

May/June 2016

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

DEKE SHARON

Why the godfather of a cappella is so enthusiastic about the past, present, and future of barbershop harmony



INSIDE: Why Instant Classic connects • 10 reasons we go flat, and how to fix it • An incredible Reno Midwinter

Lights, camera, action, CONVENTION!



70th Annual Convention & Competition
Oct. 17-22, 2016
MGM Grand Hotel & Casino
Las Vegas, Nev.

2016 marks SWEET ADELINES INTERNATIONAL's 70th annual International Convention & Competition! Join us in Las Vegas as we watch women from all over the world grace the stage and barbershop battle it out for the International Champion title. You'll be impressed, wowed and inspired as you immerse yourself in breathtaking barbershop harmony in one of the most exciting cities in all the world!

Registration is CURRENTLY OPEN.

Reserve your spot today!

For detailed information on how to register, visit www.sweetadelineslasvegas.com.



THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

May/June
2016
VOLUME
LXXVI
NUMBER
3



Do you know why so many Barbershoppers call our Midwinter Convention the best event of the year? Maybe because everything about barbershop harmony that give us joy—and that changes lives—is programmed into three incredible days.

Features

10 More from the Storytellers

A quartet shows up a month early for a gig and gets a big audience. What every teen wants: pitch pipes and a welding mask. Special Olympics enjoys 26 years of great singing

VARIOUS

16 Resonating with Instant Classic

Ever heard of “resonance matching”? It’s even more important than vowel matching, and a big part of the Instant Classic sound. And the secret to their audience connection? 100% vulnerability

SCOTT KITZMILLER

12 Deke Sharon talks barbershop

The Society’s newest and most enthusiastic Honorary Lifetime Member is one of barbershop’s biggest allies. Learn why he is so optimistic about the future of barbershop and a cappella

LORIN MAY, EDITOR, THE HARMONIZER

22 Seniors Quartet Finalists

An entertaining and high quality Seniors contest was so good that we ran out of silver medals

27 Youth Chorus Festival

See and learn about the 16 choruses that rocked Reno

On the Cover
Honorary Life Member Deke Sharon with Youth Chorus Festival participants in Reno
PHOTO BY LORIN MAY

Departments

2 THE PRESIDENT’S PAGE

Listening requires a lot of active effort

3 STRAIGHT TALK

Planning the long-term future of the Society

4 LETTERS

Readers inspired by “The Art of Performance”

6 TEMPO

No surprises among top quartets ... until July
Order the Webcast at www.barbershop.org/nashville

8 HARMONY HOW-TO

10 reasons we sing flat, and what to do about it

28 MAKING A DIFFERENCE

Storm Front on TV for National Quartet Day
Chapter cross borders to sing together

34 MEMBER SERVICE DIRECTORY

Where to find answers

36 THE TAG

“Tell Me That You Love Me”

Listening requires a lot of active effort

O kay, so just maybe there could have been one time in which I tried to answer a question before the speaker reached the end of a sentence. In other words, I sometimes make the all-too-common mistake of focusing more on my response than on listening until I understood the whole picture. Like me, you may have been embarrassed to start to speak, only to find out that you didn't understand the whole question!

Just like our singing, communication needs a lot of practice. And practice. And practice.

In leadership skills training, listening is taught as an art. Listening is not assumed to be a quality that many or most people practice consistently. It's not that we have a malicious desire to not listen to others, but most of us still tend to be working



to put some "spin" on our comments even before we understand the whole situation.

If waiting to speak until someone is done talking is good, asking follow-up questions is even better: "What experiences have you had in that area?" "What alternatives did you try and what were the results?" "Please tell me more about what you think about <topic>."

Each of us needs to feel challenged, supported, and heard, which will help retain and better develop more singers and more leaders throughout the Society.

Pro or con—balancing benefits

No matter the position within the Society, each voice needs to be not only heard, but *listened to*. Each of us needs to feel challenged, supported, and heard, which will help retain and better develop more singers and more leaders throughout the Society.

Some of my best "presidential" moments have come just by listening to a member and drawing him out into a wider discussion of "why" he sings, and in what ways the support of local musical leaders has benefited him personally. Then I calmly ask "... and how have you helped some other member enjoy some of those same experiences?" That single question normally opens up a world of potential opportunities for the member to further engage in chapter planning and events. It also connects to the outreach opportunities among people right in his back yard who have not heard his singing ... yet!

Events and performances— what else are we practicing for?

If, in the review of 2016 performances so far this

year, your chapter has not performed for some type of new or expanded audience, I bet there is a pretty good chance your chapter has had few guests or new members. The correlation is extremely strong. On the other hand, since all of us know there are many more community singers that "could" come and join us, it is solely up to us, in each of our local communities, to seek our opportunities to perform and market ourselves better.

"How do I do that?" you might ask. Consider the following:

- The other members of your chapter have to *want* to do that kind of outreach.
- Some team of chapter members would have to apply even a few well published outreach guidelines that the Society has in an ever-increasing list of videos and training documents.
- Recognize that involvement with community groups that offer additional performance opportunities will allow each chorus member to show the *fun* in singing and *sharing your music* that we all know is critical to local and Society growth and future success.

Evaluation of chapter success

My personal experience in quality processes and IT development have taught me several great lessons. Right at the top: an initial idea may only be the basis to build on and *not* the final plan. It is also critical to clarify the plan early, enroll others in the goal. You'll also need to embrace the (unstated) needs and wants of the members, and to balance the capabilities and resources of the chapter. You'll likely need to make adjustments as you move ahead, but those adjustments are a key to success.

Celebration of meeting other members

To support all of our members:

- Rediscover what each member joined to do.
 - Reconnect the member needs with the local chapter goals for the current and next year.
 - Don't have 2017 goals yet? Then push ahead to plan them now! (You can tweak them later.)
 - Allow ongoing member feedback to verify that the short term (this month, next month) activities are in alignment with the long-term goals.
- Share your music!*

dfuson@barbershop.org



Planning the long-term future of the Society

One of the best parts of my job these days is looking forward to the future of our beloved Society. You may have noticed a steady stream of communications about our Strategic Planning. There will be more to come.

We're shooting for a plan that will look at every aspect of what it will mean to be the Barbershop Harmony Society, including our "product," our members, our structure, how we're governed, our business model, and the financial underpinning for success at every level. Our focus will be on creating a better world, singing, both with current members and stakeholders *and* future generations of Barbershoppers.



Our focus will be on creating a better world, singing, both with current members and stakeholders and with future generations of Barbershoppers.

A few weeks ago, we were part of a gathering of choral leaders at Yale, scoping the entire ecosystem of choral singing. In May, the Society Board of Directors and senior staff spent an entire weekend in Nashville reflecting on our history, our DNA, key trends, and how to bring all of that forward into a glorious future. By the time you read this, we will have completed a major piece of research on current member attitudes and prepared a second on member attitudes about future directions. These are but a few of the steps in this 18-month process, culminating in the completion of a Strategic Plan next spring.

We are deeply committed to listening to you and keeping you informed of our progress as we move along. Let us know what you're thinking at strategy@barbershop.org.

Cheers to National Barbershop Quartet Day!

April 11, the anniversary of the 1938 day that marked the beginning of organized barbershop, has increasingly become known as National Barbershop Quartet Day. The national and international media have picked up on this. Did you share or reflect on a quartet memory? If not, put it on your calendar for 2016. For two years in a row, Fox News Channel has reached out to us to share some barbershop harmony on a national program. This year, our pals **Storm Front** were joined by **ClassRing**, our sisters from Sweet Adelines International. See the story on page 33.

My favorite part of this job: visiting districts & chapters

Thank you Mid-Atlantic and Land O' Lakes districts for being wonderful hosts at your spring conventions. Even though both conventions were their smaller conventions, they both packed a punch of great singing and fun. The highlight of my travels is always a chapter visit. First, a big shout-out to the men of the **White Rose Chorus** in York, Penn. (founded 1945), which I believe was our Society's first 100-member chapter. David Kelly arranged for a great night! Representatives from six other chapters were also in attendance. Thank you for singing some of the new *Barberpole Cat II* songs!

While in LOL I visited the **Windom, Minn., Chapter** and their director, Kent

Mickelson. Windom is a strong organization that has done a remarkable job of sustaining a chapter in a very rural farming community. These guys could teach my son how to shake



Windom, Minn. Chapter • Kent Mickelson, director

a hand! I really enjoyed the evening and all the singing! Keep up the good work and enjoy your performances this summer. Check out their blog: chordhustlers.wordpress.com.

Yours in Harmony,

CEO@barbershop.org

What's on Marty's daytimer?

- June 15-16: Chorus America Conference, Cincinnati
- June 17-19: Americans for the Arts Conference, Boston
- June 22-24: NAfME Hill Day, Washington, D.C.
- July 3-10: International Convention, Nashville



What's Marty reading?

- Melodies for Millions, SPEBSQSA, by Will Cook



Follow Marty's social media

bit.ly/martyfacebook
twitter.com/Marty_Monson

Readers inspired by “The Art of Performance”

I think those are the two best articles I have ever read in *The Harmonizer*. Nice job! Much of it is what I’ve been trying to pass on to my quartet for years but never could come up with the right words or the cred. Some of it is also new to me, but it is all great stuff. I wish these pieces had come out 40 years ago! Keep up the great work!

FORREST LAMOTTE
Federal Way, Wash.

Donny’s article is right on. Many performances from groups all levels can be too “in your face.” Take tips from the greats: Sinatra, Bublé, Lady GaGa, Midler, Striesand all have something to offer. I told my sister when she was small to make the big eyes and she would open her eyes and mouth as wide as she could. That’s what I see so very, very often. Thanks for this article and I hope we can start down the road of real artful presentations and singing that can be appreciated by all who listen.

JOHNNY SHERBURN
139th Street Quartet (Society Hall of Fame quartet)

Barry Towner claims that “Barbershop singers are performers first, and we happen to sing in the barbershop style.” That is totally off-base. The valid statement would be, “While we’re first and foremost singers who love to harmonize together, when we make the effort to share our music with audiences, we need to deliver effective performances.” For the sake of our hobby, we absolutely must keep our primary focus on the participatory singing side. We are not and will never be primarily a performance society. Barbershop is about inviting the world to sing with us, not about inviting the world to sit quietly and watch us as we show off.

Much of the emphasis on removing odd artifice in favor of sincere performance is great, but we still need to keep perspective about our deeper priorities. Good riddance to awkward gestures. Just please preserve our priority focus on singing and harmony. Performance is secondary, period.

AARON WOLF
Evergreen AHSOW DEC

The two articles by Donny Rose and Barry Towner (Mar/Apr 2016) were the best articles I have ever read in *The Harmonizer*. I am not an accomplished Barbershopper, but have been in an excellent chorus and a couple of quartets that went to International—their talents, not mine—and I learned a great deal while attending the first nine Harmony Colleges. I have never

heard these points of view expressed before now; however, they are beliefs that I have always had, but have been quiet about because of my lack of barbershopping knowledge. It makes me sort of proud—maybe I am not as musically limited as I have always believed!

JOHN S. “SANDY” PRICKETT
Fort Myers, Fla.

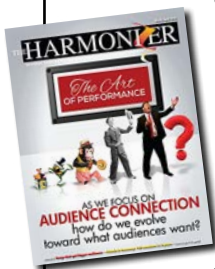
There is a four-star French restaurant near my house. They discovered they can get more customers by serving fast food-style burgers and fries instead of authentic French cuisine. I don’t go there anymore.

FRANK KIRSCHNER
Germantown, Md.

Last year, I had an hour-long talk with an officer of **Great Northern Union** in hopes that we could duplicate the success they have had with their youth programs and increase our number of young members. He shared his personal opinion that it was not so much the youth programs but the music they choose to use in public performances that brought in most of their young members. I have no reason to doubt his opinion that choice of music is their effective tool.

DAVID BEAUDRY
Southern Gateway Chorus

Donny Rose’s article is absolutely right. We can only communicate in the musical language the audience is equipped to understand. The opportunity to educate non-Barbershoppers about our roots and history must be earned over time. With so many fine arrangers these days, there is no reason to force-feed a contemporary audience a diet of “The Old Songs.”



THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

May/June 2016

Volume LXXVI Number 3

Complete contact info: pages 34-35

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

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

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

A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$21 yearly or \$3.50 per issue; foreign subscriptions are \$31 yearly or \$5 per issue (U.S. funds only).

© 2016 The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. dba The Barbershop Harmony Society.
Printed in the USA

We often hear older Barbershoppers (like me) say, "They just don't write good songs anymore." Well, yes they do! A measurable fraction of tunes in the Billboard Top-100 are adaptable to the a cappella style with intelligent chord progressions, stimulating melodies, solid rhyme schemes and emotional lyrics, and some also lend themselves to barbershop chord progressions. Some of our arrangers and groups have discovered this and are benefitting.

Lead with tunes the audience recognizes. There will continue to be a place for original songs and for reverent treatment of our musical heritage, but we must be selective if we want to serve the most important person in the room—the audience-member! Traditional barbershop songs have artistic value, but so do progressive barbershop songs. Limitation and progress are both vital to our future success, albeit each alone is insufficient. Good job!

KENNY RAY HATTON

1978 champ, Bluegrass Student Union

In 27 years, never has an issue stimulated such an intense response in me—unfortunately, all negative:

Page 6: Female judges? No, thanks.

Page 8: "Perform songs people know." We choose songs we want to sing, and our chapter shows are well-received.

"Change the program for each event." Most events don't give that much lead time. We try to pick a varied program and keep updating. But change the set for *every* audience?

"Traditional contest music shouldn't be performed in public." If it's not worth performing in public, it's probably not worth performing at all. The flipside also applies: "Thriller" was part of my college music. I would never, ever, dream of singing it for a barbershop audience, expecting a positive response.

The new Performance category: *Another* judging category that really can't be explained? I guess I'll do whatever I want and ignore your opinions, because changing to embrace the judges' preferences would be bowing to conformity! I'll go my way, enjoy what I sing and hope the audience is entertained.

PAUL KRULL
Mason City, Iowa

Response from author and Harmony U

Director Donny Rose: I'm thrilled your chapter show was well received! But while they may have applauded, could they ever imagine singing with your group? Changing your songs for each audience doesn't mean learn eight new songs every week. It could be the wisdom of reading the room and NOT singing a song or woodshedding a request for "Duke of Earl."

Today's contest music typically has a very different arrangement style than our show charts, which are much easier for the new listener to digest. Clearly you can offer contest charts on a show, but if that's all you offer, your audience is glazing over ... 100% of the time. I would like to nudge you into considering the people you are singing for, rather than only your personal enjoyment. Meet them halfway and change some lives!

Why women in Youth Chorus Festival?

As a 48-year Barbershopper and past Society International President, I have heartily supported nearly every Society initiative to expand our influence as a leader in vocal singing and the inclusion of all who might derive personal benefit from singing ... all but one: the experimental inclusion of female or mixed choruses in our Youth Chorus Festival. It was explained as an appeal from music educators to allow them to showcase their programs and in some cases to allow for the fact that they have few or no boys in their programs.

Well, that's the idea. When we first envisioned the Youth Chorus Festival (I was there), it was to encourage the formation of male ensembles as an effort to expose more young men to the joys of singing. Immersed in that idea is the desire to have someone to sing with as the old timers age out. And, of course, to Preserve and Encourage which was our original mission.

Shouldn't we be rewarding those programs that make an extra effort to recruit young men? Women in youth ensembles already far outnumber men. Are we to become like everybody else and succumb to the easiest path which would not improve the recruitment of young male singers by music educators? I suggest we gently challenge them to form and foster good quality men's choruses that will serve the purpose of developing male singers who can go in whatever direction with

the sure and certain recollection that they once sang in a bang-up chorus at a Society Midwinter Convention. Is that self-serving? Yes, but that's okay. It's in our roots.

DICK SHAW

Past International President

From Joe Cerutti, Society Director of Outreach: This experiment does not represent a change in mission for the Youth Chorus Festival. We're drawing from the experiences of chapters and districts that have learned that male-only outreach events attract limited numbers; but when women are allowed, they attract far more groups and thus far more young men. Many music educators who could not previously justify attending a male-only Youth Chorus Festival have applied for the first time to bring their groups in 2017—and already we have a record number of both total and first-time applications.

Many young men who would otherwise never be exposed to barbershop harmony may finally get the chance in 2017—and so will their female peers. This is a pivot toward helping more young men discover singing and barbershop harmony, not fewer. After the 2017 San Antonio event, we'll evaluate whether the experiment worked and then determine future plans.

Bridging the "two Societies"

"Just Having Fun," regarding the **Friends in Harmony** chorus, illustrates that when it comes to competing there is not one BHS but *two*! One for "exclusive" choruses (requirements to be a member) and "inclusive" (only requirement is the desire to sing). Exclusive choruses sing and perform at professional levels and deserve their kudos. They dominate the stage at the Internationals and yet are fewer than 10% of the 800 Society choruses. Occasionally, an inclusive chorus will sing at International.

In light of this stark inequity, I believe that representatives of inclusive and exclusive choruses should gather to focus on: (1) having two contest tiers, one for exclusive and one for inclusive, and that (2) choruses cannot compete at international two years a row.

I formed a study group with men from both chapter types. We will later present our research.

BOB OSTERGAARD
Plymouth, Minn. ■



No surprises among top quartets ... until July

The biggest quarterfinals field (58) in many years boasts a lot of new groups, but the story of the qualifying rounds is the consistency of the upper-tier groups. All seven of the 2015 quartet finalists that competed in the district spring preliminary contests posted a top 10 qualifying score for Nashville—and with qualifying scores that ranked them in the same relative order as the last time they faced each other.

If qualifying scores predicted anything, we could just take last year's medalists and move everyone up one slot. Except, as history shows, qualifying scores generally predict nothing. (2015's top qualifier ended up finishing fourth, and vice-versa.)

But don't tell that to 2015 silver medalist **Forefront**, which posted one of the contest's highest-ever qualifying scores, just ahead of mega-entertainers **Main Street**. There is a tight log-jam among top-level quartets, with **Lemon Squeezy**, **Throwback** and **After Hours** rounding out the top five qualifiers. **Stockholm Syndrome**, **Quorum**, and **Artistic License** are close behind.



Forefront

Main Street



Lemon Squeezy



Throwback



Signature



After Hours



Stockholm Syndrome



Quorum

Signature and **Trocadero** have made big leaps since last year, and **The Essentials** have a chance to debut in the top 10. Meanwhile, past finalist **Da Capo** is back after

two years away from International competition, and past medalist **Flipside** is returning for its first contest since 2007.

You want funny? **Hot Air Buffoons**, **Main Street** and

Boardwalk will deliver reliable laughs, and other groups are rumored to have comedy in the works. But will **SNAFU** remain a comedy group with the departure of funnyman Rick LaRosa? Can you expect 100% seriousness from a group with a name like **Dad Wagon**? ("Yes, you can," replies ballad specialist **Frank the Dog**.)

Youth Barbershop Quartet Contest (YBQC).

With a new name come new rules. For example, quartets that qualify for both the

youth and open contests must choose one contest or the other. Plenty have chosen Harmony Foundation's Youth contest, including 2015 medal-

ist **Flightline** and yet another new Swedish quartet, **Lockness**. (Swedish quartets have won four contests since 2008.) Three of the top six qualifiers are from outside North America.

Rule changes also mean ever-younger quartets can qualify, including Indiana's **The Reen Brothers**, who range from 11-18 years old, and middle school quartet **Polaris**.

Grammy-winning presenter.

This year's YBQC presenter is Dr.

Cedric Dent, an emeritus member of **Take 6**.



Cedric Dent

Order the Webcast at www.barbershop.org/nashville

Live Gold Package – \$139. Includes Delayed Viewing Gold Package, plus live access to:

- Youth Barbershop Quartet Contest (Tues.)
- Quartet Quarterfinals (Wed.)
- Quartet Semi-Finals (Thurs.)
- Chorus Contest (Fri.)
- Saturday Night Spectacular & Quartet Finals. (Sat.)

Note: AIC Show must be purchased separately

Delayed Viewing Gold Package – \$65. Same events as Live Gold Package, but recorded. Available Wed., July 13, through Wed., July 20, 2016, midnight.

Live Audio Only Package – \$20
(AIC and delayed listening not available)

Individual events

	Live	Delayed
Youth Quartet Contest	\$40	\$20
Quartet Quarterfinals	\$45	\$30
Quartet Semifinals	\$45	\$30
AIC Show	\$30	\$30
Chorus	\$50	\$30
Sat. Spectacular/Qtet finals	\$50	\$30

The Ritz celebrate silver anniversary, inaugural year in Legacy of Harmony

Congratulations to **The Ritz** on 25 years of excellence, perseverance and generosity from Harmony Foundation International.

In addition to celebrating its silver anniversary as a quartet, 1991 champ **The Ritz** is also celebrating the inaugural year of membership in the Legacy of Harmony program.

Legacy of Harmony celebrates donors who choose to leave their estate—in full or part—to Harmony Foundation International. Donors can choose from the variety of planned giving options to fit individual lifestyles and wishes. In 1998, The Ritz committed a life insurance policy to support the Harmony Foundation endowment. At the time, they became members of the Founder's Club, which has become the Legacy of Harmony.

Participation in Legacy of Harmony places you



Jim Shisler (T), Doug 'Nic' Nichol (L), Ben Ayling (Bs), D.J. Hiner (Br)



among like-minded friends from all over the world—partners who are determined to ensure vocal music programs are available in communities and schools to anyone who would like to join.

Every contribution supports music programs that truly make a difference. You have joined your fellow quartet and chorus members to

give selflessly of your time, talent and assets to bring the joy of singing to both your audiences and yourselves. In so many ways, your dedication embodies our mission, and legacy gifts ensure that harmony endures.

For more information, call Harmony Foundation's Donor Care Center at (615) 823-5611 or (866) 706-8021. Foundation professionals can explain various giving options to help determine the best fit for everyone's respective needs.

harmonyfoundation.planmylegacy.org

Quartet quarterfinals

Session 1

1. CHORD SMASH! (LOL)
2. Let's Sing! (NSC)
3. Vantage Point (SUN)
4. Glen Arvin Ave (DIX)
5. Upper Deck (PIO)
6. Fuego (SUN)
7. Main Street (SUN)
8. Dad Wagon (DIX)
9. The Underground (LOL)
10. Harmonium (CSD)
11. Reckless (BABS)
12. Clutch (SWD)
13. The Summit (RMD)
14. Flipside (EVG)
15. Instant Message (DIX)
16. After Hours (ILL)
17. American Pastime (FWD)
18. Frank The Dog (MAD)
19. Yonge Guns (ONT)
20. Quorum (JAD)
21. Stockholm Syndrome (SNOBS)
22. ColdSnap (SLD)
23. SwitchBack (CSD)
24. The Rooftops (CAR)
25. Midnight Croon (LOL)
26. The Collective (CAR)
27. Union Station (ILL)
28. Throwback (SUN)
29. Artistic License (FWD)

Session 2

30. The Core (JAD)
31. Fast Track (NED)
32. Da Capo (MAD)
33. Supertonic (ONT)
34. Portobello Road (BABS)
35. Up All Night (MAD)
36. Lemon Squeezy (SNOBS)
37. Trocadero (SNOBS)
38. Late Shift (CAR)
39. The Essentials (SWD)
40. Rooftop Records (SUN)
41. Gimme Four (MAD)
42. 4.0 (EVG)
43. Test Drive (ONT)
44. Route 1 (MAD)
45. Signature (SUN)
46. Momma's Boys (EVG)
47. Boardwalk (DIX)
48. Last Men Standing (MAD)
49. SNAFU (EVG)
50. The Con Men (JAD)
51. Take Four (BinG!)
52. MC4 (DIX)
53. Forefront (CAR)
54. The Crew (JAD)
55. Hot Air Buffoons (JAD)
56. The Newfangled Four (FWD)
57. Zero Hour (NSC)
58. The Mellow Diners (BHA)

There's still time: Be a part of Hill Day! On June 22-23, the National Association for Music Education (NAfME) will lead the single largest gathering of music education advocates to Capitol Hill to influence decision-makers in Washington, D.C. NAfME asks that all interested music educators and students in the area join others, including 2009 quartet champ **Crossroads**, for the spectrum of events. For more details, go to hillday.nafme.org.

New Harmonizer advertising

rep ... and DJ. Direct all your advertising inquiries to 38-year Barbershopper Mark Holdeman, who is now representing both *The Harmonizer* magazine for advertising and all convention-related advertising and booth displays. Located in Ft. Worth, Texas, Mark can be reached at 817-504-1793 or markholdeman@sbcglobal.net.



Coincidentally, you can also listen to Mark as he hosts ShopTalk for online radio station acaville.com. The two-hour program featuring top barbershop groups from around the world will air every Thursday at 4 p.m. Pacific/7 p.m. Eastern and be rebroadcast twice on Saturdays at 12 a.m. Pacific/3 a.m. Eastern and 12 p.m. Pacific/3 p.m. Eastern. ■



CONVENTIONS

- 2016**
NASHVILLE
July 3-10
- 2017**
LAS VEGAS
July 2-9
- 2018**
ORLANDO
July 1-8
- 2019**
SALT LAKE CITY
June 30-July 7
- 2020**
LOS ANGELES

LEADERSHIP FORUM

NASHVILLE, TENN.
July 22-24, 2016

HARMONY UNIVERSITY

Nashville
July 24-31, 2016

MIDWINTER

SAN ANTONIO
Jan. 17-22, 2017



10 reasons we sing flat, and what to do about it

Few things frustrate us more than flatting. We sing a phrase or two, then sound the pitch only to hear that we have already gone flat. Well-intentioned comments such as “sing on the upper-side of the pitch” or “half steps going up are big, half steps going down are smaller,” seem to be musical band-aids. *Sagging pitch is a lagging indicator, not a leading indicator.* Any of the following 10 factors can be a root cause of pitch problems—and more often than not, several could be working against the pitch at any given time. In no particular order:

1. Body alignment issues. Even small alignment issues can affect vocal production and, by extension, pitch. Even if you know the proper singing alignment, it can be difficult to consistently put that knowledge into practice. If alignment is an issue for you, try writing a reminder at the top of every page of your sheet music. If you are a perpetually slouching singer, try to sing while standing on one leg. (You may need to use a free hand to balance on a nearby chair.) It is, after all, difficult to slouch on one leg, and in time the proper upper body alignment will become second nature when you sing on two feet. In short, practice how you perform and perform how you practice.

Think of correct body alignment as a straight line: your ears over your shoulders, the tops of the shoulders over the hips, the tops of the hips over the ankles.

2. Heaviness in the sound. For many of us, singing above middle C feels, to use a baseball analogy, like approaching the warning track. We become acutely aware that we need to flip to falsetto. Rather than making the kind of hasty transition that causes you to lose the pitch, try lightening up (thinning out the vocal folds) and mixing in falsetto before you have to. Transitioning to falsetto earlier in your register goes a long way in keeping strain and heaviness out of your sound. When your voice is free, you will find it much easier to maintain pitch.

3. False/poor start. Many choruses complain that they go flat on the very first few notes. The onset of sound has a great deal to do with success in the initial phrase. Always breathe through the same vowel shape of the word that comes after the breath. This takes less effort, avoids shifting around, and gives a cleaner, more accurate onset.

4. Mismatched vocal choices. Each vowel has its own spectrum of where it's placed in the mouth. The [i] sound (as in “teeth”) is a very bright sound,

where the [o] sound heard in the word “boat” is produced farther back in the mouth. The word “love” can have many different outcomes: should it be closer to a schwa [ə] or more like an oh [o] or even a more British feel with a titch of ah [a] in it? No one choice is necessarily right or wrong, but mismatched vowels will create conflicting overtones that blur the edges of the sound, causing a bead in the pitch.

5. Inefficient breath management. Many singers use up too much air during the first part of a phrase, leaving inefficient or inadequate breath for the last 10%. Musical momentum can be lost, and pitch will often suffer. The goal is to have the breath evenly distributed over the phrase. If the airflow is insufficiently managed, with either the breath being front-loaded or by over-inflation, pitch will frequently be a casualty. Starting a phrase with too much air can cause as many problems as starting with too little. Like a jogger, a singer should manage airflow evenly over a phrase to keep the muscles firing evenly, resulting in more secure intonation over the life of the phrase.

6. Insufficient initial muscle memory.

Initial muscle memory has to do with learning a new song. Have you ever had a song that almost always slips out of

key, but when you try it in another key you can suddenly keep the pitch? Muscle memory is definitely a factor, and the key change forces your mind and body to make different vocal choices. (Sing “Heart of My Heart” up a whole step in B^b and you’ll find that vocal choices are suddenly new and varied. Even the emotion and direction may change.)

If you are complacent about pitch while you learn your song, your muscle memory will lock it into the wrong key. You will have a significant uphill battle if you attempt to retrain to the original key. Many choruses that have grown to the next level find that when they return to older repertoire, their old habits are there waiting for them. Often, these choruses must eliminate old repertoire entirely.

7. Insufficient overall muscle memory. Can you sing a major sixth right now? (Hint: The first two notes of the melody of “My Wild Irish Rose” is a major sixth.) Pitch will rarely be an issue if your mind knows each exact interval and your body has committed each interval to muscle memory. This is part of why singing with a top-level quartet or chorus is such a thrilling experience. Many members of top



Online Resources

- All four Harmony U music theory classes are online—and free. Shortcut: <http://bit.ly/bhsmusictheory>
- Learn your intervals perfectly with free ear training. Shortcut: <http://bit.ly/intervaltrain>



Adam Scott
Harmony U
Faculty
muscscotty@gmail.com

groups have excellent muscle memory, which helps them micro tune every interval no matter the song or the key. This is *overall* muscle memory.

8. Oversinging. Oversinging is still a problem in many of our singers. When you are singing beyond control, you can and should expect pitch to be a casualty. Dr. Chris Peterson's remedy is, "Don't sing louder than beautiful."

Consciously resist the urge to match or mimic a nearby singer, even (and perhaps especially) if he is a great singer. His voice is not your voice, and imitation can introduce a myriad of problems, including tension and fatigue, with pitch issues becoming a byproduct.

9. Standing too close to other singers. Recent choral research shows that when singers perform about two feet apart at the shoulder, there is less tendency to oversing and a greater ability to hear the overall ensemble sound. Some choruses like **Westminster Chorus** and **Central Standard** are adopting

this model. Though this requires that you have enough riser space for all of your singers, better hearing and better singing lead to better pitch.

10. Not tuning perfect 4ths/5ths. Have you ever frozen a chord, checked the pitch and discovered you're low? The knee-jerk reaction might be to immediately tune that chord. But generically telling everyone it needs to be higher is less effective than finding the fifths and tuning them first. Instead of freezing a chord that isn't tuning, freeze the interval, isolate the perfect fifth (or perfect fourth, it's inversion) until that interval locks, then add the other parts back into the chord. This is often why it is useful to duet parts with the lead or the bass. Remember, in barbershop music, the bass is the most likely part to be singing roots and fifths.

Conclusion

In closing, don't be afraid to ask for help. If you feel vocally tired at the end of the night, do an assessment with yourself or

ask a trusted vocal coach for help. Our talented arrangers choose their keys very carefully. Ask one what songs fit your chorus best. Our coaches are in large part very giving of their time. Even choruses at the top of their game are getting consistent coaching. In many cases, such as when the **Ambassadors of Harmony** and **The Vocal Majority** coach each other, coaches are happy to assist their likely competitors.

When a chorus habitually flats its music, it is indicative of other musical and vocal problems in the ensemble. Be fanatical about staying in key. Dare or challenge each other or other sections. What habits do our singers cultivate when pitch is on our radar? We all love it when the song ends where it should.


Last, consider how pitch affects membership. The better we sing, the more polished our product, the more likely we'll attract new singers who love how those chords ring. It's a membership initiative you can't buy in any other way. ■

WORLD HARMONY

JAMBOREE

New time, new day: Saturday July 9, 2016 at 1PM

The show will take place in the Davidson Ballroom in the Music City Center, Nashville. Tickets available at: barbershop.tix.com Price: 45 USD



Westminster
Instant Classic
Double Date
Lemon Squeezy
Reckless
Heavy Medal
Take Four
Moonstruck
Speed of Sound
Vocal Evolution
The Mellow Diners
Blindside
Vocal FX

BHS 2015 chorus champs
BHS 2015 quartet champs
Int'l 2016 mixed qtet champs
SNOBS quartet champs
BABS quartet
BinG! chorus
BinG! quartet
Harmony Inc 2014 queens
SAI 2016 quartet queens
BHA chorus champs
BHA quartet
BHA youth quartet
NZABS chorus champs



The Chattanooga Choo-Choo Chorus has had an association with Special Olympics since 1990, when area coach Lindy Blazek asked the chorus (directed by her husband, Paul) to sing the National Anthem at a track and field event. These pictures show the chapter's 27th appearance at the Special Olympics track and field games. The Chorus has also opened the Special Olympics school-age bowling tournament every year since 1991, and a quartet opens the Aquatics event each spring.

He's not really a welder, but 16-year-old Barbershopper is building a lot of real singers

Sixteen-year-old Gregory Bryan doesn't self-identify as a welder, although he looks to be putting together a pretty strong identity as a Barbershopper, if his project from a one-day welding workshop says anything about one of the youngest members of Oregon's **Tualatin Valley Harmony Masters** (TVHM).



Even before Gregory joined his grandfather, Don Petersen, on the risers in March of 2015, performance was already in his blood. A veteran of the Portland-Vancouver area Journey Theater Arts Group (JTAG), Gregory soon recruited fellow JTAG performer Mitch Radford to join the chapter. Both are well-known for their on- and off-stage enthusiasm, and both are already two-time Barbershopper of the Month recipients for the chapter.

Gregory is helping an additional dozen young singers who are discovering barbershop harmony as well. He and his grandfather have recently helped get a new class introduced at JTAG, "Advanced Voice: Barbershop." Gregory and a dozen friends are currently taking the class. After this class is over, Gregory hopes to recruit a few more friends to TVHM.

— Don Petersen



Story Tellers

Send to storytellers@barbershop.org

Want to be a storyteller? Contact storytellers@barbershop.org or harmonizer@barbershop.org



They showed up a month early for a gig—and it worked out great!

A couple saw a TV ad for our **Boise Chordsmen** "A Cappella Fusion" event last fall and attended the free show. The husband was impressed by our quartet, **River City Sound**, and asked us to perform for the students at the Forest Service Job Corps center, where he works. A date was set and we showed up for the performance on the 30th of the month. The only problem was we came on the 30th of March, and the date was really April 30th. We were embarrassed and apologized, but the staff asked us to stay while they put together a venue and rallied an audience. We did a 20-minute show for about 60 students and faculty and were warmly received. (The students at this facility are there because of issues they had back home somewhere in the Pacific NW.)

We were told that the students had put together a singing club before Christmas and were trying to keep it going. We visited afterwards, and taught the kids a tag, and invited them to our Idaho Youth Barbershop Festival in October. It was a cool experience and rewarding for all involved. We will nurture that relationship as part of our youth and community outreach program. You just never know where and when these special moments will come around. Keep singing!

— Conly Hobson, Chapter Development & Youth Outreach, Boise Chordsmen



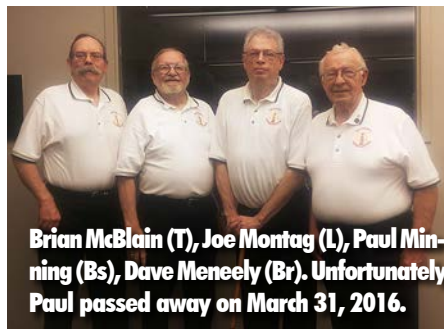
A number of men have joined the Society as a result of seeing a recruiting bumper sticker on the back of a Barbershopper's car. But have you ever seen anything like the car belonging to Phil Brewer, tenor of Anchorage quartet *Lost @ C?* Needless to say, Phil has had many chances to talk about his passion for singing.

"I had to buy and combine eight bumper stickers to build the quartet on the bumper to help with the interpretation!" Phil says. "It's a smaller car, but I thought it'd make a funny video to see this car arriving at a gig and four guys dressed like us getting out. Almost like the score of clowns climbing out of the miniature car at the circus."

Small but busy chapter gives A+ service to its community

Indiana's *Tri-County Harmonizers* may be a small chapter, but what it lacks in size, it makes up for in community engagement. Among dozens of area performances in 2015 were 26 performances to the six area nursing homes, and members are busy learning new songs in preparation to visit all over again.

"Just seeing the looks of appreciation on the faces of our audiences, I know that means 'thanks,'" said chapter president Dave Meneely. The chapter also sang with the New Point, Ind., Crackaway Daze extravaganza, hosted the Mello-Tones, performed at



Brian McBlain (T), Joe Montag (L), Paul Mining (Bs), Dave Meneely (Br). Unfortunately Paul passed away on March 31, 2016.

a Chautauqua performance and at a Seniors Christmas Dinner and at "Music on the Square." To and from various engagements, they sang at a vet clinic, a hair salon, a bank, and a local truck stop.



The *Twin City Harmonizers* of *Kitchner-Ontario* celebrated the chapter's 70th anniversary in style on May 7. Between a sell-out audience and a successful, all-day *A Cappella Youth Workshop* led by show headliner and 2015 collegiate silver medalist 'Shoptimus Prime. The 70th Anniversary concert raised substantial funds for the chorus' regular charities, *Harmonize For Speech Foundation* and *Sing Canada Harmony*. The chorus raised an additional \$700 for relief efforts in the Northern Alberta wildfires, which was matched by government and other institutional grants.

— Jim Mills ■

NOW ON STAGE...



BLAZERS



- Royal Blue
- Carolina Blue
- Augusta Green
- Hunter Green
- Kelly Green
- Burgundy
- Pink
- Navy
- Camel
- Purple
- Brown
- Orange
- Gold
- Red
- Grey
- White
- Black

For Formal Wear
from Tux to Tails,
Etons, Hats,
Shirts and More!



HarmonyOnStage.com

800-788-9336

"You guys are

DEKE SHARON

He invented the contemporary a cappella sound, and remains the a cappella world's most influential producer, arranger, and booster. Now, after years serving as one of barbershop harmony's biggest allies in the broader choral world, Deke has made his advocacy official as our newest and most enthusiastic Honorary Lifetime Member

I have to say, you've gained a lot of new fans in the barbershop world this weekend. But you've already been a fan of Barbershoppers for a long time. How does it feel to have just received one of our Society's highest honors this weekend?

I guarantee there has never been anyone half as excited as I am to be an Honorary Lifetime Member. You guys are my big brother, you guys are the ones who have tried to show me what a cappella can be, what an organization can be, what a community can be, what a festival can be. I'm just copying you in everything I'm trying to do.

That's great praise. I think we Barbershoppers sometimes don't appreciate how much we've got going for us, individually and collectively.

You're the shining light on the hill that shows everybody what vocal music organizations can be and can do. You do so many things so well. Barbershop remains an inspiration for vocal singers.

There's no doo-wop society, which is why hardly anyone sings it anymore. Madrigals, sea shanties—pick a style of vocal harmony from the past, and none of them have the power, the presence, the infrastructure and the success that barbershop has. That's why you guys are ending up on *The Tonight Show* all the time and why you continue to be a part of the popular culture. Congratulations!



Lorin May
Editor, The Harmonizer
lmay@barbershop.org

Background photo: Deke performs his arrangement of "Summertime" with combined Youth Chorus Festival performers on Friday, Jan. 29, 2016 at the Midwinter Convention in Reno. The interview on pages 12-15 took place on Saturday, Jan. 30.

Photo by Lorin May

my big brother. You do **so many things so well.**

Barbershop remains an inspiration for vocal singers."

Feel a sense of success and a measure of that. Obviously there's still more to be done to grow, but celebrate that!

How do you explain the exploding interest in a cappella?

There's so much generosity and so much genuine emotion and personality in singing. People have lost that in popular radio—it just feels like music made by robots. A cappella is just shining in stark contrast. I hope we're able to have it become a permanent part of the popular music scene, for generations to come. And barbershop is very much a part of that.

We certainly appreciate your advocacy for barbershop within the broader a cappella community. You've even called barbershop "the martial arts of a cappella." Can you explain that?

In the martial arts, people have clear focus and discipline. Barbershop brings that to vocal singing, where you can understand tuning, the integration of a voice within a chord, vowel placement, great phrasing. Over the past 80 years, barbershop has created a series of aesthetics and techniques that are so informative to any singer. It bridges the classic and the pop world really beautifully. Anyone who is singing any kind of choral music, any kind of pop, is so much better if they learn barbershop.

Sometimes I think barbershop is a little too focused on tuning. But I'll say this right down the barrel to pop singers: If you want to know how to sing in tune, you'd better learn yourself some barbershop because these people will whip you into shape right quick.

I understand you're a fan of our new Performance Category and its focus on authenticity and audience connection.

Absolutely! When a group is on stage, emotions should be just as important as tuning. I'm just now finishing up my third book, *The Heart of Vocal Harmony*, about the process of getting a group to sing with a unified emotion. There's just so little literature about that. Choral music isn't like Broadway, where every person on stage is showing you a different backstory. With choral music, each member of the group needs to tell the same story, and the face is everything. It needs to start from honesty. Acting isn't enough. There has to be some truth behind the

visuals. You need to find emotional triggers in the lyrics or your own experiences that you can put into that moment. And it needs to be a process that people work on.

In the same vein, we're trying to emphasize more natural-looking body language. Have you seen any barbershop groups that are especially good at that right now?

Watch the Swedish groups: (2012 champ) **Ringmasters**, (2015 bronze medalist) **Lemon Squeezy** and (2015 Youth champ) **Trocadero**. There's something about the way that they are not affected in their movement. They come across as being more natural and in many ways more American than North American quartets. They just have a looseness in their shoulders and in their body language and if their hand moves up it's just because that's what they were feeling when they were singing. There's just a natural way in which the human body reacts to the voice. That's what they're doing

So what's the fastest way for a group to improve its performance skills?

Sing for the public, get in front of people, make videos and see which things work well. If the audience is roaring and up on their feet, those judges have no choice but to score you highly. You've got to be worried about what the hundreds of millions of North Americans think about you, because they're the people who will become the new barbershop fans.

I've known Barbershoppers who fear that rubbing shoulders

Heralded as "The Father of Contemporary A Cappella," Deke Sharon is responsible for the current sound of modern a cappella, having created the dense vocal-instrumental sound in college and subsequently spreading it around the world.

- Producer of "The Sing-Off" worldwide (USA, Netherlands, China, South Africa)
- Arranger, on-site music director and vocal producer for "Pitch Perfect" & "Pitch Perfect 2" movies
- One of two main coaches for Lifetime TV's world-wide hit "Pitch Slapped"
- Founder, director and arranger for the House Jacks, the original "Rock Band Without Instruments"
- Founder of Contemporary A Cappella Society, the CARAs (Contemporary A Cappella Recording Awards), IC-CAs (International Championship of College A Cappella), BOCA (Best of

College A Cappella Compilation), the A Cappella Summit), the Contemporary A Cappella League, and the professional ensembles Voasis and Vocalosity

- Arranged over 2,000 songs
- Author of three a cappella books
- Producer for dozens of award-winning a cappella albums (including Straight No Chaser, Committed, Nota, Street Corner Symphony and the Tufts Beelzebubs)
- Created a cappella groups for Disneyland and Disneyworld
- Frequently tours the world teaching a variety of topics to students and professional singers
- His voice can be heard in commercials and video games
- One of only 20 honorary members of the Barbershop Harmony Society, plus honorary member of BYU Vocal Point, and recipient of CASA's lifetime achievement award in 2016

Watch five short videos on the BHS YouTube channel to see for yourself why Deke is such a powerful ally for singing: bit.ly/dekebhs

"It needs to start You need to find **emotional triggers in the lyrics**

with performers of other a cappella styles could water down the barbershop sound. Any thoughts on that?

I have no interest in changing the style or sound of barbershop. I want to inspire people to learn from barbershop and for it to become a piece of the popular culture. That said, I look forward to seeing groups that tilt barbershop a little bit and send it in their own direction. Let's get some Barbershoppers to color outside the lines. It's going to be those guys who blow up the public's perception of what it can be.

Some might also worry that we're competing for the same singers.

There's plenty of room at the salad bar for all of us. Everybody who is singing vocal harmony, regardless of the style, is benefited by every single other person who is doing it. It's about getting more people singing. We're in this together.

We've been calling the lack of community singing an actual crisis, and I think I've seen you use similar language. Why is singing so important?

We are hard-wired to sing, genetically and physically. But lately people, particularly in North America, have stopped. If you keep singing, you get to feel like a whole person. Singing gives you a sense of community, a sense of connection with other people—the ability to create something beautiful. To feel like you're spending your evening doing something that's meaningful, touching other people's lives, reaching out and making lifelong friends.

With singing, you're meeting other people in the community that you would otherwise never have met—different socioeconomic backgrounds, races—together creating something beautiful. The people who sing are the happiest people on this planet.

When someone sings in school, they study harder

and do better on their tests. They feel more connected and the suicide rate goes down, the recidivism rate goes down. People need to feel connected to others, and they can immediately feel connected when they sing with others.

You know that we're all about reaching out and helping music educators—no strings attached. Do you have any thoughts for music educators who are considering working with Barbershoppers, or even adding barbershop to their repertoire?

Let me say this directly to music educators. You're trying to raise your singers emotionally, interpersonally, socially, creatively—all these ways that their math teacher can't address. And so you're exhausted, you're overworked, and you're always looking for more things that can make your program more effective and help make you a better teacher. Turn to barbershop. The infrastructure here, the programs they've got. One weekend with a bunch of Barbershoppers will leave you rejuvenated, will give you all kinds of ideas, and will make you more effective with your students and help you reach new ones that you didn't realize were potentially interested in singing. You could not do better than to make sure your male choirs, your female choirs, your mixed choirs have some barbershop experience.

I know you have a lot of thoughts about how to make barbershop an even bigger part of the public eye. What are some examples?

One thing I am hearing from Barbershoppers is that it's the best-kept secret in town. Guys, remain the best, but let's get rid of the secret part. You need to understand Facebook, learn Periscope, Twitter, make followers, follow other people. Focus on getting the biggest choruses. Focus on getting the most new fans out there each year. Focus on getting the most possible hits on your videos and then you'll be bringing more people to barbershop

What kind of musical choices could help?

Repertoire is essential. Think about the holidays, when more people want vocal music than any other time of the year. You guys could easily be nailing millions of views for classic Christmas carols sung beautifully and powerfully. Fourth of July—build some momentum. It's all within your grasp, and you don't have to

Only a force of nature like Deke Sharon could have accomplished so much in the quarter century since he graduated from Tufts University—with a mission to get the world singing a cappella. As a world-class emcee, he quickly won over the Mid-winter audience with his electric stage presence and his genuine connection as a fellow traveler. As a world-class clinician, he later blew away more than 500 youth with both the depth of his musical knowledge and his effortless approachability.

LORIN MAY



LORIN MAY

from honesty. There has to be some **truth behind the visuals.** or your own experiences that you can put into that moment.

compromise a single thing about what barbershop is.

Do you have a favorite barbershop group?

Yes, ever since they came to an early CASA festival in the mid-1990s. Every single song they sang—standing ovation! The place went nuts—I've never seen anything like it in my life. The group, of course, was the legendary **Gas House Gang** (1993 champ). There was no pretense, there was no attitude, and that to me is the pinnacle of what barbershop can and should be.

To our readers who are new to the broader a cappella world, which groups would be a good intro? Who do you listen to on your own time?

Vocal harmony is so much of what I do that I can't listen to it and relax. But if you aren't familiar with the broader a cappella world, go to YouTube and look for **Pentatonix**, or **Home Free** if you love country music. **Straight No Chaser**—they are like 10 Michael Bublés. **Take 6**, **The King's Singers**, **The Swingle Singers**. Once you start clicking on videos and following one group, you'll start to see other groups that you know and love.

You're a prolific arranger—more than 2,000 songs and still going. Any advice for our current or aspiring arrangers?

Focus on this: *What are the great things about the song that I want to emphasize?* My frustration with other arrangers is when they get too ostentatious, when they try too hard to say, "Look at me! Look at this splashy chord!" No, no, no! You get out of the way. An arrangement is just some thoughts on a page that are a

roadmap to help singers connect with an audience. The arrangers' job is to stand on the sidelines and to let that connection happen. Once they understand that, that's when they become great arrangers.

Any advice to our barbershop performers?

Stop trying to impress the judges. Stop trying to get the gold medal. Look at the audience and sing something from the heart. Choose songs that mean something to you. People listen to music because it makes us feel something. If you care about the judges, you are making your artform inwardly focused. Maybe you'll never have a gold medal, but you'll have a million fans.

Any final thoughts on how we can use singing to change lives?

We know how singing changes our own lives and makes us feel like a whole human being—so we need to make our number one job as singers to reach other people. To keep this gift to ourselves is selfish. We can't make the singing be about ourselves. We can't make it be about a gold medal, we can't make it be about impressing judges or how much money we're going to get from the ticket sales. No, we need to make it about changing lives. You go up on that stage and you find someone in the audience, someone out there is hurting, someone out there has lost someone out there who is alone. Invite them into our family. That's the greatest gift that we can give to society. ■

Background photo: After graciously accepting his Honorary Lifetime Membership, Deke joined members of 2008 champion OC Times to perform the first barbershop song he had ever learned in a high school quartet.

Photo by Lorin May

Swipes 'n' Swaps

"New director" ads are free in *The Harmonizer* (first 50 words) to Society chapters. Send to harmonizer@barbershop.org.

DIRECTOR WANTED

Mountain Jubilee Chorus in SLC, UT seeks a director for our dynamic, award-winning chorus with the ability to take us to even further heights of musical and artistic achievement. Excellent communication and musical skills required. Inspire us with your application at mountainjubileechorus.org. Inquiries: mjcdirectorsearch@gmail.com.

Do you like piña coladas, getting caught in the rain? **The Virginia Gentlemen**, a well-established chorus of 40+ years has

an opening for an energetic, experienced director. If you're not into yoga send your resume to olinger.kirk@gmail.com or call Kirk Olinger at 540-537-9259. Inquiries for additional information are welcome!

20 member chorus looking for a director from the Danville, Champaign, Illinois, or western Indiana area. We meet on Tuesday nights. Respond to Garry Hinkle at gm-hinkle66@comcast.net or 217-474-0472.

The Kansas City Chorus is seeking a dynamic, artistic musical director with outstanding leadership skills and a strong knowledge of the barbershop art form. If interested complete the Prospective Director Applicant Form on

Cyber-Tune Classic

The New Electronic PitchPipe

Maintains pitch with computer accuracy, but still delivers that familiar "reed pipe" sound. Measures 1" x 2-3/8" x 3-3/4". Uses 9-volt battery, comes with belt clip. Available in C and F keys. \$59.95 + \$5.00 Shipping

INDEMAC, Inc.
Computer Products Div.
10615 Monroe Drive
Keithville, LA 71047
318-925-6270



our website www.kansascitychorus.com. Questions, contact: kccdirectorsearch16@kansascitychorus.com.



Resonating with Instant Classic

Want to know how Instant Classic came seemingly out of nowhere to win a championship? Two keys: “Resonance matching” for incredible lock and ring, and genuine onstage vulnerability

Excuse the parental pride, but it doesn’t make what I’ll say next any less true: Rarely do we see a group that has over-the-top talent, extraordinary musicianship, ferocious work ethic, artistic vision, beautiful voices, perspective on humanity, and yet are approachable and conduct themselves with humility as the men of **Instant Classic**.

The quartet’s journey began in the spring of 2009, qualifying to represent the Cardinal District at the International Collegiate contest in Anaheim. Little did they know that a short six years later, they would be International Champions. It has been

my privilege to watch them grow and to play a part in their rapid ascent. I will attempt to adequately describe these four lovely people and their journey so far.

Kyle (bass) and Theo (lead) have been singing together since 2005. They were brought together by Craig Pollard, who was singing in **Infinity** with me, and whose son, Wayne, was singing with Theo in a high school quartet, **Insignia**. They were looking for a bass, and I suggested Kyle. After all, he could ride to rehearsals with me. They finished 11th at the College contest in 2005, and it was apparent that a strong bond was rapidly forming.



Hoosier Daddy, 2006: The author, Scott Kitzmiller (left), with Theo Hicks and Scott’s sons, Kohl and Kyle. The younger men would later become 75% of Instant Classic.

Scott Kitzmiller
Coach, Music
judge, father of
Kohl & Kyle
BuckScott@
juno.com



SHAWN YORK

Fraternal Champions

A total of 13 quartet champs have included brothers, and Instant Classic is the fifth such quartet since 2002.

1. Curly & Gordon Hall (**Harmony Halls**, 1944)
2. Joe, Jim, Paul & Francis Schmitt (**Schmitt Brothers**, 1951)
3. Turk, Pres & Jack Evans (**Evans Quartet**, 1960)
4. Gary & Jack Harding (**Golden Staters**, 1972)
5. Ken & Allen Hatton (**Bluegrass Student Union**, 1978)
6. Cal & Willard Yoder (**Rural Route 4**, 1986)
7. David & Doug Harrington (**Second Edition**, 1989)
8. Rob & Jim Henry (**The Gas House Gang**, 1993)
9. Chad & Brandon Guyton (**Four Voices**, 2002)
10. Mike & Mark Slamka (**Power Play**, 2003)
11. Mark & Tom Metzger (**Realtime**, 2005)
12. Jeff & Will Hunkin (**Musical Island Boys**, 2014)
13. Kohl & Kyle Kitzmiller (**Instant Classic**, 2015)

Kohl (bari) joined Kyle and Theo in 2006, along with yours truly on tenor, to form **Hoosier Daddy**. This was Kohl's first registered quartet, and we placed fifth in the Cardinal District contest that fall. Although this was designed to be just a fun thing to do for one contest, a keen observer could clearly see the start of something big.

In 2007, Kyle and Theo recruited tenor Mark Lewis and baritone T. J. Poliskie, to compete at the 2007 Collegiate contest in Denver as **The Goods**, finishing fifth. 2008 in Nashville saw a sixth-place finish, after which they re-formed with two new parts and started calling themselves Instant Classic.

The 2010 Collegiate contest in Philadelphia, Kohl's first, ended with a 10th-place finish. Additionally, Kyle, Kohl, and I were singing with Jeff Wallace in **Heatwave**, the CAR representatives in the men's contest. The workload of two quartets became an issue, so IC decided to take some time off while Heatwave continued on. Meanwhile, David and Kyle formed quartets of their own, **All in the Cards**, **The Chris Bateson Experience**, and the infamous **You Say Tomato, I Say Barbershop**.

After a year off, IC returned to Portland in 2012 with a higher commitment to performance, placing second in the Collegiate contest and 24th in the men's. That year of preparation, coupled with maturing voices, was the launching point for great things to come.

The buildup to Toronto in 2013 was a bit challenging, in part because I was on the judging panel and was prohibited from coaching for 60 days beforehand. However, much work was done in the 10 months after Portland, with the main focus on becoming better musicians. Opening up the mind to the broader musical issues was the big picture agenda, and a major threshold was crossed into the A category (81+ points scoring average). Finally, the technique was becoming transparent, and that resulted in a 16th place finish.

Soon after, they headed into the studio for the first time for any of them. After a few sessions of my "helping," it became clear that I was more a hindrance than

an aid, so I recused myself. This turned out to be for the best, as working on their own helped them discover how to tap into a much deeper sense of the music than they had previously envisioned.

With a CD under their belts, preparation for Las Vegas in

2014 was primarily on the drama of the music, focusing on Theo's natural storytelling abilities,



David Zimmerman (T), a native of Richmond, Ind., is a choral director in the Indianapolis School District, assistant director at **Circle City Sound**, a Music judge candidate, and spends his spare time hiking. He is truly one of the goofiest human beings I know, a total nerdmuffin. Dave is the kind of guy that would watch the entire Wagner Ring Cycle and actually enjoy it. His arrangements are diverse, from Cole Porter to Victorian hymns to classic rock. He plays piano and guitar, mostly under trees on college campuses to attract girls. You should see him try to carry a piano under a tree ... David likes long tenor posts on the beach.



Theo Hicks (L), originally from Farmington Hills, Mich., is the choral/drama director at Madison-Grant Jr./Sr. High School, director of **Circle City Sound**, director for collegiate outreach for the Cardinal District, and a Music judge candidate. He is married to Laura, and they reside in Noblesville, Ind., with their dog Nellie, who is waiting 'til the sun shines. Of Greek and Syrian descent, food is very central to his world, and he can simultaneously prepare burgers, hot dogs, pitch horseshoes, change a propane tank, and sing a tag. A musical theater nerd, he arranges many of the quartet's ballads, and he is also a drummer. He would rather sing baritone. Just ask him.



Kohl Kitzmiller (Br), from Elkhart, Ind., works as an audio/visual technician in Indianapolis and records learning tracks. He is Cardinal District director for Youth in Harmony, which administers the Harmony Explosion Camp, and is baritone section leader in **Circle City Sound**. He switched from automotive engineering to music, nixing the promised Lamborghini Diablo for Father's Day. He was also an accomplished hurdler in high school. His arrangements are fairly eclectic, mostly contemporary songs in a variety of styles. Though he is a trombonist, he manages to stay sober and has some modicum of musical taste. The resident hipster, Kohl spends his spare time gelling his hair.



Kyle Kitzmiller (Bs), also from Elkhart (go figure), Kyle is in the operations department at a software development company, and a freelance web developer. He also serves as Cardinal District contest and judging director, Music VP of Circle City Sound, is a certified Music judge, and serves on the Music Category board of review. He plays alto sax and cut a CD with **Truth in Jazz** big band while he was still in high school. A chameleon arranger, he does every style under the sun: square roots barbershop, funk, R&B, silliness, and anything no one else in the quartet wants to arrange. We call him the Garbage Man. Kyle is a baritone trapped in the body of a bass.

and sculpting the dramatic impact. There was much discussion on subtext of lyrics, overall story arc, and everyone knowing the subtleties of Theo's story. We adopted a schedule of two hours of singing every day at the convention, an hour at noon, and another at 5 p.m. That gave everyone some focus time, some integration time, and some down time. It was just enough to keep the voices loose, the mind engaged, and the juices flowing. An eighth-place finish was a surprise to the quartet, and a great reinforcement that a focus on high art was the path for this foursome.



Instant Classic formed with James Pennington (left) at bari. There was some resistance to singing with Kohl at the time, as he was still in high school and lived three hours away with no transportation. After an eighth-place Collegiate finish in 2009, James left to focus on his other quartet, and Kohl took his place.

The secret sauce: resonance matching

Immediately after the 2014 quartet finals (by which I mean Saturday night in Vegas *between hospitality rooms*), the focus shifted to singing work—more specifically, resonance matching. (See sidebar opposite page) They were a little annoyed with me when I had them do vowel exercises between rooms, but I stood my ground. Later on, they would confess that it

was the right thing to do, even though they weren't happy with me at the time.

Latching on to the concept of resonance matching (rather than vowel matching) was not too difficult for my sons, mostly because I had been teaching some variation of it for about 20 years. Once they all committed to it, the sound began to coalesce, and the small inconsistencies began to fall away. More and more, they started to sound

like a single voice on four parts. To their credit, they came back to me with improvements to the concept, which I immediately adopted. Much of the contest cycle was focused on reinforcing this element.

Deeper connection with the audience

The plan was to have a four-pronged approach to develop singing skills, musicianship, drama, emotional accessibility to the audience.

As we drew closer to Pittsburgh, the focus particularly turned to accessibility. As we dug in, it became clear that each of the quartet members had different challenges. Kohl was the most open at the beginning of the process, having decided long ago to just let it fly on stage, to worry about nothing. His challenge was to not be visually scattered, and always remain deeply engaged.

Anyone who spends time with Theo realizes quickly that he is a truly genuine, humble person. Along with that comes a little bit of shyness, which needed to be overcome. It was a long process to get to the place where he could share unapologetically.

Dave was the most resistant to letting go, but we wore him down ... In the Saturday noon session, he finally gave up the last bit of resistance and decided to have no fear. Kyle's challenge was to live in the moment, to be a Zen Master, to not analyze.

Taken together, these breakthroughs led to a place where everyone was completely comfortable, and when it became clear that no one in the room would judge anything on any level, the performance had a real chance to live, and to soar. This is what they carried on stage, especially Saturday night.

Again, we had two sessions daily, with each day bringing breakthroughs. The discussion was mostly about breaking down our barriers as people, most notably, our fears. We all have a mask that we present to the world, behind which we hide some (if not most) of our true selves. The challenge is to remove the mask and reveal our true essence. This is a frightening proposition, for it reveals our fears and vulnerabilities. Nevertheless, it is necessary to transcend the ordinary.

The "winless" international champ (and other trivia)

- The men of Instant Classic have not won a single round of any competition—including any of the three rounds for their 2015 championship—except for the fall of 2011, when they won the Cardinal District championship. In many years of district international qualifying contests, they were outscored in every round by **Forefront**, they never won a collegiate championship, and they were outscored in all three rounds in Pittsburgh (two by Forefront, and one by **Main Street**).
- Only two other quartet champs have been outscored in all three rounds in the year they won: **The Gala Lads** (1962) and **OC Times** (2008).
- Kyle attended his first chorus rehearsal at six days old. (He was born on a Tuesday, and rehearsal was on a Monday)
- Kyle has sung all four parts in contest
- All four are accomplished arrangers, with five of their six championship songs arranged by quartet members, and "Love Me or Leave Me" by long-time friend Patrick McAlexander
- Three are in the Society judging program, and Kohl plans to eventually enter the judging program
- Instant Classic scoring history:
Spring 2009: 73.0
International 2009: 77.8 (Kohl joins)
Spring 2010: 74.3
International 2010: 76.6
Fall 2011: 78.1
Spring 2012: 79.7
International 2012: 81.2
Spring 2013: 81.2
International 13: 83.0
Spring 2014: 84.1
International 2014: 86.2
Spring 2015: 88.0
International 2015: 92.7

More important than vowel matching: Resonance matching

Scott Kitzmiller and Instant Classic will present a 90-minute Harmony University class on resonance matching in Nashville's Music City Center on Saturday, July 9, at 10 a.m.

Caution: Advanced singing concepts ahead! The concept of resonance matching came from decades of gathering information and ideas from many sources, both inside and outside the barbershop community. The basis of the system is the idea that certain groups of vowels have formants that compliment each other mathematically. For instance, both the first formant of "OO" and the second formant of EE resonate around 320 Hz, meaning they essentially set up the same overtone series. The theory is that we can draw those two vowels together (the exact middle would be the German umlaut, which we don't use), and further fine tune them to create and reinforce the harmonic series they are already setting up. Further, this can be modified based on the natural tendencies of the individual voices in the quartet. Generally, we ask brighter singers to add more OO in the EE sound, and ask darker singers to do the opposite. Sometimes, individual voices have a balance, and need little or no adjustment.

Usually, the vowels we sing in the barbershop world are universally too pure, that is to say, too much O in the O, too much AH in the AH, etc. They can be modified toward their specific complimentary vowel sounds (without changing the vocal production), which keeps us more consistent, helps with pitch, and rings like crazy.

Resonance groupings:

- Short A (last), AH (lost), AW (long)
- EH (let), UH (love), O (low)
- IH (lift), UR (learn), short OO (look)
- EE (we), umlaut, OO (you)



formance on Saturday night. Many have said that night was magical, and I must concur.

Drew Wheaton (tenor of **Forefront**) was also an integral part of their progress, coaching them especially on vocal production and singing issues. His knowledge and skill has been invaluable to the quartet, and they remain great friends. In what other hobby can you find direct competitors helping each other and being truly happy with the results?

No quartet is complete without loving encouragement from family. Jane Zimmerman, David and Diana Hicks, and Terry and Bonnie Searls have been a constant source of support and inspiration over the years, without which this would not have been possible. The loving support of wives and significant others cannot go understated. Love and highest praises to Laura Vogler Hicks, Caitlin Banton, and Emily Abrams for always being there.

In preparation for coaching sessions, I would create a long list of things to discuss. After the first song or two, I realized that most of that list was moot, for the work ethic, dedication, and vision had already caused them to achieve most of the list. In that way, they pushed me to become a better coach (er...) facilitator. I have always tried to bring awareness, point everyone in the same direction, and get out of the way. Sometimes I feel like a life coach, rather than a singing or performance coach. I owe them a great debt, for they enlightened me to many high level concepts, and pushed me to work at a higher level. I can truly say I am a better person because of our collaboration. Watching these wonderful young men blossom into great performers has been a tremendous pleasure, and the fact that two of them share my DNA is sublime. I'm just happy to be along for the ride. Long live Instant Classic! ■



"Be passionate about everything you do, but don't take yourselves too seriously!" Sage advice for any quartet, and Instant Classic spectacularly lives up to both ends of the equation. Their ideal quartet rehearsal? An intense three hours of singing and another intense three hours of Mario Kart. Their mutual passion for singing is only matched by their passion for ... well, a lot of other outlets that four best friends in their twenties might enjoy.



Midwinter: the most BALANCED event you've ever loved



Pretty much *everything* Barbershoppers love and do is on display at our Midwinter Conventions. No chapter, district or Society event—yes, including our International Convention and Harmony U—lets you experience in one space the breadth of what it means to be a Barbershopper.

Joy of friendship. The only way to *not* make a boatload of new friends at Midwinter is to stay in your room all weekend. And the casual pace leaves plenty of downtime together.

The joy of singing. If someone didn't sing a lot in Reno, it had to be because they didn't want to. Even if you didn't share in the widespread tagging (why in the world not?), even if you didn't sign up for Harmony Platoon (ditto) or **All-Chapter Chorus**, there was plenty of participatory singing at virtually every show and every presentation.

The joy of making a difference in people's lives. Want to see what a lifetime of singing does for a man's health and happiness? Anyone who watched the amazing Seniors Quartet Contest then tagged with these same men all weekend experienced what the joy of life-long friendships looks and sounds like.

On the beginning side of the spectrum, among young men who showed up for the Youth Chorus Festival were many for whom the weekend may have changed their lives. Did you speak to them? Many now know that no matter what else they do in life, singing will always be a part of it.

The joy of joining with others. The **All-Chapter Chorus** gave Barbershoppers from smaller chapters or no chapter at all the rare chance join voices in a high-level rehearsal and performance experience that for many was a musical high-water mark. The Harmony Platoon gave men an instant quartetting experience that lasted for days. And where else can you sing with a 1,600-voice chorus multiple times a weekend?

The joy of learning. The crowds filled up huge ballrooms for Harmony University classes taught by the very best in the business, including David Wright, Deke Sharon and Instant Classic.

The joy of ... amazing shows! The non-participatory parts of the week weren't only great, they were world-class! There were show sets from the 2015 international medalists and youth champion, and superior showmanship from a variety of Seniors champs showing off a lifetime of learning. But what many considered the show highlight of the week (or the year) was 2015 International Chorus Champion **Westminster Chorus**, whose jaw-dropping Friday night set would have earned a thundering standing O on any stage in the world.

Midwinter is already the can't-miss highlight of the year for many Barbershoppers. Join us in San Antonio next year and find out why! ■





2016 Seniors Quartet Finalists



1. High Priority (FWD)

Ray Estes (T), Byron Bennett (L), Mark House (Br), Dan Davenport (Bs)
Mark: (602) 570-5632; mhouse40@cox.net



(tie) 2. Spotlight (JAD)

Matt Bridger (Br), Don Pullins (L), Dave Kindinger (Bs), Gary Wulf (T)
Gary: (614) 793-8864; ggwulf@gmail.com



(tie) 2. St. Croix Crossing (LOL)

Randy Lieble (T), Dan Heike (L), Jared Hoke (Bs), Steven Hardy (Br)
Dan: (715) 926-5318; djheike@hotmail.com
www.prettygoodquartet.com
www.facebook.com/scxbq



4. Time Bandits (CAR)

Thomas Rouse (Br), David Boo (Bs), Marco Crager (L), Ken Limerick (T)
Ken: (574) 292-3206; KLimerick1@msn.com



5. Rolls Voyce (PIO)

Bruce LaMarte (T), T.C. Conner (L), T.R. Gerard (Bs), David Gillingham (Br)
David: (989) 330-1407; david.r.gillingham@cmich.edu

2016 Seniors Quartet Finalists



6. DOUBLE TAKE (EVG)

Brad Wilcox (T), Wes Sorstokke (L), Bruce Morgan (Bs), Chuck Landback (Br)
Brad: (559) 437-9370; brad4bbs@gmail.com



7. Replay! (SWD)

Bill Wilkinson (Br), Art Swanson (L), John White (Bs), Frank Friedemann (T)
Frank: (918) 230-1155; songmann1@gmail.com



8. Youth Reclamation Project (MAD)

Mike Wallen (T), Roger Tarpy (L), Vic Owen (Bs), Hardman Jones (Br)
Vic: (804) 425-7170; owenvp@verizon.net



9. Leftover Parts (SLD)

Ron Mason (Br), Bob Fuest (L), Eddie Moss (Bs), Dennis Sokoloski (T)
Eddie: (585) 735-5363; fasted7403@yahoo.com



10. Social Insecurity (EVG)

Bob Martindale (Br), Kevin Stephens (L), Marty Anderson (Bs), Gary Raze (T)
Bob: (541) 729-0283; martindaleducks@gmail.com



11. Trade Secret (NED)

Bill Wright (T), Ralph St. George (Br), Mike Maino (Bs), Bob O'Connell (L)
Mike: (401) 331-6156; mikeamaino@aol.com
www.facebook.com/tradesecretquartet

2016 Seniors Quartet Finalists



12. Port City Sound (NED)

Fred Moore (T), Walt Dowling (L), Jim Simpson (Bs), Jim Curtis (Br)
Jim: (207) 629-8321; jamesreasimpson@gmail.com
www.downeasters.org



13. Highpoint (LOL)

Harry Hanson (T), Mike Ziegler (L), Darryl Cremer (Br), Bob Wozniak (Bs)
Darryl: (262) 884-4827; dbcremer@wi.rr.com



14. Armchair Chorderbacks (CSD)

Jim Bagby (Br), David Stockard (Bs), Mike Mathieu (L), Carter Combs (T)
Mike: (913) 522-0776; SingMM@EverestKC.net



15. Take Note (ILL)

Rick Anthony (T), Ralph Brooks (L), Ed Chapman (Bs), Dick Kingdon (Br)
Ralph: (847) 924-7085; ralphbrooks@juno.com



16. Basses Unlimited (ONT)

David Wallace (Br), Ted Church (Bs), Rob Lamont (L), Bill Wells (T)
Rob: (416) 879-0166; rtlamont@rogers.com



17. Final Countdown (NSC)

David Mills (T), Chuck Villier (L), Dale Comer (Bs), Mark Rodda (Br)
Mark: (704) 236-2468; mrodga@mindspring.com

2016 Seniors Quartet Finalists



18. Harmony Grits (NSC)

Steve Tremper (T), Walter Miles (L), Jim Nappier (Br), Ted Leinbach (Bs)
Ted: (336) 724-0533; tedleinbach@aol.com



19. Blood, Sweat, and Years (FWD)

Paul Engel (T), Les Weiser (L), Bill Myers (Bs), Bob Cathaway (Br)
Paul: (650) 752-0714; pengel@cbnocal.com



20. Razzmatazz (MAD)

Rick Ashby (L), Ed Ludwig (Br), Don McElroy (Bs), Bill Gable (T)
Rick: (717) 625-2945; rashby@ptd.net



21. Equinox (SUN)

Ralph Brown (T), Frank Bovino (L), Ed McKenzie (Bs), Pat Bauer (Br)
Ralph: (813) 677-5388; grinsbari@gmail.com



22. Silver Chords (EVG)

Dave Brasher (Br), Dick Swanson (Bs), Bob Schmitt (L), Dan Tangarone (T)
David: (425) 820-1849; brash1@frontier.com



23. On Q! (ONT)

John Wilkie (Br), Bruce Marchant (L), Bill Vermue (Bs), Richard Frenette (T)
John: (519) 837-9705; jsjewilkie@gmail.com

2016 Seniors Quartet Finalists



24. Continuum (RMD)

Jeff Styer (Br), Mike Kennedy (Bs), Tom Bugg (L), Bob Fox (T)
Mike: (303) 906-5189; gmcvan1975@yahoo.com



25. Horizon (JAD)

Don Gray (T), Jerry Wallman (L), Dutch Speidel (Bs), Bayard Pelsor (Br)
Don: (513) 421-2413; dongray@cinci.rr.com

SO THIS HAPPENED. Jay Giallombardo's epic "Tribute to World Peace" medley, performed by the All-Chapter Chorus, hundreds of Youth Chorus Festival participants, and Instant Classic. Just one of several mountaintop experiences that Barbershoppers young and old experienced in Reno. (The audience rather enjoyed it, too!)



2016 Youth Chorus Festival Participants

View all of the Youth Chorus Festival performances at <http://bit.ly/2016ycf>

YOUTH CHORUS FESTIVAL PHOTOS, PAGES 27-30:
WIDE ANGLE SHOTS BY MILLER PHOTOGRAPHY; CLOSE-UP SHOTS BY LORIN MAY

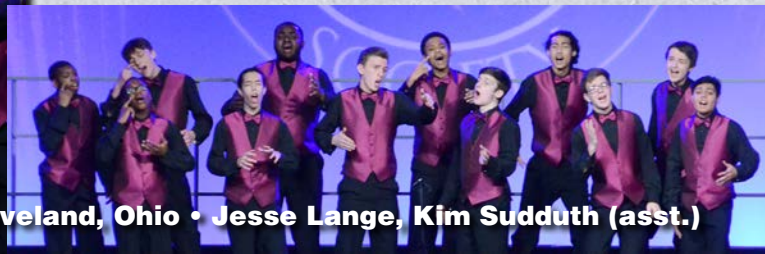
Led by a renowned Sweet Adeline luminary/music educator, she has brought both men's and women's choirs to the Festival over the past two years because of the impact it has had on both groups. (The women have performed at other Midwinter events.)



Chandler High School Men's Chorus • Chandler, Ariz • Lori Lyford



Cleveland Heights Barbershoppers • Cleveland, Ohio • Jesse Lange, Kim Sudduth (asst.)



A long-time participant, their past director retired and the new director was unfamiliar with barbershop harmony. The students and the community successfully petitioned the school district and the new director to keep barbershop and the festival as part of the choral program.

This high-level chorus learned of the Festival via Hong Kong-based professional a cappella singer Eric Monson, past Collegiate champion and brother of Society CEO Marty Monson. The highest scoring and likely hardest working chorus of the Festival, they've performed barbershop for years.



Dioceson Boy's School Choir • Hong Kong, China • Felix Shuen



*Highest Score, Average Age <19

This Upstate N.Y. Chorus is directed by a young, female Barbershopper who was honored by Sweet Adelines and the American Choral Directors Association (ACDA) as a 2015 Music Educator of the Year.



Harmonic Collective • Central New York • Sky Harris



2016 Youth Chorus Festival Participants

Led by the Boise Chapter's director, the chorus was formed as an outgrowth of the chapter's wildly popular Youth in Harmony camps that attract more than 700 area high school singers every fall.



Mountain Standard Time • Boise Chordsmen Chapter • Rich Lapp, Sean Kane (asst.)



While the Wildcat Harmonizers (opposite page) performances center on the smallest performers of the contest, the Santa Maria Youth Chorus put their most charismatic performer front and center as well—a man who stands head and shoulders above most performers. He is also very tall.



Santa Maria Youth Chorus • Santa Maria, Calif. • Matt Ringer, Dona Kintzi (asst.)



Some Assembly Required • Mt. Zion High School, Illinois District • Rich Hansen

Barbershopper Rich Hansen is not a music educator at his school, but directed this chorus of men from his school's choral program. His school's music educator accompanied the boys to Reno and was blown away by everything she saw. This performance could have received a special award for the most original use of plumbing supplies ever on a barbershop stage.



Led by a long-time Barbershopper and music educator, the chorus knocked it out of the park with an old school tribute to the decades-old comedic repertoire first performed by the director's old quartet.



OC Student Union • Fullerton Chapter & Far Western District • Tom Nichols, Andrew Hernandez (asst.)



2016 Youth Chorus Festival Participants



Good
Audience Favorite Award

Wildcat Harmonizers • Quinton Township School of Salem County, N.J. • John Wernega

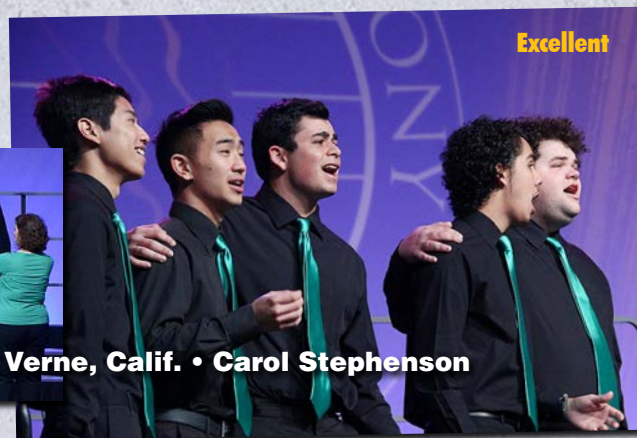
The Festival's first-ever middle school chorus, and also this year's youngest and smallest—average age 12.5!—proved that some middle schoolers can handle four-part harmony. Extremely well rehearsed, they charmed their way to the Audience Favorite award.



A college-sponsored group that has become heavily involved in barbershop despite limited prior contact with barbershop organizations.



3rd St. Sound • University of La Verne, Calif. • Carol Stephenson



Excellent



Open the Doors! Chapters and Schools of the Far Western District • Gabe Caretto, Ron Black (asst.)

Members of this chorus are young Barbershoppers and their friends from all over the Far Western District, with two A-level Society directors sharing the baton.



Excellent

Composed primarily of students who fell in love with barbershop at Chandler High School (page 27) and who have since graduated. In 2015, they formed their own chorus in the Phoenix metro area.



Sounds of the Mouth • Community of Chandler, Ariz. • Mario Yniguez, Christopher Keene (asst.)



Superior
Plateau AA Award*

*Highest Score, Average Age 19 > 22

2016 Youth Chorus Festival Participants

Comprised largely of young Barbershoppers from the Pioneer District, they are led by young, up-and-coming directors.



The Voice • Pioneer District • Aaron Pollard & Cody Harrell



Outstanding



52Eighty • Denver, CO - Rocky Mountain District • Johnny Bugarin Jr., Keith Waldheim (asst.)

One of the first youth choruses ever, many veteran members didn't perform this year because they aged out under the new rules; however, they encouraged the 25-and-under members to participate with or without them.



Outstanding

East Coast Sound (formerly Tri-Star), have attended every Festival and are now a Society chapter. Like 52Eighty, the older members were not phased by the 25-and-under rule change, and encouraged the younger members to participate.



East Coast Sound • Caldwell, NJ • Mid-Atlantic District • David Ammirata, Will Downey (asst.)



**Superior
Plateau AAA Award***

*Highest Score, Average Age 22 > 25

Past 52Eighty director Travis Tabares recently relocated to the Seattle area and took over direction of the chorus. Literally "outstanding" results!



Emerald City Sound • Bellevue, Wash. Chapter • Travis Tabares



Outstanding

Music City
CHORUS PRESENTS
2016

barberroo

A REALLY AWESOME BARBERSHOP SHOW

Blindside

Ringmasters

Stockholm
Syndrome

Also featuring
Music City Chorus

And Lunch Break as Emcee

Instant
Classic

Speed of
Sound

Lemon
Squeezy

Sunday, July 3 @ 6:00pm

IN NASHVILLE! At the Grand Lodge of Tennessee Auditorium,
Next door to BHS Headquarters, downtown at the Corner of 7th and Broadway

\$35 General Admission by June 1 (\$45 after June 1)

\$75 VIP (includes front reserved seating and quartet meet and greet before the show)

Purchase tickets at www.musiccitychorus.org

*additional fees may apply

O YA! Toronto youth chorus storms Indiana

What did you do with your extra day this year? The **Circle City Sound Chorus** of Indianapolis shared its extra day (Feb. 29) with the visiting **O YA (Ontario Youth A cappella)** Chorus and other guests who came to an open rehearsal.

For the O YA Chorus, this was the culmination of a long-planned road-trip/performing/workshop weekend. The seed was planted by CCS director and music educator Theo Hicks, lead of 2015 champ **Instant Classic**, who fell in love with the O YA Chorus while coaching them in the summer of 2014. An entire weekend of performances and workshops was then planned by Theo and by O YA coordinators, founders Barry and Sharon Towner, and O YA director and music educator Shawn Oaks.

On Saturday, Feb. 27, 21 young Indianapolis Barbershoppers joined O YA all day to learn three songs for an



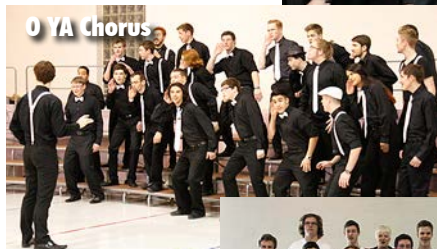
evening performance. Shawn, Barry and Theo taught and coached the entire group with O YA Chorus members **Yonge Guns** (2015 Collegiate bronze medalists) as section leaders.

The pay-by-donation "February Thaw Show" saw a large, enthusiastic audience enjoy both choruses, **The Rush** quartet, Yonge Guns and Instant Classic, and a finale by all singers. The standing ovation went on and on and on!

Sunday, Feb. 28, the O YA Chorus performed in downtown Indy. On Monday, an Australian TV documentary crew filmed the chorus performing at the Indy Speedway. Later that night, the entire chorus attended Circle City Sound's open rehearsal.

What a fantastic opportunity to cross-pollinate the art of barbershop singing from young to older, city to city, province to state, and district to district!

— Sharon Towner



Make new friends and keep the old: interchapter visits bring Barbershoppers together!



Many members recall with the great fondness the once common practice of chapters visiting each other's rehearsals. It's still going on!

Toronto Northern Lights and **East York Barbershoppers**. "We were also

incredibly thoughtful and generous gift of a hand-crafted podium, commemorating our gold medal in 2013 and the relationship between the two organizations."

thrilled to be joined by our good friends and the original sponsor of our Chapter, the East York Barbershoppers. They brought with them them an

Circle City Sound and **The Thoroughbred Chorus**. "The Thoroughbreds are very excited to have a chapter from Indianapolis, Circle City Sound Barbershop Chorus, visit us at our rehearsal venue, Jim Miller Hall. We are even going to be singing a couple of songs together and perform for each other. #Barbershopbrotherhood"

Has your chapter taken a field trip lately? Share your experience with us! If you've never had a multi-chapter meeting, connect with your local barbershop brothers and plan an evening of singing together!

Storm Front celebrates Society's birthday

Every April 11, the anniversary of the Society's 1938 founding, is promoted as Barbershop Quartet Day by all the North American barbershop organizations. This year 2010 champ **Storm Front** joined popular Sweet Adeline quartet **ClassRing** in several nationally-televised segments on Fox & Friends. **Crossroads** quartet (2009 champ) appeared on the show last year, and the show loved the segment so much that they requested another quartet. Both quartets performed individually, and put together an eight-part "Lida Rose Medley" for a combined performance.

Watch selected segments at <http://bit.ly/stormfox>.



Potential conflict during afterglow turns into applause for dozens of wedding crashers



Had the situation been handled differently, someone could have ended up calling the cops. Members of the Northern Plains Region (LOL) showed up to their post-contest afterglow only to learn that a wedding reception was going on in the room next door. They could have waited to find out how a potential noise conflict would go over with the wedding

party. Instead, the Barbershoppers pulled out their Code of Ethics cards and decided that the first order of business was to ensure their songs were not forced on unsympathetic ears.

"We approached the groom about 'crashing' the reception and he gave an enthusiastic yes!" said Alan Stumpf. "The bride was speechless and did shed a tear or two. Congratulations Kylee and Kurtis Ganyo on your special day!"

Contest judges Theo Hicks, Jake Pirner, and Jordan Travis joined in "Can You Feel the Love Tonight" with members of host **Bismarck, N.D. Chapter**, Fargo's **Great Plains Harmony** chorus and singers from Winnipeg, Saskatoon, Grand Forks, Minot and Rapid City.

Watch video of the performance: <http://bit.ly/bhscrashers>. ■

CHAPTER ETERNAL

Society members reported as deceased between March 1 and May 1, 2016. Email updates to customerservice@barbershop.org.

Cardinal

Russell Dart
Vincennes, IN
Robert Demler
South Bend Mishawaka, IN

Central States

Jon Bohlke
Hastings, NE
Ron Floyd
Wichita, KS
R. Gerald Fraser
Central Kansas

Dixie

Larry Deters
Nashville, TN
Butch Kerns
Nashville, TN

Evergreen

Pete Brooks
Eugene, OR
Herman Crisp
Canby, OR
Portland Metro, OR

Norris Felt
Portland Metro, OR
Tom Hipple
Columbia Basin, WA
Pullman-Moscow, ID
Donnie Hosford
Portland Metro, OR

Illinois

Herb Jones
Olympia, WA
Don Lakin
Centralia, WA
Olympia, WA
Randy Peters
Calgary Foothills, AB
Paul Pugh
Portland Metro, OR

Johnny Appleseed

Kenneth Torr
Portland Metro, OR
Robert Van Gordon
Portland Metro, OR

Far Western

Gary Moulin
San Mateo County, CA
Marlin Niesley
Santa Fe Springs, CA
Bob Patterson

Inland Empire, CA
Ricardo Walker
Coachella Valley, CA
Frank Wilken
San Fernando Valley, CA

Illinois

Loren Dallinger
Peoria, IL
Herbert Ives
Elgin, IL
Dennis Toren
Elgin, IL

Johnny Appleseed

David Sheehy
Greater Cranberry, PA
Richard Sturm
Northcoast, OH

Land O' Lakes

Robert Voth
Lorain, OH
Tom Balkwill
Regina, SK

Thomas Broeren
Green Bay, WI
Ray Dorey
Winnipeg, MB
Jim Richards
Minneapolis, MN

Mid-Atlantic

Robert Beahm
Prince William, VA
Roger DeVantier
Cherry Hill, NJ

Mid-Atlantic

Thomas Ewald
Dundalk, MD
Charles Forbes
Carroll County, MD
Patapsco Valley, MD

Mid-Atlantic

John Hester
Charlottesville, VA
Rodney Huyett
Reading, PA
Bob Kreider
Lancaster Red Rose, PA
William Malstrom
Baltimore, MD
Thomas McPoyle, Jr.
Dundalk, MD

Ben Monticciolo
Bucks County, PA
William O'Connell
Cherry Hill, NJ
Harvey Odell
Lancaster Red Rose, PA

Mid-Atlantic

Michael Pantelich
Lebanon, PA
Jerry Shearer
Lancaster Red Rose, PA

Northeastern

Ron Higgins
Hanover, NH
Nashua, NH
Brad MacDonald
Kentville, NS

Northeastern

Dick Miller
Brunswick, ME
Edward Murphy
New London, CT
Chester Stasiowski
Manchester, CT

Carolinas

Thomas Ewald
Hilton Head Island, SC

Ontario

Kenneth Burnside
Kingston, ON
William Ellis
Scarborough, ON
Brian Ingram
Oakville, ON
Harold Leasa
Seaforth, ON

Pioneer

Robert Fox
Lansing, MI

Rocky Mountain

David Barnett, Jr.
Billings, MT
David Day
Denver MountainAires, CO
Douglas Lier
Los Alamos, NM

Seneca Land

John Brown
Mark Twain, NY
Thomas Coolidge
Mark Twain, NY
Eugene Corbo
Mark Twain, NY
Donald Dickinson
Mark Twain, NY
Gordon Dunlap
Mark Twain, NY
Gregory Emelski
Mark Twain, NY
Donald Evans
Mark Twain, NY
Jay Holman
Onondaga County, NY
Leonard Kaplan
Mark Twain, NY
Conrad King
Jamestown, NY
Robert Lagonegro
Mark Twain, NY
Phil McCabe
Geneva, NY
Rochester, NY
Michael Mullen

Jamestown, NY

Bruce Stearns
Mark Twain, NY
Charles Young
Mark Twain, NY

Sunshine

Harold Mersman
Englewood, FL
Robert Werkema
Central Florida, FL

Southwestern

Albert Branscomb, Jr.
Houston, TX
Ron Floyd
Dallas Metro, TX
Central Texas Corridor, TX
J D Gerner
Oklahoma City, OK
Clive Kinghorn
Amarillo, TX
Lubbock, TX

MEMBER SERVICES DIRECTORY

How can we help you barbershop today? Get answers from your staff

Society Headquarters

110 7th Ave N • Nashville, TN 37203-3704

615-823-3993 • fax: 615-313-7615 • info@barbershop.org

Office hours: 8 a.m.-5 p.m. Central or any time at www.barbershop.org

800-876-7464 (SING)

Executive Offices

Marty Monson
Executive Director/CEO

Michele Niec
Executive Assistant/Office Manager

Douglas Gordon
Receptionist / Facilities

Margie Douglas
Receptionist

Finance

finance@barbershop.org

Erik Dove
Director of Finance/CFO

Jama Clinard
Controller

Shelia Huey
Finance Support

Strategy

Kevin Lynch
Chief Strategy Officer

Conventions

events@barbershop.org

Dusty Schleier
Director of Meetings & Conventions

Harmony University

harmonyu@barbershop.org

Donny Rose
Director of Harmony University

Antonio Lombardi
Chapter Leadership and Education

Wayne Grimmer
Inclusion and Integration

Outreach

outreach@barbershop.org

Joe Cerutti
Outreach Program Manager

Ashley Torroll
Outreach Program Support

Sherry Lewis
ACDA/NAFME/YBQC

Marketing/Communications

marketing@barbershop.org

Amy Rose
Social Media/Editing

Brian Lynch
PR/Communication/Brand

Jeremy K. Gover
Video Production

The Harmonizer

harmonizer@barbershop.org

Lorin May
Editor

Operations

Chip Gallent
Director of Operations/COO

Erin Harris
Project Manager

Harmony Marketplace
customerservice@barbershop.org

Justin Gray
Warehouse Manager

Krystie Mitchell
Merchandise/Administrative Asst.

Joe Rau
Production Center

Music Publications
library@barbershop.org

Janice Bane
Copyright & Publications Manager

Scott Harris
Arranger & Repertoire Manager

Information Technology

support@barbershop.org

Eddie Holt
Webmaster

Nick Fotopoulos
Programmer

Sam Hoover
LAN & Software Project Manager

Customer Service
customerservice@barbershop.org

Caki Gray
Customer Service Manager

Jacqueline Robinson
Service Representative

Michelle Neal
Service Representative

Danny Becker
Service Representative

Ashley Brown
Service Representative



Board of Directors

PRESIDENT

Don Fuson • Leawood, KS
913-897-0625
donfuson@kc.rr.com

EXECUTIVE VICE PRESIDENT

Skipp Kropp • Indianapolis, IN
317-946-9882
skipp.kropp@steptoe-johnson.com

TREASURER

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

IMMEDIATE PAST PRESIDENT

Shannon Elswick • Clermont, FL
407-948-9599
selswick@leadingedgehc.com

EXECUTIVE DIRECTOR/ BOARD SECRETARY

Marty Monson • Franklin, TN
800-876-7464
CEO@barbershop.org

Clarke Caldwell • Nashville, TN
(Ex Officio, Harmony Foundation)
ccaldwell@harmonyfoundation.org

BOARD MEMBERS AT LARGE

Ed Bittle • West Des Moines, IA
515-240-6480
edbittlebass@gmail.com

John Donehower • Monroe, WI
563-599-8565
JohnDonehower@charter.net

Matt Mercier • Manchester, NH
603-647-1784
matt@acapella.com

Murray Phillips • Wolfville, NS
902-542-1342
phillips.murray@gmail.com

Dick Powell • Crofton, MD
410-451-1957
rpowell74@verizon.net

John Santora • Bel Air, MD
410-937-2611
jsantora@mac.com

Friends in Harmony

Sing Canada Harmony
www.SingCanadaHarmony.ca

American Choral Directors Association
www.acdaonline.org

Phi Mu Alpha Sinfonia
www.sinfonia.org

World Harmony Council
www.worldbarbershop.com

National Museum for African-American Music
www.nmaam.org

Sweet Adelines International
www.sweetadelineintl.org

Harmony, Incorporated
www.harmonyinc.org

National Association for Music Education
www.nafme.org

Chorus America
www.chorusamerica.org

Ladies Association of British Barbershop Singers
www.labbs.org.uk



Society Subsidiaries (partial list)

Association of International Champions
www.AICGold.com

Association of International Seniors Quartet Champions
www.aisqc.com

Harmony Brigade
www.harmonybrigade.org



Barbershop Quartet Preservation Association
www.bqpa.com

Ancient Harmonious Society of Woodshedders
www.ahsow.org

Public Relations Officers and Bulletin Editors (PROBE)
www.probeweb.org



Staff

Clarke Caldwell
President/CEO
3044 • ccaldwell@harmonyfoundation.org

Carolyn Faulkenberry
Chief Financial Officer
3041 • cfaulkenberry@harmonyfoundation.org

Ryan Killeen • Director of Development
3051 • rkilleen@harmonyfoundation.org

Jim Clark • Regional Director
3042 • jclark@harmonyfoundation.org

Rick Taylor • National Development Mgr.
rtaylor@harmonyfoundation.org

Dixie Semich
Development Operations Manager
3047 • dsemich@harmonyfoundation.org

Connie Harris
Director of Communications
3053 • charris@harmonyfoundation.org

Elizabeth Wilde
Regional Director
3052 • ewilde@harmonyfoundation.org

James Pennington
Donor Care Center Manager
3048 • jpennington@harmonyfoundation.org

J.J. Hawkins
Donor Care Center Associate
3045 • jhawkins@harmonyfoundation.org

Kyle Snook
Donor Care Center Associate
3050 • ksnook@harmonyfoundation.org

Sarah Ogiba • Finance Assistant
3040 • ogiba@harmonyfoundation.org

110 Seventh Avenue North, Suite 200
Nashville, TN 37203
866-706-8021 (toll free), 615-823-5611
hf@harmonyfoundation.org

Board of Trustees

Sharon Miller – Chair
203-254-9594
Sharon@MillerEntourage.com

David Mills – Vice Chairman
813-786-4381
Proclamation56@gmail.com

Chuck Harner – Secretary
703-938-3001
CACHuck@cox.net

Don Laursen – Treasurer
559-733-1496
monyman@sbcglobal.net

Debbie Cleveland
813-230-7845
DebbieCsinger@aol.com

Don Lambert
850-240-5952
lambertDL@cox.net

Casey Parsons
614-306-8858
caseyparsons@gmail.com

Arne Themmen
305-854-6654
athemmen@gmail.com

Lynn Weaver
616-485-3392
rhoda297@aol.com

Clarke A. Caldwell ** Ex-officio
President/CEO** * Not board member

Marty Monson
Society Executive Director/CEO**

Kirt Thiesmeyer*
General Counsel
818-681-1631
thieslaw@sbcglobal.net

Official Affiliates

Barbershop Harmony Australia
www.barbershop.org.au
Ian Mulholland: president@barbershop.org.au

BHNZ (Barbershop Harmony New Zealand)
www.barbershopharmony.nz
John Denton: johnandchrisd@gmail.com

BABS (British Association of Barbershop Singers)
www.singbarbershop.com
Ian James: chairman@singbarbershop.com

BinG! (Barbershop in Germany)
www.barbershop-in-germany.de
Renate Klocke: renate.klocke@gmail.com

Holland Harmony
www.hollandharmony.dse.nl
Nelleke Dorrestijn: nellekedorrestijn@gmail.com

FABS (Finnish Association of Barbershop Singers)
www.fabs.fi
Jan-Erik Krusberg: jan-erik.krusberg@arcada.fi

IABS (Irish Association of Barbershop Singers)
www.irishbarbershop.org
Liz Nolan: iabsexecutive@gmail.com

MBHA (Mixed Barbershop Harmony Assoc.)
www.mixedbarbershop.org
Ron Morden: ronmorden@mac.com

SABS (Spanish Association of Barbershop Singers)
www.sabs.es
Lyn Baines: president@sabs.es

SNOBS (Society of Nordic Barbershop Singers)
www.snoobs.org
Henrik Rosenberg: henrik@rospart.se

SPATS (Southern Part of Africa Tonsorial Singers)
www.spats.co.za
Mark Jensen van Rensburg: president@spats.co.za



General correspondence/editorial:
harmonizer@barbershop.org

Editorial Board: Marty Monson, Brian Lynch, Amy Rose, Lorin May
Copy Editing: Jim Stahly (Bloomington, IL), Zach Dunn (Lynn, MA)

Lorin May, Editor
Associate editors: Amy Rose, Brian Lynch

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 to enrich lives through singing.

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



THE TAG

Joe Liles, Tagmaster



Be the first to try out this brand-new tag

How about a simple tag you've not heard before? Find yourself three others and give it a try. It's set in both male and female versions and is on the

BHS website at www.barbershop.org/tags. Also, find some time in your chapter meetings to sing a tag or three ... or five. ■

TELL ME THAT YOU LOVE ME

Words, Music and Arrangement
by JOE LILES

TAG

freely

Tenor Lead

8

1 Tell me that you love me. Tell me my

2 3 4 5

Bari Bass

6 dreams came true, my dreams came true.

7 8 9 10 11 12

came true, my dreams

Words, Music and Arrangement
by JOE LILES

TAG

for female voices

freely

Tenor Lead

8

1 Tell me that you love me. Tell me my

2 3 4 5

Bari Bass

6 dreams came true, my dreams came true.

7 8 9 10 11 12

came true, my dreams



NEW PRODUCTS

(Members/Associates receive **25% off listed prices** when purchased online.
Visit barbershop.org/join to learn more about becoming an Associate)



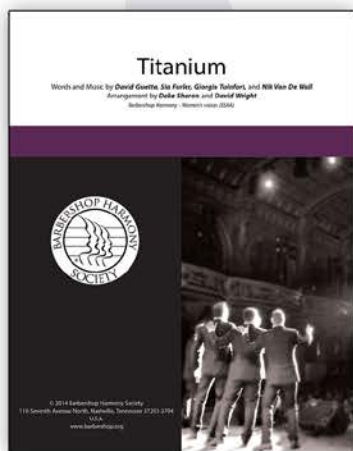
"The Society" Navy Beach Towel

60" x 30"



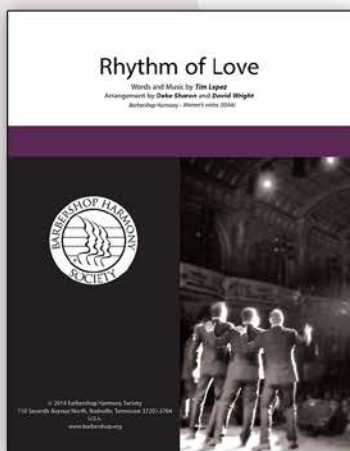
Deke Sharon A Cappella Black Belt Tee - Ladies Cut

\$20/\$22 for S-XL & 2XL-3XL
(also available in men's sizes)



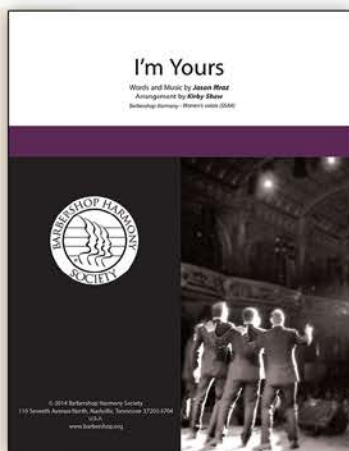
Titanium

Male voicing #208487
Female voicing #209796



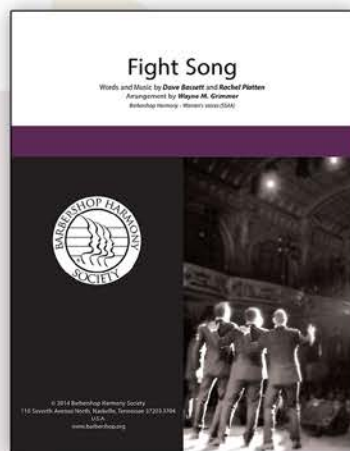
Rhythm of Love

Male voicing #208681
Female voicing #208682



I'm Yours

Male voicing #208593
Female voicing #209796



Fight Song

Male voicing #209915dl
Female voicing #210234dl

NOTE: Barbershop Harmony Society Members/Associates will receive a 25% discount when purchased online.

SHOP.BARBERSHOP.ORG 800.876.SING



THE ASSOCIATION OF
INTERNATIONAL
CHAMPIONS
AND THE
BARBERSHOP HARMONY SOCIETY
PRESENT:

PITCH PERFECTED



AN EVENING OF VOCAL HARMONY

IN THE GORGEOUS SCHERMERHORN SYMPHONY CENTER IN DOWNTOWN NASHVILLE



WEDNESDAY AND THURSDAY NIGHT @7:30

INSTANT CLASSIC, MASTERPIECE, RINGMASTERS, STORM FRONT, CROSSROADS, OC TIMES,
VOCAL SPECTRUM, POWER PLAY, AND 25TH ANNIVERSARY QUARTET, THE RITZ!

WHAT'S BETTER THAN AN EVENING OF GOLD MEDAL QUARTETS
SINGING THEIR VERY BEST MUSIC? HOW ABOUT TWO EVENINGS!? TO
TAKE IN ALL THAT THE ASSOCIATION OF INTERNATIONAL CHAMPIONS
HAS TO OFFER, BE SURE TO ADD PITCH PERFECTED: AN EVENING OF
VOCAL HARMONY TO YOUR CONVENTION WEEK SCHEDULE... ON THE
NIGHT THAT YOU CHOOSE!



WWW.BARBERSHOP.ORG/AIC