

- A. Introduction
- B. Types of Festivals and benefits of each
 - 1. Young Women In Harmony only
 - 2. Mixed male and female
 - 3. Adult all barbershop or community choruses
- C. Planning steps common to all festivals
 - 1. Timeline for preparation
 - 2. Selection of committee
 - 3. Site Selection
 - 4. Rehearsal Planning
 - 5. Performance Preparation, Licenses and Insurance
 - 6. Contacts and Quartets for advance work
 - 7. Resources, Grants and Advice
- D. Publicity
- E. Festival Conductor
- F. Music Selection and Procurement
- G. Sample Format
- H. Questions and Conclusion



YOUNG WOMEN IN HARMONY

**GUIDE
FOR
CHAPTERS**

INTRODUCING
THE
PROGRAM
TO THE
SCHOOLS

SWEET ADELINES INTERNATIONAL

TABLE OF CONTENTS

An investment in the future.....	1
Nonrecruitment policy.....	1
Chapter involvement	2
The initial contact	3
Associations with other schools	4
Non-school YWIH choruses.....	5
Attachments	6-12
A. Sample contact letter	6
B. Sample outline for presentation to a class	7-9
Opening	7
Introductions.....	7
Background of the organization.....	7
Explanation of the style.....	8
Participation.....	8
Questions and answers	9
Closing	9
Follow-up	9
C. Sample open house invitation.....	10
D. Young Singers Foundation grants	11
E. Materials available	12
F. Sample letter to principal.....	13
G. Sample workshop, festival plan and timeline	14-17
YWIH Festivals.....	14
Advance Publicity.....	15
Sample one-day festival format	16
Follow-up	17
Festival Application Forms	18-24
YWIH festival/clinician application form.....	19
YWIH application for funded clinician.....	20
YWIH application for festival materials	21
YWIH pre-planning documentation	22
YWIH festival report form	23
Regional YWIH Coordinator job description guide	24

MISSION STATEMENT

The Young Women in Harmony Program, sponsored by Sweet Adelines International, offers to music educators a means of including the study and performance of barber-shop harmony in school music programs. The aim is to provide materials, training and performance opportunities for this American musical art form.

CHAPTER GUIDELINES FOR THE YOUNG WOMEN IN HARMONY PROGRAM

An investment in the future

The introduction to music educators of four-part harmony in barbershop style is presented in the hope that they will teach students about and encourage students to sing barbershop harmony. It is hoped that this style of music will be included as part of every school's music curriculum.

The program is directly aimed at junior and senior high school vocal music teachers. Its aim is to encourage them to use barbershop music with existing choral groups, to add new performing groups in this style to their curriculum offerings, and to assist quartets that the students may form on their own. We must emphasize the benefits it can have for the school program in increased music sources for the teacher, in the enthusiasm it can generate with the students, and in the development of students' ear training and vocal skills.

The approach to a music teacher by a Sweet Adelines International member needs to be well planned. *Remember that music educators are very busy people.* In addition to a class schedule that may be heavier than any other teachers, they must dedicate most evenings to rehearsals, provide music for concerts, sporting events, community activities and school assemblies. They are not looking for more work and responsibility. However they ARE looking for new resources, ways to involve and interest students in a broad variety of music, and ways to develop and showcase their students' talent. If we are to involve educators and their students in this program, we must be willing to take the initiative and be available as a resource, without diminishing what the program is already offering.

Nonrecruitment policy

It must be emphasized that this program DOES NOT solicit membership of these young women into Sweet Adelines International. The program in the schools introduces the joy and fun of singing four-part harmony, barbershop style.

Sweet Adelines International has a successful association with music educators, including the Music Educators' National Conference, the International Society of Music Educators, and the National Association of Teachers of Singing. Its relationship with the Barbershop Harmony Society (BHS) provides for much sharing of materials and the opportunity for collaboration on school choruses, quartets and festivals.

Chapter involvement

A number of steps should be taken BEFORE you embark on a Young Women in Harmony program.

1. Determine the extent of your chapter's commitment to the program by thoroughly discussing the subject with administrative leaders and the music team. Carefully weigh such things as time to be devoted, money available and the chances for success.
2. Should your chapter choose to participate in this exciting program, write to International Headquarters for a complete set of materials: *Educator's Guide & Songbook*, voice-part learning tapes, introductory brochures and the promotional YWIH Introductory Videotape. There is no charge for this introductory material.
3. If you decide to participate, you may want to select a program chair. Choose carefully. This person will contact music educators and students, and first impressions are lasting. Her enthusiasm will determine the degree of commitment you can expect from music educators. She should be well organized, musically knowledgeable and able to make the necessary contacts and arrangements that will help the program succeed. The program chair should: a) present the benefits of the program to the music educator; b) offer the materials and herself as resources, and c) offer assistance with a presentation or demonstration by a quartet or the entire chorus.
4. Select activities that seem most appropriate to your situation. According to the different talents in individual chapters, some things will be more easily done than others. This is also true of the school with which you are working. Remember that once you have made a commitment to a particular activity, FOLLOW THROUGH!
5. Because the program chair must evaluate the possible options for a successful program, it is imperative that the chapter's governing body, music team and chorus director discuss thoroughly the level of involvement and chorus commitment to specific programs.

If there is a flourishing vocal music curriculum with a number of young women involved, then certain activities would be appropriate. However, if the music department is small or there is a need to encourage more participation and enthusiasm, then other options must be offered. Each chorus must be aware of its own capability to participate or assist, while remaining sensitive to the priorities and responsibilities of the music educator involved.

Possible options and activities for chorus participation are outlined in the next section.

Chapters and regions have used these activities successfully:

Local School:

1-hour classroom presentation
1/2 hour demo-performance

School District Level:

Presentation for music educators
Class presentation during school day to students

City/County Area Schools:

Half-day festival
Full-day festival
Chapter open house
Chapter show tickets
Joint rehearsals/chapter and school
Quartet competitions

Statewide:

Presentation at state music educators meeting
Booth at appropriate teachers' meetings
All-State barbershop festivals
Exchange concerts-multi-school
Quartet competitions

Regional Level:

Regional YWIH Festivals
Invitations to music schools and/or shows
Music camp presentations
Coaching opportunities at regional events
Quartet competitions

International or National Level:

Rising Star Quartet Competition

The initial contact

The program chair's job includes making the first contact with the music educator. All inquiries regarding the program should be referred to the chair. Confusion in dealing with the schools and the students can cause the program to fail before it starts. **To avoid the possibility of several choruses contacting the same schools it is most important that the program chair first contact the Regional Young Women in Harmony Coordinator to inform her of the chorus' plans.** The regional coordinator will provide information and ensure that duplication is avoided. For the name and address of the current Regional Young Women in Harmony Coordinator, contact your regional Education Coordinator or the Director of Education at International Headquarters. The e-mail address for the education department of International Headquarters is education@sweetadelineintl.org.

Depending on the size or structure of the school district, it may be appropriate to make initial contact with the person in the district office who is in charge of music curriculum for the entire school district. If that is the case, this music administrator or superintendent would be the one to provide names of individual music educators at each grade level in the schools in that district. If the school district is small, simply call the school office and ask to speak to the vocal music teacher. Whether through an administrator or the school office, the YWIH program chair will make direct contact with vocal music teachers in junior and senior high schools.

The simplest opening of communications with the music educator is through a contact letter, an example of which is included in this publication (Attachment A). The chair should also contact the teacher personally or by telephone. Keep several things in mind:

1. The chair should keep all contact information in a notebook. Have a separate page for each school. List the vocal music director with name, address, phone number and e-mail address.
2. As the chair makes personal contacts, it is important that she write down the details of the conversation and describe the music educator's receptiveness.
3. A short introductory videotape featuring high school choruses and quartets is provided to the chair for viewing by the music educator or by the students. This tape contains commentary and performances by students and teachers involved in the program, and clips of the IES Young Women in Harmony Chorus and Rising Star Quartet competitors.
4. If the teacher appears disinterested, don't press the issue. Leave materials and the chair's name, address and phone number. The instructor may decide to look it over at a later time and may wish to learn more about the program in the future.
5. Order a Music Educators Introductory Packet from International Headquarters for each music instructor who is interested. Have it sent directly to them at their schools so that their names will be added to the mailing list for the YWIIH Newsletter as well as announcements of area festivals and events.

To begin association with local schools, consider these possibilities:

1. Provide music for the vocal director and the students. Order from International Headquarters the *Student Songbook* or single copy sheet music arranged for young women's voices and the learning tapes to accompany them. Although some initial materials are complimentary, the chapter will need to approve expenses for additional items donated to the educators. (This could be your chapter's way of donating to the program, in lieu of or in addition to donations to the Young Singers Foundation.)
2. Use a quartet for demonstration in the class. Most schools welcome outside speakers or performers, so this is an excellent way to expose the students to the barbershop style. Be cautious, however, not to send just any four women to do this. If you have good registered quartets, use them (the younger, the better!) and take care in selecting music that will appeal to young women (see Attachment B).
3. The chapter might perform a package show for a school assembly using the full chorus and/or quartets. This could be followed by presentations in individual music class rooms. Music must be appropriate for audience grade level.

4. Give the vocal director and students free tickets for a chapter show. If the show is held at their school auditorium, have some of the young women act as ushers, stage hands, etc. Being part of the act builds enthusiasm for the program.
5. Hold an open house. Invite the director and students to a special rehearsal. Parents could also receive an invitation. Set up the meeting following guidelines for a regular guest night (see Attachment C). If the school has a young women's performance group, encourage them to sing. If it is an outstanding group, they could even be asked to appear on the annual chapter show.
6. Sponsor a festival. Remember that there are financial and participatory obligations that the chapter must be ready to assume if this activity is selected. Contact your Regional Young Women in Harmony Coordinator and your Education Coordinator if you wish to pursue this option and consult the "Sample Workshop/Festival Plan and Timeline" attached to this guide for additional information (Attachment G). One of the best things you can do is to purchase a Student Songbook for each participant AFTER they have committed to the festival. In addition, a set of learning cassettes would also be appropriate for each school. (The price of the student songbook is \$10.00 and the songbooks could be a donation to the school after the festival.) There are several funding options for a festival, including application to the Young Singers Foundation for a grant. (See Attachment D for Grant application information.)
7. The chapter may choose to donate a trophy, a plaque or a music scholarship honoring, for example, an outstanding vocalist or most inspirational musician or whatever the chapter may choose. It could be presented annually at the school's awards assembly. This is an excellent way to underscore the local chapter's commitment to music education.

Your involvement with local music educators is not limited by the activities listed. Please contact the Director of Education at International Headquarters for additional information and resources. Let her know about your successes and plans.

Non-school YWIIH choruses:

Some YWIIH choruses are sponsored directly by a Sweet Adeline chorus and may not be connected to an individual school. Examples would be choruses directed by a Sweet Adeline member and open to students from several schools, all-city choruses, Girl Scout or 4-H affiliations, and special event choruses connected to Sweet Adeline events. These choruses are best served, for insurance and legalities, by administrative support through the adult chorus. Contracts for rehearsal space, director fees, performance venues, etc. should be negotiated by the adult chorus. Directors contracts and the responsibilities of both the director and the sponsoring chorus should be written and agreed upon by the adult chorus sponsoring the group. Contact the education department or the administrative services department at international headquarters for details about extending the Sweet Adeline chorus insurance to the sponsored group.

SAMPLE CONTACT LETTER

To: (Choral Director)

(School)

The _____ Chapter of Sweet Adelines International would like to introduce you to a unique choral style of vocal music. The Young Women in Harmony Program, sponsored by Sweet Adelines International, offers to music educators a means of including the study and performance of barbershop harmony in school music programs. The aim is to provide materials, training and performance opportunities for this American musical art form.

This program, approved by the Music Educators National Conference, is designed to encourage young women at all educational levels to participate in quartet and chorus singing of four-part harmony in the barbershop style. It supports the vocal music goals of the "National Standards for Music." The music is voiced especially in ranges appropriate to student musicians and includes selections in a variety of difficulty levels. Since we realize that music educators are always looking for quality materials and effective means of providing their students with variety and challenges, our chapter would like to help you in initiating this program. We are committed to the support of vocal music and its role in the musical education of every child.

We can provide a demonstration quartet, a videotape of young women performing four-part harmony and educational materials. An educator's packet is available for no charge; it includes an "*Educator's Guide & Songbook*", a "*Student Songbook*", learning CDs, festival planning information and a list of available published arrangements. To receive your free educator's packet just call me at _____ (insert phone number) or e-mail me at _____ (insert e-mail address).

(Insert your name here)

Chair

Young Women in Harmony Committee

Chapter _____

Address _____

Phone _____

E-mail _____

Sweet Adelines International
Young Women in Harmony

SAMPLE OUTLINE FOR ONE-HOUR PRESENTATION TO A JUNIOR OR SENIOR HIGH CLASS

NOTE: Ideally the person (clinician) making the presentation will have a quartet or chorus available to use as a demonstration group. If not, a videotape may be used. An audio recording will not be well received.

I. OPENING (no more than 3 minutes)

A strong barbershop arrangement of an easily recognizable song, preferably a rousing uptune, performed by the demonstration quartet or chorus, or play a videotaped example.

II. INTRODUCTIONS (2 minutes)

The clinician will introduce herself and the demonstration group, giving educational credentials and performance achievements, if applicable. The following material may be presented by the clinician, a quartet member, a chapter member or the chapter director. Choose someone who is comfortable with public speaking.

III. BACKGROUND OF THE ORGANIZATION (5 minutes)

The music known as "barbershop harmony" is as American as apple pie, and as much a part of its musical heritage as jazz, country and Spirituals.

In the 1890s New York publishers found that there was a demand for popular sheet music. They began publishing music that had sentimental lyrics, an interesting and memorable melody line, a simplified rhythm pattern, and harmony that was easy to sing. This music became an immediate success and people everywhere were gathering and harmonizing their favorite tunes. It became so popular that Vaudeville began incorporating at least one or two quartets in their shows. Quartets entertained on river boats, in minstrel shows, in summer park concerts and at private at-home parties. Barbershop music was immensely popular.

With the waning of Vaudeville and the introduction of recorded music, barbershop music and the quartets became an almost forgotten form of music. Then, in 1938, an all-male singing organization called the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America (SPEBSQSA) was organized in Tulsa, Oklahoma.

In 1945 a group of women organized Sweet Adelines, Inc. now known as Sweet Adelines International. We are an international organization for women who enjoy performing four-part harmony. Not only are there quartets all over the United States singing this unique form of American music, but there are choruses

large and small doing the same. Barbershop is alive and well in the United States and Canada and has spread to other parts of the world.

IV. EXPLANATION OF THE STYLE (5-6 minutes)

Barbershop harmony is unaccompanied, four-voice ensemble singing. The four voice parts are described as:

- A. Lead - sings the melody
- B. Tenor - sings a harmony part, usually above the lead or melody
- C. Bass - sings the lowest part and provides the foundation to the music
- D. Baritone - completes the harmony by singing above or below the lead

NOTE: A demonstration by the group or by videotape of the individual parts and how they fit together would be appropriate here.

Although barbershop-style music is usually built on simple melodies and is relatively easy to sing, the a cappella style and the ear training necessary for independent part-singing make it one of the most challenging and rewarding accomplishments of a vocal ensemble. When the music is sung accurately and with good breath support and vocal techniques, barbershop harmony produces overtone vibrations that create a resonant ring unique to this form of music.

Another identifiable characteristic that distinguishes it from other types of music is the balance or "cone," with greatest volume in the lowest part and least volume in the top. The bass gives the rich, resonant quality, the tenor provides the icing and the baritone weaves above and below the melody (lead) to make the sound complete. (Use a visual aid to illustrate the cone-shaped sound.)

Ideally, all three harmony parts support the lead to ensure that the melody is easily recognized and that the group produces a unit sound in which no voice part stands out.

V. PARTICIPATION (25 minutes)

NOTE: This section needs to be conducted by a musical leader or director. If possible, include the music educator in the fun.

- A. Divide group into four parts as follows:
 - 1. Second soprano and alto - Lead
 - 2. First soprano (or lighter soprano) - Tenor
 - 3. High alto - Baritone
 - 4. Low alto - Bass

It is most effective to provide a section leader for each group to help the singers learn their parts.

- B. Teach the group two tags from the Young Women in Harmony *Student Songbook* or use *Christmas Chopstix* if appropriate.
1. Sing the lead part. Have leads sing it with you, and then alone. This may take a few tries until they have it right.
 2. Have the leads hum their part while the section leader sings the tenor part. Have tenors sing their part with her and then alone while the leads hum. Have both parts sing together using the words.
 3. Have leads and tenors hum as the section leader sings the bass part. Have basses sing their part with her and then alone while the leads and tenors hum. Sing words with all three parts together.
 4. Have three sections hum their parts while the section leader demonstrates the baritone part. Have baritones sing with her and then alone.
 5. Have all four parts sing together, make corrections, and polish. Allow singers in other sections to try different voice parts for self-selection of vocal comfort and for awareness of how the four parts work together.

VI. QUESTIONS AND ANSWERS (5 minutes)

VII. CLOSING (5 minutes)

Close with an appropriate song by a demonstration group or videotape.

VIII. FOLLOW-UP

A thank you note and phone call to the educator would be appropriate to thank him or her for the opportunity to present barbershop to the students. A brief report of your presentation and activities from the Young Women in Harmony chairman should be sent to Sweet Adelines International, P.O. Box 470168, Tulsa, Oklahoma, USA 74147-0168, Director of Education. After obtaining permission from the teacher and administration, an opportunity for effective publicity would include sending pictures and an article to the local newspapers. In addition to writing to the teacher, a letter to the principal showing appreciation for the teacher is also appropriate (Attachment F).

SAMPLE OPEN HOUSE INVITATION

Date:

To: (Local School Choral Director)

From: (Local Chapter Young Women In Harmony Chair)

The _____ Chapter of Sweet Adelines International invites you and your students to join us for an evening of fun filled learning. We will be rehearsing and performing so that you and your students may become more familiar with the barbershop music style. You and your students will also have the opportunity to participate.

The Time: _____ to _____

The Place: _____

The Date: _____

It will be a fun evening for all as we enjoy a positive musical experience and share with your students the realization that the skills and enjoyment they gain now through music performance can be life long.

Our goal is to demonstrate the support we share for the vocal music programs in our local school systems. Refreshments will be served.

Please respond at your earliest convenience and let us know if you and your students will be able to join us. If you have questions, please don't hesitate to call me at _____ or e-mail me at _____ (Phone number)
(e-mail address)

Cordially,

(Chair's name)

Chair, Young Women in Harmony

_____ Chapter

Address _____

Phone _____

E-mail _____

YOUNG SINGERS FOUNDATION

GRANTS

The Young Singers Foundation is committed to enriching the lives of young people by supporting educational and performance opportunities in vocal music. Eligibility for receipt of grants from the Young Singers Foundation is limited to individuals, groups, or organizations sponsoring vocal music activities for young people. Grants from the Young Singers Foundation are not available to religious groups or political organizations.

Application Procedure

1. Request application form from: Young Singers Foundation
Sweet Adelines International
P.O. Box 470168
Tulsa, OK, U.S.A. 74147-0168
Phone 918-622-1444 or 800-992-7464
E-mail YSF@sweetadelineintl.org
2. One typewritten original and five copies of the completed application form and materials must be received no later than November 1 or June 1 each year. Completed applications should be sent to the above address.

For the November 1 funding cycle, the project starting date must be no earlier than February of the following calendar year completion date must be before January 31 of the next calendar year.

For the June 1 funding cycle, the project starting date must be no earlier than August 1 of the same calendar year and completion date must be by July 31 of the following calendar year.

Payment by check in the amount of 80 percent of the grant amount, payable to the recipient, will be made by the Foundation upon approval of the grant. Grant recipient is required to submit a final report within 60 days of project's completion and will receive the remaining 20 percent of the grant amount upon submission of that report.

MATERIALS AVAILABLE FROM SWEET ADELINES INTERNATIONAL

Young Women In Harmony Materials:

1. An introductory videotape featuring interviews with teachers and student involved in the program, sample performances by the International Education Symposium Young Women In Harmony Chorus and high school quartets (available in NTSC and PAL formats).
2. Student Songbooks #1, #2 and #3 and single copy sheet music for all songs.
3. Voice-part audio learning CDs of all songs included in the three song books.
4. List of available single copy sheet music voiced specifically for young women singers.
5. Rising Star Quartet Competition information and contest rules.
6. International Education Symposium information regarding the annual summer school offered in July.

SAMPLE LETTER TO PRINCIPAL

Date:

To: (Local School Principal)

From: (Local Chapter Young Women In Harmony Chair)

On _____ (day & date) the _____ Chapter of Sweet Adelines International visited _____ (teacher's name & class) and presented a brief historical background and explanation of the style of barbershop music with a demonstration by _____ (name of group).

Mr./Mrs. _____ (teacher's name) and his/her students were very receptive and polite. We had such a good time singing for the class and having the class sing with us. It was a delightful educational experience for all.

I am writing to express my appreciation to you for Mr./Mrs. _____ (teacher's name) and his/her commitment to music education.

Cordially,

(Chair's Name)

Chair, Young Women In Harmony

_____ Chapter of Sweet Adelines International

_____ Address

SAMPLE WORKSHOP/ FESTIVAL PLAN and TIMELINE

Young Women In Harmony Festivals

Today's teenagers have grown up with exposure to quality a cappella vocal groups. It's an easy transition for them into the close harmony of barbershop music, once they know it exists. The best way to introduce the barbershop style to large numbers of singers in a short amount of time is to sponsor a Young Women In Harmony Festival. Festivals can be the catalyst for individual YWIIH choruses and quartets to form in the schools after the event.

Festivals around the world have given youthful singers and their teachers the satisfaction of producing quality performances, of meeting other students with the same interests and goals, and of reinforcing the value of making music together. Sweet Adeline choruses or regions that sponsor these festivals report great satisfaction and fun, as well as public relations benefits and the opportunity to reach a new audience that may well determine our future!

How to Organize:

Start planning well in advance of the planned date. Six to twelve months before the workshop, determine its purpose: Who is your target group? Define your objectives and who you are trying to reach. Very early in the school year contact high school and/or middle school principals for copies of the school calendars. Choose the date for a festival only after checking for conflicts in the music department schedules. Rule out times of year that are close to their own performances, All-State auditions, sports tournaments, etc. Talk directly to the teachers you want to be involved. A Saturday in late winter or early spring is often a convenient choice, as is early in the school year before there are other conflicts. If the festival is school sanctioned, can it be held during the school day in a host school?

Some considerations in planning:

1. Choose a location with ample rehearsal room, space for risers and rooms for sectional rehearsals as well as adequate washroom facilities, kitchen and lunch space. One of the high schools involved is a likely choice.
2. Plan for a performance at the end of the afternoon or the evening. Include area Sweet Adelines choruses, quartets and/or BHS performers.
3. Festivals which include opportunities for both boys and girls are the easiest for music teachers to support and participate in if they conduct mixed choirs. Recruit involvement from the local men's chorus and share the proceeds and the responsibilities. Barbershop Harmony Society (BHS) has a Youth in Harmony program and will provide festival conductors for the young men's chorus.
4. Contact the education department of Sweet Adelines International (and of BHS) if you are including young men) for faculty availability and music. The faculty will select appropriate music.

5. Enlist a good teaching quartet to learn the music, act as section leaders and perform on the day of the festival.
6. Arrange all your details, including your budget, before you begin publicity.

Contact the school music teachers personally:

An invitation letter explaining the festival opportunity should include numbers to call for information, but should also indicate who will be calling on the teacher to follow up in person. The letters should include the following: An introduction and purpose of the festival; faculty credentials; what the students will receive for music and learning tracks prior to the festival, location; date; fees; a description of the ranges and vocal qualities needed for the four voice parts; supervision requirements (if needed); deadlines for response; meal provisions; contact person's name and telephone. With the letter send a separate page for nominations of students listed by voice parts and a sample schedule for the day.

After the letter of invitation has been sent, all the schools should be called or visited. The most successful festivals are the ones with the most personal contact. Call on the teachers before the deadline, talk about the great experience they will have, remind them that all students will receive music at least a month before the festival and, if learning tracks will be provided, the teachers will have learning tapes to send home with the students so that not all learning will need to take up class time. A good message to project is that your chorus (or region) is supportive of all the school's music offerings and would like to help by providing one more.

Order and distribute the music:

As soon as the responses come in, send for the music from the international sales department and distribute them to the teachers. The music needs to be in the schools at least a month before the festival date for the teachers to have any time to prepare their students. With the music, send a letter of welcome to each student. Include the dress for the day, lunch plans, schedule, and an invitation to the parents for the closing performance.

Advance publicity:

1. Begin by designing a brochure, invitation or advertisement. Develop a press release packet and calendar listing. (For assistance contact the communications department at international headquarters.)
2. Meet with the music coordinators of the schools involved to gain access to the school newsletters to parents and announcements within the schools.
3. Contact the Music Educators Association for your state or province and arrange to send notification to their mailing list. (A list of state contacts is available through the education department at international headquarters.)
4. Send notification to the Young Women in Harmony newsletter through the education department.
5. Advertise in local newspapers, university and school papers, on the internet using a link to the Sweet Adelines site, other choral sites such as your state or province music educators association site, church newsletters, posters and mailing lists.
6. Obtain public service announcement agreements with local radio and television. Provide them with the text for the announcements.

Sample One-day Festival Format:

8:30-9:00	Registration and "Meet and Greet"
9:00-9:45	Introductions, Physical & Vocal Warm ups (together, if both boys & girls)
9:45-10:00	Short Performance by teaching quartets
10:00-10:45	Rehearsal with full chorus (run through all songs)
10:45-11:00	Break and move to sectional rooms
11:00-12:00	Sectional rehearsals
12:00-1:00	Lunch
1:00-3:00	Rehearsals and choreography
3:00-3:45	Riser rehearsal on stage
4:00 or 4:15	Performance

If the performance is to be at night, take some time in the afternoon to let quartets form and try the songs, teach tags, or work on a joint number for boys and girls together, such as Joe Liles' *Fun In Just One Lifetime*. Talk about the Rising Star Quartet Contest and give the teachers time with the guest conductors. Give them a good break for dinner and changing their clothes.

At the performance:

Assign areas of the auditorium for the choruses to sit. Let each group watch the others as part of the audience. Feature a variety of your best quartets and the sponsoring chorus. Make sure the students have a featured spot on the show and that they get to see quality examples of the barbershop style. Include them in the finale, if possible.

Help Available:

The International Board of Directors has included money in the annual budget for the Director of Education to offer prototypes for YWIH festivals or to serve as a festival conductor in regions or chapters ready to offer festivals on their own. A total of twelve teaching visits or festivals per school year are budgeted. The funding includes all travel and housing expenses for the conductor/teacher as well as providing all the music for the students. **Requests for one of the twelve funded visits must be made in writing to the Director of Education by April 15 of the school year preceding the festival or school visit.**

Many choruses have funded festivals without any outside help by including them on the date of their annual show, using the performance venue as the place for the rehearsals. This has provided them with a larger audience for their show, has given them the opportunity to recruit as potential members the mothers of all the participating students, and has gained much free publicity for the worthwhile project they have undertaken in offering this outlet for youth.

Chapters and regions have applied to the Young Singers Foundation for a grant to help with expenses. The Young Singers Foundation is committed to providing performance and education opportunities for young singers. These festivals fit their goals very well. Other grant opportunities exist in most communities, and the grant money for programs

directed at youth is often easier to obtain than is money for adult ventures.

Follow up:

- A list of all the schools participating, with teachers' names and school addresses, phone numbers and e-mail addresses should be sent to the education department at international headquarters. Each school will be sent the Young Women in Harmony educators' kit and will be added to the mailing list for the *Young Women In Harmony newsletter*.
- A letter of congratulations should be sent to each principal in support of the music teacher's dedication and in recognition of the excellent participation of his/her school's students in the festival.
- Contact should be maintained with the music teachers. Perhaps quartets will form that could use coaching help. Or the teacher may want an adult quartet to visit her music classes. Music could be purchased for donation to the girls' choir. Invitations should be issued for your future performances or for regional educational weekends and competitions. Make sure she/he knows about the YWIIH track and the Rising Star Quartet Contest at IES each year.
- News of the festival and any photographs that are close up and clear should be sent to headquarters for inclusion in *The Pitch Pipe* or the *Young Women In Harmony newsletter*.
- Report on the festival to the education department at international headquarters by completing the festival report form. Make plans for another festival next year! The enthusiasm created by the first year's success brings more students a second time around.

FESTIVAL APPLICATION FORMS

**To be completed and returned
to international headquarters
by April 15
of the school year
preceding the festival date**

Young Women in Harmony Festival / Clinician Applications

Sweet Adelines International receives many requests for festival assistance. In every case the plans for the festival are evaluated according to the following criteria:

- evidence of advance preparation
- number of schools or students contacted for participation
- evidence of publicity and consultation with the area music teachers
- potential for educational opportunities and /or exposure to the art form
- participation by area quartets or local chorus members as section leaders or in other capacities

For each accepted festival the international headquarters will fund a clinician if requested, and music for up to three song titles for the festival. This funding will be provided for a maximum of two years. After that time the festival should be well-established enough to support a clinician's participation from the festival's financial plan.

The international organization will continue to provide music from the Young Women in Harmony printed repertoire for all festivals which meet the criteria for festival acceptance as listed above.

Each application must include the following:

1. Application for Clinician form (If requesting a funded clinician.)
2. Pre-planning Documentation form
3. Preliminary Budget
4. Schedule

Deadline: All applications must be postmarked by April 15 for consideration in the following fiscal year (May 1 through April 30). The decisions regarding festival application will be made by June 15 and applicants will be notified by mail.

Materials form is due 60 days prior to the festival. Music will be shipped within the week.

YWIH Application for Funded Clinician
PLEASE COMPLETE AND SUBMIT BEFORE APRIL 15 FOR FESTIVALS TO
BE FUNDED IN THE FOLLOWING FISCAL YEAR.

Location of festival: _____

Location of nearest major airport: _____

Beginning date and time of festival: _____

Ending date and time: _____

Estimated attendance: teachers _____ female students _____ male students _____

If this is a mixed festival, is Barbershop Harmony Society providing a male clinician? _____

Age level of attendees: (Check all that apply) college__ high school__ middle school__

Sponsored by: (chorus, region, school, etc.) _____

Contact name and address:

Name: _____ Telephone: _____

Address: _____ Fax: _____

E-mail address: _____

Approved by: _____, Director of Education Date: _____

Clinician: _____ Telephone: _____

E-mail address: _____ Fax: _____

Not approved: _____

Reason: _____

Mail or fax to: Education Department, Sweet Adelines International, P.O. Box 470168,

Tulsa, Oklahoma, USA 74147-0168 Fax: 918-665-0894

YWIH APPLICATION FOR FESTIVAL MATERIALS
(Submit prior to April 15)

Festival Location: _____ Date: _____

Requestor Name: _____ Title: _____

Representing (chapter, region or school): _____

Telephone: _____ Fax: _____

E-mail: _____

Shipping Address: _____

(street addresses only, no post office delivery)

City/State/Zip/Country: _____

(Please note: Music and tapes or CDs are shipped via UPS.)

Clinician name: _____ Telephone: _____

Song Titles Selected for the Festival

(These should be selected by the clinician from the published YWIH list of songs.)

Title #1: _____ Stock # _____

Title #2: _____ Stock # _____

Title #3: _____ Stock # _____

Quantity for each song: _____

Approved by: _____, Director of Education Date: _____

Mail or fax to: Education Department, Sweet Adelines International, P.O. Box 470168,
Tulsa, Oklahoma, USA 74147-0168 Fax: 918-665-0894

YWIH PRE-PLANNING DOCUMENTATION

(Submit with Materials Request and/or Clinician Request Forms Prior to April 15)

Festival date: _____ Location: _____ Contact: _____

Please detail the advance planning in the following areas:

Financial: (Include a copy of your budget on a separate page.)

Schedule: (Include a schedule for the festival on a separate page. See page 16 of the *Guide for Chapters* for a sample schedule.)

Advance contact with the schools and teachers:

Plans for publicity:

Chorus or Regional commitment to the festival:

Potential for educational opportunities / youth exposure to the art form:

Approved by: _____, Director of Education Date: _____

Mail or fax to: Education Department, Sweet Adelines International, P.O. Box 470168,
Tulsa, Oklahoma, USA 74147-0168 Fax: 918-665-0894

YWIH FESTIVAL REPORT FORM

**(To be sent to the Education Department, Sweet Adelines International,
following the completion of the festival)**

Location of festival: _____ Date: _____

Number of students in attendance? _____ females _____ males _____ teachers

Was there a performance at the completion of the festival? Please describe.

Please describe the positive results of the festival.

Please describe the clinician's rapport with students and teachers, effectiveness, teaching ability.

Would you recommend this clinician to other festivals? _____
Is there anything you would do differently another time? _____

Was there any information lacking, or do you have suggestions that would help other organizers of festivals in the future?

Are you planning another festival in the near future? _____
Do you have quotes from students or teachers to use in the newsletter?

Mail or fax to Education Department, Sweet Adelines International, P.O. Box 470168,
Tulsa, Oklahoma USA 74147-0168 Fax: 918-665-0894

Regional YWIIH Coordinators Job Description Guidelines

The YWIIH Coordinator will:

- be knowledgeable concerning material available for the Young Women in Harmony Program and music educators through Sweet Adelines International.
- encourage all choruses in her region to be involved with the Young Women in Harmony Program by introducing the YWIIH program and materials to their local schools.
- educate and inform the musical leaders in each chorus about the YWIIH program.
- provide examples of successful YWIIH choruses and/or quartets at regional week-ends whenever possible.
- communicate with leaders of YWIIH choruses and/or quartets and report the activities to the region through presentations at regional meetings and articles in regional newsletters. She will forward all this information to the education department at international headquarters.
- assist choruses in implementing YWIIH programs through mentoring and visits whenever possible.
- assist YWIIH programs through education regarding financial aid available.
- follow up the list of schools requesting the YWIIH kits each quarter by telephoning and/or corresponding offering assistance, gathering information.
- facilitate networking among YWIIH groups in her region.
- consult with the education department at international headquarters to implement a regional YWIIH festival.
- ensure that any YWIIH quartet contests use the Rising Star score sheets and judging guidelines.
- publicize resources and opportunities available to young women under age 26 such as Rising Star Quartet contest and YWIIH track at IES.
- attend IES YWIIH advisors network group when possible.
- prepare a potential budget for YWIIH activities within the region, to be sent to regional education coordinator in time for preparation of the regional budget.



SWEET ADELINES
INTERNATIONAL

P.O. Box 470168

TULSA, OK 74147-0168

918-622-1444 • 800-992-7464 • FAX 918-665-0894

www.sweetadelineintl.org

COORDINATING A REGIONAL YWIIH FESTIVAL / WORKSHOP

Additional needs for regional event:

- Dialogue with Regional Management Team
- Grant application if desired
 1. check YSF website or call Int'l HQ for information on YSF grants
 2. check arts organizations in your area for possible granting opportunities
- Budget needs projected
- Announcement to Regional Choruses
- Venue selected / venue for performance concert, if different from workshop locale
- Regional faculty appointed or faculty requested from SAI
- Publicity and Applications
 1. Brochures/flyers sent to all choruses with letter requesting circulation to schools and colleges in their area
 2. Outline form of audition process (if required)
 3. Promote through all avenues in the region – including newsletters, calendars, websites, e-mails
- Request for financial assistance from regional choruses
- Determine travel needs, catering needs, sleeping arrangements / hotel accommodations

Budget Needs for Festivals

Expenditures:

Venue charges or honorarium
Catering costs
Travel expenses
Music and learning tapes
Publicity / Advertising
Stationery / copying
Faculty (fees and expenses)
Festival tee shirt (optional)

Income:

Participating students' registration
Chorus members' registration
Regional funding
Grants, sponsorships, and donations
Concert tickets

Faculty:

Administrator
Musical Director
Coach
Choreographer
Section Leaders

Sample Timeline for Workshop/Festival Day

- 8:00 a.m. Set up venue – assemble risers – ready all rooms
8:30 a.m. Meet and Greet
9:00 a.m. Introductions of faculty
Physical and vocal warm-ups
9:30 a.m. Short performance by demo quartet (section leaders)
9:45 a.m. Introduce barbershop style by singing tags
10:15 a.m. **BREAK**
10:30 a.m. Introduce Song #1 – demo quartet sing first, then all sing
11:00 a.m. Section rehearsals
11:45 a.m. All back together to add interpretation and simple choreography
12:30 p.m. **LUNCH** / encourage singing tags during “down-time”
1:30 p.m. Show YWIH video
1:45 p.m. Introduce Song #2 – demo quartet sing first, then all sing
2:15 p.m. Section rehearsals for students
“Educators’ Roundtable” and materials review
3:00 p.m. All back together to add interpretation and simple choreography
3:45 p.m. **BREAK**
4:00 p.m. Rehearsal of both songs
5:00 p.m. **DINNER**
6:00 p.m. Dress for performance
6:30 p.m. **PERFORMANCE**

Note: It is expected that all songs will have been learned prior to the festival. If possible, send clinicians to participating schools to work with students prior to festival day.