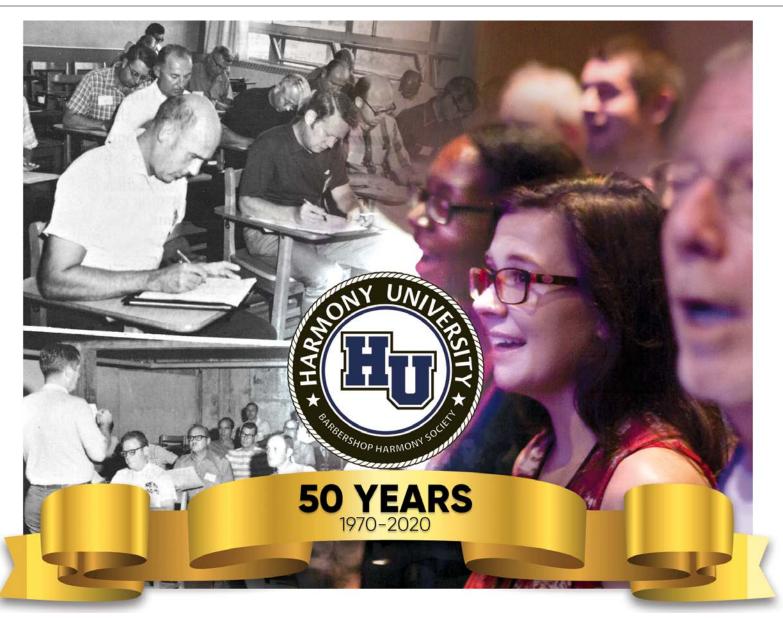
Harmonizer

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NOTEWORTHY HEARSAY, 2020 SENIORS CHAMP HONORING CHARITABLE CHAPTERS



TIP SHEET WHAT CAN I DO FOR A SORE THROAT? A GUIDE FOR SINGERS



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Theo Hicks - Director, Circle City Sound Lead, Instant Classic Graduate Assistant, Ball State University



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Harmonizer

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OUR VISION

Everyone in Harmony

OUR MISSION

To bring people together in harmony and fellowship to enrich lives through singing.

OUR PURPOSES

To perpetuate the old American institution: the barbershop quartet and barbershop harmony

To promote appreciation of barbershop harmony

To initiate and maintain a broad program of musical education, contests, and appreciation in support of barbershop harmony and the allied arts

To establish and maintain foundations that support our vision

To initiate, promote and participate in charitable projects that support our vision

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

March/April 2020

Volume LXXX Number 2 Complete contact info: pages 34-35

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More options for Quartets!

Whether you're just starting out or seasoned professionals, now's a great time to start an official BHS quartet. We've expanded our quartet packages, providing more options, and more services than ever before.











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Encouragement: it must remain our mission

Marty and Dick usually talk strategy here, but when recovery from surgery sidelined Dick for a few weeks, we took the opportunity to talk with Marty about our Society's origins



BRIAN LYNCH: We haven't really talked directly to people who are brand new to the organization in a way that says, "This is where we came from." For most folks, barbershop "is" what it was the day they joined. But I tell this story about you often: The first thing you did as CEO was sit down and open up The Harmonizer from 1941 and read straight through to the present day—maybe not every word of every issue, but you skimmed pretty thoroughly. And then you read the Melodies for Millions and Heritage of Harmony

history books, and Four Parts, No Waiting sociology study [see links on page 5]—so your very first step when you took this job was to figure out what is this all about.

What struck you about the early days of SPEBSQSA? While that very well might be separate from the long history of barbershop music, what was "preservation" all about?

MARTY: Well, I quickly went from reading *Harmonizers* to reading the memoirs of O.C. Cash, where I learned about his upbringing in a style of music that he was very passionate about, and of course, the coincidence of running into Rupert Hall in Kansas City on a stormy day and getting stranded at the Muehlebach Hotel and sitting at the bar, talking about something that they had in common. The thing he was trying to rekindle from his years growing up was this total recreational feeling of making music.

The "a-ha" moment for me was that barbershop wasn't an era. It was a style of music that they were after. When they got together on the rooftop of the Tulsa Club that first time, they had this idea for a Rolodex of people to create barbershop harmony around a song of the day, just like African-American singers had done in the late 1800s.

It was interesting for me personally, because this casual aspect was not like my own upbringing in barbershop, which had been very performance oriented. There has always been this duality that exists between recreational and public performance. Over here, you have the minstrel and vaudeville performances and the big public attention of the early recordings, but there was always this casual, recreational component in the barbershop space. It was both.

Jump forward a few years in Society history. These chapters get bigger. "Let's learn some common songs!" This tribal aspect of the art form moves forward because now we have printed music, and all the things that gave more people access to the art form—more opportunity! Over time, public performance ends up getting more and more attention, even though we know a lot of our community is very recreational-based.

Our style and our performance got better. They got extremely better. Fast forward another 50-60 years, and performances got really, really good, to a point where some people would say the elitism of



Get in Touch

Dick Powell, Society President leadsingerdpowell@gmail.com **Marty Monson, CEO/Executive Director** CEO@barbershop.org I HOPE WE CAN DO A BRILLIANT JOB OF CELEBRATING OUR ROOTS TO NEW MEMBERS AND SAY, "YOU SHOULD KNOW HOW BIG THE SWEEP OF HISTORY IS ... WE HOPE YOU CAN APPRECIATE THAT LONG RANGE OF ARTISTRY THAT HAS MADE US WHAT WE ARE."

our barbershop style is now only for those that can do "gymnastics" within their voice range and no longer for the common person. So, yep, check, we accomplished artistic excellence, and we will continue to pursue it.

But for those who may not desire that kind of pursuit, who love tagging or community singing, we have to give as much attention to that *encouragement* because there's a whole world out there that has an opportunity to dabble in harmony versus going into the deep end for your whole life.

This is all validated by reading all those early-days stories. There's also an aspect of the journey around altruistic efforts. Over and over in our history, we have used our ability of making harmony together to help other causes. You can see it in key-



READ MORE ONLINE Read back issues of *The Harmonizer* and from the *Heritage of Harmony* history book. Links at www.barbershop.org/harmonizer. note speeches through the years: If you want to continue to grow and get more exposure, help your peers or partner nonprofits in your backyard.

BRIAN: Let's go down the music path for a minute. We start an organization in 1938; by 1941 or '42, we've codified a musical style by deciding what to judge in our contests. Almost immediately, we lock it and freeze it, essentially saying, "This is barbershop and this isn't." Meanwhile, the African-American singers who first developed the sound are continuing to evolve jazz, continuing to evolve gospel. But we've got this commitment to preserve an artificially locked-in moment in time. That leads us down a certain musical path; ultimately, we perfect that musical path. Still, we've got a cultural activity of gathering together making music. So, how much did we lock in mainly on that experience, and how much do you think we changed through the decades?

MARTY: The history would say that change came in ebbs and flows. Early on, it was casual and evolving musically because it was woodshedding. There was no scientific methodology that said, tenor must only go on to the third or the seventh and stay in the weeds. Nobody thought of thatthey just did it. It was all improv. Singers would ring that chord and say, "That's it! Let's do it again!" Maybe humanity does this naturally; when you have a good thing, you try to define it, because you don't want to lose it. Part of the preservation was that you had to write it down.

In the early days, that really restricted our ability to allow it to morph, because we didn't want to lose that definition of barbershop. We came to realize that it wasn't an



BHS Presentation to Local Nashville Neighborhood Group

Jan. 21, Nashville

2020 Kick Off, All Staff Jan. 20-22, Nashville

Interest Session, OMEA Jan. 30-31, Cincinnati

Interest Session, TMEA Feb. 13-14, San Antonio

> Music Medics Feb. 19, Nashville

Nashville Business Journal-2020 Economic Outlook

Feb. 27, Nashville

HFI Board meeting Mar. 6-7, Nashville

CSD Spring Convention Apr 17-18, Wichita, Kan.

Marty is Reading
Live Large, Elizabeth Crook

Marty is Listening to Denver Frederick Podcast-Jim Collins interview

Marty is Learning You've Got a Friend In Me, arr. Dan Wessler era or certain music or songs that identified the barbershop style. You could sing any song and improv around it to create the chords, with motion through the circle of fifths and all that kind of music theory. This powerful stuff gave us a reference point, so we could morph, yet not restrict ourselves so much that it couldn't evolve. It was going to evolve regardless if we had control of it or not.

The heart of it is: How do you survive if you don't know what you're preserving? Is it songs? Is it a style? Please, keep having the discussions! The good news is that we're still performing and bringing fresh new people into it. They can feel the historical journey of the style, just like you see all the other musical art forms have evolved over time. Every genre these days has a roots movement where people go back and rediscover the pioneers. I hope we can do a brilliant job of celebrating that to new members and say, "You should know how big the sweep of history is. You don't have to do the same thing, but we hope you can appreciate that long range of artistry that has made us what we are."

BRIAN: Now people are coming into our organization who are 16 and 19 and 30 years old, who don't have any of this sweep of history behind them. We have women coming in and singing with women's quartets in a brand new setting, and men and women singing together in mixed harmony in what is a brand new setting for most of us. Are we still preserving when additional group mixes now share the spotlight with men's barbershop?

MARTY: I would say that it's nothing new. As all that reading of the old days shows, the broader culture of barbershop has always been about that recreational, social, family experience. We make and find our families in many ways—and now our barbershop families can reflect that, too.



Reader Feedback

Let us know what's on your mind: Harmonizer@barbershop.org

Theo Hicks: we are much more than our music

Regarding Theo Hicks' address: when a middle school choir teacher brought her inner-city school choir to a **San Fernando Valley** chapter meeting in the early 1980s, when we were just beginning to find our way with youth outreach, she said, "You guys have no idea how valuable you are as male role models." It was one of our early lessons: we are much more than our music.



Iohn Krizek

Prescott, Ariz.

The coverage of Theo Hicks' keynote address was outstanding. Theo's message that "your voice matters" earned him a lengthy, not just polite, standing ovation, and I think that message is a seminal part of our culture. Kudos for making it public in a big way!

Skipp Kropp

Immediate Past President

Regarding **Crossroads'** appearance at the Satchmo Festival in New Orleans, here's the rest of the story! Theo Hicks learned on Friday night that bari Brandon Guyton was ill. Theo flew from Indiana on Saturday morning—music learned—and performed without a flaw before heading home an hour after it ended. Thanks to Crossroads, Theo, and David Wright for an amazing session!

Bill Bozzelle

Baton Rouge, La.

Kudos on 2019 Yearbook issue

Congratulations to all who helped produce the inaugural 2019 Yearbook. It was done quite splendidly, and will surely have archival value.

Bartow Houston

Washington, N.C.



At least two District quartet champions were unfortunately excluded from the Yearbook: 2019 NED Mixed Quartet Champion: **Neapolitan** 2019 FWD Super Seniors Quartet Champion: **Biscuits and Gravy**









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ew Charts

Including new mixed harmony arrangements



Dream Lover

arr. Kohl Kitzmiller (SATB, TTBB, SSAA)



You've Got a Friend in Me

arr. Dan Wessler (SATB, TTBB, SSAA) (SATB, TTBB, SSAA)

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Can You Feel the Love Tonight

arr. June Dale (SATB, TTBB, SSAA)

In the Still of the Night

arr. Tom Gentry (SATB, TTBB, SSAA)

arr. Steve Delehanty (SATB, TTBB, SSAA)

2020 MIDWINTER

Jacksonville wins for Hearsay, Singing Double

A sold-out Midwinter Convention featured great Seniors and NextGen quartets and choruses, amazing shows, and participation opportunities for all

acksonville's historic Florida
Theater was the site of great
contests, festivals, and shows, and
some of the best nightly tagging
found anywhere. Coming home with
hard-earned hardware as 2020 Senior
Quartet champion was JAD quartet
Hearsay, featuring Bob Moorehead
(T), Kent Vanderkolk (L), Thomas
Rouse (Br), and Michael Bell (Bs).
Their 78.6% scoring average topped
perhaps the strongest medalist field
in Seniors Quartet history. The other
four medalist spots went to:

- One Foot in the Stave (BABS) 77.3%
- Let's Sing! (NSC) 76.3%
- Fossil Creak (SWD) 75.7%
- cityScape (CAR) 75.5%

Topping the NextGen Junior Quartet field was Florida's **Singing Double**, featuring two sets of twins. **Ozark Overtones** (CSD) was the International Seniors Chorus Champion, and **Rowdy Rhythm** (Pittsburgh metro area) was audience favorite in the Next Generation Junior Chorus Invitational. More extensive Midwinter coverage will follow in the May/ June 2020 issue of *The Harmonizer*.

Top to bottom: Seniors Champion Hearsay, NextGen Junior Quartet Champion Singing Double, Seniors Chorus Champion Ozark Overtones, and Next Generation Barbershop Audience Favorite Rowdy Rhythm.











WATCH ONLINE Check the BHS YouTube channel for videos from the 2020 Midwinter Convention. *youtube.com/barbershopharmony1938*

Apply to the BHS Board of Directors by March 15

The Society Board of Directors has openings for Society President, Society Executive Vice President and Society Treasurer for one-year terms, and Members-At-Large for three-year terms beginning in 2021. The Board is seeking effective, visionary leaders with an impressive history of service in barbershop, business, public service, education, or other areas. For a link to more information and to link to the online application form, go to www. barbershop.org/harmonizer.





Two new staff members

Nate Ogg is the new Chapter Success Manager, serving on the Participation and Engagement team. Nate will manage the Healthy Chapter Initiative and is the go-to leader for support and guidance for all Society chapters. Nate draws on his experience as a leader with The Alliance chorus, as a 9-year Society member, and as a BHS Singing judge. He sings lead in Harmonic Thunder! quartet. *chapters@barbershop.org*

Dustin Guyton is the new Volunteer Manager, liaison to our highly critical and passionate volunteer core. He has coordinated volunteers in conjunction with The Boys and Girls Club, Habitat for Humanity, State Farm Insurance, and many others. He will help provide an environment where everyone can find a place to serve. A Society member since age 14, he sings lead with 2019 bronze medalist **Rooftop Records**.

GIVE YOUR QUARTET AN UPGRADE

New options for quartets

fter a lot of quartet input, the Society is now offering graduated levels of benefits and pricing for registered quartets:

Basic. For non-competing quartets that want to reserve their name and access resources to improve their craft.

Standard. For most quartets; adds eligibility to compete in BHS contests. Premium. For quartets taking it to the next level; deep discounts on premium-level services like Harmony University Quartet college, quartet-related online education, and custom marketing services.

When these categories were launched in December 2019, all registered quartets became Standard quartets, which includes all the same features and benefits you're used to, like access to the Subject Matter Expert Database and GigSalad discounts, plus a few new resources like free sheet music and learning tracks, and discounts on BHS marketing services.

Register your quartet at barbershop.org/quartets. To upgrade to Premium, contact quartet@barbershop.org or call 800-876-7464 for more details.



AIC BOOSTS NEXT GEN

At Midwinter in Jacksonville, the Association of International Champions (AIC) presented a large check to the Harmony Foundation along with a three-year financial commitment specific to the Next Generation Quartet Invitational, making the AIC the largest single festival donor. The AIC uses proceeds from its yearly show at International to fund AIC coaching of youth quartets and foster barbershop outreach opportunities. Other exciting AIC/ HFI initiatives are coming soon!

SMALL BUT MIGHTY

TINY CHAPTER'S CHRISTMAS GIFT TO THE COMMUNITY

Continuing a years-long tradition, the Arkansas River Chorus of Pueblo, CO, with eight members and two associates, shared their "Christmas Gift to the Community" on Dec. 1. The hour-long program with chorus songs, a guest quartet, and the ever-popular audience sing-along raised \$3,000 for eight community charities. Activities continued with pick-up groups singing impromptu barbershop favorites. We strongly urge other chapters to likewise prove that it is more blessed to give than to receive. -Ben Ramos, manager



CHARITABLE GIVING



FOUR QUARTETS RAISE \$7,000 IN ONE DAY

On Friday, December 13, four ensemble groups from the Paradise Coastmen Barbershop Chorus visited restaurants in the greater Naples, FL area where they sang a few songs of the season and collected \$7,000 from generous patrons. One hundred percent of these contributions will benefit the Salvation Army Christmas Funds of Lee and Collier Counties. The chorus has sponsored this sing-out for ten years and has raised, cumulatively, in excess of \$80,000 for this cause.

2020 INTERNATIONAL CONVENTION

Barbershop goes Hollywood

We're literally rolling out the red carpet in Los Angeles





the JW Marriott Hotel. The week kicks off Monday with the glittering BHS Awards Gala, honoring the unsung heroes who drive our wheel of harmony as arrangers, volunteers, and ambassadors. Our hosts are The Newfangled Four! Black tie formal wear is recommended for this new celebration (separately ticketed), complete with a red carpet pre-show entrance.

blocks of our shows at the spectac-

ular Microsoft Theater, just around

the corner from our headquarters at

The expanded convention week of activities emphasizes more time for casual singing, with nightly afterglows that start earlier in the evening, so you can sing longer while still catching reasonable amounts of shut-eye.

contest venue, the amazing Microsoft Theater, including the 7,100-seat interior. Bottom: All A full Tuesday dedicated to educa-

tion means you can "get your learning on" from world-class Harmony University faculty across all disciplines of singing and performance to help you live your best barbershop life. Top-level coaching will be available on Tuesday for both competing and non-competing *quartets and choruses*.

Our concerts and contests will reach new levels of grandeur in the state-of-the-art Microsoft Theater, home to the Emmy Awards, BET Awards, ESPYs, American Music Awards, and more. Barbershop can









stand proudly among the glitterati, and audiences will hear every nuance and note thanks to superb sound systems. With easy access to nearby hotels and performer-ready rooms, it will be a dream stage for our competitors, and a premium viewing experience for our audience.



ONLINE Go to *barbershop.org/la2020* for registrations, hotel info, maps, schedule of events, contest updates, Harmony University courses, coaching slots, and more!

CHANGING LIVES THROUGH SINGING

FLORIDA MIRACLE WORKER MISTY MARTINEZ HONORED WITH 2020 BHS/NAFME MUSIC EDUCATOR AWARD

"My students amaze, humble, and most of all, teach me every single day."

In recognition of her excellence in teaching and impact on young singers, Dr. Misty Martinez of Cocoa High School, Cocoa, Fla., is the 2020 recipient of the Music Educator Award by the Barbershop Harmony Society and NAfME, the National Association for Music Education.

The BHS/NAfME award honors educators "who give students the opportunity to learn and participate in the joy and power that music education brings in uplifting the human spirit and fostering the well being of society."

In 2015, Misty came to Cocoa High School, whose students often face economic and academic challenges. Throughout the preceding three decades, music programs had struggled, in part by loading orchestra, band, and choral programs on a single educator—usually a band specialist. Under her leadership, choral



The award was presented at the Midwinter Convention in Jacksonville. See the presentation and hear from her singers in an on-site video—link at www.barbershop.org/harmonizer.

participation grew from 71 to more than 150 singers, and embarked on a trajectory of excellence and recognition. Most importantly, Dr. Martinez inspires students to new levels of personal growth.

CHAPTER BALANCE

WESTCHESTER'S BUSY DECEMBER

As featured in the May/June 2019 issue, the Westchester Chordsmen are multi-dimensional. In December, they hosted an annual a cappella festival for eight Westchester County high school groups with Midtown, performed a holiday concert, and sang for several nursing homes, including disabled veterans at the VA hospital in the Bronx.









Two chapter sing-outs with inmates at a correctional facility On Oct. 8, 2019, the Lima Beane Chorus returned for a second time to sing for and with the men housed at Allen Correctional Institution in Lima, Ohio. [Cameras were not allowed.] These engagements were proposed originally by Derek Szabados, a lead in the chorus and a staff member at the facility. He told us the institute had a chapel choir and they would enjoy our coming and singing for them. Derek has been working with them for some time and felt a get-together with them would be beneficial for all.

In both visits, the Beanes and chapter quartet Opus 4 entertained for 30-45 minutes. We then sat in sections with the inmates and were lead by our director, Anthony Taylor. Anthony had us sing a couple of Barberpole Cat songs and the inmates really enjoyed learning and singing new songs. We then split up into sections and worked on some finer points such as diction and singing vowels the same way for a better blend. During our visit in October, a quartet of chapel choir members sang a spiritual song that was well done. Our chorus members were moved so much that one member said "That was a God moment!"

We are grateful to Derek for having suggested these visits. The 2½ hours spent on each of these sessions have been worth every minute. Music can bridge gaps and bring people together like few other mediums. We look forward to future visits with these guys. What an experience!

– Andrew Carter



A 50-year pin sent next-day air symbolizes why singing matters In early October, the BHS Customer Service team received a call from member Gerald Dunn, whose friend, Jerry Weisenreder, was battling pancreatic cancer. Jerry's wife, Wanda, said he'd been trying to hold on until December so he could finish his 50th year of service with the Society, but Jerry's health had just taken a serious turn for the worse.

The Customer Service team immediately prepared a next-day package that included Jerry's 50-year pin and a letter congratulating Jerry on his 50 years, signed by Society CEO Marty Monson.

A letter dated four days later arrived at headquarters: "The family of Gerald D. Weisenreder would like to express our sincere thanks and appreciation for your generosity. ... He was aware when his wife informed him it had arrived. His brother, also a barbershop singer, pinned it on his gown. A good act in a hard time. Thank you."

Jerry passed away Oct. 14, 2019, the

day after the thank-you letter was sent. His obituary spoke volumes about why the 50-year pin was so important to him: "... Jerry and Wanda enjoyed living on Keuka Lake in the summer and Eustis, FL for the winter months. In each location, Jerry created circles of friends through Barbershop Choruses and Quartets. He also lent his bass voice to the many church choirs and congregations where he faithfully worshiped over the years. The last thing checked off his to-do list was receiving his 50-year membership pin with SPEBSQSA."

HARMONY FOUNDATION INTERNATIONAL

Chapter Challenge winners honored

Five chapters awarded for going above and beyond in giving to future generations

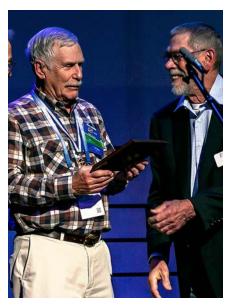
e will probably never compete musically with the top choruses," said Jim Cole and Rick Haines of the Longmont, Colorado Chapter. "But Chapter Challenge gives us some bragging rights!" Longs Peak Chorus has always been passionate about involving youth in the great hobby of barbershop. The leadership frequently promoted the Chapter Challenge Initiative as well as launching their own match campaign for any new and increased contributions to Harmony Foundation, raising nearly \$9,000 more than usual!

Every singing community has its own unique story of how singing has impacted its members' lives, producing different reasons to support Harmony Foundation and the charge to ensure singing opportunities for generations to come.

During the Thursday evening show at the 2020 Midwinter Convention, Harmony Foundation awarded the Top Five finalists, and the percentage of chapter members participating as Harmony Foundation donors:

- GOLD: Liverpool, NY (Harmonic Collective) 92%
- SILVER: Greater St. Paul Area, MN (North Star) 78%
- BRONZE: Longmont, CO (Longs Peak) 74%
- BRONZE: Mohawk Valley, NY (New Horizons) 63%
- BRONZE: Metro Kansas City, MO (Central Standard) 60%

"I've never seen a more generous community than the barbershop



Rick Haines of the Longmont, Colorado Chapter receives a bronze medal award from Harmony Foundation board member Mike Moisio.

community," says Dr. Perry White, Harmony Foundation's President & CEO. "The Chapter Challenge is a great way to encourage healthy competition for a great cause—those Barbershop Harmony Society programs that are changing lives every year! I am so grateful for the donors who continue to participate and thankful for the chapter leaders who have encouraged them!"

For more information about our Chapter Challenge Initiative plus articles and statements from the top five chapters on why they accepted the challenge and how they climbed to the top, visit www.harmonyfoundation.org/chapter-challenge.

– Jim Johnson, HFI Director of Communications

What's Happening



2020 International June 28-July 5 Los Angeles

New schedule, new activities and a Red Carpet Monday event!
• www.barbershop.org/la2020
See pages 10, 16, and 17 this issue for more details

2020 District Spring Conventions

March 13-15 (SUN)
March 20-21 (NSC, FWD, EVG)
March 20-22 (DIX)
March 27-28 (CAR)
April 3-4 (SLD)

April 17-18 (CSD, JAD, NED)
April 24-25 (MAD)
April 24-26 (PIO)
May 1-2 (LOL)
May 1-3 (SWD)



Barbershop Quartet Day
April 11

World Voice Day April 16





AHarmony University 2020
Belmont U, Nashville
July 26 - Aug. 2

Learn from barbershop's best coaches and instructors
• www.barbershop.org/hu

2021 International Cleveland 2022 International Charlotte 2023 International Louisville

CHAPTER CHALLENGE

STRIVING TO REACH

100% PARTICIPATION IN GIVING

BECAUSE...

by donating to Harmony Foundation, you are investing in programs that change lives by providing singing opportunities and education. We all know the many benefits of singing. Harmony Foundation is here to connect you, the singing community, to the impact partner programs that will ensure singing for generations to come.

SINGING CHANGES LIVES. JOIN THE CAUSE.

Would you be willing to make a donation of \$10, \$100 or whatever you can afford to help us make the benefits of singing available to more people than ever?

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TIP SHEET Jennifer Winston, speech-language pathologist, clinical voice specialist igeniferlwinston@gmail.com

Should I still sing when I have a sore throat?

"Will this really damage my voice?" Yes! Here's how to treat throat issues

his question appears over and over on social media, in barbershop and other singing-related forums. Often answers are from people who are trying to be helpful and are based on their own personal experiences. Sometimes these answers are helpful and applicable to other situations, but sometimes they're not helpful and might even be harmful. It seems sort of obvious, but if you're sick the first thing you should do is see your doctor. (Okay, we got that out of the way!) Now, imagine your doctor ruled out anything serious, but what do you do if you're still having throat trouble and you need to sing?

Singing (and speaking) with a sore throat from an acute illness, allergy flare, or other problem isn't a good idea. Pain is your body's way of telling you to stop doing the thing that's causing the pain. If you have swelling/inflammation from a virus or other problem in your throat and speaking or singing is painful, it's probably a good idea to rest your voice until the illness passes. This is especially true if you are hoarse, and if hoarseness gets worse with voice use.

Hoarseness is a common symptom, and can lead to a chronic voice disorder that used to be called "singer's nodules." Coughing can quickly make the problem even worse, because it creates excessive collision force on your



vocal folds. Combined with underlying inflammation, this can damage your precious voice (*Naunheim & Carroll*, 2017).

These serious issues can sound bleak for singers, but there are easy steps you can take to avoid these problems.

IF YOU CAN SKIP SINGING, DO IT

Discretion being the better part of valor, the best thing you can do if you are very hoarse or have lost your voice is to not use it. Canceling speaking and singing engagements is a hard reality that many professional and semi-professional voice users face, and we must face it too if we want to preserve our voices for the long term.



WHERE TO GET HELP

If you find that you are having more chronic voice problems, singing or speaking, that's a job for a doctor who works exclusively with vocal cords called a laryngologist. You may need to see a general ENT doctor prior to seeing a Laryngologist depending on your insurance plan. Americans can find these doctors through the American Laryngological Association website, alahns.org, and go to the "find a member" section. Also see barbershop.org/ education/vocal-health

HUMMING CAN PROMOTE HEALING

If you haven't lost your voice completely and you can speak and sing without pain, you may be safe to do some singing—but start with humming or other Semi-Occluded Vocal Tract (SOVT) exercises. Some studies suggest that the low-impact nature of a resonant hum may inhibit acute vocal fold inflammation and promote wound healing (Verdolini-Abbot et al., 2012). Anecdotally, humming, straw phonation, or other semi-occluded sounds can have a direct affect on voice over the course of a few days and improve ability for vocal folds to vibrate more easily with reduced inflammation.

AVOID COUGHS AND THROAT CLEARING

Acute illness and long-standing issues like LaryngoPharyngeal Reflux (LPR) may create excess throat mucus. Most people respond to the presence of excess throat mucus by clearing the throat and/or coughing. This is not a good idea. If the mucus is in your throat and not your lungs (lung congestion is a different story entirely), then chances are your vocal folds are producing that mucus to protect themselves. There may be a component of post-nasal drip, but the response should be the same.

DON'T CLEAR YOUR THROAT-SWALLOW

If you hear that engine-revving sound when throat-clearing, it's too aggressive. If there is so much mucus that it's interfering with your ability to make a sound, then clear *very gently*—silently is best—or you can use a "huff cough" which is exhaling warm air quickly as if you were fogging a mirror.

INHALE STEAM

One of the best remedies other than resting your voice is inhaling steam for a few minutes at a time, a few times per day, using a personal steamer. This is supported by research (Mahalakshmi Sivasankar, 2010) suggesting that hydration treatments may optimize vocal fold biomechanics, and points to improved overall health and efficiency of the vocal apparatus. Treatments included increasing water intake, humidifying ambient air, and nebulizing solutions into the airway.

USE COMMON-SENSE REMEDIES

A lot of these can help you recover your voice:

- Get plenty of sleep
- Consume fluids
- Eat well
- Avoid shouting and whispering
- Avoid drying/dehydrating substances like caffeine, menthol, systemic decongestants (except as order by a physician for nasal/lung congestion)

No special kind of tea, lozenge, elixir, or even chicken soup will help more than any other. Nothing you eat or drink directly touches your vocal cords—if it did, you would choke. Your vocal folds' primary function is to protect your airway, and voice is a secondary or even tertiary function. Of course, we don't think about that when we need to sing. And we do need to sing, so preserving and protecting your voice for the rest of your life is a worthy goal for any singer. ■

Jennifer Winston MS, CCC-SLP, is a speech-language pathologist and clinical voice specialist at Brigham and Women's Hospital Voice Program

Worried about vocal nodules? Rest your voice, and use it consciously

Laryngologists no longer use the term "nodules" for a specific class of lesions on the vocal folds. Phonotrauma results from excessive collision force or just plain overuse. The effect of that collision force is cumulative, and in the presence of underlying inflammation can cause these lesions to form quickly. The condition includes polyps, cysts, or nodules, but subtypes don't really matter, because they arise from the same causes the same reasons. Scar tissue may also form, and does not respond as well to the available treatments.

Phonotrauma can also develop more slowly over time with chronic overuse. Educators are more prone to this than any other profession (Roy, 2004). (Consider that educators regularly use their voices at high intensity for prolonged periods—and may not always be consciously monitoring their vocal style.)

Voice therapy and microsurgical excision are mainstays of treatment. However, with singers, surgery is reserved as a last option.

HOW TO AVOID PHONOTRAUMA

"An ounce of prevention is worth a pound of cure," is often true in this situation. It can take months of work with a specially trained speech pathologist/voice specialist, and changing long-standing habits to get rid of these lesions. So why not prevent them from occurring in the first place?

- When your voice is painful and hoarse: don't sing, and don't talk! Give inflamed or traumatized tissue time to heal.
- Be aware of your vocal production habits in daily speech. You use the same mechanisms to speak as you use to sing—so use the same care and good habits! In daily speech, especially in public speaking, teaching, or noisy situations, be aware of good alignment, support, and clear, unforced production.



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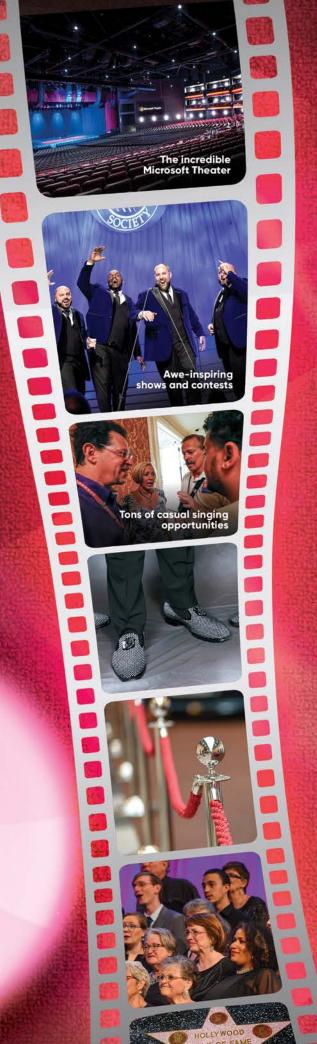
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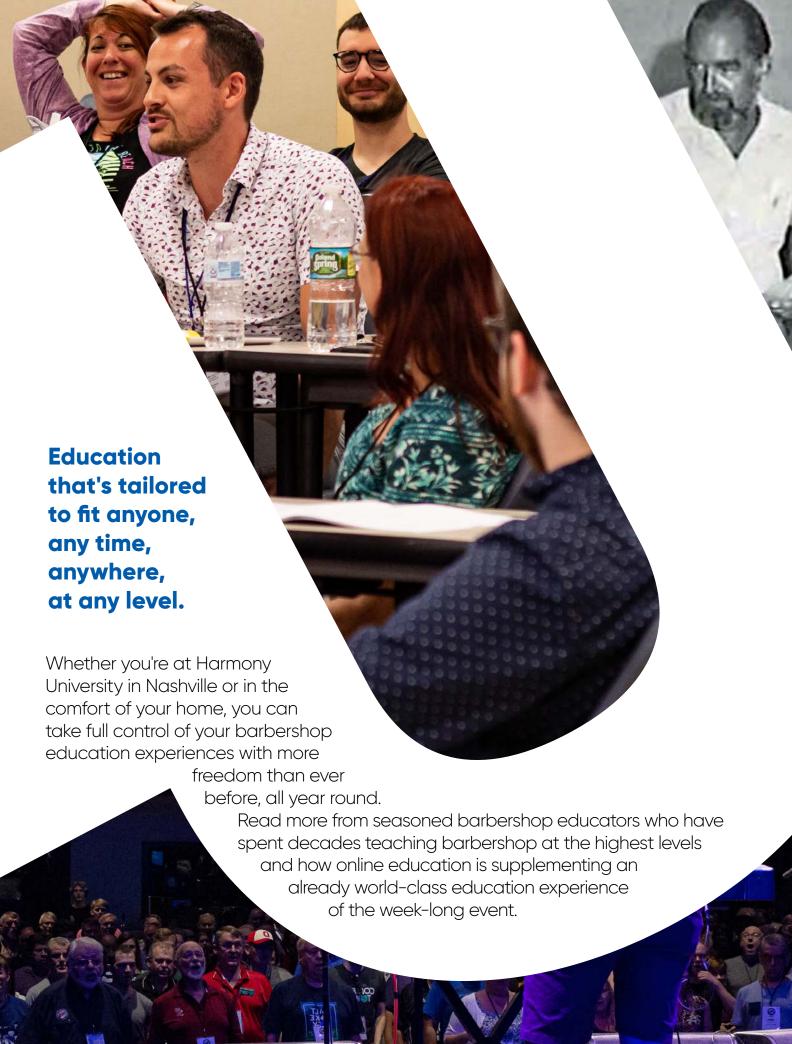
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The Society's 80-year inclusion journey

Throughout our history, BHS leadership have increasingly followed "Yes, and ..." thinking—letting chapters craft their own local experience

hroughout BHS history, Barbershoppers have increasingly been able to choose our local experiences. With notable exceptions (some regrettable), rule changes over the decades have trended toward allowing your chapter or quartet to do what you wanted. Our long, evolving history of expanding choices for our members continues with Everyone in Harmony. Let's look at some of our big moments of inclusion in our barbershop past.

If you are new to the Society, you may not know that our branded name is the Barbershop Harmony Society, but our legal name has not changed since 1938: The Society for the Preservation and Encouragement of Barbershop Quartet Singing in America (SPEBSQSA). Our founders were so certain that we were exclusively about barbershop quartets that they embedded it in the name of our organization. Then chapters began to grow larger in the 1940s and '50s, and a lot of the singing was moving from quartets to large groups—choruses in all but

name (and sometimes in name as well). Some members were outraged! "We are a quartet-only organization!" they said, disgusted that we would consider including choruses in our contest system. They demanded we forbid the popular choruses forming in so many chapters or else we would fundamentally change (and ruin) our beloved SPEBSQSA.

Our founders and leaders reflected. They boldly set up new chapter structures, contest systems and rules so that members could choose the barbershop experience they wanted. You could sing in a quartet, or sing in a chorus, or even sing in both! Our leaders were using "Yes, and ..." thinking, even in the early 1950s! This was not embraced by all members (many even quit), but our leaders forged ahead.

The same evolution happened later when we formally welcomed men of color, then men under 21, then competitors from outside of North America, and most recently when we

welcomed women in 2018. None of these were truly top-down decisions. Each new category of people had already been actively participating "off the books" in chapter life (if not also in chapter performances), sometimes decades before they were officially "allowed" by changes to Society rules!

Inclusion means that all people, regardless of their abilities or backgrounds, have the right to be respected and appreciated as valuable members of their communities.

I embrace the wisdom of our founders and current board. "Yes. and" thinking is a way to grow and enrich more lives. In this issue, many of these great educational pieces also include short sidebars that point to more inclusive application of the principles. After all, we're not all the same—but there is a place for all of us in the Barbershop Harmony Society. Enjoy our 2020 HU takeover issue!

> – Donny Rose BHS Director of Education drose@barbershop.org



More productive rehearsals-more often

When everyone understands where the director is going, everybody gets there much faster

ow often have we as directors marveled at how well a rehearsal went or, conversely, how badly another went? Both rehearsals had the same people, essentially the same music, and—fortunately or unfortunately—the same director.

One way to increase the number and frequency of exciting and productive rehearsals is to communicate to the chorus the plan and goals for the evening. Educators call this "set theory." Learning takes place more efficiently when the educator and learner are mutually clear about what is expected. Don't assume the chorus knows what those plans and goals are.

FOCUS THE COLLECTIVE MIND

Each person comes to a rehearsal with his or her own set of issues. A direc-

REMEMBER TO ADAPT TO DIFFERENT LEARNING STYLES. YOU DO NOT LEARN OR DIGEST INFORMATION THE SAME AS YOUR NEIGHBOR, SO WHY WOULD YOU EXPECT **EVERYONE TO COMPREHEND** INFORMATION ONE WAY AND WITH ONE EXPLANATION? ARM YOURSELF WITH AN EXTRA METAPHOR TO EXPLAIN THAT TRICKY PART, AND PATIENTLY ANSWER QUESTIONS IF YOUR SINGERS HAVE THEM. USUALLY, IF ONE PERSON IS CONFUSED, OTHERS ARE TOO!

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tor's initial job is to focus the collective mind of the chorus on improving as many aspects of the craft as possible. I don't know about you, but when I get on a plane, I like to know the pilot is headed for the same place I am. In the same way, the chorus needs to know where you are going.

What I'm talking about is more than listing the songs of the evening. What would you like to do with each song? Have you thought of the unique problems each song presents in terms of chord progressions, awkward voice leading, pronunciation problems, key changes, tonal concepts, mood, and interpretation? Have you isolated the most pressing problem or do you "shoot from the hip" and try to correct anything you hear at the moment?

SUGGESTED WORDS

Below are some suggestions for communicating the learning "set" for either the evening's rehearsal or an individual song.

"You are doing great in each of the sections in 'Song A.' Let's see what we can do to smooth out the transitions between each."

"We all know how necessary it is to tuning to have us all agree on how to shape our vowels. Let's sing measures 9-16 making sure the 'ohs' look like 'ohs' and the 'ees' look like 'ees.' You'll be amazed at what happens to the sound."

"Our main focus tonight is to develop the flow of the show. We're doing great on the songs individually—it's time to see how they connect."

"We are going to introduce two new songs tonight for our show. Let's read them through so you can get an idea of the challenges. Then we'll break into section rehearsals."

"I listened to the tape of last week's rehearsal on 'Song B.' Let's see what we can do to make the ending consonants cleaner."

These suggestions are by no means exhaustive. As you think about how to "set up" the learning, remember to keep your comments short, positive, and focused on working together to raise the quality of the chapter step by step.

D

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How to transform nervous energy into electric performances

How to train your body's responses to performance stimulus

ou're backstage. You're well-rehearsed. You know your music and your moves, you've dug into the story, and you're ready to perform. What happens next depends on your autonomic nervous system (ANS). Your senses are continually gathering information to ensure your survival, and the ANS interprets that information and decides which response is most likely to keep you alive.

HOW YOUR BODY INTERPRETS STIMULUS

Let's look at the stimuli of performance: stage, lights, audience paying attention to you, the expectation of a fairly narrow set of behaviors, the pressure of remembering words and notes and choreography, the possibility or expectation of judgment ... and oh, please be creative and emotionally present!

The ANS will receive all that sensory input and might interpret it one of two ways:

Response 1: "This is so fun!" If it responds this way, you'll be able to stay present in the moment, take in the surroundings, respond creatively, and enjoy the excitement. You'll be able to breathe and vocalize and move because you'll be in the nervous system state known as "social engagement."

Response 2: "I'm going to die!" If it responds this way, you'll have a much different experience. You might go into a fight-or-flight pattern, which features the following physiological changes:

- elevated heart rate
- shallow, fast breathing
- tight jaw
- wide eyes



- shaky legs or arms
- · blood flow away from viscera (butterflies/upset stomach)
- · hearing changes that de-emphasize vocal frequencies

Or, if you happen to have a more sensitive ANS (possibly due to PTSD or trauma), your body might go into a freeze response instead, which features this physiology:

- · decreased heart rate
- shallow, slow breathing
- slack facial muscles
- blurry or tunnel vision
- numbness or heaviness in limbs
- difficulty moving
- hearing goes "offline"

If the body goes into either fight-orflight or freeze, it can be very difficult to perform well. So what do we do?

TIPS FOR PERFORMERS

Notice and release. Noticing your body state is a good start; awareness and curiosity help keep you out of fight-or-flight and freeze. If you instead notice yourself experiencing the physiology listed above, use your muscles to help release the burst of energy in your body. Jump, kick, run on the spot, do push-ups or recruit a buddy to push against. Singing helps too, because it elongates the exhalations, thereby activating the parasympathetic (calming down) nervous system.

Support each other. If you are experiencing freeze physiology, you'll need comfort and safety; the presence of a supportive friend can be valuable. If you notice someone else in a freeze pattern, offer them the following exercise used by anxiety sufferers: notice five things you can see, four

things you can hear, three things you can touch, two things you can smell, and one thing you can taste.

TIPS FOR DIRECTORS/LEADERS

Make performer emotional safety a top priority. Give your singers a lot of low-intensity opportunities to be seen and heard. Consider "titration": Expose performers to minimal stimulus to help them experience managing it, then slowly increase the amount. Here's an exercise to build the resilience of singers whose nervous systems are more sensitive:

- Have them stand in front of the group as though they were going to sing, and notice their body's response.
- Have them stand in front of the group and sing one note or phrase, and notice their body's response.
- Have them sing a longer section in front of the group, and notice their body's response.
- It's important to celebrate the body's response even if it's uncomfortable, recognizing that the ANS is working toward your survival.

Build performer resilience. Ideally, performers can build enough resilience in their autonomic nervous

systems to spend most of their time onstage experiencing the "this is fun!" response. In that case, the "social engagement" part of the nervous system is activated, and the physiology looks like this:

- normal or slightly elevated heart rate
- full, easy breathing available
- relaxed, flexible face capable of a wide variety of expressions
- eye contact is comfortable
- limbs are available for movement
- physical sensations and emotions are available
- hearing is tuned to vocal frequencies

Clearly, the "social engagement" pattern is the one we want to experience onstage; we can breathe, feel, be in contact with one another, express ourselves, and engage our creativity. Recognizing that the autonomic nervous system controls our physiology, it benefits all of us to understand how it functions, and how it can either help or hinder us in performance. Let's build a culture of safety so we can enjoy the benefits of our collective efforts: enjoyment, accomplishment and genuine human connectedness.

ANXIOUS? HACK YOUR VAGUS NERVE!

INHALE NORMALLY, EXHALE ON A LONG, LOW "VOO" SOUND. THIS STIMULATES THE VAGUS NERVE IN THE GUT, ACTIVATING THE PARASYMPATHETIC NERVOUS SYSTEM. REPEAT A FEW TIMES BEFORE SINGING AND NOTICE THE CALMING EFFECT. FOR TIPS ON MANAGING STAGE FRIGHT AND OTHER RESOURCES ON ANXIETY, VISIT ADAA.ORG.

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Helping visually-impaired Barbershoppers

ere are the most important things that a Barbershop chapter should do when a blind or visually-impaired person joins a chapter.

- 1. Ensure that learning media such as learning tracks are accessible, either from a website or forwarded from another member within the chapter.
- 2. Offer transportation to and assistance at any chapter performance.
- 3. Offer transportation to and from chapter meetings, or any chapter event.
- 4. Offer assistance at contest, making

- sure the member is in the correct place on the risers.
- 5. Ensure the member has assistance getting around at the contest site.
- 6. Ensure the member is informed of event changes.
- 7. Ensure that the member is comfortable with his or her voice part.
- 8. Offer assistance so the member can learn changes that are made to the contest music.
- 9. Once the changes are made to any chorus repertoire songs or contest package, try to keep everything consistent.

10. Inform the member of any changes that are made to the chapter website so that it can be navigated easily. ■



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Safety first: what it means

"Singing is one of the most vulnerable things we do as humans, where our emotional body meets the world."

– Debra Lynn

n his opening remarks at Harmony University 2019, HU Director Donny Rose made a point to spend time sharing how his core vision for Harmony University was for it to be a safe space. I did not really get it then, but as a director, I have grown to appreciate the value of psychological safety.

Psychological safety is the first gate we have to pass through on our journey as artists. Creating art demands taking chances and experimentation. And that involves making mistakes. Performance art is even more demanding. It asks for honesty, authenticity, vulnerability-and it asks for them in real time. Perfor-

PSYCHOLOGICAL SAFETY IS MORE THAN CREATING SPACE FOR PEOPLE TO BRING **IDEAS AND CONCERNS** FORWARD WITHOUT FEAR OF REPERCUSSION AND JUDGEMENT. IT ALSO MEANS FOSTERING A FEELING OF BELONGING WHERE PEOPLE CAN BRING THEIR FULL-SELF WITH ALL OF THE IDENTITIES THAT ARE IMPORTANT TO THEM. FOR MORE INFORMATION ABOUT CREATING AN INCLUSIVE **CULTURE WITHIN YOUR** SINGING COMMUNITY: LINK AT BARBERSHOP. ORG/HARMONIZER

mance art expects artists to open the gates to their souls so that the audience can enter in and connect with that experience. To create art, we, as singers, have to feel safe enough to let the audience in.

We humans strongly tend to be self-judgmental to start with, especially when it comes to creating art. We don't really welcome anybody else's judgment on top of that because it makes us even more self-conscious. The second we feel judged, our ego defenses go up, and we put on psychological armor to defend ourselves. It all goes downhill in a vicious cycle. The energy in the room changes; people get defensive and retreat to their internal safe spaces; their musical choices default to what is comfortable and familiar. In other words, artistic self-expression goes out the window!

I had another realization: I cannot just grant safety to my chorus members and ask them for free self-expression—I have to model it myself. I have to take risks myself. I have to be willing to make mistakes—and be willing to admit my mistakes. I have to be open to be poked fun at. There's nothing like the release of energy in a group when the group feels safe enough to make fun of the leader! I apparently say "cool" a lot, and my tone reflects what I actually mean by that. I get grief for that on a regular basis. It becomes a bonding experience for all of us.

A big "thank you" to Donny for opening my eyes to the value of putting safety first. I believe it has made me a better director and leader.

Manoj Padki is a 29-year member of BHS and directs three mixed choruses in Metrowest Boston. He would love to sing a tag with you and give you a pin. padki@yahoo.com

HARMONY UNIVERSITY: BELMONT

How do Barbershoppers from 17 countries, music educators, men and women's quartets and choruses, and young men and women describe Harmony University? Some attendee feedback: "Bucket list." "Life Changing." "I learned more in the first two days than I have learned in my 40 years of barbershop and I still had five days to go!"

Join 700 of us for a week of fun, tags, and great teaching in Nashville on the campus of Belmont University. Choose from 70 core classes that meet every day from Monday-Friday, hundreds of onetime 45 minute electives, and hundreds of private lessons in arranging, conducting, leadership, performance, and voice. The most reported take-away is the joy of new and old friendships, tags, and yes, ice cream every night.

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Music Educators College: Faculty are both experienced barbershoppers and music educators themselves, and they help teachers share the strengths of our amazing art form with their students—while grabbing cheap, helpful CEUs or graduate credits!

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LORIN MAY

Safer approaches to physical warm-ups

"No pain, no gain" is a myth. Warm up your body without injury

any choruses engage in physical warm-ups prior to vocal warm-ups. Physical warm-ups can raise the energy level of the singers, set the tone for the evening, and help members to cast off the cares of the day. Because we all have differing levels of fitness and physical capabilities, it is important to offer a variety of modifications to allow for greater participation. Consider the following suggestions from a practicing physical therapist.

Knees unlocked. All movements should be performed with knees unlocked, even when standing still. You don't have to bend your knees a lot (1/2 inch [1 cm] is fine), but make sure they aren't locked. For singers who sit, rest your feet comfortably on the ground and, if possible, your back off of the chair back to allow for the widest range of movement without constriction. The back, neck and head would ideally be in the same position as if you were standing.

Shoulder shrugs. The important motions are down and back. This movement puts the sternum or breastbone up and forward, which is desirable for singing. As we age, our shoulders tend to move forward and down, so even though you don't feel like your shoulders might be as far back as they should, keep working on it!

Head circles. When doing circles with your head, be sure to begin and end them slowly. You might find a part of your neck circle doesn't move



as well as another part. Go slowly and do not create pain, but try to do an entire circle.

Arms. When moving your arm(s) away from your side, always lead the motion with your thumb pointing to the ceiling. If you have shoulder problems, you might be more comfortable with your elbow slightly bent.

Body twisting. Be sure to stand up straight and do not bend when you twist. Twist and untwist slowly. If you are on a chair or riser stool, be sure to sit up as straight as you comfortably can.

Body turns. Some choreo moves have the body turning to the left or to the right; to avoid knee strain, move your feet, rather than twisting your knees. If you are seated, it is important to not lean forward but to keep the back straight.

Toe touching. This can aggravate the lower back. If you must bend, use extreme care when bending from the waist.

Leaning to side. When standing straight and sliding your hand down the outside of your leg, avoid leaning too far forward or resting on your heels. If seated, keep the torso nice and tall.

Add standing on one foot. A good practice to add to any physical warm-up is standing on one foot, a skill we tend to lose as we age. Try to stand on one foot for three to five seconds; longer is better. This skill will improve very quickly. This is

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something to practice at home at the kitchen or bathroom sink, holding on if necessary.

Don't ignore pain. If you have pain with any motion, do not ignore it or try to work through it. After a few minutes of warm-up, try the motion again. If it still hurts, even warmed up, ask the choreographer for a substitute motion if it is something you need to do on stage. If it is just part of the warm-up, move to a position that does not hurt. Pain is a warning signal and should be respected. "No pain, no gain" is a myth.

Pat Dunphy is a physical therapist with a doctorate in physical therapy from Boston University, has a degree in voice, and has been a Barbershopper for 25+ years.

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Barbershop and the pro-level singer: transitioning between techniques

Harmony University is a feast for everyone from beginners to professionals; this article is for the latter—singers highly trained in vocal pedagogy

any Harmonizer articles on singing craft are geared for longtime barbershop singers and initiates. This article is intended for those who are or were professional and semi-professional singers and for directors and coaches who interact with them. Barbershop singing is, in large part, a parlor-style art form which is either intimate or sung in front of mics; professional classical singers often sing in large houses without sound amplification. Accordingly, this article will focus on three biomechanical adjustments that the classically trained singer can make when transitioning into the barbershop style: breath management, larvnx, and resonance.



Healthy singing requires both styles to begin with a relaxed inhalation following the release of the abdominal muscles; a significant difference in breath management exists. Referred to as the *appoggio* technique, the operatic tradition requires high breath flow with a high



degree of vocal fold closure. Concurrently, it requires the singer to use a low-to-moderate degree of subglottic pressure. Comparatively, the barbershop style, which is closer to normal speech, requires less breath flow and lower subglottic pressure.

LARYNX

The narrowing of the laryngeal opening (called the *aryepiglottis*)

Comparison of biomechanical actions between Bel Canto and barbershop

	Bel Canto (classical)	Barbershop
Vocal energy/ pressure	Low-to-moderate subglottic pressure	Low subglottic pressure
Breath	High breath flow with breath support	Low breath flow
Pharyngeal space	Depth and width are sought	Speech level space
Laryngeal collar	Narrow	Wide (relaxed)
Onset	Smooth	Either smooth or glottal
Larynx position	Larynx is lowered enough to balance resonance	Floating-mid larynx (may be elevated)
Vocal fold closure	Thicker vocal folds	Thinner (but not thin) vocal folds

is an essential component of good classical technique as it is chiefly responsible for the creation of ring, especially in the frequency range of 2.8-3.4 kHz (also called the singers' formant). With this narrowing, the vocal folds remain closed a little longer which results in a little more subglottic pressure and ultimately more sound. With a microphone just a few feet away, the barbershop singer doesn't need to narrow the arvepiglottis (except when posting, but more on that another day) and it can instead remain relaxed in its default position.

While neither barbershop nor a traditionally classical technique such as Bel Canto advocates for a glottal fry (creaky) or an aspirate (breathy) onset, there is a small difference in the initiation of sound. Efficient singing can occur as long as the air flow meets the vocal folds precisely when they adduct (close). This can either be done smoothly (say "you") or with a *subtle* glottal start (as in "uh-oh"). The Bel Canto technique works best with a

smooth onset while the barbershop singer may use either approach.

RESONANCE

There are several vocal mechanisms that contribute to tone color. Many are the same across styles, such as the soft palate, tongue, and jaw positions, for example. The laryngeal position and the degree of vocal fold closure, however, require readjusting. While Bel Canto teachers instruct the singer to lower the larynx enough to balance the resonance, it is not necessary to over-lower the larynx for barbershop. Instead, it can float at a mid-level position and, at times, even be allowed

Below: Harmony College 1970 at Dominican College, Racine, Wisc. (*Harmonizer*, Sept/Oct. 1970)

to elevate. To be clear, vocal health need not be compromised when singing with a high larynx (in both styles) provided that counterbalancing adjustments, such as an appropriately raised chin and sufficient vocal fold closure, are made. The degree of vocal fold closure requires some increased depth of contact (thickening) in both styles, while barbershop requires less.

CONCLUSION

Ultimately, making the transition between styles is a lot easier said than done. Learning to balance the larynx position, pharyngeal space and vocal fold closure with sufficient (and no more) vocal energy takes time. So, allow yourself the time to retrain your

muscles healthily. No attempt should be made to 'brighten' or 'darken' the tone as you move between styles. Instead, aim to coordinate the muscles associated with the respiration, larynx, and resonance in a way that is efficient and consistently free from tension. Healthy singing is certainly one area where the two styles are similar. Happy Singing!

Dr. Philip Grant enjoys investigating the intersection between classical and barbershop vocal techniques. He delights in singing with his wife Donya and her brothers in their mixed quartet, Metzin' Around. philipstanleygrant@gmail.com



Improve your alignment with an app that's already in your pocket

Checking self-adjustment often leads to optimal sound

any singers are completely unaware of their own body alignment and how it affects optimal sound production. With a tool that almost everyone carries—your cell phone—you can empower your singers to identify and improve their own body alignment on their own. For best results, present this as a voluntary exercise, acknowledging that singers may feel a bit exposed when asked to study their own bodies in such a vulnerable way. Anyone who opts out of being photographed may still participate as a photographer.

Take first photo. Ask singers to pair up and take turns photographing each other in full-body profile. Singers being photographed should aim to align the holes in the ears with the middle of the shoulder, the middle of the shoulder with the middle of the hip, and the middle of the hip with the middle of the ankle (see photo).

Many singers will discover, when they look at the photo of themselves,

MODIFY THE
INSTRUCTIONS AS
NEEDED FOR SINGERS
WHO CANNOT STAND
UPRIGHT OR WHO
CANNOT VIEW THEIR
OWN ALIGNMENT DUE
TO VISUAL IMPAIRMENTS.
SINGERS WHO PERFORM
SEATED CAN ACHIEVE
IDEAL ALIGNMENT WITH
PROPERLY-SELECTED
SEATING AND ATTENTION
TO POSTURE.



that their ears are farther forward than they thought, and many will discover that their hips are forward of their shoulders and will need to bend forward slightly at the hips to bring the shoulders over the hips. Let them study their own photo, then let them self-correct and take another photo.

PHOTO

Explain that we are not looking for perfection, that every inch of improved alignment contributes to improvement in the ensemble sound, and that nothing should be painful, though it will feel awkward for a while. Encourage singers to address any new tension with subtle, continuous motion; let the head bobble freely on the spine, but in the context of optimal alignment.

VIDEO

If time permits, continue with a video exercise. Explain that singers often unconsciously compromise



their alignment on breaths. Let partners take turns videoing each other in profile while everyone sings a short section of a song together. After being videoed, let singers watch themselves (with sound turned off) to see what happens on the breath.

Finally, invite the singers to repeat the video exercise with total commitment to expressive delivery to see how this affects alignment.



Elizabeth Davies is the director of Sound Harmony Chorus (SAI) and co-director, with Melanie McGuire, of the Seattle SeaChordsmen (BHS) elizabethwrightdavies@gmail.com

Five steps to becoming a real, live barbershop arranger

It begins with your first bad arrangement and ends with some great music

ave you ever said to yourself, "I know a thing or two about music theory—I wonder if I could ever be a barbershop arranger"? That was my experience when I attended my first BHS International in Pittsburgh in 2015. That week, I decided I wanted to be an arranger. Since then I've attended Harmony University on the Lou Perry Arranging Scholarship, arranged charts for groups in four countries, won an Honorable Mention in the Sweet Adelines songwriting contest, and had six arrangements performed in Salt Lake City last summer. I'm a real, live barbershop arranger!

You can be a real, live barbershop arranger, too. It takes a bit of persistence and you have to put yourself out there, but your chapter and district will be eager to support you as soon as you show you know what you're doing. Here are the steps I followed to

WHILE ARRANGING, BE SURE TO TAKE MULTIPLE INCLUSIVE IDEAS INTO CONSIDERATION. ARE YOU CREATING ONLY TTBB ARRANGEMENTS? ARE YOU SOLELY WRITING SACRED HOLIDAY MUSIC-MAYBE ONE RELIGION IN PARTICULAR? THERE ARE SINGING COMMUNITIES WHO WANT TO SING INCLUSIVE PIECES. GIVE THE PEOPLE WHAT THEY WANT! READ MORE ON HOW TO **CULTURALLY SHARE, NOT CULTURALLY APPROPRIATE** IN YOUR WRITING. LINK AT BARBERSHOP.ORG/HARMONIZER



get started—they'll work for you too. (I'm purposely avoiding discussion of the nuts and bolts of arranging, like voicings or chord progressions. There are plenty of good resources out there about that. My focus is on making the leap from "Joe Barbershopper" to "Arranger Extraordinaire.")

STEP 1: DECIDE YOU ARE AN ARRANGER

First, you need an attitude change. Commit. There is a learning curve in arranging, and many people give up when they encounter the first sign of difficulty. Decide before you start that you already are a barbershop arranger.

STEP 2: WRITE SOME GARBAGE

Promise yourself that no one will ever see your first arrangement. Pick any song (don't worry about its 'shoppability) and power through it. Finish it. Then put it in a folder on your computer and never open that folder again. My first arrangement was a silly children's song my kids liked, and it's complete trash. But it's important to get at least one bad arrangement out of your system to confirm that you are, in fact, an arranger, and that you can finish arrangements. Your second

arrangement may not be very good either, but neither was Aaron Dale's second arrangement (maybe?). At this point, quantity is more important than quality. Make mistakes and get some experience.

STEP 3: APPROACH A GROUP

Once your arrangements are a little better, it's time to put yourself out there. This is the hardest step of all. I identified a local high-level quartet I knew, and one day sheepishly asked them if they'd be willing to sing something I arranged. They said yes because I was their friend, and then I was on the hook. I had to create something good, and that inspired me. You could ask your chorus director if you could arrange something for a show, or force your own quartet mates to sing your stuff. Do it for free if you have to. Just get a commitment from someone so you know your arrangement will see the light of day.

STEP 4: WRITE SOMETHING LESS TERRIBLE

Now that you're committed, give a little extra effort on this arrangement. Before you write the first note, listen to as many versions of the song as you can, and identify barbershop

HU ONLINE

Top HU faculty dive deep into barbershop education—and it's streamed to your phone, tablet, or laptop! If you missed *Beginning Arranging* with Kevin Keller or *Tune It Or Die* with Dr. Jay Dougherty, here's your chance. Dozens of past courses are now available on demand, with new live courses regularly added! These are not bite-sized nuggets but serious, in-depth courses up to 10 hours each. In addition, there are dozens of on-demand videos that you can access a la carte or as part of a subscription (like Netflix). For more information, see *education.barbershop.org*.

arrangements you admire that have the same groove, message, or style, and listen to them over and over. Then find a quiet place and just listen to the gold-medal quartet in your head. Use your phone's voice recorder and a spreadsheet to map out the arrangement and preserve ideas.

Only after you know where you're going, open up your notation software. And revise, revise, revise. One piece of the revision process is important enough that it merits its own step in the overall process ...

STEP 5: GET FEEDBACK

I have found that, in general, your fellow arrangers are happy—even excited—to be asked for feedback on your arrangements. You can meet other arrangers at Harmony University Belmont, on the Barbershop Arrangers Facebook page, at conventions, through friends of friends, or even by emailing someone out of the blue. By getting a wide perspective, you not only learn how to fix mistakes you weren't even aware you were making, but you also pick up on

stylistic differences that will help you hone your own personal voice.

For at least your first ten publicly-facing arrangements, get the arrangement as perfect as you can by yourself, and then ask at least two arrangers to take a look and offer feedback. Pick a different two for each chart.

Once you've been through this process, there's no denying that you are officially a real, live, barbershop arranger. You've completed multiple arrangements, your work has been performed, and you're an active part of the community of arrangers. Congratulations! Let's go bring more wonderful new music to the Society!



Matt Astle will argue passionately about the difference between a C* and a Db. He is widely recognized as the most distinguished barbershop arranger in Sammamish, Washington.

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Life-changing for music educators!

Here's what a few music educators said about their experience at HU this summer.

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Michela Gardner Middle School Choir Director New Bedford, MA "I found Harmony University to be one of the best music education experiences that I have ever attended. I look forward to being able to take those concepts and using them in my classroom."

Scott Houchins Palm Beach Central High School Wellington, FL "The knowledge and skills I learned at Harmony University has **forever changed my perspective** on teaching and singing a cappella music."

Taylor Rodgers Director of Choral Activities Dunwoody High School Dunwoody, GA

Invest in the lives of music educators and students in your home town. Make plans to send your local music educator to HU next summer!

Barbershop.org/hu

Be the quartet that coaches love to coach

Get the maximum from your coaches out of every session

e all know that regular coaching can help to lift your quartet closer to your quartet goals, whether that means being a better show ensemble, being a better public representative of your chapter, or being a better competitor. But what can individual quartet members do to get the most out of their coaching sessions? The following are some tips.

BEFORE YOU ARE COACHED

Be prepared. Remember that you rehearse as a group, but you practice on your own. Quartet members who employ a daily practice and music-learning routine individually outside of quartet rehearsal (even 10-15 minutes a day) are better contributors to their quartet in rehearsal and coaching. Come to your rehearsals prepared!

COACHING DAY PREPARATION

Be ready. Use your trip to your rehearsal/coaching location to hum, bubble, siren, or whatever else will potentially amuse surrounding drivers and help you to be fully warmed up vocally upon your arrival.

DURING YOUR SESSION

Warm up as a quartet. If you are not sure how to do this, ask your coach to arrive early enough to help guide you through this important step. If you already have a solid, successful quartet warm-up routine, schedule your coach's arrival to coincide with the conclusion of your warm-up. You'll be ready to roll and maximize the time spent on your repertoire with your coach.

Be coachable. This means being:

- open-minded to suggestions.
- willing to try things that may be outside your comfort zone.
- respectful in asking clarifying questions.
- receptive to doing things that might



not be "how we always do it!"

 cooperative, working together as a quartet. Avoid being the "boss" and listen and give value to the coach's and each other's ideas, whether you end up using them or not.

Do your homework. After the coaching session and before your next quartet rehearsal, do your best to implement in your personal practice whatever was agreed upon, even if it means *un*learning and *re*learning a passage or changing an interpretation, dynamic, or some other nuance.

By following these suggestions,

you will make the most of both your coaching sessions and subsequent rehearsals with your quartet. After all, isn't the whole point of coaching to bring you and your quartet to another level?

Sheryl Berlin is a choral educator, professional singer, director, Deputy Dean of Harmony College-East, Alexandria Harmonizers' Education Director, and vocal/ensemble coach. www.facebook.com/sherylbsings. sherylbsings@gmail.com



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The Mohawk Valley (N.Y.) Chapter is seeking that special talent to fill the shoes of our retiring director, Hall of Fame member Dr. Rob Hopkins. This includes a modest salary. Seeking candidates with choral director training, a vision for growth in music and attracting membership, while preserving our musical excellence. We

rehearse in New Hartford, N.Y. on Wednesday evenings. Contact Brian Sagrestano at christineandbrian@yahoo.com or 315-292-2384.

The Morris Music Men chorus in Chatham. N.J. seeks an assistant director for MAD's fastest growing chapter to assist our dynamic director, Nate Barrett. Help run rehearsals, sectionals, and be lead director for some of our numerous sing-outs. Contact Chris Reel at reelapr@aol.com or 973-615-1822.

Santa Clarita Men of Harmony chorus (Los Angeles metro area) meets Tuesdays evenings and seeks director for shows and weekly practices. Salary is available. 18-member, noncompetitive mixed chorus. Contact Kip.Makeever@gmail.com.

The Lakes Region Chordsmen, an all-male chorus, rehearses Monday evenings in Gilford, NH. The ideal candidate will have 5+ years directing experience, preferably in barbershop. Compensation, with mileage reimbursed. Contact . Tom O'Brien at *tomobrientwo@gmail.com* with "Director Search" in the subject line.

The **Hanover Barbershop Chorus** (Hanover, PA) meets Mondays and seeks director for performances in the Hanover area and our annual show. Salary and training are available. www. hanoverbarbershopchorus.org.contact@hanoverbarbershopchorus.org. (717) 316-0035.

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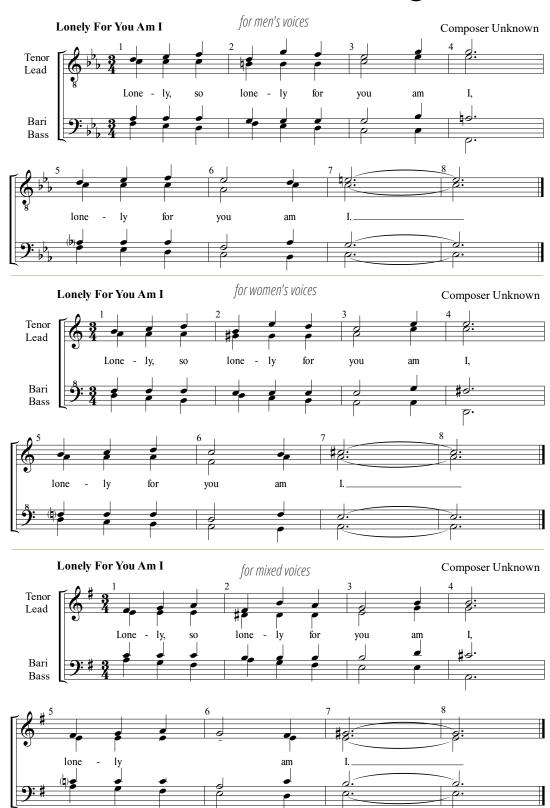


Mac Huff loved to teach this jewel

love to close my eyes and reminisce about some wonderful tags from the past and review them in my mind or sing them with friends. One such tag comes to mind, and I wish I could remember when I first had the opportunity to sing it.

Seems like Mac Huff might have taught it to me years ago. One of the delights is the lovely effect created by the tenor and bass lines moving apart through a unison octave. Another tasty bit is in measure four where the bass, in a divorced voicing from the upper three parts, is the fundamental tone that produces harmonics/overtones that enforce the same notes the bari, lead and bass are singing.

Use your best ears to tune it and have the bass augment the volume to about half again what the others are doing. The chord will really come alive! What great joy!





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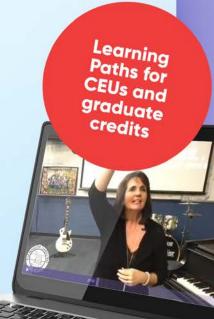
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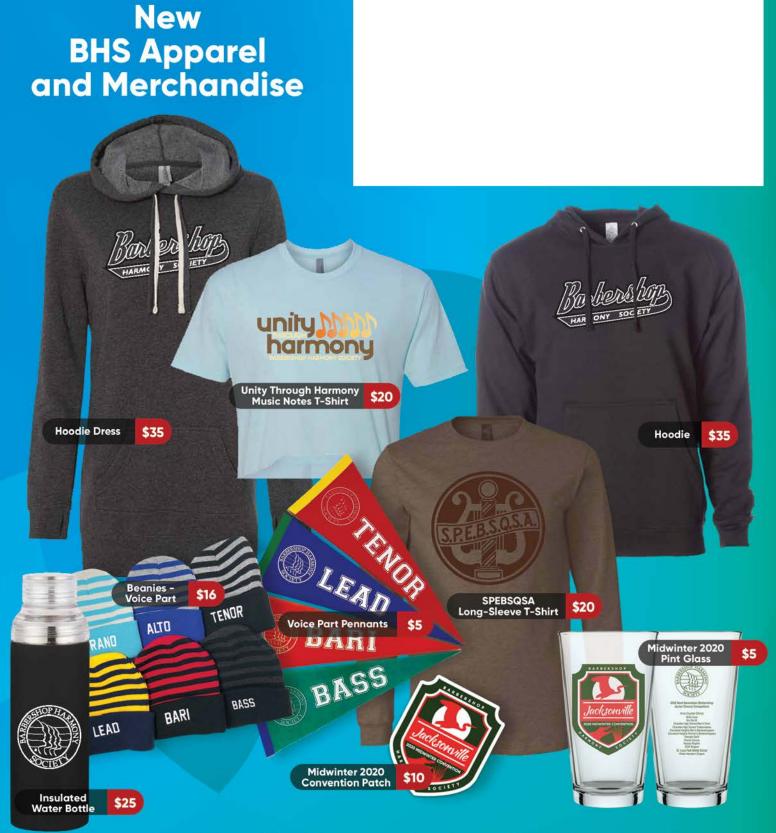
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