

FORWARD

MOTION

A Sweet Adelines International Newsletter for Members of the Director's Certification Program and Front-Line Directors

PERSONAL EXCELLENCE

The season has changed and with it has come the time for regional contest. I hope that each and every one of you is able to reach the goals that you've set forth for yourself — raising your score a certain number of points, performing your songs with energy and artistry, or simply coming together as a chorus or quartet and performing to the best of your abilities at that one moment in time.

Achieving personal excellence is all about setting goals and working toward accomplishing them. The goals can be whatever you choose — from committing to being “off the paper” by a certain deadline to bringing more energy to your choreography. Or, ensuring that no matter what has happened during your day, that when you step into rehearsal, you're 100 percent present for the experience that evening. Setting small goals on a daily or weekly basis enables one to move closer to his or her artistic abilities. As each goal is reached a new one is formed, stretching out like a winding path before you ... for in the end, true artistry is not a destination but found along the journey.

Where ever your path leads you this season, I hope it's a wonderful trip!

In harmony,



Lori Decker Wright
Director of Education
Sweet Adelines International

APRIL 2010

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Harmony



is Brewing in Seattle

Seattle has been known as the “Queen City,” “Jet City,” “The Gateway to Alaska,” and most recently, “Emerald City.” But there is one thing for certain, October 19-23, 2010, Seattle will become “Harmony City!”

A medley of picturesque views, snowcapped mountains, sparkling blue waters and a buzzing city life, Seattle offers the perfect setting for Sweet Adelines International’s 64th Annual Convention and Competition.

More than 70 quartets and 43 choruses will perk up their barbershop chords and heat up the stage in five days of flavorful and rich competition. The northwest’s coffee capital is no stranger to great music and blended sounds — Seattle has become a mecca for performing arts and music. The city hosts such musical delights as the century-old Seattle Symphony Orchestra and the Seattle Opera and it became the birthplace of grunge music in the 90s.

Friends, old and new, will greet you in Seattle as you take in the sights and sounds of the barbershop blend, watch dazzling performances, visit Harmony Bazaar, reconnect with friends, visit the area’s most famous and entertaining landmarks and harmonize to your heart’s content. Five days of amazing competitions, including the Harmony Classic and Rising Star Quartet Contests, educational events and the Coronet Club Show await you.

For more information, please visit our Web site:

<http://www.sweetadelineintl.org/seattle.cfm>



2010 International Competitions

2010 Harmony Classic Chorus Competition

October 19, 2010

Order of Appearance

Division A

1. Faultline
2. Carolina Harmony
3. Spirit of Southeast Texas
4. Queen City Sound
5. Prairie Echoes

Division AA

1. Harbor City Music Company
2. Midwest Crossroads
3. Greater Kingston
4. Westcoast Harmony
5. Lone Star

Harmony Classic & International Chorus Competitions Judges:

Shirley Kout and Ruth Ann Parker, Sound

Sharon Babb and June Berg, Music

Paula Davis and Char Gurney, Expression

Barbara Nielsen and Renée Porzel, Showmanship

Panel Chair: Betty Clipman

2010 International Chorus Semifinals

October 21, 2010

Order of Appearance

- | | |
|--------------------------|---------------------------|
| 1. Capital City | 19. City of Lakes |
| 2. Gateway | 20. Sound of New England |
| 3. Liberty Oak | 21. Harborlites |
| 4. Channelaire | 22. Scottsdale |
| 5. Greater Auckland | 23. Grand Rapids |
| 6. Harmony Celebration | 24. Endeavour Harmony |
| 7. Spirit of the Gulf | 25. Forth Valley |
| 8. Pacific Empire | 26. St. Louis Harmony |
| 9. Wamego Dutch Mill | 27. O.K. City |
| 10. Jacksonville Harmony | 28. River City Sound |
| 11. Pacific Sound | 29. Stockholm City Voices |
| 12. Verdugo Hills | 30. Greater Cleveland |
| 13. Buffalo Gateway | 31. Skyline |
| 14. Alamo Metro | 32. North Metro |
| 15. Greater Richmond | 33. Great Lakes |
| 16. Song of Atlanta | |
| 17. Pride of Portland | |
| 18. Greater Harrisburg | |

2010 International Quartet Semifinals

October 20, 2010

Order of Appearance

- | | |
|----------------|---------------------------------|
| 1. Wildcard 6 | 26. Journey |
| 2. Region 10 | 27. Spritzer |
| 3. Wildcard 2 | 28. Region 13 |
| 4. CABARET | 29. MAXX FACTOR |
| 5. Region 31 | 30. REGION 35 |
| 6. Wildcard 9 | 31. Region 9 |
| 7. REMIX | 32. LOVENOTES |
| 8. MOJO | 33. Wildcard 1 |
| 9. CAPRI | 34. MARTINI |
| 10. Region 16 | 35. RAZZCAL'S- <i>Withdrawn</i> |
| 11. Region 25 | 36. Region 14 |
| 12. Region 19 | 37. Region 6 |
| 13. SHIMMER! | 38. Region 7 |
| 14. Wildcard 7 | 39. Region 15 |
| 15. Wildcard 4 | 40. Region 8 |
| 16. Region 17 | 41. Region 5 |
| 17. Region 21 | 42. Wildcard 10 |
| 18. Wildcard 3 | 43. Wildcard 5 |
| 19. A.K.A. | 44. Region 22 |
| 20. Region 34 | 45. Region 26 |
| 21. Region 11 | 46. Region 2 |
| 22. Region 4 | 47. Region 3 |
| 23. Region 12 | 48. Region 1 |
| 24. Region 23 | 49. Region 24 |
| 25. Wildcard 8 | 50. Region 32 |

International Quartet Competition Judges:

Jean Barford and Janie Macchiaroli, Sound

Carolyn Healey and Linda Masterson, Music

Carole Kirkpatrick and Marcia Pinvidic, Expression

Sue Beck and Tori Postma, Showmanship

Panel Chair: Betty Clipman

Rising Star Quartet Competition Judges:

Ozzi Mask, Sound

Marge Bailey, Music

Marcia Pinvidic, Expression

Carolyn Davis, Showmanship

Panel Chair: Tori Postma

COMPETITION CHANGES

Effective for the 2010 International Competitions

- ◆ The time allowance for Quartet Finals performance packages has been extended to 15 minutes.
- ◆ A 10- to 25-point penalty will be assessed to competitors whose route through the traffic pattern is delayed by their actions, and/or failures to act.
- ◆ A penalty of 25 points up to a maximum of disqualification from the contest will be assessed for purposefully throwing objects into the audience or judging pit from the competition stage.
- ◆ Quartet members may not compete in both the Rising Star Contest and International Quartet Semifinals in the same year.
- ◆ Stars to Watch Award: A special recognition will be given to the highest-scoring Rising Star quartet whose members' average age is 16 or younger.

REPERTOIRE SELECTION

Choosing Historically Based Songs in Modern Times

It is unfortunate to think that songs of today may one day offend our children or grandchildren, just as some classic barbershop music written in an era much different than today can potentially be offensive.

At the January meeting of the Education Direction Committee (EDC), this issue was discussed and the EDC affirmed the statement in our Basic Criteria for Public Performance. We agreed that we cannot legislate to our members what they can or cannot sing. Because Sweet Adelines is an educational organization, we believe our focus should continue to be on educating our directors and members to be sensitive to the messages contained in the lyrics of the songs that we sing.

As the directors and musical leaders of our organization, it is critical to consider the importance of song selection. This includes the suitability of the lyrics and content to the venue and audience for which they will be performed.

This topic is discussed at greater length in the [March Pitch Pipe Lite](#).

SWEET ADELINES INTERNATIONAL 2010-11 COMMITTEES

EXECUTIVE COMMITTEE

Cammi MacKinlay,
International President
Peggy Gram,
Immediate Past President
Renée Porzel,
President-elect
Patty Cobb Baker,
Secretary
Carole Kirkpatrick,
Treasurer

Editorial Review Board

Renée Porzel, President-elect
Dale Syverson, EDC Member
Lea Baker
Maggie Ryan
Valerie Taylor

International Bylaws & Rules Specialist

Marilyn Cox

Membership Committee

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Deb Ferenc
Maggie Ryan

Nominating Committee

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Mary Rhea

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Patty Cobb Baker
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Regional Leadership Committee

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Worldwide Liaison

Marilyn Cox

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Marti Lovejoy
Shelly Pardis

Education Direction Committee

Betty Clipman, Chair
Marge Bailey
Peggy Gram
Carole Kirkpatrick
Dale Syverson

Director Education Coordinators

Harriette Walters, Moderator
Joan Boutilier
Mary Rhea

IMAP Coordinators

Marsha Zwicker, Moderator
Anita Barzilla
Nancy Bergman

International Faculty Coordinators

Kathy Carmody, Moderator
Karen Breidert
Marge Zimmerman

Judge Specialists

Marcia Pinvidic, Moderator
Sharon Babb, Sound
Carolyn Healey, Music
Paula Davis, Expression
Renée Porzel, Showmanship

Published Music

Sales/Marketability Committee

Joan Boutilier
Beth Bruce
Corinna Garriock
Karen Sweeters
Mary Ann Wydra

Young Women in Harmony Program Coordinators

Tori Postma, Moderator
Jennifer Perry-Edwards
Beth Watkins

Put Your Best Voice Forward: Warm Up Your Voice

From the American Academy of Otolaryngology-Head and Neck Surgery

For **World Voice Day** (April 16) and everyday, it is important that you put your best voice forward. Remember that your voice is part of your appearance. Effective verbal communication depends not only on what you say, but also on how you sound.

When you speak, you make sound in your larynx (voice box) with your vocal folds. Your vocal folds are soft tissue folds that consist of muscle, ligament and mucous membrane.

Certainly, when you exercise, run, or play sports, a healthy warmup is a good way to prepare, improve your performance, and prevent injury to yourself. The same holds true when you use your voice. A short vocal warmup improves the quality of the sounds you make and helps prevent vocal injury, keeping you in good voice and making your voice production feel better. Many people use warmups everyday. You should use vocal warmups before vocally intensive activities like public speaking or singing, classroom teaching, or exuberant social events.

There are many ways to warm up your voice, and listed below are several examples to get you started. (Note – on the website, after most of the exercises is a link to a video clip to show an example.)

Warm Up #1

Breath Relaxation: Releases tension often associated in the breathing mechanism that can interfere with effective voice production. Ordinarily, if there is tension when breathing, that tension radiates to the voice box muscles. Take a normal breath and then exhale. Make sure your shoulders and chest are low and relaxed. Repeat many times making sure that your breaths are focused low in the abdomen and that there is not associated chest, neck, or shoulder tension while breathing. You can place one hand on your abdomen to remind you to keep the focus low and away from the chest and shoulders. Hold an ‘s’ sound like in hiss when you exhale.

Warm Up #2

Jaw Release: Reduces tension in the mouth and jaw area during speaking and singing. Place the heels of each hand directly below the cheekbone. Pushing in and down from the cheeks to the jaw, massage the facial muscles. Allow your jaw to passively open as you move the hands down the face. Repeat several times.

Warm Up #3

Lip Trills: Releases lip tension and connects breathing and speaking. Releases tension in the vocal folds. Place your lips loosely together; release the air in a steady stream to create a trill or raspberry sound. First try it on an ‘h’ sound. Then repeat on a ‘b’ sound. Hold the sound steady and keep the air moving past the lips. Next try to repeat the b-trill gliding gently up and down the scales. Don’t push beyond what is comfortable at the top or bottom of the scale.

Warm Up #4

Tongue Trill: Relaxes the tongue and engages breathing and voice. Place your tongue behind your upper teeth. Exhale and trill your tongue with an “r” sound. Hold the sound steady and keep the breath connected. Now try to vary the pitch up and down the scale while trilling. Again, don’t push beyond what is comfortable at the top or bottom of your scale.

Warm Up #5

Two Octave Scales: Provides maximum stretch on the vocal folds. Start in a low pitch and gently glide up the scale on a “me” sound. Don’t push the top or bottom of your range but do try to increase the range gently each time you do the scales. Now reverse and glide down the scale from the top to the bottom on an “e” sound. You can try this on the “oo” sound also.

Warm Up #6

Sirens/Kazoo Buzz: Improves the resonant focus of the sound and continues work with maximal stretch on the vocal folds. The mouth postures are easily made by pretending you are sucking in spaghetti with an inhalation. On exhalation, make

the “woo” sound. It will be a buzz-like sound. Hold the sound steady for two to three attempts. Now use the woo sound to go up and down the scales.

Warm Up #7

Humming: Highlights anterior frontal vibrations in your lips, teeth and facial bones. Begin with lips gently closed with jaw released. Take an easy breath in and exhale while saying “hum”. Begin with the nasal sound “m” and gently glide from a high to a low pitch as if you were sighing.

Warm Up #8

Cool Down: Don’t forget your vocal cool down after extensive vocal use. Gently humming, feeling the focus of the sound on the lips, is an excellent way to cool down the voice. You should hum gentle glides on the sound ‘m’ feeling a tickling vibration in the lip/nose area.

Visit the [American Academy of Otolaryngology — Head and Neck Surgery](#) online to view video clip examples of these exercises.

CALL FOR SUBMISSIONS

Have something to add?
Write an article to share
with your fellow directors
and DCP participants.

Send your suggestions
and submissions to
lori@sweetadelineintl.org

ADVANCEMENTS

Advanced to Certified Director

Hilary Allen
County Connection Harmony Chorus,
Region 31

Catherine Bechaz
Southern Sounds Chorus, Region 34

Joe Cerutti
Pride of Baltimore Chorus, Region 19

Carolyn Cotton
London City Singers Chorus, Region 31

Kay Crawford
Spirit of Syracuse Chorus, Region 16

Cathy Gordon
Headliners Chorus, Region 34

Sara Hedstrom
Copper Town Harmony Chorus, Region 32

Diane Johnson
Song of the Coast Chorus, Region 9

Ally Law
DaleDiva Chorus, Region 31

Elaine Liebelt
Southern Accord Chorus, Region 26

Catherine Macdonald
Hillfoot Harmony Chorus, Region 31

Leslie Mackay
Hearts of Harmony Chorus, Region 26

Anne Marteniuk
Westcoast Harmony Chorus, Region 26

Sheila Stepp Nugent
Piney Hills Harmony Chorus, Region 25

Valeri Reynolds
Berkshire Hills Chorus, Region 1

Donna Ulrich
Abilene Star Chorus, Region 25

Lynda Wood
Phoenix Chorus, Region 31

DIRECTOR MENTOR PROGRAM

Year after year, the International Director Mentor Program continues to provide valuable training for our organization's front-line directors. The mentor program established by the Director Education Coordinators is now in its eighth year and going strong. Fifteen new pairs of directors and their master director mentors were introduced at Side By Side Directors Seminar in Detroit in July 2009. Beginning in fiscal year 2009-10, the program was reorganized to take place across a two-year span, rather than just one, as it had been in the past. This allows the mentor and mentee plenty of time for telephone calls, rehearsal visits and e-mails intended to build a relationship between the two directors and nurture the directing skills of the mentee. The current cycle will continue through April of 2011.

The program pairs master directors with directors who meet the qualifications established by the Director Education Coordinators. All who qualify are sent an invitation to participate. Mentors are assigned from the pool of master directors who have responded to international headquarters that they are willing to take on the assignment for the two-year period.

The format, expectations and timeline of the program are outlined here.

OBJECTIVES: To utilize the strengths and resources of our master directors in partnering them with a director desiring the assistance. To provide one-on-one, personal, hands-on director training.

Commitment from Sweet Adelines International:

1. to match a master director with a director desiring the mentoring partnership
2. to provide a 60-minute phone card to the mentor in order to accomplish the telephoning part of the contract
3. to provide transportation costs (up to \$600) and two days per diem (\$50) per visit for the mentor to make two physical visits to a rehearsal conducted by the director
4. to provide a meeting place for directors, mentors and DEC at a director education event.
5. to provide training to the master directors chosen as mentors

6. to evaluate the program and continually seek improvements and enhancements

Commitment from the Mentor:

1. to attend a class at the 2009 Directors' Seminar in order to be trained in the mentor program
2. to make the initial face-to-face contact with their directing partner at the 2009 Directors' Seminar
3. to make a phone call as soon as possible after the pairing assignment
4. to travel to the director's rehearsal twice for consultation between September 2, 2009, and April 30, 2011. The first visit will take place between September 2, 2009 and April 30, 2010, and the second visit will occur between May 1, 2010 and April 30, 2011. In order to be eligible for a second visit, 80% of the chorus' active membership must be in attendance at the first visit. Expectations of these visits will be covered in mentor training. Following each visit, the mentor will send the "Rehearsal Visit Observations & Checklist" form to the director, to International Headquarters and, with the permission of the director, to the chorus' regular coach, if there is one.
5. to make follow-up phone calls within a month of the visits
6. to fill out an evaluation (form provided by Sweet Adelines International) and submit it to international headquarters
7. to negotiate a third visit to be funded by the chorus if desired

Commitment from the Director or her/his Chorus:

1. to attend a special function at the 2009 Directors' Seminar to meet with her/his mentor and establish first contact
2. to take part in a phone conversation with mentor as soon as pairing is assigned and prior to visits
3. to schedule two rehearsals (no more than three hours in length), between September 1, 2009, and April 30, 2011, for the mentor to observe the director. In order to be eligible for a second visit, 80% of the chorus' active membership must be in attendance at the first visit.
4. to house the mentor in a hotel and provide meals for mentor during the physical visits
5. to take part in a follow-up phone calls with mentor as soon as possible following visits
6. to negotiate a third visit to be funded by the chorus if desired
7. to fill out an evaluation (form provided by Sweet Adelines International) and submit it to international headquarters
8. to pay \$300 to Sweet Adelines International for participation in this mentor program no later than September 1, 2009.

2009-11 DIRECTOR MENTOR PROGRAM PARTICIPANTS

Mentee	Master Director Mentor
Ann-Louise Blixt Copenhagen Hot Notes, #32	Britt-Hel�ne Bonnedahl Ronninge, Sweden, #32
Lannette Crutchfield Calumet Corner, #3	Claire Domenick Malvern, Pennsylvania, #19
Marilyn Fairchild Cedar Sounds, #22	Holly St. John Lake Worth, Florida, #9
Joy Kertland Greater Montreal, #1	Lee Davison Lambertville, Michigan, #2
Kim Kraut RiverSong, #7	Sherry Lewis Old Hickory, Tennessee, #23
Teresa McCafferty Jet Cities, #13	Judy Ashmore Thousand Oaks, California, #11
Jayne McDonough Cape Shore, #19	Karen Breidert Cornelius, North Carolina, #9
Catherine McRitchie Baton Rouge, #10	Pat LeVezu Reno, Nevada, #12
Beverly A. Miller River Magic, #4	Suzi Johnsen Colorado Springs, Colorado, #8
Cheryl Pearce Magic City, #26	Elaine Gain Battersea, Ontario, Canada, #6
Amy Riddle Suncoast Harmony, #9	Jan Muck Malvern, Pennsylvania, #19
Vyneta Ryan Note-Ably North Texas, #25	Dede Nibler Fresno, California, #11
Debra Saucke Carousel Harmony, #16	Bev Miller Lafayette, Indiana, #4
Mary Teed Alberta Heartland, #26	Julie Starr Sunnyvale, California, #12
Lisa Williams Venetian Harmony, #9	Bev Miller Lafayette, Indiana, #4

THE DIRECTOR MENTOR PROGRAM: TESTIMONIALS

By Ann-Louise Blixt, Director of Copenhagen Hot Notes, Region 32

Britt-Hel ne Bonnedahl is absolutely outstanding in her support of my efforts to develop the chorus, her patience is unlimited and her tool — box gigantic. But best of all, she makes me feel I have the capacity needed for moving the chorus forward.

She also has a way of “cheating” me into focusing on one thing at a time, which lately has been very successful. We had our first mentor meeting with the chorus early in the fall, when I still was filled with a thousand ideas from the summer visits to Side by Side and Harmony University and I wasn't quite able to sort all of the tools I had. But Britt-Hel ne made me relax, plan and now we are working more according to plan.

Patience is not my strongest side — obviously I have a lot to learn from Britt-Hel ne on that! And confidence, that results will show — as they are starting to do, already!

We (the chorus and I) are looking forward to our next visit, and Britt-Hel ne and I are in touch now and then; since we are in the same region it's easy to meet at regional weekends. I feel like I benefit a lot and I am flattered by the extra attention she generously gives me and I know I can call or email her anytime I need good advice.

Thank you for giving me the best mentor of all: Britt-Hel ne Bonnedahl!

THE DIRECTOR MENTOR PROGRAM: TESTIMONIALS

By Lisa Williams, Director, Venetian Harmony Chorus, Region 9

From the very moment my chorus and I decided that I could indeed put in an application to be a part of the Sweet Adelines International's Director Mentor Program, I couldn't have been more excited! Then, when I was chosen as a participant, we were all so thrilled! I have continual mentors that help me consistently. Among them, many are master directors — Holly St. John and the mighty awesome Joe Connelly. I have been told I am like a sponge when it comes to receiving criticism and I love learning new things and different ways to present new (as well as old) musical ideas.

I boarded a plane to Detroit [to attend Side By Side], and attended the fabulous Novice Director's training classes with Harriette Walters and Lori Lyford. How lucky we were to have such great faculty members teaching us! I was to meet my mentor along the way — we had been emailing each other, so we had an idea of each other's personalities — and when we did meet, well, a hug was in order! Bev Miller and I hit it off from the very start! She has a plethora of knowledge (in many musical avenues), a positive attitude and a very warm heart!

By the end of Side By Side... she was already helping me with a difficult chorus situation. Her advice was right on the money!

We continued talking via email until the day came for Bev to visit me in Venice, Florida and meet my chorus, the Venetian Harmony Chorus. After we had dinner at the airport, we were lucky to discover that it was a launch day for one of the last few Space Shuttle flights. (Here in Florida, on a clear day, you can see the shuttle go up from almost anywhere in the state!) It was the first time that Bev had seen the white plume from the jets forming in the distant blue sky. I was so glad to have been able to share the rare view with her.

Bev and my chorus got along fabulously and from the notes she recorded on my digital recorder and the pencil she had me put in my mouth (yeah, I know — mouthing the words isn't pretty), to the chair she put in front of me to keep me from coming too close to my chorus, all was done with tact and graciousness. Never once was I put off by her methods. I've stuck with her advice and even Holly (St. John) mentioned my noticeable growth as a director from Bev's mentoring.

I cannot say enough about how inspiring Bev Miller is and what an awesome program this is for directors! I know I will take what I have learned and continue to progress with my new leadership and director skills!

Thank you, Bev, and thank you Sweet Adelines!

Webinar Recap: Director's Role in Membership Growth and Retention

By Ann-Marie Dowling, Marketing/Membership Coordinator

On Saturday, January 23, 2010 three top-notch Sweet Adelines International directors came together online to educate members about the *Director's Role in Membership Growth and Retention*. This Webinar educated more than 160 members, who represented more than 80 chapters.

Another impressive feat derived from this Webinar was Region 17's initiative to gather nearly all of its directors together to view the Webinar in one classroom setting. Region 17 had its Harmony Weekend and Director's Forum scheduled for the same weekend that the Webinar was taking place and instead of missing out on this live educational opportunity, the RMT and event coordinator incorporated the Webinar into its regional education weekend.

"Bringing directors together for networking is powerful, but when that networking can include a dynamic hour of education, it further draws us together as a group," said Bonnie McKibben, Master Director of Greater Harmony Chorus.

"We all appreciated the opportunity to be together, to learn, to discuss, and to share. Thank you for such a great learning opportunity!" Hopefully Region 17 has set a precedent for many other regions to follow during future Webinar sessions.

The *Director's Role in Membership Growth and Retention* Webinar featured Kathy Carmody (Master Faculty, Director of Velvet Hills Chorus, Region 8 and Membership Chair), Mari Pettersson (Master Director of Harmony Heights Chorus, Region 32) and Kim Wonders (Director Education Coordinator and Master Director of Metro Nashville Chorus, Region 23).. The three panelists shared their expertise by explaining and discussing how each director's positive influence creates a unique dynamic that makes Sweet Adelines choruses fun and attractive to both current and potential members. They explained

how directors should use their leadership skills to strengthen and build the chorus' membership and stressed the significant impact that a director can have upon a member's decision to remain with a chorus and a prospective member's decision to join the chorus.

If you were unable to attend this live session, it is archived and available for download by logging into the [Members Only](#) section of the Web site, and going to the Webinars page of the online Marketing Center.

real women.
real harmony.
real fun. 

Seeking New Director

Heart of Long Island Chorus located in Holbrook, N.Y., is seeking a new director. They rehearse every Tuesday night. The chorus currently has twenty members and will gain some new members later this month. This chorus is made up for very good friends and they are committed to staying together.

For more information please contact [Penny Frauhammer](#) or [Tina Nineva](#) via e-mail.

Online Tools for Sweet Adelines

Directors and Musical Leaders

Click on the underlined text to link to the web page indicated.

Directors Page

Linked under the Education Tab of our home page, this is your home on our official Web site. Here you will find items of interest, educational tools, inspiration and your own, moderated forum to network and support each other

Resources archived here include:

- ◆ IES Handouts from 2007 and 2008 as well as from Side By Side in 2009
- ◆ Betty Clipman's Vocal Production Series
- ◆ Checklist for Music Selection
- ◆ Tips for Choosing Arrangements

And much, much more!

Directors Only Forum

Open to all Sweet Adeline International front line directors. Join this moderated online community featuring live chat as well as bulletin boards for directors.

Sweet Adelines International Directors Facebook Page

Here you can network, share your experiences, ask questions and talk about everything and anything related to directing your barbershop chorus.

Real Guide to Growth Membership (includes a vocal lesson plan for Choruses) -

Login to the Members Only area of our web site to access the Marketing Center which holds this document in the Training Library.

In the Marketing Center you will also find archived webinars including Director's Role in Membership Growth and Retention featuring: Kathy Carmody, Master Director of Velvet Hills Chorus, Region 8 ; Mari Pettersson, Master Director of Harmony Heights Chorus, Region 32; and Kim Wonders, Master Director of Metro Nashville Chorus, Region 23. It runs approximately one hour.

This webinar featured the following topics:

- ◆ Membership and the Director
- ◆ Chorus Member Expectations
- ◆ Chorus Member Needs
- ◆ A Director: An Educator
- ◆ The Director's Role in Recruitment
- ◆ The Director's Role in Retention
- ◆ Action Plan Templates
- ◆ A Director: As Leader
- ◆ The Director's Responsibilities
- ◆ The Director's Commitment

NEWLY PUBLISHED MUSIC TITLES

Order your copies from International Sales today! 1-877-545-5441

- ◆ **Bring On The Beautiful Girls** - In the key of B flat, this uptune arranged by Nancy Bergman is rated medium and is suitable for competition.
- ◆ **You've Got A Friend In Me** - In the key of B flat, this uptune arranged by Jo Lund is rated medium and suitable for competition.
- ◆ **All My Loving** - In the key of B flat, this swing ballad arranged by Carolyn E. Schmidt is rated medium and suitable for competition.
- ◆ **You Made Me Love You** - In the Key of A flat, this swing ballad arranged by Lorraine Rochefort is rated easy and suitable for competition.
- ◆ **Moonlight Serenade** - In the key of F, this ballad arranged by Carolyn Healey is rated medium and suitable for competition.
- ◆ **Miss Otis Regrets** - In the key of B flat, this ballad arranged by Marge Bailey is rated easy/medium and not prohibited from competition.
- ◆ **Beauty and the Beast** - In the key of F, this ballad arranged by Carolyn E. Schmidt is rated medium and not prohibited from competition.
- ◆ **Old Teddy Bear** - In the key of F, this ballad arranged by Lynnell Diamond is rated medium and suitable for competition.

Get NEW MUSIC ... delivered right to your door!

Join Sweet Adelines International's New Music Subscription Club and get 30 of the latest barbershop titles, for adult or young women, delivered right to your door! Club price for members is just \$25, and non-members pay only \$30. The newest titles are sent about every eight weeks. As an added benefit, we've included FREE shipping & handling. Join now and discover a world of new music at a great price ... delivered to your door!

To order individual titles or join the New Music Subscription Club call toll-free at 877-545-5441 or go to www.sweetadelineintl.org