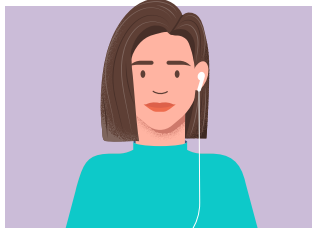


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The Ditch Pipe

THE VOICE OF SWEET ADELINES INTERNATIONAL



TOGETHER...

2020 VIRTUAL CONVENTION

A GIFT FOR
SWEET ADELINES!



Keep singing, Keep learning, and...

Sing, Baby, Sing!

As coaches and educators, the late Darlene Rogers (pictured left) and Sharon Babb (pictured right) helped countless Sweet Adelines strengthen their voices and confidence using the craft and artistry of barbershop music. To honor their memory, Peggy Gram and Dale Syverson (co-creators of *Sing, Baby, Sing!* along with Darlene Rogers) have donated a [free audio recording \(.mp3 file\)](#) of *Sing, Baby, Sing!: Blue Ribbon Vocal Warmups, Edition #1*, to Sweet Adelines members.

**Singers will learn vocal exercises to build skills
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Sing, Baby, Sing!: Blue Ribbon Vocal Warmups, Edition #1 is the first in this popular series of vocal educational tools. The entire *Sing, Baby, Sing!* series includes CDs 1-7, as well as the book, *A Springboard to Artistry*. All are available for purchase in the Sweet Adelines online store at www.sweetadelines.com/shop.



TOGETHER...

2020 VIRTUAL CONVENTION

The Pitch Pipe

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Prefer to read The Pitch Pipe online only?

The April 2021 issue of *The Pitch Pipe* will be a digital issue only. If you would like to read all your issues online and stop receiving paper copies, log in to the members-only portal at www.sweetadelines.com to access your account.

Follow these step by step instructions:

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The Pitch Pipe

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Elevating women singers worldwide through education, performance, and competition in barbershop harmony and a cappella music.

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From Our President

PRESIDENT'S MESSAGE



One day last autumn I returned from a walk in my Chicago neighborhood, stopping to cross the street and look up at the brilliant, blue November sky, when the branches on a big tree in my neighbor's yard caught my attention. Just a few leaves stubbornly clung to the branches, but at the tip of each branch was a bud for a new leaf — months ahead of the time in which they would grow into leaves. I was inspired by nature's way of transitioning from one season to the next and couldn't help but interpret the clinging leaves and infant buds as some kind of sign of what each year holds for us. This year in particular has challenged me to look a little harder for signs of new growth, but when I take stock of our Sweet Adelines world during the past calendar year, I know that the signs are indeed present. I just need to "look up" a little more frequently.

Most present on my mind during that November walk were the Regional Management Team networking sessions where, for four consecutive days, our regional leadership gathered virtually to share and brainstorm ideas, and discuss ways to be the most effective leaders for the members of Sweet Adelines. Our RMT leaders are AMAZING!! Each day I witnessed leaders from around our world learning from each other, and I from them. Before these meetings, they had already been "looking up" by providing innovative ways to support all of us and were proactively planning ahead with buds of ideas forming for the new calendar year. I couldn't sleep any of the four nights because I was so uplifted! This was a sign of how resilient, proactive, and persistent our RMTs have been and continue to be when the obstacles to keep going have felt bigger than ever imaginable.

Also during that time in November, I was reminded of our Australian and New Zealand regional members who have experienced in-person singing during a time when I've been all but hibernating from my own chorus members. Their local battle against the virus was going well, and they were able to do what so many of us have been waiting for. It was a sign of optimism to me that we will be able meet and sing in person again, and that our

regional leaders are paving a safe way to do so. Uplifting!!

For months I've been privileged to visit choruses around the world. I've seen that our choruses are in such good, caring, tender, and strong hands with our chorus directors. Chorus directors are among the most passionate people in our Sweet Adelines world, and although they never expected to direct singers in little squares on a screen, they have proven that it can be done. They have my deepest admiration and gratitude, and they continue to look up.

Then there's "us", the members of Sweet Adelines, who came for the singing but stay for the friendships. The changes we've experienced during the global pandemic were forced upon us, but the transition we've made has come from within each of us. Personally, I've had an outpouring of kindness and support from staff in Tulsa, from my chorus, from peer leaders, and from members of Sweet Adelines I've met for the very first time. Every day, I see signs of resilience in the work of our committees, task forces, and International Board members. They are deeply committed to nurturing new ideas into full blossom, however long that may take. And of course, new ideas are always forming at the end of our "branches." Our growing season is ongoing!

I love the transition from one season to another. When I see the trees drop their leaves, I then see more sky and feel more light, and I can see signs of new growth. The signs are always there, if I remember to "look up."

In song,

Joan

Save THE DATE

St. Louis 2021

Oct. 11-16, 2021

75th Annual International Convention and Competition

St. Louis, Mo., USA



From Our CEO

ON THE ROAD TO DIVERSITY, EQUITY AND INCLUSION

At our 2020 Virtual Convention, our Diversity and Inclusion consultant shared an education session with us titled, “On the Road to Diversity, Equity, and Inclusion: Navigating the Journey.” For those who have not had the opportunity to watch the session yet, let me introduce you to Justice Waidner Smith. I invited Justice to share a portion of that class with you, and I invite you to watch the entire class in the members-only section of our website. To find out how to view all education and other videos from the Virtual Convention, see page 14 of this issue.

Justice earned a B.A. in Social Identity Theory and Writing from Hampshire College in Amherst, Massachusetts (USA) and a M.A. in Intercultural Leadership and Management from the School for International Training Graduate Institute in Vermont (USA).

She has been supporting organizations in their culture creation and diversity, equity, and inclusion (DE&I) work for nearly 20 years. She has experience crafting and implementing strategic diversity and inclusion initiatives; background in organizational development and change management; and is a subject matter expert on numerous diversity issues. In 2018, she was named one of Diversity MBA magazine’s Top 50 Emerging D&I Leaders.

Welcome Justice.

Sincerely,

Tammy Talbot, CEO

I am so appreciative for the invitation to contribute to this edition of The Pitch Pipe. I’ve greatly enjoyed partnering with Sweet Adelines International to support the International Board of Directors and staff as they navigate some very important aspects of the organization’s diversity, equity, and inclusion efforts.

Over our nine months working together, I’ve developed a deep gratitude for your leaders. They emanate a deep-seated, unwavering passion, commitment and care for Sweet Adelines. Just as they recognize that the diversity of our voices creates breathtaking harmonies, they also believe that our collective uniqueness is what makes us strong. This is the driving force behind their work toward diversity, inclusion, equity, and belonging for all Sweet Adelines members.

This belief in the power of our differences is affirmed by the language Sweet Adelines use to describe two of your Guiding

Principles – the Culture of Belonging and Diversity and Inclusion principles, which read in part,

We create harmony where every voice matters. We foster a culture that provides a joyful place to share our uniqueness within a global community united in song.

We celebrate our differences as essential to the rich harmony that unites us.

The path to fully realizing these aspirations will take time and intention, as anything truly meaningful and worthwhile in life does. This collective journey we are on together will have ups and downs, wins and mistakes, celebrations and apologies. There are many steps to be taken. One vital one is recognition of harms that occur both in real time and in Sweet Adelines history, as it is only through naming past wounds that they can heal.

This is why it is so important for Sweet Adelines, as stated in the D&I Guiding Principle, to continue to recognize barbershop’s African American origins and learn from our exclusionary past toward women of color, as well as to reject discrimination and unwaveringly strive toward greater awareness, openness, and understanding of each other.

The question is, “How do we accomplish this most effectively?” While the answer will be comprised of a multitude of different facets, including the forthcoming Diversity, Equity, and Inclusion (DEI) Council and its subcommittees, there is one significant action each of us can take to support this work. We can be bridge builders – individuals who work to foster more constructive dialogue and understanding across lines of difference.

Each of us is part of our whole, and all Sweet Adelines have individual roles to play within SA circles of influence. To that end, we each can (re)commit to developing meaningful relationships across differences, practicing courageous conversations and continually developing the inter- and intrapersonal skills needed to more fully understand each other and build bridges.

By being involved with SA, each member is gifted with the unique opportunity to meaningfully connect with people whose lives, identities and experiences are different from their own. Each has the chance to fully welcome newcomers to choruses and to guarantee that fellow members feel valued for all of who they are and what they bring to the risers. We each have the opportunity to be a part of this effort to ensure that all Sweet Adelines have the opportunity to thrive within this vibrant organization. It is an exciting time for SA, and I can’t wait to see what the next 75 years brings to fruition.

— Justice Waidner Smith.

2021 International Board of Directors Election Results

The election to fill three expiring terms on the International Board of Directors (IBOD) concluded on December 2, 2020, at 3 p.m. CST (9 p.m. GMT).

Elected to a three-year term were **Sharon Cartwright**, Vocalecence Chorus, Region 34, **Janice McKenna**, Pacific Sound Chorus, Region 13, and **Julie Starr**, Bay Area Showcase Chorus, Region 12. The term runs May 1, 2021, through April 30, 2024.

The Board also appointed one member to serve a one-year term beginning on the same day. The appointee is **Elaine Hamilton**, Forth Valley Chorus, Region 31.

Sweet Adelines International President Joan Boutilier said that participation in the 2020 election stood at 91.5 percent, lower than the 93.4 percent participation recorded in the 2019 election. This year, seven regions achieved 100 percent chapter vote participation: Midwest Harmony Region 3, Spirit of the Midwest Region 5, Northern Lights Region 6, Pacific Shores Region 12, Greater NY/NJ Region 15, Nordic Light Region 32, and New Zealand Region 35.



Sharon Cartwright



Janice McKenna



Julie Starr



Elaine Hamilton

The Pitch Pipe needs you!

Have you had a meaningful, funny, or interesting experience during virtual rehearsal? Have you spent time reflecting on what barbershop singing or Sweet Adelines means to you? Have you received or witnessed a kindness from your Sweet Adelines family that you'd like to share?

We'd love to read it - and possibly print it in *The Pitch Pipe*!

Send your submissions to communications@sweetadelines.com with "Attn: Stacy Pratt" in the subject line.

A few general guidelines:

- Tell a story (beginning, middle, end).
- Keep your submission between 500-700 words in length.
- Send your submission as a Word document.
- Send photos. (High resolution is great, but send what you have!)
- Include a 1-2 sentence bio telling your chorus/quartet affiliation, voice part, etc.
- All submissions are subject to editing, and not all submissions will be printed in *The Pitch Pipe*. (Some may be used for other SA media.) You will be notified about the status of your submission.



Sweet Adelines Task Force Helps Harmonize the World

For many years, "Harmonize the World" has been a slogan (and song!) reflecting the mission of Sweet Adelines International.

During the early days of the pandemic, as we watched Sweet Adelines adapt to restrictions, we began to use the slogan "Sweet Adelines Strong" to reflect our resilience during this challenging time. How can we stay strong and literally harmonize the world by sharing barbershop singing with those who need it most? That question inspired the SA Chorus Growth Incentive Task Force to launch the Virtual Global Open House (VGOH) campaign to coincide with the organization's 75th anniversary celebration.

The VGOH campaign assisted choruses in organizing open house events for singers interested in trying barbershop music. To kick off the campaign, the Chorus Growth Incentive Task Force hosted a series of live, virtual educational events, recordings of which are now archived in the Education section of the website under Virtual Rehearsal Resources:

- [Virtual Global Open House Overview](#)
- [Marketing Tools and Templates on the Sweet Adelines Website](#)
- [Regional Roles and How to Host a Virtual Afterglow](#)
- [7 Tips on How to Promote an Open House](#)
- [Planning a Successful Virtual Rehearsal for Guests](#)

In typical fashion, Sweet Adelines across the world rose to the challenge. The VGOH campaign was enthusiastically received. Each event was well-attended, with representation from every region.

The work continued as Sweet Adelines choruses and regions across the world hosted exciting events to entice new singers to harmonize the world. From New Zealand to Canada, guests flocked to virtual rehearsals to find out what Sweet Adelines had to offer.

Hundreds of guests attended VGOH events, and many are on their way to joining Sweet Adelines!

So often in the Sweet Adelines world, we hear people say, "I came for the music and stayed for the friendships!" We are now in a unique time where singers join for the friendships and stay for the music. While we are physically disconnected from the people we love, we remember why we joined Sweet Adelines and can share the camaraderie we've cultivated with those who need it most — even if they don't know it yet!

As our Sweet Adelines journey continues, we may be taking the scenic route until we are back to meeting in person, but the love of singing lives in us. The lifelong friendships with those on the risers is something we hold onto and cherish. That is what we want to share with our communities and with the singers still looking for their voice.

The Virtual Global Open House was a successful event because of you — because of the song that lives in you that you continue to share. We will continue to stay Sweet Adelines Strong and invite others to join us on this incredible journey, impacting lives the way we have been impacted. The best part? Inviting others to join you in song isn't restricted to one month a year! Virtual Global Open House resources are available year round, waiting to help you find the newest voice for your chorus. 🎵



ADVENTURES OF THE MIGHTY PITCH PIPE BLOWER

Pitch pipe blowers share mishaps and tips

They are unassuming, these unheralded heroes of barbershop. But forget them not, for upon their person they carry, hidden from sight, the all-important magical object. Gracefully, catching the attention of neither judge nor audience, they remove it from its secret lair just before the song begins. They are brave. They are confident. Behold them in their glory. They are...the pitch pipe blowers!

But it's not all glory. Pitch pipes have a way of causing...surprises. Read the stories below for some harrowing tales of pitch pipe "incidents," and then get some advice and encouragement from a few seasoned pitch pipers so you'll be ready when you get the great honor of blowing the pitch!

A HAPPY DAY FOR THE TENOR

During a singout with my quartet N'Trance, the wrong pitch to one of our songs was blown. It was two full steps higher than intended. We made it through but afterwards, I commented that it certainly did not feel like a bass line in that key. The wide-eyed look of "Seriously, you're complaining?!" from our tenor, Annette Wallace, was memorable!

—Nancy Nortz, OK City Chorus (#25)

WE MEANT TO DO THAT

At a Regional contest in 1998, North Metro opened with our new ballad. Our director had practiced not to pause after acknowledging the audience, but to spin and start the uptune. The applause was so loud the chorus couldn't hear the pitch. A member somewhere in the middle of the chorus chose what they thought was correct and it spread through the chorus. We sped through the song as if we were being chased and finished in the higher pitch. We were sure it was too screechy and would be penalized, but instead we received accolades from the judges. We ended up blowing the higher pitch for that song going forward. Since then, whenever the episode is mentioned, it's "that time the wrong pitch was blown."

—Susan Askins, North Metro Chorus (#16)

RUMORS ARE NEVER WRONG

Rumors was debuting I Know Him So Well on a teaching gig in Region #14 at the closing show. Dale blew the pitch and whoever the bass was [it was me!] started the song... "do do"...with an upward interval instead of the downward one. It didn't work, so she blew the pitch again. I am known for seldom being right but never in doubt, so I stuck to my guns that I was doing it correctly. It turned into a comedy bit. That might have been really good, because the audience was rolling in the aisles holding their sides laughing, except we never managed to sing the song... Of course, I was wrong. We sang the song later at the ice cream social. It was perfect!!

—Peggy Gram, 1999 International Champion Quartet, Rumors

That spontaneous comedy bit lasted the better part of 10 minutes before we moved on! It mostly involved me and Peggy. To this day, I'm not sure what Charla and Judy we're doing while we futzed around.

—Dale Syverson, on same incident Peggy described



On July 5, 2019, *Song of Atlanta* (#14) posted this photo on their Facebook page with the following caption: "Say hello to our fabulous pitch pipe blowers, Karen Henrichsen, Lorraine Barr, and Diane Skokan. These lovely ladies set us on the pitch-perfect path and ELEVATE our singing! Thank you all!" In a recent interview, Karen gave this advice to new pitch pipe blowers: "Make sure to stay current with all the pitches of all the songs in the repertoire. Directors, as well as coaches, have a tendency to change the pitch either up or down in some songs, and it's the job of the pitch pipe blower to keep up with changes. Be sure to have a list of all the starting pitches of all the songs on your person during rehearsals as well as contests and shows — do NOT depend on your memory! Take a couple of deep breaths, relax and enjoy the ride!"

PITCH PIPE TIPS FOR THE STAGE FROM SUZANNE ASKINS OF NORTH METRO CHORUS

Suzanne Askins, who blows the pitch for North Metro Chorus (#16), lists several things the pitch pipe blowers in her award-winning chorus do to make sure all is well onstage.

We constantly practice so that we can...

- Adjust our choreography to prepare our final song moves to allow us to bring the pipe out for the next pitch without calling attention to ourselves.
- Mark our pipes for every performance so we can find the pitch without looking for it. We have cheat sheets that give us the words at each key change so that we're ready with the

right pitch during coaching sessions and regular rehearsals.

- Change the battery for every show and contest so we won't have dead pipes when we need them most.
- Choreograph when we have to wait for emcee material and pauses so we deliver the pitch when our Director wants it.
- Consult with soloists for their best starting pitch.
- Know which words in the emcee material are the cue to start the pitch for the chorus.

All pitch pipe blowers work together to provide the pitch that starts a fabulous performance. Susan writes, "It is an honour to blow the pitch pipe for our chorus and, regardless of the challenge, we will be there with the right pitch to start every song and get our pipe out of the way to perform our choreography flawlessly with our chorus."

ENCOURAGEMENT FROM A LONG-TIME PITCH PIPE BLOWER

In May 2021, Sally Van Horn will have been a member of Harborlites Chorus (#21) for 40 years, and she has been blowing the pitch pipe for them almost the entire time.

"They saw a young kid back in 1981 and asked her to help blow the pipe," she said. "I took ownership of it and never looked back!"

It's not always an easy job, but Sally is glad to do it.

"When I blow the wrong pitch, I say, 'Am I fired yet?' and of course everyone says 'NO!' because they do not want the job!" she said. "When we get a new piece of music, and it has 5-7 key changes, I just look at our director (Pam Pieson) and say, 'Could you have picked a song with any more key changes?!' But I have really enjoyed blowing the pitch pipe. My chorus trusts me to do it, and we have three other people blowing the pipe too."

She says singers should not be afraid of being in charge of the pitch pipe, and they can count on more experienced blowers for help.

"Don't be afraid to blow the pitch," she said. "If you make a mistake, it is OK. We all have done it before. And I have your back if something is wrong. We will make it work."



Sally Van Horn, Harborlites Chorus (#21)

HIGHLIGHTS FROM REGION #11'S PITCH PIPE TECHNIQUES CLASS!

On Oct. 24, 2020, Region #11 Marketing Coordinator Jen Zucker (Lady Luck Showtime Chorus) hosted the "Pitch Pipe Techniques" virtual class taught by Verdugo Hills Director and Region #11 Educational Coordinator Tammy Ragsdale as part of the region's education series. The class covered the history of pitch pipes, types of pipes, and some basic tips for pitch pipe blowers. Here are a few of the highlights:

- **You don't need to know how to read music to blow the pipe**

You can use a chart, or you can have the director ("or a baritone!" joked Tammy) tell you which notes to blow.

- **There should be more than one person who is able to blow the pitch.** Even in a small chorus, it is best to have options in case something goes wrong. Of course, the same is true for quartets. Also, always keep backup pipes in case a battery dies or a pipe gets left in a hotel room...or accidentally thrown into a lake while performing on a boat (an incident that Tammy witnessed!).

- **Remember that a pitch pipe is a reed instrument.** Pitch pipers should make sure they are all blowing with the same amount of force because the amount of air that goes through the pipe affects the pitch.

- **Store your pipe mindfully.** Reed instruments respond to heat and cold, so be mindful of where you store your pitch pipe. "Your vault," as Tammy called the bra region, is probably not the best place for it because it can get too warm. It can also be difficult to extricate it gracefully onstage. Lanyards or magnets that hold the pipe inside a sturdy but discreet pocket sewn into the costume are better options.

- **Determine the right number of pitch pipe blowers for your ensemble.** A quartet or small chorus (15-30 singers) can use just one pitch pipe, but larger choruses using reed pipes need more. An electronic pipe means that, most likely, only one pitch piper is needed.

- **Account for nerves and excitement by marking your pitch.** Many pitch pipe blowers mark their pitch on the pipe with stickers that show the notes in larger font, by color coding (which can also be done on an electronic pipe), or by sticking a rhinestone or other raised indicator on the pitch you'll need. Myreta Davis of Lady Luck Showtime Chorus puts a dot of glow-in-the-dark paint on her electronic pipe so she can easily find the pitch, particularly since hers has a dial that sometimes slips. She simply scrapes it off after the performance.

- **Put your lips on the pipe.** Not doing so can change the pitch and create an unpleasant airy sound. You can buy a mouthpiece for your reed pipe if you would prefer not to blow directly into it. (Trish Mooring of RiverOaks Chorus, #11 points out that a mouthpiece also keeps you from getting lipstick on your pitch pipe!)

- **Hold the pipe, and your body, straight.** Stand up straight and blow straight into the pipe, horizontally. Do not tilt the pipe up or down because that affects the pitch.

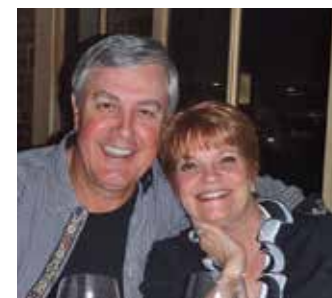
- **Watch your fingers.** "Let's say I need to blow an F," said Tammy. "Before I blow the pipe, while the applause is going, I discreetly look down at my pipe, and I put my finger over the E so when I put my pipe in my mouth, it is over the F and then I remove my finger." She reminds pipers not to leave their finger there or hold their fingers over the holes at the center of a reed pipe because doing so mutes the tone.

- **Turn off your ringer!** If you use a smartphone pitch pipe app for a primary or backup pitch, make sure your ringer is turned off onstage! 📵



THE DALE SYVERSON ENDOWMENT FOR CHORUS DIRECTORS EDUCATION FUND

A Q&A with founding donors Randy and Jolene Loos



Randy and Jolene Loos met at Jolene's first Sweet Adelines International (SA) Convention in 1980 and married around five years later. In 1986, Randy, a bass with Barbershop Harmony Society (BHS), became the director of newly-founded Toast of Tampa Chorus, where Jolene was a

member. Officially, Jolene sings lead, but Randy pointed out that his versatile wife sang any part that was needed in the early days of the chorus. Randy and Jolene were part of Toast of Tampa when they became the 1994 International Championship Chorus, and the couple has had many barbershop adventures since. "Sweet Adelines has had profound impacts on our lives, on the friendships that we've made, the people we've come into contact with through chorus," said Jolene. "The organization is just extremely important to us."

During the 2020 Sweet Adelines International Virtual Convention, Randy and Jolene announced a generous gift to establish the Dale Syverson Endowment for Chorus Directors Education Fund. They have made a provision in their estate plan so that, upon their passing, Sweet Adelines will receive a gift of \$1.5 million (USD) to establish the fund.

What inspired you to honor Dale Syverson with your endowment?

Randy: We want this endowment to help cement Dale's legacy and honor the difference she has made in SA. Dale has made it her mission to share her skills with other choruses but more specifically with other directors. There's nothing more frustrating than when a coach comes in and the chorus is able to do things they've never done before, then the director can't re-create that once the coach is gone. I know that our chorus, Toast of Tampa, is one of many that Dale has worked with and coached. She has shared her cutting-edge skill set and ideas with many, many choruses. A lot of people can teach, but Dale does it with such love and joy. She treats the singers she works with so well. Our singers love Dale not only for the education she is able to give them but because of the wonderful, giving person that she is.

Why is philanthropy important, particularly now?

Randy: It's going to take money for all music organizations, including barbershop organizations, to preserve and survive in the

coming years. Money may not be enough to do it, but it's sure not going to happen without some. We hope that SA's philanthropic direction will help other people join in with current or legacy gifts. That's the only reason we would make this public — to honor Dale and to encourage others to give.

Can you describe the process of making an endowment? Did you use a financial advisor?

Randy: I am a certified financial planner, so that is what I do professionally. Jolene is a partner in a CPA firm. We have both been involved in several nonprofits. We don't have kids, so we did our first round of estate planning a good while back. The options for giving to Sweet Adelines have changed over time, so we worked with Susan Smith, SA Director of Philanthropy, on the new options. Susan knows the ins and outs of philanthropy so well. She makes it very easy.

What advice would you give to someone considering making an endowment or other donation to SA?

Jolene: On a professional side, we both believe strongly that this is a year that people should be doing estate planning because we don't know what the future years might hold as far as the estate planning taxation structure. *Randy and I are both continuing to work with clients on estate planning. If anybody is considering it, they might want to do think about doing it before the end of the year. It could be a very effective estate planning strategy.

Randy: Not only can a charitable gift, current or legacy, to an organization like SA make a huge difference in the world, but there are some nice tax incentives that can help the donor.* Susan and her team can help work through that. We really do encourage people to consider giving to SA at any scale that works for them. 📝

An endowment fund is comprised of charitable donations, either current gifts or through a bequest to Sweet Adelines on the passing of the donor(s). The Sweet Adelines gift policy permits a donor to create a named endowed fund with a minimum gift of \$100,000 (USD) and a gift agreement between the donors and Sweet Adelines International. To find out more about making an endowment to Sweet Adelines International, contact Susan Smith, Director of Philanthropy, at philanthropy@sweetadelines.com or by calling 1.918.388-8040.

If you are interested in learning more about making a current gift or creating an endowment for Sweet Adelines International, contact Susan Smith, Director of Philanthropy, at philanthropy@sweetadelines.com.

*Rules and regulations regarding donations vary from country to country, including as they pertain to taxation. Check with your financial advisor for information on how they will affect your donation.



SONGWRITING 101: GETTING STARTED

“There is never too much music in the world.”

For years I found songwriting to be something of mystery. How could someone come up with a full-fledged song straight out of their heads? But then I did a unit in Composition at a local technical college and was surprised to find that songwriting is a skill to be learned and practiced like any other.

With my new tools under my belt, I wrote my first two songs for Brindabella Chorus’s Harmony Classic package and then another for Circular Keys Chorus the following year. I attended a fantastic songwriting workshop at BHS’s Harmony University. I submitted songs to Sweet Adeline’s “Bursting with Song” songwriting contest and was thrilled to receive an honourable mention and second place in the open section for *The Little Things*. It seems that I am a songwriter!

So...how do you learn to write a song? Naturally, there’s more than one way to approach it, depending on what works for you and also what kind of song you’d like to write. Here are some ideas to try.

START WITH THE GENRE/STYLE.

This is particularly good if you’re writing a song to fit a package. Consider where the song appears in the story and what style of music will create interest and contrast. If you’re writing a show opener, you might want it to sound like a showy Broadway number, with a strong rhythm and good rhyming pattern in the lyrics. If your song is about celebration, you might aim for a syncopated rhythm with bright chords. If it’s a sad or soulful piece, you might go for a blues feel.

Listen to songs from your chosen genre, including the rhythms and instrumentation, and identify what it is about those songs that make them what they are. Having a strong sense of the style of the song may give you ideas about the lyrics, melody, or chords for your song.

START WITH THE STORY.

You’ll notice that I didn’t say ‘start with lyrics.’ Lyrics are the way that a great story is told. They are especially important in ballads, where the story is what allows you to connect with the audience as it takes them on a journey. The story can be a literal series of events, or it can be an emotional story where you move through moods. Each part of the song — intro, verse, chorus, bridge, and tag — tells a different part of the story.

Map out the story into sections so you know where the story is going. Once you’ve got that in place, you can start turning each part of the story into lyrics. For ballads, look for great descriptive words with interesting sounds.

A wonderful example of a story is Nancy Bergman’s *Bandstand In Central Park*. It’s a simple song with a powerful message. Here is the story of the song that Nancy might have planned before writing the lyrics. (Fig. 1)

Verse 1 becomes “There’s a bandstand in a small town, in a park across the way. And the night filled with music when the hometown band came to play.” Nancy’s lyrics turn a simple story into poetry.

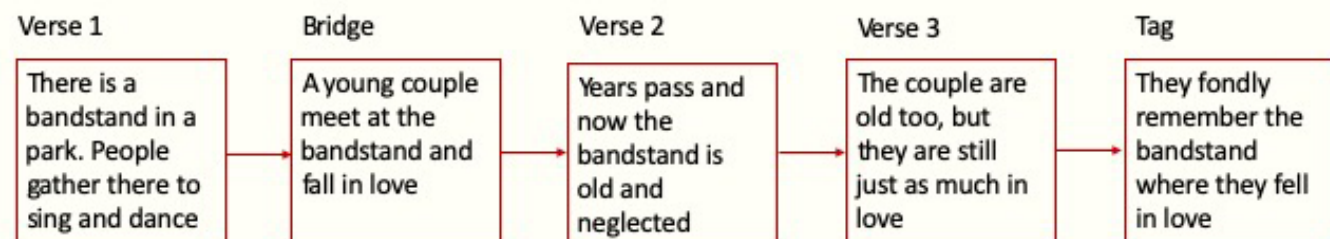


Fig. 1

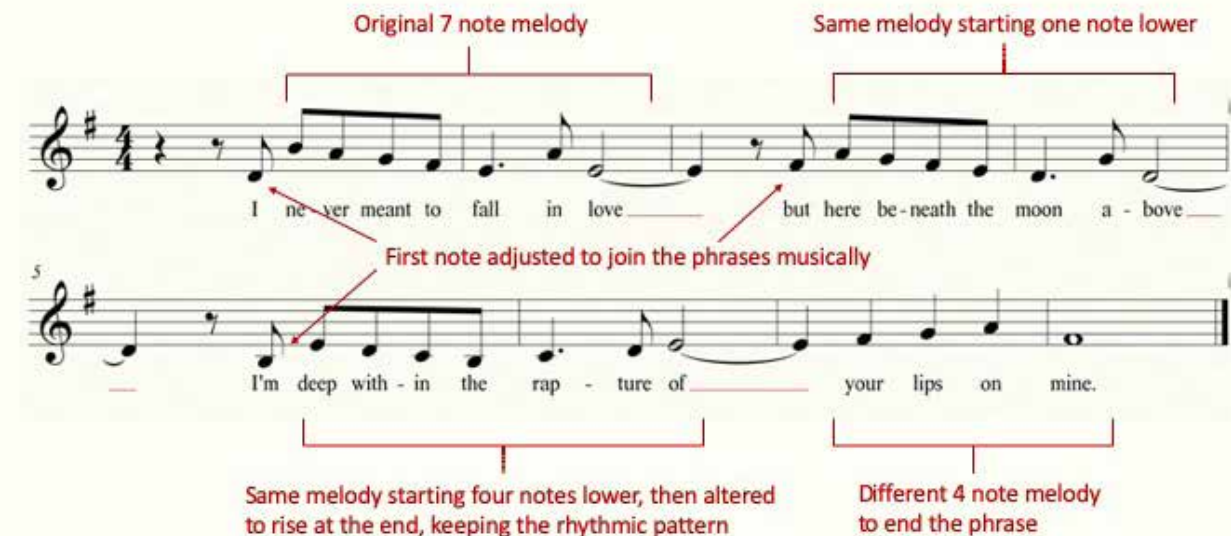


Fig. 2

START WITH THE MELODY.

If you already have tunes in your head, this could be your best starting place. Most great melodies start their lives as a short phrase of just a few notes. Create different versions of the phrase then combine these into longer melodies which immediately sound like they belong together. Common ways to alter a melody include the following:

- **Inversion:** Flip the melody upside down. Notes that went down go up and vice versa.
- **Keep the rhythmic pattern but change the notes.**
- **Keep the notes but change the duration.** Use only half of the original phrase but make all the notes twice as long.
- **Transposition:** Keep the melody the same but start from a different note.

An example is *I Never Meant To Fall In Love* by one of barbershop’s most prolific songwriters, Joe Liles. The verse has a melody just seven notes long, presented in three different ways, with a four-note melody to finish. (Fig. 2)

The whole section repeats again, with the final four-note melody adjusted to move into the next part of the song.

Arranger tip: This is a great way to create a new introduction, bridge, or tag. Choose a few notes from the verse or chorus of the song and alter them to create new melodies that fit seamlessly with the original song.

START WITH THE CHORDS.

Barbershop works best with a varied chord pattern, and if you’re thinking of writing contestable music, it’s good to have chords that follows the circle of fifths with dominant seventh chords. Your chords can then help to choose melody notes:

1. Plan a chord sequence that goes for eight bars.
2. Pick out some of the notes of each chord using varied rhythms. You’ll have a kind of blocky melody.

3. Change a few notes here and there to make the melody flow better. Don’t worry if they’re not in the chord. (Fig. 3)

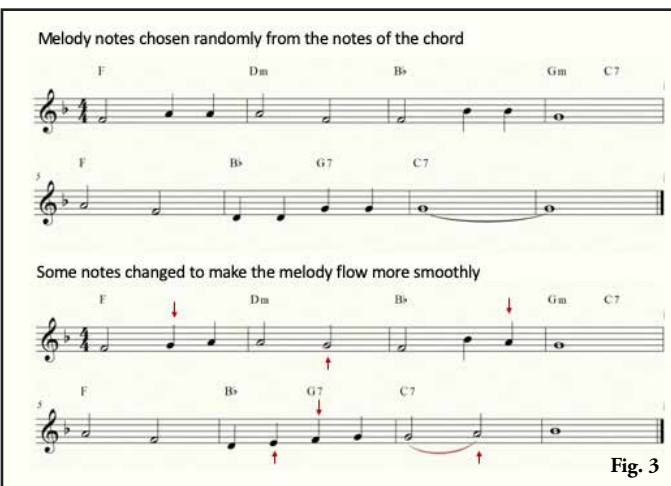


Fig. 3

You can then duplicate your eight bars and change something about them — a few melody notes, maybe the last chord or two — and now you have a whole verse or chorus ready to go.

PHONE A FRIEND.

My final piece of advice is — collaborate! Some of the greatest songs of the last 120 years are collaborations between musicians and lyricists. Your lyrics may ignite a melody in someone else’s head. Your melodies may draw poetry from someone. Bravely take your half-finished piece and play or sing it for someone else and see where it takes you.

There is never too much music in the world. Take the plunge. You may find there is new music inside you waiting to emerge!

Glenda Lloyd is Master Director of Brindabella Chorus (#34) and sings bass with Debaque Quartet. She is a songwriter, arranger, and member of SA International Faculty. She is the recipient of the 2020 Ann Gooch Award (see page 21).



Our Journey Continues...

**Three Days of Music, Education and Friendship
at the first-ever Sweet Adelines International
Virtual Convention!**

Sweet Adelines International had big plans for the 2020 International Convention in Louisville, Kentucky (USA). It was our 75th anniversary as an organization, and we were ready to celebrate big!

When the COVID-19 pandemic caused the cancellation first of regional competitions and then the International Convention as well, the barbershop world was stunned. But Sweet Adelines always find a way. In the July 2020 issue of *The Pitch Pipe*, we highlighted the virtual regional conventions created in lieu of in-person gatherings, and now we tell the story of three days in October when Sweet Adelines around the world took part in the first-ever Sweet Adelines International Virtual Convention.

If you attended the virtual convention and want to watch again, or if you missed it and want to see it now, you can! All Virtual Convention events are archived on the Sweet Adelines website at www.sweetadelines.com/2020-Virtual-Convention-Archives. Education classes can also be found in the Education Portal (see page 27).



Karen Breidert, Virtual Co-Host

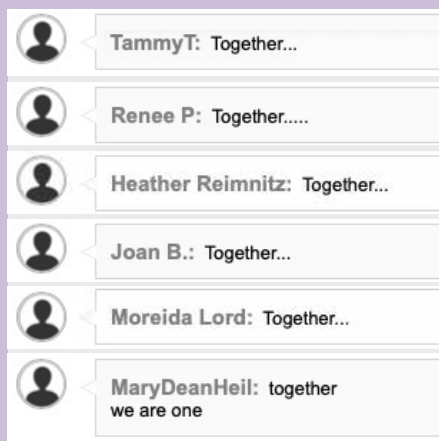


Diane Porsch, Virtual Co-Host

When co-hosts Karen Breidert and Di Porsch

began the pre-show a few minutes before the start of the Virtual Convention, Sweet Adelines from several time zones showed up in the chatroom, brimming with enthusiasm.

One wrote that she loved the "lemonade" that Sweet Adelines were making of the "pandemic lemons." More quotes from the chatrooms are included in these highlights as a way to remember how we experienced the virtual convention **"together."**



Virtual Convention guests express togetherness in the chatroom.

We'd just begun on Day 1...



Day 1, State of the Organization

Today, in 2020, we are excited to be taking more and more concrete steps toward ensuring that Sweet Adelines International is the most diverse, equitable, and inclusive organization possible. We do this so that we can unite, join our voices, and become even stronger together.

— International President Joan Boutilier

Makes me feel so positive/excited for the future. Thanks to all of you who have been part of this and/or pushing for it for years.

– On Justice Waider Smith's class, "On the Road to Diversity, Equity, and Inclusion: Navigating the Journey"



"Darlene changed who we are as Sweet Adelines."

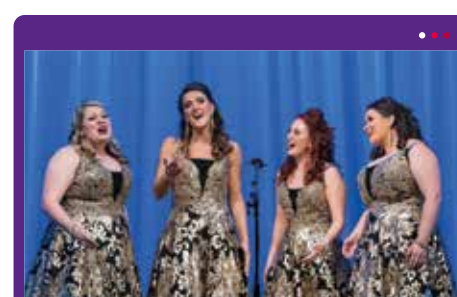
When Sweet Adelines legend Darlene Rogers was honored as the recipient of the President's Lifetime Achievement Award, hearts were full all over the barbershop world. To read more about Darlene's legacy, see page 20.

Such beautiful and wonderful singers in our 50 and 60 year members!! Thank you for paving the way for us all!!

– a comment during the 50- and 60-Year Member Celebration

This virtual convention has caused many tears for me....joy, grief, pride, love...grateful for the leadership and staff that created this brilliant presentation.

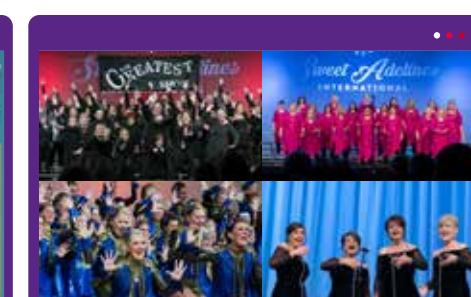
– From the chatroom on Day 1



Closing Song, *Sweet Adeline*, with ClassRing



Lori Lyford & Jana Gutenson, Scottsdale Chorus



Current Champion Showcase

There was more to do on Day 2...



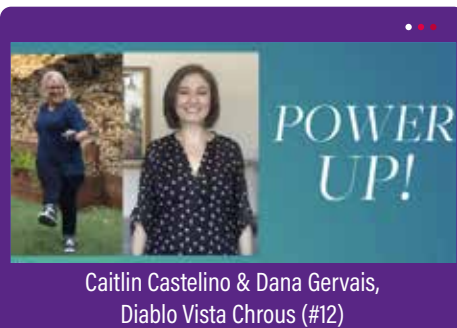
Day 2, State of the Organization

When it comes to performing four-part harmony in the barbershop style, our organization is outstanding. But our leadership has also been remarkable. Each chorus and region has cultivated leaders which have sustained us not only during the pandemic, but for months and years before then.

— International President Joan Boutilier



How We Sang Today presented by members of the International Board



Caitlin Castelino & Dana Gervais,
Diablo Vista Chorus (#12)

"So fun to watch all of these so 'up close and personal'!!! The big screens are great, but this is wonderful!!"

— On the Quartet Showcase



QUARTET SHOWCASE



ANN GOOCH AWARD
2020 VIRTUAL CONVENTION

"The RMTs have been brave, optimistic, and hardworking. I have such admiration for our volunteer members...This is very heartwarming and inspiring."

— On Regional Check-Ins



Believe that you might be
that light for someone else

"We will emerge stronger, happier, more engaged and grateful for so much. Keep fighting, all!"

— On Renée Porzel's class,
"Judges and Competitors:
Where Did We Begin?"

"May all of us be drawn together by the golden sound of harmony..."

2020 International
Champion Quartet, Viva!
led second Closing Song of
the convention, Renee Craig's
The Voice Of Harmony.



There was more to see on Day 3...



Day 3, State of the Organization

Despite the many challenges facing our world this year and the impact they have had on each of us and on our organization, our Mission Statement, Vision statement and Guiding Principles have been unwavering.

— International President Joan Boutilier

Starlettes Virtual Chorus



"MIDNIGHT SERENADE"

Thank you Paula! Respect for all not just a few.

— On Paula Davis' class "Sweet Adelines International Judging and Competition 2020 Changes Explored and Explained"

I have lost my vocabulary during this virtual convention...all I can say is WOW and LOVE!

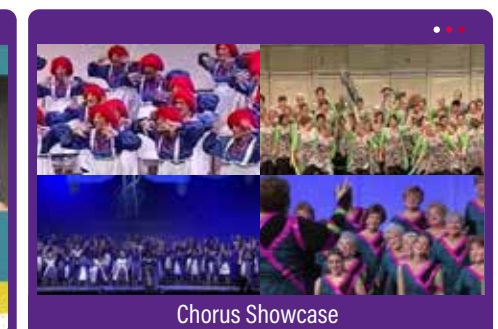
— From the chatroom on Day 3



Anna Alvring & Anna-Lena Rickardsson
Rönninge Show Chorus (#32)



SPECIAL PRESENTATION
Nafme Award
2020 VIRTUAL CONVENTION



Chorus Showcase



Closing Song, Somewhere Over The Rainbow,
with Duly Noted



Until Tomorrow

I'm in a fluffy cloud of great barbershop!!

— From the chatroom on Day 3

The Verdict? Success!

"It was absolutely and truly wonderful and completely inspirational! Thank you for such an outstanding reminder of who we really are. It was a fabulous convention — certainly one for the record books!!"

— One of many comments sent to Sweet Adelines International after the Virtual Convention

Chapter Longevity Awards

Chapters listed in order of anniversary date.

70 Years

Colorado Spirit Chapter, Louisville, Colo., USA, #8

65 Years

Acapella Express Chapter, Fargo, N.D., USA, #6

San Francisco Sound Wave Chapter, San Francisco, Calif., USA, #12

Heart of Michigan Chapter, Shepherd, Mich., USA, #2

Song of the Coast Chapter, Daytona Beach, Fla., USA, #9

High Country Chapter, Wheatridge, Colo., USA, #8

60 Years

Heart of Long Island Chapter, Holtsville, N.Y., USA, #15

Boston Skyline Chapter, Arlington, Mass., USA, #1

Greater Nassau Chapter, Baldwin, N.Y., USA, #15

Vista Hills Chapter, Vista, Calif., USA, #21

Choral-Aires Chapter, Elmhurst, Ill., USA, #3

Baton Rouge Chapter, Baton Rouge, La., USA, #10

Antelope Valley Showcase Chapter, Palmdale, Calif., USA, #11

Mountain Jubilee Chapter, Salt Lake City, Utah, USA, #8

Harborlites Chapter, Huntington Beach, Calif., USA, #21

Melodeers Chapter, Northbrook, Ill., USA, #3

Greater Kingston Chapter, Kingston, Ont., CAN, #16

55 Years

Fairbanks Frontier Chapter, Fairbanks, Alaska, USA, #13

Metro Mix Chapter, Iowa City, Iowa, USA, #5

Velvet Hills Chapter, Colorado Springs, Colo., USA, #8

Westcoast Harmony Chapter, Vancouver, B.C., CAN, #26

Queen Charlotte Chapter, Charlotte, N.C., USA, #14

Pacific Empire Chapter, Petaluma, Calif., USA, #12

Harmony Valley Chapter, Merced, Calif., USA, #11

Olympia Chapter, Olympia, Wash., USA, #13

Pacific Horizon Chapter, San Luis Obispo, Calif., USA, #11

Valley Forge Chapter, Valley Forge, Pa., USA, #19

50 Years

Crossroads Harmony Chapter, Reed City, Mich., USA, #2

Kawartha Music Co. Chapter, Peterborough, Ont., CAN, #16

Capital City Sound Chapter, Boise, Idaho, USA, #13

Gem City Chapter, Centerville, Ohio, USA, #4

Tri City Sound Chapter, Santa Maria, Calif., USA, #11

York Harmony Chapter, Sharon, Ont., CAN, USA, #16

Fox Valley Chapter, Neenah, Wis., USA, #6

45 Years

Allegheny Sounds Chapter, Franklin, Pa., USA, #17

Topeka Acappella Unlimited Chapter, Topeka, Kan., USA, #5

Bay of Quinte Chapter, Belleville, Ont., CAN, #16

Upper Chesapeake Chapter, Bel Air, Md., USA, #19

Na Leo Lani Chapter, Honolulu, Hawaii, USA, #12

Center Point Chapter, Stevens Point, Wis., USA, #6

Merrimack Valley Chapter, Wilmington, Mass., USA, #1

Minnesota Valley Chapter, North Mankato, Minn., USA, #6

Farmington Valley Chapter, Simsbury, Conn., USA, #1

Abilene Star Chapter, Abilene, Texas, USA, #25

40 Years

Bluewater Chapter, Owen Sound, Ont., CAN, #2

River City Sound Chapter, Rockford, Ill., USA, #3

Rolling Hills Chapter, Pasco, Wash., USA, #13

Spirit of Harmony Chapter, Spirit Lake, Iowa, USA, #6

Vernon Kalamalka Chapter,

Vernon, B.C., CAN, #26

Mendo-Lake Chapter, Lakeport, Calif., USA, #12

Aberdeen Chapter, Aberdeen, Scotland, UK, #31

Acappella North Chapter, Canton, N.Y., USA, #16

Vermillion Valley Show Chapter, Pontiac, Ill., USA, #3

Jersey Harmony Chapter, Princeton, N.J., USA, #15

35 Years

White River Sound Chapter, Indianapolis, Ind., USA, #4

Sunlight Chapter, Stockholm, Sweden, USA, #32

HarmonEssence Chapter, DeKalb, Ill., USA, #3

City of the Hills Chapter, Oneonta, N.Y., USA, #15

Heart of Essex Chapter, Essex, Ont., CAN, #2

Ocean-Bay Chapter, Salisbury, Md., USA, #19

Royal River Chapter, Yarmouth, Maine, USA, #1

30 Years

Magic Valley Chapt eer, McAllen, Texas, USA, #10

Faultline Chapter, Wellington, NZ, #35

Bridger Mountain Harmony Chapter, Bozeman, Mont., USA, #13

Oregon Coast Chapter, Newport, Ore., USA, #12

Forth Valley Chapter, Edinburgh, Scotland, UK, #31

Great Lake Sound Chapter, Valparaiso, Ind., USA, #3

Sooner Sensations Show Chapter, Moore, Okla., USA, #25

Pacific Sound Chapter, Bellevue, Wash., USA, #13

25 Years

Coastline Show Chapter, Providence, R.I., USA, #1

Sierra Gold Chapter, Auburn, Calif., USA, #12

Nelson Bays Harmony Chapter, Nelson City, Nelson, NZ, #35

Waikato Rivertones Chapter, Hamilton East, Hamilton, NZ, #35

Murrumbidgee Magic Chapter,

Wagga Wagga, NSW, AUS, #34

Southern Harmony Chapter, Charleston, S.C., USA, #14

Whangarei Harmony Chapter,

Whangarei, Northland, NZ, #35

Grand Harmony Chapter, Kitchener, Ont., CAN, #2

Singsational Chapter, Taunton, Somerset, England, UK, #31

Capital Accord Chapter, Silver Spring, Md., USA, #19

Farsta Harmony Bell Chapter, Stockholm, Sweden, #32

Lake Country Harmony Chapter, Gilmer, Texas, USA, #25

Grand Olympics Chapter, Sequim, Wash., USA, #13

20 Years

Millennium Magic Chapter, Manchester, Conn., USA, #1

River Hills Chapter, Wainwright, Alta., CAN, #26

15 Years

Queen City Sound Chapter, Springfield, Mo., USA, #25

Austin Harmony Chapter, Austin, Texas, USA, #10

Shades of Harmony Chapter, Williamstown, N.J., USA, #19

Vocal Matrix Chapter, Greenville, S.C., USA, #14

Voices of the Vasse Chapter, Busselton, Western Australia, AUS, #34

10 Years

Springfield Metro Chapter, Springfield, Mo., USA, #25

Song of Sonoma Chapter, Santa Rosa, Calif., USA, #12

Onkaparinga Harmony Chapter, Woodcroft, South Australia, AUS, #34

Vocal Vibes Chapter, Ringwood, North Victoria, AUS, #34

Snowflake Singers Chapter, Umeå, Sweden, #32

Viva Acappella Chapter, Kent, England, UK, #31

Milltown Sound Chapter, Warrington, England, UK, #31

London City Singers Chapter, London, England, UK, #31

5 Years

Lady Luck Showtime Chapter, Las Vegas, Nev., USA, #11

Singing Unlimited Chapter, Hoofddorp, Noord-Holland, Netherlands, #31

4-States Fusion Chapter, Texarkana, Texas, USA, #25



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- Enjoy organized social events.
- Meals, cultural events, ground services, and transportation included.

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A Lifetime of Music

Darlene Rogers

2020 President's Lifetime Achievement Award Recipient

When the video of Darlene Rogers accepting the 2020 President's Lifetime Achievement Award was shown on the first day of the Virtual Convention, you could feel the emotion of thousands of Sweet Adelines around the world. Darlene had passed away shortly before the convention after a long illness, but the video had been made back when she was home on hospice care to take the call from International President Joan Boutillier and members of the International Board – a call that came as a complete surprise to her!

It was arranged with a little help from her friends, Dale Syverson and Peggy Gram, both past recipients of the award, with whom Darlene developed the popular *Sing, Baby, Sing* series of vocal education materials. Dale told Darlene she had a Rich-Tone rehearsal to play for her so Darlene could help figure out what was wrong.

When the ruse was up, Darlene laughed, as she so often did. Her sense of humor was as well-known as her lifelong dedication to vocal music. In her 52-year career as a Sweet Adeline, Darlene influenced countless singers for whom she served as coach, director, and vocal teacher. She was a member of the Sweet Adelines International Faculty, the Education Steering Committee for Regions #10 and #25, and was a member of the 1975 Region #10 Champion Quartet, Lady Luvs. She served as assistant director of OK City Chorus and as director of Oklahoma Jubilee Chorus and Texas Harmony Chorus (formerly Greater Dallas Chorus).

"Darlene sang on the front row of the chorus, and she was a great showperson," enthused Peggy. "You could hardly take your eyes off her. The song was all over her face. She was a very joyful singer."

Darlene was also a lifelong learner and educator, with bachelor's and master's degrees in vocal pedagogy. Among her many legacies is the concept and name of Personal Vocal Instruction (PVI), which is now common practice among Sweet Adelines.

"She was an avid, relentless reader of all things vocal," recalled Dale. "She had a very impressive library of vocal texts, and I seldom had to read anything for myself because all I had to do was have a conversation with Darlene. One of our favorite things to do together was for me to come over with an idea about my

chorus, and we would have the most fun conversations about vocal production. We were in the midst of doing some long-range planning about our next project when she passed. She was never done."

Peggy and Dale illustrated Darlene's teaching style with a story from their own experience. In 1998, both their quartet, Rumors, and Rich-Tone Chorus, directed by Dale and including three of the quartet members, won the international championship. In the

warmup room prior to singing while the chorus results were tallied, Rumors found themselves with a problem.

"To say we were vocally taxed is an understatement, and we did not sound good," said Peggy. "We sent someone into the audience to find Darlene. She said, 'Okay, let's just rewarm your voices.' When she got through, about 15 minutes later, we were calm and relaxed. We went out and did a bang-up job on the stage, and that experience stayed with us through everything."

It inspired Peggy and Dale to create *Sing, Baby, Sing*, and they invited Darlene to join them. In memory of Darlene and 2013 President's Lifetime Achievement Award recipient Sharon Babb, who passed away Sept. 9, 2020, a digital version of the first edition of *Sing, Baby, Sing* is being made available for free to Sweet Adelines. (See inside front cover.)

Darlene's calm, confident demeanor inspired generations.

"She believed in you," said Peggy. "She would tell you, 'You can do this. Here's what you need to do. It's not gonna happen overnight, but one day, you'll just realize that you are doing it, so just keep after it. If you do the exercise every day and just believe, then it's gonna happen.' And sure enough, it would, and she'd hug you and say, 'See? You can do this.' We were all works in progress for Darlene, and she loved teaching. Teaching is who she was. She was truly a servant leader."

Upon receiving the President's Lifetime Achievement Award, Darlene said, "I was absolutely surprised. So delighted. Thank you so much. It made my day. It made my life."

"Darlene loved Sweet Adelines," said Peggy. "She loved the organization. She loved the members. She loved the spirit of the group. She lived who Sweet Adelines is. She really did. That's who she was."



Always Something More

Glenda Lloyd

2020 Ann Gooch Award recipient

The recipient of the 2020 Ann Gooch Award has met the Sweet Adelines legend for whom the award is named several times, but one memory in particular stands out:

"The most fun time that I met Ann Gooch was at IES in 2002," said Glenda Lloyd. "It was my first time going to the United States as an adult and by myself. One night, a group of people were just sitting around with guitars and banjos and all kinds of things, and I recognized Ann. I sat up with her and Jane Campanelli and Cathy Rainey from Australia, who is the inaugural Ann Gooch winner, as it happens. All night, we just sang anything we could think of, and she's hilarious, you know, that dry wit, and she's a great educator as well."

The Ann Gooch Award honors Sweet Adelines from outside North America who have contributed significantly to the furtherance of barbershop around the world. Glenda has something in common with the award's namesake: She, too, is known for her vivacious wit and excellence as a director and coach. Her musical resume includes helping to found Region #34's 2019 Harmony Classic Division AA Champion Brindabella Chorus (when she was 18!), which she has directed since 1992, and being a member of 2018 Region #34 Champion Quartet, Debacle. In May 2020, the sought-after coach became a member of the SA International Faculty, and she is also an arranger and songwriter. (See page #12 for more on her songwriting.)

When asked what makes Australian barbershop such a tight-knit, active community, Glenda says it's drive, determination, and necessity. She would know. She is the longest-serving barbershop director in the country.

"Australia is 87% the size of mainland United States, but 98% of our population lives in this band within 100 miles of the coast," she said. "Most of our choruses don't have anyone closer than an hour away. For example, there is just one chorus in Tasmania [Hobart Harmony] which is a whole other island. So, it means

that when we get together, it becomes more important. We have to form these tight networks."

The tight networks mean a lot of sharing.

"We had that feeling of connection early on, particularly when there were only seven or eight choruses," she said. "I think that's just become part of the culture of the region, that we have to do things together. And even in terms of coaching each other's choruses, it's great to bring in someone from outside, but it will cost thousands of dollars' worth of air fare. So, choruses get together in groups of three or four and share coaches, and we invite each other to our coaching sessions. I've driven three hours to go and watch a top coach work with a different chorus, and we do that because that's the only way you can do it here."

Glenda has experienced first-hand the impact that Sweet Adelines education along with determination can have on a chorus. In 1996, when Brindabella competed for the first time, they came in "dead last," she said. But they were not discouraged. Using all the resources available to them, they worked, and they saw results.

"The following year, we went up by 100 points, and then every time we'd go to contests, we'd say, 'Let's improve,' she said. "For the next six consecutive contests, we improved our score, and there was always a drive to be better. Sweet Adelines offers the opportunity to do so many things. You have regional education faculty, the magazine, the education programs, the educational events... There was always something more, one more step, and that's still the case now, which is why I'm still excited. To have gone from last in my region to winning the Harmony Classic over the space of 28 years is just amazing to me. And I don't feel like we're done."

Region #34 and Sweet Adelines around the world have benefited and will continue to benefit from Glenda's generous and energetic approach to all that is barbershop.

You can find Glenda's heartfelt 2020 Ann Gooch Award acceptance speech, along with all Virtual Convention events, on-demand at www.sweetadelines.com/2020-Virtual-Convention-Archives.



"Kids Need to Know They Have Somewhere To Go"

Melody Hine
2020 NAFME Award Recipient

This recipient of the 2020 National Association for Music Education (NAfME) Award knows music education can make an impact.

"I had just the most awesome middle school orchestra teacher, Tim Anderson," said Melody Hine, who played viola. "When I became an educator, I saw him at a music educators' convention and told him, 'Just so you know, you had a big impact on how I teach right now.' I still think about things he used to do in class, and I try to incorporate them. That was my first school experience with music education, and it was a big deal to me."

Melody recently began teaching middle school chorus at Roberto Clemente Middle School in Germantown, Maryland (USA). Prior to that, she taught at Duluth Middle School in Georgia for four years. Wherever she teaches, she brings barbershop music into her classroom. That will come as no surprise to the barbershop world. Melody is the daughter of champion barbershoppers Clay and Becki Hine. Her mother directs Song of Atlanta Chorus, of which Melody has been a member since the age of 14, and her father, a well-known arranger, directs the Atlanta Vocal Project Chorus and is a member of BHS International Champion Quartet, FRED.

Melody carries on the family tradition as baritone of 2018 Rising Star Champion and 2019 Harmony Incorporated International Champion Quartet, Hot Pursuit. She is a popular leader for many Young Women in Harmony (YWIH) events, including directing the YWIH chorus at the 2019 SA International Convention in New Orleans, Louisiana (USA). In addition, she is an arranger and coach.


Melody has experienced and witnessed how youth events make a difference.

"I always think back to Tessa Walker, the lead of Hot Pursuit," she recalls. "We met through having the same voice teacher, but

we really became friends when she found barbershop through a Song of Atlanta Diva Day. It completely changed her life, not just because she's a really good barbershopper now but because she was having a rough time in high school and we became her home and support group. And Tessa's not the only child that was affected like that by barbershop. Kids need to know that they have somewhere to go. I always tell my students at the end of the school year that if they're ever looking for a place to sing outside of school, or if they are going to a college major that's not music but still want to sing or have a musical family during college or after college, barbershop will always be there. Kids need to know that they have that outlet forever."

Melody is a young educator, and she said she was shocked to find out she would be receiving the NAFME Award, which she associates with so many of her own mentors.

"This award means the absolute world to me for a lot of reasons," she said. "I've wanted to be a teacher literally my entire life, but when I started teaching in 2016, I had a lot of struggles to the point that I almost quit teaching altogether last summer. As I was trying to decide whether to return to the school, I told myself, 'I just really have to go back, and, like, 10 years from now, I could do enough to deserve the NAFME award and tell this story so other teachers who are having the same struggle could hear it and go on and not quit teaching.'"

She persevered, and the openness, generosity, and spirit with which she has begun her career as an educator continues to grow, even now, when she, like others, has taken her classes to a virtual format. Barbershoppers around the world are excited to watch her grow as an educator as well as a singer. Certainly, she has already begun to leave a legacy in the students for whom she has provided an example of how music can be a lifelong home. 



50- & 60-YEAR MEMBERS



50-YEAR MEMBER AWARDS

Paula Allen, Greater Kingston Chapter, #16
Sharon Babb,* Colorado Spirit Chapter, #8
Holly Beck, Rich-Tone Chapter, #25
Ellen Benton, Motor City Blend Chapter, #2
Jo Aland-Black, Member-at-Large
Mary Ann Blackwood, Member-at-Large
Maxine Bracken, The Blend Chapter, #8
Maureen Bushard, City of Lakes Chapter, #6
Trudie Byrd, Diamond Jubilee Chapter, #4
Betty Lou Coleman, Pride of Kentucky Chapter, #4
Vicki Cox, Heart of Illinois Chapter, #3
Beverly Dale, Triad A Cappella Connection Chapter, #14
Marie Dale,* Chinook Winds Show Chapter, #26
Jan Daly, Baton Rouge Chapter, #10
Linda DiNicola, Altoona Chapter, #19
Pat Edelmann, Chapter-at-Large, #19
Karen Rose Ell, Prairie Gold Chapter, #26
Joyce Falger, Bay Area Showcase Chapter, #12
Patricia Fenton, Houston Horizon Chapter, #10

Ann George, Altoona Chapter, #19
Sandy Greenlief, Grand Olympics Chapter, #13
June Gulich, Motor City Blend Chapter, #2
Ruth Gwin, Metro Mix Chapter, #5
Donna Haas, Chapter-at-Large, #9
Arleen Hannon, Choral-Aires Chapter, #3
Mary Heil, Diablo Vista Chapter, #12
Pat Henry, Cedar Sounds Chapter, #5
Clare Holland, Chapter-at-Large, #1
Diane Hollifield, Capital City Sound Chapter, #13
Jerilee Inghram, City Voices Chapter, #5
Dolores Kane, Image City Sound Chapter, #16
Julie Kendrick, Melodeers Chapter, #3
Linda Liddicoatt, Shoreline Sound Chapter, #2
Marlene Lienau, Five Valley Chapter, #13
Patricia Marino, Member-at-Large
Mary Lou McKinney, Indi-Anna Chapter, #17
Janice McKee, Jet Cities Chapter, #13
Judith Mellen, Shoreline Sound Chapter, #2
Patricia Miles, Alamo Metro Chapter, #10
Donna Mininger, Lady Luck Showtime Chapter, #11

Sandra Pisani, Member-at-Large
Rachael Pomerence,* Center Point Chapter, #6
Susana Randle, Song of Atlanta Chapter, #14
Mary Lou Rehling, Gem City Chapter, #4
Marilyn Rex, Mission Valley Chapter, #12
Karen Ridout, Harborlites Chapter, #21
Linda Rouser, Flint Hills Harmony Chapter, #5
Jo Shoemaker, Metro Mix Chapter, #5
Jane Sloop, Chapter-at-Large, #25
Jean Smith, Sound Celebration Chapter, #5
Donna Spitzer, Sacramento Valley Chapter, #12
Sharon Vitkovsky, Harmony Celebration Chapter, #15
Niki Wakefield, Dundalk Chapter, #19
Dawn Webb, Sound Cascade Chapter, #6
Judy Windey, Skyline Chapter, #8

60-YEAR MEMBER AWARDS



Joyce Brandt, Hickory Tree Chapter, #15
Fern Clark, Spirit of Spokane Chapter, #13
Nancy Duffee, Gem City Chapter, #4
Kathie Edwards, Chapter-at-Large, #11
Betty Garnett, Member-at-Large
Ann Gooch, Jacksonville Harmony Chapter, #9
Helen Harvey, Member-at-Large
Susan Heimburger, Northern Blend Chapter, #2
Shirley Hendrix, K-Town Sound Show Chapter, #4

Nancy Hill, Acappella Omaha Chapter, #5
Donna Hufeld,* Midwest Crossroad Chapter, #3
Betty Ireland, Dundalk Chapter, #19
Betty Lundie,* Chapter-at-Large, #2
Marcia Massey, OK City Chapter, #25
Virginia Mensing, Mission Valley Chapter, #12
Peg Millard, Chapter-at-Large, #19
Janet Muck, Valley Forge Chapter, #19

Berni O'Malley, Chapter-at-Large, #17
Marcia Perry, Bakersfield Blend Chapter, #11
Ann Reid, Melodeers Chapter, #3
Barbara Reid, Member-at-Large
Grace Reynolds, Coldwater Sweet Adelines Chapter, #17
Kathleen Traynor, Chapter-at-Large, #8
Bonnie Willis, Pacific Sound Chapter, #13

*deceased

THE CORONET CLUB SHOW GOES VIRTUAL

The Coronet Club Show Team Reflects



Since 1966, the Coronet Club has held a live show at the annual Sweet Adelines International Convention. For the first time in history, it looked as if the 2020 show would not go on. But for the optimism of the Coronet Club show team and the support of the Coronet Club Board of Directors, it might have been cancelled and all would have accepted the loss as another casualty of the 2020 pandemic. Instead, a pivot was made to a virtual show that was so much more than anyone expected. Archived footage honored International Champion quartets of the past. New videos arrived from current quartets, and the Coronet Club challenged its members to record their first ever virtual song.

We thought the best way to explain how the 2020 show came together would be to hear directly from members of the 2020 Coronet Club Show Team which was made up of Kendra LaPointe, chair and emcee, along with Liz Hardcastle, Naima Meyer, Gina Odgen, Molly Dalton Plummer and Liz Brannon. – **Kendra LaPointe**

Liz Hardcastle

Realizing the importance of preserving and sharing the Coronet Club's (CC) rich show history, the CC Show Team for many years has taken great care to acquire and archive decades of Coronet Club show videos and many other champion quartet performances into a huge database. Data points include show year, song titles, costume details, convention venues, emcees, directors, special guests and comments about challenges and victories. Show venues vary, often impacting video quality, but there is an honesty and pureness in those "golden" performances that transcend all those little technical glitches. Selecting, reviewing, and editing those moments is truly a labor of love! Through our iconic, tribute, and specialty compilation videos, those moments that thrilled you, lifted your heart or unleashed unbridled joy and laughter can live again, shared on our shows and through many media platforms for all to enjoy.

We pledge to follow the standard set by our founder and mentor, Renee Craig...EVERY Coronet Club show must be an "event," filled with variety, wonderment, laughter, and glorious harmony!

Naima Meyer:

Since the Swedish equivalent of the CDC stated that choir singing is one of the most dangerous activities you can undertake during this pandemic, our calendars have been quite empty. When we were asked to submit a video from the Swedish Queens for inclusion on the virtual Coronet Club Show, we were absolutely thrilled! The process started with a Zoom call to float some ideas, followed by a creative meeting or two (outdoors with plenty of social distancing). As soon as we decided on our "summer barefoot concept," we were ready for lights, camera, and action! Anna Öhman's daughter, Frida, and husband Richard Öhman expertly filmed the music video, which took place in Suzanne

Harrington's front yard, while Malin Palmqvists's son, Karl, was behind the camera for the footage of Malin, taken on one of the many waterfront views in downtown Stockholm. Frida also did the editing for the whole project. We would like to take this opportunity to thank our Royal Family members for all their help and support in this creative process. We'd also like to thank Mr. Jan Alexandersson for creating the cool visual plan for Suzanne Harrington's arrangement of the song *Mercy*. Thanks for watching. We can't wait to see all of you again!

Gina Odgen:

As we create graphics for this amazing group of queens each year, we're constantly reminded that every queen quartet is unique, and every queen is special! Therefore, it is vitally important that each year we showcase our queens and each individual quartet in such a way as to be remembered for their contributions to this amazing organization.

The Parade of Queens is one of our favorite projects each year because we get to stop and look at each quartet as we seek a way to make them pop off the screen for those few seconds and let our audience enjoy the cherished memories. We try to reach a delicate balance, making sure the background complements the theme of the show yet keeps the eyes drawn toward the quartet featured on the slide. This year we were able to add a short sound clip to each slide, which made this parade a special treat! Such joy to travel down memory lane with all of these amazing quartets, and the sound clips, one after another in chronological order, showed that every single quartet was top notch!

While creating slideshows, videos, teasers for Facebook, etc., the first and most important thought is, "What do all of our amazing queen quartets' fans (and Coronet Club Chorus' fans) want to see?" We make some choices for you, but also get the information to you so you can decide about purchasing tickets, T-shirts, CDs, watching the virtual show, attending Queens' College, etc. You are very important to the Coronet Club and our desire is to keep you informed. You are so very much appreciated.

Molly Dalton Plummer:

As an active quartet asked to create a video for the virtual show, MAXX Factor knew how much fun it would be to create a video using photos and a performance from the year prior to winning our crown, as well as our championship year. It was an easy choice to use the song *What A Wonderful World* since the song presents such a positive, feel-good message. We added our swan song performance of *When You Wish Upon A Star*, our favorite ballad to sing, because it has the perfect message that dreams can come true. We included just a small sample of photos of the many wonderful early memories we shared with not only our Sweet Adelines sisters but also with Barbershop Harmony Society, Association of International Champions and the a cappella communities. MAXX Factor can't wait to celebrate our tenth anniversary in St. Louis, Missouri (USA) in 2021 and hopefully be able to tell everyone in person just how much we appreciate your years of love and support. All the quartets who presented videos for inclusion in the 2020 show faced technical challenges, laughs, shared memories, and a desire to give the audience a special look at what makes each quartet unique. We hope the show audience enjoyed watching the final videos as much as the quartets enjoyed making them.

Liz Brannon:

The 2020 Virtual Show Program was a project that seemed right for this year! The last formal program was done in 1995 so capturing 1995–2020 seemed a great idea. As work progressed, the program became more than a line-up of songs and performers... It morphed into capturing a written history, from the beginning, of the Coronet Club. With more than 20 percent of the quartet champions now deceased, the program became a massive research project to present a comprehensive look back at more than 50 years of shows and 70 years of quartet champions. As the organization ages, its rich history could just slip away, so the Coronet Club chose to take advantage of this unique year to offer in-depth information about the talented Coronet Club members and their wonderfully creative shows. Documented history from the beginning of Sweet Adelines lives in the pages of those early issues of *The Pitch Pipe* magazine and through personal collections of letters, old directories, long-time members' personal recollections, memorabilia, and anecdotal information. It's taken a village to complete the show program and do justice to the contributions of the queens. And, with the success of the 2020 Virtual Show, it was also imperative that we acknowledged the numerous people who made every aspect of the show possible.



The 2020 Virtual Coronet Club Show is now a

wonderful memory, but those joyful performances can still be accessed through the Coronet Club YouTube Channel. youtube.com/thecoronetclub. One of the most popular videos to date is the *First You Dream* Virtual Coronet Club Chorus with music arranged by Adam Bock and video/audio production talents of Michaela and Nathan Johnston.

There was a sadness at not being together in the arena in Louisville, but the virtual arena allowed creativity and freedom that was inspirational. If 2021 allows the Coronet Club to return to a live show in the convention arena, the team promises a memorable St. Louis show. If we're confined to virtual experiences, the 2021 Coronet Club Show Team will again provide an entertaining and memorable review of the music and performances we've loved for more than 50 years while showcasing the new queens and limitless creativity that only the royals can provide. Thanks to the 2020 Virtual Show, the team is now experienced with both delivery methods and pledges to provide another wonderful *Evening with the Champions*, whether in St. Louis or in a virtual arena.

2021
The CORONET
CLUB



GUYS & DOLLS



Famed Coronet Club Chorus

ST LOUIS
OCTOBER 15TH

7:30PM PRESHOW
8PM SHOWTIME

Visit coronetclub.org for tickets!



The Ambassadors of Harmony
Four Time BHS International Champions

Your Favorite
Queen Quartets

LEARN SOMETHING NEW!

New Resources in the Sweet Adelines Online
Education Portal

For public education, visit www.sweetadelines.com/education. For members-only education, log in to the Sweet Adelines International website, then go to the Education section.

Recent Education Additions

"Developing Consistency with Mixed Voice Training" with International Faculty Maggie McAlexander • Three exercises to help develop a consistent mixed range.

"Overtones" with International Faculty Kathleen Hansen • Examples of AMAZING overtones (and undertones) in barbershop performances.

"Judging Categories Panel Discussion" hosted by Region #1 Education Coordinator Karen Sweeters • Find out what motivates people to become judges and learn about the categories.

"Singing in Key: Maintaining Tonal Center" with International Faculty Kathleen Hansen • Get practical tips for holding your pitch in key.

"Ask A Queen" Webinar hosted by International Master Faculty Karen Breidert • Hear from four Sweet Adelines International Quartet Champions, aka Queens of Harmony.

Interval Singing Exercises Video Series by International Board Member and member of 2018 International Champion Quartet, Lustre, Jenny Harris

Part 1: The Scale • Correct intervals are key to a great sound. In Part 1 of the series, Jenny reviews, "The Scale."

Part 2: One, One Two One, etc. • Something we need to do as a cappella singers: Hear intervals in our minds and know what they should sound like! Jenny shares an exercise to help train your ear to hear intervals.

Part 3: Focus on Each Interval • Understand intervals and practice them accurately! Jenny shares an exercise to help you focus on intervals while singing.

Part 4: Vocal Flexibility through the Scale • Looking for an expert-level interval singing exercise? Jenny offers expert interval training that is great for vocal flexibility.

Part 5: Singing a String of Intervals • Correct intervals are key to a great sound. Jenny offers an exercise to help you practice intervals without stepping up to them through the scale.

Region #31 Quartet of Nations Virtual Education Series

Part 1: Physical Warm-Ups, created by Norma Ferrier • Get moving and have fun with an interactive presentation by Norma Ferrier, choreographer of Forth Valley Chorus.

Part 2: Vocal Warm-Ups, created by Rosalind Kipps • Warm up your voice as Rosalind Kipps, director of Sheffield Harmony Chorus and bass of Region #31 Champion Quartet, Nightfall, leads you through a variety of fun vocal exercises.

Part 3: Giving Yourself a PVI, created by International Faculty Alyson Chaney • Learn to give yourself a personal vocal instruction (PVI) with engaging exercises from Alyson Chaney, Region #31 Education Coordinator and member of Sweet Adelines International Faculty.

Part 4: Planning for Success, created by Emma Rollson • Calling all Quartets! Join Emma Rollson, tenor of Region #31 Champion Quartet, Nightfall, as she talks about effective planning for quartets.

Warm ups Through the Decades with International Faculty Anna-Lisa Glad

Sing and Dance like it's the...1950s • You're really going to rock it!

Sing and Dance like it's the...1960s • Everybody will be groovin'.

Sing and Dance like it's the...1970s • Pull out your funky dance moves.

Sing and Dance like it's the...1980s • Get ready for big hair, big fun, and big moves!

Sing and Dance like it's the...1990s • Unhook one strap of your overalls and get ready to pull out all the iconic dance moves!

Education from the 2020 Virtual Convention

Power Up! with Lori Lyford and Jana Gutenson, Director and Associate Director of 2019 International Champion Scottsdale Chorus • Come alive with a physical warm up led by 2019 International Champion Scottsdale Chorus from their master class at the 2019 International Convention in New Orleans, Louisiana (USA) and a "bubbly" vocal warm-up direct from Lori and Jana!

Power Up! with Catilin Castelino and Dana Gervais, Director and Choreographer of 2020 Harmony Classic Div. AA Champion Diablo Vista Chorus • "Be safe, be well, and keep singing!"

Power Up! with Anna Alving and Anna-Lena Rickardsson, Director and Assistant Director of 2020 International Champion Rönninge Show Chorus • "Think of something that makes you feel happy, something that makes you feel good!" Move your body and your voice with the third Power Up! of the Virtual Convention.

"On the Road to Diversity, Equity, and Inclusion: Navigating the Journey" with Justice Waidner Smith, M.A. • Justice discusses Sweet Adelines history and assesses the organization's current and ongoing DEI initiatives.

"Judges and Competitors: Where Did We Begin?" with Certified Showmanship Judge Renée Porzel • From the days of "attack and release" and stage wigs to today's judging categories, Renée gives a brief history of the SA judging program. The class includes archival examples of early to current quartet sounds.

"Sweet Adelines International Judging and Competition 2020 Changes Explored and Explained" with SA Judge Specialist Paula Davis • SA judging and competition and the documents that support them have undergone several recent changes. Paula describes the changes and how they affect competitions.

Introducing the Sweet Adelines International Diamond Division Contest!

A new contest for singers age 55 and older



Our brand new quartet contest kicks off during Coronet Club's Queens' College on **July 15, 2021** Eisemann Center in Richardson, Texas (USA)

Are you a Sweet Adelines member age 55 or older? Yes? Then this is an exciting opportunity for you! Sweet Adelines International wants to showcase the incredible talents of its seasoned members in the newly announced Diamond Division Quartet Contest!

Approved in March 2020, this new annual event is an adjudicated barbershop quartet competition for Sweet Adelines International members age 55 and older. Designed to encourage and showcase our members' ongoing commitment to singing, growth, and barbershop abilities, we are celebrating both the singers and the ongoing success of Sweet Adelines International's educational programs.

The inaugural Diamond Division Quartet Contest is scheduled to premier during the Coronet Club Queens' College in July 2021 at the Eisemann Center in Richardson, Texas (USA). (Read more about Queens' College on page #30.) The annual Diamond Division Quartet Contest will change locations each year but will always be held at a July/August organizational education event.

Here are a few things you will want to know:

- **Eligibility requirements:** All quartet members must be Sweet Adelines members who are at least 55 years or older AND who have a combined total age of 240 years on the date of the contest. (E.g. 55+57+63+65=240)
- **No qualification event:** This is a stand-alone event that only requires an entry form.
- **Entry Forms:** All entries will be processed on a first come, first served basis. After 15 entries are received and processed, all other entries received will be put on a waiting list.
- **Quartet Participants:** The quartet can be but does NOT have to be a registered SA quartet; however, all quartet members must be members of Sweet Adelines. (Non-SA quartets cannot use the names of registered SA quartets for this contest.)
- **Previous International Champion Quartet members:** No more than two members of any previous International Champion Quartet may be in a Diamond Division quartet.
- **Song Requirements:** The quartet must perform two barbershop songs, following the same rules used in regional contests as stated in the Judging Category Description Book, which can be found in the members-only section of the Sweet Adelines International website. To find it, log in and go to the Education tab. The song requirement will include the new rule concerning inadmissible songs (i.e. songs with racist lyrics, messages or history).
- **Scoring:** This contest will be judged with the same rules (except for the age restriction), the same adjudication style and criteria, the same scoring and the same penalties as used in regional contests.
- **Awards:** Medals will be awarded to the quartets placing first through fifth place. Champions will also have their picture on the back cover of *The Pitch Pipe* magazine and will be invited to sing during another international event.

Make plans to join us in Richardson, Texas (USA) for the first-ever Diamond Division Quartet Contest!

Entry forms and information can be found at www.sweetadelines.com/Diamond-Division-Quartet-Contest.com

(If the event cannot be held in person, other options will be considered.)



THE CORONET CLUB'S QUEENS' COLLEGE 2021 – SOMETHING FOR EVERYONE

Learn together, sing together when Queens' College partners with Sweet Adelines International!

The Coronet Club's Queens' College is the place for barbershop singers who want to learn, sing, and have fun with champion singers and educators. The Coronet Club is a nonprofit organization made up of current and former Sweet Adelines International Quartet Champions, aka "Queens of Harmony." While Queens' College is often considered an event for quartet singers, all singers are welcome — and this year, the event features education designed especially for young singers as well. The 2021 Queens' College is scheduled for July 16-18 at the Renaissance Hotel in Richardson, Texas (USA). Information can be found at www.sweetadelines.com/queens-college.

The popular event promises to deliver the excellence you've come to expect from Queens' College as well as some additions — including two Sweet Adelines International quartet contests!

Quartet Parade and a First for Queens' College!

The 2021 Queens' College includes a Saturday Night Quartet Parade, which promises to be a fun event as quartets from around the barbershop world gather to celebrate the joy of four-part harmony! Also, for the first time, the reigning international champion quartet will perform at Queens' College. Attendees will be treated to the wit, harmony, and elegance of 2020 International Champion Quartet, Viva!



There will be demonstrations and performances by 2019 International Champion Quartet, ClassRing.



Education Classes

Learning from and singing alongside Queens of Harmony has always been a hallmark of Queens' College. This year's event keeps up that tradition with educational classes offered by International President Joan Boutilier (Four Bettys, 2008), Judy Pozsgay (Frenzy, 2017), Debbie Cleveland ("the BUZZ," 2005 and Showtime, 1994) and Karen Breidert ("the BUZZ," 2005 and Jubilation, 1985). In addition, coaching and Personal Voice Instruction (PVI) opportunities will be offered by royalty!

The classes are designed not only for the growth and enjoyment of quartets, but for every singer who wants to find the beauty and joy in their own voice and performance. Whether you attend as an entire quartet, a member of a quartet, or as an individual who wants the education and the friendship that Queens' College is known for, you will find something inspiring.



(Top from left) Debbie Cleveland, Judy Pozsgay, Joan Boutilier, and Karen Breidert

Young Singers Track

For the first time, Queens' College includes a Young Singers Track (YST) which runs parallel to Queens' College education classes. The YST is led by SA International Faculty member and two-time International Quartet Champion Debbie Cleveland. Debbie has been a public school choral music educator for over 30 years and is Moderator for the Young Women in Harmony Program Coordinators. Singers registered for the YST receive free registration. (Rising Star Quartet Contest competitors will still pay an entry fee for the contest, discounted if at least two members are attending Queens' College.) Participants in the YST will learn songs to be performed with the Queens' College participants, and their Queens' College registration gains them audience admission to both the Rising Star and Diamond Division quartet contests!



Sweet Adelines International's Rising Star Quartet Contest

All attendees are encouraged to come out and support the next generation of quartet singers when Queens' College hosts Sweet Adelines International's annual Rising Star Quartet Contest for singers age 26 and younger. (The age limit was raised for 2021 to include singers who were unable to compete when the 2020 contest was cancelled because of COVID-19 restrictions.) Several former Rising Star quartets have gone on to become international competitors and champions! The Rising Star Quartet Contest is scheduled for Friday, July 16, at the nearby Eisemann Center. Registration for Queens' College includes audience admission for the quartet contest and a contest entry discount for Rising Star quartet members.

Sweet Adelines International's Diamond Division Quartet Contest

Registration for Queens' College includes audience admission to witness a historic occasion, as the first Sweet Adelines International Diamond Division quartets take the stage for competition! The inaugural Diamond Division Quartet Contest for singers age 55 and older is scheduled for Thursday, July 15, in the Eisemann Center, the day before Queens' College begins. This contest showcases the power of seasoned voices and promises to be a musical experience to remember.

"Queens' College 2021 is the Coronet Club's way of giving back to the organization we love," said Michelle Hunget (ZING!, 2010), Coronet Club Marketing Chair. "No one associated with Queens' College receives any fee. It is the Queens' delight to offer this to all of you!"

Several types of registration packages are available, all of which include class instruction, materials, and music. Additional coaching and PVI slots are available for purchase on-site. For more information and registration details about the 2021 Queens' College, visit www.sweetadelines.com/Queens-College.



Harmony Roundup is a place to share your adventures and achievements!

Let us know what your chorus or quartet has been doing in your community. Email your submissions and photos to communications@sweetadelines.com.

Where We Sang

In September, **Moving Parts**, a quartet from **Indian Blue Chorus (#34)** won the grand prize at the Lancelin Buskers Festival in Lancelin, Western Australia. **Mission Valley Chorus (#12)** held a series of Author Chats, inviting authors to visit their virtual rehearsals, including Lewis Buzbee and J.A. Jance. In October, some members of **Wellington City Chorus (#35)** served as extras in the upcoming movie *Millie Lies Low* starring Rachel House and Ana Scotney. Also in October, a video of a performance by **Phoenix Chorus (#31)** was included in the Lockdown Exhibition at Quarry Theatre at St. Luke's in Bedford, UK. The exhibition featured work from 34 artists working in a variety of mediums, from barbershop music to cross stitch and oil painting.

How We Sang

Harmony Fusion Chorus (#12) received a \$1,900 USD grant from Alameda County Arts Commission. "Despite COVID -19 and the associated difficulties, the Alameda County Arts Commission continues to support local arts organizations, including Harmony Fusion Chorus. We are very grateful for their assistance," wrote chorus President Joanne Morrison. In August, **OK City Chorus (#25)** received a grant from Allied Arts OKC to produce a virtual chorus video. **Endeavour Harmony Chorus (#34)** received a Community Grant from Sutherland Shire Council to assist in the production of their next show, which they hope to present in 2021 if COVID-19 restrictions allow. **Voices in Harmony Chorus (#17)** received a \$1,275 USD mini-grant from the Michigan Council for Arts and Cultural Affairs to support their virtual professional development. **Bathurst Panorama Chorus (#34)** won the Platinum Award in the Bathurst Online Eisteddfod. It was the 75th year for the Bathurst Eisteddfod, which features performances in dance, music, and speech/drama. The choruses of **Region #34** recorded Australian singer Helen Reddy's *I Am Woman* a few months before the famous singer passed away. Helen's family contacted the region to request that their recording be played during her private memorial service on Oct. 25, which

would have been her 79th birthday. Helen's daughter, Traci, described the video, which opened the ceremony, as "a beautiful, beautiful tribute."

Why We Sang

In August, the "Basses that Care" philanthropic project of **Greater Richmond Chorus (#14)** delivered supplies to the Coal Pit Learning Center, which serves low-income children and families in their community. The supplies were donated by members of the chorus. **Lace City Chorus (#31)** created a virtual performance that raised over £500 in donations for When You Wish Upon A Star, an organization which grants "wishes" to seriously ill children. **Song of Sonoma Chorus (#12)** was among several U.S. choruses affected by forest fires in 2020. After the fires of 2017, Song of Sonoma's rendition of *Fight Song* became an inspiration. In September, they began learning the song in sign language so they can share it with more people. They wrote in the **Region #12** newsletter, "Songs can be healing, and this one is good medicine." Song of Sonoma also created handmade cards and sent them to Sweet Adelines choruses around the world, to be sent on through the SA community. They encouraged other choruses to do the same, and several took them up on it, bringing joy to mailboxes everywhere! **Indian Blue Chorus (#34)** participated in the Blue Tree Project, which helps raise awareness of mental well-being and break the stigmas surrounding mental health care. In October, **Harmony on the Sound Chorus (#1)** filled three cars with donated non-perishable food for local food banks. **Shades of Harmony Chorus (#19)** participated in a Virtual Walk for Breast Cancer. Because of pandemic restrictions, the members walked individually, on their own time, rather than as a group. Their goal was to raise \$550 (USD) for breast cancer research because 550 was the score they were aiming for in the 2020 Region #19 competition that was cancelled in May. **The Notellas (#26)** opened the Light the Night event with the Canadian national anthem. Light the Night, which was held virtually in 2020, is an annual project of The Leukemia & Lymphoma Society. 🌿



Bathurst Panorama Chorus (#34) won the Platinum Award in the Bathurst Online Eisteddfod. It was the 75th year for the Bathurst Eisteddfod, which features performances in dance, music, and speech/drama.



In August, the "Basses that Care" philanthropic project of **Greater Richmond Chorus (#14)** delivered supplies to the Coal Pit Learning Center, which serves low-income children and families in their community. The supplies were donated by members of the chorus.



In September, **Moving Parts**, a quartet from **Indian Blue Chorus (#34)** won the grand prize at the Lancelin Buskers Festival in Lancelin, Western Australia.



HILTON HEAD SHORE NOTES CHORUS HOSTS VIRTUAL GUEST NIGHT

“Drastic times call for creative measures”

COVID-19 has called for life changes for the entire world. Accommodations can be made for shopping, working, attending meetings, playing golf or tennis, and even dining out. But this pandemic has impacted our Sweet Adelines choruses in ways we never imagined. Who knew that the joy of harmonizing could be one of the most dangerous activities during COVID-19? That standing side-by-side on the risers and singing our hearts out could be life-threatening? How do you recruit new members under such circumstances?

Drastic times call for creative measures. One characteristic of the Hilton Head Shore Notes has always been resilience in the face of adversity. Like so many other SA choruses, the Region #9 Shore Notes Chorus rallied by continuing their Monday night rehearsals virtually on Zoom and on Facebook Live. Director Melody Templeton has been dedicated to introducing new music, new choreography, new coaches, and a new shortened format to keep her chorus engaged. There is even a Happy Hour at the end of the rehearsal, in lieu of a post-rehearsal trip to a local gathering place.

Hilton Head Island, South Carolina (USA) is a vacation haven — and a landing place for northern “snow birds” — so the Shore Notes have usually scheduled a well-advertised guest night in early September. Membership Chair Barbara Welsh and Publicity Chair Marcia Cornell have always had their radar tuned to recruitment through word of mouth, feature stories in the glossy local magazines, appearances on local television, ads in local newspapers,

and, of course, badgering. But the usual recruitment efforts were not going to help in the midst of a pandemic.

Within a matter of two weeks, Melody called together a “guest night committee” to devise a comprehensive plan for a virtual guest night. Working via Zoom, the usual guest night format and the objective would have to be totally reinvented. According to committee member Marisa Whisel, the expanded purpose was “to introduce women to the world of barbershop and bring joy to lives through song and friendship during this challenging time.”

With that purpose in mind, the committee came up with an agenda that would speak to those new to the art form as well as seasoned chorus members. No limits were set on who could attend the guest night, and no thought was given to distance or the feasibility of who might actually join the chorus. With the exception of a few members who cornered friends on the golf course, all marketing was through email and Facebook. In-house media guru Betty Owen used social media and archive files to put together a clip of the Shore Notes regional competition package, including several clips of pre-contest rehearsals and coaching sessions with Betty Clipman, internationally renowned coach, Master Director of The Woodlands Show Chorus, and Melody’s SA mentor.

Members contacted near and distant friends, and these contacts were followed up by Membership Chair Barbara who provided guests with Zoom addresses, the agenda, and a music selection

STEPS FOR INVITING GUESTS TO VIRTUAL GUEST NIGHT

WAYS TO INVITE:

1. **Share/Tag your local singing friends on Facebook** (Create a Facebook event, plus additional posts leading up to the Guest Night.)
2. **Once the event is posted on Facebook, mark yourself as “Going.”** Doing so helps to give your event wider reach on Facebook.
3. **Send emails to your singing friends to invite them.** (The chorus can provide the text for this email so members can cut-and-paste rather than having to write individual emails.)
4. **Call those singing friends whose numbers you have and invite them personally.**

Stay in touch with your guests leading up to the event. Make sure they know how to get on Zoom/set up their computer or phone/tablet. Take care of technical instruction prior to the meeting so it is not delayed. You can download and share the instructions found on the

Virtual Rehearsal page of the SA website:
www.sweetadelines.com/education-portal/virtual-rehearsal-resources

During Guest Night, introduce your guest to the chorus (rather than putting them on the spot). Gather the following information in advance to share. If there are too many guests for individual introductions, have someone read the names of the guests only.

FOR GUEST INTRODUCTION*:

1. **Name and town they live in**
2. **How you know them**
3. **Previous musical/singing experience** (if any — even if they say “singing in the shower”)
4. **Something interesting about them**

*Get approval from your guest before sharing.

consisting of several bars of a new original song, *It’s The Music That Brings Us Together*, written and arranged by Clay Hine. Always conscious of copyright issues, Melody chose Clay’s song because it spoke to the heart of barbershop music, and Clay generously created and donated the song during the pandemic shut-down, free of charge for use by all barbershoppers, along with learning tracks, proving there is no limit to the generosity of those who love singing barbershop.

Prior to the actual guest night, Melody met with her committee to plan agendas for four subsequent virtual rehearsals with guests in an effort to keep newbies and seasoned singers alike engaged in the ongoing process.

On the actual guest night, there were 21 guests and 21 chorus members in attendance and more than 100 views on the Shore Notes Facebook Live version. Guests from across the U.S. visited from Chicago, Seattle, Philadelphia, and various cities in Ohio, Florida, Wisconsin, North Carolina, and South Carolina.

“Our guests ranged from seasoned barbershoppers to those who had last sung in their high school glee clubs,” Melody explained. “Logging on instead of driving to rehearsal made the experience accessible to everyone. It was all about coming together to sing — something we have all missed. It took a lot of planning, but our virtual guest night was not only doable but was our most successful guest night ever.”

The Shore Notes are impressed with the enthusiasm among

new and seasoned singers. And who knows how many of those who responded from remote locations will be sufficiently inspired to seek out a local chorus once the pandemic lifts? We all look forward to finding out! 🎵

Caroline McVitty is a proud member of the Hilton Head Shore Notes Chorus management team.

Sweet Adelines International encouraged all Sweet Adelines choruses to host a Virtual Global Open House during the month of October 2020. Read more about that project on page 7!



Sally Jungblut and her mother, Robin, both of Choral-Aires Chorus, make virtual rehearsal work.

ALWAYS SOMETHING NEW

A Choral-Aires Chorus member reflects on virtual rehearsal

In the last few months we've all seen videos of musical groups getting together online for virtual performances, playing or singing together — quartets, choirs, orchestras, bands, and the bar just keeps rising. But technology, for all its ability to bring us together in this time of isolation, cannot replicate the experience of singing together in person.

For example, I recently visited my parents to drop off some parcels, eat my dad's awesome barbecue outside in the nice weather, and then enjoy a little barbershop rehearsal with my mom, with whom I sing in the Choral-Aires Chorus. As we sat, my mom with her computer and headphones and I with mine, we began rehearsal without issue. Giggling, we played with our videos, making silly faces and dancing in our seats, just enjoying the fact that we'd have a partner to sing with. We moved into our exercises as rehearsal started. I started to sing our warm-ups when I heard that something was off. I turned to my mom, who was sitting behind me. She was singing the exact same warm-ups...only one second before me. I had a one-second lag. My mom just grinned and continued to sing along. I gave up and burst out laughing! There we were sitting in the same house, on the same internet, in the same room, and we still couldn't get our audio to sync!

For our chorus, and likely for yours too, virtual rehearsal has taken some getting used to. The first few rehearsals, we were just so happy to see each other and converse that we didn't really mind the technical mishaps and just hummed to ourselves as we listened to our repertoire. It was even fun to see all these new videos of COVID-19-themed exercises that have since become determined ear worms.

But after the novelty wore off, the frustration and realization of our situation made rehearsals more difficult. We bore with it because we knew the situation was temporary. We assumed we would be back together soon, but when Sweet Adelines had to cancel all competitions and in-person rehearsals for our safety, we could practically hear the door of hope we'd left cracked open just slam shut.

There we were, stuck singing into a camera on our own for the foreseeable future. Motivation was harder to find without a competition in sight. The love of singing, still strong within each member of Choral-Aires, was harder to impart without being able to hear each other and sing together. Barbershop singing, the experience and love for it, is about being together with those around you. No matter what, it's just not the same to sing with a recording.

It took some time, and the realization that barbershoppers all over



"It's a refreshing change of pace and something I've really enjoyed. It feels like I've gone back to school, and there's always something new that I'm able to take away."



the world were in the same situation, to find our way back to the joy of rehearsal.

The change started slowly.

First it was new physical exercises. They took up more time, but we enjoyed learning some cool moves in the comfort of our homes. Then it was re-watching old competition videos and dissecting the songs, choreography, and whatever came to our minds.

Soon, we were spending our time on the things we had always wanted to do but never had the time to do in rehearsal. With the massive release of instructional videos and barbershoppers around the world jumping from chorus to chorus to lecture and train, we've been introduced to a new world of musical learning. We all realized that not only could we invite guest speakers to come to our rehearsal, but we had access to more instructors too!

With our new at-home rehearsals, we're able to learn directly from the judges themselves about what they see and how to perform to the best of our ability on all fronts. We're spending time learning about the mechanics of singing while also learning about all the other qualities we try to achieve in a performance.

We still sing. We still spend time working on our songs, recording ourselves, and getting together with our parts in separate



rooms to discuss a problem area, but now we also get to learn more about what we do. It's a refreshing change of pace and something I've really enjoyed. It feels like I've gone back to school, and there's always something new that I'm able to take away.

Of course, I still miss in-person rehearsals. I miss hearing my chorusmates next to me singing in harmony and the thrilling feel of a ringing chord or tag in person, but I also love this new direction. I didn't realize how much I missed the technical classes I took in college. This new way of learning reminds me of them, and it motivates me to explore and grasp new concepts or look at what I can do to improve.

It's going to be interesting to find out how this renaissance of virtual learning affects the future barbershop. I can hardly wait!

Sally Jungblut has been a Sweet Adeline and member of the Choral-Aires Chorus for six years. While singing baritone keeps her on her toes, Sally also spends her time assisting in small projects within the chorus and writing about her experience as a Sweet Adeline in her blog, which can be found at www.choralairerockbarbershop.home.blog

SWEET ADELINES SONG ASSESSMENT TOOL (SAT)

SAT described and explained

The Sweet Adelines Song Assessment Tool (SAT) was rolled out to the full membership (and non-member Directors) on August 3, 2020.

The SAT is a song submission tool that walks users through a series of research and analysis questions to provide a deeper understanding of the meaning, original intent, and history of a song. Designed as a component of the Chorus Toolkit, the original purpose of the SAT was to enable Sweet Adeline performers to make more informed and intentional choices when selecting songs for their repertoire or specific performances and to share research findings across the organization.

In June 2020, the International Board of Directors (IBOD) announced that Sweet Adelines International denounces songs with racist lyrics, messages, and history and that there would be changes to competition rules to reinforce SA's commitment to creating a diverse and inclusive organization. The SAT, with its research and analysis focus, was identified as an appropriate fit to support performers and the Sweet Adelines Judging Program in compliance with the rule changes. The schedule to deliver it was accelerated outside of the Chorus Toolkit. The song rating of 'admissible' or 'inadmissible' for Sweet Adelines performance is specifically related to the denouncement of racist elements, and it is the only characteristic that is rated. No other elements are assessed for rating, and all other decisions about suitability to the performers and audiences are left to the discretion of the performer.

Judge Specialist Moderator Paula Davis explained the importance of the SAT in supporting the competition process.

"The SAT is a huge help to the judging community," she said. "It is the bridge that supports the organizational decision to not tolerate racism in any of our songs and connects it to the judging experience by providing admissibility decisions to the judges prior

to judging any contest. This tool provides a way for everyone to experience contest with more harmony, unity, and joy."

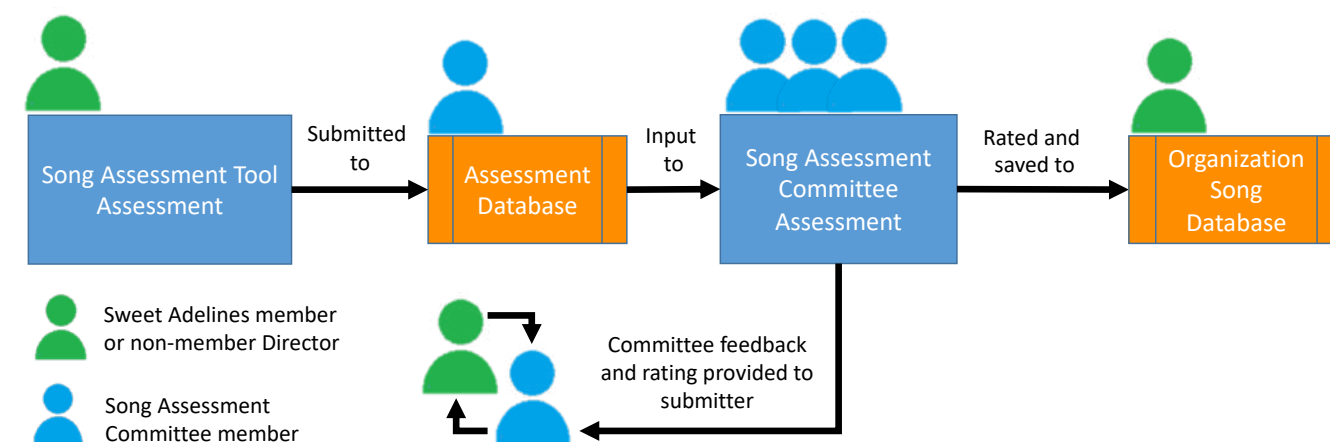
Jennifer Gordon is Assistant Director of Heart of Columbia Chorus. In her professional life, she is a music educator with 18 years of experience and is currently working on her Master's Degree in Applied Learning and Instruction. Jennifer was one of the main developers of the SAT, and with the change in schedule and additional rating requirement, she spent much of July preparing the tool itself and supporting educational videos. Jennifer shared her thoughts about how her work on the SAT has impacted her.

"Beyond knowing which songs are admissible, the song assessment tool offers us the opportunity to reflect on our programming in relation to the experiences of both the singer and the audience member."

"I feel that working on the SAT has not only made me a better Sweet Adeline, but a better music teacher," she said. "The education I have received both as a contributor to the tool and as someone who has researched songs has made me take notice of the songs we choose to study in my classes. I have also grown from the discussions that I have had with chorus mates, quartet mates, and barbershop friends from all over the world."

In order to provide assessments for songs submitted, and in expectation that there would be a large number of submissions to initially populate the shared database of songs, five work groups were formed, and an evaluation process was put into place. These work groups will remain in place until the permanent

Song Assessment Tool Process



SAT Subcommittee is appointed and has an opportunity to define its own permanent processes and get them up and running. The commitment of these work groups has been inspirational, and they are diligent in working to ensure that their ratings are strongly supported by reliable and reputable research. They have a deep passion to move the organization in a more inclusive direction.

International Faculty member and Master Director of San Diego Chorus Kathleen Hansen brings both Bachelor and Master degrees in Music to her work on the Song Assessment Work Group. She shared her perspective about why work like this is so important for our organization at this time.

"Art does not exist in a vacuum; it is a product of its time," she explained. "Some music is timeless, and the messages hold true decades later. Some lyrics evoke images and emotions that are not worth perpetuating. It is best for the latter to be cataloged for historical purposes, not to continue to be performed in a way that will reinforce hurtful messaging. Beyond knowing which songs are admissible, the song assessment tool offers us the opportunity to reflect on our programming in relation to the experiences of both the singer and the audience member."

The rating of songs was outside the original scope of the SAT, and the educational value it provides was and remains its primary goal. Marcia Pinvidic, Chair of the Education Direction Committee (EDC) recognizes how the SAT contributes far beyond the ability to rate songs.

"Apart from the obvious benefit of avoiding songs that do not belong in our performances, the tool allows us to give a more authentic performance of songs that we choose to perform," she said. "Music appreciation is deepened by knowing what the composer intended and under what circumstances the song was written. Learning about the history of songs gives the performer a more authentic base on which to build their expression of that song.

It gives the performer an opportunity to decide whether that song fits their own personality and personal comfort. Sincere expression of the message of the music benefits the audience and the performer, making for a deeper, more meaningful experience."

Working with the SAT provides value in and of itself. Jenny Harris, bass of 2019 International Champion Quartet, Lustre and Director of Arundelair Chorus, serves as a member of the IBOD and Team Leader of one of the work groups. She described her own learning experience with the SAT.

"As I read more and researched more about the history of American popular music, I was astonished to learn about the racial stereotypes that were considered 'entertainment' and which formed the basis of so much of our musical foundation in barbershop," she said. "I'd been obliquely aware before, but the reality of what I learned was so much more striking than I had known. I now have a much better understanding of where we come from and a clearer vision of where we must go as an organization, as a musical style, as a community."

After only three months, the number of assessed songs in the shared database had risen to over 200, and the vast majority of songs had been rated as 'admissible'! You, as submitters, are becoming more and more skilled at providing thorough and accurate research, and very little rework or additional information has been required after your original submissions. Thank you to all of you who have embraced this process and provided feedback to help us improve the tool and the process. For those of you who have not yet worked with the tool, we encourage you to take a look at the research already in the shared database and try it out for yourselves. The SAT work groups will strive to ensure that the SAT continues to address the needs of the organization. Your feedback is important for our growth, so as you are working with the tool, please continue to provide comments to songassessment@sweetadelines.com.

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SUPPORT FOR YOUNG SINGERS: LINDA & JEFF ROWAND

Sweet Adelines donors express appreciation through giving

Soon after Linda and Jeff Rowand moved to Indianapolis, Indiana (USA) in 1980, Linda saw an ad in the newspaper for a Sweet Adelines audition. Jeff encouraged her to try it out. Here's what happened next:

"I went to my first rehearsal and fell in love," she said. "I thought, 'this is exactly what I'm looking for!' I was determined to come back the next week and know all the music. I was hooked from that first moment!"

Capital City Chorus was hooked on Linda, too. She joined, and she is still a member over 40 years later – and Jeff has volunteered at several SA events. Though the Rowands recently moved to Hawaii (USA), Linda keeps up with her mainland chorus through virtual rehearsals, and that's not all. Linda had directed a small chorus, Hoosier Hills Chorus, back in Indiana and was co-director of the Central Indiana Youth Barbershop Chorus (CIYBC). The chorus received funds from what was then called the Young Singers Foundation, which is now the Young Singers Fund (YSF).

"This after school chorus was a way for teens to sing barbershop harmony and give them something positive to do after school," she said. "These teens made a difference in my life, and it was an experience I will never forget."

When a group of barbershop singers in her new Hawaii home found out Linda was a director, they asked her to help start a chorus. Today, Mele O Kona Chorus, with Linda as director, is currently in Prospective Step II, and though the pandemic has been a challenge, they continue to work toward their SA charter.

The Rowands said Sweet Adelines International has provided them the joy of music, friendship, and support. Remembering her experience with CIYBC, Linda and Jeff want to ensure that the next generation of singers is able to experience the same joy. That's why they included Sweet Adelines International in their estate planning with a bequest to the Young Singers Fund (YSF). Their

bequest will take effect upon their passing. The Rowands hope it will help create opportunities for young singers through the youth programs to which the YSF provides grants.

"When we were updating our wills, we thought about what organizations had the most impact on our lives, and Sweet Adelines came to mind immediately," said Linda. "My husband pointed out that those of us who aren't teenagers anymore have had time to build up our finances, so we can help young people have the support to do the things we have been privileged to do for so many years."

The Rowands want to emphasize the ease of the process. They said they met with their attorney with a list of organizations they wanted to include in their will, and she helped them with the necessary documents. Next, they contacted Susan Smith, SA Director of Philanthropy, who documented their gift for the organization.

"Susan was extremely helpful explaining everything that we needed to do," said Linda. "She was very supportive and talked me through it."

With their bequest, the Rowands will be among the first to be part of the newly-named Nancy Bergman Legacy Society. Linda has met Nancy and said it is an honor to join a society named for her.

"I feel very honored to be a part of the Society and help carry on the legacy of so many Sweet Adelines who have gone before us," said Linda.

The Rowands hope others will also remember SA in their estate planning.

"The bequest is not taking any money away from us right now that we need to live," said Linda. "It's not hurting us financially at all. It's something for the future, and as more people are able to do this, we will start to build up ongoing giving to our organization. No matter how small or how large your gift is, it will make an impact. It's so important for an organization that means so much to all of us."



In October 2020, during the SA Virtual Convention, International President Joan Boutilier announced the institution of the Nancy Bergman Legacy Society to recognize donors who have contributed to Sweet Adelines International through an estate gift. The society is named to honor the legacy of Nancy Bergman, tenor of 1954 International Champion Quartet, Mississippi Misses, who has worked on behalf of Sweet Adelines in a variety of roles and received the 2002 President's Lifetime Achievement Award for more than 50 years of devoted service to Sweet Adelines International.

To learn more about including Sweet Adelines International in your estate planning, please contact Susan Smith, Director of Philanthropy at philanthropy@sweetadelines.com or 1.918.388.8040.



ENSURING OUR FUTURE

*A talk with Janice McKenna,
Chair of Sweet Adelines International
Philanthropy Committee*

As a nonprofit organization, Sweet Adelines International relies on a variety of revenue streams, including philanthropic donations, to maintain the programs, events, and services it provides to members. In the U.S., where Sweet Adelines was founded and is still headquartered, “nonprofit” is a designation given to several types of organizations that serve the public and are therefore exempt from paying taxes. On its website, the Council of Nonprofits explains that one thing all nonprofits have in common is that they do not pay out profits to private shareholders or individuals. Instead, all revenue is used to maintain the work of the organization.

In this and other issues of *The Pitch Pipe*, you can read about donors whose philanthropic gifts are part of what keep Sweet Adelines International running and help ensure that future singers have the opportunity to experience all SA has to offer. In addition to highlighting the generosity of donors, these articles are meant to share information about how philanthropic donations work in SA.

Recently, Sweet Adelines International began an initiative to streamline and enhance its philanthropic work to better serve members and others who benefit from the work of SA. As part of that initiative, on May 14, 2020, the first meeting of the new Sweet Adelines International (SA) Philanthropy Committee was held via Zoom. At that meeting, the committee got right down to the business of its mandate: “...to work in concert with the Director of Philanthropy to generate philanthropic support for the identified priorities of Sweet Adelines International.”

The committee was created and approved by the International Board of Directors (IBOD), and IBOD member Janice McKenna was chosen as Committee Chair. Other members include Nancy Kurth, Deb Ferenc, Toulia Oberlies, and Leslie Galbreath. As

its mandate states, the committee works with SA Director of Philanthropy Susan Smith to ensure that Sweet Adelines International has continuing financial support for its activities through programs and campaigns such as Support 75 Years of Life on a High Note, the Young Singers Fund, and others. The committee works to ensure that potential donors are given the advice, support, and information they need as they make their generous contributions to the organization. The committee also reviews and provides input to SA events and publications that involve philanthropy.

Committee Chair Janice McKenna said of her new role, “As a board member who has worked with this type of development in my professional life, I was excited to be asked to be the inaugural chair of this committee.” We connected with her through email to learn more about what this new philanthropic direction means for Sweet Adelines International.

Plans for this committee began prior to the pandemic. Now SA, like a lot of nonprofits, has had to adjust its offerings and activities. How does the mandate of this committee fit into the organization's current and ongoing mission?

It is more important than ever to establish pipelines to garner support as we face the challenges created by the pandemic. We still have a great product to offer our members and our communities, and the work of Susan Smith, Director of Philanthropy, and the committee helps to communicate that. Philanthropy is about cultivation and stewardship so that we inform others of the gift we have to offer. It helps to facilitate the Sweet Adelines International Guiding Principle of Outreach.

How does the philanthropy committee's work and/or philosophy differ from previous SA fundraising?

Most of our fundraising in the past has been somewhat fragmented. The hiring of the Director of Philanthropy (and the creation of the committee) consolidates the efforts under one umbrella so that we can coordinate our efforts. It allows us to present one mission statement and a comprehensive case statement telling the story of us.

Why is philanthropy important and appropriate for Sweet Adelines International as an organization?

We need a comprehensive philanthropy plan to ensure our future efforts in education, outreach, and continued musical excellence. This trajectory allows us to look to ongoing support to continue our mission instead of planning for short term goals. We have lots of options for members and non-members to support our mission, vision, and guiding principles.

What would you say to someone interested in becoming involved in the philanthropic aspect of Sweet Adelines International, as a donor or as part of this committee?

As members, we are all well aware of the gifts and benefits of Sweet Adelines. We are the BEST ambassadors to the outside world as we can honestly discuss what the organization has meant

to us. Some people think of philanthropy as “asking for money.” While that’s true, the best way to succeed in this endeavor is just to be honest about why the organization is important to each of us.

What is your hope for this Committee?

I think we all are constantly discussing what we do, being a part of a wonderful singing organization, but stop and think about all the other benefits. It has been said many times that we “join for the music and stay for the friendships.” I am hopeful that this committee will help ensure our future so that others can experience the joys that we have.

*For more information on SA
philanthropic opportunities, visit
www.sweetadelines.com/GIVE
or contact Susan Smith,
Director of Philanthropy, at
philanthropy@sweetadelines.com.*

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Accolades

As of Aug 18, 2020 – Oct. 1, 2020

DIRECTOR CERTIFICATION PROGRAM

Advanced to Certified Director

Elissa Riman, Northwest Harmony, #13
Becky Woodard, Heart of New Jersey, #15
Laurel Santry, Redland Rhapsody, #34
Lisa Pitney, HarmonEssence, #3

ARRANGER CERTIFICATION PROGRAM

Beginner Arranger Level Achieved

Emily Moriarty, Geelong Harmony, #34
Kimberly Heilbrun, South Florida Jubilee, #9
Donna Martin, Gainesville Harmony Show, #9

IN MEMORY

— Sept. 8, 2020 through Nov. 17, 2020

Maree Phillips, Melbourne, #34
Sharon Babb, Colorado Spirit, #8
Helen Bonar, Emerald City, #25
Thorey Blow, Assiniboine, #6
Nancy Coates, Sound of New England, #1
Donna Hufeld, Midwest Crossroad, #3
Mary (Dee Dee) Hartman, Alaska Sounds Celebration, #13
Francis Palaia, Heart of New Jersey, #15
Vicky Burneikis, Coastal a Cappella, #34
Peggy Busse, Soung of Sunshine, #9
Marjorie Dieterich, Sounds of the Valley, #12
Linda Hand, Harmony Valley, #11
Francis "Michie" Palaia, Heart of New Jersey, #15
Barbara Reid, Song O'Sky, #14
Pat Tyree, Velvet Hills, #8
Delores Godwin, Member-At-Large
Paula Jeffers, Capital City, #4
Gale Freeman, Tulsa Metro Sound, #25
Sandy Bautch, Magic Valley, #10
Laura Gunning, Durham Shores, #16
Lynne Albrittain, Member-At-Large
Ann Clark, River Song, #5

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(Signed by) Kim Berrey Managing Editor	Nov. 24, 2020		

Save the date

for the Sweet Adelines Rising Star Quartet Contest!

For singers age 26 and younger.*



July 16, 2021

Eisemann Center in
Richardson, Texas (USA)

**Watch www.RisingStarQuartetContest.com
for more details coming soon.**

*For this year only, the age limit has been raised to 26 to accommodate singers who could not compete because of the cancellation of the 2020 contest.

You've done virtual vocal training,
virtual performance, virtual rehearsal.
Now it's almost time to get back on the risers and...

Back to Barbershop!

With three upcoming opportunities to sing!



The Coronet Club's Queens' College

July 16-18, 2021

Renaissance Hotel, Richardson, Texas (USA)

With classes, performances, and coaching by International Champion Quartet faculty and, for the first time ever, the Young Singers Track.

www.sweetadelines.com/Queens-College



Diamond Division Quartet Contest

July 15, 2021

Eisemann Center, Richardson, Texas (USA)

Be a part of the first-ever Sweet Adelines International Diamond Division Quartet Contest for singers age 55 and older. Help make Sweet Adelines history!

www.sweetadelines.com/Diamond-Division-Quartet-Contest



Rising Star Quartet Contest

July 16, 2021

Eisemann Center, Richardson, Texas (USA)

If you are age 26 or younger, grab three friends and form a quartet. Then join us for the 2021 Sweet Adelines International Rising Star Quartet Contest. Come represent your generation of barbershop!

www.RisingStarQuartetContest.com

Registration details coming soon!