

The Harmonizer

BRINGING BARBERSHOP HARMONY TO LIFE • MARCH/APRIL 2019



HARMONY UNIVERSITY

Improve your craft: At Belmont, at conventions, or online



SPOTLIGHT
TWO IDOLS, AND NOT A WORD
ABOUT THEIR VOICES

NOTEWORTHY
WOMEN'S AND MIXED GROUPS
HAVE MORE OFFICIAL OPTIONS

TIP SHEET
NEVER FORGET: CULTURE EATS
STRATEGY FOR BREAKFAST

WHY COME TO HARMONY UNIVERSITY?



"HU has also equipped me with **new ideas and resources** that I can utilize in my teaching this school year."

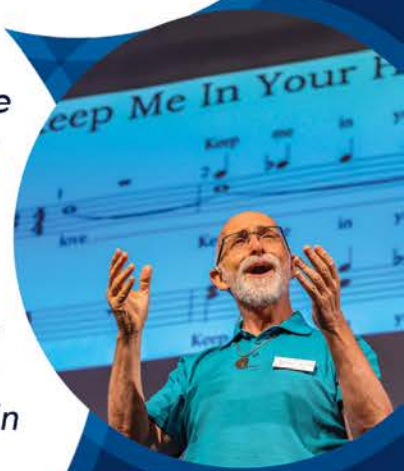
Brad Hirsh, Choral Director,
Grand Junction High School

"Not very many experiences are **literally life-changing**. Harmony University is."

Attendee

"As someone with an opera/musical theatre background, HU really helped me to draw the connections between that world and barbershop. **The opportunity to meet and network** with so many likeminded, passionate musicians was invaluable. I discovered that I'm not the only person with feet in both traditional choral and barbershop worlds."

Gus Sterneman, Music Director,
Heart of Texas Chorus



MAXIMIZE BARBERSHOP

JULY 21 - 28, 2019

JOIN US ON THE BEAUTIFUL BELMONT UNIVERSITY CAMPUS
WWW.BARBERSHOP.ORG/HU

Acappellooza

SUMMER

REGISTRATION NOW OPEN

Love to sing? Join us at the Acappellooza Summer camp!

Acappellooza Summer is an a cappella music summer camp held at the University of Missouri St. Louis (UMSL) for students in grades 9 - 12. During this four day camp, students will be immersed in singing led by some of the world's most prominent names in a cappella music, including members of the Ambassadors of Harmony and two-time gold medalists Debbie Cleveland, and Dr. Jim Henry.

When: June 25 - 28, 2019

Where: **UMSL** University of Missouri St. Louis

Cost: Early Bird - \$320 thru May 6th
After May 6th - \$395



Dr. Jim Henry
Men's Chorus Director



Debbie Cleveland
Women's Chorus Director

Guest Quartets



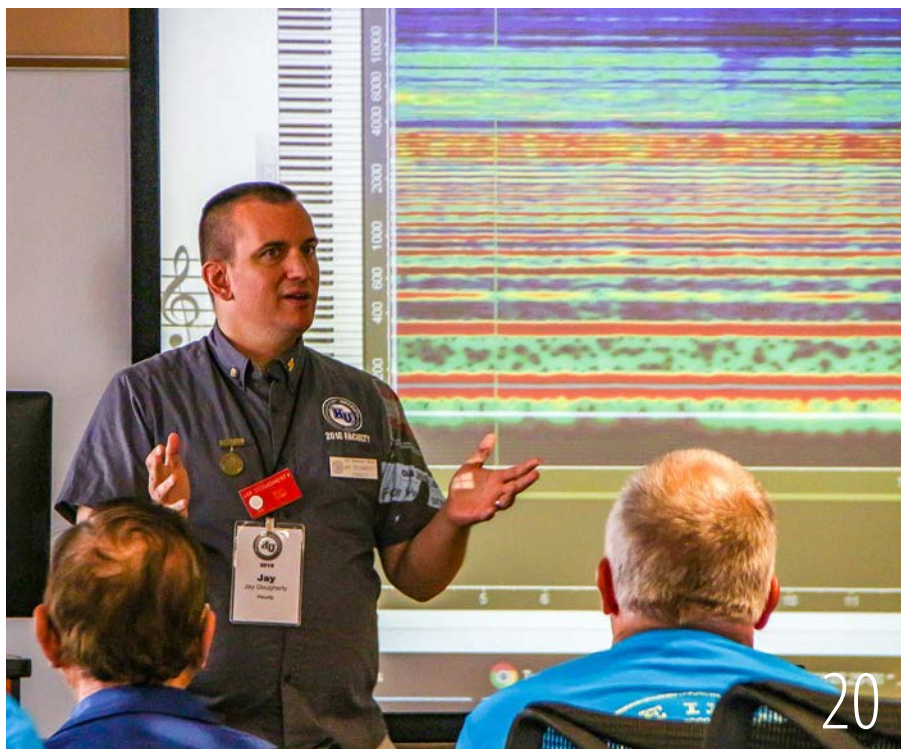
Newfangled Four
2018 International Finalists



ClassRing
2019 Sweet Adelines
International
Quartet
Champions

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On the cover: Harmony University, Belmont 2018, daily General Session *Photo by Lorin May*

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barbershop.org

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 **Facebook:** barbershopharmonysociety

 **Twitter:** @barbershopnews

 **Instagram:** @barbershopharmonysociety



EVERYONE IN HARMONY

A BOLD VISION FOR A BRIGHT FUTURE

ROADSHOW

Harmony Hall is hitting the road in early 2019!

This free, interactive workshop mixes formal presentations with small group discussions and activities, reflection opportunities, and, yes, singing!

Confirmed locations:

Cheyenne, WY
Salt Lake City, UT
Allentown, PA
Baltimore, MD
Columbus, OH
Iowa City, IA
Lincoln, NE
And more!

VISIT BARBERSHOP.ORG/ROADSHOW
FOR DATES AND DETAILS!

The Harmonizer

GENERAL CORRESPONDENCE/EDITORIAL

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Lorin May

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.

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STARTING PITCH

A conversation with our President and CEO

All barbershop harmony is local

Helping Barbershoppers determine the flavor of their local experience is "not all about huge tectonic shifts"

DICK: It's been amazing how many people have said they liked reading our conversation in the new-look *Harmonizer*. It is heartening to hear members tell us they understand why we want to make it possible for more people to sing.

MARTY: We appreciate the open dialogue and transparency. We don't have all the answers, but we like to hear all your answers. Good, bad, indifferent, that's what makes our culture, where people of good character respect each other while seeking the best way to barbershop in their local communities.

DICK: It's not all about huge tectonic shifts. Marty, you and I both came up in smallish chapters, so we know that all barbershop is local.

MARTY: I watched my dad's quartet



Marty

shows and then went to conventions, I found it was more than just ringing chords, and more of just hanging out with my buddies. There was a deeper relationship. My first barbershop experience was a fun inter-chapter activity in Iowa City with the Old Capitol Chorus and a couple other chapters at a cookie festival. We just had a great time with 50, 60, 70 guys, and it was a great experience that wasn't based on competition. For my first 10 years, that cookie festival was the Barbershop Harmony Society.



Dick

That defined barbershop engagement, excitement and inspiration.

DICK: In my first year, we were singing in a nursing home and in the front row sat a gentleman in a wheelchair. His hands were curled tight from arthritis and his head bowed deeply, and he never moved once. I figured he was just out of it completely, but as I walked past him after the performance, his hand reached out with an iron grip. He pulled me down, got really close and said, "That was the best damn performance I've ever seen in here. Thank you." I've never forgotten that. Barbershop makes a dramatic human connection with anybody. Those moments are what keep us going.

MARTY: Our founders knew this. They started out not with a Society, not a



Get in Touch

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Marty Monson, CEO/Executive Director CEO@barbershop.org



Two shots from Iowa City's Cookie Festival, 1985. Marty located a photo that includes what he believes to be the top of his own head.

corporation, bylaws—not with anything. They were a club of guys who just loved to raise their voices in four-part barbershop harmony. The growth of the Society took them by surprise. It was not organized at first, it was spontaneous and sprung up everywhere. Why? Because it was so good. It was so much fun. People flocked to it, not only to sing but to listen and to be entertained.

DICK: Every chapter's culture is different. It reflects what the men and now women—*people*—of that chapter want to have happen. It evolves over time as people come and go, sure. But, when we go out and start singing, we help build stronger communities—we build connections and understanding and tolerance.

MARTY: You're getting to know people

"BARBERSHOP MAKES A DRAMATIC HUMAN CONNECTION WITH ANYBODY. THOSE MOMENTS ARE WHAT KEEP US GOING."

within your community, your singing community, your chapter, including the non-singing supporters while you collaborate on a show script or lighting, or even just setting up risers.

DICK: Success hinges on "nobody does everything, everybody does something." When we recognize each other's accomplishments we create a foundation of trust and respect. In our chapter's ABC program, I would bring in cupcakes with candles and we would sing crazy songs, laugh, and celebrate that month's wedding Anniversaries, Birthdays or other milestone Celebrations. Everybody looked forward to it because it recognizes people as human beings, not just as singers.

MARTY: Even a chapter that's been in the community for 70 years has a responsibility and opportunity to plant seeds and new positive experiences for itself and for others. It keeps building and building and building.

DICK: When faced with the choice of pie or cake, my wife says the only answer is, "Yes." My chapter has guys who sing with **Dundalk**, **Alexandria**, and **Parkside Harmony** on the international stage. And they come back to



What we're reading, doing and listening to.

HFI Trustees Meeting

Marty, on March 1-2

Spring Conventions

Marty at SUN (March 8-9 in Orlando), CSD (April 26-27, Iowa City). Dick at MAD Prelims and Northern Division Convention (April 25-28, Allentown, Pa.)

BHS Board Meetings

Both Dick and Marty: March 17, March 31, April 28

Barbershop Revival

Marty at NSC's festival for singers from historically black colleges, March 22-23, Durham, NC

"Lasagna with Barbershop"

Dick performs in chapter's April 14 cabaret show

Dick's other board

Linwood Center Executive Board meeting, April 29

Dick is reading

"Young Washington" by Peter Stark, "Gone for Soldiers" by Jeff Shaara



STARTING PITCH

A conversation with our President and CEO

our little chapter and share everything they've learned so that we continue to get better and have more fun. It's not either/or. It's both.

MARTY: That's right. You don't have to be a member of just one chapter. Or barbershop just one way. You can participate in lots of different groups. We have a lot of sub-communities that spring up around activities or expertise, and they blend people together in surprising ways.

DICK: As a contest administrator, I've had the pleasure to watch some fabulous singers and judges, many who have gold medals, coach quartets after the contest. They are so incredibly patient and encouraging and supportive of even the novice quartets. It's amazing to watch how they reach out and touch those groups with their hearts.

MARTY: Being coached as a singer is a really intimate thing. We've carved out this exceptionally localized phenomenon of singing and learning and growing together. We're creating memories and experiencing things together. It's really the ultimate local impact—just you and your voices and someone encouraging you to dig deep inside.

Look, singing isn't comparable with curing cancer, but singing together is a positive experience. It does a lot for humanity. Your soul, your human aspects need to have positive experiences to propel you into other positive things.

DICK: You can come to your local barbershop experience every week and get a dose of goodness and joy and recharge for another week. And that crucial part of the lifestyle—whether in a chapter of 12 or 100, whether men's, mixed, women's—is eternal and unchanging in the Barbershop Harmony Society. ■



Reader Feedback

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

Readers react to new look

@ Fine work done on the Jan/Feb 2019 issue. I like the new look. Found the content, variety, topics, quality of the writing and the visuals to be inviting. Thanks for all the work that goes into each issue.

Murray Young

Calgary, Alb.



@ The type size was very small on some pages and the clarity of the print was extremely hard to read. I could read the old versions of *The Harmonizer* without any trouble. I always look forward to reading the very fine articles that you publish and want to be able to clearly read each one of them.

Mac Brown

Sebring, Fla.

[Thank you for the feedback, Mac. We're always looking for areas in which to improve! - Ed.]



"The Challenges of Barbershop Sheet Music" was so informative ... I wish Donny Rose had been writing like this 30 years ago, when I was completely bewildered!

Jack Seedhouse

Burlington, Ont.

@ I was mesmerized by "Understanding the true impact of your performances" by Carolyn Brandenburg. Wow! That is so well done, many thanks to Carolyn for sharing her story! Every performance and every rehearsal is special!

John Polofka

Toledo, Ohio



Jake Bartlett's article on "Enjoying Barbershop (Again)" is probably the single best thing I've read in ages. We're quick to laud the greats in barbershop but often the little guys are overlooked. So many nuggets of wisdom.

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barbershopharmonysociety](https://www.facebook.com/barbershopharmonysociety)



NOTEWORTHY

The latest in the world of Barbershop.

● EVERYONE IN HARMONY

Official mixed/women's groups now active

While international-level contest options are yet to come for mixed and women's groups, most BHS services and opportunities are now open to registered groups of any mix

Everyone in Harmony means updates to chapter, district, and Society bylaws, as well as an updated *Chapter Considerations Guide*. Also, the Member Center now accommodates all available chapter options:

- traditional all-male chapters
- existing chapters that wish to welcome female members
- multiple choruses (of any gender) under a single chapter umbrella
- new chapters with any combination of members

Revised Chapter Bylaws. Find them in the Document Center, along with a series of videos that navigate the changes.

Updated Chapter Considerations Guide. This helps any chapter that wishes to explore new chapter options. No change is mandated.

Chorus & chapter membership are different. Chapters are encouraged to view "chapter membership" and "chorus membership" as separate considerations, i.e., all chorus members belong to the same chapter but not all chapter members belong to the same (or any) chorus. This allows any number of men's only, mixed harmony, or women's-only choruses to operate under a single chapter umbrella.

Any member can now register a quartet. Women can now create and join BHS-registered quartets, as



A BHS quartet as of January, JAD's *Half and Half* exemplifies the "yes, and" ethos of Society members who share a commitment to women's, men's, and mixed harmony.

well as register for any district-level contest that includes mixed harmony and women's groups. In districts that do not yet include women's and mixed harmony categories, such groups (actually, all quartets and choruses) can register to perform on the contest stage for evaluation only.

Equal service. All registered quartets (men's, women's, mixed harmony) now receive the same rights and services, including quartet naming rights (within category) and access to scholarships, discounts, BHS quartet listings, and databases.

More to come. The 2019 International-level contests are limited to men's quartets and choruses. Mixed harmony and women's contest categories are currently under discussion.



Singing bass at his own service

A Barbershopper since 1993, 41-year-old Marco Gonzalez lost his battle with cancer on Jan. 27. His long-time quartet mates in *The Summit* flew from their homes in Marco's native Albuquerque to his final resting place in Alabama, where they paid their respects and performed at the service. Thanks to an isolated track from the group's first CD, Marco's deep, rich bass notes anchored "Prayer of the Children." It's not every memorial service when the person being honored participates in a live performance. (L-R) Timothy MacApline (T), Shawn Mondragon (L), Marco Gonzalez (Bs), Matthew Vaive (Br).



Be a Gentlemen's Gentlemen

Sing through the great LPs you wore out in the '70s. Barbershop fans who cut their teeth on the great *Gentlemen's Agreement* have a unique chance to sing in a chorus paying tribute to the 1971 champ. *The Big Chicken Chorus* of Marietta, Georgia, will honor lead Drayton Justus, last surviving member, by singing more than 20 songs made famous by the lyrical quartet. You can sing on stage with them as a member of the Gentlemen's Gentlemen on the June 22 show. Details and sign up at www.bigchickenchorus.org.



READ ONLINE Links to more extensive details on the above are at barbershop.org/harmonizer. New developments are covered weekly in the BHS *LiveWire* newsletter (barbershop.org/livewire).

DoubleDouble, Quin-Tones win gold

Seniors champion joined by Society's first-ever Junior Quartet champion

On Nashville's legendary Grand Ole Opry stage, **DoubleDouble** quartet doubled up on every Canadian gag while becoming the 2019 International Seniors champ. In a strong, close race, the medalists were:

1. **DoubleDouble** (76.8%)
2. **Let's Sing!** (76.6%)
3. **Hearsay** (76.2%)
4. **Unfinished Business** (75.7%)
5. **Fossil Creak** (75.5%)

Meanwhile, the first-ever BHS **Junior Quartet champion** was the **Quin-tones** (Quinton Township,



N.J.), finishing one point ahead of a second/third-place tie. The contest featured 15 quartets, all singers age 17 and under.

The Hurricane of Harmony Chorus from Tampa's Gaither High School was the Audience Favorite for the second straight year in 2019's spectacular Next Generation Barber-



shop Junior Chorus Invitational.

The Dixie Seniors Chorus (director Jimmy Tompkins) topped five other district seniors choruses to win the International Seniors Chorus Invitational.

A more detailed recap of the 2019 Midwinter Convention will appear in the May/June issue.



QUARTETS IN POP CULTURE

February saw two big nods to barbershop harmony. Megastars **Weezer** dropped in on *The Tonight Show Starring Jimmy Fallon* to sing their early breakout hit "Buddy Holly."

GEICO has been playing a fun ad featuring a barbershop quartet basketball team that is ... well, let's just say their singing is better than their defense.



WATCH ONLINE

Link to clips of *The Ragtime Gals* with Weezer and the Geico commercial at barbershop.org/harmonizer.



\$10K SHOW PROCEEDS GO TO CHARITY

The Vocal Sounds of Oklahoma engaged in a fundraising challenge in 2018 to benefit the Children's Rehabilitative Hospital in Bethany, Okla. In addition to weekly supplies that we donate (batteries, diapers and diaper wipes) we took up donations and used money raised from our two annual shows and presented a check to the hospital for \$8,000. In addition, one of our members passed away from cancer, and in lieu of flowers wanted donations made to a charity. As a result another \$2,000 was raised, making a grand total of \$10,000 raised for the Children's Rehabilitative Hospital!

— Barry Clark, Immediate Past President



NOTEWORTHY

The latest in the world of Barbershop.



SINGING VALENTINES

Lytning Quartet and the **Rogue Valley Harmonizers** (Ore.) made the news with one of this year's Singing Valentine gigs. On active duty overseas, serviceman Trevin Alger sent his new bride, Alyssia, a Valentine after seeing a news story about the chapter's Feb. 14 singing outreach. A link to the video can be found at www.barbershop.org/harmonizer.



● ASK A CUSTOMER SERVICE REP

Check fees: why?

Checks require staff time to process. This includes scanning and filing of related paperwork for our financial records. If there is an error on the check, it requires additional time to get the mistake corrected. Our online payment is fast, secure and it does not require staff to process each transaction manually. In addition, you can easily track the transaction from your computer or phone. Online payment keeps operating costs down and provides valuable time for staff to work on program growth and member support. We will even offer you 5% off your Society dues for renewing online! Remember, if you cannot access your account online, just call 1-800-876-SING and we will renew your membership with your credit or debit card.



– Doug Gordon, customerservice@barbershop.org

● MEASURE YOUR IMPACT

WHY TO POLL YOUR CHORUS

The best question you could ask your members is: "On a scale of 1-5 where 1=Not at All Likely and 5= Absolutely Likely, how likely are you to recommend the _____ Chapter/Chorus to your friends and family?" This measures the overall engagement in what you're doing.

Survey Monkey is a free tool (up to 10 questions) that provides analysis and reports for you, as well as engaging graphics to show trends in chapter and chorus data.

Contact impact@barbershop.org for a customized bank of questions that measures more than "butts in seats" or "people on risers" in order to get meaningful feedback from your singing community and more importantly, help make more informed decisions to grow and thrive.

● MARKETING YOUR GROUP



LAND MORE NATIONAL ANTHEM GIGS

Society President Dick Powell and his **Patapsco Valley, Md., Chapter** have watched a lot of free Orioles home games while singing for tens of thousands of listeners. Want to score more sports gigs for your own chapter? Dick's advice:

- 1. Diversify: learn more than one national anthem!** You'll move to the top of many lists.
- 2. Send in a quality audition recording (to the right people).** Perfect your sound and get the recording right. Be picky about the equipment and the room in which you record, and follow each team's published submission guidelines to the letter.
- 3. Use your performance as a recruiting tool.** "Wanna sing at an Orioles game? Come learn two songs with us ..."
- 4. Don't give up.** The Patapsco Valley Chapter sent in audition tapes for four years before getting on the Oriole's radar. And don't forget your minor league teams as well. Link to Dick's full story at barbershop.org/harmonizer.



What's Happening



SABS Convention
April 4-7
Calpe, Spain

Barbershop Quartet Day
April 11
Celebrate with your community and invite the media along!



World Voice Day
April 16
• www.world-voice-day.org



Harmony University
July 21-28
Belmont U, Nashville
Spend a life-changing week learning from barbershop's best coaches and instructors
• www.barbershop.org/hu

Midwinter 2020
January 7-12
Jacksonville, Fla.
Both Junior and Seniors quartets and choruses compete, plus even more of the year's best shows!
• www.barbershop.org/events



2020 International
June 28-July 5
Los Angeles

Midwinter 2021 NYC

International Convention
June 30-July 7
Salt Lake City
Get your registrations and reserve your hotel! A great destination city, and contests and shows in the amazing Conference Center
• www.barbershop.org/slc

Holland Harmony Convention
March 28-30
Veldhoven, Netherlands



2021 Cleveland
2022 Charlotte
2023 Louisville

● SINGING CHANGES LIVES

Singing: powerful to performers, too

There's no such thing as "just a nursing home gig," either for the performers or for members of the audience

According to Bob Kibler of the retired quartet **Quadrionic**, there is a whole lot more to singing than simply creating harmony with our blended voices. Sharing our songs with others can be very powerful on so many levels.

When asked to perform for a woman's 101st birthday in a retirement home in Eaton, Ohio, Quadrionic gladly accepted. They sang "Happy Birthday" among other titles to the woman's delight and she was serenaded to sleep. When the quartet was preparing to leave, a nurse asked



if they wouldn't mind also performing for residents in the Alzheimers wing and, of course, they once again gladly accepted.

After performing a number of upbeat favorites to a room of folks who seemingly didn't have much of a reaction to their presence, the nurse

pointed out a specific gentleman across the room and said, "I've not seen that man move for a long time, but when you guys started to sing, he opened his eyes and began to keep time with his foot. You don't know what that means to me."

"No nurse, you don't know what that means to us," exclaimed all the quartet members.

Singing has so many benefits for those participating and those who are able to simply enjoy a song. Thank you for sharing that story, Mr. Kibler, and thank you for sharing your gift of song for so many years throughout your life. ■

– *Harmony Foundation International.*



TIP SHEET

Donny Rose, Director of Music Education
✉ drose@barbershop.org

"Culture eats strategy for breakfast"

What's great advice for Harmony University faculty is great advice for every Barbershopper

Welcome to the Harmony University takeover issue! For our new readers, this issue of *The Harmonizer* is about giving lots of short, easy, digestible concepts for your quartet or chorus to help you grow in barbershop. Our rockstar authors have shared best practices for you to try with your quartet or chorus, right away. Experiment with a few of these concepts this week, and tell us what worked! Remember: if you keep doing what you have always done, you will keep getting what you've always got. Be brave and try—something, anything new!

I was reflecting on the amazing weeklong event we put on each year. Harmony University Belmont has such a wonderful tradition of world class education in the barbershop style. I truly stand on the shoulders of giants—Dave Stevens, Greg Lyne, Joe Liles, Mel Knight. Each one of these leaders (and many others too) grew, nurtured, and helped our weeklong event thrive.

The best part about HU Belmont? You might guess the great teaching and coaching, the campus, or the ice cream at night. Yes, our students *do* like all that, and we work very hard to make sure this is all well planned. However, what keeps our faculty and students coming back, year after year, is the culture of joy, safety, and belonging. Every year, as our students and faculty are leaving



on Sunday morning, we see so many tears, hugs, and long goodbyes—and that's just me! Our people constantly talk about the "HU bubble" and how odd it is to suddenly be out in the world, walk by a stranger, and not seeing a tag or flash a quick smile!

BUILDING A BETTER LOCAL EXPERIENCE

You and I know people join barbershop for the music but *stay* for the community and feeling of belonging. So, if my predecessors and my team today can build this high level experience on a college campus with 800 strangers, you can build it too: with your quartet, your chapter, or even your district. It takes a little courage, a lot of gentle nudges over time, getting the right people on board and in the right roles, and plenty of clear expectations. But you can do it.

Peter Drucker famously wrote "Culture Eats Strategy for Breakfast." Culture isn't the enemy of

The Asheville, N.C. Chapter in 2011, following director Chuck Greene's "Compellingly Attractive Chapter Meetings" model. Any effective model of chapter life includes formal meeting planning, as well as defined roles and standards for behavior that ensure a healthy and happy culture.



EXPERIENCE HU ONLINE

You can get a genuine Harmony University experience—minus the camaraderie, tagging, one-on-one time with the masters of the craft, and ice cream, anyway—from anywhere with an internet connection. Check out our full-strength Harmony U online courses any time at www.barbershop.org/online.

strategy and performance, but an equal player in the game, not to be underestimated or overlooked. Here are some of our expectations for our faculty at all of our Harmony University schools and classes. These best practices give our students what they must have before *any* learning happens. The culture makes our students feel safe!

TRUE FOR HU FACULTY, TRUE FOR YOU

While the following was written for our Harmony University faculty, these principles generalize to virtually any organized music ensemble. Some apply primarily to chorus directors and leadership teams, but many of the following principles apply in some way to every singer on the risers, every participant at a barbershop event.

Be nice. You are clearly great in your area of expertise, but you and I can also treat our students with dignity and respect: even if they do not return the favor.

Be prepared. Have all materials, organized by day, well ahead of time.

Never use sarcasm. It sets a tone that is fear-based, and is particularly damaging to gentle souls.

You are held to a higher standard. A snarky remark about a performer from the seats is “gossip gold” to share with others. Please reflect on your spoken criticism to students, and ask yourself: “Is it kind? Is it necessary? Is it true?”

Use best practices in teaching. People need to know that they are safe with you/with this group.

- Have your people notice that you see them, you hear them, and they know their contribution matters.
- Be in the room before your people show up.
- Scan the room for the unhappy person who wrote you a grumpy email. Go to them *first*, before you

- start. Listen more than you talk.
- Greet your people with direct eye contact as they enter and use their names as soon as possible. Don't stand off in the back of the room, waiting like a frightened animal; go *out* to them at the door and clearly be in charge.
- Start on time with energy and enthusiasm, and stand as you teach.
- Keep it fast-paced and light—group management is easy when people are engaged and doing something interesting, and when growth is obvious.
- Have your objectives *written* on the board/overhead/screen ... what are we doing today, what will we learn? Take care of your visual learners.
- Mix strategies—lecture, discussion, modeling, chorus response, check for understanding, audio/video, breakouts, role playing, humor, games, and any other tricks you know. Change your strategies every 5 to 10 minutes.
- Make sure you are engaged with people all over the classroom, and you are not ignoring women/boys/the elderly.
- At the end, review what you covered, and share what you are doing next. Yes, give homework.
- Try to make appropriate physical contact with every person one or two times with meaningful eye contact—especially as they are leaving. This will often result in a deeper conversation.
- Depart/stop on time.
- If you have an issue with a person, *now* talk to them, in private, out of public view, and try to figure out what can make next time better. Now, check with your quartet or chapter, and see how *you* are doing with these expectations. Thanks friends, and enjoy our takeover issue! ■



Steve Scott, Scott Harris, Donny Rose, Brent Suver

We've gone back to being called the "Music Education" staff

The Harmony University department of the Barbershop Harmony Society has been renamed! Well, we returned to what we were called a few years back: Music Education. We made this change because our long-time barbershop folks assumed that the words Harmony University meant one thing and one thing only: our weeklong music school at Belmont University (or St. Joe's a few years back). Our team does all types of music education, in many settings. We share education online, we offer classes and singing ensembles at our Midwinter and International conventions, we produce free barbershop videos, and we work and promote barbershop with music educators at the secondary and collegiate level. Finally, our new members with music education questions will have little difficulty figuring out *where* to ask for help with music questions, where before, HU was a little confusing.

Donny Rose
Director of Music Education
Barbershop Harmony Society



TIP SHEET

James Pennington, Chapter Success Manager
✉ jpennington@barbershop.org



Improvised quartet from a few years ago: Bill Grogan's Groat. Clay Hine (1999 champ FRED, coaching chapter), Freeman Groat, Donny Rose (BHS Director of Music Education), Patrick McAlexander.

Give quartetting its due—every meeting

Stop by the Nashville, Tennessee Chapter and you'll see both a rehearsal of the award-winning Music City Chorus, and a lot of spontaneous and organized quartetting. It's a cherished—and programmed—part of every chapter meeting, every week.

Spend a Tuesday night hanging out with the **Nashville, Tenn. Chapter**, and at some point, you're guaranteed to hear the same man yell the same six words to great applause (and some heckling): "This is a barbershop quartetting society!"

Sam English, a 32-year barber-shopper and a baritone in the **Music City Chorus**, plays it up. The chorus rehearses for the first half of the weekly meeting, and Sam is usually up right after a 10- or 15-minute break. He may throw a segue in before that fateful phrase, or he may just hit the crowd cold with what they want to hear. He plays to the room. Either way, when Sam's up, everyone knows: It's quartet time.

In nearly every instance across the Society, the chapter meeting and

the chorus rehearsal are one and the same. With over 670 active chapters and no template for what a rehearsal can or should look like, every chorus rehearsal across the Society looks different. Obviously, choruses that regularly perform need to rehearse. But piecing together an agenda that offers the right blend of adequate rehearsal time and variety to reward members with fun and constructive activities is not a science.

FOR DECADES, QUARTETTING HAS BEEN BAKED INTO THE CHAPTER CULTURE

As Music City Chorus has grown over the past several years and become an annual contender to earn medals at the BHS international chorus contest, the weekly experience has evolved in a lot of ways. But

quartet time is sacred, and encouraging quartetting could be pointed to as one factor (among many) in the chorus's musical growth.

"It doesn't matter how busy we are, what contest we're preparing for—we don't skip it," said Danny Becker, who spends his days at the Society as quartet success manager and customer service representative, and his Tuesday nights as a baritone in the Music City Chorus and his quartet, **High Gravity**. "Even the Tuesday before we left for Orlando and could have used the time for the Star Wars set we were about to perform, we had quartet time."

Quartet time at a Music City Chorus rehearsal is pretty straightforward: During the mid-meeting break, if you want to take part in quartet time, find Sam and get your quartet's name on the list. Established quartets are encouraged. Pick-up quartets are encouraged—just pick a song or a tag, and give Sam a name. (The pick-up quartets always have the best names.)

When the break is over, Sam is as reliable in his delivery as if Michael Buffer were standing in front of the risers imploring that you get ready to rumble. Sam introduces each quartet as they come up to sing what they've prepared, and it isn't any more complicated than that. The chorus members fill

IF YOU DON'T QUITE KNOW WHAT THAT SPARK COULD BE TO LIGHT NEW LIFE INTO YOUR CHAPTER MEETING, JUST REMEMBER: THIS IS A BARBERSHOP QUARTETTING SOCIETY.

back in to their spots on the risers, and they make sure each quartet has quite an audience. Every baritone solo, every low bass note or high tenor note, every chord that locks just right—no matter what it is, any little detail that sticks out gets a big reaction. “Rowdy” is a conservative descriptor for this audience.

QUARTETTING FOR ALL

A few years ago, Clay Hine coached the chorus on a Tuesday night. When quartet time rolled around, he showed up during quartet time with Patrick McAlexander singing tenor, Donny Rose singing lead and Freeman Groat—a charter member of the Nashville chapter and, as of this publication, a 75-year member—singing bass. Their quartet name is one of my favorites I’ve ever heard: **Bill Grogan’s Groat**.

As the Music City Chorus has grown, that has translated to more people singing during quartet time. And that has translated to more people singing in quartets, period. This past fall, the Dixie District quartet competition featured 28 quartets. Twenty-one of those quartets had at least one member from the Nashville chapter. Nine of the 10 quartet finalists had at least one Nashville chapter member.

Quartet time has also been a safe haven for quartets to try out new material.

“**Lunch Break** would try out our new stuff as a sounding board because we knew we’d get a lot of good feedback,” said Eddie Holt, Lunch Break’s lead and a Music City Chorus member since 2005. “It’s a great culture of positive reinforcement and constructive feedback.”

Those results aren’t what qualify the chapter’s priority on quartet time, though. The laughter and pure enjoyment that’s clear throughout quartet time is why it’s on the agenda every

week. Members look forward to it every week whether they plan on singing or saving their voice to whoop and holler.

If your chapter’s members have an activity they cling to, embrace it. Your members will respond accordingly, and the enthusiasm and support in all other aspects of your chapter meeting may get a boost.

And if you don’t quite know what that spark could be to light new life into your chapter meeting, just remember: This is a barbershop quartetting society.

“I imagine this is in the spirit of what OC Cash had in mind on that roof,” Holt said. “It’s fun, it’s

21 OUT OF 28 QUARTETS IN DIXIE DISTRICT’S QUARTET COMPETITION HAD AT LEAST ONE MEMBER FROM THE NASHVILLE CHAPTER, INCLUDING 9 THE 10 QUARTET FINALISTS

low-pressure, it builds community, it’s relaxed. The pure joy of singing in a quartet is reflected in our quartet time.” ■

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SPOTLIGHT

Dan Clark, Director of Sugar Valley Singers (Scottsbluff, Neb.)

✉ danjama4@gmail.com



Fred Weise (top left) was pilot for his London-based B-17 Bomber crew in 1944-45. Inset: P-38 and P-51 pilot John Grimshaw never met Fred during the war, only to learn decades later that they'd shared several life-and-death encounters.

My definition of true barbershop heroes

Fred Wiese and John Grimshaw were serving together in Rocky Mountain District leadership when they realized some startling WWII connections from decades earlier

Not all barbershop heroes are well known for their singing or leadership. Here are two such “silent heroes,” Fred Wiese and John Grimshaw.

Fred Wiese was born in 1922 in the town of Bloomfield, Neb. Growing up in challenging circumstances as the son of a young widow, this tall young man quickly learned to fend for himself. Shortly after the attack on Pearl Harbor, he enlisted; by 1943, at age 20, he won a spot as a pilot trainee. By 1944, he was an officer, pilot and crew commander of a B-17 Flying Fortress based near London.

As is the case with most World War II veterans, it took some arm twisting to learn Fred’s story. I finally drew out that he flew 35 missions over Eu-

rope as a pilot and crew commander, and he vividly remembered the tragic loss of one buddy after another.

Thirty years after the war, Fred helped organize the Rocky Mountain District. He was one of the early district presidents, later served on the International Board, and was an active quartetter and chorus singer. Fred’s leadership influenced my barbershop involvement. My quartet, **Chordial Celebration**, performed on chapter shows for 35 years. On a weekend gig in Salt Lake City, we were picked up at the airport by a

great gentleman named John Grimshaw. As we pulled away from the airport curbside pick-up, I noticed a P-38 Fighter emblem on the dash of John’s SUV. I then twisted John’s arm to get him to tell me his WWII experiences.

He flew P-38s and then P-51s on attack missions against targets like trains and bridges, but he also frequently flew cover for American bomber missions. Our chat culminated in a visit to John’s home, where he showed us some combat film from his own aircraft camera. It was humbling to see what this gentle man had been through in 1944 at age 20.

When I mentioned Fred’s WWII connection, John told us that he and Fred had served on the RMD Board of Directors together, and had been friends for years since becoming Barbershoppers, John in Utah and Fred in Colorado.

Being only two of the 16 million who shipped overseas during World War II, it wasn’t surprising that these two men never saw each other while risking their lives in the air over Europe in 1944 and 1945. But when they began singing barbershop and joined the same District, they became friends and eventually traded war stories. They both flew their combat missions during the same months of 1944 and 1945. They both flew their missions out of England over central Europe. Upon this realization, they each returned home



READ MORE ONLINE A more detailed version of this article is available at www.barbershop.org/harmonizer.



Left: Fred Wiese and author Dan Clark. Before the term "wingman" was about helping a friend make successful romantic connections, WWII fighter plane wingmen protected bomber crews from enemy fighters. On at least five occasions, John Grimshaw helped keep Fred Wiese and his bomber crew alive on the way to and from heavily-defended targets.

to check their old mission logs and discovered that *John Grimshaw had flown fighter cover for Fred Wiese on at least five missions.*

A World War, dozens of sorties over Europe, 47,000 casualties in the 8th Air Force alone, countless friends lost, tens of thousands of miles traveled across

the globe, careers and families taking them across the country, settling down in two different states ... and 30 years later Fred and John discover their shared past through the fellowship of barbershop.

When I heard this remarkable story from each of these World War II pilots, I was stunned. Fred and John, like all the WWII vets I have known, both took a quiet attitude—"No big deal." In my opinion, it was a huge deal. I still get a lump in my throat when I share this story with friends.

I have found several barbershop heroes in my 43 years as a Barber-shopper—great guys, great singers. But Fred Wiese and John Grimshaw

have a special place in my heart as two of the Greatest Generation Heroes of WWII ... and they both love that same barbershop harmony which is so special to me.

I have been asking Fred to share his story with our Society for at least 20 years, but his modesty prevailed. This year he finally agreed to let me put it on paper, so we had several enjoyable consultations about his eventful life. I regret that I did not get this published before John Grimshaw left us. Fred is still going strong at age 96. I have cherished my friendship with this hero for many years, and will continue to cherish until we're both gone. ■

LEADERSHIP SUMMIT

JULY 24 - 28, 2019



The 2019 Leadership Summit is set to be the must-attend event of the year. Leadership Summit is an annual event where ANYONE across the Society can come to be inspired and motivated to support the development of themselves as leaders and the communities they serve. Are you interested in improving your leadership skills? Are you interested in leading YOUR organization forward? Are you interested to learn more about Everyone in Harmony and how you can get involved in growing the Barbershop Harmony Society to millions?

During a 4-day immersion on the campus of Belmont University in Nashville, TN, attendees will be lead through a series of interactive engagements where they will meet new leaders, develop and enhance leadership skills, and prepare for the future of the Society. If you have yet to attend a Leadership Summit, this is a great year to start! Not only will it host the final stop in the Everyone in Harmony Roadshow (Barbershop.org/Roadshow), but attendees of Leadership Summit will also be able to take advantage of Harmony University programming, including General Sessions, Ice Cream Socials, and Master Classes!

REGISTER TODAY!
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JUNE 30 - JULY 7, 2019
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COST COMPARISON

We know families have many options for summer getaways. Not only is bringing a family of four to the International Convention full of the intangible benefits like the joy of being surrounded by friends and incredible harmony, but it's a value that can be measured in dollars.

For example, taking into consideration total costs for food, lodging, and travel, a trip for a family of four to **Disney World during the same time period can run upwards of \$5,600. A 5-day Caribbean cruise can run anywhere from \$4,800 and up.**

The International Convention is an affordable, family-friendly, and deeply satisfying way to spend time together. Come and sing with us!

TOTAL ESTIMATED CONVENTION COSTS

	Individual	Individual + Friend	Family of four
	from \$1,702 total	from \$2,665 total	from \$3,315 total
Registration (one-time payment @ Member Price)	\$319	\$638	as low as \$836**
Roundtrip Flight* (Special discounts are available!)	\$384	\$768	\$1,537
Hotel	\$739	\$739	\$739
Dining	\$225	\$450	\$900
Transportation	\$35	\$70	\$140

*Flight cost is average - actual price fluctuates and depends on city:
 From BNA: \$475, from ORD: \$421, from LAX: \$236, from NYC: \$422, from MSP: \$367
 * American Airlines and Delta are both offering discounts for folks flying to SLC!
 See discount details at barbershop.org/slc
 **Assumes cost for 2 members @ \$319 and 2 youths @ \$99
 Hotel cost: \$130/day for five days + 13% added for tax
 Dining cost: ~\$15/meal for five days
 Transportation cost: \$6.25/day on TRAX

SHOWS

Don't miss these unforgettable moments

The world-renowned **Tabernacle Choir** with **The Vocal Majority**.

Champs will once again deliver world-class performances at the **Association of International Champions Show**, and barbershop groups from all over the globe perform at the **World Harmony Showcase**.

Must-see moments on the **Saturday Night Spectacular** - growing more spectacular each year!

SEE OLD FRIENDS, MEET NEW ONES

Make new friends from around the world and easily connect with your peers through tag rooms and informal singing sessions throughout the convention.



CONTESTS

Who will take home the gold? Three different contests - Quartets, Choruses, and NextGen Varsity Quartets - promise thrilling competitions with non-stop world-class performances all week long.



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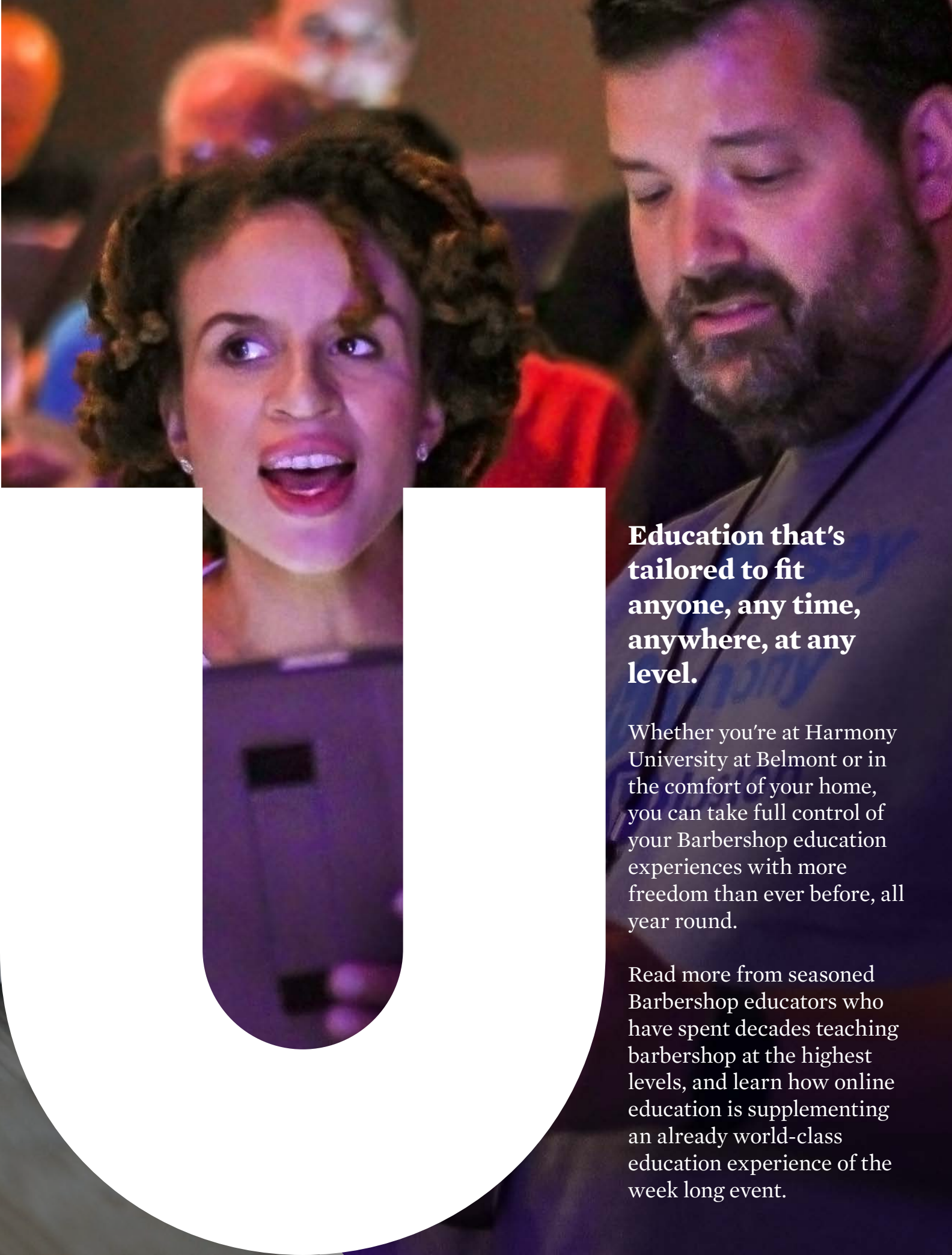
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Read more from seasoned Barbershop educators who have spent decades teaching barbershop at the highest levels, and learn how online education is supplementing an already world-class education experience of the week long event.

How top groups consistently improve

These tips, gleaned from 35 years of coaching champions, work for everyone from novices to contenders



In some way, shape, or form, most successful singing groups tackle the following opportunities and challenges—every age, every level, whether they are men, women, or mixed ensembles.

VOCAL WARM-UPS

Warm-ups set the tone for the entire rehearsal. Individual voices show up to rehearsals already warmed up. Group warm-ups are instead designed to get your heads, ears, and voices in sync and lock in the group's sound.



Cindy Hansen Ellis has for 35 years helped BHS, SAI, and HI groups emotionally connect their music with their audiences. She is also judging for NACC, AEA, Nordonía A Cappella Festival, and more. CKHansenEllis@gmail.com

Plan warm-ups around what you'll be rehearsing. For example, if you're rehearsing a rhythm-driven song, the warm-ups should include similar rhythmic patterns.

If the song features a particular vowel or word pattern, warm-ups should emphasize the lock and ring of those vowels. Do your warm-ups in the key of the song.

DETAILING SONGS

Option 1: In the sheet music, mark all the places where one or more part still has to think—where anyone is taken out of performance mode for any reason: tuning, tempo, balance, breathing, pacing, etc. Section by section, work out the details and answer concerns until you can stay in performance mode 100% of the time. Then record that rehearsed, upgraded section as perfectly as you can. Record only that section, and only on *one* device. Then paste all those great sections together and share it. Going forward, everyone rehearses only with that recording. The goal is to individually practice exactly the same thing at a higher level. The

song may need to be detailed again as you get better and better.

Option 2: Make a lead line recording, where the lead sings his or her part with style, color, pacing, tempo, in tune, with any nuances, inflection, timing, etc. Anything that makes the song unique and special to the group. (Imagine doing this after you did all the detailing above!) Then each person duets with that lead line recording when rehearsing on their own. Leads should sing with the recording as well, to rehearse consistency. Think about all of the excellent duets that are occurring between rehearsals!

Once the song is detailed and the melody recording is done and the members have been doing smart rehearsals at home, then you can begin to sing that song together, in sync and in tune. Your song will be at a new level when you come together.

"NO EXCUSES"

A pattern of excuses for not learning music, for missing rehearsals, not being available for performances, all demonstrate a performer's lack of

priority and/or commitment. Your group needs to be the *same* level of priority for every member. Having two or three members on the same page isn't enough—getting everyone on the same page at the same time is *key*. Anything less invites complacency from the remaining singers.

Commitment includes learning music, sending and answering emails, and all other spontaneous and impromptu communications. Addressing concerns and communication on a daily basis sets you up for success. Your communication with each other, sharing what you have done to be successful, needs to be celebrated every few days.

INDIVIDUAL IMPROVEMENT

Each member must raise the bar on personal improvements. Every singer must know the opportunities related to their voice and performance. They must know their personal challenges within every song and be working through plans to correct the deficiencies. Each singer must find a way to address these opportunities with another group member, coach, or voice teacher. Each singer ensures that individual concerns do not

distract the entire group. Sharing individual goals improves accountability and follow through, and together everyone celebrates individually met goals.

DAILY WORK ETHIC

Agree on what your personal and collective efforts will be outside rehearsal—the minimum individual time spent on improving performance, learning new music, eliminating bad habits, etc. Set measurable and attainable goals, track them, and recognize them when they are met.

Examples: 1) Rep the new detailed recording of song #1 five times each day, focusing on new breaths, dynamic plan, and new pacing on the tag. 2) Do breathing exercises four times a day to build breath support. 3) Learn words and notes to song #4 before next rehearsal 4) Be off paper on song #6. These will change each week and need to be measurable for the group. These tasks should include some custom vocal and performance work for each individual.

FAMILY EDUCATION

Each singer must set aside time in

“Plan warm-ups around what you’ll be rehearsing. For example, if you’re rehearsing a rhythm-driven song, the warm-ups should include similar rhythmic patterns.”

their busy day to vocalize and/or perform. Family and loved ones will provide more support if you share your goals and help them understand the process.

ACCOUNTABILITY

Which group member do you want to hold you responsible? Who can talk to you when you are not on task, when you slide in your work ethic, musical skill set, and communication with others? Choose this member and respect their check-ins.

PERFORMANCE TRAINING

At some point, you will need to switch from your head to your heart. Decide at what point you will stop learning and detailing songs, and move on to the heartfelt elements of

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 in Nashville! Choose from 70 core classes that meet every day from Monday-Friday, hundreds of one-time 45 minute electives, and hundreds of private lessons in arranging, conducting, leadership, performance, and voice. However, the most reported take away is the joy of new and old friendships, tags, and yes ... ice cream every night.

Tuition costs less than a week in a hotel but includes *everything*: food,

dorm room, registration, materials, and even shuttles from the airport.

Harmony College. Master our art form through arranging, vocal production, theory, barbershop history, performance practice, and more.

Directors College. Become the director your chorus deserves. Inspire with new tools for directing, rehearsal techniques, and coaching.

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

Performing Arts College. Bring your men's, mixed, or women's quartets, VLQ (Very Large Quartet), and chorus! Two two-hour sessions of personalized coaching daily, with individual time for core classes in the morning and early afternoon.

Next Generation. Men and women aged 18-25 rehearse mixed barbershop four hours a day, sing on the Saturday Night Show, and have a life-changing week.

the ultimate *performance*. Being true to a song's lyrics and music is huge. No skill set will have a bigger impact than letting your heart and emotions take over. This is also when it begins to get real and fun—and when you begin to video your performances to prevent visual surprises from showing up on stage.

Watch selected performance or rehearsal recordings three times:

- **First round, fix yourself.** We are usually our own harshest critics.
- **Second round, look at how you fit into the ensemble's look.** Search for lack of agreement, and bring those issues to rehearsal for decisions.
- **Third round, help each other look better.** If you see it, the audience will see it. Look at the whole picture and see where anyone is not delivering the same message. Talk about how to make it more impactful inside the whole unit. Make agreements and everyone then works toward the new goal.

FEEDBACK

Send a video or audio recording to your coach. Skype with your coach. Get in front of a coach. Ask others for feedback. It is now time to see if what you *think* you are doing is reaching your audience. Get in front of others as often as possible. Perform at malls, nursing homes, shows, afterglows, etc. This is about putting yourselves in performance mode as often as you can.

When you're done performing, talk about what you loved, what didn't make it to stage, and what can be done better next time. Celebrate the successes. Also find places of improvement. Where in the song can you do something "different"? Where were the places where the song was not as solid as you wanted and what could make it more powerful for the audience? Add these thoughts to your next rehearsal.

TRUST

Learn to trust each other. Be so consistent in your performance that no one worries or thinks about any concerns when you are in performance mode. Identify everything that gets in the way of doing your very best and elimi-

nate all of those distractions. You each need to be totally confident in each other. It's critical to know you can depend on them and they can depend on you. Believing in each other and in the success of the group will set you free to entertain at the highest level. ■

LEARNING TRACKS

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Track cards shown include:
 - Africa (art. Alex Morris)
 - (When It's) Darkness on the Delta (art. BHS)
 - When I Lift Up My Head (art. David White)
 - Life is Just a Bowl of Cherries (art. Gene Coleroff)
 - ABC (art. David White)
 - Nevertheless (art. Tom Campbell)
 - Good Luck Charm (art. Aaron Dale)
 - A Whole New World (art. Theo Hicks)

Full performance rehearsals



vocal technique.” Your messages feel off, and the audience may experience concern, fear, or even disinterest.

In rehearsals, pair strong vocal technique with strong performance by coordinating visual muscles with the music.

LINE-BY-LINE IMAGES

Individual lines can have quick images paired with simple vocal instructions. Example: the song “Heart of my Heart” might be a journey about my spouse of 50 years, as we sit at the breakfast nook on a warm Sunday morning. “Light of my light my darling” is when she passes me the cereal with a quiet half smile. “Say you’ll be mine” is when she and I look into each other’s eyes and we gently hold each others hand at the table.

LIP-SYNCING

Remove the pressure of getting the notes and words right. When the lead and bass are duetting, have your tenor(s) and baritone(s) perform at zero volume with the highest intensity of emotion—the same conditions of the performance but without worry about vocal technique. Work through all du-

ets the same. The energy should be felt together and consistently. Particularly strong performers may stand out front and model possible visual choices while everyone is engaged at the same time.

VIDEO TECHNOLOGY

Record your group and play it back with no sound. What do you see? Feel? Think? Have singers stand in two lines, facing each other, and lock eyes as they perform. Use coaches that address performance, and notice how improving your performance improves your music and singing ... it’s all connected!

Staying in the moment when rehearsing minimizes onstage surprises. As you practice how you want to be perceived by your audience, your performance muscles will develop and grow. ■

Gene (Doc)

Spilker is a third-generation barbershopper, performance judge, coach, chiropractor, educator, posture geek, and overall music enthusiast. docspilker@gmail.com



How can singers give a truly engaged performance if they have never *rehearsed* a truly engaged performance?

If vocal technique is meticulously rehearsed above all other elements, your group will often only get a technical result. Indeed, we often rehearse in an order that consists of 1) words and notes 2) musical shape and phrasing 3) General clean up and polish. After this work is done, it’s *now* time to add a “visual plan” ... but only if time permits. Perhaps backstage, moments before a performance. Do we hope performance comfort strikes like lightning on stage for the first and only time?

In everyday conversations, unless the visual and vocal parts of a person’s message both come across as authentic manifestations of a single message, something will feel “off.”

In performances, your visual expressions should likewise match the emotional content demanded by the lyric and message.

If a song’s primary instruction for the lyrical delivery has been “make sure not to scoop and don’t flat,” the emotion you’ll communicate, regardless of lyrics, will become “executing

Unless the visual and vocal both come across as authentic manifestations of a single message, something will feel “off.”

Voice Assessments

Vocal health struggles? Society members have *free* access to our BHS Singing Health Specialist. Online or in person, several simple tests will lead to one of four recommendations:

1. Do nothing (your voice is okay)
2. Voice lessons (some adjustments will benefit your long-term vocal health)
3. Voice therapy (a speech-language pathologist or vocologist can circumvent serious vocal trouble)
4. Doctor visit (an ear-nose-throat doctor specializing in singers can treat more serious vocal issues)

www.barbershop.org/education/vocal-health



Choosing songs for your voices

Pick music for the voices you have, not for the voices you wish you had



Have you ever heard an arrangement and thought, “Wow, I would love to sing that!” Chances are, particularly with so many active arrangers in our style nowadays, that the arrangement was tailored to maximize the impact and minimize the risks of four specific voices. But how can you determine if the chart is something *your* group can sing well?

Through arranging choices, arrangers can help make climactic moments more impactful by highlighting one of the quartet’s unique talents, and more achievable by building in “breaks” for the performer along the musical journey. They can help build a sense of anticipation through chord vocabulary, voicings, tessitura, different textures and

rhythmic propellants—all geared to the talents of that ensemble.

The following points assume a quartet, but can also apply to the sections of a chorus. Whether you’re looking at custom or existing arrangements, consider these elements.

RANGE FOR EACH VOICE PART

- Know the “sweet spot” range for each singer—that part of the range that, regardless of health, fatigue, stress, or other distraction, is “automatic.” Be sure most of the song lies in each part’s sweet spot.
- Understand the limits for each singer—know the upper and lower limits of range the singer can handle even when there are extenuating circumstances. In particular, be sure climactic moments don’t fall outside this range, and that no singers spend too much time near their limits when leading up to those moments.
- Describe special circumstances—“our bass can sing an E^b below the staff, but don’t keep him there



Be certain singers spend minimal time near their vocal limits when leading up to climactic moments.

for more than a note or two, and not on a forte volume or higher.”

STRENGTHS OF THE ENSEMBLE

- Who can post, for how long, on what note and what vowels?
- Who can be featured on a solo besides the lead?
- Does the bass have a strong sense of rhythm and groove?
- What’s the quartet’s best chord (vowel, voicing, pitch)?
- Can your tenor sing with the same

SWEET SPOTS. Most of an arrangement should remain within the “automatic” range of each voice part, a range that varies by singer. The occasional notes that exceed the sweet spots should still lie within each singer’s conservative limits.



resonance and presence as the lead? (If so, look for charts with lots of major second intervals between tenor/lead, and featured roots/fifths in the tenor voicing.)

- Does your baritone have a similar timbre/resonance/presence as the lead? (If so, look for charts featuring lots of bass/bari perfect fifths, and intertwining lead/bari lines.)

WEAKNESSES OF THE ENSEMBLE

Identify areas to avoid. These are perhaps more important when determining whether a chart will fit than emphasizing strengths. Examples:

- The tenor has a beautiful falsetto voice, but isn't comfortable soloing.
- The quartet handles homorhythmic textures well, but doesn't excel at rhythmically complex/syncopated passages.
- The quartet sings downbeat songs well, but doesn't feel swing groove

or backbeat.

- Our "more mature" quartet handles arrangements inside the staff well, but struggles if we spend too much time outside the staff. Just pitching something down isn't always a recipe for success.

A little planning and preparation up front can go a long way toward determining your success later! ■



Steve Tramack

is a 4th generation, 36+ year Barber-shopper who is an arranger, coach, past International chorus director and quartet singer, and a

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Care of the voice by way of the heart

A majority of our coaching, practice, and analysis are focused on the physical elements of singing and performing. Often ignored are singing's mental and emotional components. Singing is an activity of high vulnerability—and we are often critiqued both after and *during* these vulnerable moments. In rehearsal, your director may stop and sigh. Your quartet mate cuts you off and offers direction. In most cases, the feedback is well-intentioned, thoughtful, and knowledgeable. However, it can still be hurtful.

WORD CHOICE IS IMPORTANT

A director or coach's feedback models how singers will move forward and what they believe about their voices. To create the kind of trusting rehearsal environment that produces growth, singers must be valued both as musicians and as human beings. This means acknowledging the singers' emotional well-being using positive encouragement, concrete observations, and

addressing the psychological barriers that keep singers from being successful.

When both the singer and director/coach/voice teacher acknowledge the value of the singer's contribution, it creates a fulfilling experience for all involved. Directors, coaches, and voice teachers must believe that singers sharing their voices with them is an important and powerful gift.

Emotional and mental acuity elevates our performances! Conversely, ignoring it can lead to difficulty managing even simple elements of our physical bodies. Think about how your throat tightens up when you are about to cry or feel emotional. This is true whether you are a novice or gold medalist.

Focusing on how you feel during singing—instead of only how you sound—is foundational to building a trusting, fulfilling singing environment.

- Use the word “we” instead of “you” or “I.”
- Acknowledge that we're all working to experience something fulfilling. This method gives everyone involved responsibility for the product instead of just the singer, chorus, or director. Growth is a team effort.

Acknowledging our humanity, our value, and the gift that singing is for people boosts confidence and fulfillment. It is a gift to be able to sing for and with other people. Using positive language to empower singers—including your inner dialog regarding your own singing—is pivotal for singing success. ■

HU Online

Top HU faculty dive deep into barbershop education—and it's streamed to your phone, tablet, or laptop! If you missed "Arranging 101" 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 2019, we will also livestream select HU Belmont classes. (Sorry, ice cream streaming is still unavailable!) Watch the LiveWire newsletter for new developments! barbershop.org/livewire



WHAT TO SAY

How can a coach or director value the singer or chorus to boost morale and teach positive affirmations during rehearsal?

- Say “thank you” in earnest after a full performance.
- Affirm attempts at new techniques as valuable (instead of “almost there,” try “thank you for taking that risk”).
- Emphasize positivity over charisma, sarcasm, and humor.
- Gather input from the singers about their singing experiences (physical, emotional, and mental) and use it to inform the group's next steps.



Caroline Beal is a singer, a music educator, and the creator of Love Your Voice Blog. Find her recordings and writing at carolinebealmusic.com; carolinebealmusic@gmail.com

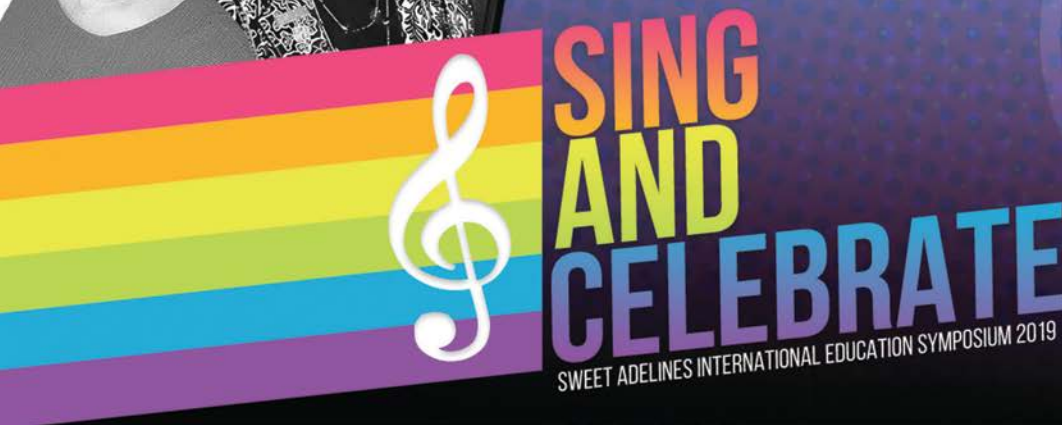
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IES 2019 attendees will also have the opportunity to enjoy the beautiful harmonies from some of the best up-and-coming youth quartets during the 2019 Rising Star Quartet Contest. Past winners of the Rising Star Quartet Contest include ClassRing, our 2019 Queens of Harmony!

All this barbershop learning, socializing and singing will be taking place in Manchester, UK – a city rich in history and vitality. You will want to plan a few extra days to explore this city, dubbed the “UK’s Music Capital.”

Join us to Sing and Celebrate at IES 2019!

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Creating performance opportunities



Many groups spend hours upon hours rehearsing only to perform once or twice for an audience. Want to perform more and become integral to your community? Want more people to enjoy your talents and hard work? Some of these ideas can help.

PERFORM DURING CHAPTER MEETINGS

Quartets, ask your chorus director's permission to sing a song at rehearsal. Or, travel to a nearby chorus—it doesn't have to be BHS!—and sing for them. This fosters camaraderie and may result in a formal invitation to sing on their show. Choruses, don't make your families and friends wait until just before competition for send-off: invite your friends and family to a chapter meeting for a "VIP" performance!

TAKE YOUR SHOW ON THE ROAD

Get more mileage from your hard

work—and bigger total audiences—by performing your annual scripted show(s) in both your hometown *and* in neighboring towns or communities. Carpooling and spending time together with your singing pals is an added bonus! To get started, team up with another town's chapter and do a double feature. One chorus sings the first act, the host chorus closes the show. Then swap towns the next weekend.

VIDEO AND POST AN INFORMAL PERFORMANCE TO SOCIAL MEDIA

Sing your favorite tag or a part of a song you just rehearsed. It takes no more than one tech savvy member and a smartphone.* Added bonus: now you have a recording to practice with before your next rehearsal, ensuring your hard work sticks. Or, hire a pro to make a high-end video of a song. Use it as a promotion for your next show. (Think "dropping a single" before releasing the full album.)

VISIT ANOTHER AREA REHEARSAL

Meet up with another group for a weekly rehearsal and sing for each other, followed by the most awesome afterglow. Have a couple Barberpole Cats ready to sing together. Encourage and support the other barbershop groups in your area that you don't get to sing with every week.

LOOK OUTSIDE OF BARBERSHOP

There is a whole world of a cappella (and accompanied!) groups that would love to sing with you. The goal is to get the whole world singing, while showcasing barbershop. Consider reaching out to a contemporary or more classical a cappella group in town for a get-together, or to share the stage for a song or two on their next show—and then on yours.

Competitive singing is enormous, and barbershop is just one genre we love to sing. Organize a cross-genre "competition" where the only judge is the audience's applause. Make each genre a "round." Barbershop is one round, followed by contemporary a cappella, then madrigals, then covers of '70s tunes ... whatever you want it to be!

BUILD IT, AND THEY WILL COME

However you decide to create performance opportunities for your groups, don't quit when the first time is just okay. Keep at it, keep promoting, keep inviting, keep reaching out, keep improving. And most important of all ... Keep the Whole World Singing! ■

** Reminder: Posting performances of copyrighted works via social media should always be in abidance with your respective country's copyright laws and the social media company's official terms and policies.*

Peter Cunningham teaches choir in San Antonio, Texas, in a program of 200 students and nine performing ensembles. He sings with *The Marcsmen* and *Southern Stride*. pbcunningham824@gmail.com



Essential apps for the organized quartet



GOOGLE CALENDAR

It's hard enough to coordinate four schedules, so having an easy-to-access, current record is critical! Rehearsals, coaching, district events and gigs are obvious things to include. The real power of a common calendar is in the details. Update the title of a recurring rehearsal to "trio rehearsal—Bari away" on that date when your baritone is traveling on business. Pad the time on the calendar to ensure arrival, prep and call times are included for upcoming gigs, and include those details in the notes field. When the status of an event is expected to change, add "potential" to save the date, and update to "confirmed" when it's locked in. This is a big deal when booking coaches and performances. Every quartet member can add outside commitments that will render them unavailable ("tenor on vacation," "exam week for lead"), which really helps when you're looking to find one of those precious dates that everyone has in common with your favorite coach.



GOOGLE DRIVE

A cloud-based filing system seems an obvious tool for quartet efficiency. If you're not convinced you need to make the small investment of time to set it up, then consider this: quartets build repertoire, acquire sheet music, use learning tracks, get coached, perform on shows, spend money on things, get photographed and videoed, etc. All of these "things" can be stored and shared privately across the quartet

in Google Drive. Instead of everyone creating their own repository (that's four times the work!), centralize it and make it available anytime, anywhere. Besides, once you have this in place, the next two apps on this list become exponentially more powerful.



NOTABILITY

I was at chorus rehearsal a few years ago, and on the risers in front of me was a very smart elementary school teacher reading her sheet music on her iPad. No big deal, right? But then she used her finger like a pencil to start marking her music. She circled a difficult measure, added dynamics, and many of the other crazy doodles we singers like to make when we're learning a new song. I was blown away! The ability to quickly mark up music has been a holdback for me switching from paper sheet music to digital. Now, I won't go back! A fingertip works just fine, but add a stylus or Apple Pencil, and you're invincible. This app is so versatile. You can draw and add text, cut and paste (new intro? no problem!), drop and add pages ... just like paper. Create folders and dividers to organize everything. Quickly upload or download to your shared cloud storage (... didn't I mention above the Google Drive would come in handy?). Buh-bye music binder!



VOICE RECORD PRO

Very user-friendly app that has all of the basic tools you need to record,

edit, and share audio recordings. Worth the small fee to upgrade to the Pro version to drop the ads and unlock additional capabilities and features, including sound level meter. Quick interface to upload directly to all cloud storage (Drive, Dropbox, OneDrive, etc), text, email or instantly share recordings to another device via Bluetooth. A baritone lifesaver when it's time to share recordings with the rest of the quartet.



SPLITWISE

Who paid for dinner last week? What do I owe you for the learning tracks you purchased? How much did we get for that gig? Divide by 4, and it's suddenly a mess.

Splitwise to the rescue! One app to record and keep track of all quartet spending and who owes what to whom. Splitting bills has never been easier with the ability to adjust allocations by \$ or %. Splitwise calculates multi-way credits and payments due for everyone in the group. When it comes time to settle up, you can record cash payments in the app, or link directly to Venmo. Done! ■



Melissa Bomben has been active in barbershop since the late 1990s as a performer in numerous quartet and chorus ensembles, chorus founder, and front line director. mmbomben@gmail.com

Mix up the charts for mixed harmony success



PHOTOS BY LORIN MAY

When I coach mixed ensembles, it often blows their minds when I show how they don't have to do exactly what's written. Because there isn't yet a lot of barbershop music arranged specifically for mixed voices, mixed ensembles need to feel comfortable with being flexible and making things work for them. Some basic principles:

Key changes are fine. If a song is too high or too low for your ensemble, just change the key.

Divide voice parts. If a section is too high or too low for a singer, try switching part of the line with another singer. For example, if the lead

melody is quite spread, try having the lead sing the upper part of the melody line and the baritone sing the lower part.

Swap octaves. If a part of your vocal line is too high or too low, try having another voice part sing it in a different octave. For example, if the tenor line is too high in a couple of measures, consider having the baritone sing that part an octave lower and the tenor taking the baritone notes.

Cut, paste, delete. If a section of the song doesn't fit right in your voices, change it—or don't even sing it. Don't like the intro? Go without it. Don't like the tag? Make a new one.

Tags: play your strengths. If you have a tenor, baritone, or bass that can hold a post forever—do it! Even if the music says it's a lead post, it doesn't have to be. Make it your own. ■



Kim Newcomb is a busy learning track maker, private voice instructor, coach, and harmony camp clinician. She sings with **The Ladies** quartet, **Half and Half** quartet, and directs **Capital City Chorus** in Indianapolis.
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Need a director? First 50 words are free for BHS chapters. marketing@barbershop.org. See the most current postings at barbershop.org/directorsearch.

DIRECTOR WANTED

Gulf Coast Harmonizers (Cape Coral, Fla., Chapter) seeking enthusiastic, positive, energetic director, growing 50-man chorus with good work ethic. Goals is to be on the international stage. Monday rehearsals, 10 performances per year. Jim Burg, djburgwi@aol.com or 262-408-8151

Land of the Sky Chorus (Asheville, NC) seeks experienced director for our 30+ member men's chorus. We're on a journey to excel! Rehearsals Tuesdays, with 10-15 performances per year, including contests. Starts mid-2019. 828-782-7720, www.ashevillebarbershop.com

The Stone Mountain Chorus (Greater Atlanta Chapter) since 1981 has a strong tradition of performance, community involvement, and competition. We meet Tuesday nights,

host Fall and Spring shows and are active in community and competition. Contact director@stonemountainchorus.org

The Blue Chip Chorus (Teaneck, N.J.), active since 1945, performs 1-2 times per month and meet Wednesdays. A cappella chorus experience desired (barbershop preferred). Gene Hammerle, genehammerle@optonline.net or 201-391-8366.

The An-O-Chords (Anacortes, Wash.), active since 1955, is a small but enthusiastic group who will lose our director in June. Contact chorus manager Charlie Ryder at cdlyder@yahoo.com.

Dunn County Barbershop (Northwest Wisconsin/Colfax), puts 20+ men on stage and seeks con-

stant improvement in all aspects of chapter life. We are near two universities. bushelandapeckcf@hotmail.com; 715-379-7693; DCBarbershop.org

Greater Kingston Chorus (Sweet Adelines) has a 60-year history of local performance and regional and international competition. Contact janispanter@gmail.com.

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- Association of International Seniors Quartet Champions • aisqc.com
- Harmony Brigade • harmonybrigade.org
- Barbershop Quartet Preservation Association • bqpa.com
- Ancient Harmonious Society of Woodshedders • ahsow.org
- Public Relations Officers and Bulletin Editors (PROBE) • probe-web.org

FRIENDS IN HARMONY



- Sing Canada Harmony • SingCanadaHarmony.ca
- American Choral Directors Association • acdaonline.org
- Phi Mu Alpha Sinfonia • sinfonia.org
- World Harmony Council • worldbarbershop.org
- National Museum for African-American Music • nmaam.org
- Sweet Adelines International • sweetadelines.com
- Harmony, Incorporated • harmonyinc.org
- National Association for Music Education • nafme.org
- Chorus America • chorusamerica.org
- Ladies Association of British Barbershop Singers • labbs.org.uk

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mixedbarbershop.org • Ron Morden: ronmorden@mac.com
- SABS (Spanish Association of Barbershop Singers)
sabs.es • Lyn Baines: president@sabs.es
- SNOBS (Society of Nordic Barbershop Singers)
snobs.org • Henrik Rosenberg: henrik@rospart.se
- SPATS (Southern Part of Africa Tonsorial Singers)
spats.co.za • Mark Jensen van Rensburg: president@spats.co.za

The Harmonizer

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THE TAG

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JoeLilesMusic@gmail.com

What is a "crunchy" chord? Learn for yourself in close harmony

In an effort to provide variety within our array of *Harmonizer* of tags, here's one that provides an abundance of nice "crunchy" sounds of very close harmony. Too, there are interesting and surprising chord changes to delight the ear.

You might best utilize your lighter voice to stabilize the tuning accuracy of the chords and for the enhancement of a harmonious blend and balance of the parts, particularly throughout measures 2, 3 and 5.

I'm reminded of Meredith Willson's famous statement: "Barbershop quartet singing is four guys tasting the holy essence of four individual mechanisms coming into complete agreement." ■

I MISS YOU SO *for male & mixed voices*

Words, Music and Arrangement by
JOE LILES

Tag

freely

Tenor Lead

Bari Bass

Oh, how I miss you so. Oh, how I miss you so when you're
miss you so when you're

a-, when you're far a - way.

3 4 5 6

far a - way. far a-, when you're far a - way.



HU ONLINE



FOR DIRECTORS AND QUARTETS

Polecat Singing in a Mixed Quartet or Chorus

Advanced Arranging

Tune It or Die!

Structuring Compelling Chapter Shows

Private Voice and Conducting Lessons

Chorus and Quartet Coaching



FOR CHAPTER LEADERS

Conflict Resolution: Prevention and Resolution

Dollars and Impact: The Virtuous Cycle of Getting Grants For Your Chapter

Converting Strategy to Goals

Empowering Leadership



FOR MUSIC EDUCATORS

Introducing Barbershop to Your Middle School Mixed Choir

Successfully Perform The Music Man Barbershop Quartet Sequences

The Winter Session is almost over, but you can still take advantage of the classes listed above through the end of April. So act now! New classes will be available in September.

New this year: *Select classes at Harmony University Belmont (July 21-28, 2019) will be live streamed. Learn more at Barbershop.org/HU.*

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