

The Harmonizer

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HARMONY UNIVERSITY 2022

The first live Harmony University experience since 2019 comes with everything we've come to love over the decades, along with a few exciting changes



NOTEWORTHY

BRITS WIN FIRST INT'L GOLD
BURT SZABO, GREG LYNE

SPOTLIGHT

THE REPLACEMENTS:
LAST-MINUTE FILL-INS

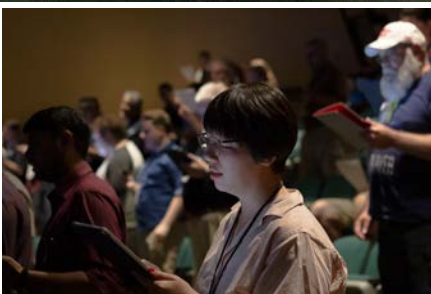
INSIDE

INTERNATIONAL CONTEST
AWARDS OPEN TO ALL



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NEW ORLEANS

JULY 24-31, 2022



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The 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 2022
Volume LXVIII Number 2
Complete contact info: pages 34-35

The Harmonizer (ISSN 0017-7849) (USPS 577700) is published bimonthly by the Barbershop Harmony Society, 110 7th Ave N, Nashville TN 37203-3704. Periodicals Postage Paid at Nashville TN and at additional mailing offices.
POSTMASTER: Send address changes to:
The Harmonizer, 110 7th Ave N, Nashville TN 37203-3704

Advertising rates available upon request at harmonizer@barbershop.org.
Publisher assumes no responsibility for return of unsolicited manuscripts or artwork.

Postmaster: Send address changes to editorial offices of *The Harmonizer*, 110 7th Ave N, Nashville TN 37203-3704 at least 30 days before the next publication date. (Publications Agreement No. 40886012. Return Undeliverable Canadian Addresses to: Station A, PO Box 54, Windsor ON N9A 6J5. Email: cpretorns@wdsmail.com)

A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$25 yearly or \$5 per issue; foreign subscriptions are \$35 yearly or \$7 per issue (U.S. funds only).

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Printed in the USA



The impact of singing lasts for generations

At the 2022 Midwinter Convention in Pasadena—the first Society-wide event in two years—we were reminded that singing has had a profound impact on our own lives. That impact continues on to the rising generation as well.



John

It won't come as a surprise to anyone who knows me that I got a bit emotional while giving my welcoming speech for the Midwinter Chorus & Quartet Festival and Midwinter Convention in Pasadena. Standing in front of all those Barbershoppers, at the first Society International event in two years, was, to put it lightly, overwhelming. I felt so thankful to be there with all of you. I celebrated seeing each of you again, and we mourned together for those that we've lost since we were last together. My moments onstage were a jumble of emotions, but mostly love.

During my welcome speech, I shared the fact that, a lifetime ago, I was a chubby and awkward kid who

didn't have a lot of friends. I dreaded going to school, and I cut class whenever I could. It wasn't until I wandered into the choir room in junior high that I found a home for myself—a safe space where I could just be me, while at the same time, also be a part of something bigger than myself. While a lot of credit goes to the friends that I met in that room, the lion's share of the credit goes to the junior high music teacher who kept me there. He made music fun and understandable. He helped me find my place in the choir—then in the world.

I shared this story with the audience as a foundation to expressing my thanks to music teachers everywhere, but especially those who had

brought their singers to the festival. I was expecting this moment of sharing to come and go. What I didn't expect was having more than a dozen convention attendees and kids stop me later that week to tell me their similar stories of not fitting in, of great music educators, and about finding a home amongst singers.

One of the things that makes me most proud as a member of the

"WE PRESERVE BARBERSHOP BY FIRST PRESERVING SINGING, AND WE PRESERVE THE BARBERSHOP HARMONY SOCIETY BY MAKING IT A HOME TO ALL, REGARDLESS OF GENDER, RACE, RELIGION, AGE, OR, IN MY CASE, AWKWARD CHUBBINESS."

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Society Board of Directors societyboard@barbershop.org



Barbershop Harmony Society is our organization's strong commitment to supporting vocal music education in our schools. This is near and dear to my heart, as I am one of the countless singers in the world today whose life was changed for the better by a music educator. Mr. Olsen got me singing in junior high and I then found more great teachers in high school and college. By the time I was out of school, the foundation for my lifetime of singing had been firmly set.

THE IMPACT ON YOUNG SINGERS

As I talked to the festival kids that week, I was struck by the fact that no two seemed to be alike. They didn't care about gender or race, and the only thing that seemed to divide them was their voice part. It was remarkable. I listened as they enthusiastically spoke about singing, about how much they love Barbershop, by how enthusiastic the audience was, how generous our judges were with their encouragement, and how cool it was to see "the old folks" sing. I was enthralled by their words and moved deeply when several choirs sought me out on Saturday to sing just to

"MORE THAN A DOZEN CONVENTION ATTENDEES AND KIDS STOP ME LATER THAT WEEK TO TELL ME THEIR SIMILAR STORIES OF NOT FITTING IN, OF GREAT MUSIC EDUCATORS, AND ABOUT FINDING A HOME AMONGST SINGERS."

me. I didn't even mind when they sang, "HAPPY BIRTHDAY, DEAR SANTA".

For my part of the conversations, I urged the kids to keep singing after graduation. We didn't always talk specifically about barbershop, but about singing in general. Someday,

Members of Next Generation chorus Re[choir]ed shortly after singing happy birthday to BHS International President John Donehower in front of the Pasadena Civic Auditorium at the 2022 Midwinter Convention this past January.



John & Marty are attending

March 6, BHS Board Meeting (virtual)
 March 10, Growth of Nashville w/ Nashville Business Journal (Marty)
 March 13-20, Spring Break (Marty)
 April 6, Strategic Planning Committee (SPC) monthly meeting (virtual)
 April 11, National Barbershop Quartet Day
 April 15, BHS Office Closed
 April 18-22, National Volunteer Week!
 May 4, SPC Monthly meeting (virtual)
 May 15, BHS Board Meeting (virtual)
 Tuesday Nights, The Good Ol' Boys Quartet rehearsal (John)

John is reading

Lord of the Flies, William Golding

Marty is reading

The Road to Character, David Brooks

John is Learning

"If I Ruled the World,"
 arr. Ed Gentry
 "Love's Old Sweet Song,"
 arr. Val. Hicks



STARTING PITCH

A conversation with our President and CEO

"SONGS WERE SUNG,
HEROES WERE THANKED,
FISTS WERE BUMPED, TEARS
WERE SHED, MEMORIES
WERE MADE, AND LIVES
WERE ENRICHED. ALL IN ALL,
A GOOD WEEK'S WORK."

I'd love for them to sing with a barber-shop organization, but the simple truth is that it doesn't have to be barbershop. If our festivals result in people finding a home in barbershop, great! If they result in people singing somewhere else, great! It is all good. The simple truth is that we preserve barbershop by first preserving singing, and we preserve the Barbershop Harmony Society by making it a home to all, regardless of gender, race, religion, age, or, in my case, awkward chubbiness.

I could go on and on about the festival but as *The Harmonizer* space is limited, I'll just share this quick summation: Songs were sung, heroes were thanked, fists were bumped, tears were shed, memories were made, and lives were enriched. All in all, a good week's work.

You know, standing on that stage in Pasadena as BHS President was a highlight of my life. A highlight I never would have seen had Mr. Olsen not made an awkward chubby kid learn "When You Wore a Tulip" in a quartet 50 years ago. It all starts somewhere. It all starts with someone who cares!

Thank you, Mr. Olsen, and all of the other great teachers out there. Thanks to our donors who give their time, treasure, and talent, to support music, and music teachers, in our schools. Thanks to all who support Barbershop. Thanks to all who support the Barbershop Harmony Society. Just ... thank you.

See you in Charlotte, my dear friends. I love you! ■



Reader Feedback

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

Honoring our off-stage champions

Those honored in the prior issue received a lot of kudos. Here's just a small sample:

Judy Galloway

I just got my *Harmonizer* and found somebody very familiar on the cover and then featured! Well done! I love the article about you and the adulation is well deserved. – *Bill Hickman*

Mark Freedkin

Congratulations on the much deserved recognition in the *Harmonizer*. The rest of BHS gets to know what we have but don't say thank you often enough. Thank you! – *Craig Hughes*



Ray Rhymer

I am very impressed and highly honored to have been associated with a truly dedicated, iconic-type Barbershopper. – *Robert Duplantier*

Chris Berry

Nice mug shot in the *Harmonizer*. It's good that people's efforts are recognized. – *Dale Jarvis*

Ron Rehus

I don't know if you realize the impact you have on us as singers as well as the SWD. We could not do this without you - thank you for all that you do for our community. – *Zach Baylor*



Mislabeled District Champs

In last issue's spread covering the 2021 Fall District Contests (pages 16-17), 2021 NSC Quartet Champion *Soundtrack* (top) was incorrectly labeled as the NED Quartet Champion. The actual 2021 NED champion is *The Square Root* (bottom). Additionally, we neglected to list *Mixology* as the Illinois District Mixed Quartet Champion. Sorry—we'll do better next time! ■



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● 2022 MIDWINTER

British quartet trades silver for gold

One of the highest scores in the history of the International Seniors Quartet Contest highlighted the first live International event since 2020



The Champs: Rod Butcher (T), Pete Nugent (Br), Andy Funnell (Bs), Brian Schofield (L)

One Foot In the Stave, from the British Association of Barbershop Singers (BABS), took the gold medals in the 2022 International Seniors Quartet Contest, held at the Midwinter Convention in Pasadena.

The incumbent silver medalists returned to the stage in fine form after the contest was suspended for 2021. The seniors contest was the first major BHS competition since the onset of the pandemic.

With the win, One Foot In The Stave becomes the first quartet from outside North America to win the Seniors championship in the event's 36-year

history. The top five quartets were:

- **One Foot In The Stave** 1454 pts / 80.8%
- **cityScape** 1409 pts / 78.3%
- **Up All Night** 1354 pts / 75.2%
- **Wow! Time Flies** 1339 pts / 73.9%
- **Aspire** 1286 pts / 71.4%

The Seniors contest is open to singers aged 55 and above, and each quartet's aggregate age must be at least 240 years. The oldest singer in this year's contest was Curt Struyk, age 78, who sings with **Midwest Connection**, which earned honors as the oldest quartet at 298 years total.

More Midwinter information will appear in the May/June 2022 issue.



WATCH ONLINE Link to performances, score sheets, and more details from the 2022 Midwinter contests and conventions at barbershop.org/pasadena.



Top to bottom: cityScape; Up All Night; Wow! Time Flies; Aspire



● GIVING BACK TO THEIR COMMUNITY



PINE BARONS SERVE COMMUNITY ON MLK DAY

Prior to raising their voices in song, the Cherry Hill, New Jersey **Pine Barons** picked up their rakes and got to work. On January 17, Martin Luther King Day, a dozen members of the chapter honored fallen Black soldiers from the Civil War at the Dempsey Butler Cemetery in Camden, New Jersey. Singers volunteered to tidy-up the gravesites at the historic cemetery. In frigid weather, they raked debris and, true to the barbershop tradition, sang as they worked. Following their labors, the chorus gathered at the gravesite of Dempsey Butler, the cemetery's founder, and sang the National Anthem and "God Bless America."

ACCIDENTAL GIFT OF MUSIC

When the **Essex County 4** sang at a hospice center last August to comfort their barbershop buddy, Jack Dowd, pandemic safety measures placed them on the patio outside his room. Little did they know how many lives they would touch that day. Next door, hospice guest Jean Melzar was coming to the end of nearly three years of struggling with advanced congestive heart failure. Jean's patio door also was open, and the quartet's songs floated into her room. As the quartet finished its set, Jean slipped away. The last sounds she heard: "From The First Hello To The Last Goodbye." At the invitation of the family, the quartet later sang at her memorial service and burial. Link to the video and full story at barbershop.org/harmonizer.



● ALMOST THE RAGTIME GALS

JIMMY FALLON SELLS POTATO CHIPS IN FOUR-PART HARMONY

Everyone wants to be a barbershop multi-tracker, including late night funny guy and sometime **Ragtime Gal** Jimmy Fallon, who crunched and sang his way through a holiday commercial for Frito-Lay. Look quick to catch him as all four parts of his own quartet. Link to the video at barbershop.org/harmonizer.



● OPENING FOR LEGENDS



"FEELS LIKE THE FIRST TIME": OPENING FOR FOREIGNER

The popular '70s/'80s rock band **Foreigner** has a long tradition of featuring amateur vocal ensembles on their concert stage. For a September 9 performance in Grand Forks, North Dakota, the jukebox heroes turned to the Fargo/Moorhead **Great Plains Harmony Chorus**. The band thought the chorus repertoire was perfect, including "Africa" by Toto, "Sweet Caroline" by Neil Diamond, and "Pretty Woman" by Roy Orbison.

After pre-show COVID testing, the chorus and crew boarded a swanky tour bus for the 70-mile trip and donned tongue-in-cheek "World Tour" t-shirts (with but a single date!) for a "hot-blooded" performance.

Top honors to be open to any chorus or quartet

Scores and placements will be determined by score alone, regardless of each individual group's composition

Barbershop's first international competition in 1939 named a single world-champion quartet. Starting this summer in Charlotte, after a two-year pandemic hiatus, one quartet again will be named best of the best—of all members of the Barbershop Harmony Society.

On Feb. 7 2022, the Society Board of Directors voted unanimously to open its annual international contest to all quartets and choruses, without gender distinctions. The vote followed more than eight months of engagement with members and barbershop leaders across the Society.

"This landmark decision is about embracing every human being who wants to sing barbershop. It builds on an incredible, 83-year history and expands the life-changing experience of barbershop and barbershop competition to everyone, equally," Board President John Donehower said.

"From now on, all-male, all-female, and mixed or all-voice singing groups will cross our contest stage and compete equally for the same awards," said Steve Denino, Board Executive Vice President and leader of its Strategic Planning Committee, which led the review of the contest format. "This decision embraces champions who are the best of the best of all of us."



WHETHER SINGLE-GENDER OR ALL VOICES, EACH GROUP CHARTS ITS OWN COURSE

The Board's decision continues to recognize the freedom of Society chapters and quartets to decide the composition of their singing groups. All-male, all-female, or all-voice choruses are all in alignment with the Society's 2017 strategic plan, which encouraged broader diversity of all types across singing communities.

"I'm a full member of the Society, and I sing in an all-female quartet," Board Member Maria Christian said. "So, too, do I endorse the choice of others to sing in an all-male or mixed ensemble. What's changed is that now, all of us will compete for the same champion title."

MANY WEIGHED IN OVER MANY MONTHS

The Board heard from thousands of members last summer and fall,

in person, in writing, and on social media. Input was also solicited from all district presidents and executive VPs, who were invited to survey their members.

Society Treasurer John Santora said it was clear any decision would have supporters and detractors. Early on, a number of options were whittled to five, and stakeholder groups weighed in with vastly different opinions. The preferred option of one group was often the last choice of another. All Society Board members voiced support of an open contest, with different perspectives on how quickly to move and whether to add a male-only contest at Mid-winter.

"At the end of the day, we knew that separate is not equal—that one group having two contests while others have only one is not equitable," Santora said. "This decision upholds our shared values while also acknowledging a fabulous journey that has spanned eight decades."



READ MORE ONLINE The full text of this announcement, as well as a detailed Frequently Asked Questions document, can be found at barbershop.org/news/blog.



\$15K GRANT WILL SUPPORT DIRECTORS AND EDUCATORS AT HARMONY UNIVERSITY

The National Endowment for the Arts has awarded the Barbershop Harmony Society a \$15,000 grant for the Music Educators and Directors Project at Harmony University 2022. "Music educators and frontline directors will gain more knowledge, skill, and experience in directing, rehearsal techniques, repertoire, vocal pedagogy, and barbershop history and style to enhance their capacity to make barbershop music with their ensembles and share with their communities," said Steve Scott, Director of Harmony University and Education Services.

The 2022 award is the third NEA grant earned by the Society. The continuing success of the program demonstrates the value that BHS brings to music programs in schools and communities. Scholarship applications are opening soon.

● FIGGY GIG



SEACHORDSMEN'S 34TH PIKE PLACE CONTEST

The **Seattle Seachordsmen Barbershop Chorus** had a blast performing onstage at Pike Place Market for this year's "live-stream, pandemic friendly, mini-figgy" version of The Great Figgy Pudding Caroling Competition to raise money for the Pike Market Senior Center and Food Bank. This was the SeaChordsmen's thirty-fourth time participating in this worthy event.

● BIG-TIME GIG 1



HERALDS OF HARMONY LAUNCH NFL GAME

On December 12, 2021 the **Heralds of Harmony** sang the National Anthem at the home game between the Tampa Bay Buccaneers and the Buffalo Bills. This was the second time that the Heralds have performed "The Star Spangled Banner" at Raymond James Stadium, but the first time in front of a sold-out crowd. The attached photo was taken during the sound check.

– Dave Cross, Heralds of Harmony

● BIG-TIME GIG 2

NEW YEARS BOWL STARTS WITH FOUR-PART HARMONY

Showpiece Quartet provided the National Anthem for the Allstate Sugar Bowl in the New Orleans Caesars Superdome on January 1. There were 66,479 in attendance, after which the #7 ranked Baylor Bears defeated the #8 ranked Ole Miss Rebels 21-7.





What's Happening

International Convention 2022

July 3-10
Charlotte, N.C.

Live and in-person, with many exciting new activities!
barbershop.org/international



◀ 2022 International Charlotte
2023 International Louisville
2024 Midwinter New York
2024 International Cleveland

Midwinter Convention 2023

Feb. 7-12
Daytona Beach, Fla.

Seniors & Youth contests, casual vibe, great shows!



◀ Harmony University July 24-31

Sing and learn in a live setting from the best instructors in the barbershop world—and this year, we're doing it in New Orleans!

• www.barbershop.org/hu



● CHAPTER ETERNAL

Two musical legends pass away

The Barbershop Harmony Society mourns the loss of two much-loved giants, whose immense talents and visions for the style profoundly influenced the way we sing and think about our music. For more stories, videos, and links to other memorials, see barbershop.org/in-memoriam.



GREG LYNE, 1946-2022

One of the global barbershop community's most influential choral directors and coaches, Dr. Greg Lyne was a

four-time champion chorus director with the **West Town Chorus** (1987) and **Masters of Harmony** (1990, 1993, 1996). Greg received the Joe Liles Lifetime Achievement Award in Directing in 2010, and was named to the BHS Hall of Fame in 2013. From 1997-2005, he served as Director of Music Education and Services for the Society.

Much of the Society's growth as an organization of choral excellence can be attributed directly to Greg's musical leadership of top ensembles and his mentoring of a next generation of

performers and directors. His peerless conducting hands, silky interpretative style, and unswerving devotion to excellence inspired new levels of artistry in the barbershop style.

As a coach, judge, arranger and mentor, Lyne's influence was truly global. His teaching fused his lifelong passion for barbershop harmony with his extensive experience in the highest echelons of American choral arts performance and education. His reputation in choral directing brought barbershop to prominence in other choral circles, notably in a series of choral tours he led to Russia, where he presented master classes at the St. Petersburg Conservatory of Music under the auspices of the Ministry of Culture.



BURT SZABO, 1931-2022

Legendary arranger, teacher, judge, staffer, and stalwart defender of the barbershop style,

Dr. Burt Szabo was inducted into the Barbershop Harmony Society Hall of Fame in 2009. Two of his landmark publications, the *Barbershop Arranging Manual* (1980) and the *Heritage of*

Harmony 50th Anniversary Songbook (1988) were considered the definitive works of the style at the time of their publication. One of the most prolific and widely-sung barbershop arrangers of all time, his compositions and arrangements numbered in the hundreds, including dozens attributed to SPEBSQSA during his tenure as Society staffer (1983-1995).

Szabo served as Arrangement Category Specialist and International Contest and Judging Chairman, and judged at more than 20 international contests. He was a key figure in the 1970 revision of the Arrangement Category Judging Description, which codified the barbershop style within what later came to be seen as overly narrow bounds of source material, form, and harmonic vocabulary. In later years, his powerful advocacy to "Keep it Barbershop" made him a hero to some and an outmoded reactionary to others. His influential 2001 essay in *The Harmonizer*, "Is the foundation of barbershop being erased?" kicked off a fresh round of re-examination of the style ... with results he did not relish. ■

DON'T MISS THE BIGGEST BARBERSHOP PARTY OF THE YEAR



CHARLOTTE, NC
JULY 3-10, 2022



Come celebrate the biggest
barbershop party of the year
with us this summer in beautiful
Charlotte, North Carolina.

It will be an international
convention unlike any other,
with more **singing**, more
fun, more **festivals**, more
afterglow experiences, and
more **opportunities to
participate** than ever before.



The Barbershop Harmony Society
is committed to offering a safe,
accessible event, with full safety
protocols published for all
attendees before registering.



SING ON THE BIG STAGE!

ALL CONTESTS AND FESTIVALS HELD AT THE SPECTRUM CENTER

Mon
July 4

Tue
July 5

Wed
July 6

Thu
July 7

Fri
July 8

Sat
July 9

Start the convention week off with some surprise special events to be announced soon!



Education in Charlotte

Quartet Festival/
Quarterfinals

Quartet Festival/
Quarterfinals

Opening Night Party



Education in Charlotte

Quartet Festival/
Quarterfinals

NextGen Varsity Quartet and Chorus Festival

Jazz Band Afterglow and Singing Pub Crawl



Education in Charlotte

Chorus Festival

Quartet Semifinals

Late Night Showcase

Chorus Contest Session 1

Association of International Champions Show

After Party

Chorus Contest Session 2

MegaSing

Quartet Finals and Finale

Chordatorium



new

A NEW QUARTET FESTIVAL OPEN TO ALL QUARTETS!
DEADLINE: APRIL 30



new

NEXTGEN VARSITY FESTIVAL



new

CHORUS FESTIVAL

EXTENDED:
EARLY BIRD DEADLINE
MARCH 15
Starting at \$249/
\$149 for youth

barbershop.org/international



SPOTLIGHT

John Lynch, journalism student, Ball State University
✉ redleader@btlynch.com

Stories from “the replacements”

The best last-minute fill-in singers wear many hats

On a quiet fall morning in 2019, then-graduate student and 2015 International Quartet Champion lead Theo Hicks of **Instant Classic** got the call from **Crossroads** lead Mike Slamka.

“Would you be willing to fly down to New Orleans tomorrow morning and fill in for our show on baritone?”

One trip to Walmart to purchase a black shirt and a 5 a.m. flight from Indianapolis later, Theo was singing with some of his barbershop idols. Theo had just an hour to meet and practice with the group before taking the stage for classes and a one-hour show at Satchmo Summerfest 2019.

A TRAINED EAR

Theo, a self-described “barbershop junkie,” was well-equipped for the situation. Though he typically sings lead, Theo would often transcribe full sets of sheet music sung by his favorite quartets to train his ear, often having the most fun in finding the baritone line—the “note ninja” voice part that weaves the other parts together. As a native of Michigan attending college at Anderson University in Indiana, he would often use the four-hour commute between home and school to memorize each part of his favorite songs—Crossroads’ discography included.

But during that one-hour practice before performing live, Theo discovered the difference between “well-equipped” and “fully prepared.”

“When we started running through it, I missed a note here or there and I



Yes, having an International gold medal of his own is a pretty big deal to Theo Hicks (right), but he’ll never get past the thrill of singing shoulder to shoulder with his long-time idols—even if that means singing new repertoire with an hour’s practice and less than a day’s notice.

was getting nervous,” recalled Theo. “I think Jim Henry kind of felt that apprehension and he turned to the other two and said, ‘Guys, would we have any problem if Theo just used his music on stage for this?’ And they said, ‘No, that’s fine.’ And then I said, ‘I promise you, Jim, I will get way more correct if I can use music, as opposed to trying to remember all this.’”

THE VOCAL CHAMELEON

That flexibility from the incumbent quartet is essential to making sure the makeshift group can gel in time. Tim Waurick, tenor of 2004 International

Champion **Vocal Spectrum**, attests to that need for flexibility. As a fill-in for no fewer than nine quartets, Tim has ensured their performances work without having all four members available. **Power Play**, **Keepsake**, **Men in Black**, and **Crossroads** are all among the quartets that have called on his chameleon-like vocal services at the last minute.

In May 2009, during one of Vocal Spectrum’s busiest years, Tim finally had a weekend off of the touring circuit at his St. Louis home. Slightly under the weather with a cold, this was naturally the time for Interna-

tional Quartet Finalist **Men in Black's** Tony Nasto to come calling. During the mid-morning call, Tony explained that lead Oliver Merrill had missed his flight from Los Angeles and wouldn't be able to make it. They needed a substitute for a chapter show that night.

"I said, 'Oh, are you in the St. Louis area?' And he said, 'No, we're in Rochester, New York,'" Tim recalled. Tim agreed, hung up, and booked a flight for 11:20 a.m. that day. Doing his best to memorize his music on the plane, he was performing that evening with the group as if nothing had happened.

Flexibility, the best tool a replacement and the quartet can have at their disposal, served both Tim and Men in Black well that evening. Before he departed for Rochester, Tim and the quartet decided on the songs from their repertoire that would work on short notice. Tim was not the only singer making major adjustments that

"THE NEW GUY SINGING TENOR JUST MESSED UP NOT ONLY HIS SPEECH, BUT HE DIDN'T SING ANY OF THE RIGHT NOTES FOR THE FIRST EIGHT BARS OF THE SONG. BUT WE AS PROFESSIONALS AREN'T CALLING THAT OUT."

night. Many of the songs they settled upon were neither part of the quartet's planned show set nor part of the quartet's performance repertoire at all.

"There were a lot of songs that I kind of already knew and that they knew, so we sort of put together a set based on champ songs and songs that we all kind of knew on that show," he

said. "That was definitely one of the more insane gigs."

BIG SHOES TO FILL (SOMETIMES LITERALLY)

Stories of flexibility in the barbershop world aren't just limited to singers who are willing to step outside of their comfort zones — it can also apply to the smallest details, down to their wardrobe. Anthony Colosimo, lead of 2016 International Quartet Finalist **Da Capo**, came across a similar situation while filling in for **Gimme Four**.

"I get there and we're talking about what the heck we're gonna wear because they were already gone for the gig by the time that I got there, so we couldn't coordinate out of our closet like you normally would," Colosimo said. "So I actually wore the tenor's suit."

Sometimes, one absence from a quartet can bring forth a completely new sound. Katie Taylor, bass of 1996

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Harmony, Inc. champion **For Heaven's Sake**, saw her lineup shift significantly, but chose to take those changes in stride.

"The whole reason that my quartet came to be was from filling in for people," Taylor said.

For Heaven's Sake emerged from a series of fill-ins in its earliest iterations. Chance brought the quartet together as Katie's family helped her fill holes in the roster of Katie's earlier quartets. Katie, her sister, her mother, and eventually her friend all flexed from one position to another before settling on the current lineup.

For the last nine years, For Heaven's Sake has benefitted from the help of a former fill-in, Lynn Jacobs, who, after spending multiple years filling in as a

Chad Bennett (right) said singing with the Dapper Dans of Disney World requires a lot of flexibility, trust, and forgiveness.

rotational piece of the quartet, became their full-time lead.

DAPPER DAN UNIVERSITY

That flexibility is more than just a willingness to show up and perform. It also applies to the willingness to have trust between singers in difficult situations.

Chad Bennett, who performed with the **Dapper Dans of Disney World** between 1997 and 2016, said the trust built between barbershop singers has helped maintain the group's continuity across not only absences, but generations.

Chad, who began his time with the Dapper Dans as a fill-in member himself, said one of the biggest changes the group has undergone since his early days as a performer is the way the group handles replacement members.

"I think it was back in 2007 or 2008 that we came up with a new process that really helped everybody along called Dapper Dan University, a three-week period in the summer where we would bring in all the new hires, all the substitutes, all the guys who would

come in occasionally when people were sick and all the full-time people, and in those three weeks we would get everybody back on the same page, so that no matter who you were singing with, it was consistent."

By the end of Chad's tenure at Disney World, the number of substitutes on call had ballooned from three or four at any one time in the late '90s to as many as 20 by 2017. The last-minute nature of learning new parts on the fly was essentially eliminated by new systems of preparation. Mistakes still happen, but they happen in an understanding setting.

"The whole quartet may know that the new guy singing tenor down there just messed up not only his speech, but he didn't sing any of the right notes for the first eight bars of the song, but we as professionals aren't calling that out," Chad said. "We weren't making a big deal out of it. We were just moving on and doing the show, continuing to do the show—we don't call attention to those mistakes. And that level of professionalism is hard to find."

The fill-in process in the Dapper Dans, which includes the famous Deagan Organ Chimes, dance choreography and scripted dialogue, is full of potential stumbling blocks. There are plenty of lines of dialogue or parts of a dance routine that can and do go wrong when a new member enters the lineup, but acceptance of those potential mistakes is core to the trust that exists between singers.

SIMPLE, BUT NOT EASY

Trust. Flexibility. A say-yes attitude. Every singer interviewed for this story said they value these abilities in a fill-in singer.

The replacement singer who can master those traits receives little fanfare from the audience due to the nature of the task. But the act of singing—and the respect of people who need their help—is reward enough. ■

"WE SORT OF PUT TOGETHER A SET BASED ON CHAMP SONGS AND SONGS THAT WE ALL KIND OF KNEW ON THAT SHOW. THAT WAS DEFINITELY ONE OF THE MORE INSANE GIGS."

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JOY

WELCOME TO HARMONY UNIVERSITY

After two years of being virtual, HU will take place at the beautiful Loyola University in New Orleans, LA July 24–31, 2022. Loyola University is an ideal location for HU, with its cozy, walkable campus, excellent meeting and performing spaces, state-of-the-art classrooms, and fine dining facilities. Loyola is conveniently located across the street from the beautiful Audubon Park and Zoo and is on the streetcar line, so HU attendees can

hop aboard for an evening in downtown New Orleans if they want.

UPDATED STRUCTURE FOR 2022

HU 2019 had over 50 ticket types and 500 offerings to

choose from. While this had advantages over prior formats, it resulted in logistical burden for HU planners and in many ways limited most attendees' choices.

New for 2022, registration has been streamlined to only Performing Arts College and Harmony College ticket choices. If you attend HU as a quartet or chorus, you will be in the Performing Arts College. Otherwise, you will be in the Harmony College, and able to select courses from among seven tracks:

- Arranging (new for 2022)
- Coaching (new for 2022)

- Directing
- Leadership
- Music Educator
- Next Gen (for Barbershoppers ages 18–30)
- Voice and Performance (new for 2022)

HU 2022 will still have hundreds of course and lesson choices for attendees, but attendees are no longer limited by track or focus. Fill up your schedule with Leadership courses if you want; or, take classes from all of the tracks: Advanced Conducting and Arranging III and Beginning Vocal Pedagogy and Coaching Fundamentals and so on. Some classes will have suggested prerequisites, otherwise barbershop the way you want!

We will still have your favorite classes, like History of Barbershop with David Wright and Tune It or Die with Jay Dougherty, as well as familiar experiences like an impactful keynote address, daily general sessions, ice cream in the evenings, tag zones, choruses to sing in, woodshedding, convocations, dine-alongs with faculty, shows, and more. And, of course, beautiful barbershop harmony and love that characterizes HU in every molecule of the week.

Newly organized curriculum will show both 2022 courses and future years' as well, allowing attendees to chart out a multi-year, personalized HU learning plan.

HU EXPERIENCE

HU 2022 will continue the general schedule from Belmont. Evenings will feature more elective classes, college and track convocations, a free evening on Thursday, and shows on Friday and Saturday nights. Ensembles will be coached throughout the day. And most importantly, don't forget the ice cream and tag singing every night!

I am grateful for the hundreds of faculty members who have volunteered tens of thousands of hours to provide you and me with the learning and skills we need to enjoy our hobby a little bit more. HU is and will continue to be the best week of the year. Join us!

– Steve Scott,
Dean of Harmony University

HOW TO AVOID “GOTCHA DIRECTING”

If your chorus isn't following your hand gestures, it may not be their fault

Conducting, like an automotive engine, is irreducibly complex—if one part of the mechanism or task is missing or not working properly, the whole does not function. All of conducting's many elements are vital: listening, analysis, tuning, developing vowel unity, psychology, vocal pedagogy, and gesture.

While gesture may include your facial expression and body language through posture, stance, and more, here I will address only what we do with our hands. In particular, I will address preparation and execution of the beat.

Singers live in the moment—how their voices sound, what choreography is happening, and the words they are supposed to be singing. Directors must instead constantly think ahead of the music—where we are going rather than where we are. Every gesture a director chooses to use must have an appropriate preparation preceding it; otherwise, we have what I call “Gotcha Directing.” Gotcha Directing is to not give enough visual warning to the chorus for any action



you want the chorus to take. Below is a pathway to understanding and improving.

- If you want to start the chorus, your preparation beat must show all of the following: the first ictus point, tempo, articulation, volume, and style. Leaving out any one of those aspects does not fully communicate your intentions.
- When you want to stop the chorus, either at the end of a phrase or to indicate the time for a breath, you must show preparation for those releases. If there is not sufficient preparation, there will not be a coordinated execution; chorus members will interpret your gesture in multiple ways.
- In competition, have you ever been told that your chorus lacks synchronicity? Trust the judges when they say that, and don't be too fast to blame the chorus—first look inward. Perhaps their synchronic-

ity problems begin with you.

- Really listen—in real time—to how your chorus is reacting to your gestures.
- Watch rehearsal videos that show both you and the chorus.
- Practice each gesture before, during, and after rehearsals. By doing that, you will discover what does and what doesn't work. As you determine what works, remember exactly what you did and do it that way every time. This helps you and the chorus develop a conducting language that everyone understands.

Conducting isn't as complex as rocket science, but it also isn't easy. To do it well requires a lot of study, planning, and practice. However, it can be so rewarding for both you and your singers. It is worth all the effort. That's why the Directors College exists—to raise the level of our Society's directors so all our chorus will continue to flourish.



Dr. Don Campbell is a Professor of Music at Southern Wesleyan University (S.C.), faculty member at Harmony University, and dean of the Directors College at HU. dcampbell@swu.edu





PASADENA
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MIDWINTER CONVENTION

The Barbershop Harmony Society is deeply grateful to our Sponsors and Donors who have generously contributed to the Next Generation Barbershop events at Midwinter in Pasadena.
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Chorus pictured
performing at Midwinter
in Pasadena

If you are inspired by these wonderful people and are interested in participating in our 2023 Next Generation Barbershop event at Midwinter in Daytona, your financial gift would be greatly appreciated. Contact us at development@barbershop.org • 800-876-SING today!

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WHY DIRECTOR'S COLLEGE?

Is Director's College worth your time? The answer is YES! Here's why:

Trained professionals. You will be taught by professional conductors who have advanced academic training in the art of conducting AND who also understand the nuances of barbershop.

Conducting techniques. You will learn gestural nuances proven to have a huge impact on the resulting sound of a chorus; whether it's more or less rebound from your ictus or moving your fingers closer together. Learn how your gesture can help your chorus sing less choppy, or how to elicit specific sounds without having to verbally tell your chorus what to do.

Second set of eyes. There's only so much you can learn from self-critique. Enjoy extensive outside feedback from HU's professional conducting faculty and learn new techniques that will improve your chorus.

Rehearsal techniques. How can adjustments during vocal warm-ups improve chorus sound? How can you increase your error detection and improve group intonation? How do you train your singers to sing in tune? How can up-to-date vocal science improve your chorus sound?

Score study and analysis. Do more than teach and conduct only by ear: analyze chord



structures, decide on appropriate phrasing, and adjust rhythms to more accurately reflect lyrical intentions while also remaining within the implied meter of a song. (And much more.)

Leadership skills. Effective ideas for conflict resolution, tools for anticipating musical and interpersonal issues, and tips to better work with other auxiliary chorus leaders.

Applied Theoretical Skills. Improve your theory, aural, and sight-reading ability. Learn how to sing every voice part of a vocal score without prior preparation. Learn how to differentiate between chords in a way to help

you better balance each chord. And (much more.)

Electives you need. Choose from electives like riser placement, voice matching, and repertoire classes, among many others.



Dr. Jay Dougherty,
Director of Choral Activities
at Marietta College,
directs both the City of
Flags Chorus (SAI) and
the Alliance Chorus (BHS)
jmdougherty@gmail.com



WHY BELMONT UNIVERSITY IS NO LONGER THE HOME FOR HARMONY UNIVERSITY

Belmont University has enjoyed our seven-year relationship with the Barbershop Harmony Society and particularly with hosting Harmony University. We are grateful for the opportunity to help provide enrichment opportunities while on campus.

Belmont's summer-long academic programs have grown in recent years and necessitate the use of academic and residential space previously allocated to Harmony University and several other long-term external partners. Thus, beginning in the summer of 2022, the university will no longer offer the use of these spaces to external programs. We have provided notice to all affected organizations as promptly as possible so that they can begin making alternate plans.

We pray for continuing success for the Barbershop Harmony Society. On a personal note, I will miss the harmony—in music and deed—that you brought to campus. I wish you the very best for the future.

— Keith Chapman, Senior Director of
Auxiliary Services for Belmont University



GREAT LEADERSHIP CREATES THRIVING SINGING ORGANIZATIONS

Not every great leader has a statue built in their honor; leadership is to simply be a positive influence on those around you. It means that you can create a team, project, committee, or singing community founded on the vision of an ideal—and that you can create conditions that encourage others to rise above the status quo and perform their best.

We follow someone into the future when they show us a vivid picture about what is around the corner. Leaders turn anxiety about the future into confidence—and this is a time when our singing communities need a vivid picture of a positive future.

Learn to empower the people in your singing community. Recognize and help

unleash the value and potential of each individual. Create a culture in which people participate in setting goals, making decisions, and solving problems. Motivate people to go beyond compliance to commitment. Encourage people to act and feel like partners in the organization and to contribute to its success.

There is no one right way to practice leadership. It is up to you, through self-reflection, to identify the kind of leader you want to become. One word of caution: leadership may demand that you lose the privilege to be the person you want to be; instead, become the leader needed.

— Rob Macdonald,
Dean of Leadership College

THE SIX CONTRACTS OF DELEGATION

Discerning the difference between practices and rehearsals could be exactly what your group needs

We have expectations of each other in our singing communities. Most are unwritten! But, when you delegate tasks to anyone—volunteer or paid—you need to include all six contracts.

Leaving out any one of these is a poor delegation, and may explain why a) the task doesn't get done, b) the task is done, but not to your satisfaction, or c) you do it yourself.

A task has been properly delegated when both you and person accepting the delegation understand and agree on the following:

- 1. Responsibility:** What the task is, what the expected result is, and why you are asking this person to fulfill the task.
- 2. Authority:** What is the appropriate authority to fulfill the task?
- 3. Resources:** What will help get

the task completed: budget, apps, training, other expertise?

- 4. Timing:** When do you expect to see updates? The final result?
- 5. Reporting:** What kind of feedback do you need to demonstrate the task is completed?
- 6. Accountability:** The person understands they are accountable for the results.

The description of each of the contracts ensures you delegate clearly and completely. The task is completed, results are obtained and expectations are met by all parties! That's harmony.

Rob Macdonald (right) is a 41-year Society member, past Evergreen District President, HU Faculty and sings with **MQ quartet** and **Acappella Road** in Calgary. bassrgm@gmail.com





Help music educators today build better barbershop tomorrow

“We can never know just how far-reaching the impact of barbershop will have on a school program or on a student’s life. Recently I reconnected with Myguel Santos e Castro, a teacher in Portugal whose class received a practical demonstration on barbershop from me five years ago. In 2018, with help from a Music Education Scholarship, Myguel was able to attend HU at Belmont.

Five years later I find out that this chorus insists on singing a tag at the end of every rehearsal and won’t leave until it rings! Myguel’s experience at HU has translated to hundreds

of tags sung by hundreds of students in a country where barbershop hasn’t even really been established!

Donating to the music education impact area will allow more Music Educators like Miguel to have more experiences with barbershop, greater experiences with harmony, and will help us to keep the whole world singing. Let’s start with the teachers in our own backyard.”

Steve Scott
- Director of Harmony University & Education Services



Myguel’s students, the Hirmandade Choir from Casicaais, Portugal



In-person Harmony University is back in 2022 in a new location! Join us this summer in New Orleans, LA for what’s become known as the best week of barbershop. Learn more about all the educational offerings at barbershop.org/hu

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THE 1-2-3 METHOD: FEWER PRACTICES, MORE REHEARSALS

Discerning the difference between practices and rehearsals could be exactly what your group needs

Many ensembles face common cultural challenges that prevent them from quickly learning new songs, and therefore having enough time to perfect them. Have you ever asked yourself any of the following questions?

1. Why can new chorus members learn 13 songs in three weeks while seasoned veterans learn three songs in 13 weeks? *Answer: It's much easier to sing with people who know the music.*
2. Why don't most of our singers show up prepared for practice? *Answer: People will quickly pick up on the fact that they needn't come prepared if you're going to teach them the music anyway.*
3. Why do some of our most talented performers show up to fewer practices? *Answer: "I already know*



the words and notes. I'll show up every 3rd or 4th rehearsal to see if anything's changed."

4. If my chorus is working hard, why aren't we improving? *Answer: Because too many of us think that learning the words and the notes is the finish line, when really that is the STARTING line.*

PRACTICES VS. REHEARSALS

By and large, most chapters have

practices and not rehearsals on their meeting nights. Not sure which you have? Here is a litmus test: If at any time you are teaching people the notes, rhythms, or singing the song to confirm the notes/key changes, you are solidly in *practice*. If you are singing with a purpose of or are working on any aspect of artistic structure, you are likely in a *rehearsal*.

TELLING PERFORMERS TO LEARN ON THEIR OWN TIME IS NOT ENOUGH

So, am I saying that what you need to do is learn music on your own time?

Not so fast. That is significantly easier said than done, because the needed change is cultural in nature. What is needed is an approach that helps accommodate this change, that gives your singers ownership, that doesn't make them feel put upon, that is fun, easy, and effective.

LEARN MORE QUICKLY WHILE CHANGING THE ENSEMBLE CULTURE

Ever wonder why your ensemble picks up some songs in two weeks whereas other songs are barely

HU 2022 DEANS

Arranging – Steve Tramack
Coaching – Jill Rodgers
Directing – Don Campbell
Leadership – Rob Macdonald
Music Educator – Katy Dane
Next Gen – Katie Macdonald
Voice & Performance – Nicky McGrath

These excellent educators have assembled the finest team barbershop teaching instructors to create an even greater experience for HU attendees. Assisting the deans is a capable crew of advisors.

HU ADVISORS

Technology – Rafi Hasib
Training – Francis Lunder
Curriculum – Jay Butterfield
Diversity, Equity, & Inclusion – Maria Christian

The HU Deans and Advisors form a new committee called the School Board, which meets several times a year to discuss how to best deliver the highest levels of education to barbershop learners all year long.



Maurice
"Molly"
Reagan

HU PAST—HOW IT ALL BEGAN ...

The Society's first purpose, as stated in the 1938 Articles of Incorporation for SPEBSQSA is "To preserve and encourage singing individually, in groups, by quartets, trios, etc., of songs of various kinds and nature, and particularly to encourage and preserve singing by Barber Shop Quartets."

To this end, the Society began educating its members on the elements of barbershop, starting with a small series of lectures by Maurice "Molly" Reagan at the first International conventions, later published in *The Harmonizer*. In the 1950s, Society historian Dean Snyder discovered and promoted Dr. Harold "Bud" Arberg's barbershop craft sessions developed for his **Alexandria VA Chapter**; these sessions eventually reached learners throughout the Society and became the pattern for barbershop education in subsequent years.



Dr. Harold
"Bud"
Arberg

learned after 12? Is there a way to know within 10 minutes of rehearsal time whether your group will learn a song quickly rather than spend hours or weeks of rehearsal before abandoning all hope?

The answer to this—and the process of moving from practices to rehearsals—requires a change in the group's culture.

DETERMINE THE CONDITION OF EACH SONG

The first step to changing your ensemble's learning culture is to agree upon a simple definition for the state of each song you are learning or will learn.

Level 1 song: Maybe you've heard it a few times somewhere and could possibly get by if pressed to sing the melody.

Level 2 song: You pretty much know the words and your voice part, but may forget a note here or there or need to work the key change.

Level 3 song: You know all of the words and notes and can sing it through without difficulty.

INTRODUCE THE 1, 2, 3 METHOD AND USE IT EVERY WEEK

Here's a key to the method: A song in any level gets sung only one time,

without stopping. Even if the wheels come off, your ensemble sings all the way through the tag.

Week 1: Introduce a Level 1 song. You might either be impressed with yourselves or have a good chuckle about how the read-through went. Either reaction is fine, and both are helpful.

Week 2: Introduce a new Level 1 song, and then run through last week's Level 1 song, which this week is expected to be a Level 2 song. Then, in fewer than 30 seconds, talk about areas to possibly focus on for next week.

Week 3: Introduce a new Level 1 song. Last week's Level 1 song is now expected to be a Level 2 song. Last week's Level 2 song is expected to be sung as a Level 3 song. (Those that don't know the song at this level are offered the opportunity to step out for three minutes and are thanked for their honesty).

APPLICATION AND REALITY

It is very unlikely that the first time(s) a song is expected to be Level 3 ready that it will actually be learned to that level by the group as a whole. That's okay, as this is exactly the point!

So, what do you do? First off, no

one gets upset, points fingers, or provides excuses. You simply say, "Okay, we will put that song in the parking lot. Maybe we will put it back in the pattern at some point in the future."

Stick to your guns here. If you think to yourself, "It's close and we could probably fix it to get it ready," your group will now have gone right back to a Level 2 preparedness level and *defeated the whole purpose*. It may be useful to pick songs that you already own, as you may need to go through several before the culture begins to shift.

THE FUTURE

Week 4 and beyond, introduce a new Level 1 song and move the previous week's songs up a level or to the parking lot. Once a song passes the Level 3 bar, it is a Level 4 song that has earned the right to be given more time. Work on whatever artistic items you'd like to work, as focusing on artistry rather than notes *will* help you to improve. As the culture begins to shift, you will find yourself spending most of your time in *rehearsals* working at Level 4.

THE BENEFITS

You'll quickly learn what is common about the songs you learn swiftly and those that you don't *and* you'll discover this after just three times singing through the song. This in turn can help you to discover your brand or identity. You can quickly get to the point where you learn 13 songs in just 15 weeks. You are improving. People are having more fun, and that's likely the biggest benefit of all.



Paul Ellinger, a long-time Harmony U faculty member, is an in-demand coach well-known for his successful Wavebox Singing approach and Supercharging Your Chapter methods.
ellinger.paul@gmail.com

3 WAYS TO CARE FOR YOUR VOICE

With a lot of potions and products marketed to singers, it can be a little dizzying to decipher what works and what doesn't. Here are three excellent (and science-backed) ways to care for your voice:

1. Rest your voice and body
2. Drink plenty of water
3. Breathe in steam

Breathe in steam for five minutes or so using plain water with no essential oils, which can be irritating for the voice. Be mindful of letting the water cool slightly after boiling to avoid steam burns. While steaming is safe and widely recommended for both healthy and



recovering voices, it's important to rest the voice from singing for an hour after steaming to avoid the risk of vocal injury due to an increase in blood flow to the larynx.



Nicky McGrath is a voice specialist, music educator, and performer who supports students across the globe in finding their voice. Now based in Toronto, she is an experienced Barber-shop singer and coach from Brisbane, Australia. nickymcgrath89@gmail.com

... AND HOW IT CONTINUED



Rudy Hart on harmonization, singing, directing, arranging, show production, etc.

Dr. Bob Johnson became the Society's Director of Musical Activities in 1962 in part to expand upon previous education programs. He quickly expanded the single HEP school weekend into five HEP schools throughout North America. While popular, they were burdensome for faculty; so in 1970, the first week-long education event called Harmony College was held at Dominican College in Racine, WI. Students attended classes for over 12 hours a day, not including meal times! Compulsory classes that first year: Sight Singing, Vocal Techniques, and Massed Rehearsal!



Dr. Bob Johnson

Harmony College spent 1975-2014 at Missouri Western State College (except 2005 at Ohio State), and during the 1980s grew to more than 50 courses and the first female faculty members under the direction of Joe Liles, who succeeded Johnson. A few staff members later helmed Harmony College, including nearly a decade with Greg Lyne. In 2006, Harmony College was upgraded to Harmony University under Director of Music and Education Rick Spencer, who continued to refine the offerings. Mike O'Neill was the chief architect of HU's move to Nashville's Belmont University in 2014; then under Donny Rose, the HU experience saw educational offerings, faculty, and delivery options greatly expanded, plus an accelerated outreach to music educators.

1970 saw the First Harmony College, held at Dominican College in Racine, Wisconsin.



THE ALL-NEW VOICE AND PERFORMANCE TRACK

The voice is a wondrous instrument. Using a mechanism that is primarily designed for our survival, somehow we are able to not only speak but sing. I've gotta say, it kinda blows my mind.

While the goal is for singing to feel deceptively easy, it is incredibly complex and full of seemingly infinite variables. Combine that with singing barbershop, and that's what I call a good time!

Harmony University has always included private lessons, pedagogy classes, and vocal

and performance techniques. In 2022, we will reach new heights with a dedicated Voice and Performance Track. Students will dive deeper into both vocal education and vocal performance as well as performance classes customized to your interests. Some of the finest experts in the community are designing a multi-year curriculum to promote sustainable and well-paced learning.

Who is this college for? A singing coach looking for the next level of professional development. An experienced chorus director

looking to advance their knowledge of evidence-based voice education. A passionate singer curious about how everything works and wanting to advance your skills. Whatever your story, the Voice and Performance Track will combine theory with real-world application—and cater to both those wanting a practical, human-friendly approach, and to the geeks who want a deep dive into the science.

— Nicky McGrath,
Dean of Voice & Performance Track

THE ALL-NEW ARRANGERS TRACK

Barbershop is not a music genre. Barbershop is a style of arranging music that can be applied to multiple music genres. Are you a fan of **OC Times** and/or **Throwback**? That may make you a fan of music from the Country & Western genre, arranged in the barbershop style. Love the sound of **Signature** and/or **Musical Island Boys**? Then you're also a fan of Motown music, transformed and intertwined with the characteristic chord progressions of the barbershop style.

Dozens of new arrangers have introduced songs from numerous genres into the style over the past 10-15 years. We now only rarely hear repeated arrangements in contest. What a remarkable phase of musical growth for the Society!

Over the past two years at Virtual Harmony University, we've seen a groundswell of arranging interest, with 60-100 participants each year honing their craft with both peers and top arrangers in the style. Due to this high interest, in New Orleans, arrangers at all levels can now spend an entire week

"hot-dipped in barbershop" in an all-new Arranger's Track! The track will cater to three levels of arrangers:

- **Beginners:** Ever thought, "gee, I wish I could write a new tag for my quartet's contest song," or do you want to create your first arrangements? This is for you.
- **Intermediate:** If you have a few arrangements under your belt and want to develop the music further while expanding your repertoire of textures, embellishments, and approaches, a series of classes will help grow and hone your skills.
- **Advanced:** From arrangers experienced in other styles who want to master barbershop to experienced barbershop arrangers looking to address the trickiest of challenges, you'll learn to unlock your true potential.

All three tracks will feature a variety of topics and approaches, including:

- **The Arranging Process**, from concept to completed chart
- **Hands-on arranging activities and feedback**

- **Group and one-on-one interaction**
- **Lecture topics and master classes** that dive deep into specific topics relevant to your growth
...all led by a world-class faculty of some of the most prolific, influential arrangers in our style.
The textbook for this multi-year track will be the brand-new *Barbershop Arrangers Manual*, slated to be released prior to Harmony University. More than 40 active arrangers have contributed to this insightful multimedia update to the classic 1980 publication.
Who knows how many future classic arrangements will be born during that coming week!



Steve Tramack, dean of the new Arrangers Track, is a 4th-generation, 39+ year Barbershopper who is an arranger, coach, and current Music Category Specialist. stramack@gmail.com.

MEET THE DIRECTOR OF HARMONY UNIVERSITY!



"I'm thrilled to be serving my fellow Barbershoppers as the new Director of HU. I believe in the power of education to further this wonderful art and how it can transform lives."

Steve joined the St. George, UT chapter in 1991, singing with his brother, Tim, and his dad, John (the chorus director). Steve's first Person of

Note was his younger brother, Adam. The four occasionally get together to form the quartet **Great Scott**. Steve competed in the 2002 collegiate contest with **The Big Deal**, and has sung in various groups, including **Central Standard** and now as Music VP of the **Music City Chorus**. Steve is also director of the **TuneTown Show Chorus** (SAI).

Steve taught voice, theory, music appreciation, and choir at colleges in Georgia and Kansas before joining the BHS staff in 2017. He first attended Harmony U in 1998, has been on the HU faculty since 2012, is a Singing judge and teaches voice science and conducting at various harmony colleges around the world. In his new role as Director of HU and Education Services, Steve is keen to leverage the incredible history of instruction and the amazing volunteer faculty to hone the HU offerings into a more powerful and lasting educational experience.



The 5000+ student, 23-acre Loyola University campus is a street-car ride away from New Orleans' French Quarter, Bourbon Street, and other major tourist areas. The university was founded in 1904 by Jesuit priests and is open to students of all faiths.



NEXT GENERATION BARBERSHOP AT HU'22— WHAT'S THE TEA?

In the frigid months of January 2013, my quartet, **GQ** (the SAI Rising Star champ at the time) joined the **Miamians Chorus** and fellow college champ **Lemon Squeezy** for our first of what would become many, many harmony camps where we served as clinicians. To say I have a passion for bringing barbershop to young singers is an understatement.

As Dean of Next Gen at HU, I picked an army of barbershop nerds to help me out. This summer, our SATB Next Generation Chorus will be under the following musical leadership:

Director:

Melody Hine – bari of Harmony, Inc. Champion **Hot Pursuit**

Section leaders:

- Kim Newcomb (sopranos) – tenor of **Half and Half** and bari of **The Ladies**
- Ali Hauger (altos) – bari of **GQ** (I know her)
- Kohl Kitzmiller (tenors) – bari of **Instant Classic** and bari of **Half and Half**
- Jake Tickner (basses) – bass of **The Newfangled Four**

The range of skills and talents among these five friends of mine is humbling and, most importantly, they are relatable to young singers. All are in quartets that started when its members were in their 20s, and they've all done harmony camps their entire barbershop careers.

If you know of a young Barbershopper or singer, get them to HU to work with this amazing team. We'll be doing much more than learning some songs - our curriculum is based in arranging, social and emotional connections, recording, and barbershopping for the future. We're in really good hands!

– Katie Macdonald | HU Youth Dean

16 ways to get young singers into barbershop

1. Be involved in the local music community; start by attending concerts, plays, etc. as a chorus.
2. Understand that while barbershop might be everything to you, it is one of hundreds of options to youth.
3. Follow area school social media; celebrate their wins.
4. Donate music or sponsor music purchases for local schools.
5. Carefully develop relationships with Music Educators. (Read and learn from Kirk Young's Jan/Feb 2018 *Harmonizer* article.)
6. Donate your chorus show tickets to music educators.
7. Choose music that they like, by young arrangers.
8. Show interest in what they are interested in.
9. **The Newfangled Four.** Enough said.
10. Show them quartets that look like them.
11. Participate in District or Chapter Harmony Camps—even if it's a hike.
12. Invite high school choirs to sing on your chapter show. (They don't have to sing barbershop.)
13. Sponsor youth to attend HU Next generation Barbershop Chorus.
14. Familiarize yourself with BHS YouTube channel.
15. Don't take yourselves too seriously.
16. Learn a few simple tags and be ready to teach.

– Katie Macdonald and Brent Suver



Katie Macdonald is Dean of the HU Next Generation Track at Harmony University. She is the Society's Relationship Manager/Donor Manager. She is bass of **GQ** quartet. kmacdonald@barbershop.org

FOR HEAV-EN ... HEAV-IN ... HEAV-UN'S SAKES—DEMYSTIFYING LOCK AND RING

One of the hallmarks of the barbershop style is a phenomenon we call “lock and ring.” Locking refers to the matching and balancing of individuals’ resonance across the ensemble. Ring is the result.

To lock your voices, aim to match your vowels and individual resonances in a way that balances the chord. The closer the match, the better the quality and quantity of ring. If the vowels are matched but the resonances are not, you cannot achieve

optimal lock and ring. To clarify:

1. **Agree on the vowel.** Depending on the context, a variety of pronunciations could be appropriate (e.g., ‘Heav-in’).
2. **Match resonance;** learn to differentiate the fundamental pitch from its overtones (resonance). Then ensure your resonance matches your neighbors’!
3. **Balance the chord** with appropriate volume and timbre according to the chord position of each voice part.

Locking and ringing is easier than you think. With a little practice, you will find yourselves singing heavenly!



Dr. Philip Grant joined the faculty at HU in 2019 and has quickly become a highly sought-after clinician, working with **Masters of Harmony, New Tradition Chorus, ATX**, and a dozen more.
philipstanleygrant@gmail.com



MUSIC EDUCATORS— THE UNSUNG HEROES!

After some of the most trying years of teaching, we are excited to bring our Music Educators and our revamped curriculum to the land of jazz. In the heart of New Orleans at Loyola University, the summer of 2022 brings fresh ideas and new opportunities to our attendees and scholarship recipients.

New for this year, we are offering two levels of classes for the Music Education Seminar; one level for educators that are new to barbershop music & the style, and an upper level for returning educators who 1) are returning to HU, or 2) have some experience incorporating barbershop music into their school curriculum, or 3) have participated in a barbershop festival or event.

The ability to offer these two levels is the culmination of a growing and successful Music Education program at HU, the depth of resources BHS provides in their outreach, and the strong relationships that have been built between our chapter leaders and the teachers in their community.

For the summer of 2022, all of our music educators can look forward to:

- Grade-level specific content
- In-depth review of SSAA, TTBB and Mixed SATB barbershop repertoire
- Advanced Vocal Pedagogy
- Access to Barbershop Theory & Arranging classes lead by sought-after arrangers
- Hands-on directing & interpretation of the ever-challenging barbershop ballad that will take you from the score to the stage.
- (Your Choice of) Professional Development hours, CPDUs or Graduate School Credit



Katy Dane, a 16-year music educator teaching orchestra and choir in Georgetown, TX, is HU Dean of Music Education. She directs **A Cappella Texas (SWD), A Cappella Unlimited (SAI)**, and is the SWD VP of Music

& Performance.
kdizzane@gmail.com



Let us help you raise money

BHS is invested in the success of our singing communities. One way we're doing this is by assisting chapters, choruses, and districts in their fundraising activities, while still supporting BHS broader impact areas (supporting singing communities, youth, education, and preservation).

Our goal is to help you raise the support you need to remain a strong, vibrant part of your community.

Working with your leadership team, we will:

- Assess your current fundraising activities
- Assist in setting a goal and develop a fundraising plan
- Build a custom fundraising web page for donations
- Provide tools for maximum success

85% of all donations will go to your chapter*; 15% will go to the BHS impact areas and administrative costs. And, there are no upfront costs!

**Only US chapters are eligible at this time.*



Join the growing roster of chapters and districts we are already supporting.

Achieve your fundraising goals this year!

Contact us at development@barbershop.org • 800-876-SING

ENERGIZE
YOUNG SINGERS

PRESERVE
BARBERSHOP

BUILD THRIVING
SINGING COMMUNITIES

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BHS
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NEW IN 2022: COACHING TRACK

For over 50 years, the Harmony University experience has offered classroom courses in beginning and advanced coaching techniques for any student interested in gaining knowledge about coaching. Similarly, choruses and quartets have been able to sign up for the Coaching Program, which has been highly successful in providing deep insight to performing ensembles as they worked with the most experienced coaches in the Society. Over the past few decades, a coaching apprenticeship has allowed students to shadow coaches to gain more practical experience.

Now in 2022, the formation of the new Coaching Track is bringing together all the elements of a fully-rounded experience for the upcoming coach. This includes:

- observation of expert coaches in action with choruses and quartets.
- development of coaching knowledge and skills in a broad area of topics including toolkit-building, multi-category understanding, and interpersonal coaching skills.
- opportunities for real-time coaching with mentoring and constructive feedback.



The Coaching Track will offer developing coaches (and section leaders, assistant directors, directors, and music educators) tools to diagnose and address the most common coaching needs they are likely to encounter in individual singers, quartets, and choruses.

Students will be able to tailor classes to their needs with a clear progression of courses and practical activities based on knowledge or experience.

You will leave HU with increased confidence that you know what types of coaching challenges you are most likely to encounter; you will have built a toolkit with multiple

solutions for a myriad of situations; and you will be able to apply solutions in ways that empower and motivate singers.

We look forward to welcoming you to the Coaching Track in 2022!



Jill Rodgers is Dean of the HU Coaching Track, BHNZ National Education Coordinator, BHNZ Dean of Harmony Education, Director of **Mighty River Harmony**, and lead in **Unlimited** quartet
jill.rodgersnz@gmail.com



WHEN TO NOT LISTEN

In all my training, these are the most powerful words a voice teacher has said to me:

If you're listening ... and I'm listening ... who is singing?

When you analyze and critique your own sound while singing, you aren't able to fully connect emotionally. And human emotion should inform so much of your singing – both the technique and the artistry.

We all need to feel. And we all need to sing without a brain bully getting in the way.

(Also, your own ears are lying to

you when you listen live to your own singing, but that's a story for another day.)

So how does this work in practice when you need to invest time and energy into your development?

Create space to do both:

- consciously devote time to intentional vocal development and technical work.
- consciously devote time to just singing—without judgment.

Remember, singing is a gift to the world and to yourself. Go ahead and enjoy it. ■

– Nicky McGrath
Dean of Voice & Performance Track

CHAPTER ETERNAL

Members reported as deceased between November 15, 2021 and January 15, 2022. Send updates to membership@barbershop.org

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Gene Newcombe
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and 4-time
champion director

Walt Miller
Coordinator of the
beloved Buckeye
Invitational



Burt Szabo
Prolific and
influential
arranger, educator,
judge and booster
of traditional
barbershop

Paul Ogle

In memoriam

July 31, 1942 – August 16, 2021

In The Harmonizer, we remember 61-year member Paul Ogle. He never held a National or Central States office. So how is he remembered? Paul Ogle was the perfect CHAPTER BARBERSHOPPER.

The St. Louis #1 Chapter and the "Spirit of St. Louis Chorus" was Paul's barbershop home. He held every possible chapter position over the years to assure the chapter's success. While he "knew everyone in the Society" and must have attended over a hundred contests singing tags in the hallways until past midnight, Paul believed that ultimately "all successful barbershop is local." He intensely believed that chapter quartets were the building blocks of a good chorus. In his chorus of thirty guys, two thirds currently sing in quartets.

With the support of his loving wife, Carol, and children Sondra and Kevin, he shared his love of barbershop to hundreds – if not thousands – of people in his Tri-Towners Quartet (1963-1985) and Rivertown Sound Quartet (1985 to the present).

There have been many great CHAPTER BARBERSHOPPERS in our Society. Paul Ogle was one of them. One of the best of all time. We shall miss him dearly.

Paid memorial



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How can we help you barbershop today? Get answers from the staff at Harmony Hall



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* The Society considers Harmony Foundation to be a Society Subsidiary, but due to current litigation, the Harmony Foundation will be listed as a Friend in Harmony until litigation is complete. For more information, please visit barbershop.org/news/key-issues.

The Harmonizer

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Mist on the Moon

The lovely ballad "Mist on the Moon" was composed by Thomas Ramsey in 1924. The lyrics are not about a romantic breakup, but about a lengthy separation, a bit like "Now Is the Hour."

In the 1960s, S.K. Grundy worked for Lawrence Welk creating vocal and instrumental arrangements. But in the 1950s, his barbershop arrangements were considered daring, audacious, and even unstylistic. Now he is considered one of our all-time greats. Barbershoppers are still singing many of his songs such as "A Nightingale Sang in Berkeley Square," as well as his own "Each Time I Fall in Love."

"Mist on the Moon" was popularized by 1975 JAD district champ quartet **Road Show**, which featured Leo Sisk and Larry Autenreith from 1963 International champ **Town and Country Four**. Tenors, if you don't have the leather lungs of Irish tenor Leo, take a breath before the second "in my eyes" and then repeat those words with the other three singers. Or sneak a breath and come back in on the ah sound, looking really innocent.

You will see, and hear, that that this tag has all sorts of fun chromatic, half-step-type moves. The penultimate—this is a cool word, so look it up if you need to—chord is unusual for a ballad. We might expect a more melancholy sounding IVm6, but what we get is a IV7. The latter might be predicted to be a bit too bright in this context, but give it a listen—it works out just fine.

Enjoy taking this trip back in barbershop time, and marvel at how the good old boys (and girls) who were our musical ancestors knew a thing or two about singing and ringing! ■

Mist on the Moon

S.K. Grundy

Tenor melody *freely* *TTBB voicing*

Tenor Lead

Bari Bass

There's mist on the moon in love-land to - night, or else there are

eyes. _____

tears _____ in my eyes, _____ or else there are tears in my eyes. _____

eyes, _____

S.K. Grundy

Tenor melody *freely* *SSAA voicing*

Tenor Lead

Bari Bass

There's mist on the moon in love-land to - night, or else there are

eyes. _____

tears _____ in my eyes, _____ or else there are tears in my eyes. _____

eyes, _____

S.K. Grundy

Tenor melody *SATB voicing*

Tenor Lead

Bari Bass

There's mist on the moon in love-land to - night, or else there are

eyes. _____

tears _____ in my eyes, _____ or else there are tears in my eyes. _____

eyes, _____

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3 The Longest Time	Gentry
4 You've Got A Friend in Me	Wessler
5 Go the Distance	A. Dale

SSAA	ARRANGER
1 I'm Into Something Good/Happy Together	A. Dale
2 Come Fly With Me	Keller
3 Deed I Do	A. Dale
4 Seven Bridges Road	Johnson
5 Somebody To Love	A. Dale

SATB	ARRANGER
1 Africa	Morris
2 You've Got A Friend in Me	Wessler
3 Seven Bridges Road	Johnson
4 A Whole New World	Hicks
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