

1

Youth In Harmony: The basis for reaching young singers

1.1 The purpose of the Youth In Harmony program

1.1.1 Fulfilling our vision

The Youth In Harmony (YIH) program is the implementation of the latter portion of our Society's vision statement:

The largest supporter of vocal music education in the world, the alliance has formed strong partnerships with school choral groups, music educators, and their organizations.

When we can assist in preserving and encouraging vocal music in our educational systems, particularly through the introduction of barbershop-style harmony and the joys of singing it, we take a major step in furthering recreational singing in communities of the future, while encouraging recreational singing activities in present-day communities.

This manual focuses on various support activities in which Society members can take active roles within educational systems. Because this entails direct contact with school administrators and music educators, it is crucial that our approach be supportive and complementary to existing programs, not interfering or contradictory.

1.1.2 Investment in the future

The entire YIH program is a multi-faceted effort to reach teachers, administrators, students, and the community. We can help teachers "teach" our style. We can help administrators understand the importance of music education as an integral part of a student's learning experience. Presenting our type of music to young men in the schools can reap a number of benefits. The musical lessons learned from being associated with barbershop singing are of lasting value to the general education of each student. This is also excellent public relations opportunity for your chapter and barbershopping, which is also beneficial to the community. Not only will more people become knowledgeable about barbershop music, but information about our style will be disseminated to the general public through these young men.

Students who become interested in barbershopping through the YIH program could form a nucleus that will encourage even more young men. A student may wish to participate in a HARMONY EXPLOSION or Youth Harmony Camp, or sing in a local festival, in addition to participating in his own school vocal program. In a college or university, the student may form a quartet for the Bank of America Collegiate Barbershop Quartet Contest.

1.2 History of the YIH program

The Youth In Harmony program was created by Abe Gould in the mid-1960s for high school-aged young men. Abe was not a musician, but he felt that young men should have the opportunity to sing harmony in and out of school. He, through sheer love and energy, developed a program in the Alhambra and San Gabriel high schools (east of Los Angeles, California) for the young men, with their choral music teachers' cooperation, to sing four-part barbershop harmony. In the early 1970s, Robert Johnson, who was then our Director of Music Education and Musical Activities, helped the Society adopt YIH as a full-fledged program. Its purpose was to introduce students to this style of choral music to help make singing a lifelong activity. YIH has evolved through the years to include the following activities: HARMONY EXPLOSION and Youth Harmony Camps, Youth Harmony Workshops, Bank of America Collegiate Barbershop Quartet Contest, International Youth Barbershop Chorus Festival, music teacher education, festivals and clinics, national MENC: The National Association for Music Education and ACDA (American Choral Directors Association) involvement, elementary, junior high and high school activities, and YIH chairman training. The organizational structure of support is established.

1.2.0 MENC: The National Association for Music Education agreement

The Barbershop Harmony Society and MENC have maintained a long and healthy working relationship. In 1971, MENC approved the inclusion of a barbershop quartet category in school music contests and endorsed Barbershop Harmony Society involvement in school music programs. In 1991, the two organizations reaffirmed their commitment to mutual efforts in music education. It reads:

"MENC and SPEBSQSA share a joint interest in the involvement of young men in the joys of vocal music. Because barbershop harmony can be a lifelong commitment, it is reasonable that some high school students may wish to join a local barbershop chapter. This can be an enhancement to the musical development of the student, but should not be at the expense of his commitment to the local school program. It is every bit as important for the barbershop chapter to fully support the music programs in the schools."

The Society is also taking an active role in supporting the National Coalition for Music in the Schools, sponsored by MENC and the ACDA.

In 1990, the U.S. Congress passed legislation that created the Goals 2000 Education Act, which is designed to set minimum requirements for the arts (including music) in our education systems. SPEBSQSA, along with other music organizations, is an active supporter of this program and has offered to take an active role in this effort.

1.2 How to get involved

1.2.0 The music educator

There are more than 55,000 music educators who are members of MENC charged with the responsibility to teach their students music from the last 500 years. Amid the time constraints of rehearsals, performances, fund-raisers, classes, etc., choices have to be made about what to teach. Many music educators are aware that our Society exists but they are not aware of its strong educational focus.

Educators of vocal music at all levels, from elementary to collegiate, can benefit from our clinics,

workshops, school visits and educational techniques, including warm-up techniques and rehearsal strategies. We can help them use barbershop music and techniques with existing groups to attract more young men into their vocal music programs. This also increases music sources for the educator and can generate enthusiasm in students.

Music educators are not looking for more work and responsibility. Many face ever-shrinking budgets or complete loss of programs in their schools. Some have little or no interest in our style of music. If we are to successfully enroll educators and their students in YIH programs, we must be willing to take the initiative to seek to understand how we can be helpful to them, do some careful analysis of what we can offer, and make responsible decisions about how to be most effective.

1.2.1 Supporting YIH

There are many ways for individuals and chapters to support YIH. No one program fits all circumstances. There are many variables, including chapter and individual resources, music educator expectations and needs, as well as community needs. A chapter should choose the most appropriate activity to meet and support local needs as effectively and responsibly as possible.

Chapter involvement can be as simple as providing funds to help purchase music for a school, or as complex as sponsoring a clinic or festival. It can be as involved as sponsoring a high school or college quartet, or staging a multi-chapter fund-raising concert -- or as simple as writing a check to Harmony Foundation in support of SingAmerica and SingCanada programs for young singers.

The important thing is to keep the vision clearly in mind. Believe in the cause. Know it is important. Accept the challenge. Know you can make a difference. And remember these two basic precepts:

- < **We're here to support the idea and importance of music education, specifically choral music, as part of a well-rounded education -- not to dictate to the music educator how it is done.**

- < **By exposing young men to the joys of our art form, we set the stage for their possible involvement in the barbershop hobby at some point in the future.**

1.3 Purposes and goals of YIH

The purpose of the YIH program is to encourage and actively promote the joyful experience of singing, in general, and singing in the four-part barbershop style, in particular, among young male singers and their teachers across the United States and Canada. [Please note, that while our focus is primarily on young male singers, interested female singers should be included, when possible, and information about female barbershop singing organizations should be made available to interested music educators.]

The goals of the YIH program are:

- < To encourage and support vocal music education of all types (not limited to barbershop) in the elementary schools, junior high schools, high schools and colleges in our communities

- < To provide a performance outlet, which could include competition or festivals for these singers, and to develop an awareness of singing as a lifelong recreational activity

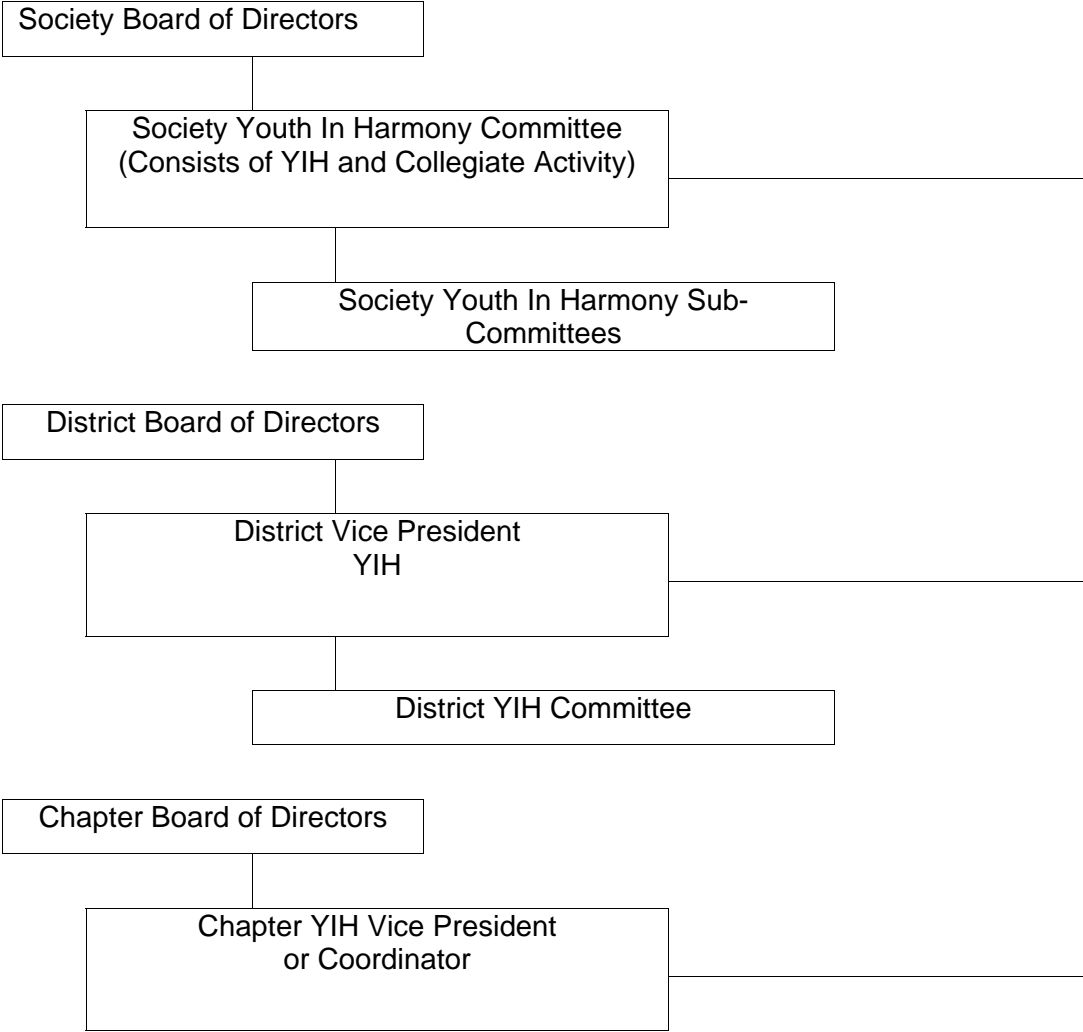
- < To raise the awareness among teachers and education administrators that barbershop harmony is a viable musical art form that can help them to expand and improve their vocal music curriculum
- < To serve and be recognized as a valuable resource in support of goals we share with the National Coalition for Music Education
- < To foster the establishment of groups of barbershop harmony singers at local schools as an integral part of the school music curriculum, and to provide the environment in which young singers can develop greater self-confidence, improved performance skills and a learn the value of teamwork

IMPORTANT NOTE

This program is **NOT** intended to be an active membership recruitment vehicle for students or their music educators. Our first responsibility is to promote the importance of finishing their education, with singing as an important activity. Music educators are busy shaping the minds and viewpoints of their students and this is a tremendous responsibility. We never wish to give the impression that we are vying for students' time to the detriment of the school programs. If a positive working relationship is established with the teacher, the teacher will then become a partner in our efforts for music education preservation. If we have done our jobs properly, many of the students of today will surely become the adult barbershoppers of tomorrow.

1.3 Organization

The YIH program is administered under the following organizational structure:



1.3.1 The District VP for YIH

The District VP for YIH activities coordinates all district youth activities, and must coordinate with the following district personnel:

- < District Vice President for Contest & Judging (for high school and college quartet adjudications and/or contests).
- < District Treasurer (for collection of contributions and disbursement of funds).
- < Chapter YIH VP/chairman. This member need not be a voting member of the chapter board of directors, but should be the person responsible for coordinating the chapter's YIH activities.
- < District Vice President for Music and Performance (to coordinate visits to schools by Society Music Specialists.)

1.3.2 Chapter YIH VP/Chairman job description

The YIH VP/chairman for a chapter should be an individual who is generally aware of the music educators' curriculum and philosophy. His functions should be to promote YIH programs to all elementary, junior and senior high schools, and colleges in the area. This promotion includes:

- < Becoming aware of the music educators' curriculum and philosophy
- < Communication with music educators
- < Visits to local schools and music educators
- < Providing resource materials to music educators
- < Investigating and offering assistance to music educators when requested, and as appropriate
- < Acting as liaison between the chapter and the district YIH vice president
- < Attending local school music programs and providing written articles and reports for chapter, division, and district newsletters about YIH activities
- < Assisting in the coordination of visits to the schools by Society staff with division/district YIH chairmen/VPs

Qualifications

When seeking to find a person to serve as YIH VP/chairman, at any level, consider the following qualities, skills and characteristics. The form shown on the next page, titled "Questions for Potential YIH Chairman," will be of value in seeking candidates for this position.

- < Good communication skills, in general, and especially with music educators and students
- < Good interpersonal ("people") skills, particularly with students
- < Musical knowledge (basic)
- < Barbershop knowledge and experience
- < Sales skills
- < Patience and persistence
- < Initiative and energy
- < Organizational skills, able to resource the right people
- < Willingness and eagerness to attend YIH training opportunities, such as COTS and HEP Schools

< Able to commit the necessary time to achieve success.

Questions for Potential YIH VPs/Chairmen

1. Do you have any YIH experience? yes _____ no _____
If yes, year _____ chapter _____
2. How long have you been a member of the Society? _____
3. What do you perceive the YIH program to be? _____

4. Do you have any barbershop quartet experience? yes _____ no _____
If yes, quartet name _____ highest level of competition _____
5. What is your barbershop chorus experience? Highest level of competition? _____
6. Do you have any directing experience? yes _____ no _____ number of years _____
7. What chapter offices have you held? _____
8. Do you have any coaching experience? yes _____ no _____ If yes, with whom? _____

9. Additional schools/seminars sponsored by the Barbershop Harmony Society that you have attended (check all that apply)
Harmony College ___ Directors College ___ District HEP ___ COTS ___
Judging Seminar ___ Coaches Seminar ___ Directors Seminar ___ CDWI ___
other _____
10. Do you have any teaching experience? yes _____ no _____
If yes, at what levels and for how long? _____
11. Have you held any administrative positions in any other organizations? yes _____ no _____
If yes, what positions and where? _____
12. How do you feel the experience you have gained in your personal or professional life could benefit your efforts in introducing the YIH program to music educators and schools in your area?

13. Have you ever been involved with any other youth organizations? If yes, which? _____

14. Describe the contact you have with the schools in your area. _____

15. We believe that a chapter YIH program, as it is developed, will require a minimum of _____ hours per mo/wk/yr. Can you dedicate this amount of time? yes _____ no _____

Division YIH VP/ chairman job description (if district has a division structure)

- < Promote YIH to all chapter boards of directors to encourage the selection of qualified chapter YIH chairmen
- < Act as coordinator for all YIH activities in the assigned division/area
- < Work with chapter YIH chairmen to coordinate Society staff visits to local schools
- < Interview and recommend for approval potential chapter YIH candidates who are suggested or nominated by the chapters in the division
- < Administer and coordinate divisional YIH activities with the district YIH vice president, district Music and Performance vice president and any host chapter(s)
- < Act as a resource to music educators for information about local, division and district barbershop activities
- < Promote the appearances of YIH quartets and ensembles on chapter shows within the division/area

1.4 Working with music educators and school administrators

1.4.1 Coordination among Barbershoppers

It is important to note that it is possible for some schools in densely populated regions to overlap areas served by more than one chapter. Chapters are encouraged to join forces in cooperative and collaborative programs wherever and whenever possible. However, it is vitally important that each school or school district have a single point of contact with our Society. Multiple chapters contacting the same school gives the impression that we are not well organized and may create an additional coordination burden for the music educators, as they are normally unfamiliar with our organizational structure. A chapter may request that it be named as the "primary contact" for a particular school. This request should be made to the district YIH VP, who will coordinate such assignments and maintain records of which schools are assigned to each chapter.

1.4.2 How public schools are organized

In addition to the individual schools, most public schools are part of a school district that plans curricula, controls budgets and coordinates the activities for the schools. In general, three types of school districts exist:

- < Unified school districts
- < High school districts
- < Elementary school districts.

Unified school districts include elementary through high school grades. High school districts usually include grades 9-12, but may also include grades 7 and 8. Elementary school districts include grades Kindergarten through 6 or Kindergarten through 8. All public school districts will generally have a person who is responsible for the curriculum or education services covering each subject at all grade levels. Larger school districts may have someone with responsibility for fine arts, all arts, or on rare occasions, music. Communication with this district level person may provide additional support for contacting individual schools, or leads for contacting particular schools where interest may be high. This is also the person to contact to set up a meeting with a group of choral music educators.

Working with and through the state or provincial director of music education is also a possibility that

often yields great results. Seeking to secure permission to use specific programs related to barbershop harmony may not only be gained, but also endorsed at the state/provincial level. This provides peer credibility and can open possibilities for the local chapter's or district's YIH efforts. The Sunshine district has been highly successful in developing and growing its barbershop outreach program in this manner (see Appendix for details).

At the collegiate level, the structure is usually:

- < Chancellor
- < Dean of the College of Fine Arts
- < Music Department Chairman
- < Faculty/Professor

Contacts may be initiated at either end, but remember that the teacher in the classroom or rehearsal hall usually controls his or her own domain.

1.4.3 Don't forget private schools and home-school groups

All private, faith-based/parochial schools and home-school programs should be included in all chapter and district youth outreach initiatives. Such schools are often inadvertently omitted from the chapter or district YIH activities because the main focus of the chapter or district YIH program is placed only on public school programs. A barbershop relationship with a home-school program may be very advantageous to the particular home-school program and will prove rewarding to the chapter or district, as well. Be sure to include all schools in your YIH activities.

1.4.4 Working with education administrators

Depending on the size of the county or jurisdiction, there may be one person responsible for fine arts or music education. This person can be a valuable ally in helping to promote your YIH program, since he or she has direct contact with all school districts in the jurisdiction. The coordinator of music for the jurisdiction will be familiar with those schools that have vocal music programs, as well as those where barbershop will be welcomed or declined. Always ask for permission to use the superintendent's, administrator's or principal's name as a reference when making school or music educator contacts.

An additional resource at every school is the principal. Before making contact with a music educator, it is wise to speak with the principal to explain why you would like to visit the music educator and what you hope to accomplish. If you sell the program to the principal, it will be easier to sell to the music educator. The principal may refer you to an assistant principal or vice principal having curriculum or extra-curricular responsibilities for the school so that you can introduce yourself to the music educator. You may have to sell this person on your program as well, in order to have a chance at successfully offering barbershop support in the school. They will be very interested in knowing that it will not cost the school anything to participate.

TIP: If you already have experienced success working with a music educator, ask the educator for a referral to other music educators who might be interested in hearing about the YIH program, and barbershop harmony, in general. Ask if your contact will allow you use his/her name when you contact the new educators.

1.4.5 What about the young women?

Because most educators have responsibility for both men's and women's vocal programs, and because it is quite common for a typical high school choir to have three or four times as many young women as young men, the question may come up: "This is fine for my guys, but what about my young women?" Sweet Adeline's International has a very polished Young Women in Harmony program. Cooperation with local Sweet Adeline's International or Harmony Inc. chapters is encouraged when providing programs for young women at the high school level.

1.5 A chapter-level YIH program

Determining the activity best suited to your chapter

There are a number of steps to take *before* you embark on a YIH program to determine the extent to which the chapter should commit itself. Involve the chapter members in deciding which activity and level of involvement is appropriate for your chapter. Each member should understand the various youth outreach programs in which the chapter may become engaged, the goals of those programs, how each program works and what program limitations exist. This analysis will determine the best method of support for your chapter to undertake.

Because of the difference in membership size and available talent among chapters, some things can be done more easily by some chapters than others. Sponsoring major events takes a lot of manpower, coordination, time and effort. On the other hand, many of the activities available to chapters do not involve a major organizational requirement and are of nominal expense. Simply providing music, learning tapes, scholarships, etc., can be very beneficial to a school without the burden of involving individual and already overworked chapter members directly in YIH support activities.

The chapter YIH chairman should be very carefully selected. He will be directly contacting music educators and students, and first impressions with those educators are critical and will last a very long time. He should be well-organized and able to make the necessary contacts and arrangements, as well as carry out the requisite follow-through that will bring success to your program. Once your chapter YIH VP/chairman is in place, he should investigate which school or schools can most benefit from your proposed support. He may wish to form a team to assist in this project.

The more the chapter YIH VP/Chairman knows about the school system, its choral program and teachers, the better he can select the most appropriate activity for a particular school. To help him assess the school system and choral program, the chapter YIH VP/Chairman should:

- < Attend school concerts, musicals and other programs.
- < Talk with the music educators about the choral or music programs to determine if there is an interest in barbershop music.
- < Determine the school board's attitude toward arts programs, since the school board has control over which programs will be funded and which will not.

1.5.1 More preparation work -- a three-step process

1. Identify your chapter's strengths

Some chapters have more resources than others. Some have more performing units available than others. Perhaps some even have local music educators who are also members. It is critical for the chapter to identify areas in which it can be most effective in supporting our Society vision

statement in the world of music education. Chapter strengths can lie in non-music areas, as well. Perhaps your chapter has organizational talents and could serve as host for a festival or clinic. Perhaps your chapter budget could support students and teachers attending a HARMONY EXPLOSION Camp or high school quartet adjudication or contest. Determine where your chapter's strengths lie and how to apply them to the variety of activities included in the YIH program.

2. Identify the music educator's needs

Sometimes barbershoppers have a tendency to offer the music educator support that capitalizes on the chapter's strengths, but does not meet the educator's needs. If a chapter wants to introduce a quartet adjudication or contest into a school or school district, but the music educator is struggling with developing a choir program because the budget is so low that it is difficult to even purchase any music, there probably won't be any interest in a barbershop quartet adjudication or contest. On the other hand, if that same chapter offers funds so the music educator can purchase music, not necessarily barbershop music, his/her immediate needs may be met and a positive working relationship could well be established. First, find out what the music educator needs.

Music educators are very busy people. In addition to their classroom activities, they may be responsible for several performing groups and must provide music for concerts and other activities. They are not looking for more work or responsibility. Instead, they often are seeking musical experiences that are worth the time and effort that are required to implement them. Music educators are charged with educating students with music literature covering numerous centuries, and they have a vast number of choices besides barbershop harmony. In addition, they are probably working on a schedule made out months in advance. Unfortunately, a few may not have a high opinion of the barbershop style, based on past experience with local barbershop groups. These may seem like formidable obstacles as you begin to make contact with local music educators.

However, many music educators are interested in whatever support their community can provide to their music program. We are part of that community. Experience indicates that barbershopping is becoming recognized by educators as a very effective way to get more young men interested in music activities, as well as a way to strengthen their performance, interpretive and ear-training skills. In this day and age, music educators look for ways to attract more young men into their programs. So whether a particular music educator "likes" barbershop, if approached with sensitivity to his/her needs, most music educators will be very receptive to your suggestions and offers of assistance to support their existing programs in any way that you can.

3. Determine the appropriate activity

Once the chapter has analyzed its strengths and assessed the music educator's needs, the next step is to match an activity that will likely provide the most success for both groups. Some of the activities are passive or supportive in nature, requiring little effort on the part of the chapter, while other activities are quite involved.

1.5.2 Introducing the program

Music educators develop attitudes toward barbershop music and barbershop singers based on previous experiences. When discussing how to best help the music educator, the barbershopper may be confronted with some obstacles. Below are some points of consideration when presenting an overview of our style and what it has to offer to an interested music educator. This is followed by some of the objections potentially encountered as well as some suggestions that may help to overcome the objections.

Reasons for using barbershop in your school program:

- < Attracts young men into choral program
- < Creates additional performing ensembles
- < Minimal work for the teacher
- < Support materials available
- < Minimal or no cost
- < Assistance from chapter is available
- < Promotes ear training, performance skills, teamwork, music interpretation skills
- < Students will have an additional performance outlet
- < Barbershoppers serve as strong, positive role models
- < Provides challenging opportunities for students interested in being challenged
- < Learning is practically self-taught
- < Reinforces good vocal techniques
- < Rekindles a cappella singing
- < Stepping stone in learning harmony
- < Provides additional PR opportunities for the school music program

Objections

Counter-Answers

"I don't have time."

"Perhaps it won't take as much as you think, let's take a quick look at this..."

"This is for young men only."

"Why not give them a more focused outlet. Sweet Adeline's International or Harmony, Inc. have similar programs for young women."

"No one influences my students."

"I believe you may have misunderstood me, we would never interfere with your program. What we want to offer you is some assistance."

"I don't have the budget."

"We are prepared to assist you with that as well, the cost is truly minimal."

"Who cares?"

"The students are the ones that suffer. We're all losing money in the arts and we're all on the same team. Let's get together; continuance gives the school program validity."

"Isn't barbershop for older men?"

"Younger members are more abundant every day. The increased demand for the *Introduction to Barbershop Singing for Youth* songbook is proof of that. There are teenagers in the top ten competitors of our international competition."

"My principal may not approve of this."

"Let's talk to him/her together and explain what we're proposing."

"Students don't have the time."

"Students will make time for things they believe are worthwhile and that they enjoy."

1.5.3 Hints for success: Do's and don'ts

Whenever you are in contact with a music educator, regardless of the level, adhere to the following basic principles:

Do

- < Seek first to understand what the music educator needs/wants before attempting to explain what you want.
- < Adapt your social and personal interaction skills for best and most effective communication.
- < Be positive, enthusiastic and energetic.
- < Be diplomatic. Don't try to teach the music educator.
- < Know what the YIH program is all about (an awareness of product knowledge).
- < Have a good quality live quartet or video taped quartet for demonstration.
- < Be prepared for the presentation.
- < Know the person with whom you will speak.
- < Send your best representative.
- < Always know what your chapter representatives are doing, for better quality control.
- < Be in touch with internal and external media (email, phone, letters). You must communicate.
- < Have business cards.
- < Recognize philosophical differences between the YIH philosophy and the music educator's philosophy and be sensitive to resistance or negative attitudes.
- < Develop and improve your communication skills.
- < Follow-up.
- < Be sensitive to the music educator's schedule and pressures of the day/semester/year.
- < Be on time and look professional.

Don't

- < Send uninformed or unqualified individuals to represent the program.
- < Don't send a pick-up quartet or one that sings with poor quality into the school to demonstrate.
- < Don't actively recruit students to become members of the Society.
- < Don't overstay your welcome.
- < Don't try to tell the music educator everything you know in one visit.

Music Educators report a number of “turn-ons” and “turn-offs” regarding barbershop harmony. Be aware of these.

Turn-ons:

- Free tickets to barbershop concerts
- Free coaching for students by qualified coaches, if desired by educator
- Invitation for school group(s) to perform at chapter shows or rehearsals
- High-level and accomplished quartets performing for students
- Qualified coaches working with students on “hip” music, NOT just Barberpole Cat tunes
- Adjudications and festivals instead of contests
- Invitations to attend district HEP Schools, e.g., Harmony College East/Northeast/Pow-wow/Sizzle, etc.
- Inviting the girls’ quartets and ensembles to participate in adjudications and festivals
- Friendly barbershoppers who engage the students and tell them they are good and ask to sing a tag with them
- The Harmony Explosion music series and other more “youthful” arrangements, i.e., arrangements of old and new songs that are attractive to young people
- Scholarships to Harmony College/Directors College and traditional summer music educator continuing education workshops
- Society arrangers who are eager to work with educators and respond promptly to requests for assistance with arrangements
- Financial assistance for school choral programs and activities
- Barbershoppers who attend school concerts, fundraisers and support school music programs in any way they can
- Well-planned visits by Society Music Specialists
- Barbershoppers who understand that barbershop is an EXTRA activity and not required by the school education standards

Turn-offs

- Pushy barbershoppers
- Quartets that sing poorly
- Well-meaning barbershoppers who talk to teachers like barbershop should be a priority in the school music program
- KIBBERS who cannot accept the new “jazzier” arrangements
- Invitations to party rooms where alcohol is served

1.6 YIH activities for chapters and districts

Some activities are as easy as providing materials, subscriptions to music series or even invitations to perform. Others require extensive and focused chapter involvement to establish, such as camp participation, providing coaching, or sponsoring festivals or adjudications/contests.

1.6.1 Supportive methods

- < Provide music and/or learning tapes to music educators and students.
- < Provide a subscription to the Music Premiere Series.
- < Provide a subscription to *The Harmonizer*.

- < Provide a legal recording of the national anthem and/or CDs of quality barbershop music.
- < Provide complimentary tickets to chapter shows.
- < Provide scholarships for the teachers to attend district HEP Schools, Harmony College or Directors College.
- < Learn the school's concert schedule and regularly attend school concerts or musicals. (The school music performance calendar can often be found on the school's website.)
- < Invite the school's singing group(s) to perform on your chapter shows, regardless of whether they are a barbershop group.
- < Donate certificates, trophies or music scholarships.
- < Offer to help with logistics for their upcoming musical or concert – e.g., build sets, design/print the program, make costumes, pick up supplies during the day when establishments are open and educators and students are busy at school, offer to usher, work backstage, run the lights/sound, etc.

1.6.2 Active methods

- < Plan a HARMONY EXPLOSION (HX) or Youth Harmony Camp presentation for the music educator and students.
- < Arrange a Society staff or district liaison visit with the music educator.
- < Provide resources for coaching and musical assistance.
- < Facilitate a music education seminar.
- < Hold an open house (sample invitation in appendices).
- < Sponsor a college quartet to the CBQC.
- < Organize a festival or high school/collegiate quartet adjudication or contest.
- < Organize an in-class presentation by a quality quartet or clinician.
- < Provide a guest lecturer for a segment of a curriculum.
- < Get involved with a local Boy Scout troop (see appendices).

2 Making contact

The Youth In Harmony chairman should be the sole contact with a music educator. Other individuals should refer all information to him. Lack of coordination in dealing with the schools and music educators can cause major problems for future contact and activities. As mentioned previously, referrals are always preferable to cold calls. Ask any music educators with whom you may have had positive contact in the past if they can refer you to any of their colleagues who may be interested in hearing more about barbershop harmony.

Initial contact non-referrals should be through formal correspondence. Follow up with a phone call to arrange for a personal visit. If you wish to present recommendations from other music teachers, testimonials are on file at the Society office. Note, however, that many music educators discard mail that appears to be “junk” of mass mail. Hand-address any correspondence and indicate in the lower left corner that is “dated material” or “critical”.

If the music educator appears disinterested, don't press the issue. Leave materials (such as a copy of the music educator video (part number 4023) and/or the music educator packet (part number 4271) along with your name, address and phone number. The music educator may decide to look it over during free time and want to talk more about it later. If you leave the music educator video and your contact information, plan to pick the tape up the following week. When you pick the tape up, bring a music educator packet along as a gift.

As follow-up, send a thank-you note and inquire about school performances you and the chapter can attend. Be sure to put the music educator's name on the chapter's mailing list so that he/she can learn more about your chapter and what you do in the community.

2.1 Identify schools in your area

Prepare a list of **all** schools in your area. Gather information about each school, including its full name, street address and telephone number, and confirm. Be sure to also include parochial and private schools, as well as home school “groups”. We often just think about the public schools and never share our resources with the others.

2.1.1 Contact the district YIH Vice President

To avoid duplication of effort, be sure to check with the district YIH Vice President. If the school you select is already served by another chapter, **stop**. Start the process again by finding another school that is not already served by a chapter. If you and the district YIH VP are not sure whether the school is already served by a chapter, ask the music educator if he/she is already working with a representative from the barbershop Society in the local area. If so, contact that barbershop representative and see how you can coordinate your efforts in the area.

2.1.2 Call each school for more information

For each school identified, make a brief telephone call to the school office to determine if the school has a choral music program (be sure to differentiate choral music from the band program). If the school has a choral program, ask for the name and correct spelling of the instructor. Also ask if there is a direct-dial telephone number for the instructor. (Some school districts prohibit the giving of this information over the phone. If that happens, you may need to make an appointment to meet with the principal at the school before contacting the music educator, directly.) However, if you are successful, **do not contact the instructor yet**. Instead, this information will allow you to contact the instructor by mail, so that the instructor is not placed in an awkward position or made to feel pressured. Accumulate all of the information into an organized list for easy reference. Although a computerized version makes this information easy to work with for mass-mailings, a manual method can be used with equally good results. You should also keep a separate sheet for each school to log a chronological history of activity at that school. Hand-address all initial correspondence!

2.1.3 Mail an introductory letter to each instructor

Your first official contact with the music educator should be brief (only one page) and professional. It should be a personalized letter with the educator's correct name, title and address (rather than a form letter), neatly typed on Society stationery (Stock No. 3501). Remember that you don't get a second chance to make a first impression. (A sample contact letter can be found in Appendix 1.)

2.1.4 Make initial telephone contact with the music teacher

One to two weeks after mailing the introductory letter, call the music educator. Be sure to be sensitive to the educator's busy schedule. S/He will probably be teaching a class during normal school hours and may not be able to come to the phone. Alternatively, you may catch the educator between classes, and s/he may not be able to talk for an extended period of time. Again, be brief and to the point. Confirm that s/he has received the letter of introduction and ask if s/he would like to find out more about the YIH program. Unless the educator asks for a lot of detail during that conversation, be prepared to offer to send some more information that s/he can review at her/his convenience (e.g., the music educator video (part number 4023)). Also, be prepared for a response that s/he is not interested at this time (most schools have their yearly programs set very early in the school year or late in the previous school year). Offer to send some additional information. If you have been sensitive to the situation, very few music educators will refuse to learn more about the program. If you still find that the educator does not want anything to do with our program, thank him/her for his/her time and make a note not to bother him/her any further.

2.1.5 Forward the school information to the Society headquarters office

The Society headquarters maintains a database of elementary, middle/junior high, high school and college music teachers who have expressed interest in Barbershop harmony, and sends out periodic mailings to keep them informed of nationwide YIH activities. By providing the educator's name, school name, address and phone number to the Society headquarters, you ensure that your local school will be added to the list and will stay "in the loop." Send the information in writing to the Music Department. It is easiest to mail or fax a copy of the chronological history sheet for each school. The Society will then send a kit of YIH materials directly to the instructor. This kit will include a list of songs specially arranged for younger voices, and a copy of the Harmony Marketplace catalog, which describes the music and other educational materials that are available.

2.1.6 Send a supplement kit of printed materials.

One to two weeks (at the same time as the follow up phone call) after mailing the introductory letter, send a supplemental kit of printed information to the instructor. This kit will vary based on your local activities, but it might include the following items:

- < The music educator video (part number 4023) for review and collection by you later.

- < A cover letter, thanking him/her for his/her interest in Barbershop harmony.
- < A copy of *The Harmonizer* (July/August 94) article featuring **The Management** quartet.
- < Information regarding local high school activities or the Bank of America Collegiate Barbershop Quartet Contest.
- < A brief definition of the barbershop style (such as the Foreword of the *Contest and Judging Handbook*).
- < The YIH Music Educator Packet (part number 4271)

2.1.7 Determine costs

Many of the activities available to chapters are of nominal expense; others are more expensive. The cost of providing songbooks, learning tapes, scholarships, etc., can vary based on the school and activity. Once an activity is selected, have a clear understanding of the costs that are necessary to support it.

2.1.8 Implementation procedures

Scope and sequence

- < Select of coordinator
- < Determine the chapter's strengths
- < Contact district YIH VP and other local YIH Chairmen to coordinate which schools you are planning to contact
- < Determine music educator's needs
- < Select an activity or initiative that you will pursue
- < Identify the criteria for your presentation
- < Schedule and deliver your presentation
- < Report your activity to the district YIH VP and document your activities for ongoing reference
- < Follow-up with the music educator – if you promise something, you'd better deliver it!

Contacts in the music education profession

- < Music educator
- < Jurisdictional music supervisor
- < Principal, if required
- < Other school officials or music educators, if known, for initial contact
- < School district officials, if required, for multiple school programs
- < Community musical organizations
- < Officers and committee chairs of professional music organizations

Contacts in barbershop circles

- < Chapter officers
- < District/division YIH chairman
- < DVPs and chapter counsellors
- < Society headquarters

- < Association of International Champions (AIC)
- < Sweet Adeline's International headquarters, Director of Education

2.1.9 Things to consider for success

- < School calendars
- < Chapter or district calendars and previous commitments
- < ACDA/MENC and state/provincial music educator conventions
- < Society staff travel schedule

2.1.10 Methods of contact

It is the job of the chapter YIH VP/chairman to make the first contact with the music educator regarding the program. Others in the chapter should refer all information to the YIH VP/chairman. Lack of coordination in dealing with the schools, music educators and the students can cause the program to fail before it starts. Methods of contact are as follows:

- < Correspondence
- < Phone call
- < Personal visit, noting any recommendations or referrals from other music teachers
- < Brochures or self-designed flyers
- < School district mailing (mailing list may be acquired through the local university or college music department).

2.1.11 Methods of follow-up with school contact

- < Phone call or personal visit
- < Place the music teacher and/or students' names on chapter mailing list
- < Thank you note, include an inquiry about performances you and your chapter can attend.

Ideally, the chapter YIH VP/chairman should report chapter activities directly to the district YIH VP each month. The chapter YIH VP/chairman should keep all of his contact information in a database of some kind for easy access and sorting. List the vocal music educator(s) with address(es) and phone number(s).

As the chapter YIH VP/chairman makes personal contacts, it is important that he immediately log the details of the conversation for reference, as well as to describe the music educator's receptiveness to the program. Details such as date of contact, number of students in the vocal music program, number of ensembles, materials provided, any music program needs that may be identified by the music educator during conversation, and results of the contact or action required should also be included in the log.

2.1.12 Publicity for events

Below is a list of ideas you might consider to publicize YIH activities in your area. Some of them are easy to accomplish, while others require more time and money. In any case, you want to let the public know about your activities and your involvement in the community. YIH activities can be interesting community news items and can gain public support for the school, chapter and Society. Don't underestimate the value of your support for youth music in the community. Notifying the local press of a youth quartet or choir that will appear on your show or that you sponsored a local group to attend a festival or workshop are examples of events worthy of publicity.

- < Flyers
- < Radio interviews
- < Newspaper interviews, articles and photos
- < Society publications, local chapter bulletins and district magazines
- < Professional music journals (*Music Educators Journal*, *Teaching Music*, *The Choral Journal*, and divisional/state music education journals)
- < Cable TV interviews
- < TV news interviews
- < School newspaper articles
- < *The Harmonizer*
- < School bulletin boards (music educator's responsibility)
- < Daily school announcements (music educator's responsibility)
- < Intercom messages (music educator's responsibility)
- < Notice of chapter meeting time and place (chapter's responsibility).

2.2 Financial support

YIH, like any worthwhile project, does have costs associated with it. Financial support of the program is another way your chapter can become involved in a positive way. There are several ways you can accomplish this.

- < Contributions to Harmony Foundation, SingAmerica and SingCanada
- < Contributions to a district fund (if established)
- < Local support

SingAmerica and SingCanada were established in 1995 to support vocal music education in our schools and recreational singing in our communities. While this support is not exclusively for barbershop harmony, a significant number of projects funded through SingAmerica and SingCanada are for YIH (introducing barbershop harmony to young men). Harmony Foundation, the Society's associated foundation, oversees all fundraising for SingAmerica and SingCanada, as well as the rest of our charitable mission, which includes the Heritage Hall Museum of Barbershop Harmony and the Society's Endowment Program.

A number of grants have been made since 1996 which support YIH projects across the Society, and a substantial portion of the SingAmerica funds have been used to support the HARMONY EXPLOSION Camps. Chapters that wish to help send students and their teachers to HX Camps should do so by sending their contributions to Harmony Foundation and indicating that the donation is to be used as a scholarship for that purpose. The chapter receives credit for the donation and the funds are transferred to the HX camp account.

Some districts have established YIH funds to help support district camps and/or other district outreach activities. Your chapter's contributions to the district fund are important to sustaining efforts district-wide. (See Appendix 7 for a sample grant application form for district funds).

Of course, your chapter may wish to support a local school or school group directly. One of the easiest ways to support local school music is through joint performances where school choirs and barbershopper chapters share a program, and funds raised go to the school's music activities. Often a simple donation by the barbershop chapter, to enable the school choir to buy music, equipment, uniforms, or to finance travel to a festival is greatly appreciated. A chapter might "adopt" a school choir, ensemble or quartet and develop a long-term relationship.

It is important to maintain a balance in your financial support. Certainly, supporting local school music programs has a direct, positive public relations impact for your chapter. Contributing to a district fund also provides a sense of regional identification. Supporting SingAmerica and SingCanada allows for bigger projects to be funded, organizational recognition, and an opportunity to place funds where they can do the most overall good.

Also, remember that the Society has an overall charitable mission that includes our support of youth outreach initiatives and projects, as well as the Heritage Hall Museum. The best way to support the entire mission, including YIH projects through SingAmerica and SingCanada, is to make chapter, quartet and individual contributions to the Harmony Foundation General Fund, which in turn funds all of our charitable outreach projects.

2.2.1 How to raise funds

There are many ways to raise funds and contributions for your support of YIH and SingAmerica or SingCanada through Harmony Foundation. Some of these include:

- < Donate or earmark a percentage of annual show proceeds, the proceeds from one or more performances per year, or a special show you stage to benefit SingAmerica or YIH.
- < Collect "proud money" or "happy bucks." Provide an opportunity at each chapter meeting night for members to contribute money as an opportunity to brag about a special event or accomplishment. In exchange for this opportunity, the proud member makes a contribution to the fund.
- < Include a charitable patron list in the show program. Invite your show patrons to help support our charitable mission. For a nominal fee (e.g. \$10), list their names on a special page in your annual show program as supporters.
- < Sell entertainment books, pizzas, fruit, hold garage sales, etc.
- < Hold auctions/raffles.
- < Enlist your local service clubs' help. Your local Rotary, Kiwanis, Lions, Elks, Moose, Masons, Knights of Columbus, etc., may be looking for a good cause to support. Tell them about our charitable mission and ask if they would like to help us.
- < Pass the Harmony Foundation bucket at chapter meetings for general fund donations.

2.2.2 Sponsorships and grants from outside sources

Chapters are also encouraged to seek grants or sponsorships from local or area foundations, arts councils or corporations. Of course, you will want to select those groups with which you would proudly want to associate the good name of barbershop harmony and your chapter. Society regulations state that all grants and sponsorships must be approved by Harmony Foundation. This is only to protect your chapter and the Society's tax exempt status and to guarantee that the granting body or proposed sponsor is appropriate for your chapter. National and international foundations and corporations should only be approached with Harmony Foundation approval.

2.2.3 Non-financial support

School music events, such as concerts, solo and ensemble contests and other programs, often need manpower. Many chapters have found that by volunteering their time for these events they have shown local music educators that the Society is, indeed, concerned about the success and continuation of school music programs. This goodwill gesture certainly paves the way for the music educators considering the inclusion of barbershop harmony in their school music programs.

Simply supporting music education in your community can have a powerful impact. Because of the Society's and your chapter's non-profit tax status, we must be careful not to openly endorse political causes. However, individual members can speak out in favor of music education at school board meetings and other public forums.

Providing a performance opportunity for a school singing group on your annual show will not only give the group exposure, but may result in added audience members (family and friends of the schools singers) for your show.

2.2.4 Additional financial support opportunities

In addition to applications for grants and collecting funds at chapter meetings, you might consider giving the school program the tools to acquire funds on their own with some assistance from you. For example, if you tend to not sell all of the seats at your annual shows, you might give your "adopted" school or schools a set number of tickets to sell to your upcoming show. The school music program would keep the funds received for any tickets they are able to sell. This is a mutually advantageous arrangement for both your chapter and the school music programs. This works especially well if the school music group is invited to perform on the chapter show. The benefit to the school music program is that it realizes 100% return for all the tickets it sells and has a performance opportunity that introduces the school program to a barbershop audience that might not be fully aware of the school's music program and the talented students who go to school there. The chapter benefits in many ways, as well:

- < Traditionally unsold seats are sold, resulting in a larger audience;
- < Ticket sales by students bring a different audience to your show than you might otherwise have (parents, family members, friends, etc.), thus exposing a new group of music lovers to barbershop harmony;
- < A portion of the adult men who attended the show due to ticket sales by the school music students may be interested in visiting your chapter and possibly joining;
- < The chapter's image in the community is improved by contributing to and promoting the school music programs and the chapter becomes better known in the community.

Remember, the key to success in the PR business is not what you know or who you know, but who knows you. The better known you and your chapter are in your community, the more willing people will be to help support you and your philanthropic endeavors.

3 Elements of the YIH program

3.1 Clinics and festivals

Festivals are one of the most positive and successful methods of introducing barbershop to a large number of students and teachers at one time. A festival is a non-threatening environment where the students and can sing in a large group, usually with a quality chorus, and the music educators can observe qualified clinicians instruct, rehearse, and conduct traditional as well as barbershop music. Remember, that most music educators are not familiar with Barbershop Harmony, as it is not generally taught in collegiate choral music programs. It has been from successful festivals that many young quartets have developed and flourished and. (See Appendices 12-16 for sample forms for festivals, clinics, competitions, etc.).

The festival is usually held on a weekend, with a school district, school or combination of schools as hosts. The important ingredients are:

- < A host school district or combination of high schools with a "critical mass" of male singers. Usually 50-100 students works well for this type of event.
- < A mid B-level barbershop chorus or better of approximately equal size.
- < A clinician/teacher whose skill in working with students and teachers is well-respected.

3.1.1 Festival activities

- < Music for two to four songs is provided in advance to the participating schools.
- < Qualified coaches from the participating chapter or area, if available, may visit the schools to help in the learning process.
- < On the given Saturday, the young men show up in the morning and are rehearsed as a group by the clinician.
- < That afternoon, the barbershop chorus arrives and rehearses separately and with the young men.
- < That evening, the two groups put on a combined show, with funds raised going to support the local school or school district's music education programs.
- < Experience with this approach in other districts has led to a greater demand for additional festivals and a surge in membership interest by the fathers of the students participating. If a festival is successful and builds a positive image for the chapter and Society, other Youth In Harmony events may be equally successful. These would include the Bank of America Collegiate Barbershop Quartet Contest, high school quartet contests, and participation in a HARMONY EXPLOSION or Youth Harmony Camp project.

3.1.2 Clinic activities

A clinic is more of a show-and-tell event for existing school groups (male and female) and an opportunity for many ensembles, including barbershoppers, to share their talents. The important ingredients of a clinic are:

- < A host school or school district, which may include more than just high school groups – preferably more than 100 singers in all
- < A barbershop chorus, with above-average musical ability, but not necessarily international championship credentials, as co-host

- < A venue where everybody can come together for a day or weekend event
- < Classes or instructional sessions, with qualified barbershop clinicians teaching basic singing skills as well as barbershop basics.

Participation by a Sweet Adeline's International or Harmony Incorporated chapter is also desirable, to provide similar educational experiences for the young women involved. Whatever other vocal styles are represented by the individual school groups, combined performances at the conclusion of such a festival can be an unforgettable experience for the singers, both young and old.

3.2 High school and elementary school activities

The organizational structure of high school and elementary school activities is dependent on the project the chapter wishes to sponsor. There are many activities that are successful with students of these ages. Quartet contests and chorus workshops are two popular activities, particularly for high school students. As mentioned earlier, the likelihood of a successful quartet contest is contingent on the teacher's comfort level and the students' adaptation to the style. You may be more successful if you sponsor a festival or clinic before embarking into the competitive nature of our hobby. (See Appendix 6 for a sample curriculum for a week-long high school project).

3.2.1 Elementary level programs

Singing is an active part of an elementary school curriculum. Studies indicate that by the third grade, most boys are deciding whether singing is a "cool" thing to do. Due to the limits of the voice, children of this age level find it nearly impossible to produce the four parts required in traditional Barbershop Harmony. Nevertheless, the exposure to barbershop singing for students at this age group is planting the seed for future interest and involvement in singing groups in junior and senior high school, and college. They might even be interested in singing Barbershop Harmony at some point.

School performances by chapter quartets can have a very positive impact on these students. Students at this age are easily entertained and they particularly relate to seniors quartets as "grandfather" figures. These young students are impressionable and enthusiastic. A "Seniors Quartet Elementary School Package", which provides a sample script and recommended songs for such a program, is available from the Music Specialists at Society headquarters. Additional materials that are available include the songbook *Introduction To Barbershop Singing For Youth* (stock no. 4082), which contains 10 popular, traditional American songs and is arranged in one, two or three parts with optional piano accompaniment.

At various times, barbershoppers have been invited to direct elementary school groups or choirs. In many school districts, budget cuts have reduced or eliminated regular music programs. It's better to provide the singing experience as volunteers than to have the young people miss out on the opportunity altogether. But we must remember, and remind our school officials, that we are a supportive resource, and not a substitute for regular, full-time, professionally guided music instruction. Clearly, through occasional visits and sing-along assemblies, we can contribute a great deal to the augmentation, enhancement and/or strengthening of the vocal music experience for young people.

If children aren't exposed to the joys of singing at the elementary level, they are much less likely to be interested in joining a junior or senior high school choir or adult singing activity later on.

3.3 High school quartet/ensemble events

There are many ways that high school quartets can demonstrate their skills and talents at singing barbershop harmony. Some chapters invite local high school quartets and ensembles to appear on their annual chapter show(s). Some districts invite high school groups to perform at their district conventions. Often, districts conduct annual high school quartet adjudications and contests. The main difference between an adjudication and a contest is that at an adjudication, participants perform and judges determine how well they sing barbershop according to barbershop Society standards. Participants are rated as to how well they demonstrate their barbershop singing and performance skills. Music educators are most often interested in events that allow their students to have win/win experiences. At adjudications, we often find participants encouraging each other to do well, since more than one participant can earn the highest rating. Adjudications encourage participants to be the best that they can be at singing barbershop. Adjudications and contests both include evaluation sessions for every competing group with the judges after the main event has concluded.

Contests, on the other hand, are events where participants compete with each other to determine which group is the best at singing barbershop, regardless of how good those skills are. In contest settings, participants are ranked in first, second, third, fourth, etc. order, thus creating a win/lose environment. Often the winning group performs better than the rest of the groups in the competition, but the performers' ranking frequently has little indication as to how well they perform barbershop. Many music educators and students find the contest scenario unpleasant, especially since they are not "experts" in the barbershop genre and are trying to learn as much as possible about it in as non-threatening an environment as possible.

3.3.1 Division/Regional preliminary adjudications/contests

Each division may conduct a preliminary adjudication/contest in January or February to determine eligibility for the district-level event. The number of entrants should be based on the time constraints at any particular venue. The scheduling of the division adjudication/contest should be the responsibility of the district YIH vice president, with input from the District VP for C&J and the district board of directors. Two divisions may elect to combine their efforts and hold one adjudication/contest if there is an insufficient number of high school quartets to justify separate events.

3.3.2 Eligibility

The high school adjudication/contest is designed to be as flexible as possible in order to encourage a maximum level of participation. The following is a summary of the rules of eligibility that you might consider for your event. In special circumstances, contact the district YIH VP for a ruling:

- < The contest is for male quartets singing in the barbershop style. (Some districts also allow female quartets to participate.)
- < Each member of the high school quartet must be a high school student (either public or private or equivalent home-school level) at the time of the adjudication/contest.
- < A high school quartet member may be a Barbershop Harmony Society member, but Society membership is not a prerequisite for eligibility. (It is encouraged that the quartet members not all be Society members, thereby exposing more non-members to the barbershop experience).
- < In contests, championship high school quartets may or may not compete again the following year, providing all members are still high school students. (Allowing past champs to participate in the same configuration in subsequent years alters the "level" playing field and may discourage newer groups to participate if the same group continues to win. Give this some consideration.)

- < In adjudication events, quartets are encouraged to continue to participate each year, even if they achieve the highest rating the previous year.
- < An individual may sing in one quartet only. (In some districts, individuals are permitted to sing in multiple quartets/ensembles, especially when there is a shortage of one voice part in a particular school. Often, basses and tenors are hard to find.)
- < Participants should register for the event not later than one week prior to the event.

3.3.3 Registration procedure

An entry form should be obtained from the District YIH VP or the District VP for C&J. Registration fees should be waived. (A sample entry form is found in Appendix 3.)

3.3.4 Order of appearance

The draw for order of appearance will be conducted by the District YIH VP prior to the contest. Each participant shall be notified of their performance order prior to arrival at the adjudication/contest site. Late entries shall be placed either first or last, at the discretion of the event administrator. Participants will sing in the order in which their names are drawn by lot, unless the event administrator excuses such appearances due to circumstances beyond the control of the participants. The event administrator will determine whether to give an excused participant the opportunity to appear after all other participants.

3.3.5 Rules and regulations

Two songs in the barbershop style must be sung at each round of the adjudication/competition. A quartet/ensemble may use the same songs at the division/preliminary adjudication/contest and the district adjudication/contest. A selected panel of judges will adjudicate all contests, using Society contest and judging rules. Certified Barbershop Harmony Society judges should be used whenever possible in order to maintain the integrity of the barbershop judging standards. In no case should poor singing, excessive vibrato or out-of-tune singing be overlooked. Judges are discouraged from disqualification except for the reason of poor taste. All quartets must use arrangements that are suitable for Society competitions and which comply with international and US/Canadian copyright laws.

High school quartets will be responsible for their own travel, lodging and other expenses incurred while participating in the adjudication/competition(s), although chapters are urged to provide financial and other support for quartets/ensembles in their area.

3.3.6 Adjudication scoring summaries

Scoring summaries will be produced and distributed to the individual groups by the event administrator. They will contain the quartet name, the song titles, the total scores and ratings and the names of the judging panel. Ratings may be announced to the general audience however, scoring summaries are not to be shared with the audience or with other participants.

3.3.7 Contest scoring summaries

Scoring summaries will be produced and distributed by the event administrator in the same manner as other summaries. They will contain the order of finish, the quartet name, the school represented, the song titles, the total scores or ratings and the names of the judging panel.

3.4 Bank of America Collegiate Barbershop Quartet Contest

The purpose and philosophy of the Bank of America Collegiate Barbershop Quartet Contest is

primarily designed to reach out to non-Society members and encourage them to learn more about the Society through participation in a competitive quartet event. Specifically, the purpose/mission of the CBQC program is to:

- < To expose non-member, college-age men to the pleasures of barbershop harmony in support of the SPEBSQSA Vision Statement, which reads,
"The largest supporter of vocal music education in the world, the alliance has formed strong partnerships with school choral groups, music educators, and their organizations."
- < To provide an equitable contest and prize structure that: supports these aims; provides fair competition among peers of like experience in the barbershop style; and recognizes the achievement of newcomers to barbershop harmony.
- < To maintain and nurture that interest by encouraging participants to continue singing barbershop harmony, and to spread that excitement to their fellow students, friends, families and communities.

See the Society website for information regarding the latest CBQC rules and guidelines (www.barbershop.org).

3.4.1 Promotion and sponsorship

Each year, the Society sends flyers and posters to thousands of college music departments, music educators, fraternities, etc., announcing the next CBQC competition. Queries received as a result of that mailing get a packet of information from Society headquarters and are referred to the appropriate district YIH VP. The district YIH VP then passes these contacts along to a CBQC coordinator in each division (if one exists), who is responsible for individual follow-up. If there is no division level CBQC coordinator, then the district YIH VP is responsible for seeing that those interested in participating are given the necessary information and assistance. The intent is to screen the queries as to their interest and provide all those who are potential entrants with a host chapter or quartet that can provide them with encouragement and coaching support.

Chapter YIH chairmen are encouraged to make their own contacts with local college music departments and others to initiate college quartet development and involvement in the CBQC. Districts and/or chapters may desire to provide assistance to quartets participating in the CBQC. Some examples of support that would be appropriate include, but are not limited to, the following:

- < Acquiring coaching
- < Selecting and purchasing music
- < Providing financial support for various expenses
- < Providing performance opportunities
- < Providing public relations and media coverage

If more than one college quartet from any particular division/district qualifies and is invited to compete at the International CBQC event, then the travel funds should be divided accordingly.

3.5 Music advocacy and coalitions

The MENC: The National Association for Music Education (MENC) and the American Choral Directors Association (ACDA) have formed a national coalition for music in the schools. With the increase of school program expenses as well as the demands for higher standards in "the basics", the arts, particularly music, have been the first programs eliminated when budget cuts are made.

This issue affects our children, our grandchildren and the youth of our culture. The reduction and/or elimination of school music programs has a significant impact on the future of your chapter and the Society. If the arts continue to be cut in education, the eventual outcome will be fewer people who look to singing as a hobby, in general, and barbershop harmony singing in particular.

One of the elements of the YIH program is to work with MENC and ACDA in their efforts to keep music alive in the schools. Chapters and chapter members can become involved in local MENC/ACDA coalition efforts, as well as other music advocacy programs and initiatives. For more information about this aspect of the YIH program call the Society headquarters office and speak with a music specialist.

3.6 Working with music education coalitions

The primary national force behind the music education cause in the United States is the National Coalition for Music Education (NCME). The NCME has three primary sponsors:

- < MENC: The National Association for Music Education, which represents music teachers across the United States;
- < The National Association of Music Merchants (NAMM), which includes music instrument manufacturers and music stores;
- < The National Academy of Recording Arts & Sciences, which represents the entertainment industry.

There are also dozens of supporting organizations, including The Barbershop Harmony Society, Sweet Adeline's, International, Harmony Incorporated, American Choral Directors Association, Chorus America, and others. For many years The Barbershop Harmony Society -- through its many members who are also music educators -- has been actively involved as a part of many of these organizations.

A primary achievement of the NCME has been to call attention to the concerns of music education advocates, the importance of music education, and the passage of the Goals 2000 Education Act which emphasizes setting standards in arts education, including music.

Throughout the United States there are many state and regional subsidiary coalitions, which lobby for the implementation of the Goals 2000 standards. Their goals are focused on maintaining or obtaining adequate funding for local school music programs.

From time to time, the barbershop community has been asked to join with other coalition partners in campaigns to restore or protect a local school music program from budget cutbacks. Requested support may include attendance at coalition meetings, attendance at a local school board meeting, joining in a letter-writing campaign, or participating in coalition-sponsored events. As members of the community, we have a vital interest in music education. However, the degree to which a chapter or an individual barbershopper wishes to get involved is strictly a matter of chapter or individual choice.

A new coalition of advocates of vocal music was formed in 1995. The MENC, ADCA, Chorus America, Sweet Adeline's, International and The Barbershop Harmony Society agreed to promote the theme, "Get America Singing...Again," through community singing and a common repertoire of songs. As a result, the songbook "*Get America Singing...Again*" (stock no. 6030) was introduced. We may expect this coalition to further strengthen the alliance between the barbershop and music education communities. If there are any questions about involvement in coalition activities, contact your district YIH vice president.

3.7 Education of music educators

Barbershop Harmony is not part of the traditional music educator's education curriculum. Therefore, it is not surprising that most music educators are unfamiliar with the details of our style and/or how to teach it to their students. In light of this reality, the Society is creating new means to help "teach the teachers" more about our style, so they will feel more comfortable teaching their students about Barbershop Harmony.

The YIH program offers several opportunities for music teachers to gain further knowledge about barbershop. Some of these are new and all of them offer a high caliber, professional, educational experience for the participants.

A special curriculum for music teachers is offered at Harmony College/Directors College. Topics such as determining voice parts, chord balance, the importance of intonation, barbershop history, song interpretation, performance practice techniques, and quartet/ensemble coaching techniques are covered. This is open to *any* music teacher, male or female, who is interested in learning more about barbershop from the best faculty ever assembled. Your chapter can sponsor a teacher to attend. For more information, call Society headquarters and speak to someone in the music education department.

Music educators are often required to attend continuing education classes to maintain certification to teach in a school system. They usually attend summer workshops or clinics covering all aspects of music and education. MENC and ACDA offer state, regional and national conventions where thousands of music educators gather to attend classes, clinics, concerts and workshops. The Society has been an exhibitor at these conventions, using top quartets and choruses to demonstrate our vocal style. Individual school districts often hold conferences or seminars for teachers. Monthly meetings are common for entire music departments in a school district. These meetings are usually chaired by the music supervisor for the school system. The school calendars, budgets, problems, curriculum ideas and concerns, etc., are discussed. This is also a time when new concepts or materials can be presented to the music educators. The aspects of the YIH program could be presented to an entire group of music educators from one school system at such a meeting.

Principals and superintendents can be the driving force behind introducing barbershop into their particular school system. If you have "connections" with such school system leaders, they are often willing to set up opportunities for music educators to attend and learn more about barbershop harmony and how it can be useful to music educators. Be sure to ask for their assistance and graciously accept the response – it may be an enthusiastic "yes" or a guarded "no." Either response deserves a sincere "thank you."

Society staff members often conduct presentations at schools during district visits. During these visits, music educators are exposed to barbershop rehearsal techniques, materials and educational programs. Experienced YIH VPs and chairmen fully understand that when you "hook" a music educator on barbershop, all of his/her students will be impacted.

3.8 YIH chairman training

Based on the job description listed earlier in this manual the chapter's YIH chairman needs training in order to be as effective as possible. In order to help, enthusiastic barbershoppers, who are not trained music educators classes are offered at COTS, and sometimes district HEP schools. Publications such as this resource guide, as well as articles published in district and chapter bulletins often provide examples of exciting YIH program activities, lessons learned, do's and don'ts, and tips and traps that will be helpful in developing a vibrant and exciting chapter and/or district YIH program. Conversations with other YIH chairmen from different districts and regions can also help chapter YIH chairmen to gather ideas for their programs. Committed chapter YIH chairmen should take advantage of the COTS YIH training in their districts every year, even if they have attended the YIH training in the past. There are always new people who will learn from you and you will certainly learn something from them, as well as the COTS YIH instructors, who are aware of activities in other districts throughout the Society.

3.9 HARMONY EXPLOSION Camps/Youth Harmony Camps

3.9.1 Project and design

In 1994, the YIH Committee developed the concept of the HARMONY EXPLOSION (HX) Camp. The idea was based on Show Choir Camps of America, in which students attend a four-day long, weekend event that culminates in a concert for the public. The design was developed to reach the three entities involved in YIH for the Society: the barbershopper, the music educator, and the student. The HX Camp is a coordinated program run by local chapter or district, with assistance (as needed) available from the Society.

To get started, local chapters canvas their communities to identify interested music educators and then offer those teachers and their students' sponsorships to the camp. This helps chapters to develop a positive working relationship with music educators in their communities and to support the Society's vision statement in a proactive manner. Local chapters might consider sponsoring different schools in subsequent years, thereby increasing the impact of their support of music education in the community.

To encourage music educators to participate in the HX camps, a separate curriculum for the music educators was developed. It includes time for the music educators to observe the camp rehearsals as well as time in which the clinician works with the music educators as a separate group. The literature selected for the camps includes traditional male choral works familiar to the teachers as well as some barbershop music.

The student experience includes a separate curriculum that involves rehearsals, vocal techniques, master classes, and opportunities to perform in quartets and ensembles. The camp experience culminates in a concert at the conclusion of the weekend. Returning students are often asked to serve as section leaders within the ensemble or to participate in a quartet of repeat attendees.

3.9.2 Structure and implementation

To encourage chapter support for students and music educators to attend the camp, a letter of introduction about the camp is sent to all chapters in the district in which the camp is to be held. The second step in the process is to secure a commitment from the chapter(s) regarding their involvement. In order to develop the support and follow-up to achieve a successful camp experience, a task force for phone call follow-up to the barbershop chapters as well as to the music educators is imperative. Posters are produced and mailed to all the high school music educators within the surrounding area of the camp location. The intent is to be able to include music educators and students who are not necessarily sponsored by a specific chapter but who might also wish to attend the camp on their own. The number of camps is increasing and local events are now being held in many districts.

HX Camp locations are usually contracted more than a year ahead of the event. College campuses are ideal locations because they have adequate housing, rehearsal, classroom and dining facilities to accommodate students and music educators for a four-day camp. The Society has also held camps in conjunction with district HEP schools.

Necessary clinicians and teaching quartets should be contracted well in advance of the event. For the Society-sponsored camps, two clinicians are used, one from the Society staff, and the other from a university choral department. The clinicians work together in song selection and divide the teaching/conducting responsibilities appropriately. Guest quartet members serve as section leaders and provide entertainment to the students with a subsequent appearance on the concert concluding the weekend's activities.

Registrations are sent to the Society office and are coordinated through the music department. Contact the Society's music department for more information about camp registrations and specifics about the planning process. Once music educators and their students have been registered, music and instructions about the weekend are sent to them. Final mailings and instructions are sent a couple weeks prior to the camp. (See Appendix for further HX Camp information).

3.9.3 What can a chapter do?

The best way to support this aspect of YIH is to:

- < Seek out information pertaining to camps in your area, even if the camp is in a different district(s).
- < Sponsor students and music educators to a camp in your area, even if the camp is in a different district(s).
- < Speak with your district/Society leadership about how to get a camp started in your area.
- < Donate funds to a nearby camp, even if you cannot find students or teachers in your area who are interested in attending. Your District YIH VP can help find students and teachers in other areas who may be interested in participating if no one from your immediate area is interested.

3 Appendices

- A. Sample letter: initial contact for school support
- B. Sample letter: open house invitation
- C. Sample letter: All-day quartet festival invitation
- D. Sample letter: Youth quartet and chorus festival invitation
- E. Sample registration form: Youth quartet/chorus festival
- F. Sample: Announcement of youth quartet/chorus festival w/rules
- G. Sample: Invitation to attend festival
- H. Sample form: Youth adjudication registration
- I. Sample form: Youth adjudication permission form
- J. Sample rules: Youth adjudication rules
- K. SUN district festival overview
- L. Advice for running festivals and camps
- M. Sample: HS barbershop festival to-do list
- N. Sample: HS barbershop festival announcement/registration form
- O. Scouting for Harmony initiative

Appendix A
(Initial contact for school support - Sample)

TO: (Choral Director)
(School)

Dear (Music educator's name),

If you are like most public-school choral directors, you have probably asked yourself, "How can I attract more male singers to my choral program and keep them interested in singing?" The (chapter name) Chapter of the Barbershop Harmony Society offers assistance that may help you solve that problem.

The Barbershop Harmony Society has a program designed to encourage young men at all educational levels to participate in barbershop quartet and chorus singing. Our chapter members offer you their services to sponsor such a program. Through our extensive sources of music and educational materials, we can offer to you some exciting new musical ideas, which might ease some of your work load and may attract more male singers to your vocal music program.

May I discuss the details of this exciting program with you at your convenience? We can provide a demonstration quartet and/or a videotape of young men performing barbershop harmony and show you materials that are available to school groups. Please consider this worthwhile program and let me know how I may assist you.

Yours in harmony,

Chairman
Youth In Harmony Committee
(Chapter)
(Address)
(Phone)

Appendix B
(Open House - Sample)

DATE:
TO: (Local School Choral Director)
FROM: (Local Chapter YIH Chairman)

Dear (Music educator's name),

The (local chapter name) Chapter of the Barbershop Harmony Society (SPEBSQSA) is pleased to announce an open house on (date) at (place) from (time) to (time).

The purpose of the evening is three-fold:

1. To share a night of singing barbershop harmony, our unique and indigenous style of American music
2. To demonstrate the possible use of the barbershop style of music within the local school curriculum
3. To assist you in increasing the enthusiasm and numbers of young men in your vocal music program

With this in mind, we invite you and any of your male students to join us for the evening. We will be rehearsing and performing a few songs so that you and your students may become more familiar with the barbershop musical style. An exciting evening of music and fellowship is planned, whereby all attending can share a high level of musical accomplishment.

This is not a recruitment night for our chapter, but an expression of our desire to join with you in a positive musical experience. We feel we have much to offer to help your students become more excited about singing and, in turn, bring more young men into your vocal music curriculum.

Please respond on the form below and return it at your earliest convenience. We're looking forward to having you join us for a fun-filled evening.

Sincerely,

Youth In Harmony Chairman
(chapter)
(contact information: phone, email)

Yes, we would like to attend.

Number attending _____

We have a scheduling conflict. Please contact me at another time.

Signature _____

Appendix C

(All Day Festival for Quartets - Sample)

YOUTH IN HARMONY BARBERSHOP QUARTET FESTIVAL

Date:

Dear Music Educator:

The (local chapter name) Chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., in cooperation with (high school, college, junior high) would like to invite a male quartet from your choral program to represent the school in the annual Youth In Harmony/Youth Barbershop Quartet Festival.

DATE:

PLACE:

TIME: 8:30 a.m. to 9:30 p.m.

This all-day festival will have the following format, which will provide an exciting musical experience for your group(s):

- 8:30 Registration
- 9:00 General Session No. 1 X all participants will learn a common song for the evening concert.
- 10:00 Quartet performances (each quartet will receive a rating and coaching immediately after its performance.)
- 12:00 Lunch break
- 1:30 Quartet performances
- 3:30 General Session No. 2 X final rehearsal for massed chorus number(s)
- 5:00 Dinner Break
- 8:00 Concert X includes: performances of all the quartets, the chapter chorus, presentation of certificates of participation, and the massed chorus finale.

If you plan to attend the YIH Barbershop Quartet Festival, please fill out the enclosed registration form and return by (date). The fee for each entrant is (\$ amount) which includes two meals and the massed chorus music. Please make checks payable to (Chapter name), SPEBSQSA.

We look forward to your participation in this festival. There is no limitation on the number of participating quartets from your school, but because this is a one-day festival, we can accept a total of only (number of entries) entries, overall. We encourage you to register early to ensure a spot for your school's group(s).

Sincerely,

Chairman, Youth In Harmony Barbershop Quartet Festival

Appendix D
(Quartet and Chorus Festival -Sample)

YOUTH OUTREACH HIGH SCHOOL
QUARTET AND CHORUS FESTIVAL

Date:

Dear Music Educator:

The (local chapter name) Chapter of The Barbershop Harmony Society (SPEBSQSA) is sponsoring a music festival for (male) (male and female) barbershop quartets and choruses from all schools in the local area. This event will take place on (day), (date) at (time), (place).

The Barbershop Harmony Society is an international music organization of nearly 33,000 members and 800 chapters whose major interest is to preserve and encourage a unique and indigenous style of American music: barbershop quartet and chorus singing.

In cooperation with MENC, our Society sponsors a youth outreach program which encourages the use of the barbershop style in school music programs. Not only does the program provide opportunities to use this entertaining form of music in the curriculum, but it also helps to attract more young men to school vocal music programs.

The festival will have the following format, which will provide an exciting musical experience for your groups:

- 8:30 Registration
- 9:00 General Session No. 1 X all participants will learn an easy song together. (Each participant should bring the music that was mailed to them.)
- 9:30 Quartet performance X each quartet will receive a rating and coaching after its performance.
- 12:00 Lunch break
- 1:30 Chorus performances X each chorus will receive a rating and coaching after its performance.
- 5:00 General Session No. 2 X presentation of certificates of participation, the (local chapter name) Chapter chorus and massed chorus finale.
- 6:00 Festival ends

If you plan to attend the Youth In Harmony Barbershop Quartet and Chorus Festival, please fill out the enclosed registration form and return by (date). The registration fee for each student is (fee) which includes lunch, (perhaps offer the music educator free admission for himself/herself) and massed chorus music. Make checks payable to (local chapter name) Chapter, SPEBSQSA, Inc.

Appendix D
(Quartet and Chorus Festival –Sample - continued)

Page 2

The festival will provide not only an outlet for performance and coaching for each participation group, but also a chance to observe the local barbershop chorus in performance. Members of that group are available for coaching assistance prior to the festival or to talk to your students about the barbershop style. In addition, you and your students are welcome to visit our chapter rehearsal. Our meetings are held each (night) at (location) from (time) to (time). We are not interested in recruiting your singers into our group, but merely wish to share our music and assist your school vocal music program.

The festival will be fun and educational, and will stress the importance of male involvement in vocal music. Please fill out the enclosed entry form, or call for further information at (home phone) or (business phone).

Thank you for your time and we hope to hear from you soon.

Sincerely,

Chairman, Youth Outreach Quartet Festival

Appendix E
(Entry Form for Festival/Adjudication/Contest - Sample)
Youth Outreach Festival
Sponsored by

THE (Local Chapter name) CHAPTER OF The Barbershop Harmony Society (SPEBSQSA)

Type of Entrant (circle one) **QUARTET** **CHORUS**

Name _____

Representing School _____

Name of Music Educator _____

QUARTET

CHORUS

(Name)

(Name)

Fee _____

All entries must be accompanied by the entry fee and mailed to the following address to be received no later than (date).

Mail to: (Contact Person's name, address, and phone)

If contact person for the entrant is one other than the music teacher named above, please enter name here:

Name _____

Home phone number _____

Work phone number _____

Appendix F
The (Local Chapter name) Chapter of the Barbershop Harmony Society (SPEBSQSA)
Presents
A Festival for Youth Barbershop Quartets and Choruses

(DAY) (DATE) (TIME) (PLACE)

Festival rules

The festival is open to all male singers from both junior and senior high schools. Performing groups must be quartets (4 individuals) or choruses (any size of 5 or more).

Entry

There will be an entry fee of (\$ amount) for each quartet and (\$ amount) for each chorus. Entries must be made on the attached form and mailed, with the entry fee, to (contact-person), (address), (phone number). Entries must be received by (date) to be eligible to participate.

Music

Music selected must be chosen from the HARMONY EXPLOSION Recommended Song List published by the Barbershop Harmony Society. Each group will make two appearances:
1. Singing two songs by itself from memory (optional) and unaccompanied (mandatory)
2. Singing in the finale. It is optional for a chorus to appear with a director. (If an all-day festival is scheduled use: 1. Sing two songs for critique and adjudication 2. Sing on the evening concert and massed chorus finale.)

Adjudication

There will be a qualified panel of judges, consisting of school music teachers and (optional) members of SPEBSQSA who are trained in the barbershop style of music. Uniforms or matching attire will not be required, but are encouraged. The MENC adjudication form BQ-19 will be the rating form. All groups will receive ratings as follows:

SUPERIOR	EXCELLENT	GOOD	FAIR
I	II	III	IV

Awards

Certificates of participation and plaques to the schools are recommended. (Money, except when given to the school for a scholarship, may be a violation of eligibility for public school participants.)

Format

All participants must be in the (location) auditorium at (time), (day), (date). Each group will return to the audience after performing.

The (local chapter name) Chapter chorus, will perform while ratings are being tabulated, and announcements of ratings will be made at the end of the festival. (Rating sheets may be distributed to the participants at the end of the festival with certificates and plaques mailed to the schools after the festival.)

Appendix G
(Invitation for Chorus/Youth Outreach Festival)
(Generated from the Society Staff - Sample)

September 24, 200X

(Music educator's name and address)

Dear (music educator's first name),

There is a premiere vocal ensemble in the St. Cringle area, the **Voices of Perfection**. This group, under the direction of Floyd Smith, has won the Barbershop Harmony Society's International barbershop chorus championship five times, most recently at the 200X Society convention in Honolulu, Hawaii. They are willing to participate in a clinic/concert for the young men in your school. A clinic/concert of this type was performed by Fran Jones, a high school music educator in the Piedmont, Idaho area. Her comments:

Words cannot express what an impact the "Youth In Harmony" clinic/concert had on our guys in the Piedmont schools. ALL of the directors and many parents in the community have called me with nothing but positive comments and expressions of wanting this type of event to be an annual affair. Please know that this was a MAJOR investment in the future--the promotion of singing and entertaining as a "lifetime sport." Your visit here will NOT be soon forgotten!!!

If enough interest is generated, a coordinator will be assigned under the premise that:

1. A concert date will be established, based on the district's or school's and the **Voices of Perfection's** schedules.
2. Complementary music from the Barbershop Harmony Society will be provided to all students participating.
3. The music will be taught to the students by their respective music educator(s). Learning tapes/CDs are available to assist.
4. A combined rehearsal will be scheduled the day before the concert with a dress rehearsal on the afternoon of the concert date.
5. The students will perform in concert with a top caliber quartet and the **Voices of Perfection** chorus. The closing number(s) will be performed by all singers on the stage: quartet, chorus, and students.

(Music educator's first name), please contact me at the Society office if you are interested in pursuing this activity for your students. My number is (800) 876-7464. Thank you and I look forward to hearing from you.

Sing-cereely,

John Doe
Youth In Harmony Coordinator
The Barbershop Harmony Society

Appendix H
Adjudication registration form – Sample
2003 Youth Quartet/Ensemble Adjudication Registration

Please check the box next to the event for which you are registering:

- | | | |
|--------------------------|--|--|
| <input type="checkbox"/> | Northern Area
Eagleville High School
Eagleville Road, R.D. #1, Franklin, PA
Host: Eagleville, PA Chapter | Saturday, January 18, 200X
Arrive noon, event begins 1 PM |
| <input type="checkbox"/> | Southern Area
Washington High School
1500 Lehigh Road, Galax, VA
Host: Galax, VA Chapter | Saturday, February 1, 200X
Arrive noon, event begins at 1 PM |

Please indicate for which division you are registering:

- Collegiate Division (age 17-25)** **Jr/Sr High School Division (18 and under)**

**** Note: For those quartets/ensembles achieving a rating of Excellent or Outstanding, the next adjudication event will be held the morning of March 8, 200X, in Cherry Hill, NJ.**

Participant Information

Name of School _____

School address _____

School phone _____ We'd like to be scored and adjudicated **Y / N**

Educator's name _____ Phone _____ **Email:** _____

Name of quartet/ensemble _____

(for ensembles, attach separate sheet with names)

Tenor: _____ Lead: _____

Bari: _____ Bass: _____

Mail this completed form to:

Sam Smith, M-AD Youth In Harmony VP, 123 Harmony Drive, Eagleville, PA 12345
215-555-5555; email: MrEagle@eagleville.rr.com

**Note!!!! Please return this form as soon as possible. (if later than 1/2/2003, please call Sam.)
Additional rules and information, including directions, will be mailed to you after receipt
of your application.**

Appendix I
Youth Barbershop Adjudication Event Consent and Permission Form

(For participants under 18 years of age)

I/We, the undersigned, accept full responsibility for my/our child's participation in the Youth Barbershop Adjudication Event, to be held as indicated on the attached quartet/ensemble registration form. I/We agree **not** to hold the Youth In Harmony Program, the (district) District, SPEBSQSA or any individual(s) associated with these entities, responsible for the welfare of my/our child while traveling to this event, participating in this event or traveling home from this event. I/We understand and agree that it is my/our responsibility to ensure adequate supervision for my/our child at all times during this event.

I/We also understand that my/our child is required to obey all school, city and county rules, regulations and ordinances, all laws and statutes of the state where this event will be held, and all laws and statutes of the United States of America, while participating in this event. Furthermore, I/we understand that my/our child's failure to abide by these rules and regulations will result in disciplinary action up to and including his/her immediate expulsion from this event. This may also result in the levying of any and all applicable school, state, city, county and/or federal penalties and/or punishments that such parties deem necessary.

I/We agree to unconditionally accept all adjudication scores, ratings, etc., as presented by the SPEBSQSA scoring and adjudication officials.

Parent/Guardian's name(s) _____

Parent/Guardian's signature(s) _____

Date _____ Home Phone _____

(For ALL participants, regardless of age)

I agree **not** to hold the Youth In Harmony Program, the (district) District, SPEBSQSA or any individual(s) associated with these entities, responsible for my welfare while traveling to this event, participating in this event or traveling home from this event. I agree to obey all local, city and county rules, regulations and ordinances, all laws and statutes of the state where this event will be held, and all laws and statutes of the United States of America, while participating in this event. Furthermore, I understand that my failure to abide by these rules and regulations will result in disciplinary action up to and including my immediate expulsion from this event. This may also result in the levying of any and all applicable local, state, city, county and/or federal penalties and/or punishments that such parties deem necessary.

Furthermore, I agree to unconditionally accept all adjudication scores, ratings, etc., as presented by the SPEBSQSA scoring and adjudication officials. I also agree to abide by the rules and regulations of participation in this event, as stated in the parent/guardian's section above.

Participant's name _____

Participant's signature _____

Date _____

(For ALL educators/sponsors)

I agree to unconditionally accept all adjudication scores, ratings, etc., as presented by the SPEBSQSA scoring and adjudication officials.

Educator's name _____

Educator's signature _____

Date _____

Appendix J
Adjudication Rules – sample

Youth Barbershop Quartet Adjudication Rules and Regulations

Eligibility

1. a: Quartets must be comprised of four male or four female singers, up to age 25. (Mixed quartets are not permitted.)
b: Quartets entering in the collegiate classification must have members between 17 and 25 years of age, inclusive.
c: Members of quartets entering in the junior/senior high school division must be 18 years of age and under, and must be currently enrolled in a public or private school, college or university, but need not be enrolled in the same institution.
d: Singers may be members of the Barbershop Harmony Society (SPEBSQSA), Sweet Adelines, International (SAI) or Harmony, Incorporated, however, quartets may not be registered with any of those entities, nor may any competing quartet contain more than one member of the same registered SPEBSQSA, SAI or Harmony, Incorporated quartet.
2. Quartets/Ensembles must be organized in the traditional four-part barbershop voicing. (Tenor, Lead, Baritone, Bass.)
3. Singers must be prepared to perform two songs, arranged in the barbershop style, as defined by SPEBSQSA, using a pitch pipe for tonal center location at the beginning of the songs, and no other musical instruments or accompaniment.
4. Quartets/Ensembles may elect to sing for ‘comments only’ in advance. These quartets will receive comments from the adjudication officials during the evaluation sessions, but will not be scored, will not receive participation awards, and will not be eligible to progress to the district adjudication. This provision is made to accommodate quartets who may feel intimidated at the prospect of open participation with older and/or more experienced singers.
5. Quartets/Ensembles from other geographical areas outside of the XYZ District (XYZ) may participate in these adjudication sessions, at the discretion of the XYZ District Vice President for YIH, and may not be eligible to collect XYZ district awards (however, they may receive awards from their home districts).
6. Quartets/Ensembles may request to sing in (district) Youth Barbershop Quartet preliminary regional adjudication events outside of their assigned regional areas. Requests to participate in alternate regional adjudication events should be made to the District Vice President for Youth In Harmony (YIH), not later than the stated event registration deadline.
7. All quartets/ensembles, parents and their respective educators must read the rules documents, and fill out and return the registration form and the consent forms by the stated deadline date. Failure to do any of the above may result in disqualification from the adjudication, at the discretion of the District VP for YIH. Signatures on the consent forms indicate unconditional acceptance of all stated rules and results of the adjudication.

Judging and Scoring

Quartets/Ensembles will be adjudicated and scored according to the current official SPEBSQSA scoring categories and contest and judging system, particularly Articles VI through XIV of the Official SPEBSQSA Contest Rules. These rules may be reviewed at the SPEBSQSA web site, www.spebsqsa.org/C&J/contestrules.htm. Ratings of Good, Excellent and Outstanding will be determined from the raw scores posted by the adjudication panel. Raw scores and rankings will not be reported to the audience. However, each quartet will be privately notified of its raw scores following the adjudication event. Ratings will be announced to the audience at the conclusion of the adjudication event.

Awards

1. Preliminary Regional Adjudication Event

- a: Each adjudicated quartet/ensemble: \$75 check for school vocal music program, plaque for school, individual certificates of participation.
- b: Evaluation session with one adjudicator from each category (music, presentation, singing).
- c: Quartets/Ensembles achieving a rating of Excellent or Outstanding:
 - 1. Quartets will receive an invitation to participate in the District Finals Adjudication event.
 - 2. Quartets receive scholarships to (district's) annual HEP school for four (4) quartet members and one music educator/chaperone. Ensembles receive scholarships for four (4) individuals and one music educator/chaperone.

2. District Adjudication Event

- a: Each adjudicated quartet: \$100 check to school vocal music program, plaque for school, individual certificates of participation.
- b: Evaluation session with one adjudicator from each category (music, presentation, singing).
- c: Quartets achieving a rating of Excellent or Outstanding: Invitation to sing on the Saturday evening Jamboree.

3. Guest participants

- a: Plaque for school, individual certificates of participation.
- b: Evaluation session with one adjudicator from each category (music, presentation, singing).
- c: Guest quartets from outside the (district) District may be awarded prizes separately from the (district) awards (as determined and provided by their home districts) and will not be eligible for (district) awards. Any separate awards will be bestowed at the discretion of the (district) District Vice President for Youth In Harmony.

Structure

1. There will be up to four (4) (district) Youth Barbershop Quartet/Ensemble Regional adjudication events: Northern, Eastern, Southern, Western
2. In the event that there are not enough participants registered for a regional preliminary adjudication event by the registration closing date, two or more regional events may be combined. Events may also be combined at the discretion of the District Vice President for Youth In Harmony. From each of the regional preliminary events, those quartets achieving a rating of Excellent or Outstanding will automatically be invited to participate in the Youth Barbershop Quartet District Adjudication event. Quartets that do not achieve a rating of Excellent or Outstanding may be invited to the district event, as appropriate, based upon comparative scores and/or at the discretion of the District Vice President for Youth In Harmony. For the Youth Barbershop Quartet District adjudication event, a mic tester quartet may be selected from those quartets that did not qualify to participate at the District adjudication event by rating or score. The mic tester quartet will be invited to perform immediately prior to the District adjudication event, but will not receive an official rating, nor will they be eligible to receive financial awards at the District Youth Adjudication event.

Appendix K

Sunshine District YIH Program An Overview

The success of the Sunshine District's YIH Program is not an accident. It is the result of vision, planning, patience, and structure.

1. First of all, it is born of the belief that singing makes a tremendous difference in the lives of all who participate, and the vision that every student in Florida (The Sunshine District) should have an opportunity to experience the joy of four-part a cappella singing.
2. In order for this vision to become a reality, it was important to create a long-range, comprehensive plan that would detail every step necessary to achieve our dream. That plan would include everything from a carefully worded first contact letter, to the evaluation forms to be filled out by the students and music educators at the conclusion of an area-wide youth music festival. The result is a "how-to" manual that was developed to supply all the information needed to conduct dynamic, exciting events that have life-changing potential.
3. This plan/manual should not be viewed as a quick fix, or an instant event. It could take 1-3 years to establish. Implementation of this plan requires perseverance and patience. The success achieved will be either ensured or threatened by the level of adherence to the meticulously detailed, step-by-step procedure. That brings us to what may be the most important point of all - structure.
4. The Sunshine District's approach to YIH is no longer questionable with regard to its far-reaching success. That success flows out of a "from the top down" plan with corporate styled structure:
 - a) There is a state-wide committee which controls ALL the activities. They begin by starting at the top of the educational system. That will vary from district to district, state to state, but in SUN/Florida, that meant going to June Hinckley, the Music and Arts Specialist in charge of Curriculum Management for the Florida State Department of Education. After developing a very positive relationship with her by showing her the benefits of our completely free "help" in the music curriculum department, the program that we proposed was not only approved by Ms. Hinckley, but endorsed and highly recommended to every school system in Florida.
 - b) Working down through the ranks, relationships are then built via correspondence, phone conversations, and visits by invitation only, on every level in each school district, right down to the Music Educators in the individual schools in each county that are being invited to participate in a school district approved and scheduled "field trip" event.
 - c) When it comes time to host the festival, only approved clinicians and quartets are permitted to facilitate. Quartets should be ONLY top-notch, (District Champs or higher, if possible) and YOUNG! "Older" singers need to be avoided, if possible, even if they are good. The last thing we need is for the students to view them as old duffers, or even worse, come to the conclusion that "this Barbershop stuff is neat, and when I get really old, I think I'll try it." (Remember: 50 and gray-haired can seem "really old" to a high school student.) The local chapter quartets and chorus fill the vital role of support, helping with everything from riser delivery and set-up in advance, coffee and donuts for "staff", parking and traffic control during arrival and departure, registration and name tags, pouring water at mid-morning break, directing students to sectional rehearsal rooms, serving lunches and doing vital clean-up, to packing up and restoring meeting rooms to "as you found them" condition at the end of the day. The performing, teaching, and the workshop with the music educators is left to the "young" or trained experts who provide plausible role models for the students and motivational, inspirational encouragement to the educators.

Appendix K - Sunshine District YIH Program – Page 2

No one can conduct a Youth Music Festival in Florida without going through “The District YIH Management Team”, which is comprised of a highly qualified, totally dedicated group of barbershoppers, both men and women. In large, multi-state barbershop districts, it may be necessary to create separate state sub-committees to work with the distinct state school districts, and enlist the participation of chapters in the vicinity, crossing state lines where necessary.

Once a SPEBSQSA District adopts the “Sunshine approach”, they should plan and expect a “sell-in” period or transitional period during which the District YIH Management Team should be formed, all the chapters should be informed, and the plan should be initiated, following the step-by-step procedures. With patience and perseverance, results will be achieved and the rewards will be the fruit of your labor.

Additional points to remember about the SUN Youth program:

1. It is extremely important that we always maintain the quality of the quartets that go into the schools and demonstrate.
2. Until we have conducted at least one festival in a county, only the trained Chapter Coordinator must deal with the schools, and then only through the county supervisor.
3. After the first festival, it is important to maintain contact as a provider of sources, i.e., music, learning tapes, approved coaches, etc.
4. Early on, it is very important not to appear to be pushing barbershop down everyone’s throat. We simply want students to learn and experience the joys of a cappella singing. We use barbershop because that is what we know, and that is what we do.
5. After several festivals in a county, the music educators will be inviting you to stress the art and techniques of barbershop harmony singing.
6. Eventually, the local chapter will become a big brother to the schools; Inviting music educators to chapter shows, featuring high school choruses and quartets on chapter shows, offering funds to the choral department, etc.
7. The second phase of this program must be high school quartets. Each district should strive towards that end, with a statewide quartet contest/adjudication in each state every year.
8. Once you can get the State Department to indorse your program in writing, many school doors will open for you. The word will spread from county supervisor to county supervisor. Then, they start calling you to put on festivals in their counties.
9. Most of all, you need to find a person willing and able to lead the program in each state. It requires at least 30 hours of time every week during the school months. The job is full of frustration, let downs, disappointments and pitfalls. In the end, it will become the most enjoyable and exciting venture in which one has ever been involved.
10. Clinicians must be thoroughly trained, and of a high-energy personality.
11. MONEY-MONEY-MONEY-MONEY. You cannot expect your chapters, or members to foot the bills, which can be huge. You will need a team, who will do nothing but raise funds through grants, gifts, endowments, etc.
12. This program will work, but not over night!

Advice for running festivals and camps:

1. Start early by developing a positive working relationship with teachers in your area. If the teachers are enrolled in the process, it will likely be a success, if not, it won't.
2. Secure a good clinician, someone who is good at working with students. There is a great difference between working with adults in a barbershop chapter and working with students. Consider your audience and get the best clinician you can.
3. Publicize the event. Let everyone know that you are supporting music education, let the newspapers, local media, state MENC, ACDA, etc., know what will happen when. The coverage will do a lot for the school systems and the chapter.
4. Pick music (or let the clinician pick music) that the students can enjoy. Sometimes our favorite songs are not those of the students. You would be surprised how much they like *Coney Island Baby* when done with energy and excitement.

Tips, Traps and Pitfalls

1. Have fun with the students, a good time is a contagious thing. Be careful not to judge them, they are certainly a different generation, perhaps a couple of different generations from most barbershoppers.

Do not try to teach the teacher. Let the teacher learn the style from someone musically qualified to give advice. Most barbershoppers know enough about barbershop to be dangerous. Find someone who is good at speaking with the teacher on a professional level and let him answer the questions. It is all right to say, "I will find someone that knows the answer to your question.", rather than making up inaccurate information yourself.

Appendix M

High School Barbershop Festival To Do List

Summer -

- Secure host school
- Finalize date (work with state music educators' calendar)
- Secure guest directors
- Secure guest quartet, other performing chapters
- Submit information letter and registration form to state music educators' journal for publication in September

September -

- Have directors choose music
- Make arrangements with cafeteria to feed students dinner

October -

- Collect registration forms
- Keep accurate student database
- Keep accurate school database (who has paid, how many students, etc.)
- Get music choices from directors

November -

- Deadline for registrations
- Order music and learning tapes
- Final numbers for dinner given to cafeteria staff
- Secure an MC

December -

- Mail out music and tapes with information letter to schools before vacation
- Make arrangements for housing for directors, other guests

January -

- Begin sending press releases to local media
- Print tickets and posters
- Collect checks from schools for student fees
- Make arrangements for necessary risers, sound equipment

February -

- Visit school and make final plans (leave tickets for music teacher, principal, etc)
- Put up posters
- Sell tickets
- Arrange for refreshments at intermission; ticket takers; backstage help, etc.

March -

- Collect all money;
- Final count of students;
- Festival!

ANNOUNCING THE FOURTH ANNUAL

New Hampshire High School Barbershop Festival

Saturday, March 4, 200x - HOST NEEDED!

Featuring:

200x All-NH High School Barbershop Chorus

200x All-NH High School Sweet Adelines Chorus

AND

Barbershop Choruses from all over New Hampshire

The student fee of \$8 pays for dinner and the students' music (which they keep!). Submit the names of your interested singers below by **NOVEMBER 5**, and you will be sent the music with learning tapes for your singers. Send no money with this form.

Ranges for male barbershop voice parts:

Tenor - middle C to high C, (strong falsetto singers)

Lead - D below middle C to F above (melody)

Baritone - same as lead, (singers with good ears)

Bass - low G to about middle C

Ranges for Sweet Adelines voice parts:

Tenor - C above middle C to high A

Lead - D above middle C to F (melody)

Baritone - same as lead, (singers with good ears)

Bass - low G to about C above middle C

200x Barbershop & Sweet Adeline Festival Choruses

Recommended singers list

School Name _____

School Phone _____

Director's Name _____

Home Phone _____

NAME	GRADE (0x – 0x)	VOICE PART

(attach additional sheets if necessary) DEADLINE 11/5/0x

RETURN TO : Carl Jones, Oldport HS, 234 W Main Street, Oldport, NH 12345

Fax : 555-555-0882 For more info call 555-555-2418, or e-mail <Cjones@funtime.com>

SCOUTING FOR HARMONY

“Singing is fun, and learning to sing and lead songs is an important part of your patrol and troop program.”

Boy Scout Songbook

“The Society is to be an ever-growing fraternity of barbershop style singers, leading the cause of encouraging vocal music in our schools and communities.”

SPEBSQSA Vision Statement

Scouting for Harmony

(Fall, 2002)

The initiative for a set of guidelines designed to create a relationship between SPEBSQSA and the Boy Scouts of America was begun by Dee Paris. It came to fruition in 2002, under the auspices of the External Affairs Committee where Dee was aided by lifetime Scout Earl Hagn and Mr. Curtis Pruett of the National Capital Area, Boy Scouts of America. The original documents prepared by Dee were edited by Earl and subsequently by Gary Plaag who put it in a context useful to the Youth In Harmony Committee, which is responsible for dissemination and implementation. We thank each of these men for their contributions to the vision of our Society.

In order to provide any assistance for those wishing to interface with Boy Scouts, an advisory panel of knowledgeable Scouts and Scout leaders has been formed. These men may be contacted to clarify and interpret the guidelines and ideas and/or to answer your questions about scouting, in general. Questions regarding the implementation of the Society Youth Policy should be referred to the Youth In Harmony (YIH) Committee.

Scouting for Harmony Advisory Panel
(as of Fall, 2002)

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INTRODUCTION

The Barbershop Harmony Society (SPEBSQSA) promotes as part of its mission statement, “encouraging vocal music in our schools and communities”. In order to satisfy this mission, the Society and its chapters should be actively working with various community organizations on a regular basis. Communities have numerous opportunities and avenues for Society members to become involved in promotion of this effort. One such area that has been relatively unexplored is through youth organizations such as the Boy Scouts of America and Scouts Canada (BSA/SC). Thus, the Society seeks to accomplish the following at a local level:

1. Identify Society members who are now active or have been active in the BSA/SC program and are interested in working to build beneficial and supportive relationships between local Society chapters and members and BSA/SC leaders and members.
2. Identify geographic areas in which BSA/Scouts Canada and local Society chapters and members can work together to share the benefits of barbershop harmony with young men in their communities;

Young people today have more opportunities to participate in more activities than ever before. Their time is at a premium as they are offered learning experiences for which there is simply not enough time for them to participate in everything. Clearly, today’s school-aged youth must make difficult decisions as to how their limited time will be spent. The Society seeks to encourage them to select vocal music as one of the activities that they will embrace.

Vocal music educators lament that by the time young men reach junior high or middle school, they tend to stray from singing due to developmental voice changing due to puberty, lack of required singing due to numerous academic and extracurricular electives, and growing interests in other activities such as sports, instrumental music, community and religious organizations, etc. Unfortunately, with so many exciting choices, vocal music, the one thing that many of these young men can enjoy for a lifetime, is dropped and soon forgotten until much later in life, if at all.

A number of Society leaders and members, formerly and/or currently involved with Scouting in their communities, identified barbershop harmony as a logical method of helping young men interested in singing and Scouting to continue to participate in vocal music, while at the same time exploring and enjoying Scouting activities and opportunities. Clearly, by exposing these young men to barbershop harmony as they enter junior and/or middle school could have a profound affect on their future enjoyment of music, in general, and vocal music, in particular. Additionally, the vast network of barbershoppers would be excellent role models to young men who are interested in beginning and/or continuing their participation in both Scouting and singing.

Please note that these ideas are intended to provide opportunities for Society members to work with the BSA/SC programs, not to replace them. When attempting to work with the Scouts, remember to present the Society as a means of assisting the Scouting program through vocal music. The Society chapter’s primary involvement with BSA/SC should be to help the Scout troop accomplish its goals and to augment its learning objectives. Pressuring Scouts to become members of the Society and/or the chapter should not be tolerated. Naturally, if Scouts and/or Scout leaders or parents indicate an interest in becoming members of the Society, they should be afforded the same opportunities as others in your communities who seek information regarding Society membership. Please remember that Scouts will have many years ahead of them in which they can be Society members, but only limited years to be students and Scouts.

The ideas presented below are just that – ideas. Not all Scouts will desire to participate in singing activities and most certainly, not all of them will want to attempt to sing barbershop harmony. Similarly, not all Scouts will be interested in pursuing the music merit badge. However, exposing as many as possible to singing as a lifelong hobby is an achievable result. Naturally, some will be interested in getting involved in singing in the community and will embrace the opportunity.

Prior to launching any initiative that involves youth under age 18, you are encouraged to become familiar with the Barbershop Harmony Society’s Youth Policy so that you can actively support the policy and be well prepared to work responsibly with all young men and women.

ORGANIZATION

The Boy Scouts of America and Scouting Canada have approximately 5.1 million members. Their administrative organizations are similar to those of our Society. Each has a Board of Directors and a professional staff. Just as the Society is divided into districts and chapters, the Scouting organizations are divided into councils, districts and troops.

Scouts on both sides of the US/Canada border are divided by age into various sub-groupings such as Boy Scouts, Cub Scouts, Explorers, Venturers, etc. Of these several Scouting components, your interest at this time should be in the Boy Scouts, Explorers and Venturers – those boys who have completed the 5th grade in school or are between the ages of 11 and 17 years of age, inclusive.

As the Boy Scout songbook states: “Singing is fun and learning to sing and lead songs is an important part of your patrol and troop programs. Songs are a natural for troop meetings, hikes, camping trips and when you and your buddies are simply working together.” Clearly, Barbershop Harmony and Scouting can be mutually beneficial activities.

POTENTIAL SOCIETY/SCOUTING OPPORTUNITIES

Below are several ideas identifying how a chapter can interact with a local Scout troop and Scout district. The ideas are ordered by their level of involvement by the Scouts. The initial ideas emphasize exposing the Scouts to barbershop harmony, while subsequent ideas require more active participation by the Scouts. The following guidelines highlight only some of the potential opportunities that such an initiative can provide to Scouts. You are encouraged to develop other cooperative activities and share them with other interested barbershoppers with Scouting experience. Nothing is more powerful than a good idea shared among many.

Please note that all of the following suggestions can be undertaken without prior formal clearance or approval by the Society or by the Boy Scouts of America or Scouts Canada organizations (except activities like participation in the National Scout Jamboree held every four years). Obviously, your involvement in local, regional and national Scouting organizations’ activities will depend largely on a good working relationship with each of these entities, their leaders, the Scouts, and their parents. Clearly, cultivation of a good relationship with everyone involved is the key to success.

1. Offer to provide entertainment at district and/or council awards banquets. This primarily adult audience will give your chapter chorus or chapter quartet opportunities to orient, educate and establish your chapter with Scout leaders and parents of Scouts. You should have handouts available with information on your chapter and how you can help support the Scouting program. Only pursue this strategy if your chorus or quartet is of sufficient quality to impress the Scouting audience. Poorly performing groups impress no one and may have an undesired negative effect. Also, it is best not to attempt to recruit for members during your presentations.
2. Many Scouting districts offer troop leaders the opportunity to meet monthly at a District Roundtable to plan and learn new methods, sources and ideas in the Scouting Program. This is an excellent opportunity to meet all the area troop leaders, to give them information about your chapter and the Society, and to let them know how you can help their program. Contact the District Roundtable Commissioner for scheduling a time for your presentation.
3. Many Scout Councils offer an annual opportunity for troop leaders and officials of an area to meet and plan their annual activity calendars. They may consult with experts to plan summer camp, food collection and other activities. Some Councils make this a major event. As an example, the National Capital Area Council had 44 booths at their 1999 planning event. You might consider having a booth with live, recorded or video-taped barbershop harmony music and/or performances for attendees to experience. Have flyers and other handouts suggesting potential joint programs. List your chapter contacts so they can easily reach get in touch if they are interested using barbershop harmony as a tool in their Scouting program. Obtain the names and telephone numbers of all troop leaders who show an interest in pursuing a joint Scouting/barbershop chapter program.

NOTE: Two or more chapters could combine for this program. The key to success with this plan is to let Scout leaders know you are there to help them with their program.

4. Offer to teach/assist in teaching *a cappella* singing at troop meetings. The Scout songbook contains about 70 songs. Working with the Scout leaders, determine which songs are the Scouts' favorites. If you have the capability, arrange one or more in the barbershop harmony style to sing for them as a demonstration. The person selected from your chapter to teach *a cappella* singing should be an accomplished teacher who is a well-trained musician. **CAUTION:** Avoid attempting to teach the scouts vocal parts as a group or having them sing barbershop harmony arrangements until they are familiar with and ready to handle the barbershop harmony style.
5. Offer to have your chapter members attend a troop meeting to sing with the Scouts. This should be unison singing using their Scout songbook. You may purchase this songbook from or through the local Scouting Council. Ascertain which songs are their favorites. If the troop leaders request, furnish qualified song leaders for these sing-along sessions.
6. If the troop leaders are interested, and you or someone in your chapter has demonstrated musical and song-leading skills, offer to train the troop leaders in song-leading. The Scout songbook recognizes that the troop leader may not be trained in song-leading and suggests they "Use simple deliberate up-and-down motions with one or both hands to fit the beat or the words. With practice you can develop a style of your own." The songbook has other suggestion to reassure the troop leaders. Become familiar with these suggestions. Chapter members who offer to teach Scout leaders song-leading techniques should be accomplished song-leaders, themselves.
7. Invite the troop leaders to your chapter meetings to observe directing techniques and to meet your members. This will be an opportunity to demonstrate the fun, fellowship and camaraderie of our Society and how much fun music can be. Encourage them to talk with members who are qualified to advise and help them lead group singing activities. Give them an opportunity to practice by leading your chorus in singing a Scout song or two. Be sure to thrill them with a couple of your best chorus repertoire songs, as well! **NOTE:** Avoid scheduling troop leaders to visit your chapter meeting to learn song-leading techniques when your chorus is hard at work preparing for a contest or annual show. Invite them at a time when you can host them appropriately and devote adequate time to helping them.
8. If requested, organize, develop, train and coach Boy Scout singers in quartets, sextets, very large quartets (VLQ) or ensembles to perform for their troop, other scout troops, at boy scout functions and for their schools. Offer them the opportunity to gain experience and polish their stage professionalism by singing for your chapter members and on your annual and/or package shows. Ensure that their parents are invited to see every performance in which they participate.
9. Encourage the Scouts to participate in their schools' vocal music program and chorus. Ask them to inform their school choral directors of their singing activities both in your chapter programs and with the Scout groups. The school choral director might arrange for school performances by the Scout group or your chapter or quartet for his or her school choral group and, possibly, for a school auditorium assembly.
10. Feature a Scout quartet, VLQ or ensemble on your annual show. This might be presented as a tableau with uniformed Scouts holding/waving a flag while the chapter chorus is singing a patriotic song. Sing a camping or outdoor song with Scouts around a campfire or have the chapter chorus or quartet, in darkness, sing a tender "mother" ballad while Scouts and silver-haired mothers stand in tableau in a soft spotlight. Prepare the act in rehearsals at your chapter meetings and use it in your package shows. The Society's Catalog of Arrangements has many songs that can be used with the Scouts on stage.
11. Encourage the troop quartet, VLQ or ensemble to offer its services to entertain other Scout troops by singing for their own and other troop awards banquets, the monthly troop leader meetings and at the annual calendar planning sessions. Help them experience the thrill of hearing the applause from their leaders, parents and fellow scouts.

12. If you have more than one Scout troop in your area, organize and conduct a songfest, a song festival or harmony jamboree. Do not have a contest in which there are winners and losers. Recognize every participating group. Make certain every participant wins! Present prizes, complimentary tickets to your annual show, pitch pipes or other Society logo products, or Scout equipment. Be sure to recognize the Scout troop leaders, other troop volunteers and parents at such events.
13. It is important to remember that boys may have voice changes as they reach puberty. The Society's Youth In Harmony (YIH) program has published numerous written sources to help school music educators effectively deal with this issue when including barbershop harmony in their programs. One source suggests the assignment of voice parts for young male singers. Remember to refrain from forcing harmony singing on these young men. Unison singing may be the best method of singing for the particular Scout group. Again, your goal is to fulfill the society's mission of encouraging vocal music in our schools and communities".

Singing barbershop harmony may be a natural "next step" for some Scouts **after** they experience the joy of singing, in general, particularly after they perform for their fellow Scouts, at your chapter meeting or on your annual show. In addition, after the scouts, their leaders and parents hear you and watch you perform, in addition to the support, community leadership and generosity you share with the Scouts, they will certainly have a positive impression of our Society and its members.

14. Invite the Scouts to usher at your annual show as part of their community service activities. A professional performance by your chapter chorus and quartets, as well as your "featured" quartet could impress them enough that they would be encouraged to pursue singing in their adult lives. Be sure to invite and give complimentary tickets to their parents, their troop leaders and volunteers and to other scout officials, as appropriate. Be sure to recognize the Scouts efforts in the show by including them in the printed show program and thanking them from the stage. Consider listing the Scout's names and the names of their parents and troop leaders, when and where the troop meets and how they can be contacted for information, if appropriate.
15. The BSA program has more than 116 merit badges and Scouts Canada has a similar number. Such merit badges can be earned as the Scouts attempt to progress in their advancement programs. Since barbershoppers have many different occupations, trades, professions, hobbies and life experiences, Society members could easily serve as counselors and as examiners for the Scouts seeking a merit badge for which the Society member is knowledgeable. Of course, in order to serve as a counselor and/or examiner for merit badges, you must qualify and be certified by the Scout officials. Inform them of your qualifications and you interest to serve.
16. The BSA music merit badge has one requirement in which the scout is to serve six months as a member of a musical organization and then write a report. Since the Society does not, as yet, have a special membership for the Scouts seeking to earn this badge, perhaps the "member" requirement of BSA can be met by having the Scout, and perhaps a parent, attend your chapter meetings as a visitor. You could advise him on writing his paper with information about the Society and your chapter.