

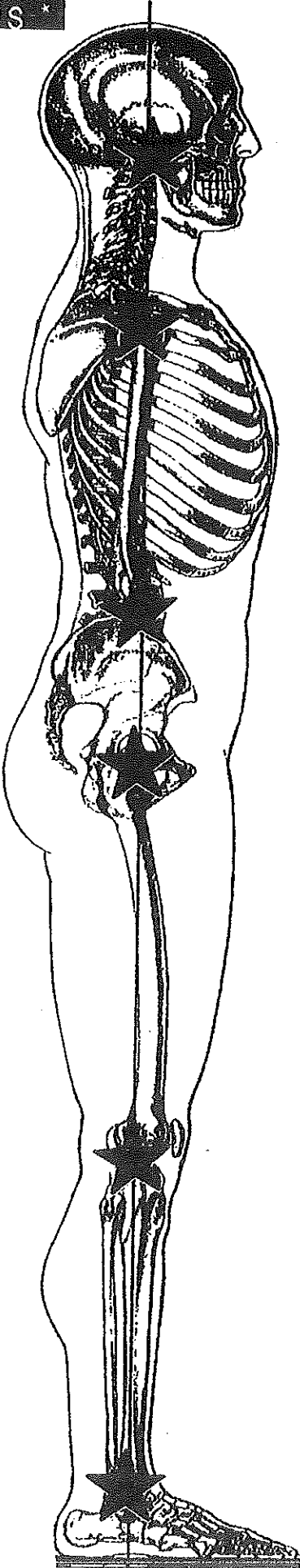
Time	Class	Faculty
Friday, September 25, 2009		
7:00 - 9:00 PM	<b>A Crash Course in Vocal Production</b> , <i>Suggesting seven characteristics of a good singer and identifying a few tools to help singers cultivate these good vocal habits</i>	Dr. Diane Clark
7:00 - 9:00 PM	<b>Convention Committee Meeting</b>	Lucy Regueyra
8:00 - 9:00 PM	<b>DCP Testing</b>	Jennifer Fogle
7:00 - 8:00 PM	<b>Wannabe Quartet Workshop</b>	Double Dare Quartet
9:00 - 9:30 PM	<b>Ask the Doctor</b> , <i>Ask Diane questions that have been on your mind...</i>	Dr. Diane Clark
9:30 - 10:30 PM	Encore Club Reception	Encore Club
10:30 - 11:30 PM	Encore Club Meeting	Encore Club
Saturday, September 26, 2009		
8:00 - 9:00 AM	<b>Freeing up the body to better support us as singers</b>	Dawn Seigneur
9:00 - 10:00 AM	<b>President / Team Leader Meeting</b>	Donna Knapp
9:00 - 10:00 AM	<b>Treasurer's Meeting</b>	Karen May
9:00 - 10:20 AM	<b>Real Women, Real Harmony, Real Fun, Real Feedback</b>	Pam Dickinson and Deb Ferenc
9:00 - 10:20 AM	<b>How to Give a PVI</b> , <i>Learning to analyze individual voices and suggest exercises to improve their sound. Volunteers from the audience will be utilized (hint...a PVI with Dr. Diane!)</i>	Dr. Diane Clark
9:00 - 10:00 AM	<b>Arranging 1</b>	Jean Flinn
10:30 - 12:00 PM	<b>Let's Face the Music... and SING.</b> <i>The class will address the major issues and challenges that leaders (both administrative and musical) face in our choruses and options/approaches for turning problems into positive outcomes.</i>	Lynne Peirce
10:30 - 11:30 AM	<b>Arranging 2</b>	Jean Flinn
10:30 - 12:00 PM	<b>The Singer's Tool Kit: What to Practice at Home between Rehearsals</b> , <i>Tips for individual daily practice at home...Learning ten tools for daily practice that will help the singer sing better and learn music more easily</i>	Dr. Diane Clark
12:00 - 1:30 PM	Lunch	
1:30 - 2:30 PM	<b>Directors Forum</b>	Jennifer Fogle
1:30 - 2:30 PM	<b>Music Theory 1</b>	Jean Flinn
1:30 - 2:50 PM	<b>Who, me? Creative?</b> <i>Enhancing personal creativity...Understanding the eight aspects of creativity and encouraging individuals to acknowledge and explore their creative potential</i>	Dr. Diane Clark
3:00 - 4:00 PM	<b>Wannabe Quartet Contest</b>	Double Dare
3:00 - 4:30 PM	<b>Throw Away the Pitch Pipe! Improving Aural Skills...</b> <i>Becoming less dependent on the pitch pipe and more secure in the singer's own ability to audiate</i>	Dr. Diane Clark
4:30 - 5:30 PM	<b>Good Things Come in Small Packages</b> , <i>Using barbershop tags to teach the skills of 4-part harmony...Helping singers understand the relationship of the four parts and how to sing each part well</i>	Dr. Diane Clark
5:30 - 7:30 PM	Dinner Break	Dinner Break
7:30 - 9:00 PM	Evening Show	Evening Show
Sunday, September 27, 2009		
9:00 - 11:00 AM	<b>Sounds of Pittsburgh Coaching Open to General Membership</b>	<b>Dr. Diane Clark</b>

REGION 17 HARMONY WEEKEND – SEPTEMBER, 2009

**CRASH COURSE IN VOCAL PRODUCTION**  
**Diane M. Clark**

**EIGHT CHARACTERISTICS OF A GOOD SINGER**

1. Appropriate posture, body alignment, and physical balance
2. Adequate breath management (both acquisition and utilization)
3. Efficient phonation
4. Full resonance that is consistent in all vowels
5. Smooth adjustment between head and chest registers.
6. Clarity of diction in whatever languages are being sung
7. Balanced and effective use of expressive tools: face, voice, gesture (body language)
8. Stamina to maintain a consistent high level of efficient performance



**REGION 17 HARMONY WEEKEND – SEPTEMBER, 2009**  
**DIANE M. CLARK**

**RESONANCE**  
**Three-Layered Continuum**  
Jim Arns (adapted by Diane Clark)

<b>RANGE</b>	<b>VOWEL</b>	<b>VOLUME</b>
<b>HIGH</b>	<b>OPEN</b>	<b>LOUD</b>
:	(Soft palate)	:
:		:
:	Ah (box)      Uh (but)	:
:	Ae (bat)      Aw (bought)	:
:	Eh (bet)      Oh (boat)	:
:	Ih (bit)      Ooh (book)	:
:	Ee (beet)      Oo (boot)	:
:	Ur (burr)	:
:		:
<b>LOW</b>	<b>FORWARD</b>	<b>SOFT</b>
	(Hard palate)	

## REGION 17 HARMONY WEEKEND - SEPTEMBER, 2009

DIANE M. CLARK

### INSTRUCTIONS FOR PVIs

My goal for a 30-minute PVI is that you will come away with at least ONE new or reclaimed idea or tool that you can use to work on your voice in your daily practice at home. If you get more than one tool, that's icing on the cake.

The basic procedure will be this. I will first have you sing for me one of the songs from your current barbershop repertory. People are always nervous about singing, so we get that out of the way right at the beginning. Then I will ask you what one thing you would fix, if you could improve one thing about your singing. You may have ten concerns, but I want to know your top one. Then I will describe for you some of the things I heard/saw in your performance, both things you did well and things you might want to work on improving. Then we will move into trying some things that will help you make some of those improvements. We may spend the whole time working on one song, or we may work on two, so please have two selections available. Choose songs that you know fairly well, so we can work on vocal aspects and not stumble over notes and words. Please bring copies of the music for me to look at, and extra copies for yourself, if you need to refer to them. At the end of the PVI, I will ask you to summarize for me the things that you have learned - i.e., what ideas or tools you will take home to work with in your daily practice at home. You may want to bring a notebook to write down any pearls of wisdom that come forth, or you may want to record the session so you will have everything at your fingertips to review as needed.

I look forward to working with you!

**REGION 17 HARMONY WEEKEND - SEPTEMBER, 2009**  
**DIANE M. CLARK**

**PERSONAL VOICE INSTRUCTION (PVI)**  
**SCRIPT**

**LEARNING OBJECTIVES**

1. During the session the singer will experience success by demonstrating improvement in one or more aspects of singing and will acknowledge aloud her talent and worth as an individual.
2. At the end of the session, the singer will name aloud two or more tools which she can use at home to improve her own singing.

**LESSON PLAN**

1. Have singer perform a song of her choice (preferably something she knows well and feels confident in singing).
2. While the singer is performing, make mental (or physical) notes on what she does well and what she needs to improve.
3. After the performance, thank and compliment (in a general way) the singer.
4. Ask the singer about her musical background and training.
5. Ask the singer what aspects of singing she would like help with.
6. Give the singer feedback on her earlier performance. First, praise her on specific things she did well. Second, mention a couple of things that she might want to work to improve. (Choose the things that need to be addressed first.)
7. Work with the singer on Item One. Achieve success and repeat to confirm.
8. Work with the singer on Item Two. Achieve success and repeat to confirm.
9. At the end of the session, ask the singer to summarize the things she has learned and the tools she will take away to work on at home.
10. Thank the singer for singing for you and allowing you to work with her.

**NOTE**

The above is a very general outline, but personal voice lessons should unfold according to the needs of the individual singer and may not always follow this plan exactly. Because an individual must have a strong sense of self-esteem, both as a person and as a singer, in order to sing well, it is important to address this as the foundation of good vocal technique. As people feel better about who they are, they naturally begin to express themselves (use their voices) more freely and confidently and are more responsive to suggestions about vocal technique. It is the joy and challenge of the voice teacher to try and find the key that helps each individual singer to blossom.

**REGION 17 HARMONY WEEKEND – SEPTEMBER, 2009**  
**DIANE M. CLARK**

**QUICK VOCAL ANALYSIS**  
**(Things I look for when someone sings for me)**

1. Alignment -- Is the posture upright with alignment along the six points of balance?
2. Respiration -- During inhalation, does the lower abdomen expand and does the upper chest remain open and quiet?
3. Phonation -- Is the tone clear and focused with proper support? (Are the abs resisting fast deflation?)
4. Phonation -- Is there proper use of head and chest registers and smooth passage between the two?
5. Resonance -- Do all vowels match in resonance?
6. Resonance -- Is there a full complement of overtones in every vowel?
7. Resonance -- Is the tongue properly relaxed?
8. Diction -- Are all vowels pure without interference from consonants (especially the five dangerous ones -- R, L, M, N, NG)?
9. Diction -- Are all diphthongs properly executed?
10. Diction -- Are all consonants articulated clearly in a style appropriate to popular music?
11. Communication -- Is the face expressive?
12. Communication -- Is the body expressive?
13. Communication -- Does the voice convey a variety of emotions & vocal colors?
14. Efficiency/Stamina -- Are there unnecessary tensions or unusual behaviors of any kind?
15. Efficiency/Stamina -- Is the overall level of energy high?

**REGION 17 HARMONY WEEKEND – SEPTEMBER, 2009**  
**DIANE M. CLARK**

**THE SINGER'S TOOL KIT: WHAT TO PRACTICE**  
**AT HOME BETWEEN REHEARSALS**

For each home practice session, no matter how long or short, it is important to set a goal at the beginning and to evaluate your accomplishments at the end. The goal or goals should be appropriate to the length of the session. For example, in an hour session, your goal might be to complete the memorization of an entire song. For a 15-minute session, your goal might be to memorize the introduction or the tag of the song. It is useful to keep a daily practice diary, so that you can get an overview of exactly what you are accomplishing each week, and so you can note which items need to be addressed in your practice. In a long practice session, you might cover several of the points on this page; in a short session, perhaps you will address only one.

Your two best friends in the home practice session are your mirror and your digital recorder. They give you immediate feedback on what needs work and on whether or not your efforts have achieved your desired results. Train yourself to use them almost constantly!

Last but not least, please do not look at this list and be overwhelmed! Yes, the vocal art is multi-tasking at the highest level, and we can spend a lifetime learning to do it well. Just think of this list as a collection of CHOICES of ways to spend your practice time, or a few REMINDERS of things you may want to give attention to. Remember, the journey of 1000 miles begins with one step.

1. Preparing and aligning the instrument.

Physical workout, dance, stretching/yoga  
Skeletal alignment (mirror), recitation/singing while observing alignment (mirror)  
Facial aerobics (mirror), facial aerobics with vocal sound

2. Breath management

Acquisition – abdominal expansion and contraction  
Utilization – hissing, counting, bubbling, counting & singing, quacking  
Private breathing – taking breaths by leaving out syllables or breathing during held notes  
Lifting phrase endings, breathing to create forward motion, rhythmic releases  
Telegraphing emotional cues with each inhalation

3. Vocalizing to improve sound and stamina

Phonation  
Resonance/Ring/Role model vowel  
Register adjustment  
Range extension  
Flexibility

4. Speaking voice

Reciting song texts  
Conversation  
Alternation of singing and speaking

## 5. Characterization

- Reciting song texts – seeing text as dramatic script
- Memorizing song texts – recall, rather than recognition
- Determining emotional cues or attitudes for the text (cards)
- Singing the song with specific, appropriate emotion

## 6. Rhythm

- General rhythm exercises (kinesthetic)
- Working rhythm beats and patterns in songs (kinesthetic)
- Combining rhythms and words, rhythms and pitches, all three
- Working choreography

## 7. Pitches/Tuning

### Melody

- Establishing the tonic (key)
- Determining the relationship of your pitches to the tonic (do)
- Singing your pitches while sounding the tonic note on an instrument
- Singing your pitches and occasionally checking your tuning
- Being mindful of Pythagorean tuning
- Making sure every syllable is completely resonant

### Harmony

- Understanding your part in relationship to the chordal structure of the song
- Understanding your part in relationship to each other part
- Chord balancing – knowing when to sing strong or weak, high or low
- Determining specific chords to ring

## 8. Diction

### Vowels

- Understanding the vowel spectrum – three families of vowels, three dimensions of resonance
- UR tunnel
- Continuum of resonance

### Consonants

- Classical vs. popular diction
- The 5 dangerous consonants

## 9. Artistry

- Effective phrasing
- Meaningful dynamics
- Communication with the audience

## 10. Building stamina

- Repetition of activity to achieve greater efficiency and strength – daily exercise of the vocal muscles

REGION 17 HARMONY WEEKEND – SEPTEMBER, 2009

**FACIAL AEROBICS**  
**Diane M. Clark**

The following exercise routine for the facial muscles has two main musical purposes:

1. to achieve greater muscle flexibility in order to be more emotionally expressive in singing and speaking
2. to improve vocal sound by opening up more resonance spaces in the head

Non-musical benefits include improved circulation, healthier complexion, and more effective emotional expression/communication in daily life.

The entire Facial Aerobics routine should be practiced at least once daily. Part One should be practiced at least 3 times daily. If working alone, one should use a mirror. If working in a group, work in pairs, having one person mirror the other, and taking turns leading.

**PART ONE**

Facial Flow  
Closed Face  
Facial Flow  
Open Face  
Facial Flow  
Lower Half  
Facial Flow  
Upper Half  
Facial Flow  
Right Half  
Facial Flow  
Left Half  
Facial Flow

**PART TWO**

Facial Flow  
First Quadrant  
Facial Flow  
Second Quadrant  
Facial Flow  
Third Quadrant  
Facial Flow  
Fourth Quadrant  
Facial Flow

## EXERCISES

The exercises consist of the basic Facial Flow and various Isolation Exercises.

Facial Flow -- This is simply the process of exercising all the muscles of the face. It can take 5 seconds or 5 minutes. Simply move face muscles randomly, making sure to move parts of the face that want to remain still. Use a mirror to monitor progress. The Facial Flow is used as the first and last exercise in the routine, and is used in between the isolations. As one progresses through the routine, the facial flow should feel increasingly freer and more flexible.

Isolations -- All the other exercises involve isolating one part of the face and moving only those muscles. This is difficult, and may take much practice before one is successful. Mirror work is essential. At the beginning, it may help to hold one hand over or actually on the part of the face that is not supposed to be moving. Later the use of the hand should not be necessary.

Closed Face -- With eyes tightly closed, squeeze all muscles toward the center of the face. Scrunch up tight and hold for at least 10 seconds.

Open Face -- With eyes wide open, stretch all muscles out towards the edges of the face. Stretch out wide and hold for at least 10 seconds. (This exercise is similar to the yoga exercise known as the Lion.)

Lower, Upper, Right, and Left Halves -- In each case, move only the muscles in the designated half of the face. Move as many of these muscles as possible, check the mirror to monitor progress. These may be done in any order.

Quadrants -- This is the most advanced, most subtle part of the aerobics routine. Some quadrants may be easier than others at first, but work to make all four equally responsive. Mirror work is essential.

First Quadrant -- muscles of the forehead, eyebrows

Second Quadrant -- muscles around the eyes (not including eyebrows)

Third Quadrant -- muscles of the nose, upper cheeks, upper lip

Fourth Quadrant -- muscles of the lower cheeks, lower lip, jaw

HAVE FUN!!!!

## REGION 17 HARMONY WEEKEND – SEPTEMBER, 2009

### EMOTIONAL ATTITUDES

Unstable	Cautious	Confiding
Sarcastic	Forgiving	Ecstatic
Willing	Awed	Colorless
Aghast	Stoical	Happy
Trusting	Admonishing	Respectful
Friendly	Pleasant	Sorrowful
Insane	Cool	Feverish
Hopeful	Simple	Scornful
Rapturous	Sly	Brisk
Gentle	Coaxing	Bitter
Haughty	Accusing	Languid
Inspired	Listless	Astounded
Innocent	Capricious	Domineering
Passionate	Profound	Surprised
Disgusted	Nervous	Lofty
Jealous	Serene	Enthusiastic
Dull	Withdrawn	Foolish
Mocking	Annoyed	Serious
Panic-stricken	Shy	Evil
Smug	Solemn	Indignant
Scolding	Flippant	Courteous
Fanatical	Candid	Derisive
Wild	Indifferent	Thoughtful
Obnoxious	Positive	Satisfied
Pitying	Instructive	Joyful
Timid	Indulgent	Wistful
Spirited	Frantic	Violent
Uneasy	Obedient	Deliberate
Spiteful	Quiet	Curious
Docile	Careless	Hungry
Jubilant	Hesitant	Wary
Cordial	Boorish	Wretched
Inert	Dignified	Feeble
Impressive	Fretful	Fawning
Energetic	Exhausted	Blasé
Regretful	Boastful	Considerate
Suspicious	Uncomprehending	Frank
Worthless	Sincere	Crushed
Accommodating	Fervent	Vacant
Sad	Indignant	Harsh

Good  
Stiff  
Contrite  
Sluggish  
Horrified  
Loving  
Astonished  
Desperate  
Earnest  
Puzzled  
Whimsical  
Saucy  
Approving  
Pitiless  
Doubting  
Sophisticated  
Insinuating  
Studied  
Resolute  
Outgoing  
Bored  
Eager  
Vexed  
Tragic  
Excited  
Arrogant  
Contented  
Reckless  
Helpful  
Condemning  
Comic  
Savage  
Thoughtless  
Hearty  
Facetious  
Hateful  
Troubled  
Reluctant  
Pleading  
Defeated  
Uproarious  
Condescending  
Incredulous  
Crisp  
Irritable

Pathetic  
Argumentative  
Contemptuous  
Modest  
Preoccupied  
Hysterical  
Frustrated  
Egotistical  
Questioning  
Cutting  
Bold  
Belittling  
Playful  
Confident  
Pensive  
Optimistic  
Exuberant  
Sullen  
Curious  
Submissive  
Humorous  
Humble  
Insulting  
Snobbish  
Hostile  
Selfish  
Kindly  
Afraid  
Sulky  
Persuasive  
Insolent  
Cynical  
Fierce  
Pessimistic  
Frightened  
Compassionate  
Shocked  
Apologetic  
Monotonous  
Reproving  
Tired  
Alarmed  
Critical  
Worried  
Dismal

Terrified  
Enraged  
Sympathetic  
Lively  
Proud  
Enraptured  
Exalted  
Groveling  
Soothing  
Unpretentious  
Angry  
Gracious  
Comforting  
Defiant  
Helpless  
Vigorous  
Breathless  
Knowing  
Ashamed  
Cheerful  
Uncertain  
Hopeless  
Solicitous  
Devout  
Impudent  
Depressed  
Impetuous  
Dreaming  
Negative  
Mild  
Pompous  
Lifeless  
Wondering  
Elated  
Hasty  
Satiric  
Greedy  
Tolerant  
Embarrassed  
Reverent  
Amused  
Polite  
Melancholy  
Ardent  
Meek

## REGION 17 HARMONY WEEKEND – SEPTEMBER, 2009

### GESTURES

Hand to opposite arm  
Both hands to neck  
Hand on hip  
Both hands to stomach  
Hand to back of head  
Both hands out, palms out  
Hand to mouth  
Both hands to head  
Fingers caress hair  
One hand behind back, one on hip  
Hand to head  
Both hands to cheeks  
One hand to head, one to stomach  
One hand to cheek, one to neck  
Hand out, palm down  
One hand to cheek, one to stomach  
One hand to heart, one to eye  
Hand to neck  
One hand to heart, one out to side  
Arms crossed  
One hand to heart, one to stomach  
Hand to side  
Both hands to mouth  
Hands to cheek  
One fist on heart, one hand held out  
One hand out, one over head  
Hand to forehead  
One hand to heart, one to neck  
One hand to head, one to chest  
Hand behind back  
Both fists out  
One hand to head, one to neck  
Both fists over head  
Both hands touch opposite sides of body  
Both hands to back of neck  
Both hands to back of head  
One hand to heart, one over head  
Both hands to throat  
One hand to heart  
One-arm sweep  
Both hands out, palms down  
Fist over head  
Hand to shoulder  
Hand pointing  
Both hands to ears  
Both hands on one hip  
One hand to head, one to shoulder  
Hand touching opposite side of body  
Both hands on hips  
One hand to cheek, one to heart  
Fist out  
One hand to heart, one to hip  
Hand out, palm up  
Hand caresses body  
One hand to cheek, one to head  
Both hands held out to sides  
One hand to head, one over head  
One hand to head, one hand out  
One hand to heart, one fist out  
Both hands to chest  
Both hands to shoulders  
Both hands out, palms up  
Hand out, palm in  
Hand to stomach  
Hand to opposite ear  
Both hands over head  
Both hands to forehead  
One fist out, one fist over head  
Hand on other elbow  
Both hands caress body  
One hand to cheek, one to shoulder  
Hand out, palm out  
One hand to cheek, one hand out  
Both hands pointing  
Hand to nose  
Hand over head  
Both hands to one ear  
Both hands to shoulders  
Both hands to one thigh  
Both hands to one foot

One hand to chest  
Both hands to feet  
Both hands to waist  
Both hands to knees  
Hands clasped & held away from body  
One hand to foot  
One hand to waist  
Arms folded  
One arm above head  
One elbow moving  
Both hands to eyes  
Asymmetrical arms  
Both arms above head  
Hands clasped & held close to body  
Both hands to chin  
A kick  
Two-arm sweep  
Both hands to neck  
One palm up  
One fist  
One hand to chin  
Both hands to nose

Both hands to heart  
One finger pointing  
One hand to neck  
Both arms out front  
One hand to knee  
Both feet moving  
One hand to throat  
One hand waving  
One hand to ear  
One hand to eye  
Both palms down  
One hand to thigh  
Both arms waving  
One palm down  
One arm out front  
Both hands to thighs  
Both hands to hips  
Both hands to one hip  
One hand to shoulder  
Two fists  
Both elbows moving

REGION 17 HARMONY WEEKEND - SEPTEMBER, 2009  
 DIANE M. CLARK

Each of the following designs represents a common word or phrase. Write the correct answer next to the number. Do not collaborate; do your own work.

- |           |           |
|-----------|-----------|
| 1. _____  | 13. _____ |
| 2. _____  | 14. _____ |
| 3. _____  | 15. _____ |
| 4. _____  | 16. _____ |
| 5. _____  | 17. _____ |
| 6. _____  | 18. _____ |
| 7. _____  | 19. _____ |
| 8. _____  | 20. _____ |
| 9. _____  | 21. _____ |
| 10. _____ | 22. _____ |
| 11. _____ | 23. _____ |
| 12. _____ | 24. _____ |

① EZ iiii	② INCUT	③ MOTH CRY CRY CRY	④ BLACK COAT
⑤ TIME TIME	⑥ S A N D	⑦ HURRY ↗	⑧ ME QUIT
⑨ LE VEL	⑩ KNEE LIGHT	⑪ MAN BOARD	⑫ HE'S/HIMSELF
⑬ R E A D I N G	⑭ <b>AGES</b>	⑮ R ROAD A D	⑯ M.D. PH.D. L.L.D.
⑰ WEAR LONG	⑱ DICE DICE	⑲ ECNALG	⑳ CYCLE CYCLE CYCLE
㉑ CHAIR	㉒ T O W N	㉓ ii O O	㉔ STAND I

**REGION 17 HARMONY WEEKEND – SEPTEMBER, 2009**  
**DIANE M. CLARK**

**WHO, ME? CREATIVE?**

REFERENCE: *Cracking Creativity: The Secrets of Creative Genius* by Michael Michalko. Ten Speed Press, Berkeley, CA. 2001.

“We were all born as spontaneous, creative thinkers. Yet a great deal of our education may be regarded as the inculcation of mind-sets: We were taught how to handle problems and new phenomena with fixed mental attitudes (based on what past thinkers thought) that predetermine our response to problems or situations. In short, we were taught ‘what’ to think instead of ‘how’ to think. We entered school as a question mark and came out a period.”

“Typically, we think REPRODUCTIVELY, on the basis of similar problems encountered in the past... We ask, ‘What have I been taught in my life, education, or work that will solve this problem?’ Then we analytically select the most promising approach based on past experiences, excluding all other approaches, and work in a clearly defined direction toward the solution of the problem. Because of the apparent soundness of the steps based on past experiences, we become arrogantly certain of the correctness of our conclusion.”

“In contrast, geniuses think PRODUCTIVELY, not reproductively. When confronted with a problem, they ask themselves how many different ways they can look at the problem, how they can rethink it, and how many different ways they can solve it, instead of asking how they have been taught to solve it. They tend to come up with many different responses, some of which are unconventional, and possibly unique.”

“To change the way you think and become a more productive thinker, you need to learn how to think like a genius. When you need original ideas or creative solutions for your business and personal problems, you need to:

- \*Generate a multiplicity of different perspectives about your subject until you find the perspectives you want. Genius often comes from finding a new perspective that no one else has taken.

- \*Generate a large quantity of alternatives and conjectures. From the quantity, retain the best ideas for further development and elaboration.

- \*Produce variation in your ideas by incorporating random, chance, or unrelated factors.”

**REGION 17 HARMONY WEEKEND – SEPTEMBER, 2009**  
**DIANE M. CLARK**

**WHO, ME? CREATIVE?**

**EIGHT ASPECTS OF CREATIVITY**

**SENSITIVITY** – The sensitive person possesses a high degree of awareness or perception of her surroundings.

**FLUENCY** – The fluent person has the ability to generate a large number of ideas in a short period of time.

**FLEXIBILITY** – The flexible person is able to adjust quickly to new situations or change rapidly in her thinking.

**ORIGINALITY** – The original person has the ability to think of new or unusual responses.

**REDEFINITION** – The redefining person is able to rearrange or reorder ideas and objects and see them in a new light.

**ABSTRACTION** – The abstracting person is able to analyze the various parts of a problem or see specific relationships and connections.

**SYNTHESIS** – The synthesizing person is able to combine several elements into a new form or whole.

**ORGANIZATION** – The organizing person has the ability to put parts together in a meaningful way.

(Based on the work of Viktor Lowenfield and W. Lambert Brittain in *Creative and Mental Growth*, 1965.)

**REGION 17 HARMONY WEEKEND – SEPTEMBER, 2009**  
**DIANE M. CLARK**

**THROW AWAY THE PITCH PIPE!**  
**IMPROVING AURAL SKILLS**

**MUSIC VOCALULARY**

As a musician, you will be greatly helped by understanding the meaning of the following musical terms:

Audiation  
Tonal memory  
Muscle memory  
Pitch  
Tonality  
Tonal center  
Tonic  
Scale  
Pattern  
Major scale  
Moveable DO  
Key signature  
Interval  
Whole step  
Half step  
Octave  
Leading tone  
Pythagorean tuning  
Overtone  
Overtone series  
Melody  
Harmony  
Chord  
Resonance  
Role model vowel  
Kinesthesia

1. I Love To Sing 'Em

I love to sing 'em, I love to ring 'em, love those bar-ber-shop,  
 I love to sing 'em, I love to ring 'em, I  
 bar-ber-shop chords. Give me those bar-ber-shop chords!  
 sing-in', ring-in' chords!  
 Oh, give chords!

18. Darkness On The Delta

Oh, let me lin-ger in the shel-ter of the night.

Sung by the Bluegrass Student Union, 1978

19. Who'll Take My Place When I'm Gone?

Who'll take my place when I'm gone, gone, gone,  
 gone, gone, gone,  
 gone, gone, gone,  
 gone, gone, gone.

Sung by the Dealer's Choice, 1973

20. Sunshine Is Bidding The Day Goodbye

Sun - shine is bid - ding the day good - bye.

This musical score is for the song 'Sunshine Is Bidding The Day Goodbye'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is simple and sentimental, with a final cadence in the key of B-flat major.

21. We'll Just Be The Same Old Friends

We'll just be the same old friends, old friends.

This musical score is for the song 'We'll Just Be The Same Old Friends'. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is gentle and nostalgic, with a final cadence in the key of D major.

Carl Dahlke, 1965  
Sung by the Auto Towners

58. I Know We'll Meet Again

I know we'll meet a - gain meet a - gain some - day.

This musical score is for the song 'I Know We'll Meet Again'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is iconic and poignant, with a final cadence in the key of B-flat major.

108. Happy Trails To You

Hap - py trails - to you 'til we meet a - gain. 'til we meet a - gain, 'til we meet a - gain.

This musical score is for the song 'Happy Trails To You'. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is cheerful and optimistic, with a final cadence in the key of D major.

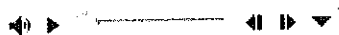
Bobby Gray, Jr., late 1970s



## The Overtone Series

As we noted in the [section on pitch](#), an [octave](#) consists of two pitches whose [frequencies](#) are in the ratio of 1:2 (i.e. A0= 55hz and A1=110 hz). The upper pitch, being a perfect multiple of the lower, acoustically reinforces it, resulting in what we call a [consonance](#).

If we continue to add new pitches that are multiples of the fundamental, we call these multiples [overtones](#) or harmonics. The original pitch on the bottom is called the **fundamental**. Each multiple is called an [overtone](#) (or harmonic). The following chart shows the first fourteen overtones above the pitch C1:



Note that some of the overtones are slightly out of tune with our Western tuning scales. These notes are shown in parentheses.

The overtone series forms the basis for tonal music of the [common practice period](#). It is important for musicians to be familiar with the overtone series in order to understand **why** music functions as it does.

## What can we learn from the overtone series?

If we look at the interval of each note above the fundamental (reducing those greater than an octave) we discover that the perfect intervals of **P8** and **P5** are closest to the fundamental. These most strongly "fit" or reinforce the fundamental, forming what we call a [consonance](#). As we move from left to right (farther away from the fundamental) the frequencies are not as closely related, and so we consider those intervals more [dissonant](#). Notice that the interval P4 does not appear until far into the overtone series. This is why for many years (1000-1750 c.a.) musicians considered the seemingly

# THE ELEVEN CHORDS

MAJOR FAMILY

## MAJOR TRIAD \*

1, 3, 5 of the scale. A 3-note chord. Almost always doubles the root. Double the 5th when required for range or voice-leading; never on sustained chord. NEVER double the 3rd.

## BARBERSHOP SEVENTH \*

1, 3, 5, 7b - a 4-note chord. Never double anything.

## MAJOR SIXTH

1, 3, 5, 6 - a 4-note chord. Never double anything.

## MAJOR SEVENTH

1, 3, 5, 7 - a 4-note chord. Never double anything. AVOID when possible.

## MAJOR NINTH

1, 3, 5, 9 - a 4-note chord. Never double anything.

## NINTH CHORD

1, 3, 5, 7b, 9 - a 5-note chord. Eliminate the root (1). Occasionally used with the 5th omitted, but has an "unbarbershop" sound.

MINOR FAMILY

## MINOR TRIAD

1, 3b, 5 - a 3-note chord. Double anything! (doubled 5th is weaker)

## MINOR SIXTH

1, 3b, 5, 6 - a 4-note chord. Never double anything.

## MINOR SEVENTH

1, 3b, 5, 7b - a 4-note chord. Never double anything.

SYMMETRICAL

## DIMINISHED SEVENTH

1, 3b, 5b, 7bb - a 4-note chord. Never double anything.

## AUGMENTED TRIAD

1, 3, 5# - a 3-note chord. Double one - preferably the root.

# \* MEAT & POTATOES OF BARBERSHOP

## September 2009 Harmony Weekend Evaluation Form

**1. Please rate the following events. 5 being extremely satisfied, 1 being extremely dissatisfied.**

<b>Event</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>N/A</b>
Registration						
Boutique						
A Crash Course in Vocal Production						
Wannabe Quartet Workshop						
Ask the Doctor						
Freeing up the body to better support singers						
Real Woman, Real Harmony, Real Fun, Real Feedback						
How to Give a PVI						
Arranging 1						
Let's Face the Music and SING						
Arranging 2						
The Singer's Tool Kit						
Music Theory 1						
Who, me? Creative?						
Wannabe Quartet Contest						
Throw Away the Pitch Pipe!						
Good Things in Small Packages						
Evening Show						
Sounds of Pittsburgh Coaching						

**2. Please complete the following sentences:**

- I really wish we could have: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
  
- I really wish we would quit: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
  
- The one thing that would make these weekends perfect is: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
  
- I would like the Regional Management Team to: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

3. Are you ready for the Harmony Weekend to have the large chorus format again whereby all attendees are divided up into three choruses to work on craft?  Yes  No

4. Given the size of my chorus, our educational needs are being met.  Yes  No

Comments: \_\_\_\_\_  
\_\_\_\_\_

5. Please consider the following statements:

- At these weekends I have enough down time to network and connect with my fellow Region 17 Sweet Adelines.  Yes  No
- To help the region cut expenses, I would be willing to print my own handouts & bring them with me.  Yes  No
- I feel that these educational weekends are planned with my interest taken into consideration.  Yes  No
- I like the faculty choices being made.  Yes  No
- I know who to ask when I need something.  Yes  No

6. Information about you (optional):

Name: \_\_\_\_\_

Chorus: \_\_\_\_\_

Email: \_\_\_\_\_

7. Can we add you to the Region 17 all-member email group?  Yes  No

8. Do you have any additional comments?

\_\_\_\_\_  
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**THANK YOU!**