

The Far Western District

Youth Outreach Program

As approved by

The Far Western District Board of Directors

SPEBSQSA

Revised: September 1998

Our Society depends
on a foundation
of a singing society – a culture
that values vocal music making.

That foundation is in trouble.

We as Barbershoppers are in a position
to do something about it.

Here then is the Far Western District
Youth Outreach Program.

John Krizek
Chairman
Keep America Singing Task Force
1995

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Introduction

The Far Western District's *Youth Outreach* program is the implementation of the latter portion of our Society's Vision Statement:

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.

For more than sixty years, SPEBSQSA has grown and matured, secure in the knowledge that there were plenty of men out there who love to sing, and who would love to join us, if only we would ask; if only we would provide the right programs and the right music. And so we worked hard to improve our musical product, to sometimes awesome levels.

But we must look objectively at the hard facts:

- families no longer sing around the piano
- when public school budgets are cut, the arts, including music, are among the first to go
- the average age of our Society membership is increasing

If we were to do nothing, our Society membership would continue to decline as our older members pass from the scene. Clearly, this disturbing trend must change. By reaching out to work with others and support music education at the grade-school, junior high school, high school and college level, we can use our strength as a nationwide organization to provide leadership and support in this cause. Nobody else has the resources, tradition and infrastructure that we do.

While we are contributing to the well-being of the society around us, our long-term need is simple: self-preservation.

Our Society headquarters office has been working hard to lay the foundation for Barbershop Harmony programs in the educational system. Some excellent advances have been made with the Music Educators National Conference (MENC), the American Choral Directors Association (ACDA), and various state-level Music Educators Associations which are the professional organizations to which most music teachers belong. In addition, the United States Congress recently passed legislation that created the *Goals 2000 Education Act* 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 we have offered ourselves as resources in this effort.

Supporting Youth Outreach

There are many ways for individuals and chapters to support Youth Outreach. No one program fits all circumstances. There are many variables, depending on chapters and individual resources, and community needs. You and your chapter can pick and choose which path to take from the choices explained in this manual.

It can be as simple as a quartet visiting a school, or as complex as hosting a clinic or a 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 the Far Western District Youth Education Fund.

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 choral music as part of a well-rounded education – not to dictate how it is done.
- By exposing young men to the joys of our art form, we set the stage for their possible involvement in our hobby at some point in the future.

Let's not keep the pleasures of singing in close harmony to ourselves. To carry our Society forward, we must **KEEP THE WHOLE WORLD SINGING.**

Purpose

The purpose of the Far Western District Youth Outreach program shall be to encourage and actively promote the joyful experience of singing in general, and singing in the four-part barbershop style in particular, among young men in the Far Western District of SPEBSQSA.

The goals of this program shall be:

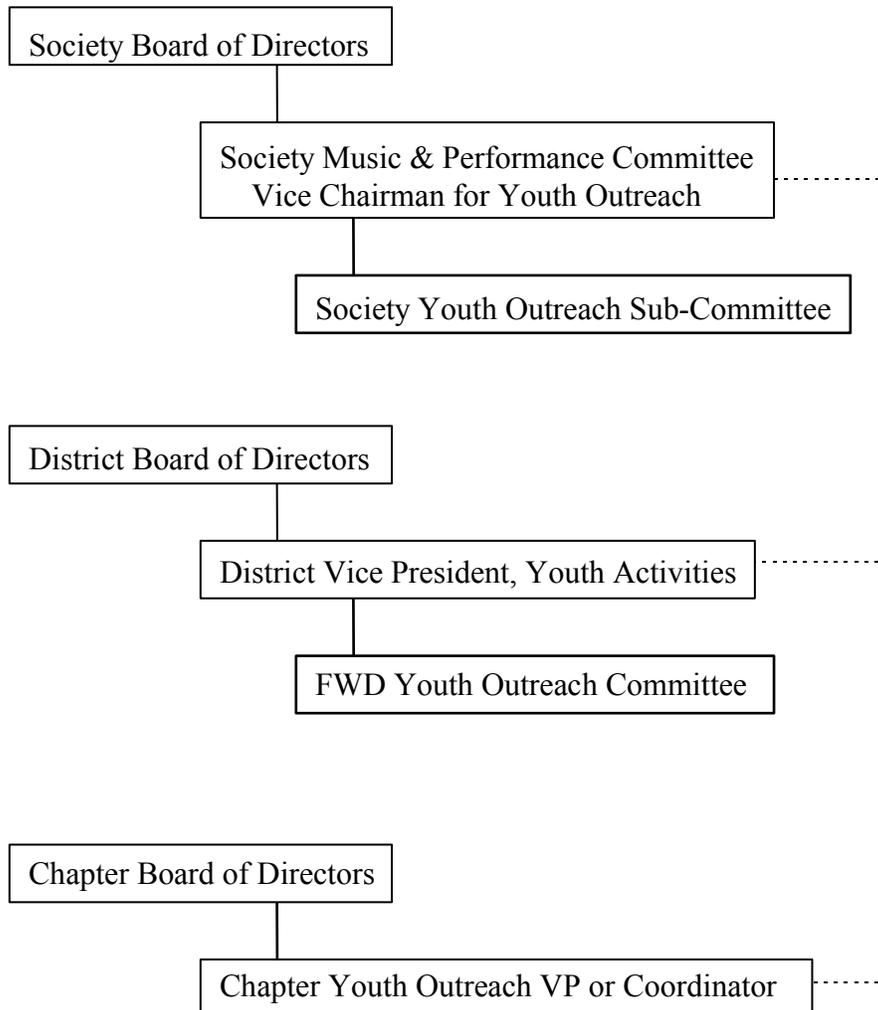
- 1) To encourage and support vocal music education ***of all types*** (not limited to Barbershop) in the elementary schools, high schools and colleges in our communities.
- 2) To provide a performance outlet which could include competition for these singers and to develop a sense of singing as a lifelong recreational activity.
- 3) 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 and a sense of teamwork.
- 4) To raise the awareness among teachers and educational administrators that Barbershop Harmony is a viable musical art form that can help them to expand and improve their vocal music curriculum.
- 5) To serve and be recognized as a valuable resource in support of goals we share with the National Coalition for Music Education.

IMPORTANT NOTE

This program is NOT intended to become a membership recruitment vehicle for students or their teachers. Our first responsibility is to promote the importance of finishing their education, with singing as an important activity. If we have done our jobs properly, many of the students of today will surely become the adult Barbershoppers of tomorrow.

Organization

The FWD Youth Outreach program shall be administered under the following organization:



Although not required by the current Society Governance Structure, the Far Western District Board of Directors includes a Vice President for Youth Activities. All FWD Chapters are encouraged to have a Youth Outreach Chairman, although that position need not be a voting member of the Chapter Board of Directors.

The District VP of Youth Activities coordinates all District youth activities, and must coordinate with the following District personnel:

- District Contest & Judging Chairman (for High School & College Quartet Contests)
- District Treasurer (for contributions & disbursements from the FWD Youth Education Fund)

Functional Responsibilities

The following District activities shall be responsibilities of this organization:

1. Educational Activities (camps, clinics, etc.)
2. "High Time for Harmony" Newsletter
3. FWD Youth Education Fund funding recommendations
4. Community Singing Promotion
5. Elementary-level programs
6. MBNA America College Quartet Contest coordination
7. FWD High School Quartet Contest

Chapter Organization

Each Chapter should appoint or elect a Youth Outreach Chairman. For some Chapters this position is a voting member of the Chapter Board of Directors, although this is not a strict requirement. The job of the YO Chairman is to serve as a liaison between the chapter and local schools, other chapters and the Society, and to coordinate whatever projects the chapter decides to do. The YO Chairman is responsible for identifying and contacting candidate schools and school district administrative offices to help make them aware of the resources that are available.

Coordination

It is important to note that it is possible for some schools in densely populated regions to serve areas that overlap the areas served by more than one chapter. Chapters are encouraged to join forces in cooperative programs wherever 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 may give the impression that we are not well organized and may create an additional burden for the teacher. A chapter may request that it be named as the "primary contact" for a particular school. This request should be made to the District Vice President of Youth Activities.

Working with Music Education Coalitions

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

- The Music Educators National Conference (MENC), which represents music teachers across the U.S.
- 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 SPEBSQSA and Sweet Adelines International. For many years the Society – through its many members who are also music educators – has been actively involved as a part of the MENC.

A primary achievement of the National Coalition has been calling attention to the concerns and the importance of music education, and the passage of the *Goals 2000 Education Act* with its emphasis on setting standards in arts education, including music.

Throughout the country there are many state and regional subsidiary coalitions, such as the California Coalition for Music Education, which have as one of their main goals lobbying 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 a campaign to restore or protect from cutbacks a local school music program. This 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 individual choice.

A new coalition of advocates of vocal music was formed in 1995. The MENC, the American Choral Directors Association (ACDA), Chorus America, Sweet Adelines International and SPEBSQSA agreed to promote community singing and a common repertoire of songs. This coalition published “*Get America Singing...Again*”, a collection of 42 songs everyone should know. The songbook is available through the Harmony Marketplace. Its widespread use is highly encouraged. We may expect this coalition to further strengthen the alliance between the barbershop and music education communities.

Working with School Teachers & Administrators

How Schools Are Organized

In addition to the individual schools, most public schools have an organization structure known as a “school district” that plans curricula, controls budgets and coordinates the activities for the schools in their district. 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 they may also include grades 7 and 8. Elementary school districts include grades K through 6 or K through 8. All 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. Contact 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 for setting up a meeting with a group of choral music teachers.

Working with Educational Administrators

In California, every county has a County Office of Education (COE) or a County Department of Education. A similar system may also exist in Arizona and Nevada schools. Hawaii has a State education system. Depending on the size of the County, there will be one person with Fine Arts or Music responsibility. This person can be a valuable contact in promoting our Youth Outreach efforts, since they have direct contact with all school districts in their county. They will probably have a list of the district music contact people. This can save time in finding out who to call. The COE contact will also probably be familiar with those schools in their county that have vocal music programs. Always ask for permission to use the COE person's name as a reference when making school or teacher contacts.

An additional resource at every school is the chief administrator known as the principal. Before making contact with a teacher, it is wise to contact the principal to explain why you are there and what you hope to accomplish. If you sell the program to the principal, it will be easier to sell the teacher. The principal may refer you to the assistant principal or vice principal having curriculum or extra-curricular responsibilities for the school to introduce you to the music teacher. You may have to sell this person on your program as well, in order to have success in the school. They will be very interested in knowing that it will not cost the school anything.

Working with Music Teachers

Music teachers 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. They are charged with educating students with music literature covering centuries, and they have a vast amount of choices. As mentioned elsewhere, they are most likely working on a schedule made out well in advance. A few may not have a high opinion of the barbershop style. These may seem like formidable obstacles going in.

However, many music educators are faced with shrinking budgets or loss of programs in their schools. They are interested in whatever support their community can provide. We are part of that community. And as our experience – and the attached articles – indicate, barbershopping is becoming recognized by educators as a tool – a very effective way to get more young men interested in music activities. In this day and age, they all look for ways to attract more young men into their programs. So whether a particular teacher “likes” barbershop or not, if approached with sensitivity to their needs as outlined here, most will be very receptive to your contact and suggestions. For further information, refer to the next section entitled, “A Chapter Level Youth Outreach Program”.

What About the Girls?

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 girls as boys, the question may come up: “This is fine for my boys, but what about my girls?” The Sweet Adelines International organization has a very polished Youth Outreach program, parallel to the Society's. Cooperation with local Sweet Adelines or Harmony Inc. chapters is encouraged when providing programs at the high school level.

Working with the Sweet Adelines

For help in contacting a local Sweet Adelines chapter, quartet or clinician, contact your District Vice President for Youth Activities. To obtain a copy of their youth outreach kit and materials, contact the Sweet Adelines International headquarters at (800) 992-SING.

A Chapter-Level Youth Outreach Program

Each Chapter in the Far Western District can support and contribute to the Youth Outreach program. The first step is to appoint or elect a Youth Outreach Chairman. This individual should have good organizational abilities and be able to devote the necessary time to the job. It is also important that this individual be able to call upon the assistance of other Chapter members to help, and to distribute the logistics of administering this program among several Chapter members. The following is a description of the recommended procedure for how to contact vocal music teachers:

Step 1 - Identify schools in your area

Prepare a list of all schools in your area by looking in your local telephone directory. You can use the White Pages to find schools by name, or you can use the Yellow Pages to find schools under the "Schools, Academic & Secondary" heading. Gather information about the school, including its full name, street address and telephone number. You can also ask your Chapter members for the name of the schools that they or their children attended. Again, confirm the correct name, address and phone number for each school.

As part of this process, go through the appropriate administrative contacts (see page 9) to make sure you have the right school personnel identified.

Step 2 - Contact your District Youth Activities Vice President

To avoid duplication of effort, be sure to check with the FWD Youth Activities VP. If the school is already served by another Chapter, STOP. Return to Step 1 and find another school that is not already served by a Chapter.

Step 3 - Call each school for more information

For each school identified in Step 1, make a brief telephone call to the school's office to determine if they have a choral music program (be sure to differentiate choral music from the band program). If so, ask for the name *and correct spelling* of the instructor for that program. Also ask if there is a direct-dial telephone number for the instructor. **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 (refer to Appendix 1). 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 serve as a chronological history of activity for that school (refer to Appendix 2).

Step 4 - 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 instructors correct name, title and address (rather than a "form" letter), neatly typed on Society stationery (order #3501). Remember that you don't get a second chance to make a first impression. A sample letter is

shown in Appendix 3. Although you may customize the letter to suit your particular area, try not to deviate from the recommended format too much.

Step 5 - Make initial telephone contact with the music teacher

Approximately one to two weeks after mailing the introductory letter, you should try to call the instructor. Be sure to be sensitive to the instructor's busy schedule. He or she 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 instructor between classes, and he or she may not be able to talk for an extended period of time. Again, be brief and to-the-point. Confirm that he or she has received the letter of introduction from Step 4, and ask if he or she would like to find out more about the program. Unless the instructor asks for a lot of detail during that conversation, be prepared to offer to send some more information that they can review at their convenience. Also be prepared for a response that they are not interested at this time (most schools have their yearly programs cast in stone very early in the school year). Offer to send some additional information. If you have been sensitive to their situation, very few instructors will refuse to learn more about the program. If you still find instructors that do not want anything to do with our program, thank them for their time and make a note not to bother them any further.

Step 6 - Forward the school information to the Society Headquarters Office

Our Society's headquarters office maintains a complete database of high school and college music teachers who have expressed interest, and sends out periodic mailings to keep them informed of nationwide Youth Outreach activities. By providing the instructor's name, school name, address and phone number to the Society headquarters office, you ensure that your local school will be added to the list. Please send the information in writing to the Society's Youth Outreach staff. 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 Youth Outreach 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 all of the music and other educational materials.

Step 7 - Send a supplement kit of printed materials.

Approximately one to two weeks 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:

- A cover letter, thanking them for their interest in Barbershop Harmony (Appendix 4)
- A copy of the *Harmonizer* (July/August 94) article featuring *The Management Quartet*
- A copy of the *Teaching Music* (December 94) article, same topic
- Information regarding your local High School or College Quartet contest
- A map or flyer showing your Chapter meeting location
- A brief definition of the Barbershop Style (such as the Forward of the Arranger's Manual)
- An excerpt from the Young Men In Harmony instructor's guide (pages 1-8)

Step 8 - Offer additional support to instructors

Keep in touch with the music teachers, to let them know that you are a resource to them. The following are ideas for how you can help:

- Purchase the “Youth Outreach” video tape and offer to let them borrow it
- Sponsor and coach a quartet in the next High School or College Quartet Contest
- Arrange for a good quartet to make an in-class presentation (see next section)
- Invite students and instructors to visit your Chapter meeting or to attend your Chapter shows (offer complementary tickets if your Chapter can afford to do so)
- If your local school already has an active quartet or an a cappella group, invite them to perform on your Chapter shows
- Offer to sponsor one or more music teachers at District training schools (such as Harmony College West or the Chorus Director's Guild Seminar - see later section)
- Borrow one of the District’s video tapes of the High School Quartet Contestants or the Youth Harmony Camps, and arrange to show it at the school.

In-Class Presentations

It is often desirable to bring the Barbershop style into the classroom for a live presentation to students and teachers. This can have a very powerful impact on both students (who probably have never sung or heard Barbershop before) and teachers (who probably have never seen their students learn a song so quickly or demonstrate such enthusiasm and involvement).

To prepare for an in-class presentation, have the following resources available:

- a presenter who knows the Barbershop style and can teach it quickly and effectively
- a good quartet (young if possible, but quality is most important)

You can then put-on a 40-50 minute program that includes the following items:

1. The quartet sings a really good up-tune to capture everyone's attention
2. The presenter gives a brief introduction of Barbershop and how it got started
3. The presenter & the quartet give a demonstration of the Barbershop style (such as the first 8 measures of "*My Wild Irish Rose*" - adding one part at a time)
4. The presenter & quartet teach a simple song to the students using the quartet method (such as "*My Gal Sal*" or "*Sweet Rosie O'Grady*")
5. Allow the students to sing with the quartet (as a double or triple quartet)
6. Allow time for questions & answers, and a closing song by the quartet

Students respond positively when they have the opportunity to experience success with something they enjoy, especially if it is accomplished in front of their teachers or peers. The following guidelines and preparations should be observed:

1. Schedule the in-class visitation with plenty of advance notice to the teacher and the quartet.
2. Make sure the instructor knows what will happen in advance (provide sheet music and a presentation outline)
3. Use a presenter with good verbal and teaching skills, such as a chorus director or assistant chorus director. If one is not available, be sure that one member of the quartet is competent to lead the session. In all cases, the leader should be very familiar with the Barbershop style, musical nomenclature and teaching techniques.
4. Be sensitive to class schedules - start on time and don't exceed the allotted time.
5. Be professional, be prepared and be patient with the students. This is not your Chapter meeting and it is not the time for crude jokes about baritones. Instead, encourage good vocal techniques (such as proper posture and breathing) and offer praise when effort is made by the students. Teachers routinely talk to other teachers. A suitably-impressed teacher can be a valuable resource to help make contacts with teachers at other schools. An offended teacher can make sure that you never sing in another school anywhere. Remember that you don't get a second chance to make a first impression.
6. As soon as possible after the visitation, send a brief letter to the instructor, with a copy to the school's principal thanking them for the opportunity to present the Barbershop style to their class and offering additional assistance in the future.

Working With Students on a Long-Term Basis

Opportunities may come up to work with a school choir or class on more than a one-time basis. Some very positive programs have been developed, particularly the “Harmony Week” at Palo Alto High School, (refer to the sample class outline in Appendix 5). Working with a choir for one class period every day for a week is a most effective way to help students experience and enjoy barbershopping. As this manual goes to press, an experiment is underway at a high school in San Diego involving “guest” barbershop instructors for a whole semester.

Such in-class instruction requires a unique combination of a cooperative school and teacher, and barbershop teaching talent available during the day – usually in cooperation with local Sweet Adelines who can work with the girls in a choir. Should any such opportunities arise, contact your District Youth Activities Vice President.

When invited to “volunteer” as a song leader or guest instructor for a school choir, especially if it is on a continuing basis, it is important to bear in mind that we are there to support the local music teacher, and not to be a replacement. It is our goal to strengthen the school's music program and make sure it is adequately funded and staffed by professional music educators. We do not want to give anybody the impression that responsibility for music education can or should be taken over by volunteers.

Follow-Up and On-Going Support

The greatest joy for many adult Barbershoppers is singing in a quartet. It can be just as satisfying for younger singers. There are many things we can do to help encourage the formation and encouragement of quartets in the schools. Some of these items are aimed at the music teacher who has already accepted that Barbershop Harmony should be a part of their musical program. Others are aimed at the students themselves.

Providing Sheet Music and Songbooks

A new series of published sheet music entitled the “Harmony Explosion” series has been established for the younger male voices that are either still changing (or have not yet started to change). These arrangements use a smaller vocal range than the adult series, and are based on somewhat more contemporary songs (such as “When I'm Sixty Four”) that may be more recognizable by the youthful singers of today. A number of good four-part arrangements are also available in the *Young Men in Harmony Songbook* (Society order #6051). For younger voices, you should purchase *An Introduction to Barbershop Singing for Youth* (Society order #4062) which is geared toward the elementary or middle school level.

Your chapter could “adopt” one or more schools and offer to purchase the sheet music for any quartets who request them. Coordinate such offers through the music teacher and/or school principal.

Training and Coaching

You can always offer some additional training and coaching to help young singers in a school quartet to improve. Such coaching can be provided by a chorus director or assistant director, or experienced quartet men in your chapter. Help with anything from basic notes and words to advanced tuning and performance technique is reasonable to *offer*. However, young men's voices are not yet fully developed, so they should not be pressured into creating the broad "expanded sound" made by adult singers. They also do not yet understand (nor do they care about) our sophisticated contest and judging system, so they are not looking for perfection. Allow them to enjoy the sweet sound of their four voices blending in harmony.

Performance Opportunities

Your chapter's annual show is an excellent opportunity to promote school quartets. It gives them a chance to perform in public and to gain some very valuable experience in front of an audience. It also expands your ticket-sales into an entirely new market, since parents and teachers will want to see their sons and students perform. As a side benefit, it may also help to increase your membership, since it will also expose the adult male parents and educational administrators to our wonderful hobby.

Sponsoring a School Quartet in a Division or District Contest

A chapter can sponsor one or more quartets in such contests, and help offset the costs of travel, accommodations, food and costuming. If the music teacher wishes to accompany the students on such an outing, the Chapter should consider offering financial assistance for him/her as well. Some schools provide transportation for students participating in competitions and events. If the teacher is not available, a chapter member should be designated as chaperone to ensure the safety (and good behavior) of the young singers.

Sponsoring a Student or Teacher for the FWD Youth Harmony Camp

A chapter can sponsor one or more students who wish to attend one of the FWD Youth Harmony Camps. The camp is a weekend-long activity for young men to experience barbershop singing and "male-bonding" in a rustic campground setting. The event is usually held on a weekend in mid-June, from Friday night until Sunday late-morning. For only \$25, a male student can have two nights, five meals and all the barbershop singing he can handle. A music faculty comprised of some of our District's finest quartets and chorus directors provide outstanding support for the weekend. The camp also includes various sporting events and a Saturday evening sing-around-the-campfire. The Far Western District covers the rest of the cost. In addition, male and female music teachers can attend this event completely free of charge, even if they cannot stay for the entire weekend. Refer to the section later in this manual for more detail on the Youth Harmony Camps.

Sponsoring Music Educators at District & Society Training Schools

It is the policy of the Far Western District to support the training of vocal music teachers who wish to attend District-sponsored training schools, such as the Chorus Director's Guild seminar. The full cost of tuition, materials, meals and lodging will be paid for by the District. The cost of transportation to and from the seminar is not covered by the District. This is an excellent opportunity for Chapters to offer financial support to music teachers who are willing to learn more about the Barbershop style.

It is also possible for Chapters to sponsor a music teacher to Harmony College (full week) or Harmony College West (weekend). If your Chapter conducts weekend training retreats (some Chapters call them "advances"), you might consider asking a music teacher to join you for that event as well.

In general, the more you can expose the music educator to the Barbershop style and our attention to good vocal production techniques, the more willing that teacher will be to use the style in their musical programs.

Clinics and Festivals

The barbershop experience can be most effectively presented to large numbers of students through clinics or festivals.

A *clinic* is usually held on a weekend, with a school district, school or combination of schools as host. The important ingredients are:

- A host school district or combination of high schools with a “critical mass” of 100 or more male singers.
- A championship-level barbershop chorus of approximately equal size.
- Some clinician/teaching skills and quartet demonstration capability within the chorus.

What happens is:

- Music for two to four songs is provided in advance to the participating schools.
- Clinicians/quartet members from the participating chapter, 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 a barbershop director.
- That afternoon, the barbershop chorus arrives and rehearses separately and with the young men.
- That evening, together they put on a dynamite show, with funds raised going to support the local school district's music education programs.

Experience with this approach in other Districts has led to a greater demand for additional clinics and a surge in membership interest by the fathers of the students participating.

A *festival* is more of a show-and-tell event for existing school groups and an opportunity for many ensembles, including barbershoppers, to share their wares.

The important ingredients are:

- Again, a host school or school district, which may include more than just high school groups – more than 100 singers in all.
- A barbershop chorus, with decent 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 barbershop clinicians teaching basic singing skills as well as barbershop basics.

Participation by a Sweet Adelines International or Harmony Inc. chapter is also desirable, as they can provide similar educational experiences for the young women involved. Whatever the other vocal styles represented by the individual school groups, combined performances at

the conclusion of such a festival can be unforgettable experiences for the singers, both young and old.

Benefit Shows and Fund Raisers

A very important part of our Society's work has been the efforts to raise money through performances for worthwhile charities. Many years ago, the Society adopted the "Institute of Logopedics" (now called "HeartSpring") as our Society Service Project. Over the years, many millions of dollars have been raised to fund research and training to assist children with speech and learning disabilities. We continue this effort and have expanded our Service Project efforts to include new programs entitled "SingAmerica" and "SingCanada". These programs are aimed at encouraging vocal music education on a nationwide basis through the US and Canada. All Society-level fundraising for these programs is now coordinated by the Harmony Foundation.

In addition, the Far Western District has implemented its own "Youth Education Fund" to support vocal music education programs in our District.

Chapters are encouraged to put on benefit shows and other activities to help raise money for their own local projects. These may be single chapter efforts or multi-chapter events. Two such efforts have been started in the southern California area; one in San Diego County and the other in Orange County. In both cases, a fund was created by a combination of Chapters in cooperation with local educational administrators and offered to schools in their areas in the form of "grants". A "Request for Grant" form (Appendix 6) is sent to each school, through which a teacher can request money to fund activities that support vocal music. Each teacher is asked to identify the amount of money requested, and prepare a written description to justify the request. A committee of Barbershoppers and educational administrators review all of the requests and grant as many of the requests as possible.

This technique solves a number of administrative issues that accompany public donations. Although a ceremonial "check" may be presented, the money is held by the Barbershop chapters. This eliminates some very serious accounting problems for the educational institutions that they would otherwise need to face if they had actually accepted the funds. Finally, it provides the Barbershop chapters with specific knowledge as to how their funds are being spent.

Barbershop for School Credit

In a few cases, barbershop singing has been embraced as a special class where young men are given class credit for participating. One such example is in Paradise, in Northern California.

The crowd of high schoolers hanging out in the North Valley Chapter hospitality suite at the 1997 FWD Fall Convention in Pasadena was testimony to the success of a very special Chapter. Forty percent of its members are under 20 years old. The *Sounds of the Foothills Chorus* had just finished 12th – a strong showing in a highly-competitive district – with 19 high school students in the 43 man chorus.

The Chapter had doubled in size in the previous two years. According to Music & Performance VP Pat Lynch, somewhere between 50 and 60 young men have been part of the

chapter in the past few years, and some of the early “graduates” are starting to join the work force and come back as regular adult members.

The North Valley Chapter began in 1992 with a group of five barbershoppers who shared a concept for a new chapter in the Paradise, Chico, Durham Orland area – in Northern California’s Sacramento Valley. The original group grew to about a dozen and obtained as its director Jack Woodward, a 30-year choral director and barbershopper from Paradise, California, who was also a high school and junior high school music teacher.

Four father/son duos were on the chapter charter. Woodward quickly found a number of his students eager to see what this Wednesday night activity was all about. The Chapter grew, with the 60/40 ratio of adults to students fairly constant from the start.

Woodward’s stature in the community – having twice been named teacher of the year – allowed him to hold a position of trust with the school administration and students. The relationship between the Chapter and the superintendent of schools allowed the Chapter to grant performance class credit for the young men who attended regularly.

“Without the right musical and administrative leadership, the best of concepts can fail,” says Lynch. “When a significant element in a Chapter’s membership consists of students, the nature of *all* chapter activities changes. Support must exist throughout the organization. Desire to have younger members cannot be retrofitted or treated casually. From inception, we welcomed student members. Initially it was because several other charter members came with their sons, but soon it was because the membership enjoyed their sometimes unbridled enthusiasm and energy as well as their musicianship.

“The Chapter administration backed this up with clear rules and expectations regarding behavior of all members. Included are rules regarding alcohol, tobacco and language, and extremely well-organized convention trips which include student family members. We have established a scholarship program to meet one of the Chapter’s early edicts: money shall never prevent a singer from participating in this hobby.

“Our Board of Directors includes both a student and a parent representative. Membership is not required for class credit but is for participation in the performing chorus. The non-member participants are treated as ‘apprentice members’ – a special class of membership created by the Board to fast-track students into the performing unit.

“Ours is a year-round chorus and we have no part-time members. There are drop-outs from the program, but not many.”

As Lynch and other leaders of Chapters with high school members point out, it’s important to be understanding about the busy lives these young people lead. Many are active in bands and other student activities, some have jobs, and all have homework.

“Last year we ‘graduated’ five high school seniors,” Lynch continues. “Three of them are attending college nearby and continue to attend rehearsals when they can and will participate in major events. Butte College, a local junior college, has approached us about providing a similar barbershop-for-credit arrangement, since they have a basic voice program but no choral classes.

“This year we have 9 or 10 new students from Paradise High and three high school choral students visiting from neighboring towns. We are busy recruiting their fathers. We now have six father-son duos and would like to increase that to a dozen or more. Wouldn’t it be something to be known as a father/son Chapter?

Fund Raising

One thing we can all do is raise money for the Youth Outreach cause. This can take place on three levels:

Chapter or local - through individual projects

Far Western District - through the **FWD Youth Education Fund**

Society - through the **SingAmerica** or **SingCanada** funds

The first priority is local, through support for an individual school or joint fundraising shows such as those described above. Local projects are bound to produce the greatest impact in the community and recognition for the chapters involved. If this is the case, please remember to advise the District Services Chairman of funds raised and provided, so he can keep track of our combined charitable donations.

The second priority is the **Far Western District Youth Education Fund**, which supports a variety of scholarships, schools and educational efforts on a District-wide basis, as enumerated in Westunes and elsewhere. Projects funded by the Youth Education Fund include:

- Production of educational materials, manuals, videos, etc., in support of the District's Youth Outreach goals;
- Scholarships for music educators attending the District Chorus Directors Seminar or Harmony Colleges;
- Additional scholarship funding for the high school quartet competition;
- Additional travel funding for college quartets;
- Sponsorship of clinics, Harmony Camps, festivals and other educational activities.

Recommendations made by the FWD Youth Activities Committee are subject to approval by the FWD Board of Directors. Requests for funding should be directed through members of the Committee, as listed in the District Directory. Contributions received are maintained in a separate Youth Education Fund account by the District Treasurer.

The **SingAmerica** and **SingCanada** programs were established in 1995 as a Society service project, as reported in the Harmonizer and elsewhere. Its purposes are somewhat parallel to the FWD Youth Education Fund, but on a Society-wide level.

All Society units in the U.S. come under the Society's 501(c)3 umbrella as a charitable organization as far the as the IRS is concerned. The same guidelines apply as with raising funds for Heartspring or other charities. If there are any questions, contact your District Treasurer.

FWD High School Quartet Contest

The Far Western District conducts an annual High School Quartet Contest (HSQC) which is held each year during the Spring District Convention. The date of the Spring District Convention is set by the Society headquarters office, and is normally held on the third weekend in March. The purpose of the High School Quartet Contest is to expose non-member, high-school aged young men to the pleasures of recreational singing and barbershop harmony in particular. The High School Quartet Contest is separated from the standard quartet contest structure to provide an equitable contest and prize structure among peers of like experience, and to recognize the achievement of newcomers to barbershop harmony.

Number of Entries

At the present time, there is no limit to the number of High School quartets. However, as this program grows, it may become necessary to limit the number of quartet entries to a maximum of three quartets per division. In such a case, a Division HSQC shall be established in the January/February time frame to serve as a run-off to the District HSQC. (Refer to the Official High School Quartet Contest Rules in Appendix 7.)

Division Preliminary Contests

Each division in the Far Western District may conduct a preliminary contest in January or February to determine eligibility for the District contest. The scheduling of the Division HSQC shall be the responsibility of the District Youth Activities Vice President, with approval from the District C&J Vice President and the FWD Board of Directors. Divisions are encouraged to hold an HSQC in their area prior to the District contest to give them the experience of competing. Two Divisions may elect to combine their efforts and hold one contest if there is an insufficient number of high school quartets to justify separate contests. In the event of a combined effort, the number of quartets qualifying for the District HSQC shall total three times the number of Divisions involved, regardless of the number of quartets from each Division.

Contest Eligibility

The HSQC is designed to be as flexible as possible to encourage a maximum level of participation. The following is a summary of the rules of eligibility. In case of special circumstances, contact the District Youth Activities Vice President for a ruling:

1. The contest is for male quartets comprised of young men singing in the barbershop style.
2. Each member of the High School Quartet must be a high school student (either public or private) at the time of the contest.
3. A High School Quartet member may be a SPEBSQSA member, but Society membership is not a prerequisite for eligibility.
4. Championship High School Quartets may compete again the following year, providing all members are still high school students.
5. An individual can sing in one quartet only.
6. Contest entries will be accepted up to one hour before the start of an official contest, subject to the approval of the District Youth Activities Vice President.

Contest Registration Procedure

A contest entry form (Appendix 8) should be acquired from any member of the Youth Activities Committee or the District C&J Vice President. There are no dues or registration fees required.

Order of Appearance

The draw for order of appearance will be conducted by the District Youth Activities Vice President the day before the contest. Each contestant shall be notified at a briefing at the contest site. Late entries shall be placed either first or last, at the discretion of the Contest Panel Chairman. Contestants will sing in the order in which their names are drawn by lot, unless the Contest Panel Chairman excuses such appearances due to circumstances beyond the control of the contestants. The Contest Panel Chairman will determine whether to give an excused contestant the opportunity to appear after all other contestants.

Rules & Regulations

Two songs in the barbershop style must be sung at each round of the competition. A quartet may use the same songs at the Division contest and the District contest. A selected panel of judges will adjudicate all contests, using High School contest rules. To help alleviate the burden on the certified SPEBSQSA judging staff, a panel of judges of varying experience will be formed at the discretion of the Contest Panel Chairman. Judges will be counseled to take into account the age of the singers and the relative maturity of the voices. However, in no case should poor singing, excessive vibrato or out-of-tune singing be overlooked. Judges are also discouraged from disqualifying any quartet because of choice of song, although appropriate penalty points may be deducted for singing songs in poor taste. All quartets must use arrangements that comply with international and USA copyright laws.

High School quartets will be responsible for their own travel, lodging and other expenses incurred while participating in the competition(s), although chapters are urged to provide financial and other support for quartets in their area. See Appendix 9 for sample Judging Form.

Scoring Summaries

Scoring Summaries will be produced by the Panel Chairman and Secretary and distributed in the same manner as other contest summaries. The Summary will contain the order of finish, the quartet name, the school represented, the song titles, the total scores and the panel members' names. See Appendix 10.

Contest Awards

Awards and scholarships shall be presented to the First through Fifth Place Quartets. The First Place Quartet shall be recognized as the Far Western District High School Quartet Champion. The amount of the Awards will be determined by the FWD Youth Outreach Committee and approved by the FWD Board of Directors.

For graduating seniors, the award will be made jointly payable to the student and to the educational institution of his choice. If the student is not planning to attend college or some institute of continuing education, or is not yet old enough to be making such plans, the award shall be made payable directly to the student and mailed to the quartet member's parent(s) listed on his entry form. An accompanying letter to the parent(s) will thank them for their support and suggest setting the amount aside for his future education. In either case, each award winner will have 90 days after the contest to discuss his choice of disbursement of the

funds with his parents. (See the sample letter to scholarship award recipients in Appendix 11.)

MBNA America Collegiate Barbershop Quartet Contest

With sponsorship by MBNA America Bank (issuer of the Society credit card), the Society organizes and coordinates the annual Collegiate Barbershop Quartet Contest (CQC) which is held each year during the international convention. The purpose of the Collegiate Quartet Contest is to expose non-member, college-aged men to the pleasures of recreational singing and barbershop harmony in particular. The Collegiate Quartet Contest is separated from the standard quartet contest structure to provide an equitable contest and prize structure among peers of like experience, and to recognize the achievement of newcomers to barbershop harmony.

District Preliminary Contests

Each district in the Society conducts a preliminary contest to determine eligibility for the international contest. Because of its large geographic area, the Far Western District holds preliminary contests in each division. The schedule for the district/division contests is determined and published by the Society headquarters office.

Contest Eligibility

The eligibility for a Collegiate Quartet preliminary contest is defined by the Official Rules for the CQC published by the Society headquarters office. The following is a brief summary, but refer to the official rules for the most current and complete information:

1. The contest is for male quartets comprised of young men between the ages of 17 and 25 singing in the barbershop style.
2. No more than two members of a college quartet may be SPEBSQSA members, unless those members first joined the Society within the calendar year of the competition.
3. Past CQC champions are not eligible.
4. An individual can sing in one quartet only.
5. A CJ17-A Official Entry Form must be received at the Society headquarters office no later than 21 days before the preliminary contest date, along with a check for \$10.00 payable to SPEBSQSA.

Rules & Regulations

Two songs in the barbershop style must be sung at each round of the competition. A quartet may use the same songs at the preliminary contest and the international contest. Certified SPEBSQSA judges will adjudicate all contests, using standard contest rules. The quartets achieving the highest scores in each of the preliminary contests will be invited to compete in the final round of competition. All quartets must use arrangements that comply with international and USA copyright laws. Quartets will be responsible for their own travel, lodging and other expenses incurred while participating in the competition(s), although chapters may elect to provide financial and other support to a college quartet.

Promotion and Sponsorship

Each year around December, the Society sends announcement flyers and posters to thousands of college music departments, music educators, fraternities, etc., announcing the next CQC competition. Queries received as a result of that mailing get a packet of information from The Society headquarters office and are referred to the appropriate District CQC coordinator. The District coordinator then passes these contacts along to a CQC coordinator in each Division, who is responsible for individual follow-up. 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 who can provide them with encouragement and coaching support.

Chapter YO Chairmen are encouraged to make their own contacts with local college music departments and others to initiate college quartet development.

Cash Prizes

MBNA America provides the following cash prizes for CQC winners:

- \$4,000 for the Champion Quartet
- \$1,500 for the Second Place Quartet
- \$1,300 for the Third Place Quartet
- \$1,000 for the Fourth Place Quartet
- \$800 for the Fifth Place Quartet

Each District may send its Champion Collegiate Quartet to the International Finals. Additional quartets may be invited as “wild-cards” based on qualifying scores. Each District Champion Collegiate Quartet receives \$1,000 from MBNA America.

The Far Western District provides \$1,000 in travel funds for college quartet(s) going to The International Competition. If more than one college quartet qualifies and is invited to go, then the travel fund is divided accordingly. Depending on funds available in the Far Western District Youth Education Fund, this fund may be augmented. Host chapters are encouraged to support such competing quartets as much as possible.

Elementary Level Programs

Performing for elementary school audiences is a real kick – ask the Vacaville Chapter, the Sundowners Quartet from Rancho Bernardo, the Singing Padres from Palomar-Pacific Chapter or any of the others who have done it. Kids are impressionable and enthusiastic.

The key is to leave behind something to encourage their own involvement in singing. At that age, kids are most likely to be singing in unison. Boys and girls are together, as boys' voices have not yet changed. Depending on the teacher and the program, at the middle school level they may be doing one- and two-part harmony. The Society's Young Men in Harmony materials are not appropriate for use at this level.

The primary tool we have is “*Introduction to Barbershop Singing for Youth*”, a collection of songs arranged by Tom Gentry and published by Shawnee Press (Society stock #4062). The arrangements are not pure barbershop, but are designed to introduce young singers to the joys of singing harmony. It is the policy of the Far Western District to make copies of this songbook available free to music teachers, as long as the supply lasts. Contact the District Secretary or order copies through the Society.

One of the easiest ways to support local school music is through joint performances where school choirs and barbershoppers share a program, and funds raised go to the school music activity. Sometimes a simple donation by the barbershop Chapter, to enable the school choir to buy music, equipment or costumes, or finance travel to a festival can be a greatly-appreciated step. A Chapter might “adopt” a school choir and develop a long-term relationship.

In the Cardinal District, a group of retired barbershoppers called the “Singing Grandpas” provide regular programs at local schools. The kids learn that singing is fun and can be a lifelong activity.

At various times, barbershoppers, wives and friends 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. Through occasional visits and sing-along assemblies, we can accomplish much.

If kids don't get 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.

Youth Harmony Camps

The idea for the camps came from high school quartet contest competitors a few years ago, who suggested that it would be neat to get together for a week-end in a camp setting that would mix singing, learning and fun outdoor activities.

The basic approach with the Far Western District (FWD) camps is to provide a total barbershop experience for the young men. The faculty and music is all barbershop. Music educators are invited to attend free-of-charge. This is different from the approach of the Society's Harmony Explosion Camps, for which teachers are recruited and invited to bring some of their boys, and the curriculum includes non-barbershop as well as barbershop clinicians and materials. Their outreach to students is through the teachers, who are more likely to appreciate the academic setting and the variety in musical literature. Both programs have been successful, based on their respective goals. This section describes how the FWD program works.

The camps are designed as vehicles for exposure, not member recruiting. There is absolutely no pressure to join the Society. The fact that some of the young men may choose to join us now is considered a bonus.

Site Facilities

The best choice is an organized camp facility geared to youth, such as those owned and operated by churches or youth organizations. It should be a mountain and/or woodsy setting within a reasonable driving distance of a major metropolitan area. The facility should include cabins or dorms, a dining hall, and an indoor meeting room large enough for risers to hold 100 young men. There should also be recreational facilities, such as a swimming pool, volleyball or basketball courts, and a campfire amphitheater. Accommodations for female teachers as well as male faculty and teachers should also be available. The facility generally needs to be booked 8-10 months in advance.

Size

The facility should be sufficiently large to guarantee exclusive use of the camp. This usually means 70 to 130 students (100 to 160 including adults).

Scheduling

What works best for us is the time between the end of the school year in mid-June and the start of the International Convention at the end of June. Teachers tell us that their window of opportunity for best cooperation with us are after the Spring concerts in May, in September before school programs get underway, and in January after their Christmas/Holiday shows and before they get into their Spring shows. We would rather avoid the peak summer vacation months of July and August. We would have conflicts with Harmony Colleges and Directors schools. Besides, most camps are not available weekends during their peak season which usually begins around the end of June and runs until Labor Day. The June framework also enables recruiting for camp to occur while school is still in session.

Registration & Fees

The FWD policy has been to charge students \$25 for the entire camp weekend, and charge the teachers nothing. This covers five meals, two nights and all the activities and materials. The actual cost – considering not only camp costs for food and accommodations, but also expenses for faculty, music, etc. – runs around \$80 per head. The balance has been subsidized by the FWD Youth Education Fund. The philosophy has been that it has to be worth something to the student - if he's willing to put up \$25, he's likely to be more serious about attending. Chapters are encouraged to assist with transportation for boys in their areas.

When there is a group of 12 or more boys from one school or town, the sponsoring chapter or school should be required to have an adult stay with the boys in camp. This can be helpful in terms of discipline and handling any problems. Any adult not on the assigned faculty or counselor roster is asked to pay the full \$80 rate, provided there is room.

Campers should receive a packet of printed materials prior to arriving at the camp. Appendix 12 includes examples of a cover letter and checklist. The kit should include a map and written directions, along with a detailed schedule of events. In addition, the kit should include a parental emergency medical form. If it should become necessary to take a student to a local hospital or clinic, they may not be able to provide care without such parental approval. This has been a problem because of the late sign-ups and the "I forgot" syndrome, and needn't be an overly complex or scary form, but it is necessary.(see Appendix 13).

As an additional safety issue, no teenagers should be allowed to drive themselves to camp. Any necessary exceptions can be worked out with the camp director. Driving into town during camp is absolutely forbidden (for obvious liability reasons) and anyone found violating this rule will be sent home immediately with no refund of their registration fee.

Music & Administrative Faculty

The music faculty is typically made up of about 15 barbershoppers, led by a dean or "Campmeister" (Lloyd Steinkamp or John Krizek). The "all-star" music staff is lead by accomplished barbershop teaching "pros" such as Lloyd, Val Hicks, Ron Black and Gary Bolles. The staff is intentionally stacked with men who not only are talented directors, coaches, judges and quartet veterans, but who also joined the Society when they were teenagers. Included should be at least one demonstration quartet with International credentials, such as Rhythm & Rhyme, Metropolis, Vintage Blend, Special Feature, Buck Thirty-Nine and Gotcha! (with a lead who was a *student* at the first camp in 1996). Just having men like this sprinkled on the risers helps with discipline and the learning process.

Guest quartets are reminded they are there for the boys, and that does not mean spending a lot of time singing to them. Additional participation by local chapter groups or quartets is not encouraged.

At least one staff member is assigned to look after the needs of the visiting music educators, such as the highly respected Dr. Val Hicks or Gary Bolles, who hold music education degrees. They sit with the teachers during meals, answer questions about what's going on

and conduct a special session addressing their needs during the Saturday afternoon recreation period for the boys (see schedule below). A special kit of Society background material on barbershopping is provided to the teachers.

In addition to the music staff, it takes about six barbershoppers to act as camp counselors. Duties include handling registrations, distributing music, getting everybody where they are supposed to go, monitoring dining hall and dormitory chores, supervising games, bringing & setting up risers, running to town for special needs and making sure things are under control and safe in the dorms or sleeping areas. They are led by a camp director who is in charge of all the logistics and non-singing details. All told, that's a faculty of 22-25 adult barbershoppers. The best ratio is around one adult per four kids. Thirty adults (including teachers) with 130 boys is barely adequate for proper supervision. Thirty adults for 70 boys is more than adequate.

Promotion

Students come primarily through the barbershop network, with a heavy reliance on those schools or programs in which a relationship with a local barbershop chapter has been established. Many chapters have conducted schools visits, had school groups in their shows, sponsored a high school quartet, or donated money to local school music programs. Over the years, members of the Youth Activities Committee have developed relationships with teachers and educational administrators. Where doors have been opened, the invitation is enthusiastically received.

Some come from members of the barbershop family – sons or grandsons of Society members, neighbors and the like. Of course there is ample publicity in WESTUNES.

Others come from: publicity in music educator trade newsletters; presentations by quartets at events such as the Southern California Vocal Association *Young Men's Clinic*; quartets visiting schools; and promotion at local chapter shows and events. Another source has been the Society's database of music teacher contacts picked up at MENC, ACDA and other meetings. From a mailing to about 100 teachers, we may get about three calls that make the whole thing worthwhile. Teachers we would not have reached otherwise, who want to bring their students to camp. We now maintain an active database of these educators.

Music Selection

The music is selected mostly by leaders such as Lloyd Steinkamp and Val Hicks, and includes mostly *Just Plain Barbershop* or their own arrangements of public domain where there is no problem making copies. Also, several tags chosen by the faculty are included. Note that some campers have a much faster learning curve and appetite for songs, so it is wise to have something reasonably challenging in reserve. It is also important to have some extra songs available, in case the campers master the music faster than you planned! But in either case, there should be nothing so difficult or sophisticated that success is hindered.

Schedule of Events

Friday night: After registration and dinner, there should be chorus placement and warm-ups, announcements, introductions of faculty and learning of chorus songs. There can also be one or two songs from the “headline” quartet.

NOTE: It is recommended that a curfew be set at 11:00 PM each night. There should be no singing outdoors after curfew. Otherwise, the boys will sing all night long!

Saturday morning: After a chorus warm-up on the risers, there are breakout sessions. Groups of 8-12 boys with a balance of voice parts go to assigned rooms and spaces. The faculty rotates around, in approximately 35-to-55 minute increments, with the assignment of providing each student with a quartet experience, using a song from Friday night, tags or anything else that works. Each group of boys gets to work with three different coach sets. This is the most direct, hands-on coaching they get, aside from those boys already in organized quartets, who are provided with personalized coaching.

Saturday afternoon: Recreation time, including swimming and other games. This provides time for any organized quartets to get additional coaching. This is also when the teachers get to sit with the music faculty. At 4:00 p.m. it’s back on the risers for another group session.

Saturday evening: After dinner, there is another group session on the risers, including quartet coaching if possible. This is followed by the campfire, featuring organized and disorganized quartetting, “Sing-With-The-Champs” tag-singing, juggling, magic acts (or whatever) by the students or teachers, and general sing-along fun.

Note: Both Friday and Saturday nights include an ice cream “social” afterglow with woodshedding and tag-singing opportunities. A special effort is made privately among the faculty to have no liquor available, regardless of the camp rules.

Sunday morning: A final session on the risers polishing songs, announcements, thank-you’s, performing for parents and/or drivers, sharing experiences, etc. Then it’s time to clean up and go home.

Miscellaneous Notes

We try to make sure each teacher who attends camp has follow-up contact point with a chapter that can provide on-going support throughout the year. In 1997, four out of the 11 quartets in the annual High School Quartet Contest came from schools whose teacher attended camp the prior summer, and who previously had no contact with barbershopping. It is important to maintain and nurture these relationships.

A responsible adult presence in the dorm areas is also important. These are, after all, kids – prone to the kind of post-midnight hi-jinx that can cause serious problems. The counselors can be very helpful in keeping things under control, and in making sure the area is properly cleaned up when they leave.

One of the strengths of the FWD Harmony Camp experience is the opportunity to expose young men to the total barbershop lifestyle, including the camaraderie and the sharing on many different levels. A message we keep hearing back from teachers is how important our adult members are as male role models – something we hadn't thought about, but in today's world makes sense:

- David from Venice, CA who returned to camp one year with his high school diploma, to show "Uncle Lloyd".
- The male choir program at Venice High School, a predominantly minority school, which has grown to 35 boys from a dozen or so, led by the six who went to camp in 1996. Their teacher wrote, "I have a changed bunch of boys."
- The young man from San Bernardino who went to the NorCal camp in 1997 just to be with buddies he met at the 1996 camp (which was only in SoCal that year).
- The two junior high boys who were having problems on Friday night at the NorCal camp, who were taken aside and counseled by Chuck Hunter and Ron Skillicorn – both sensitive, experienced educators. Both boys were on the risers singing by Saturday night. When they left on Sunday morning, both said they had a wonderful time and would like to come back.
- The National Honors Choir veteran who said this was a better learning experience.
- The amount of hugging that goes on at good-bye time.
- The story of the doo-wop quartet of tough-looking dudes from South LA who came with great suspicion in 1996 and couldn't get over the friendliness and received subsequent coaching from a couple of the faculty veterans, came back in 1997 and volunteered to "Uncle Lloyd" to help out any way they could. In addition, their grades had improved from "D" level to "B" level during the previous year.
- A young man named Enrique asked to speak at the closing session of the 1997 SoCal camp. Standing tall and smiling broadly, he informed us all that his uncle had just died from AIDS. His father's brother whom Enrique had come to love and admire spent hours encouraging Enrique to avoid wasting time in life worrying about the touch, taste and feel of things. Instead, the only things that matter are those that come from the heart. In addition, he begged Enrique to stay involved in music, as it would prove to help get him through some of the toughest moments life has to offer. He ended by saying "so, my uncle is gone now but I promise you, Uncle Lloyd, that I will keep music in my life and in my heart as long as I live!". He now attends the camp as a helper and counselor.

Community Singing

One of the reasons we call this program Keep America Singing, and not just Youth Outreach, is that one of its purposes is to encourage the revitalization of community and recreational singing by all age groups as a lifetime activity and a vital part of American culture – as reflected in the Society Vision Statement. A nation that sings, even casually, is more likely to support singing activities such as barbershopping. The cause goes beyond schools, to youth groups including Scouts, “Y’s”, church groups, recreation and camping organizations; service clubs such as the Rotary, Lions, etc.; civic organizations and events; senior centers and other social and health-related institutions.

One of the best ways we can provide this encouragement is to lead by example: by including community singing in our shows and conventions. Newcomers, as well as old-timers, are inevitably thrilled when a barbershop audience breaks out in harmony. It can also lead to a revived interest in membership on the part of some male members of an audience.

To assist in this effort, the Society has published “Sing Along Songs” (Stock #6044), a collection of lyrics to over 100 old stand-by songs. They can be copied for use in show programs, projections or for distribution to audiences and other organizations. Every chapter should have a copy of this songbook.

In addition, “Get America Singing...Again!”, published by MENC, is available for this purpose.

Appendices

1. Sample Summary List of Schools/Music Educators
2. History Sheet for Each School
3. First-Contact Letter
4. Supplemental Kit Cover Letter
5. Week-Long In-Class Program
6. Cash Grant Request Form
7. Official High School Quartet Contest Rules
8. High School Quartet Contest Registration Form
9. Sample Judging Form
10. Sample Scoring Summary
11. Sample Letter to Parents of High School Quartet Winners
12. Youth Harmony Camp Cover Letter & Check-list
13. Emergency Medical Form

Appendix 1 - Sample Summary List of Schools / Music Educators

Full_Name	High_School	Address	City_State_Zip	Phone	Salutation
Tom Biggs	Walker High	123 Main St.	Anytown, CA 91000	743-1212	Mr. Biggs
Jane Small	Edison High	456 Chestnut	Nowhere, CA 92000	852-9000	Ms. Small
Phil Boca	Horizon High	990 Cedar St.	Big City, CA 93000	973-1500	Mr. Boca

Appendix 2 - History Sheet for Each School

XYZ Chapter Youth Outreach Program High School Status Sheet

Instructor's Name: <full_name>
High School Name: <high_school>
Mailing Address: <address>
<city_state_zip>
Telephone: <phone>

<u>Date</u>	<u>Action</u>
05/12/97	- initial letter sent to instructor
05/20/97	- called teacher to follow-up
05/22/97	- sent supplemental kit of materials
05/30/97	- called teacher to follow up and schedule a meeting
06/15/97	- spoke with school principal

Appendix 3 - First-Contact Letter

<full_name>
<high_school>
Choral Music Department
<address>
<city_state_zip>

May 12, 1997

Dear <salutation>:

I am writing to inform you of a wonderful opportunity to increase the number of male singers in your choral music program, improve the overall quality of your choirs and introduce your singers to a popular, traditional form of a cappella singing.

Before continuing, let me assure you that there is absolutely no cost to you or your school, and certainly no obligation to participate.

The XYZ Chapter of the Barbershop Harmony Singing Organization (the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.) sponsors a program to help foster the development of quartets and small choral ensembles at the high school and college level, and to assist choral educators as requested in the maintenance of such programs.

To that end, our "Youth Outreach" program is prepared to serve as an active resource for music, coaching, guidance, contests, workshops, recorded audio and video materials and other needs regarding the art form.

This program is endorsed and recommended by the Music Educators' National Conference (MENC) as a viable part of any school program. SPEBSQSA has over 34,000 singers throughout the world and there are quartets of young men in almost every major metropolitan area. Our nationwide program is growing rapidly and our regional contests grant the highest award structure of any similar contests anywhere.

Singing can and should be a life-long activity. Barbershop harmony is a fun, enriching way to continue learning from and participating in music as long as one lives.

I would enjoy the opportunity to meet with you, show you more of our program and answer any questions you may have. To that end, I will be contacting you by telephone in the near future. You should also feel free to contact me anytime beforehand. Thank you for your time.

Sing-cerely,

Joe Barbershopper
Youth Outreach Chairman
XYZ Chapter, SPEBSQSA
<address, home phone, work phone, etc.>

Appendix 4 - Supplemental kit Cover Letter

July 23, 1995

Dear High School Music Educator:

Thank you for your interest in a Barbershop Quartet Harmony program for your school. Your name has been added to our national mailing list, and you should be receiving a package of printed materials from our Society headquarters office shortly. That package includes valuable information about our Youth Outreach program, and lists a variety of reference materials that are available. You will also receive periodic update information in the future.

In addition, we can provide you with plenty of support on a local basis. You and your students are welcome to visit any of our weekly Chapter Meetings. Our meeting is primarily a musical rehearsal, with a little bit of administrative business. I have enclosed a flyer showing where and when we meet.

I have also enclosed the following printed information for your review:

- a technical definition of the Barbershop style
- a portion of the instructor's guide for our Youth Outreach songbook
- a promotional flyer for "Young Men in Harmony" (which preceded the current program)
- an excerpt from our magazine, describing a very successful Youth Outreach program
- an excerpt from *Teaching Music*, the publication of the Music Educators' National Conference

I would like to arrange a convenient time to meet with you, to show you a brief VHS video tape and describe some more about the program. Our goal would be to help you determine how Barbershop can best fit into your musical program. Ultimately, we would like to invite music teachers and their students from a number of area high schools to attend an educational workshop and festival, similar to the programs described in the enclosed magazine articles. During such a workshop, the Barbershop style would be demonstrated and taught to your singers so they can experience it first-hand. Please let me know if you and your students might be interested in participating in such a program.

Our annual High School Quartet Competition was held several months ago in Fresno, with 11 quartets from high schools throughout California, Arizona and Nevada. The top honors went to a quartet from Elm Street High School, and a total of \$2,500 in college scholarships were awarded to the top five competitors. We encourage you to find potential foursomes of young men in your existing music curriculum who would like to participate in this event next year. We can provide sheet music, audio training tapes and other forms of financial support to help get you started. We can also provide coaching, and we can even be with you and your singers at the competition events.

We also offer a weekend training seminar for our own musical leadership each summer. We offer the opportunity for vocal music teachers to participate in these seminars at no cost (other than transportation to and from the event). These seminars provide an excellent chance to learn about the Barbershop style, and more importantly, how to teach it to your singers.

In addition, on Saturday, August 26, our Chapter and several outstanding quartets will perform in a benefit concert at Main Street Mall. Over 50 Barbershop singers will raise their voices in song to help raise money for vocal music education in our area's high schools.

An organization known as the "Sweet Adelines International" also exists for women's Barbershop singing, and they offer a very similar program for the young women in your musical program. You can contact them toll-free at (800) 992-SING for more information.

Thank you again for your interest in our Youth Outreach program. Please feel free to contact me at home or at work if you have any questions or comments. You can also contact our Society headquarters office toll-free at (800) 876-SING for more information.

Sing-cereely,

Joe Barbershopper
Youth Outreach Chairman
XYZ Chapter, SPEBSQSA

Appendix 5 - Week-Long In-Class Program

Example of a combined male & female program that was conducted at Palo Alto High School by Paul Engel, in cooperation with the local Sweet Adelines group.

First Day

1. Introductions by the music teacher
 2. Greeting by SPEBSQSA and Sweet Adeline Int'l representatives
 3. Brief lecture 25-30 minutes
 - History of Barbershop
 - Barbershop "roots"
 - What are we trying to preserve?
 - What makes our style unique?
 1. Split off into two groups (Girls stay in main room, boys go to another room)
 2. Brief warm-ups for each group by group leaders 10 minutes
 3. Teach a "tag" to each group 10 minutes
-
- Total class time: 50 minutes

Second Day

1. Combined warm-ups for both boys and girls
 2. Demonstration by male quartet 10 minutes
 - Sing a couple of repertoire songs
 - Demonstrate other musical styles
(e.g., use "I'll Take You Home Again, Kathleen" ... sing four measures of each style)
After demonstration, sing the entire song in the Barbershop style.
 1. Use the Sweet Adeline quartet to demonstrate eight-part version of Lida Rose 5 minutes
 2. Split off into separate rooms
 3. Use the quartet method to teach the Lida Rose arrangement 15-20 minutes
 4. To close the class, have quartet sing "Coney Island Baby" 5 minutes
 5. Review the tag we taught yesterday 5 minutes
-
- Total class time: 45 minutes

Third Day

Start in separate classrooms today.

1. Warm-ups (use Paul Mayo exercises) 10 minutes
2. Review Lida Rose arrangement: 15-20 minutes
 - Start with baritone part (all others hum their part at the same time)
 - Teach the first & second ending, and key change between first & second chorus.
 - Put it all together. Make sure class has a chance to listen to each other, and to hear how the chords "lock" with each other!
1. Teach "Coney Island Baby" 15-20 minutes
 - Put everyone on the melody, have everyone sing.

- Add bass, then tenors, then baritone. Each part hums while another part is added.

=====

Total class time: 50 minutes

Fourth Day

- | | |
|--|------------|
| 1. Vocal warm-ups | 10 |
| minutes | |
| 2. Review Lida Rose | 5 |
| minutes | |
| 3. Review Coney Island Baby | 5 minutes |
| 4. Featured quartet sings for the class | 10 minutes |
| 5. The entire class sings with the quartet (similar to “Sings with the Champs”)
(Individual singers are encouraged to step forward one at a time, but if they prefer to sing in groups of twos, that OK too!) | 20 minutes |

While they do this, the featured quartet continues to sing. The part being replace should step to the rear and sing quietly into the ears of the young men singing with the featured quartet.

=====

Total class time: 50 minutes

Fifth Day

- | | |
|--|------------|
| 1. Warm-up each group separately | 10 |
| minutes | |
| 2. Review two performance songs: Lida Rose & Coney Island Baby | 10 minutes |
| 3. Teach a tag, and thank the boys for their kind attention during the week. | 5 minutes |
| 4. Join the girls and sing the eight-part arrangement of Lida Rose | 25 minutes |

Boys will sing Coney Island Baby for the girls; the girls will sing their song for the boys.

=====

Total class time: 50 minutes

Sixth Day (optional)

Before the week of teaching at Palo Alto High School, the San Jose Chapter had planned to meet for a seminar with Paul Mayo on the next Saturday. As a result, it was very easy to connect the week’s activities with the seminar. This was especially helpful, since the students could perform for the San Jose Chapter and Paul Mayo could hear the fine quality of the Palo Alto High School Choir. Therefore, everyone could benefit from the wonderful vocal exercises that were presented.

The session began at 9:00 am on Saturday morning. After a series of warm-up exercises, the choir stood on the risers and sang everything they had learned during the previous week for the San Jose Chapter members.

Later that morning, after the parents of the choir members arrived, the students sang their “package” once again. This experience was a real “confidence-booster”, as the students had

already survived the fine scrutiny of both the barbershoppers and Paul Mayo. They performed magnificently.

The day was capped off with everyone partaking of a pot-luck lunch that was provided by the parents. It also gave the students a chance to “woodshed” with some of the barbershoppers, and to hear them sing in various quartet configurations. This helped to build camaraderie amongst both groups, and for the students to see what fun barbershop singing can be.

Appendix 6 - Cash Grant Request Form

APPLICATION FOR GRANT

SCHOOL INFORMATION

Teacher's Name: _____

High School: _____

School Address: _____

Phone Number: _____

Principal's Name & Signature: _____

PROJECT SUMMARY AND OBJECTIVES (describe the project for which funds are being requested; attach additional pages if necessary):

WHO WILL BENEFIT (target ensemble/class and the number of students affected):

JUSTIFICATION (how the project will improve vocal music at your school):

BUDGET (itemized budget for the project and the amount you are requesting):

EVALUATION (describe how you will measure the effectiveness of your project):

METHOD OF PAYMENT (indicate the name and account number)

Please complete and return this form by 5:00 p.m. January 30, 1998 to:

Joe Barbershopper
123 Main Street
Anytown, USA 12345-6789

Appendix 7 - Official High School Quartet Contest Rules

FAR WESTERN DISTRICT OFFICIAL HIGH SCHOOL QUARTET CONTEST RULES (Adopted October 9, 1993)

I. Scope

The purpose of the Far Western District High School Quartet Contest (HSQC) shall be to select the best performing male high school quartet in a given year.

II. Contest Date

The Far Western District HSQC shall be held in conjunction with the Spring District Convention. It is normally held on the third weekend in March. The dates are set by the Society headquarters office. This convention also includes the International Preliminary Quartet Contest.

III. Number of Entries

The HSQC shall be limited to 15 entries, representing no more than 3 quartets from each of the five divisions in the district.

IV. Eligibility of Quartets

A. Each member of each competing quartet must be a male high school student at the time of the contest.

B. A quartet member may be an active member of a Society chapter. However, Society membership is not a prerequisite for eligibility.

C. No singer may compete in more than one quartet at the same district high school quartet contest.

D. Championship high school quartets may compete again the following year, providing all members are high school students. They may retain the same quartet name.

V. Contest Entry Procedures

A. Contest entry forms are made available by contacting the District Youth Activities Vice President or the District Vice President for Contest and Judging.

B. The selection process may be determined at Division Contests. Divisions may elect to combine forces and hold one designating contest, (Northern California East & West and Southern California East & West.)

C. Quartet entries will be accepted up to one hour before the start of an official contest.

D. If the quartet does not qualify on the basis of a preliminary contest at the division level, the first three entry forms received from said division shall be selected at the Spring Convention to represent said division.

E. Immediately following a division preliminary contest, the respective Contest Administrator will provide the names of that Division's representative quartets and their members to the District's Vice Presidents of Contest & Judging and Youth Activities.

F. The District Youth Activities Vice President will contact the personnel of each quartet, congratulating the student on qualifying and welcoming him to the quartet finals. He shall provide each one with the following information:

1. the name, address and telephone number of the President or contact of the Sponsoring Chapter;
2. a reminder that no dues nor registration fees will be charged to him as a contestant;
3. information that his complimentary convention registration and tickets will be provided by the host chapter at the convention site;
4. convention and hotel registration forms will be included for his parents and friends, should they choose to attend the Spring Convention at their expense;
5. the date, time and place he will be competing at the Spring Convention;
6. details regarding the prizes and/or scholarships that will be provided the Champion Quartet and runners up;
7. details on the Official Judges' Evaluation Sessions that will follow the contest;
8. an invitation to seek coaching and arrangements from the sponsoring chapter;
9. the District Youth Activities Vice President's name, address and telephone number and an open invitation to contact him for any information at any time.

VI. Order of Appearance

A. The draw for order of appearance will be conducted by the Youth Activities Vice President the day before the contest. Each contestant shall be notified at a briefing at the contest site.

B. Late entries will be accepted at the contest site and placed first or last, subject to the decision of the Contest Panel Chairman.

C. Contestants will sing in the order in which their names are drawn by lot, unless the Contest Panel Chairman excuses such appearance owing to circumstances beyond the control of the contestants. The Contest Panel Chairman will determine whether to give an excused contestant the opportunity to appear after all other contestants.

D. Any contestant not previously excused, that fails to perform in its assigned order of appearance will be penalized. A penalty of 5 points per scoring judge will be assessed. A penalized contestant will have the opportunity to appear after all other contestants.

VII. Number of Songs

A. Each quartet shall sing two songs or medleys.

B. Contestants must comply with the appropriate copyright laws in the acquisition and learning of songs used in their contest performance.

VIII. Adjudication

A. The contest shall be judged by a selected panel of judges chosen by the Panel Chairman.

B. The HSQC shall be conducted under FWD High School Contest Rules, current at the time of the contest, using FWD Judging Forms.

IX. Awards

Awards and Scholarships shall be presented to the First, Second and Third Place Quartets. The First Place Quartet shall be recognized as the Far Western District High School Quartet Champion of the current year. If ten or more quartets compete, Fourth and Fifth Place Quartets will also receive scholarships.

X. Scoring Summaries

A scoring summary will be produced following the contest and will be provided to each quartet.

Appendix 8 - High School Quartet Contest Registration Form

**QUARTET REGISTRATION FORM
FAR WESTERN DISTRICT YOUTH OUTREACH PROGRAM**

(Please Print or Type)

NAME OF QUARTET _____ DATE _____

NAME OF SCHOOL _____ PHONE _____

SCHOOL ADDRESS _____

EDUCATOR NAME _____ PHONE _____

EDUCATOR ADDRESS _____

QUARTET MEMBERS:

TENOR NAME _____ LEAD NAME _____

ADDRESS _____ ADDRESS _____

PHONE _____ PHONE _____

PARENTS' NAMES _____ PARENTS' NAMES _____

BARI NAME _____ BASS NAME _____

ADDRESS _____ ADDRESS _____

PHONE _____ PHONE _____

PARENTS' NAMES _____ PARENTS' NAMES _____

SPONSORING SOCIETY CHAPTER _____

CHAPTER CONTACT _____ PHONE _____

ADDRESS _____

Appendix 9 - Sample Judging Form

Appendix 10 - Sample Scoring Summary

Appendix 11 - Sample Letter to Parents of High School Quartet Winners

Mr. & Mrs. Peter Franklin
1234 Main Street
Anytown, CA 92001

RE: Scholarship Award for Tom Franklin

Dear Mr. & Mrs. Franklin:

On March 18 of this year, your son competed in the Far Western District High School Quartet Contest in Fresno, California, and emerged as one of the winners. You should be tremendously proud of him. We are!

Before the contest, I met with all the boys and informed them that our committee would allow the winners 90 days to determine to what college, university or trade school they would like us to forward their scholarship awards. If, by that time, they were not able to identify the institution for continuing education, we would forward the award to the parents of each young man.

As you will note, the check is made payable to your son. He can endorse the check and forward it to the college of his choice or, if he has not yet made that decision, you and he may wish to set the amount aside for his future.

In either case, we are pleased to provide these funds and wish your son all the good fortune he justly deserves. We know that he had fun participating with his friends in his quartet and we hope that he will remain a devotee of the barbershop style for his entire life. Thank you for your encouragement, I remain

Fraternally,

Lloyd B. Steinkamp, Chairman
Far Western District
High School Quartet Activities

Appendix 12 - Youth Harmony Camp Cover Letter & Check-List

Welcome Camper!!

We're glad you can join us for our Barbershop Youth Harmony Camp. This is our <n-th> year of offering a camp for young men like yourself who enjoy singing in close harmony. We are looking forward to another fun and enjoyable experience.

Planning for Camp

Please read over the following items before you arrive, so you can be ready for Camp:

#1 Emergency Medical Parental Approval Form

This must be completed by your parent or guardian and brought to camp when you arrive.

#2 - Camper's Check List (a guide for what to bring)

#3 - Map and driving directions

#4 - Camp Schedule

In Harmony,

Joe Barbershopper
Harmony Camp Coordinator
<address & phone number>

Camper's Check List

Before you Leave for Camp...

You need to make sure you have some of the basics for the weekend:

- Sleeping bag & pillow
- Toilet kit (toothbrush, medications, etc.)
- Towels (hand / bath / beach)
- Casual clothing for two days (long & short pants, T-shirts, sweat shirt, underwear, socks, tennis shoes, warm jacket, swim suit)
- Flash light
- Music needs - optional (hand-held tape recorder, blank tapes)
- Money (for sodas, candy, telephone, etc.)

We will be sleeping in dorms and eating in dining halls, so you won't need any camping gear, such as tents or cooking gear.

Things you should not bring:

- alcohol
- drugs
- pets or other animals
- weapons of any kind
- anything else that is illegal

