

FORWARD

MOTION

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

FIRED UP AND READY TO GO

I hope that each of you has had some time to rest and reflect after this year's regional contest and performance season. After the applause has faded away and the lights have dimmed, it's easy to let ourselves focus solely upon what needs improvement and how to be better next time. But it is crucial that we also allow ourselves to enjoy the fruits of our labor and bask in the glow of what was actually accomplished, not just think about "what could have been." This is how we grow as musicians and artists and ultimately, as people.

Many of you are gearing up for shows in the next couple of month and some of you are preparing for International in Nashville. You are fired up and ready to go— ready to sing a little better and dance a little lighter. The path to artistry is not a destination but a journey. I hope that yours is a good one.

In harmony,

Lori Decter Wright
 Director of Education
 Sweet Adelines International



SEPTEMBER 2009

INSIDE THIS ISSUE:

SIDE BY SIDE RECAP AND PHOTOS	2-3
ADVANCEMENTS	4
IES GLOBAL 2010-11	5
REAL WOMEN: AWAKENING ARTISTRY IN THE CHORAL REHEARSAL	6-9
<i>By Mary Ellen Pinzino</i>	
REAL HARMONY: CHARACTERISTICS OF A SUCCESSFUL CHORAL CON- DUCTOR	10
<i>By Chorus America</i>	
REAL FUN: FACEBOOK GROUP PAGE FOR FRONT-LINE	11
ANNOUNCEMENTS & OPPORTUNITIES	12

Side BY Side

DIRECTORS' SEMINAR & JUDGE TRAINING

2009

DETROIT MARRIOTT RENAISSANCE CENTER IN DETROIT, MICHIGAN, JULY 22-25, 2009

International judges and front-line directors, assistant directors and regional directors coordinators came together the last weekend in July and attended classes filled with world-class instruction on perfecting the craft of barbershop. Classes ranged from panel discussions with the International Judge Specialist deciphering "What They Really Mean" to Trapshooting and Rehearsal Techniques.

The seminar kicked off with a full day of training for novice directors with Master Directors Lori Lyford and Harriette Walters. Meanwhile, all of the international judges had a day of category discussions and training. On Thursday evening there was a reception for all attendees that included lots of hugs and laughs, not to mention wonderful wine and hors d'ouvres.

Friday, the directors and judges came together for combined classes and the evening was rounded out with a presentation of the new gold pins for the Master 700 Directors. This prestigious title is given to front-line directors who have been directing their chorus for at least a year, have achieved Master Level in the DCP and have achieved 700 points at a regional contest or 1400 points at International. International President Peggy Gram presented each Master Director 700 with his/her pin.

Saturday's classes were for directors only, although many judges opted to stay and attend their classes as well. Jim Arns' classes on Resonance and Barbershop Sound and Expressive Singing were enthusiastically embraced by the directors as was Sharon Babb's Tuning 101 and Blending Skills team taught by Dale Syverson and Peggy Gram.

Saturday evening concluded with a rousing closing event featuring the first-ever Sweet Adelines International lip sync contest celebrating 50 years of Motown as well as performances by our own dream girls, 2006 International Champion Quartet SPOTLIGHT and 2009 International Champion Quartet MOXIE LADIES. They finished their performance with an eight part arrangement of *Ain't No Mountain High Enough*.

It was the perfect ending to a fun-filled and jam-packed seminar that inspired and energized the attendees to continue to grow and strive for excellence.

Master 700 Directors



Left to Right: Jim Arns (Melodeers), June Dale (North Metro), Kim Hulbert (San Diego), Carole Kirkpatrick (Pacific Sound), Lori Lyford (Scottsdale), Ruth Ann Parker (Rich-Tone) and Dale Syverson (Rich-Tone)

Official Judging Panel for the Lip Sync Contest



Left to Right: Ardeth Fullmer, Bonnie McKibben, Melanie Wroe, Ann Gooch and Karen Sweeters

To see more photos from
Side By Side or to upload your own,
please visit our Flickr Site:

[http://www.flickr.com/photos/
sweetadelinesinternational/](http://www.flickr.com/photos/sweetadelinesinternational/)

Login: sweetadelinesintl
Password: member



Seminar Co-Chairs Marcia Pinvidic and Diane Porsch

Moxie Ladies and Spotlight



*Left to Right: Stacy St. John, Kendra LaPointe, Jennifer Perry-Edwards,
LeAnn Hazlett, Gretchen Holloway, Patti Britz, Amy Leacock and Kerry Denino*



Members of the International Board of Directors

Lip Sync Contest Winners: Lips, Inc.



*Left to Right: Nikki Blackmer, Becki Hine, Sandy Marron,
Judy Pozgay, Corinne Garriock and Anne Marteniuk,*



Novice Directors with Lori Lyford



Judge Specialists: Maricia Pinvidic, Ruth Ann Parker, Carolyn Healey, Paula Davis and Sharon Babb

ADVANCEMENTS

Advanced to Master Director

Kerry Denino, Scioto Valley Chorus, Region 4
Kay Seymour, Pride of Toledo Chorus, Region 17

Advanced to Certified Director

Sue Beck, Voices Northwest Chorus, Region 13
Jolene Forzetting, South Valley Sound Chorus, Region 11
Rose Hettinga, Celebrity City Chorus, Region 11
Debbie Hoagan, Sooner Sensations, Region 25
Lyn Jacquemot, Sooner Sensations, Region 25
Peggy Leon, City Voices Chorus, Region 5
Marian Minnich, Harmony on the Sound Chorus, Region 1
Nancy Schroeder, A Cappella Showcase Chorus, Region 8
Cynthia Strem, Chinook Winds Show Chorus, Region 26

*Happiness does not come from doing easy work but from
the afterglow of satisfaction that comes after the
achievement of a difficult task that demanded our best.
— Theodore Isaac Rubin*

SAVE THE DATE!

Registration for IES Global opens in January 2010! Be sure to mark your calendars and save the date for the session you wish to attend.

Personal Performance Power

In 2010 the global schools' all-embracing theme, "Personal Performance Power," will feature high-energy classes for attendees — designed around "The Power In You," as a singer and a performer.

The goal is to enrich and empower singers with skills that strengthen and integrate the voice, the body and the mind into a total performer.

THE POWER IN YOU!

IES East:
July 8-10, 2010 in
Pittsburgh, Pa.

IES Central:
July 15-17, 2010 in
St. Louis, Mo.
Features a YWIF Festival.

IES West:
July 21-24, 2010 in
Palm Springs, Calif.
Features an additional day of Visual Leader Training.

IES Pacific Rim:
Nov. 11-13, 2010 in
Auckland, New Zealand

IES Europe:
Sept., 2011 in TBD

Preliminary Class Topics Include:

The Voice — how it works, learning and employing skills that promote vocal energy, breath support, control and management, resonance and vowel production — all the necessary ingredients in singing a cappella music in the barbershop style.

The Body — learning and employing skills that promote visual synchronization and unity, posture, visual finesse and salesmanship of the musical product.

The Mind — Supplemental areas will include performance attitude and address more intangibles of performing, such as finding your inner diva, self-esteem in performing and handling performance anxiety. Personal responsibilities such as individual focus and discipline, mental and physical preparation, and balancing career and chorus/quartet life will also be explored.

In addition, thrilling, non-traditional and unique opening and closing events are being planned. Your learning experience will begin with a powerful opening, continue with powerful classes and conclude with a powerful closing — all of these together culminate in an awakening that will create greater power within you as a singer and performer.

IES GLOBAL 2010 Personal Performance Power *The Power in You!*

If you are looking to be inspired, focus on your vocal and visual performance, and learn how to be a better singer within your chorus or quartet, IES Global Schools are the place for you! Personal Performance Power can be a life-changing experience for you! You will get to focus solely on YOU and what YOU need to learn to be a better and more successful ensemble singer! Our goal is to enrich and empower singers with skills that strengthen and integrate the voice, the body, and the mind into a total performer. This educational experience will help you recognize that you are part of a greater whole — by voice and the contributions you make to your chorus and quartet.

With an all embracing theme of Personal Performance Power, high energy classes are designed around "The Power In You!" as a singer and performer. Each school location will feature identical classes, and presentations that are designed to be interactive and experiential through the use of demonstration and active learning. You will experience learning in large and small group settings, all with a focus on student participation. An ingredient of what makes Personal Performance Power so special is the intimacy of smaller classes and highly creative class environments.

Classes are planned to help you uncover "The Power In You!" and will address issues faced by all chorus and quartet singers. You will learn about your vocal instrument - how it works, learning and employing skills that promote vocal energy, breath support, control, and management, resonance and vowel production. Integrating your voice into the art form, learning techniques to promote physical and vocal synchronization, and breathing life into your chorus experience will be examined. Personal responsibilities such as individual focus and discipline, mental and physical preparation, and balancing career and chorus/quartet life will also be explored. This is the perfect opportunity to help you grow into a successful, confident, and fearless performer! The sum total of any ensemble is only as strong as each individual member. Attending Personal Performance Power will give you the tools to help you get better at something you love to do!

REAL WOMEN

AWAKENING ARTISTRY IN THE CHORAL REHEARSAL

By Mary Ellen Pinzino, excerpted from the *International Choral Bulletin* 2006 (© 2005—reprinted with permission)

You are at a choral concert. The intonation is perfect. Rhythm is exact. Attacks and releases are impeccable. The sound is beautiful. Yet the performance does not move you. What is it that is missing? What inspires performance? What does it take to bring vitality to choral performance?

Colleagues across the globe are discovering that movement in the choral rehearsal can activate musicality, build music skills, develop vocal technique, and stimulate energy in singers of all ages. Every musical nuance can be represented in movement. Everything musical can be communicated through movement. Every movement evokes style, expression, and momentum to match. We can make our singers come alive, make music come alive, and make choral performance come alive by engaging our singers in movement in rehearsal.

MOVEMENT

Movement embodies every aspect of choral singing—tone, articulation, line, phrasing, dynamics, expression, style. It is the physical means through which singers can literally grasp the intangibles of choral artistry, feel nuance, and actively engage in the wonder of the choral art. Movement is momentum, energy, vitality. Movement is the life force of choral performance.

Movement in the choral rehearsal is overt physicality applied to every dimension of choral singing, vitalizing performance. It is not dance, choreography, choralography, prescribed movement, or a particular methodology. Movement is the current of electricity flowing through singers that generates line, phrasing, dynamics, momentum; for how the singer moves, so does the voice, the line, and the human spirit.

Movement is the finest accompaniment to choral singing. It invites singers as well as conductors to interact with *the energy of the line*. Every musical

nuance is a push and pull of that energy. The choral rehearsal becomes a “sandbox of energy.” Through movement, singers can play with the energy of the line in all its nuance, uncovering the power of text, rhythm, melody, harmony, and the interaction between the various elements of the choral art. Singers in movement are the directors of a “play” of energy, with the score as script.

Movement awakens musicality in singers of all ages and degrees of expertise. It neutralizes the broad range of skills within an ensemble, enabling less experienced singers to efficiently rise to the expected level of performance. Further, movement mirrors musical comprehension, providing conductors with visual feedback about the ensemble’s understanding of the music, with a window to each singer’s concept. Movement transports singers of all achievement levels to greater focus, greater deliberateness, greater artistry.

Movement brings conductor and singers into greater intimacy with each other and with the music, creating a community of musicians. Conductor and singers, together, become more musical, more playful, more energized through movement. Shared movement charms conductor and singers into revealing greater artistry in movement, uncovering shared passion for the choral art.

Movement is a non-verbal language that speaks directly to the choral art, and directly to the artistry of the singer. It is through movement rather than words that we can best communicate musicality to singers. Words get in the way of the very artistry we are trying to achieve. Talking is not musical. Movement conveys musicality, as movement and music are inseparable. Talking explains to our singers what *we* feel. Movement gives singers the means to feel it themselves.

REHEARSAL TECHNIQUE

Tradition allows conductors to move; yet it is singers who most need to exercise musicality. Try introduc-

ing movement to your singers with your favorite warm-ups. Explore different kinds of movement with different vocal exercises, different vowels, different kinds of articulation. Listen for changes in sound, phrasing, energy. There is no right or wrong way to move. There are only dramatic differences in tone, line, dynamics, momentum, musicality, when singers move as they sing.

Move beyond habitual conducting gestures, defined planes, and upper torso. Singers will follow. Choral sound and expression soar when movement includes the lower body, the bending of knees, the shifting of weight. Notice that energized arms moving to an open position activate space in the sound; that energized knees activate breath. Notice the greater sense of momentum when singers are on the balls of their feet, poised to move forward. Notice the beauty of the phrase when singers transfer weight forward from one foot to the other within a crescendo, and back for the decrescendo. You will discover movements you will use as cues to evoke a particular kind of tone, vowel color, articulation. You may find traditional, fragmented warm-up sequences become very musical phrases.

Experiment with movement with choral repertoire. A mirror can help you better translate your concept of a piece into movement. Find full-body movement that best communicates the turn of a phrase, the energy of the line. Discover the movement of a line that makes a passage unique, or like another, and invite singers to move with you as they sing. Be prepared to hear a quality of sound that you have never heard from your choir. Be prepared to witness breath support you have not been able to achieve through breathing exercises. Be prepared for singers to become fully engaged in the choral art.

Singers reluctant to move may respond to the invitation for all “to conduct,” to mirror the conductor’s movement, or to move in specific ways—“skating” the phrase, “throwing” the attack. When movement becomes part of the process of singing, singers overcome inhibitions, initiate movement with everything they sing, and bask in the energy of making exciting music with their peers. Overt musicality is hard to resist.

Movement allows for every singer’s individuality, musicality, and creativity. We demonstrate interaction with the energy of the line, but our movement serves as a springboard, inviting singers to jump in and surf the waves themselves, riding the powerful twists and turns of the choral art. Singers, in turn, show us more daring moves, building our confidence and movement vocabulary, as we all risk being utterly musical.

As you visit my rehearsal today, you will notice that my singers rehearse standing. Sitting encumbers movement. The power of movement speaks for itself with singers. They choose to stand so they can be more actively involved in making exciting music. They “need to sit” only when rehearsals get bogged down with explanations or unmusical activities.

My verbal comments during rehearsal will be for your benefit more than for my singers, as I communicate musicality to them through movement. The less I talk, the more music can command the singers, and the more musically they will sing. My role is that of coach, guiding the musical play.

STEP INTO MY REHEARSAL:

“Watch this line move.” (Conductor sings and demonstrates the “energy of the line” in movement). “Note the change of direction. Sing and move it with me. Get on the balls of your feet, so you can move forward with the line. Step into that line and use your arms to place that phrase. Use your knees to initiate the next line. That’s it! Throw your shoulders into that next phrase. Use your arms to follow through as you reach the peak of the phrase..... Aha! Musical delivery!”

real women.
real harmony.
real fun. 

AWAKENING ARTISTRY IN THE CHORAL REHEARSAL (CONTINUED)

“Let’s take the next section of this work with everybody on the soprano part. Energy and imitation characterize this entire section. The first statement of the theme moves like this.” (Conductor sings and moves the energy of the line.) *“Sing and move it with me. Now sing your own part, and when you find that line or something similar, move accordingly ... Wow! The vitality of that line being tossed around from one part to another was very exciting, and the “undulating choir” beautifully reflected the structure of this piece!”*

“Now go to the next section of this work. Place that first phrase as if you were gently lifting a bird over a fence. Each phrase in the sequence requires similar movement ... Ah! Your phrases are so musical!”

Movement uncovers musicality in our singers, always finding greater abundance than we assume to be there. It draws artistry out of our singers rather than trying to put it in. It frees the voice rather than trying to control it. Movement invites singers to become the music.

Movement can be applied to every dimension of the choral art—line, phrasing, dynamics, articulation, enunciation, attacks, releases. Every musical nuance can be manifest in movement. Every movement generates the corresponding nuance in vocal delivery. Every application of movement energizes singers and awakens artistry in the choral rehearsal.

STEP INTO MY REHEARSAL:

“This line needs greater power. Make a fist. Two of them. Sing with rising fists, showing your power. Use your knees. More rage!..... Aha! That’s it! Now you’ve got that line!”

“Go to letter A. Snap each of those chords into place with the thrust of your hands.”

“Charge forward into that sforzando, then step back and put your hands in your pockets..... Wow! That created a beautiful diminuendo!”

“Sing the staccato section with staccato movement. Make your movement crisp and diction will follow.”

“Go to Letter B. Reach out and grab that descending line. Bring it to your body and then reach out and grab

the next one. Continue for the entire sequence.”

“That last phrase needs something different. I’m not sure what. Let’s experiment with movement as you sing and see if we can find what works... I still haven’t seen what I want to hear. Let’s explore it again...Aha! Jane, your movement was beautiful! That’s just what that phrase needs! Show us, Jane, so we can all do it!”

“Go to Letter C. Everybody sing the Tenor part. Move into that crescendo, transferring weight to the forward foot, stepping back on the decrescendo... That’s it. There are a series of similar phrases weaving through the various parts. Take your own part this time and shift your weight into each of those phrases... Wow! That was stunning!”

Singers write musicality into their bodies instead of into the score. The kinesthetic sense of a line rehearsed regularly with movement brings the rehearsed nuance with it in performance. The muscles remember what the mind forgets. Singers who rehearse consistently with movement become so musical that they cannot sing without it—without musicality.

RHYTHM SKILLS

Movement is the key to developing rhythm skills, whatever the age or experience of the singers. Rhythm is movement. Time values and note names provide snapshots of notes on the page, but they do not capture song in flight. Singers must be freed of the measuring sticks of notation and the mental gymnastics of music theory and experience rhythm through movement. We must take our own concept of rhythm out of the mind and put it into the body. Rhythm is not intellectual activity. It is physical activity.

We intellectualize rhythm and pitch through music theory and then chide singers to “concentrate,” to “think,” to “pay attention.” We need to get singers into movement to get them out of thinking. Intellectual thinking actually gets in the way of musical thinking—*audiation*, which is not in words, not in theoretical constructs, but in sound, in movement. Musical thinking is the body’s way of making sense—a sense of meter, a sense of tonality—rather than the mind’s. It demands the processing of aural input

through singing, chanting, and moving, rather than through intellectual channels. Audiation is to music what thinking is to language.*

We often put a bandage on singers' lack of rhythm audiation rather than fixing the problem. We implore our singers to "follow the beat," "watch the conductor," "take my tempo." Yet the beat should be felt rather than tracked visually. We often rely on techniques with text or mnemonic devices to secure rhythm, but that does not develop rhythm skill that can be transferred to the next piece of music. Nor does it develop rhythmically independent singers. Rhythmic competence requires the internalization of beat, meter, and tempo.

Singers must be able to navigate the space between the beats in order to accurately impose beat and meter within that space. Involving singers in "sustained movement," flowing movement in which some part of the body is always moving, primes the canvas for the placement of beat and the defining of meter and tempo. It also puts in motion the raw material for tonal skills, phrasing, and expression. All styles, all tempos, all music invite sustained movement.

The entire body is the instrument of sustained movement. The greater the use of arms, shoulders, knees, hips, weight, the greater the musicality. We must move beyond our traditional notions of beat patterns. There is far more musical material to conduct than the beats. Traditional beat patterns mark only time; they define only the corners of the vast space of choral music. Freeing singers into sustained movement opens the full range of musical expression that can be applied to all dimensions of choral singing.

* For a complete discussion of audiation and of rhythm, see Edwin Gordon, *Learning Sequences in Music: Skill, Content, and Patterns A Music Learning Theory*, GIA, 2003, and *Rhythm: Contrasting the Implications of Audiation and Notation*, GIA, 2000.



ABOUT THE AUTHOR:

Mary Ellen Pinzino, Director of the Come Children Sing Institute, and Michael J. Anderson, Vice President of the International Federation for Choral Music, discovered surprising commonality in their career-long applications of movement with singers of very different ages—hers with preschool children and children's choirs at the Come Children Sing Institute, and his with college choirs at the University of Illinois at Chicago. Collaboration ensued, fueled by observations of each other's work, by Mary Ellen's extensive study with Edwin Gordon, by Michael's tenure singing under Robert Shaw, by each conducting college choirs, high school festival choirs, and by joint presentations throughout the US. The final year of the three-year association included the choirs at the University of Illinois at Chicago as their laboratory. The summation of their perspectives is presented here.

E-MAIL CONTACT:

mepinzino@comechildrensing.com
mja@uic.edu

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

REAL HARMONY

CHARACTERISTICS OF A SUCCESSFUL CHORAL CONDUCTOR

This document is excerpted from Leading the Successful Chorus: A Guide for Managers, Board Members, and Music Directors, 2002, Chorus America. It can be ordered online at the Chorus America website: <http://www.chorusamerica.org/>

The ideal choral conductor* is a compelling musician whose ability to lead, on and off the podium, flows from the qualities listed here.

This list of skills and characteristics was developed by the Conducting Task Force of Chorus America, which addresses the development of programs and services for choral conductors.

Musical Qualities

The ideal choral conductor:

- Is an experienced solo and/or ensemble performer with a demonstrated knowledge and mastery of various musical styles and of his or her voice and/or instrument(s)
- Communicates, through the gesture and baton technique, his or her musical interpretation
- Has a comprehensive knowledge of the voice and orchestral instruments
- Demonstrates, through rehearsal and performance, a comprehensive understanding of the musical score and its contemporary or historical context
- Has superior aural skills
- Exhibits a command of languages, the international phonetic alphabet, and an understanding of choral diction/articulation
- Works efficiently and effectively in rehearsal
- Inspires musicians to communicate through music to their audiences

International Elections are coming in November!

Make your voice heard!

We need you to encourage your chapter to participate. Please be sure that your Chapter President has received the ballot and returns it to International Headquarters by the deadline, December 2, 2009:

For more information, please contact:

meetings-corp@sweetadelineintl.org

Personal Qualities

The ideal choral conductor is a:

- Visionary, a motivator, a creative thinker, and a hard worker
- Person of integrity who engenders trust, on and off the podium
- Scholar and is passionate about the work
- Team builder and diplomat who understands and successfully implements small- and large-group dynamics
- Disciplined, inquisitive, and a life-long learner

Management Qualities and Civic Engagement

The ideal choral conductor:

- Exhibits confidence, shows the strength to make difficult choices, and argues persuasively for those choices
- Works collaboratively and creatively with management and his or her board of directors
- Is committed to the musical, organizational, and civic advancement of his or her ensemble
- Is actively engaged in the community at large
- Is thoroughly grounded in professional ethics

*The choral conductor may be called a music director, a conductor, or an artistic director. Although there are subtle differences in their functions, in North America all three terms are used to designate artistic/musical leadership roles.

CHORUS AMERICA

"Strengthening choruses and increasing appreciation for choral music so that more people are enriched by its beauty and power."

1156 15th Street, N.W., Suite 310 Washington, DC
20005 202-331-7577 fax: 202-331-7599

www.chorusamerica.org

REAL FUN

FRONT-LINE DIRECTORS ON FACEBOOK.COM

The Director Education Coordinators invite all front-line directors to join in cyberspace and network using the newly created Front-Line Directors Facebook Group Page, the online community for Sweet Adelines chorus directors. We plan to phase out the Network54 Forums and use this Facebook Group as an easily accessible place online for you to network, share your experiences, ask questions and talk about everything and anything related to directing your barbershop chorus with other front-line directors on a daily and weekly basis.

If you're not yet a member of Facebook, you'll need to sign up first...it's free! Just go to www.facebook.com and sign up for your free user account. From there, you'll want to become a friend of Sweet Adelines International and join the Front-Line Directors Group. Just use the search function, type in Sweet Adelines Front-Line Directors and add the group. It's that easy!

The screenshot shows the Facebook interface for the "Sweet Adelines International Front-Line Directors" group. The page includes a navigation bar with "Home", "Profile", "Friends", and "Inbox 36". The group name is "Sweet Adelines International Front-Line Directors" with a "Global" location. The "Basic Info" section lists the name, type ("Music - General"), and a description: "Welcome to the online community of Sweet Adeline directors. Here you can network, share your experiences, ask questions and talk about everything and anything related to directing your barbershop chorus." The "Contact Info" section provides a website URL, office name ("Sweet Adelines International"), and location ("PO Box 470168"). The "Members" section shows "Displaying 2 members" with a "See All" link. One member is visible: Lori Decter Wright, who is the creator of the group. The "Group Type" section states "This is a closed group. Members must be invited or approved by an admin." The "Admins" section lists "Sweet-Adelines Intl (creator)". The "Discussion Board" section says "There are no discussions. Start the first topic." The "The Wall" section says "No wall posts" and has a "See All" link. At the bottom, there is a "Write something..." text box and a "Post" button. The footer of the page includes "Applications", "Chat (Offline)", and other utility icons.

real women.
real harmony.
real fun. 

Join more than 3,000 people and become a friend of Sweet Adelines International on Facebook. Simply log on to Facebook.com and search for **Sweet-Adelines Intl** and be added as a friend today!

Announcements and Opportunities:

Region #26 welcomes you to attend one of our dual Fall Workshops, with faculty Mo Field, Master Director of Stockholm City Chorus, Division A Champion at the 2008 Harmony Classic.

Workshops will be held on September 11-13, 2009 in Saskatoon, Saskatchewan; and on September 18-20, 2009, in Victoria, British Columbia. For information, log on to www.region26.com

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

NEWLY PUBLISHED MUSIC TITLES

ALL I DO IS DREAM OF YOU (YWIH)

By Marsha Zwicker. This is an uptune in the key of B flat, rated medium and suitable for competition.

A COTTAGE FOR SALE

By Sharon Holmes. This is a ballad in the key of B flat, rated medium and suitable for competition.

BY THE LIGHT OF THE SILVERY MOON

By Joni Bescos. This is a swing uptune in the key of E flat, rated easy and not prohibited from competition.

IVORY RAG

By Region 21 Arrangers' Development Program. This is an uptune in the key of E flat, rated medium and suitable for competition.

LOVE LETTERS

By Carolyn Healey. This is a ballad in the key of C, rated medium and suitable for competition.

YOU'RE MY BABY

By Brian Beck. This is an uptune in the key of C, rated medium. It is suitable for competition.

WHAT A WONDERFUL WORLD

By Marge Bailey. This is a ballad in the key of D, rated easy. It is not recommended 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