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# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

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MegaSing, 2010 International Convention, Philadelphia

LORIN MAY

We know singing makes us happy, but research tells us that belonging to a singing community actually solves many problems before they start. BHS Chief Strategy Officer Kevin Lynch has done a lot of research on the value of singing with others, and the plan is to bring that power (especially singing barbershop) to exponentially more people.



See our Salt Lake City insert between pages 16-17 of this issue. Register before Early Bird rates go away!

## 10 Celebrate 80 years of the Barbershop Harmony Society

Let's look at some of the people, groups, and events that have made us who we are  
LORIN MAY, EDITOR, THE HARMONIZER, GRADY KERR, DAVID WRIGHT

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## Two exciting years for the Society, many ahead

In this, my final column for *The Harmonizer* as BHS President, I offer my perspective on the past two years.

First, some historical context: we are celebrating 80 years as an organization, which inauspiciously started as an inward-facing group of men who sang for their own enjoyment. We began outreach efforts to impact lives other than our own in 1959, when we established Harmony Foundation. We began to focus our charitable efforts externally by supporting therapy via the Institute for Logopedics until the late 1990s. Our “modern” journey began circa 2003 with Harmony Foundation supporting Society singing programs, such as the wildly successful Youth Chorus Festival. We are now noted among the global music community for facilitating truly intergenerational singing.



In 2017, more than two years of member feedback and strategic planning efforts culminated in the announcement of our new vision, “Everyone in Harmony.” Board and staff have been working diligently to design and begin to implement programs aligned to the vision.

Our founders read the cultural map of their day and seized opportunities that would help the Society thrive. We are doing the same.

**Sharing what we love with all**  
Since 2016, I’ve been awestruck by the depth of discussions surrounding Everyone in Harmony, both at the Board level and in one-on-one meetings with members. At last year’s International Convention, I was proud to stand with Marty in the Rainbow Room (a long-standing social gathering of gay Barbershoppers) as we committed that the vision Everyone in Harmony includes *everyone*. Singing knows no social, racial, gender, or any other boundaries. What matters is that we welcome everyone who wants to sing in harmony.

We continue our commitment to preserve the all-male singing experience for those who prefer it. We’re also pleased to welcome women into the Barbershop Harmony Society, to support women’s and mixed barbershop singing, and to enable and support barbershop singing in communities around the world internationally. Our goal is to facilitate lifelong singing everywhere.

### The Board’s fiduciary duty to all members

In my Jan./Feb. 2017 column in *The Harmonizer*, I stated that “...it won’t come as a surprise to you to hear that the [2016] survey data shows that Barbershoppers are both a vocal and an opinionated lot, and don’t always agree on issues. Thus, when our strategic plan is published, some of you will immediately think ‘Wow! They were listening to me!’ Others will read the plan and

say ‘I knew it, they didn’t care about what I said and the plan is nothing like what I want.’ We have diverse opinions on some matters and it’s the job of the Strategic Planning Committee and Society Board to decide which way we go on those. I promise we will use all available data to make the best decisions for the Society as an entity. It’s going to be an exciting year!”

I confess that I got the time frame wrong—it’s actually been an incredibly exciting and amazing two years. The Society Boards on which I’ve served since being elected in 2013 have been comprised of men who were and are able to think strategically. They deliberate and discuss issues through the lens of their fiduciary obligation to the Society as a whole, not simply their own district, chapter, or personal preference. The Society is only beginning an incredible journey. O.C. Cash and our founders read the cultural map of their day and seized the opportunities that would make for a thriving organization. We are doing the same.

### My thanks to those with whom I’ve served

As my term ends, my sincere thanks go to all of the men on all of the Society Boards with whom I’ve had the honor and privilege of serving. I also want you all to know that Marty and our staff at Harmony Hall are incredible and it has been both a pleasure and a blessing to have been able to work so closely with them. They work tirelessly to include Everyone in Harmony. My heartfelt thanks as well go to my wife, Nancy, for supporting me the past two years, for being who she is, and just for loving me.

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# Do you know the impact you are making?

**H**ow did you enjoy your District conventions and festivals? Did you sing a tag with someone you've never met before? Did you hear the plans for your district for 2019? How about Everyone in Harmony updates by our Society board representative or Harmony Hall staff? So much is happening within BHS to help move us into a healthy, sustainable organization. Have you taken the time to step back and just reflect on the impact we're making?

As the staff and board representatives who attended the District conventions provided Everyone in Harmony updates, we asked the following questions during the House of Delegates meeting or Everyone in Harmony update meetings: 1) who's excited about Everyone in Harmony? 2) who's nervous



Experiencing the joy of singing, especially barbershop, at the local community level is something we can't encourage enough in today's world. We can be a catalyst and encourage that activity even more.

about Everyone in Harmony? and 3) who's both excited and nervous? The pulse of the room generally reflected two answers.

We are seeing many of our chapters already developing a path towards their individual visions of Everyone in Harmony. Whether that means your chapter will remain an all-male chapter or shift to welcoming women as a new mixed chorus or women's chorus, many of you have already identified that path.

The rest of you are still seeking to understand or discover what your barbershop singing community might consider. All of the available paths are right on, as there is no deadline to decide what is right for you and for your barbershop singing community.

I had the good fortune to visit the

Boise Chordsmen after the RMD convention and participate in their wonderful Idaho Youth Barbershop Festival. Two days of nearly 500 middle school and high school choir singers (a new 500 each day) to experience the joy of barbershop harmony. When you add the audience members who attended each evening concert, the total exposure was almost 1,000 people each day. Holy cow, that gives me goosebumps!

Two beautiful things happened at the RMD convention. After the chorus contest, everyone sang "America the Beautiful" as a massed choir. (Check out the video posted by RMD, with Pikes Peak in the background on a beautiful day. Link at [www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer).) What a great experience. On Saturday night, during the evening show of champs, they had a couple guest choirs show up and sing. The local Colorado Springs Sweet Adelines chorus, **Velvet Hills Chorus**, sang wonderfully under the direction of Darin Drown. But what took the cake was the local children's choir who performed. During their second song, titled "Dream a Dream of a New Tomorrow," the kids walked into the audience and sang directly to members of the audience ... and halfway through, the kids grabbed the hand of that audience member to create a moment that everyone will remember for a long time. (Okay, I'm a little schmaltzy, but you had to be there.)

Experiencing the joy of singing, especially barbershop (I'm a little biased) at the local community level is something we can't encourage enough in today's world. We can be a catalyst and encourage that activity (we already do) ... let's do more, even if it's getting the audience to just sing along! If we do, we can say—at least at one point in time during a concert—Everyone was in Harmony!

CEO@barbershop.org

### What's on Marty's daytimer?

- Nov. 9-10, MAG7 Meetings, Nashville
- Nov. 14, Strategic Planning Committee (SPC)
- Nov. 28 Chorus America & NAFME meetings, DC
- Nov. 28, SPC meeting
- Nov. 28-29, MBHA meeting, Baltimore, MD
- Nov. 30, cLEAN the HALL, Nashville
- Dec. 3-7, All-Staff onsite meetings, Nashville
- Dec. 12, SPC meeting
- Dec. 13, Hal Leonard quarterly meeting



### What's Marty learning?

- *Magic in Harmony* songbook

### What's Marty reading?

- *Mastering the Rockefeller Habits*, Verne Harnish



### Follow Marty

[bit.ly/martyfacebook](http://bit.ly/martyfacebook)  
[twitter.com/Marty\\_Monson](https://twitter.com/Marty_Monson)



# Women's champion has deep BHS family roots

**A** love of singing is often a family affair, but the family background of two newly crowned women's champs provides a couple of firsts, as well as a demonstration of the depth of family and marital connections among many male and female barbershoppers.

The lead and tenor of 2019 Sweet Adelines Queens of Harmony **Class Ring**, Heather Havens and Michaela Johnston respectively, are the first two Sweet Adeline champion daughters of BHS quartet champions. Michaela is also the first third-generation quartet champion among winners in the two biggest barbershop organizations.

If that weren't enough, the same two champion daughters are each married to high-level BHS quartetters, and each sings with her husband in a champion mixed quartet.



Lead Heather Havens seems to have inherited everything about her father's love of four-part harmony except for the low notes. Her dad is Joe "Beast" Krones, bass of 2011 champ **Old School** and son of two barbershoppers, making both Heather and her brother third-generation harmony singers. Further keeping barbershop as a family affair, Heather is married to Andrew Havens, bass of past BHS quartet finalist **Da Capo**. She also sings with him in 2018 MAD mixed quartet champ **Better Together** quartet.



Meanwhile, Class Ring tenor Michaela Johnston is the daughter of Mike Slamka, lead of 2009 champ **Crossroads** and 2003 champ **Power Play**. Mike won in 2003 singing with his cousin, brother, and father—Power Play bass Jack Slamka is thus Michaela's grandfather. We're pretty sure that makes her the first third-generation inter-



**CLASS RING: Hailey Parks (Bs), Michaela Johnston (T), Heather Havens (L), Mary Duncan (Br)**

national quartet champion between the two biggest barbershop organizations. (Following her father and grandfather, Michaela is now also a third-generation member of the Barbershop Harmony Society.)

Michaela sings with her husband, Nathan, in 2016 BinG! mixed quartet champion **Double Date**. Nathan is also bari of 2018 BHS medalist **Quorum**; were his quartet to someday win gold, Nathan and Michaela would become only one of many husband/wife champion pairs among the various barbershop organizations, stretching back for decades. Seriously, there are far too many to list here.

Class Ring's barbershop family connections don't end there: Bass Hailey Parks is married to BHS member Matt Parks, and bari Mary Duncan is the daughter of Michelle Hunget, tenor of 2010 Sweet Adelines Queens of Harmony **Zing!**

How well do male and female Barbershoppers mix? (See page 7 this issue.) Ask Class Ring and they'll tell you: just like family.

**BARBERSHOP HARMONY SOCIETY**

**MAKING THE MUSIC THAT'S MAKING A DIFFERENCE**

Founded in 1888, the Barbershop Harmony Society promotes and celebrates the music of a uniquely American vocal harmony tradition. From songwriting to a global network of musicians and beyond, we support over 27,000 members, friends, families, youth and educators every year. Want to discover what else we have to offer? Explore some of our resources and help us sing for you.

**GET INVOLVED**

Curious what Barbershoping is? The best way to experience the phenomenon is in person. With chapters in almost every major city, we welcome you to find your local chapter and attend meeting or performance. In person, it's always fun to sing and hear what we have to offer. Explore some of our resources and help us sing for you.

**FIND CHAPTER**   **FIND QUARTET**

**SEE THE REFRESHED BARBERSHOP.ORG**  
**Now it's leaner and easier for newcomers to navigate and learn about the barbershop world, find places to sing, browse music and merchandise, and discover resources for educators and students. It is designed to help first-time visitors more quickly move from "interested" to "committed" fans and customers. Much of the most popular legacy content for members and fans will remain available in the newly created Document Center; log in at [barbershop.org/docs](http://barbershop.org/docs).**

**NEXT UP: *The Harmonizer*. The first major redesign in almost 20 years will be coming in 2019. What will it look like? Wait and see! Just be careful when throwing away any coming magazine that looks a bit ... different.**

# A great Midwinter convention coming in Nashville: Register at [barbershop.org/midwinter](http://barbershop.org/midwinter)

Join us January 22-27, 2019 in Music City USA! Regulars will tell you that the shows alone are worth the trip every year.

## World-class contests, shows

**Thursday Night Show.** An all-star lineup explores barbershop's rich African-American origins. Performers will include HALO Quartet, Grammy Award-winning Fairfield Four, the Fisk Jubilee Singers®, BHS quartets, and more.

**Inaugural Next Generation Junior Quartet Contest and Chorus Invitational.** Featuring singers 18 and younger, these events include men's, women's, and mixed groups competing on the same stage.

**Seniors Quartet Contest.** Men aged 55 and up, most of whom are highly experienced performers who know how to put on a show! Immediately followed by the AISQC Show on Saturday afternoon.



**Saturday Night Show.** The All-Chapter Chorus returns, hear from the newly-crowned Seniors Quartet Champ, special guest The Hall Sisters, multiple BHS medalist quartets and a grand finale featuring hundreds of singers in a combined multigenerational chorus.

## Participate!

**Community outreach.** While our show performers spread harmony throughout the community, you can help by participating in a blood drive hosted by the American Red Cross. Watch for details in *LiveWire*.

**Keynote Address:** Theo Hicks, lead of 2015 quartet champ Instant Classic.

**All Chapter Chorus.** Perform on the Saturday Night Show under the direction of Greg Clancy, director of the Vocal Majority. Sign up at [barbershop.org/midwinter](http://barbershop.org/midwinter).

**Harmony University** (classes Wednesday-Saturday)

- Changing Behavior & Motivation (Kevin Keller)
- Tag Time (Donny Rose)
- Society Board Town Hall
- Youth In Your Show (Katie Taylor)
- Grant Basics for Barbershoppers (Ashley Brown)
- Effective Music Leadership Team (Terry Reynolds)



Fisk Jubilee Singers



This is an INTERIOR shot of our HQ hotel, the Gaylord Opryland

- End in Mind (Steve Wyszomierski)
- HFI Town Hall (Perry White)
- BHS Town Hall (Marty Monson)
- Gold Medal Hour (After Hours)
- David Wright teaches his tags
- Conquering the Aging Voice (Sandi Wright)
- Race and Real Talk (Shana Oshiro)
- Become a Changeable Leader (Steve Wyszomierski)
- Dollars & Impact: The Virtuous Cycle Of Getting Grants For Your Chaptre (Kevin Lynch)
- Ins and Outs of Great Performance (Shawn Mon-dragon)
- Mixed Harmony Sing Along (Donny Rose)
- Voice Lessons Under Glass (Steve Scott)
- Private voice/quartet instruction
- Yoga Basics for Barbershoppers
- Diversity and Inclusion in 20 Words or Less (Robert Wilson)
- Sing the Polecats (Donny Rose)
- 5 Leadership Roles (Rob Macdonald)
- Private voice/quartet insruction

	Regular <small>through January 1</small>	On-site
Member and Associate	\$219	\$239
Non-member	\$239	\$259



**NASHVILLE**  
2019 MIDWINTER CONVENTION

## Ask a Customer Service Rep



**Q: My quartet is getting a new member. How do I update my quartet's roster in the Member Center?**

A: Use the "Swap Quartet Member" function to exchange an incoming member for a departing member. On the "Swap" page, select the departing member and then search for the incoming member by first and last name, email, or their member ID.

Do not use the "Add Quartet Member" or "Drop Quartet Member" features unless your quartet needs to register or remove an official alternate, meaning you need to list more than four quartet members. Also, you cannot remove your quartet's contact member until after you have clicked on the "Change Quartet Contact" feature and changed the contact to a different quartet member.

– Annie Reynolds, [customerservice@barbershop.org](mailto:customerservice@barbershop.org)



**CONVENTIONS**  
2019

SALT LAKE CITY  
June 30-July 7

2020

LOS ANGELES  
June 28-July 5

2021

CLEVELAND  
June 27-July 4

2022

CHARLOTTE  
July 3-10

2023

LOUISVILLE  
July 2-9

**HARMONY UNIVERSITY**  
NASHVILLE  
July 22-29, 2019

**MIDWINTER**  
NASHVILLE  
Jan. 22-27, 2019



## Some of the deepest and freshest Harmony University content is available online!

Check out the selection of BHS Online Education Courses, which includes videos, webinars, and online courses geared for singers, directors, coaches, leaders, and arrangers. While some courses are free to members, most are not bite-sized samples—they are deep content from expert HU instructors, often delivered in sessions over several weeks. Dozens of live-streamed and on-demand options are available. Check them out at [www.barbershop.org/online](http://www.barbershop.org/online). Here's just a sampling:

### Performers

- Sound Mngmt 1, 2, 3 (Steve Tramack)
- Choreography/Performance Planning for Beginners (Patrick Brown)
- Secrets of the Actor-Singer (Cy Wood)

- Private Voice Lessons or Quartet Coaching (Steve Scott)

### Arranging

- Beginning Arranging (Kevin Keller)
- Intermediate Arranging (Adam Scott)
- Advanced Arranging (Steve Tramack)

### Directors

- Differences Between Teaching and Directing Male and Female Voices (Steve Scott, Jennifer Cooke)
- Lighting and Mic-ing Your Show or District Convention (Chad Bennett, Brent Suver)
- Rehearsal Techniques (S. Jeffreys)
- Private Conducting Lessons (D. Rose)



### Leadership

- Enlightened Leadership (Bill Colosimo)
- Starting an Education Program in Your Chapter (Circle City Sound)
- Grant Writing (Ashley Brown)
- Become A "Change-Able" Leader (Rob Macdonald)
- Winning Frameworks for Chorus Member Musical Development (Jay Butterfield)

### Everyone in Harmony

- Motivating Youth to Sing Barbershop (Debbie Cleveland)
- Harmony Happening in the Hills (Donny Rose)
- Mixed Quartet Singing Panel (Double Date and Vintage Mix quartets)

## Carolyn's Corner: 2018 U.S. Tax reform—are you ready for the end of the year?



With the introduction of new tax law this year, you may wonder how you will be impacted. For many taxpayers, the new tax law creates an opportunity in the form of increased disposable income. Here are the main takeaways of the new law, along with some things to consider for charitable giving this year.

### What's new?

**Income tax brackets.** No matter your filing status (single, married/joint, etc.) your tax bracket will be new in 2018. Most taxpayers will see their tax rate decrease in all seven brackets, which are now 10, 12, 22, 24, 32, 35 and 37 percent. A married couple with a combined income of \$150,000, for example, will go from 25% to 22%. Lower rates may afford you the opportunity to give more to charitable organizations like Harmony Foundation International.

**Higher standard deductions.** The new law nearly doubles the standard deduction to \$12,000 for single filers, \$18,000 for heads of household and \$24,000 for joint filers. You may be less likely to itemize and use the income tax charitable deduction, which incentivizes giving more to HFI in one particular year over another, so that in some years you may exceed the standard deduction and itemize.

**Itemized deductions.** If you itemize this year, charitable deductions remain but may be a bit different. For 2018 you may deduct up to \$10,000 total for state and local taxes. There is now a cap on the mortgage

interest deduction for the first \$750,000 of debt on newly purchased homes.

**Charitable contributions for cash gifts.** The new law increases the current limitation of 50 percent of your adjusted gross income (AGI) for donations by cash, check or credit card up to 60 percent. Higher net worth donors may want to consider increasing cash gifts.

**Estate tax exemption.** The threshold for triggering an estate, gift or generation-skipping tax was considerably raised to \$11.18 million per person (\$22.36 million for a married couple). If you have a high net worth, you may no longer anticipate being subject to estate tax and have an incentive to make larger gifts during your lifetime to obtain an income tax charitable deduction instead of waiting until after your lifetime.

### What's the same?

**Charitable deductions.** You will still be able to deduct your charitable contributions if you itemize your taxes.

**Charitable giving directly from IRA.** Making a Qualified Charitable Distribution (QCD) as opposed to a normal charitable gift has two main advantages. First, a QCD counts toward satisfying the individual's required minimum distribution for that year. Second, the distribution is excluded from the taxpayer's income—a major new benefit.

**Long-term capital gains and dividends.** The tax rates on capital gains and dividends remain the same at 0, 15 and 20 percent, depending on your tax bracket.

**Charitable contributions of appreciated property.** The

limitation on charitable gifts of long-term appreciated property to public charities will remain at 30 percent of your adjusted gross income. You can still carry over any excess for up to five additional years.

### What does this mean for me?

Lower tax brackets may put you in a better financial position to help others this year. Here are three smart ways to be charitable as we close out the year:

**1. Donate appreciated property.** With many markets experiencing strong growth, consider a gift of appreciated property to a nonprofit like HFI. You may qualify for an income tax charitable deduction and eliminate capital gains tax.

**2. Name HFI as a beneficiary of retirement plan accounts.** Assets in your IRA, 401(k) or other qualified retirement plan accounts remain subject to income tax when distributed to your heirs. If you name us as a beneficiary of all or part of your plan, your gift will pass to us tax-free.

**3. Give from your IRA if you are 70½ or older.** Regardless of whether you itemize your taxes, this gift helps you fulfill your required minimum distribution and is not considered taxable income. ■

Need help? Direct questions about how to include HFI support in your plans to 615-823-5611 or [donor-center@harmonyfoundation.org](mailto:donor-center@harmonyfoundation.org).

Carolyn Faulkenberry, Chief Financial Officer  
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# Women's and mixed barbershop: myths vs. facts

People are talking about mixed and women's barbershop! Many members are happy to continue their all-male experience, while plenty of others are thrilled to explore options for BHS mixed and women's ensembles. Sadly, my team is constantly hearing misinformation about women singing barbershop, especially in a mixed setting.

It is natural to have a favorite "flavor" among men's, mixed, or women's barbershop voices. But saying that other vocal combinations are not "true barbershop" is like a chocolate lover saying that vanilla and strawberry are not "true ice cream." Let's keep preferences as preferences and facts as facts. Below, let us consider the most common myths we've seen presented as fact.

**Myth: Mixed voices "kill" the barbershop sound and prevent overtones.**

**Fact:** Mixed voices fit together perfectly, as they do in millions of choirs around the planet, and are *not*—as one social media post put it—"trombones with violins." It's more like putting a viola with a cello, or an alto sax with a tenor sax. Same family of instruments, but higher and lower versions.

**Myth: In a mixed group, the women sing their parts an octave higher than the sheet music.**

**Fact:** Women sing the same pitches—in the same octave—as the men. It's likely most women will not have bass notes in the male range, as it is likely most men will not have tenor notes in the female range, but there are always exceptions!

**Myth: A mixed barbershop group is now soprano, alto, tenor, and bass voicing.**

**Fact:** It's still TLBB. Tenor on harmonizing top voice, lead melody in the second voice below, baritone filling the harmony above and below the lead, and bass on the bottom voice.

**Myth: For a mixed group to sing a men's arrangement, we would have to raise the key a 5th or more.**

**Fact:** Women can sing lead or tenor in the written key for most of our published music. A few women can sing the written bass notes (I've met them), and many women singing lead or bari might need to lift the key a bit—but seldom would we raise the song a 5th or more! Remember: for a lot of arrangements, many male basses can't produce the lowest notes and many male tenors can't sing the highest notes. Pitching your music up a half to a minor 3rd would be helpful for most men on bass and women on tenor.

**Myth: Barbershop has always been about male voices. Mixed and women's barbershop came much later.**

**Fact:** Mixed and women's barbershop have been around throughout almost the entire history of the art form. For example, the most popular barbershop group of all time was probably the *Chordettes*, the fabulous women's bar-

bershop quartet that gave us "Mister Sandman" (1955) and "Lollipop" (1958). Sigmund Spaeth's iconic 1925 book, *Barbershop Ballads and How to Sing Them*, was the barbershop bible of early SPEBSQSA. Thirteen years before our Society was formed, Sigmund wrote:

*Girls can join (a barbershop quartet) if they wish, and a strong tenor is more valuable than a timid, falsetto tenor. While barbershop harmony can be endlessly flexible, and open to any number of participants of both sexes, the serious purpose of this book, if any, is to encourage and help the legitimate combinations of tenor, lead, baritone, and bass that may be fairly, if sometimes optimistically, be called male quartets.*

One in four men in the 1930s and 1940s belonged to a fraternal club, including most of SPEBSQSA's founders. It's what they enjoyed, and it played a massive role in shaping how they thought this new barbershop club should be structured. Had our founders instead come from the choral world, they might have copied the long-established choral structures of schools and universities: men's groups, women's groups, and mixed groups.

**"Everyone in Harmony" lets us keep what we love**

Intentionally or not, misinformation about mixed and women's barbershop likely has little to do with inherent issues regarding vocal match, overtones, or science. Mixed quartets and choruses have energized conventions in Germany, England, and recently in the U.S. and Canada! Mixed, women's and men's barbershop all ring like a bell. It's all barbershop!

Our membership requirements have changed over the decades as we've become more inclusive. We eventually welcomed people of color; later, young men under 21; and finally last June, we welcomed women. By allowing these new voices to join us over the years, we were enriched, our voices matched perfectly, and the people who met these new members got over fear and instead stood with their new riser friend or quartet pal.

Many of us joined a barbershop group for the music, but then stayed for the friendship and special emotional bond that can happen in a single-gender environment. We honor and respect that experience as incredibly valuable for members of all-male and all-female groups, and we're so happy that many of our chapters and quartets will decide to keep the experience *they* want.

Everyone In Harmony is about keeping the experience we currently have and giving folks more options. Just know that hundreds of mixed quartets and choruses would like to join our BHS family as "real" members, not just for "Lida Rose" on the show. Their voices blend perfectly, and it's real barbershop. Just as real as it was before SPEBSQSA was formed in 1938. ■



**Don Rose**  
Director of  
Education  
drose@  
barbershop.org



# How the Marcsmen grew by 76% in 3 months

**S**an Marcos, Texas is in its 10th year as a chapter. You likely know them as the **Marcsmen**, the outstanding chorus that placed 13th in Orlando. But the next time you see them, you might not recognize them.

The chapter has always hovered in the same membership range; they had 29 singers on stage in Orlando, and that's the most they've ever brought to any of their five International convention appearances (four entries as a competitor and one as a mic tester). "Thirty has always been the plateau for us," chapter vice president of membership Kevin Collins said.

But three months to the day after the chorus contest in Orlando, the Marcsmen took the stage at the Southwestern District's fall chorus contest with a staggering 51 singers. After 10 years with a roster consistently between 20 and 30 singers, the chapter had nearly doubled in size seemingly overnight.

That must have been some great guest night or some massive recruiting drive, right? Actually, it was neither. And that was the point.

**Pride in the product.**

"What really came to fruition was the confidence that all the members realized the talent and culture of our chorus that gave our members the confidence to say, 'I am proud of this chorus,'" vice president of membership development Randy Fly said. "They know that when guests come in, we take care of them. The members and even the new members were telling others about us with confidence."

**Audition windows.** Rather than sink resources into a one-off guest night, which had yielded them so-so results as recently as January, the Marcsmen decided to hold open audition sessions in July. But instead of simply advertising auditions and then waiting to see who showed up, Fly and the membership team went to work to ensure success.

**A focused task for the membership team.** All members had to do was extend an invitation to a prospective guest and then feed contact information—an email address or a phone number—to the membership team. From there, the membership team contacted them and scheduled a 30-minute window during the open auditions for that person to audition.

That was pretty much it. The goal was to keep it simple and not to overwhelm guests. As a result, a few weeks' worth of open audition sessions yielded 26 new (or returning) members, 12 of whom had never sung barbershop.

**Informing, not overwhelming.** The effort not to overwhelm prospective and new members was apparent. The Marcsmen told new guests they'd only need to learn two songs over the next several months—the two songs for the Southwestern District chorus contest—and even provided a document that broke down the immediate costs of being a member.

"We went so far as to provide different numbers if they went to the district convention and shared a hotel room with one, two or three people," Fly said. "We didn't take any detail for granted, so that every person could make an educated decision about whether to become a member."

**Clear expectations.** The chapter hosted a mandatory membership class once auditions wrapped up, which is an idea Fly gleaned from **The Vocal Majority**. The class covered what's expected of a member in terms of time and finances, a checklist of things to do (who to talk to for uniform needs, for example) and some other topics.

The most important topic, Fly said: chorus etiquette. It establishes how members are expected to behave on the risers, a topic that may usually be taken for granted.

But when you add a whole new chorus to your chorus overnight, small details like that really matter.

What I learned most in talking with Collins and Fly about this period of rapid transformation in their chapter was that they didn't focus their energy in developing a scheme to entice people to show up to their chapter meeting. The members of the chapter were proud to be members, and the membership team did its job to invite guests and to create an inclusive environment once they arrived.

Your chapter probably won't double overnight, and that's okay. The Marcsmen rehearse in San Antonio, which is the seventh most populous city in the United States. That fact alone is a significant advantage built in to their network of potential members. But every chapter can follow the Marcsmen's example of opening up to guests in a way that is honest, transparent and welcoming.

"All of these members came from word of mouth," Fly said. "That's our philosophy. It's a quality product, we have a great leadership, and everyone works together to make the product appealing. Our brotherhood is strong, and everyone works hard for the benefit of the chorus." ■



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barbershop.org

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## Vol. I



Angels, from the Realms of Glory  
Angels We Have Heard on High  
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Away in a Manger  
Children's Medley  
Coventry Carol  
God Rest Ye Merry, Gentlemen  
Hark! the Herald Angels Sing  
I Heard the Bells on Christmas Day  
It Came upon the Midnight Clear  
Jingle Bells  
Lo, How a Rose E'er Blooming  
O Christmas Tree  
O Come, All Ye Faithful (Adeste Fideles)  
O Holy Night!  
O Little Town of Bethlehem  
Silent Night  
We Wish You a Merry Christmas  
While by My Sheep (Echo Carol)



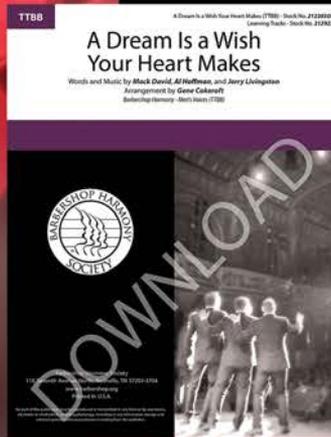
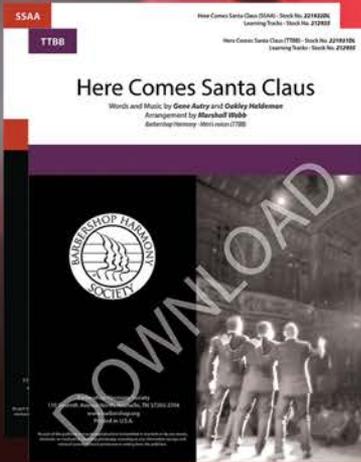
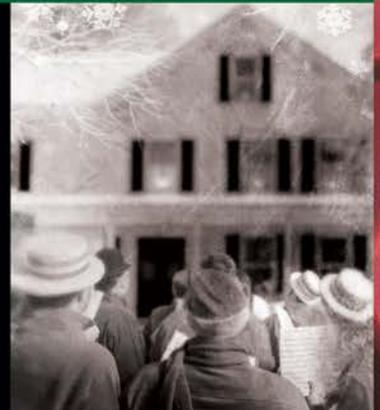
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# Yuletide Favorites

## Vol. II



Auld Lang Syne  
Chanukah, Chanukah  
Come, Thou Long-Expected Jesus  
Deck the Halls  
The First Noel  
Go, Tell It on the Mountain  
Good Christian Men, Rejoice  
Here We Come A-Wassailing  
In the Bleak Midwinter  
Infant Holy, Infant Lowly  
Joy to the World!  
Let All Mortal Flesh Keep Silence  
We Three Kings  
What Child Is This?



LEARNING TRACKS ARE AVAILABLE TO MAKE  
LEARNING AND SINGING THEM A BREEZE

# SHOP.BARBERSHOP.ORG

# HISTORICAL MILESTONES

A non-comprehensive timeline of people, groups, and events that have made us who we are in the **80+ years** of the Barbershop Harmony Society

Who and what had a big influence on the Barbershop Harmony Society? With 10 pages to cover 80 years, we have space to cover an important fraction of the significant events, groups, and people. Many that merit an entire book receive a sentence or two. Many others who have exerted tremendous influence are deserving of many honors, but not included in this brief recap.

To clarify: this is not a “best of” list. It’s a “Cliff Notes” overview of 80 years of BHS history. The past 5+ years

get relatively more space than the previous 75 years, which were so well covered by Grady Kerr in the special Jan/April 2013 double issue of *The Harmonizer*. (It can be downloaded from the Document Center at [barbershop.org/docs](http://barbershop.org/docs).)

The following 10 pages are significantly informed by the work of two of our most knowledgeable living BHS historians, **Grady Kerr** and **David Wright**. I have added considerably to their published research, and their input

in creating this historical overview has been invaluable.

We Barbershoppers stand on the shoulders of giants. As we each attempt to write our personal chapters of BHS history, let us appreciate a sampling of those who have already made an indelible impact.

— Lorin May, Editor of *The Harmonizer*

## Pre-20th Century

### 11th-12th Century A Cappella Development

Emergence of 11th and 12th century Gregorian Chants with emphasis on unison, the octave and the perfect fifth and fourth. 14th-16th century church music introduces major and minor triads. 16th and 17th century European composers develop the seventh chord (dominant) and a rich variety of harmonies and progressions.



### 1700s

“Barber’s music,” as spontaneous music was called in Elizabethan England, comes to America. Spontaneous harmonizing develops especially in the South and among the black community.

### Mid-1800s

Concert quartets like the Hutchinson Family Singers arise in New England. Songwriters like Stephen Foster produce simple melodies that can be harmonized. Minstrel shows become popular and frequently feature a quartet. Black quartets arise in the South. Popular songs in the later 1800s become even more singable, with more varied harmonies implied by their melodies.

### Late 1800s-early 1900s

“Pick up four colored boys or young men anywhere and the chances are 90 out of 100 that you have a quartet,” wrote African American music historian James Weldon Johnson in 1925. Many jazz pioneers later connect much of their musical vocabulary to barbershop singing during their youth.

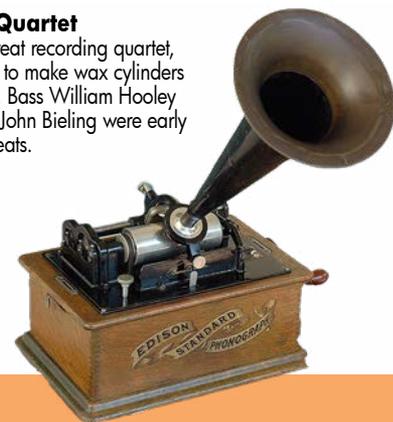
The phonograph spreads quartet singing across the country with (mostly white) studio quartets.



Old South Quartette

### 1894 Haydn Quartet

The first great recording quartet, organized to make wax cylinders for Edison. Bass William Hooley and tenor John Bieling were early quartet greats.



### 1890s Vaudeville eclipses Minstrel shows

Black and white quartets of the 1890s become popular as Vaudeville grows and minstrel shows wane, giving the male quartet its prime medium. Comedy quartets like the Avon Comedy Four become nationally famous.



## Early 1900s

### Harmonizing hits home parlors

"Tin Pan Alley" sheet music produces straightforward lyrics and harmonizable melodies. Most middle-class living rooms have pianos, and parents encourage spontaneous music-making, helping move the barbershop style into the mainstream.

Amateur quartets are singing all across America under the sponsorship of clubs, churches, businesses, and even baseball teams. African American youths (shoe shine boys, train porters, singing waiters) form street corner foursomes. This is the golden age of the quartet.



## 1920s-30s

Skilled "harmony men" carry the craft beyond mere woodshedding to the careful harmonizing of each chord, maintaining consonant four-part harmony at all times. In the mid-1930s, New York City Parks begins sponsoring barbershop quartet contests.



## 1900

### "Barber shop" first

The first-known written use of "barber shop quartet" appears in a column by Tom the Tattler, a black music critic lambasting black quartets' love of "slang chords" (particularly 7th chords), as opposed to "proper" classical chords.



## 1906

### Peerless Quartet

The most famous and enduring quartet of its era due to its high singing quality, longevity, and the popularity of lead Henry Burr, a major singer in his own right.

## Sigmund Spaeth

The celebrated Musicologist wrote 23 books on the history of popular music in America and was an early member who remained influential within SPEBSQSA for decades. He wrote several books on barbershop harmony, including pre-Society; he academically and popularly helped define the art form.

## 1924

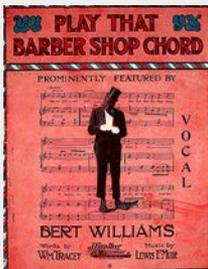
### Maple City Four

Popular radio stars until the 1940s who were known as much for their zany costumes and antics as their sound. Their popularity extended into movies as well.



## 1900s

## 1920s



## 1910

The term "barber shop" is first used in a song. It is identified with a kind of harmony that features the seventh chord and is identified with African Americans.

## 1910-20s

Ragtimers like Scott Joplin further develop rhythm and harmony, which innovations are adopted by songwriters like Irving Berlin. Popular music becomes richer, songs are harder to harmonize but still singable by 1920.

## 1929

### Technology pushes quartets into the margins

With the advent of sound in movies, Vaudeville shows, which typically include barbershop quartets, rapidly begin to fold. The evolution of the microphone eliminated the need to sing into a cone to record, and solo singers began to take over popular music. By 1938, the thousands of male quartets had been reduced to a few hundred, with some struggling professional groups continuing as Vaudeville and radio quartets.

### A broken record: going above and beyond

Scottish barbershopper Mike Coumans recovered a piece of barbershop history that everybody thought was lost: songs from records that came with the 1925 edition of *Barbershop Ballads and How to Sing Them*. Written by celebrated music historian Sigmund Spaeth, the recordings capture what he considered the essence of the style at the time. Although Sigmund republished the book in 1940, the latter had no recordings. For a long time, many of the songs recorded were thought to have been lost.



Mike is deeply invested in preserving barbershop history, and owns many rare, early books, letters, and documents. A lot of internet sleuthing helped him find a version of the book that included the records ... which were in pieces. Undaunted, Mike found one of the few restorers in the world who could reassemble broken records into working copies. The process wasn't at all cheap, but it worked and Mike had the missing songs digitized.

Want to hear them? You're not alone. But the book and the record are still under copyright, and both Mike and the Barbershop Harmony Society follow the law. Should permission be granted, stay tuned for a possible future reveal.



## 1909 American Quartet

The most illustrious of the studio quartets and probably the first "super quartet." Formed when Haydn Quartet bass William Hooley and tenor John Bieling recruited two other top-level singers.

## 1919 Norfolk Jazz Quartet

Performing under several name variations until 1940, a popular radio and studio gospel quartet. They influenced both the barbershop sound and inspired other African-American quartet giants like the Golden Gate Quartet.



# Started almost by accident, SPEBSQSA quickly becomes a legitimate organization



**1938**

## Chance meeting leads to new Society

O.C. Cash and Rupert Hall from Tulsa meet in the lobby of the Muehlebach Hotel in Kansas City and lament that woodshedding is a dying art. They plan a meeting set for April 11, 1938 at the Tulsa Club's Roof Garden/Sky Terrace. The first two meetings are a success, and they form a local club. Stories of the third meeting go national and singers around the country express interest, catching organizers off-guard. On June 18, 40 members of the Tulsa group drive to Kansas City to help the fledgling chapter organize. Other cities followed. The Society is born.



1930s

**1941**

## The Grand Central Red Caps

The importance of this quartet would be recognized only in hindsight. The winner of the 1941 Central Park Quartet Contest featured professional-caliber singers, but was barred from competing in the international convention because of race. The Society Board noted a lack of racial agreement among broader membership, while citing the exclusionary practices of other fraternal organizations. A public relations fiasco at the time, the decision's effect on the composition of the Society and on the development of the barbershop sound would be deeply felt even at the time, and its effects remain with us today. Racial restrictions were not officially dropped until the early 1960s.



**1941**

## The Chord Busters

The first champion to use written arrangements and high-level coaches, they refused the invitation to compete again and initiated the "once a champ always a champ" tradition.

**1945**

Sweet Adelines International is formed at the Tulsa home of Edna Mae Anderson among wives of SPEBSQSA members. Their first convention would be held two years later.

**Owen C. Cash**

With Rupert Hall, organized what became the first Society meeting, then used his considerable humor and flair for public



relations to promote SPEBSQSA and attract top-level leadership. While he refused official titles (other than "Founder and Permanent Third Assistant Temporary Vice Chairman"), he was the effective face and heart of the organization until his death in 1953.



**Phil Embury**

The Society's fifth president, he improved the judging system and overall organization of the Society. During his two-year term, membership nearly tripled.

1940s



**1939**

## Bartlesville Barflies Quartet

The first SPEBSQSA international champion.



**1944**

## First Society headquarters

The Society opens its first national headquarters in Detroit, with Carroll Adams as full-time executive secretary.

**1941**

## The new Society's master organizer

Carroll Adams of Michigan becomes president of SPEBSQSA and makes major moves to transform the Society from a small, ad hoc collection of clubs into a legitimate organization.



**1944**

The first Canadian chapter, Windsor, Ontario, joins the Society.



**The Chordettes**

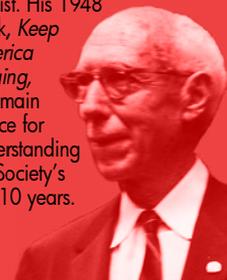
Starting as a barbershop quartet in the 1940s, they are widely known in the pop music world for chart-topping hits including "Mr. Sandman" and "Lollipop." Probably the most famous and successful barbershop quartet of all time.

**"Molly" Reagan**

More than anyone else, created the modern-day contest and judging system.

**"Deac" Martin**

Influential BHS leader beginning in 1938, was the first BHS historian, a *Harmonizer* editor, and long-time *Harmonizer* columnist. His 1948 book, *Keep America Singing*, is a main source for understanding the Society's first 10 years.



## 1948

The first in a series of 12 annual Society music folios, *Songs For Men*, results in a total of 28 four-part Society-approved songs.



### Rupert Hall

Society co-founder and its first president, he remained active in the Society for the next three decades, including as a member of the Society's International Service Committee.

## Early 1950s

Arrangers Phil Embury, Molly Reagan, Frank Thorne, Hal Staab, Bill Diekema, Rudy Hart, Bud Arberg, and Floyd Connett were producing what were considered masterpieces compared to the previous decade.



## 1957

### Harmony Hall

The Society purchases an 18,000-square foot mansion in Kenosha, Wis., which would become the Society's headquarters building for nearly 50 years.

## 1959

Harmony Incorporated is founded in Providence, Rhode Island, its founders having left the larger women's organization in protest of racial policies.

### Floyd Connett

In 1958 became the Society's first "field man," strongly advocated for quality music education. After three years, became a full-time employee of Sweet Adelines, where he helped create their judging categories. Prolific arranger.

### S.K. Grundy

Considered ahead of his time, arranger of many of the Confederates' (1956) most memorable songs; full of twists, many were considered daring and audacious.



### Dean Snyder

In the early 1950s was instrumental in creating and executing visionary long-range Society plans that are still with us. Past Society historian and founder of Alexandria Harmonizers.

## 1952

### Four Teens

In certain respects, the first modern-sounding quartet. All previous quartets featured heavier, full voices, some vibrato, and often a full-voice tenor. The Four Teens had bright voices, straight tones, pure falsetto tenor (no mix), and a ringy sound.

## 1949

### Mid-States Four

An all-time great show quartet, they greatly influenced future quartets with entertainment value beyond singing.



## 1950

### Buffalo Bills

Possibly the best-ever "old style" quartet, combining an older, rich sound with the tuned, ringing quality of quartets that would follow. World famous as the School Board Quartet of Meredith Willson's *The Music Man* on Broadway (1957) and film (1962). When they retired in 1967, they had tallied 728 concerts, 216 television shows, 1,510 legitimate stage performances, 626 conventions, 675 radio shows, 672 night club and hotel appearances, 137 state fair performances, and 15 record albums.

## 1950s

## 1953

### First chorus invitational

The 38-man Great Lakes Chorus wins the first chorus event, although not all districts sent a representative. The first official winner would be the Singing Capital Chorus in 1954.



## 1956

### Confederates

The most popular champion following the Buffalo Bills, with a big, ringing sound and audacious material that evolved possibilities in the barbershop sound.

### Frank Thorne

The first quartet gold medalist (bass of Elastic Four, 1942) to serve as Society president, one of the Society's foremost arrangers, judges, and administrators.



## 1955

In a swan song performance the year after becoming the first official international chorus champion, Washington, D.C.'s Singing Capital Chorus demonstrates the first example of chorus choreography.



## 1959

Harmony Foundation is formed to further the charitable and educational aims of the Society.



# Building on the explosive growth of the first two decades, the Society strives to normalize excellence

## 1960

A new school of arrangers that includes S.K. Grundy, Val Hicks, Dave Stevens, Walter Latzko, Mo Rector, and Renee Limberg (Craig) dominates stages with a rich variety of novel ideas.

## 1961

### The Suntones

Represented a whole new generation of class: Young, handsome, smooth, and fantastic, they became the Society's most admired and emulated quartet, and one of the most successful with non-Society audiences.



## Early 1960s The Osmond Brothers

Too young to be a Society quartet, the boys became darlings of BHS events before hitting it big on television. Managed by BHS luminary Val Hicks, who also coached and arranged for them, they boosted the profile of barbershop harmony during the 1960s.

## 1965 Four Renegades

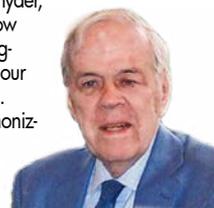
After several switches among the top three parts, they found a golden combination that was greater than the sum of its parts. One of the biggest show quartets ever, they traveled almost every weekend for chapter shows for many years after their championship.

## 1968

Swedish brothers Olle and Svante Nyman form The Elastic Harmony Four and introduce barbershop to chorus singers in Stockholm.

## Bud Arberg

A music professor inspired by Dean Snyder, beginning in the 1950s he showed how to teach high-level craft to amateur singers—and made it fun—giving birth to our Society's fledgling education program. Long-time director of Alexandria Harmonizers and a prolific arranger.



## Lloyd Steinkamp

Arguably the most popular Society Field Representative, visited virtually every Society chapter making presentations. After retirement, he became a force behind Young Men in Harmony in the Far Western District.



## 1960s

## 1962

The Society's first Harmony Education Program features top faculty and would evolve into today's Harmony University.



## 1964

The Institute of Logopedics is adopted as the unified Society-wide service project.

## "Buzz" Haeger

Chicago Barbershopper was one of the Society's greats as arranger, judge, coach, and quartet man, and he was ground zero for barbershop in Chicagoland. Tenor of the Four Renegades (1965).

## 1964

The East York, Ont. Chapter's British Isles tour sparks overseas interest in barbershop clubs, eventually leading to The British Association of Barbershop Singers.

## Walter Latzko

The professional arranger became most famous among Barbershoppers for audacious arrangements of Broadway and other famous tunes sung by top groups including the Buffalo Bills (1950), the Chordettes, The Suntones (1961), and Bluegrass Student Union (1978).



## Val Hicks

A music professor, considered a Society pillar for decades as a composer, arranger, music educator, judge, and an important historian and visionary. Managed the Osmond Brothers rise from obscurity to international fame.

## Lyle Pilcher

A pioneer, he was among the Society's all-time greatest coaches, guiding multiple international champs.



## Bob Johnson

In two decades as BHS Director of Music Education and Services, helped develop the high quality of BHS education programs, including Harmony College, manuals, recordings, C&J, quartet registry, expansion in England and Sweden, audio/visual, and relationships with ASCAP and MENC.

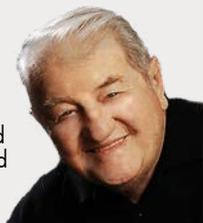
**1971**  
**The Vocal Majority**

Since forming, musical excellence has been its trademark, through 13 international championships. A prototype and benchmark for many other choruses. The first 11 golds were under the VM's central figure, director Jim Clancy. A top-level arranger and director, Jim is a world-class motivator who has inspired in his singers fierce loyalty and boundary-busting performance.



**Jim Miller**

Creator of the modern "superchorus," his six medals directing the Thoroughbreds plus another directing Southern Gateway Chorus represented new heights in musicality and stage innovation.



**1973**  
BABS becomes the Society's first affiliate.



**1973**  
**Dealer's Choice**

Sang with a technical perfection previously unheard. The first in a series of Don Clause-coached champions (the dominant coach of the 1970s), their profound effect on barbershop technique and sound continues today.



**Renee Craig**

Influential in the men's and women's organizations, she was one of barbershop's true musical geniuses. A professional songwriter, arranger, director, harmony singer, soloist, pianist. Member of the highly celebrated Cracker Jills (1957), creator of countless popular men's and women's barbershop arrangements, and medal-winning director and coach.

**1975**  
Bowling Green University offers its first barbershop course. Over the years, 32 students of eventual hall-of-famer Dr. Richard Mathey earn international quartet medals.

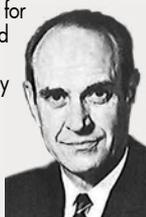


**1970s**

**1971**  
The Barberpole Cat program begins, creating a common repertoire for all barbershop singers.



**Dave Stevens**  
HQ staff from 1969-1985, best known for showing his educational, humorous and inspirational presentation, "What Are We Trying to Preserve?" at almost every Society chapter. Also headed up the Society's music publishing, expanding the music library of barbershop arrangements.



**Lou Perry**  
Arranger and influential spokesman and exemplar of "elegantly simple" arrangements, who strongly urged others to likewise "respect the song." Highly popular arranger, coach and mentor to the Four Statesmen (1967) and Boston Common (1980).



**1978**  
**Bluegrass Student Union**  
Took the mantle of the most popular Society quartet from the Suntones and maintained it throughout the 1980s. A long career mastering difficult material that showcased the creative arranging of Walter Latzko and Ed Waesche.

**1971**  
**Gentlemen's Agreement**  
Exciting blends and rhythms took the Society by storm and shook the status quo. Some material approached the Suntones' level of pizzazz.



**Old Songs Library**  
Heralded as one of the nation's largest collections of sheet music, it contains well over 100,000 pieces, with many duplicates. It began in 1947, and was enthusiastically promoted for decades.



**1980**  
**Boston Common**  
Medalists in every year they competed, their full resonance reminded many of the great early quartets. Their enormous sound and strident rejection of the era's performing and judging trends helped make them all-time favorites.

# As the old guard retires, the new guard develops programs for an even younger generation



## 4 Under Par

Pioneers of contest comedy, the creative genius of Roger Payne and Joe Hunter inspired later competitive comedic quartets including FRED (1999) and Storm Front (2010).



## 1992

Water Street Junction wins the first College Quartet Contest. The contests go through several name changes and sponsorship changes; there are now Junior and Varsity quartet and chorus contests. Many of today's most prominent Society leaders and performers discovered barbershop through this system.

## 1993

### The Gas House Gang

A combination of on-stage charm and impressive musicality without gimmickry. Arguably the most popular quartet of the 1990s and early 2000s.



## 1986

The first Seniors Quartet contest is held. George Baggish Memorial Quartet is the first winner.

## 1992

### Keepsake

A champion's champion, still one of the most admired and imitated groups. Off-the-charts musicality featuring all-time-great singers in top form.



## 1993

The first Harmony Brigade weekend takes place in North Carolina. Today, more than a dozen men's, women's and mixed Brigades serve the U.S. and Europe.



## 1995

Following a 1994 rule change, Betty Clipman and Gail Jenck are the first female directors on the International stage. In 1997, Jean Barford (Southern Gateway Chorus) is the first (and only) female recipient of a BHS international medal.

1980s

1990s

## 1986

The first formal Singing Valentines program begins with the Santa Rosa, Calif., chapter. Society headquarters later works to make this a Society-wide endeavor. Feb. 14 remains an annual PR and financial bonanza for hundreds of chapters and quartets.



## 1993

The three category judging system (Music/Presentation/Singing) becomes official, continuing to this day with modifications.

## Ed Waesche

One of the most prolific, innovative, and creative arrangers, and arguably the most sung. High influence as a judge and Society leader, including a term as Society president.



## 1995

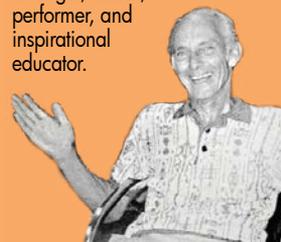
Sing America/Sing Canada launches.

## 1996

The Harmonet is born. The lively discussions of this group email list have since mostly moved to Facebook.

## Earl Moon

A giant as an arranger, coach, performer, and inspirational educator.



## 1988

Following a 36-year relationship with the Institute of Logopedics/HeartSpring, with millions of dollars raised, Harmony Foundation becomes the main BHS charity.



## 139th Street Quartet

Popular medalists during the '80s and '90s, they were instrumental in creating what became a Society-wide model of youth outreach; they were central to starting the international youth quartet contests that continue today.

## 1989

The Australian Association of Men's Barbershop Singers (now called Barbershop Harmony Australia) joined BABS, BinG!, SNOBS, and BHNZ in the growing roster of affiliates. The Netherlands, Ireland, and South Africa would follow.

## 1996

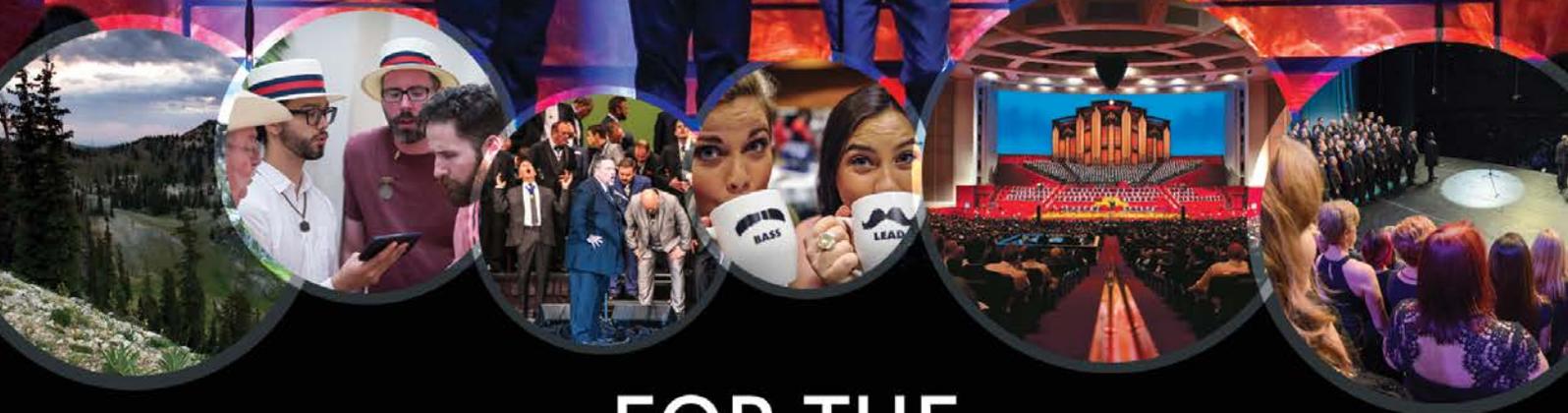
Ball State University hosts the first Harmony Explosion Camp. Hundreds would follow throughout the Society in later years.





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## 2000

Rather than only allowing the 16 district champions to compete internationally, four wild cards plus three affiliate choruses were invited; even more wildcards were later added.

## 2000

The Society ends direct association with the former Institute of Logopedics.

## Joe Liles

A prolific arranger and composer of popular barbershop songs and a highly influential music educator. Served both as BHS Musical Services Director and BHS Executive Director.



## 2006

### Vocal Spectrum

Musical offspring of The Gas House Gang, their tight and bright vocal pyrotechnics inspired virtuoso performers like Ringmasters (2012) and Instant Classic (2015).



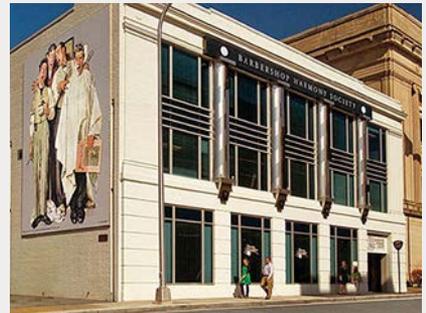
### Westminster Chorus

Their world-class sound and youthful style was the template for today's youth chorus movement, while raising the bar for all barbershop choruses.



## 2007

The Society officially opens its new headquarters building in downtown Nashville.



## David Wright

High impact and prolific output as an arranger, coach, judge, director, educator, and barbershop historian. A key architect of judging's current Music Category. His highly influential arranging innovations have led to countless signature charts for top groups.



## 2002

### Four Voices

The first of many college champions to become quartet gold medalists, the vanguard quartet of today's ever-growing youth movement.



## 2000s

## 2003

Harmony Hall, the lakeside mansion headquarters in Kenosha, Wis., is sold, and the Society begins to look for a permanent home.

## Alexandria Harmonizers

A "super chapter" since the early 1950s, a tradition of excellence in contest performance, marketing, leadership, and deep connections throughout greater Washington, D.C.

## 2004

Following marketing survey data, the Society officially adopts the decades-old shorthand name, "Barbershop Harmony Society," as the official business name. SPEBSQSA continues to be the Society's legal name. Reactions at the time range from anger to jubilation.

## Greg Lyne

A "boy wonder" of the 1960s, became highly influential as a coach and chorus director (four gold medals). A well-respected choral professor in the academic world, he brought outside respect and next-level artistry to the barbershop world, particularly during his 1997-2005 tenure as BHS Musical Services Director.

## Aaron Dale

Weaved new song genres into the barbershop fold using an innovative, rhythm-centered style that helped spark today's youth movement. Inspired a new generation of arrangers.



## 2008

### OC Times

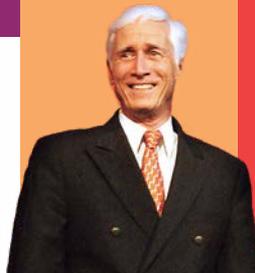
Their game-changing repertoire and ultra-cool performance style arrived alongside YouTube, inspiring a generation of young singers and helping the youth movement explode.

## 2008

The first International Youth Barbershop Chorus Festival takes place at the Midwinter convention. Six choruses and nearly 200 students participate.



The first overall winner, The Marsmen, became a BHS chapter



## 2005

The Society's new logo is introduced, going through minor tweaks in later years.



# As older models begin to deliver diminishing returns, innovations start to transform the Society



## 2012 Ringmasters

Swedish quartet becomes the first overseas international quartet champion, and vanguard of the "Swedish Invasion." Zero8 (Sweden) became the first affiliate international chorus medalist.

## 2014

The Society teams with the world's largest sheet music publisher, Hal Leonard, utilizing its extensive marketing channels to expose new directors and choirs to barbershop harmony.

## 2014

Districts leaders seeking to lower convention costs successfully lobby for the option to host only one district convention per year. Most districts keep continue to host two or more, but several districts move to one annual event in which both district champions and international qualifiers are chosen.



## 2014 Musical Island Boys

The New Zealanders rode a Motown vibe to a championship while being a living rebuttal to every imaginable barbershop stereotype. They are neither old, white, American, stodgy, or a nostalgia act ... and they can even dance!

## 2014

Harmony University moves to Belmont University in Nashville after 40 years at Missouri Western State. Attendance goes up 40%.



## 2015

Crossroads (2009 champ) and Grammy-winning gospel quartet The Fairfield Four take ACDA conventions by storm, the first of many collaborations that raise the profile of barbershop harmony among music educators.



## 2015

Society membership becomes "a la carte." Members may belong only to the Society, with district and chapter membership optional for those who wish to join chapters or compete.

## Clay Hine

One of the most popular arrangers, coaches, and directors since the 1990s, he also helped break comedic ground as baritone of FRED (1999) and director of the Big Chicken Chorus.

## Masters of Harmony

A Southern California chapter that demonstrates the importance of a culture of excellence independent of the director. Won eight championships in a row under three different directors, and a ninth in 2017 under a fourth director.

## Joe Connelly and Tony De Rosa

Often mentioned in the same breath because they are competitively in a league of their own. These two prodigies went on to earn four international quartet medals apiece, two while competing together. Joe is the consensus top lead of all time while Tony is both among the best leads (two golds) and arguably the best baritone ever (two golds). Both are top-level coaches and as famous for their work ethic as their talent.



## 2010s

## 2015

A video of seniors quartet Port City Sound singing in their seats during a runway delay gets more than 10 million online views. Later in the year, Main Street's "Pop Songs Medley" likewise goes viral on social media.



## 2016

### Toward better performances

The Presentation Category is changed to the Performance Category, with a high emphasis on authentic performances that connect with broader audiences.



## Ambassadors of Harmony

The last-place-in-district Daniel Boone Chorus changed its name and mission in the 1980s to emulate the Vocal Majority model of musical excellence, succeeding through decades of effort and winning multiple golds. Noted for its ongoing community outreach efforts throughout greater St. Louis.



## Jim Henry

A beloved on-stage performer and spokesman as bass of The Gas House Gang (1993) and Crossroads (2009), and multi-championship director of the Ambassadors of Harmony. Influenced the trend toward brighter-sounding basses; evangelized the "Gold Medal Moments" philosophy that barbershop should be viewed less as a hobby and more as a means of changing lives.



## 2017

Members of the Grand Central Red Caps quartet receive posthumous Society memberships, symbolizing the Society's commitment to proactively embrace communities that have not discovered barbershop harmony in large numbers.

## 2017

The Youth Chorus Festival includes women's and mixed choruses for the first time, attracting music programs that could come only if both their boys and girls were involved.

Later in the year, the 25-years and younger Next Generation Barbershop program divides into the Varsity (ages 18-25) and Junior (18 and under) divisions, both of which feature quartet and chorus contests.



## 2017

### Everyone in Harmony

The Society announces the "Everyone in Harmony" vision, a long-term view of how to increase the ways in which people will engage with the Barbershop Harmony Society. The comprehensive vision, a precursor to the plans that would follow in coming years, includes greater chapter variety and support, evolving organizational and financial models, and a strong emphasis on inclusiveness.

### Marty Monson

Society CEO since 2012, has driven vision and innovation among staff and volunteer leaders, with an emphasis on increasing ties and collaboration with outside organizations and educators who support singing. Key visionary of the Everyone in Harmony strategies.

## 2018

The power of online offerings continues to increase the reach of barbershop, with millions of barbershop performances viewed online annually and more than 80,000 subscribers to the BHS YouTube channel. More than 30,000 subscribe to the BHS Facebook page, a big fish in an growing body of online barbershop communities that shape performers' and fans' barbershop lives.

## 2018

The Everyone in Harmony vision is further fleshed out. Dates and goals for evaluating the impact of programs, policies, and services are set for determining which will receive further investment or optimization. Goals for engagement are established, including dates by which new chapter and member offerings will be released and when future BHS structures will be presented.

## 2018

Gender is removed from Society membership requirements; scores of women join within hours of the June 19 announcement. The fraternal nature of the organization will be preserved for all chapters that desire it, but all chapters may opt to add mixed and women's options under their chapter umbrella. Beginning in January 2019, chapters can opt to welcome female members, and female members may charter women's or mixed groups under the BHS umbrella. No official contests for mixed or women's groups are currently available, although the topic is under discussion.



## 2010s

Jim Henry's "Gold Medal Moments" sums up much of what we do: "How many lives have we changed? How many souls have we fed? To what extent do the actions that we inspired in one of those people impact all the other people that are a part of that person's life? Really, have you ever tried to fathom how great is your impact?" Read it in the Nov/Dec 2007 issue of The Harmonizer. ([www.barbershop.org/docs](http://www.barbershop.org/docs))



## Is barbershop about the awards? About the music? Maybe more than than anything, it's about the friendships

They say being a Barbershopper is "about the music," but sometimes it turns out that music is just a small part of what we do! Such was the case with two barbershop legends. Lloyd Steinkamp did everything there was to do in barbershop, and people flocked wherever he was. If he really liked you, he might tell you, "Call me Unka Lloyd!" People also flocked to Terry Clarke, the golden-voiced bass of the Boston Common, who was always ready to sing a song and to have fun.

They lived on opposite coasts but met through our crazy hobby, and formed a decades-long friendship unlike most, filled with mutual respect ... and bonding through practical jokes!

"Dad and Judy and I were getting home from the airport from another International Contest week, and as we turned the corner to Dad's house we could see a For Sale sign in the front yard," recalled son Gary Steinkamp. "There were people inside being shown their house! Judy was angry with my Dad for not telling her. The realtor explained that Mr. Clarke, Dad's 'attorney,' had hired her to sell the property. When Dad told her it was a practical joke, she asked, 'Does this mean I won't get a commission?'"



"In response, Dad placed a help wanted ad in the Boston Herald for several actors [in a highly specific and extreme style of dress] for a movie, auditions at the office of Terrance Clark at 9 a.m. Wednesday," Gary continued. "Terry's office had a line of 50 or more candidates waiting for him when he arrived, and his secretary was completely overwhelmed. He told those in line that the position had been filled. He later figured out that it was my Dad."

There are a lot more stories, but suffice it to say, Lloyd and Terry were best of friends and loved messing with each other.

"Those two guys had a bond, and I mean a big-time, strong bond," said Larry Tully, baritone of the Common. "They loved each other like brothers, but each couldn't wait to 'cook' the other. Would I put anything past these two giants? Nope. They were fun-lovers from the word go."

Relationships like Lloyd and Terry's don't come around every day, but when they do they should be remembered by more than just a few ... even if for only the practical jokes! We'll miss them both. ■

— Bruce Checca

# The value of singing together

How much has singing impacted your life? Everyone in Harmony is a vision to bring those benefits to exponentially more people

An interview with BHS Chief Strategy Officer Kevin Lynch



Studies overwhelmingly prove it—singers enjoy greater social, physical, and emotional health as a direct result of singing and belonging to a singing community. Many of the ills that afflict broader society are far less common among choral singers. Kevin Lynch, Chief Strategy Officer for the Barbershop Harmony Society, has assembled dozens of academic sources that confirm the power of singing together—the main activity we as Barbershoppers have been enjoying for 80 years. The research is a foundation of the Society’s larger effort to scale the benefits of singing to many more people.

Following is a brief overview of the research and its purposes. More details will appear in upcoming issues.

**You’ve put a lot of time into researching the effects of singing on individuals and communities. In a nutshell, what have you found?**

Kevin Lynch: We looked at over 170 scholarly articles and compiled the findings of 72 of them into a report we hope to formally publish in the future. There’s an awful lot of information there, but, taken together, the articles confirm what

Barbershoppers have always said: Singers are happier, healthier, and more connected to others. It follows from the data that the Barbershop Harmony Society is in an excellent leadership position to extend these singing benefits to exponentially more people. Seeing a lot more people singing barbershop is what the Everyone in Harmony vision is about. The research will help us develop evidence-based strategies that will achieve this vision.

## Part of the Everyone in Harmony timeline

- **Scaling Impact:** By 2020, a new array of BHS programs will be in place to use barbershopping to tackle specific social issues.
- **Scaling Assets:** By 2023, our assets, skills and infrastructure will be redeployed to support a global choral ecosystem, beyond our current North American, male-only organization.
- **Scaling Participation:** By 2028, 1.2 million people will be engaged in barber-shop.
- **Scaling Inclusion:** By 2038, the measurable base of people engaged in barber-shop will resemble society as a whole, across cultural, ethnic, racial, gender, sexual orientation, social, economic and generational lines.

## How does singing together create value for our broader society?

We all know that singing makes us happy, but few of us know all the reasons.

Singing with others has a profound effect on physical and emotional health. It leads to deeper friendships, emotional connections, a sense of belonging. It helps us increase our ability to sense how others feel. A choral ensemble is a place where we build trust, especially when we have powerful experiences when performing together. Singing gives



**Lorin May**  
Editor, The Harmonizer  
harmonizer@barbershop.org

Singing with others has a profound effect on physical and emotional health. It leads to deeper friendships, emotional connections, a sense of belonging.

meaning to our lives and relieves anxiety and depression. We gain a social support network. For many of us, singing has increased our employability and academic achievement.

So many of the problems that are prevalent in our communities are rare within barbershop communities. Singing together eases a lot of problems.

**So you're saying that research confirms what Barbershoppers have shared anecdotally for a long time?**

Absolutely. Singing with others also has well-established physiological effects, from an improved immune system to higher cognitive function later in life.

And of all the arts and all forms of music, singing is the most accessible, convenient, democratic and universal. If you have a voice, you can sing. This is why singing is seen by many as a central part of human culture.

**Apparently, you started this research for a more narrow reason, but it has since taken on a greater significance. How did that come about?**

This work was originally driven by our work on institutional philanthropy, by which we mean the process of seeking and winning grants from significant foundations and public sources to support what we do. We want to make the case to these institutional funders that singing with others produces many of the social benefits

that these donors care about. For example, there's evidence that singing can help create healthy communities. Well, Barbershoppers are already impacting hundreds of communities right now. We hope this research will help us acquire important institutional partners and scale up the number of people singing together.

**How does the research apply within the Barbershop Harmony Society?**

When [BHS CEO] Marty Monson looked at the data, he saw that this is not only great for institutional philanthropy, but it's also kind of of a blueprint for the Everyone in Harmony strategies we're developing. This research is now affecting how we approach program design. The seven values of singing (see sidebar) that we've identified will be the basis for measuring our impact and our outcomes, hopefully for a long time going forward. Erin Harris (Senior Director of Impact) and her team are busy putting together methods for this evaluative work.

**The value of singing together**

1. When people sing together, their lives are improved at many levels.
2. When people sing together, our communities are healthier, both metaphorically and specifically.
3. When young people receive music education and sing together, it helps them learn, develop and become healthier adults.
4. When people sing together across generations, it enhances the lives of all the generations.
5. When people sing together across cultures or groups, it unifies them and reduces barriers between groups.
6. When men sing together, it helps them become better men, and when young men sing together, it helps them develop a healthy identity.
7. When people facing significant challenges sing together, it helps them with those challenges, and is likely to help society address those issues as well.



## Barbershop has the musical characteristics that could actually take the value of singing to scale.

### **How is the BHS well positioned to have a greater impact on communities?**

Many of the best established elements of the value of singing together are strongly correlated with what Barbershoppers do. This is especially true of the intergenerational aspects of the Barbershop Harmony Society—the effect of older and younger singers singing together.

There is evidence that sung harmony—which happens to be the heart of barbershopping—holds a special place among all musics, because it touches the heart of the singer and creates connection, joy and unity between singers.

Barbershop has the musical characteristics that could actually take things to scale. Things like our love of the overtone, the unselfish focus on blending, and the chance for instant success through tags and polecats, really distinguish us and make a difference. Beyond the music itself, we have a methodology for creating singing communities, we have assets in place that make us uniquely capable, and we have a plan of how to take it to scale. The business side of that plan is Everyone in Harmony.

### **What are the social barriers to scaling up the number of people who sing?**

It's sad. In a world where harmony can make such a difference, people increasingly see singing as a product made by professionals, not as an activity for everyone. Add to this that there is less funding for arts education in schools, lack of social support for singing among young men and no widespread continuum for lifelong singing. And, until we took up the mantle with Everyone In Harmony, there was no one in the sector who was really focused on taking singing to scale.

So many people don't sing because they think it's an

activity only for excellent singers. Unless they already sing well, they have few opportunities to sing at all. We can't have that kind of elitism in broader society, and certainly not in the BHS if the idea is to get more people singing.

### **What about within the Barbershop Harmony Society—what are some the internal challenges for us to increase the scale of what we do?**

The first is that this is a lot for Joe Barbershopper to absorb. The research is sort of arcane and complicated—even Barbershoppers in the know can struggle to get their heads around it. Steve Scott (staff music educator) has been invaluable every step of the way in this research, both because of his deep academic background and his experience in making complicated topics easier to grasp.

I also think that the old adage of the prophet not being known in his own town is true. Most of us probably don't truly appreciate the impact of what we've always done in our singing communities. We don't realize that we're doing anything other than having a good time on Tuesday night. But we're not just singing—we're creating value for the world. We hope more and more Barbershoppers can appreciate the greater importance of what we already do.

### **You said these were difficult concepts to absorb. What would you suggest Barbershoppers do right now?**

Be proud of what you're doing as a Barbershopper. Because you now have a little more understanding of these values of singing, pay attention to delivering them more intentionally in your chapter and community. Don't hesitate to brag about the value of singing in your public-facing communications—to audiences, to community partners, to potential donors, etc. And stay tuned. In future issues of *The Harmonizer* we'll be expanding on these ideas even more, and hopefully publishing some more of our data. ■

### Current BHS assets for scaling impact

- The international footprint of hundreds existing communities of artists
- Best-of-field harmony education offerings through Harmony University
- A robust set of tools for effectively operating communities of singing
- A growing music publishing business offering over 6,000 barbershop arrangements
- A strong and growing profile in the music

- industry via our presence in Nashville
- A strong profile and partnerships with allied choral organizations (American Choral Directors' Association, Chorus America, National Association for Music Education, etc.)
- A set of tested outreach offerings that touch over 1 million per year, focused on engaging youth and their gatekeepers, music educators
- The credibility of barbershop as a legiti-

- mate, valuable choral art
- A professional, focused management team
- Thousands of engaged volunteers devoting millions of annual volunteer hours
- A modernized governance structure
- Our philanthropic partnership with Harmony Foundation International, which harnesses the generosity of individual donors to fuel our work



## Why come to Harmony University?

*"There is no other professional development conference that combines personal interaction, a mix of **education and fun**, and a variety of different topics related to music-making."*

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

*"Harmony University was pretty much **the best week of the last ten years of my life!** It was so enriching and energizing to meet and learn from so many people of different backgrounds who all share the same love of music. I kept asking myself "Why haven't I gone to this before?" I cannot wait to go again next year!"*

Karen Maass Novato

*"Being coached as a chorus at HU is a **life-altering experience**. I recommend that every chorus do this at least once. The education you receive and the memories you make will impact you for years to come."*

Rob Mance, Director  
Central Standard at HU '13  
Vocal Standard at HU '18



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## Innovative recruitment boosts Townsman Chorus

The Kingston Townsman Chorus (ONT) grew by 50% in six weeks after retooling their recruiting process. It started when leaders listened to their newest member, who told them that their recruiting process was broken.

“It made us look disorganized and worse, it made us look disinterested in our new members,” said chapter president Len Matiofski. First step: They changed their Guest Night event into a four-week “Learn to Sing” program, providing guests a reason to come beyond curiosity.

Then they worked to ensure guests received great first, second, and third impressions. The chapter choreographed the guests’ experiences from the moment they arrived on their first night through the four weeks of the program. Guests would see a well-organized chapter and an excellent music program. They would get quality one-on-one time with top-notch musical resources, and would

experience the overwhelming fellowship that is the hallmark of the Barbershop Harmony Society.

They developed promotional materials, guest packages, a continuous communication strategy, sheet music packages, a well planned musical program, an education program for the weeks following the event, temporary access to key learning tracks, and guidance on the administrative elements of the chapter.

“Our goal was to ‘wow’ them,” said Chorus Director Andrew Carolan. “We set a number of key objectives. First, we focused on developing a program that created an opportunity for the guests to hear, experience and most importantly participate in that spine-tingling feeling that comes when you ring a chord. Second, we wanted to show that learning barbershop songs was easy.”

– Based on an article by Charlie Reid. Read the full version at [www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer)



## Benefit concert for the homeless is huge success

On May 19, the Delta County, Mich., Chapter’s Remnant’s Chorus sponsored a concert to a packed house that raised almost \$5,500, all of which went to the county’s interfaith homeless shelter, Hope At The Inn. Costs were an amazingly low \$173 (which was covered by a donation) because the Memorial United Methodist Church in Gladstone, Mich., donated its sanctuary for the performance;

posters were printed at a reduced rate; tickets and programs were printed for free; and all the talent performed at no charge.

The chorus was joined by The Grace Notes (a gospel group made up of chorus members), a comedy team of Barbershoppers, two pianist singers, and a girl’s choir from Chicago. Audience feedback was overwhelmingly positive.

– Ted W. Brainard



**Among Society chapters, few enjoy the community connection of the Hunterdon Harmonizers of Hunterdon County, N.J. Whenever anything happens in this bucolic community only an hour from New York City, the chapter seems to be part of the action. Earlier this year, the chapter was part of the biggest veteran’s fundraiser in county history. The patriotic program that featured the Hunterdon Harmonizers along with many opera, Broadway and stage entertainers. Funds raised are assisting area veterans with medical support and rehabilitation.**





## Six musical odes to transportation planning later, "Access Management, the Musical" is a hit

It's a question that has plagued singers for decades: How do you combine barbershop quartet singing with transportation research at a national conference? Thanks to Florida Barbershopper Frank Broen, the answer finally came during a summer evening in Wisconsin.

A 20 minute-long musical starring **Brew City Harmony** quartet used comedy to teach transportation planners how they can deal with challenges like driveways and medians. The well-received performance is sure to become the benchmark—and probably the go-to set—for any quartet that has struggled to help audiences gain a better understanding of the multimodal approach of eliminating roadway conflict points.

Learning the six parody songs and two tags in four weeks wasn't easy. But in a set that included "Drivin' Me Crazy," "Can You Love Your U-Turn Now?" and "Goodbye My Roadway Congestion," there was a lot of good harmony, plenty of laughs and smiles, and possibly more than a few bad jokes. The quartet may not have understood much of the humor, but *this* audience loved it.



Frank Broen

It happened during July's 12th National Conference on Access Management in Madison, Wisc., at a gathering where attendees assembled for food and a cash bar. All were surprised when four road crew workers walked through the crowd and began singing the best transportation management-themed barbershop performance any of them had ever seen.

Songs included "Access Management Won't You Please Help Me" (Lone Prairie tag) to the concluding "One More Lane" (One More Song). There were also "I Want to Get Thru" (Hello Mary Lou), "Upon a Sidewalk" (Under the Boardwalk), and "Wild TWTL Roads" (My Wild Irish Rose).

The much-talked-about performance and the parodies were the brainchild of Frank Broen, a member of the conference committee and lead with the **Capital Chordsmen** of Tallahassee. The quartet includes Mike Corkins (bass with **Capitol Chordsmen** of Madison Wis.) joined by Niel Johnson (T), John Von Haden (L) and Mike Olson (Ba) from Brew City Harmony to deliver the harmony.

Watch the performances at <http://bit.ly/ammusical>.

## CHAPTER ETERNAL

Members reported as deceased between Sept. 1, and Nov. 1, 2018. Email updates to [customerservice@barbershop.org](mailto:customerservice@barbershop.org).

### Cardinal

Francis Donnelly  
Seymour, IN  
John Heaton  
Lexington, KY  
Stephen Reen  
Columbus-Greenwood, IN  
Greater Indianapolis, IN

### Carolinas

William Crenshaw  
Greater Gaston, NC  
John A Diamond  
Savannah, GA  
Alan Kousen  
Winston-Salem, NC  
Merwin Marshburn  
Jacksonville, NC

### Central States

Gary Gjerstad  
Mason City, IA  
Roger Lusk  
Wichita, KS  
Rodney Stewart  
Kearney, NE

### Dixie

Mitchell Link  
North East Tennessee

### Evergreen

Fred Burkhalter  
Twin Falls, ID  
Charles Wagner  
Coeur D'Alene, ID  
Spokane, WA

### Far Western

William Redmon  
Hemet, CA  
Coachella Valley, CA  
John VanWestrienen  
White Mountains, AZ  
Mesa, AZ  
Francis Donnelly  
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## Last-minute quartet helps retuning Illinois native cross a big item off his bucket list

Greg Davis had given up hope to cross off a big bucket list item, but in the 11th hour, **The Railsplitters** came through!

The Long Island Barbershopper had never thought about a barbershop bucket list until seeing the topic in the Jan/Feb 2018 issue of *The Harmonizer*. Then, he remembered his 50-year class reunion was coming up, and he got an idea.

“We were a small (60 graduates), tight-knit class, but I hadn’t seen most of them in 50 years,” Greg said of his Central Illinois high school. He discovered barbershop harmony 25 years ago in Long Island and couldn’t think of a better way to share a part of himself than share the music that had become such a large part of his life.

Happy to belong to an international organization full of fellow singers, he hoped he could find a quartet in Central Illinois that could show up and perform a couple of numbers. But he had only a month to plan, and the date of the reunion was a tough match for area Barbershoppers.

“It seemed that one or more members of every Central Illinois quartet was on vacation or they had gigs elsewhere,” Greg said. “I was beginning to think that this was not going to happen.”

Just as he was ready to give up on his bucket list, a member of the **Sound of Illinois** chorus told him that while his own quartet was unavailable, he would make some calls and see what he could do.

On the day Greg and his wife boarded their flight, there was still no word. “I told my wife, “If it’s meant to happen, it will happen.”

They were having dinner with friends in Chicago when Greg’s cell phone rang. “Harold” had gotten word of Greg’s predicament and asked whether he

still needed a quartet. Greg replied that the event was in two days and that he had pretty much given up hope until this call. Harold said he would get back to him.

“10 minutes later, he called back and said they were in!” Greg said. “I couldn’t believe it, but this was really going to happen!”

Two days later, the quartet showed up at the event, and as planned, Harold announced they were there to sing for the party.

“As they began to sing jaws dropped and faces beamed,” Greg said. “After their short set, accompanied by raucous applause, they surreptitiously invited me up and I confessed that I am a

Barbershopper and arranged this whole thing.”

I explained, to surprise and amazement, that this was “my gift to the class of ‘68—beautiful music,” Greg continued. “Then I joined **The Railsplitters** on a couple of my favorite classic songs. Oh, what a night!”

“I am very grateful to all the members of **The Railsplitters** for making the magic happen,”

Greg said, “and for demonstrating once again the special brotherhood (and sisterhood) that we Barbershoppers enjoy while we get to ring those chords!”

Greg sings lead with the **The Harbormen of the North Brookhaven, N.Y., Chapter and Harmonic Tides** quartet.

The Railsplitters are Bryan (T), Mark Scheffler (L), Happy Gilmore (Br), Harold Harness (Bs).



**The Fresnotes quartet delivered a soaring National Anthem to launch a high-flying weekend at the Reno Air Races. Hoping for National Anthem performances in the winter and spring? Many organizations are already screening, so make your phone calls now! ■**



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Terry Franzen: [tafranz0517@gmail.com](mailto:tafranz0517@gmail.com). [www.arlingtones.net](http://www.arlingtones.net)

**The Sun Parlour Chorus** in Windsor, Ontario is a 35-man chorus that stages an annual show, competes in two Pioneer District conventions and performs at numerous community venues. We are looking for a director who will support our commitment to excellence in singing and performance. Rick Wilson: [rwilbhs@yahoo.ca](mailto:rwilbhs@yahoo.ca), [www.sunparlourchorus.com](http://www.sunparlourchorus.com).

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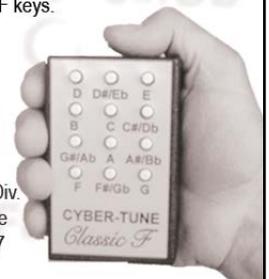
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## Get to know S.K. Grundy, The Sundowners

In honoring some of our notable members from the past in this issue, including many arrangers, I thought about a special ahead-of-his-time guy, S.K. Grundy. As an arranger and performer in the famous “Lawrence Welk and His Orchestra,” he also wrote and arranged music for male and female Barbershoppers and directed a Sweet Adeline chorus. Some of the renowned quartets that sang his arrangements included the **Confederates** (1956 champ), **4 Pitchhikers** (1959), **The Auto-Towners** (1966), **The Four Rascals** and **The Sundowners**. Many of these groups were the

best quartets ever, and The Four Rascals and The Sundowners sang well enough to be champs even if they never won outright.

His arrangements still are sung today, and they are fine examples of the barbershop style. He created the superb arrangement of “A Nightingale Sang in Berkeley Square” as sung by The Confederates. I wanted to put that tag in this issue, but it is still protected by copyright, requiring permission and a fee from the owner. So, here is a favorite tag from one of his original songs, “Each Time I Fall in Love,” as sung by The Sundowners. Let’s sing it and remember S.K. Grundy. ■



Six-time medalist The Sundowners

### Each Time I Fall In Love for male voices

Tag freely

Tenor Lead

Bari Bass

you. \_\_\_\_\_

Fall-ing in love o - ver a - gain with\_ you. Fool-ish o-ver you. \_\_\_\_\_

with you, \_\_\_\_\_ you. \_\_\_\_\_

S. K. Grundy 1967, for the Sundowners

### Each Time I Fall In Love for female voices

Tag freely

Tenor Lead

Bari Bass

you. \_\_\_\_\_

Fall-ing in love o - ver a - gain with\_ you. Fool-ish o-ver you. \_\_\_\_\_

with you, \_\_\_\_\_ you. \_\_\_\_\_

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2019  
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CONVENTION

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