

July/August 2017

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

EVERYONE IN HARMONY

HEALING A COMMUNITY THROUGH MUSIC

AMBASSADORS OF HARMONY
IN FERGUSON, MISSOURI



INSIDE: Celebrating 25 years of Harmony Brigade • No contest? No problem! • 2016 BHS Annual Report



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Once a bad historical moment, now a milestone

For this issue, Skipp Kropp and Marty Monson have written a combined column. We're keeping the formatting of the separate columns, while the single article flows between both pages.

You've heard us mention the coming Strategic Vision for the Barbershop Harmony Society. It's here, and this is what we call it:

Everyone In Harmony

On, June 29, after more than 18 months of research, deep thinking, and surveying more than 6,000 Barbershoppers and fellow stakeholders, the Society Board of Directors and staff unveiled the new Strategic Vision for the Barbershop Harmony Society.

Your response has been beyond our wildest dreams. Perhaps the most gratifying theme across the hundreds of posts and emails is the wild enthusiasm for our statements about *inclusion*. Clearly there is pent-up demand for moving in this direction. We are in awe of all of you for your support.

As part of the vision, we want to share with you a story that was presented during the Saturday Night Spectacular at the International Convention. Marty explained that, in 1941, SPEBSQSA denied participation to the four African-American members of New York City's best barbershop quartet, the *Grand Central Red Caps* quartet. They



"If today we proclaim that our vision is one of **EVERYONE In Harmony**, one more big step must occur, and it needs to be a step of action, not words."

We must become radically inclusive and diverse, across cultural, ethnic, racial, gender, sexual orientation, social, economic and

declared that only Society members could compete, and that only white men could be members. We noted that our decision in 1941 was unjust and had never been corrected ... It did not reflect who we are today, and certainly not who we wish to become. As we state in our Strategic Vision:

"If today we proclaim that our vision is one of **EVERYONE In Harmony**, one more big step must occur, and it needs to be a step of action, not words. First and foremost, we must unequivocally turn away from any cultural vestiges of exclusion.

We must become radically inclusive and diverse, across cultural, ethnic, racial, gender, sexual orientation, social, economic and



These are not "Honorary" memberships but a regular membership status, which was available only to white men in 1941. The Lifetime Memberships were awarded not to the quartet but to each of the men as individuals.

generational lines. We hereby declare our commitment to this transformation."

Skipp then stated during the convention presenta-

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STRAIGHT TALK

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



tion that what has bound thousands of men together in harmony for the last 80 years has been membership in our beloved Society. And that is what we denied to the four men of the Grand Central Red Caps Quartet in 1941. (The full story will be shared via video and in the November/December 2017 issue of *The Harmonizer*.)

Skipp then asked each person in the crowd to take a moment and imagine what life would be like without being a member of our Society, adding that, while we can neither comprehend the personal impact each of the Red Caps may have felt, nor correct it, we can at least place a marker on this chapter of our history. We can say “This happened to these four men. It shouldn’t have. It won’t happen again.”

In his capacity as President of the Barbershop Harmony Society, Skipp then awarded a Lifetime Membership to each of the now-deceased members of the Red Caps. Sadly, each of their lives ended without the opportunity for them to stand beside us as members, so we can only honor them posthumously. But at least we can do that! Therefore, four plaques have been placed in their honor in Harmony Hall.

Marty concluded that this recognition is an important first step, but we cannot stop there. Our ongoing commitment to a radically inclusive Barbershop must be one of action, and not just words.

We must find ways to give access to communities outside our traditional comfort zones or circles of acquaintance. We must provide tools, education, and resources in communities where we are not commonly known. We must share not just a musical style, but our culture of instant friendship around a few chords, across generations and every other potential division.

Change doesn’t happen without a conscious, continuing choice to change. Actions are required—not just intentions, but resources, and resources require dollars.

Marty said that we are therefore pleased to announce that, at its July 4 meeting, the Society Board of Directors

approved an initial investment of \$50,000 into the newly created Grand Central Red Caps Endowment.

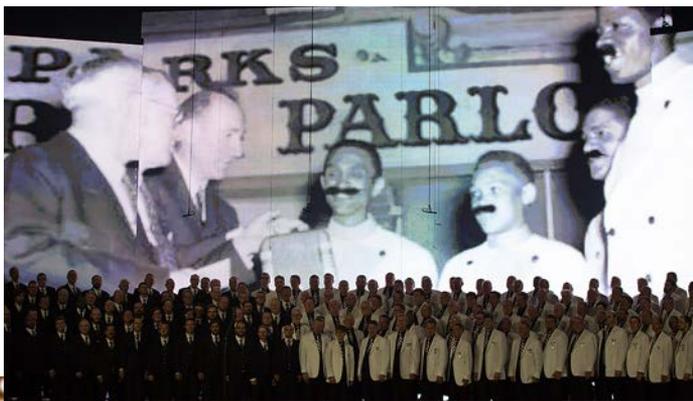
These dollars will be used to provide scholarships and other supports “to encourage the broadest possible participation of promising barbershop singers, music educators and directors of color.”

This is only a start. With the help of our friends at Harmony Foundation, and of course, all of you, we intend to grow this investment substantially over the next years and decades, in order to realize, over the years and decades to come, the vision of Everyone In Harmony.

2016 was a great year

The 2016 Annual Report is done and included in this issue of *The Harmonizer*. As stated in the Jan/Feb 2017 issue, “Now is still the

best time to be a Barbershopper.” Take the time to read through the Annual Report and give us your feedback at customerservice@barbershop.org. We recognize



The presentation on the Grand Central Red Caps played a central role during the Saturday Night Spectacular in Las Vegas.

that most of the good our Society does comes from the collective daily actions performed throughout the BHS every day by our chapters, our ensembles and our individual members. We cannot begin to include all the good you do. This is our third consecutive annual report and we hope you find these results as meaningful as we do in taking pride of informing you of our

collective results and impact on the communities we serve, A Better World Singing!

For those interested in the Harmony Foundation International annual report, it will be available in late summer.

Make the Music that Makes a Difference! Cheers!

Skipp.Kropp@steptoe-johnson.com

CEO@barbershop.org

What’s on Marty’s daytimer?

- July 20, District President’s Council meeting
- July 20-23, Judging Candidate School
- July 21-23, Leadership Summit
- July 23-30, Harmony University
- Aug. 15-18, Offsite Strategic Planning
- Aug. 21, Summer Sun Eclipse
- Sept. 8-9, Harmony Foundation Annual Meeting



What’s Marty reading?

- The Way of life, William Osler
- New Vision Reading Recommendation: Diversity Explosion, William Frey



What’s Marty listening to?

- 500 yds - Metro Vocal Group



Follow Marty

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Main Street, Masters, Flightline win big in Vegas

Main Street's final song of the 2017 International Quartet Contest, "Smile," packed an emotional punch, especially after its verbal set-up seemed to hint that the song was some kind of farewell. The quartet's bittersweet acceptance of the song's extremely long standing ovation ended up being a perfect set-up for a nearly endless ovation later that evening, when the long-time crowd favorite was named International Champion.



Main Street

Mike McGee (Br), Myron Whittlesey (Bs), Tony DeRosa (L), Roger Ross (T)

Newer quartets were getting so much buzz before and during the contest that the veterans hadn't appeared to seriously entertain the notion that their six consecutive bronze medals could be turned to gold. They later confirmed that indeed, they had already decided this would be their final contest, no matter the outcome.



Masters of Harmony

Even as the competition brought new sounds and stylish intensity to the contest, the six-time bronze medalists stayed true to their vision of an old-time quartet in the style of the **Dapper Dans of Walt Disney World**, for which all four men are past members.



Flightline

With the victory, lead Tony DeRosa and tenor Roger Ross won on the 25th Anniversary of their 1992 championship with **Keepsake**. DeRosa also became only the second man to capture international gold medals in four different quartets.

Main Street edged out strong challenges from silver medalist **Signature**, whose passionate performance of Luther Vandross' "Dance With My Father" was the highest-scoring song of the contest. Bronze medalists were **After Hours**, **Throwback**, and **Quorum**.

Chorus Contest

The **Masters of Harmony** reclaimed the gold medals that had eluded them in their previous two attempts with a medley of love songs and a scorching performance of "Too Darn Hot/Fever." It was the Master's

ninth total victory, second on the all-time list behind the chorus it narrowly beat out, 12-time champion **The Vocal Majority**.

The bronze medalists were **Central Standard**, **Toronto Northern Lights**, and **Parkside Harmony**.

Youth Barbershop Quartet Contest

Flightline, a quartet from Anaheim, bested 22 other young quartets from around the world to capture the 25th annual Youth Barbershop Quartet Championship.

Singing "The Nearness Of You" and "Let's Do It (Let's Fall In Love)" the quartet posted scores comparable to semifinalist level in the open division. This was the fifth year in competition for Flightline, which was last year's silver medalist. Flightline is Oscar Sotelo (T), Daniel Huitt (L), Marcus Kang (Br), and Kyle Williamson (Bs). Silver medalist was **Ohana Means Family**, and bronze medalists were **Blindside**, **Eclectones**, and **Brothers In Arms**.

For full scores, see www.barbershop.org/vegas.

PHOTOS BY LORIN MAY

The new Member Center launches! Check out *members.barbershop.org*

The old eBiz portal is history, and while the new Member Center (*members.barbershop.org*) is only two days old as of press time, it is opening up exciting new possibilities for staff and members alike. Here is some important information:

Data privacy. The Member Center will house information about all members, associates, quartets, chapters, and districts. That's a lot of data, and the Society is committed to protecting it from unauthorized use or access. For now, other members will only be able to find your name and email address, while chapter and district leaders will have access to more details about their members. In the future, members may be able to opt-in to provide more information to other members.

Check fee. Paper forms and checks consume significant staff time and expense, and can result in data entry errors. To encourage use of the Member Center's much easier and more accurate online forms and payments, paper forms with checks will



now be charged an additional \$10 check processing fee. To avoid this fee, pay online with a credit card.

Contact Customer Service at (800) 876-SING (7464) or customerservice@barbershop.org if you need assistance.

Dual membership fee. Members were once charged a one-time \$10 dual membership fee, regardless of whether they were dual members for one year

or 50 years. The actual costs of serving members of multiple chapters far exceeded that one-time fee. To bring fees in line with actual costs, dual membership fees will now be \$10 per year per additional chapter.

No one will be charged this fee at the Member Center launch. It will show up on your first annual renewal after the transition.

Training materials, videos, tutorials, and documentation is now available for members, Associates, quartets, chapter and district leaders at help.barbershop.org.

TV host, Barbershopper Mike Rowe receives Honorary Membership

Executive producer and TV host Mike Rowe has been named an Honorary Member of the Barbershop Harmony Society. Rowe received the award on Saturday, July 8, at the Society's International Convention in Las Vegas.

Mike spent considerable time in Vegas simply as a Joe Barbershopper and fan, watching contests, catching up with old barbershop friends, and tagging late into the night.

A barbershop singer and fan since the 1970s, Mike credits his show business career in part to the influence of his high school choir director, Fred King, who also happened to be bari of 1970 International Champ Oriole Four. (Read Mike's touching memorial tribute to Fred in *The Harmonizer* at <http://bit.ly/mikerowe2008>. Listen to him tell the story at <http://mikerowe.com/podcast.>)

Under Fred's encouragement, Mike became a Barbershopper, later sang in the Baltimore Opera, and eventually earned his title as "the dirtiest man on



television" (*Dirty Jobs*, *Somebody's Gotta Do It*), narrator (*The Deadliest Catch* and many others) and podcaster (*The Way I Heard It*), and social media presence and social media presence (*Returning the Favor* show on Facebook).

As CEO of the mikeroweworks Foundation (<http://mikeroweworks.org>), Rowe speaks regularly about the

PHOTOS BY LORIN MAY



Mike sang bass with 2016 champ Forefront and got a huge standing O!

country's dysfunctional relationship with work and challenges the persistent belief that a four-year degree is the best path for the most people. His foundation works hard to debunk myths about the skilled trades and help close the skills gap.

MIDWINTER
ORANGE COUNTY, CA 2018
BARBERSHOP HARMONY SOCIETY

CONVENTIONS

2018
ORLANDO
July 1-8

2019
SALT LAKE CITY
June 30-July 7

2020
LOS ANGELES
June 28-July 5

HARMONY UNIVERSITY

NASHVILLE
July 21-29, 2018

MIDWINTER
ORANGE COUNTY
Jan. 16-21, 2018
NASHVILLE
Jan. 22-27, 2019



An order for boater hats reveals a university with singers hooked on barbershop

Carol Stephenson needed 27 boater hats for an upcoming **A Cappella Barbershop Club** concert at the University of La Verne, in La Vern, Calif., where she worked as an instructor of vocal music. A call to place a larger order from the BHS Marketplace revealed there was more to the story than a merchandise order. This was an event that celebrated more than 100 years of barbershop music, but it also had a bit-sweet component as well.

Due to University budget cuts and Carol's desire to move cross-country and transform her long-distance relationship into a local romance, this was going to be Carol's last time directing this group. She wanted it to be a night to remember. The boater hats were to be more than just a prop or costume accessory—they were to be a gift to each student, commemorating their time together.

Carol started work at the University in 2002 and



was introduced to the world of Barbershop music at the 2007 International Convention in Denver. She was immediately hooked when she heard competing quartets **The Crush**, **OC Times**, and **VocalEase**. In the weeks to follow, Carol would spend countless hours

engaged in conversations with Joe D'Amore (VocalEase) and his wife, Marcia, as they educated her about everything barbershop.

In 2012, Carol began coaching her first young men's and



women's barbershop quartets at the University. In January of 2014, she took the University's men's



barbershop chorus, **Third Street Sound**, to perform at the Midwinter Youth Chorus Festival (YCF) in Long Beach. And just this past January, a women's chorus, **Carol & the Belles**, performed at the YCF in San Antonio.

The May 15 concert was a culmination of Carol's dedication and infusion of barbershop music into the University's music program, starting with a mixed barbershop chorus—all wearing their new boater hats—singing *Lida Rose*. Also performing were each of the quartets and choruses Carol had formed, in addition to her own Sweet Adeline quartet, **MAJiC Touch**. "It was a wonderful evening," Carol said. And though she was sad to be moving, she knew that she would see many of her students again—many of them are forever hooked on barbershop, too!

Carol is eager to move east this summer where she'll begin directing her first Society chorus, the **Tarheel Chorus** in Greensboro, North Carolina. Carol, our hats are off to you.

Let us know how a Marketplace item or song has made a difference in your life! Contact customerservice@barbershop.org. Get your own boater hats at shop.barbershop.org. ■

— Mark Morgan, mmorgan@barbershop.org
BHS director of marketplace and retail operations

Ask BHS Customer Service

Q: I'm entering my quartet into a contest through Barberscore. How does the Song Repertory work?

A: Barberscore is evolving, but songs entered into the Song Repertory now stay for good unless you remove them yourself. (In the past, groups had to re-enter the same information from contest to contest.) Many groups are now adding their entire contest repertoire into Barberscore (some have entered 15+ songs) as soon as they purchase copies. This way they are set up from contest cycle to contest cycle. As long as you are singing (contestable) songs from that list, and they have been cleared for performance either by BHS or from the arranger directly, then you are all set. All songs purchased from the BHS are cleared for performance as long as you purchased one copy of the sheet music per singer. Music judges can help you determine which songs are good for contests.

— Danny Becker, customerservice@barbershop.org





No contest? No problem? Some basics to know

Hello my non-contest and non-barbershop convention people! That's over half our membership! Perhaps your chapter or quartet does not participate because of geography, financial challenges, or just lack of interest in investing a day or two away from home. This article is for you!

Try these easy concepts over the next few weeks, and get better—for you, your singers, and your community. Not to win a contest or to impress a judge. We love the spine-tingling thrill of ringing chords with our friends, right?

First, get help!

- Reach out to trusted coaches, mentors, other Barbershoppers in your chapter and area.
- Train/invest in your administrative and musical leaders.
- Watch great barbershop, live or recorded.
- Ask your district and Society leaders for help.
- Go to barbershop.org and poke around.

Next, rehearse!

- Don't just sing through 16 songs all night. Rehearse/practice/craft *something*.
- Break it down—singing in only four parts or one isolated part will not help you hear what you need to hear in order to lock chords. Sing every possible duet combination and every type of trio so that you can learn to lock in perfect intervals.
- Sing a small section slowly, a few times, and get fussy.
- Quartets: check the other guys' notes against the music while they sing in duets.
- Choruses: have sectionals, and check against music.
- Choruses, have *every person* sing in either a practice or performance quartet.
- Record your group *and* director for both immediate playback and website posting.
- Use a metronome.
- Use a pitch pipe/electronic pitch to blow an F in a song in B^b, and keep it going for the entire song, as the guys sing at the same time. Their minds will learn to instinctively tune to this pitch.

Sing your part smart with the generic 4/3/2/1 balance rule

- A 10-man ensemble has 4 guys on bass, 3 on bari, 2 on lead, 1 on tenor.
- Basses, sing fuller than all other parts—you are our foundation of sound.
- Baritone, think “cone.” Pay attention to when you are above the lead (lighter, more tenor-like sound)

- or below the lead (fuller, more bass like sound).
- Leads, sing accurately and always beautiful. You will be heard because you are higher than the bass, and the bari will adjust to you!
- Tenors, pay attention to when you are above the lead by a third or more (lighter sound) or *close/below the lead* (fuller sound), or a *special note* that is one note away from the lead or bari (equal sound).

If you are wary of contests ...

I sang with quartets, directed choruses, and went to competitions in the high school band world over 30 years. Most of these contests and festivals I knew I (we) would never win, but that was not the reason I was there. I remember a chapter leader back in the mid 1980s who shared he would never attend a contest again because he felt that a barbershop judge embarrassed him in front of the chorus at the “A&R” (remember those?). This one experience ruined years of possible joy for this man and for the other men he persuaded to believe that contests were evil.



If you have not been to a barbershop convention (it's more than a contest) for the last several years, I

am so proud of the work our leaders and judges have done to make a positive experience at our division, district, and international events. They are fun, educational, and our guys feel downright encouraged!

Today, you can attend a division or district convention with your group and ask to sing on stage for evaluation only (sing a few songs and not get a score). You can ask to attend for coaching only (and never be in front of the audience), or something else that would work for *your* guys. Talk to your district leaders and consider re-engaging with the broader barbershop world. Sing tags. Go to the afterglow. Sing in an All Chapter or Senior Chorus. Meet other Barbershoppers who are the friends you just haven't met. ■

If you are unhappy in your group, stop the insanity

- It may be time to start a new group.
- A great musical leader is paramount to your experience.
- You need administrators to share the load and avoid burnout.
- You must keep learning new music.
- Sing a few songs that non-Barbershoppers will recognize.
- You must care about your singers as people.
- Your music IS the element from which everything flows.
- If you pay your director, you will attract more candidates to direct, and now have leverage with your chapter expectations of their preparation and work with the group.



Donny Rose
Director,
Harmony
University
drose@barbershop.org

Ambassadors of Harmony IN UNISON with community in Ferguson

In a city that many people associate with racial tension, singers gather to show how the universal language of music transcends barriers



According to Merriam-Webster, the word *harmony* means “the combination of simultaneous musical notes in a chord.” That’s how we, a community of artists inside the Barbershop Harmony Society, know it.

Another definition offered up by the nearly 200-year old publication is “a pleasing combination or arrangement of different things” as in “when people are in harmony or in harmony with each other, they live together in a peaceful and friendly way.”

The Ambassadors of Harmony are attempting to do both.

Along with their artistic neighbors, the **St. Louis Symphony IN UNISON Chorus**, the **Ambassadors of Harmony** put on a show this past spring. The show reverberated throughout the barbershop world; not just because it was sold out or because the lineup was all-world or because it was a collaborative effort between two musical powerhouses in one community. Another reason was because the “Then Sings My Soul” concert was held in Ferguson, Missouri.

Yes, that Ferguson.

The city has been in the news quite a bit over the past few years, for all the wrong reasons. In the summer of

2014, a white Ferguson police officer shot black teen Michael Brown, and conflicting reports on the nature of the incident surfaced in the national media daily. The predominantly black St. Louis suburb became the national epicenter for heated conversations regarding police violence, inequality, crime, and racism. Many protestors traveled to Ferguson, and some rioted. The U.S. president sent the U.S. Justice Department to investigate. In March of 2015, the local police chief resigned and two police officers were shot. Then, a month later, Ferguson saw more protests/riots in response to the death of Freddie Gray while in Baltimore Police custody.

In short, the name “Ferguson” has been shorthand for “negative race relations” for some time now.

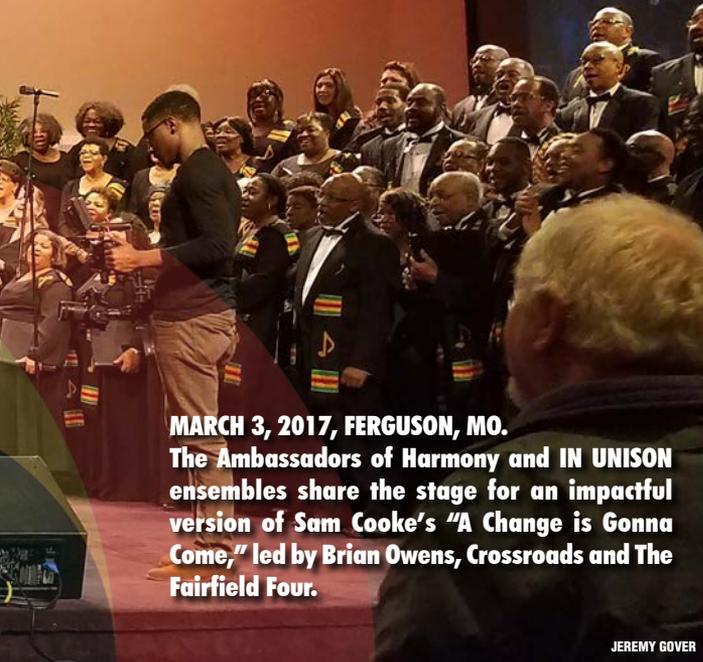
“Ferguson has been through a lot,” said Stanley Johnson, a member of the Ambassadors board and a singer in both ensembles. “A lot of struggles. A lot of division. A lot of things that tried to tear the community apart. It was portrayed as a separation between black and white. What you found out was that really wasn’t the case. There were a couple of separate instances that happened that were being spun in a way that



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barbershop.org



AUGUST 16, 2014, FERGUSON, MO.



MARCH 3, 2017, FERGUSON, MO.
The Ambassadors of Harmony and IN UNISON ensembles share the stage for an impactful version of Sam Cooke's "A Change is Gonna Come," led by Brian Owens, Crossroads and The Fairfield Four.

JEREMY GOVER

would divide African-Americans from our Caucasian brothers and sisters in our community. But when you looked at the marches and you looked at the protests, you saw everybody there."

Johnson is very proud of that.

"Everybody was pulling for the same cause because what's wrong is wrong and what's right is right," he said. "It's not about what I feel about this person or this officer or this community. We want to stand on the side of what's right. And I was really happy that so many people came together and stood together. That's how it's supposed to be."

Together in harmony

People coming together and standing together in harmony. A real-life example of what the Ambassadors were trying to accomplish with this concert.

"This event culminates the mission of the Ambassadors of Harmony," co-director Jonny Moroni said. "We've really made a conscious effort to get out into the community more and impact more youth. That's been a focus of ours in the chorus, reaching out into communities that we don't necessarily touch frequently."

But where to hold the concert? Ferguson, yes, but where within the city? What venue would work hand-in-hand in promoting the Ambassadors' vision of community harmony?

"We looked at other churches that Dr. David Wright spoke to and, when we came here, it was instant," Johnson said about the selection process.

"We were searching for a venue different from our usual one—the Touhill Performing Arts Center—because we wanted to attract a wider, more diverse audience," Dr. Wright explained. "When Bishop Larry Jones welcomed us and became excited about the proposed concert, we knew we had found the right place."

That right place? Greater Grace Church located just off of Interstate 270 in Ferguson, roughly 20 miles from the heart of St. Louis.

"Greater Grace was very influential during the troubling times," Moroni said. "They immediately opened their doors to the community [during the unrest] so we reached out to them."

Reaching out is one thing, but how does a predominantly-white chorus drum up enough interest in a seemingly predominantly-old fashioned art form to put on a successful show in a predominantly-black area like Ferguson?

"The main challenge was advertising to attract people who are not familiar with the Ambassadors,"



Stanley Johnson



Jonny Moroni



Jacob Evans Teasley



Dr. Jim Henry directs the Ambassadors in "When I Lift Up My Head."

AMBASSADORS OF HARMONY



Director of the St. Louis Symphony IN UNISON Chorus, Kevin McBeth, leads his ensemble in song during the concert's opening set.

AMBASSADORS OF HARMONY

Wright said. “We have a great marketing machine but it’s oriented in the direction of our usual patrons. So the chorus visited a Sunday morning worship service at Greater Grace to sing and announce the concert.”

Not a bad stroke of genius. Seek permission from a future venue and perform for its (in this case) congregation in order to promote a show. Even if said congregation is made up of people who don’t look like most of the chorus.

“At the end of the day, we all have to live together,” Johnson said. “To see Ferguson host this event—with Brian Owens, a son of Ferguson, a product of both choruses and a product of what their missions are—it was very important for Ambassadors to partner with IN UNISON in Ferguson for this particular concert.”

Owens is a soul singer and the Artist-in-Residence and Program Manager at the St. Louis Symphony who released his latest album “Soul of Ferguson” this past February.

“I’m a longtime barbershop and a cappella enthusiast,” Owens said. “I’ve had a relationship with the Ambassadors of Harmony and Jim Henry since high school. To have them come to my hometown of Ferguson, along with Crossroads, Fairfield Four, and the St. Louis Symphony IN UNISON Chorus, was nothing short of spectacular.”

Owens, like Johnson, has spent time with both ensembles, making him a perfect unifying choice to bring both headliners together under one roof. One could say he acted as a symbolic bridge. “It seems as though everybody’s divided,” said Jacob Evans Teasley, a bass in the Ambassadors. “Everyone’s torn apart, angry and fighting. An event like this is exactly what we needed to show everybody that music truly can heal and truly bring people together. Seeing two different choruses,

on the same stage, on the same risers, singing ‘A Change is Gonna Come,’ that’s a powerful message.”

Indeed. Every performer on the bill shared the stage for a finale that featured Sam Cooke’s classic and impactful song.

Vision? Check. Performers? Check. Venue? Check. Desired outcome?

“I think our goal with this event was to heal divides,” Moroni said. “To bridge gaps and bring people together through the power of music. Our mission statement says that, yes, we want to be a great singing ensemble but, ultimately, we want to change the lives of those we sing for.”

Music has enough of an impact to change lives in and of itself, we all know that. But when the Ambassadors of Harmony, IN UNISON, the Grammy Award-winning Fairfield Four and the 2009 BHS quartet champ Crossroads all perform at the same event—with that event being hosted by Owens—it’s safe to say that impact can be accelerated.

“It’s almost better than performing for a specifically barbershop or specifically not barbershop audience,” Teasley said. “You get to see those expressions of the non-Barbershoppers who are hearing that first ninth chord that they’ve never heard before and they’re looking around in amazement like ‘What is that!’ The Barbershoppers sitting next to them are then able to lean over and explain ‘That’s an overtone.’ It brings together a different type of people. Not black or white but musicians and non-musicians, amateur musicians, people who sing in the shower.”

Members of the audience aren’t the only people impacted by a show like this.

“This is one of those moments where words can’t explain,” Teasley said. “No word, no sentence, no

phrase can truly express how much pride I have being on this stage with these amazing musicians and with these amazing people. It's something I'll never forget."

Johnson, in particular, has a unique perspective on the night as he sings in both of the events' featured groups.

"It was an amazing opportunity to have our love for barbershop music and our love for the music we do at IN UNISON because both of them have strong ministries together," Johnson said with a giant smile. "UNISON has a particular sound in particular genres of music—so does barbershop—but the message and the mission are still the same. In the moment, it was what it's supposed to be like. No division. No separation."

Side note: being a part of two choruses on the same show can't be easy.

"IN UNISON has a very rigorous rehearsal, as do the Ambassadors," Johnson chuckled. "We rehearse two and a half hours [a week] and, at Ambassadors, we rehearse three. It's difficult but, when you love it, it's not work. But yes, it was extremely difficult."

As is reaching out to others outside our comfort zone. But the Ambassadors and IN UNISON both managed to do that with

this one concert. Without question, those efforts, songs and performances left a last impression on the diverse audience.

"To be a man, not just an African-American man but a man that's making a movement like this to join our communities and different audience's together through music," Johnson said. "It's my new passion. Since I retired from football, music is my new thing. It's our passion and I'm joining with hundreds of others that love music the way I love music. It's a unifying thing."

Tens of thousands of others, actually, Mr. Johnson. Because we all stand with you in an effort to bridge divides, come together and change lives through music.

In other words: everyone in harmony. ■



Welcome new members! Thank you, recruiters!

New members reported between January 1 and July 1, 2017. Recruiters' names follow in italics.

Cardinal

Liam Dale
Aaron Dale
Sage Delaney
Dan Delaney
Stephen Eilerman
Daniel Wade
Maximilian Gallagher
Greg Roembke
Tom Griffy
Steve Powell
Kevin Pearman
Ben Geesa
Dave Starkey
Allen Distler

Central States

David Baalmann
Matt Riedl
Jonathan Bales
Glen Laxamana
Jax Barkhaus
Andrew Brooks
Max Befort
Don Barber
Eli Benson
Nasaiah Kolwey
Fred Blair
Mary Halsig
Howard Blake
Ron Johnson
Todd Brumley
Matthew Webber
Robert L Cain

Galen Reeves
Garret Christian
Mary Halsig
Brian Davis
Quay Kendrick
Keith Eyestone
Frank Hwang
Brennan Fehr
Allen Erickson
Troy Fisher
Joel Sult
DJ Forrest
J.L. Forrest
Kyler Gatchel
Ed Schell
Romy Gerould
Burton Tims
Nate Gipe

Ron Ronhowle
Nick Goddard
Harold Staley
David Hamblin
Dennis Ernster
Nate Harper
Tony Strub
Zach Heyer
Jeremy Kindy
Antoine Iradukunda
Nathan Green
Brett Jacobson
Tom Schumacher
Nasir Kolwey
Tom Fleming
Nasaiah Kolwey
Tom Fleming

Matt Lawrence
Michael Brown
Robert Laws
Chris Bakke
Todd Magner
Ron Flock
Eli Meyer
Jeff Markle
Michael Mink
Al Kreher
Christopher Moran
Matthew Weber
Luke O'Connell
Rex Traylor
Devin O'Grady
Todd Krier
Jared Powers
Matt Lawrence

Robert Rail
Michael Matthews
Matt Riedl
Caleb Fouse
Samuel Rinkenbaugh
Jarl Moreland
Tony Rois
Mary Halsig
Mickey Rosenau
Alan Ferden
Will Sybesma
Jim Mullins
Jordan Tanner
Andrew Brooks
Wallace Thornton
Jim Bagby
Ashogan Uday-

amurthy
Dennis Rademacher
Kevin Watt
Kenneth Munch

Dixie

PJ Ambrefe
Jesse Turner
John Blanchard
Joseph Plantamura
Forrest Browne
TJ Arndt
Samuel Carico
Jake Simpson
Lucas Dill
BJ Tapke
Andrew Guess

Larry Jones
Aaron Harden
Drew Grindley
Jonathan Johnson
Austin Harris
Ryan Logan
Daniel Kopf
Mike Pertl
Al Wade
Russell Stockton
Roy Stephenson
Craig Thompson
Dean Renfro

Evergreen

Thomas Arter, Jr.
Ed Gentz
Paul Boudreaux

Tony Jones
Ed Brewerton
Shaun Ennis
Phillip Bunker
Gary Raze
Niles Carr
Chuck Mailander
Ethan Cash
Spencer Esmond
Nathaniel Cherry
Matthew Cherry
Richard Cruz
Russ Pascoe
Dave Dietz
Kenneth Boad
Fedele DiSalvo
Doug Jones
Robert Drinnan
Allan Jacques
James Dunn
Terry Holland
Dale Ehrenheim
Dave Gale
Ranne Free
John Sheppard
Steven Fryer
Ed Gentz
Billy Gilliland
David Chernoff
Paul Hudson
Gary Raze
Joseph Hurlocker
Bob Thackston
Larry Johnson
David King
Durand Jones
Jim MacMillan
Nathan Kent-Harber
Ryan Olsen
Duane Lundsten
Ed Phillips
Tom Martin
Alan Gordon
Jeff Mattson
Kevin Mattson
Jerry Maurer
Michael Courtright
Mark Morris
Ric Cederwall
Andre Nehman
Shaun Ennis
Josiah Neipp
Dave Diers
Albert Ng
Shaun Ennis
Ryan Novak
Don Orn
Chris Odegard
Ryan Olsen
Leon Plant
Chris Odegard
Peter Regentin
Ted Regentin
Michael Rollins
John Sheppard
John Ruze
Ed Gentz
Mark Sandstrom
Robert Woodruff
Dante Santos
Isaac Banner
Rick Simmonds
Gary Shannon
Ron Skelton
Tony Mulford

Robert St George
Steven Klingler
Michael Switzer
Joshua Reece
Dick Tiel
Scott Thompson
Mike Wallace
Mike Menejee
Ian Wendt
Paul Hill
Don West
Don Petersen

Far Western

Jacob Blake
Mark Blake
Brian Butler
Charles Young
Stephen Butler
Charles Young
Vincent Chen
Chris Lewis
Maxwell Dalvey
Chase Gutierrez
Jamie Eigner
Tim Hasselman
Roger Fife
Terrell Chambers
Joe Freeman
Thom Olmstead
Edward Fuller
Michael Murphy
Mark Garcia-Prieto
John Saylor
Stefanos Georgousopoulos
Sang Park
Gerald Gibbons
Edward Grant
Robert Gordon
Bryan Sandberg
Paul Guida
Mark Hoffman
Jackson Guze
Vance Heron
Roland Halvorson
Bruce Klein
Jeff Harmon
Brian Harmon
Ryan Hicken
Joseph D'Amore
Mark Hoffman
Peter Hensley
Benjamin Jackson
Derek Smith
John Jay
Ronald May
David Johnson
Steven Rollins
Kevin Keller
Randy Meyer
Jim Koester
Milos Koutsky
Bob Langen
Thomas Hutton
Pablo Leon-Luna
Terry Oshaughnessy
Adam Matthews
Drake Pyatt
Eugene McAdoo
Tim Hasselman
Martin Mejia
Rich Owen
Dallan Meyer
Randy Meyer
Richard Michaels

Kenneth Corns
Brett Miser
Sang Park
Ross Mollenkopf
James Mahoney
Domenick Murray
Carol Stephenson
Kevin Needham
Andrew Lehto
Michael Nicholes
Chris Peterson
Tom O'Flaherty
Doug Affleck
Harrison Patri
Eddie McNally
Alonso Piri
Andrew Lehto
Daniel Poston
John Duval
John Pukey
Al Wolter
William Schoonard
John Rhodes
Edward Smith
Steven Rollins
George Stamos
Victor Guder
Andrew Steedman
Mark Olmstead
Philip Stigsson
Thomas Hutton
David Swanson
Dave Ely
Wesley Tan
Carol Stephenson
Joseph Teresi
Kent Borrowdale
Jeffrey Tinsley
Alex Bell
Larry Valencia
James Sherman
Spencer Vines
Terrence Leung
Bret Wallach
Bryan Sandberg
Leonard Ward
Ben Smurthwaite
Scott Werkheiser
Bryan Sandberg

Illinois

Duncan Borkholder
Douglas Ferrier
Rick Burgoyne
Wesley Bieritz
Andy Earnest
Charles Bassett
Tom Farrell
James Williams, Jr
Benjamin Menard
Bruce Richardson
John Merrion
Lan Henderson
Markus Rill
Mike Bagby
Garrett Tamingling
Frank Fabian
Alan Taylor
Jeff McMorris
Vinny Vymola
Dwight Asselmeier

Johnny Appleseed

Kenneth Bailey
Ronald Williams

Matthew Barbour
Marcus Perea
Jacob Blake
Mark Blake
Frank Bondy
Keith Apelgren
Dewey Fletcher
Cameron Macklin
Evander Frisch
Barry Price
Gary Glaab
Bill Funk, III
Tony Goreczny
Noah Salama
Jackson Gregory
Robert Moore
John Evan Grigsby
Robert Mauk
Jake Guthrie
Dewey Fletcher
Alex Hackworth
Alex Kuhn
Fred Hitchings
Michael Bare
Daniel Holderby
Steven Waggoner
Andrew Keister
Troy Kaper, Jr.
Mark Lahr
Jim Fantone
Ronald Lanham
Jack Keating
Shawn Lilly
Steven Waggoner
David Long
Dennis Castiglione
William Lynch
Steven Waggoner
Will Madden
Thomas Palamone, Jr.
Joe Malys
Richard Dombrosky, Jr.
Chris McCall
Stephen McCall
Willard McCombs
Gene Masi
Rodney McEwan
Frank Riddick
Brody Moore
Trevor Garrabrant
Russell Morgan
Dennis DeLong
Blake Morgan
Brian Morgan
John Morrison
Ted Rose
Isaac Noe
Trevor Garrabrant
Mike O'Neill
Joseph Fricker
Eric Schrecengost
Jonathan Lang
David Smith
Brian Sparks
Ed Tanner
Timothy Matthews
Thomas Von Hoene
Don Swift
Will Walker
Ted Rose
Phill Warnock
Ted Rose
Coby Weiland

Frederick Locker
Matthew Wolf
Glenn Schilberg
Theodore Zankany, Jr
Don Cain

Land O' Lakes

Joel Bakken
Ken Frank
Jan Berg
Royal Uhlenbrauck
Jerry Bems
Roger Christians
Blake Doss
Larry Lewis
Jim Grube
Gareth Cole
Don Hayden
Pat Mulheron
David Alan Jokipii
Krueger
Joel Krueger
Dana Lepien
Daniel Valentine
Derek Luckow
Jim Rasmus
Ben Nichols
Joe Cossette
Walter Ogburn
Roger Osmoe
D.C. Palmer
John Plazek
Frank Patin
Howard Hutchinson
Richard Peshek
Spencer Knier
Logan Sclavi
Tim Kunze
Heyward Sease
Peter Rush
Gerry Vandenberg
Jim Vandenberg
Brecken
VanderVelden
Thomas Kortbein
Tyler Waldemarsen
Jon Schmidt
David Wick
Tom Casey
John Ziegler
Jim Hatch

Mid-Atlantic

Craig Barth
George Olson
Bart Bartholomew
Willem Hordijk
Donald Berlin
Gregory Berlin
Fritz Berry
White Wallenborn
JJ Bewick
Tyler Horton
Chris Bianco
Rusty Williams
Chuck Carroll
Edward Evans
Joseph Chuk
Willem Hordijk
Evan Clark
Charlie Carroll
Connor Crotzer
John David Maybury
Zach Dodge

William Edwards
Jim Downing
Bob Paulson
Damon Everard
Micah Everard
Andrew Faul
Justin Davis
Patrick Finnegan
Hugh Pepper
Justin Fleck
Seth Hench
Patrick Flynn
James Morpeth
Jerry Foil
Alan Kousen
William Gaunt
Charley Abrahamchinsky
Josh Getto
Timothy Cobb
Leonardo Haynes
Michael Yodice
Christopher Hunt
Hugh Pepper
Dave Johnson
Michael Mann
Jaxon Knecht
John Shields
M Jared Mauney
Rob Brocklehurst
James McGlothlin
Bob Paulson
Christopher Parker
Tony Weiner
Maurice Peace
Ronald Todd
Jeremiah Quinlan
Joseph DiSalvo
Rick Roberts
Steven Schwartz
Emmanuel Rodriguez
John Schulkins
William Rosebrock
Willem Hordijk
Howard Russell
Michael Burkhart
Bill Shirkey
Ron Davidson
Charles Smelser
Robert Fogle Jr.
Arthur Smith
Anthony Begley
Derrick Smith
Chris Buechler
Eric Stauffer
Terry Oxenreider
Benjamin Stephens
Bob Rullo
Christopher Wisbeski
Christian Hunter
Seth Wohl
Chas Byram
Arthur Zinn
Donald Reckenbeil

Northeastern

Gregory Atherton
Gregory Couture
Allen Barstow
Rich Barstow
Jack Boak, IV
Harry Harden
Thomas Brooks
Douglas Ruso

Dick Cahaly, Esq.
Stephen Stein
David Despres
Jack Spadafora
Samuel Elliott
Arnold Jordan
Alex Frank
James Kenealy
Jim Guinness
Terry Norcross
Dale Gustafson
Harald Sandstrom
Nabil Hetman
Theodore Trevail
Robert Ireland, Jr.
Raymond Robitaille
Ed Johnson
Walter Crowley
Matt Johnson
Walter Crowley
Samuel Kelley
John Hildebrand
Jerry Lapan Jr
Carl Gallo
Eric Lasota
Berel Weiner
Benjamin Litowski
Ralph Simpson
Ian Macintosh
Kevin Orrell
Scott Madden
Bob Trombi
Samuel Markind
Andy Bayer
John Pekarik
Clement Turmel
Roger Racine
Jack Glyshaw
Benjamin Reinhart
Gary Peach
Brent Richardson
Richard Parsons
Allan Roach
George Tyson
Matthew Swanson
Sebby Massa
Neil Thorne
Christine Freeman
Cyril Weintraub
Berel Weiner
Ian Whiting
Krys Petrie
Yue Zheng
Harvey Lipman

Carolinas

Drew Blaha
Patrick Blaha
Bary Foster
Ted Leinbach
James Levee
Benjamin Mulch
Bary Lutz
Donald Knight
Steve McConaughey
Joe Simpson
Dillon Murray
Travis Murray
Bary Oakley
Glenn Hancock
Marco Orlando
Robert Eastwood
Andrew Parker
Dick Parker

Thomas Paul
Scott Monter
Ravon Sheppard
Jay Hill
Bob Sweet
David Laughery, Jr.
Jake Wright
Scott Monter

Ontario

Kent Bredin
Ryan Jagoe
Cooper Desroches
Rick Aubrey
Mike Finlay
Jim Finlay
Ross Graham
Barry Tripp
Ryan Jenkins
Dan Rutzen
Klaus Kaak
David Crozier
Dino Kotsikas
Ryan Jagoe
Marc Labreche
Hari Gupta
Neil Laliberte
Mark Robinson
Hugh Lightbody
Barry Tripp
Gordon McArthur
Dan Pearson
Dick Moore
Raymond Robitaille

Pioneer

John Babcock
Edward Bax
Peter Brandt
R Craig Roney
Richard Bujold-Vallee
Bob Shami
Richard Constance
Pete Stephens-Brown
Brian Doefler
Tony Byk
Ladd Goodall
Dale Wells
David Greenquist
Michael Sobel
Jason Hanson
John Northey, Jr.
Kent Kirby
Cody Quinn
Lee Leffingwell
Jim Lamkin
Donald Nupp
Dave Mohr
William Oltman
Jamie Carey
Jeff Opperman
Jamie Carey
Roger Racine
Jack Glyshaw
Ned Spitzer
Randy Campbell
Dave Walsh
Alan Carscadden

Rocky Mountain

Theron Berry
Neil Ridenour
Josiah Coates



A BETTER WORLD. SINGING.

2016 ANNUAL REPORT

barbershop.org/2016





“In every direction you look, you’ll find that now is the best time to be associated with the Barbershop Harmony Society.”

MARTY MONSON, CEO

About This Annual Report

On April 11, 1938, 26 men gathered on the roof of a Tulsa hotel to sing, and they unwittingly gave birth to a movement. Today, close to 80,000 male and female singers regularly sing barbershop harmony in more than a dozen nations.

The Barbershop Harmony Society (BHS) is reaching a tipping point. This is the moment when we are ready to leverage our rich musical history, geographic reach, organizational infrastructure, and dedicated corps of passionate artists to make an impact that was previously no more than a dream. We are a group of intergenerational singers who demonstrate every day how singing together in harmony transcends anything that may divide us.

Most of the good we do as a Society takes place far away from our headquarters. Across North America every week, thousands of male Members and an increasing number of female Associates not only enjoy singing for our own sakes, but also share the joy of singing in our communities. Together, we're building A Better World. Singing.

“I’ve gained so much from being a Barbershopper. Touching the hearts and minds of young people keeps me going and gives me so much joy.”

Brian O’Dell (center), Columbus, Ohio
Bass, 2016 Quartet champion Forefront
Member, Harmony Foundation President’s Council



Each generation benefits from mentors, then gives back to the next generation

Many know Brian O’Dell as a 2016 quartet champion and as one of the Society’s finest basses. Brian, on the other hand, sees himself as someone who has been greatly blessed by his 34 years of membership in the Barbershop Harmony Society; like many Barbershoppers, he enjoys the honor and privilege of giving back.

As a teenage member of a barbershop chapter in Ohio, Brian’s formative years were filled with rewarding work and musical thrills among mature peers and mentors. The discipline he gained from trying to master a challenging art form brought him interpersonal and life skills that he still uses every day. It’s why for the past 17 years, he has served as a coach, director, counselor, committee member and performer at youth outreach events.

“All the giving and friendships helped me be the best I can be,” Brian said. “The connections and discipline they learn will carry them throughout their lives.”



What can we do better?

“In the past, we missed opportunities to leave a lasting impact in the cities where we host our conventions. Moving forward, this must and will become a high priority.”

Chad Bennett
Community Engagement



8,011

People participated
in a day of singing

1,950

Were Nashville
locals

Most of the Nashville residents who attended the finale show and the Quartet Finals at the 2016 International Convention said it was their first barbershop event.

91% wanted to attend more barbershop events in the future.

LIFELONG SINGING

AS A CORE
COMMUNITY ASSET

“I’m taking from the mentors who taught me, and I pass it along. It’s my way of giving back the debt I will never be able to repay.”

Ray Schwarzkopf
39-year Barbershopper, Chicago
Member, Harmony Foundation President’s Council



A mentor’s legacy can live forever

After joining in college, professional musician Ray Schwarzkopf’s barbershop mentors such as Bill Just profoundly shaped his musical worldview and taught him more than any professor—about music and about life. It’s why Ray keeps going back to expert Barbershoppers for training, and never stops sharing what he’s learned. It’s the least he can do for those who changed his own life.

“It’s a debt that I’ll never be able to repay, so I just keep sharing and sharing,” Ray said. Whenever he hears an overtone from a group he is coaching, “It’s like Bill Just is looking down from heaven and saying, ‘Raymond, they’re doing it right!’”

The Youth Chorus Festival and Youth Barbershop Quartet Contest change lives

Harmony Foundation International donors sponsor both the Youth Chorus Festival and the Youth Barbershop Quartet Contest. Since its inception nearly 25 years ago, participants of the YBQC have become the who’s who of the artform, both on-stage and off-stage. The newer Youth Chorus Festival more than triples the number of annual participants, and has become a breeding ground for enthusiastic young singers and supportive music educators. Several youth choruses have since become successful chartered Society chapters.



“This has been an absolutely life-altering experience for my boys, and it has brought more guys into my school music program!”

Sky Harris, Liverpool, N.Y.



“We do try to entertain, but the BHS is more about what we do as a community.”

Jacob Campbell, Denton, Texas

Jacob Campbell, 23, always excelled in music, but struggled during high school. A few years after graduation, in a new town with no friends, he was looking for a change. He had loved singing in a barbershop quartet as a high school senior, so in October of 2015 he called the nearest BHS chapter. By the end of the call, he had a new friend and a ride to the next rehearsal of the Town North Plano, Texas, Chapter.

“They took me in with open arms,” said Jacob, now a student majoring in music education. The chapter decided to send him to the 2016 Harmony University on their dime.

“That meant so much to me,” said Jacob. There he found dozens of young peers as enthusiastic about four-part harmony as he was. He also discovered that generosity pervades the barbershop culture.

“It’s like the ‘Iowa’ lyrics from The Music Man: ‘We’ll give you our shirt, and a back to go with it,’” Jacob said. “Through all my mentors, now I’m a mentor. The torch has been passed. Barbershop isn’t just four-part singing, it’s really a way of life.”



Leaders do more than talk about service—they seize the moment

At the 2016 Leadership Forum, chapter and district leaders gathered to explore how singing can improve lives in their respective communities. To ensure talk was balanced by action, activities included a scheduled sing-along with residents of a nearby assisted living home. At the sing-along, one of the residents told Forum attendee Dennis Ritchey that the residents rarely sang together anymore, as the owner of the facility’s only piano had moved away. After leaving, Forum members discussed this challenge and opened up their own wallets to take a collection. One week later, a permanent piano was delivered to the facility, ensuring that singing will boost residents’ spirits for years to come.



A Cappella Fusion
noun [ä-kə-`pe-lə `fyü-zhən]
shows the relationship between
present day a cappella culture and
the broader and varied experiences
from which it came.

“Most music educators are women, so it was great for my male singers to see manly men, loving music and singing.”

Melbourne, Fla. music educator

LIFELONG SINGING

AS A CORE
COMMUNITY ASSET

Barbershop Harmony Society grants are Keeping the Whole World Singing

The Society's grant program is state-of-the-art, with methods that help grant applicants plan more effective outreach events, and create grant requests that are attractive to local funding sources. Versus 2015, the 2016 grant recipients collectively reported:

- higher diversity of participants.
- participation from a greater number of schools and community organizations.
- stronger community relationships.
- more participants than anticipated.
- venues commonly filled near or at capacity.

2016 grants awarded by the Society and supported by Harmony Foundation International donors

31,223

Beneficiaries of grant funds

71%

Recipients who partnered with other organizations

\$200,662

Total of 2016 Society grants

Music educators' perception of barbershop is rapidly changing

One of the biggest challenges music educators face in introducing barbershop harmony into their music program is a practical and tactical issue: how does one insert another music form into a crowded and ongoing learning and performance curriculum?

Society staff surveyed educators at ACDA and NAFME conferences to better understand what they needed in their programs. The answer: music charts, money, and more male singers. This led to the creation of fun, self-directed tools that use the best available BHS materials to introduce barbershop music into an ongoing curriculum. Educators received more than 11,000 copies of sheet music at music educator conferences, as part of hundreds of music educator packets distributed.

The biggest factor influencing the perception of barbershop among music educators? It comes from the superior performers (Crossroads, Great Northern Union, Ringmasters, The Fairfield Four, and others) who represent the BHS at these conferences!

A global choral arts community

Like many BHS chapters, the Alexandria Harmonizers actively pursue outside engagements in order to be part of the larger arts community. Frequent meetings with other community arts groups led to diverse engagements throughout the Washington, D.C. area. After one such performance, they were contacted to perform a major role in prestigious oratorio performances of "I Am Harvey Milk" with Broadway star Kristin Chenoweth.



"Working with our local arts community makes us better at everything we do."

Joe Cerutti, director
Alexandria Harmonizers



What can we do better?

We need to constantly create and refine our tools and offerings to better serve our communities of artists at all levels of participation.

Caki Gray,
Director of Membership

GLOBAL COMMUNITIES OF ARTISTS

The Healthy Chapter Initiative is already making an impact on chapters

Beginning in 2016, a full-time staff member has been leading dozens of trained chapter facilitators who together help chapters understand where they are, identify where they want to go, and then acquire the tools needed to successfully reach their goals.

David Jackson, president of Ontario's Newmarket Chapter, is "really pleased" with the way HCI leaders are servicing his chapter's needs.

"It's about understanding the strengths and weaknesses of each of us and using what we know to address each problem," Dave said. "We are developing a plan to increase our membership by 10% each year, improve our performance ability, and to work with music educators in our region. We have good published materials and have received a lot of good advice."

"Whatever you have in the water in Nashville, keep on drinking it!"

Dave Jackson, chapter president, organizational psychologist

BHS Member Community

94%

Customers reported "great" service (based on 2,663 ratings)

19,203

Email messages received (January busiest, July slowest)

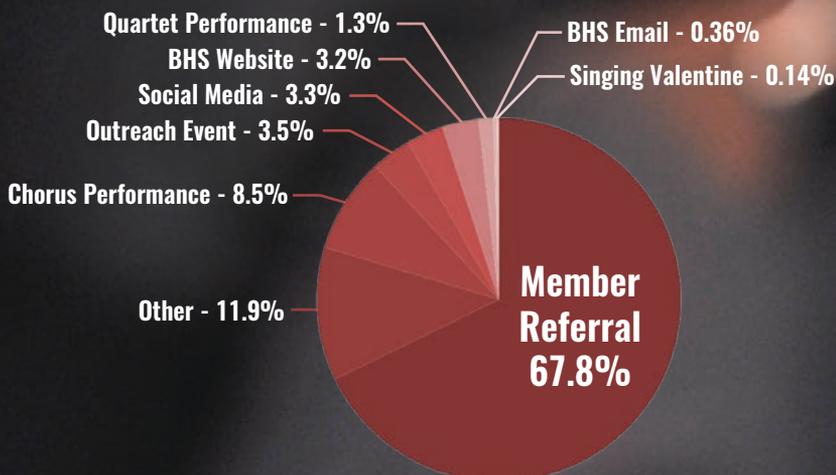
2,413

New or reinstating member applications processed

1,226

Quartet registrations processed (new and renewing)

How do first-time members learn about us?



The options for engaging with the Society continue to expand

At the end of December, 2016, there were 210 Society members who had no district or chapter affiliation. An additional 181 had joined the BHS with no other affiliation but later joined a district or chapter.

Today's customers expect organizations to not only meet their needs and passions, but also to have flexible and transparent participation options. We believe this new outlook on membership will lead to mutually beneficial successes for chapters, districts, the Society, and most importantly, the members!

An online community that is working overtime

You Tube

32,909 Subscribers
+67% over 2015

[YouTube.com/barbershopharmony38](https://www.youtube.com/barbershopharmony38)



24,933 Page Likes
+22% over 2015

[Facebook.com/barbershopharmonysociety](https://www.facebook.com/barbershopharmonysociety)



7,421 Subscribers
+16% over 2015

[Twitter.com/barbershopnews](https://twitter.com/barbershopnews)



3,546 Followers
+71% over 2015

[Instagram.com/barbershopharmonysociety](https://www.instagram.com/barbershopharmonysociety)

Our community charts its future

Beginning in 2015 and throughout 2016, the first major formalized BHS strategic planning process since 1954 continued in earnest among Society staff, the BHS board and dozens of other volunteer leaders and committee members. In 2016, we gathered a massive amount of input and data from our members and other constituents and studied the external environment. We learned that:

- our members embrace the joy of singing together and want to share it.
- they enjoy their current barbershop experience, but have an appetite for change as well.
- the full generosity of their time, treasure, and talent is still largely untapped.
- the choral world looks to us not just to keep people singing, but to get the whole world singing.
- many methods and structures for organizing that brought success for our founders aren't necessarily the methods that will work best in the future.

You Tube

20,969,504 minutes of videos watched

51,817

Upvotes

33,946

Shares

2,438

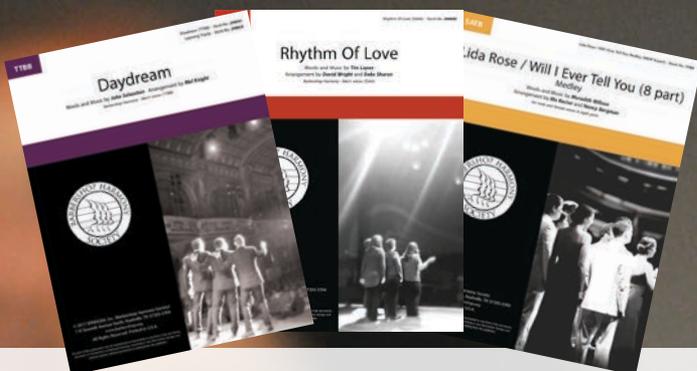
Comments

Top viewed videos for 2016:

1. Main Street "Pop Songs Medley" (released in 2015) - **712,304**
2. Kentucky Vocal Union "Footloose" - **549,328**
3. Old School "Gold Medal Set" (released in 2011) - **237,312**

2016 was the first year ALL International Convention performances were published exclusively on YouTube - 562 total videos

GLOBAL COMMUNITIES OF ARTISTS



People are discovering our music

Music educators and others are discovering barbershop music through non-BHS channels. The world's largest sheet music publisher, Hal Leonard, markets and distributes more than 100 BHS titles that includes arrangements for male, female, and mixed voicings. Many have reached out to the Society after learning about our organization by way of this partnership.

Top Ten Sheet Music Charts for 2016

1. Daydream
2. The Longest Time
3. Under The Boardwalk
4. Can You Feel The Love Tonight?
5. Hallelujah
6. Rhythm of Love
7. Lida Rose / Will I Ever Tell You (8 part)
8. Armed Forces Medley
9. Hooked On A Feeling
10. You've Got A Friend In Me

Harmony Mercenaries: A collaboration that boosts the profile of six chapters

Many chapters regularly get together for informal singing or an occasional concert, but the Harmony Mercenaries go far beyond that. This army of volunteer singers from Michigan's Grand Rapids, Lansing, Muskegon, Holland, Battle Creek and Kalamazoo chapters have learned the same package of songs, and travel to each other's communities for certain performances, helping strengthen the profile and impact of chapters within their respective communities. Developed by Grand Rapids Chorus Director Jamie Carey, members of the six chapters are available to support each other's chorus or quartet performances whenever needed. Their respective chapter choruses often more than double in size when joined by fellow Mercenaries, who form an ad hoc "superchapter" at both performances and at occasional practices to refine their repertoire.





“It’s a powerful learning experience.”

Kathy Stokes Esterhazy

President of Saskatchewan Choral Federation

Harmony U: gaining a reputation among music educators

Teach one music educator how to love and use barbershop harmony as part of their choral program and you’re teaching the joys of four-part harmony to all their present and future students as well. Music educator interest in Harmony U continues to explode, thanks in part to Society scholarships that utilize funding from Harmony Foundation and other sources. Adherence to professional best practices receives high marks among educators and Barbershoppers alike.

“I’ve learned things at Harmony U that I never learned in all the conferences I’ve attended during my career.”

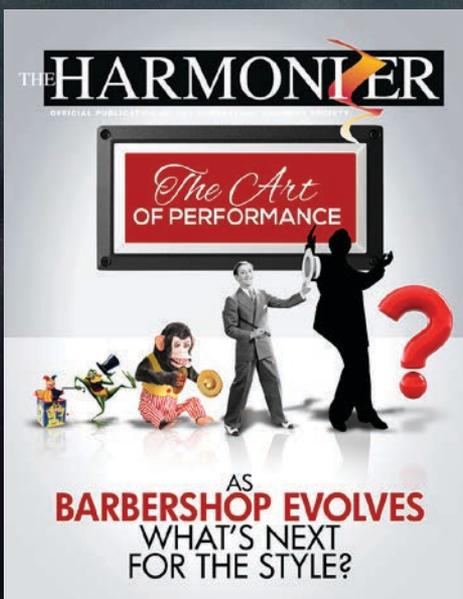
Dr. Christopher Quinn, 34-year music educator,
Director of Music, Westminster College



Total scholarships awarded, up 24% over 2015



Music educators who attended Harmony U in 2016



What not to do, and what to do instead: replacing “barbershop movements” with universal principles

In fall 2016, Society judges began to apply the new Performance category, accounting for 1/3 of each competitor’s total score. The Society’s Contest & Judging community exerts a heavy influence on performance norms in the barbershop community through defining and rewarding the pursuit of barbershop artistry. The new Performance category discourages some common legacy elements of barbershop performances seen by general audiences as confusing or inauthentic. Judges, Harmony U instructors, and performance coaches have instead emphasized universal principals that help performers connect with all audience types.

AND LEADERSHIP SKILLS

THROUGH EDUCATION
AND BEST PRACTICES



**“The rest of the
a cappella world
would die to
have what you
have.”**

Deke Sharon
Godfather of A Cappella

Harmony University: Not a single event anymore—and a growing online library

While the premiere one-week Harmony University experience continues to expand, HU is becoming a larger part of each Midwinter and International convention. In 2016, Harmony U programming included more than 100 courses as part of convention registration, with up to 10 courses at a time running in parallel. Many courses were captured on video and are available to all at www.barbershop.org/hu.

District events see improvements over 2015

1,336

Attendees at District
educational events

39%

More event participants

18%

More chapters participating

What can we do better?

“We need to continue developing more and better director training for our leaders. If we don’t sharpen the skills of the musical leaders of our organization, we stop growing in quality and new singers are not attracted to what they see and hear.”

**Donny Rose,
Director, Harmony University**

WE INCREASE OUR IMPACT BY

BUILDING DIVERSIFIED

Working as one Society, we are stronger and better equipped to advance and scale our mission and impacts.

A greater impact through partnership

The Barbershop Harmony Society and Harmony Foundation International are separate legal entities, yet philosophically function as one Society supporting the programs and outcomes that demonstrate the impact that music and singing has on lives. Through the generosity and support of donors to HFI, the outstanding work of the Society and many of its chapters and districts is made possible.

In 2016, HFI contributed \$843,445 to BHS to support youth programs such as the **Youth Chorus Festival, camps and workshops**, and the **Youth Barbershop Quartet Contest**. For all chapter members, the **Healthy Chapter Initiative** aims to make each BHS chapter the very best it can be, based on its members' needs. The impact of **Harmony University** is perhaps the greatest ripple effect of all, teaching music educators and directors from all over the world who in turn pass along that knowledge to students and thus their present and future peers. And, **partnerships** with national singing organizations such as NAFME and ACDA place barbershop-style harmony in the national forefront and BHS on the national stage to collectively build A Better World. Singing.

The **Donor Choice Program**, which allows donors to HFI to designate up to 30 percent of their gifts to districts or chapters of their choosing, distributed \$432,000 back to the discretion of those districts and chapters. These funds are often used in communities to enhance opportunities for singing and music education.

www.harmonyfoundation.org
hf@harmonyfoundation.org

Harmony Foundation 2016 Contributions to Society Impact

Artistic and Leadership Skills - 12.1%

Harmony University Scholarships and Support

\$102,225

Lifelong Singing - 62.8%

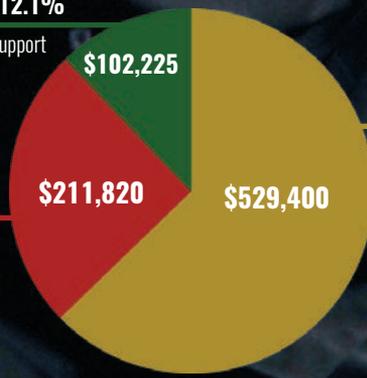
Grants Program
Youth Barbershop Program
Educational Tours and
Community Engagement

\$529,400

Global Community of Artists - 25.1%

Healthy Chapter Initiative Programs
Partnerships and Advocacy

\$211,820



From small contributions collected at BHS chapter meetings, to annual gifts to large legacy gifts, endowments, and bequests, HFI and its donors provided mission-critical funding to support the Society's mission and impacts.

“I could have written a book about our love of singing. I met Wanda in high school choir in 1950. Alzheimer’s took her, but memories still live in my heart ... the gift was in her honor.”

Gene Clements on his increased giving to Harmony Foundation

REVENUE STREAMS

“The Society’s revenue streams are highly diverse, with only one-third [34.5%] of our revenue coming from membership dues. The remaining two-thirds comes from our social enterprise and other revenue-generating activities.”

Erik Dove, BHS CFO

Barbershop Harmony Society Revenues \$6,533,000



Harmony Marketplace	\$745,000
Outreach Activities	\$677,000
Harmony University	\$590,000
Contributed Services	\$371,000
Chapter Services	\$165,000
Investment Income & Other	\$175,000

More than 89% of BHS expenses directly support mission-critical programs and program operations.

Annual Dues Breakdown

\$120

Annual Dues 2016
(unchanged for four years)

Member Services and Member Programs	\$38.05
BHS Outreach Programs (Grants, Youth, Advocacy)	\$20.50
Music Library, Publications, and Clearance Services	\$16.23
Harmonizer Subscription	\$15.95
Music/Leadership Training (includes C&J Program)	\$9.49
Communication and Marketing	\$8.73
IT, Administration, and Operations	\$8.61
HR, Audit, and Legal	\$2.44

Thank You

Together, we made 2016 a great year. Thank you to our wonderful staff and the countless volunteers at every level who give for the joy of giving. Thank you to all the charitable donors, the committee members, the top craftsmen of the artform, and the Joe Barbershoppers who give so much.

Thank you to the impromptu coach who helps a new quartet feel ready for its first public performance. To the singers who linger with grateful patients in the hospital long after the performance is over. To those who hang up fliers on behalf of a local school choir, to the members who sold tickets to give those young singers a bigger audience ... and their school a bigger donation. To the members who made the local connections to the men who carried the risers, selected the music, booked the venue, and balanced the checkbook.

Thank you to everyone who simply worked hard at their craft so they could touch more hearts and change more lives. The BHS has given me so much joy. I know it has given you joy, too. Keep doing all you can to make A Better World. Singing.



Don Fuson

2015-2016 BHS President

Dan Coates
Dan Coates
Atina Coates
Sam Edward
Jeffrey Maen
Will Fehr
Lon Szymanski
Charles Hamilton
Joel Gillespie
Doyle Jones
Douglas Jones
Alan King
John Taylor
Brandon Kunkel
Gary Olson
Matthew Lewis
Daniel Kafka
Jansen McEntee
Russ Josephson
Raoul Vannier
Martin Jungck
Keegan Wertz
Len Wertz

Seneca Land
Ted Bear
David Hauber
Michael Beardman
Sagan Harris
Nick Brown
Bayley Raponi
Drew M Ellis
Pete Carentz, III
Adam English
Lucas Smith
Eddie Fagan
Pete Carentz, III
Mark FitzGibbons
Matthew FitzGibbons
Mark Friden
Ted Tate
Michael Geary
Sagan Harris
Gregg Goltry
Buch Talada
Richard Heimerman
John Pierce
Stanislaw Hoholuk
Steve Link

Lowell Lingo Jr
John Schramm
Brennan Mathews
Sky Harris
Greg Matthews
Bob Beabout
David Muir
Kerry Grant
Joshua O'Dell
Bob Beabout
Josh Poffenberger
Twomey
Tito Reyes
Braedon Rheume
Sky Harris
Christ Tetro
Justin Grower
Jere Wheeler
David Cloyd

Sunshine
Gavin Andrews
Daniel Pesante
Rick Ard
Michael Sobolewski
Dale Baughman

Richard Fox
Mort Bauman
Edward Feinberg
Franklin Bowman
Daniel Glaser
Timothy Brown
Scott Duink
Duane Damon
Lance Lubin
Tristan Davis
Jonathan Riviere
Donald DeWolfe
Dick Baird
Mark Graham, Jr
Michael Sobolewski
Ted Heighington
Ray Danley
Lynn Hirschfeld
Roosevelt Jones
Bill Johnson
Jim McKinnon
William Jones
James Kelley, Jr.
Rich Kleiman
Steve Moody
Tanner Lambert

Matthew Crisotomo
Geno List
Charlie Goodrich
Mauricio Marquez
Joshua Fowler
Ryan Mills
Stephen Goldman
Scott Moncrieff
Ronald Henkel
John Sanders
Frank Kennetz
Arthur Shilling
David Shutan
Aslan Smith
Joshua Fowler
Howard Steele
Stephen Lawson
Stiff Stiffler
Kurt Popp
John Thorp
Donald Esseltine
Kevin Waldman
Jonathan Riviere
Jerry Young
Joseph Levatino
Charles Younger

Robert Koski, Jr.
Southwestern
Benjamin Cantrell
Phil McShan
Colin Capello
Travis Gidley
Judah Coop
Bryan C Dunn
Tim Davenport
Bill Odle-Kemp
Jeff Freeman
Mike Blackwood
Charlie Friedman
Josiah Wheeler
Josiah Garza
Charles Skipping
Paul Gowen
Malcolm Biediger
Jesse Graw
Edward Garland
Aiden Gray
Jeffery Little
Cameron Gross
Aiden Gross
Jason Helal
Dennis Glenn

Terry Herring
Kevin Lachausse
Joshua Hooper
Doug White
David P Hooper
Doug White
David H Hooper,
Sr
Doug White
Darrell Hurt
James Shannon
Rod Hyatt
Thomas McClusky
Robert Martin
Samuel Tweedy
Paulino Miranda
Jimmy Fenton
Pete Mireles
Ronald Allison
Matthew Newsom
Neil West
Rene Ornes
Bill Odle-Kemp
Jim Phelps
Artie Dolt
Wayne Pope
Wally Loerch

Jerry Prince
Charlie Friedman
Garrett Rich
Sean Morgan
Tom Smith
Daniel Clunies
Nick Swanson
Wendell Peters
Mason Williams
Gary Williams
Jacob Wilson
Travis Gidley

No District
Nathaniel Cherry
Matthew Henry
Andy Earnest
Charles Bassett
Garrison Holder
Carol Stephenson
John Marinelli
Iain Haukka
William Rosebrock
Willem Hordijk
Mason Williams
Gary Williams

New members reported between Jan. 1 and July 1, 2017 who did not list a recruiter on their application. Members who did not join a district when applying for membership, but who later joined a district, are instead listed among the districts.

Cardinal
Craig Bishop
Larry Mann
Austin Mohr
Matthew Murry
Robert Petty II
Alan Smith
David John Smyth
Zachary Yarbrough

Central States
Tom Bates
Steven Becker
Jacob Buss
Bill Charlton
Vance Chartier
Devon Endsley
Matthew Goodspeed
Alex Hurst
Harry Kindle
Joey Neumann
Charles Potter
Sam Revilla
David VanLew

Dixie
Sam Darlington
Cyril Focht
Ezekiel Hardman
Arthur Henley
Thomas Inman
Jeremy Lee
Keith Lowry
Bruce McCown
Grant Shirley
Paul Singelyn
Nate Usher
James Veenstra

Evergreen
Carlos Alvarez
Charles Axelton

Austin Beard
Doug Brower
Charley Chapman
Dana Dolsen
Thomas Ellis
Vic Entrikin
Clark Fancher
Eric Federkeil
Roland Ford
Hal Glover
Josh Goldfinger
Philip Grant
Sean Hanauer
Nick Knowlson
Kevin Lewis
Roderick Meredith
Darroll Morehouse
Scott Ott
Derek Parussini
Roy Pilkey
Dennis Rackliff
Chris Redelfs
Joshua Reece
Matt Richman
Steven Shin
Don Van Blaricom
Leslie Young

Far Western
Scott Anderson
Kevin Austin
Michael Bendon
Alex Brown
JP DeChambeau
Scott DeVenney
Dean Drake
John Dufek
Steve Evans
Solomon Fountain
Sheldon Gregory
Frank Hafner
Thomas Hagerty
Timothy Herbst
Toby Jaw

Doc Jordan
Samuel Julian
Russell Kitchner
Gary Kohler
Stephan Lee
Tony Lee
Davy Lu
Jack Lundquist
Morgan Moore
Dylan Moore
Ronald Nakagawa
John Nelson
Dave Oliver
Dylan Pursel
David Reinwald
Noah Rickertsen
Chris Rodrigues
James M Schaefer
Jeffrey Speirs
Dave Staples
William Sullivan
Bruce Wilson
Richard Wood

Illinois
Jordan Carlton
Dustin Gilbert
Alex Ginglen
Adam Shake
George Sooley
James Clinton
Williams

Johnny Appleseed
Tim Beckley
Joshua Dix
Brian Fleming
Lee Grimm
Daniel Harding
Steven Kaduk
Alex Kuhn
Alec Livada

Land O' Lakes
Robert Belton
Richard Borresen
Paul Buhr
Gary Edverson
Terry Gustafson
Isaac Hedstrom
Gregg Hegle
Doug Huggett
Jacob Lambert
Kyle Leichter
Walt Lepisto
Christian Lilienthal
Thomas Rakowski
Mark Schwickerath
Dylan Stewart
Matt Stoll
Noel Tade
Gregg Tangeman
Pete Vinmans

Mid-Atlantic
Jonathan Blackwell-Rodgers
Max Burnham
Jose Da Silva
Deke Denning
Tom Epp
Alan Fine
George Ganter
Bill Hagy, III
Christopher Hennessey
Roger Hershberger
Dale Hershberger
Robert Hoover
Obasi Jackson
Bob Johnston
Robert Kahrs
Bill Keen
Michael Keller
Zachary Kuhn
Jarrod Kulp

David Lederman
DeVon Lineman
Brendan McGlone
Carlos Munoz
Mortimer O'Shea
Howard Perkins
Richard Portune
Timothy Puvogel
Jim Rambo
Chuck Ransford
Brad Reed
Gary Runne
Christian Schwartz
Nelson Stauffer
Basil Stergios
Andrew Surotchak
Greg Tausz
Blake Tharp
Walt Touchette
Robert Welsh
Eric Wenberg
Cameron Whitlam
Jim Wight
Jonathan Wolf

Northeastern
Joseph Badore
Paul Crowley
Timothy Fahy
Didier Giovannangeli
Christian Gunn
Charles Hall
Bob Houlihan
Peter Luks
Tom Petzy
Theodore Schade
Pat Schiavo
Rob Shapiro
Edmund Stefani
Brian Tomek
Steve Anderson
Rich Bloch

Ontario
Rob Brown
Paul Lariviere
Colin Watts
Mark Wighton
Michael Wood

Pioneer
Jon Knapp
Jeremy Kray
Phillip Lavender
Theodore Rahl

Rocky Mountain
Nathanael Baldwin
Donald Brayton
Conner Motzkus
Steve Radcliffe
Joesph Salmon
John Sanabria
Peter Szymanski
Scott Thielemier
Hal Williams
Roy Wortham

Seneca Land
William Arvin
Justin Barleben
John Miller
Nathaniel Patty
Tyler VanHall

Sunshine
Steve Arena
Shawn Baldwin
Alfred Berry
Ron Bieganeck
Phillip Bryant
Eric Caraballo
Jeff Christopherson
Stanley Gavin
Charles R Greaves
John Orr

Ken Pederson
Joseph Ramos
Paul J Roth
John Sadler
Roberto Vidal
John Voorhies
John Walton
Gavin White

Southwestern
Eric Casperson
Frederic DeWulf
Jeff Doerr
Ray Flowers
Jim Janeway
John Jang
Chris Lee
Hank Lewis
Scott Miller
Stanley Petrisky
Peter Steinbach
Patrick Voltin

No District
Brett Balasky
Nathanael Baldwin
Austin Beard
Ron Bieganeck
Brady Blumenshine
Doug Brower
Gary Buchwald
Bradley Burt
Alexander Charles
David Cruz
Daniel Dawson
Isaac Dowdle
Dean Drake
Jon Egeland
Thomas Ellis
Brian Fleming
Bradley Ford
Ethan Gaiser
Josh Gingrich

Philip Grant
Thomas Greene
Sheldon Gregory
Terry Gustafson
Chris Hasegawa
Kirk Haselden
Ryland Higdon
Kenneth Hovrsten
Ryan Jarrell
James Kartchner
Takahiro Kato
Michael Keller
Jeremy Kray
Kenneth Larsen
Caleb Larson
Charles Lisella
Jennifer Lloyd
Lukas Maroney
Levi Medina
Jeremy Milander
Brandon Mollon
Austin Niec
Yodai Obonai
Robert Petty II
Steve Radcliffe
Joseph Ramos
Bill Reckas
Noah Rickertsen
John Sanabria
Vincenzo Sestito
Rob Shapiro
Takeshi Shimakura
Grant Shirley
Austin Snell
Bill Staffen
Edmund Stefani
Peter Steinbach
Strahinja Stepanovic
Mark Still
Robert Welsh
Richard Wood
Yoshimasa Yasuta



KEN THOMAS

Harmony Brigades celebrate 25 years

11 Brigades scratch an itch many singers never knew they had ... and now they'll never stop

In Mid-January in Pinehurst, N.C., the parking lot of the stately Carolina Hotel is filled with the cars of wealthy golfers who came to play the most heavily-used course in professional golf tournaments: the famed Number 2. Yet, when you step into the lobby, it's not golf banter you hear—it's four-part chords ringing down the halls from the North Carolina Harmony Brigade, assembled for its 25th year.

January 1993 was the first gathering of "extreme quartetting" as described by founder Charlie Rose, an accountant and Barbershopper from Rocky Mount, N.C. Now 73 and admittedly slowing down, Charlie still exerts a strong influence on the North Carolina Brigade, and is considered the father of all 8 Brigades held across the United States, two in Europe, and a "Brigade Lite" each year at Harmony University.

"This year we are proud to host singers from 25 states and two foreign countries at the North Carolina Brigade," says Rose. "Many of these participants travel extensively to attend Brigades around the country, and more and more are traveling to Europe to join those two Brigades."

Rose is among a large number of men who have at-

tended all 25 North Carolina Brigades. Though he does not compete in Brigade quartet contests anymore, he demonstrated his accurate lead vocals stepping in for Sean Devine and singing lead during rehearsal with the other three members of the 2008 champion OC Times. Tears



What attending a Brigade feels like

"It's the pleasure of nailing a great tag without the burden of learning it, and the thrill lasts the length of a whole song. It's the instant lock that you get singing with a polished quartet, but you're doing it with three guys you've never met, and it's a new sound and experience with each combination. It's the fun of quartetting through your chorus repertoire with fellow chapter members, but without the creative ruts imposed by being locked into a common director's interpretation.

"In short, it's everything you enjoy about singing barbershop, but you've done all the work before you get there; the weekend is 100 percent reward."

— Lorin May, Editor, *The Harmonizer*, July/August 2007

and a standing ovation from all 124 Brigade participants followed their delivery of "Wonderful World."

Looking at the assembled singers on the risers, Rose pointed to the large number of young singers sharing the stage with the veterans. This year, 11 young men from various colleges across the country attended the NC Brigade as scholarship winners.

"These are music students who have shown an interest in barbershop, and we can envelop them in extreme



Jim Knight
Knight Media
Services-
jim27615@
gmail.com

barbershop singing this weekend,” he said. “What you can’t readily see are the number of past scholarship winners who are now regular members after graduation.”

Among the first year attendees was tenor Christian Mealey, who plays French horn in the U.S. Army 82nd Airborne Band. Stationed just up the road at Fort Bragg, Christian was there with his dad, Matt, a veteran Brigade member from Texas. They were among three father/son teams attending in 2017. And Matt was quick to point out that both their quartets made it to this Brigade’s top 10.

A total of 31 quartets competed in the 2017 N.C. Brigade, stretching the Friday night competition in the wee hours of Saturday morning. And of course the final notes weren’t sung when the quartets finished.

Hotel representatives tell Brigade organizers they now have non-Barbershop guests returning to The Carolina Hotel annually to enjoy the Brigade weekend. A few hotel guests were taken by surprise to hear the quartets practicing in the nooks and crannies of the hotel, and most enjoyed the harmonies. The N.C. Harmony Brigade is in its fifth year at the Carolina Hotel, and is under contract to return through 2019.

“A lot of our members are chorus singers from chapters of varying size, and some rarely get a chance to quartet. The Brigade places them in randomly drawn quartets that challenge their singing abilities,” says Rose. “We have had two quartets that started at the N.C. Brigade that went on to become District Champions,”

“Our music has morphed from Barberpole Cat songs to singing medalist charts from championship quartets,” emphasizes Rose. “These arrangements are more technical than standard chorus arrangements and challenge our singers.”

For Kenny Bland of Garner, N.C., it’s not the competition to finish first that brings him back after attending all 25 N.C. Brigades. “I love the challenge of learning

the new songs, but at age 79, that gets harder each year,” he confesses. “It’s a challenge to be prepared, and I expect the singers beside me to be equally prepared.”

Community outreach

Bland arrives early to Brigade to join others in quartet outreach missions to area schools, hospitals, assisted living and Hospice houses on Friday afternoon prior to the official start. “We visited one family where their loved one was non-responsive to most visitors, but when we sang, their eyes opened and you could clearly see the enjoyment, and that joy buoyed the family, too.”

Saturday morning brought the business session and a welcome and rehearsal for guests. It also allowed more mingling between members and guests, and learning more about some of the veteran Brigade singers. Paul Santino came south from Queens Village to bust a chord for the first time in North Carolina.

“I call myself a cocky Yankee, but I quickly quiet down when I get with the great singers here,” he said. “The bass and lead in my Brigade quartet are rocks!” Santino has sung with the Atlantic Harmony Brigade for 11 years, and in 2015 attended the inaugural European Harmony Brigade in Berlin. “There were 65 singers including 15 from the United States. The unique thing about the European Brigades is they are co-ed.”

The Brigade Chorus and quartets

Singing among a 120-person chorus is a new experience for many Brigade singers, and it takes the



Founder Charlie Rose with OC Times



PHOTOS THIS PAGE BY KEN THOMAS



While details vary by Brigade, each participant must arrive thoroughly knowing his part for up to 12 challenging songs, which change annually. Weekends typically involve outreach to the nearby community, casual quartetting, a random draw quartet contest (with limited time to prepare after learning which men are in your quartet and which song you’ll perform). Most include a combined chorus show for the local community with a headliner quartet (proceeds help defray costs of the weekend and contribute to outreach). And did we mention a lot of casual quartetting? Registration includes music, learning tracks, meals, and a room that many visit as little as possible.

directing staff reminding them not to be heroes but chorus singers for the group sound to gel. And for this Brigade, the leads were in the minority, making the directors work harder to convince others to back off a bit.

Once the group started to relax and follow the goals and directions of the leadership team, the sound blended. When the curtain opened for the public show Saturday evening, a solid wall of sound greeted the spectators.

Chorus songs were interspersed with quartets of Brigade members who won the right to perform on the show. The first registered guest quartet to take the stage was Senior Quartet Harmony Grits from the Raleigh area.

A highlight of the evening was a long set by International Champion Quartet OC Times that rocked the house. Their mix of traditional barbershop with country, swing and big band arrangements kept the audience guessing what was next when the pipe blew. Shawn York singing tenor, Sean Devine on lead, Cory Hunt singing bass and Patrick Claypool delivering the baritone left the audience wanting more, and received a standing ovation.

The chorus took the stage back and finished the concert with a few more of the new songs learned just for Brigade.



2008 champ OC Times served as judges for the Friday night quartet contest and as the featured quartet on the Saturday Night Show, which is always a big draw for the local community.

different songs in the same room while waiting for the pizza to arrive. The top three quartets of the weekend were crowned, and members contributed to the Chuck Greene Scholarship Fund to be able to sing with the OC Times.

Mike Stehlik, a bass from North Carolina, is a hard-core Barbershopper who once quit his job the day before Brigade to be able to attend. Okay, truth be told he had already announced his resignation, but timed the departure perfectly. Mike circulated around the glow like a moth to a flame, looking for chance after chance to sing. "I sing with two chapters now, have participated in 23 NC Brigades and have sung in the Indiana Brigade since 2004," said the singing pharmacist.

Meanwhile Charlie Rose found a comfortable chair in the middle of the afterglow and enjoyed the music and fellowship like a proud father, rising occasionally to sing a song or tag. An evening toast to Charlie wrapped up the 25th NC Harmony Brigade, while Charlie was already making plans for next year.

The 2018 N.C. Harmony Brigade will return to Pinehurst January 19 to 21. The NCHB website, www.nchb.org, will be updated with 2018 information in the coming months. Information on all Harmony Brigades can be found at www.harmonybrigade.org. ■

Many younger men attend Brigades on scholarships provided by other Brigade members.

But of course the night wasn't over for the Brigade members.

The afterglow back at the Carolina Inn was madness on a grand scale. At times four or five quartets were singing dif-

What is eXtreme Quartetting?

The genesis of the Harmony Brigade was the Confederate Harmony Brigade in 1958. Its purpose was to provide an opportunity for the leaders of the Sunshine & Dixie District to get together following the formation of Sunshine District from a Dixie split. It wasn't until 1993 that Charlie Rose, a member and commander of the CHB, formed the North Carolina Harmony Brigade. The NCHB is considered to be the first eXtreme Quartetting Harmony Brigade and the precursor to the 11 Brigades that have followed.

A groundswell of interest in joining or starting Brigades followed the 2006 International Chorus Contest's excellent mic test by 122 Brigade members. A cover article in *The Harmonizer* a year later created further interest in starting eXtreme Quartetting Harmony Brigades. As additional Brigades formed the format of the Brigade rally has evolved to what it is today, with each Brigade contributing ideas that improve and strengthen the Brigade while holding true to the original concepts.

So what makes an eXtreme Quartetting Harmony Brigade? There are several factors, but primarily the music selections, which are generally of championship caliber, and the format of the weekend. It's an invitational weekend for good quartet-level singers who are vocally capable and committed to learning challenging arrangements. While Brigade is not for everyone, it can be a barbershop highlight for a dedicated quartet man.

Brigade members who know the quartetting ability and preparation capacity of a prospect may nominate him to be a guest. A participant is considered a guest the first two years he attends; only after the second year may a guest be considered for membership. Membership in a Brigade does not automatically assign membership to the other Brigades. Participants who are unprepared will likely not be invited back to subsequent Brigade rallies.

In 2011, the Association of eXtreme Quartetting Harmony Brigades (AXQHB) was formed to encourage and support the formation and operation of eXtreme Quartetting Harmony Brigades and to provide guidance on issues common among Member Brigades. Anyone who would like additional information on eXtreme Quartetting Harmony Brigades or on individual Brigades may go to www.harmonybrigade.org. There is also an Operations Manual under "News & Info" which outlines step-by-step instructions for starting an eXtreme Quartetting Harmony Brigade.

— Duane Henry
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What's with all these "Clef-Four" names?

Paronomasia is a long-standing tradition in barbershop quartet name selection

When the **Four Pitchikers** won the SPEBSQSA championship in 1959, it marked the first time a winning ensemble had chosen a witty, play-on-words quartet name. Since then, paronomasia, or pun-inspired words with a double meaning, has become commonplace throughout the Society, as the list of registered quartets attests. Just where do quartets come up with these creative, humorous names?

A popular source of quartet names with a twist comes, understandably, from music terminology itself. There are, for instance, **Coda Honor** from the Pioneer District (PIO), **Lost @ C** from the Evergreen District (EVG), the **SeaSharp's** (EVG), **Lovin' Tuneful** (EVG) and the cryptic **2#2Bb** from the Carolinas District (NSC).

For those who prefer a little more danger and excitement, there is **Chord-tastrophe** from the Land O' Lakes District (LOL), **Sharp Attack** (PIO), **Desperate Measures** from the Mid-Atlantic District (MAD), and the **Treble Makers** of the Far Western District (FWD).

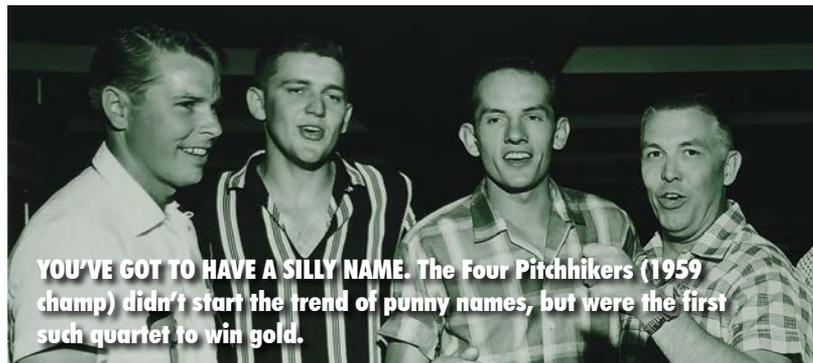
Sometimes, quartets select a name that is descriptive of the members themselves. While it is improbable that the **Great Western Timbre Co.** of the Sunshine District (SUN) is comprised of four singing lumberjacks and **Note'orious** (LOL) never made the FBI's Ten Most Wanted list, the **Armchair Chorderbacks** of the Central States District (CSD) may indeed be second-guessing football fans. It is also entirely possible that **Tonal Eclipse** (PIO) is a group of four astronomers. However, the **Spit-Tunes!** of the Southwestern District (SWD) may prove the point that, occasionally, a name is just a name.

With baseball as a U.S. national pastime, there should be little wonder why it is the source of interesting quartet names. Its moniker notwithstanding, **Basses Loaded** (NED) undoubtedly found room, somewhere, for a lead, tenor and baritone on the team. **Wild Pitch** (MAD) and **Hit by the Pitch** (CSD) may need to spend a little more time warming up. And even though it cannot be found anywhere in the baseball rule book, the quartet name **Four Bass Hit** of the Dixie District (DIX) is still a homerun.

Numerical references also seem to influence name selection. Apparently distrusting the audiences' ability to count, some quartets simply do the math themselves. The **School Bored Four** (SWD), **4got2shave** (PIO), **fourfathers** (NED), **Four In Legion** (SWD), the **Fortified Four** from the Ontario District (ONT), **Four Gone Conclusions** (MAD), and **4R4N** (EVG) all make it evident that, yes, there are four members in a quartet. However, quartets like **3 Wise Men** (MAD), **Three Nice Guys** (PIO), and **Three Handsome Gentlemen** of the Cardinal District

(CAR) prove the point that, sometimes, the numbers just don't add up.

A few quartets seem to draw inspiration from, well, let's just say the advanced ages of their members. It is safe to assume that **Completely Youthless** of the Seneca Land District (SLD) probably does not have to worry about rehearsing on school nights and the **Elderly Brothers**



(NED) will never be mistaken for Don and Phil in their prime. **C Nile Sound** (FWD) and the **Rusty Pipes** of the Johnny Appleseed District (JAD) at least give the audience advance warning that the years may have finally caught up with them.

Then there are names which might have been conceived after a trip to the supermarket, such as the **Apple-Core-Tet** (CSD) and a grocery isle favorite, **Lettuce Turnip the Beet** (EVG). Was a television game show the motivation for **One of us is Rich** (FWD) or a late night advertisement by personal injury lawyers the impetus for **Dewey, Singum, and Howe** of the Sunshine District (SUN)?

Speaking of lawyers, an all-attorney quartet in the NED recently chose an appropriate name to reflect the quality of their rehearsals. Their name? **Contempt of Chord**. (In the spirit of full disclosure, I happened to be the quartet's tenor.)

Even though they may not qualify as a play-on words pun, some quartet names can be puzzling, for sure. Where in the world did **Frank the Dog** (MAD) come from? And when you do not trust the master of ceremonies to get it right, a quartet can always take matters into its own hands by crafting a name which avoids the need for any introduction whatsoever. Take, for instance, "**The Southwestern District of Champions Fellas '4' Harmony and the 4 is Because There are Four of Us**" (SWD). Now that's paronomasia, but is there enough room for a listing in the program?

With the interest in quartet singing continuing to grow, you may have trouble finding just the right quartet name. Just make sure to choose a thought provoking, clever name which will never be Four-gotten. Of course, **No pun intended** (LOL). Wait, that name is already taken. ■



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Half of Southern Gateway members want to be “Music Medics” like the Miamians

If you want to see singing change lives in front of your eyes, members of the Miamians Chorus in Florida do it all



tive Care (CLIC) at Cincinnati Children’s Hospital (CCHMC) have opened their doors, and the chapter members

the time. become one of the music medics. Down south, the singers volunteer at children’s hospitals while dressed in medical gear, brightening the day of patients who may otherwise be wary of seeing adults in scrubs. No medical degree required.

have been learning repertoire. Due to hospital policies regarding visits, they’ll be using a Ryan Seacrest Studio to broadcast live performances throughout the hospital once or twice a month, with other face-to-face performances in public areas.

Southern Gateway Chorus is ramping up its own program, and 45 of the group’s 96 men expressed interest in participating. The Child Life and Integra-

Children’s hospitals in many other cities have similar studios, and Southern Gateway and the Miamians hope the concept can continue to expand.



The Jesters are not exactly a “just stand up and sing” kind of quartet

A lot of groups work hard to sing well, as well they should. The Jesters Quartet hopes more groups also work hard to entertain well, which is what this popular quartet does about 30 times a year in the Flint and Livingston Mich. areas. Their typical 45-minute set follows a great formula, which includes performing songs people know, engaging the audience in sing-alongs, and including a little rock n’ roll to get audiences dancing. Last year, the Jesters decided to step it up by adding puppets to their repertoire—and they’ve found they are loved by kids and adults alike. Does the quartet also sing well? They certainly think so, although bass Ralph LeRoy adds that “the audience is very forgiving when they are smiling and laughing!”

Honoring the stalwarts who no longer sing

Some chapter members no longer perform may in fact be the giants upon whose shoulders many of us are currently standing. Pennsylvania’s Wyoming Valley Barbershop Harmony Chorus recognized five such men during a concert on May 6, 2017. They have not been able to participate due to physical limitations or have “retired” from participating in the shows, but the chorus members wanted to thank them for their years of support. Shown are (L-R) Herb Daniels (55-year chapter member), Tony D’Angelo (57 years), Dave Tosh (47 years), and Earl Loch (59 years). Honorees unable to attend were John Benzi (15 years) and John Metz (51 years).





Small and simple pop-up show gets great results

Nashville's Music City Chorus had been working on a variety of new numbers and wanted to get them out in front of an audience. However, with the work on their recently released Christmas CD taking up some of their time, the chorus de-

cidied to take the simple approach ... a pop-up show!

Utilizing every inch of space in their Nashville Knights of Columbus Hall rehearsal site, the chorus invited friends and family to purchase low-priced tickets. The event sold out quickly. Performing without a sound system or extra lighting, the chorus and several chapter and guest quartets delighted the crowd with an up-close and personal experience. The front row of the audience was literally inches away from



the inside of the riser arc!

While the chorus will certainly return to its more formal style shows in the future, everyone agreed the "Pop Up" show was a major success.



#BHSVegas
A full recap will come in the Sept/Oct issue, but for now, here are some Tweets during our International Convention.

Chas. Byram @QuartetLead Jul 8
I love this hobby. I love how enriched my life is with it. #bhsvegas. #odetojoy #EveryoneInHarmony (Kenne)

AmbassadorsOfHarmony @AOHchorus Jul 9
Wonderful convention! Fantastic, heartfelt performances! Keep your fire for singing burning all year long! #bhsvegas #EveryoneInHarmony



Mike O'Neill @mojonell1 Jul 7
100 members of the #YBOC fraternity stood together today and made amazing music. I'm so grateful to every single one of them! #BHSVEGAS



Voices of Gotham @voicesofgotham Jul 7
It was an absolute privilege to "trade" performances with Central Standard (@cscorus) & Fog City Singers! #EveryoneInHarmony #BHSVEGAS



Amanda @DeninoAmanda Jul 5
First time hearing Keepsake live #holycrap #barbernerd #BHSVEGAS #everyoneinharmony #Icried



Christopher Boron @5thBoron Jul 8
Holy crap @mikeroweworks way to crush "Last Night Alone" w/ @ForefrontQtet #Celebrity #BHSVEGAS #everyoneinharmony #mancrush you're out, BO



Cory Hunt @coryhunt Jul 8 - Reno
11-day old Ella Grace is loving watching her first International Quartet Finals! #BHSVEGAS #GoThrowback #BarberTot #EveryoneInHarmony



Swipes 'n' Swaps

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

Midwest Vocal Express of Greendale, WI, is searching for a new chapter Musical Director. The MVE has competed on the International Contest stage 15 times in the last 18 years. The successful candidate will possess extensive technical/leadership skills and be musically inspirational.

Interested in the challenge? Contact Tom Rogina at rogina.tom@gmail.com.

The Cornbelt Chorus, Algona, IA, is looking for a director for a talented 30-member chorus. We meet Thursdays from 7-9 and enjoy competing. We put on Spring and Christmas shows and several sing-outs every year, including several church sing-outs. Contact Jeff Christensen at 515-320-1558, jeffchristensen@netamumail.com.

The Arundelair Chorus of Sweet Adelines International is looking for a new director. Located in Annapolis, Maryland, we are an established chorus in Region 19, having just celebrated our 50th anniversary. We are eager to try new arrangements with a creative leader. Please visit our website (<http://arundelairchorus.org>) and our Facebook page to learn more about our chorus. Send all inquiries to: margepuccinelli@comcast.net

Pratt Street Power and GQ help represent music education at NAFME Hill Day



2016 Society youth champ **Pratt Street Power** appeared with women's quartet **GQ** in June at the 2017 Collegiate Advocacy Summit in Washington, D.C., as part of the annual Hill Day event sponsored by the National Association for Music Education (NAfME). The quartets performed at a rally at the U.S. Capitol building that launched a day of meetings with legislators in support of implementation of the Every Student Succeeds Act. Douglas Carnes, director of the **Great Northern Union** chorus and a middle school music educator, represented the Society in a seminar with future teachers.

This cooperative effort builds on the Society's ever-growing partnership with NAFME, which last year honored 2009 champs **Crossroads** with the Stand for Music Award, and last fall featured **The Vocal Majority** and then-bronze medalist **Main Street** in a stunning closing night performance at its national conference. ■

CHAPTER ETERNAL

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Ear candy déjà vu: Buzz's other Aura Lee

Thurlow “De” DeCrow from the **Aloha Chapter** in Hawaii recently sent me a fun-to-sing tag by Warren “Buzz” Haeger. It demonstrates one of the chords we Barbershoppers most love to sing. We called it the “Chinese 7th” chord for many years, I think because the top two notes are a whole step apart as in the traditional piano piece, “Chopsticks.”

It’s clear why Barbershoppers gave this chord a nickname, because the real name is a mouthful. (“7th chord in 1st inversion, drop 3”; we also use drop 2 and drop 2/4 variations.) But seeing as neither the chord nor the “Chopsticks” song have anything to do with China, and since cultural sensitivity has become a priority for us over the years, we Barbershoppers might consider giving this chord a new nickname. Suggestions?

“De” made me aware that the below tag was used by Fred Kanel in one of his many “Fred’s Barber-shop Thoughts” articles. This particular piece featured this chord.

At barbeshop.org/tags, we now have two different “Aura Lee” tags by “Buzz,” both male and female settings, but this one has an unusual number of these 7th chords in the span of only four measures—one in measure two, two in measure three, and one in measure four. It’s important to know and experience the proper balance of the parts in order to achieve the amazingly wonderful sound that can be rendered by this chord.

As you probably know, any barbershop 7th chord is made up of four separate notes. A G7th would be outlined as G - B - D - F (root, third, fifth, seventh). Each separate part, when performed, produces its own set of overtones. The overtone series produced

by singing the root and that of singing the fifth are the most compatible sets of overtones/harmonics. That is, the first few harmonics are either duplicated or they produce lovely harmony with each other. Therefore the volume balance should favor the root and fifth. The major third sends off less compatible harmonics from those two and the flatted seventh creates the least compatible stack of overtones.

Our job as singers is to use volume relationships to allow the compatible overtones to reinforce each other (shine/ring), and to diminish the strength of the non-compatible, disruptive tones produced by the third and, even more so, the seventh.

In the particular type of 7th chord, the top voice is the root of the chord (sometimes it’s the lead, but most-times it’s the tenor) and the seventh is a whole step below it. The lower note of this major second interval is usually the lead, but sometimes it’s the baritone. Since their harmonics are quite incompatible, the seventh should be sung with a little less volume so the harmonics extending from it do not interfere with those of the root and fifth. The third, usually sung by the baritone, has a volume relationship somewhere between the seventh and the root-fifth volumes. The bass, of course, sings the fifth of the chord.

Each chord in our barbershop vocabulary has its own balance considerations. We’ve just talked here about the barbershop seventh. If you’re interested, obtain from shop.barbershop.org “The Physics of Barbershop Sound,” Society product #4084.

Now, get three other singers and enjoy ringing some barbershop sevenths in this (not-actually Chinese) voicing! ■

AURA LEE TAG

Words by W. W. FOSDICK

Music by GEORGE R. POULTON
Arrangement by WARREN “BUZZ” HAEGER

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two staves: Tenor Lead (top) and Bari Bass (bottom). The lyrics are: "Au - ra Lee, my Au - ra Lee, my maid of gold - en hair." The score includes measure numbers 1 through 4. The Tenor Lead part starts with a treble clef and a common time signature of 8. The Bari Bass part starts with a bass clef and a common time signature of 4. The lyrics are placed below the notes.

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