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Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

MARCH/APRIL 1987



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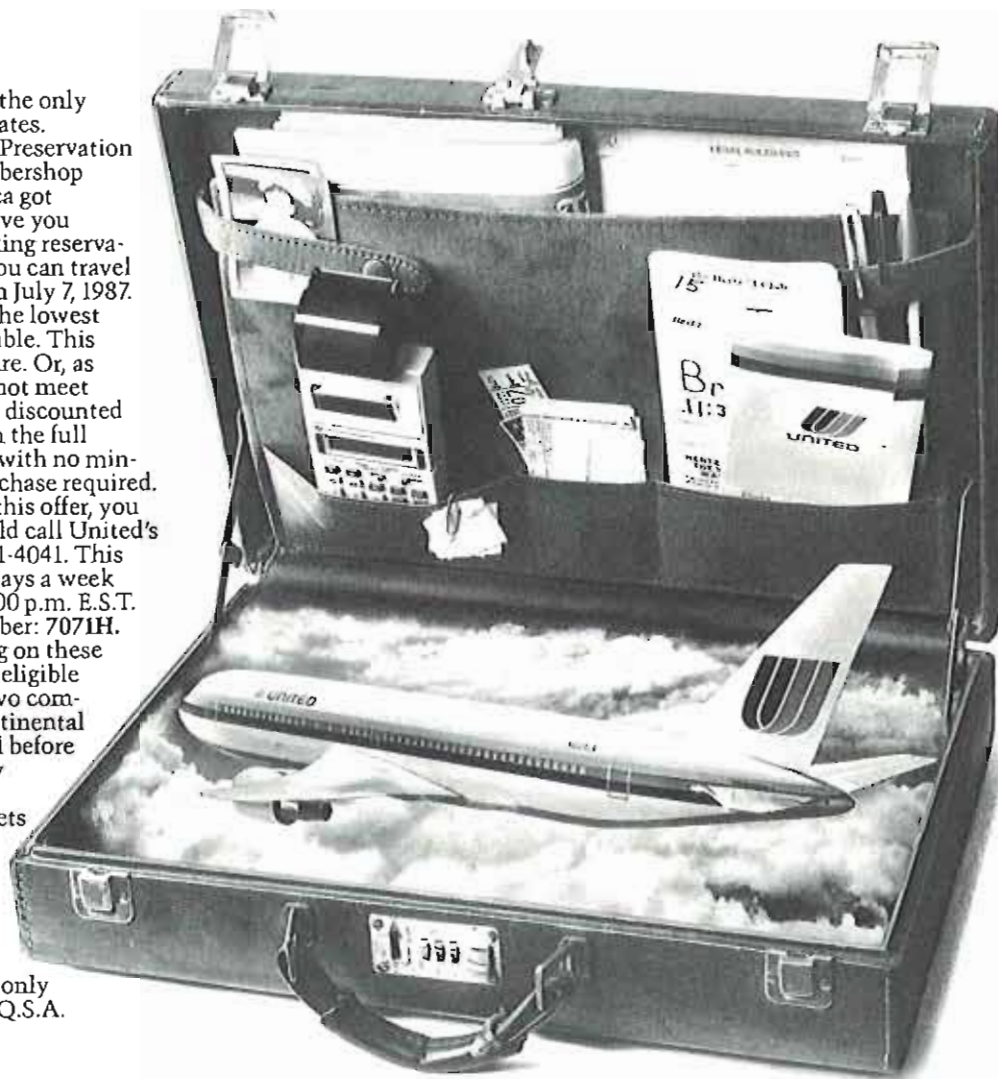
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CONVENTIONS

INTERNATIONAL

1987 Hartford, Conn. June 28-July 5
1988 San Antonio, Tex. July 3-10
1989 Kansas City, Mo. July 2-9
1990 San Francisco, Calif. July 1-8

MID-WINTER

1988 Washington, D.C. January 27-30
1989 Honolulu, Hawaii January 16-22
1990 Tucson, Ariz. January 23-28

THE SONG IN THIS ISSUE

"On San Francisco Bay" appeared in the year 1906. The lyricist, Vincent Bryan, also wrote "Down Where The Wurzburger Flows" and "In My Merry Oldsmobile," along with many other songs. He also composed "Hurray For Baffin's Bay", a hit from the 1903 production of "The Wizard Of Oz." The composer of the music was Gertrude Hoffman, a dancer and star performer in many shows between 1903 and 1920.

The year 1906 is remembered for

The Harmonizer

A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF
S.P.E.B.S.Q.S.A., INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

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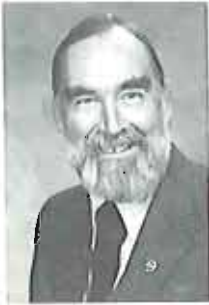
by Dr. Leon Thurman & Dr. Van Lawrence

30 SENECA LAND DISTRICT WINS TOP ACHIEVEMENT AWARD

several notable events, including the San Francisco earthquake, and the White House wedding of Alice Lee Roosevelt, which started the vogue for Alice Blue. Picture hats with ostrich plumes adorned feminine heads that year.

50 years ago, in 1937, the Golden Gate Bridge opened to the public. Also in 1937 nylon was patented; Howard Hughes flew from Los Angeles to New York in seven hours and 28 minutes, a new record; Amelia Earhart was lost on a round-the-world flight; the Hindenberg

dirigible exploded in New Jersey; the first tube of the Lincoln tunnel opened in New York; Benny Goodman opened at the Paramount Theater in New York; Joe DeMaggio won the batting championship while playing for the New York American baseball club; Joe Louis became heavy-weight champion of the world; John D. Rockefeller died at the age of 98; and Adolph Hitler started the events that eventually led to World War II.



Thinking Aloud

by Hugh Ingraham, CAE
Executive Director

I recently attended a meeting in Milwaukee of the Wisconsin Society of Association Executives at which the guest speaker was a futurist who is employed by Northwestern Mutual Life Insurance Company. He was very interesting and certainly provided some quotable quotes. In reviewing my notes I found, for instance, the following:

- * The future is not predictable; it can only be guessed at.
- * Never trust a futurist; he deals in probabilities, not forecasts.
- * The satellite dish is the smoke-stack of the future.
- * McDonalds has more employees than General Motors.
- * There are more people over 65 than teenagers.
- * Fear has replaced innocence in our children.
- * Safeway (a large Western grocery chain) cashes more checks than the Bank of America.
- * Education will not be a right, but a responsibility. We must keep learning.

How do you try to prepare as a business or an association for the future? The speaker suggested that one way is a combination of brainstorming and environmental scanning. Clip articles and then arrange study groups to review them. Which, in a sense, is what John Naisbitt did in preparing "Megatrends." He called it "content analysis." I guess one reason these thoughts are clanging around in my cranium is that this is being written prior to my departure for the mid-winter convention in Sarasota where, among other things, there will be a preliminary meeting of a committee just appointed by international president Darryl Flinn: Status and Future of the Society.

Naisbitt identified ten directions which he felt were transforming our

lives. I wonder how many affect the Society? How many apply?

THE INFORMATION SOCIETY

Will every district secretary be tied into the computer here at the international office? C&J is moving in this direction. Already most contest results are done on a computer.

HIGH TECH-HIGH TOUCH

Will we watch future contests from the comfort of our hotel room? Or on giant screens at key points throughout the country? Or will we still want to get together for our conventions and be in the auditorium with other Barbershoppers for the contests, despite poor seating for many?

CENTRALIZATION-DECENTRALIZATION

Will the districts take on more of the responsibilities now handled by the international office? Is DYNAMO the start of such decentralization?

INSTITUTIONAL HELP-SELF HELP

Will the Barbershopper be able to learn more at home about his hobby and how to increase his administrative and musical knowledge? We're already doing this with the learning tapes and cassettes. Again, what will the personal computer provide? Just read an article the other day in the *Wall Street Journal* where there's a computer program to teach you how to sing.

NORTH-SOUTH

Demographics are already having an effect on the Society. Sunshine is probably our fastest growing district over the past few years. Every survey we take shows the Society is growing older. Under profession, what's our biggest category now? Retired. And many retired people move South; they've had all they want of snow shovelling.

Just thinking aloud. But I have a feeling that this committee on Status and Future may be one of the most important we've had in a long, long time.

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Monday-Friday (Central Time)



The Art of "Frog Kissin'"

by Darryl Flinn
International President

A favorite quartet of yours and mine, The Most Happy Fellows, sang a song that eventually found its way into my last quartet's repertoire. This song retells an old fairy tale that might have been sung by Kermit the frog and is appropriately titled, "Frog Kissin'." The essence of the song reminded me of a time-tested salesman's adage which declares, "You Gotta Kiss A Lotta Frogs Before You Find A Prince." This idea shouldn't be too surprising nor should it be construed as a magic formula. We all know that finding a buyer for the product, the right person for the job, the right automobile, or — to bring this point into focus for Barbershoppers — a good new singing member for our chorus, takes some considerable surveying, searching, sorting and finally, smooching a likely candidate into becoming enchanted with our singing brotherhood.

Now, a lot can be said about the sport of "frog kissin'." We're talking about a very challenging activity. Just think! Countless potential princes lurking out there disguised as all different sorts of frogs — old or young, tall or short, lean

or stout and as we know, croakers come in all sizes, shapes and colors, so who can tell which ones may be the victims of a magic spell? You just gotta go out and kiss 'em. With so many frogs hoppin' around, you've gotta understand that to smooch all of them can cause quite a drain, and it can't be avoided. It's a dirty job, but somebody's gotta do it! Just where would you be today if some dedicated frog kisser hadn't planted a big smack on you, transforming you into the prince you are today?

Let there be no mistake; frog kissing is an all inclusive responsibility. You can't expect anyone else to do it for you. Not your wife, your fans, your chorus director or that enthusiastic volunteer, the Membership V.P. The more devoted kissers we have, the better our chances for regal results. And another thing, there is just NO substitute for this contact sport. You can't send out a questionnaire requesting all would-be princes to report for your next rehearsal. Not all the frogs would read it, 'cause lots of frogs would just prefer to camp out on their comfortable lily pad. Each frog

kisser must hop from pad to pad employing the spell-breaking contact which ultimately helps us meet new princes.

THE CHALLENGE

Now it's every man's job
to hop off his log
And start lookin' 'round
for a real likely frog.

There's so many to choose from
you don't want to miss 'em.
Go from croaker to croaker
be sure that you kiss 'em.

Say! There stands Joe Member
on the end of row two.
Don't expect Joe
to do kissin' for you.

If we hope to increase in our numbers
now listen!
It's my job and yours, to be out there
Frog Kissin'!

Love and Kisses
"D"

Thank You!

What a kind and caring fraternity we Barbershoppers comprise! Your cards and personal notes following my recent surgery were so welcome and very much appreciated. I hope you will accept this letter in the HARMONIZER as my way of saying thanks.

It's a very humbling experience to realize that there are so many people who really care about you.

Sincerely,
Hugh Ingraham

A CLARIFICATION POINT FOR COMMEMORATIVE STAMP LETTERS

Many Society members have been writing to legislators for help in getting a commemorative stamp. Make certain that you request a barbershop harmony commemorative stamp for release during the Society's 50th anniversary in 1988. If you ask for a stamp for S.P.E.B.S.Q.S.A., it will be automatically denied. Please make this clarification in your letters to legislators. (More details are in the September/October, 1986 HARMONIZER, see page 40.)

Planning For A Year Of Change

The 1987 Mid-Winter convention in Sarasota, Florida brought Barbershoppers and their families together for a warm week of fun and harmony. The Chorus of the Keys rolled out the welcome mat as convention hosts.

Entertainment highlights of the week were the three shows at Van Wezel Performing Arts Hall featuring the Tampa Heralds of Harmony, the Chorus of the Keys and their quartets from Sarasota, the Dapper Dans from Disney World, 1986 quartet medalists the Rural Route 4, Interstate Rivals, Vaudeville, Cincinnati Kids and Chiefs of Staff, and the Sidekicks, 1986 Sunshine District quartet champions. Barbershoppers gathered on Friday morning to sing songs from the newly revised "Just Plain Barbershop" and "Barbershop Potpourri" songbooks. The sing-along was led by Joe Liles, Director of Music Education and Services.

The second annual Seniors Quartet Contest drew nine competing quartets.

The Close Harmony Tradition with Warren Mitchell, Richard Merritt, Robert Mahoney and Charles Benson from the Evergreen District finished in first place. They placed third in the 1986 contest. The F.O.G.S. (Four Old Guys Singing) with Robert Angel, Lou Micco, Tom Keenan and Hector Rivas from the Far Western District placed second. The Gold 'N Time quartet placed third with Bob Boemler, Edward McAvoy, Mandy Higgins and Grover Baker from the Sunshine District. The George Baggish Memorial Quartet, the 1986 Senior Quartet winners, presented the Mark Roberts Senior Quartet Trophy to the Close Harmony Tradition.

International President Darryl Flinn presided at the international board meeting. He welcomed vice president Morey Jennings to the executive committee. Other elected officers for 1987 are Jim Warner, vice president; Jim Richards, vice president/treasurer; and Gil Lefholz, immediate past president.

Flinn also welcomed new international board members and presented them with lapel pins and their badge of office: Bobby Wooldridge (Dixie), John Shadden (Evergreen), Jack Windsor (Illinois), Frank Buffington (Johnny Appleseed), Del Ryberg (Land O' Lakes), Roy Resseque (Mid-Atlantic), David McFarland (Northeastern) and Russell Bull (Rocky Mountain).

Dan Waselchuk, 1964 international president, presented the keynote address. (The complete address is printed in this issue.) Waselchuk is presently chairman of the Society's Archival Display Committee. He is also a certified Interpretation Judge.

Other major international board/executive committee decisions include:

Budget — Major funding allocations were made to support the new DYNAMO program. A \$5 international dues increase was approved and viewed as necessary to continuing the Society's programs. Approval was given to hire a second music generalist during 1987. A merchandise manager position was provided for with the salary to be funded by the International Office and Harmony Services, Inc.

Funding was also provided for two special committees — the strategic planning committee (entitled Status & Future of the Society) and the international affiliates study committee. Money was also budgeted for the expense of incorporating music vice president training sessions into the Chapter Officer Training Schools (C.O.T.S.). Approval was given to hire a public relations firm to assist in publicizing the Society's 50th anniversary. Expenses for this will be funded by a special grant from Harmony Foundation.

Work plan proposals by the International Office were approved, involving the reallocation of program responsibilities among the office staff. These included shifting the membership pro-



The Rural Route 4, 1986 International Quartet Champion, prepare for their performance.



International President Darryl Flinn

tion. A new contest entry form will be used for quartet and chorus competitions. This will require that quartets and choruses certify that all arrangements are legal and authorized. Singing unauthorized arrangements or learning from unauthorized sources will result in disqualification from the contest.

Chapter By-Laws — Approval was given to include the office of music vice president in the chapter by-laws which specify a chapter's elected officers. The music vice president office is responsible for guiding the chapter's music leadership team and the music program.

Louisville, Kentucky was selected as the site of the 1991 International convention. Convention dates are June 30 to July 7. Other cities considered as con-

vention sites included Calgary, Alberta and Detroit, Michigan. This was the first time the International board selected an International Convention site at a mid-winter convention.

The International Achievement Award winners were announced. Alexandria, Virginia was named the Society's top chapter. This is Alexandria's fourth win and the first time a chorus champion has won the chapter achievement award in the same year. The three top districts were Seneca Land — first, Dixie — second, and Central States — third.

A by-law change by the Association of Public Relations Officers and Bulletin Editors (P.R.O.B.E.) to change to a dues paying status for all members was denied. The Association will continue in its current format which extends membership to all chapter bulletin editors,

grams, including DYNAMO, into the music department.

International Convention — The competition schedule for the 1987 Hartford convention was established.

Thursday — Quartet quarter finals (three sessions)

Friday — Quartet semi-finals — afternoon (time to be announced)
Chorus semi-finals — evening (time to be announced)

Saturday — Quartet finals — first portion of evening session
Chorus finals — second portion of evening session

Contest and Judging Program — Changes in the Contest and Judging rules covered the following: guidelines for disqualification of a song or arrangement, the organization of the chorus contest to include the semi-final/final sessions, the number of songs sung in international chorus competition was increased to a total of four for those choruses competing in the chorus finals session, and guidelines to regulate the chorus personnel singing in the chorus semi-finals and final sessions. Changes in the Contest and Judging Committee structure were approved to include the immediate past contest and judging chairman. Complete information on these changes may be requested from the music department at the International Office.

Beginning with the Fall, 1987 contests, only legal, authorized arrangements will be permitted to be sung in compe-



The Dapper Dans of Walt Disney World form their quartet from six singers. (left to right) Bub Thomas, leader; Joe Hudgins, bari/tenor; Bruce Brann, four part man; Steve Culpepper, lead/tenor; Neel Tyree, four part men; and Buddy Seeberg, four part man. Photo courtesy Walt Disney Co. 1986.

public relations officers, and various district officers. Other Barbershoppers not classified in one of these categories, may join P.R.O.B.E. for an annual fee.

As required by by-law, the following subsidiaries were approved for 1987:

Association of International Champions (A.I.C.), DECREPITS (Association of past international presidents and international board members), Confederate Harmony Brigade (Dixie District honor group), DELASUSQUEHUDMAC (Mid-

Atlantic District honor group), NEW-CANEWENG (Northeastern District honor group), P.R.O.B.E. (Public Relations Officers and Bulletin Editors), and AH-SOW (Ancient and Harmonious Society of Woodshedders). 🎵

Seniors Quartet Contest Winners



Close Harmony Tradition — first place. Warren Mitchell, Richard Merritt, Robert Mahoney and Charles Benson. Evergreen District.



Gold 'N Time — third place. Bob Boemler, Edward McAvoy, Mandy Higgins and Grover Beker. Sunshine District.



F.O.G.S. (Four Old Guys Singing) — second place. Robert Angel, Lou Micco, Tom Keehan and Hector Rivas. Far Western District.

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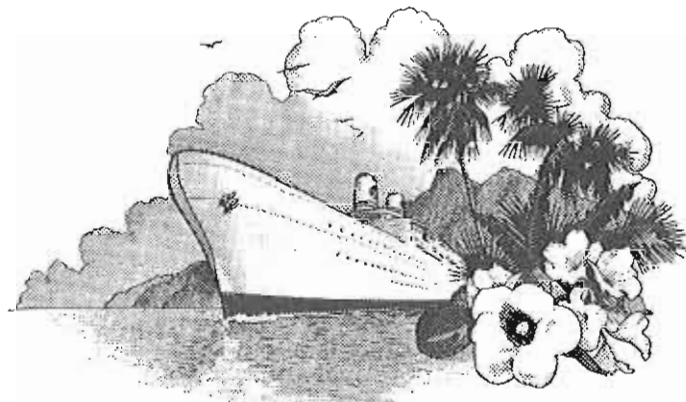
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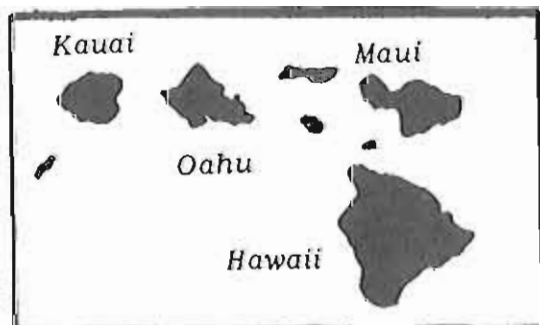
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Keynote Speaker Looks Back To The Future

by Dan Waselchuk

Mr. President, International Board members, staff members, Barbershoppers, and guests.

Preparation for this address has been a humbling experience. The high honor and privilege felt when I was asked to keynote this assembly still remains, but in addition, a feeling of even greater respect, admiration, and awe has set in for those Society statesmen who have been similarly honored, as I reviewed the words they used to express their concerns, convictions, their counsel, and their dreams.

Talking with contemporaries has brought the realization that the past was indeed a prologue to our present concerns and dreams. A change of context perhaps, but nevertheless similar in many respects. For, in fact, concerns discussed during the '50s and '60s because of changing demographics on our continent and within our Society, of the competition for leisure time, of the changing scene in music education and participation, and of the potential effect they might have on our Society were not that much different from discussions being held today.

Finally, when reduced to near immobility (with just a twinge of terror) over the responsibility of speaking to you today, I suddenly realized that — no by golly! — there is something new and different in the air! There are new people with new visions, ideas, and skills and the future is tremendously challenging and exciting! Think of it! Here we are, you and I, members of a truly unique musical fraternity that provides — more than any other — the means for self-expression and enjoyment, for personal growth, achievement, and recognition, for a sense of belonging to something that is wholesome and that is an asset to ourselves, our families, communi-



Dan Waselchuk

ties, and nations! And here we are, in 1987, entering a period of the greatest opportunities in our history! So, fully aware of our identity and our purpose, we turn BACK TO THE FUTURE and set our sights on the year 2000 and beyond!

Can you believe that's only 13 years away? And so we must and we will lay plans and devise strategies now to position ourselves to reap the coming harvest.

The United States population has just passed 238 million, and by the turn of the century it will reach 275 million. While not at the same rate, Canadian population will also grow. We must and we will be among the many futurist organizations that are now planning for a continent that will be more unified, more standardized, more affluent, more leisured, more mobile, and longer lived. We will reap that harvest.

I must subscribe to the thought Dr. Max Kaplan, Professor of Sociology and Anthropology at the University of Illinois, stated in his memorandum to the Society — in 1954. It might well have been written yesterday:

"A knowledge of the numbers of men or women who are painting, acting, singing, weaving, gardening, writing, etc., in both rural and urban areas of the country should excite us in the thought that America at the moment presents a mixed picture in the arts; that on the level of the amateur in the community (not the professional on the podium) never before has there been such activity, such a high level of attainment, such emphasis on the spirit of art rather than on the development of works governed by the traditions of the past.

It is indeed time that we call to task those prophets of gloom who measure and judge everything by tradition or memories of other days and other places. It is time for a new look at ourselves and of the rapidity with which we are beginning to find ourselves again in terms of our native values and eclectic culture."

By the time our present high school students reach 65, nearly one in five Americans and Canadians will be over 65, but in the first ten years of the 21st century these students will have reached the median age of the population on this continent, will have established their families and careers, and will be looking for leisure time outlets that will bring them enjoyment and a sense of belonging, personal achievement and recognition. Many will look for the opportunity to create music that will be both person-

ally rewarding and have the power to provide listeners with an artistic and emotional thrill. They will recall a program from their high school days called Young Men In Harmony.

All our Society's creative and monetary resources will be focused on this program that we are so fortunate to already have in place. We will successfully tell the world of music educators the merits of participatory vocal music. We will provide educators better tools — written in their language — for teaching young men the sheer fun of solid four-part harmony in the barbershop style.

It's exciting to see Joe Liles' eyes literally light up as he tells of the 200 high school quartets that competed in Wisconsin last year singing pure barbershop and loving it, of our continually strengthening relationship with the Music Educator's National Conference, of the concert being planned for the American Chorus Directors Association's Convention this Spring, of his dreams of perhaps reaching down even further into the public school system with harmony singing. In the coming years we will support and reinforce this kind of enthusiasm and expertise even more than we have thus far, for the Young Men In Harmony program must form the very foundation of our building for future generations of Barbershoppers.

In the meantime, with our eyes firmly fixed on the horizon, we will prepare an even better place for them.

The DYNAMO program developed by our music staff and adopted as a key part of President Flynn's objectives this year is a sound step in our preparation.

We have many strong and successful chapters in our Society that now provide their members with the returns they seek over and above basic human needs. Invariably they are chapters with strong

**“If we truly believe
in the validity of
our style of music
as an art form,
then we will, in these
coming years, form
mutually beneficial
and supportive
bonds with other
groups to promote
the creative life
in our communities.”**

and responsive music programs. The music leadership team concept of developing latent talents within the chapter to build effective music teams will help those less successful chapters to retain present members and to prepare a place for future Barbershoppers.

Effective implementation of the DYNAMO program will surely require an investment for the future by our present members, but it will surely be made. For isn't the Society that has brought so much joy to ourselves and those around us worth such an investment? As with many investments, there may be a short term dip in our financial position, but we will not take our eyes off that horizon and we will do what needs to be done.

Our 50th anniversary celebration next year is literally a golden opportunity to tell millions on this continent who we are, why we — in all humility — feel we are important to our nations and com-

munities, and that our unique style of vocal music is truly worthy of preservation.

The anniversary celebration must put us in closer collaboration with other musical and creative groups. We must begin now to become a part of the integration of artistic and creative organizations that will be occurring as we approach this new millennium. If we truly believe in the validity of our style of music as an art form, then we will, in these coming years, form mutually beneficial and supportive bonds with other groups to promote the creative life in our communities. Our style of music will live because it is unique and we will finally cease our reclusiveness — and yes, our exclusiveness — from the arts under the pretext of “losing our identity.”

There are many ways to enlarge the musical perspective of our members and to assume a more significant role in community life, and so to paraphrase a familiar television commercial, we will make our equal place among art forms the old fashioned way — we will earn it!

Our 50th anniversary will also be a time to look back to the road we've traveled, to savor our rich heritage of musical excellence, the warm human bonds we've created, and our moments of brilliance, for as our International Historian Dean Snyder has pointed out;

“The force that holds us together is not our music alone. It is equally our sense of history.”

We will preserve these rich memories for future Barbershoppers to savor as well. The ranks of our original statesmen and musicians is thinning and their contribution to our Society's greatness cannot be forgotten. We will create, in Heritage Hall, a repository for our history

for all Barbershoppers to enjoy and for scholars to marvel at the phenomenon that is our Society. This too will require a modest but worthwhile investment to maintain, for while individual contributions have made Heritage Hall a reality, museums and archives are dynamic things, always changing and evolving and building. I urge early response by this body to this obligation to our past and future.

Another opportunity beckons as we move toward the turn of the century. We will grow to be an ever more appealing haven to men caught up in a highly technical social system which puts a premium on specialization, which can create fragmented persons, which tends to produce mass culture.

Our Society will, in addition to harmony and good fellowship, provide an added dimension that will be available in few, if any, hobby organizations — service to others.

As the 1955 long-range planning committee, chaired by Dean Snyder, stated so well in their report;

"The service motive is strong in the hearts of all of us. It makes an emotional appeal, but it also has a very useful program application. Many of our quartet and chorus activities revolve around the concept of helping others."

Our Unified Service Project, the Institute of Logopedics, has indeed provided a focus to these motives and has enhanced our enjoyment of barbershopping by giving added depth and meaning to our hobby. It has again proven that the human capacity to love is limitless. We will cherish and nurture that dimension of our hobby so that Barbershoppers in the year 2000 will sing our theme songs as fervently as we do today.

There have been many concerns expressed over the years about the apparent

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dichotomies that seem to persist in our Society's music and identity. Those concerns were all valid and certainly served to keep us on course.

Our late and beloved Phil Embury stressed (in 1956) that;

"We must sing the old songs, for if they were taken out of barbershop the Society would collapse."

Deac Martin, in his keynote address in 1958, stated;

"I'm sorry to report that the public is getting the impression, increasingly, that some of our quartets are entertainers, of no particular brand or type — despite the Society's name."

Again, in 1976 Phil Embury closed his address by saying;

"Our champion quartets have the greatest opportunity of all to maintain the identity of S.P.E.B.S.Q.S.A. In a larger sense each one of us shares in that responsibility."

In 1982, and again just one year ago, we heard two of our most renowned and respected musical leaders, Lou Perry and Dr. Val Hicks, tell of their concerns about the future of our art form.


With all due respect, I feel we are facing not a mid-life crisis, but rather mid-life opportunities!

Dichotomies will remain, and we will learn to view them as a source of strength and vitality. There will be preservation with innovation. There will be sophistication within reach of the average guy. Old songs will retain their relevance alongside of beautiful new compositions. Competition need not and will not be antithesis of fun.

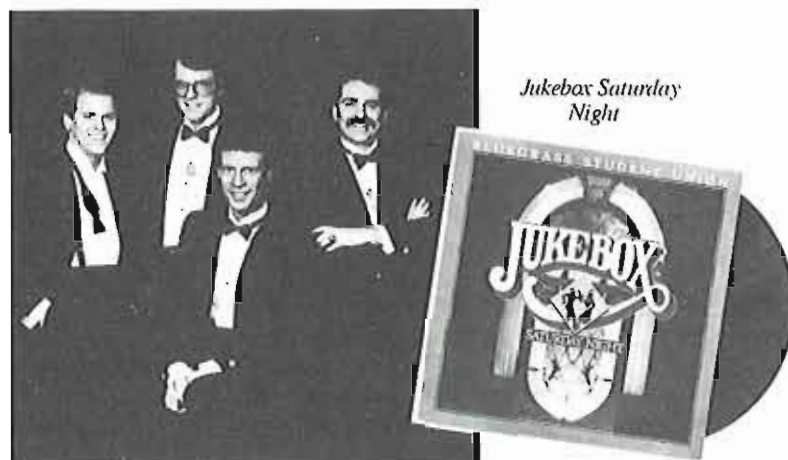
We must not (indeed we could not even if we tried) stifle creativity and innovation under the pretext of preservation. The level of artistry we have achieved in presenting the barbershop style is a tribute to the tremendous depth of talent that we have. It is interesting — and should be encouraging — that the songs most appealing to Young Men In Harmony are the squarest and purest of barbershop songs. That purity of style must and will be preserved, but never at the expense of prohibiting creativity.

The average guy who likes to sing barbershop harmony will continue to be the main asset of our Society. To protect that asset, we will re-evaluate our entire contest systems to that quartets and choruses are competing against themselves within peer groups rather than as Davids constantly tilting against Goliaths. There must be room for both. We need both if we are to maintain our rightful place in the musical world.

So you see, there is indeed something new and different in the air! There are new people with new visions! There are exciting new opportunities to be grasped as we plan for the future!

With a deep sense of love for our musical tradition we will do all these things — for we must! 

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George Shields Honored

The Order Of Canada Comes to 93 Grenville Street

by John Ford & Bill McBride

East York's George Shields has been named a Member of the Order of Canada, his country's highest civilian honor, by the Governor-General for his efforts on behalf of children with speech disorders. The award honors George for over two decades of fund-raising, roof-raising (literally) and the effort that has made the Ontario Districts Harmonize For Speech project a success.

First, a little about George. Since 1950, as a founding member of the East York Chapter, he's shown astonishing energy for every chore that's come his way. His fellow Barbershoppers recognize the rare combination of perseverance and a keen mind that have been brought to bear as chapter president, chorus director (for 28 years), district president, International board member and district logopedics chairman (for 24 years).

Under George and his late brother Al's direction, the East York Barbershoppers have represented the Ontario District at International chorus contests for a near-record 13 years, placing in the medals seven times, including five third place finishes.

Never one to allow his chapter to lie fallow, George found time to organize the first barbershop tours of Great Britain during the 1960s. Following the great local interest in barbershopping that these trips uncovered, George and Johnny Cairns (past Ontario IBM) were instrumental in getting the Ontario District to sponsor the first British barbershop clubs.

In 1967, sensing the need for a permanent home for both East York and the Ontario District, George conceived and spearheaded the planning and construction of Harmony Hall. He convinced the Borough of East York that the facility could also be put to good use as a senior citizens' meeting place and library. This resulted in the donation of the land for the building on a 99 year free lease.

But one of the most pleasant monuments to a fertile barbershop mind is



The Order of Canada medal.

Harmony Ranch (also known as "Fort Shields") in Baldwin, Ontario, some 40 miles north of Toronto. The ranch has proven a tremendous success with over 100 barbershop families having permanent camping sites, and nearby Ontario chapters enjoying the facilities for picnics, swimming, tennis, barbecues and general summer fun.

In all of this, there is the hint that George is one of those types we all know who ends up with more press clippings than friends. Not so. It's an overworked cliché to call a person "genuinely unassuming," but they must have had someone in mind when the phrase was struck. For those who know him, the model is George. Perhaps the only way that he was able to convince himself to accept the Order of Canada was to take it as an honor for all Barbershoppers. And so it is.

But the primary reason for the great honor that George has been given is the Ontario District's Harmonize For Speech project.

From its inception in 1964 as the Barbershoppers' charity, George was quick to grasp that the Institute of Logopedics was the perfect philanthropy for our Society. It was a reflection of our love of

singing. "We Sing That They Shall Speak." How true.

With George's example of dedication, Ontario Barbershoppers soon were among the highest per-capita fund-raisers for Logopedics in the Society. But, several snags began to emerge, at least for Canadian Barbershoppers. In order to protect the charitable donation tax status, all funds sent to Wichita had to be used exclusively for Canadian patients and students. To ensure this, George moved to set up a Logopedics Trust Fund which would administer payments for the five Canadian children and five students who eventually attended the Institute.

Gradually, changes in the Canadian educational system's attitude concerning children with speech defects in regular classrooms resulted in fewer afflicted children taking advantage of the Institute. At the same time, the Logopedics Trustees were receiving increasing requests for financial assistance from Canadian medical schools, medical students and speech pathology centers. The answer was self-evident — at least to George. The existing Logopedics Trust Fund was frozen at \$83,000, and the sizable yearly interest is sent to Wichita as Ontario's annual contribution in perpetuity. This has averaged about \$10,000 a year over the past ten years.

A new fund was then raised to administer to Ontario's needs. Thus, Harmonize For Speech was born. And George Shields was the godfather.

In the ten years of its existence, Harmonize For Speech has raised an astonishing total of \$400,000, in a district of only 1700 members. The percapita figure is currently \$30, with the Barrie, Ontario chapter leading the parade at \$156.57! Naturally, East York's right up there with \$45.50 per member.

During this same ten year period, Harmonize For Speech has helped speech pathology and audiology students with over \$25,000 in bursaries and textbooks. A



The five "G's" — (seated left to right) Gillian, Gail and George, Geoff and Greg standing.

further \$200,000 has gone into various research projects and equipment purchases for hospitals and clinics. An additional \$100,000 was donated to develop 93 Grenville Street, home of The Speech Foundation of Ontario.

At Ontario's Chapter Officer Training School in January of this year, George received Harmonize For Speech donations bringing the 1986 total to an all-time high of \$77,000. And, fittingly, it was here that we first received the news of George's Order of Canada award. The standing ovation nearly wiped out the lunch hour!

Proof of the warm respect in which he's held, was the evening of November 12, 1983. More than 500 Barbershoppers and friends gathered to honor him and present the George Shields Testimonial Fund. The fund of \$57,000 is to be used at his discretion for Harmonize For Speech projects. Barbershoppers had already contributed \$52,000 in the previous 12 months to Harmonize For Speech. Over \$100,000 in one year!

To shift some of the administrative burden from the Harmonize For Speech trustees, George helped to set up the Speech Foundation of Ontario, which relies heavily on Harmonize For Speech for volunteer help from Barbershoppers and their families as well as for funds.

As the size and duties of the Speech Foundation of Ontario grew, George began to search for suitable quarters for an office. He eventually found a large, old three-story home situated on the same block as the University of Toronto Medical School's Speech Pathology Department.

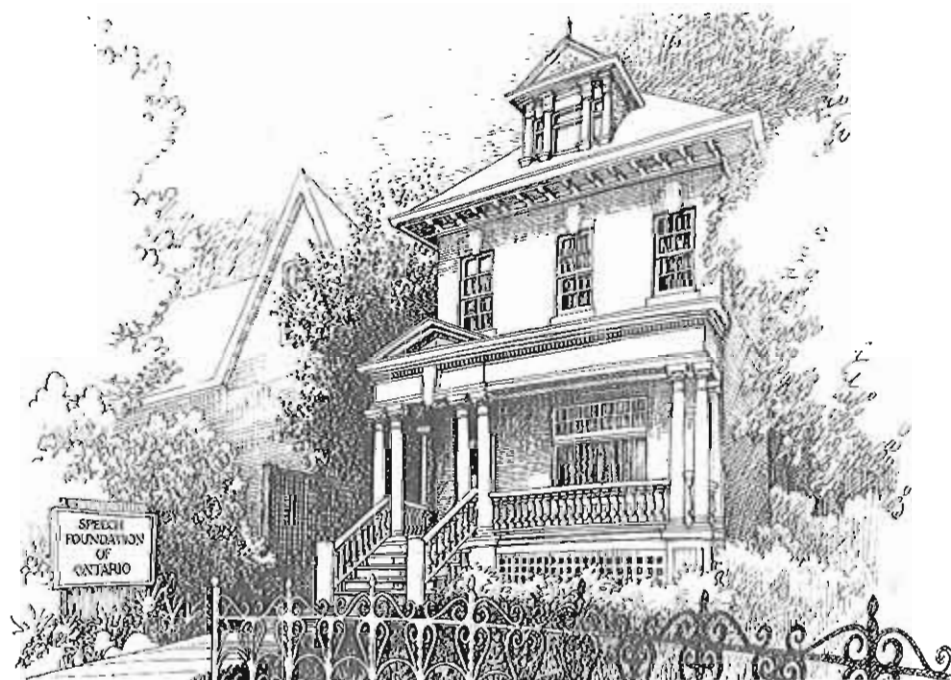
One step ahead of the developers, George had Harmonize For Speech contribute the down payment, and thus began four years of incredible coaxing and showing and near-stealing of materials and labor to transform the decrepit mansion into a modern medical center equipped to work with speech-impaired pre-schoolers.

While running a large and successful research business at the same time, George could be found night and day, not only supervising the work crews of devoted Barbershoppers, but even high up on the roof ripping off the old shingles himself.

To figuratively cap it off, the Speech Foundation of Ontario directors twisted Bell Canada's corporate arm to take over the full mortgage of \$200,000. The entire project represents well over half a million dollars investment. Today, the Bell Canada Speech & Language Center for Children, as the building is now known, employs a staff of eight and to date has treated over 500 Ontario children with speech defects.

The day they opened the Center at 93 Grenville Street had to be the personal highlight for George in a lifetime of helping others. At least until the day the Governor-General called.

There's a lapel emblem that comes with the Order of Canada. George proudly wears it next to his Society emblem. He's also entitled to use the initials "C.M." after his name, but, knowing George, he probably won't use it — unless he thinks some potential donor to Harmonize For Speech might be impressed. 🎵



The Bell Canada Speech and Language Center for Children at 93 Grenville Street.

Speaking From Experience

Do you have a favorite barbershop song? One you really enjoy singing and teaching to other Barbershoppers?

Have you ever thought about why you like the song? Does it have an interesting melody? Do the chords make the overtones ring? Does the music make it easy to tell the story? Are the words fun to sing? If you answer yes to these questions then you're singing the work of a first-class barbershop harmony arranger.

These Barbershoppers form a small but important group of musicians dedicated to the art of four-part harmony. Their training and years of work to perfect their skills and style have brought many of them well deserved recognition from barbershop choruses and quartets. Some have become identified with a particular style of barbershop music. Others have created the unique music by which quartets and choruses have

become famous.

Each arranger continues the legacy of the barbershop style, as established veterans teach and encourage those beginning their arranging careers. When they recall their favorite songs, they hear the arrangements they wrote sung by hundreds of Barbershoppers through the years. Only in the singing does their work come alive. And in sharing their music they are speaking from experience.

WALTER LATZKO

It all began in college. As at many northeastern schools of higher learning, alma mater Amherst in Massachusetts sported a double-quartet of spirited young men, singing four-part harmony. Having been raised on Mozart and Bach, on symphonies and intricate counterpoint, I soon became fascinated with the challenges posed by writing four-part harmony.

The Amherst group — which called itself the DQ (for DoubleQuartet, not the dreaded Disqualification we've heard of in our world of barbershop) was in need of new arrangements. Besides some college songs, a few hackneyed drinking songs, and a rather suggestive ditty having to do with silver dollars going from hand to hand, they only had "Coney Island Baby," and they were beginning to tire of HER. And so began my career of putting rather messy looking pencil dots with stems on music staves headed by G and F-clefs tied together by anything but straight vertical lines.

The die was cast a year or so later when, while going for my Masters in composition at Columbia University, I visited the Arthur Godfrey Radio Show which had just recently added a female barbershop quartet, the Chordettes, to its regular cast. Before I knew what had happened, I found myself their arranger and coach. Some 100 arrangements

later (none of which, by the way, was "Mr. Sandman"), it became my good fortune to meet a recently crowned International Championship quartet called the Buffalo Bills. I will never forget the impact of that first "Hi Neighbor!" that came rolling across the footlights at my first-ever barbershop parade in Jersey City. Overwhelming!

Here began a most gratifying relationship with four great guys, resulting in nine record albums, mostly for Columbia Records, with a couple for RCA Victor and Warner Brothers thrown in for good measure. Being commercially motivated, the record companies weren't of a mind to go a cappella all the way. So the albums were intertwined with accompanied barbershop, although I wrote most of them so that the Bills could also perform them a cappella at barbershop shows — songs like "Emaline," "My Honey's Lovin' Arms," "Together." Probably the most enduring arrangement from those wonderful years with the Bills was "As Time Goes By," the only arrangement in captivity to end with a three-octave chord!

Now followed another enduring association with a past International Champion, the Suntones. Their competing days behind them, they needed show material and this resulted in more ambitious arranging projects such as the Broadway show medleys, "West Side Story," "Sound of Music," and "Fiddler On the Roof."

All of which served as a warm-up for what was to become the biggest effort of my pencil-dotted career. The year was 1973. I was an arrangement judge by then, and after a divisional contest at Asbury Park, an up-and-coming chorus director named Artie Dolt asked me to arrange a show medley of Academy Award winning songs for his Montclair, New Jersey chorus. Just a half dozen or so of the more "barbershoppable" ones, mind you. For some reason, I couldn't leave well enough alone. It ended up as a medley of (at least a portion of) every Academy Award winner to date — 38 songs in all, 50 pages long, with all sorts of staging business including a shoot-out at "High Noon" and the unlikely looking Fred Astaire and Ginger Rogers dancing to "The Carioca." The most awesome part of this project — which, by the way, to this day is lovingly called "The Monster" by its veterans — is that 85 stout-hearted, stout-lunged Montclair men learned those 50 pages in the space of three months and performed them to perfection, wild stage business and all! You had to be there!

The love affair with the world of barbershop and arranging for it continues into its — gasp — 39th year! But then how could one tire of it when you are privileged to have so many fine choruses and quartets still voicing your messy pencil dots? It motivates, believe you me!

EINAR N. PEDERSEN

I consider myself as someone who is still enjoying the learning process of being an accredited Society arranger, absorbing as best I can the more refined and creative techniques of the masters, many of whom our Society is blessed with having as professionals and volunteers. My one consolation is that they might differ in their preferences or styles in some areas, and that is what arranging is all about.

As I look back over my years of experience in arranging, I suppose that my favorite arrangement, with a little help from Lyle Pilcher, is that of my own "Welcome Back To Dixieland," sung by the Vagabonds for, I believe, three successive years at International. It is a natural for an arranger because it presents few, if any, arrangement obstacles, so often found in a song, regardless of its merits or popularity. My work with competing quartets or choruses has been that of providing original material with a basic arrangement to assure myself of an understood harmony pattern. More competent arrangers, who are able to look at my songs more objectively, have provided those embellishments required for a song to be accepted by a listening audience. My own Mardi Gras Chorus has for many years allowed itself to be the guinea pig for my songs and arrangements. Perhaps my most successful arrangement was "Playing The Clown," a ballad filled with emotion and an excellent barbershop arrangement vehicle. My first realization, however, that I was finally on the right track as an arranger in the barbershop style happened in 1973 when my arrangement of my own song, "I Love To Hear That Old Barbershop Style," received a plus 15 in the arrangement category at our District quartet prelims.

My advice to beginning arrangers is to begin slowly in their formative years, experimenting with those songs that lend themselves best to barbershop arrangement, even if arranged by others, and staying clear of such pitfalls as excessive range limits, limited barbershop seventh or minor seventh chords, sophisticated melodies, widely spread intervals, excessive minor chords, and many others. Those mentioned can perhaps serve as satisfactory guidelines from my experiences.

Should you be blessed with a natural ear for harmonies, or if you have obtained a knowledge of musical chords or possess related musical skills, arranging in the barbershop style is truly a way of enhancing your hobby as a Barbershopper. Your greatest satisfaction of personal accomplishment will be in hearing others sing your arrangement of a song.

J. EDWARD WAESCHE

Barbershoppers tend to be givers and sharers. As an arranger, I've witnessed this sharing in many ways; working with coaches and quartets and directors, each with their own personalities; rapping with other arrangers, each having his own style and approach; hearing the questions and concerns of students in my arranging classes, and learning from them. These experiences have helped shape my own approach to arranging, which I'm afraid is too hard to explain in a few words. Basically, I just try to do what the melody and lyric tells me I should do. I owe Lou Perry a debt of gratitude for that basic lesson.

I've also been able to have some good quartets I've sung in serve as an outlet for my efforts. But the Bluegrass Student Union, and lead singer Kenny Hatton in particular, have a very special place in my heart and have given me some of my nicest rewards: as an unknown mike testing quartet, spell-binding the Indianapolis audience in 1975 with "Midnight Rose"; giving me the idea for the "Margie/Nora/Rosie medley"; making my "Mills Brothers medley" even better than I thought it could be. And when their chorus (Louisville) did my "Mardi Gras March/South Rampart St. Parade medley" in the 1981 International, well . . . that has to be my most emotionally satisfying listening experience.

As to locating good songs, I don't have too much trouble finding them, not with New York's Lincoln Center library only an hour away. I can go there just to read through, say, all the popular songs from 1921 starting with "A" to "M"; you never know what gem is just hiding there. But I also get them from other Barbershoppers or find them by calling my arranger friends. As I said before, Barbershoppers share.

JOHN HOHL

I began trying my hand at arranging barbershop music soon after joining the Society in 1968. Having a B.S. in Music Education from the New York State University at Fredonia and a Master of Music degree from Northwestern University, this was a very natural pursuit for me in my newly found hobby of barbershopping. My first attempts were merely fixing and updating older arrangements that I was interested in singing with my early quartets. As a quartet performer, I found I could adapt voicings and alter embellishments to tailor our presentations to my personal tastes. With some encouragement from Dr. Greg Lyne, Dr. Val Hicks, Lou Perry, and other prominent Society arrangers, I started on a more organized approach to arranging.

I attended the first arrangement judges training class held at Dominican College in Racine, Wisconsin in 1970. Soon I was learning more about the style and was able to channel my toying with other people's arrangements, into doing complete arrangements of my own. My training to become an arrangement judge was invaluable and the subsequent experience as an active judge from 1970 to 1980 provided me with live examples of devices that worked and how to be more objective of my own work.

Being an active quartet member, I have always had the benefit of having access to a quartet to try my arrangements and experiment with alternatives. This has been immensely beneficial to me (and hopefully to the quartets). It was like having a laboratory at my disposal to experiment with voicings, embellishments, and to refine my personal style. I don't think I would have achieved the proficiency I have developed without the patience of these groups. The foremost quartets during this period became international medalists: the Nova Chords, from 1972 to their retirement in 1979, and Vaudeville, from 1980 to the present. I have also arranged extensively for the Alexandria Harmonizers during my association with them during the 1970s and 80s.

Arranging is a very time consuming endeavor and proficiency will not be developed overnight. I would urge budding arrangers to be patient, select wor-

thy material for their arrangements, and get their material reviewed and critiqued as often as possible. Be understanding when asking for help, and realize that your priority may not be someone else's in responding to your request for help. On the other hand, I don't know of any of the Society's arrangers who wouldn't be happy to assist you as their time permits. Always enclose stamped and self-addressed envelopes when asking for someone's assistance and remember to number the measures of your arrangement so that references are easily made. The best way to learn is to jump in and try it. It's fun, really!

LYLE PILCHER

I have always been a harmony buff. For me, duets are great. Trios are better. And four-part harmony . . . well, what can I say!

This affliction led me to the piano, where I started fingering chords (by ear) that sounded good to me. (I don't play piano and didn't even know the key in which I was chording.) Once I found the chords to a given song, I would memorize them and then get together with my woodshedding buddies and teach them the song by rote. A fellow named Buzz Haeger overheard one of these efforts and said he would put it on paper for me. (I was flattered.) He then muscled his quartet into singing it — and I was hooked on arranging.

It was through arranging that I became involved with coaching. The experience of trying to help quartets and choruses achieve a good end product taught me the difference between the arrangement that sings well and the arrangement that doesn't. I found that some arrangements that sound great on the piano are very difficult to execute vocally. Some dissonant chords, as well as chords that are spread too far, can create vocal traps that most quartets and choruses cannot handle with good quality.

I also discovered the problems involved with the loaded arrangement that is cluttered with swipes, key changes and embellishments. I learned, the hard way, that too many devices have an adverse effect on sound and interpretation.

Since the arrangement category awards plus points for embellishments, it seems

that some arrangers stuff as many devices as they can into their arrangements — giving little or no thought to the arrangement's musicality. These arrangements come across, to me, as an exercise in barbershop mechanics. Like the man said, "Hey, did you hear all those swipes . . . what did they sing?"

Embellishments, of course, are a vital part of the barbershop style. They add flavor and interest when used with musical taste — to enhance, rather than dominate, the arrangement.

I have known quartets and choruses that have used simple and unadorned arrangements, in contests, that received minus points in the arrangement category. However, the arrangements were musical and artistic. As a consequence, the singers were able to get their message across so expressively that they won.

Knowing what I know now, if I were starting again in arranging, I would strive for musical artistry. As I see it, even the barbershop style does not achieve greatness without it.

DR. VAL HICKS

When I was in high school I developed a strong desire to arrange barbershop music. Yet I sensed full well that before quartets and choruses would choose and use my arrangements I had to acquire the basic skills to be an arranger. My course of action over the next few years consisted of five steps:

1. I taught myself to play the piano so that I might study how composers and arrangers work.
2. I studied music theory and harmony in order to analyze every available printed arrangement.
3. I purchased and borrowed all the barbershop recordings I could find to listen how arrangers utilized devices, embellishments and voicings.
4. I expanded my repertoire of 1895-1930 barbershop songs, and then I . . .
5. Arranged, arranged, and arranged. Nobody saw them or sang them, but I kept on working at my craft.

Finally in 1957 the Westcoasters (medalist quartet) used my setting of "When I Leave the World Behind" at the International in Los Angeles. In subsequent decades my songs and arrangements were used by many top quartets and choruses, so I feel my homework paid off.

My advice to aspiring arrangers is to diligently work at these five steps and also sing in a quartet and direct a chorus. Above all, arrange; rewrite; arrange; refine; arrange, arrange, arrange!

BOB MARGISON

My father has been a Society member since 1949, consequently I attended my first barbershop Parade of Quartets at age 3½. As a child, I took eight years of piano and theory lessons and, like most children, I hated to practice! The main impetus for the continuance of taking lessons (in my mind) was that I wanted to learn enough music to be able to arrange songs in the barbershop style. I believe I did my first arrangement at around age 12.

Although I studied music at the university level, my intent was never to become a professional — either in performance or teaching. Everything was geared toward expanding my arranging abilities.

For budding arrangers I would strongly recommend that they try to study on a one-to-one basis with a master. I was fortunate to be able to work with a late Society member, Ab Warren, who himself had studied under the same professor that taught the Lombardos. This personal contact certainly beats trying to learn arranging theory from a book!

Most Society members are familiar with the surge of excitement that accompanies a performance by their quartet or chorus — but there is also a sort of excitement that builds in an arranger's mind as he works through an arrangement. As the arrangement begins to come together, one can experience a very emotional and satisfying feeling. The bottom line, however, is that an arrangement is an inanimate object until someone sings it — and that is when an arranger gets a real thrill.

On a final note, many Society members are unsure about paying a fee for an arrangement. Some of our arrangers make their living at music, and as such should be recompensed for their efforts. For myself, it's a hobby. I've taken a lot out of the Society, and perhaps I can put something back in by providing an arrangement or two.

MEL KNIGHT

My first experience with barbershop music came when a friend asked me to lift a song called "Last Night On The Back Porch" from a record. After several frustrating attempts, I told him that there were five notes in a lot of those chords . . . which four did he want? This introduction to overtones started an interest in barbershop that has lasted for 25 years.

Arranging our own barbershop songs seemed the natural thing to do in Oregon during the early 1960s. We learned by doing, trial and error with heavy emphasis on the error. It's fortunate that I didn't put my name on most of those early efforts, for the shame would now drive me to Harmonic Purgatory. There I would be forever trying to atone for poor voice leadings, ridiculous chord selections and tags that would give a gorilla a hernia. Getting into the Arrangement Category in 1971 certainly opened my eyes to the quality and skill of other arrangers throughout the Society.

My favorite arrangement is always the last one I've done or the one I'm working on now. The excitement in arranging is in trying to get the most out of a song and then having a good quartet or chorus perform it well. I doubt if any Society arrangers do it for the money. Most of us would starve to death if we lived on our fees and royalties.

It's been said that Barbershoppers are the most honest men in the world . . . the only thing they'll steal is a good arrangement! The arrangers themselves are even worse. We'd kill to find a great song that nobody has heard before. Garage sales, libraries, basements, pawn shops and piano benches are all fertile ground to discover exotic and here-to-fore unarranged sheet music.

Advice to young arrangers? Be solid in the basics of harmony and music theory. Know a lot of tunes. Analyze published charts. Listen a bunch. Write stuff on paper and try to get people to sing it. Don't be overly modest, people tend to believe you. Finally, don't wait for inspiration or for God to hand down ten great chords. Most arrangers oil the wheels of imagination with sweat.

The improved quality of singing in the Society over the years seems to be going hand in hand with the increasing

number of fine arrangements being made available to all Barbershoppers. This link implies a responsibility for today's arrangers to pass along their skill and experience to the next generation of would-be arrangers. Without great songs to sing and interesting arrangements of those songs, barbershop could join the duck-billed platypus and full-voice tenors in the world of what used-to-be.

ROY KEYS

I've always been very inquisitive. When I started barbershop some 30 years ago I couldn't read or write a note of music. It was all I could do to learn a baritone part, which may not have been all that unusual. However, I had to know all about everything (I still don't) and I spent hours studying the Society arrangement of "Coney Island Baby." I numbered the notes in regular numerals and the chords in Romans. I discovered there was a definite mathematical pattern to it, with the usual exceptions. I found that I had discovered a system of arranging that I eventually learned had been developed before I was born.

I did a lot of songs for my first quartet. Remember "Back In Nagasaki Where the Fellows Chew Tobacco and the Women Wicky Wacky Woo?" Then I found I could be prosecuted for having done so. However, there was a good chance that if you didn't catch the words you would not likely recognize the tune anyway. Bob Johnson once asked me if I would like to have some of my work back and I said "Yes, all of it."

Some of the stuff was pretty bad and tough to sing because I was always looking for something that wasn't there. Eventually Dave Stevens said I was on the right track but I'm not sure I ever convinced Walter Latzko. At any rate I learned some important things from both these gentlemen. The most important was to get permission to arrange the song through Harmony Foundation. Next was to try to have the sheet music to study carefully so you were not liable to veer off at a tangent to the author's intent. Dave convinced me that a man's melody should not be changed in order to get a more interesting chord. Both Dave and Walter critiqued a lot of work I sent them in the early days, for which I am very grateful.

Some of my favorites are: "Georgia On My Mind," "I'll Be Seeing You," "Please Don't Talk About Me When I'm Gone" and "Mother Of Mine, I Still Have You." Burt Szabo collaborated on the latter one. When I'm asked to teach arranging I stress the importance of cadences, the way one chord must resolve on another in a smooth, flowing fashion. This often helps me when I get into one of those tight spots which some songs throw at you. I think back to the most logical cadence and resolution and find it usually fits.

STEVE JAMISON

Everybody who ever sang a wrong note is an arranger. That isn't the only qualification, but it's a beginning. That's how I started 20 years ago as a high school kid, with no musical education, trying to fathom the baritone part. My curiosity about how notes worked together took over — and hasn't quit yet. And now, I find I'm a practitioner of this really fulfilling aspect of the barbershop style — arranging.

At various stages of my development — practically all provided by the Society — I found that my style varied. Over-arranging, oversimplification, modern songs, engineering (forcing harmonies where they might (?) fit) all were useful exercises, but it took years to achieve a balance and see that the song is the most important element of any arrangement. Arrangements that enhance the most important elements of a song (rhythm, melody, whatever it might be) are my favorites.

One of the advantages of being an arranger is you get to meet some of the nicest people who want advice about revising old material or whipping up something new. Many of these folks first presented my arrangements to the public: Wilmington, Delaware, Starboard Watch and Portland, Maine. Even exposure at Internationals was afforded by Providence, Rhode Island, Denver, Colorado, Yesterday Bound, Gatsby and others. I can't thank these folks enough for giving me the joy of hearing my own arrangements.

Another big advantage was the opportunity to teach at Society (and Harmony, Inc.) Music Schools. I can't imagine more

responsive groups than my Harmony College classes. Teaching gives me the chance to reflect on the "what" that I do and derive a "why" to give to others. I think I learn more in my classes than the students do!

If you want to try arranging, you'll never regret anything you learn along the way. Even though arranging sounds very specific, you do a better job the more thorough your understanding of sound, interpretation, stage presence, physics, poetry, history, mathematics, music theory, diplomacy, psychology . . .

When my father encouraged me to join the Society 20 years ago and my wife encouraged me to arrange, coach, quartet, direct, judge, etc., I had no idea where the enjoyable ride would take me. I still don't; I simply enjoy the ride.

TOM GENTRY

My first arrangement was of "Happy Birthday," done for my college quartet. It was OK although I could not figure out what chord to use when it got to the person's name. I have been arranging ever since and even joined the judging program so that I could be up on the latest information and requirements. (Judging has long since become a worthwhile activity in itself.)

Songs for arranging come from everywhere: antique shops, flea markets, radio, TV, other people's suggestions, my own memories, and so on. With the Old Songs Library just across the hall, I am now quite fortunate in this regard.

It is always a pleasure, as well as a learning experience, to have arrangements performed by good groups. Working with such quartets as The New Tradition and Interstate Rivals, and choruses I have belonged to in Canton, Ohio and Houston, Texas has been most gratifying.

My favorite arrangement is probably "Smile" as done by The New Tradition. That one sprang whole from the muses late one night. "I Used To Call Her Baby" was a lot of fun. Oddly enough, my favorite contest ballad is one I have not yet heard performed, "Oh, What A Pal Was Mary."

What would I tell aspiring arrangers? Make arranging your number one activity. Have your songs sung by groups of all skill levels, for there is much to learn from all of them. Analyze the charts of top arrangers and find out what they do.

Send your arrangements to certified judges for review. Train your ear so that you can learn from material that is sung. Keep after it and have a good time.

LOU PERRY

After 35 years of studying, experiencing and practicing the barbershop style of arranging, I have reached some conclusions which might prove of value to hopeful arrangers. They are as follows:

1. The needs of the song must be the prime consideration. This implies that adapting a song to a specific performer does an injustice to the song. The performer's best interests are served by choosing arrangements which fit his peculiar talents and tessitura, assuming that the arranger has discharged his obligations to the song.
2. If we accept the premise that voicings based on the harmonics of the overtone series (as far as 9ths) is the basic element contributing to the uniqueness of the style, then it follows that the best songs are the ones whose melodies naturally imply a preponderance of dominant 7th type harmonies.
3. If we accept the premise that all melody notes be harmonized, songs with non-chord tones are non-stylistic in direct proportion to the number of non-chord tones. This concept fortifies the concept of consonance implicit in the theory of overtone voicing.
4. If the needs of the song are fortified and embellished properly, self-indulgence by the arranger is precluded. This is the hardest lesson to learn, to stay out of the way of the song.
5. Horizontal lines are just as important as vertical voicing, for the reason that the easier the arrangement is to sing, the better it is likely to be performed. Sing the parts to test difficulty.
6. The melody must always be supported. The best way I know to insure this is to constantly be aware of the melody and the lyric as you write, by carrying in your head, or even singing it as you go along.
7. The barbershop style of arranging presents a challenge greater than that of any other style of music for male singing. The rewards are in proportion to the effort made to meet this challenge.

DENNIS BURNETT

I fell in love with barbershopping in 1975. I had just attended the Oakland-East Bay annual chapter show and was awed by the featured quartet, the Sun-tones. I became a member of their chapter that same year. I had no academic background in music, save nine months of piano lessons, and could at best be considered a remedial reader of music. My musical involvement had been limited to my teaching myself how to play guitar, bass and drums in a rock & roll band, in the late '50s and early '60s while in college.

Once a Barbershopper, I immediately became fascinated with the uniqueness of the vocal style and harmony. With practice, I constantly tried to improve my reading skills. I believe it was in 1976 that our chapter sponsored an all day seminar, hosted by Dave Stevens. It was like a beginner's course on the basics of barbershop harmony. I think that's what triggered my desire to learn how to arrange music in the barbershop style.

Without knowing hardly anything about musical notation or theory, I started trying to score arrangements. I soon learned that I had a lot to learn! I began reading and studying books on music theory and composition. I attended another seminar on beginning arranging by Dr. Val Hicks, followed by several consecutive years of attendance at Harmony College taking classes on everything the Society had to offer regarding arranging. All this time I continued pounding out arrangements. My professor was Dr. Burt Szabo. I would mail him my latest effort, and he would send it back to me with all the things wrong marked in red ink — there sure was a lot of red ink! I could not have made any progress were it not for Burt. He always was encouraging and I'll forever be grateful to him for all of his sharing and help.

About six years ago, I entered the C&J program as a candidate in the interpretation category. I was almost ready to attend category school, when it dawned on me that I really wanted to be in the arrangement category! Soooo, I started all over. I feel very fortunate, in that I have been educated as an arrangement judge by the Society. Everyone in the category was always eager to help me learn. What more could a guy ask than to have Lou Perry, Earl Moon, Ed Waesche, Dennis Driscoll and Rob Hopkins all look over my arrangement in one day!

If I have a favorite arrangement I guess it would have to be the next one published. I like 'em all! (especially the ballads) I get most of my songs from a little antique shop, about five miles away. I've been rummaging through their collection of old sheet music for years now and never seem to get through before they get more dumped on top of the stack.

I am excited and proud to be a new addition to the C&J roster, and look forward to all the opportunities available in judging, coaching and arranging. I could not have made it this far without the help and encouragement of every man in the category.

JACK BAIRD

I played trombone and studied harmony and composition in high school, college, and in the service. I also sang in a modern quartet — three guys and a gal. With each group, I tried to do a little arranging.

I guess my most famous arrangements, no longer acceptable as contest vehicles, were the show closer, "South Rampart Street Parade" for the Confederates (International Champions 1956) and "Please Don't Talk About Me When I'm Gone" for the Renegades (International Champions 1965). There have been many others published by the Society and used by many quartets and choruses.

"Jazz Came Up The River From New Orleans" was written on a dare. Dave Stevens and I taught a mini-HEP School in Seneca Land many years ago, and, as usual, I was complaining about the weak songs the Society had been publishing. I felt these had very bland lyrics with no real message, and made all Kenosha-published material look bad. He challenged me to come up with a better song. So I did. It was published in the HARMONIZER and enjoyed a little fame.

Our musical style is so unique that we shouldn't waste our time trying for something different. No one else sings these songs the way we do, and our audiences seem to enjoy them — as long as we sing them well.

I'd recommend that anyone considering becoming an arranger first spend his time learning the musical basics and then study all the barbershop songs he can find — especially those written during our

prime time. He should also take advantage of every chance to woodshed, so that he can appreciate how certain voicings and chord choices are better than others.

Most musicians try to expand their horizons into new forms, new styles, and new concepts. I feel we need to understand our limits and learn to use them to our best advantage. That's what preserving and encouraging are all about.

TOM GENTIL

For me, arranging has been an offshoot of my real love since I was 14. While playing in a danceband, I became interested in musical theory. Not until music college did I take it seriously and WOW . . . did I enjoy it! I couldn't get enough!

Joining the Society in 1958 I started directing in 1959 and as a director I was always looking for music. My first attempt was to take arrangements off of recordings. I found this to be tedious and also found that arrangements basically used the same voicings and principles that J. S. Bach used centuries ago. That's when I decided I would try my hand at arranging. Looking back at those early attempts there were many mistakes, but who cared . . . it was fun and I had a place to try them out! Becoming an Arrangement Judge in 1969 and being able to analyze other arrangers' works helped sharpen my skills immensely. Also my association with other arrangers in the Society and talking with them about problems enlightened me to new ways of approaching difficult problems. I am still doing this and I believe there will always be new ways of arranging. This is my personal challenge.

Finding music to arrange can be easy or difficult. Show music is the easiest and contest music the hardest. My first criteria is to find a song that has a good climax or one that can be built in. Next, can it be put into the barbershop style.

When speaking to budding arrangers I find myself always going back to what I said earlier in this article. Try to look at and analyze as many arrangements as you can. Find out how they got around difficult problems. Don't be afraid to talk to other arrangers and especially Arrangement Judges at contests. They

love to talk about the subject of arranging and arrangements. The last thing I always say to arrangers is to send their arrangements to other arrangers for their opinion. By doing this you will always receive honest and sincere advice as to how you are doing and how to proceed from that point. Being a good arranger is not only making an arrangement but trying to keep up on the new trends that are always creeping in and finding new ways of arranging. Remember, allow your creativity to soar. Who knows where it might lead. Here's to happy arranging!

BOB GRAHAM

By education, I am an electrical engineer. I have had no formal education in music other than that offered at Harmony College. Prior to joining the Society in 1960, I had quite a bit of instrumental music experience; first with the high school band and later with dance bands where also I sang with a modern quartet. I did arrange a couple of songs for dance bands just for fun. Also, I attempted to write a few barbershop arrangements in the 1960s; however, they left a lot to be desired.

I attended my first class in barbershop arranging while attending Harmony College in 1974. Dave Stevens was the instructor. I then attended Harmony College almost every year for the next seven or eight years to receive further instruction. The instruction in arranging I received, primarily from Earl Moon, Lou Perry, and Burt Szabo, was excellent. I also found the song writing class, taught by Val Hicks, to be very helpful in writing lyrics and interludes. We are fortunate to have these extremely talented men in our Society. I strongly recommend that arranging aspirants attend Harmony College and enroll in the arranging theory and arranging workshop classes along with the song writing class.

In the arranging classes I have taught, I find most of the students to be a bit impatient. They want to write great arrangements such as; Don Gray's "My Wild Irish Rose" or Greg Lyne's "Let Me Call You Sweetheart" before they really understand the basic fundamentals of arranging. This is a mistake. Keep your arrangements simple until you have command of the fundamentals. Furthermore,

many times the arranging student chooses songs which are either very difficult to arrange in the barbershop style or not suitable at all. The choice of song is extremely important. The subject of song selection is beyond the scope of this writing; however, if you pick a song that four singers can woodshed without too much difficulty, you probably have a good song to arrange.

I have found barbershop arranging to be a fascinating hobby. It always provides one with a challenge that requires a certain amount of discipline and imagination. I encourage you to try it sometime.

ROB HOPKINS

I have been arranging barbershop music since I was in high school. At first my arranging served a specific purpose: it was needed for an upcoming performance by my own quartet! A few years later, though, I became interested in arranging not only for my quartet but also for the pleasure and challenge of creating a special treatment of a song. Even today it is a particular joy to work toward an artistic arrangement of a good song, and in so doing to experience the many and varied emotions that are suggested by the song, and by my arrangement of it. The best thing about arranging is that you get to live the song, to interpret it and experience the emotions that it suggests.

My arranging efforts were first guided by my father, who was a 38-year member of the Society. Years of training in music theory and analysis, together with study at Harmony College and in the Arrangement Judging program, have al-

lowed me to grow a lot in my ability to arrange in the barbershop style. Many different men helped along the way. Most recently, Eric Jackson has helped me realize the role of the arranger as interpreter, and what restrictions and opportunities arrangers present to the performers, who after all interpret the piece by singing it. (For more details on this, why not go to Harmony College and take the INT-ARR-ACTION mini-class that Eric and I offer.)

It's great fun to hear your arrangement come to life in an actual performance. I had the opportunity to write a song ("Watching for the Band," with assistance from Eric) a few years ago that was performed in the International contest by the Scarborough Dukes of Harmony. Boy was that a thrill! Last year's International contest provided another great moment when the Happy Nite Quartet from Sweden sang an arrangement of a song by Eric Jackson entitled "You Don't Have to Be from Dixieland to Sing a Dixie Song." That was a very emotional experience.

DAVID WRIGHT

Somehow arranging music has always been a natural thing for me. As a youth I began to recognize chords according to the notes of the scale which were present in them. Early on I became a great fan of vocal harmony of almost any kind. I developed a special fascination with religious music. I can recall sitting in church rearranging the hymns. My brother Wayne and I used to go through hymn books and sheet music singing duets. Later we had a trio and then a quartet.

I remember listening to recordings of the professional gospel quartets, then re-playing them in my mind, revising their seemingly makeshift arrangements.

It was Wayne who introduced me to barbershopping 11 years ago. As might be expected, I became interested in the arranging aspect. At Harmony College I was guided by some of the finest arrangers in our Society — men like Val Hicks, Lou Perry, Ed Waesche. I was most fortunate that these men encouraged me to continue.

What makes me decide to arrange a particular song? That decision has to be a quite natural impulse; it's necessary for me to feel some sort of inspiration before I can even start. I have to like the song, but moreover there has to be a good idea, something that makes the song come alive, a thread which will run through the arrangement and make it dynamic. For me, that conception has to incorporate not only how it is performed, but also who will be performing it. This is a strange quirk of mine: I have never done an arrangement without knowing for whom it was being arranged.

And I'm sure that every contributor to this column would reinforce this point: simplicity is the key. Regardless of how talented the performers are, the arrangement must sing naturally and smoothly in all four parts. Most of us arrangers have learned the hard way that if our brilliant masterpiece can't be written down in such a way that it is singable, we'll certainly never hear it sung well and probably never hear it at all.

Witnessing one's work performed well is a reward which any arranger treasures. I get a high from that inconspicuous, behind-the-scenes role in a successful performance. The performance is what makes it worthwhile.

In Memory

JOSEPH E. LEWIS

Joseph E. Lewis, past International president, died on February 8 at the age of 74. Lewis served two terms as president from 1957 to 1959. He was the last International president elected to two terms of office.

Lewis was born in Pittsburgh, Pennsylvania and moved to Dallas, Texas in 1939. He was a personal friend of O.C.

Cash and an early member of the Dallas "Big D" chapter. He was one of the founders of the Garland, Texas chapter which later changed its name to Dallas Town North. Lewis also served as president of the Southwestern District in 1954.

Joe sang with the Dallasaires quartet. They were the 1951 Southwestern District quartet champion and placed as finalists in the 1952 International quar-

tet contest in Kansas City. Lewis was once active in the Contest and Judging program and was a certified Stage Presence Judge.

Lewis retired from his position as vice president of the Hillcrest Bank (now the Texas Commerce Bank) in 1978 after 20 years of employment with the bank. He is survived by a daughter, Marilyn Lewis Smith, three grandsons and a sister.



Celebrate 50 Years Of Barbershopping With The Heritage Of Harmony Show

by Gary Stamm
Manager Audio-Visual Services

Perhaps the best and most enjoyable way to share our Society's 50th anniversary with non-Barbershoppers is through music, entertainment and historical perspective. Wrap them all into one package and you have HERITAGE OF HARMONY, S.P.E.B.S.Q.S.A.'s official 50th anniversary show.

The show, script, production notes, published arrangements and learning cassettes, is now available for every chapter to perform in 1988.

To whet your appetite let's look at the show's approach. During the thought process and research phase of writing HERITAGE OF HARMONY it became obvious that several ingredients were very important to the creation, development and continued success of barbershop harmony. Among these were prevailing social and economic conditions, the fellowship created by harmony, and the songs themselves.

To capture these important elements and keep the show from becoming a boring history lecture, the writers decided to use three performing elements on stage.

Some chorus members deliver short lines in present tense which reflect the attitudes and feelings of the particular year or era that is represented at that moment on stage. This gives a feeling of realism rather than historical information. The chorus actors share their feelings or information with the other chorus members who react appropriately. Instead of a group of singers singing old songs, we have a group of involved men relating their direct feelings in words and music.

The second element is a symbolic quartet, called the Everyman Quartet, which appears eight times throughout the production. This quartet shows how the barbershop quartet was an integral part of several forms of entertainment and social activities. By using the same quartet every time an unspoken hint is

made of the bond formed by a quartet.

The third element is the show's host. He serves to link the other elements and provide continuity. He also imparts the background information and guides the show forward through its time line. Even though his material is scripted, he moves about the stage and delivers his message to the audience.

The three separate elements never really intermingle with each other. The quartet reacts naturally to one another, the chorus reacts appropriately to the speakers within, and the host reacts for and to the audience. Thus each group has a uniqueness yet contributes to the whole of the show.

While either of the jobs of host or Everyman Quartet should be easily drawn from your own chapter, wouldn't it be nice if a host or quartet in a given area performed on several local chapter shows? This talent pool would be a nice way for Barbershoppers to share with one another.

The music speaks for itself and is really the cornerstone of the production. Through lyrics and our unique style, the songs are also telling a story which is more powerful than prose alone. The Everyman Quartet opens the show with "You're The Flower Of My Heart, Sweet Adeline" and reprises this several times. This song, to many the most famous barbershop quartet number ever sung, serves as an unofficial theme song for the production.

In addition 17 classic barbershop numbers are featured — some you no doubt have in your current repertoire. A blockbuster ten minute medley has been assembled by staff member Burt Szabo to serve as the show finale. Your audience will be humming along with this epic work.

While each song in the show has been designated for chorus, quartet or double quartet, these can be changed to fit your needs. There are part-predominant, learn-

ing tapes available which include all the songs on the show. Each tape is \$5 (\$6 Canadian) and a set of all four tapes is \$18 (\$22 Canadian). The stock numbers are: tenor (4661), lead (4662), baritone (4663), bass (4664) and the set of four (4660). These tapes may not be copied.

The show is designed to last about two hours. This includes an intermission and two guest quartet spots. Yes, the guest quartets are worked right into the theme without interfering with their normal performance.

The script (stock number 4416) has been sent to every chapter president. It may be photocopied or additional copies are available free of charge through the order desk. Included with the script are extensive production notes dealing with staging, sets, acting, guest quartets, costumes, lighting, sound, music and more. While the notes offer many suggestions, there is always room for your great production ideas.

The show had its off Broadway tryout at the 1986 Harmony College. It will be officially premiered at the 1988 mid-winter convention in Washington, D.C. and then performed by hundreds of chapters throughout the Society. The show can also be used long past 1988 by changing one line of the script.

Many people lent their knowledge and support in creating this show. Special thanks go to staff members from the music and communication departments, plus other special Barbershoppers, Bill Rashleigh, Dennis Sorge, Dr. Val Hicks, Lloyd Steinkamp, Joe White, Joe Palmquist, Miles Middough and Walter Latzko. Of course, there are the wonderful arrangers and many, many more.

HERITAGE OF HARMONY is a show about music, history, O. C. Cash's dream and love. It belongs to every Barbershopper everywhere because it is your story. Let's share it during our golden year.

Harmony College 1987

by Joe Liles

Director Music Education & Services

Harmony College is for members of all ages, at every level of ability and understanding. This year we are encouraging the attendance of father/son members. They will form a chorus and at the end of the week sing the beautiful song written by Val Hicks for the Pros 'N Cons, "Singing Here With Dad." You may have heard it sung at the Salt Lake City convention.

We have added many new courses and re-designed others. The 1987 curriculum will include four, six and 12-hour courses as follows:

Four Hour Courses:

How To Choose Music For Your Group
How To Teach Songs
How To Be An Effective Motivator
How To Be A Great Lead
How To Be A Section Leader
How To Promote Young Men In Harmony

How To Warm Up A Chorus
How To Promote Quartets
Woodshedding
Function And Care Of The Vocal Mechanism
Tag Singing
Stage Lighting
Song Leading
Costuming And Make-Up
How To Handle Stage Fright
New Barberpole Cat Program

Six Hour Courses:

Marketing For Membership And Money
Repertoire
INT-ARR-ACTION
Master Of Ceremonies
Audio-Visual Techniques
The Music Leadership Team
How To Audition And Analyze Voices
Soft Shoe/Waltz Clog Dancing
Educational And Archive Videos

12-Hour Courses:

The Scoring Categories (you are the judge)
Stage Craft
Script Writing (students to write the 1988 Harmony College show using three distinctive styles: chorus on risers/emcee, cast/chorus style and musical style)
The Artistry of Interpretation
The Devices of Musical Interpretation
Vocal Techniques
Singing Man's History of The Society
The Successful Performance
Show Administration
Show Production
Saturday Night Live (the show choruses for the Saturday Night show)
Fundamentals Of Music I & II
Theory of Barbershop Harmony
Four Levels Of Arranging (including a workshop)
Sight Singing/Sight Reading
Introduction To Coaching

HARMONY COLLEGE 1987 REGISTRATION FORM

CHAPTER NO. ____ MEMBER NO. ____

NAME _____

ADDRESS _____

CITY _____

STATE PROVINCE _____ POSTAL CODE _____

TELEPHONE NO. (INCLUDING AREA CODE) HOME _____ BUSINESS _____

QUARTETS ONLY

QUARTET NAME _____

(CIRCLE CONTACT PERSON)


NAME	TENOR _____	MEMBER NO. _____	CHAPTER NO. _____
	LEAD _____		
	BARI _____		
	BASS _____		

CONTACT: ADDRESS _____
CITY _____
STATE/PROVINCE _____ POSTAL CODE _____
TELEPHONE NO. (INCLUDING AREA CODE) HOME _____ BUSINESS _____

Advanced Quartet Coaching
 Fundamentals of Chorus Directing
 Advanced Chorus Directing
 Chorus Directors' Seminar
 Creative Stage Presence
 Physics Of Sound
 How To Teach What You Know
 Songwriting

There will be lots of woodshedding, recreational activities including swimming, and great food and ice cream. The highlight of the week will be a great Christmas show on Saturday night and the singing of the Rural Route 4.

Harmony College will be held on the campus of Missouri Western State College, St. Joseph, Missouri during the week of August 2-9, 1987. Tuition is \$250 before July 15, 1987. After that date it is \$275. Total payment is required for registration. No partial payments are accepted. A total refund is given for cancellations before July 15, with a \$25 penalty for cancelling after that date.

Harmony College expenses, including transportation, are legitimate chapter expenses. It will be a week you will never forget! 



Heritage of Harmony

1988

The year to celebrate!

There was a time when the world had forgotten the sound of barbershop harmony.

Then in 1938 a chance meeting in a hotel lobby changed the course of musical history.

Since then S.P.E.B.S.Q.S.A. has spread four-part harmony around the world. 50 years of fun, fellowship and community service.

Become a part of the fun as chapters and districts present special Heritage of Harmony shows, events and convention activities.

The **Most Happy Fellows**

Have just released more of those endearing songs you've enjoyed hearing them do in person including... *"Only A Rose," "If There's Anybody Here From My Hometown"* and *"London By Night"* plus a couple of new goodies!

Twelve songs in all.

— Still available also are *"We're Off To See..."* (The Oz Album) and *"At Ease"*

\$8 for one album or tape or order more and save!

Two items for \$14.00; three for \$18.00 or order four or more for only \$5 each. Please add \$1 to your order for postage.



Send the order form with your check marked "US Funds" to:

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 Federal Way, WA 98023



The distribution, sale, or advertising of this recording is not a representation that the contents are appropriate for contest use.

NUMBER TO SEND:	ALBUMS	CASSETTES
Thanks For The Memories		
We're Off To See...		
At Ease		

SHIP TO:

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____



A.I.C. Plans Coaching Sessions

by **Kenny Hatton**
Bluegrass Student Union

The 1987 AIC Quartet Development Program (AICQDP) is already in full swing, thanks to the current International Champion Quartet, the Rural Route 4. The champs worked as quartet coaches in conjunction with Society music specialist Bill Myers at the Central States District's second annual "Winter Work and Warble Wroundup," a.k.a. "WWWW II." Besides coaching nine quartets in an all-day session, this fabulous farmer foursome met with all attendees in a "lively 90-minute discussion of quartet fees, rehearsal schedules, coaching, goals, competition and performance planning . . . a free-for-all session that probably would still be going on if DME Dale Comer had not sounded the dinner bell."

Sounds like the AIC's newest members were most helpful and enlightening, besides having fun performing for and woodshedding with all those students

and faculty members. It is our aim to encourage attendance of the Society's District music schools around the country and to that end we have expanded our AICQDP to include five more districts during 1987. Some day we hope to participate in all 16 district schools annually, but for now, we are proud to send active past champion quartets to the following schools:

Dixie — July 24-26 with the Classic Collection

Contact: Jeff James, DME
11712 Moonridge Drive
Pineville, NC 28134

Evergreen — August 11-16 with The New Tradition

Contact: Bob Cox, DME
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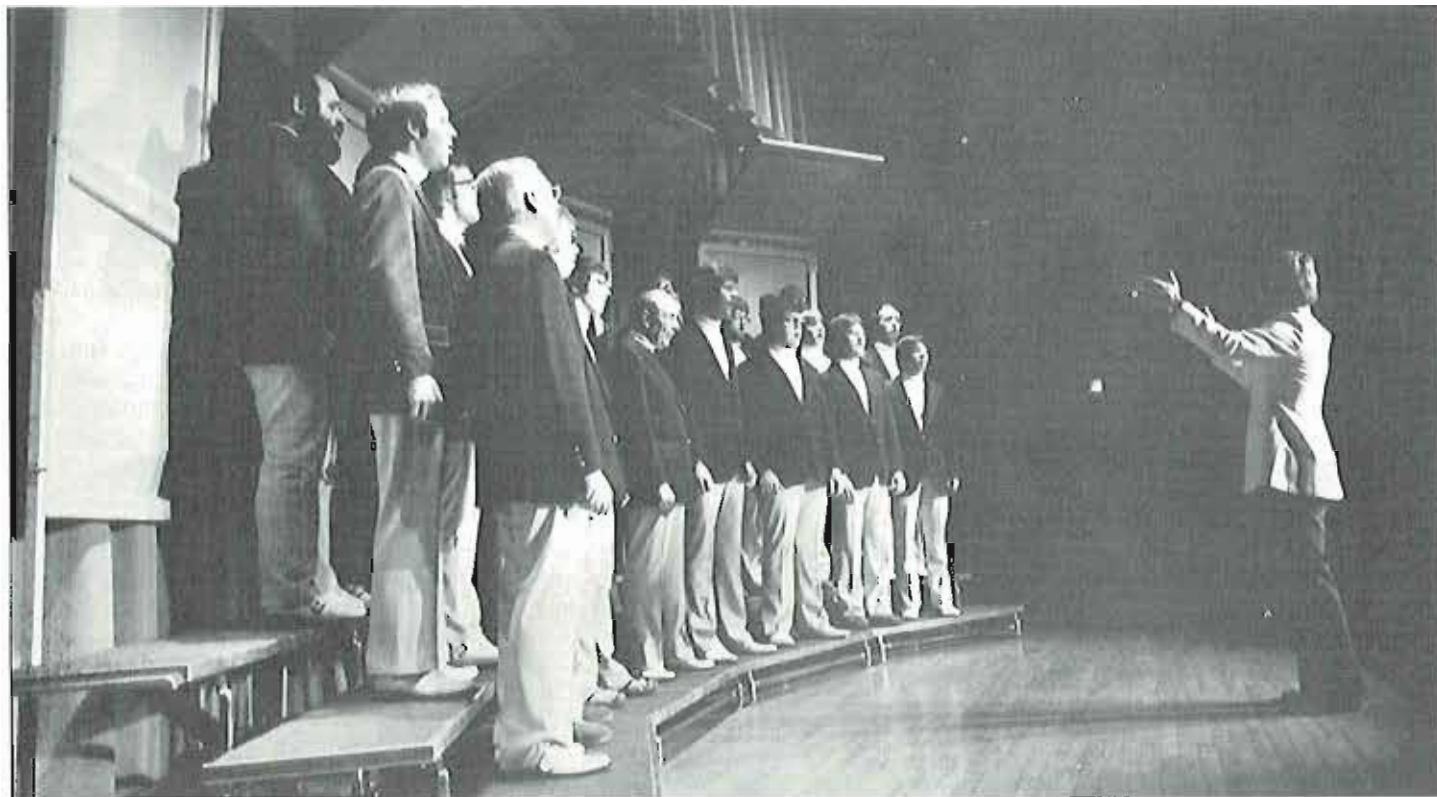
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Voice Care For Vocal Athletes

by Dr. Leon Thurman
Dr. Van Lawrence

Vocal athletes?

Come on. That sounds like a grasp at the coattails of sports to get a bit of their popular spotlight for singing.

Hardly.

Sports events require players who have an extremely good coordination of muscle, ligament, nerve, cartilage and bone for the kind of performance which they find rewarding.

Singing requires singers who have the same thing exactly. Vocal athletes. The comparison is drawn in order to spotlight new realizations about appropriate and inappropriate use of voices for singing.

Sports Athletes and Their Coaches

Sports athletes are coached by those whose job is to condition athletes physically, and to train them in the skills of particular sports. The muscles and ligaments to be used are conditioned through a program of gradually increased use. Practice sessions are devoted to the development of the skills necessary for good coordination and efficient play. An athlete's overall development graduates from developing fundamental techniques to developing efficient and sophisticated skills through purposeful, corrective, repetitive practice, and through the test of performance. Prior to each practice or game, the athletes always go through warm-up exercises which prepare their muscles and ligaments for the strenuous uses to which they will be put.

The purpose of conditioning and training is not just to win games, but also to avoid injury. Good coaches, relying on sports doctors, do not consider permitting an injured or ill player to practice or play a game unless he feels that player is physically ready. Good coaches also know the potential ill effects which can follow if young, inexperienced athletes try to do things on the field or court which are beyond their developed physical capacities.

Vocal Athletes and Their "Coaches"

The "coach" of singing vocal athletes, whether the singers are soloists or mem-

bers of an ensemble, has just as important a responsibility as the sports coach for conditioning and training. Yes, singing was developed by human beings because it enabled the sharing of human experiences that language could not. But it is muscles, membranes, nerves, cartilages and bones that do the actual work of singing, and all of the voice's parts respond to use just like other muscles, etc., in the body.

The development of good singing technique is a very involved process which takes time and persistence. Even with the most expert "coach," and in a one-to-one relationship it is problematic, but the sensitive and informed choral conductor can help singers develop a remarkable degree of mastery.

Conditioning and Training.

In singing, more than in sports, conditioning and training are more intimately mixed. Conditioning voices and using them with efficient skill should be inextricably intertwined. Among other things, proper conditioning means that if singers are expected to sing high pitch and/or loud volume (the two most strenuous uses of voice) for one to three hours after a three-month or even one-week layoff, they should be gradually conditioned for that degree of strenuous use. If they are expected to sing for five to seven hours in one day, they should be gradually conditioned for that amount of use. Individual differences in the capacity to endure strenuous vocal use do exist, but rehearsal techniques and procedures should consider those with lesser capacity.

The most fundamental skill of choral singing is vocal production. Too often choral conductors emphasize interpretive musical skills before singers have developed the fundamentals of how to use their voices with some degree of efficiency. That would be like a track coach emphasizing running strategy before teaching how to run.

In singing, the ultimate goal is to share something about the human condition with human listeners. To do that,

singers must sing with a vocal quality that enables and enhances the sharing, and does not interfere with it. Doing so requires certain psycho-motor coordinations, that is, techniques of vocal production, so singers can "sing with a good sound" which is appropriate to the music being performed.

Neither the coach nor the athlete would dream of beginning a practice or a game without physical warm-ups. They know the consequences. Athletes begin with less strenuous exercises and move to more strenuous ones that approximate full effort. The same process should be used by coaches of vocal athletes. Warm-ups not only help singers avoid vocal abuse, they also contribute to conditioning and skill development, good tone quality, and to accuracy when agility is required in rapid melismas or wide pitch changes.

Voice Medicine and Voice Therapy.

Laryngologists are becoming more aware of the special needs of singers, and like sports doctors, some of them are developing a subspecialty which might be called "voice medicine." They advise about the prevention of vocal misuse and overuse, and they treat vocal illness and abuse. Chronic hoarseness, laryngitis, vocal nodules, polyps, contact ulcers, and even vocal fold blood vessel rupture can occur from excessive vocal misuse and/or overuse. Voice therapists aid in the recovery, functional retraining and reconditioning of voices following a diagnosis of vocal disorder.

For "Coaches" of Vocal Athletes

There are several limitations placed on the choral singer and conductor as regards appropriate vocal use and care. The most fundamental is the problem of individual attention to unique voices in a group setting. According to Swan, "Some (choral conductors) refuse to employ any means to build voices . . . Sometimes the choral director cloaks his own ignorance of the singing mechanism by dealing directly with the interpretive

(Continued page 28)

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(Continued from page 26)

elements in a score and thus avoids any approach to the vocal problems of the individuals in his choirs." (2)

Most choral directors are aware that junior and senior high age voices are still in the process of anatomical vocal maturation, but many may not be as aware of the fact that college age voices are probably still in the process. In fact, laryngeal calcification is not complete until the late 20s or early 30s.

Working with voices that are undergoing anatomical maturation is an occasion for serious concern. Vocal misuse and/or overuse during this time can well have serious consequences for the singer's future.

In a choral group, each singer is one voice among many, and under these circumstances auditory feedback control is significantly reduced. (3) As one part of a mass of sound, choristers may oversing in order to hear themselves. Weaker or less skilled singers may try to match the volume of stronger voices, and the vocalist who is already supplying adequate volume may try to give more in response to the conductor's demands.

A Vocal Approach to Choral Singing.

Even when choral conductors themselves are adequately trained in vocal technique and care, they face problems which may deter them from devoting a proper amount of rehearsal time to vocal production. One such problem is the pressure of public performance.

The bottom line is this: Literature selection, rehearsal technique and procedure, and the frequency of public performance should all be governed by consideration of vocal maturation, technique development, and vocal health. Appropriate voice use and care should be the core of every choral conductor's efforts. Can the "coach" of a team of vocal athletes, in good conscience, do any less?

We would like to submit some handy household hints for appropriate voice use and voice hygiene for the vocal athlete in training:

VOCAL HYGIENE PRACTICES

1. Try your best to maintain good general health.
2. Exercise regularly. Using your major muscle groups as in jogging or calisthenics is an excellent way to diminish stress.

3. Eat a balanced diet including vegetables, fruits, and whole grain foods. Avoid large amounts of salt and refined sugar, and avoid excessive amounts of food and alcohol.
4. Maintain body hydration (drink seven to nine glasses of water per day) and avoid known dietary diuretics such as caffeine and alcohol. Moisture lubricates the vocal folds. When one's body is dehydrated, laryngeal lubrication diminishes and vocal ability is reduced. Diuretics cause more liquid to leave your body than is received during consumption, thus contributing to dehydration.
5. Avoid dry, artificial interior climates. The NASA ideal humidity level for space capsules is 30-35 percent, but most laryngologists recommend 40-50 percent. Much body moisture may be lost when breathing in air with low humidity levels as in air conditioned or heated rooms, airplanes, cars, etc.
6. Avoid smoking cigarettes (bad for heart, lungs and vocal tract) or other irritant inhalant substances. Avoid mind-altering drugs. Tobacco and marijuana are irritants to the vocal tract (especially marijuana), and besides, when you sing you need your head on straight.
7. Avoid breathing smoggy, polluted air, for example, car exhausts, cigarette smoke from others as in entertainment lounges, bars, restaurants, etc.
8. Avoid the use of local anesthetic over-the-counter preparations like the plague. Singing under their influence is like trying to play the piano with gloves on.

VOCAL USE PRACTICES

1. When singing or using the speaking voice in unusual ways (i.e., other than in quiet conversation) and in such circumstances as stage acting, public speaking, cheerleading, lecturing in class, or occupational uses such as sales work, learn to use your voice with as little effort and tension as is necessary. In other words, avoid hyperfunctional use of your voice. Less is more if we think of vocal longevity.
2. Avoid singing or speaking for excessive amounts of time. Keep in mind that voicing for long periods

of time relates directly to the physical conditioning of the vocal muscles and also to the innate vocal capacity of the individual to endure the wear and tear.

3. Avoid singing in a tessitura which is continually near the extremes of your own vocal range, and carefully pace the use of register extremes such as "pushing the chest voice into the upper range." Overuse here can be vocal suicide.
4. Before singing or using the voice in unusual ways, always do vocal warm-ups. Exercises should begin with general muscle stretching and massaging, etc., and vocal exercises should proceed from less strenuous to more strenuous usage. Loud volume and high pitch are the most strenuous uses of voice, so begin warm-ups by exercising the mid to low range first, softly. Gradually include louder and higher pitches vocal usage with easy production. Warm up for about seven to 10 minutes; five minutes should be the absolute minimum. Different voices have different needs, but every voice needs warm-ups.
5. Reduce general voice use before a performance.
6. Avoid shouting, screaming, loud laughter, and heavy throat clearing.
7. Hold down coughing, and when sneezing, do it gently and non-vocally.
8. Avoid talking in noise, for example, in loud restaurants, or over motor noise in planes, cars and buses.
9. Avoid making strange vocal noises and sounds.
10. Do not sing with a sore throat.
11. If it feels bad, don't do it.

COMMON SIGNS OF SIGNIFICANT VOCAL ABUSE

1. Throat is tender to the touch after vocal use.
2. Hoarse voice at end of singing.
3. Need to clear the throat for a period of time; frequent throat clearing which worsens after singing.
4. Throat is very dry, has a noticeable tickle that is persistent (check out dehydration).
5. Inability to produce your highest notes at pianissimo volume.
6. Persistent hoarseness or inability to sing or speak with a clear voice

after 24-48 hours of voice rest.
FINAL NOTE: Lest anyone take the sports and vocal athlete comparison too far, there are, or should be, some clear differences. Sports teams cooperate to win a game by defeating other athletes. Singing athletes should cooperate to share and celebrate significant insights into what it means to be a feeling human being. Everybody can win in this climate and can learn a bit about caring for others by sharing with them.

Being a vocal athlete and a "coach" of the same are relevant and humanistically important contributions to strengthening the fabric of our Society, particularly in our times.

FOOTNOTES

1. The President of the Voice Foundation's Board of Directors is Harold Geneen. Chairman of the Board, ITT Corporation.
2. Howard Swan, "Developing the Choral Instrument," in *The Choral Conductor: A Symposium* ed. by Harold Decker and Julius Herford (Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1972), pp. 6,7.

3. From a panel discussion, "Medical Care for the Professional Voice" in *Transcripts of the Seventh Symposium: Care of the Professional Voice*, ed. by Van Lawrence (New York: The Voice Foundation, 1978), pp. 34, 35. ♪

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DR. LEON THURMAN

Dr. Thurman is Assistant Coordinator of the Voice Department at MacPhail Center for the Arts where he teaches voice and choral music and is Project Director of the Vocal/Choral Residency program.

DR. VAN LAWRENCE

Dr. Lawrence is a member of the Committee on Laryngeal and Voice Physiology for the American Academy of Otolaryngology, a member of the Voice Foundation's Scientific Advisory Board, and is company physician for the Houston Grand Opera.



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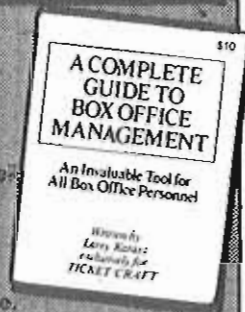
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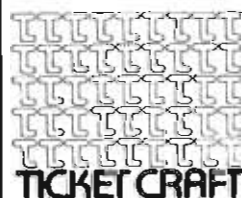
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Seneca Land District Wins Top Achievement Award

The Seneca Land District received the top achievement award in recognition of their 1986 activities. Dixie District followed in second place and Central States placed third. These districts were awarded appropriately designed plaques.

The district achievement award contest is a means to determine the kind of chapter activity taking place during the year. Achievement points are awarded

for each district's net membership gain, choruses and quartets in competition, number of chapters holding membership guest nights, use of the Barberpole Cat program, chapters chartered, number of chapters with 50 or more members, officers attending Chapter Officer Training Schools, delegates attending district house of delegates' meetings, and chapters publishing bulletins. To place all

districts at the same level, the total score achieved is divided by the number of chapters in the district to ascertain the district's final score.

The 1986 Champion Chapter award was presented to the Alexandria, Virginia chapter (Mid-Atlantic District). This was their special year as they also won the International Chorus gold medal in Salt Lake City. 🎵

PLATEAU ONE

(Membership Under 30)

Leavenworth, Kansas	565
Fostoria, Ohio	519
Montgomery, Alabama	514

PLATEAU TWO

(Membership 30-39)

Reno, Nevada	575
Pierrefonds, Quebec	555
Tri County, Maryland	552

PLATEAU THREE

(Membership 40-49)

Aurora, Illinois	656
North Brookhaven, New York	600
Columbia, South Carolina	539

PLATEAU FOUR

(Membership 50-74)

Arlingtones, Virginia	782
Erie, Pennsylvania	667
Fargo-Moorhead, North Dakota	513

PLATEAU FIVE

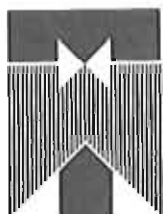
(Membership 75-99)

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Sacramento, California	694
Greater New Orleans, Louisiana	611

PLATEAU SIX

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Sleeping Child

Firefly

Harmonizin' Medley: Harmonizin'/Sweet Lorraine/

When My Sugar Walks Down the Street/

Breezin' Along With the Breeze/Button Up

Your Overcoat

Chapters In Action

The Stockholm Barbershop Chorus, the Vocal Vikings, will celebrate its 15th anniversary during 1987. The chorus is the oldest barbershop chorus in Sweden. They will celebrate their anniversary with a concert, an exhibition and a dinner party on May 22. Any S.P.E.B.-S.Q.S.A. members who might be in Sweden at that time are invited to join the Vocal Vikings for their celebration. If you are interested in participating, please contact Bo Fritzell, Jubilee Committee Chairman, Skinnarviksring 6, S-117 26 Stockholm Sweden.

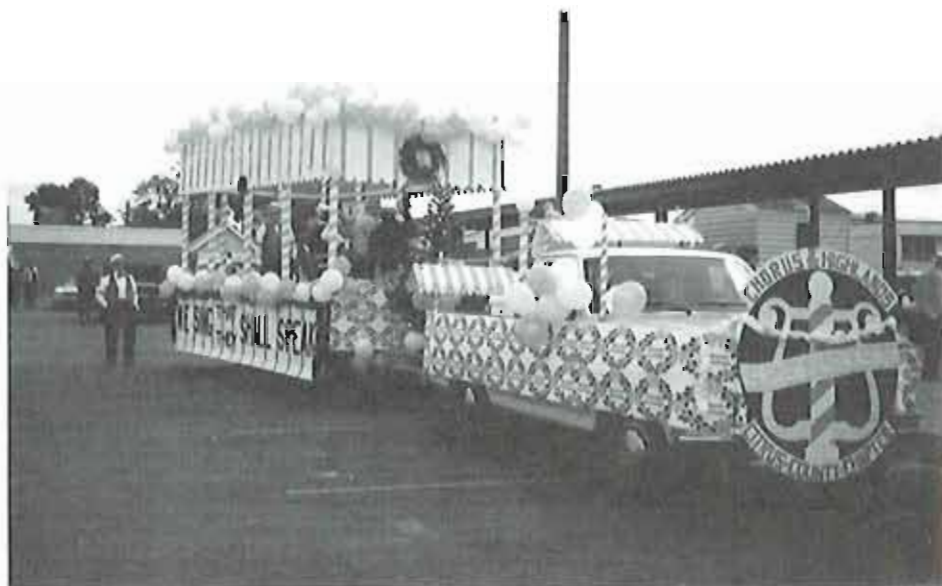
Beginning January 7, the Whittier, California Choralaires inaugurated their weekly radio program on station SING 101.1 FM. The chapter will broadcast from their meeting place at the Los Angeles College of Chiropractic. The evening of barbershop harmony will feature the chorus, local quartets and special guest singers.

The West Towns Chorus from Lombard, Illinois performed three special shows at the end of 1986. The chorus sang for the National Building Materials Association conference in Chicago during November. The Illinois Dupage County Board of Realtors welcomed the chapter to their September convention in Oakbrook, Illinois. And patients at the Marion Joy Rehabilitation Center enjoyed the chorus' performance during the holidays.

The Vocal Majority from Dallas, Texas performed a special musical salute to the Bicentennial of the United States Constitution at the National Association of Home Builders convention during January. More than 60,000 homebuilders from around the country visited Dallas for the convention and the special Builders Show that featured products and services related to the building trades. The chorus sang at the opening session for the convention.

The County Line Chorus of the McKeesport-Westmoreland, Pennsylvania chapter performed on the WPXI-TV program "Talkin' Pittsburgh." The chapter was helping to promote the City of McKeesport's first Festival of the Christmas Trees. The chorus also participated in the festival.

The Denver Mile-Hi Chorus performed at the request of Colorado Governor-Elect Roy Romer at the Governor's Inaugural Ball during January. The chorus and its quartets performed for more than 1,500 guests at the evening's festivities.



The New Westminster Gentlemen of Fortune from British Columbia were part of a three-chapter benefit show to raise money to help send the Evergreen District quartet champions to International competition. They showed their dedication to children with hearing handi-

caps as they sang and signed the song "Majesty," using Standard American Sign Language. The signs, which followed the tempo of the song, were put together by the chorus' sound coach George Metzger.



The Citrus County chapter from Inverness, Florida won first prize for their float in the Inverness Christmas Parade.

The Chorus of the Highlands is beginning their second year as a chapter after an activity filled 1986.

Chapters In Action



The Utah Valley chapter in March, 1976. The five boys in front are from the Knudsen family (l to r) Lynn, Owen, Kevin, Barry (behind) and Jak.

I suppose you would get a few letters in response to the article in the November issue of *The HARMONIZER* where you suggest that the five members of the Praetzel family belonging to the Erie, Pennsylvania chapter is a possible first for the Society.

I believe we have gone one step further in the Utah Valley Chapter in signing up six members of one family. Four of the boys entered the Rocky Mountain District Fall Contest and Convention in 1983 and placed third. I am speaking of

the Knudsen Brothers Barbershop Quartet.

Arnold (the father) and five sons; Barry, Curtis, Jak, Lynn, and Owen, were members of the Utah Valley Chapter in 1983. They competed four times in the International Quartet Contest placing eighth twice — the most recent was at the 1986 International Convention and Contest at Salt Lake City, where they placed eighth.

After a few years with us the father, Arnold, took a job in Phoenix, Arizona.

They joined the Phoenixians Chorus and were able to get some coaching there that was not available in Utah, which helped with their success.

Joyce and Arnold have ten boys (no girls) and as they grow up they all move into barbershopping. Kevin, who sang with them originally, is married and is a member of another quartet in California. We will see much talent come out of this family in future years.

Dougals E. Johnson
American Fork, Utah

Ideas From The Chapter

A few years ago, one of our Division 7 members, Doug Schofield, was visiting a former Truro member in Florida, Al Hollis I believe, and was introduced to a novel idea of bringing past presidents and presidents together with the idea of comparing experiences that would improve our divisions' participation in togetherness in song and family and interchapter functions. Reg Loughead, then our DVP, was approached along with Barbershopper Dennis Grant, and letters were sent out to past and present presidents of the chapters of Division 7.

The idea was to have a get together supper and meeting to sing and elect officers. The evening was such a success that they decided to meet regularly. Since then, many functions have taken place, such as PAPPYS in their colorful uniforms of their separate chapters singing to a packed hall at Middle Musquidoboit, to two successful Jamborees where the Barbershoppers and their families met at Frasers Campground at Brule Point N. S. At these functions we have golf, talent shows, children's and elder participating games, dunk tanks,

and a sing out at a local church service which has become an attraction to the locals. Pancake breakfasts with donations to Logopedics were held and we have now established ourselves as donors to our favorite charity, Logopedics. The PAPPYS are growing in number and we are very active. PAPPYS (Presidents and Past Presidents of Your Society) could catch on in the Society.

Harvey B. Cooke
Editor — Seashore Tidings



We Have Our Cake . . . And Got To Eat It Too!

by Carol Bush

Public Relations Director

What do you get when you combine 38,000 barbershop-singing men, 120 speechless and handicapped children, and 22 years of love, care, support and shows? Well, a \$7,000,000 cake, of course!

At least that's what Institute students called it when they recently celebrated \$7,000,000 in contributions from the Harmony Foundation.

Wherever Barbershoppers gather, the youngsters at the Institute reap the benefits of song, not only through generous

donations of funds, but through many calls from people who have speech problems, to help those with special needs find the Institute.

According to Reddie Wright, International Logopedics Committee Chairman, the level and intensity of support for the Institute's children is unmatched by any other organization.

"Over the years, a warm relationship has developed between the special children at the Institute and the choruses, quartets and audiences of the Society,"

he said. "It is a relationship beneficial to both the children and our members . . . and one we want to continue."

Examples of the return on that investment include scholarship help, which assists children in obtaining the comprehensive services of the Institute; new and improved educational programs; music fellowships which strengthen the musical program, state of the art equipment, and the purchase of needed supplies. Those are just a few examples of barbershop philanthropy in action.



While students and staff wait for their treat, these children performed the cake cutting ceremony. Brandon and Ashley (seated) and Amanda, Jore and Victor were part of the group of more than 80 students, teachers and staff who took part in the \$7,000,000 celebration at the Institute.

"JUST FOR THE FUN OF IT"

Have You Heard? . . .

*Irish Pyramids
Fight Fiercely, Harvard
Presidential Minuet
Train to Morrow
Baloney Song
Helluva Funeral
Super Skier
Lydia Pinkham
Seven Old Ladies
Lizzie Borden
TV Western Medley*



or even? . . .

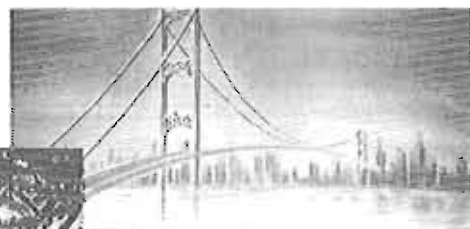
*Ah, Shut Uppa You Face
Wild Rover
Foolish Questions
Fifty Million Commies
Insurance Song
Steve O'Donnell's Wake
Betty Jane
Mexican Hat Dance
Don't Buy Liverwurst
I'm Saved
Little Darlin'*

*If not, why not
contact . . .*

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Bargain Basement

WANTED — Chorus Director, The Orlando, Florida chapter is seeking a new director who wants to move to the action center of Florida and take over the reins of the Orange Blossom Chorus, former district champions and International competitors. Contact Bob Boemler, 825 Driver Ave., Winter Park, FL 32789, Telephone: (305) 644-3348.

WANTED — Chorus Director, The New Orleans chapter "Mardi Gras Chorus" seeks a dynamic and experienced director. We are a Century Club chapter on an upward spiral. We have a highly qualified music staff and our members recently adopted firm, documented musical standards. For more info on a great chapter in a great city, contact: Rick Bourgeois, 197 O.K. Avenue, Harahan, LA 70123. Phone: (504) 737-7426 (H) and (504) 581-3383 (O).

FOR SALE — The Fredericksburg, Virginia chapter has 24 complete colonial marching band uniforms consisting of the following: coats, vests, trousers, leggings, jabots, cuffs and tri-cornered hats. There are extras in all uniform parts except hats and cuffs. Uniforms are in excellent condition and originally cost \$100 each. Ideal for small chorus. For price or questions contact: Steven Scheibe at 703-898-1378.

FOR SALE — 37 striking nautical uniforms consisting of gold trimmed blue blazers and white trousers in good condition. \$10 per uniform. Additional blazers available. Photo available. Contact: Bill Layer, Chorus of the Atlantic, 121 Magnolia Ave., Sea Girt, NJ 08750. Telephone: (201) 449-6142.

FOR SALE — Approximately 70 Lord West light blue tuxedos with medium blue trim. Includes coat, pant, vest with rhinestone buttons, bow tie and matching button-on ruffled shirt front. \$20 for each set. Photo available on request. Call Harry Roy, (619) 484-1883, 9465 High Park Lane, San Diego, CA 92129.

WANTED TO BUY — Two six foot sections Wenger risers model No. 24B006 with fourth step. Contact: Charles P. Ramirez, Secretary, Kansas City, Missouri Chapter, S.P.E.B.S.Q.-S.A., 12304 E 41st Terrace, Independence, MO 64055, (816) 373-9311 (Home)

FOR RENT — World War I replica uniforms (70) complete with helmet, belt and wrap leggings. Will rent smaller quantities. Super successful show theme — WWI song list, script and staging suggestions available. Contact: Tom Russell, Riverbend Drive, Box 254A, Mystic, CT 06366 — day — (203) 672-9121 eve, (203) 636-7733.

FOR SALE — Backdrop, A20' X 40', rear end view of the riverboat Delta Queen. Approximately 1/6 size, hand painted canvas, used once, like new condition. Pictures available upon request. Contact: David Griffin, 6464C Summit Point, Norcross, GA 30092. Telephone: (404) 441-9782.

FOR SALE — Approximately 125 tuxedos (coat, pants, vest, tie), multiples of all sizes, light sand color. \$40 or best offer. Photo provided upon request. Contact: Dave Quinton, Sacramento Capitoleires, 7748 Juan Way, Fair Oaks, CA 95628. Telephone: (916) 967-8817 — Home: (916) 322-2040 — Work.

WANTED — "Harmonizeable" SONGS for MALE QUARTETS. We need quartet arrangements (octave/folio) or SHEET MUSIC especially from 1890-1930 era, particularly sheets with extra 4-part chorus or quartet pictures on front; Comedy, Rag, Mother- or War-songs are main interest. Need RECORDINGS of vocal groups e.g. quartets, prefer vaudeville from early 1900's. Send list. We can accept tax-deductible contributions (post-paid), trade our extras for yours, sell ours, or buy yours. NEW: get our 20 page Harmony Song Guide listing over 1000 4-part arrangements for \$3 (CASH please). Member SPEBSQSA, NSMS, SMX & RTS. CASEY PARKER, Harmony Songs, 38833 Overacker Ave., Fremont, CA 94536; or call 416/793-2715. Your 9 X 12 envelope with \$.39 stamp speeds reply.

HARTFORD INTERNATIONAL CONVENTION REGISTRATION

I hereby order registrations as follows:

QUANTITY		RATE	TOTAL AMOUNT
	ADULT	@ \$50.00	\$
	JR. UNDER (19)	@ \$25.00	\$
	TOTAL REGISTRATIONS	TOTAL PAYMENT	\$

DATE

INSTRUCTIONS

Complete order form and mail with payment to: SPEBSQSA, 6315 - 3rd Ave., Kenosha, WI 53140-5199.

Registration fee includes reserved seat at all contest sessions, registration badge (identification at all official events) and souvenir program.

Registration tickets and event information will be sent in the first weeks of April prior to the convention. In the meantime, please keep receipt for your records.

If your address changes before convention, please send a special notice to SPEBSQSA CONVENTION OFFICE.

FOR OFFICE USE

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CITY STATE PROVINCE		POSTAL CODE	

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Acct. No.: _____

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Make checks payable to "SPEBSQSA." Registrations are transferable but not redeemable.

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My Melancholy Baby

Give My Regards To Broadway
Hello, My Baby
How 'Ya Gonna Keep 'Em Down
On The Farm
Bye, Bye Blues
Coney Island/We All Fall Medley
That Old Quartet Of Mine

Put On Your Old Grey Bonnet
Down By The Old Mill Stream
By The Light Of The Silvery Moon
Charleston
Lida Rose
Heritage Medley

Tenor #4661 \$5 U.S. \$6 Canada
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Heritage Music Package #6057 \$5.70 U.S. \$8.10 Canada
Show Script #4416 No Charge

"IT'S GREAT TO BE A BARBERSHOPPER" VIDEO TAPE

The "Frank and Fred" 15 minute orientation film is now on VHS video tape and available for rental or purchase. This program mixes live footage, graphics and two cartoon figures to explain the Society's structure and services. The tape would be ideal to send home with a guest or show to a small group of prospective members. A one week rental is \$8, or you can purchase the tape for your library for \$27. Order Stock #4026.

NOTICE!

It has been discovered that some of the 1986 International Convention video tapes, "The Family, In Harmony, Is Forever" may have poor quality sound tracks. If you feel you have purchased such a tape, return it to the Barbershopper's Shop for replacement. Please return within 30 days and allow 60 days for replacement.

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