



# Education Weekend

SEPTEMBER 22-24 2017

*Holiday Inn  
Haagse Schouwweg 10 Leiden*

## **Dear participants of the education weekend!**

In a few months another educational weekend will be offered for conductors, assistant-conductors, section leaders, coaches, music teams, performance teams, experienced singers and quartets. Participants from other organizations are welcome, and can apply one week after the registration opens for Holland Harmony members. If you want to be sure of a place, we have booked 120 at the Holiday Inn, then it's smart to sign up immediately. Participation is only possible if you are there all weekend.

There is a lot of learning to do, new ideas and inspiration can be gained, contacts made, and not to forget, of course, afterglows can also be enjoyed.

We offer workshops in 2 streams for:

- Conductors, assistant-conductors and coaches
- Quartets

In addition, there are workshops in every category, music, singing and performance, whether or not for special groups.

There is room for only 10 quartets, each receiving a two-hour coaching during the weekend. There may also be one or two workshops that need a demonstration quartet and that's a great opportunity to get an extra coaching. Contact the EC if you are interested. For coaches it is possible to attend the quartet coachings after permission of the quartet.

We think we have managed to have some of the best coaches in the house again. In the brochure you will find the detailed description, but we introduce them shortly here:

**Liz Garnett** - musicologist, choir coach and close-harmony arranger, from the U.K.

**Joe Cerutti** - conductor, music judge, coach, works with the BHS Outreach Program, U.S.A.

**Adam Scott** - music judge, arranger, composer, U.S.A.

**Steve Scott** - singing judge, coach, voice teacher, solo singer, choir singer, conductor, U.S.A.

**Marty Lovick** - Performance Judge and Coach, U.S.A.

**David McEachern** - Performance Judge, Coach, Singer, Actor. CANADA

**Mikael Wikström** - conductor, quartet and choir singer, coach. SWEDEN

**Floor of Erp** - conductor, arranger, coach. NETHERLANDS

The schema and the pdf with information are clear, but a few things need clarification:

There is a master class for quartets, one or more quartets will be coached and based on what the coaches hear and see it will be explained what and how the 3 categories, music, performance and singing, are coaching on and the effects that it has on the quartet. We are assuming that this master class will be attended by all participating quartets and possibly by one or more quartet members of a quartet, if their quartet is not complete.

To close off the weekend, there is a master class with a chorus for all participants of the education weekend on Sunday, just like the previous educational weekend. In this master class coaches of the three categories will coach a chorus. This requires a demonstration chorus, preferably a chorus that can be present with at least 90% of its members, or even better with 100%. A master class is a very effective means of reaching everyone and making clear which improvements are possible and how to make those improvements. It is also a wonderful end to the weekend to be able to experience such a wonderful class with everybody present.

Of course, questions are welcome during both master classes.

We are very much looking forward to this event and hope to be able to welcome a lot of people to this super educational weekend.

With kind regards

Eric, Nelleke, Madelon and Floor

## **QUARTET MASTERCLASS**

*By Steve, Marty and Joe  
Saturday 19:30 – 21:45*

## **MASTER CLASS - with Demonstration Chorus**

*Sunday 14:30 – 16:00*

## Liz Garnett

*Is a musicologist, choral clinician and close-harmony arranger with a particular interest - both theoretical and practical - with the relationship between music and social values.*

*Liz studied music at the Universities of Bristol (BA Hons, 1st class) and Southampton (PhD, 1995). She then taught at Colchester Institute's School of Music and Performance Arts for four years, before moving to Birmingham Conservatoire, where she was Head of Postgraduate Studies until 2009. Her teaching experience is varied in subject area, delivery style and level, from lectures in Musical Philosophies to practical workshops on Playing by Ear and one-to-one tutorials in Professional Development for Musicians.*

*As a student, she studied piano with Christopher Northam (gaining an LRAM in piano teaching) and singing with Glynn Davenport, Duncan Robertson and Molly Petrie. She started conducting as an undergraduate, attending the Choral Conducting course at the Canford Summer School of Music at age 19, then went on to conduct the Southampton University Light Opera Society as a postgraduate.*

*She became involved in barbershop music after the completion of her PhD, and it became the subject of her first book. She is one of the UK's most prominent arrangers and performance coaches, having coached and/or arranged for many of the UK's top choruses and quartets, and arranged for groups from the UK, Ireland, the USA, Canada, Germany and Holland. She served as a Music Category judge from 2000-2013, and as LABBS Music Category Director from 2006-2009. She has adjudicated in both barbershop and 'mainstream' choral classes at the Llangollen International Eisteddfod and the Sligo International Choral Festival, and for 10 years directed and arranged for a close-harmony choir called Magenta.*

*After the completion of the barbershop book, her research and practical interests focused back on conducting, leading to a five-year project that produced her second major book, Choral Conducting and the Construction of Meaning. The research process involved visits to more than 40 choirs in rehearsal, and these observations provided not only material for the book, but also a deep understanding of the conductor-choir dynamic in a wide variety of contexts and styles. This experience continues to nourish her work as a choral clinician, giving rich and varied insights into the problems that conductors and choirs face, and the relative success of different approaches to solving them.*



### **Workshops by Liz**

### **Suitable for**

#### **Building a Repertoire**

Factors to consider when choosing individual songs, and the balance of your repertoire as a whole.

*Friday 19:30 – 20:30*

Music teams and quartets

#### **Diagnostic Listening Skills**

Listening is the primary skill for anyone standing in front of a chorus or quartet with the task of helping them improve. If we can hear what needs to be better, we have a fighting chance of making it happen; anything we don't hear will never receive attention. This workshop consists of structured listening exercises and discussion based on recorded examples. It will open your ears and help you listen through the sound to identify the help the groups need.

*Friday 20:45 – 21:45*

*Repeated on Saturday 20:45 – 21:45*

Coaches, directors,  
assistant directors, section  
leaders

### **Coaching Techniques**

This workshop introduces principles that underlie effective coaching, and puts them into practice with a demonstration quartet. There will be opportunities for some participants to coach the quartet, and for all participants to contribute to group discussions. The goal is for everyone to have a clearer idea of what's going on when coaching goes well, and how to turn things around when it doesn't.

*Saturday 09:30 – 11:55*

*Repeated on Sunday 09:30 – 12:00*

Coaches, directors,  
assistant directors, section  
leaders

### **The Musical Music Team**

The members of a choir's music team spend a lot of time and energy interacting musically with the rest of the choir, but they often work together in a largely administrative mode. This workshop places practical music-making at the heart of the team's activities by introducing a working method that offers benefits in three dimensions. It helps team members (a) develop their individual skills, (b) form a closer musical bond with other team members, and (c) use what they learn about their repertoire through this process to inform their work with the rest of the choir.

*Saturday 12:00 – 13:00*

Music teams

### **Gesture and Voice**

How a director uses their body has a direct and immediate effect on how the chorus sings. This workshop draws on research that brings nonverbal communication studies together with conducting, and will help directors/assistant directors learn how this intuitive connection between conductor and choir works, and thus how to use it to improve their chorus's sound.

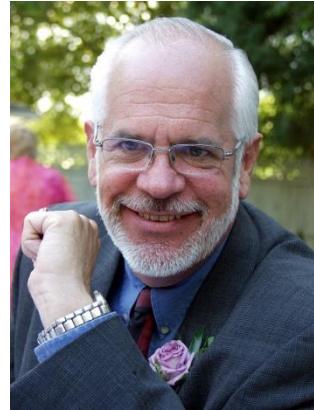
*Saturday 19:30 – 20:30*

*Repeated on Sunday 13:00 – 14:00*

Directors and assistant  
directors

## **Marty Lovick**

A barbershopper since the age of 17, Marty is a Performance judge and coach who has practiced his craft all over the world, including 14 times on the International contest panel. He has been a judge since 1986. A coach of several International champions, Marty was the Category Specialist for the Presentation Category from 2010 through 2012 and was also the Past-Chair of the BHS Contest and Judging Committee [SCJC]. He has been actively involved in the transition of the Presentation Category to the new Performance Category and helped write the Category description with its focus on "The Art of Performance". Marty has competed at the international level in both quartets and choruses. Professionally, Marty was a Registered Social Worker but spent the bulk of his career in Human Resources/Occupational Health and Safety in the Health Care field. He and his wife Lynne live in the suburban Vancouver British Columbia, Canada area. As a "lifer" in our wonderful musical endeavor Marty's greatest joy comes from seeing groups of all ages experience higher levels of performance and the rewards that come from touching the hearts of the audience. Having the honor of coaching many youth groups and engaging in the learning process with them has brought his barbershop career full circle.



### **Workshops by Marty**

#### **What It Is to Be Real**

This class will discuss the new "Performance Category" and how meaningful, emotional performances are achievable by the 'volunteer' singer performer. Coaching of a quartet in a master class session will provide the setting for this discussion.

Saturday 09:30 – 10:30

Repeated on Sunday 13:00 – 14:00

#### **Suitable for**

All

#### **Getting Into the Zone**

This experiential session gives participants insights in Peak Performance preparation. A process which is used by elite athletes and performers in various milieus, the Zone experience gives singers a method to recreate their peak performance state , personally, or collectively with other singers in an ensemble.

Saturday 10:55 – 11:55

Repeated on Saturday 16:40 – 17:40

All

#### **What Can We Learn From Other Performance Styles**

This class will view and discuss examples from other genres to see how powerful and unique performances can have impact in our style. This will provide a bridge to the direction many barbershop performers are taking as awareness of the big picture of entertainment unfolds.

Saturday 12:00 – 13:00

Repeated on Sunday 09:30 – 10:30

All

#### **Effective Movement in Barbershop Performances**

This class will discuss and analyze the "why, when, and how" of effective physicality in Barbershop performances. Issues with which directors and music team leaders have long grappled will be addressed as well as strategies for dealing with ensembles

Saturday 14:00 – 15:00

Repeated on Sunday 11:00 – 12:00

Quartets, music teams, directors

## **Mikael Wikström**

*Mikael has a long musical experience within the barbershop style. He has experience working in both male and female organizations. Mikael was front line director of two times SAI Harmony Classic world champions Alba Show Chorus. Mikael currently sings in the SNOBS chorus Zero8, where he has been a member since the chorus was founded.*

*Mikael joined the barbershop world in the mid 80's and has ever since been active in multiple choruses and quartets. Mikael started his barbershop life in the SNOBS (Society of Nordic Barbershop Singer) chorus Vocal Vikings in 1986 and soon got involved in the leadership of the chorus. In 1994 Mikael alongside with co-director Torbjörn Backlund founded a SNOBS chorus called Stockholm Chord Masters. Chord Masters won the SNOBS chorus championships four times. Mikael has also won the SNOBS quartet championships four times. He has qualified for the BHS/SPEBSQSA International Championship multiple times with both choruses and quartets. Singing lead in the quartet Old Spice, Mikael also won the very first European Championship quartet competition. In 2014 Mikael competed with Alba Show Chorus in Sweet Adelines International convention in Baltimore.*



### **Workshops by Mikael**

#### **Vocal Techniques for Singers**

Stuck in the same place as a singer? Need new inspiration ? Join this workshop and learn both from doing and watching. Together we will be doing hand on coaching of several singers during this class. Come prepared to sing!

Saturday 09:30 – 10:30

Repeated on Saturday 19:30 – 20:30

#### **Suitable for**

All

#### **Expressive Conducting**

Learn to become more expressive and emotionally involving when conducting. We will direct each other and work on ways to improve your conducting skills. What does your body language express when you're directing ? Learn to improve your expression of the emotional content of the song when you're directing. As a group we will learn both from directing and also from being directed and experience first- hand how changes in directing can affect you as a singer.

Saturday 10:55 – 13:00

Repeated on Sunday 09:30 – 12:00

Directors and assistant directors

#### **Tag Singing**

Train your ear, tune, enjoy singing a tag.

Sunday 13:00 – 14:00

All

#### **How to Become a Better Sectional Leader**

Being a section leader has its own very unique challenges. In this class we will discuss these challenges and help you with tips and techniques on how to improve your skills as section leaders.

Saturday 20:45 – 21:45

Sectional leaders

## David McEachern

A specialist in designing and operating care homes for the elderly.  
Involved in Barbershop Harmony for over thirty years as a performer, coach, teacher and Performance judge.  
He was a judge in Holland twice, in 2011 and recently in 2017.  
David sings with the Toronto Northern Lights chorus and creates and coaches their performance packages.  
The Toronto Northern Lights are well known for their creative and entertaining sets.  
His musical background is in folk and bluegrass music.  
Spends a great deal of time performing in musical theater and comedy shows.  
Plays a little guitar – approximately 3"



### **Workshops by David**

#### **Suitable for**

#### **Performance - Moving From Instrumentalist-Singer to Lyric-**

##### **Singer**

Part 1 of this class will explore the definition, understanding and approach to authentic, natural performance. Moving from the instrumentalist-singer to the actor-singer, we look at what this entails and how to identify it.

Part 2 of this class is a practical approach to the concepts dealt with in Part 1. The students will sing a song or songs and be coached into the performance. Various coaching tools will be used and explained throughout the process.

*Friday 19:30 – 21:45*

*Repeated on Saturday 15:30 – 17:40*

Directors, assistant directors, singers and coaches

##### **Comedy Do's Don'ts and Doo Doos**

We will look at various ways of developing a performance package, from music and concept to staging and choreography. From there we will discuss how to present and teach the package.

*Saturday 09:30 – 10:30*

*Repeated on Sunday 11:00 – 12:00*

Singers and coaches

##### **Creating and Teaching Performance Packages for Choruses**

We will look at various ways of developing a performance package, from music and concept to staging and choreography. From there we will discuss how to present and teach the package.

*Saturday 14:00 – 15:00*

*Repeated on Sunday 09:30 – 10:30*

Directors, performance teams, performance coaches, singers

##### **Exploring the Language of Music (With Adam Scott)**

Explore the underlying meaning of music. What is the composer/arranger trying to communicate? How can you enhance your performance with this understanding?

*Saturday 19:30 – 21:45*

Directors, singers, arrangers

## **Joe Cerutti**

*Joe Cerutti is currently the music director of the Alexandria Harmonizers (BHS), the Pride of Baltimore (SAI), and the No Borders Youth Chorus (performing annually at Carnegie Hall). Joe holds a Mus.B. in Music Education from Five Towns College and a M.M. in Choral Conducting from Boston University, where he studied under Ann Howard Jones, Jamison Marvin, and Joseph Flummerfelt.*

*Joe is a life member of the Barbershop Harmony Society (BHS), a charter member of the National Collegiate Choral Organization, and also holds memberships in the American Choral Directors Association, the National Association for Music Education, and Chorus America. Joe is a certified music judge in the BHS and one of 3 people to be named "Master Director" in the history of both Sweet Adelines International and the Barbershop Harmony Society.*

*Joe has served as judge, faculty and clinician for several choral festivals and conductor roundtables across the US, UK and Europe, including 8 performances at Carnegie Hall. Joe recently served on the BHS Board of Directors from 2012-2013 and is currently working on staff at the Barbershop Harmony Society as Director of Outreach Development.*



### **Workshops by Joe**

#### **Conducting Techniques**

Learn while you conduct your class, learn while you observe and sing for other fellow directors. Make a difference by learning about body language, conducting techniques, beat readability and nuances within the pattern. Hands-on instruction will help you to more clearly show your intentions when you return to your chorus much better prepared to lead them musically.

*Friday 19:30 – 21:45*

#### **Suitable for**

Directors

#### **Tune It or Die**

"Baritones, you're flat!" "Leads, you're under the pitch!" "Tenors, stay high on the 3rd!" Tired of letting the pitch pipe win? While it's easy for most to point out when something is out of tune, it's not always helpful unless you know how to fix it. Learn how to balance chords and sing better in-tune in just a few easy steps that concentrate on some of the most important elements of singing.

*Saturday 12:00 – 13:00*

All

#### **Sound Management**

This course covers the basics of tone production, vowels, breath management and tuning for chorus directors and music leadership. Chorus directors will gain insights into how to address ensemble issues.

*Saturday 14:00 – 16:30*

Directors, assistant directors, music teams and sectional leaders

#### **Score Study for Directors**

Not sure why music theory is important or how to apply it to practical rehearsal techniques? This course will help you understand how to use music theory to your advantage. Better prepare yourself and your chorus by analyzing a few easy and important components of your sheet music that will improve your performance and make everyone's understanding of music much easier.

*Saturday 16:40 – 17:40*

Directors

### **Shaping the Sound of Your Singers**

There are six choral "schools of thought" that in theory and practice have greatly influenced choral singing in America. Each of the six schools espouse specific philosophies, techniques and goals developed by a master teacher and put in to practice by his followers. In this class we will explore each "school of thought" and realize that it's not always the singers that make the sound of your group, it's how you rehearse them.

*Saturday 19:30 – 20:30*

Directors, assistant directors, coaches

### **Choral Methods**

This workshop will help you think outside of the box as you discover practical methods to take your administrative, organizational as well as musical skills to another level. Diagnose and resolve common problems with ensembles, develop and refine your own concept of quality singing, develop effective rehearsal techniques, and fine tune the delivery of your instruction.

*Sunday 09:30 – 12:00*

Directors, assistant directors, coaches

### **Score Study and Interpretation**

Not sure why music theory is important or how to applies it to practical rehearsal techniques? This course will help you understand how to use music theory to your advantage. Better prepare yourself and your chorus by analyzing a few easy and important components of your sheet music that will improve your performance and make everyone's understanding of music much easier.

*Sunday 13:00 – 14:00*

Directors, assistant directors, coaches, music teams and sectional leaders

## Adam Scott

*I've always had an interest in music. In high school the very first composition I wrote won a cash award. I was hooked. I started writing more instrumental music, but gradually branched out to writing choral music, music for different ensembles, and eventually full blown symphonic scores. I've now written over a hundred original compositions including two symphonies, choral selections including a spiritual, and everything from opera to barbershop, and even a rag for piano. In college I began as a choral music education major, but eventually found myself studying composition with Dr. F. Dean Madsen. I graduated cum laude from USU with a bachelor's degree in music composition. Professionally I began teaching in the Washington County School District until 2010 when I was hired by the Barbershop Harmony Society to be a Society Educator and the Music Editor. In this capacity I have traveled around the world teaching the wonderful craft of barbershop.*



### **Workshops by Adam**

### **Suitable for**

#### **Building a Better Ear**

Do you know singers that can sing tags for hours? Have you sung with folks that can get their part after one listen and be ready to sing? We'll talk about what to listen for and how to train up your ears.

*Friday 19:30 – 20:30*

*Repeated on Saturday 09:30 – 10:30*

All

#### **Score Study**

What do I want my singers to accomplish at the end of this rehearsal? What's the one takeaway principal for this section? What is the best way to communicate this concept to my singers? Where is my baritone section likely to mess up in this passage? We'll take an in-depth look at what to mark and why so you get the maximum out of every rehearsal.

*Saturday 10:55 – 13:00*

Directors, assistant directors, coaches

#### **Swing**

Do you know the four types of swing? Are you speeding up and don't know why? Do you know the best way to rehearse a 12/8 song? We discuss the secrets to really nailing swing.

*Saturday 14:00 – 15:00*

Directors, assistant directors, coaches

#### **The Assistant Director**

A "boot camp" for all things directing. Equal parts directing techniques, score study, roles, and rehearsal pacing.

*Saturday 15:30 – 16:30*

Assistant directors

#### **Tag Class**

A stalwart at any barbershop event, this tag class incorporates some classics, some modern, some jazzy, but tags everyone can sing.

*Friday 20:45 – 21:45*

*Repeated on Saturday 16:40 – 17:40*

All

**Designing Ensemble Repertoire**

"What should we sing next? What fits us? What's our style? How do we find appropriate material?" We'll talk about swing, ballads, up-tempos, in all styles and genres. What to pick and why is central to every ensemble.

*Sunday 13:00 – 14:00*

Directors, assistant directors, music teams, quartets

**Exploring the Language of Music (With David McEachern)**

Explore the underlying meaning of music. What is the composer/arranger trying to communicate? How can you enhance your performance with this understanding?

*Saturday 19:30 – 21:45*

Directors, singers, arrangers

## **Steve Scott**

*Steve Scott has an international demand as a coach and voice teacher. A self-described "baberbrat", he has been singing barbershop harmony since he was 11. He is a frequent faculty member at Harmony University and regional harmony colleges as well as a certified Singing judge. Dr. Scott holds a Ph.D. in Vocal Pedagogy from the University of Kansas, a MA in Vocal Pedagogy and MM in Choral Conducting from The Ohio State University, where he also received a Singing Health Specialization, and a BME in Choral Music Education from Utah State University. Steve Scott has also held the post of assistant professor at Darton State College in Albany, GA, where he taught voice and choir. In addition to maintaining a busy coaching schedule, Dr. Scott is active internationally as recitalist and opera singer, director, clinician, and researcher. He has presented research and workshops at different organizations including the BHS. He sings in and is the principle voice coach for the award-winning Central Standard Chorus in Kansas City and enjoys performing with his quartet Vox Populi. His pride and joy is his family: spouse, Jaylene and daughter, Lydia.*



## **Workshops by Steve**

### **Suitable for**

#### **Make a Sound Difference**

Learn what changes can make a real acoustic difference to an individual, quartet, or chorus. This course will use the latest research in voice science as it applies to our craft.

All

*Friday 19:30 – 21:45*

#### **How to Run a Successful Sectional**

this class is designed for section leaders to learn the ins-outs of running an efficient sectional. Participation-style format.

Sectional leaders

*Saturday 09:30 – 10:30*

*Repeated on Saturday 16:40 – 17:40*

#### **Vocal Pedagogy**

this class is designed for all students to learn the basics of anatomy, physiology, and acoustics. Lecture-style format.

All

*Saturday 10:55 – 13:00*

#### **Vocal Techniques**

this class is designed for all students to learn singing and performing techniques. Masterclass-style format.

All

*Saturday 14:00 – 15:00*

*Repeated on Sunday 13:00 – 14:00*

## Floor van Erp

*Floor has been the musical director of Vrouwe IJsselstein Swingt for more than 30 years. Together they received a lot of awards in the world of barbershop and at other close harmony festivals, including two times winner of the title 'best female choir' during the National Choir Festival (NKF).*

*Floor is also the musical director of the Whale City Sound Show Chorus since January 2016.*

*After Floor got his B.A. in musicology he preferred the stage to the study when he was selected to study orchestra conducting with David Porcelijn en Kenneth Montgomery at the Conservatory of Utrecht.*

*To get a better grip on his work within popular music, he went to the Conservatory of Amsterdam in 1998 and studied mainly in the Jazz Department. As a coach he was involved with many vocal groups and in many seminars. As such he is on the list of selected coaches of popular music by Unisono, the national network for amateur choirs.*

*The theater is still a big passion. Floor conducted many productions from late baroque operas to present day musicals.*

*From 2001 to 2017 he was employed as conductor/teacher at the Lucia Marthas Institute for Performing Arts, part of the Hanze-Hogeschool. Here he was responsible for the choir and the ensembles with again a broad repertoire of mainly classic Broadway shows, but also of classical music for the theater by Weill, Mozart, Mascagni and Stravinsky.*



### **Workshop by Floor**

#### **Music in (E)motions, Directing for Wannabees.**

How do you shape music by waving your hands?

Find out your own language in movements, but we are also hoping to find out what else is needed to be eventually in front of a group of musicians/singers.

Students in this class can teach the class a tag and perform it with the class. Make a choice from the first three tags from 'Classic Tags' by David Wright and lead us the way to barbershop heaven. Come all prepared and study those three great examples of our favorite art form so we don't lose too much time with teaching notes. Let's create music. If you also like to do a little research: check out on YouTube Mr. Bean conducting a Salvation Army Band in Christmas time or "An evening with Danny Kaye and the New York Philharmonic" (Lots of good stuff but especially the Flight of the Bumblebee around 1h.09 ; a piece from around 1h.15 and everything after that, but again especially the piece around 1h.25, you will end up watching everything)

This class is intended for those who have a long time secret wish to find out and feel what it is to be a director. We won't tell anyone.

Experienced people: stay out;-)

*Friday 19:30 – 21:45*

#### **Suitable for**

All