

March/April 2018

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



HARMONY
UNIVERSITY
TAKES OVER
THIS ISSUE!

- SING BETTER
- DIRECT BETTER
- DEVELOP YOUR CRAFT!

INSIDE: • The What and Why of Financial Endowments • You'll love Orlando ... and the convention, too

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12 Harmony U takes over!

Welcome to our second Harmony University “takeover” issue! Enjoy 13 great lessons on these pages, and other offerings year-round!

DONNY ROSE, GUEST EDITOR



ENDOWMENTS: WHY THEY MATTER.

Dr. Bart Campbell donated \$50,000 to inaugurate the Grand Central Red Caps endowment, which will provide Harmony U scholarships to African-Americans in perpetuity. Learn how you can also give the kind of gift that will never stop giving.

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Harmony University takes over
PHOTO BY LORIN MAY, COVER BY EDDIE HOLT

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Upgrade music & performance skills and Make the Music that Makes a Difference

You'll find this issue of *The Harmonizer* devoted to information geared to help you increase skills in sight-singing, arranging, coaching, warm-ups, more effective chorus rehearsals, directing, effective quartet rehearsals, and much more. Broadening your skills and those of your music teams in one or all of those areas is guaranteed to enhance your experience as a Barbershopper.

Improve your singing and you improve other aspects of chapter life as well

A terrific side benefit is that, as you sing better, your chorus sings better. That means that guests are much more likely to come back a second time and ultimately join your group.



I have been able to attend numerous district leadership events, and I sometimes hear guys say their chapters have no chance to grow because the members are all too old to attract younger members. I disagree. Men and boys of all ages love our consonant harmonies, but I think the key is "consonant." If your chorus sings most of its repertoire without actually tuning a chord so that it rings, that isn't consonant, boys.

A chorus that sings in tune helps create an environment that is so enticing and attractive that guests of all ages will be chomping at the bit to come back.

The good news is that there is no reason why older guys can't sing in tune. All it takes is the will to do it and a repertoire that is easy to sing in tune. Many chorus directors and music teams make the mistake of asking their 20-member choruses of mostly older men to sing music that they've heard 150-plus member recent chorus champs sing—some-

thing not likely to end happily for directors, singers, or, most importantly, listeners. Choose music you can sing well, not music somebody else sings well.

If this description sounds like your chorus, there are many ways to fix it ... they include learning better skills at sight-singing, arranging, coaching, warm-ups, more effective chorus rehearsals, directing, and effective quartet rehearsals. Hmmm ... where have you seen that list before? Oh yeah, those are the subjects of articles in this issue of *The Harmonizer*.

Harmony University: enjoy all its flavors

Once you understand the basics the best way to leverage them is to attend Harmony University classes

online, at International, at Midwinter or, best of all, at Harmony University Belmont. Harmony University offers classes in all of the areas covered in this issue of *The Harmonizer* and many, many more. You can create a curriculum to address your own personal skill deficiencies or skills that your music team suggests can be improved. There is even a coaching track that your entire chorus can follow so that you improve as a group.

If your chapter is comprised of older men but you really want to grow and attract younger members, there is no reason why you can't do that if you develop a plan and every man in the chapter works to implement it. A well-rounded chapter meeting that involves learning and improving singing skills, singing some tags, singing (and improving) singable repertoire songs, a few minutes of non-singing program time, and a short business meeting as necessary, will result in a fun night for all, a chorus that sings in tune, and an environment that is so enticing and attractive that guests of all ages will be chomping at the bit to come back. Try it, you'll like it ... and it will most definitely enhance your ability to Make the Music that Makes a Difference.

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What is harmony? Harmony is *healing*

A year ago at this time, I was attending the Ontario District Spring Convention in the Toronto area. The convention was held at a wonderful venue suited for our art form, and all the performers fed off the audience and vice versa.

My hosts that weekend were the Ontario District President, Andrew Shackleton, and his wife, Johanna. When I first started my job in August 2012, Andrew was the chair of the membership operations team, and I was told he would have to resign from the position because he had been diagnosed with cancer. About a month or two later, I received a note from one of Andrew's relatives about a campaign called "Harmony is Healing." The campaign



The singing is what hooks us, but the fellowship and support keeps us coming back. We lean on our Barbershop community and harmony to get us through those tough times.

prognosis. Andrew was pretty weak, but he pushed on; in fact, he was the emcee for the



Andrew Shackleton



began years ago as a conversation between Andrew and a dear co-worker of his, and evolved into a support campaign and fundraiser for neuroendocrine cancer. It became a philosophy that he passionately took everywhere.

Andrew's cancer went into remission about 12-18 months later; however, the cancer came back. When I was with Andrew and Johanna last April, the cancer had aggressively spread, but it wasn't going to slow down Andrew. He was a few months into his tenure as president of the Ontario District, and had committed to supporting the district and the barbershop community regardless of his grim

Saturday night show! On Sunday morning (after only a few hours of sleep), he hosted the House of Delegates (HOD) meeting and corralled over 35-40 guys for a couple hours dealing with the affairs of the district. He pushed through even though his chemotherapy was definitely getting the best of him.

When I found my seat, I saw that an orange wristband with the words "Harmony Is Healing" was on every chair. I was reminded of this campaign that was already going strong during my first days as the Society's CEO. Andrew passed away at age 51 exactly one month after last year's ONT Spring Convention. I believe the barbershop community around the world is the best community of caring and passionate singers and supporters you can find. The singing is what hooks us, but the fellowship and support keeps us coming back. This is

harmony. And when times might not be going so well, we lean on our barbershop community and harmony to get us through those tough times. We sing in Harmony because we care. We all have days, weeks, months and/or years, where we need a boost now and then. I've been wearing that wristband everyday since then. Everyone In Harmony—Harmony is Healing!

What's your definition of Harmony? I would love to hear your thoughts at CEO@barbershop.org. Cheers,

Marty

CEO@barbershop.org

What's on Marty's daytimer?

- Mar 1-2, Intercollegiate Male Chorus Conference, Washington, DC
- Mar 10-12, Society Board retreat, Nashville
- Apr 5-7, BING Convention, Munich, Germany
- Apr 11, National Barbershop Quartet Day, Kansas City
- Apr 11-13, BHS 80th Anniversary-Muehlebach Hotel, Kansas City
- Apr 19-22, PIO Spring Convention, Grand Rapids, MI



What's Marty listening to?

- *That Old Feeling* - Boston Common



What's Marty reading?

- *The Best of O.C. Cash* - A Collection of Thoughts



What's Marty learning?

- "Blackbird Medley," arr. Gary Parker
- "SOLD!", arr. Aaron Dale

Follow Marty

bit.ly/martyfacebook
twitter.com/Marty_Monson

Working with music educators, past 100 issues

Working with music educators

Kirk Young's article was so well written, and it will really help chapters reach out to the educators in their areas. Those were perfect, concrete examples of how to get involved. Thank you for sharing an extremely valuable perspective. I really hope chapters read it and take it to heart.

THEO HICKS

Music educator, lead of 2015 champ **Instant Classic**

Teaching school music is taxing on the teacher. The average starting teacher leaves the profession within seven years. One teacher whom we support showed up to her first chorus teaching job with 160 students in five choirs, four public performances and another four in-school performances already on her calendar, and no budget for the music or an accompanist. She soon found out that it was also her school's turn to host a full-day a cappella festival for girls—and again, no budget for food or clinicians. We helped support her efforts in all these areas, and in doing so helped many, many students as well. Local educators certainly appreciate chapters who listen first, and then provide the type of help they actually need.

We follow the "no strings attached" ethic, but our chapter has also benefited greatly from our outreach efforts. Local donors and foundations will financially support chapters that support music education. A barbershop chapter can become the strongest agent available to promote vocal music in the schools. When a chapter does this, it can build a solid level of public donations and foundation grants based on public concern for school music education.

BOB HALL

Medford, Ore. Chapter

I just wanted to reach out and tell Kirk Young how much I appreciated his article in the recent *Harmonizer* on engaging with music educators. So well written from an obvious subject matter expert!

BOB MARTIN

Holiston, Mass.

Kirk, Donny and *Harmonizer* staff: Thank you for the incredibly challenging article and sidebars! Our Board and music team have studied and discussed it to help us work toward our goal of enhancing music education in Manitowoc County!

JIM RASMUS

Manitowoc, Wis.

100 issues of *The Harmonizer*

As a Barbershopper, as a retired writer and editor, as the proud son of a former *Harmonizer* editor, as an occasional (and occasionally maligned) contributor, and most of all as a devoted *Harmonizer* reader, I applaud your well-written celebration of Lorin May's incredible work. What you didn't say is there likely is no other publication in the nation of comparable size and scope produced almost solely by one person. This overworked, underpaid, ink-stained wretch has virtually singlehandedly raised our international magazine to heights of interest, design and readership that Joe Stern would applaud! On top of all that, the guy loves to sing tags. Here's to another 100 issues!

JIM BAGBY

Kansas City

Editing a much smaller newsletter, I appreciate Lorin's comment "Can't wait until I don't have to look at it again." Thanks for what you do for our Society.

STEVE WIXSON

Chattanooga, Tenn.



One additional letter to the editor: Thanks to Lorin May for 100 issues of *The Harmonizer*. I had the privilege of working with him on an article a few years ago. He knows and appreciates the chapters, the history and possible futures for BHS. He has the empathy

coupled with a great critical faculty that were essential in turning some ideas into a printed article that made sense. I deeply appreciate his insight, editorial skills, dedication to Barbershop and creativity as expressed in every one of those 100 issues.

BOB HALL

Medford, Ore. Chapter

Need for info/documents from past judging system

On page 6 of the Jan/Feb 2018 issue of *The Harmonizer* was an item by past Contest & Judging Chairman Kevin Keller. The C&J Committee desires to fill gaps in the historical record by acquiring past judging manuals, memos and other useful information that can be used in a history of the BHS judging system. Unfortunately, there was an error in the published email address for Kevin.

Please contact Kevin Keller at kkbari@charter.net if you are either in possession of or might have leads on locating any information that could be of use to the project. ■



Fifth time's the charm for St. Croix Crossing

A sold-out theater, two spectacular evenings of shows, and a great Youth Chorus Festival and Seniors Quartet Contest were just the major events of a great Midwinter. After five years of winning medals at the Seniors Quartet competition, all the hard work finally paid off in Costa Mesa, Calif. for 2018 Seniors Quartet Champion **St. Croix Crossing**. Randy Lieble (T), Dan Heike (L), Steve Hardy (Br), and Jared Hoke (Bs) brought home the big prize his past January.

The Seniors medalists:

1. **St. Croix Crossing**, 75.9% scoring average
2. **Easy Street** (75.1%)
3. **Unfinished Business** (74.9%)
4. **Renaissance** (74.2%)
5. **Spotlight** (73.9%)

Youth Chorus Festival ascends new heights. For

the first time ever, all Festival performers were age 18 and under. The **Hurricane of Harmony Chorus** from Gaither High School in Tampa was named Audience Favorite, with selections from the musical "Grease," vivid costuming and high-energy choreography. Their director, Debbie Cleveland, was honored earlier in the day with

PORTRAITS BY READ PHOTOGRAPHY



Easy Street



Unfinished Business



Renaissance



Spotlight



LORIN MAY

Hurricane of Harmony Chorus
directed by Debbie Cleveland

St. Croix Crossing
2018 International
Seniors Quartet Champ



LORIN MAY

the Music Educator of The Year award from the BHS and the National Association for Music Education (NAfME).

Now its eleventh year, the Festival featured nearly 600 young singers in 17 choruses from across North America, including men's choruses, women's choruses and mixed-voice choruses. Participant and competitor photos and a recap of the convention will appear in the May/June 2018 issue of *The Harmonizer*.

Barbershop legend Terry Clarke lived large, in barbershop and in life

Terry Clarke, bass of 1980 champ and BHS Hall of Fame quartet **Boston Common**, was the life of the party almost literally until his last breath. Terry passed away from a cardiac incident at a Florida barbershop gathering on Saturday, Feb. 10. Until the very end, he reportedly was having the time of his life singing and holding court with his usual jokes and wild stories.



Known in barbershop circles as one of the art form's greatest basses in one of the greatest quartets, he was also known for his outsized personality and irreverent charm. [Terry, barbershop's answer to "The Most Interesting Man in the World," had agreed to a now never-to-be-completed March, 2018, interview for what would have been a feature article in *The Harmonizer*.]

Terry was also an icon in his professional life as an extensively-awarded Boston-area PR and advertising legend. His passing merited an extensive news story in *The Boston Globe* and another in *AdWeek* magazine, a tribute on Tom Shillue's nationally-syndicated radio program, and a feature-length news article in the newspaper for Boston University, where Terry was a popular long-time adjunct faculty member.

Links to all of the above can be found at www.barbershop.org/harmonizer.



New member/Associate dues structures and incentives go into effect on May 1

After four consecutive years without changes to member or Associate dues, beginning May 1, 2018, the Barbershop Harmony Society is both increasing base dues and introducing discounts to incentivize early and online renewals through the Member Center.

Inflation and other forces have increased the cost of providing services to our members, Associates, and chapters, and changes will ensure continued financial viability.

- Those who take advantage of incentives will save up to 10% on dues, thereby limiting the impact of the increase.
- The membership discounts that have long been available to youth and senior members will now be available to Associates as well.
- These changes do not impact any current lifetime members, and all current senior and youth discounts continue to apply.
- Districts and chapters determine their own dues; thus, these dues are not affected.
- Renewing before or on membership dues expiration dates delivers a 5% discount. New or renewing members receive an additional 5% if they renew online. (Both discounts are for annual renewals and do not apply to EZDues advance monthly payments.)
- The annual cost for a new or renewing Associate will be \$90. The 5% discounts for on-time renewal and 5% for online payments also apply.
- Associates age 25 and younger pay nothing their first year of membership, and receive a 50% discount on dues.
- Beginning 2019 (10-year anniversary of Associate program), Associates age 70+ with 10 years service receive a 25% discount.

| Member Classification & description | Current cost for new members and members with renewal date up to April 30, 2018 | Cost for new members after April 30 and members with renewal date May 1, 2018 or later | Cost for members with renewal on May 1, 2018 or later who renew early and online | Net dues increase for members with renewal on May 1, 2018 or later who renew early and online |
|-----------------------------------------------------------------------------|---------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| Regular (RG) Age 26+ and not a Senior | \$120 | \$144 | \$129.60 | \$9.60 Annually |
| Youth (Y1 and Y2) Age 25 and under | \$60 first year free | \$72 first year free | \$64.80 first year free | \$4.80 Annually |
| Senior (SN) 10+ years of service & age 70+ after 1/1/2010 | \$90 25% discount | \$108 25% discount | \$97.20 25% discount | \$7.20 Annually |
| Senior Legacy (SL) 10+ years of service & age 70+ before 1/1/2010 | \$60 50% discount | \$72 50% discount | \$64.80 50% discount | \$4.80 Annually |
| Harmony Fellows (R5 and S5) 50+ years of service | free | free | free | |

| Associate classification & description | Current cost for new associates and associates with renewal date up to April 30, 2018 | Cost for new associates and associates with renewal date May 1, 2018 or later | Cost for associates with renewal date May 1, 2018 or later who renew early and online | Net dues increase for associates with renewal date May 1, 2018 or later who renew early & online |
|-------------------------------------------------------|---------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|
| Regular (AS) Age 26+ and not a Senior | \$60 | \$90 | \$81 | \$21 annually |
| Youth (YA1 and YA2) Age 25 and under | \$60 first year free | \$45 first year free | \$40.50 first year free | Decrease of \$19.50 |
| Senior (SNA) 10+ years of service & age 70+ | \$60 | \$67.50 25% discount eligibility begins 2019 | \$60.75 25% discount eligibility begins 2019 | \$0.75 annually |

Why the incentives? These help relieve the administrative burden for our Customer Service Team. The less time they spend processing payments and renewals, the more time they can spend working with you on questions that require more staff time and expertise.

Why a new structure for Associates? While Associates are not members of the Barbershop Harmony Society and are not able to join a chapter or register a quartet, these Barbershoppers are actively supporting and participating in many BHS programs and receive most of the same benefits as Society members, including *The Harmonizer* magazine, discounts on music and merchandise purchases at shop.barbershop.org, access to our Member Center, discounted registration for the Midwinter and International conventions and for Harmony University.

Three new scholarships available for Harmony University

Adding to an already rich slate of Harmony University scholarships, Rich Knight (lead of 1993 champ **The Gas House Gang**) is sponsoring a "Lead the Way" scholarship for quartet lead singers, while retired music educator Peggy Leon is sponsoring a "Women in Barbershop" scholarship for female music team leaders of any organization.

Many of this year's Harmony U scholarships have already been awarded, but some are still

open. Find details about 2018's scholarships or get ahead of the game for 2019 at www.barbershop.org/hu.

- NEW Grand Central Red Caps Scholarships (see page 10 this issue) for promising barbershop singers, music educators, and directors of color (4)
- First-Time Music Educators (35)
- First-Time BHS Chorus Front-Line Music Directors (35)

- Next Generation Chorus (40 half)
- Lou Perry Arranger (2)
- Larry Ajer Quartet (4)
- Jim Miller Director (1)
- Bob and Judy Brown Financial Need (1)
- Association of International Senior Quartet Champions' Youth Chorus Director (1)
- Earl Moon Chapter Servant (1)
- Canadian Financial Assistance (Contact Sing Canada) www.SingCanadaHarmony.ca



CONVENTIONS 2018

ORLANDO
July 1-8
2019
SALT LAKE CITY
June 30-July 7
2020
LOS ANGELES
June 28-July 5
2021
CLEVELAND
June 27-July 4
2022
CHARLOTTE
July 3-10
2023
LOUISVILLE
July 2-9

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#BurstingWithSong #SongwritingContest



Thank you for sharing your insights every issue

Take ownership of your singing passion. "Share the Wealth" is the place where anyone can share ideas that can impact everyone. Join in the contribution by emailing chapters@barbershop.org with your thoughts and ideas.

A role sometimes missed within our chapters

The Sunshine Chair is essentially the liaison between the chorus and the extended Alexandria Harmonizers family, and is responsible for such things as tracking Harmonizers and family medical situations, weddings/funerals/births/deaths/life transitions by reaching out to the individuals, sending sympathy cards when appropriate, etc. It's a big job with a lot of moving parts, and it's a core element of what makes the Harmonizers an extended family.

– Jack Pitzer, Bulletin Editor, Alexandria Harmonizers

A smile and a handshake go further ...

Don't forget the power of greeting your people as they arrive for your meeting—every time! Many chapter leaders are engaged with other leaders 10 minutes before they begin the meeting/rehearsal, and this may send an unintended message to your people as they walk in the door. Set the tone! Veteran teachers and leaders remind us of the power of a handshake, a hello, eye contact, and addressing people by name. This will instantly help your members and guests feel overtly welcomed, give them a sense of belonging, and create a group connection. Leaders: set the tone by modeling and front loading the culture you wish to create!

– Donny Rose, director of Harmony University

Chapters helping chapters

Hats off to our Phoenix Chapter, which is happily engaged helping to organize chapters: Las Vegas, NV. If you're Looking for a rewarding activity, get your chapter to sponsor a new group!

– The Harmonizer, Jan/Feb 1960



Steve Scott
Music Education
sscott@
barbershop.org

Note: We would add that chapters can also sponsor other area chapters with low attendance.

Seemingly small impact makes big difference

The Vocal Majority recently received a message on our website from a fan asking for cassette tapes for his brother, who is blind. The message reported that the brother loves Vocal Majority, but is un-

able to find any more tapes (he is unable to handle CDs due to excessive hand prints from feeling) and wanted to know if the chorus knew how to procure tapes. The message was shared with VM members and at the very next rehearsal, several guys contributed and 19 cassette tapes were collected. Don't be afraid to make needs known to members. You never know when what seems to be the smallest impact, can make the biggest difference!

– Gary Hennerberg, Director of Marketing, Vocal Majority

Kelle (right) sent the email to the VM, and the VM's Dave Huff (left) gathered and presented the cassette tapes.



How do I engage volunteers?

Hands down, volunteers are the biggest asset of the Barbershop Harmony Society. We love the passion and energy of BHS volunteers and respect the fact that none of us could do this work without them. Engaged volunteers passionate about a chapter's mission or the vision of the Society can help to significantly support and increase the capacity of our chapters, districts, and headquarter operations.

One tip to create more volunteer impact: Segment your volunteers by their interests, specific skill sets, and available time they can contribute. When you understand what the volunteer wants to get and give out of contributing, it goes a long way toward creating a system of volunteer engagement that is less about filling a role and more about empowering folks to give back in a meaningful way. And as a bonus, you will also be meeting your identified volunteer needs! For additional tips and ways to engage volunteers, check out the *Strategic Volunteer Engagement: A Guide for Nonprofit and Public Sector Leaders*. Link at www.barbershop.org/harmonizer.

– Erin Harris, Barbershop Harmony Society staff

We must value rest as much as we value progress

"Finish each day and be done with it. You have done what you could. Some blunders and absurdities no doubt crept in; forget them as soon as you can. Tomorrow is a new day. You shall begin it serenely and with too high a spirit to be encumbered with your old nonsense."

– Ralph Waldo Emerson ■



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The what and the why of financial endowments

Endowments help Barbershoppers give gifts that keep on giving to whomever they choose

A financial endowment is a donation of money or property to provide ongoing support to an organization through the donation's investment income. Once established, an endowment has two purposes: to generate income for today's programs and to grow in principal, providing more income for future program sustainability and growth. Through the power of endowment, your gift can grow over time while making grants to accomplish good things now and for years to come.

Endowed funds are permanent, creating a pool of charitable dollars that can always address the needs of our singing community. For non-profit organizations like Harmony Foundation International and your district and chapter, endowments are important to sustain and grow funding that will meet an increasing demand for our collective social impact. This is equally important to districts and chapters, the Foundation and the Society to enrich lives through singing today and keeping the whole world singing for generations. Working together today, we can secure that financially through endowments. Your investment can still be changing lives 100+ years from now ... that's incredible!

How do endowments work?

Endowments are established by a single contribution or the sum of many contributions to create a fund that supplies both the donors and the recipients a vehicle dedicated to providing a steady stream of income each and every year, in

perpetuity. The principal stays intact forever and is invested to generate income. All of our endowment Funds are invested by our Investment and Finance Committee with an eye to steady growth so that the Funds can accomplish the goals that the donors intended. Only the earnings are spent, and only for designated purposes like operations and programs. The earnings also help mitigate donor volatility or governmental



Grand Central Red Caps scholarships bring more musicians of color to Harmony U

With a commitment to its vision of Everyone in Harmony, the Barbershop Harmony Society announced a new scholarship opportunity on Feb. 20 for persons of color to explore a musical art form whose origins lie in African-American communities of the South in the 19th century.

The Grand Central Red Caps Endowment provides scholarships and other support to encourage the broadest possible participation of promising barbershop singers, music educators, and directors of color. An initial \$50,000 commitment by the Barbershop Harmony Society and a \$50,000 gift to Harmony Foundation International from Dr. Bart Campbell of Nashville launched the initiative.

Speaking at the announcement were BHS President Skipp Kropp, Society CEO Marty Monson, Harmony Foundation CEO Perry White, Dr. Bart Campbell, and Donny Rose. Also speaking was H. Beecher Hicks, CEO of the National Museum of African American Music, which soon will make its home next door to BHS in a 56,000 square foot facility located at the Avenue of the Arts in the redevelopment project of the former Nashville Convention Center.

"The National Museum of African American Music will be the place that educates, preserves, and celebrates the rich influence Black people have had on America's music — including barbershop harmony," said Mr. Hicks. "This effort by the Barbershop Harmony Society rebuilds historical bridges and points to a richer musical future that brings together everyone in harmony."

The Grand Central Red Caps were a quartet of African-American singers who in 1941 were denied entry into a BHS national contest, which in a regrettable reflection of widespread practices of the era, limited its membership to white men until the early 1960s. See www.barbershop.org/harmonizer, Nov/Dec 2017 issue.

For full scholarship details, see www.barbershop.org/harmony-university/scholarships.



Carolyn Faulkenberry
CFO of Harmony Foundation
cfaulkenberry@harmonyfoundation.org



and political changes that affect and may endanger non-profit entities.

How about a real-life example?

Recently, the Grand Central Red Caps Endowment Fund established by the Society and Dr. Bart and Audrey Campbell will fund opportunities for people of color to access a variety of singing programs by removing or reducing financial barriers. Harmony Foundation could have chosen to raise \$5,000 every year to dedicate four scholarships to Harmony University for this purpose but instead, with the \$100,000 principal endowment established, even if another dollar was never added to the endowment, the earnings will fund \$5,000 or more in scholarships every year ... forever!

Harmony Foundation has endowments for three main purposes:

1. **The General Endowment** exists to support Harmony Foundation's mission. This enables an income stream that supports current programs and operating activities today and into the future.
2. **Program, or restricted, Endowment Funds** exist to fund donor specified programs such as providing scholarships to singing programs like Harmony University.

3. **Associate Endowment Funds** exist to provide income to other singing organizations, such as Society districts, chapters, and other subsidiaries. Harmony Foundation's partnership can provide resources that further the impact exponentially.

Go to harmonyfoundation.org/endowments to find answers to the below and other questions:

- How much is needed to establish an endowment fund at Harmony Foundation?
- Why should my chapter or district establish our endowment, new or already created, with Harmony Foundation?
- What happens to my chapter or district's fund if the purpose for the annual distribution ceases to exist?



Annual income to support:

- Mission
- Programs
- Operations
- Singing!

- Can an endowment also be used as a rainy-day fund?

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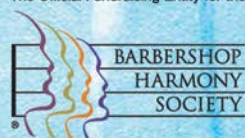
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Welcome to our second Harmon



ny University "takeover" issue!

One year ago, our wonderful magazine editor, Lorin May, gave the education team the keys to *The Harmonizer* kingdom! We reached out to smart Barbershoppers and were blown away by the content they submitted. Last year, our goal was to cover the areas that would make the most impact with your quartet or chapter. Your response was heartwarming and inspired us to do more for this issue. This issue will do a deeper dive on more music issues that might help you or your group this week.

There is rarely one right way

The early leaders of the Barbershop Harmony Society were often men from the military and belonged to a service or fraternal organization. They knew rank and order, were trained with checklists and detailed paper manuals, and had many job titles at the chapter, district, and international level. SPEBSQSA educated thousands of men as both administrative and musical leaders. It was pretty expensive, but it worked very well.

As we entered the 1980s, the world was really changing, but our education did not. We were still pretty prescriptive: "Use this manual and follow it to the letter." Our barbershop education was solid, but we needed to catch up to the times and delivery method. The content we are sharing in this issue is a few of hundreds of ways to learn. Try some of these approaches and use what works for you. Don't keep the ones that aren't a fit.

Harmony University Online is growing

We know that about 30% of the people reading this are not comfortable with computers, and print is the resource you use to connect to the broader world. We honor you and will continue to take care of you in this way. However, the other 70% of the folks reading this have access to a world of information from all over the planet, including online education.

Because print has obvious limitations of space and no interaction, we hope the 30% will talk to a chapter buddy or friend about using a computer to look at what the world can offer you in today's online education.

Check out our many BHS resources, including our blogs, documents in our Healthy Chapter area, HU Online content, how-to videos, and more. We even have Facebook live classes from Midwinter, International, and Harmony Hall, and we release our professional branded classes from our week-long school in Nashville every few months.

Never stop learning

If you think you have got barbershop all figured out, hang on. Harmony University Belmont is bringing 700 students this summer, and includes 19 quartets and five choruses from all over the world. Three of our choruses are regular competitors at the international level, and two of them are typically in the top five. All five of these directors (and many of the other directors) have already signed up to take private conducting lessons. These men and women are judges, music educators, coaches, past HU faculty, gold medalists at the top of our barbershop world, and all of them recognize that they are never done learning. If our best directors in the world recognize they can direct a little better, open up your heart and read. Try something new from this issue.

On "making progress"

Pablo Casals (1876–1973) is generally regarded as one of the greatest cellists of all time. He was asked why he continued to practice four and five hours a day, even into his 90s. Casals answered: "Because I think I am making progress."

Enjoy our takeover issue!

– Donny Rose, Guest Editor
Director of Harmony University

How to have great rehearsal next week!

Imagine this scenario: Guys roll in to rehearsal with or without music folders, at widely varying levels of preparation. They have few concrete notions of when each song must be at performance level, no idea of the plan for rehearsal, nor the requirement for individual preparation. Guys leave rehearsal and spend a week with no homework, no expectations and consequently little to no preparation. Next week's rehearsal is a virtual repeat of the last week, with little real progress.

Does the following sound all too familiar and demotivating? Here is one approach that will help your team have a more effective rehearsal. Try it next week!

Long range

Begin with the end in mind. Every chorus member must know where you are headed. There is always a target: the show, fall contest, a certain performance level, the recording the chorus is planning. All communications should state where you are headed, and each rehearsal and individual action point to that target.

Rehearsals and sometimes entire seasons and years are lost by chapters that have no clear vision for the organization and no substantive goals. This typically leads to poor growth or, more often, membership loss.

The well-established principles of design thinking (called *Understanding By Design* in education circles), helps you see end goals even as you are beginning to plan. Create a plan that helps you achieve major benchmarks in the months leading to your end result.

Mid-range

Consider all of the critical steps, support elements, and expectations necessary to reach the goals and all of the objectives along the way. **SMART goals** help organizations structure the work necessary to achieve long-term outcomes. SMART is an acronym for Specific, Measurable, Attainable, Realistic and Timely. A goal with these attributes is simply more achievable than a general one. (see topachievement.com/smart.html.)

Each rehearsal: Establish weekly **Before, During and After (BDA)** actions that facilitate communication, delivery and monitoring of rehearsal, and reflection for improvement.

Before rehearsal. The team considers what must be done, anticipates any challenges that may arise (e.g. difficult passages), and plans strategies to address these challenges (sectionals, working with tracks, etc.).

During rehearsal. The team follows these strategies and carefully monitors their effective-

ness. Did we accomplish the objective? If not, why not? Immediately after the rehearsal, the music team discusses what worked, what didn't, and what needs to be fixed at the next rehearsal.

After rehearsal. In the one or two days that follow, musical leadership communicates via phone and email regarding the rehearsal, and a plan is developed for the next rehearsal. Section leaders give their singers appropriate assignments that will prepare them for the next rehearsal. Finally, a plan that details all elements of the next rehearsal is sent out in advance. Music leaders hold each other accountable for sticking to the schedule.

Individual accountability is critical

Each member must have a clear, ongoing understanding of his strengths and challenges in the chorus. Specific feedback tells each member what areas need attention. Some choruses do this via recording feedback process, through individual vocal lessons, or through riser captains and section leaders who monitor performance. Whichever method you choose, ensure that each singer feels a sense of ownership to carry his share of the workload and better himself every week.

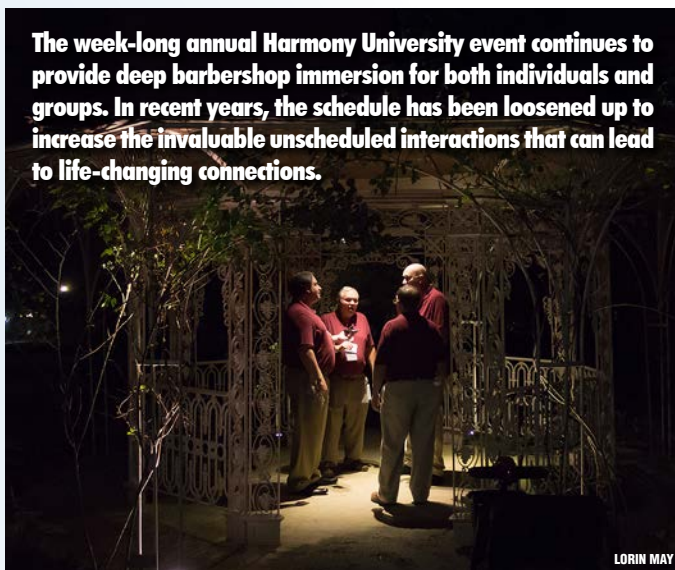
Specific and immediate, detailed feedback should be afforded every singer, along with clear support on how to improve. This feedback, coupled with BDA strategies, will support your SMART goals. Week-to-week progress at each rehearsal will improve morale, improve the performance level of your chorus, and help you achieve your overarching goals and vision.

– Jay Butterfield, a director with Parkside Harmony Chorus (BHS) and a Singing judge, has a Ph.D. in Educational Leadership and a Masters degree in Choral Conducting

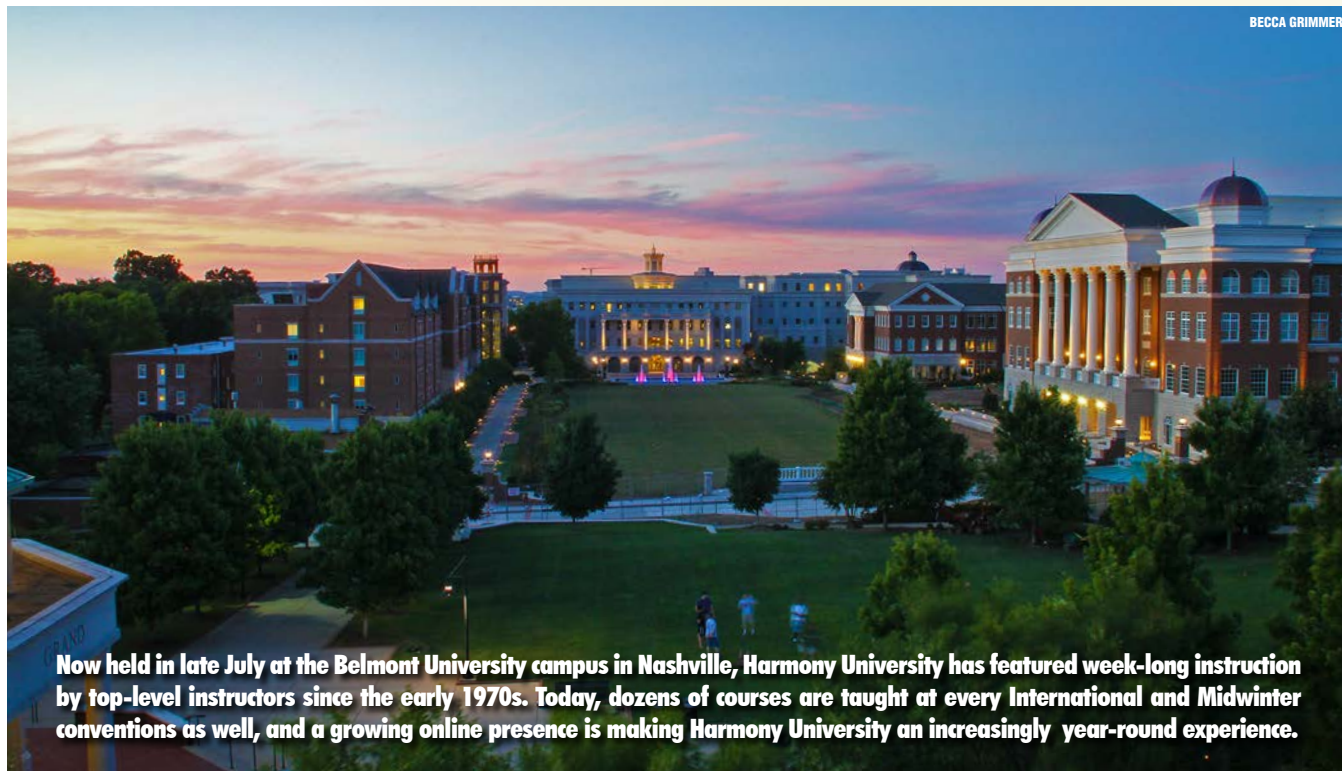


Dr. Jay
Butterfield
jvbbs1@
gmail.com

The week-long annual Harmony University event continues to provide deep barbershop immersion for both individuals and groups. In recent years, the schedule has been loosened up to increase the invaluable unscheduled interactions that can lead to life-changing connections.



LORIN MAY



Now held in late July at the Belmont University campus in Nashville, Harmony University has featured week-long instruction by top-level instructors since the early 1970s. Today, dozens of courses are taught at every International and Midwinter conventions as well, and a growing online presence is making Harmony University an increasingly year-round experience.

Boost your quartet the After Hours way

Each quartet has its own unique issues to confront, so it's important to know where your own groups' strengths and weaknesses lie. However, I believe the following three areas can apply to any level of quartet.

1 Get coaching from as many perspectives as possible

It can be attractive to have a single "quartet mentor," and having a main coach to work with and come back to on a regular basis can be extremely beneficial. But Barbershoppers learn and teach in a variety of ways, and sometimes a quartet doesn't know exactly what kind of next-level guidance they need until they experience it. Work with different coaches, experience different teaching styles, and soak in different perspectives. Some coaches may not connect with your quartet at all, and you can leave those in the past. But you might get a nugget of wisdom from an unexpected source that can change the direction of your quartet for the better.

2 Duet like it's your job

If your quartet is working to improve unit sound, whether for blend, resonance, or tuning, nothing will accelerate progress faster than dueting. Lead/bass, bass/baritone, baritone/lead, and lead/tenor are your most effective combos. This is beneficial even

if none of the four of you consider yourselves strong internal coaches and you don't give each other many comments throughout the process. The simple act of repetitively singing in specific pairs will help you begin to "find" each others' voices with regard to placement and resonance, and a unit sound will begin to naturally develop.

3 Discover your identity through experimentation

The challenge of connecting with the audience and finding that "next level" is common to all quartets, regardless of how well they sing. Frequently, the reason your quartet is not holding the audience's attention is because you are not singing music that correlates with the persona that you naturally project onstage. A strong quartet identity is not necessarily something that you choose; sometimes, you need to discover it. Sing music from different genres, in different styles, and most importantly, music all four of you love and identify with. After some experimentation, you will find out which types of arrangements are easiest for you to perform in a relaxed style, and which ones result in the strongest audience connection.

– Daniel Wessler, bass of *After Hours*, 2017 bronze medalist



Daniel Wessler
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@gmail.com



Every morning and throughout the week, Harmony U attendees receive frequent warm-ups and tune-ups from top-flight instructors who know *exactly* what they are doing!

How to lead a warm-up when you don't know what you're doing

Heads up, assistant director! The director had a flat tire on the way to tonight's rehearsal, so *you* will be leading the warm-up—for the first time ever!

You know that warm-ups are the most important part of the rehearsal. You also know that warm-up exercises don't automatically make a chorus better and can actually reinforce bad habits. Yikes! Here's the good news: you can lead a productive warmup that guides the singers towards ensemble unity, even if you have never led one before.

1 Know your vocal target

Choose your favorite international champion chorus performance on YouTube. Find a moment of beautiful unison. I like the opening bars of "Seize the Day" as performed by the 2015 champ **Westminster Chorus** ("Now is the time to seize the day"). Replay the phrase until the sound of that unison is burned into your brain. This will be your target sound throughout the

warm-up. Maybe you won't get your singers to match the Westminster level of unity, tonal clarity, and vocal freedom in just 20 minutes. But having a clear target in mind will encourage you not to settle for less than the best sound that your singers are capable of, which is what being a successful warm-up leader is all about.

2 Use a simple unison exercise to build unity

Great unison lays the groundwork for great chords. Blow C and sing CDEFG (breath), GFEDC on the syllable "vee vee vee." Listen as the chorus sings it back to you.

Compared to the champion-level target unison in your brain, you might notice that your chorus:

- sounds "messy" rather than "clean."
- sounds like many individual voices rather than one unified sound.
- sounds tense and pushy rather than free and effortless.

- sounds out of tune, perhaps not quite reaching the G or not quite returning to the C.
- sings with breathy tone rather than clear tone
- sounds low-energy.

Explain that the goal throughout this warmup is UNITY, such that if a stranger arrived blindfolded, he/she would be unable to tell whether there were twenty perfectly unified singers or just one amazing singer. Knowing the target helps singers self-correct.

3 Use these “magic phrases”

Below are five magic phrases that can be applied repeatedly in virtually any order, that will help your singers unify as they repeat the “vee vee” exercise over and over.

- **“Can we improve that unison by adjusting our alignment?”** Variations: Feel a gentle lift in your sternum. Think “proud and noble.” Stand like a singer. Stand like a champion.
- **“Can we improve that unison by breathing together?”** Variations: Watch my hands and breathe with me. Could you hear that we didn’t quite start the sound together? I noticed a few voices on the left side of the room were jumping the gun; let’s try it again.
- **“Can we improve that unison by finding some tension to release?”** Variations: Shake it out. Allow your head to bobble freely on your spine, like a bobble-head. Let your tongue lie on the floor of your mouth like a carpet. Inject your jaw with imaginary novocaine so it’s barely involved in the exercise.
- **“Can we improve that unison by matching the vowel?”** Variations: Everyone say, “tea” three times and notice how your mouth forms the vowel; let’s use that same vowel for “vee vee”. Jack, sing by yourself; I like the vowel that Jack is using; let’s match that.
- **“Can we get a more unified, focused tone by lip-trilling?”** (Lip-trilling, also called “bubbling,” creates pressure inside the mouth which helps the vocal folds close more efficiently and eliminates breathiness in the sound. Singers who can’t lip-trill easily can try a tongue-trill or sing zzzz or vvvv to create similar resistance.) Variation: Lip-trill that phrase and keep the energy going all the way to the end.

Lip-trill vigorously, as though you were aiming to get spit on the director! Let’s try an alternative to the lip-trill; sing the exercise on zzzzz.

4 Use “folding in” techniques

If you notice that the unity is improving except for a few outliers—such as a nervous guest who is still finding his voice—use this “folding in” technique:

- Ask two of your most skilled singers to sing the “vee vee” exercise together, aiming for perfect unity. Give them two or three repetitions to adjust and unify while the rest of the chorus listens.
- Gradually add more singers to the mix, one or several at the time, always allowing several chances to find unity, and include the outlier in the last group. Everyone, including the outlier, will benefit from hearing others move toward unity.



Members of the 2014 Honors Chorus rehearse with director Doug Harrington

LORIN MAY

- When you notice improvement, comment on it (“That’s moving in the right direction!”). When you are satisfied with CDEFG, raise the key to C# or D and switch to “va va va” (open vowels tend to be more challenging to unify than closed vowels) and continue tweaking the unison with your magic phrases.

Record the session. When you are analyzing the recording at home, notice how the sound changes after each different instruction to the chorus. Is the ensemble sound more unified at the end of the warm-up than at the beginning? Congratulations, rookie! Well done!

– Elizabeth Davies is director of Sound Harmony Chorus (SAI) and associate director of the Seattle SeaChordsmen (BHS)



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Better conducting: directors must learn both introspection and “outrospection”

I have recently begun to notice that when my students—whether within barbershop, at the university, or in the music education world—come to me for help with their conducting, they have not developed two of the most critical skills that will unlock greater improvement in one’s conducting craft. I call these two characteristics “introspection,” and a term of my own invention, “outrospection.”

Introspection

Music directors need to have a good grasp on what is happening with their choruses. The major issues I hear barbershop chorus directors discuss are poor vowel choices, vowel unity, synchronization, and lack of musicality. Chorus directors: How many of you have been surprised at contest when the judges have pointed out any of the above issues during the post-contest evaluation? Have you been shocked when you’ve later watched the performance video? If so, you, as the director, would benefit from a crash course in “introspection.”

Introspection is when a director chooses to be vulnerable to examine what part he or she plays in the ultimate musical product of the chorus. Below are introspective questions chorus directors may ask themselves that relate to the “major issues” listed above:

- Do I really know how vowels are made?
- Am I really listening to the sound the chorus is making?
- Do I really know what it sounds like when vowels are matching?
- Am I singing with the chorus?
- Do I feel that my chorus never makes changes?
- Are singers not making changes because I’m not explaining things in a way that makes sense?
- Does my conducting have meaning, or am I just “swatting flies?”
- Does each beat in

my conducting have a preparation to its execution, which then leads to another preparation?

- Do my beats have different weight and purpose for each, or are they all the same?
- Do I realize that every gesture I make affects the sound of the chorus for good or ill?

These questions are only the beginning of the introspection phase. Conductors need to be frank with themselves and to ask even bigger questions about what they can do to become more introspective:

- Be vulnerable and teachable. Find someone you trust who will speak truth in love to you, and don’t argue him or her. You don’t have the right to disagree until you’ve truly tried what she/he is suggesting.
- Video capture yourself and watch the recording.
- Make a list of the things you believe you have yet to learn.

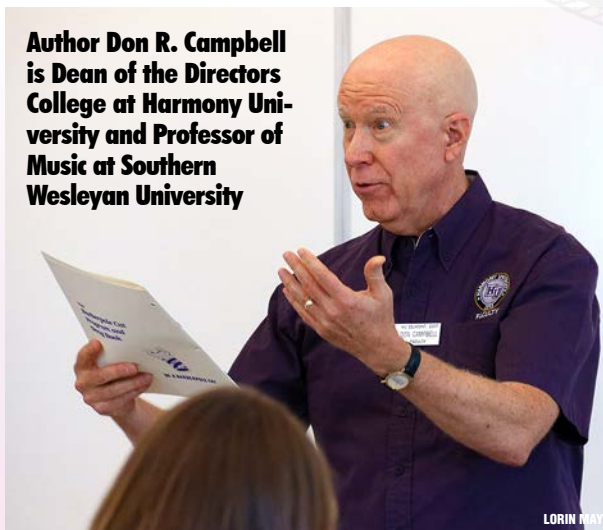
“Outrospection”

Because “outrospection” is my own word, here is how I define it: It is critically observing how someone does something for the purpose of analyzing cause and effect.

Every semester at the university, I require that my conducting students go into the community to observe two conductors in rehearsals. They then write an observation of what they saw, and I give them permission to be professionally pointed in their analysis. Now, I have seen many of these conductors in action, and I know that any student will observe behaviors that both reflect and conflict with what they have been learning. Yet, the observations I get back read as if they were press releases written by the conductors’ publicists. These students seem afraid to appear judgmental.

Don’t be afraid to critically watch as many con-

Author Don R. Campbell is Dean of the Directors College at Harmony University and Professor of Music at Southern Wesleyan University



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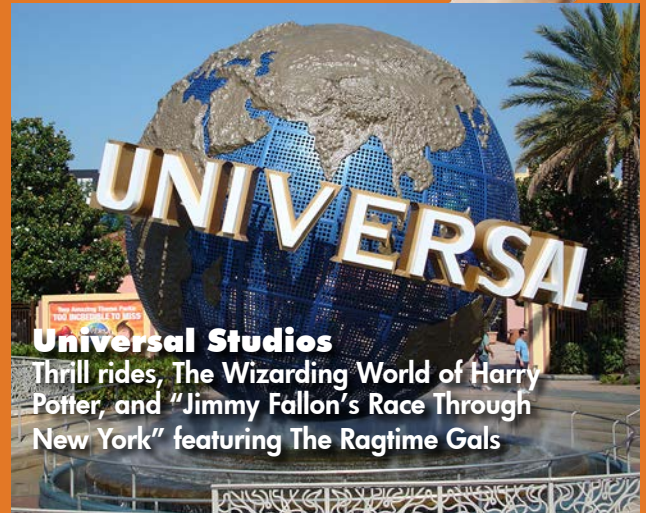
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ductors as you can to discover how what they do either works or gets in the way. The positives and negatives you glean from critical observation will aid in your own improvement.

Things to look for:

- Is there flexibility in the elbows and shoulders?
- Is there tension in the hands and fingers?
- Are all the beats given the same weight and force, or is there variation?
- Does the conductor model good singing posture?
- Do the conductor's gestures invite the chorus to sing or demand the chorus to sing?
- Do the conductor's gestures use extraneous, unnecessary movements, or does each gesture have purpose and meaning?

- Does the conductor move around the stage aimlessly, or is there purpose in every step?
- Is the conductor there for the music or for him/herself?
- If your eye is naturally drawn to the conductor, is it admiration or a distraction? Why?

It is of great importance to our progress as conductors that we include active, intelligent observation as an integral part of our development. Every conductor of every stripe and flavor takes something from each conductor observed. Be sure you are making the right choices for the right reasons using both introspection and outrospection. Oh, and be sure to come to the Directors College at Harmony University. CU at HU!

– Dr. Don R. Campbell, (dcampbell@swu.edu)
Dean of Directors College at Harmony University

How to coach singers who resist coaching

Helping resistant learners become successful is a pretty easy fix. A resistant student may be scared of failing, embarrassed, uncomfortable, or trusting of the coach, shy, or lacking in understanding and/or knowledge. It can be any combination of these OR all of the above.

Make a change in yourself and see if you can nudge your singers to a better barbershop experience.

1 Meet singers where they feel comfortable and successful

Start by recognizing the skills the learners already know and do well. Have them repeat those same skills other places in the song or in other songs. Doing this will build a strong foundation of trust as well as musical or visual stepping stones to work on later.

2 Always use positive teaching skills and instruction

Reward right from the very beginning. Catch them doing things right! Acknowledge the successes no matter how small and do it as often as possible. We all love to know when we are doing it right.

3 Understand their past coaching

A performer may resist because your coaching conflicts with habits and skills acquired through previous coaches. Many of us coaches and educators are trying



For decades, author Cindy Hansen-Ellis has coached quartets and choruses ranging from beginning to gold medal-level.

to undo some of the things we ourselves taught performers to do in the past. Recognize and acknowledge any outdated techniques that may have been honestly acquired, and recognize the need to show why your newer tools and skills will take them further.

4 Always demonstrate what you are looking for and ask for the correct skill set

A lot of the time, we coaches get caught up saying what the student is doing wrong vs. showing them how to do it right or what will make it better. The more often the resistant learner hears or sees the correct skills, the more those skills will start sinking in. Repeating and demonstrating the incorrect way they are doing it will also have the same effect.

Meet the singers where they are. Catch them doing it right. Reward them for every success. Understand their past. Always teach what you want them to do.

– Cindy Hansen-Ellis, cynthiakhanen@aol.com



Increasing numbers of singers are discovering the advantages of electronic tools for enhancing musical abilities.

Tech talk: smart apps for smart rehearsals

Do chorus singers in your chapter use smart devices (tablets, smartphones, etc.) during rehearsal? A smart device can be more than just a place to store music. Here are some applications that can enhance the rehearsal experience for the individual and the chorus.

ForScore

(sheet music reader)

\$9.99 iOS, iPad; \$6.99 iOS, iPhone



ForScore is a PDF reader specifically designed to make **viewing and editing sheet music** more streamlined. Importing music is easy through the ForScore website or through a data storage service, such as Dropbox. ForScore also provides a way to take pictures of sheet music, crop and enhance it, and add it to your digital library. Annotating music has never been easier with the markup tools, including pens, highlighters, even stamps of musical notes, symbols, and directions. Make a text box to change the lyrics or add colorful reminders in to the music, such as "Don't breathe here!"

ForScore provides **advanced organization tools**. By adding labels to each file, your quartet sheet music goes in one folder and all of your chorus music in another. You can also **link learning tracks** to the sheet music to play while reading the score. While listening, you can



slow down the track or speed it up, loop a certain section, change the key by half-steps, or even adjust by cents.

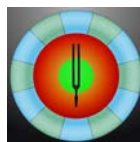
There are *many* more features that are noteworthy. A few favorites: an on-screen piano to play through a part, a visual or aural metronome, an integrated pitch pipe, and a digital

recorder. Don't let the price scare you, this is the best music library app out there for Apple devices.

Tonal Energy Tuner

(tuning app)

\$3.99 iOS, Android



TE Tuner is an app that changed my perspective on tuning. It uses the microphone on your device to hear sung frequencies and displays how close you are to singing the pitch. Red half-circles plainly **shows your relationship to the tonal center**. When you get close, a green smiley face appears and grows the longer you stay on the correct pitch. Most



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members of Central Standard chorus use this app during warm ups (and sometimes during songs).

TE Tuner has other, advanced features. For example, you can change the mode of tuning, transpose the key, change from using letters to Solfege. It also has a great metronome and various spectrogram analyses.



What's My Note?

(sight singing app)

\$0.99 iOS, Android



Have you always learned music by ear but desire to improve your music reading skills? Upload a PDF of sheet music or take a picture using What's My Note and touch the notes you are supposed to sing, and it plays them for you! The only background in music you need is to know which notes are yours. No piano experience, interval training, or perfect pitch required.

Harmonize

(interval tuning app)

Free for iOS, Android

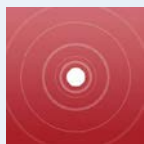


Ever wondered how the pros tune chords? This app allows you to practice hearing and playing intervals with just intonation in a fun way. This game app plays an interval in just intonation and then you slide your finger up or down the screen until the interval is in tune. The closer you get to the correct interval (measured in cents), the more stars you get!

InTune

(micro-tuning app)

\$0.99 iOS



Work on your fine tuning skills with this fun game. InTune asks you to identify if the second pitch played is higher or lower than the first. Be careful though, you only get three strikes! The further you progress in the game, the closer the pitches are to each other.

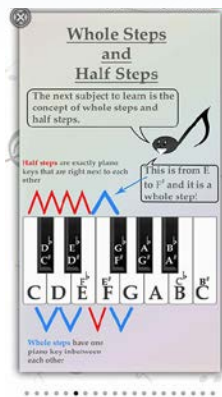
UCLA Music Theory

(sight singing and ear training)

Free for iOS, Android



Strengthen your sight reading and ear training skills! This app will help you identify melodic and harmonic intervals, and chord qualities, including progressions. The app features two modes, practice and test, so you can monitor your progress at the pace you wish.



Other Apps

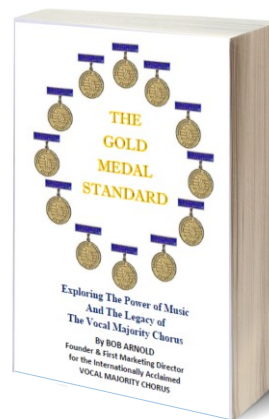
BarberChords (Free iOS) is an arranging tool that suggests options for the upcoming chord progressions. This app is designed specifically for barbershop style music.

Tagmaster (Free iOS, Android) is the ultimate aid in singing tags. Is there a tag you can't remember all four parts to? Don't give up, look it up! Save favorites, rate tags, and listen to learning tracks.

— Andrew Rembecki is associate director of Central Standard chorus

If there was a new book you could buy that would show your members and administrators how to develop your chapter into a dynamic community arts organization, would you get it?

It's here now!



THE GOLD MEDAL STANDARD

A new book available from Amazon and Kindle, and written by the founder and first marketing director for *The Vocal Majority Chorus*, Bob Arnold – a 50-year BHS member. Written in collaboration with legendary VM chorus directors and arrangers, Jim and Greg Clancy, it can show your chapter how to become a recognized force in your community, and a symbol of pride for your members. 280-pages of valuable information for all Barbershoppers and Sweet Adelines available for just \$17.95

Order directly from [amazon.com](https://www.amazon.com) or Kindle. For more information: www.bobarnold.simplesite.com

NO BOOKS WILL BE SOLD AT THE ORLANDO CONVENTION!

Teach or learn: sight-singing for beginners

I make a promise to my students at the beginning of every school year: you will not leave my classroom being musically illiterate. Music is the universal language, and it's of utmost importance that we "speak" it!

You learned to read by first recognizing letters of the alphabet and the sounds they make. Next you learned to combine them into words, sentences, and phrases. Likewise, you can learn to recognize notes on a music staff, find common patterns in music,

and breath life into the pages of black and white, turning them into real music!

Sight-singing methods.

Research suggests that no method is necessarily better than another. Find one that makes the most sense to you! To help get you started, I'll introduce the system and sequencing I use with my students.

Gotta know where's do!

Sight-singing is based on relationships. Know where one note is and you can find the rest. **Solfege** is a system of syllables to help recall these relationships. Others find success using numbers. In Solfege, the tonic pitch is called *do* (dough). Use your pitch pipe or keyboard to play B^b. Sing that pitch in your lowest comfortable octave calling it *do*.

Educators and directors: One key benefit of solfege is vowel reinforcement. Insist on pure vowels!

Exercise 1: Sing up and down the scale using the diagram of syllables (upper left) and mimic the hand signs. Repeat until you're comfortable with the syllables and hand-signs.



do'



ti



la



so



fa



mi

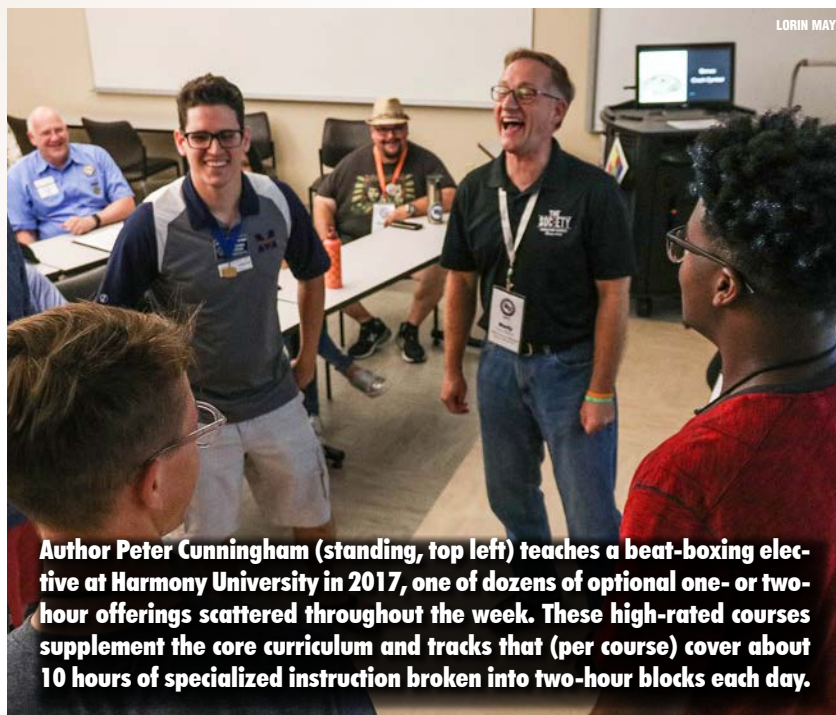


re



do

d r m f s f m r d
d d r m r m f s f m r d
d r m f s f m f s l s f m r d
d r m f s l t D D t l s f m r d



Educators and directors: hand signs relate the music **kinesthetically**. It's important that hand signs move up and down in relationship to the body to reinforce pitches going higher and lower. Your singers can also make the hand signs as they sing.

Exercise 2: Sing the solfege patterns on the bottom left. Use a comfortable tempo and sing each note accurately on a steady beat using the hand signs. (d=do, r=re, etc. Capital means high Do).

Educators and directors: these types of exercises allow singers to focus on sound and pitch relations. Later, singers will associate what they've already experienced with how it looks on the staff. For more exercises like this, consider writing your own. Use patterns found in the repertoire you're learning.

The benefits of sight-singing

- learn music faster
- increased ability to sing difficult music
- improved recall ability
- better awareness of the ensemble's notes
- better tuning skills (highly valuable in barbershop!)
- improved performance abilities
- understand what you hear
- hear what you see
- more musical freedom

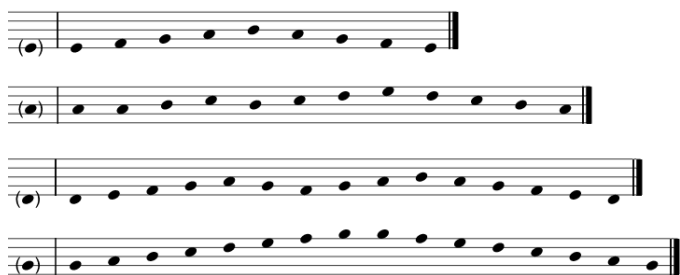
The music staff

Now that you're comfortable with solfege syllables, let's explore how they look in sheet music. Musicians use a system of 5 lines and 4 spaces, called a staff, to represent how high or low we'll sing. (Top of next page).

| | | |
|--------|-------|---------|
| Line 5 | _____ | Space 4 |
| Line 4 | _____ | Space 3 |
| Line 3 | _____ | Space 2 |
| Line 2 | _____ | Space 1 |
| Line 1 | _____ | |

Exercise 3: Sing the same exercises as before, but seen on the music staff, as below. *do* is assigned to one of the lines or spaces at the beginning of each melody. Sing each in a key comfortable for your voice. Remember your hand signs!

Educators and directors: there are no meter markings, stems, or key signatures in these exercises, to give singers the chance to focus on only one new skill. Give your singers time to think by taking a slow and steady tempo at about 60 BPM.



Moving forward

You are on your way to music literacy! With limited space, I won't be able to take you through an entire school year's worth of sight-singing. So what's next? I suggest using the following sequence:

- Singing up and down the scale

- Add familiar rhythms (eighth-note pairs, half notes, etc.)
- Interval skips built on the tonic chord (*do*, *mi*, and *so*)
- Key signatures, finding the tonic pitch, and meters
- Interval skips built on the Dominant Chord (*so*, *ti*, *re*, and *fa*)
- Interval skips built on the Subdominant Chord (*fa*, *la*, and *do*)
- Altered pitches (sharps, flats, and naturals)

The outline above represents a thorough curriculum from basic music knowledge to familiarity. It does take commitment and time, but is worth the effort! If you can commit only 5 minutes a day, you'll be a better sight-singer, and a better musician, in no time.

Other resources include *MusicTheory.net*, *SightReadingFactory.com*, and "Eyes and Ears - An Anthology of Melodies for Sight-singing," a free downloadable book online. Or multiple other sight-singing books in print (my favorite is *The Jenson Sight-Singing Course Vol. 1*).

Conclusion

I love to sight-sing, and I love teaching sight-singing. I hope you've found some nuggets of wisdom to help in your journey, or the inspiration to learn the basics of becoming a literate musician. And most of all, I wish you happy music making as we continue our work of making a better world through harmony.

Peter Cunningham (pbcunningham824@gmail.com) is choir Director of James Madison High School in San Antonio. He sings lead with The Academy, (2014 Youth Quartet Champion), Southern Stride, The Standard, and The Marcsmen.



The aptly-named NextGen Chorus (for men aged 25 and under) has been a fixture at Harmony University for decades, and its alumni are today among the highest-level performers and leaders in the BHS and the broader choral world.

Chorus or choir? Embrace both terms

Barbershoppers often feel that we are separate from choral musicians. Barbershopper conversations that reference non-barbershop music tend to use terms like *traditional choral music* to clarify that they're not talking about barbershop. Some Barbershoppers even take offense when someone refers to their *choir* rather than calling it a chorus. Why do we sometimes feel the need to separate ourselves from *choral music*?

Barbershop is choral music; it is simply a specific type of choral music—a subcategory of choral music, as are gospel choirs, jazz choirs, contemporary a cappella choirs, Renaissance choirs, and yes, barbershop choruses. Any specialty choir's characteristics can represent a specific style, but we all exist under the umbrella of choral music.

Admitting that we are choral musicians (who happen to sing mostly barbershop music) does not diminish our long-held traditions. Quite the contrary, allowing ourselves to be accepted as a choral art form bridges the gap between “us and them” (a gap that we, perhaps

unintentionally, created in the first place). It opens doors and exposes us to a whole world of other singers who might accept us today as one of them. To be clear, not all choral musicians are Barbershoppers, but all Barbershoppers are choral musicians.



Barbershoppers tend to call their groups choruses rather than choirs. It should be known, however, that both “chorus,” and “choir” can be further traced to the Greek word “*χορός*” [khorós] which translates to “dance accompanied by song.” The two words are essentially synonymous. Chorus is to choir as Fall is to Autumn.

In the spirit of bridging the gap between barbershop music and the larger world of choral music, and in our attempt to be acknowledged as a legitimate musical art form, let us embrace the title of choral musicians and let us not cringe when someone asks about our barbershop *choir*.

– Dr. Jay Dougherty (jmdougherty@gmail.com)
Director of Choral Activities at Marietta College

Find your peak performance every time

Performers and athletes share a common interest to discover how to perform consistently: when it counts. Sports Psychology calls this the Performance ZONE. The ZONE is where you perform at your best. As a performer you may have had those magic moments where everything came together. You rang the snot out of those chords; the ballad made everybody cry and they jumped to their feet. Remember? You were in the ZONE. But, how do you get back there? The good news is we all have a Performance ZONE, in there... somewhere. If you were there once, it's in there!

Coaches have told athletes forever “Don't Think, React!” It's as concise and accurate a statement as you can get. In order to perform at your best, you can't be in the thinking part of the brain; you need to be in the automatic part of the brain. Visualization is one key to getting in touch with your Performance ZONE. Much like the “Think System,” you imagine yourself performing at your best. It's the perfect way to program the automatic part of the brain how you want to perform on game day. See your performance in your mind, including walking on, taking the pitch, having a fantastic performance, and walking off stage. However, visualization by itself isn't



enough. You can build up your Performance ZONE by choosing to tap into your senses.

FEEL is the summation of all your senses without any of the technical information. Stop and feel the roses! FEEL is usually the dominant sense to help you get into your ZONE. Capture that feeling and it will help you to duplicate it in the future, even under pressure. When we ring that chord, nail that phrase or deliver that package like we never did before, pause and drink in that FEELING. If you want to keep it simple, ask yourself “how did it feel?” right after these successful moments. The more familiar you are with the automatic “feeling” part of your brain, the better your chance to slip back into this ZONE during performances.

The best athletes and singers have said when they are in their ZONE, it feels effortless. This isn't about performing beyond your capabilities; it's about discovering the key that opens the door to YOUR personal best. Feel it and sing better!

– Paul S. Palmer is a Mental Skills Coach, Certified Hypnotherapist and director of the Sports Motivation Clinic, Midlothian IL. palmer-paul@sbcglobal.net, www.sports-motivationclinic.com

Arranging barbershop—finding the song

Barbershop is not a genre of music. It is a style of arranging choral music that can be applied to songs of many different genres. In the last several years, in addition to the traditional Ragtime and Tin Pan Alley era (1890-1930), we've heard outstanding examples of the barbershop style applied to songs from multiple eras and genres: Big Band, Rat Pack, Motown. Pop and Rock, the Broadway Musical stage, Country, Jazz Standards, Singer/songwriters, easy-listening artists, Disco, R&B—the list goes on and on. Barbershop harmony is thriving across the world, bringing in new societies and influences on the style. As links between barbershopping and the rest of the a cappella and choral universe continue to strengthen, new arrangers are coming into our style. Maybe you?

You don't need to have a degree in music nor a background arranging for bands or SATB choruses to begin arranging barbershop. You do need a few things:

- **An understanding of music theory.** If you're comfortable with the theory exercises (1-4) at www.barbershop.org/education/music-theory, you have the right background.
- **An understanding of the definition of the barbershop style** (at least as it pertains to the Barbershop Harmony Society), which is located here: www.barbershop.org/about-us/definition-of-barbershop-harmony.
- **Some means of capturing the arrangement.** It could be old-school staff paper and pencil or some music notation software package such as Finale, Sibelius, or the free software MuseScore.
- **A song.**
- **Some creative ideas**, and the willingness to try, fail, try again, edit, and keep going.
- **Several hours** to commit to the process.

Just a warning: you may get hooked once you dip your toes into this water! Ready? Let's start.



Steve Tramack
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Pick a song that speaks to you

Have you ever been in the audience of a musical or at a concert, and the arranger part of your brain suddenly clicks on? Have you listened to a song on the Sirius XM Sinatra channel and all of a sudden you ask yourself, "Why haven't I heard this song in barbershop?" Find a song that connects with your inner arranger (particularly your creative "dreamer").

1 Listen to a bunch of different versions of the song

Do it over and over again. Figure out what you like from each version. Are there harmonies, rhythmic textures and grooves, treatments of the lyric and melody, different tempos, etc, which resonate with you? Decide if one or more of these versions is going to be the inspiration for some or all of the song, or if you're go-



ing to take a completely new and different approach.

2 Find an iconic performance of the song

Get a version of the sheet music that matches (or at least comes close to) that performance. musicnotes.com and sheetmusicplus.com are great online sources.

Evaluate the candidate song

Take a close look at the sheet music, and consider some of the following aspects:

3 Is the form balanced?

Typical forms that we hear in the style are AABA or ABAC (often times with additional extensions), Verse/Chorus/Verse/Chorus/Bridge/Chorus. Songs that are strophic (verse repeating) in nature, through-composed, rondo form (ABA, or ABACA), or don't feature a bridge typically don't work as well in the style. I'm not sure we're going to hear "The Wreck of the Edmund Fitzgerald" on the contest stage any time soon.

4 Is there harmonic variety in the original?

Some very popular songs from the last 60 years are

built on the “Louie Louie” chords (I, IV, V7). These songs, without some really careful engineering, won’t sound like barbershop (if they sound like the original), or won’t sound like the original (if they are overly barbershopped). Neither approach will feel terribly satisfying as a barbershop vehicle.

5 Is there a featured instance of a secondary dominant chord in the original?

Here’s an easy way to tell: look at the sheet music, and take a look at the chord symbols above the staff. If the song is in the key of C, is there an A7 chord symbol in the chart (not Amin7)? If there’s no A7, is there a D7

chord symbol (not Dmin7) which then progresses to G7, and then back to C? If so, you have the makings of a solid barbershop song in your hands.

6 Do the lyrics of the song tell a story?

One of the things that separates barbershop from other a cappella styles is everyone singing the same words at the same time. Great barbershop arrangements feature satisfying proportions of unity and contrast (as does all music). In our case, unity most often involves everyone singing the same words.

If you have these things, you’re well on your way.

– Steve Tramack, noted arranger, chorus director, Music judge

Top 3 tips for new and emerging arrangers

Following are some suggestions for becoming a better arranger; the assumption behind these tips is that you are already doing some arranging and that have a good grip on such basics as the barbershop chord vocabulary, chord progressions, key selection, form, being kind to children and small animals, and so on. Boiling the wide world of barbershop arranging down to three thoughts for you was a fun challenge. Here goes.

1 Study the top arrangers

How did Mozart and Beethoven get so good? How did Ed Waesche manage to make seemingly basic devices so interesting and powerful? How did Lou Perry make elegantly seamless transitions, and how did David Wright and Aaron Dale learn how to make such memorable embellishments? They all studied what great musicians had done before them and adapted these skills to fit their own style. Study our master arrangers like the above, and including Walter Latzko and Renee Craig, among many others. See how they handle trouble spots, ordinary spots, amazing spots. Not all key changes are the same ... study and learn.

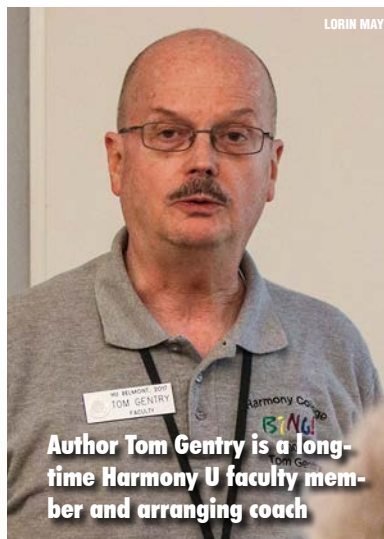
2 Get help

Many men have given generously of their time to help me

improve as an arranger. Chief among them was Dave Briner, whose patience with me never seemed to wear thin. (Dave is still going strong at 80-something.) Send your music to other arrangers and get feedback by asking for comments. You can even use social media pages for quick answers. Harmony University offers both arranging classes and one-on-one tutoring.

3 Have your arrangements sung

Things that sound great on your piano or with your Finale or Sibelius program might not cut it with a real quartet. Voice leadings on the keyboard lie! Have a quartet or chorus sing our arrangement and you will learn more than you could imagine.



Author Tom Gentry is a long-time Harmony U faculty member and arranging coach

Learn from the best, but develop your own style. Figure out ways to get feedback on your charts and be flexible enough to take that feedback—except when it is time to set it aside and go for what you know will work. And do have fun. Arranging songs for the wonderful people who comprise our barbershop world, as well as the countless folks who have the pleasure of listening to our music, can be one of life’s greatest joys!

– Tom Gentry (tgbari@aol.com)
is one of barbershop’s most prolific and widely-sung arrangers

Top quartetting tips: "The Buzz Dozen"

Part 1: Half a dozen ideas to help your quartet this week

1 Make a rehearsal schedule ahead of time

Include break time and business discussions. Allow time to specific songs in their various stages of development. Schedule some free time to just hang out together. Even if you don't stick to the schedule, your rehearsal will be more effective and productive than if you just wing it.

2 Each person work on their own in between rehearsals

Verbalize your individual commitments to working 10-15 minutes a day on your own—and then follow through! Brief daily practice is more valuable than a cram session at the eleventh hour, and showing up prepared is part of showing respect for each other.

3 Record (or video) at rehearsal and listen/view together

Set some guidelines to evaluate and discuss. Take turns listening/watching for different aspects of the performance. Remember that internal coaching can feel more personal, so take care in communicating with each other.

4 Do warm-ups!

Many people ask us, "Which warm-ups work the best?" The answer? The ones you do. Having a set of quartet warm-ups that help you blend, balance, tune and match resonance space will pay off big-time as you're learning new music.

5 Stop and fix things right away

That way, bad habits won't be reinforced with

repetition. It doesn't have to be a long process or an exercise in finger-pointing. When you hear some specific word, phrase, key change, etc., that was not your best, stop so you can go back and reinforce your best version of it.

6 Get inexpensive (free) coaching

Look for someone within your own circle who is knowledgeable in the barbershop craft and respected for their musical abilities. A fifth ear early on in the process can be really helpful and save you time of asking, "What should we work on next?"

Part 2: Half a dozen ideals to help your quartet for a lifetime

1 Love and respect your quartet mates

There is no correct interval, there is no resonance space or placement, there is no contest score as important as this friendship!

2 Be flexible and focus on the final product

Instead of wasting time in a disagreement about an approach to a musical challenge, be willing to try out each way suggested. Usually, the better approach will make



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DebbieCsinger@aol.com



itself known. If not, dismiss ego from your rehearsal and take turns getting your own way.

3 Work smarter, not harder

Know how to dissect a song to make it better, rather than singing it seven times—mistakes and all! Choose music that is a little easier than you think you can handle. This will allow you to really sing and make music, not just hope you can make it through.

4 Work on singing, not just songs

It doesn't help to keep learning more music to increase your repertoire if everything is sung at the same level with no improvement. The way to make your songs more enjoyable and successful is to become more experienced, versatile, and skilled singers.

5 Think of your audience—before yourselves

Choose music that is pleasing to the audience. Think carefully about your variety, your pacing, and your timing. Don't just sing music you like to sing—choose music that they want to hear. Plan your emcee work to be entertaining, creative, and never offensive.

6 Always be humble and kind

Your relationship with your audience, your chapter, your organization is important. It's not all about you. Music is a gift to be shared, not a self-made talent to try and impress others.

— Debbie Cleveland and The Buzz

The hierarchy of rehearsal effectiveness

Music leaders must make hundreds of decisions about how to work with their group in a variety of situations, especially when the energy of the group ebbs and flows. Think of this as rehearsing with several sets of rehearsal gears, depending on the rehearsal terrain! It's helpful to start in a lower gear and work your way up gradually, letting the momentum and energy of the rehearsal flow into the next gear.

1 Lowest gear: instructional language

"Pianissimo at bar 37," "Take a breath after the word 'on' in bar 12," "Keep the tip of the tongue touching the back of the bottom teeth." It is specific, analytical and unambiguous. It's important information, but if that's the only method you use to affect how people sing, you will never get everything done.

2 Next gear up: expressive language

"Sing this phrase intimately," "The tone needs to be less espresso and more frappuccino," "The vowels are a wire and the consonants cable-clips—they articulate the line, but don't cut through it." Metaphors invite a more active and imaginative involvement from your singers. But this still involves the leader talking.

3 Higher gear: vocal demonstrations

These appeal directly to the singers' mirror neurons, inviting direct emulation. In the time it takes to

sing a phrase, you can demonstrate notes, rhythms, phrasing, vocal production, pronunciation and characterization all at once. You don't have to use words to explain, you simply show.

4 Top gear: conducting embodiment

It's not "gesture," since it's not just about the physical aspect of moving your hands and arms. This instead involves that sense of becoming the music itself. This is the holy grail of directing: getting to the place where the connection between director and chorus starts to feel like telepathy. Directors risk alongside the performers, and they become vulnerable with every singer.

You can't go straight into top gear from stationary; you need a lower one to get you moving. And when the terrain gets more difficult, you change gears, over and over. Overall, the aim is to keep in the highest gear at any moment in order to complete your journey in the best time with least expenditure of energy and most artistic performing.

Dr. Liz Garnett is the author of "The British Barbershopper: A Study in Socio-Musical Values and Choral Conducting" and "The Construction of Meaning: Gesture, Voice, Identity." She blogs on conducting, arranging and other musical matters at www.HelpingYouHarmonise.com. ■



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Calgary's month of championship-level giving

The Christmas Season of 2017 was a very busy one for the Western Hospitality Singers of the Calgary Foothills Chapter.

Christmas Chorus. First of all were the show preparations that included welcoming upwards of 20 guests who had visions of being part of our Christmas Chorus. Our two shows on Saturday, Dec. 2 were highly successful and well attended.

Hospice visits. Then we did our annual hospice visits—a total of six hospices were included in this event sponsored by the Bears paw Lions Club.

Meals on Wheels. Throw in singing for the appreciation lunch for Meals on Wheels drivers plus a performance for a Jet-Setters group, and that rounded out a busy Christmas season.

Calgary Food Bank volunteering. Over the past two years, the Western Hospitality Singers has developed a strong relationship with the Calgary Food Bank. This is the largest food bank in southern Alberta and requires well over 100 volunteers per day of operation. Frequent volunteer days at the food bank will find up to 12 of our members putting in a three-hour shift preparing hampers or sorting food along



the conveyor belt. A highlight for the singers as well as the staff and other volunteers is the singing we do during the mid-afternoon break.

On Jan. 11, 2018, at our first volunteer shift of the New Year, we were very proud to present a check to the Calgary Food Bank. The proceeds from our 2017 Christmas Show were dedicated to the Food Bank, and the staff in attendance was very grateful for the \$11,000.00 check that we gave them.

Our greatest joy is certainly singing and performing, but when it helps others in the community as well, it becomes a win-win situation for all.

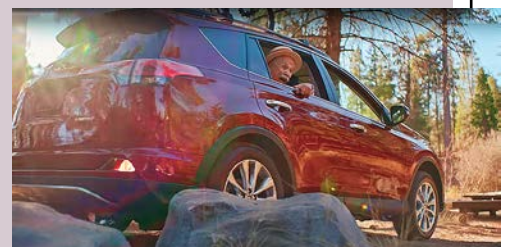
– Bob Robson, Western Hospitality Singers



FIRST SCHICK RAZORS, NOW TOYOTA. "Look out, there's a tree! ... Now rocks, on your right!" Four-part harmony was used to represent the Toyota RAV4's four cameras working in perfect unison, showing drivers what is going on in their blind spots. Gen Gap Quartet (Santa Monica Oceanaires Chorus) snagged its second national spot in a couple of years, partly due to tenor Ben Lowe's ability to put the agency's ad copy to song. See a link to the commercial at www.barbershop.org/harmonizer.



Bob Heron (Br), Vance Heron (Bs)
Bruce Schroffel (L), Ben Lowe (T)



Late member's Chinese connections continue on in Connecticut's New Year's celebrations, five years running

For the past five years, the **Connecticut Yankee Chorus** has performed at the Chinese New Year Parade in New Haven, Conn. The chorus has been given this opportunity because of the life and work of Mike Packevicz, Jr., who joined the chorus at age 13 to sing with his father, Mike Packevicz, Sr., and uncle, Chuck Packevicz. He eventually learned all four parts and later directed the chorus.

Mike Jr. moved to China with his family to teach English and train teachers, returning in 2013 and rejoining the chorus. He joined the staff of Yale-China Association as Director of Health Programs, and started our relationship with this organization.

Mike Jr. taught the chorus to sing a Chinese-language TTBB arrangement of "Rainbow Sister" (a Chinese folk song arranged by Brian Beck) so that we could perform it at each year's Chinese New Year's Parade in New Haven. Mike Jr. later passed away in 2016 of cancer at age 52. Tributes



have poured in from around the world, attesting to Mike's impact on so many people.

The Connecticut Yankee Chorus has continued to perform each year at the Chinese New Year Parade in New Haven. In honor of Mike Packevicz, Jr. the chorus performed "Rainbow Sister" at the 2018 opening ceremony.

— Steve LeClaire

Quartet that never met before, never sang together before ... 20-minute program



Where else but in the BHS can singers regularly travel across the continent and find instant friends who can perform a great repertoire, despite never having sung together before? Tim Weitzel shares his recent—and likely familiar—experience.

I am president of the **Sea Breeze Singers** in Corpus

Christi, Texas. On Jan. 20, 2018, I attended my family reunion in San Jose, Calif., (half a day's drive away from the ongoing Midwinter Convention) and I wondered how hard it would be to get a quartet together to sing "Happy Birthday" and some Barberpole Cats for the reunion and to celebrate my uncle Allen's latest "21st" birthday.

Even in the midst of Midwinter, Nathan Staples (**Voices in Harmony**) and Jim Sherman (**Peninsulaires**), were able to mash together a quartet ("The B-Flats") from the two choruses. The four men had never sung together before. They joined a random baritone from Texas (me) and performed for 20 minutes from the memorized *Barberpole Cats Vol. 1* and *Vol. 2* songbooks and wowed the family. It may have been a small event for the performers, but everyone in attendance will have memories to last a lifetime. Proof that Barbershoppers will sing for anyone for any reason.

— Tim Weitzel



You're never too old to learn new things

Chuck Brooks has been a member of the **South Bay, Calif., Chapter** since 1949 (!). Suffice it to say, Chuck has some experience as a Barbershopper. But Chuck found that he wasn't having much success introducing local young male singers to barbershop harmony. He had a binder almost an inch thick filled with unsuccessful correspondence with area music educators, and finally decided to go for help. He contacted the Outreach department at BHS headquarters and explained his predicament. He received feedback on his method for contacting music educators, received counsel on how music educators typically wish to be approached, and was provided with a letter of introduction to use with area music educators.

Success! He received a positive reply from Marisa Rawlins-Bradfield, a choral music director of Providence High School, who had previously had positive interactions with a nearby Sweet Adelines chapter. After some correspondence, she helped arrange for her men's chorus to appear on the chapter's 2017 Holiday show. The young men reportedly stole the show, and a budding relationship with the chapter is underway.



IT'S ALWAYS NATIONAL ANTHEM SEASON. By the time you see this, March Madness will be over, but the Santa Monica Oceanaires experienced some November Madness on the 29th when they performed the U.S. National Anthem for a UCLA Basketball game at Pauley Pavilion. Nearly a dozen NCAA Title banners graced the rafters, and the rafters were shaking as the chorus finished its final chords under the direction of Master Director Laura Pallas. Arrange for your chapter to get some local appreciation as well! ■

CHAPTER ETERNAL

Members reported as deceased between January 1 and March 1, 2018. Email updates to customerservice@barbershop.org.

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Swipes 'n' Swaps

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

The Heart Of Texas Chorus, a two-time Top 10 chorus at international, seeks a director with strong leadership and communication skills and excellent musicianship. Barbershop experience preferred but not required. Energy and passion for reviving a well-rounded chorus a must. Compensation negotiable. Contact Sam Tweedy, samtweedy@aol.com.

Hemet Harmonizers, Hemet, CA. We are a small chorus searching for a frontline director to revitalize and stimulate growth in our chapter. A modest monthly stipend and assistance in attending Harmony University are negotiable. Contact Bill Leader, willo325@verizon.net, 951-925-4114.

The Hill Country Blenders in Marble Falls, Texas, is searching for a Music Director. The chorus of sixteen is known for performance excellence in sharing

the harmony of Barbershop music with various venues in Marble Falls and surrounding communities. Contact Cary Miller at cdmiller@sbcglobal.net.

The Big Apple Chorus, located in the heart of New York City, is seeking a new director. The chorus has been a competition organization since day one. The vision of the chorus is "to bring barbershop to Broadway and Broadway to barbershop." Contact Maurice Debar at mjdebar40@aol.com.

The Spirit of the Commonwealth, Mammoth Cave Chapter, is searching for a new director. Joel Guyer, the current director, will be stepping down after Dec. 2017! Contact Brian Schuck, brianschuck5@gmail.com, 270-427-7197; Dick Timmerman, timmerman@bellsouth.net, 270 647-1611.



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THE TAG

Joe Liles, Tagmaster



Teach everybody the “Teach Everybody” tag

The song “Teach the Children to Sing” was written in the 1990s out of the Society’s desire to join with other music organizations and reverse the losses of music programs in many schools. In 1996, the Music Educators National Conference (now NAfME) used this song in The World’s Largest Concert—six million children sang this song simultaneously from their classrooms via closed-circuit television. They were accompanied by the Interlochen Orchestra, a large children’s chorus, and our famous 1991 in-

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JOINED IN SONG TAG

from the song: Teach Everybody to Sing

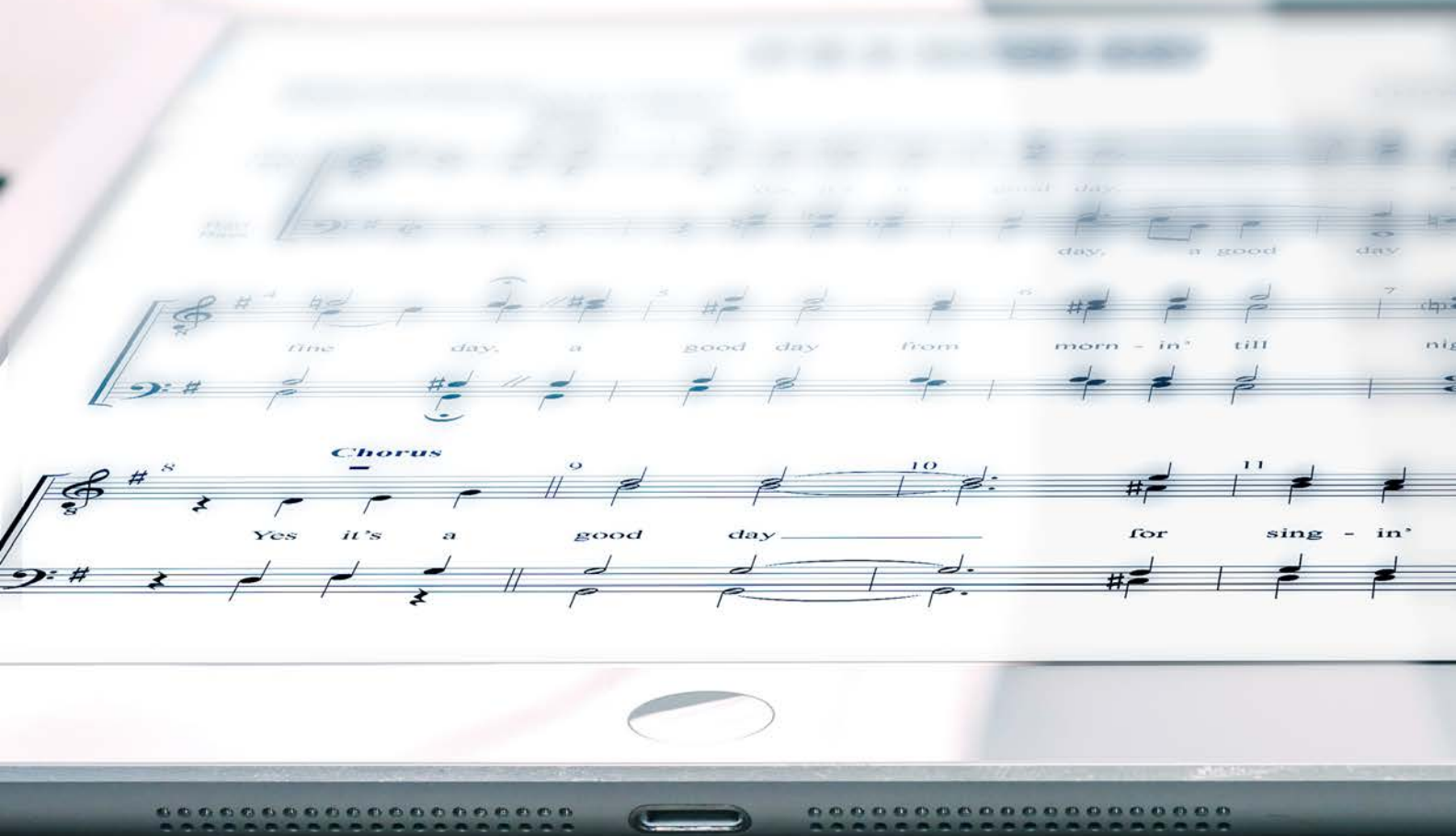
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by JOE LILES

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Bari
Bass

The musical score is written for Tenor Lead and Bari Bass. It consists of three systems of staves. The first system contains measures 1 and 2, with lyrics "Rad - diant fa - ces, a rain - bow of rac - ces". The second system contains measures 3 through 6, with lyrics "joined in har-mo-ni-ous song, joined in har - mo - ni - ous". The third system contains measures 7 through 10, with lyrics "song! We're joined in song! song! We're joined in song! in, song!". The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.

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