

AC&C 2018 – Class Descriptions

Class Title	Facilitator	Description
<i>PR & Marketing Roundtable</i>	Philomena Hughes & Tanya Reid	PR and Marketing Chairs and their committee members from all chapters are invited to attend this round table session. We will begin by reviewing material provided by Angie Beatty, PR Coordinator for Harmony, Inc. to understand what we are trying to achieve through Public Relations and Marketing and we will work on setting some realistic PR and Marketing goals for our own chapters using Angie's "S.M.A.R.T." approach. Along the way we will share with each other what techniques and approaches are already working for us....the goal is to learn from each other! Please choose this session if you are already working with your PR committee or plan to in the near future.
<i>Goal Setting & Strategic Planning</i>	Linda McMaster	Are your chorus members working towards the same goals, heading in the same direction, wanting the same outcomes? Do you measure how well you are doing? Does any of this really matter to a volunteer, not-for-profit, singing organization? Attending this one hour session may help you find out.
<i>HI Jeopardy!</i>	Linda Brehaut	Come test your knowledge of Harmony, Inc, learn a few new things, and have some fun in the process! There may be chocolate involved 😊
<i>Building Resonance Workshop</i>	Liane Iannuzzo	This is a fun, hands-on class that will explore resonance concepts, including singing techniques designed to maximize resonance, ensemble blend and expansion. Everybody gets to participate and receive individual singing tips to help you match others and create the most resonant sound possible. Learn how little it takes to create a bigger, fuller sound!
<i>What Makes It Barbershop</i>	Steve Tramack	Barbershop is not a genre of music. Barbershop harmony is a style of arranging music which is surprising applicable to a broad range of musical genres. From Tin Pan Alley to Broadway / West End to Rat Pack to Folk to Big Band to Jazz to Pop to Rock (Billy Joel, Michael Jackson, Aerosmith) to Classical and more, all of the genres have been adapted to the barbershop style for the contest stage. In this course, we'll look at what makes an arrangement barbershop, what kind of songs fit well into the style, and listen to several examples of songs.
<i>Repertoire Selection for</i>	Randy Rensi	Selecting repertoire for quartets and choruses, it is so much more than

Quartet & Chorus		simply “choosing a song!”, Selecting the song, selecting the arrangement, putting it all together.
“Managing” Your Chorus: How to help your chapter be more organized, efficient, and stress-free!	Linda Muise	Do you need help organizing your members and keeping them informed, answering deadlines, submitting forms, even keeping historical records? How do you manage convention registrations, Singing Valentines, performance contracts? Linda has served in a number of leadership roles, including previous service on the International Board, as International Parliamentarian, and as the current Chairman of Judges Category Director. In addition, she has served as Chorus Manager for Sounds of the Seacoast for almost 40 years. She will share her methods, documentation and lessons learned and will lead a round table sharing of tips and techniques for making administration less of a chore.
Non-Verbal Communication in Performance	Barry Towner	As humans, we are constantly sending messages to those around us – even when we are not speaking. The same holds true when we are performing a piece of music. Our bodies provide communication throughout the performance - during the vocals as well as during the breaths and rests. How can we ensure that the message being received is the one we are trying to send?
Look Inside the Music	Steve Tramack	A piece of sheet music is really a treasure map: one filled with clues to creating a living, breathing work of art. Presented with the gift of lyrics, melody, harmony, rhythm and embellishments, the composer, lyricist and arranger provide a variety of options for the musical journey. When all of these elements work together, in the hands of a sensitive performer, magic ensues. This course looks deeper into an arrangement with which almost every barbershopper is familiar, and looks at how we can find more music inside this music.
Finding Your Middle Voice	Renee Tramack	Helps singers navigate through their vocal break to achieve smooth transitions between head and chest voice.
Singing is Like Building a House	Renee Tramack	Understand the elements of the Singing Category. From building a solid foundation to the artistic “personality” of the voice.
Getting It Together	Diane Patterson	Share planning and rehearsal techniques for getting stronger performances out of your members or to discuss general performance-related concerns and questions (i.e., How do we decide what is the Theme of this song? How do we get it from paper to stage? What do I do

		with them – they say they ARE smiling?)
Hook 'Em and Reel 'Em In	Diane Patterson	What can you do to hold your audiences' attention while you're not singing? How can your group give a more polished and professional performance by making effective transitions from one song to the next and by planning an effective performance package. We will also discuss rule-determined differences between a Contest and a Show.
<i>Effective Section Leaders</i>	David Patterson	“It Takes A Village” is certainly apropos to having a successful music program within your chapter. This class will provide dialog and ideas to help develop effective Section Leader roles which will, in turn, support your Director. Section Leader’s responsibilities are “scalable,” that is, they can be designed to fulfill your Chapter’s needs and your Director’s needs. Your Director cannot do it alone... your Director could use your help.