

# The Harmonizer

BRINGING BARBERSHOP HARMONY TO LIFE • MARCH/APRIL 2024



## HARMONY UNIVERSITY

Level up your craft with top HU instructors



**NOTEWORTHY**  
RAISE THE ROOF WINS  
MUSIC MEDICS BRING JOY

**TIP SHEET**  
INCREASE CHORUS UNITY  
THROUGH QUARTETTING

**INSIDE**  
LEARN HOW TO  
PICK SONGS LIKE A PRO



# Cleveland

2024 INTERNATIONAL  
CONVENTION

**JUNE 30–JULY 7, 2024**

# CLEVELAND WILL ROCK



A lifetime of memories are made and shared at every BHS International Convention. What are your unforgettable moments from past conventions? How many more will you make this year in Cleveland? Register soon to make memories you will not forget!

In what's become known as the "Greatest Show in Barbershop", choruses from all over the world will compete once again for the coveted gold medal. Lots of new choruses are in the mix, as are perennial favorites. It's a show you don't want to miss!

The Festival experience is **BACK!** Not only will choruses be competing for the Festival championship, but a **NEW** Comedy Quartet Festival will pull out all the stops and crown a comedy champ. Anyone can perform, so if you're interested, sign up today!





## DISCOVER THE VIBRANT HEART OF THE MIDWEST IN CLEVELAND, WHERE THE ROCK AND ROLL HALL OF FAME INVITES YOU TO IMMERSE YOURSELF IN THE LEGENDARY SOUNDS THAT SHAPED MUSIC HISTORY.

From the picturesque shores of Lake Erie to the bustling streets of the Flats, Cleveland welcomes you with a rich tapestry of culture, sports, and unforgettable experiences.

Tue  
July 2



Education  
in Cleveland

Quartet  
Quarterfinals  
Session 1

Quartet  
Quarterfinals  
Session 2

Opening Night  
Party

Wed  
July 3



Education  
in Cleveland

Quartet  
Quarterfinals  
Session 3

NextGen Varsity  
Quartet Contest

Comedy Quartet  
Festival

Thu  
July 4



Education  
in Cleveland

Gold Medal Hour:  
Midtown

Chorus Festival

Gold Medal Hour:  
Ambassadors of  
Harmony

Quartet  
Semifinals

World Harmony  
Showcase  
(ticketed separately)

Fri  
July 5

Chorus Contest  
Session 1

Chorus Contest  
Session 2

Association of  
International  
Champions Show  
(ticketed separately)

Sat  
July 6

Chorus Contest  
Session 3

Quartet Finals  
and Finale

Chorditorium

**REGISTER  
TODAY!**  
Starting at \$289/  
\$199 for youth



NEW! Comedy Quartet Contest

Festival  
registrations  
open for  
ALL groups!



Chorus Festival

**BARBERSHOP.ORG/INTERNATIONAL**  
**JUNE 30-JULY 7, 2024**



# In This Issue

MARCH/APRIL 2024 • VOLUME LXXXIV • NUMBER 2



Harmony University will be held July 28-August 4 at the University of Denver. Register your group or yourself at [barbershop.org/hu](https://barbershop.org/hu).

## Features

### 14 It's time to level up

Harmony University takes over *The Harmonizer*! Find tips that you can apply immediately in these pages and knowledge you can apply for the rest of your life at the live event coming in late July at the University of Denver!

- |   |   |
|---|---|
| 15 Rethinking the way you practice<br><i>Kevin Keller</i>           | 23 Tips to help coaching "stick"<br><i>Gary Plaag</i>                                   |
| 17 Where to start: Arranging for a performance<br><i>Clay Hine</i>  | 25 Sync errors are worse than tuning errors. Change my mind.<br><i>Dr. Philip Grant</i> |
| 18 Say this, not that<br><i>Adam Scott</i>                          | 26 First impressions – you only get one chance<br><i>Sandi Wright</i>                   |
| 19 5 ways to live the music<br><i>Cindy Hansen Ellis</i>            | 26 Musical map reading<br><i>Alex Morris</i>  |
| 20 Teach, reteach, remind, remind ...<br><i>Rich Lapp</i>           | 27 Select repertoire like a pro<br><i>Joe Hunter</i>                                    |
| 22 Achieve better coaching results by ignoring<br><i>Donny Rose</i> |   |

**On the cover:** Level Up at Harmony University (cover by Eddie Holt)

## In Every Issue

### 4 Starting Pitch + Feedback

What you do every week IS the BHS Strategic Plan

### 8 Noteworthy

Raise the Room wins big in NYC  
National TV gigs for Music Medics and a Colbert quartet  
A guide to chapter insurance

### 12 Tip Sheet

Improve chorus unity through the quartetting experience

### 29 Chapter Eternal

Members reported as deceased between November 15, 2023 and January 15, 2024

### 30 Member Services Directory

Where to find answers

### 32 The Tag

"How About Me?"



8

Connect with us  
[barbershop.org](https://barbershop.org)



**YouTube:** BarbershopHarmony38

**Facebook:** barbershopharmonysociety



**Twitter:** @barbershopnews

**Instagram:** @barbershopharmonysociety



# LEARNING TRACKS

BUY.  
DOWNLOAD.  
LEARN.

NOW FEATURING  
20 NEW LEARNING TRACK  
ALBUMS BY SCOTT ANDERSON

AND NEW CHARTS SUCH AS

BACK IN THE SADDLE AGAIN

SWEET PEA

CALIFORNIA DREAMIN'

WHAT A WONDERFUL WORLD

BLUE SHADOWS ON THE TRAIL

(THEY LONG TO BE) CLOSE TO YOU

HAPPY TOGETHER

GOD BLESS AMERICA

SINCE I DON'T HAVE YOU

AND MANY, MANY MORE  
[SHOP.BARBERSHOP.ORG](http://SHOP.BARBERSHOP.ORG)



## The Harmonizer

### GENERAL CORRESPONDENCE/EDITORIAL

[harmonizer@barbershop.org](mailto:harmonizer@barbershop.org)

### EDITOR

Lorin May

### OUR VISION

Everyone in Harmony

### OUR MISSION

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

### OUR PURPOSES

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

To promote appreciation of barbershop harmony

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

To establish and maintain foundations that  
support our vision

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

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

### March/April 2024

Volume LXXXIV Number 2

Complete contact info: pages 30-31

*The Harmonizer* (ISSN 0017-7849) (USPS 577700) is published bimonthly by the  
Barbershop Harmony Society, 110 7th Ave N, Nashville TN 37203-3704.

Periodicals Postage Paid at Nashville TN and at additional mailing offices.

POSTMASTER: Send address changes to:

*The Harmonizer*, 110 7th Ave N, Nashville TN 37203-3704

Advertising rates available upon request at [harmonizer@barbershop.org](mailto:harmonizer@barbershop.org).  
Publisher assumes no responsibility for return of unsolicited manuscripts or artwork.

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

A portion of each member's dues is allocated to cover the magazine's subscription  
price. Subscription price to non-members is \$30 yearly; foreign subscriptions are  
\$35 yearly or \$7 per issue (U.S. funds only).

© 2024 The Society for the Preservation and Encouragement of Barber Shop  
Quartet Singing in America, Inc. dba The Barbershop Harmony Society.

All Rights Reserved. Printed in the USA.

For reprint permissions contact [library@barbershop.org](mailto:library@barbershop.org)



# What you do every week IS the BHS Strategic Plan

The BHS Strategic Plan is a broad, long-term view of where we are going, but the successes are already taking place in your own ensemble, week by week

**BRIAN:** Adopted in 2017, the Strategic Plan envisions a future in which the Society brings barbershop experiences to millions of people. You just came back from the Midwinter Convention, where the Society Board of Directors invested substantial time in discussing its progress on this. What are your hot takes?

**JOHN:** There's a misconception among many people in the barbershop community that the Everyone in Harmony Strategic Vision consists almost solely of inclusion, when in fact that is just one of four major streams of effort.

**STEVE:** John and I just got done reading Lorin May's wonderful article in the January *Harmonizer* exploring how many chapters have evolved or started from scratch since BHS opened membership to all people in 2018. That was a significant change, and maybe the only activity that had much wide visibility before and during the pandemic. Now, as the major impediments of the past few years are behind us, as we sta-

bilize culturally and financially, it's okay to dream again.

**JOHN:** BHS has a Strategic Plan as a roadmap on where we want our dreams to take us as a Society. As a Board, we are accountable to a higher calling, to looking strategically on a horizon that's longer than three years. What should the Society look like in five to ten to twenty years? How will it be viable and relevant?

**BRIAN:** In 2016-17, through member research and conversation and development, and viewing the rest of the choral ecosystem, BHS took a giant

leap in asserting that its purpose was to make the entire planet better through the medium of barbershop harmony. That is a step past an individual signing up to be in a chorus that does shows for the applause, or

AS A BOARD, WE ARE ACCOUNTABLE TO A HIGHER CALLING, TO LOOKING STRATEGICALLY ON A HORIZON THAT'S LONGER THAN THREE YEARS. WHAT SHOULD THE SOCIETY LOOK LIKE IN FIVE TO TEN TO TWENTY YEARS? HOW WILL IT BE VIABLE AND RELEVANT?



## Get in Touch

**John Santora, Society President** [jsantora@mac.com](mailto:jsantora@mac.com)

**Steve Denino, Interim CEO/Executive Director** [CEO@barbershop.org](mailto:CEO@barbershop.org)

**Society Board of Directors** [societyboard@barbershop.org](mailto:societyboard@barbershop.org)



hanging out singing tags all night—which is great—but a complex Strategic Plan based in a grand vision means folks have to see themselves in that Vision right now.

**STEVE:** We hope that people and groups see their own local experience as part of something much broader. The Strategic Plan needs to have relevance to what I'm doing in my chapter every week.

**JOHN:** Maybe the point is that the Strategic Plan is *descriptive* as much as it is *aspirational*. It says, here's what we all already do as Barbershoppers, to widely varying degrees. What happens every day now is what we aspire to, at a larger scale.

**BRIAN:** What describes 99% of Barbershoppers? Super-engaged people who love barbershop; who want more people to sing barbershop; who share their time, talent, and treasure to make music with others; and who are generous in helping others through song. Those overlay exactly on the Strategic plan:

1. Love barbershop = Scale Participation and Engagement
2. Want more people to sing = Scale Inclusion
3. Share time, talent and treasure = Scale Assets
4. Helping others = Scale Impact

**JOHN:** The Strategic Plan isn't a million miles away from you, some distant success in the far future. It's the Society amplifying the great things already happening in hundreds of communities. The ultimate shared goal is to perpetuate the art form. We have this eternal cycle of people bringing people to barbershop and proudly seeing them continue long after their own singing

## WE'RE TRYING TO RECOGNIZE, ENCOURAGE, SCALE UP PARTICIPATION IN PEOPLE DOING THOSE THINGS THAT GROW THE BARBERSHOP ECOSYSTEM.

years end.

**STEVE:** *Scale* is the key word in all the workstreams. Learn and teach how to do the best things more: find ways to codify, teach, train, encourage—and build more of that activity. This is where the work with District leaders in helping them bring their resources to chapters is so important. Immense amounts of brainpower and horsepower come to bear in district activities, and we want to keep replicating and building on those successes.

**BRIAN:** Yes, and also, *personalizing* the ownership of our shared success. The ultimate scaler is making it evident that every good thing you do in barbershop—including, maybe *especially*, singing for fun—partakes in and enacts this vision. Satisfaction and fun are the center of the experience and drive everything else.

Steve, to put you on the spot: Name a meaningful activity in your own barbershop life, then see if that can be interpreted as being in any of those workstreams.

**STEVE:** I was trying to win a barbershop quartet championship. [*He came close, winning International silver in both 2001 and 2002 as bass of*

### ***Uptown Sound.***]

**BRIAN:** Great. Did you?

**STEVE:** No. Thanks a lot!

**BRIAN:** So, Steve, were you a failure as a Barbershopper?

**STEVE:** No, I don't think so.

**BRIAN:** Did audiences stand up and clap? Did someone say, "That was gorgeous. That ballad made me cry."

**STEVE:** Yes. I guess at that time I wasn't plugged into the thinking of that slice of my barbershop life as a part of a greater impact. All of our personal barbershop experiences in aggregate are what scale is all about.

**BRIAN:** Exactly what we're talking about. You scaled your assets of knowledge and performance expertise to make an impact on listeners. We're trying to recognize, encourage, scale up participation in people doing those things that grow the barbershop ecosystem.

**JOHN:** Every fan earned, smile shared, is an external sign of growth. By comparison, when my smallish chapter in Patapsco Valley does a youth activity, and some kids walk away saying, "That's not what I expected," we've made an impact, and maybe a long-range investment in someone coming back to participate themselves some day.

**KEVIN KELLER** [*BHS Executive Vice President, a drop-in guest for this month's conversation*]: When I was making phone calls in the BHS Ambassador Listening Project, half the chapters I reached were active singing in local nursing homes. They were using their time and their talent to engage outside of their community, and they enjoyed it them-

(Below) The Four Workstreams

#### 1. LOVE BARBERSHOP

Scale Participation  
and Engagement

#### 2. WANT MORE PEOPLE TO SING

Scale Inclusion

#### 3. SHARE TIME, TALENT AND TREASURE

Scale Assets

#### 4. HELPING OTHERS

Scale Impact





## STARTING PITCH

A conversation with our President and CEO

ANY ASSET THAT THE SOCIETY APPLIES TO BROADER AWARENESS POURS DIRECTLY BACK TO SINGING COMMUNITY GROWTH, SUCH AS THE LEVERAGE OF OUR 190K YOUTUBE SUBSCRIBERS.

selves as much as the audience.

**STEVE:** That brings us back to scale. Our business units—BHS as a whole, Board, staff, districts, chapters, quartets, all have the same functions. We gather people together in harmony. We do together what we can't do alone ... or at least, choose not to do alone, because together has its own rewards. Your chapter outreach, John, might lead an educator to Harmony University on a scholarship, which leads them to do more barbershop in the classroom next year. And so on.

**JOHN:** We do things together—at scale—that we can't do alone.

**STEVE:** Any asset that the Society applies to broader awareness pours directly back to singing community growth. When someone says, "I found a bunch of great barbershop on YouTube, I found it when I was in Tacoma and now I live in Alabama," that's the leverage of our 190K subscribers and 9 million annual views, and the performance venues that make it all possible.

**JOHN:** We will always celebrate the idea that showing up and singing and getting your barbershop joy changes the world. It does. It's making us all better people and healthier people. Our job strategically is to scale what you do every week. That's how we fully achieve Everyone In Harmony. ■



**Brian Lynch** is Public Relations Manager for the Barbershop Harmony Society  
[blynch@barbershop.org](mailto:blynch@barbershop.org)



## Reader Feedback

Let us know what's on your mind: [Harmonizer@barbershop.org](mailto:Harmonizer@barbershop.org)

### 5 years later: what's changed, what hasn't



Pretty much all our members have no history or personal experience (yet) being a part of BHS, so they currently exist in the vacuum of our Monday night rehearsals. I tend to forget that having been connected via Peter (Neushul) for 35+ years. We're registered to compete at Divisional in May so it will be a new experience for everyone!

The article was a great read! The one thing that struck me was how the opportunity for mixed voiced singing has created a lifeline for choruses that might otherwise have gone extinct. It makes sense on many levels. Right now, my chorus needs more basses—hard to find! We have no plans right now to become a mixed group but, in the future, who knows?

We're now spending more time singing and socializing with the **South Bay Coastliners** (Peter's chorus). We had a grand time singing an 8-part arrangement of "Let There Be Peace on Earth" to close out their Christmas Show. It was such a blast that we're looking at more songs we can sing together at future events. Plus, there are plans in the works to host a blowout hospitality room together at the District Fall Convention! Learning to sing well is definitely our main goal—but after what we've all been through the last few years, having MORE FUN sounds good to me!



#### Caroline McLean

*Director, L.A. South Towns Chorus*



We discussed the January/February 2024 issue as a chapter. A couple of our members found it interesting that only one male only chorus was represented and a half dozen mixed gender choruses were featured. But our chapter, by-in-large, appreciated your *Harmonizer* article discussing both all-male and mixed choruses.

As a 65-year member I'm hoping the new direction our society has chosen meets the expectations of our current leadership. I would suggest that if the participation and attendance at our recent Johnny Appleseed District Convention is an indication of significant growth and health in our Society, we are still a bit slow in gaining much traction. ■

#### Jim Shisler

*Director of Northwesterners, tenor of 1991 International quartet champion The Ritz*



110 7th Ave N.  
Nashville, TN, 37203



[Harmonizer@barbershop.org](mailto:Harmonizer@barbershop.org)



[Barbershop.org](http://Barbershop.org)



[Facebook.com/barbershopharmonysociety](https://Facebook.com/barbershopharmonysociety)



LET'S SPRING INTO ACTION.  
SINGING CHANGES LIVES.  
JOIN THE CAUSE.

---



# \$150,000 LUMBARD FAMILY GIVING CHALLENGE

**Your donations could be automatically doubled thanks to our friends, the Lumbard Family. All new, reinstated, and increased Ambassador of Song and President's Council gifts will be counted toward the Lumbard Family Challenge. This extraordinary endeavor has the potential to raise over \$300,000 in new support of barbershop!**



**HARMONYFOUNDATION.ORG**



● 2024 CONVENTION

# Raise the Roof wins in New York

Coverage of 2024 Midwinter convention will appear in the May/June issue of *The Harmonizer*. Until then, congratulations to 2024 BHS Seniors Quartet Champion, **Raise The Roof** (JAD). Steve Shiveley (T), Marco Crager (L), Nat Comisar (Bs), and Tom Rouse (Br).

1. **Raise The Roof** (JAD) 1426 (79.2%), 2024 Seniors Quartet Champion
2. **Vintage Blend** (PIO) 1422 (79.0%)
3. **cityScape** (CAR) 3rd place, 1385 (76.9%)
4. **Sophisticated Gentlemen** (RMD) 1376 (76.4%)
5. **Up All Night** (JAD) 1362 (75.7%)



**highkey!** from Wichita Northwest High School, won the 2024 Next Gen-

eration Junior Barber-shop Quartet Contest. The quartet sang “You Can’t Stop The Sun,” an original composition which had been commissioned for their high school chorus.

The MAD Seniors Chorus won the inaugural Seniors Chorus Contest. And in the Youth Chorus Festival, Wade Hampton Singers of Greenville, South Caroli-

na won the Audience Favorite award. Catch the competitors, attendees and recap in the May/June issue of *The*

## MUSIC MEDICS FEATURED ON INSIDE EDITION, BHS QUARTETTERS SHOW UP ON COLBERT

The heartwarming activities of The Nashville Music Medics (Jan./Feb 2023 issue of *The Harmonizer*) were featured on local television and then the story was picked up nationally by the *Inside Edition* TV program. There are now 36 Music Medics programs throughout North America.



Hip-hop favorites got a smoooooth barber-shop treatment on February 15 on *The Late Show With Stephen Colbert*. New York area barbershoppers Steve Delehanty, Keith Harris, Steve Marrin and Bob Seda brought the usual fun to the incongruity of lyric to setting in a quick joke at the opening of the top-rated show.





### PENNY YANKE HONORED WITH BHS/NAFME AWARD

Penny Yanke of Burlington WI High School has been named the BHS/NAFME 2024 Music Educator of the Year for excellence in teaching, performing, and her lifelong impact on young singers. She received the award at a December 2023 school concert in Wisconsin, then again at the 2024 Midwinter Convention.

Beginning at Burlington in 1987, she has grown the program from a single choir to five groups, alongside a busy musical theater program. She earned a B.A. in Music Education and a Master's degree in School Guidance and Counseling. She is widely recognized by Wisconsin's professional music education community in Wisconsin. Thanks to a scholarship to the music educators track, Penny first attended HU in 2018, which she describes as "a life-changing event." That led her to bring barbershop choruses to Midwinter in 2019 and 2023, and a unique songwriter collaboration for the 2022 virtual event. Multiple quartets have also spun out of the program, including 2023 Junior Varsity Quartet Champs YTBN.

She serves on the Board for the BHS Wisconsin Youth Harmony Festival, serves on the YWIH Task Force (YWIH), and has taught fellow music educators how to incorporate barbershop into their curriculum. See full story and video at [www.barbershop.org/yanke-nafme-award](http://www.barbershop.org/yanke-nafme-award).

● HU 2024

## APPLY FOR THESE HARMONY UNIVERSITY SCHOLARSHIPS

**T**hanks to generous donors, singers at all levels can experience the growth from attending HU. All scholarships include food, housing, materials, shows, and airport shuttle—everything except travel to Denver. Learn more at [barbershop.org/hu](http://barbershop.org/hu).

- **Earl Moon.** First-time attendees who are strong contributors to their local BHS chapter experience.
- **Grand Central Red Caps.** To four promising barbershop singers (or music educators or directors) of color.
- **Next Generation Chorus.** Half scholarship based on financial need for singers between the ages of 18 and 25.
- **Peggy Leon Women In Barbershop.** For women in any leadership roles within any barbershop organization.
- **Rich Knight "LEAD the Way."** For BHS-registered quartet *lead* singer, preference to a lead attending with



his/her quartet.

- **Robert & Judy Brown.** Based on financial need, formed to honor Bill Park, Dick Crockett, "Bo" Allen, Lloyd Erickson, Conrad "Connie" Keil, and Ken Pacetti.

- **Front Line Director.** Half scholarship for front line directors of BHS choruses, especially first time attendees.

- **Jim Miller Front-Line Director.** To help director

improve in technique, musicality, and stage presence with a focus on preservation of the barbershop style.

- **Music Educator.** Half scholarships for those working in public or private vocal music education, with priority to first-time attendees.
- **Larry Ajer.** For a two-year-old+ BHS quartet on the cusp of international competition (70+ scores).
- **Lou Perry.** For creator of the best original barbershop arrangement by an up-and-coming arranger.

SERVICE • LEADERSHIP • VISION

## IMAGINE THE FUTURE

2025 BHS BOARD OF DIRECTORS

NOMINATIONS NOW OPEN



Join a team of thought leaders devoted to bringing barbershop harmony to all people in all ways!



The Board seeks people who might not have ever considered themselves for this role, whether from age, gender, background or previous barbershop experience. **Add your distinctive voice to the sound of the future.**

**Learn more • Attend an info session • Apply now!**  
[www.barbershop.org/become-a-board-member](http://www.barbershop.org/become-a-board-member)





● FINANCIAL RISK MITIGATION

# A guide to chapter insurance

Safeguarding chapters: a guide to insurance and risk mitigation

**S**ociety chapters must often stretch their limited financial and volunteer resources while trying to maximize their community impact. Many could not financially recover were their risers, shells, costumes, sound equipment, or other property seriously damaged or lost. This article addresses the concept of risk and risk mitigation.

## RISK MANAGEMENT STRATEGIES

Risk is the potential for harm, damage, loss, or any adverse event that may negatively impact the chapter. To assess risk is to consider the likelihood of an adverse event and the probability and severity of a loss:

- **Assuming the risk.** The chapter is willing to bear the out-of-pocket financial burden of potential losses.
- **Financing the risk.** This involves purchasing financial protection such as insurance, bonding, or warranty programs to safeguard against unforeseen events.
- **Transferring the risk.** The risk of potential losses is transferred to a third party through contracts such as lease or use agreements.

## BHS INSURANCE POLICIES

Chapters benefit from various insurance policies designed to mitigate specific risks:

**General liability** covers injuries to spectators during rehearsals or events.

**Liquor liability** provides liability coverage if alcohol is sold or served at chapter-sponsored events, *provided you inform the Society in advance*. Otherwise, your chapter could be liable if a

patron leaves your show and is injured or injures someone else because they were intoxicated.

**Crime coverage** protects against internal theft within the chapter, with coverage ranging from \$10,000 to \$50,000. Implementing precautions such as double signatures for transactions is crucial for internal theft prevention.

**Youth event coverage** protects against claims involving participants under age 18 at barbershop events. While such coverage is available, more important is for chapters to maintain risk mitigation strategies and policies that prevent harm or damages from ever occurring.

**Optional property coverage.** Chapters at risk in the event of total or significant asset losses are encouraged to explore additional protection through optional property coverage, available through the Society or external vendors. Assets such as trailers need to be specifically documented to ensure coverage.

**Optional Directors & Officers (D&O) and Optional Employment Practices Liability (EPL) coverage.** D&O covers legal costs and settlements against chapter leaders whose decisions may lead to legal action against them personally. D&O insurance may help attract and retain qualified leaders by removing fear of personal financial risk. EPL covers legal expenses if third parties bring lawsuits related to issues such as discrimination or sexual harassment. Both coverages allow chapters to safeguard finances and focus resources on their missions. Both coverages are available through

the Society or external vendors.

## RISK MITIGATION STRATEGIES

While insurance can mitigate many unforeseen financial risks, chapters can still take steps to mitigate those underlying risks:

**Training,** such as abuse prevention training, equips our community and volunteers to identify, prevent, and respond to any potential incidents. Creating a safe environment for participants is not just a best practice, it's a non-negotiable standard.

**Best practices.** Chapters can actively engage with the broader barbershop community to share and adopt best practices for handling money, arrangements for serving alcohol, riser safety, and other protocols. We can leverage our collective wisdom and experiences, reinforcing our commitment to safety and continuous improvement.

**Ask an expert** within the large and often untapped reserve of professional expertise in the larger barbershop community or in your local community.

## CONCLUSION

Safeguarding a chapter involves thoughtful consideration of risk and implementation of effective risk management and risk mitigation strategies. Insurance is a key component that offers financial protection and security for current and future Barbershoppers. Chapter boards should acquire appropriate coverage and protection; failure to do so is tantamount to planning for failure. Protecting chapter assets is an investment in the continuity and success of the chapter and contributes to the stability and sustainability of the chapter's impact on its community. ■

– Steve Bayless and Erik Dove



**LEARN MORE AND APPLY** To apply for BHS insurance coverage and for other insurance information, go to [barbershop.org/insurance](https://barbershop.org/insurance).



# What's Happening



## Harmony University ▲

**July 28–Aug 4, 2024**

### University of Denver

New dates, new location for the best week in barbershop!  
[barbershop.org/hu](http://barbershop.org/hu)



## 2024 International Cleveland – June 30–July 7

Finally! What could have happened in 2021 will be even better in 2024!

[barbershop.org/international](http://barbershop.org/international)

▼ **2024 International Cleveland**  
June 30–July 7

**2025 Midwinter San Antonio**  
January 28–February 2

**2025 International Denver**  
June 29–July 6

**2026 Midwinter Pasadena**  
January 13–18

**2026 International St. Louis**  
June 28–July 5

**2027 International Minneapolis**  
July 4–11

**2028 International Chicago**  
July 2–9

**2029 International San Antonio**  
July 1–8

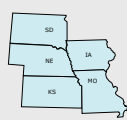
## 2024 Spring District Conventions

### Cardinal



Apr 12-13  
**TBD**

### Central States



Apr 19-20  
**Aims, IA**

### Dixie



Mar 15-16  
**Chattanooga, TN**

### Evergreen



No Spring event for EVG,  
Fall event details soon!

### Far Western



Mar 15-16  
**Fremont, CA**  
May 11 (SE/SW Div)  
**Ontario, CA**

### Illinois



No Spring event for ILL,  
Fall event details soon!

### Johnny Appleseed



Apr 12-13  
**TBD**

### Land O' Lakes



No Spring event for LOL,  
Fall event details soon!

### Mid-Atlantic



Mar 22-23  
**York, PA**  
Apr 12-13  
**Nazareth, PA**

### Northeastern



Apr 19-20  
**Hyannis, MA**  
May 11 (Sunrise Div)  
**Sydney, NS**

### Carolinas



Apr 19-20  
**Pinehurst, NC**

### Ontario



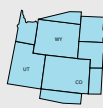
Apr 12-13  
**Belleville, ON**

### Pioneer



Apr 26-27  
**Kalamazoo, MI**

### Rocky Mountain



Apr 26-27  
**Cheyenne, WY**

### Seneca Land



Apr 12-13  
**Nazareth, PA**

### Sunshine



Mar 22-23  
**St Augustine FL**

### Southwestern



May 3-4  
**Dallas TX**



## TIP SHEET

Stuart Sides, professional chorus director/vocal coach  
Singing judge, 47-year Barbershopper  
✉ [stuart@freedom2sing.com](mailto:stuart@freedom2sing.com)

### ● PRACTICE TIPS

# Improve chorus unity through the quartetting experience

There are both upsides and downsides to using the quartet experience to master chorus repertoire. The upsides include section unity, performance engagement, solidification of the breathing plan, more accuracy in notes and in pitch, and coaching opportunities for individuals. Quartetting also helps section leaders better observe their singers and create individual development plans and agreements.

The downside? Many singers feel exposed, and will find the experience stressful and alienating. The following methods (particularly the first two) help deliver the upsides without singers feeling left to fend for themselves. Starting with the first two strategies will help gradually make quartetting feel more normal. Each of these below methods is intended for relatively short sections of a song (maybe 8-16 bars) for repetition and focused work.

### 1. FOUR SINGERS, ONE VOICE PART

*During section rehearsals or in front of the chorus, depending on chorus size.*

1. Four members of the same section sing their part together. Observe the formation they spontaneously choose to stand in.
2. After the quartet has sung through once, swap the middle and the outside two singers and sing the passage again. There will be a change in the attitude across the quartet as informal roles are reversed and the group begins to sync up in a new way.
3. Change out the lead singer position



in the four and place another singer from the same section in that spot to observe how the dynamics change.

4. Keep rotating singers and getting everyone to experience the changes and feel how unified they become as the awareness level is raised.

### 2. TWO PARTS, TWO SINGERS ON EACH PART

*This unifies sections of songs that need a clear interaction across parts.*

1. Sing once through in whatever formation they choose, then change the formation: inside to outside, each part standing together, each part alternating, etc. Witness how this brings them closer together or further apart when singing.
2. Stand in a circle, each singer facing their own voice part. See how this brings their sections together. Swap the formation (e.g. baritone is opposite bass) and observe how this can help to develop cross-section understanding. Note how the visual communication changes whether singing opposite your own voice part or against a different voice part.
3. You can also run this as a tool for bringing two sections together so that singers witness the changes

Author Stuart Sides will be directing Holland Harmony's Mixed Nuts chorus in the upcoming International Chorus Contest in Cleveland.

that take place before they try this for themselves.

### 3. FOUR-PART OCTET WITH FOUR SECTION LEADERS & FOUR CHORUS MEMBERS

1. The section leader quartet provides the consistency of performance, allowing the other singers to experience it one on one. The visual/performance plan may also be included.
2. Keep rotating the quartet of chorus members so all can be immersed in the consistency provided by the section leaders. This is educational in its own right as an experience, not just for noting the song delivery and singing characteristics of each voice.
3. Larger choruses can split into two groups (or more) providing each octet has an experienced quartet to provide the consistency required.

### 4. SECTION LEADER QUARTET

*The quartet demonstrates the part of the song being used for the exercise.*



1. One of the section leaders is changed for a chorus member who sings with the section leader trio. This provides a consistency of performance and a singular experience for the other singer.
2. Keep swapping out one singer at a time until all chorus members have been covered.

### 5. ONE QUARTET, FOUR PARTS

*The quartet performs the section of the song in normal quartet shape.*

1. Quartet sings again in a circle, facing each other to learn both the visual as well as the vocal communication cues.
2. Rotate the quartet position so that each part sings while facing the lead.
3. Have the quartet sing in a circle facing *outward*, backs to the middle, remembering the visual communication cues they've just experienced as well as the vocal cues. They will learn to ignore the

USING QUARTETTING TO MASTER CHORUS REPERTOIRE HAS MANY UPSIDES. THE DOWNSIDE? MANY SINGERS FEEL EXPOSED, AND WILL FIND THE EXPERIENCE STRESSFUL AND ALIENATING.

dramatic change in sound landscape in this formation and become more aware of subtle nuances.

4. Finally, the quartet returns to the standard quartet shape to sing once more.

### UNDERSTAND IN ADVANCE THE PURPOSE FOR RUNNING EACH EXERCISE

As with all tools, understanding the purpose and focus is vital. For example, the exercise goal could be any of

the following:

- Confirm notes and breath points, including synchronization of the song section.
- Raise awareness of unity in a single section or phrase.
- Identify the tuning and resonance requirements between individual singers or two parts duetting.
- Work on the visual communication and performance authenticity, including emotional elements of a section or the song, bridge, tag or intro.
- Agree on the timing/pacing/synchronization across the parts or specific phrases or sections.
- And many more!

Basically, define your own parameters for identification, awareness, individual coaching, and measures of success! Choose the best concept to help bring those elements together in your chorus, all using the quartet experience.

Have fun! ■

# FIRST LOOK

The new BHS YouTube subscription will feature early access to new contest releases, plus the first peek at classic performances from the vaults.

JOIN TODAY!



YouTube

[www.barbershop.org/firstlook](http://www.barbershop.org/firstlook)



Now you can be sure to see all the best in barbershop as soon as it's released! **For just \$7.99 per month, you can unlock First Look**, a YouTube subscription option from the Barbershop Harmony Society.

First Look subscribers will enjoy premieres of **more than two hours of videos every month** —usually much more— at least **a month before it's released in public channels**.

ARIZONA



Level Up

TAKEOVER EDITION





# IT'S TIME TO LEVEL UP

**L**evel up your barbershop craft! Every year, Harmony University instructors take over the March/April edition of *The Harmonizer*, providing tips and concepts your ensemble can adopt right away. This is just a small taste of the hundreds of hours of instruction you can choose from each year at the live version of Harmony University. Harmony University 2024 will be held at the University of Denver for the first time ever. Check out what thousands of Barbershoppers call the “Best Week in Barbershop” at [barbershop.org/hu](http://barbershop.org/hu).

## RETHINKING THE WAY YOU PRACTICE

**I**n the early 1990s, I sang in the **St. Louis Symphony Chorus** for the late Tom Peck, perhaps the most underrated choral conductor of all time. During one rehearsal, he stated, “I despise performances. They are an interruption to the pursuit of musical excellence.”

Inside, I disagreed with him. I loved performances—they always sounded better and were more cohesive and were the culmination of all our work. His lament also sounded too much like the sentiment, “I despise contests. They are an interruption to the pursuit of musical excellence.” Again, hard disagree. As a frequent competitor, contests drove me to hone my skills and to learn new ones.

Over time, however, I began to see value and truth in Tom’s challenge.

As a coach, I see obsessive behaviors in polishing and refining. “This chord is out of tune.” “Baris are too loud in this phrase.” “Okay, the final month we’re only going to run through our contest set.” I’ve learned that after a certain point, too much time spent in refinement stops growth. An unbalanced attention to polishing can interrupt the pursuit of musical excellence. And, often our performances come off as less genuine as well.

Many will disagree, saying that “Errors detract from the musical product.” True. And yet, we all sing out of tune and have errors to the degree of our skill sets. Audiences ultimately want to be musically and emotionally moved. Fears of making mistakes might create error-free performances, but perhaps not compelling performances.

During judge feedback sessions, we try to coach some new technique; often, the performance is instantly better, and the skill can sometimes be adopted immediately. “Where were you earlier today?!” they joke. But the coaching was effective in that moment largely because they felt it was okay to make mistakes. The outcome was better, and there was little disruption to unity. They improved because they were open to growth.

So how do you break the cycle? Don’t stop growing because you fear to make mistakes. Practice skills that make you, individually, a better performer. Learn that skill and take on the next skill. Don’t wait for others to catch up. Don’t focus on tuning a chord. Don’t focus on details unless your score starts with a 9!

At the last minute, refine your skills within the ensemble for that contest moment. Then start acquiring new skills to make you a better singer/performer. Be relentless in growth, not refinement.

### GROWTH MATTERS MORE THAN POLISH

Consider: One month before contest, your rough, unpolished 72 level was where you drew the line and started refining. Polish, polish, polish. You performed on stage and got a polished 72. Same score, just more refined. Growth stopped. To get to another level, you have to learn a host of new skills and break old habits. Why are you polishing and deeply ingraining habits that you will later break? Constantly be in a state of learning, not polishing.

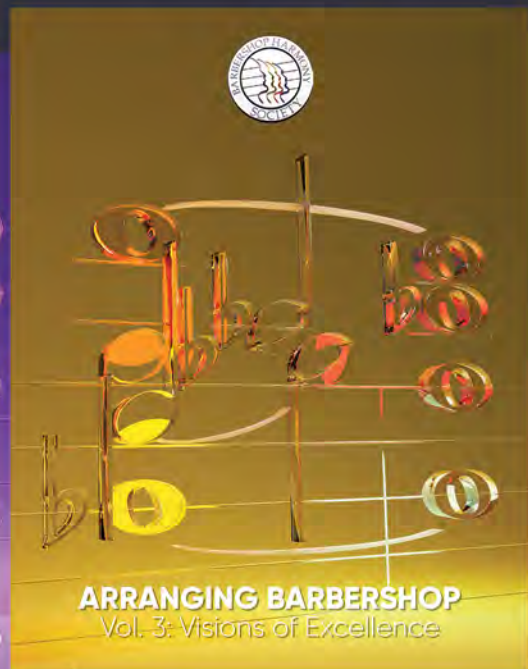
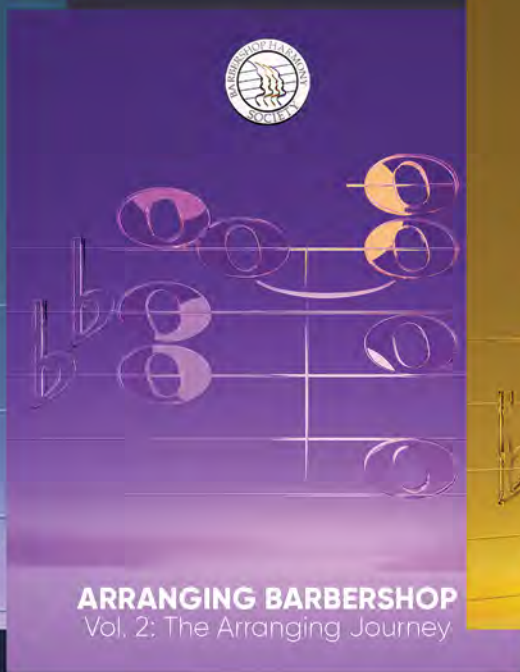


**Kevin Keller** is a renowned coach, arranger, teacher, judge, director, and quartet singer. A BHS Hall of Fame member, he was recently elected

to Society EVP.  
[kkbari@charter.net](mailto:kkbari@charter.net)



# ARRANGING BARBERSHOP



## BEGINNER? PRO?

Arranging Barbershop is the definitive guide to arranging music in the barbershop harmony style, for *every level* of of arranging interest.

**ORDER  
ONLINE**



DISTRIBUTED BY  
  
HAL•LEONARD®



**BARBERSHOP.ORG/ARRANGINGBARBERSHOP**



## WHERE TO START: ARRANGING FOR A PERFORMANCE

**T**he barbershop world is really fortunate right now to have what seems to be more gifted arrangers than ever! All of these talented folks have similarities and differences in the magical path they following in going from an idea to a finished chart, with no one right or wrong approach. The process comes down to whatever gets your creativity cooking to support a great performance.

The great Ed Waesche once said that “music doesn’t exist on paper.” Instead, an arranger’s job is to help an ensemble create a uniquely great performance. Here are some thoughts on ways I find myself jumping into that process.

### 1. ARRANGE WITH A SPECIFIC PERFORMER IN MIND

It’s important to know the strengths and personality of the ensemble for which you’re arranging. Even if I have an idea for a song and no group in line to sing it, I’ll pick a quartet—maybe last year’s International Champ, maybe a chapter quartet—so I can determine that the voice leading, vocal ranges, embellishments, chord choices, etc., are built on the strengths of that ensemble, instead of mechanically writing something that only sounds cool on the piano. This leads to ...

### 2. HAVE A VISION FOR HOW THE JOURNEY OF THE SONG DEVELOPS

If an ensemble brings a song idea to me, I always ask them why this particular song appeals to them and what story they envision telling. If I’m suggesting a song, I’ll ask the ensemble whether the setting and journey that I’m picturing is something that clicks with them. Sometimes an ensemble chooses a song because they like a specific performer’s version of it. This can certainly work, but it’s important to know whether that version truly fits this ensemble’s delivery style and personality. If that doesn’t work ...

### 3. DON’T BE AFRAID TO ADAPT THE SONG TO THE ENSEMBLE

I’ll often write original material because a slightly different perspective of the lyrical or musical story might allow the ensemble to more easily relate to the setting of an arrangement. In the case of a ballad, I might write a verse that allows the chorus to relate to their experiences and personality. With an uptune, I might chose a rhythmic groove or embellishments that an ensemble can musically deliver especially well (per #1 above).

### 4. ARRANGE WITH A PERFORMANCE IN MIND

Envisioning the actual performance

of the song I’m arranging always helps me work towards a musical development that’s consistently engaging and interesting. Different sections of the song should build on and relate to each other so that the result is a wonderful journey versus a collage of interesting pieces. And (per #1 above) all performances should build on the strengths and personality of the performer.

Is there more to the process than this? Heck, yeah! Fortunately, there are a lot of great resources out there to help you get going. Burt Szabo’s *Theory of Barbershop Harmony* was my go-to for chord mechanics when I first started arranging 193 years ago. It’s still a great resource. Today we have a lot of other wonderful materials to look to, especially the new *BHS Arranging Barbershop* book series in four volumes. Special thanks to Steve Tramack and his team for putting literal years of work into this book!



**Clay Hine** has arranged for top barbershop ensembles for decades. He is director of Atlanta Vocal Project, co-director of 2023 Intl. Chorus medalist Heralds of Harmony, and bari of 1999 Intl. Quartet Champion FRED. [clayhine@gmail.com](mailto:clayhine@gmail.com)



# SAY THIS, NOT THAT

Some of the most common phrases we use for feedback can lead to counterproductive results. Here's what to say instead.

**M**aking choral music is a complex process. The job of the director is to break the complex into the simple so the ensemble can achieve together. When musical issues arise, a director must identify the source of the problem and then clearly communicate solutions. Clarity is among the top five things that teachers can do to have a positive impact on student learning. The highest compliment a singer can pay a conductor is to say, "I knew exactly what you wanted."

All directors aim for clear, healthy vocal production. I have found that when explaining singing and musical concepts, a more direct approach works better in a group setting, particularly when the concepts are grounded in current research. Though the barbershop world has come a long way in its approach to singing, I still encounter vocal myths steeped in barbershop and choral traditions. Here are phrases I've found to be ineffective, causing confusion and causing some singers not to sing their best. Please note that I am not suggesting directors need to throw out all analogies and imagery that seem to work in their rehearsals, but to understand that some instructions can be confusing or potentially harmful.

**DON'T SAY: "MORE SPACE" / "LIFTED SOFT PALATE" / "SING THROUGH THE FEELING OF A YAWN" / "SING LIKE YOU HAVE A SMALL EGG IN YOUR MOUTH" / "TALL VOWELS" ETC.**

What is desired? Likely, a change in laryngeal height. When one yawns, the larynx descends. These instructions, however, result in an exaggeratedly low larynx, usually pressed down with the tongue. Often, the overuse of space compared to the

vowel creates distortion.

In terms of vowel clarity and rich resonance, many singers need *less* space. The old SPEBSQSA vowel charts were well-intentioned, but nonetheless responsible for causing many singers to do too much work, causing undue stress and tension. Imagery such as the above can cause singers to over-open and lose clarity (in Italian: *chiaro*) in their sound. A spectrogram will show this as the loss of the higher overtones.

From a performance aspect, asking someone to sing with tall vowels, etc., can result in confusion for an audience because we don't talk that way. For an organization that devotes one-third of its contest scores to authentic performances, credible singing is preferable to manufactured. The singing voice should be closer to the speaking voice.

## WHAT TO DO INSTEAD

"Say it, then sing it." The singer uses the appropriate vowel shape and expends little effort.



## DON'T SAY: "BLEND WITH YOUR NEIGHBOR"

You want to achieve section unity so that individual voices are not sticking out of the ensemble. Asking a singer to blend, however, usually results in them vocally modifying in a way that is unhealthy, and they blend themselves out of their best singing. Healthy vocal production should be a director's first concern.

## WHAT TO DO INSTEAD

Try doing these instead. There may be myriad reasons a group isn't blending. Here are some solutions.

- Work with individuals, checking alignment, quality of phonation, tongue position, etc. Sometimes, what you are hearing is tension.
- Organize singers on risers by their tendency toward strong vocal fold closure first, then by natural larynx height. By grouping like-sized, like-timbred voices together, there is less competition and more opportunities for healthy singing. Always bring your best voice to the party!



**Adam Scott** is a Music judge, arranger, director of **Tune Town Show Chorus (SAI)**, bass with **Gambit** quartet, past BHS editor of music publications, and a past music educator.

He lives in Nashville with his wife and four (loud) sons. [musicscotty@gmail.com](mailto:musicscotty@gmail.com)



### DON'T SAY: "YOU'RE FLAT!"

We've heard a lot of less effective instructions to combat this malady. "Raise your eyebrows" might be the most ridiculous. (Now you're surprised *and* you're flat!) Pitch is a lagging indicator that something in the vocal technique is incorrect. Telling singers they are flat without asking them to change their singing technique will result in artificially bent pitches, meaning they'll still be singing with poor technique in the newly-revealed keys.

### WHAT TO DO INSTEAD

Determine why and where the pitch is sagging. There are **five** reasons we sing flat.

- **Beginning of the song:** this is due to onset or insufficient preparation. Relax the abs and take the right amount of breath.
- **Single chord:** The problem is that singers aren't correctly hearing the intervals. First, isolate the perfect intervals (unison, octave, fourth,

Don't ask for "tall vowels." Credible singing is preferable to manufactured. The singing voice should be closer to the speaking voice.

fifth) in your chord. Once that interval is correct, it is far easier to tune.

- **Key change:** Similar to single chord. Identify the perfect intervals and duet the passage until parts are in tune.
- **Gradual sinking over several phrases:** This is likely due to poor breath management or poor phrasing. Revisit breathing technique.
- **Notes are correct, chord balance is poor.** Add chord tones individually in order of volume priority: the root, fifth, third, then the seventh or other spicy note, like an add 6 or

added 2nd/9th.

Exercise caution when working on intonation. When you tell someone they're flat, they shrink down like a hurt puppy. Thereafter, they'll probably sing in careful mode, creating a host of other problems. That mental state is antithetical to good teaching.

### DON'T WING IT: PREPARE FOR SUCCESS

Albert Einstein is quoted as saying "If you can't explain it simply, you don't understand it enough." In the end, if you ask yourself "What result am I after?" you may approach the how and what more directly. The biggest cause of all these passed down phrases is that we say them when we don't know what to say, but know that something should be said or we aren't sure how to achieve the sound in our heads. Ask yourself what is missing, and invest the time into planning your rehearsals. A good rule of thumb is for every hour you will be in front of your chorus you should plan to spend 2–3 hours outside of rehearsal planning for it.

## 5 WAYS TO LIVE THE MUSIC

**E**veryone is looking for the newest way to emotionally sell a song. These five suggestions may produce options to get you, the performer, to a better place to share your message.

**1 Recognize what makes you feel an emotion.** Knowing how to access your own tears, fears, and smiles makes it easier to do so when you're singing a song.

**2 Use your own experiences.** Find your own experiences that can relate to the story you are telling. If you're trying to conjure up an emotion for a song that you don't personally resonate with, think of a time that you felt that emotion. Don't just use your imagination; use all your senses.

**3 Embody the music.** Ask the W questions—who? what? when? where? why?—about your experience or character to determine the motivations and why they feel the way they do. Genuine emotion comes easier when you fully understand your character's given circumstances and the objective driving them, not just in the entire song, but verse to verse, line to line, and moment to moment.

**4 Use active words.** Assigning an active verb to your lyric can help you find the intention and subtext behind the words you will sing and therefore help you know how to feel. If your line is "get out," the emotion on your face will be different with the active verb (hurt) than it would be with the verb (plead).

**5 Be completely present.** Singers/performers should have the goal to not have to think about showing emotion in the moment, but to live it in it. Don't analyze how you're going to react, just let yourself react to the lyric and the music.



**Cindy Hansen Ellis** has for nearly 40 years helped BHS, SAI, and HI groups emotionally connect their music with their audiences. She is also judging for NACC, AEA, Nordon A Cappella Festival, and more.  
[CKHansenEllis@gmail.com](mailto:CKHansenEllis@gmail.com)



# TEACH, RETEACH, REMIND, REMIND, REMIND, REMIND ...

How to ensure what you teach once will be remembered for every song

**C**horus musical leaders have a responsibility to teach techniques, concepts, relationship, ideas, etc., that transcend notes, words, and rhythms. In this process, you may have a tendency to fall into one of four categories that will frustrate your singers, leading to less productive and proactive rehearsals:

- **Teaching too little.** If you don't set aside time in rehearsal to teach, your singers will not gain tools to progress. Directors and singers get frustrated because the ensemble doesn't get better.
- **Teaching too much.** Most singers come to chorus rehearsals to *sing*. Too much time teaching will frustrate singers and they may tune out, learning nothing.
- **Unplanned teaching.** Something just comes to mind and you improvise a lesson without any set-up or plan to reinforce it in the future. Nothing really changes in future weeks.
- **Planned teaching, but without reminders.** Singers learn something and can do it now, but cannot reproduce it the next week or even the next song.

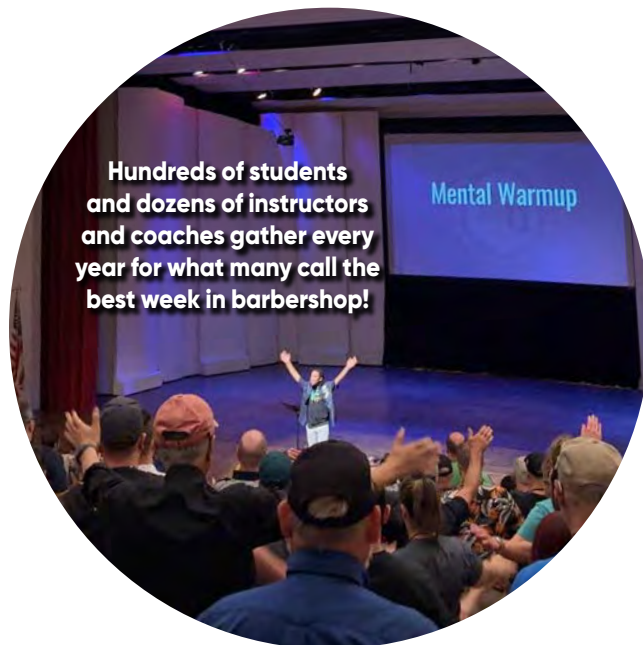
## PLANNED TEACHING WITH REMINDERS

**Planned teaching with continual and consistent reminders**, on the other hand, helps singers feel empowered, and progress is evident over time. With some intentional planning, a good balance of teaching/learning and singing can be incorporated into every rehearsal.

The first step is to determine something your chorus cannot do now but that you want your chorus to be able to do within one year. Work incrementally and purposefully over extended time (months and years) to accomplish your goals. Be creative! Your chorus members don't even need to know they are learning. Make it positive and fun for everyone.

The following process will help to keep everyone fulfilled and progressing:

- **Week 1: Teach** a specific technique or concept. This will take some dedicated time in rehearsal. Apply that technique/concept to all the music that you rehearse that evening.
- **Week 2: Reteach** the technique/concept in about 50% of the time that was used to teach it the previous week. Continue to reinforce it with all the music you rehearse.
- **Week 3, 4, 5, etc., Remind** them of what they have been



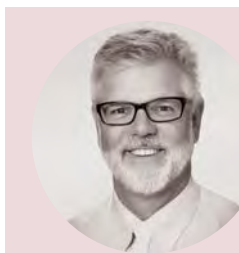
Hundreds of students and dozens of instructors and coaches gather every year for what many call the best week in barbershop!

taught over the past two weeks. *Don't reteach it.* Simply remind them and expect them to apply their new knowledge. This is the hardest step. If you don't remind and remind and remind, they will gradually forget to use their new knowledge and skills.

- **Future weeks:** Consider whether an abbreviated reteach might be beneficial.
- **Future weeks+:** Remind, remind, remind.

You can affect positive change over time with diligent reminders. It will likely take years of reminding. Be patient. Keep it positive and encouraging! This is 100% up to you, director.

You can do it!



**Rich Lapp** retired from high school choral directing after 36 years. He has been a Harmony University faculty member, has directed several BHS choruses, and is currently directing **Star Harmony** in Boise, ID. [rich.lapp@gmail.com](mailto:rich.lapp@gmail.com)



# SUPPORT

## BARBERSHOP HARMONY SOCIETY



BY DONATING TO **HARMONY FOUNDATION**



All annual fund giving levels support ALL these life-enriching programs: **BHS Mission, Next Generation Barbershop, Harmony University, HFI Mission, AIC Outreach, & Power of Harmony**

**Contact your BHS dedicated HFI representatives:**

**Tyler Wigginton**

**BHS National Fundraiser**  
(720) 217-2933

[twigginton@harmonyfoundation.org](mailto:twigginton@harmonyfoundation.org)



**Dixie Semich**

**BHS Donor Center Associate**  
(615) 571-2089

[dsemich@harmonyfoundation.org](mailto:dsemich@harmonyfoundation.org)



**Or contact your BHS Regional HFI representative:**

Central States District  
Dixie District  
Illinois District  
Pioneer District

Contact Perry White  
(309) 221-8615

Far Western District  
Rocky Mountain District  
Sunshine District  
Southwestern District  
(and State of Nebraska)

Contact Jim Clark  
(720) 290-4657

Mid Atlantic District  
Northeastern District  
Carolinas District  
Seneca Land District

Contact Rick Taylor  
(410) 808-5692

Cardinal District  
Evergreen District  
Johnny Appleseed District  
Land O' Lakes District

Contact Donny Rose  
(253) 241-5616



**DONATE ONLINE AT**  
**HARMONYFOUNDATION.ORG**





# ACHIEVE BETTER COACHING RESULTS BY IGNORING

When directors or coaches notice that something is less than perfect, sometimes the most effective comment is no comment at all

**Y**ou're a seasoned barbershop harmony enthusiast, eager to expand your coaching opportunities and elevate the groups you work with. However, you've likely experienced the frustration of not being invited back after coaching, or witnessing a lack of improvement despite your best efforts. The key to breaking through these challenges might surprise you: *sometimes, it's about what you choose to ignore.*

In the world of barbershop coaching, well-meaning instructors often find themselves caught in a cycle of correcting every detail. Picture this: a pitch is blown, and the coach halts the chorus to address the issue. Nods of agreement follow, but soon new mistakes arise. The cycle repeats, leaving both coach and chorus in a loop of frustration.

Ever wondered why many successful predatory animals are nearly color blind? Their eyes and brains prioritize motion over color because motion is more crucial for their hunting success. As a coach, director, or leader, it's time to adopt a similar mindset. Instead of dissecting every detail, focus on the bigger picture and start with the end goal in mind.

## DON'T INTERRUPT

Here's a radical approach: after a brief warm-up, ask the group to sing



**Donny Rose** is a retired music educator and former BHS staffer, currently working at HFI. He is the founding musical director of **VanCity Harmony** in Vancouver, BC. [drose@harmonyfoundation.org](mailto:drose@harmonyfoundation.org)

## DONNY'S TOP 10 LESSER-KNOWN TIPS FOR COACHES AND DIRECTORS

Here are 10 unconventional but powerfully effective tips.

- **Priority first.** If you've given an instruction, make it the first thing you address after the singing stops. Your focus is, "Did they do what I previously asked them to do?" Avoid introducing additional concepts.
- **Talk less, sing more.** Have someone video you on their phone while you teach so that you can see how much you talk. It may be an eye-opener.
- **Positive visuals.** Be visually upbeat, kind, and happy about being with the group, maintaining fierce eye contact with individuals. Remember, you direct and coach *people*, not the music in your head.
- **Clicker training technique.** Catch singers at the exact moment they achieve your goal. They'll remember the skill better and welcome future feedback.
- **Adult learning dynamics.** Adults learn differently from children. Provide more repetition and multiple strategies to create new neural pathways. Don't point out errors without offering guidance. Teach!
- **Sing before coaching.** Let the group sing a passage two or three times before you coach it. What seems like an error on the first run-through might be a mental misstep that corrects itself once singers have oriented themselves within the song.
- **Avoid correction-only approach.** Don't be the coach who only stops and corrects. It is no fun to sing for this type of leader and quickly becomes unsafe for the group.
- **Avoid praise-only approach.** If you only praise, you risk being perceived as insincere or oblivious to musical issues. Be kind, acknowledge the good, but push for excellence and growth during challenges.
- **Sarcasm detox.** Sarcasm kills group morale. Even to those who know you're joking, sarcasm does not facilitate improvement and often causes harm.
- **Positive breaks.** Introduce a "tell your neighbor something awesome" break for 30 seconds. Let them chat, share compliments or confusion, and allow section leaders to identify those in need of extra help. This break shifts the environment, making the group more receptive to your guidance.

an entire song *without interruption*. Your role? Be quiet and observe. Smile, nod, and visually encourage the singers. Resist the urge to comment on mistakes; instead, focus on collecting valuable data.

Once the song concludes, resist the temptation to dwell on errors. Instead, highlight the positive aspects, name names,

and make everyone feel valued and seen. Building a sense of safety within the group is essential for vulnerability and growth, especially as the night progresses.

After a few minutes, introduce your SMART goal (Specific, Measurable, Attainable, Relevant, Time-based) for the next 20-30 minutes, e.g., "Let's align our group performance to reflect the text."



All week long, it's great General Sessions in the morning, great classes during the day—and then evening electives, tagging, and ice cream!

**Start by reinforcing what is working.** Identify moments when the group excelled and encourage them to build upon those strengths. Use positive reinforcement and specific examples to create a supportive environment. Name names and engage the chorus members in the process. Have standout performers come forward and share their strengths with the group while the chorus sings back to their performance. This not only boosts morale but fosters a sense of camaraderie, safety, and can help free up performers to move.

Now, challenge the group to repeat the exercise with

the director out front. However, establish a rule: the director cannot speak before, during, or after the performance. You, as the coach, will do all the talking. This encourages singers to focus on non-verbal cues of the director. Do this again, but now have the chorus perform at a volume of zero (silent)! Now, break up into pairs, and read the lyrics like a poem to each other. What did you notice about the text? Now, return to singing with the director and allow the group more freedom to move and emote. Continue to build performance energy without delving into technicalities. Avoid discussing notes, tuning, or musicality. To be clear: you will hear errors, but ignore them for now. Instead, use your creative strategies to align the emotional interpretation of the song, drawing inspiration from the lyrics.

The paradoxical impact of not dwelling on musical and singing issues is that the performance often improves the singing and music. By laser focusing on the emotional connection and modeling positive behavior, you create a cohesive and harmonious experience for all involved. So, next time you step into the coaching spotlight, consider the power of selective attention with a clear goal, and watch the magic unfold.

## TIPS TO HELP COACHING STICK

**T**he goal for most coaches is to conduct sessions in a way that ensures the group being coached remembers most, if not all, of what was covered. Here are a few tools that can improve the odds that the information will stick after the session.

**1 Check for fit in advance.** Before accepting the coaching gig, determine whether you are the right coach for the group and whether they are the “right” group for you to coach. If your approach and their goals don’t match, very little will stick.

**2 Record the session.** Encourage them to audio and/or video re-

cord the session for future reference.

**3 Start with the ensemble’s priorities.** At the beginning, ask the group if there is anything they want to work on. Work on those priorities first, then add your items.

**4 Create a safe space.** An environment where the group is free to try new ideas without fear of failure or ridicule will ensure that new ideas have a better chance of sticking.

**5 Narrow your focus.** Depending on the time available, work on only a couple or three items. If there are too many items, the group will remember few, if any, of them.

**6 Let them review what they learned.** At the end of the session, ask each person to identify one

or two takeaways that they will commit to doing at home or their next rehearsal.

Try these suggestions and see if your coaching sticks the way you’d like. The coached group should also consider these suggestions as they seek appropriate coaches and strive to retain lessons from their coaching sessions.



**Gary Plaag** is a 39-year BHS member, sings with the **Appalachian Express Chorus**, and was a Performance judge for 21 years [gplaagbhs@gmail.com](mailto:gplaagbhs@gmail.com)



# SHEET MUSIC

NEW CHARTS ADDED REGULARLY! CHECK OUT OUR COLLECTION OF DOWNLOADABLE SHEET MUSIC AND LEARNING TRACKS TODAY.

**TTBB**

Armed Forces Medley 2023 (TTBB) - Stock No. 2144100L  
Learning Tracks - Stock No. 2144107

**Armed Forces Medley 2023**  
(Includes U.S. Space Force Anthem)  
Contains Semper Paratus, Semper Para, The U.S. Air Force, Anchors Aweigh,  
The Marine's Hymn, and The Army Goes Rolling Along  
Arrangement by Steve Delehanty  
Barbershop Harmony - Men's voices (TTBB)

**SSAA**

(I Love You) For Sentimental Reasons (SSAA) - Stock No. 2144802L  
Learning Tracks - Stock No. 2144807

**(I Love You) For Sentimental Reasons**  
Words by Ivory Deek Watson and Music by William Pat Best  
Arrangement by Adam Scott  
Barbershop Harmony - Women's voices (SSAA)

**SATB**

(I Love You) For Sentimental Reasons (SATB) - Stock No. 2144802L  
Learning Tracks - Stock No. 2144807

**(I Love You) For Sentimental Reasons**  
Words by Ivory Deek Watson and Music by William Pat Best  
Arrangement by Adam Scott  
Barbershop Harmony - Mixed voices (SATB)

**TTBB**

My Old Man's a Sailor (TTBB) - Stock No. 2144810L

**My Old Man's a Sailor**  
Words and Music by Oscar Brand  
Arrangement by James Henry  
Barbershop Harmony - Men's voices (TTBB)

**SATB**

Help! Medley (With a Little Help From My Friends / Help!) (SATB) - Stock No. 2144811L  
Learning Tracks - Stock No. 2144817

**Help! Medley (With a Little Help From My Friends / Help!)**  
Words and Music by John Lennon and Paul McCartney  
Arrangement by Clay Hine  
Barbershop Harmony - Mixed voices (SATB)

**TTBB**

You've Got A Friend In Me (TTBB) - Stock No. 2091102L  
Learning Tracks - Stock No. 209112

**You've Got A Friend In Me**  
Words and Music by Randy Newman  
Arrangement by Dan Wesley  
Barbershop Harmony - Men's voices (TTBB)

- BarbershopHarmonySociety  
Armed Forces Medley 2023 - Full Mix  
▶ 2:475 ♥ 9
- BarbershopHarmonySociety  
All That Holiday Stuff  
▶ 1:260 ♥ 5 📺 1
- BarbershopHarmonySociety  
BHS Windchime Sound  
▶ 6:42 ♥ 1 📺 1
- BarbershopHarmonySociety  
Come Go With Me TTBB Preview  
▶ 1:575 ♥ 1
- BarbershopHarmonySociety  
Let it Be SATB Full Mix  
▶ 1:550 ♥ 3
- BarbershopHarmonySociety  
Let it Be SSAA Full Mix  
▶ 6:40
- BarbershopHarmonySociety  
Let it Be TTBB Full Mix  
▶ 1:042
- BarbershopHarmonySociety  
I'm Always Chasing Rainbows - Bari  
▶ 1:105 ♥ 1

**LISTEN ONLINE!  
LEARNING TRACKS  
ARE AVAILABLE  
FOR DOWNLOAD.  
MAKES LEARNING  
EASY AND FUN.**



# SHOP.BARBERSHOP.ORG



# SYNC ERRORS ARE WORSE THAN TUNING ERRORS. CHANGE MY MIND.

Sync errors have far more impact; improving sync will improve many areas, including tuning

**E**rrors Happen. They are not failures, they are not shameful, and they usually have no lasting consequences. They simply tell us we don't have a complete grasp on something yet. And when addressing these helpful and fascinating events, ensembles should prioritize sync errors over tuning errors to maximize improvement and growth.

## TUNING VS. SYNC ERRORS

A tuning error is pretty self-explanatory: it's when a singer sings sharp or flat. Numerous vocal and ear training issues negatively influence pitch, while various physics-based factors often lead to what is known as *pitch drift*. Synchronization, on the other hand, refers to the coordination achieved in executing chord progressions and word sounds. More specifically, good sync involves precise timing and attention to various elements such as pitch onset, vowels, consonants, pitch changes, and the cut-off, as well as uniformity in the pulse-beat and tempo.

Following are the three main reasons sync errors are worse than tuning errors.

### 1. IMPACT ON THE AUDIENCE

Audiences come to our concerts to feel something; every technical and artistic element must be executed together to eliminate distractions and allow the listener to hear and understand the story. Somewhat counterintuitively, audiences are quite forgiving of tuning errors. Most don't even notice, including our judges! But it's very difficult to



hide jarring synchronization errors, even from the uninitiated.

*Sync errors: 1 – tuning errors: 0*

### 2. EXPANSION (LOCK & RING)

Synchronization plays a crucial role in achieving consonance and the expansion of sound, as singers must coordinate their timing and phrasing so that overtones can emerge. Lack of sync can expose balance discrepancies, which also negatively impacts expansion. Conversely, an ensemble can still lock and ring even when it collectively loses pitch.

*Sync errors: 2 – tuning errors: 0*

### 3. DEVELOPMENT AND GROWTH

The data is in (email me for it): all ensembles have a tendency to drift in pitch. *All of them*, no matter how much effort they put into avoiding drift. On the other hand, the research shows that precise and consistent synchronization can improve rather quickly with practice. So, while many ensembles spend a disproportionate amount

of time working on tuning, they will progress—including in tuning—more quickly by instead focusing on synchronization. Here's the hidden secret: due to cohesive forces and forward motion, good sync makes it harder to sing out of tune.

*Sync errors: 3 – tuning errors: 0*

While tuning does require some love and attention, ensembles that spend their time focusing on sync will make a bigger impact, ring more chords, and ultimately develop more quickly. For those of you who see it differently, I hope you'll change your tune and that we'll be in sync. ■



**Dr. Philip Grant**, a BHS Singing judge, is a barbershop coach who has taught the bio-mechanics of artistic singing at HU since 2019. He sings with his wife, Donya, and her brothers in EVG District champ Metzlin' Around  
[philipstanleygrant@gmail.com](mailto:philipstanleygrant@gmail.com)

# FIRST IMPRESSIONS: YOU ONLY GET ONE CHANCE

Depending on what expert you talk to, it takes between five and ten seconds to form a first impression. We humans do what psychologists call *thin slicing*, where our unconscious mind looks for patterns in situations and behaviors based on limited information. As soon as the lights come up or a group enters the stage, we begin evaluating nonverbal cues. These cues include the pace and demeanor of the entrance, facial emotion, colors, overall audience connection, and the performer's mood.

**Thin slicing.** Audiences have an uncanny perception of trust, competence, dominance, warmth, and expressiveness. But they also recognize nervousness, insecurity, sympathy, insensitivity, and politeness. This is thin slicing, and it happens even before a note is sung.

Thin slicing has been extensively researched, and Dr. Jeff Thompson, Ph.D., a research scientist at Columbia University and the New York State Psychiatric Institute, states that the nonverbal subconscious is amazingly accurate at decoding smiling, eye contact, open-handed gestures, fidgeting, stiff posture, or facing another direction. They may not be able to articulate their perceptions, but audiences are forming an unconscious impression in the first few seconds.

Performers must be aware that these split-second judgments are being made. How you step into the spotlight, what you wear, your body posture, and whether you acknowledge the audience or keep your feelings internal, will have a profound impression. These are impressions that the performer can (and should) control.

By anticipating the patterns of thin slicing, you—the performer—can lead the audience into a happy and rhythmic uptune, a heartfelt and vulnerable ballad, or a delightful and funny comedy routine. Taking advantage of the entrance and the mood you set in those first five to ten seconds in the spotlight can put you in control of the audience's first impression so you can create an emotional journey from the start.



**Sandi Wright** is a coach, award-winning director, two-time intl. quartet champion, a Visual Communication judge in Sweet Adelines and a BHS and Harmony, Inc. Performance Judge [wrightings@gmail.com](mailto:wrightings@gmail.com)

## MUSICAL MAP READING

When you plug a destination into Google Maps, you instantly know where you're going; but without taking a good look at the whole map, it's hard to have an idea of the route you might take to get there.

The same could be said for Barbershoppers. We get our sheet music, press play on our learning tracks, and studiously learn our part without understanding the route we are taking. Learning how we might get from beginning to end—both individually and as an ensemble—is vital to the impact of our performance. Similarly, it is vital for directors to have studied the map before they start to teach their ensembles!

What does looking at the musical map tell you?

A good arrangement will follow the climatic development of the song. Follow the lyric and direction of the melody and harmony to understand the musical contours. Do a little research on the song—historical context can make a huge difference. Sing through the melody and get a feel for phrasing and rhythm.

The musical map gives insight into the development of the arrangement and will inform you when one or more vocal parts has a cool bit, which usually means it's important! Look for things like texture changes, solos, swipes, echoes, key changes, pillar chords and chromatic passages (usually featuring accidentals). Slowly traveling from start to finish, highlighting your own part on the sheet music, is

a great place to start!

If you're someone who enjoys singing with learning tracks, avail yourself of part-predominant and part-missing tracks so that you're not just practicing your part in isolation. There is so much we can obviously learn from the notes and words, but beyond that our sheet music is rich with information.

Turn off Google Maps and pull out your map book!



**Alex Morris** is a Musicality judge, a member of the Barbershop Harmony Australia Hall of Fame and an accomplished composer, arranger, and choral director [asmorris87@gmail.com](mailto:asmorris87@gmail.com)

# THE TOPSY-TURVY APPROACH: SELECT REPERTOIRE LIKE A PRO

To make a bigger impact on your audiences, turn the typical barbershop repertoire selection process upside-down

**S**o you are in a hot new quartet/chorus, and now you need to develop a repertoire. How do Barbershoppers generally do that?

## TYPICAL BARBERSHOPPER APPROACH 1

Let's see if this sounds familiar: you are a big fan of the hobby, so you turn to your barber-idols' best songs because you want to emulate them. You choose a few of your favorites and start working on the words and notes. After working on that for what feels like too long, you spend another number of rehearsals working on vowel matching, consistent resonance, quartet or sectional unity, tuning, breath plan, and dynamics. Then maybe two weeks before a contest/performance, you decide you need a visual plan and also some emotional underpinning, and you spend at least an hour or two on that. Sound familiar?

## TYPICAL BARBERSHOPPER APPROACH 2

Or how about this? You decide to do a song because the ranges work well for your ensemble and you have sung it in a stairwell and loved the way the chords ring in this chart. Now rinse

and repeat the above process—spend weeks on words and notes, then vowel matching, sync, tuning, and finally graft on some visuals and possibly a story.

I can't tell you how many times I have either experienced the above or have been told "that's the way Barbershoppers do it."

## THE PROFESSIONAL APPROACH

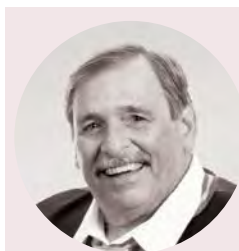
Now let's look at how professional performers—cabaret, musical theater, pop music—do it. Do you think they start by emulating someone else's approach, or because the song allows their voice to ring? I would posit likely not. Sure, they have their own idols and influences, but they filter that through their own viewpoints and talents and their worldview. These artists approach music in a totally different way. These folks are paid the big bucks to entertain.

They start by looking for a song that speaks to them emotionally or allows them to connect and touch an audience. They select their reper-

toire to fulfill this basic entertainment requirement—to take their audience on a journey, give them a full gamut emotional and communal experience. They seek to express their group's identity and humanity via their art. Then the expectation is you learn your words and notes and do all the craft in service of your original goals. All that technique and craft are not endpoints; these are tools to get you to that ultimate point of expressing your humanity. And always keep that percolating while you work on technique. It provides you with the *why* of your performance.

So, let's learn from the bigger world of music and entertainment and turn our whole process topsy-turvy! Start with what you want to express, whether it's your identity or a feeling or telling a story. Look to *share* and *enlist* rather than to impress. Be open and generous rather than technique-focused.

Be willing to make mistakes—this is how humans do it! ■



**Joe Hunter** is a long time quartet competitor, director, coach, and Presentation Category Specialist; the lifelong New Yorker now lives in Northern Kentucky and sings with **Southern Gateway Chorus**  
[jhunna1@aol.com](mailto:jhunna1@aol.com)







## CELEBRATING 20 YEARS OF EXCELLENCE: *PRESIDENT'S COUNCIL ANNIVERSARY*

With great joy and gratitude, we commemorate a remarkable milestone – the 20th anniversary of our leadership giving program, President's Council, launched by Harmony Foundation in 2004.

To honor this achievement, we are thrilled to announce an initiative that underscores our commitment to the growth and sustainability of our mission and invaluable program partners. M.B. Lombard, a champion of enriching lives through singing, has generously pledged a \$150,000 giving challenge to HFI. **All new, reinstated, and increased Ambassador of Song and President's Council gifts will be counted toward the Lombard Family Challenge.** This extraordinary endeavor has the potential to raise over \$300,000 in new support of life-changing programs!



*Join us in celebrating two decades of President's Council!*

**HARMONYFOUNDATION.ORG**

## DIRECTORS WANTED

Need a director? First 50 words are free for BHS chapters. [marketing@barbershop.org](mailto:marketing@barbershop.org). See the most current postings at [barbershop.org/directorsearch](http://barbershop.org/directorsearch).

The **Fox Valleyaires Men's Barbershop Chorus** in Appleton, WI is seeking a true teacher of musical concepts, a motivator, a communicator, a strong leader and collaborator with the highest ethical standards. Is this person you? Contact Jerry Ader, 920-735-3663 or [jdad-er812@gmail.com](mailto:jdad-er812@gmail.com). [foxvalleyaires.com](http://foxvalleyaires.com)

**Pacific Spirit Voices** (formerly Evergreen District powerhouse **Gentlemen of Fortune**) in Vancouver, BC seeks a new director. We are a 20-voice and growing mixed chorus that values love of one another, love of our music and love of our audiences above all else. Contact David Anderson, 604-230-5695, [drdkanderson@gmail.com](mailto:drdkanderson@gmail.com). [gof.bc.ca](http://gof.bc.ca)

Founded in 2014, **Rittenhouse Sound** (Philadelphia, PA) has been a harmonious haven to create, inspire, and share the transformative power of music. We seek a director that can help us achieve our mission of musical excellence and community engagement. Contact Jonah Levinson, [rittenhousesound@gmail.com](mailto:rittenhousesound@gmail.com), 856-625-8871. [rittenhousesound.org](http://rittenhousesound.org)

**Chorus of the Genesee** (Rochester, NY) seeks a director with musical and vocal production skills and a background in barbershop music or willingness to learn. Contact Steve Caso ([stevecaso@gmail.com](mailto:stevecaso@gmail.com), (585)734-1328) or Joe Bradbury ([jbradbari@gmail.com](mailto:jbradbari@gmail.com), 315-524-7349). [ChorusoftheGenesee.org](http://ChorusoftheGenesee.org)

**Commodore Chorus** of Norfolk/Virginia Beach is searching for a new director. We number about 25 active members and were recently named District Most Improved Chorus for 2 consecutive years—would love to keep the momentum. Contact at [VP\\_MUSIC@Commodorechorus.groupanizer.com](mailto:VP_MUSIC@Commodorechorus.groupanizer.com) or Dave Edgington, (757)270-9025 or [dredgington77@gmail.com](mailto:dredgington77@gmail.com).

**Baylander Chorus**, a 79-year-old chorus in Green Bay, WI seeks a music director to help us regrow our chorus membership and continue our music programs in the future. Contact John L. Whitehouse at [jwhiteho@frontiernet.net](mailto:jwhiteho@frontiernet.net), 715-853-9324. [baylanders.org](http://baylanders.org)

## CHAPTER ETERNAL

Members reported as deceased between November 15, 2023 and January 15, 2024. Send updates to [membership@barbershop.org](mailto:membership@barbershop.org). See *previous memorial listings and links to online obituaries at [barbershop.org/in-memoriam](http://barbershop.org/in-memoriam)*

### CARDINAL

Stephen King  
Greater Indianapolis, IN  
Benjamin Pollack  
Bloomington, IN

### CAROLINAS

Douglas Hubbell  
Upstate South Carolina  
James Snow  
Hilton Head Island, SC

### CENTRAL STATES

Ralph Chewning  
Olathe, KS  
Allen Finkbeiner  
Hays, KS  
David Gurwell  
Iowa City, IA  
Bob Hamilton  
Olathe, KS  
Jace L Hicok  
Black Hawk Metro, IA  
George Lambert  
St. Charles, MO

### DIXIE

Ken Huggins  
Marietta, GA

### EVERGREEN

William Bush  
Seattle, WA  
Ronald Edwards  
Vancouver, BC

### FAR WESTERN

Marvin Bertelson  
Palo Alto - Mountain View, CA  
W John Bloomquist  
Maricopa County, AZ  
Mesa, AZ  
Willard Kleen  
Greater Los Angeles  
Clayton Panlaqui  
Hemet, CA  
Richard Wells  
Frank Thorne  
Edward Wolfe  
Prescott, A

### ILLINOIS

Gerald R Hansen  
Frank Thorne  
George Lambert  
Springfield, IL  
Bernard Martin  
Arlington Heights, IL

### JOHNNY APPLESEED

John Gibson  
Frank Thorne  
James Ruisinger  
Buckeye Columbus, OH  
Arthur Ruth  
Marion, OH

### LAND O' LAKES

Russell Born  
Minneapolis, MN  
Donald Carlson  
Racine, WI  
Royce Ralph  
Helmbrecht  
Le Roy, MN  
William Quick  
Regina, SK

### MID-ATLANTIC

Theodore Budrow  
Lancaster, PA  
Gregory Davis  
Western Suffolk, NY  
North Brookhaven, NY  
Hugh Devine  
Manhattan, NY  
Princeton, NJ

Joseph DiSalvo  
Westchester County, NY  
Edward Eichner  
Lancaster, PA  
John Randazzo  
Western Suffolk, NY  
North Brookhaven, NY  
Terry Roof  
State College, PA  
Robert Seip  
Rahway Valley, NJ  
John Yates  
Hamilton Square, NJ  
Princeton, NJ

### NORTHEASTERN

Ben Bourn  
New London, CT  
Steve Holtz  
Manchester, CT  
Richard Tarr  
Nashua, NH

### PIONEER

Stephen Blackman  
Huron Valley, MI  
Monroe North, MI  
Roger Davidson  
Frank Thorne

Robert Dininny  
Hillsdale, MI  
Battle Creek, MI  
Raymond Pontoni  
Battle Creek, MI

### ROCKY MOUNTAIN

Allen Finkbeiner  
Colby, KS  
Paul Huff  
Colorado Springs / Pikes Peak, CO

### SENECA LAND

Harold Forbes  
Jamestown, NY

### SOUTHWESTERN

David Carter Hetherly  
South Texas Alamo Regional  
Robert LaFon  
Houston, TX  
R. Jared Ray  
South Texas Alamo Regional  
Edward Sturm  
Oklahoma City, OK

### SUNSHINE

Joseph Burns  
Central Florida  
Bernard Donahue  
Naples/Fort Myers, FL  
Robert Lynn Geil  
Orlando, FL  
Joseph Kimball  
Panama City, FL  
Glenn Lillibridge  
Tallahassee, FL  
Clare McCreary  
Greater Pinellas, FL  
St. Petersburg, FL  
Raymond Pontoni  
Venice, FL  
William Pyle  
Naples/Fort Myers, FL  
Arthur Ruth  
Venice, FL  
Morris Watkins  
Panama City, FL

### NO DISTRICT

Dale Comer



**Dale Comer**  
Long-time Singing judge, past Category Specialist



## MEMBER SERVICES DIRECTORY

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



### SOCIETY HEADQUARTERS

110 7th Ave N • Nashville, TN 37203-3704  
615-823-3993 • fax: 615-313-7615 • info@barbershop.org  
Office hours: 8 a.m.-5 p.m. Central

**www.barbershop.org**  
**800-876-7464 (SING)**

### EXECUTIVE OFFICES

Steve Denino  
*Interim CEO / Executive Director*  
Robyn Chancey  
*Executive Assistant to the CEO*

### COPYRIGHT & MUSIC PUBLICATIONS

**library@barbershop.org**  
Janice Bane  
*Senior Manager, Copyright*

### CUSTOMER SERVICE

**customerservice@barbershop.org**  
Luke Miller  
*Customer Service Manager*  
Danny Becker  
*Community Care Coordinator*  
Douglas Gordon  
*Receptionist / Building Maintenance*  
Sean Lubbers  
*Community Care Coordinator*  
Erin Wipperman  
*Community Care Coordinator*

### EVENTS & CONVENTIONS

**events@barbershop.org**  
Dusty Schleier  
*Director of Events & Conventions*  
Chad Bennett  
*Show Production Manager*

### FINANCE

**finance@barbershop.org**  
Erik Dove  
*Chief Financial Officer / Chief Operating Officer*  
Jama Clinard  
*Controller & HR Manager*  
Nick Anello  
*Finance Administrator*

### MARKETING & COMMUNICATIONS

**marketing@barbershop.org**  
Devin Anna Bradford  
*Director of Marketing & Communications*  
Eddie Holt  
*Digital Media Manager*  
Brian Lynch  
*Public Relations Manager*

### MUSIC EDUCATION

**education@barbershop.org**  
Steve Scott  
*Music Educator*

### OPERATIONS & INFORMATION TECHNOLOGY

**support@barbershop.org**  
Sam Hoover  
*IT Manager*  
Sarah Baxter  
*Salesforce Administrator*

### PROGRAMS, IMPACT, & RELATIONSHIP MANAGEMENT

**impact@barbershop.org**  
Joe Cerutti  
*Director of Leadership Engagement*  
Daniel Rohovit  
*Singing Community Program Manager*

### BOARD OF DIRECTORS

*SocietyBoard@barbershop.org*

#### President

John Santora • Willow Street, PA  
410-937-2611  
*jsantora@mac.com*

#### Executive Vice President

Kevin Keller • St. Charles, MO  
636-373-0158  
*kkbari@charter.net*

#### Treasurer

Dwayne Cooper • McKinney, TX  
512-633-3031  
*dwaynecoop@aol.com*

#### Immediate Past President

Noah Funderburg • Fairhope, AL  
205-292-0901  
*pronoah@me.com*

#### Executive Director/ Board Secretary

Steve Denino (Ex Officio) • Grove City, OH  
800-876-7464  
*CEO@barbershop.org*

Perry White, D.M.A. • Nashville, TN  
(Ex Officio, Harmony Foundation)  
309-221-8615  
*pwhite@harmonyfoundation.org*

### BOARD MEMBERS AT LARGE

Larry Bomback • Philadelphia, PA  
215-717-3115  
*larry.bomback@curtis.edu*

Maria Christian • Oak Park, MI  
248-376-4548  
*maria.christian@dteenergy.com*

Zachary Materne • New Orleans, LA  
504-236-0120  
*zumaterne@gmail.com*

Joe McDonald • Mt Pleasant, MI  
989-560-6181  
*joemcdonald510@gmail.com*

Tim Myers • O'Fallon, MO  
314-517-6718  
*hwk84@gmail.com*

Gene "Doc" Spilker •  
Guaynabo, Puerto Rico  
636-236-7166  
*docspilker@gmail.com*

## GLOBAL ALLIANCES

- Barbershop Harmony Australia  
*barbershop.org.au* • Dan Millgate: *secretary@barbershop.org.au*
- BHNZ (Barbershop Harmony New Zealand)  
*barbershopharmony.nz* • Warwick McWha: *mcwha21ad@gmail.com*
- BABS (British Association of Barbershop Singers)  
*singbarbershop.com* • Alan Hughes: *chairman@singbarbershop.com*
- BIBA (Barbershop of Iberia Association)  
*sabs.es* • Ángel Rodríguez Rivero: *president@sabs.es*
- BinG! (Barbershop in Germany)  
*barbershop-in-germany.de* • Maximilian Hilz: *maximilian.hilz@barbershop.de*
- FABS (Finnish Association of Barbershop Singers)  
*fabs.fi* • Johannah Boberg: *fabs.hallitus@gmail.com*
- Holland Harmony  
*hollandharmony.nl* • Leonie Vink: *voorzitter@hollandharmony.nl*
- IABS (Irish Association of Barbershop Singers)  
*irishbarbershop.org* • Liz Nolan: *iabsexecutive@gmail.com*
- LABBS (Ladies Association of British Barbershop Singers)  
*labbs.org.uk* • Natalie Feddon: *chair@labbs.org.uk*
- MBHA (Mixed Barbershop Harmony Association)  
*mixedbarbershop.org* • Barry Towner: *barry.towner@gmail.com*
- SNOBS (Society of Nordic Barbershop Singers)  
*snoobs.org* • Henrik Rosenberg: *henrik@rospar.se*
- SPATS (Southern Part of Africa Tonsorial Singers)  
*spats.co.za* • Mark Jensen van Rensburg: *president@spats.co.za*

## SOCIETY SUBSIDIARIES

- Association of International Champions • *AICGold.com*
- Association of International Seniors Quartet Champions •  
*aisqc.com*
- The Woodshedders • *ahsow.org*
- Southern Harmony Brigade • *southernharmonybrigade.com*
- Harmony Brigade • *harmonybrigade.org*
- North Carolina • Indiana • Atlantic • Great Lakes • High Sierra • Harmony University •  
New England • Lone Star • Northern Pines • United Kingdom • European •  
Mixed Harmony Brigade of New England

## FRIENDS IN HARMONY

- Harmony Foundation International  
*harmonyfoundation.org*
- Sing Canada Harmony  
*SingCanadaHarmony.ca*
- American Choral Directors Association  
*acdaonline.org*
- Phi Mu Alpha Sinfonia  
*sinfonia.org*
- World Harmony Council  
*worldbarbershop.org*
- National Museum for African-American Music  
*nmaam.org*
- Sweet Adelines International  
*sweetadelines.com*
- Harmony, Incorporated  
*harmonyinc.org*
- Barbershop Quartet Preservation Association  
*bqpa.com*
- National Association for Music Education  
*nafme.org*
- Chorus America  
*chorusamerica.org*
- Nashville Songwriters Association International  
*nashvillesongwriters.com*

### The Harmonizer

#### GENERAL CORRESPONDENCE

*harmonizer@barbershop.org*

#### EDITORIAL

Lorin May (Editor)  
Brian Lynch (Associate Editor)

#### EDITORIAL BOARD

Devin Anna Bradford, Eddie Holt,  
Brian Lynch, Lorin May





## THE TAG

Tom Gentry, Tagmaster  
tgbari1@gmail.com

# New gem in the domain

The 1928 Irving Berlin song "How About Me?" was popularized by **Fred Waring's Pennsylvanians**. It entered the public domain on January 1 of this year, thus it is fair game for publication in this magazine.

Susan Wood is a fourth-generation Barbershopper (!) and has been a certified judge with Harmony, Inc. since 2015. Susan has been a member of several Area 6 champion quartets and currently sings with **Vocal Moxie**, a new Harmony, Inc. chorus based in Phoenix. Her very first arrangement won her a Lou Perry scholarship to Harmony University.

Growing up in Cincinnati, Susan, along with her family, never missed a **Southern Gateway Chorus** show. She writes: "I



remember coming home from every show with my head full of harmonies that lasted for weeks. I didn't understand the hows and whys of barbershop harmony; I just knew I needed to be a part of it."

Susan's love of the sciences led her to become an optometrist along with her husband and fellow OSU Buckeye, Jim. Now retired from private practice, Susan enjoys her roles as a grandmother, church musician, and Musicality judge. She also actively supports her other great musical loves, the **GWA Marching Bulldogs** and **UGA Redcoat Marching Band**.

Susan's arranging style is flamboyant, as if she were bitten by a ninth-chord bug. Think of this tag as three baritone parts operating while the basses take a nap. But do listen to the basses, not just to make them feel wanted, but because their hanger is the tonic. One more hint: The last chord in measure 3 is simply a revoicing of the previous two chords, so pay attention to whose note you will be grabbing.

Enjoy this tag, which is at once both lush and crunchy! ■

## "How About Me?"

*tenor melody* *TTBB voicing* Susan Wood (2024)

*tenor melody* *SSAA voicing* Susan Wood (2024)

*tenor melody* *SATB voicing* Susan Wood (2024)





JULY 28 - AUGUST 4, 2024

**REGISTRATION  
NOW OPEN!**



**REGISTER TODAY AT  
BARBERSHOP.ORG/HU**





NEW PROUCTS,  
NEW MUSIC,  
ADDED  
REGULARLY!

**THE SOCIETY**  
• BARBERSHOP HARMONY •  
Since 1938

**S.P.E.B.S.Q.S.A.**

**Unity through Harmony**

**PREORDER CLEVELAND MERCH TODAY!**

**Barbershop Harmony Society**

**Cleveland**  
2024 INTERNATIONAL CONVENTION

**NEW YORK CITY**  
2024 MIDWINTER

**Life's Essential Element.**

**Tenor & Lead & Bari & Bass.**

**shop.barbershop.org**