

INSIDE: Saturday Evening Post sets Seniors record • Harmony U WILL sell out! • How your district measures success

January/February 2015

THE HARMONIER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOC

Barbershop Ballads

A Book of Classic Harmony
Edited by Olan and George
Illustrated by Philip H. H. H.
Foreword by R. H. H. H.

H. & Schuster 1900

The Original Barbershop

The African-American

ROOTS

OF
BARBERSHOP
HARMONY

AND
WHY
IT MATTERS



NEW MUSIC & MERCHANDISE

Auto Window Decal

ITEM 209686 \$1.50



Chrome Auto Emblem

ITEM 209704 \$10



LEMON SQUEEZY Freshly Squeezed

ITEM 209685

\$20



Distressed Logo Tee

\$13 S-XL & 2XL-3XL

ITEM 208906



AFTER HOURS All Night Long

ITEM 209694

\$15



Barbershop Tee

\$14 S-XL & 2XL-3XL

ITEM 209566



The Star
Spangled Banner
#7643



You've Got A
Friend In Me
#209111



Happy
#208848



Hooked On
A Feeling
#209261



If There's
Anybody Here
#206981



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January/February

2015

VOLUME

LXXV

NUMBER

1

HARMONY UNIVERSITY AT BELMONT UNIVERSITY: Ask anyone how great it was in 2014! It'll only get better in 2015, and all signs point to a sell-out year. That's forced us to move up some registration deadlines. Find out how to be sure you've got your spot this coming July 26-August 2.



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THE TAG

"Down By the Riverside"

On the Cover
The African-American roots
of barbershop harmony
COVER ART BY EDDIE HOLT

Strive for what's possible, not simply what's easy

Our Society's founders were not much different from us, with one major exception: We have a *history* to draw upon, whereas they had no choice but to envision what is *possible* and then find a way to achieve it. While we honor what has been done in the past, let us also honor the men who did it by thinking and acting as they did: *take the time to envision what's possible, and then go do it!*

We stand on the shoulders of those who have gone before us. These visionaries and pioneers created the Society and expanded on a shared vision that has provided the institutions and culture that we enjoy today. Because they had a vision, we now enjoy not only singing, but friendships, continual learning and improvement of our craft, the thrill of performing, and—never leave this one out—enjoying an ever-increasing presence in our communities.

Plan by possibilities, not by default

Many of us are well into planning our coming year. If we are not careful, we can fall into the rut of doing what's *easy* rather than achieving what's *possible*. Has your chapter or quartet done some things in the past that you'd like to do again? Then by all means, do them again and do them even better in 2015. But



Decide to extend the "easy" to reach the "possible."

repeat the past only when it is a conscious decision—not as a default action.

The fact that you've done something before isn't by itself reason enough to keep doing it. Explore what is *possible*. What do your members actually *want* to do? Envision what's possible, and then set some goals and start executing a plan that will help you achieve those goals.

What is possible in 2015?

What is on your planning table? Does it include new approaches for your chapter to reach out to members of the community? Good ideas may just need (more)

careful planning and strong(er) execution to reach the desired outcomes.

Having new and challenging goals is also a good way to reach out to all members, asking about how the influence of each chorus and chapter can be extended. Will the choice of some new/different performance venues begin to reach new potential singers? Will it build the universe of those who now hear and appreciate the harmony that we help share?

Can we change the norm of the past year to something different? Why? Because we know what happens if we continue to do the same thing and expect different results

What have you learned?

If you are like me, you have learned sooooo much since you joined the Society and became active with your local chapter and chorus. Even with a long background in singing in other groups, I had the opportunity to learn from others and then internalize those skills once I became a Barbershopper.

It is a challenge that sits in front of me each time I practice, and each time my quartet or chorus gets together. It is also a personal challenge to help every member around me develop his own leadership skills. We all joined to sing, but our volunteer army encompasses many outside experience and skills that benefit the Society as well.

The Challenge

Here is the opportunity for each of us:

Share your *music* with others. Have that short elevator speech ready. *Why* do you sing? Practice like you *perform* for each event, sharing the harmonies with new prospective singers, members, and enthusiastic audiences. *Enhance* and *enrich* your own musical world by pushing out your performance communities into new areas. Practice and perform every time to your highest standard. Demonstrate the *personal* joy that singing brings!

Share your successes then build upon those foundations! Sing well and show that enjoyment!

I look forward to sharing your favorite tag with you!

dfuson@barbershop.org

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Publishing the music that's making a difference

This issue's column comes from Janice Bane, our Copyright & Publications Manager since 2012.

As we move forward in 2015, I hope that you are enjoying a new season of singing and performing our fabulous art form! We are dedicated to creating and distributing music to members and an ever-increasing expansion of our music around the globe. Thanks to you, the demand for barbershop music is steadily increasing.

The music itself is a core part of everything we do in the Barbershop Harmony Society (BHS). We want more non-barbershop groups to hear and sing our music, while giving our members more options that will resonate with today's audiences. With this charge, our licensing department cleared more than 550 arrangements for you last year, added 29 published arrangements to the catalog, and licensed over



Thanks to you, the demand for barbershop music is steadily increasing.

200 songs for our convention products. In addition to these day-to-day projects, we also are here to assist you with copyright questions and special orders. Yes, we're quite a busy team, but we get the job done and are always happy to assist you!

Our objective is to help the BHS be the world's leading creator and distributor of barbershop music, merchandise, and media. This means increasing sales and distribution channels to make it more available to an ever-widening audience. We are adding new music to our catalog at a far faster rate than ever before, and making it easier than ever to find, sample and purchase. Browse our catalog at www.harmonymarketplace.com.

Challenges outside our control

The Society does experience music clearance challenges from time to time, as well as complaints regarding cost, delays, denials, special orders, etc. Unfortunately, these challenges are outside our control:

- **Copyright holders determine their own permission fees.** They vary widely, based on their own company policies, songwriter/publisher contractual obligations, and even the "celebrity status" of a particular song or composer. Fee quotes for our members have ranged from free to \$200 and more!
- **Copyright holders are understaffed and overwhelmed.** They are challenged by the economy, company/catalog mergers, and response delays from their own song clients. This can greatly affect the turnaround time for a clearance. I worked on that side of the "copyright desk" for many years, and have experienced this firsthand.
- **Arrangement/print rights are not compulsory.** It is

a negotiated permission, and the copyright holder has every right to deny a request. This can be very frustrating, especially when you receive the bad news after waiting several weeks for clearance.

• Some clearances have a limited time and copy limit.

We call these "special order." You may have legal copies on hand in your group's library, but additional copies cannot be obtained until the renewal contract is in place with the copyright holder. This can cause delays for your group.

So, due to the current copyright landscape, it is imperative that you submit clearance requests as soon as possible so that we have time to get the clearances in place ... or at least give it our best efforts.

Why to clear arrangements through the Society

The BHS offers an economical and beneficial music clearance service for its members and associates. Clearing your arrangement through the Society also qualifies it to be considered for the catalog for other groups to purchase and enjoy. Remember, if you clear an arrangement directly with the copyright holder on your own, it must be cleared again through the Society to be added to our catalog. Save time, money, and headaches by leveraging your BHS staff to assist you with that new chart!

I'm not an attorney, so there are questions I cannot answer and issues that I am not qualified to advise you on. However, should you need the assistance of legal counsel, we at Harmony Hall have numerous resources and referrals for you, which include our wonderful volunteers who donate their time and expertise in this area.

Remember, music clearance isn't just the right thing to do, it's the law. The more songs you learn and sing, the happier you will be as a Barbershopper ... so Let's GET the Whole World Singing!

Janice

Library@barbershop.org

What's in Marty's Daytimer?

- Feb 6-9, DC meetings & Alexandria Harmonizers installation
- Feb 19, Annual Planning Cycle committee meeting, Nashville
- Feb 24-Mar 1, ACDA National Convention, Salt Lake City



What is Marty reading?

- *The Barbershop Singer, Inside the Social World of a Musical Hobby*, Robert A. Stebbins



What is Marty listening to?

- Forefront
- Lemon Squeazy, *Freshly Squeezed*
- Benson Family Singers, *Power in the Blood*





Saturday Evening Post earns gold, sets record

Saturday Evening Post, the 2004 international bronze medalist from Colorado Springs, bested 26 other groups to capture the gold medals in the Seniors Quartet Contest in New Orleans, La., Jan. 10, 2015.

Singing “Tin Roof Blues” and “That’s A-Plenty,” the quartet earned the highest score ever posted for the seniors contest, a score that would be comparable to international semifinalist quartets. (Men in the seniors division must be age 55 or older, and the quartet’s cumulative age must be 240 or greater.) No surprise in that: all four singers are past medalist and champion-level singers. The members of Saturday Evening Post are (L-R) bari Brian Beck (74), bass Tom Wilkie (55), lead Allen Gasper (59), tenor Bobby Gray, Jr. (57).

The top five quartets were:

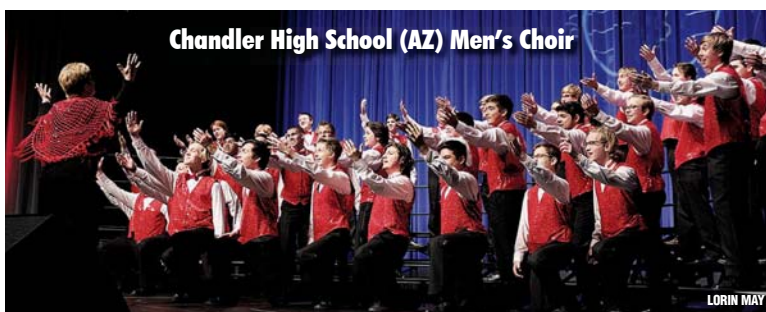
1. Saturday Evening Post (81% average)
2. **High Priority** (75.4% average)
3. **Spotlight** (74.9%)
4. **Replay!** (73.9%)
5. **St. Croix Crossing** (73.4%)

More than 1,600 close-harmony singers and guests from around the world gathered in New Orleans for the Midwinter convention. The Youth Chorus



Saturday Evening Post

MILLER PHOTOGRAPHY



Chandler High School (AZ) Men's Choir

LORIN MAY

Festival, held Friday, Jan. 9, featured more than 500 singers in the International Youth Barbershop Chorus Festival. Arizona’s Chandler High School Men’s Chorus won the “Audience Favorite” vote and performed again on the Midwinter Saturday Night Show.

More details, including the competitor and festival performer photos, will be included in the upcoming March/April 2015 issue of *The Harmonizer*.



Storm Front
2010

Look who's visiting Harmony Hall

Before she was part of the Grammy Award-nominated act **The Lumineers**, Neyla Pekarek was a babysitter. A pretty standard obscurity-to-fame story, perhaps, but one family she tended was the children of her high school choir teacher, Darin Drown (**Sound of the Rockies, Storm Front.**) While Drown was on stage, Neyla was falling in love with barbershop from the Barbartots room at conventions. She now sings with the **Harborlites Chorus** of Sweet Adelines International, and with her quartet, **Delilah**.

Neyla was in Nashville recently for a recording session, and dropped by Harmony Hall to geek out on her idols’ photo on the wall. And she managed to knock some chords with the guys (<http://bit.ly/NeylaHQ>).



Historian Lynn Abbott named Honorary Life Member

Tulane University scholar Lynn Abbott's ground-breaking research into the African-American roots of barbershop harmony was honored at the Society's Midwinter Convention, when he was named an Honorary Life Member.

Abbott has authored numerous books and scholarly articles, including "Play That Barber Shop Chord: A Case for the African-American Origin of Barbershop Harmony" (1992), that represent a fundamental shift in understanding our musical roots toward a broader, richer background than the mythological white men in small town America.

"Lynn Abbott's treatise leaves no doubt that though the phenomenon of barbershop harmony was eventually woven into the fabric of America's

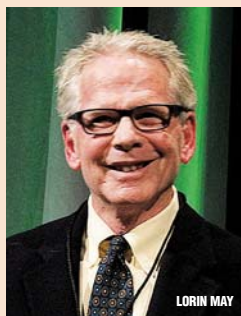
culture across race and class barriers, the African-American harmonizers were most likely the primary sources

of our music, and also gave us the word barbershop," said Society Historian David Wright in presenting the award. A clearly moved Abbott thanked Wright and barbershop historians David Krause, Jim Henry, and the late Val Hicks for their support of his work

through the years.

Wright and Abbott subsequently presented a Harmony University session titled "The African-American Origins of Barbershop Harmony, and Why It Matters," attended by more than 300 guests held at the Midwinter convention.

Read Lynn Abbott's paper online at bit.ly/barbershopchordabbott.



LORIN MAY



GREG ANDERSON PHOTOGRAPHY

RECOGNIZE THIS BEARD? It belongs to Harmony U faculty and tag-writing king Paul Olguin. On a lark and at the last minute, the 54-year-old baritone entered the Just For Men World Beard and Mustache Championships that just happened to be taking place in his hometown of Portland, Ore. He won the semifinals round in the "Verdi" category (whatever that means), making it to the finals. He didn't win, but only because the contest didn't include a talent category.



Need a chapter music director? Here's help

The Chorus Director Search Map connects chapters with directors seeking gigs. (Say, what's that in the Twin Cities? Peter Benson has retired from the helm at Hilltop, and the multi medal-winning **Great Northern Union** chorus needs a director? Jump!)

Check out openings or add your own at bit.ly/bbdirectorsearch. And remember that director searches are free in *The Harmonizer*; first 50 words. Send to harmonizer@barbershop.org.

Port City Sound endures Midwinter flight delay, gets 3.5 million views

When Seniors quartet competitor **Port City Sound** experience flight delays on the way to New Orleans, they were invited by a flight attendant to sing, and she caught about a minute of "Under the Boardwalk" on video. As of press time, the video has more than 3.5 million views on YouTube alone.

While the quartet members are likely enjoying their fame, they may take exception to how often the sites posting the video are calling them "elderly." Thank you, world, for noticing that quality singing can con-



tinue on well into the SENIOR years—that's the PC term, thank you very much! See it at bit.ly/PCSyoutube.



CONVENTIONS 2015

PITTSBURGH
June 28–July 5
2016

NASHVILLE
July 3–10
2017

MINNEAPOLIS
July 2–9
2018

ORLANDO
July 1–8
2019

SALT LAKE CITY
June 30–July 7

LEADERSHIP FORUM

Nashville, Tenn.
Nov. 13–15, 2015

MIDWINTER

barbershop.org/midwinter

RENO
Jan. 26–31, 2016

**HARMONY
UNIVERSITY 2015**
Nashville, Tenn.
July 26–Aug. 2, 2015



It's not on Broadway (yet), but momentum for The Fabulous Lipitones musical keeps building

Barbershop is *not* back on Broadway—at least not yet. But it had a month-long run in a major professional theater on the other side of the Hudson River—the sixth run so far of *The Fabulous Lipitones*, a musical comedy centered around a fictional barbershop quartet. Society great Steve Delehanty advised on barbershop culture for the show's debut run; by show two, he was Musical Director, providing expert arranging and coaching.

Premise: **The Lipitones** are an Ohio-based barbershop quartet that lost their lead to a fatal heart attack. (*But*, he holds his final high B-flat until the end of the song, winning the regionals.) They fall in love with the voice of “Bob” over the phone. But when he shows up for the audition, he's not the person they'd imagined. The show features a lot of rapid-fire humor as the quartet deals with the overt racism of one of its members, plus some proudly convoluted plot twists.

The show's sixth run took place at the 375-seat George Street Playhouse in New Brunswick, N.J., from Nov. 18 to Dec. 14. It received wide-spread, mostly positive, reviews from area media including *The New York Times*. Runs in Atlanta, Seattle and Los Angeles have either run or been planned. Written by *The Cosby Show* head writer John Markus and acclaimed playwright Mark St. Germain, they're hoping the show builds in popularity and eventually books a New York City run as well.

Markus told *CentralJersey.com*, “Barbershop singing is the like the



high-wire act at the circus. There can be no mistakes. If one guy goes down, he'll take the other guys down with him. The singers have to have perfect intonation, meaning they have to hit the notes on the money.

“Secondly,” Markus continued, “they are not allowed to hide behind the vibrato ... We have cast in some of these productions, very experienced Broadway actors who have been completely overwhelmed ... The craft of it has to be precise, and you have to listen to the people you're singing with on that stage. It's a thing of beauty when it is done very well, and this cast is singing beautifully already, prior to previews.”

In addition to the show's 10 public domain numbers, Randy Court and Mark St. Germain collaborated on two original numbers. Society quartets, including 2014 International Seniors Champion **Faces 4 Radio**, performed on afterglows associated with the New Jersey production. The cast included YouTube sensation Rohan Kymal and Broadway veterans Donald Corren, Wally Dunn, and Jim Walton.

Society Briefs

Harmony Brigade: so many quartet permutations, so many locations. You may have noticed that Harmony Brigades are all the rage these days. They are at conventions, at Harmony University, and at special weekend events across the continent.

“Extreme Quartetting” takes place when committed quartet singers pour themselves into mastering high-quality arrangements in advance of gatherings, where they mix and match endlessly with other equally devoted singers. Indulge your love of quartet singing at some of these events! Learn more at harmonybrigade.org.



CBQC now open for registration ... including video auditions. Despite its name, the Collegiate Contest welcomes all quartet men up to age 25 to compete in the annual event. This year, quartets may enter at division and district contests, or by submitting a video of a live performance. Full details and registration form are at barbershop.org/college.



Darin Drown is a tough act to follow ...

Three of the top six choruses in Las Vegas competed while knowing their director would be leaving by the end of 2014. No word yet on the replacements for Peter Benson (**Great Northern Union**) or Aaron Dale (**Kentucky Vocal Union**). But Darin Drown, who over 15 years turned the **Sound of the Rockies** from a new chorus into a perennial medalist, was happy to hand over the baton to someone who knows a thing or two about building upon a legacy.



... but the new guy knows this territory very well.

When recent Denver transplant Mark Hale started directing the **Masters of Harmony** in 1999, many wondered if he could continue their unbroken string of four gold medals under two directors. Four consecutive gold medals later, Mark retired from the Masters in 2012 tied with Dr. Greg Lyne for third most gold medals by a director (4), behind only Jim Clancy (11) and Jim Miller (7). Sound of the Rockies have little doubt that Mark can build on the chorus' current 7-year-long medal streak, if not even take them to greater heights. Congratulations to all! ■



Take a crash course in directing for beginners

Never even directed “Keep the Whole World Singing”? Here is a great place to start

Admit it ... you’ve always wondered what it would feel like to stand in front of your chorus and lead them in singing “The Old Songs” or “Keep the Whole World Singing.” You know—the whole “INCREDIBLE COSMIC POWER ... itty-bitty living space” thing. But you’ve never done it before, you don’t have a music degree, and you don’t want to make a mistake. Well, that never stopped your own director!

Seriously, though, the development of the art of conducting began rather humbly. Chant leaders would bounce the hand up and down to show the “takt.” In early instrument groups, the harpsichordist would periodically lead with his hand or head or the first violinist would stop playing and wave his bow to get the players back in time. It wasn’t until the early 1800s that there began a trend to actually develop a systematic approach to conducting, with Mendelssohn, Berlioz, Spohr, then Wagner adding to a catalog of master directing skills. Of course, with the 20th century, the cult of the diva conductor began (some say it never ended).

Crash course in basic directing

Yes, there are specific things we teach at Directors College that minimize confusion and maximize efficiency, but to get started, you don’t have to have to be perfect—you need to *be musical* and *look confident*. Below are some things you can do to prepare for that magical moment of your first conducting experience.

Watch your director. I know it is a foreign concept, but I’m talking about watching more deeply than just as a chorus member. What does he or she do to prepare the chorus to do any specific action? Before every directing move, there is (or should be) a preparatory gesture that primes the chorus to do whatever is needed at the moment.

Visually get set. I was always amazed when I would ask my chorus guys to lead one of the opening or closing songs. Some would stand up in front with a determined frown and start beating the air with their fists and I’m thinking, “Do I look like that?” It always made me wonder whom they were channeling. Remember that you are inviting the chorus to join you in creating a musical experience. Allow your posture

and hands to be inviting and encouraging.

Relax your hands. To begin, put your hands at your sides and shake them out. In their resting position, your fingers will be slightly curved. Bring your hands up to waist level with palms down. Don’t ball them up into a fist or splay them out rigidly. Keep them relaxed.

Breathe! Allow the chorus members to breathe before they start. That is generally done as an upward gesture that feels inspiratory. Then you can bring your hand down to start the chorus on the “downbeat.” (Yes, I know that not all music starts on a downbeat, but let’s not get ahead of ourselves.)

Keep the beat—not the rhythm. In every piece, there is a primary pulse. Sometimes it is slow and sometimes it is fast. As you think about the possibility of trying out your conducting wings, don’t worry about the perfect pattern; just think about where that pulse is. Whether it is fast or slow, keep it steady—don’t let it fluctuate with the actual rhythms you are singing.

Know how to stop. Remember the first time you rode a bicycle? Remember how after the exhilaration of freedom and speed came abject fear, when you realized that your parental unit had neglected to teach you how to stop? Well, stopping is a lot like starting. The main thing is to prepare the chorus to either

- take a breath and go on, or
- to stop altogether at the end of a song.

There are two primary ways to show a “cut-off” or “release.” There is the “touch release” and the “circle release.” We don’t have enough room here to demonstrate, but every release must be prepared by some sort of upward gesture that either touches like a downbeat or circles around in a sweeping motion. With that information, watch how your director prepares you.

Practice first at home. Getting started with conducting is not rocket surgery. Sure there will be some element of trepidation, but remember, your chapter meeting environment is (or should be) an encouraging one. Try it at home in front of your bathroom mirror and see if you look like the music. If you do, you’re ready to try it out on your chapter. ■



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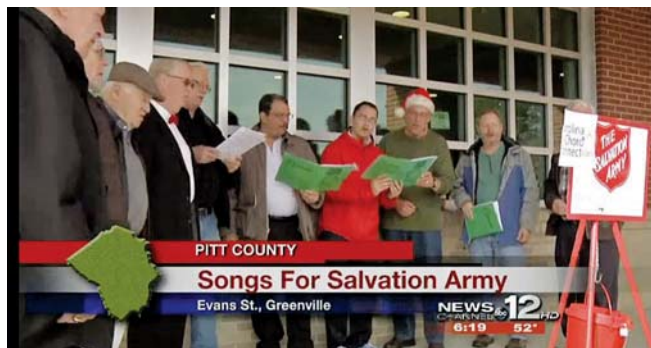
Great publicity for Veterans Day show

The **Fun Center Chordsmen** (Mansfield, Ohio) got some PR after their Veteran's Salute—front page, top fold in the local *Tribune Courier*. The event has been a long-standing chapter tradition during the month of May, but changing to Nov. 10 (the day before Veterans Day) yielded both better PR and by far the largest crowd the event has ever had. The Chordsmen filled the sanctuary of the First Congregational Church, where they



rehearse. Col. Gary McCue and the honor guard of the nearby 179th Air Wing Base helped make it a memorable occasion for all.

How did the chapter get such great local coverage? Chapter VP of Marketing & PR R.F. Miller, contacted the newspaper! How did they get in *The Harmonizer*? They contacted the Story Tellers! (Yes, often that's all it takes.) Consider following the Chordsmen's example—both the event and the PR before and after the show.



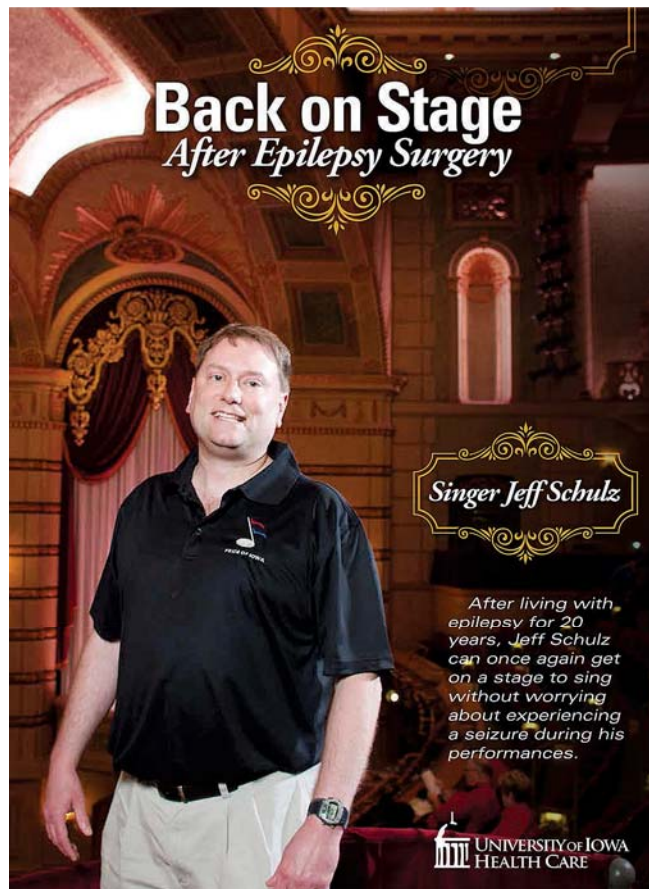
Chapter raises funds for Salvation Army, issues televised challenge to area groups

About 20 members of the **Carolina Chord Connection (Greenville, N.C., Chapter)** spent the holiday season singing at Salvation Army kettle stations throughout the area. After the Salvation Army reported that donations have been down during the 2014 season, the Barbershoppers went on television to encourage other area musical groups to pitch in.

"We would like to try to challenge the other music groups to do the same thing this season," member Steve Goodwin told the news reporter for ABC News Channel WCTI.

"They are here volunteering their time. And we greatly appreciate it. We really do," added Salvation Army coordinator Mark McKenzie. "We do everything we possibly can to help support the families of children in Greenville and Pitt County."

Watch the news report at bit.ly/CCCGreenville.



A Barbershopper and his new-found singing freedom play a prominent role in a University of Iowa marketing campaign that details how epilepsy surgery changed his life. "I can make music! I can travel with singing groups! I can have a driver's license again!" states Barbershopper Jeff Schulz proudly wearing his Pride of Iowa chorus shirt for the photo shoot. It's the first time in more than 20 years he's been seizure free. Certainly something to sing about!



STILL GOT IT. The most recent Dave LaBar Emcee Award winner, Dan Henry Bowser of Kansas City was recently presented his 67-year Society membership card by the other members of his senior comedy quartet, Tone-Henge; Bruce Wenner, Jim Bagby, and Keith Schweer.

Story Tellers

Tell your story to Top10@probeweb.org

Want to be a storyteller? Contact Top10@probeweb.org
or harmonizer@barbershop.org

VM—more than medals and epic shows

You know that our reigning chorus champs, **The Vocal Majority**, are successful on the stage, but did you know they're even prouder about what they do in their community? At the end of 2014, they released to their large list of patrons with 10 ways they've reached out. In their own words:

1. On Christmas Eve, we sang again for over 500 homeless women, children, and men for SoupMobile.
2. For two years in a row, we have sung for teens struggling with addiction issues at Phoenix House whose parents are often no longer in their lives.
3. We perform pro bono for area high school programs and instructional workshops.
4. We will perform with the TCU Frog Corps Men's Choir for DFW-area middle and high school students next Spring.
5. We have provided free tickets to our performances for Salesmanship Club Youth & Family Centers, Inc.
6. Vocal Majority members have served as "surrogate dads," and have sung at a local high school with young men absent a father in their lives.



VM Christmas Show, 2014

7. Our members financially support the Barbershop Harmony Society's Harmony Foundation to bring music into the lives of young people around the world.
 8. We give scholarships to high school young men to learn about barbershop a cappella singing at Harmony Explosion Camps.
 9. For our student members, we offer financial assistance so they can travel with us to experience the thrill of singing.
 10. We provide deaf interpreters at our Christmas Show to reach people who can't hear, but sense the emotion of our music just by being in the audience.
- That's making a difference!



2014 winner Tonal Eclipse

68th Annual Bush League novice quartet contest delivers again for Pioneer district

Late last summer, the **Gaylord, Mich., Chapter** sponsored the 68th annual Bush League Competition, a Pioneer district tradition since 1947! Bush League is where beginning quartets compete in a judging program for the first time. Thirteen Bush League champions have gone on to be Pioneer District Champions, 11 have gone on to represent the Pioneer District at international competitions, and one, **The Auto Towners**, went on to become 1966 International Champion.

This past contest featured 10 novice quartets from all over the Pioneer district, adjudicated by three certified judges. The evening "Show of Champions" program featured the "Gaylord Harmonie Meisters Chorus" and the top three quartets **Olde Thyme Harmony Quartet** (3rd), **The Barn Boys** (2nd) and **Tonal Eclipse** (1st). Last year's winners "Face Off" made a return appearance to hand over the Gaboon Trophy, and were followed by 2005 District Quartet Champion **The Party**.

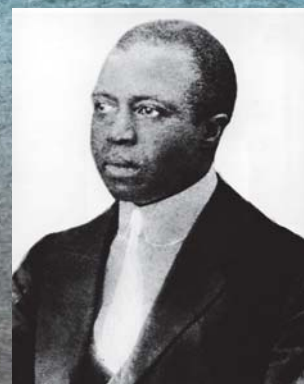
The brainchild of **Boyne City Chapter** founder Loton Wilson, several chapters have taken over the Bush League tradition, with the Gaylord Chapter taking over in 1996.



The sponsors: Harmoniemeisters



As a young man, Louis Armstrong formed a vocal quartet with his buddies, singing for tips on Rampart Street and in the Storyville section of New Orleans. Louis sang tenor. It was typical for African Americans to vocally harmonize in four parts, improvising in a style similar to what eventually became the instrumental sound of early jazz.

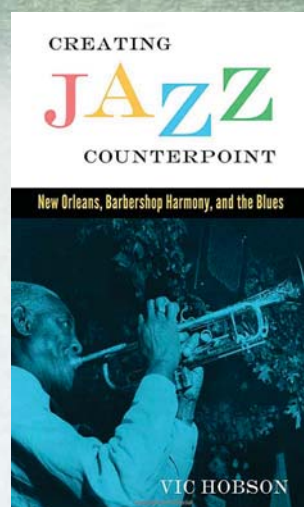


Ragtime legend Scott Joplin included a barbershop quartet in his life's work, a 1911 opera called *Treemonisha*, which incorporates the musical traditions of African Americans. His barbershop passage sounds just like something we would sing today.

PHOTO MONTAGE BY EDDIE HOLT

"I have witnessed ... these explorations in the field of harmony and the scenes of hilarity and backslapping when a new and rich chord was discovered. There would be demands for repetitions and cries of, 'Hold it! Hold it!' until it was firmly mastered. And well it was, for some of these chords were so new and strange that, like Sullivan's Lost Chord, they would have never been found again except for the celerity in which they were recaptured."

- James Weldon Johnson (1925),
barbershop singer, NAACP Executive Secretary



According to jazz scholar Vic Hobson, barbershop and the blues were very entwined with the beginnings of jazz, and in fact might have had a formative influence on the beginnings of jazz.

The African-American Roots of Barbershop (and why it matters)

Adapted from David Wright's Harmony University class on barbershop history, presented at the 2015 Midwinter convention in New Orleans on Jan. 10, 2015. Barbershopper and historian David Krause participated in the preparation of this class. View the class on YouTube at bit.ly/barbershophistory.

Most of us hadn't realized the extent of the presence of barbershop harmony in African-American culture until 1992, when Lynn Abbott published an article called "Play that Barbershop Chord; A case for the African-American origin of barbershop harmony" in *American Music*. (bit.ly/barbershopchordabbott) Lynn had documented so well, irrefutably, from numerous newspaper articles and books and live interviews, the extent of which our music was pervasive in the culture of African-Americans.

Until then, many of us believed that the first historical reference to barbershop harmony was the 1910 song, "Play That Barbershop Chord." The sheet music cover features a black Vaudevillian named Bert Williams. The song was also recorded by a white quartet, **The American Quartet**, which twice stops the song and then says in Afri-

can-American dialect, "That's it. That's what. That's a barbershop chord." The chord they've stopped on is what we now call our barbershop 7th. This shows that in 1910, that chord was associated with a barbershop quartet and with African-American harmonizing.

There's little evidence to support Sigmond Spaeth's belief that barbershop harmony had something to do with Elizabethan England. However, in the late 1800s, barbershop was pervasive in black culture. There were youth harmonizing on the street and pro-



David Wright
Hall of Fame
arranger, his-
torian, coach,
judge, director
[wrightmath@
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Lynn Abbott, a jazz archivist at Tulane University, is an expert on early African-American popular music and gospel quartets. He discovered overwhelming evidence that barbershop quartetting was pervasive in African-American culture in the late 1800s and early 1900s, including among many men who went on to become the pioneers of jazz. Abbott published his findings in a 1992 academic paper (read it at bit.ly/barbershopchordabbott) that forever changed the way Barbershoppers understand their roots. In recognition, during January's 2015 Midwinter Convention in New Orleans, Abbott was honored with a Society Honorary Lifetime Membership.



When James Weldon Johnson was leading the NAACP during the 1920s, he became concerned that barbershop music was becoming associated with white quartets. He and others remembered that the music had been a much earlier product of black culture: "Pick up four colored boys or young men anywhere and chances are 90 out of 100 that you have a quartet. Let one of them sing the melody and the others will naturally find the parts. Indeed, it may be said that all male Negro youth of the United States is divided into quartets ..."



professionals harmonizing on stage. Many, many famous African Americans harmonized in the barbershop style. Ragtime legend Scott Joplin thought enough of this that he incorporated the barbershop quartet into his life work, a 1911 opera called *Treemonisha*, which incorporates the musical traditions of African Americans. His barbershop passage is just like something we would sing today.

When the professional white quartets began recording, they were simply "male quartets." Early on, they never used the term barbershop, even though that's what it was. "Barbershop" would have been interpreted as an African-American reference.

One of the cradles of barbershop harmony is right here in New Orleans. Louis Armstrong talked about harmonizing on the street corners of New Orleans

Bringing black singers back into the barbershop fold—and why songs associated with slavery and segregation may need to be retired



Yes, the Society was exclusionary in the past, but that is not what is going on today. The Society can't change what happened in the past. Yes, some of the songs are on the edge of racism, but only if you look really hard and know the history of the Society and the songs.

The problem, in my opinion, is not with the Society, but with the black community that seems unwilling to reach out and see how beautiful the music is.

I raised a concern when "Alabama Jubilee" was announced as the contest song that we went on to win gold with in 2011. I know what a jubilee was, and that it was not in the best interest of the slaves on the plantation. I was not exactly excited about singing this song. Interestingly enough, when I told some people about my concern, they had no idea what a jubilee was and they thought they were singing just another song. That changed my perception of what was going on in my own chorus and probably a good percentage of the Society. Most people have no idea how derogatory some of the songs can be perceived to be.

I was willing to get over the idea behind the song because I love four-part harmony. I wonder how many people in my community would be willing to do that.

I think we need to get my chorus and the Society in front of minority communities as a recruiting tool and show them how great the sound is. Sure, there will be people unwilling to participate, but I am sure there are more than enough people like me who will embrace it despite the perceived issues.

— Charles Carothers, *Masters of Harmony*



At the recent Golden Globes, Tina Fey and Amy Poehler talked about the new movie *Selma*, and how it covers the dawning of the Civil Rights Movement, which led to the Voting Rights Act of 1966, "and now everything is fine." It got a big laugh—ironic, cynical—because everyone knows that racial inequality is not fine, whatever real strides we have made.

The BHS was discriminatory in the past, and many members probably do not realize they are blind to the perceptions of some outsiders. Why do fewer racial minorities sing barbershop? Quite apart from the quality of the music, imagine the feelings of a black singer in our midst. I believe song selection may be an issue at times.

For example, the glorification of the Old South; "Alabama Jubilee" was about white plantation owners celebrating while the slaves fetched and carried. The Showboat was welcomed by the rich, but not so much by the ones who had to tote the barge and lift the bale. "Floatin' Down to Cotton Town," "Mississippi Mud," "All Aboard for Dixieland," and "In The Evening By The Moonlight" are in the same genre, despite their great tunes.

A Sweet Adelines chorus recently felt the need to change a song title to "Hot-Town Strutters' Ball"—even though "Dark-Town Strutters Ball" is a 100-year-old non-racist song created by a black songwriter. If we sang "Alabama Jubilee" but called it "South Dakota Jubilee," does the racism go away? False and obvious gestures do not address real racism.

— Kirt Thiesmeyer, *past president, Masters of Harmony*



Here is a brief brainstorm of the kinds of actions I believe could make a difference:

- Most chapters may want to reach out to institutions of color within their community that have music programs, and present opportunities to sing on shows and to perform on any secular shows. Perhaps if a chorus is thinking of a gospel-type song, they invite in a local music ministry for coaching.
- For the Martin Luther King, Jr. holiday, perhaps come up with song suggestions for groups to participate in local celebrations.
- Provide chapters with a Black History Month program on the African-American roots of the art form and script and song list groups can use.
- The greatest thing we can do in the short term is ban "Mammy" songs and make clear to the external community we've done it. I am for preserving the songs and arrangements much in the way folks collect "racial" imagery—not to use, but only to remember what once was.
- With headquarters in Nashville, perhaps work with groups like Fisk University to catalog some of the Southern and mammy-themed songs that just don't resonate in our enlightened age.
- The Fisk Jubilee Singers and Jubilee Hall could be a part of the 2016 convention in Nashville.
- With Belmont in the mix for Harmony University, Fisk and its music department shouldn't be left out. Music-related internships (for college credit, not pay) at the HQ might be a good way to get an interest in our organization.

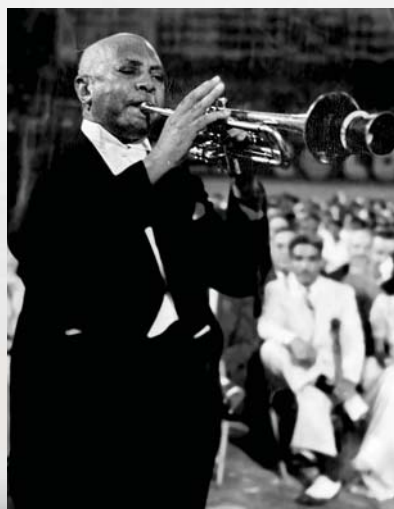
— Cecil Brown, *Big Apple Chorus; lead, Up All Night*

"A noticeable advancement along the lines of the profession is the passing of the barber shop quartette with its barber shop harmony. It doesn't take much of an effort of memory to recall when all quartettes sang their own self-made harmonies, with their oft-recurring 'minors,' diminished sevenths and other embellishments. This barber shop harmony, although pleasing to the average ear, and not altogether displeasing to the cultivated ear, is nothing more or less than a musical slang. It violates—at times ruthlessly—the exacting rules and properties of music. All forms, phrases and progressions of music go down before it. What does [sic] the barber shop exponents of harmony care for such delicacies as the forbidden progressions of perfect fifths and octaves? What do they care about chord progression in its correct form? Their chief aim is to so twist and distort a melody that it can be expressed in so-called 'minors' and diminished chords. The melody is literally made to fit their small stock of slang chords, instead of the chords being built around the melody."

– "Tom the Tattler," an African-American musical purist who held black barbershop quartets in contempt due to their continual musical experimentation; this 1900 editorial prematurely celebrated their waning influence

as a youth. This was about a mile from where we are right now, in 1910 or 1911, when he was only about 10 years old and a tenor.

New Orleans Jazz—and this really was the birthplace of jazz—was based on what singers sang when they harmonized in their quartets. That makes a lot



of sense to me. When I hear our embellishments like pickups and backtimes and swipes, those are the same things that

instrumentalists do when they play Dixieland jazz. If you notice, you'll find them doing the same thing.

An African-American musical reviewer who called himself "Tom the Tattler," wrote a review of the African-American barbershop quartets in 1900. He's trying to insult barbershop harmony, but he gives some of the best compliments our style has ever received.

This tells us a lot about our music. I think for a long time we got away from our musical roots, and I think this gets us back there. Barbershop was very free-wheeling, flamboyant, experimental. It doesn't necessarily stick with the composer's song. It's like jazz—jazz is probably entwined with barbershop and its roots more than any other single style of music.

Not all African American scholars had reservations about barbershop harmony. James Weldon Johnson, who was executive secretary of the NAACP, grew up singing barbershop harmony. He called all the African-American culture of singing "barbershop harmony," and in the 1920s was afraid that it was beginning to be associated with white people. And it was. Studio quartets out of New York City were all white, a lot of the Vaudeville quartets that people saw were white. Barbershop harmony by then had crossed racial barriers and was a fabric in society. Black people, white people, rich and poor. It really was everywhere. It was ubiquitous in the early 20th Century on a professional level and on a recreational level.

James Weldon Johnson, unlike Tom the Tattler, was very proud of barbershop harmony. He wanted to go on record that there was a very strong African-American component in its origin.

Our style of music has breadth. There was a time when we were trying to legislate away what I believe are all the African-American contributions to our music—which are the things that make our music most interesting.

Barbershop is not a purely homophonic style. The



Jelly Roll Morton, the first-ever arranger of jazz music, recalls his barbershop quartet's improvisations: "The boys had some beautiful harmony they sang. And, of course, we got together and made all kinds of crazy ideas of the harmony, which made it beautiful and made it impossible for anybody to jump in and sing."

Around 1888, W.C. Handy, later to become widely known as "Father of the Blues," sang tenor in a quartet that gathered in a Florence, Alabama, barbershop "for the trying out of new swipes." Handy reported that ... "they often serenaded their sweethearts with love songs; the white bloods overheard, and took to hiring them to serenade the white girls."



Nashville's Grammy-winning gospel quartet, Fairfield Four, has been in existence for more than 90 years. They will join Crossroads quartet in a presentation at this year's ACDA National Convention.



2009 International Champion Crossroads; Dr. Jim Henry (Bs), is third from left

In the July 2001 issue of *The Harmonizer*, Barbershopper and music professor Jim Henry distilled key points from his doctoral dissertation. Building upon Lynn Abbott's research on the African-American roots of barbershop, Dr. Henry analyzed 250 transcriptions and recordings of early barbershop, tracing the musical elements themselves back to their African musical DNA. Elements traced exclusively to African music included call-and-response, rhythmic charac-

ter, and harmony, including the all-important barbershop 7th chord. Download the article at <http://bit.ly/BBshopRoots>.

Dr. Henry's Crossroads quartet is scheduled to join the legendary gospel quartet Fairfield Four for a presentation at the 2015 National Convention of the American Choral Directors Association in Salt Lake City regarding the African-American roots of barbershop harmony. Look for forthcoming video/audio of the joint presentation in upcoming Society communication.



recording studio quartets at the turn of the century sang the composer's melody exactly right because they were trying to plug the sheet music. But the African-American singer on the street corner was all about the improvisational elements of our style. Things like pick-ups, swipes, and echoes probably come more from the African-American tradition.

The rich harmonic content, circle of fifths, was probably European, but the African Americans blended that with the riveting rhythmic tradition of African music, and they did that both with barbershop and jazz. This influence really gives our music its interest and its character.

When you hear today's quartets doing things that aren't so homophonic, people say that's getting away from barbershop. But no, it's not. It is where we came from.

Certainly, contributors to the style were white quartets from New England, who sang in a very formal, hymn-like tradition. Usually the melody was in the

second tenor, and very barbershop-like. Our style has many roots. And African Americans were from vastly different parts of the country, so who is to say that they all sounded the same? But our style is not monolithic. It's a broad style of music. When we understand that, we'll become wiser as we face the future.

Barbershop relates to other styles. I love Vic Hobson's book because it makes it absolutely clear the intertwining of barbershop, blues, and early jazz. We shouldn't be afraid of the fact that our music resembles and has relationship with other kinds of music. For many years, you could damn something by saying, "that's just a country song" or "that's jazz." But our music is twined with other American music.



Sydney Bechet, a New Orleans musical pioneer remembered as the first important jazz soloist, had been an avid quartet harmonizer during his youth: "It was Bunk Johnson who was the first to make me acquainted with Louis Armstrong. Bunk told me about this quartet Louis was singing in. 'Sidney,' he said, 'I want you to hear a little quartet, how they sing and harmonize.' He knew I was crazy about singing harmony."

A racially-mixed family of Barbershoppers reflects on how the Society can move toward enjoying a more racially mixed barbershop family

Drew Ellis and his son, Jacob, are respectively 3rd- and 4th-generation Barbershoppers in Bowling Green, Kentucky.

We have always joked that God blessed our family with chocolate, vanilla, and swirl. Our 14-year-old son, Jacob, is black, our 11-year-old daughter is bi-racial (black/white), and their 5-year-old brother is white. Jacob recently received his 8-year membership card and is a strong bari in the **Spirit of the Commonwealth** (formerly the **Caveman Chorus**) of the **Mammoth Cave, Ken., Chapter**.

As a family that has crossed racial lines through adoption, we've worked to preserve the racial heritage of our children while encouraging them to develop their own identities. This has allowed our family to enjoy diverse relationships we may not have otherwise had, and has given us a perspective on the challenges and opportunities in spreading barbershop harmony to communities that rarely hear or perform it.

There's a huge, untapped resource of harmony lovers of various racial backgrounds. Harmony has always been a rich part of the African-American culture. This goes far beyond those who created the early barbershop sound. It can be found in worship styles, singing styles, and in the musical evolution of doo-wop, Motown, jazz, and hip-hop music. You'll often find high concentrations of quality singing and musicianship in black communities, because these activities are often tightly interwoven into the cultural fabric.

Early black Barbershoppers deserve belated recognition. I believe the Society and others would benefit from a concerted effort to visually recognize, appreciate the talents of, and even "glorify" the talents of early black quartets.



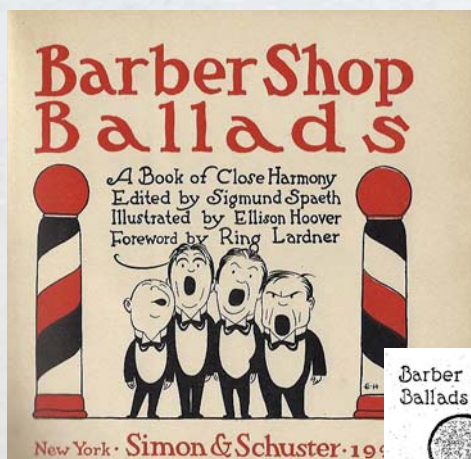
We can't change the history of social norms that barred non-white singers from Society membership until the early 1960s, but we can honor and listen to the black quartets who might have become Society idols had they been allowed to compete. The talent and skill of groups like **The Mills Brothers** and many other early black quartets like **The Morris Brown Quartet** had tuning, precision and ring that was often much better than our early champion quartets. (Enjoy several such quartets at bit.ly/MorrisBrown.)

Contemporary black harmony groups deserve recognition, too. Perhaps the Society can consider some sort of honor to the **Fairfield Four**, the **Jackson 5**, **Boyz II Men**, the **Temptations**, or other iconic harmonizing groups in gospel, Motown, R&B.

Obstacles can be overcome one man at a time. If we are serious about breaking down racial barriers, we have some notable obstacles to overcome. But it can be done one man, one boy, one quartet at a time. Younger Barbershoppers are already more diverse. Of the eight men who won an international quartet gold medal in Las Vegas, 2014, only

two were white, and the **Musical Island Boys** won while 'shopping Motown hits. Members of many past collegiate champs have come from a variety of ethnic backgrounds; in most cases, they got hooked on barbershop by another Barbershopper who cared enough to reach out.

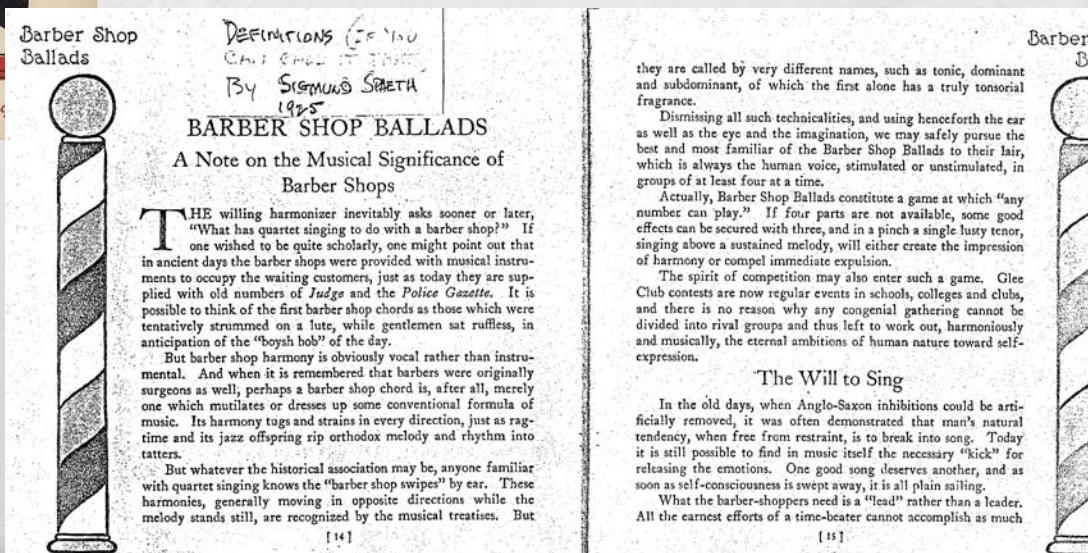
Let's work to show people what "harmony" can mean. While we have now welcomed ethnic diversity in the BHS for many years, joining with the unreached communities among us could give us an advantage in growing a global interest in the barbershop art form and culture. Ours can be a culture—both in fellowship and in competitive performance—that could metaphorically and visually demonstrate the power of "close harmony."



Society pioneer Sigmund Spaeth was also a famous musicologist. In his 1925 book *Barber Shop Ballads*, he attributed the style to European traditions. There is little evidence to support his theory, but overwhelming evidence that black quartets had developed the early sound; white quartets later added their own elements and popularized the style with the masses.

We should aggressively strive to break the race barrier and make barbershop culture more inclusive. What could be more right than to include more African Americans, whose grandfathers had such a strong role in the beginning of our music! It's not an easy thing to do. I think if we want to do it, and I believe we do, that that's the first step.

We need to find a way to share our music and this experience with a wider group of people. That's going to make our music richer, make us much more acceptable. Grant money would be much easier to get, many good things would happen, if we could make a dent in the racial barrier. And I think we are. ■



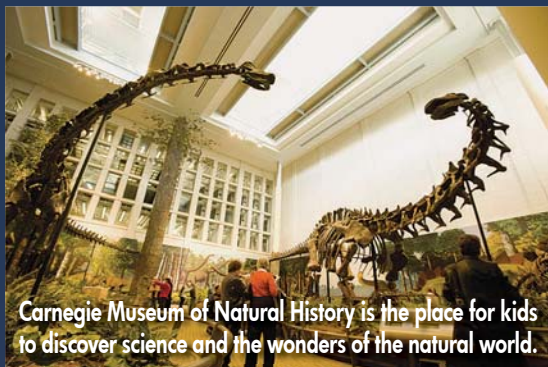
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Schedule of Major Events

Tuesday, June 30

- 5-9:30 p.m. Harmony Foundation Collegiate Barbershop Quartet Contest
9 p.m. *Larry Ajer-Tuesday Night Party

Wednesday, July 1

- 10-3 p.m. Quartet Quarterfinals (Session 1)
4:30-9:30 p.m. Quartet Quarterfinals (Session 2)
10 p.m. Dixieland Band

Thursday, July 2

- 11-3:30 p.m. Quartet Semifinals
4:15-6:30 p.m. *World Harmony Jamboree
7:30-10 p.m. *AIC Show

Friday, July 3

- 10-2:30 p.m. Chorus Contest Session #1
4-9 p.m. Chorus Contest Session #2

Saturday, July 4

- 5:45-6:45 p.m. Saturday Night Spectacular!
7-9:30 p.m. Quartet Finals
10 p.m. Chorditorium

* = Separately ticketed event

** = Audience participation free, singing participation involves a donation to Harmony Foundation

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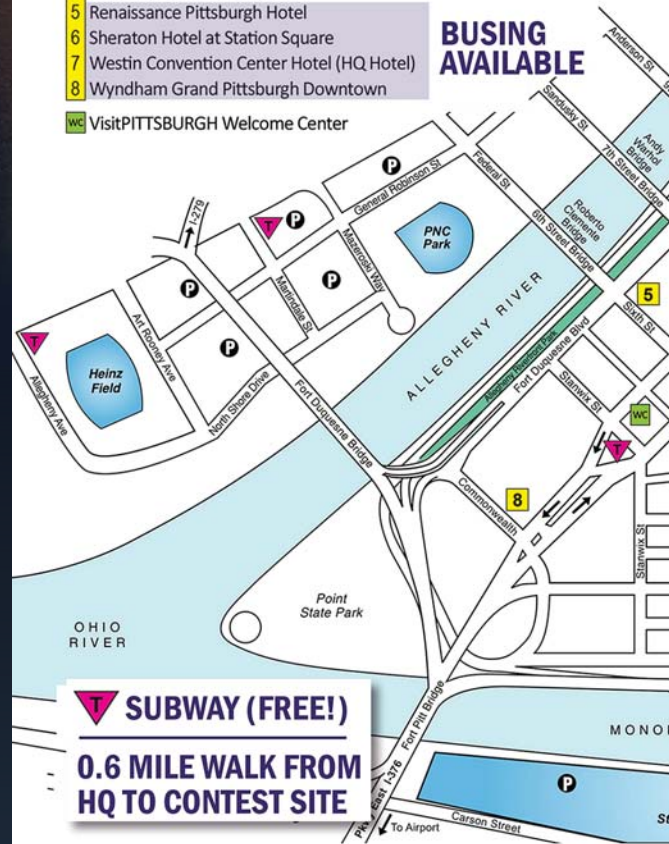
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 - 5 Renaissance Pittsburgh Hotel
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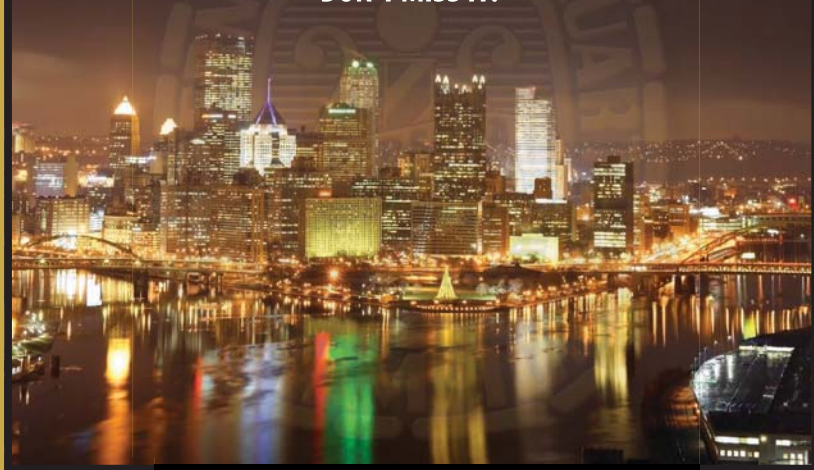


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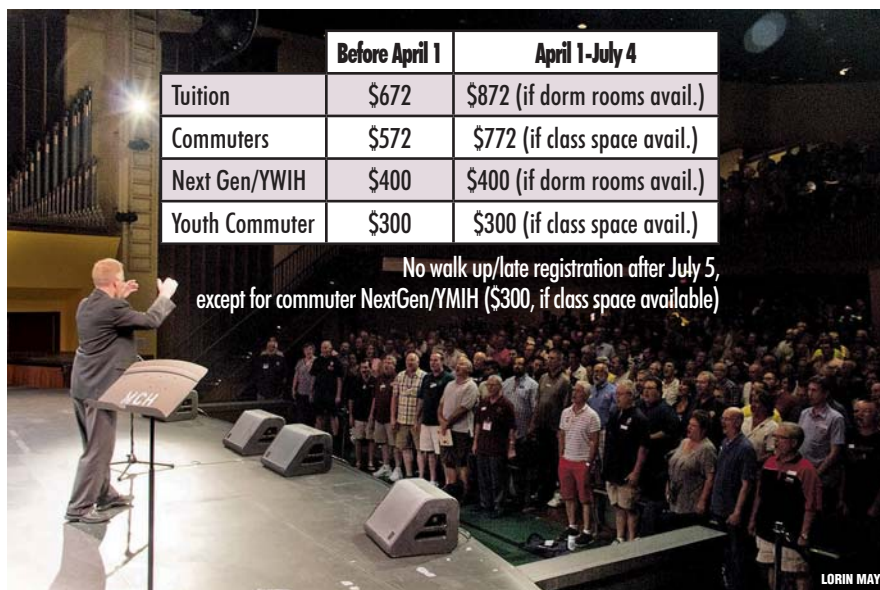
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Harmony U: 2015 will sell out! Register while you can

	Before April 1	April 1-July 4
Tuition	\$672	\$872 (if dorm rooms avail.)
Commuters	\$572	\$772 (if class space avail.)
Next Gen/YWIH	\$400	\$400 (if dorm rooms avail.)
Youth Commuter	\$300	\$300 (if class space avail.)

No walk up/late registration after July 5, except for commuter NextGen/YMIH (\$300, if class space available)



LORIN MAY

Hello singing friends! As the new dean for Harmony University, I am excited for our offerings this summer at Belmont University, and for our returning folks, I am pleased to offer many new features and best practices for HU 2015. We sold out last year, and we look to sell out again by the spring! This incredible demand has made me reflect about the purpose of our week of education. One principle guides all of us at Harmony Hall: what is the greatest service we as a Society can provide to our members at a school that only has capacity for 700 students?

The groups where growth is most needed
Music educators new to barbershop. By far, they provide the biggest bang for the buck in terms of strengthening Society chapters and spreading the joys of barbershop harmony. These educators will:

- teach large numbers of students what they learned, decade after decade
- often become excited by the style and may get involved as singers, coaches, or even future BHS directors
- speak to fellow educators about how barbershop techniques helped them grow their choirs with more male singers, more quality, better vocal production, specialized tuning, and quality literature that is mostly untapped by other music teachers.

In 2014, 5% of Harmony U attendees were music educators who had no previous formal ties to barbershop harmony. For 2015, I'm working to double that group to 10% of Harmony U, and double again to 20% in 2016.

Directors and assistant directors. Their post-Harmony U impact on our members can be observed almost instantly! Much like the music educators, when we help directors grow, they then go back and influence many people on a weekly basis. Most of us began our barbershop journey in a chorus setting, and our directors influence us to stay or go. I would like to grow this group to the point that every director in

the Society will have attended Harmony U at least once in the previous 3-5 years.

Future directors, coaches, and leaders. We have a constant need to develop Barbershoppers who are hooked on the music and have the aptitude to be great if they get proper training. Let's invest in these people, even if they do not see themselves as having directing, coaching, or leadership chops. We can guide them. Chapter leaders: can you think of a few people right now?

First-time attendees.

They need to drink from our firehose of knowledge! Many of the people who attend as part of a chorus or quartet college would not attend HU on their own. We then have the added benefit of a shared experience to go back and energize their chapter and district. Most of the Next Generation kids are first timers, and every first time attendee who returns to the chapter is energized and excited to share what happened at Belmont. Individuals who attend return pumped up about barbershop as well, and begin to influence others with their renewed energy.



Harmony University is

- Harmony College
- Music Educators College
- Director's College
- Leadership College
- Quartet College (8 of 16 spots taken)
- Chorus College (sold out)
- Next Generation (men 25 & under)
- Young Women in Harmony (25 & under)

Scholarships available, and are weighted towards ...

1. first-time music educators
2. first-time front line BHS directors/assistants
3. first-time BHS leaders
4. returning music educators
5. returning front line directors/assistants
6. coaches who work with BHS groups
7. college music students
8. special situations/needs

Scholarships are:

- Full @ \$622 (you pay \$50)
- Half @ \$336 (you pay \$336)

Apply at www.harmonyuniversity.org



Donny Rose
Dean of
Harmony
University
drose@barbershop.org

We WILL fill up, so our registration process must be modified

It is our deepest desire to admit all people who wish to attend, but it is pretty clear we will fill up. Thus, some key changes have been put in place:

- Once each college's pre-set allotment fills up (first-come, first served), it's full; however you can instead apply for a college that has not been filled.
- If you plan to pursue a full or half scholarship, apply

before registering. If your request is granted, we'll e-mail you an access code to allow you to register at a reduced rate.

- Check back online for information on how to audition for honors chorus or how to register for quartet brigade
- Online registration closes on July 4.
- **Walk-up registration will no longer be available.**

Go to HarmonyUniversity.org for more information. ■

Memories – and a little history from the young women – made at Harmony University 2014

When Harmony University convened on the campus of Belmont University on Sunday, July 27, 2014, it was the first time the annual event had been held in the state of Tennessee. It was also the first time since 2006 that it was hosted by someone other than Missouri Western. And, if that weren't enough, the 689 students may have been the most in the event's 45-year existence.

But those weren't the only ways it made history.

It was also the first time that a Young Women in Harmony class was offered.

"There were singers ranging from age 9 to 24," instructor and two-time Queen of Harmony Debbie Cleveland said. "The age-appropriate difference in tone created some blend issues, but the girls took instruction and worked so hard to smooth it all out. Part of the treat was that they were all so eager to learn."

The mission of offering Young Women in Harmony and Next Generation choruses is to encourage young people to sing and introduce them to the wonderful world we know as barbershop.

Such was the case for Emily Pearson, who attends the brand-new Arkansas Arts Academy in Rogers, Ark. She had never experienced barbershop before HU.

"I walked onto the Belmont campus so skeptical of what my week was going to be like but, by the end of day one, I was so involved," Pearson said. "I had never sung in any quartets or choruses, so being in the inaugural chorus was such an honor."

Mandi Hauler, 23, is a member of Sweet Adeline's International. She sings lead in the **Shades of Harmony** and **Jersey Sound** choruses. She made the long trip to Music City but, unlike Pearson, was well aware of barbershop and knew the joy of the week ahead.

"My fiancé enrolled in Director's College, and Nashville was a distance we were willing to drive," she said. "And, of course, I would get to sing for one of my barbershop idols in a history-making chorus."

A barbershop idol indeed. Cleveland is a highly-decorated member of the barbershop community. She's directed the chorus program at Gaither High School in Tampa, Fla. for 17 years, and taught junior high for 12 years before that. In short, she's been

connected to young singers for almost 30 years, which was highly evident when she taught a general session group "Rhythm of Love," a pop song by **Plain White T's**.

"I'm blessed to work with young people all the time," Cleveland said. "I have these type of camp experiences pretty often but I felt like all of that was just preparation for those moments on

stage at HU with those pioneering young ladies." thought they had seen the last of the Young Women in Harmony, the girls came out of the balcony section to join the boys of the **Next Generation Chorus** for Clay Hine's "In Harmony" as a powerful and inspiring young chorus.

"The girls were so excited to get to sing with the awesome NextGen guys," Cleveland said. "The fact that we performed Clay's original composition with him as a co-director ... well, that was another special moment for all of us."

Jim and Anne Mallet, Harmony Foundation donors from North Carolina, came to Belmont to provide a special moment of their own. On the Saturday night stage it was announced that the couple would match any gift up to \$75,000 from any new donor. Why? All because of the youth.

"As we got older, we realized that somebody's got to take the place of the older guys," Anne said. "One of our friends, a music educator, asked us 'What's happening to the future of the Society?' She knows nothing about barbershop but she's worried because music is being taken out of the schools. We've got to get to the teachers and educators that are bringing music to kids. It's terribly important."

"We hope to get more and more youth involved in singing and music," Jim said about the gift. "Music overall too. It doesn't have to be barbershop and it doesn't have to be singing. Just music overall. We know that something has to be done to continue this wonderful hobby of ours."

Well before they proposed their generous offer, HU introduced plans to form a Young Women in Harmony Chorus to go hand-in-hand with the Mallet's vision. Whether the ladies grew up in barbershop families or had never heard a four-part chord until August, exposing young people to the artform is the seed. After that, all it needs is a little water.

"I became great friends with a lot of the girls and really got to connect with what women's barbershop was all about," Pearson said.

Mission: accomplished.

— Jeremy K. Gover, Society A/V Manager



stage at HU with those pioneering young ladies."

True to her roots, Cleveland wasted no time getting her troupe ready to perform. After going around the room for brief introductions on Monday morning, she jumped right in. Her students took out their tablets and phones to access their sheet music. An age-appropriate parody of Neil Sedaka's "Breaking Up is Hard to Do" was first, followed by Fats Waller's "Ain't Misbehavin'" and the signature song from *Grease*, "We Go Together." The girls sang all three numbers at the big Saturday night show that closed out Harmony University.

"In only six rehearsals of less than two hours each, they pulled together three songs with choreography and a script that involved over half of the chorus performing speaking lines," Cleveland recalled. "They went above and beyond anything that I asked them to do, and I could not have been more proud of their singing, their musicality and the open-hearted way they performed. The response from that amazing audience is probably still ringing in their ears."

She's right.

"It was awesome to experience a standing ovation," Hauler said. "I can't explain how incredible it was. The final performance was something that I will not soon forget."

Just when the Massey Performing Arts Center crowd

JEREMY GOVER



Photo Credit: Jeff Richards

"Central Standard needed a better method for storing data, communicating chorus info, tracking rehearsal attendance and tracking song learning status. These are the core functions that Groupanizer provides in spades. Upon looking at the functionality provided by the Groupanizer system it was a no-brainer for us to start using it.

Overall the majority of our members log into the site on a weekly basis. That to me speaks directly to Groupanizer's inherent intuitiveness and breadth of functionality.

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Philip Owen
Site Administrator
Central Standard

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We Sing.
We Serve.



What your district leaders are learning—and committed to doing—in 2015

On November 1-3, 2014, 80 leaders from 15 districts attended the Society's annual Leadership Forum (themed "We sing. We serve.") Among them were 25 "future leaders" that districts were grooming for future leadership roles.

Giving back to our communities

Many hours were devoted to understanding and acting upon the concept of "giving back to the community." The charitable aspect of Society membership was so important to Society founders that they included this mandate in our Code of Ethics, still printed on the back of every membership card:

We shall render all possible altruistic service through the medium of barbershop harmony.

For years, Society members have focused nearly all efforts on singing, performing, and competing. It is easier to focus inwardly on ourselves than engage the broader communities in which we live.

The Society's renewed strategic vision celebrates our long-held competitive tradi-

tions while returning to one of the Society's founding core missions: serving others through song, good deeds, helping hands, fundraising, and much more. Today's leaders must focus both on singing and service if it is to enjoy long-term success.

Our simplified purpose: we sing, we serve, we bring joy to each other. This is who we are; what guides us. It distinguishes us from other organizations, keeps our members coming back and attracts others to join. This is what we need to tell others we're all about.

The first five decades have taught several vital lessons. First of all, it becomes evident that Society members have not yet fully caught the vision of service and public awareness contained in Article II of the Society Bylaws. Perhaps Barbershoppers have indulged their bent toward self-entertainment at the expense of the greater, outside world of public awareness and service.

— Val Hicks (1988)

Erin Harris
Society Project Manager
eharris@barbershop.org

Other Highlights

- Attendees learned district leadership concepts embedded in familiar choral concepts (e.g. “eye contact and body language result in a better product,” and “positive modeling, sharing skills, small group work can elevate the group much faster and higher than an executive style leader.”)
- A “We Sing” group of 45 went out and sang on stages in large restaurant, to appreciative crowds in

Nashville’s busy tourist district, on street corners, and on a rooftop.

- A “We Serve” group of 35 removed huge mounds of debris from a watershed, returning it to a pristine state.
- Strong positive reaction to Jim Collins “Good to Great and the Social Sector” book. (Buy it at <http://bit.ly/CollinsBHS>)
- Direct instruction for all attendees on required job descriptions.

	CAR	CSD	DIX	EVG	FWD	ILL	JAD	LOL	MAD	NED	NSC	PIO	ONT	RMD	SLD	SUN	SWD
Chapter Achievement Program		X						X		X							
Chapter coaching									X						X		
Chapter Collaboration														X			
Chapter Dashboard					X												
Chorus coaching			X	X				X		X					X		
Collegiate Quartets	X	X	X	X					X			X	X			X	
Combined Contests											X						
Community Outreach							X	X									X
Director training/certification	X	X	X	X	X	X	X		X	X		X	X	X		X	X
Directors College																	X
District Educational events		X		X	X	X		X	X				X				
Divisional programs							X										
Festivals		X						X	X	X	X		X				
Focus Force									X								
Harmony University														X			
Leadership Academy	X	X	X	X		X	X	X	X	X	X	X	X	X	X	X	
Leadership Forum		X							X			X	X			X	
Learn to Sing			X						X							X	
Membership training	X											X	X		X	X	
Next Level							X						X				X
OuICC																	X
Outreach Endowment Fund					X												
Outstanding in Front				X			X		X	X		X	X	X	X	X	
Shared Activities									X								
Standing Ovation Program		X		X				X	X			X		X	X	X	
Subsidize qualified directors									X								
Top Gun	X	X							X	X		X			X		X
Youth workshops/events	X	X	X	X		X	X	X	X	X	X	X		X		X	X

DISTRICT SCORECARDS. Attendees brainstormed indicators that (if measured) would demonstrate that the BHS is a healthy & impactful organization. Each district has since

chosen its own program indicators for 2015, by which district leaders will measure their respective district’s health and progress toward achieving higher impact.

Health Indicators
% of chapters that filed their ASCAP/SOCAN form
% of chapters that have prepared a budget
% of chapters that have filed their 990/CRA
% of chapters that filed state/provincial incorporation paperwork
% of chapters have completed a financial review

Impact Indicators
% of chapters that have either sung or served with outside organizations
of guests at a chapter meeting, performance, or event
% of chapters participating in grant programs

Forum attendees identified 30 indicators that (if measured) would demonstrate health and impact. While districts can choose their own measures, they will report the above measures to the Society.



Forum participants sang while following a director, then learned how those familiar directing principles translate into general leadership principles.

- Video recording of Secretary track training, to be available online for every chapter secretary.
- Frequently Asked Questions (FAQ's) were generated and recorded, and will be available for all district officers.
- District leaders had time to collaborate with other districts on best practices, problems, and solutions.
- District leaders planned scorecards to set goals and a method to measure them throughout 2015.
- There was interaction between Society Board and district leaders.
- The Society pledged to pay for three years of Basecamp online project management for each district. ■



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2014 District Quartet CHAMPS



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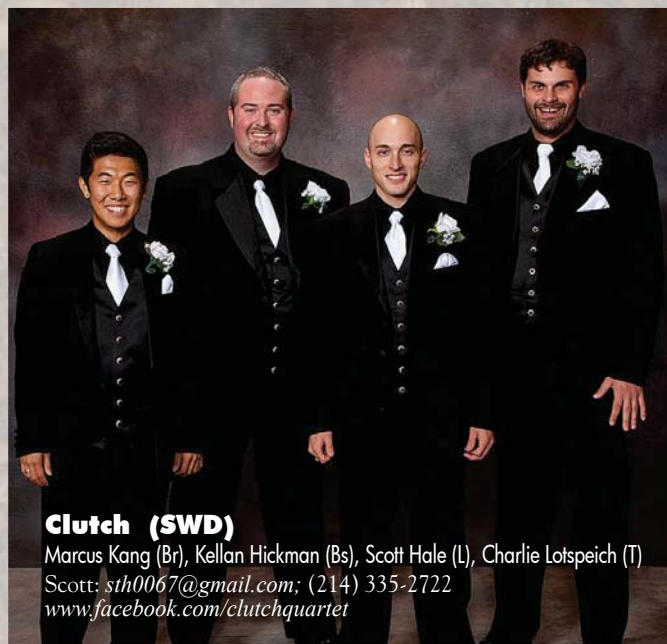
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Swipes 'n' Swaps

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

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The Roswell (Ga.) Firehouse Harmony Brigade is looking for a director. Barbershopper preferred, but not required. Directing experience a plus. We're a small chapter with an unconventional approach in the Atlanta, area. Contact Vern Otwell, Music VP, at 404-509-7075 or hvotwell@gmail.com. Visit our website at <http://therfhb.org>.

Located in the beautiful White Mountains of Arizona, the **High Country Chorus** is looking for a front line Director. A great place to live, or retire, and share your barbershop knowledge with us. If interested contact our President, Jerry Schunk at (602) 617-6139 or jerry@jschunk.com. Visit our website at www.wmhcbc.com.



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NOW ON STAGE...



Taking a year off to visit every chapter possible

You just may see this super-enthusiastic face at your chapter rehearsal this year. Joshua Honrud, a 26-year-old Evergreen District Quartet Champion from Ferndale, Wash., decided it was now or never, and that before life got too busy, he was going to see as much of North America—and its male and female barbershop chapters—as possible.

“It was just the right time to do something stupid,” he said.

Joshua has been on the road since late last fall. At the recent Midwinter Convention in New Orleans, he told many about the generosity of Barbershoppers he had barely known helping him with lodging and other needs to keep him out of his trailer more often than not. This likely came



Due the generosity of Barbershoppers, Joshua has slept in the trailer a lot less than expected as he travels North America.

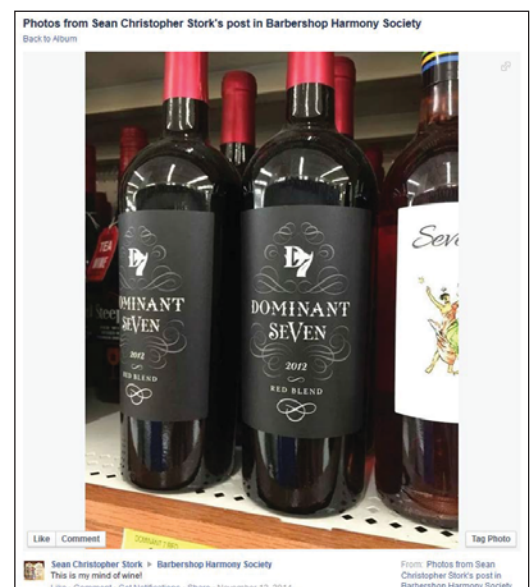
as no surprise to Joshua, based on what he wrote on his website: “I have been very lucky in the fact that I grew up with a large number of mentors looking out for me and helping me to become the singer/performer/human being that I am.”

He’s also getting more than his fill of singing, which is good, because one of

his reasons for this trip is “because I really want to sing barbershop more than three times a week.”

Follow Joshua’s adventures at www.joshingsbarbershop.com or www.facebook.com/joshingsbarbershop.

Meanwhile in social media



1 bus, 33 singers and 8 gigs in 1 day round out 26 total December gigs

The **Pontiac-Waterford, Mich., Chapter's Big Chief Chorus** and embedded quartets performed 26 Christmas 2014, gigs to nearly 2,000 people—including eight gigs on Dec. 13, when 33 chorus members loaded onto our Christmas bus and spent the day visiting retirement communities, assisted living centers, grocery stores, and even a Walmart.

Beyond the memory of any current member, the chapter has

formed a Christmas Chorus each holiday season composed of its own members plus guest singers enticed by advertising within the

community. Rehearsals each Tuesday in November generate a sing-out season in December, with performances on Tuesdays and Thursdays and the bus trip on the second Saturday of the month.

In the 1990s, member Tom Jackson retired as Director of the Oakland County Parks and Recreation Department and joined the chorus, which

facilitated County bus rentals as well as a weekly rehearsal site—all fees reimbursed through an annual concert

to the Oakland County Retirees luncheon.

The Bus Tour puts the chorus in the public eye while providing a bonding experience for both chapter members

and their guest singers. Local businesses rent the bus for the day in exchange for their own private performance. ■



CHAPTER ETERNAL

Society members reported as deceased between Nov. 1, 2014 and Jan. 1, 2015. Email updates to customerservice@barbershop.org.

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Lafayette, IN

Central States

John Coty
Manhattan, KS
Allan Harms
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Dale Heiliger
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Mission

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

Vision

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



THE TAG

Joe Liles, Tagmaster



A tag to sing at Pittsburgh's three rivers

Back in the '60s, "Down By the Riverside" was a staple in the repertoire of the **San Antonio Chordsmen**, my old chorus, and may still be. It was so much fun to sing, and audiences always responded with abundant enthusiasm.

Here's the tag, modified a little, that I think you'll enjoy singing. Pittsburgh's stunning location, where three big rivers merge, would be a great place to try this out. Both the female and male

versions can be found at www.barbershop.org/tags, where you'll be pleased to find a lot of free tags and arrangements—arranged in both male and female settings.

Every chapter meeting and chorus rehearsal should include some tag singing. Tags are musical desserts ... non-fattening and good for your health! Jim Richards calls them "ear candy," to which I say, "Give me a bag full!" ■

DOWN BY THE RIVERSIDE

TRADITIONAL

Arrangement by JOE LILES

Tag *lively tempo*

1 down, 2 down, 3 down by the riv - er -

4 down, down, down by the riv - er -

5 side!

6 7 8

9 10 11 12

3 EVENTS

2 COUNTRIES

only 1 SWEET ADELINES
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