

INSIDE: **Compelling Attractive Chapter Meetings** • **Meet Alan Lamson** • **Controversial performances**

January/February 2011

# THE HARMONIER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



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# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

January/February

2011

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NUMBER

1

**THE FORMULA FOR THRIVING.** Chuck Greene says scientific research has delivered solutions for making chapter meetings “Compellingly Attractive”—and dozens of chapters agree. Learn about the change in philosophies and priorities that many chapters claim is boosting their recruiting and retention efforts, while helping overall musicianship and morale soar.



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Family means more to our new Society president than blood relations—and he wants you to just one more thing for your barbershop family.

*TODD LAMSON*

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*KEVIN KELLER, PAST MUSIC CATEGORY SPECIALIST*

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*DEBRA LYNN*

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Photos by Malt Bostick, Miller  
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Convention and Visitors Association

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## Music is love, love is music—share them

Growing up can be such a defining, and at times harrowing, experience. My formative years were in a time that demanded imagination. We had the radio but no television. And we listened to “The Lone Ranger,” “Sgt. Preston of the Yukon,” “The Green Hornet,” “Amos and Andy,” and so many others. We conjured up images of what they looked like, where they lived, their horses, and so much more. I honestly feel that our imaginative skills, honed on radio programming, have helped many of us to be able to think “what if?”

And our generation was on the edge of the Space Age. Alan B. Shepard, our first man in space, graduated from my little high school in New Hampshire well before I did. We listened to “Space Patrol” on the

radio and read about space adventures in the 10-cent comic books. Many of us had decoder rings and thrilled to the communication wrist watch of Dick Tracy.

I don't know about you, but more than once I built a great communication system using nothing more than two tin cans and

a piece of string. Interesting that a modern-day soup company has its entire marketing strategy built around that same 60+ year-old concept. But who knew that even that was a more high-tech system than we thought. The two cans had to be about the same size, the string had to be straight and tight (it couldn't go around corners), the string had to be tied to a button on the inside of the can, and the whole system worked much better if the string was waxed. And, of course, if you stood close enough to hear each other through the air, then that was a great backup system.

We dreamed. We hoped. We imagined. And then we grew up. And what happened to our dreams? What happened to our hopes? And why did we stop imagining what could be? Have you noticed how little communication really takes place in the world today (tin cans or not)? We have given up the face-to-face communication that was so human, so personal, and replaced it with the telephone, e-mail, social media, and text messaging.

### **We have something great to offer the world**

As barbershoppers we have such a wonderful medium to use to express ourselves and communicate: song. There are so few people who have the opportunity to

sing that we need to continuously celebrate our own good fortune at being able to do so. Music is one of the most expressive communication styles that there is. We express happiness, sadness, and love with our music. We tell stories, we draw upon emotions, we search deep within ourselves to find the true meaning of what the song and words mean to us. And we pass those emotions on to our audiences, allowing them to experience the same feelings of happiness and love.

Why doesn't every barbershopper in the world make sure that they offer this gift of being able to communicate through music and love to every man with whom they come in contact?

### **What are your chapter's 2011 membership goals?**

We have focused on membership growth and will continue to do so. But at the same time, we need to understand the role that communication will have in the ultimate solution to that problem. Your chapter should be setting a realistic membership goal for 2011, and that goal and the reasons for it need to be communicated throughout the year to every member of your chapter by its leadership.

Leaders, have you discussed your chapter's membership goals for 2011 with your members? Chapter members, do you know what the goal is, and do you clearly understand your personal role to help achieve it? It has been suggested to me that every chapter president should take on the challenge of increasing his chapter's membership in 2011 by at least one member. (Thanks Mike.) Can you do that? Will you do that?

Every member of the Barbershop Harmony Society must commit to telling everyone he meets about his love of music, his love of barbershop harmony, and of the love and fellowship that exists among the members of his chapter and between all barbershoppers. All of my friends and my business associates know what it is that fills my time outside of family and work. Do yours? We should all be proud enough about our Society and the music to proudly wear something that lets them all know what it is that ‘makes us tick’ and that fills our lives with music and love.

Start 2011 by committing to doing just that. Don't let a day go by without talking to someone about barbershop singing and inviting them to join you and be a part of the music and love that you enjoy so much.



[janlam314@cox.net](mailto:janlam314@cox.net)



***Every barbershopper must tell everyone he meets about his love of music and of barbershop harmony, and of the love and fellowship among the members of his chapter and between all barbershoppers.***





## With all this to offer, why aren't you here?

I'm writing this from my sunny room at the Riviera Hotel on the Las Vegas Strip while the Weather Channel predicts another winter storm back home. I'm here getting ready for the 2011 Midwinter Convention—Senior Quartet Contest, Youth Chorus Festival, and two Shows of Champions. You may have heard that more and more barbershoppers now consider Midwinter a super hot ticket. Tampa in 2010 broke all previous records, and we're about to shatter that record in Vegas.

We will have a record 19 youth choruses, all singing barbershop music and loving it, and all bringing tears to the eyes (come on, admit it) of long-time Society members. It is great to hear the songs of our departed



legends like Freddie King, Buzz Haeger and Marty Mendro being rediscovered by younger men.

On Friday evening, we will watch three medalist quartets from Philly, and then **Storm Front** and **Old School** headline a Saturday evening show that will beat anything else Vegas

has to offer. Midwinter is, until Kansas City this July, the event of the year. So why aren't you here?

That last sentence is the theme of this column, and it leads to this key question: Are you going to renew your membership when it comes time to do that? The jump from Midwinter to renewing your membership may seem a big leap, but it isn't. Please indulge me in a personal story.

### A story I hope does not apply to you

My father never finished high school, and worked several dead-end jobs while he pitched minor league baseball. Finally, he got a union railroad job with the steel company and got a pension at 65 after earning just \$9,000 during his last and wealthiest year.

The midnight to eight shift left Dad with little time for anything but work, sleep, and getting ready to go back to work. But I'll always remember the summers when we'd eat loads of sweet corn from his brothers' farms before moving to the front porch where it was cooler. Dad would have a beer while we listened to Pirates games on the radio.

I moved out, and while I moved all over for the navy, Dad grew old. I'll never forget the visit when I turned the TV to the Pirates game and he showed no interest. I brought up the team's prospects that season, but he hadn't followed them at all. His mind was healthy, yet his lack of attention filled me with foreboding. How could he, of all people, have lost interest in baseball? Within a year, he had passed away.

Whenever I see lackluster attendance numbers at certain divisional, district, or international conven-

tions, I have to shake off that same foreboding. I hope it's just the economy, or a temporary low brought on by a less popular location, or some other factor we can correct. I hope it's not a loss of interest in barbershop. I know some of our members have never been to an international convention (a mistake, in my eyes) and some have not even been to their district contests.

Still don't see the parallel with my Dad and baseball? Okay, I'll spell it out: We need *you*.

### You are needed

Why join a great organization and then skip the best it has to offer? For some, "the best" is singing with your friends every week while the rest of the Society is superfluous. But the rest *isn't* superfluous. While you may not follow everything that every committee and every Society leader does, what's going on outside your view *does* affect your weekly experience. You'll appreciate how when you experience the broader culture, events and traditions that have nourished the generations of barbershoppers who created the art and technique that you now imitate, knowingly or not.

You have not experienced the richness of barbershop if you haven't been to an international convention or to Harmony University, District schools and conventions, Top Gun schools, Harmony Education Programs, and Leadership Academies. Decades of accumulated wisdom and inspiration from programs and events like these have strengthened every chapter and every barbershopper. It's a labor of love for so many, but it has always carried a price. Your support through dues, participation, volunteering, word-of-mouth, fees, contributions to Harmony Foundation, and the strength you lend to us just by being a member, is that price. Encourage members to renew, and non-members to join. Keep barbershop harmony thriving.

If you're young and a barbershopper, keep those years of participation growing. It's common to find older men with five or 10 years on their membership cards despite starting out decades ago. They dropped out for one reason or another, and to a man, they tell me how they regret those lost years of Society membership.

Whatever your age, we need your voice and your enthusiasm. So, are you going to renew when the time comes? Please consider it now, and don't withdraw from barbershop. We need your participation. And so do you.

To all Barbershop Harmony Society members, how am I doing?

ewatson@barbershop.org

**Whatever your age, we need your voice and your enthusiasm. So, are you going to renew when the time comes?**



# Bel Canto, musical innovators and Alzheimer's

## Some Bel Canto methods were controversial

**T**he "Sing like an Italian" article (Nov/Dec 2010) well enumerates the Bel Canto technique goals, but the stated methods have generated much debate. For instance, while expansion of the rib cage is certainly necessary for optimum expansion of the lungs, this occurs naturally if there is good posture. Knowingly engaging the rib cage results in a "clavicular" breath, which scrunches the shoulders and closes off the space in the back of the throat, which is necessary to produce overtones. Finding the "inner smile" is also problematic, as this can encourage jaw and tongue tension and does not create the proper space in the back of the throat. It encourages lateral, rather than vertical space. The overtones generated can be heard in more parts of the vocal range the more lowered the larynx is.

A solution to a clavicular breath: stand with good posture (yet not rigid), and picture yourself breathing like Darth Vader. Imitate the feel of the breath without making noise. Feel your larynx relax and lower slightly. Breathe the pitch and breathe the vowel. Also, there are not five Italian vowels in singing but seven, with light/dark variations to "ee" and "ah."

Using these techniques will help you achieve a more resonant and healthy form of vocal production that is easier to blend. Isn't that what all barbershop singers want?

BORIS VAN DRUFF  
Salamanca, N.Y. Chapter

ways to get people to join is to perform music that appeals to them. Sometimes these pieces are going to be a little more off the beaten path. I highly doubt that barbershop style has gone completely unchanged since its inception, and like any well-loved musical genre, it will continue to evolve and build upon itself.

I applaud those top-level groups that used new and daring repertoire at this year's contest, and I think that we can trust them not to lose sight of the old-school repertoire that probably got them to start singing in the first place. In the meantime, I look forward to more of their new musical ideas.

JEFF HIBBERD  
Whitby, Ont.

## Amen to music for Alzheimer's patients

Regarding the N.C. quartet who sang at an Alzheimer's ward, two years ago, I experienced the same reaction in a similar setting. A woman who had not lifted her head from her chest for two years "awoke" when I started to lead the Anniversary Waltz. She arose and we ended the song holding hands to the time of the music. Then she tenderly said, "I love you." I cried then, and am tearing as I recall the event. (She never responded to the song again.) Dr. Oliver Sacks, in his book, *Musophilia*, indicates that music can have a beneficial effect on Alzheimer patients. It would appear that there are at least two instances where the barbershop community has proved his point. ■

SHELDON ROSENTHAL  
San Francisco, Calif.

## Musical innovators should be praised

From the prior letters page, I'm saddened to hear that Mr. Shannon's "tolerance" of non-traditional barbershop music has run out. However, if nobody in music ever "pushed the envelope," rock and roll would have never gotten past Chuck Berry (goodbye Beatles), Broadway music would have never evolved from Tin Pan Alley (no Rogers & Hammerstein, Sondheim). Western music as we know it would have never gone any farther than monophonic chanting by monks, and barbershop would not exist, period. Also, many of the past musical greats like Bach were not highly regarded in their own time.

I ask, as a newer barbershopper, how can we overcome the Society's growth issues if our groups don't use some music that's more accessible to all potential singers? While I don't advocate dropping traditional repertoire altogether, one of the best



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# Over Easy, NVP strike gold in Las Vegas

Youth and seniors mix to attract biggest Midwinter attendance in history

The venue may have been Las Vegas, but our 2011 Senior Quartet champions **Over Easy** were taking no chances as they stormed the stage with an in-your-face set of Irish songs. As witty baritone Glenn Siebert said, “yesterday we were Over Easy and today we are ‘sunny side up.’”

Beating the odds was no easy task for this JAD foursome. They were third in the district competition but came up with the winning hand, out-scoring 26 other competitors and winning the gold by 22 points in a contest that saw 18 quartets score 800 points or higher.

Over Easy first appeared on the International stage in San Antonio where they gave a hint of things to come by finishing sixth. They repeated that placement in 2009 in Pasadena, then found themselves



The members of Over Easy are very proud of the fact that they are “regular guys,” with no former gold-medalists or renowned singers in their quartet. They feel that their gold medal will encourage men all around the Society to go to work to achieve high levels of success in our great hobby.

Siebert says, “It’s very gratifying and humbling knowing that for the next year we will represent the largest male singing organization in the world. How cool to be invited to perform and enjoy the big show in KC this July. It will be a memory of a lifetime, sitting in preferential seating and representing JAD and our Society.”

## Youth Chorus Contest winners.

This year’s Youth Chorus champion, **Northwest Vocal Project** from the **Western Washington, WA Chapter** (EVG), is no stranger to the award circle. Formed in the summer of 2007 with help from **Northwest Sound** (EVG), **NVP** placed first in Pasadena in 2009 as well, and won an impressive 12th place at 2010 international in Philly. They are directed by Neal Booth, father of Sam Booth, one of the co-founders.

A record 574 singers in 19 choruses participated this year. Many hotel staff members commented on how well-behaved and gracious the young men were. Not at all what they’re accustomed to in Las Vegas!



looking for a new bass singer. They welcomed Mark Hannum and qualified for Tampa where they finished 16th, then on to Las Vegas where they hit the jackpot and become the 26th Senior Quartet Champion. The quartet, consisting of Alan Reese (T), Carl Ondrus (L), Glenn Siebert (Br) and Mark Hannum (Bs), is from the Cleveland/Columbus Ohio area.

The quartet was very animated and involved and it was clear that they “owned” the stage during their performance. From the St. Patrick’s Day Parade medley to the Renee Craig arrangement of Danny Boy, they captivated the audience and judging panel with their entire package, clearly earning their spot in history.





## 2-year rotation plan off the table

Society leaders continue to study potential modifications to the Contest & Judging system; however, the two-year international chorus rotation proposal discussed in the July/August 2010 issue of *The Harmonizer* is no longer under consideration.

The two-year proposal was neither voted upon nor rejected, but simply supplanted by other ideas that have bubbled up during the last few months of studying the C&J system. The new ideas will be studied by district and Society leadership throughout 2011.

More than 3,000 Society members and Associates shared their views on the two-year rotation proposal in an Internet survey and on *barbershopHQ.com* last fall. A summary of survey results can be found at [www.barbershophq.com/?p=1682](http://www.barbershophq.com/?p=1682).



## Kansas City updates

**Father/Son/Grandson Chorus.** Perform with family on the main stage in the Sprint Center Arena on Saturday before the Quartet Finals. Co-directed by Jack and Mike Slamka, bass and lead of **Power Play**. A \$20 fee per singer covers music, learning media, and a performance shirt to be distributed in Kansas City. Sign-up deadline is May 15 and limited to the first 200. [moneill@barbershop.org](mailto:moneill@barbershop.org).

**Ladies Breakfast.** Thursday, July 7, at the Muehlbach Hotel (attached to the Marriott), \$29 includes KC Classic buffet and performances by the Red Onion Jazz Babies and **Storm Front**. Sign up at the link at [www.barbershop.org/kansascity](http://www.barbershop.org/kansascity).

**Gospel Sing 25th Anniversary.** Thursday, July 7, 9-10:30 a.m. at Grace & Holy Trinity Church, one block south, then one block west of Marriott hotel.

## International festivals/events looking for more barbershop groups

**2011 Pan Pacific Convention.** Sept. 28-Oct. 2 in Brisbane, Australia. Get details at [www.panpac2011.org.au](http://www.panpac2011.org.au). (Web address advertised in previous issue of *The Harmonizer* was in error.)

**International Barbershop Meet-**

**ing Festival.** Sept. 23-24, Herto-genbosch, The Netherlands. The largest biannual International Barbershop Festival in Europe, hosted by the Duketown Barbershop Singers ([www.duketownbarbershopsingers.nl](http://www.duketownbarbershopsingers.nl).) Send questions

to [Barbershopfestival.secretariat@duketownbs.nl](mailto:Barbershopfestival.secretariat@duketownbs.nl).

**World Choir Games.** Massive Biannual world event coming to Cincinnati July 4-14, 2012, with first-ever barbershop division. See [worldchoirgames.com](http://worldchoirgames.com).

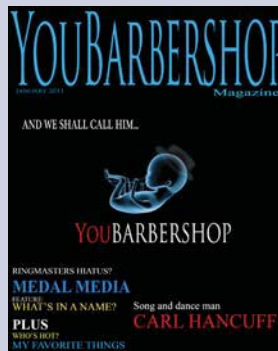
## Society briefs

### New employee for returning job title.

K.J. McAleesejergins is the Society's new Audio/Visual Manager, where he is responsible for the Society's audio/video promotions, educational material, marketing, and digitization of Society audio and video archives. He is also the new bari for 2010 international semifinalist quartet Lunch Break. He grew up in a musical touring family, and after serving in the U.S. army as a paratrooper and hand-to-hand combat instructor, toured with the U.S. Army Soldier Show. In 2006, he became a youth pastor and freelance recording engineer and private instructor of voice, guitar, piano, and drums. A barbershopper since age 14, K.J. lives in Nashville with his wife, Emily.



**Milestone year for Justin Miller.** In the last half of 2010, he became the youngest-ever gold medal director with Westminster Chorus, got married, moved from California to Connecticut, became music director of his arts high school alma mater—and was named musical director of the Big Apple Chorus. Whew!



### YouBarbershop launches online magazine.

A new monthly publication covers news and information on the artists and personalities within all three major barbershop societies (BHS, SAI and Harmony, Inc.). The first issue includes an

entertaining interview with the legendary Carl Hancuff of the Salt Flats. With a focus on entertainment and satirical commentary, YouBarbershop Magazine hopes to reach its audience through its personal stories, fun news articles and interviews. Edited by YouBarbershop founder Mike McGee. Go to [www.youbarbershop.com](http://www.youbarbershop.com) to sign up for a free digital subscription.



### CONVENTIONS

2011

KANSAS CITY  
July 3-10

2012

PORTLAND, ORE.  
July 1-8

2013

TORONTO  
June 30-July 7

2014

LAS VEGAS  
June 29-July 6

2015

PITTSBURGH  
June 28-July 5

2016

NASHVILLE  
July 3-10

2017

MINNEAPOLIS  
July 2-9

2018

ORLANDO  
July 1-8

2019

SALT LAKE CITY  
June 30-July 7

MIDWINTER  
[www.barbershop.org/midwinter](http://www.barbershop.org/midwinter)

2012

TUCSON  
Jan. 17-22

HARMONY  
UNIVERSITY 2011

St. Joseph, Mo.  
July 31-Aug. 7, 2011

## Dozens of Harmony University scholarships for 2011

The following scholarships are available for Harmony University, all thanks to your generous support of Harmony Foundation. All scholarships include full tuition and board; none include travel costs. To those interested in applying, please first read the full rules for each scholarship at <http://tinyurl.com/HUScholars>.

**Director's College.** For front-line directors, assistant directors or aspiring directors who have not received a Society/Harmony Foundation Scholarship within the last five years. Applications must be post-marked no earlier than March 1, 2011 and no later than April 1. Download applications at [www.barbershop.org](http://www.barbershop.org) and send to Education Department, Attn. Director's College Scholarship, 110 7th N, Nashville, TN 37203. (Please do not e-mail.) For more info, contact Mike O'Neill at [moneill@barbershop.org](mailto:moneill@barbershop.org) or 800-876-SING x4126.

**Bring your baritone free.** If you sign up for the quartet track at Harmony U, it's four for the price of three courtesy of Harmony Foundation and the Larry Ajer endowment. Scholarships are limited: Inquire immediately! Contact the Society Education department at [slewis@barbershop.org](mailto:slewis@barbershop.org) or 800-876-SING x4122.

**Earl Moon.** Sponsored by the Whittier, Calif., Chapter, pays tuition for first-time barbershopper attendees who might not otherwise have the opportunity to attend. Download an



application at [www.choralaires.org](http://www.choralaires.org). By May 1, 2011, submit your application to Jeff Pulice, 9938 Mina Ave., Whittier, CA 90605 or [jeffpulice@gmail.com](mailto:jeffpulice@gmail.com).

**Larry Ajer.** For a successful, active, competing quartet wanting to reach the next level. Get rules and applications at [www.barbershop.org](http://www.barbershop.org). Mail completed applications to the Education Department, Attn. Larry Ajer Scholarship, 110 7th N, Nashville, TN 37203. For more information, call 800-876-SING x4122 or e-mail [slewis@barbershop.org](mailto:slewis@barbershop.org).

**Lou Perry.** Goes to the creator of the best original arrangement, as evaluated by Rob Campbell, Don Gray and Joe Liles. Songs from any era qualify as long as they are arranged in the barbershop style, something that might be heard on a chapter show. Young arranging talent especially welcome to apply. Deadline: March 15, 2011. Send electronic files by e-mail (preferred, Finale or PDF) to [RobCampbell@aya.yale.edu](mailto:RobCampbell@aya.yale.edu) or by regular mail to Dr. Rob Campbell, PO Box 9335, San Diego, CA 92169.

**The First Ethic — is it first priority?** We should do everything in our power to perpetuate the Society. Our founders could have worded that differently. They could have said, "We should do everything in our power to perpetuate barbershop harmony," but they knew better. Do you know why they put this ethic first? Could greater attention to this ethic help avoid many of the fiascos that harm membership in some areas? [barbershophq.com/?p=1667](http://barbershophq.com/?p=1667)

**Cape Breton revisited: Try thinking smaller.** Smallness of ambition, smallness of hope—those are dangerous. But there's also a danger in assuming that your chapter (or this Society) can only

get big results from big, painful upheavals. That assumption could delay action because problems appear bigger than they are, or worse, distract our collective focus from the little changes that actually could make a big difference. [barbershophq.com/?p=1652](http://barbershophq.com/?p=1652)

**Learning tracks: Too much of a good thing?** Learning tracks are great, but has the pendulum swung too far? I've seen chapters scrap songs that were perfect for them, and only because there wasn't a learning track available! I fear that one of a musician's most important skills sets—the ability to read music—could atrophy among barbershoppers if we aren't careful. [barbershophq.com/?p=1634](http://barbershophq.com/?p=1634) ■

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For details, visit  
[www.barbershop.org/creditcard](http://www.barbershop.org/creditcard)  
Bank of America financial products offer good value and support for programs of the Barbershop Harmony Society.





## Learn songs—and choreography—faster!

Most of us find it challenging to learn music—even when we put in the time and effort to learn. I used to try in vain to learn repertoire during what once were two-hour trips to chapter rehearsals; I discovered that for me, learning tracks alone are essentially useless. Perhaps the 33% of people who have a primarily auditory (hearing) learning style need nothing else. But as one of the 29% of people who primarily learn visually (seeing), I must both see and hear what I am trying to learn. The remaining 37% of us are predominantly kinesthetic learners (touching), who learn far better by touching and doing.

For years, barbershoppers have been using essentially the same “one size fits all” learning methods and have wondered why they didn’t work better. In my chapter (**Portsmouth, N.H., Seacoast Vocal Union**), experience has shown us that this is largely because the “old” methods did not account for the three ways to learn.

### The Boombox Method for notes and words

A few years ago, our chapter started getting great results when we adapted the Society’s old published 12-step individual learning method. That method included a step that required writing out the lyrics by hand—which alone limited its popularity—but its educational value was right on target. Focusing on only one aspect of the music at a time is critical. I refined the 12-step method into the “boombox method” and it proved to be perfect for our chapter. I shared it on the Harmonet and it spread like wildfire. The method is summarized on the sidebar on this page. Try it at home or during chapter meetings—it works!

The boombox method works so well because it engages seeing and hearing at the same time, leaving out the touching (in our case, singing) until later in the process so your brain has a chance to keep up. For some reason, adopting a singing posture causes your brain to prioritize touching, therefore “doing” comes ahead of seeing and hearing. Even kinesthetic learners will learn faster if their brains can process the music through seeing and hearing first.

### Learning choreo presents different challenges

For years, there has only been one way to learn choreography: “Watch and do,” with very little chance to process the new information. Choreo is usually introduced through many repetitions, but rarely enough repetitions for mastery. Those who process the moves most quickly become the models the rest of us

follow out of the corners of our eyes as we awkwardly try to get at least *some* of the moves right. If you were not there the night the choreography was introduced, you start so far behind that there may be little chance to truly catch up. The admonition to “go home and learn this” includes no real method to achieve that. Over the years, we’ve been helped somewhat with added choreo sheets to document the moves and/or videos, but success has often been limited.

The Boombox Method can work for choreo, but you cannot start from scratch on your own as with learning notes and words. No matter how well it is planned in advance, choreography is less straightforward to learn because each move typically needs several adjustments before it looks and feels right. The creation of a choreo document and video must therefore come *after* the first teaching session rather than before.

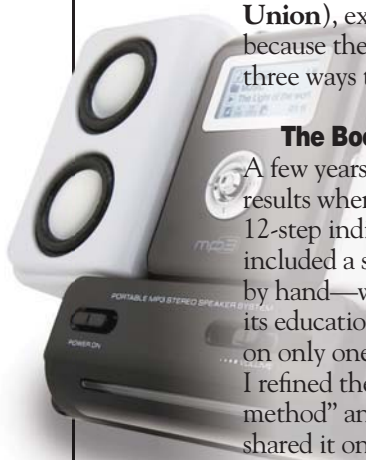
The Boombox learning curve is different for choreo as well. On the first night of learning notes and words, you come away knowing about 90% of the song, and it’s easy to fill in the remaining 10% simply by looking and listening at home. With choreo, it’s likely that these percentages are reversed. You leave the hall with 10-25% locked in, and even with the moves you remember, you are likely never fully clear about what they should truly look and feel like.

### The Boombox Method for choreography

Let’s apply the three main learning styles (seeing, hearing, touching) to choreo. First, and most important, the learning curve must be slowed down. With choreo, too many things come at you too quickly from each of the three learning directions,

### The Boombox Learning Method

- With music in hand and following your part, listen to your part (part predominant on the learning track) five times without making a sound
- On the sixth repetition, hum along with your part
- On the seventh repetition, “ooo” along with your part
- On the eighth repetition, “loo” along with your part
- On the ninth repetition, sing the words
- You will now know 85-90% of the song!



**Jim Dodge**  
Director,  
Seacoast  
Vocal Union  
jamesdodge@comcast.net

Lyrics	Moves	Footwork
What a <b>won</b> -derful day!	On <b>won</b> -, step and press to outside.	RCP
What a <b>glo</b> -rious day!	On <b>glo</b> -, head up, hands raise to waist, as inside foot brings you DTT	Down the tiles (DTT)
<b>The whole</b> world is coming a-live.	On <b>The</b> , drop inside hand. On <b>whole</b> , sweep outside hand across chest to outside, palm toward chest. On <b>-live</b> , press upward	DTT
<b>Who</b> will <b>buy</b> wonderful morning? Such a day you never did see. Who will tie it up with a ribbon, and put it in a box for me? So I can see it at my leisure	Two step reset to RCP. On <b>who</b> , step inside back. On <b>buy</b> , bring weight to outside.	RCP

so the brain can't process all of them adequately. Second, you must engage the seeing and hearing parts before you try the moving part. Your brain needs to know what will be happening—in what sequence and for how long—before acting on the movement.

#### **Start with a good choreo sheet.**

Whoever develops the choreo plan needs to create a marked-up copy of the lyrics that shows when to make what moves. Distribute it only after the first learning session, so specific challenges from that first session can be addressed on the sheet. Color coding can be helpful. This should specifically be designed as the tool needed to help members gain repetitions at home in private.

**Get it clear in your mind.** At home, take the choreo sheet and begin to sing the song aloud in your voice part, following the words on the sheet. When you come to a highlighted word or syllable, visualize the move. *Don't make the move yet, just visualize it!* The move should be completely described in the "moves" section of the sheet. Continue on through the entire song, visualizing each move and where it needs to be made. This might take several starts and stops the first few times through. What you are doing here is engaging the brain and programming it to recognize when and how moves are made. Do five complete repetitions of this exercise.

**Now do the moves.** Take the choreo sheet and place it on a music stand or prop it where you can see it from a standing position. Sing the song through again and physically make the moves in the right places as you go. Sing as slowly or quickly as you need to. You are now testing the program you created in your brain and training the body to make the move. Do this exercise five times.

**Test yourself.** You have used seeing, hearing, and doing to get this far. Now you need to test yourself to see what you remember and to solidify your learning. Play the four-part section of your learning track and make the moves along with the track. You'll stumble in some places, but I guarantee that you'll know 80-90% of the moves and when to make them; you only have to go back and correct the ones you are still missing. You will even have corrected the

movement suppositions you've made in your learning before you started the process. Do this exercise five times.

**Repeat as needed.** This is not a one-shot deal! Depending on the song and your learning style, you may need to repeat the process as often as every day to accomplish the repetitions you need for mastery. But on succeeding days, you may need fewer and fewer repetitions, until the final five repetitions are your starting point.

#### **Conclusion**

Remember, your ultimate goal is to be able to do all the choreo moves in the correct manner, at precisely the correct time while singing your part correctly to the three part mix (minus yours) on your learning tracks. Neither now nor ever will there be any shortcuts to learning skills, so don't try to shortcut the process. It takes repetition!

Good luck! ■

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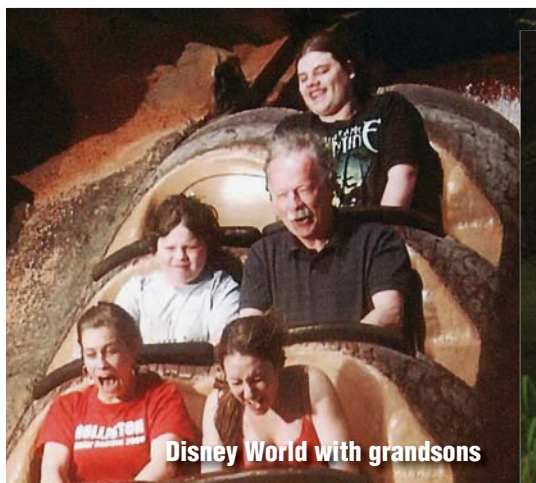
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Disney World with grandsons

With his two sons and their wives and children

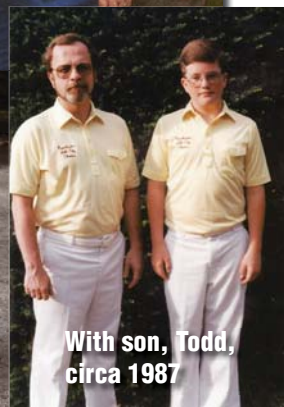
Janet Lamson (second from right) was asked to provide pictures that capture the essence of her husband. She provided pictures of his literal and barbershop families, but nothing from his professional (architect) or Society leadership roles. He didn't have any such pictures, if that says anything about what he values.



Alan has been with the Manchester, Conn. Chapter for decades. This is the chapter's Silk City Chorus at the 2010 NED district contest, where they placed 4th.



Granddaughter Leah



With son, Todd, circa 1987

# Alan Lamson—doing it for his family

New Society President asks you to do one more thing for your “family,” too

Barbershop can scratch many different itches; for some, it's all about impacting lives through performing; for others, it's the fellowship and fraternity; still for others, it's leadership and personal development opportunities unavailable in our “other” lives. For most, it's a combination of all—including for my dad—but those around him know that family takes center stage in his barbershop life.

## Barbershop is about family (and vice-versa)

Dad's father was a long-time barbershopper and his mother was a renowned Sweet Adelines director, singer and coach. Family got Dad involved in barbershop, and now one of his sons also gives considerable time to this hobby. It is likely only a matter of time before the other son is assimilated. Family has helped engender Dad's sense of purpose and commitment to barbershop harmony, a purpose that grows with each passing year.

Dad remains exceptionally involved in his home

chapter (**Manchester, Conn.**) and district (Northeastern), where anyone can tell you that he never forgets why he does all he does, and for whom—his family, both his literal and barbershop families.

While on the District board, he worked with others to foster a culture where the needs and feelings of the “guys in the District” were continually in leaders' sights. Any decision considered how “the guys” felt, how it would motivate them or make their participation in the NED better. He has worked tirelessly for decades on chapter tasks like the annual show, emceeing, board positions, visual performance leadership, and music and membership committees to lend his uniquely strong perspective and vision for an improved barbershop experience for all. Without fail, his participation has made a positive difference for the chapter and district.

## Major goals for the next two years

My father gives credit to 2009-10 Society President



Anyone can tell you  
that he never  
forgets why he  
does all he does,  
and for whom—  
his family, both his  
literal and barber-  
shop families.

Bill Biffle's leadership for ensuring that membership and growth are top-of-mind and widely publicized throughout the Society. He is looking forward to building on the success Bill initiated—specifically, he dreams of seeing the much slower membership loss over the last two years turn toward positive membership growth within the next two years. Dad has told me that at every level and in every meeting, membership became the common denominator—that every decision should focus on how it helps attract new members and retain current members.

He cites membership and communication as the two biggest areas he hopes to impact. He notes that we need to talk to ourselves and also to others about what barbershop means for each of us, and that it's not just about the "Tuesday night rehearsal." It is a more ubiquitous experience that teases many different skill sets and talents. He hopes to encourage leadership at all levels to be transparent and regularly communicate to the other members what they are doing and why.

**What you can do now.** When I asked him how Society members could help, his many suggestions came back to the same idea—*do one more thing*:

- If you've never recruited someone, recruit one person.
- If you've never been on a committee, serve on one.

- If you've never done an outside performance with your chorus, do one.

- If you've never sung in a quartet, sing in one.

Clearly this is a reasonable commitment for any individual; globally, it represents 26,000 new "things" that have never happened before.

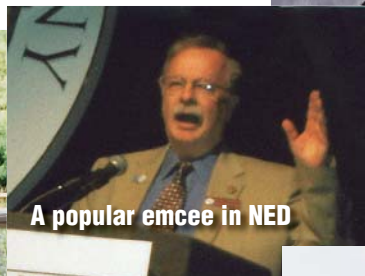
### He's doing it all for his "family"

After we both had served on the NED district board for some time, Dad and I agreed that we would invest our time and effort in our own chapter, knowing we each would find it incredibly rewarding. Since then, he has taken on *more* outside leadership responsibility, this time at the Society level, including now serving as Society president.

I have long since chided him that I am still waiting for him to focus on the chapter! I first remarked on this during a car ride to a barbershop event, after observing how many Society and district programs he was working with at the time. I asked, "Remember how you and I agreed that we would focus our efforts and time more on the chapter and our families?"



**Todd Lamson**  
Son of Alan  
Lamson,  
director, Silk  
City Chorus  
silkcitydirector@  
comcast.net



A popular emcee in NED



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Giving his body (and his knee) for the team at DELASUSQUEHUDMAC in 2010.





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He knows that what strengthens other chapters will strengthen our own as well. He asks you to go to work for your family and chapter, too.

His response was sobering and inspiring. I'll share with you, even though it will take away a long-running opportunity for son-to-father ridicule.

He simply replied, "I am."

It really was the clearest definition of his magnetic north, what makes him continue to work at what he does—why all those extra hours do not seem like a burden to him. He is doing all he does for his family, both for blood relatives like me and for all the other men he knows and loves. He is giving

your family and chapter, too.

All he asks is that you *do one more thing*. Do it for the sake of strengthening our barbershop "family." Do it at the personal level, the quartet level, the chapter, district or Society level, but *do it*. You, Dad and the rest of your "family" will be grateful you did. ■

all this time to the Society because it will benefit our home chapter—he knows that what strengthens other chapters will strengthen our own as well. He asks you to go to work for

## Welcome New Board Members



Society Treasurer **Dwayne Cooper, CPA**, lives in Austin, Texas, where he is director of finance & administration for the Long Center for the Performing Arts. A 35-year

Society member, Dwayne found barbershop through the Society's original Young Men in Harmony program in Bloomington, Ill. in 1976. Dwayne just completed his two-year term as SWD President. He is a certified chorus director having served as music director in **Plano, Texas; Jackson, Miss; Austin, Texas** and is currently directing the New Braunfels, Texas, **Hill Country Chorus**. His wife of 30 years, Barbara, is the daughter of "Golden Oldie" Robert and Betty Moore from Bloomington IL. Son Daniel is a third-generation barbershopper who competed in Philly's college quartet contest, and daughter Mackenzie is a freshman at the University of Oklahoma.



**John Miller** is a 43-year Society member and two-time international quartet champion singing bass with **Grandma's Boys** (1979) and **The New Tradition** (1985),

and three-time gold medalist with the **Masters of Harmony**. Miller has served on the Society's Honorary Member Committee and twice as AIC show producer. He is Chief Marketing Officer of the NBC Universal Television Group, and has also recently signed on with The NBC Sports Group, where he will help execute strategic marketing

initiatives. As chairman of the Marketing Council, Miller oversees full company cross-promotional opportunities for Universal Media Studios, NBC Universal Television Distribution, NBC Entertainment, NBC News, NBC Sports, Telemundo, Bravo, USA Network, Syfy, Oxygen, Chiller, Sleuth, Universal HD, Mun2, MSNBC, CNBC and The Weather Channel. Since 1999 he had served as President of the NBC Agency. Miller is a two-time Emmy winner, PROMAX Hall of Fame member, and four-time Entertainment Marketer of the Year.



**Don Fuson** joined the Society in 1999 after his wife, Linda, saw an ad in the paper that said "Wanna' Sing?" He is a member of the **Overland Park, Kan.** and **Kansas City, Mo.** chapters and the **Homeward Bound** quartet.

He is past chapter and district president, current chapter counselor and past Society Chapter Support and Leadership Training Committee Chair. He continues to serve the Central States District as Events VP, is active on the Leadership Academy staff, is a certified Contest Administrator, and chaired the MGTFF New Chapters Task Force. He is past CSD Barbershopper of the Year and a member of the CSD Hall of Fame. Don retired from AT&T Bell Labs where he was a member of the award-winning Baldrige quality team, and now spends considerable time volunteering his skills on the Society's IT and data needs. Don has an MBA and advanced degrees in secondary math and computer science.



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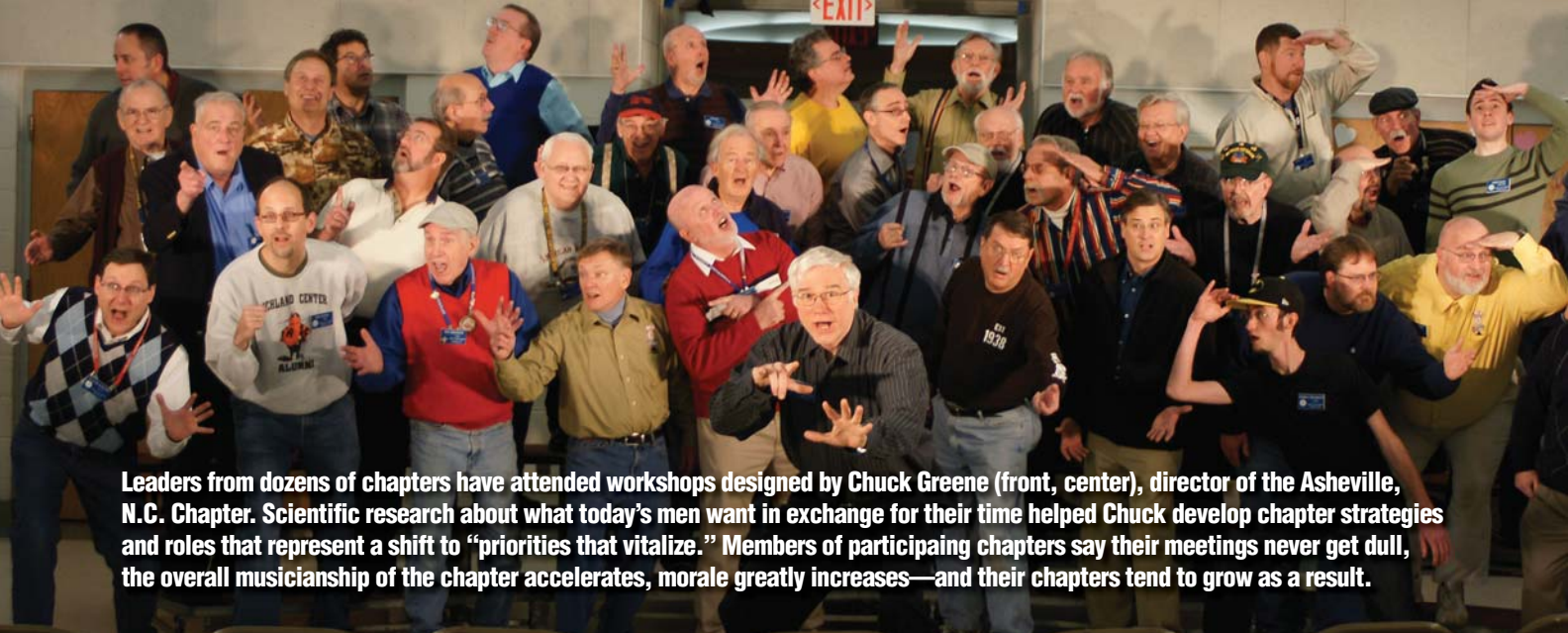
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Leaders from dozens of chapters have attended workshops designed by Chuck Greene (front, center), director of the Asheville, N.C. Chapter. Scientific research about what today's men want in exchange for their time helped Chuck develop chapter strategies and roles that represent a shift to "priorities that vitalize." Members of participating chapters say their meetings never get dull, the overall musicianship of the chapter accelerates, morale greatly increases—and their chapters tend to grow as a result.

# Compellingly Attractive Chapter Meetings

## The principles behind the workshops that are helping many chapters thrive

Over the last three and a half years, Chuck Greene has given more than 30 "Compellingly Attractive Chapter Meetings" [CACM] workshops for hundreds of Society chapter leaders. The workshops have consistently earned rave reviews in evaluations. We recently interviewed Chuck about CACM and the future of Society chapters.

### What prompted you to design and present CACM workshops?

Passion, urgency and research! Like thousands of other Society members who are passionate about what barbershop does and can do for society, I feel an urgent concern for the future of our chapters. A few years ago, a great friend—yep, a baritone, Ward Bost, now deceased—handed me a book entitled *Bowling Alone*. It chronicled some major sociological changes in 20th century North America—not what most barbershoppers would consider a thrilling read. However, the book clearly indicated why almost all chapter-based non-profit organizations have shrinking and aging memberships. The Society is not alone—we're more like an epitome case.

That book sparked additional research to find what characteristics a chapter-based non-profit would need to grow and thrive in this day and time. The research yielded 15 characteristics people consider when deciding whether to affiliate with an organization like ours. Then the question became, "How do we add the characteristics to a barbershop chapter's identity?"

My home chapter, **Asheville, N.C.**, agreed to be the beta-testing chapter. We had some success the first year and were very successful after two years. Society leaders at the time asked me to prove that what we were doing would work in other chapters. That prompted the first CACM workshop.



**Lorin May**  
Editor,  
The Harmonizer  
[harmonizer@barbershop.org](mailto:harmonizer@barbershop.org)

### Why has the Society had shrinking and aging membership?

Society chapters have not effectively adapted to major changes in the North American social context over the last 40 years. The most impactful social context changes are covered in the workshop, but the important thing to know is this: During the Society's heyday growth years—nearly 33,000 members from 1938–68—chapters had two primary attractions: fun social brotherhood and the thrill of lock-n-ring. Those two attractions, offered as a hobbyist pastime, matched well with what men in those years valued for their discretionary time.

Now 40 years later, the social context has changed, and what men of more recent generations value for their discretionary time has changed with it. Fun social brotherhood and lock-n-ring are still valued, but those attractions alone are not enough to make chapter life compellingly attractive for the discretionary time of most men today.

### What characteristics do prospective members consider when deciding whether to join a chapter?

From the research, there are 15 "Attractive Value Characteristics" people look for when deciding whether to join or renew membership with a chapter-based organization like ours. All of them help create value. However, eight of the characteristics are so important for Society chapters that they are collectively Deal-Makers—if a chapter is strong in all eight at every meeting, it will grow and thrive, but if it is weak in just one of these eight characteristics, that one weakness becomes a Deal-Breaker. [See sidebar this page.] There's an important implication woven into these eight—people will no longer join an organization and stay content with mediocrity.



**You mentioned new priorities and strategies successful in Asheville. What specifically has worked well?**

Let's take priorities first. Far and away, the Top Strategic Priority that guides our decision-making is this: *"Seek, develop, use and enhance the skills and talents of each member to such an extent that progress seems limitless."* This priority comes from a simple notion—the maximum potential of an organization may be reached if each individual in the organization reaches

his or her maximum potential. Conversely, when an individual's potential is blocked or capped by systems or leadership, the organization's potentials are lowered and progress becomes limited.

As to strategies, everything we do Tuesday nights is

**"There's an important implication [from the research]: People will no longer join an organization and stay content with mediocrity."**

guided by the Top Strategic Priority and designed to strengthen the Deal-Maker characteristics.

**How are the CACM strategies different from traditional chapter strategies?**

CACM strategies involve a mental shift to new priorities and a structural shift to new practices. These shifts do not change the chapter's goals—if a chapter places high value on creating a quality musical product for shows and contests, or on Youth in Harmony or local philanthropy, those goals do not change. The CACM

priorities and practices are designed to open more effective pathways toward whatever goals a chapter may have. They do so by maximizing the Deal-Makers, thrilling and inspiring members, creating improvements that last, building an organization for the long run and making progress seem limitless. The CACM strategies often produce a profound shift in members' weekly enjoyment and growth, and chapter goals are approached more effectively.

For the strategies to work, a chapter's leaders, especially the music director and music team, need to understand that a *major* shift in priorities and practices will take place—they will not simply tweak or supplement what their chapter already does during a typical chapter meeting.

**What are some of the major CACM strategies?**

Most fit under the following three categories:

**Roles.** CACM chapter meetings place chapter members in more than 20 defined roles, including listeners, audio coaches, watchers, visual coaches, audience advocates, entertainment coaches, emcees, directors, program chairs, meeting evaluators and meeting scribes. (We average using about 10 roles

**The Eight Deal-Makers/Deal-Breakers**

These are the characteristics ("Deal-Makers") today's men look for when joining a chapter-based organization. If even one of these traits is missing, it becomes a "Deal-Breaker," or the reason a man will leave that chapter or fail to join it:

- Creativity—participation in imagineering new or improved results
- Skill, talent and knowledge growth
- Efficiency—high return on time, energy and resources
- Fun, humor and positive attitudes
- Peer appeal—cool enough to invite friends
- Astute leaders with succession
- Participative leadership—the power to influence the pace, content and direction of the organization's life
- Each member appreciated and sought for his talents and skills

**Other Attractive Value Characteristics**

- Approached about their needs
- Welcoming to diversity in membership
- Social circle development
- A value-driven mission
- Variety
- Visual appeal
- Community acclaim

**CACM strategies are neither a recruiting program nor a substitute for one; however, many chapters using these strategies report that the strategies have helped attract and retain more members. Unlike most, the Sunshine district is actually growing, and many point to District Membership VP Bart Van De Mark's evangelization of CACM strategies as the main reason. Bart's own Martin-St Lucie chapter has grown from 24 to 55 active members in the three years since they shifted to using CACM strategies during chapter meetings.**

**"Our first annual show [after the switch], we had five directors on the stage," Bart says. He draws a connection between developing broad musical leadership and recruiting. "We have a meeting plan that gets other guys in front, and we show a different approach to how they can do things. That causes new guys coming in the door to think, 'Maybe I could do that sometime.'"**

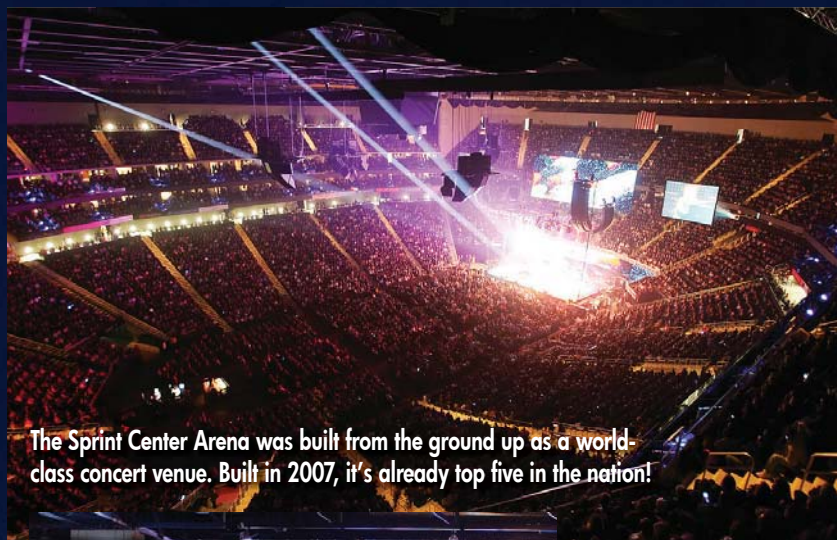






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## Tuesday, July 5

10-3:50 p.m.

5-9 p.m.

After CBQC

Harmony University Sessions

Bank of America Collegiate

Barbershop Quartet Contest

\*Larry Ajer-Tuesday Night Party

## Wednesday, July 6

10-9:30 p.m.

10 p.m.

Quartet Quarterfinals (Intermissions  
and break times TBD)

Dixieland Band

## Thursday, July 7

9-10:30 a.m.

9-9:50 a.m.

11 a.m.-3 p.m.

4:30-6:30 p.m.

7:30-10 p.m.

Good News! Gospel Sing

Master Class-

Westminster Chorus

Quartet Semifinals

\*World Harmony Jamboree

Dinner Show

\*AIC Show

## Friday, July 8

10 a.m.-2 p.m.

4-8:30 p.m.

Chorus Contest Session #1

Chorus Contest Session #2

## Saturday, July 9

9 a.m.-noon

11-11:50 a.m.

12:30-1 p.m.

1:30-3:30 p.m.

6-7:15 p.m.

7:30-9:30 p.m.

10 p.m.

\*\*Sing with the Champs

Master Class - Storm Front

MegaSing

\*Harmony Foundation Presents ...

Quartet Finals Awards & Pre-show

Quartet Finals

Chorditorium

## Sunday, July 10

9-10 a.m. Church Service

\* = Separately ticketed event

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**This year's chorus competition will have you at the edge of your seat!** The creativity just keeps getting better and better every year. With The Vocal Majority taking a year off, that actually could rev up the creative juices of the others choruses. Even as this is being written, we can almost hear the Sound of the Rockies, Northern Lights Chorus and Great Northern Union plotting, planning and practicing to give Masters of Harmony a real run for the gold.



Outdoor view of the fabulous new Sprint Center Arena, our performance venue. Looks like a happen'n' place, just across the street from the Power & Light District.

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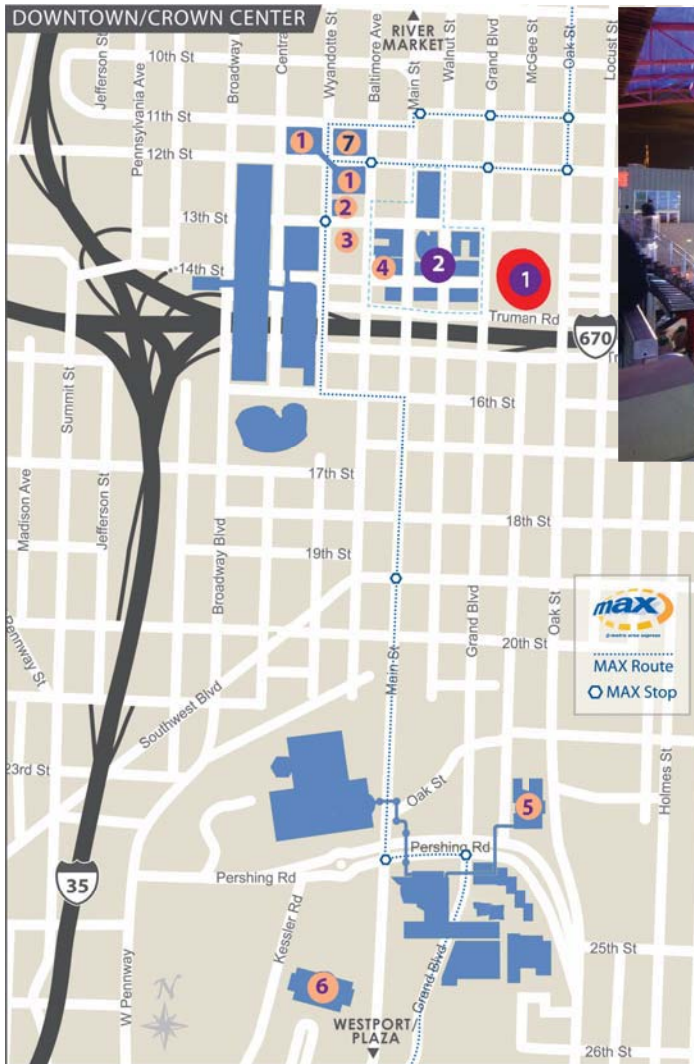
Youth (25 & under): \$89

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| 5. Hyatt Regency Crown Center (\$129) | 1  |
| 6. Westin Crown Center (\$129)        | 1  |
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NOTE: Shuttles will run to/from the Sprint Center and the Marriott, Westin and Hyatt Regency

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—The College Basketball Experience and National Collegiate Basketball Hall of Fame adjacent to the Sprint Center is not just a museum, it's an interactive place where you can dribble, free-throw and slam dunk.  
—The Crossroads Arts District is just a few blocks from the Sprint Center.



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## Schedule highlights

**Tuesday night:** You know from recent conventions that the **Bank of America Collegiate Barbershop Quartet Contest** has become quite a show in itself. This year, we're starting it earlier, at 5 p.m. to leave more room in the evening for the **Larry Ajer Party**, a casual but exciting foretaste of performances in store from the coming week's competitors. This is sure to get your convention spirit warmed up!

**Wednesday:** The **Quartet Quarterfinals** will end by 9:30-ish, leaving plenty of time to relax, meet up with friends old and new, check out the Power & Light District, and sing the night away.

**Thursday:** Enjoy watching the **Quartet Semi-finals** narrow the field, pick your own favorites, then compare notes and opinions while mixing and mingling before the **World Harmony Jamboree Dinner Show**. Top off the evening with the champions at the **AIC Show** and you'll have a day full of fabulous barbershop that will satisfy your appetite, at least 'til Friday.

**Friday:** As last year, the **Chorus Contest** will end early, so you'll still have plenty of steam for the district and chapter parties—see who can stay up and sing the longest, 'til the wee hours if you want, because you can sleep in tomorrow!

**Saturday day:** Sleep is good for the voice, so catch some extra zzzz's and you'll be rested for tonight's parties! Have brunch, do some shopping or sightseeing, try out **Sing with the Champs**. You'll be needed at the **MegaSing**, to take place at the incredible Power & Light District just across the street, and then don't forget **Harmony Foundation Presents!** featuring Storm Front, Ambassadors of Harmony and Rockapella!

**Saturday night:** While the suspense builds in the quartet field, see our new chorus champions perform, plus Hall of Fame presentations, the new Collegiate Quartet champs and other top groups at the **Awards and Preshow** at 6:00 p.m. They'll duke it out at the **Quartet Finals** at 7:30, and then you'll likely find yourself in a hotel lobby, chorditorium or hospitality suite—or even on a street corner—by 9:30, with hours to bb'shop till you drop!

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Thursday July 7, 4.15-6.30PM

Tickets will soon be available through the BHS website, [www.barbershop.org/kansascity](http://www.barbershop.org/kansascity) – be sure to check it out to get your ticket! More info on performing groups, venue etc will be published through the link above and in the next issue of the Harmonizer!



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per meeting.) Many of the roles are “rotating hats” that everyone in the chapter gets to wear on a regular basis. Member potentials are sought and developed every week.

**Activities.** There are also more than 10 defined activities, including some to train directors, coaches and emcees, several to teach interactive tuning, and a variety of breakouts for quartetting, voice lessons, song learning and presentation innovation.

**Strategic tools.** There are more than a dozen strategic tools, including attractive rehearsal pacing, an incredibly fast song-learning method, prospective member take-home packs, and meeting scripts designed to build a great musical organization over time. The meeting scripser tracks the interests and progress of each member and scripts meetings so that members get opportunities to help them incrementally approach their maximum potentials.

Using these priorities and strategies every week makes the eight Deal-Makers obvious to prospective members within the first hour of their very first chapter meeting.

**“This prioritization of time simultaneously builds a great musical organization as it builds toward great artistic performances. Improved membership stats are a by-product.”**

**All those CACM roles, activities and tools—are chapters limited to *only* those practices if they want to thrive in the long run?**

The above are proven strategies that help incorporate the 15 Attractive Value Characteristics (especially the eight Deal-Makers) into a chapter’s identity. Once a chapter has made

the mental and structural shift to “*seeking, developing, using and enhancing the skills and talents of each member to such an extent that progress seems limitless,*” it is common for them to modify or innovate additional practices successfully. One caveat: The fact that CACM strategies *can* be supported by additional practices should not serve as a loophole to maintain the status quo, avoid needed change or justify practices that do not create compellingly attractive value.

**How are CACM strategies different for music directors, and how do those strategies help the chapter?**

As music director for my chapter, on an average Tuesday I spend more than half the rehearsal time training associate directors, coaches, quartetters, and individual members in various CACM roles. This in-rehearsal training takes place as they conduct, teach, demonstrate, evaluate, sing and invent, and the whole chorus improves as they learn and improve. The level of training varies from basic craft to artistic nuance, depending on the progress of each man and the chorus progress on a given song. This prioritization of time simultaneously builds a great musical organization (“layers of musical leadership, longevity, succession”) as it builds toward great artistic performances (“collective choral skills, talent, readiness”). Improved membership stats are a by-product along the way.

**Who does all this planning, and how many hours does it take each week?**

The Music Director is the chief champion of using the CACM strategies each week to help build a great musical organization. Together with the meeting scripser [who may be the director] and the program chair, and using insights from meeting evaluators [a rotating hat role for everyone], the director plans each rehearsal. The meeting scripser e-mails the plan to members and recent guests. Once operation patterns are established, it usually takes no more than two hours a week to plan, write and distribute a great meeting script.

**You say that Asheville is very successful using CACM strategies. How are you measuring “success”?**

The change we first noticed was mood—much more happy energy at each meeting. The second change was that a few “sideline” guys—former barbershop-



**“It’s no longer about one person conducting and training through choral group instruction—it’s about helping build a great musical organization from which many other achievements can spring.”**

pers who drifted away from the chapter but kept their ear to the ground in case something cool and different happened—became active again. The third change was that members began to trust that every meeting would be compellingly attractive—they began inviting their friends whom they had hesitated to invite before.

We tracked three statistics on active and prospective members. (“Active” means participating regularly on Tuesday nights.) After 30 months, active membership had more than doubled, more than 70% of prospective members who visited a meeting eventually joined the chapter, and the average age of active chapter members had dropped by nine years.

### What effect have CACM strategies had in other chapters?

A number of chapters have reported substantial success with CACM strategies—but there are also many chapters whose music directors have not embraced the fundamental shift in priorities and practices. The music director has to be a chief champion for the effort to be successful.

For the director, it’s no longer about one person conducting and training through choral group instruction—it’s about helping build a great musical organization from which many other achievements can spring. His or her openness, vision and determination to develop and use teams of leaders—to help each individual member become an increasingly effective performer and/or leader—are pivotal.

The most successful music directors in our Society surround themselves with people empowered to make the directors’ deficiencies irrelevant. Generally, those directors have helped other chapter members develop skills and talents to a point where if the director leaves, the chapter will remain strong and thriving. When such directors are asked about their chapter’s success, they almost immediately give credit—*deserved* credit—to teams of leaders in their chapters. A CACM workshop demonstrates how to build an organization with this shared leadership.

### Are chapters that use CACM strategies growing?

The chapters who have embraced CACM are thriving,



**Following what can politely be termed a political blow-out, the Sarasota, Fla. chapter entered a rebuilding mode last summer. Jim Stoup (not shown) discovered CACM at Chuck Greene’s 2010 Harmony U course. He was so enthused that he flew Chuck to Florida to teach the rest of the chapter, and leaders of seven other chapters participated in the one-day seminar. Some transition time was needed before the chapter could begin implementing the CACM strategies, but early reports indicate that the changes have made a huge effect on chapter morale.**

**“The attitude is soaring,” he reports. “You’ve got to feel like you are valued, that you’re an important participant. The guys are really having fun now.”**

ing, and most have positive growth stats. But please understand, CACM was not developed to be a recruiting/retention program, nor an alternative to one. Instead, it’s there so that when the chapter’s recruiting program brings men into the door, they find a compellingly attractive organization that they want to join, an environment that stays invigorating so they won’t want to leave. It’s about chapters learning to thrive for the long run—really vitalizing—not about short-term membership increases.

### What do you see for Society chapters in the future?

I hold great hope. Barbershop harmony is far more powerful than most of us consider. Research published in *American Scientist* (“The Psychoacoustics of Harmony Perception,” July-August, 2008) indicates that a cappel-

la consonant harmonies have a more heightened emotional effect on human beings than harmonies produced by instruments or by instruments plus voice. As purveyors of this art, we potentially have an enormous and wonderful mission.

The populace can come to value barbershop harmony for the inherent wonderful emotional effects—inspiration, joy, love, hope, comfort, laughter—and value it distinct from other music. Thriving chapters can play an enriching role in people’s lives by performing, branding and popularizing the style. ■

In addition to Chuck Greene’s workshops, Society Music Educator James Estes has completed extensive training and facilitates CACM workshops—also to rave reviews. For more information, visit [www.21stn7th.com](http://www.21stn7th.com). To book a workshop, contact [chuck@21stn7th.com](mailto:chuck@21stn7th.com) or [jestes@barbershop.org](mailto:jestes@barbershop.org).



# 2011 District Quartet CHAMPS



## **Forefront (CAR)**

Aaron Hughes (Br), Brian O'Dell (Bs), Kevin Hughes (L), Garry Teixeira (T)  
Contact Garry: [Garrytenor@yahoo.com](mailto:Garrytenor@yahoo.com); (317) 489-8882  
[www.forefrontquartet.weebly.com](http://www.forefrontquartet.weebly.com)



## **Progression (CSD)**

Matt Suellentrop (T), Mark Keever (Br),  
Mark Wheeler (L), Chris Lowry (Bs)  
Contact Matt:  
[progressionquartet@gmail.com](mailto:progressionquartet@gmail.com)  
(314) 749-3849



## **Lighthouse (DIX)**

Bill Packard (T), Ryan Fuller (Br), Nick Daley (Bs), John Scott Crawford (L)  
Contact Jack: [lighthouse-quartet@att.net](mailto:lighthouse-quartet@att.net); (770) 592-9903



## **The New Originals (EVG)**

Ted Stiers (L), Jimmy Schofield (T),  
Turner Stiers (Bs), Josh Honrud (Br)  
Contact Ted:  
[tdstiers@yahoo.com](mailto:tdstiers@yahoo.com)  
(206) 235-1237



## **The Crush (FWD)**

Matt Gray (T), Josh Szolomayer (L), Paul Tabone (Bs), John Brockman (Br)  
Contact Paul: [info@thecrushquartet.com](mailto:info@thecrushquartet.com); (760) 522-6376  
[www.thecrushquartet.com](http://www.thecrushquartet.com)





### **After Hours (ILL)**

Benjamin Harding (L), Tim Beutel (T),  
Kevin McClelland (Br), Dan Wessler (Bs)  
Contact Tim: [ahquartet@gmail.com](mailto:ahquartet@gmail.com)  
(309) 840-0755  
[www.ahquartet.com](http://www.ahquartet.com)



### **Maverick (JAD)**

Mike Hull (Br), Josh VanGorder (T),  
Jonathan Zimmerman (L), Dave Jarrell (Bs)  
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[maverickquartet@gmail.com](mailto:maverickquartet@gmail.com)  
(419) 575-3117  
[www.maverickquartet.com](http://www.maverickquartet.com)



### **Touchstone (MAD)**

Rob Seay (T), Rich Gray (L),  
Jay Butterfield (Br), Steve White (Bs)  
Contact Rich:  
[mrgray0520@verizon.net](mailto:mrgray0520@verizon.net);  
(302) 266-6977



### **Main Street Station (LOL)**

Rob Thiel (T), Jason Seiberlich (L), Patrick Boehm (Br), Steve Mendell (Bs)  
Contact Steve: [skamwbass@yahoo.com](mailto:skamwbass@yahoo.com); (608) 769-5830



### **SnapShot! (NED)**

Antonio Lombardi (T), Alex Kuen (L), Ed Forman (Bs), Joey Constantine (Br)  
Contact Ed: [esforman@gmail.com](mailto:esforman@gmail.com); (508) 439-9135  
[www.snapshotqt.com](http://www.snapshotqt.com)



### **Let's Sing! (NSC)**

Mark Chandler (L), Steve Tremper (T), Joe Doub (Br), Greg Zinke (Bs)  
Contact Mark: [mark@alexander-chandler.com](mailto:mark@alexander-chandler.com); (336) 813-3374  
[www.LetsSing.org](http://www.LetsSing.org)





### **Shaken Not Stirred (ONT)**

Bill Wells (T), Rob Lamont (Bs), Brad Brown (L),  
Dave Rozycki (Br)  
Contact Rob: [rtlamont@rogers.com](mailto:rtlamont@rogers.com)  
(705) 487-9965  
[www.shakenstirred.ca](http://www.shakenstirred.ca)



### **Right on Q! (PIO)**

Matthew Tipton (T), Ken Klein (L), Ed Bax (Bs), Mark Slamka (Br)  
Contact Matthew: [mftipton@yahoo.com](mailto:mftipton@yahoo.com); 248-925-7317



### **The Elements (RMD)**

Kenny Wiser (T), Joel Gillespie (L), Jake Butler (Bs), Penn Almoney (Br)  
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(801) 822-7296



### **Mainstream (SLD)**

Michael La Scala (T), Michael Holmes (L), David Melonson (Bs), Mac Sabol (Br)  
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### **The PURSUIT (SUN)**

Jeremy Conover (Br), Chad Bennett (T), Paul Agnew (Bs), Chris Coffee (L)  
Contact Jeremy: [bookings@thepursuitquartet.com](http://bookings@thepursuitquartet.com); (912) 596-8123  
[www.thepursuitquartet.com](http://www.thepursuitquartet.com)



### **Third Shift (SWD)**

Samuel Lowrance (T), Gregory Owens (L), Spencer Mayer (Bs),  
Thomas Jackson (Br)  
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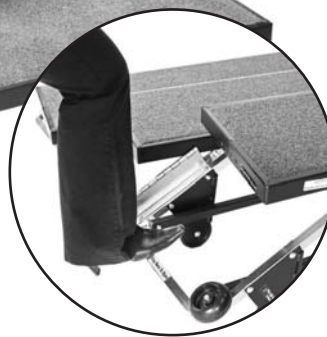
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# Judging controversial performances in real time

Results of a study to learn whether current rules and practices are adequate

All the old issues of *The Harmonizer* online ([www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer)) are a treasure trove for a history nut like me. Among other discoveries, I've been fascinated to follow the ongoing and never-ending commentary about our Society's Contest & Judging (C&J) system. It seems we have never had a time free of controversy or disagreement about what belongs on our stages from a visual, vocal or stylistic perspective. No matter what the efforts to develop and refine the judging system, there was always something that wasn't right.

Things never change, do they?

Last summer in Philadelphia, we saw some performances that truly challenged our beliefs about what is and is not part of the barbershop style. If we were to boil down how the barbershop style evolves, it comes through one of three dimensions:

- Song choice
- Arrangement style and choices
- Performance elements

When a performance challenges us in just one of these dimensions, our eyebrows raise a little. The most controversial past moments have occurred when two dimensions were challenged. This past summer, some performances challenged us in all three dimensions. Furthermore, Society members from a variety of backgrounds were concerned that none of these controversial performances were marked by a flag ("Z") on the score sheet, which denotes a reduction of five or more points by any single judge.



**Kevin Keller**  
Music  
Category  
Specialist,  
2008-2010  
[kkbari@  
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## Studying the real-time judging of controversial performances

As Music Category Specialist at the time, I responded to these concerns by assembling a panel of Music judges who represent a cross-section of beliefs and experiences.

Among the many issues they studied, their underlying purpose was to study how controversial performances are currently evaluated in real-time and to discover whether current rules and procedures are sufficient.

This committee reviewed Philadelphia's most controversial performances against the rules and Music Category Description as written. Here are their findings:

- The processes in place today are sufficient to evaluate these controversial performances in real-time. This includes the Category Description language, the training to evaluate the performance, and the ability to discuss issues in conference.
- Some of the reviewed controversial performances were deemed as arguably within stylistic bounds, even though there was some minor division of thought. Our Music Category Description explicitly states that borderline material can receive a mixture of opinions from the judges; elements of these performances fell into that gray area, as judged by both the actual panel as well as the committee.
- Other reviewed controversial performances should have received more overt reductions than they did. Almost all of these songs received some level of reduction by the actual Philly Music panel, but as there were no reductions of five or more points per judge, they did not receive a flag on the score sheet.
- After multiple listenings and review, the committee would have provided flags on the score sheet for a few performances; however, only one song received a flag upon first listening.
- The committee's final scores tracked relatively well with the actual panel's final scores.
- For several of the performances, a common theme emerged: We are hearing more and more songs that do not feature typical harmonic progressions (circle of

fifths) we have come to expect from songs performed in a barbershop contest. This is an area for further review by the Music category.

Obviously, the above does not discuss which performances were reviewed. That is because, per C&J policies, judicial commentary of these performances is viewed as private. Every competitor at every level deserves and receives that level of privacy.

### Protecting competitors, judges and the art form

Spectators in Philadelphia noted that the Music panel stood up and conferenced following several performances. These conferences are a relatively new practice designed to protect the competitor, the art form and the judging system. Thankfully, these conferences are few and far between, but you have seen them at all contest levels over the past three years.

Conferences occur any time one judge on the panel wishes to discuss an event that may have broken the rules and/or significantly violated the intent of his Category Description. It may be that the other judge(s) heard the same thing, they agree that it was an issue, and they align themselves on how significant it was. It may be that the other judge(s) have a different perspective on what happened. In the end, the judges work to align their decision before they write their respective scores. Conferences protect the competitor from a judge being too punitive, protect the style from a judge being too lenient, and protect the integrity of the judging system by ensuring alignment on whether the issue was significant and to what degree.

### Flex but do not break

I will close with a quote from Society Hall-of-Famer Maurice "Molly" Reagan, one of our earliest barbershop-pioneers and leaders, when he was discussing "rules" about the barbershop style.

*The fact that the above are Guides only must be stressed. They are not presented as rules. Any attempt to lay down unchangeable rules would limit the expansion into new and untried harmony fields. That can't happen here. Not in this Society.*

— The Harmonizer, Sept./Oct. 1943, p. 20

Read the old issues of *The Harmonizer* and you'll see that competitors have pushed the envelope since

### Point reductions vs. holistically lower scores

Many of us (including me) cut our teeth in the pre-1994 category system, where some judges scored the performance itself while others scored the arrangement, assigning pluses or minuses that affected the overall score. The current Music category was instead written in a way that many of us today call "holistic"—the score is a blend of both performance and style.

Under today's system, the negative impact of stylistic issues can still be manifested as a reduction in points; however, the impact of a stylistic issue may also be manifested on the score sheet as an inherently lower score—with or without additional point reductions. I'll explain how the approaches differ and why some stylistic issues can only be judged holistically.

**Point reduction scenario.** Sometimes, it is relatively easy to separate a stylistic issue from the rest of the performance. For example, if you sang a couple of non-vocabulary chords in an otherwise completely acceptable arrangement, I can think, "Okay, that's a -1 under 'Non-Vocabulary Chords.' Next?"

A more subtle example would be a quartet that performed "a tag on a tag on a tag" and didn't execute it very well. If they had just ended the song "elegantly," it might have scored a 68; but because the tag on tag on tag diminished the performance, my final gut score is a 66. This scenario leans toward a holistic judgement, but I can still express it as a score reduction. If I had been ready to score 68 until the very end of the song, I can quantify the impact and say, "That's -2 under 'Construction and Form'." I can look the quartet straight in the eye and tell them that if they had just executed the first tag, they would have had two more points from me.

**Holistic approach scenario.** For other stylistic issues, point reductions are anything but straightforward. For example, say that a quartet is cooking along at an 82-ish level until midway through the song, when they stop for an entire minute to do some shtick before they start singing again. Under "Construction and Form," they likely violated the idea that non-singing passages should not be too lengthy. The Category Description directs me that my Music score should be

lower, but it does not tell me by how much, since I must judge the impact of that moment with respect to the music.

Now suppose this quartet turns on the after-burners and I find myself thinking 85 by the end of the song. How do I quantify the reduction for the earlier non-singing passage? What is the base number from which I'm subtracting? If they hadn't stopped the momentum earlier in the song, would I now

be thinking they scored an 87? We'll never know, because the scenario where they maintained momentum never actually happened—and I am not allowed to base my score on a guess about what might have been.

I can tell you that my overall assessment of everything combined is an 83, once I factor in the minute-long shtick break. How did I arrive at that score? The answer is not very straightforward. Does the 83 mean my score is a -2 reduction from the 85? Maybe it is, if I use the last half of the song as my baseline. Or am I instead giving them a +1 for a great finish that made a bigger impact than did the loss of momentum back when they were singing an 82? You can see that there is some futility in this guessing game. What matters most is that the composite score given is reflective of both the performance and any style issues.



**The 2009 international panel conferences after a performance that both Music and Performance judges believed contained elements that could be eligible for a point reduction. They wrote their scores only after the specific infraction and specific rules had been addressed.**

Day 1. They always will. Some ideas work while others don't. Eventually, our style grows and expands with those new ideas that the competitor, judges and audience all agree exhibit the hallmarks of the barbershop style. Our systems need to be flexible without breaking in order to accommodate this growth. ■



# Sing like an Italian

The last issue showed how to hold your mouth and how to breathe. Now learn how to avoid the problematic North American vowels that lower pitch and harm individual and group resonance

You'll sing brighter and with more ease as you apply these essential Bel Canto methods— and your intonation issues may vanish, too!

**Part 2 of 2**

The great Enrico Caruso

**H**ave you been practicing your inner smile, and inhaling your pure, Italian vowels? Great! Now learn how to ring vowels better and avoid the most problematic vowel sounds of the English language.

## Create forward lift

Find the space between the gum line and your cheek bones and then lift the cheek muscles up off the gums. Maintain this muscular engagement and (combined with the energized support of the rib cage and torso) you'll find yourself singing every vowel with forward ringing, and you'll sing every phrase with greater freedom and resonance.

To see someone incorporate this musculature on a regular basis, watch a video clip of **Ringmasters** bass Martin Wahlgren. The muscles right beside his nose are almost constantly engaged in what looks kind of like a

mischievous smile. When the cheeks are lifted in this way, you'll feel each vowel vibrating at the front of your face ("the mask"), just like Italians do naturally. Keeping this muscular position high also helps you better descend down to the chest voice. This forward lift will therefore almost assuredly add additional low notes to your range.

Staying lifted feels "fake" to most of us at first, so integration requires focused effort. The cheek muscles might also need exercise. Integrate this forward engagement with your inner smile and relaxed lower jaw and you'll create a rounded tall space in your "amphitheater" and a balanced sound that is not too wide.

## Improve pitch by fixing these sounds

There are several problematic sounds in the Americanized-English language. The "Aaagh" (as in "at") and non-vowel *schwa* (as in "love") particularly cause the

tone to quickly go south. With these two sounds making up so many connective words in English, it is no wonder that intonation is the biggest issue for most barbershop singers, and English-speaking singers in general.

**Fix the “Aaagh.”** Go to a mirror and sing a phrase that uses the words “that,” “at” or “as.” Notice how your mouth opens wider and your jaw drops to produce this sound. You can somewhat solve the issues associated with this sound if you simply become aware of that jaw movement and choose not to open your mouth so far. In a group setting, if everyone simply thinks “Eh” while making the “Aaagh” sounds, you may notice the legato line stays stable, the tuning accurate and controlled, and the diction more understandable to the audience.

**Fix the schwa.** Pay attention when you sing the English schwa sound in “the,” “of” or “love” and you’ll feel the production being articulated downward in your throat. *In Bel Canto, nothing is ever felt in the throat.* To maintain a good forward tone and to keep the throat from constricting, especially concentrate on the “forward lift” techniques, described earlier, when singing this sound.

**Fix the “R.”** A North American “R” sound at the end of a word will close down the voice and cause a complete disconnection of the legato line, plus it can help you drop pitch and lose control of the phrase. Every “R” needs to be softened and unstressed. Use the soft British “R,” which can be achieved without closing your mouth on the sound. This will take practice in a group setting before it will sound natural, but is well worth the effort.

**Fix the “L.”** The “L” causes the tongue to almost swallow itself, particularly at the end of a word or in a combined sound like “Id” in “world.” Learn to keep the intrinsic “Eh” in the sound “L” until the last possible moment, then produce the “L” with a quick and light stroke that uses only the tip of the tongue.

## Conclusion

The Bel Canto orientation will transform a chorus or

quartet. You’ll find it makes you a well-tuned and cohesive unit, capable of instantly ringing every chord rather than waiting for multiple voices to stabilize the vowels in each syllable. This approach also brings the high harmonics into balance with the male voice’s natural low resonance. Some of the process may seem counter-intuitive at first, but you will start to feel your voice resonate with more ease, effectiveness and less fatigue as you practice consistent conscious muscular and breath preparation.

An added benefit of these methods: They help naturally blend your chest, middle, head and falsetto vocal registers into one voice, neutralizing the “passaggios” (transitions) and making ascending and descending lines far easier to maneuver. You’ll need less weight or power to maneuver through difficult vocal areas, allowing more freedom of sound with no constriction.

Incorporate these Bel Canto methods into your singing, and the effortless, greatly improved voice you’ve always wanted will come faster than you ever dreamed! ■



*Debra Lynn has been a professional vocal coach for more than 18 years. Find her at [debralynnmusic.com](http://debralynnmusic.com), [debralynn.vocal-coaching@gmail.com](mailto:debralynn.vocal-coaching@gmail.com), or her YouTube channel: [debralynnvocalcoach](https://www.youtube.com/channel/UCdebralynn).*

**Don’t know how an Italian produces forward lift? Watch a Swede. Martin Wahlgren (center), bass of Ringmasters, is particularly good at showing off the “mischievous smile” (also at right) that places the cheeks—and the sound—in the perfect place.**



## Hope for the more mature singer: The advantages of youth are overstated

In Philadelphia, I heard many barbershoppers say of **Westminster Chorus**, “Oh, they achieve that wonderful sound because they are all young.” It’s not that simple! While there is a modicum of truth to the advantages of youth, the fact is that more mature male singers have just as much ability as younger men to get a wonderful, balanced resonance—and older men enjoy added resonance advantages that rarely show up before age 35 or 40.

During the convention, I sat in on the **Ambassadors**



of **Harmony and Crossroads** master classes, where I was pleased to hear Dr. Jim Henry talk about balanced vocal sound created by forward vowel placement and open, resonant musculature. He is teaching the very essence

of Bel Canto training, and you can hear the results whenever the mostly “older” **Ambassadors** sing.

As we get older, our bodies do require us to work harder if we wish to continue to make great sound. With effective support and energized lift, the youthful sound that is somewhat natural to the under-30 set becomes refreshed and accessible to more mature singers. I have seen and heard amazing results from men well past 70 once these principles are reintroduced and reintegrated.



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**The Commodore Chorus** (Norfolk, Va.) seeks a director for our active chorus that hosts two annual Christmas shows and a summer event, as well as various performances throughout the year. We promote music education with presentations, Youth in Harmony Festival, and participation in concerts. Compensation negotiable. Contact Jack Klotzbach at [ckklotzbach@hotmail.com](mailto:ckklotzbach@hotmail.com) or (757) 619-6671.

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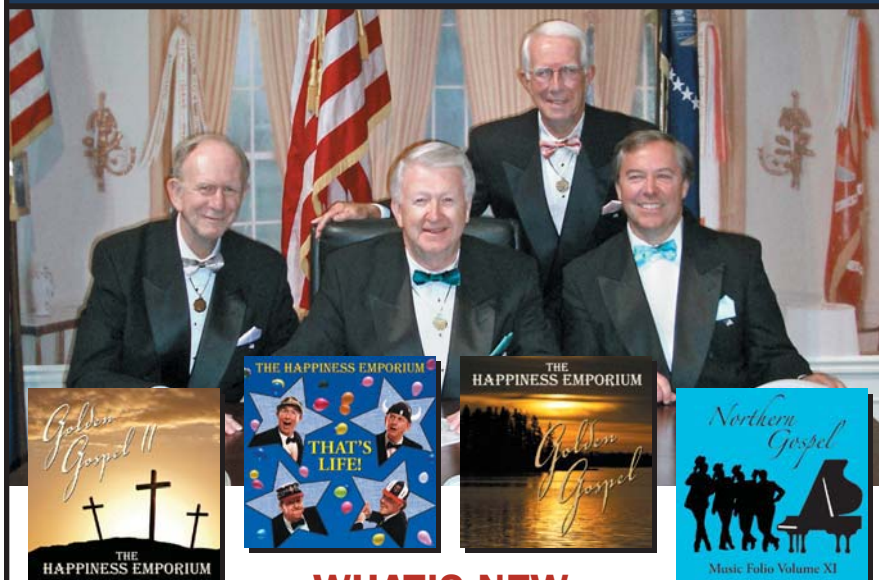
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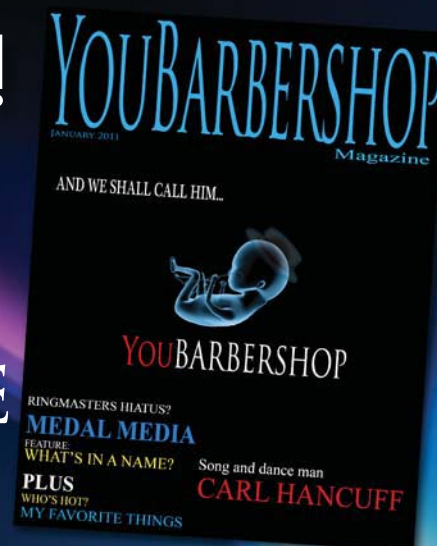
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## Russians get a big taste of holiday harmony

**D**uring one of their frequent free public performances for the City of Alexandria, Va., the **Alexandria Harmonizers** were spotted by Russian news producer Andrey Cherkasov, who happened to be passing by. Cherkasov was entranced by the barber-shop style, struck up a conversation with several members, and decided to feature the Harmonizers on an upcoming news segment on Russia's Channel One.

At the Harmonizers' next meeting, Cherkasov and his crew filmed the rehearsal and interviewed some of



the chapter members, including Master Director Joe Cerutti, Jr. They were fascinated by the evolution of the barber-shop style, by the passion and professionalism

of the men who perform it, and by the chorus's willingness to share our music simply as a public service.

The following week the crew

filmed the Harmonizers' annual "caroling crawl" at picturesque downtown Alexandria, and conducted more interviews. The compiled footage aired Christmas week in a three-minute news segment on Russia's Channel One, which reaches 250 million homes in Russia and around the globe.

Watch at <http://tinyurl.com/alexrus>. It just goes to show how important public singouts are ... you never know who might be watching!

**BEST DAM QUARTET PERFORMANCE OF 2010.** The Four Suits quartet was part of the "Bridging America" event on Saturday, Oct. 16, when nearly 20,000 people jammed the opening ceremonies of the Mike O'Callaghan-Pat Tillman Bridge, which spans the Colorado River downstream from Hoover Dam. Offering barber-shop tunes to rousing applause were Larry Litchfield (T), Rick Ives (L), J.D. Massa (Bs) and Dave Kennedy (Ba) of the Las Vegas Gamble-Aires (FWD), shown here after their performance. Lake Mead, with its distinctive white "bathtub ring," is in the background.



When Wendell Heiny, tenor of 1955 champ The Four Hearsemen passed away on Feb. 6, 93-year-old Tommy Palamone of 1948 champ The Pittsburghers, moved a notch closer to the title of oldest surviving champion. This senior member of the world's toughest to join fraternity (the AIC), got a visit last fall from 1990 champs Acoustix.

Speaking of groups with plenty still in the tank, Acoustix tenor Todd Wilson (left) moonlights as bass with The Suntones—and the 1961 legendary champs will be singing in Kansas City. Fifty years and they still got it! With Tommy, Sr. (you can guess which he is) and Todd are Tommy, Jr., Joel T. Rutherford (Bs), Rick Middaugh (L) and Jason January (Br.)





## “Welcome home, punk.” Another example of how this hobby is a ministry

Minister of Music Jeff Keeman of the United Methodist Church in Shalimar, Fla. has allowed *The Emerald Coast Chorus* (SUN) to hold its rehearsals there for many years. Recently, Keeman's wife, Renee, was diagnosed with terminal cancer. The chorus offered to sing to her on Nov. 20, by which time she had slipped into a coma and the whole family was at the house. After several songs near her deathbed, including “Irish Blessing,” the part of the performance intended to lighten the mood somewhat ended up being more meaningful than the chorus realized at the time. The remaining words are excerpted from a letter Jeff wrote to thank the chorus.



After you sang again in our living room for family members unable to join us in the bedroom, you offered several suggestions for your last song. When you mentioned the song “I’ve Been Working on the Railroad,” a chill went through my entire body making me aware that it had to be the last one.

Renee's father worked 34 years for L&N and CSX Railroads until his death in 1988. Renee loved her father deeply and cherished the times she would visit him at the railroad yard in Mobile, Alabama. Throughout the years, she would collect

railroad memorabilia and give it to our son.

When you began singing “I’ve Been Working on the Railroad,” I looked over at her mother standing behind you and looking at Renee. Her eyes were filled with tears as we both felt that as Renee was listening, she was perhaps thinking, “Daddy, isn’t this great? They are singing our song so close to when I will be joining you and the Lord.” I could envision at her passing the Lord saying “Well done thy good and faithful servant,” followed by her father saying, “Welcome home, Punk,” short for the nickname “Pumpkin” he gave her at an earlier age.

Your presence during the evening of her passing from this earth was not an accident. It was truly a unique experience that I believe the Lord allowed our family to have through the great joy surrounding our home through your singing. Sometimes we never know for sure when we have truly touched someone's life. Be assured you accomplished that for me and my family, so with that, I close by saying, WELL DONE BARBERSHOPPERS!

*Note: Renee Keeman passed away two hours after this performance. She was 47.*

## CHAPTER ETERNAL

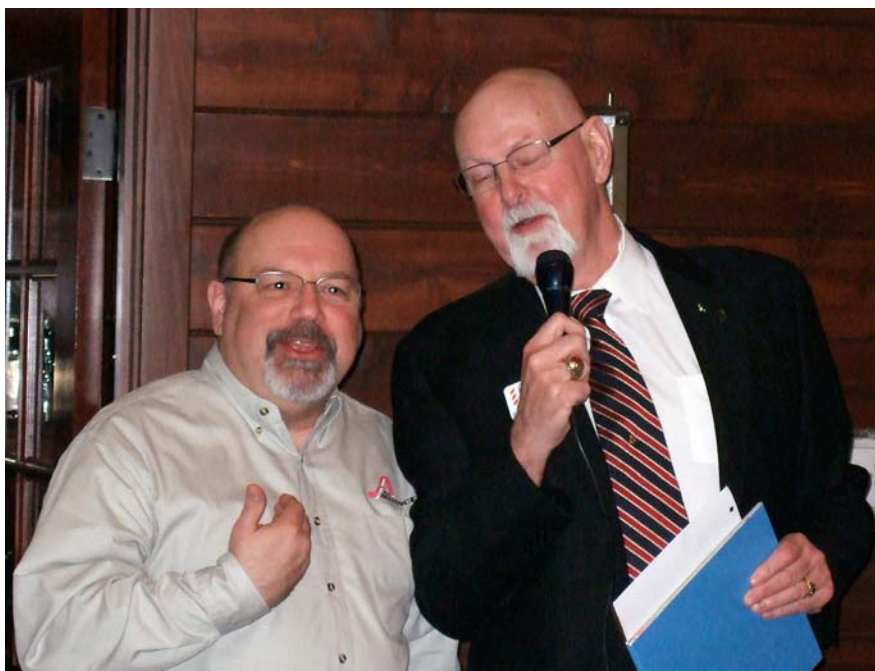
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## Giving 45,223 thanks to the Gold Standard Chorus

**Santa Cruz Chapter** Treasurer Joe Pedota got some unexpected appreciation from music teacher Crista Harrington when the chorus delivered a check for \$1,123, held up on the other end by GSC Marketing VP Gerry Stone as the Aptos High School Chorus looked on. Crista is in her first year at Aptos High and is working hard to rebuild the chorus. Seven other checks went to music educators at other area schools as a result of the GSC annual fund-raiser, totaling \$10,975 this year and \$45,225 over the past eight.



**TWO CHEERS FOR A PUN YEARS IN THE MAKING.** I've wanted to take this picture for several years, but for some reason all attempts to do so had failed until the evening of Jan. 13, 2011, at the installation banquet for The Alliance Chorus. The vertically-challenged, depilated fellow on the left is Craig Heere, president of The Alliance. The taller, similarly chrome-domed guy on the right is, of course, Harmony Foundation's inimitable Ev Nau. Put 'em side-by-side in the proper order, and they become a perfect metaphor for the immediacy of barber-shopping. I call the image "Heere and Nau." ■

— George A. Denino, Marketing V.P., The Alliance Chorus

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## Society Subsidiaries (partial list)

**Association of International Champions**  
[www.AICGold.com](http://www.AICGold.com)

**Association of International Seniors Quartet Champions**  
[www.seniorsgold.com](http://www.seniorsgold.com)

**Harmony Brigade**  
[www.harmonybrigade.com](http://www.harmonybrigade.com)

**Barbershop Quartet Preservation Association**  
[www.bqpa.com](http://www.bqpa.com)

**Ancient and Harmonious Society of Woodshedders**  
[www.ahsow.org](http://www.ahsow.org)

**Public Relations Officers and Bulletin Editors (PROBE)**  
[www.harmonize.com/probe](http://www.harmonize.com/probe)

## Allied organizations

**Sweet Adelines International**  
[www.sweetadelineintl.org](http://www.sweetadelineintl.org)

**MENC: The National Association for Music Education**  
[www.menc.org](http://www.menc.org)

**Harmony, Incorporated**  
[www.harmonyinc.org](http://www.harmonyinc.org)

**American Choral Directors Association**  
[www.acdaonline.org](http://www.acdaonline.org)



## Official Affiliates

**AAMBS (Australian Association of Men's Barbershop Singers)**

[www.aambs.org.au](http://www.aambs.org.au)

Michael Donnelly: [mvdonnel@bigpond.net.au](mailto:mvdonnel@bigpond.net.au)

**BABS (British Association of Barbershop Singers)**

[www.singbarbershop.com](http://www.singbarbershop.com)

Alan Goldsmith: [chairman@singbarbershop.com](mailto:chairman@singbarbershop.com)

**BinG! (Barbershop in Germany)**

[www.barbershop-in-germany.de](http://www.barbershop-in-germany.de)

Roberta Damm: [bing@rdamm.de](mailto:bing@rdamm.de)

**DABS (Dutch Association of Barbershop Singers)**

[www.dabs.nl](http://www.dabs.nl)

Johan M. Kruyt: [voorzitter@dabs.nl](mailto:voorzitter@dabs.nl)

**FABS (Finnish Association of Barbershop Singers)**

[www.fabs.fi](http://www.fabs.fi)

Juha Aunola: [juha.aunola@gmail.com](mailto:juha.aunola@gmail.com)

**IABS (Irish Association of Barbershop Singers)**

[www.irishbarbershop.org](http://www.irishbarbershop.org)

Graham Sutton: [singjudge@eircom.net](mailto:singjudge@eircom.net)

**NZABS (New Zealand Association of Barbershop Singers)**

[www.nzabs.org.nz](http://www.nzabs.org.nz)

Andy Hutson: [president@nzabs.org.nz](mailto:president@nzabs.org.nz)

**SNOBS (Society of Nordic Barbershop Singers)**

[www.snoobs.org](http://www.snoobs.org)

Contact Henrik Rosenberg: [henrik@rospart.se](mailto:henrik@rospart.se)

**SPATS (Southern Part of Africa Tonsorial Singers)**

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**Lorin May, Editor**

**Melanie Chapman, Assistant Editor**

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.

### Mission

The Barbershop Harmony Society brings men together in harmony and fellowship



lowship to enrich lives through singing.

### Vision

To be the premier membership organization for men who love to sing.





## THE TAG

Joe Liles, Tagmaster!!



# From a great song by two departed legends

The tag in this issue was written and arranged by two renowned barbershoppers who have gone on before us. Though their lives on earth have ended, their music lingers on. Einar Pedersen wrote some 250 original songs, some arranged by himself, but many others were created through the assistance of great barbershop arrangers Dave Stevens, Burt Szabo, Val Hicks, Ed Waesche, Earl Moon, Dennis Driscoll, Greg Lyne and others. About 60 of those songs, however, were written before he became a barbershopper and while he was adviser to the annual Tulane University student-produced original musical-comedy reviews.



**Einar Pedersen**

Society Hall of Fame member Val Hicks was an outstanding musician, songwriter, college profes-

sor, director and music coach. He was instrumental in the training and development of the young Osmond Brothers, arranging their barbershop numbers and perfecting their harmonies. A book could be written about his educational and musical contributions to our barbershop organizations. He



**Val Hicks**

and a very singable arrangement. Just another gem from these two fabulous individuals. ■

was one of our finest, most-respected Music (Arrangement) category judges and had a thorough knowledge of our history.

"Goodnight, Little Boy of Mine" was published by the Society in 1983 and is a fine contest vehicle. Some of you may want to go back and take a look at this one. It's a sweet, beautiful song

## GOODNIGHT, LITTLE BOY OF MINE

### TAG

Words and Music by EINAR PEDERSEN

Arrangement by VAL HICKS

*freely*

Tenor Lead

Bari Bass

8

1 2 3 4

We'll be pals of a kind, lit - tle boy of

mine, of mine,

5 6 7 8

mine, of mine, boy of mine.

mine, of mine,

mine,



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