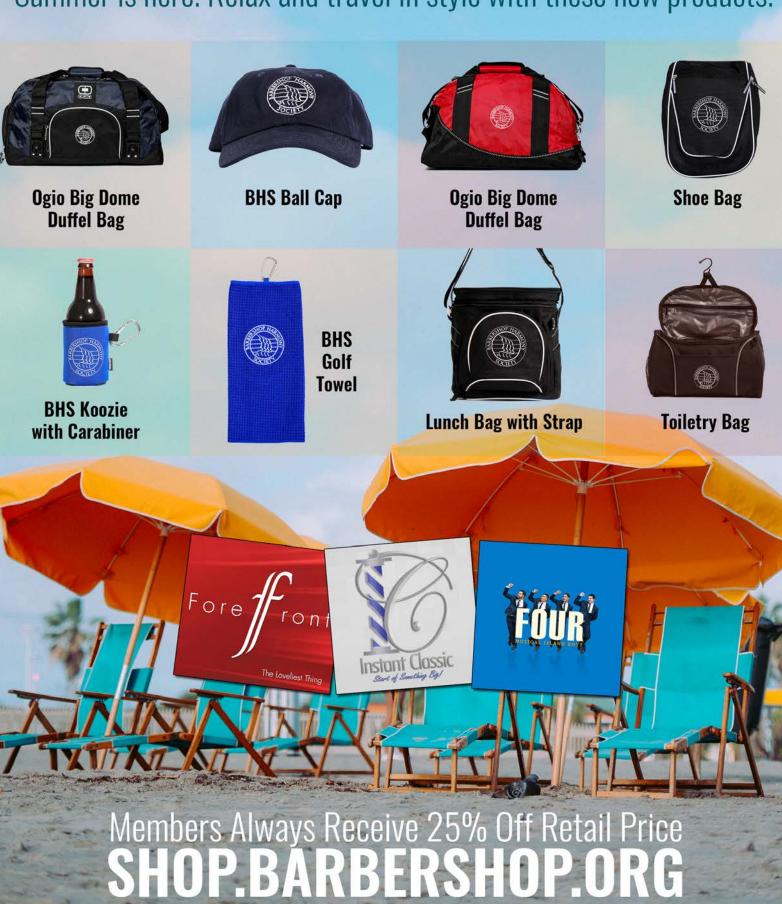


B'ahhhhhh'bershop....

Summer is here. Relax and travel in style with these new products.



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Meet Dr. Perry White
The new CEO of Harmony Foundation International discusses the future of the organization, and the debt owed to prior leaders. Connie Harris, HFI Director of Communication

The "Why" of Outreach
It's hard to figure out the "how" in outreach until

you've settled on the "why." Many have achieved that, and they know how to fund their efforts, too. SHERRY LEWIS, DENNIS BERG, CHAD BENNETT, ASHLEY TORROLL, BRIAN LYNCH

Forefront: taking risks

Merely creating the quartet carried risks for each man; their biggest risk came after they realized that perfection could only take them so far. LYNN HUGHES

5 ways to improve conducting Many directors move too big too often, depriving

performers of the signals they actually need. Here are some principles and practices that prove less is more. Dr. Jay Dougherty

Remember the Alamo! And remember our great **Midwinter Convention** in San Antonio this past

January. Get the details!

Gray hair (or no hair) rocks!

The top senior quartets competed at the Midwinter Convention in San Antonio. See all the groups who proved there's no substitute for experience.

Youth meet Seniors choruses

Why should the youth have all the fun? The first Seniors Quartet Contest shared the stage with the Youth Chorus Festival, which for the first time included women's and mixed groups.

Departments

eatures

On the Cover The Boise Chapter's Idaho Youth Barbershop Festival COVER BY EDDIE HOLT
PHOTOS BY DENNIS BERG

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"Sugarcane Jubilee" by Buzz Haeger

Outreach helps us make a difference

his issue of The Harmonizer focuses on outreach, including a recap of the Midwinter Convention, and there is also a great piece about how to be a better director. What do these have in common? All of this material helps us Make the Music that Makes a Difference.

Our Society Business Plan builds its activities on several strategic pillars, including "Through the medium of barbershop harmony, we establish lifelong singing as a core community asset." Across the entire spectrum of age and experience, our Society nurtures that love, and helps it flourish in so many ways.

The BHS grant process is state of the art

I hope you are all following the development of our outreach programs. The most visible is, of course, the International Youth Barbershop Chorus Festival held at Midwinter. I would argue that this year was the best

> ever, with more than than 600 young men and women participating. The flame of vocal harmony hearts burns bright in these hearts.

The Society also supports many less visible, but equally important, festivals and camps hosted by chapters and districts throughout

the Society. Many of those outreach programs are funded in part by Society grants, underwritten by generous donors through Harmony Foundation International.

The Society grant process has necessarily evolved. Historically, festivals and camps grew dependent on Society funds to survive, but a burgeoning number of events meant that funding requests outpaced supply. The Society began to learn and implement best practices in the grant-mkaing process. This includes using grants as seed funds to incubate

worthwhile projects, with an end goal of becoming selfsustaining. Read the sidebar on the bottom of pages 14-15 of this issue for more information.

The key outcome of the grants process is founding many more points of contact where we can instill a lifelong passion for singing in our communities.

The entire span of what we do was at Midwinter

For those who missed Midwinter, it was amazing. Seeing and hearing 600 young people on stage and spread throughout the theater performing Leonard Cohen's "Hallelujah" definitely provided a concrete demonstration of the value of the program, not to mention more goosebumps than any one body should experience.

At the other end of the "lifelong" continuum, the Seniors Quartet Contest and the shows were also terrific. Seniors quartet champ Party of Five sang "What'll I Do?" and "Anytime," to prevail over two quartets that had tied for second place in 2016. It was a real kick to see the interaction between our youngest singers and our older singers in the social settings of a barbershop

The Forefront/Signature octet performance of "Kiss From a Rose" was a highlight of the convention for me. Boardwalk's octet with The Buzz also brought the house down. If you haven't attended a Midwinter, do yourself a favor and experience it live. You'll be glad you did!

All of the camps, festivals, and Midwinter activities are examples of outreach that the Society provides to enable us as members to Make the Music that Makes a Difference in our communities.

Improve your director's skills, improve your chorus and chapter

Educational programs that enhance the abilities of our directors help us Make the Music that Makes a Difference. There is a direct correlation between chapters with better directors and chapters that are successful in their communities. Send your director to Directors College at HU or a Chorus Director Workshop Intensive (CDWI) or other programs and that director will return with increased energy. If he or she uses the skills, you will experience greater community acceptance externally, more fun at meetings, and better guest retention.

Skipp.Kropp@steptoe-johnson.com



Volume LXXVII Number 3

Complete contact info: pages 38-39

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While many

outreach pro-

grams are

funded in part

by Society

grants, many

more are self-

supporting.

Marty Monson, CEO / Executive Director • CEO@barbershop.org

Strategic plan will take us into a better future

Harmony University is great in print, too

ave you finished reading through the last issue of The Harmonizer? If you're like me, it will be one of those issues that will be a go-to reference a few times in the future. The educational content was just outstanding. Nicely done Donny Rose and all HU faculty! Keep up your great work inspiring our singers!

The coming strategic plan will help us build a solid future

Our strategic plan is making excellent progress. We've been synthesizing all the data, comments, and other input you've provided over the past two years

while gathering additional external market data. We've engaged with market and industry specialists to help us acquire a better understanding of how we fit into the overall marketplace of associations. social service organizations, and general nonprofit markets.

We continue to find an enormous amount of support for our organization and the

impact we've been bringing to communities all around North America. However, like many

I'm confident we will build upon the 79 years of organized barbershop harmony to build a brigher future, without losing the core essence of what got us here.

y means th L-R: Perry White, Marty Monson. Somehow, both the BHS Board and Harmony Foundation Trustees chose for their respective CEOs lowa natives who graduated from Luther College.

similar organizations, we are struggling with some of the same challenges. The world has shifted, and I'm confident we will discover how to build upon the 79 years of organized barbershop harmony to make an impact on our future-without losing the core essence of what got us here.

There are many people in the world seeking the harmony we are so fortunate to create every week at our chapter, chorus, and quartet meetings/rehearsals.

Dr. Perry White is a great leader for Harmony Foundation

This brings me to the Harmony

Foundation International, and welcoming Dr. Perry White as our new CEO of the Foundation. When

I accepted the Society CEO position nearly five years ago, I had a lot to learn ... and I'm still learning. Amy and I hadn't been previous Harmony Foundation donors, but once we realized the impact the Harmony Foundation had on the entire Society, we made that commitment.

Amy and I will always give

to local charities like our school. church, etc., but when you contribute to the Harmony Foundation, you are impacting all the programs of the BHS all around the world. That's a great feeling. Together we are helping more people discover the power of lifelong singing. We are very fortunate to have had excellent leaders like Clarke Caldwell who have helped us

shift the Foundation over the

past 13 years. I'm extremely excited to be working with Perry White, a proven philanthropist and an accomplished choral conductor. When you bring two leaders together from Iowa—watch out BHS! Exciting times ahead!

Cheers!

CEO@barbershop.org

P.S. Did you hear about the new Member Center rolling out this summer? It replaces the current eBiz system. Stay tuned.

What's on Marty's daytimer?

- June 6, Sweet Adelines HQ, Tulsa
- June 15-17, Americans for the Arts, San Francisco
- June 21-24, Chorus America Conference, Los Anaeles
- June 28-29, NAfME Hill Day, Washington, D.C.
- July 2-9, BHS International Convention, Las Vegas
- July 21-23, Leadership
- July 23-August 30, Harmony University, Nashville

What's Marty reading?

"Our Iceberg Is Melting" by John Kotter and Holger Rathgeber



What's Marty listening to?

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

Follow Marty's social media

bit.ly/martyfacebook twitter.com/Marty Monson

Kudos for the Harmony University issue

Kudos on Harmony University issue

ust received my copy of the March/April issue of The Harmonizer this morning. It is probably the most useful issue for local chapters I have read since joining the Society in 1976. It is something that every chapter member should read with great expectation, then digest and incorporate into their personal barbershop experience. It will help revitalize and strengthen many chapters when the principles are applied. Thank you for this great issue!

> **JOHN ELVING** RMD Immediate Past President

Finally after all these years, a complete manual for a cappella is in one publication. It is nice to have articles in The Harmonizer on specific aspects, but having it all in one place is good because it is a stand-alone reference.

GLENN HOWARD Glen Cove, N.Y.

I congratulate you on the best, most educational issue of The Harmonizer ever! (Or at least since the late '70s, when we first started receiving it!) This issue is packed with so much practical advice and

great singing technique. As a retired public school music teacher and current vocal coach, I am passing along much of this information to my students, choruses and quartets. This issue will hold a permanent place in my library and be used often. Thank you to all contributors who wrote so well!

> LORRAINE BARROWS Past Director of Education, SAI (Dover, N.H.)

One name misspelled, another very misspelled

In a story about Camp A Cappella (March/April issue, page 33), camp co-founder Brody McDonald's name was spelled incorrectly.

While I would love to take credit for it, the article entitled "Looking at the Long Game in Rehearsals" (with my byline and my photo) is not mine. I hope that whoever wrote this article gets proper credit.

Singing judge, quartet & chorus coach

[Thanks, Jim! Indeed, that article was written by Dr. Jay Butterfield, one of two articles he wrote for the issue. We apologize to both of you, as well as Brody McDonald, for the errors! -Ed.]

Customer Service team is getting great ratings; here are some of our favorite emails



If you have had to email the Society in the last few years, your inquiry was likely directed to Customer Service at customerser-

vice@barbershop.org. This hardworking team of five answers roughly 23,000 emails a year, and each message includes a link to rate and comment on the service you receive. Constructive criticism helps us improve for the next time, and positive feedback fuels our representatives to keep excelling! We have a 96% "great" rating so far this year, and you can read on for some of our favorite comments!

- Caki Gray, Director of Membership
- I have been around the Society for 37 years and remember a level of customer service that kept me from calling for years. Ashley has restored a bit of my faith in Society customer

- service. Thanks for working toward a better experience for us members.
- While harmonious music is the foundation of our Society, the gentle people who sing and serve our Society are its walls, windows, doors, roof and builders. The staff at BHS is very good at helping each time there is a problem. Thanks!
- Always helpful and fast.
- Awesome, as usual.
- Jacqueline took care of my needs effectively. Thanks!
- Just the best. Best in the biz.
- Wish all my vendors responded this
- Nearly an immediate response! Very pleasant and helpful. Thank you.
- I always get excellent service from the Customer Service folks.
- · Obviously Rich is overworked and underpaid. Needed his help with a

- records issue and he was able to come through with flying colors! Thank you, Rich-'Happy Camper' here!
- It's always a pleasure dealing with you and the service is quick and always pleasant. Thanks a ton. Cheers.
- I just did this this morning and it's already completed! Wow! Great service!
- Just what I needed ... and in a timely manner. Kudos to Caki Gray. Thanks.
- A response within 15 minutes, Great! Thanks!
- Wow! Really fast and thanks! Know you are busy.
- Danny is awesome and extremely accommodating. We received immediate input from him, we were able to react very fast, and our needs were met very fast. I wish the rest of my life was made this easy. Thanks, Danny.
- You guys should work for the BHS! Oh, that's right, you already do. Thanks!



Expect wide open contests and a big Vegas party

Signature

t's almost time for Las Vegas! A wide-open quartet contest and a near-repeat of the best chorus contest of all time (2014) await us. We've got a lot going on

between your all-night tagging sessions over the week of July 4th.

Quartet contest. Citrus power! Although qualifying scores guarantee nothing, Vegas's three top qualifying quartets are all from the

Sunshine District, are the only returning 2016 medalists, and are the only quartet qualifiers this year to post scores above (or even near) a 90% average. No matter who

you are rooting for in Vegas, the Sunshine State has set a high bar.

In 2016, Signature seemed to come out of nowhere to get Nashville buzzing about its soaring, soulful sound and distinctive repertoire. Main Street is a sentimental favorite that wins massive ovations as well as the YouTube "vote." with an unequaled blend

of high comedy and even higher musicianship. Throwback is what you'd get if Michael Bublé had three equally talented brothers, blending the cutting edge with a "throwback" to old-school

Quorum (JAD), Artistic License (FWD), and After

Hours (ILL) all posted medalworthy qualifying scores. Past medalist A Mighty Wind (DIX) having to retire its name after taking on bass

Kirk Young, chose another gusty name (Category 4) and joined a field of other high-qualifying quartets that includes Flipside (EVG), Stockholm Syndrome (SNOBS), 'Round Midnight (MAD), and Clutch (SWD).

The deep quartet field is filled with both familiar names and new buzzworthy groups, so there's no telling who will be the talk of Vegas when it's all over.

Harmony University. Included with your registration,

choose from more than 100 classes on Tuesday, Wednesday, Thursday, and Saturday.

Youth Barbershop Quartet Contest. Always a great start

to the week on Tuesday night. This year, all youth quartets qualified via video, resulting in great new talent we likely wouldn't have seen otherwise.

AIC Show. The championship quartets spend an evening reminding us why they are still the

> best ever. Thursday night only. (Separately ticketed.)

Chorus Contest. The last time we had a field this deep was the last time we were in Vegas. Most of the same top groups are back. Expect one of the best contests ever!

Sing With the Champs. Now

held on Friday after the Chorus Contest, the new format is looser, more open to lastminute singers, and promises to be a lot of fun. Donations

to support the Youth Barbershop Quartet Contest are optional.

World Harmony Jamboree. Held Saturday afternoon, see how the world of high-end barbershop

is so much bigger than North America. (Separately ticketed.)

Saturday Night Spectacular. An amazing show anchored by the Ambassadors of Harmony and The Vocal Majority will have some surprises, and will truly live up to its name!

Live Stream. If you can't join us live, sign up for the Live Stream (www.barbershop.org/ vegas). Enjoy dozens of hours of high-quality sights and sounds live, online. Buy ala carte or save with the full package. Included are the Youth Barbershop Quartet Contest, both rounds of the Quartet Quarterfinals,

the Quartet Semifinals, both rounds of the Chorus Contest, the Saturday Night Spectacular, and the **Ouartet Finals.**

Join us in person. Enjoy some of the lowest hotel rates we've ever had. For those who can't stay the week, weekend passes are also available. Get details, purchase registrations and hotels rooms, and get the Live Stream at www.barbershop.org/vegas.



Round Midnigh





Ringmasters, The Time Bandits, Vintage Mix appear on public TV with WoodSongs Radio Hour

Ringmasters (2012 champ) headlines a wideranging cast of barbershop performers on WoodSongs Old-Time Radio Show, which premiered in April on dozens of public TV

Recorded live last July at the historic Lyric Theater in Lexington, Ky., WoodSongs is a weekly celebration of Americana and roots music, and they were delighted to devote a full hour-long show to barbershop. You'll find it in TV listings as WoodSongs season 19, episode 4, "Celebration of Barbershop Harmony With the Ringmasters, Vintage Mix, the Wildcat Harmonizers and The Time Bandits."

See listings in TVGuide, or your local cable provider. Preview and share show highlights from the WoodSongs YouTube Channel. bit. ly/woodsongsring.

Society briefs



Dynamic Ontario District President passes away while in office. Andrew Shackleton suc-

cumbed to his long battle with cancer on May 9, having kept serving even after receiving his terminal diagnosis. Highly influential inside and outside his district, he is remembered as much for his personal touch as for his considerable leadership talents.

Affordable insurance coverage for chapter-owned property. The Society now offers voluntary coverage at various levels; property covered includes risers, uniforms, audio and visual equipment and all normal chapter materials. To particiapte go to bit.ly/bhsinsure 17. If your chapter is currently enrolled, the coverage will automatically be renewed.

Building A Healthy Choral Ecosystem—new report now available!

To help us build a better world singing, the Barbershop Harmony Society constantly collaborates with like-minded choral organizations. A healthy choral ecosystem relies on conductors, composers, arrangers, educators, publishers, researchers, academics, public policy advocates, administrators, adjudicators and the music industry as a whole, all working together. To better understand all of the organizations in our choral ecosystem, the BHS, American Choral Directors Association (ACDA) and Chorus America have created the Choral EcoSystem Field Building Report. The report contains information on 29 choral organizations and what they are, what they do, and the challenges and opportunities for each organization. Download it at bit. ly/choraleco. Get more details at strategy@barbershop.org.



Harmony Foundation welcomes new fundraiser. Janet Wiley joined the Harmony Foundation International

staff on April 17, 2017 as Regional Major Gifts Officer for the eastern region. In this position, she manages donors and prospects in her area to raise funds for HFI.

With decades of experience in major gift fundraising, Janet is excited to venture into the barbershop community and learn more about the unmatched spirit and camaraderie. She has held leadership positions at Gettysburg, Goucher, and Lebanon Valley colleges, and also has experience in nonprofit and healthcare philanthropy. Reach lanet at *iwiley@* harmonyfoundation.org or (866) 706-8021, ext. 3052.

Ragtime Gals welcome guests to "Race Through New York with Jimmy Fallon" ride

Starting in April, the beloved **Dapper Dans** of Walt Disney World are no longer the only barbershop quartet appearing regularly in an Orlando theme park.

In April, Universal Studios' preview of its new attraction, Race Through New York with Jimmy Fallon, included pre-show live performances by a quartet that is inspired by The Ragtime Gals on NBC's Tonight Show starring Jimmy Fallon. As on TV, the material is outside barbershop norms for G-rated content, and the "quartet" has five members. The Ragtime Gals (not the live version) are also permanent fixtures of the Fallon-themed ride. No word vet on whether the quartet will sing tags with you after their set. See some of the live quartet's live performance at bit.ly/fallonrideqt.



Jeff Hunkin of Musical Island Boys is host of a televised singing contest

Jeff Hunkin, tenor of 2014 international champ Musical Island Boys, is now a TV star in his native New Zealand, He's host of the The Naked Choir, an a cappella contest based on the BBC series of the same name. The show's name refers not to the

accompaniment.



Since winning the Society's International Contest in 2014, Jeff has gotten married, became a father, and started a career as a communication consultant for a large trading company. But his

level of dress, but singers' lack of instrumental

new gig is working out very well. Having traveled the world to perform for much bigger audiences than the competitors he hosts, untold thousands see Jeff live every week as the ultra-cool, ex-

prominent

perienced performer that he became through his many years with the Musical Island Boys. Shaun Bamber of Stuff covered the new host-

ing gig and tells how singing in a barbershop quartet changed Jeff's life. Read it at bit.ly/ hunkinhost.





7 ways to inspire adult choral learners

re you gearing your teaching to your singers of today? We know that over 35 million North American adults sing weekly in more than 400,000 choral organizations. That's a lot of adult singers, and that's just on this continent! How do you engage and inspire adult

learners in these community choirs, church choirs, and ves, barbershop choirs? Here are seven tried-and-true best practices for adult learners.

1. Make it relevant. The content has to be relevant to your guys personally, or they will not see any value in what you are sharing. If you are coaching a group that has a glaring problem, address the elephant in the room with love and clarity. If your group sees progress, they will embrace your teaching because you are working on the real issue and they are getting better. If you ignore the obvious and list your favorite preset topics, you are not teaching the people you have.

2. Include activities that encourage exploration.

Get them into smaller groups! Adult learners accumulate knowledge most effectively when they are active participants in their own learning process. Pose a question or problem and then ask them to arrive at a solution on their own. Use small groups and have them collaborate to better understand a tuning concept, a choreography solution, or scenario for a song. Instead of using the traditional one leader for 30 people, have 10 leaders in groups of three, or even pair up. Adults love this type of learning, as long as the instructions and goals are clear, and the timeline is short—say, two minutes.

3. Consider their experience and educational back**ground.** Adult learners have typically gathered more life experience and accumulated a broader knowledge base than younger students. When you're designing your rehearsal, you'll want to take their experience and educational background into account: profile your group! Are they savvy international competitors, great musicians new to barbershop, or college boys singing their first tag? Speak the language of the group. Don't ignore the talent on the risers—have the coaches and judges among you come out front, even if it's for a few minutes.

4. Give specific and timely feedback. Make the rehearsal more powerful and effective by giving specific and timely feedback in real time-catching the mistake when it is made. Don't talk about a mistake they made in the intro after you finish the song; catch it right away! Adults need several repetitions of doing a section correctly to engrain this new behavior. My high school kids needed it once, but adults

need 3-5 reviews to make it a new habit. If it's worth stopping for, it's worth fixing.

5. Integrate emotionally-driven content. Adult audiences benefit from content that is emotionally driven. If they feel personally connected to the music, they will absorb and retain the information better than just asking for a crescendo or singing at a 5. Use images that are powerful and relevant. Positive emotional elements can also serve to inspire and

> from the group. Get in the habit of talking about life experiences as your group is singing. This will help them connect the music to their own emotions and life experience.

motivate learners who may feel disconnected

6. Avoid cognitive overload when **teaching.** Break your content up into smaller chunks. Teach one concept after your cutoff, then stop talking. When you

are stopping to share information, the first words out of your mouth should relate to what you asked the group to do, such as on the run they currently finished. The micro lesson might sound like:

"Thanks everyone! Let's remember to bring out the echo as the leads are holding that long note."

You direct/coach the section, then stop to say:

- "Thank you, baritones! Way to bring out that echo figure. Let's lock it in and do it again, but have even more love in that echo."
- "Good try brothers, but we still lose the echo figure. Leads ... help them by singing more tenderly on the held note, and baritones, sing with more passion and volume on the echo ... we will get it this time!"

7. Respect their intelligence. In our everyday lives. we learn from our mistakes...why not also in barbershop? Many directors expect a chorus to perform a well-known song perfectly even after they layer in choreography! People don't work this way! Let them make mistakes, learn, and find the pathway to mastery. Smile, encourage, and see this as a path to improvement. We don't yell at our children as they learn to speak or walk ... we encourage them. Adults are not in the habit of having difficulty with a subject; that's why music and sports are so wonderful for us!

Conclusion

Working with adult learners was much more difficult for me than I thought it would be. I needed to change many of my operating principles and "mellow out" when in front of a chorus. Times have changed, and if we want our members to stay on the risers, we need to treat them like ... adults.



Donny Rose Director. Harmony University drose@ barbershop.org



CAN'T STOP

(ARR. AARON DALE) MEN'S AND WOMEN'S VOICINGS!

LULLABYE (GOODNIGHT, MY ANGEL)

(ARR. KIRK YOUNG) MEN'S AND WOMEN'S VOICINGS!

AFRICA

(ARR. ALEX MORRIS) MEN'S. WOMEN'S. AND MIXED VOICINGS!

SUNDAY

ETTA JAMES (ARR. ADAM REIMNITZ)

BROWSE ALL THE NEW CHARTS ONLINE SHOP.BARBERSHOP.ORG

Meet Harmony Foundation CEO Perry White

Connie Harris, Director of Communication for Harmony Foundation International, recently interviewed Perry White.

What motivated you to become the CEO for Harmony Foundation?

My motivation might be similar to that of someone who rejoins a chapter, chorus or quartet after years of being away. Having served in solely an administrative role for the past 13 years, I knew that I would return to music at some point in my career. I just never dreamed that such a terrific opportunity might present itself so soon.

I believe that singing is important. Singing with oth-

ers is even more important. It can be life-changing. My experience throughout the interview process and now through my first month on the job has helped me reconnect to my earlier life as a choral director and teacher. The experience and interactions with the people of HFI, BHS, and our community has reminded me of the power of the subjective experience one can have through music, and particularly through singing. Indeed, I believe

> it is that subjective experience that we crave and

that feeling is what brings us back again and again.

Having worked in philanthropy for decades, I believe that my motivation to join HFI as the new CEO is strikingly similar to the motivation of our donors. The end goal for both is to broaden the reach of vocal music, to provide the opportunity for vocal music wherever there is a desire. We are unique in what we do, and I am naturally drawn to our mission, as are our donors. I believe in our power to change lives for the better!

Recipient of ACDA Musician's Medal from the Iowa Choral Directors Association

Perry D. White resume

· President of Bethel College (North New-

Silver Lake College (Manitowoc, Wis.)

VP of advancement, Monmouth College

Directing and teaching roles at a number

of colleges, universities and high schools

from the University of Missouri at Kansas

Doctor of Musical Arts in Choral Conduct-

ing, University of Oklahoma

Member of ACDA and NAfME

VP of advancement and admissions.

• Bachelor's in vocal music education,

Master of Music in choral conducting

ton, Kansas)

Luther College

As an avocation, Perry has enjoyed an active acting career for live theatre, television and film. He appeared in "Mr. and Mrs. Bridge" with Paul Newman and Joanne Woodward, and served as Kiefer Sutherland's stand-in for "Article 99."

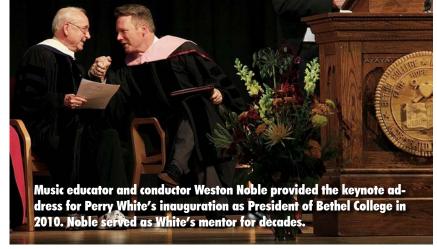
What is your vision for the organization?

In my time here I am acquiring a basic understanding of the culture of our constituents, the growth we can reach, and a basis

upon which to build a vision. I don't believe it serves any leader well to formulate a vision without getting to

know the people served by and invested in the organization. I am visiting chapters and individuals to get a sense of their perspectives, their needs, and their vision—our opportunity. All of these things will inform our HFI organizational strategic plan.

I welcome the chance to speak with people, attend chapter events, and engage in our communities to have an interactive dialogue about the future of HFI. How can we grow? What programs provide the greatest impact? Why do people sing? Those stories—that feedback—will help us as we think strategically about how to build upon the foundation already established. If there are opportunities



to open this dialogue, I invite people to reach out to me. I am eager to learn.

Are you confident in Harmony Foundation?

Definitely. The stage that has been set for us is outstanding. Past leaders-from O.C. Cash and Rupert Hall to, more recently, Clarke Caldwell-brought their own visions, and we wouldn't even exist if not for them. Clarke, in particular, reshaped the Foundation and completely shifted our direction to make us who we are today. He and his team worked hard and the organization has grown quickly. They did that

because they believed in the mission to the core. So do I, and so does the team in place. We have a bright and dynamic future ahead of us, and I can't thank my predecessors enough for all they did to build engagement. They are the shoulders upon which we stand, as we seek to build an even more robust Harmony Foundation International.



THE ASSOCIATION OF INTERNATIONAL CHAMPIONS

AND THE BARBERSHOP HARMONY SOCIETY PRESENTS



PERFECTED A CAPPELLA AT THE AXIS



THE GIANTS OF BARBERSHOP WILL BE IN VEGAS THIS SUMMER

THURSDAY, JULY 6, 2017
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of OUTRFACH

Trying (again) to approach a local music educator? "Why" may matter more than "how"

For more info on working

back issues of The Harmo-

nizer at www.barbershop.

org/harmonizer

Nov/Dec 2005

May/June 2007

• March/April 2003

with music educators in

You are not alone! Many eager Barbershoppers try to introduce barbershop to their local music educators, but sometimes with little or no success.

Are you doing something wrong? It's possible. If an educator avoids contact, it might have less to do with how this busy educator was contacted and more to do with why a Barbershopper contacted them.

We need to stop and examine the motive for contacting in the first place. Is it one of the following?

- You need barbershop in your program!
- We need members!
- We need a director!

Be honest—does that sound familiar? Any or all may be true, but this list above must disappear if/when you gain the ear of a music educator. Start with:

- What do you need?
- What can we do to help?

Why "no strings attached" is the only way

The school's musical leaders are extremely busy. They normally sponsor and/or provide support for more

extracurricular activities than any other employee in the school system, so that means many of their days extend well beyond the final bell and into weekends. It's important to realize that unless you have a personal connection to the music educator, contacting is difficult as it is.

When contact does happen, you must be properly prepared for your one chance! They will not respond well to

any kind of pushiness. They don't need a critique of their program, a sales pitch, more things to do, or to be told that their choral program is somehow lacking because they're not singing barbershop.

Beginning the conversation with an honest giving and no strings attached approach is the only path to success. If recruitment is in your thoughts, please don't approach at all. That could destroy any future hope of a relationship. Remember that the music educator is savvy and has probably run into every salesperson you can imagine. He/she will know your motive!

Here are some other suggestions if the music educator is startled by your offer to help:

- Do you need financial help? (Money talks)
- Do you need ushers for your show?
- Do you need props built for the stage?
- Could we help you sell tickets?
- We'd like to come hear you sing!
- Could you sing on our show?
- Could we sponsor your attendance at Harmony University?

The BHS Outreach team has been making every effort to become visible to the music education community of

artists by partnering with their own professional organizations in the choral ecosystem like ACDA (American Choral Directors Association) and NAfME (National Association for Music Education). They rely on these and like organizations for information and guidance. We believe that sharing our world with theirs through these trusted organizations can clear an easier path for reaching local music educators in the future.

- Sherry Lewis, Outreach Advocacy and Partnerships SLewis@barbershop.org

How the Idaho Youth Barbershop Festival evolved from humble beginnings 10 years ago to an overflowing waiting list in 2016

One of the Society's most successful chapter-based outreach efforts started not with a bang but with a whimper. Inspired by a 600-student festival held

annually in Rexburg, Idaho, the Boise Chapter lined up four high schools on their first try 10 years ago. Days before the Festival, three high schools pulled out. The chapter was determined to work that much harder in the following years. Every few years, more and more schools accepted the invitation.

Fast-forward to the Boise Chapter's 2016 Idaho Youth Barbershop Festival. At least 24 schools wanted to attend, and the chapter had to cap attendance at 1,000 singers (plus educators), with another 400 sing-

ers still on the waiting list. Even with the biggest auditorium in the valley, they had to split the event into two groups and two concerts.

What changed? Less than you'd think. It didn't hurt that Deke Sharon was 2016's headlining clincian, with quality instruction also provided by clinician Adam Scott and 2016 Youth silver medalist Flightline. But while the chapter has learned a lot over the years, it still follows the same basic formula as when chapter member Con Hobson and director Rich Lapp (who is also a music educator) contacted educators about the first festival. The difference is largely the momentum

and word of mouth among students and educators, who have saturated area choral programs with the news that the best day of the year is hosted by the Boise Chapter.

The chapter no longer seeks or needs BHS grants, having moved on to reliable local funding sources, just as the BHS grant program is designed to operate.

And the Festival is only part of the chapter's Outreach mission. They also sponsor an annual youth barbershop quartet contest, and also an a cappella contest that awards \$1,000 for 1st place, \$500 for 2nd, and \$300 for 3rd. Director Rich Lapp also took a chorus of past Festival participants to the 2016

Youth Chorus Festival. Additionally, the Chordsmen visit area schools to sing with the children, then host and perform in concerts at each school, with all revenue staying with the school.

How does a chapter run such a program? In a nutshell, it takes one or two people willing to look for grant money, free venues, school teachers with an ear

for barbershop, and people who have gravitas within the community to lend their support and then pull it all together. What else does it take? A "No Strings Attached" approach where the focus is exclusively on what is good for the singers and their teachers-not on what is good for the chapter.

The Boise Chordsmen didn't start out intending all of this to happen. Ideas grew, pieces were put together, people became committed and schools and kids began responding

> in turn causing more ideas to grow, more pieces being put together. The chapter doesn't have to be unique—it only needs the desire.

> Go build your own festival, contest or outreach program. Or create something entirely different, but get involved!

tate's Morris ke Sharon and Adam Scott sa with 1,000 students and their choir directors

- Adapted from a report by Boise Chordsmen member Dennis Berg

Outreach wherever we go: leaving a lasting impact on communities that host Society events

For many years, our international conventions descended on cities with a week-long concentration of activities, confined for the most part to a small number of hotels and even fewer venues. Other than locals seeing quartets and tag groups in area establishments near those locations, our convention

impact for host cities has been limited to a brief economic boost and perhaps a few local media mentions. For nearby chapters, it was a missed opportunity to create an impact that would remain far past the convention week.

Fortunately, sustained local impact is a

much higher priority moving forward. One new focus in the Outreach department we call "Convention Legacy," and we've seen positive results at our recent Conventions.

In 2015, Society staff sent 2013 Youth champ The Newfangled Four and other high-level groups to join Society leadership

and local Barbershoppers in events for civic leaders and area music educators. Due to their convention duties, area chapters also regularly commingled for the first time in many years and built stronger bonds. They've continued collaborating, and Pittsburgh Barbershoppers report higher community engagement, higher morale, and higher member numbers than they've seen in many years.

At the 2016 Nashville convention, the Great Northern Union chorus visited several locations in Middle Tennessee to share their love of barbershop harmony with the masses through performances at the Opryland Resort, Nashville

Farmer's Market, and the Grand Ole Opry, to mention a few. On Saturday we celebrated "A Better World Singing Day" by hosting an open Gospel Sing, a free concert stage in Walk of Fame Park, the MEGAsing, and we then invited local Nashvillians to attend the Saturday Night Spectacular and quartet finals

free of charge. Nearly 2,000 people took advantage of the offer to experience barbershop for the first time. Over half of those surveyed said they would be interested in attending a similar event. Area Barbershoppers were provided with an incredible email list for their own events!

During the San Antonio Midwinter Convention, our incredibly talented show performers took time out of their schedule to reach out to the local community. Signature (2016 bronze medalist) began its day at the San Antonio Food Bank where they sang in the family education center

We have had missed opportunities to create an impact far past the convention week. This is now a much higher priority.

before moving to the volunteer area, where they surprised a group of teens that were sorting donated food by sharing a few more songs. Forefront (2016 champ) and The Buzz (SAI champ) visited Brooke Army Medical Center to entertain wounded soldiers and their families at the Center for the Intrepid and the Warrior and Family Support Center. At the San Antonio Chil-

dren's Hospital, 2016 Youth Champ Pratt Street Power found new fans in the main lobby while 2002 champ Four Voices spent time with kids throughout the facility that were unable to leave their rooms. Next, both Signature and Main Street performed a full show at the Children's Re-

habilitation Institute for patients, families and staff. Even Univision was on hand to capture the magic for their nightly news broadcast. To end the day, Boardwalk and Vintage Mix sang

for the families at Ronald McDonald House. While each location had its own challenges, the event was declared a resounding

success. We will be continuing this tradition during the International Convention in Las Vegas with outreach performances by our top quartets at the Children's Hospital of Southern Nevada, Opportunity Village, and Three Square Food Bank, among others. Convention attendees can take advantage of a "Sing And Serve" opportunity at the Food Bank on Thursday morning, July 6th. Keep an eye out for

more information and a link to sign up in LiveWire. Chad Bennett, Show Producer/Educational Tours Mngr.



What makes a good grant application? What BHS (and others) need from applicants

Barbershoppers throughout the Society have a burning need to help others of all ages to enjoy the fulfillment we experience in singing together in harmony. With the Outreach Grants program, the Society marshals the generosity of donors through Harmony Foundation International to fund dozens of activities across the continent-with chapters most often the

unit that creates and delivers results from received grants.

The success of our Outreach Grants program is a direct result of the brainpower, manpower, relationships, and acquired experience behind the many worthy projects we fund each year. A rigorous screening process helps applicants package all this knowledge into a plan that clearly illustrates the impact they will make, and its ongoing sustainability into the future. It is the blueprint for building a place to stand ... and to move the world.

That blueprint, that fulcrum, are also the tools you can use to persuade fellow travelers in your community to assist and help fund your project, an important part of creating selfsustaining projects.

BHS focus on outreach to music educators wins hundreds of fans at ACDA convention

A packed reading session

"R-O-L-L AROUND HEAVEN ALL DAY," boomed Jim Henry, and the crowd of 2,000 leapt to its feet applauding 2009 champ Crossroads. Ringmasters' (2012 champ) soaring tag of "bells bells bells of Notre Dame!"

lifted the crowd to its feet again, one of six ovations for the two quartets that night.

Pretty standard convention fare, right? Except this convention was not a gathering of bar-

bershop fans and friends in March, but rather the American Choral Directors Association's 2017 National Conference—an audience which only recently has come to recognize the artistry and quality vocal approaches that we share with the rest of the choral world.

The concert appearances

were the most visible expression of the ever-growing

interest barbershop

has earned through high-profile presentations at choral conventions. Led by Outreach Advocacy and Partnerships Manager Sherry Lewis, the BHS presence this year expanded to include a standingroom-only music reading session with the two champ quartets reading through a stack of new publications. Testimonial from men from aged 23 to 81 highlighted The Great Northern Union Chorus's superb seminar on "Building An Intergenerational Male

Non-stop interest at

Chorus," concluding with a breathtaking rendition of "A Tribute to World Peace" featuring Crossroads and Ringmasters.

Brisk booth traffic gave hundreds of educators arm-

loads of music and ideas on bringing more male singers into choral programs—and there were tags to be sung with directors and students

The entire team working the booth was struck by the eagerness

Great Northern Union



proaching-usually the tone was "Great-the Barbershop Society is here!" Educators are coming to recognize the

value of our "no strings attached" attitude and quality materials. The Advocacy and Partnerships activities of our Outreach program succeed when more educators take the leap from curiosity to active participation and promotion of the style with their singers—and 2017 at ACDA was another landmark step forward. See video highlights at bit.lv/bhsacda2017.

- Brian Lynch, PR/Communication/Brand

What makes a good grant application?

There must be an actual need you are serving. Research and engage your community to discover the needs of the underserved. It is important to avoid generalized statements-and have data or testimonials to support your research.

A clear project plan thoroughly documents the when, where, and who, of course, but also the steps that will

lead this project to success, including marketing, post-evaluation, and postcommunication strategies.

A clear and detailed budget that supports the full scope of the project is required. The care and accuracy of the budget can create confidence in the project plan, so double check that all interdependencies match up e.g. 100 sheets of music for 100 singers, etc.

Careful, thoughtful and thorough planning are the single most important part of your application. If your plan is only half-baked, wait ~ it will ultimately save time and frustration for all concerned.

ASK! This piece is critical. Rather than wait until deadline to submit an underdeveloped idea, discuss it with our grants team early in the process. Ashley Brown, Ashley Torroll and Joe Cerutti are waiting to help.

- Ashley Torroll, Outreach Support Admin.



"Sometimes you have to risk things to make great things happen"

The biggest rewards often require taking some risks. Fortunately for Aaron and Kevin Hughes, their mom, Beth, isn't really the "ask" kind of person. When she told Aaron, Kevin, and their older brother, Bryan, to attend their father's Banks of the Wabash chapter show, they went-reluctantly. There, they all got hooked on barbershop.

Fast forward 12 years to 2006, and Beth told Aaron to see his brother, Kevin, play "Tony" in West Side Story. He saw a whole new side of his little brother. "I said, 'Man, you put three parts with that voice, and it's game over!" But Aaron was reluctant to sing with Kevin, who was dealing with some personal issues, and who admits he had stepped away from barbershop because he "had a lot more diva" in him back then.

In August of 2009, Aaron put his reservations aside and asked Kevin to sing lead with him at bari, and with 2004 international champion tenor Garry Texeira (Gotcha!) in a new quartet. "It was humbling that Aaron wanted to sing with me again," Kevin said. "He took a chance on me, and I took a chance by entirely changing my life. I quit smoking and all that stuff to come back and say, 'Let's give this a shot."

Brian O'Dell was a well-known bass who had declined a number of quartet offers in the three years following the retirement of 2006 international finalist MatriX.

But when Aaron sent him a recording of Kevin's voice, Brian set aside his "no long distance" requirement and traveled to a Cardinal District convention to see if this quartet would work. The sound was too good to ignore. He took the role even though he lived several hours away in Columbus, Ohio-and even though Aaron had privately shared some disclaimers.

"Kevin didn't know this," said Aaron, "But I told Brian, 'This is going to be a risk.' I didn't know where Kevin was in his personal life. We went ahead and took the risk. Sometimes you have to risk things to make great things happen."

Drew Wheaton joined after Forefront had a few years of success-13th in the 2010 international contest, 2010 Cardinal District Champions, 6th at International in 2011, 7th in 2012. But when Garry chose to step down as tenor, merely auditioning presented a risk for Drew. He was already singing with international semifinalist quartet, The Franchise, and although his lead and bari supported Drew's audition, he put off discussing the topic with his bass. No wonder—it was his father-in-law, two-time international gold medalist Jay Hawkins! The call went a bit like this:

Drew: "Jay, I'd like to audition for Forefront, this other quartet. I think it'd be a great experience."

Jay: "Well ... I'm a little bit disappointed, but if that's what you want to-

Drew: "-Ok, great, thanks!" [click]



Lynn Hughes Lead of 2003 Harmony, Inc. champ Hot Topic lynnvhughes@ yahoo.com

"It doesn't matter how old you are, how experienced you are, you don't know everything"

When Forefront began its journey, the members decided that quality singing would be first and foremost. They quickly realized that singing well was just the tip

of the iceberg.

Coaches Jean and Brian Barford emphasized persistence and consistency. They created a mindset that the quartet sticks with today: always strive for perfection.

They focused on turning vowels, breathing more consistently, and executing word sounds in a similar way. They edited and spliced together rehearsals so they all could work

from the same track. For Kevin, those early sessions with Jean and Brian weren't just about technical perfection, they were about getting his head in the right place for the journey ahead.

"Jean showed me that I didn't know as much as I thought I did, and that was something I needed." Kevin said. "I went about music and my career in a whole different way ... it doesn't matter how old you are, how experienced you are, you always have something to learn."

"We believed we could win because she believed we could win"

It didn't take long for the quartet to realize that they couldn't just sound like a champion quartet—they needed to look, think, and feel like one. Presentation coach Theresa Weatherbee's message to Forefront was clear: spend more time thinking about what you are singing, why you are singing it and what you are do-

While Gary Plaag was only one of Forefront's many coaches, he is credited with muscling in a major performance breakthrough for a quartet member who had zero interest in breaking through.

ing visually and vocally to enhance that message. She started them down the path of minimalism to keep meaningless motion and "barbershop-hands" out of performances.

LORIN MAY

"What I remember most is how hard we worked on

developing their natural performance skills into breathtaking moments on the big stage," Theresa said. "Their performance of 'Georgia on My Mind' in the finals round in 2012 was the tipping point that told us they were on their way to becoming world champions."

While Theresa helped them look like champions, it wasn't until they started working with Kim

Vaughn that they believed that they actually could be champions.

"One of the hallmarks of quartets who will be champions is their constant need to make the music better," Kim said. "This quartet has that work ethic-'let's do that one more time, I can make that better' is a constant. It's always a privilege to work with a quartet like that."

"Georgia On My Mind" at the 2012 International Con-

test was when many started to discuss Forefront as a

potential champion. Shortly after, the only member who

had already won a championship (Garry Texeira, right) told the others they would need to replace him at tenor.

In addition to improving their musicality, she helped the quartet members understand what it meant to conduct yourself like a champion. "When you're onstage, you're confident and calm, but not cocky. When you're offstage, you're humble as pie," Brian said." It's a mentality. We believed we could win because she believed we could win."

"One of the hallmarks of quartets who will be champions is their constant *need* to make the music better. This quartet has that work ethic. 'I can make that better' is a constant."

- Kim Vaughn

"He really got us thinking about the storytelling aspect of the music"

After the Toronto convention (2013), the guartet stepped it up a notch with a team of coaches that kept all the previous elements while adding new. In December 2013, the quartet started regularly traveling to St. Louis to work with David and Sandi Wright, Rik Johnson, and Kevin Keller.

Rik worked hard on vocal freedom and crisp enunciation, while Kevin worked on creating a continuous journey in the song, building drama and not resolving it too early. David chimed in often, fixing or altering chords and providing ideas about phrasing and interpretation.

"I found them to be supremely 'coachable,' being flexible and agile, willing to try new ideas, and having the savvy to grasp and master subtle musical points," David said. "I was amazed at their ability to handle difficult music, such as 'If You Love Me, Really Love Me,' which was arranged for a chorus-not a quartet."

Rik Johnson was amazed not only by their vocal ability, but vocal stamina. "We'd repeat vocally challenging sections over and over (and over) until the lessons were ingrained in their performance," Rik said. "This allowed us to work very intensely for long extended periods. I've not seen this level of physical and mental stamina in another quartet."

The quartet credits Kevin Keller with helping them transition to truly telling a story through music. (See "Telling Your Story Through Your Music," March/April 2017 issue of The Harmonizer, pages 16-17.)

They started to hear a common theme from judges: "I gave you that score because you played it safe. You didn't go for it." They realized it was time to take the next step in their evolution.

"They got us into a spot where we could become vulnerable and allow ourselves to be in the music"

At a certain point, though, the quartet started to hear a common theme from judges: "I gave you that score because you played it safe. You didn't go for it." They took that message to heart, and after earning a silver medal in 2014, Forefront was ready to take the next

step in its evolution.

The quartet began working with Marty Lovick. His motto: "If you want the audience to love you, you have to love them first." To help them become truly open, accessible and vulnerable, Marty focused on making lyrics not only believable but meaningful.

"Marty would say, 'Did all those words need to be important?" Brian said. "If there's a meaningful word, make it softer or louder or put texture on it or some excitement into your face while you sing it."

They also created individual backstories for each song, so that message was in each man's mind and

> heart before he even sang a note. Marty also helped Forefront shift from being lost in the moment to being prepared for the moments ahead.

> "You can't be thinking about right now," Brian said. "You have to think about the next phrase. It's like driving. You have to look ahead and be preparing for the next thing. That helped us maintain forward motion in our singing as well as not getting stuck in, 'Oh, I made a mistake."

> But the mental and emotional preparation was about to get really uncomfortable for one quartet member. In January of 2016, the quartet worked with Gary Plaag at the Cardinal District Top Gun School. He quickly shifted his focus to Aaron's performance.

> "I'm sure he was hoping that I wouldn't notice him, but that was not to be," Gary

About the members of Forefront



Drew Wheaton (tenor) joined the BHS in 1995 at age 10. He is director of the Thoroughbred Chorus. Drew holds a bachelor's degree in music theory from McGill University and a bachelor's degree in music edu-

cation and a masters of music in choral conducting from the University of Louisville. Drew is a regular coach of barbershop ensembles, mixed choirs, and a cappella groups, and has been a clinician at Harmony University, Camp A Cappella, Kettering National A Cappella Festival, and other a barbershop workshops. Drew is a Singing judge and is the National Championships Director for the A Cappella Education Association. He teaches middle school choir, owns a learning track business and lives in Louisville, Ky., with his wife, Kris.



Kevin Hughes (lead) has been involved with barbershop since 1994 and has been a singer and performer most of his life. He is a past Cardinal District champion with Green Street Harmony and The Connec-

tion. He is past director of the Illini Statesmen Chorus and a past member of the Banks of the Wabash Chorus. He was highly involved with the Community Theatre of Terre Haute, where he was awarded Best Actor in his portrayal of Tony in West Side Story. He is a self-employed IT consultant and contractor. He and his teenage son, Collin, reside in Terre Haute, Ind.



Agron Hughes (bari) has been a member of the BHS since 1994. He is a member of the Banks of the Wabash Chorus and past Cardinal District quartet champion with Wabash Avenue (1998) and Keep 'Em Guessin' (2003).

He also won in the Johnny Appleseed District in 2007 with TKO and has made 17 international avartet contest appearances. He is a barbershop coach and Harmony Explosion Camp counselor. An assistant principal at Terre Haute North Vigo High School, he resides in Terre Haute, Ind., with his wife, Lynn, three cats, and a dog.



Brian O'Dell (bass) has been in barbershop since 1983, when his high school choir teacher, Rose Marie Smith. taught the class Barberpole Cat songs. He shortly after joined the Mansfield. Ohio, Chapter, He sana bass for 2006 international finalist MatriX and has

been a member of the Heart of Ohio Chorus and The Alliance Chorus. He is a Performance judge and a frequent counselor, coach and director at many youth harmony camps. Brian was the 2012 JAD Coach of the Year and has been a faculty member at many schools in the U.S. and Germany. He lives in Columbus, Ohio, and works for OhioHealth as an Information Services Systems Analyst.

said. "It was a pretty invasive session that I'm sure to him was both enlightening and terrifying at the same time."

Gary had the quartet members perform for each other. When it was Aaron's turn, Gary took up residence in Aaron's personal space, asking about feelings and pushing him to break out of his shell, to let go and be his vulnerable, true self. Aaron wasn't interested in going there.

"It felt more like a psychiatrist session than anything," Aaron said. "I made excuses and fought him and didn't want to give in. He pushed me as a performer into areas that I had never gone before, and I hated it. He didn't give up. Eventually, though, I accepted the fact that, to do the things we wanted to do, I had to get uncomfortable."

More emotional shifts came through coach Scott Kitzmiller, who, while teaching important musical concepts, was more like a life coach. Through Scott, each quartet member delved deep into his own insecurities and broke down many walls, learning to be much more open and vulnerable.

They learned to get over distractions and not dwell on mistakes-to let go of their reservations and be comfortable displaying their hearts during their performances. That piece was much more difficult.

"When you allow yourself to be vulnerable, you allow a whole host of emotions to fly over you," Brian said. "Some you end up taking too far, and you have to learn to rein those back in. We had to push our

limits of vulnerability to see how far we could go, and we certainly had some moments where we were tiptoeing on the edge."

Marty, Gary, Scott and a team of other coaches helped get Forefront to the right place mentally so they could share a different level of emotion at the 2016 International in Nashville. Ultimately, they came home with the gold.

"The goal was to invite the audience in, rather than keep them at arm's length," Scott said. "We spent a lot of time breaking down walls, giving up on baggage, and living in the present. We discussed the opportunity to change someone's life irrevocably through performance, even if it's only their own.

I'd say that goal was surely accomplished."

They learned to not dwell on mistakes, but the most difficult part was to let go of their reservations and be comfortable displaying their hearts during performances.

"We're still striving to get better at everything we do"

While winning the gold in Nashville in 2016 was obviously a dream come true. Forefront has no plans of walking away from the work ethic and emotional story telling that helped them on their journey to the gold.

> "It's almost like we didn't win," Aaron said. "We're still all about the music. We're learning new songs, we're lining up coaching, and we're focused on creating a great show for our audiences. I don't think that will ever change for us."

> "What's nice now is that when we make mistakes, we acknowledge them, we work to fix them, but we don't let them get to us," Aaron continued. "We're never going to produce absolute perfection. It took a long time for us to realize that, let our guard down and just let go. A competitive artform such as ours can trick singers into having this perfectionist mindset. Neither the audience nor judges want that, but it can be the absolute hardest thing to overcome. We worked hard in rehearsals and coaching sessions, then we would work hard on stage-not fun. Now, Forefront works extremely hard in rehearsals and coaching, but we can let go on stage, and that's a whole bunch of fun! It's a great place to be."



Instant Classic lead Theo Hicks once feared that "stealing" the 2015 championship from Forefront would strain a great relationship. He needn't have worried, as both the friendship and a steady stream of collaborations continues to build, including the quartet's presentation of "You'll Be Back" from the Hamilton musical (solo by Drew Wheaton at the 2017 Midwinter Convention), arranged by Instant Classic tenor David Zimmerman. Read more about the Instant Classic / Forefront "bromance" and Performance advice from Forefront coach Marty Lovick, only online at www.barbershop.org/harmonizer.

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ways to improve your conducting craft

Sometimes, less is more—much more. Here's how directors can get out of their own way and help singers focus on what is most important

The primary task of a conductor is to help an ensemble sing with a unified tempo, dynamic plan, and artistic interpretation. The conductor also coaches vocal production, decides on diction preferences, and makes performance choices. A chorus's success, in large part, depends on the conductor's ability to teach, model, and demonstrate the desired outcome of all of these elements.

In effort to give their best to the ensemble, a conductor often tries too hard and the conducting gesture suffers as a result. Some undesirable consequences of this effort can include moving too much, gestures that are too big or too high, mouthing words unnecessarily, hindering their own musical potential, or executing too many ictus points (gestures of emphasis).

Here are five areas of focus that will help the conductor improve, and through them, their choruses.

A director's proper alignment can improve a singer's vocal production

To encourage singers to stand with better alignment, the conductor should stand with head comfortably over shoulders, chin level, and upper body vertical. Notable conducting instructor Dr. Rodney Eichenberger is famous for saying, "what they see is what you get." Singers will unconsciously mimic what they see. If the conductor reaches forward in effort to demonstrate the emotion of a phrase, the singers may also lean forward, even without realizing it. If the conductor clenches his or her jaw on a loud, climactic phrase to show the singers how much they should invest in a heart-wrenching moment, research shows that singers will also clench their jaws to match.

If conductors will "get what they see," then what singers need to see is the alignment of a good singer. Just as a trumpet with a bent bell wouldn't produce its most characteristic sound, a contorted body does not lend itself to a singer's easiest phonation.

Some conductors believe they must bend at the waist and lean forward, or otherwise contort their body, in order to motivate singers to connect with the emotion of the text or other musical element. This is not to say that the visual aspect is unimportant, only that a focus on tone qual-

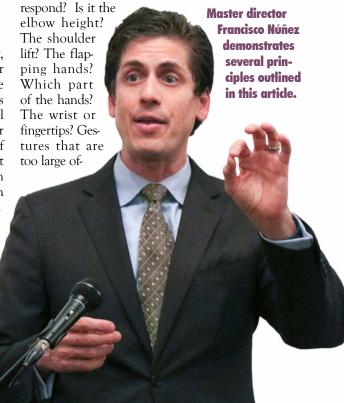
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ity and healthy vocal production should come first. We are, after all, a singing society. Instead, the conductor should find ways to show emotion in the gesture without compromising body alignment.

Smaller and simpler gestures improve chorus musicality

Large and flamboyant conducting gestures create musical barriers for chorus singers. Conductors often fear that singers won't follow them unless their arm motions are exaggerated. The reality is that if the chorus only responds when gestures are large, it's because they've been trained that way. Below are things to do instead of over-using large gestures:

Every movement should be purposeful. Large gestures add meaningless limb and joint movement to the music. To which movements are the singers supposed to



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Dr. Jay Dougherty
Asst. Professor,
Director of Choirs
and Choral Activities at Marietta College; Harmony U
faculty member
jmdougherty@
gmail.com

ten move into a conductor's knees, causing the body to bounce with every beat. There could be some explanation for large gestures if they were used only for extreme dynamics, but an inexperienced conductor might use large gestures even while directing "Heart of My Heart."

Large gestures are not only contrary to the desired dynamic level on soft ballads, but they usually render purposeful dynamic gestures ineffective. When the dynamic is quiet, the conductor would do well to train the ensemble to respond to minimal movements. This allows the conductor room to grow during the more climactic moments. The smaller the default gesture, the more room there will be for artistry, and the ensemble will likely pay more attention as a result.

Keep your hands low. When conducting, the hands should rarely come above the navel. Unnecessarily large

Large gestures are often meant to encourage singers to move, emote, and perform expressively; however, they can have the opposite effect. When the conductor gives too much information, singers are limited in their ability to connect with the music. Large gestures can come across as begging.

gestures are typically also too high, often creeping up to shoulder height, or even above the head. Studies show that high conducting gestures cause singers to take high breaths and sing with a high larvnx. Lowering the gesture to the navel helps singers unconsciously make better vocal decisions.

Maintain the air of profes**sionalism.** Being a conducting professional is largely a state of mind. When conductors stand with the poise of professionalism, a quiet body, a good singer's alignment, and exhibit meaningful, controlled gestures, they will often find they command more attention from the chorus. In return, singers are more likely to perform with bet-

ter vocal production and improved performance qualities. **Don't do too much.** Large gestures are often meant to encourage singers to move, emote, and perform expressively; however, they can have the opposite effect. When the conductor gives too much information, singers are limited in their ability to connect with the music. Large gestures can come across as begging. Rather than plead with singers to emote, a conductor would do well to allow them to be expressive on their own. Singers are drawn to a poised conductor who maintains a still body and uses smaller and lower gestures to elicit meaningful emotion, vocal timbres, dynamic responses, and compelling performances. Singers feel compelled to give their all because of the charisma portrayed by the conductor's quiet confidence.

Keep attention on the right things. The performance is not about the conductor. When over-conducting, the

audience can be drawn to the excessive movements of the conductor. Such a conductor might even receive "compliments" afterwards like, "I loved watching you conduct. You were so expressive!" These statements of praise should be a red flag. Instead he or she should focus on helping the chorus sing expressively and with a pleasing tone, rather than presenting themselves in such a way that the audience is drawn to the director's expression over the chorus's.

Avoid mouthing the words ... except when you should

Coaches and teachers often say that a director should not mouth the words. It is also common for many conductors, regardless of experience, to do it anyway. Mouthing the words puts too much of the singers' responsibility on the conductor's shoulders—they don't need to memorize the words if the conductor is going to do it for them. On the other hand, if the conductor maintains a closed mouth, the singers can subconsciously mimic what they see, and they're unlikely to articulate, enunciate, or shape vowels the way the conductor would want.

Consider that a song can often be conducted with only the lips if the words are mouthed. A conductor can fairly easily sing "Heart of my Heart" at the chorus without any sort of conducting gesture, and the chorus is likely to perform in sync and with unity. If this is true, why do conductors use their hands at all? The conductor's gesture needs to have meaning to be effective. If the crutch of mouthing words is removed, the conducting gestures will be watched more closely and the potential for musicality and artistry will therefore greatly increase.

Most conductors were singers first. Singing is how they first learned to connect with music, so it is no wonder that they're comfortable mouthing the words—it's a habit from years of experience. Many conductors find it nearly impossible not to mouth the words. It is such an ingrained habit that not doing so often causes them to feel disconnected from the music. Consider, however, that if the words are always mouthed, vowels shapes can become meaningless. If a particularly puckered "ooo" shape is desired for a specific phrase, the singers are less likely to respond to a mouth-shape instruction when the conductor has been mouthing all along.

What is the solution? The conductor should maintain a relaxed jaw and slightly-open mouth in order to demonstrate a calm and comfortable mouth position. This will alleviate any clenched-jaw tension that singers might otherwise imitate, and allow them to enunciate clearly. It can also be helpful to smile a bit to show enthusiasm for the music. Then, when necessary, the conductor can show vowel shapes. If, for example, the word is "song," the "s" and the "ng" need not be shown: just show the "ah."

Limit the frequency of the ictus

Less-experienced conductors often feel the apparent need to conduct every word, or even every syllable, of a song. Specifically, when dealing with a ballad, it is not necessary to show every single beat. Most conductors with this issue simply don't trust their singers to sing the next syllable if they don't show it with their hands. Showing every beat in a gesture, however, can cause singers to sing in a choppy manner, and the opportunity for creating more musical phrases is diminished.

Take the opening phrase of "Sweet and Lovely" as an example ("Last night alone"). When conducted, how many ictus points should be shown? Four? Two? A barbershop ballad can often be moresuccessfully conducted by only showing beats that specifically require natural prosodic stress. In this example, the first word ("last") would require an ictus (or gesture of emphasis) simply because it is the first phonated syllable. After that, if spoken poetically, every subsequent syllable would not be accented equally. Instead, the next accented syllable would

likely fall on "lone." Thus we have: Last night alone. It would be on these syllables, then, that a conductor would want to show an ictus, trusting the chorus (which may have to be trained using this technique to be successful) to sing "night a" on their own, artistically, and without extra ictus from the conductor.

Aim for stillness and stability

In addition to maintaining a singer's alignment while conducting, the conductor should be aware of other superfluous body movement. Some common but lesseffective motions used by many conductors include bouncing or bending at the knees, stepping forward and backward throughout a song, swaying from side to side, directing with the head and neck, or allowing the upper body to move and contort with the musical phrases.

When the conductor makes nongesture related movements, it can send mixed, confusing messages to the singers. What are they supposed to respond to: the hands or the torso movement? The knee bounce or the body alignment? If the conductor moves toward the chorus, are they meant to move closer to the conductor, perhaps by leaning forward? Are they meant to mimic the conductor's excessive movement or is the conductor only doing this to visually demonstrate an otherwise internal emotional connection? The constant sway and movement can often feel expressive to the conductor, but it may not be conducive to good body alignment or tone production

Conclusion

It should be the conductor's goal to show artistry in the gesture without portraying any unnecessary or confusing information to singers. Inadvertent and excessive non-verbal cues will often bring with them unintended consequences. When the conductor's body is quiet and still, the singers' focus moves to the conductor's hands and true musicianship can begin! The conductor will find they have much more control over the artistry of their interpretive plan, and as a result, singers will likely make better vocal decisions.

Swipes 'n' Swaps

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

A Cappella Texas, the Austin, Texas men's Barbershop chapter, seeks new Musical Director. This 30-member chorus seeks candidate with choral directing experience, passion for Barbershop a plus but not a prerequisite, who is interested in improving our musicality and contest scores. Contact Randy Martin at president@acappellatexas.org.

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: hetweddlejr@ hotmail.com.







BARBERSHOP HARMONY SOCIE

"The best Midwinter Convention ever!" People say that every year, and it seems that every year they are right. Here are some highlights from the great weekend of Jan. 19-22, 2017















THURSDAY NIGHT ENTERTAINMENT. Past Seniors champions launched the Midwinter entertainment, both individually and as a chorus. Other entertainers Boardwalk quartet, 2016 Youth champs Pratt Street Power, 2005 SAI Queens of Harmony The Buzz, The Children's Chorus of San Antonio, and 2016 international medalists Main Street and Signature. The show was topped off by legendary champions Four Voices (2002) and Keepsake (1993), and by 2016 International champion Forefront.

SATURDAY NIGHT ENTERTAINMENT. All champion and medalist groups from Thursday performed again, and were joined by 2017 Seniors Champ Party of Five, Chandler High School Treblemakers, the All-Chapter Chorus, the 600-voice combined Youth Chorus directed by Francisco J. Núñez, SAI Rising Star Champion The Ladies, San Antonio high school chorus PFC.



THE FIRST YOUTH CHORUS FESTIVAL FEATURING WOMEN AND MIXED GROUPS. Music educators asked. Foundation donors delivered. Ten all-male choruses, five mixed, and five all-female choruses filled the available slots quickly, with nearly as many choruses on next year's waiting list.

"It was long overdue," said Director of Outreach Joe **Cerutti regarding the first-time inclusion of women** in the Festival. For years, interested educators told Society staff that the only thing keeping them from applying was that they couldn't justify preparing for and going on a trip only for their men.

"It was the right thing to do for music education," Joe said. "In honoring what music educators do, we ended up with our biggest and most inclusive Festival."







KEYNOTE ADDRESS BY DEKE SHARON. The Godfather of Contemporary A Cappella has helped guide a cappella music from the margins to a popular culture phenomenon with hit movies and television shows, and groups succeeding on the world's stages. He believes Barbershoppers could enjoy a bigger piece of the pie if we focused less on perfection and more on moving audiences by following universal principles. See his entire address on YouTube at bit.lv/dekekevnote.





KEEPSAKE-ISH. Bad weather cancelled lead Joe Connelly's flight. A last-minute scramble had the quartet performing with Tim Waurick (tenor of 2006 champ Vocal Spectrum)—legendary tenor in place of legendary lead. Only in San Antonio as a fan, Tim performed a set in his street clothes doing a "Mighty Awesome" Joe Connelly vocal impersonation.

FRANCISCO NÚÑEZ directed the Men's and Women's Choruses, the Combined **Choruses, and emceed the Youth Chorus** Festival. The mega director who fills arenas with singers had this to say about the Youth Chorus Festival: "It's perfect—don't change anything!"







HIGH (SCHOOL) TALENT. Lori Lyford, director of Choral Studies at Chandler High School, had a major family emergency during the Midwinter convention. She turned over directing duties to talented members of each chorus and watched the Festival over the webcast. Neither chorus missed a beat due to Lori's excellent preparation and the high talent of the student directors!



MIDWINTER'S LARGEST CHORUS. Men come to Midwinter not just to see singers, but to be singers! More than 120 men and boys learned songs ahead of time and practiced together during the week under the direction of Donny Rose. The performance on the Saturday Night Show was emotional, musically powerful, and for many participants, the best chorus experience of their barbershop lives.



PAGES 27-30, PERFORMANCE PHOTOS BY LORIN MAY



1. Party of Five (MAD)

Dane Marble (T), Brad Brooks (L), Jeff Winik (Bs), Ross Trube (Br) Ross: chordbuster@comcast.net; (609) 468-9519 www.partyoffivequartet.com; www.facebook.com/partyoffivequartet



2. Spotlight (JAD)

Dave Kindinger (Bs), Dr. Mathew Bridger (Br), Don Pullins (L), Gary Wulf (T) Gary: Gawulf@gmail.com; (614) 793-8864



3. St. Croix Crossing (LOL)
Randy Lieble (T), Daniel Heike (L), Jared Hoke (Bs), Steve Hardy (Br) Dan: djheike@hotmail.com; (715) 926-5318



4. Unfinished Business (JAD)

George Lepsch (Br), Bob Godot (Bs), Jeff Gehm (L), Dave McKinnon (T) Jeff: jeffgehm1@yahoo.com; (724) 651-8393



5. Easy Street (SUN)

Paul Carter (T), Dave Cross (L), Bryan Hevel (Bs), Charlie Nelson (Br) Dave: dcross@dcross.com; (813) 220-2904 http://easystquartet.com; www.facebook.com/EasyStreetQuartet



6. Fossil Creak (SWD)

Frank Friedemann (T), Art Swanson (L), John White (Bs), Bill Wilkinson (Br) Frank: songmann1@gmail.com; (918) 379-0868



7. Time Bandits (CAR)
Ken Limerick (T), Marco Crager (L), Jay Hawkins (Bs), Tom Rouse (Br)
Ken: KLimerick1@msn.com; (574) 292-3206



7. Papa Joe's (DIX) Allen Rynolds (T), Ron Montgomery (L), Joe Ezell (Bs), Tom Cain (Br) Tom: traveler73@reagan.com; (205) 451-7505



9. Velvet Frogs (FWD) Craig Ewing (T), David Livingston (L), Bill Wilson (Bs), C.J. Sams (Br) C.J.: mcjsams@verizon.net; (562) 425-2924



10. Senior Varsity (CSD) Todd Keeley (T), Mike Dohogne (L), Darrell Link (Bs), Jeff Veteto (Br) Jeff: jeffbveteto@gmail.com; (417) 268-5326



11. Tall Boys (ONT) Bill Wells (T), Dave Rozycki (L), Ted Church (Bs), Rob Lamont (Br) Rob: rtlamont@rogers.com; (416) 879-0166



11. Social Insecurity (EVG) Gary Raze (T), Bob Martindale (L), Martin Anderson (Bs), Kevin Stephens (Bs) Bob: martindaleducks@gmail.com; (541) 729-0283



13. Rolls Voyce (PIO) Bruce LaMarte (T), Tom Conner (L), T.R. Gerard (Bs), David "Doc" Gillingham (Br) T.R.: trgerard@gmail.com; (517) 625-3143



14. Highpoint (LOL) Harry Hanson (T), Mike Ziegler (L), Bob Wozniak (Bs), Darryl Cremer (Br) Darryl: dbcremer@wi.rr.com; (262) 884-4827



15. Leftover Parts (SLD) Dennis Sokoloski (T), Bob Fuest (L), Eddie Moss (Bs), Ron Mason (Br) Eddie: fasted7403@yahoo.com; (585) 735-5363



16. Trade Secret (NED) Bill Wright (T), Ralph St. George (L), Bob O'Connell (Br), Mike Maino (Bs) Mike: maino@classical959.com; (401) 292-9274



17. Harmony Grits (NSC) Steve Tremper (T), Wally Miles (L), Ted Leinbach (Bs), Jim Nappier (Br) Ted: tedleinbach@aol.com; (336) 724-0533



18. Final Countdown (NSC) Steve Curulla (T), Chuck Villier (L), Dale Comer (Bs), Mark Rodda (Br) Mark: mark@explore365.net; (704) 236-2468



19. Port City Sound (NED) Fred Moore (T), Walt Dowling (L), Jim Simpson (Bs), Jim Curtis (Br) Jim: jamesreasimpson@gmail.com; (207) 623-3391



20. Just The Ticket (RMD) Kim Gilbertson (T), David Thorell (L), Lon Szymanski (Bs), Tom Dawson (Br) Lon: chiefdrywall@gmail.com; (801) 671-5875



20. Take Note (ILL) Rick Anthoney (T), Ed Chapman (Bs), Ralph Brooks (L), Dick Kingdon (Br) Ralph: ralphbrooks@juno.com; (847) 924-7085



22. Armchair Chorderbacks (CSD) David Stockard (Bs), Jim Bagby (Br), Mike Mathieu (L), Carter Combs (T) Mike: singmm138@gmail.com; (816) 737-0308



23. On Q! (ONT) John Wilkie (Br), Bruce Marchant (L), Bill Vermue (Bs), Richard Frenette (T) John: jsjewilkie@gmail.com; (519) 837-9705



24. Fallcreek (LOL) Rich Derrick (Br), Kevin Dean (Bs), Mark Diers (L), Mark McLaurin (T) Kevin: kevnice1@gmail.com; (701) 740-6695

2017 Seniors Chorus Contest

The first Seniors Chorus Contest. Why should young people have all the fun? Thank the leadership of several districts for coming up with a contest of 55-andover choruses representing five districts. Other districts have expressed interest in creating future choruses. The five seniors choruses that inaugurated the event were interspersed among Youth Chorus Festival participants, and proved that high-quality singing can be a lifetime avocation.



























PLATEAU AA: (Average age 17<20)

















PLATEAU AA: (Average age 20≤25)









MAKING A DIFFERENCE



Using hammers & saws to help music programs

ew BHS chapters can measure up to Oregon's Rogue Valley Harmonizers in their commitment to supporting local music education-from 1,500 song

books for 5,000 fourth-grade singers to providing a vear's free choral instruction for a high school whose

program had been cut. They simply approach area music educators and school administrators and ask

needed a sound shell to improve their sound quality. The chapter easily provided the music through

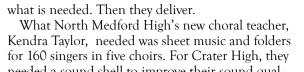
its substantial outreach budget, but the sound shell would cost \$19,000 to purchase. Rather than raise funds, chapter members built a quality shell for

about \$5,000.

Another school had no accompanist for its class. The chapter now re-

cords the sheet music for rehearsals.

"I grew up in chorus and band in high school and, at 50 life years, I know that I got more life lessons from those years in chorus than all those years in algebra," chorus member Michael Biggs told the Mail Tribune newspaper. "So if we can help give that to the next generation of musicians in some way, it brings a lot of joy to me."



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

Central States

Bob Bauer Sioux City, IA

Everareen

Douglas Ernst Missoula, MT Hilbert Haag Olympia, WA Tom O'Brien Central Oregon, OR Rick Schroeder Centralia, WA Olympia, WA Bruce Strobridge Juan De Fuca, WA Kitsap County, WA

Far Western

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Southwestern

Bobby Locke East Texas, TX



How did your group celebrate National Barbershop Quartet Day on April 11? Chicago-based GoHealth celebrated by hiring Seasoned Sound quartet to sing several songs for each of the company's departments. The company had prepared vests with the company logo and lollipops and flags for each employee. The company was mostly younger workers, many of which enjoyed the sound, with some asking for materials to learn more about what barbershop and the BHS are all about.

Up All Night stars in television BBQ special

International quartet quarter-finalist Up All Night made several appearances on an episode of The Chew cooking show titled "The Best Backyard Barbecue in History." The "Barbecue Shop Quartet" plays a prominent role opening and closing the show and sings intros to each course as Carla Hall, Mario Battali and Michael Symon cook. Barbershop fans can play "name that tag" for many re-worded pieces. This national special airs at different times in various markets, with some airings as early as Saturday, May 6, so check local listings.



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.





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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.ora

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Executive Offices

Marty Monson

Executive Director/CEO

Michele Niec

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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 Events

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 Mngr.

Marketing/Communications

marketing@barbershop.org

Holly J. Kellar

Chief Marketing Officer

Amy Rose

Social Media/Editing

Brian Lynch

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Jeremy K. Gover

Video Production

Operations

Chip Gallent

Director of Operations/COO

Erin Harris

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Customer Service

customerservice@barbershop.org

Caki Gray

Director of Membership

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Danny Becker

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Rich Smith

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Harmony Marketplace

customerservice@barbershop.org

Mark Morgan

Director of Marketplace and Retail Ops.

Justin Gray

Warehouse Manager

Krystie Mitchell

Warehouse Assistant

Christopher Pace

Warehouse Specialist

Music Publications

library@barbershop.org

Ianice Bane

Copyright & Licensing

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

EXECUTIVE VICE PRESIDENT

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

TREASURER

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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

Janet Wiley • Regional Major Gifts Officer

3042 • jwiley@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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mikedebuty@utility-trailer.com

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616-485-3392

rhoda297@aol.com

Gary Plaag

703-670-4996 gplaagbhs@gmail.com

Don Laursen - Treasurer

559-733-1496

monyman@sbcglobal.net

Debbie Cleveland

813-230-7845

DebbieCsinger@aol.com

Don Lambert

850-240-5952

lambertDL@cox.net

Mike Moisio

775-580-7395

mike.moisio@rhacp.com

Casev Parsons 614-306-8858

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

Jeff Selano

770-401-3324

stormfront0710@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

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

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

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



A great tag from the great "Buzz" Haeger

y, oh, my, how we miss Warren "Buzz" Haeger (1925-2007), a passionate barbershop singer, gifted arranger, director, coach, emcee and contest judge. He holds the distinction of being the youngest international competition judge. He was only 23. He sang tenor in the 1965 International Champion quartet Four Renegades. In 2005 he was awarded the Society's highest honor, induction into the Hall of Fame. "Buzz" had perfect pitch and could arrange music on the spot.

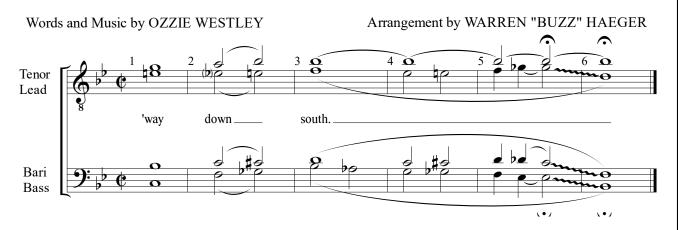
> I hope you had the fortune of being in this man's presence and witness his warm generosity and incredible talent To get some perspective, Google Buzz Haegar. You'll see a lot of articles listed, but start

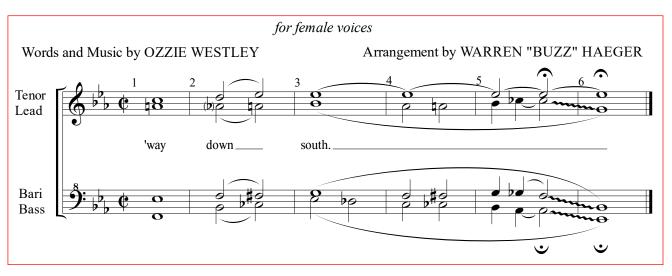
with Grady Kerr's by clicking on "Barbershop Wiki Project."

Here is one of his famous tags for your enjoyment. You will live on in our lives, "Buzz," through our memories and as we sing your

IMPORTANT NOTICE: The "Happy Birthday in 4/4" that was on the Tag page of the last Harmonizer was an unedited copy containing some wrong notes. The correct arrangements for both male and female voices of the 4/4 as well as the traditional 3/4 are free of charge on barbershop.org. Go to Resources > Get Music > Free Music > scroll down the alphabet. Download all the copies you want!

SUGARCANE JUBILEE TAG









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