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**Swing...**

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**Swing...**

***for the very afraid***

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# Donny Rose

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*Director of Music Education*  
Barbershop Harmony Society  
Nashville, USA

**TONIGHT WE WILL LEARN:**

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# TONIGHT WE WILL LEARN:

1. What is swing

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# TONIGHT WE WILL LEARN:

1. What is swing
2. Basic rhythm concepts

...

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# TONIGHT WE WILL LEARN:

1. What is swing
2. Basic rhythm concepts
3. Notation challenges

...

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# TONIGHT WE WILL LEARN:

1. What is swing
2. Basic rhythm concepts
3. Notation challenges
4. Tools to help ...

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# TONIGHT WE WILL LEARN:

1. What is swing
2. Basic rhythm concepts
3. Notation challenges
4. Tools to help ...
5. Rehearsal concepts

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**FIRST UP**

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# FIRST UP

Want to learn any style of music? Listen and watch people who are world class! In swing, maybe...

...



# FIRST UP

Want to learn any style of music? Listen and watch people who are world class! In swing, maybe...

- Vocalists Ella Fitzgerald, Frank Sinatra, Diana Krall, Michael Buble',...



# FIRST UP

Want to learn any style of music? Listen and watch people who are world class! In swing, maybe...

- Vocalists Ella Fitzgerald, Frank Sinatra, Diana Krall, Michael Buble',... ..
- Instrumentalists Count Basie, Duke Ellington,...

# FIRST UP

Want to learn any style of music? Listen and watch people who are world class! In swing, maybe...

- Vocalists Ella Fitzgerald, Frank Sinatra, Diana Krall, Michael Buble',...  
... ..
- Instrumentalists Count Basie, Duke Ellington,...
- A Cappella groups like Take 6, Real Group, Swingle singers,...

**SO...**

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**SO...**

**Barbershop singers** are MASTERS of locking and ringing chords, synchronizing diphthongs, and wonderful four part chords.

...



# SO...

**Barbershop singers** are MASTERS of locking and ringing chords, synchronizing diphthongs, and wonderful four part chords.

#NailedIt

...



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**Barbershop singers** are MASTERS of locking and ringing chords, synchronizing diphthongs, and wonderful four part chords.

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**Jazz musicians** are MASTERS of rhythm and swing.

# SO...

**Barbershop singers** are MASTERS of locking and ringing chords, synchronizing diphthongs, and wonderful four part chords.

#NailedIt

...

**Jazz musicians** are MASTERS of rhythm and swing.

#NoHate

# QUESTIONS



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# BASIC RHYTHM CONCEPTS

A musical staff with four horizontal lines. To the left of the staff, there are three wavy, vertical lines in shades of green, yellow, and grey, resembling sound waves or a stylized treble clef.

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# BASIC RHYTHM CONCEPTS

- Triplet foundation

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# BASIC RHYTHM CONCEPTS

- Triplet foundation
- 2 and 4: backbeat

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# BASIC RHYTHM CONCEPTS

- Triplet foundation
- 2 and 4: backbeat
- “&” energy

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# BASIC RHYTHM CONCEPTS

- Triplet foundation
- 2 and 4: backbeat
- “&” energy
- “Groove”

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# BASIC RHYTHM CONCEPTS

- Triplet foundation
- 2 and 4: backbeat
- “&” energy
- “Groove”
- Performance practices

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# BASIC RHYTHM CONCEPTS

- Triplet foundation
- 2 and 4: backbeat
- “&” energy
- “Groove”
- Performance practices
  - Accent on last “&” of the phrase

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# BASIC RHYTHM CONCEPTS

- Triplet foundation
- 2 and 4: backbeat
- “&” energy
- “Groove”
- Performance practices
  - Accent on last “&” of the phrase
  - On held notes, pulse beats 2, 4 (or the dot on dotted quarters)

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# BASIC RHYTHM CONCEPTS

- Triplet foundation
- 2 and 4: backbeat
- “&” energy
- “Groove”
- Performance practices
  - Accent on last “&” of the phrase
  - On held notes, pulse beats 2, 4 (or the dot on dotted quarters)
  - Rhythmic rests, consonants, and diphthong turning

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# BASIC RHYTHM CONCEPTS

- Triplet foundation
- 2 and 4: backbeat
- “&” energy
- “Groove”
- Performance practices
  - Accent on last “&” of the phrase
  - On held notes, pulse beats 2, 4 (or the dot on dotted quarters)
  - Rhythmic rests, consonants, and diphthong turning
  - Tempo determines where the accent emphasis lands

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# BASIC RHYTHM CONCEPTS

Example #1

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# BASIC RHYTHM CONCEPTS

Example #1

I Don't Know Why, I Love You Like I Do

*This is Dean Martin singing in a slow, "laid back" swing*

...

# BASIC RHYTHM CONCEPTS

## Example #1

I Don't Know Why, I Love You Like I Do

*This is Dean Martin singing in a slow, "laid back" swing*

Laid back swing will have more emphasis on "&"

*It's too slow to accent both the "&" as well as 2 and 4.*

# I DON'T KNOW WHY

(I Just Do)

WORDS BY  
ROY TURK

MUSIC BY  
FRED E. AHLERT

SLOWLY

*B $\flat$*  *B $\flat$ 6* *3*

I DON'T KNOW WHY — I LOVE YOU LIKE I DO. —

*DM7* *D $\flat$ <sup>o</sup>* *CM* *F7*

I DON'T KNOW WHY, — I JUST DO. I DON'T KNOW WHY, — YOU

*CM7* *3* *F7* *F7( $\flat$ 9)* *B $\flat$ 6*

THRU ME LIKE YOU DO I DON'T KNOW WHY YOU JUST DO YOU

# BASIC RHYTHM CONCEPTS

I don't know why----- I

*Turn "Why" diphthong on & of 4*

1 & 2 & (3, 4) &

*Internal accents to help swing*

Love you like I do-----

*Turn "Do" diphthong on & of 4*

1 & tri--ple--**let** (4) •

*Last note of phrase accent*

I don't know why, I just

1 & 2 & (3) & 4

Do-----

*Turn "Do" diphthong on & of 4*

1 (2, 3, 4)

# BASIC RHYTHM CONCEPTS

Example #2

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# BASIC RHYTHM CONCEPTS

Example #2

## Glow Worm

*This is the Mills Brothers singing a medium-up tempo swing*

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# BASIC RHYTHM CONCEPTS

Example #2

## Glow Worm

*This is the Mills Brothers singing a medium-up tempo swing*

Faster songs will have more **backbeat** (2&4) energy.

*It's too fast to grab the “&” unless they are in repeated isolation.*

Glow, lit - tle glow - worm, fly of fire. — Glow — like an in - can -  
 Glow, lit - tle glow - worm, glow and glim - mer. Swim — through the sea of  
 Glow, lit - tle glow - worm, turn the key on. You — are e - quipped with  
 Shine, lit - tle glow - worm, glim - mer, (glim - mer.) Shine, — lit - tle glow - worm,



C

G7

desc - ent wire, — glow for the fe - male of the spe - cie,  
 night, lit - tle swim - mer; thou aer - o - nau - tic - al Boll - Wee - vil,  
 tail light se - on; you got a cute — vest pock - et Max - da  
 glim - mer! (glim - mer!) Lead — us, lest — too far we wan - der,





# BASIC RHYTHM CONCEPTS

Shine lit-tle glow-worm,

1      **2** & 3      4

glim-mer, glim-mer Sh-

1      &(2) 3      &(4) &

- ine lit-tle glow-worm,

(1) **2** & 3      4

glim-mer, glim-mer

1      &(2) 3      &(4)

...

Lead us    lest    too    far

1      &(2) &(3) &(4) &

we    wan-der

(1)& (2)& (3) & (4)

Love's sweet voice is

1      **2**      3      4

call-ing    yon-der

1      &(2) &(3) & (4)

# QUESTIONS



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# NOTATION CHALLENGES

A musical staff with four horizontal lines. To the left of the staff, there are four wavy, vertical lines in shades of brown, grey, orange, and purple, resembling a stylized hair or sound wave.

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# NOTATION CHALLENGES

The way we notate rhythm works, but it's **graphically** not accurate for swing.

...

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# NOTATION CHALLENGES

The way we notate rhythm works, but it's **graphically** not accurate for swing.

- Pitches go up and down

...

# NOTATION CHALLENGES

The way we notate rhythm works, but it's **graphically** not accurate for swing.

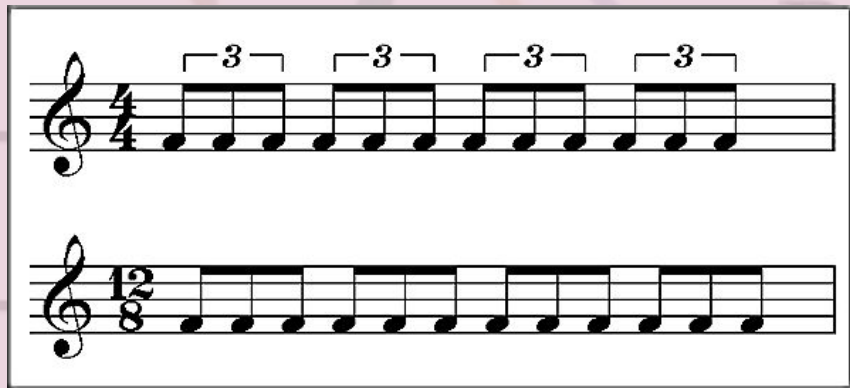
- Pitches go up and down
- Text is linear and lines up with pitches

# NOTATION CHALLENGES

The way we notate rhythm works, but it's **graphically** not accurate for swing.

- Pitches go up and down
- Text is linear and lines up with pitches
- Rhythmic notation is abstract, and NOT technically correct for swing notation

# NOTATION CHALLENGES

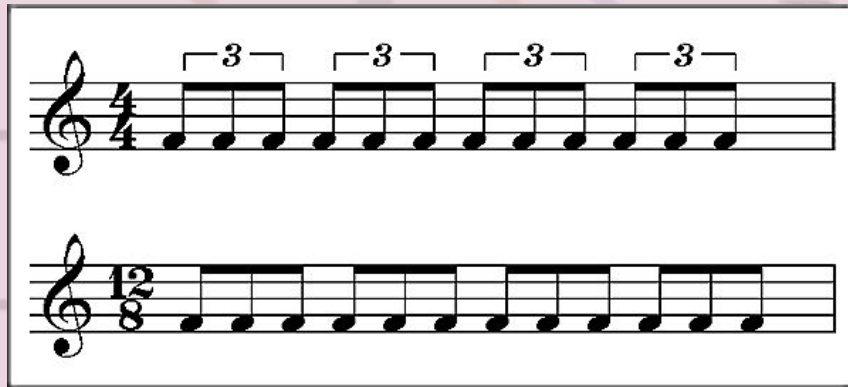


The image shows two musical staves. The top staff is in 4/4 time and contains four groups of eighth notes, each beamed together and marked with a '3' above a bracket, representing a triplet. The bottom staff is in 12/8 time and contains a single line of eighth notes, representing the same rhythmic pattern without the triplet notation.

This is the same rhythm as heard by the audience, just notated differently



# NOTATION CHALLENGES



This is the same rhythm as heard by the audience, just notated differently

*Dad. Donny. Mr. Rose...*  
same person, but “notated” differently.

# NOTATION CHALLENGES

A musical staff with four horizontal lines. To the left of the staff, there are four wavy, vertical lines in shades of brown, grey, orange, and purple, resembling a stylized hair or sound wave. The entire graphic is semi-transparent.

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# NOTATION CHALLENGES

- If an arrangement is in 4/4

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# NOTATION CHALLENGES

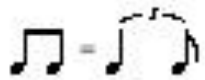
- If an arrangement is in 4/4
- The first eighth note on a down beat is **TWICE** as long as the second, but the notation looks **EQUAL**

...

# NOTATION CHALLENGES

- If an arrangement is in 4/4
- The first eighth note on a down beat is TWICE as long as the second, but the notation looks EQUAL

## Equivalent Shuffle Notation



# NOTATION CHALLENGES

***THIS.***

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# NOTATION CHALLENGES

***THIS. IS.***

...

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# NOTATION CHALLENGES

***THIS. IS. A.***

...

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# NOTATION CHALLENGES

***THIS. IS. A.***

***BIG.***

...

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# NOTATION CHALLENGES

***THIS. IS. A.***

***BIG. DEAL.***



# NOTATION CHALLENGES

***THIS. IS. A.***

***BIG. DEAL.***

® *Our brain stores images, and remembers. Think of every rehearsal where a baritone says “it’s on the top of page 2...”*

# NOTATION CHALLENGES

A musical staff with four horizontal lines. To the left of the staff, there are four wavy, vertical lines in shades of brown, grey, orange, and purple, resembling a stylized hair or sound wave.

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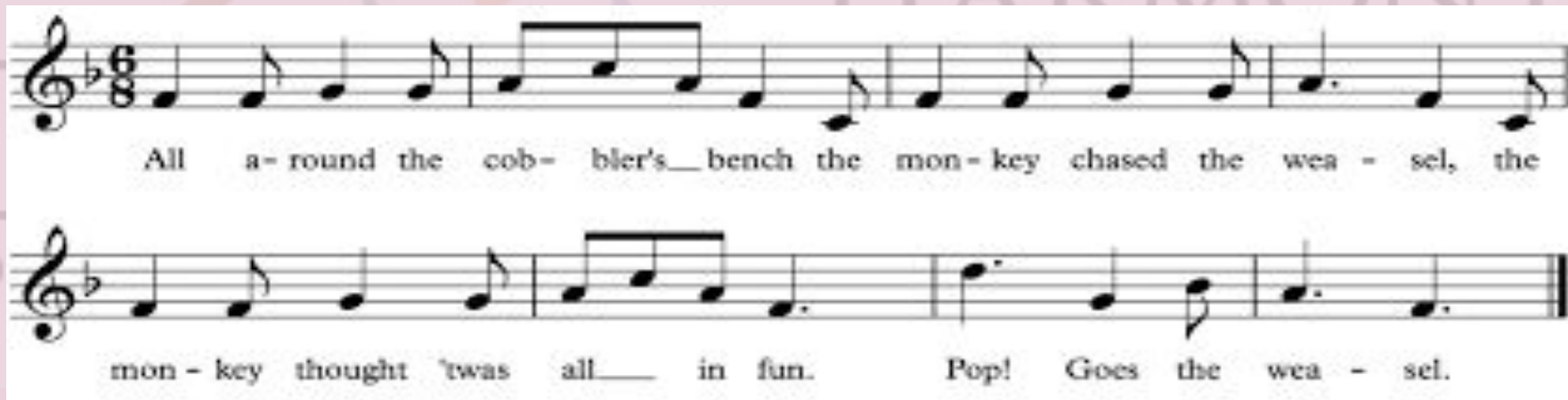
# NOTATION CHALLENGES

- If an arrangement is in 12/8 (or 6/8), it's a much better representation of the true (swing) rhythm, but visually challenging for many

...

# NOTATION CHALLENGES

- If an arrangement is in 12/8 (or 6/8), it's a much better representation of the true (swing) rhythm, but visually challenging for many



The image shows two staves of musical notation for the song "Pop! Goes the Weasel". The music is written in 6/8 time, which is a common way to notate the swing rhythm of the song. The first staff contains the melody for the first line of the lyrics, and the second staff contains the melody for the second line. The lyrics are: "All a-round the cob- bler's\_\_ bench the mon- key chased the wea - sel, the mon - key thought 'twas all\_\_ in fun. Pop! Goes the wea - sel." The notation uses a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody consists of eighth and sixteenth notes, with some rests and ties. The lyrics are written below the notes, with some words hyphenated across lines.

All a-round the cob- bler's\_\_ bench the mon- key chased the wea - sel, the  
mon - key thought 'twas all\_\_ in fun. Pop! Goes the wea - sel.

# QUESTIONS



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# TOOLS TO HELP

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# TOOLS TO HELP

**First, grow your awareness of swing and time**

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# TOOLS TO HELP

**First, grow your awareness of swing and time**

- Just like your pitch awareness, this can be developed

...

# TOOLS TO HELP

## **First, grow your awareness of swing and time**

- Just like your pitch awareness, this can be developed
- When you listen to rhythmic music, MOVE

...

# TOOLS TO HELP

## **First, grow your awareness of swing and time**

- Just like your pitch awareness, this can be developed
- When you listen to rhythmic music, MOVE
- Listen back to recordings and focus on:

# TOOLS TO HELP

## **First, grow your awareness of swing and time**

- Just like your pitch awareness, this can be developed
- When you listen to rhythmic music, MOVE
- Listen back to recordings and focus on:
  - Can you count the beats out loud?

# TOOLS TO HELP

## **First, grow your awareness of swing and time**

- Just like your pitch awareness, this can be developed
- When you listen to rhythmic music, MOVE
- Listen back to recordings and focus on:
  - Can you count the beats out loud?
  - Rushing on loud moments?

# TOOLS TO HELP

## **First, grow your awareness of swing and time**

- Just like your pitch awareness, this can be developed
- When you listen to rhythmic music, MOVE
- Listen back to recordings and focus on:
  - Can you count the beats out loud?
  - Rushing on loud moments?
  - Dragging on soft moments?

# TOOLS TO HELP

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# TOOLS TO HELP

**Next, use technology**

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# TOOLS TO HELP

## Next, use technology

- Sing lead/melody against source recording

...



# TOOLS TO HELP

## Next, use technology

- Sing lead/melody against source recording
- Use a metronome with amplification

...

# TOOLS TO HELP

## Next, use technology

- Sing lead/melody against source recording
- Use a metronome with amplification
- Use recorded “drum loops” to anchor time

# TOOLS TO HELP

## Next, use technology

- Sing lead/melody against source recording
- Use a metronome with amplification
- Use recorded “drum loops” to anchor time

Google “Drum loops swing pattern” This one is 80 BPM

<https://www.youtube.com/watch?v=H40qhttGs5w>

# TOOLS TO HELP

## Next, use technology

- Sing lead/melody against source recording
- Use a metronome with amplification
- Use recorded “drum loops” to anchor time

Google “Drum loops swing pattern” This one is 80 BPM

<https://www.youtube.com/watch?v=H40qhttGs5w>

- Have a person play \*something\* live to anchor your time

# TOOLS TO HELP

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# TOOLS TO HELP

**Struggling with swing may be...**

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# TOOLS TO HELP

**Struggling with swing may be...**

- **No problem**

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# TOOLS TO HELP

**Struggling with swing may be...**

- **No problem**
- **Take a rehearsal**

...

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# TOOLS TO HELP

**Struggling with swing may be...**

- **No problem**
- **Take a rehearsal**
- **Take a few weeks ...**

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# TOOLS TO HELP

**Struggling with swing may be...**

- **No problem**
- **Take a rehearsal**
- **Take a few weeks** ...
- **Take a few months**

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# TOOLS TO HELP

**Struggling with swing may be...**

- **No problem**
- **Take a rehearsal**
- **Take a few weeks** ...
- **Take a few months**
- **Take more than a year**

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# TOOLS TO HELP

Struggling with swing may be...

- No problem
- Take a rehearsal
- Take a few weeks ...
- Take a few months
- Take more than a year

**Don't give up... *they CAN learn!***

# QUESTIONS



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# REHEARSAL CONCEPTS

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# REHEARSAL CONCEPTS

Help singers feel subdivision of time

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# REHEARSAL CONCEPTS

Help singers feel subdivision of time

- Teach quarter subdivision inside long notes

...

# REHEARSAL CONCEPTS

Help singers feel subdivision of time

- Teach quarter subdivision inside long notes
- Teach triplet subdivision inside long notes

...

# REHEARSAL CONCEPTS

Help singers feel subdivision of time

- Teach quarter subdivision inside long notes
- Teach triplet subdivision inside long notes
- Teach subdivision inside ALL notes

# REHEARSAL CONCEPTS

Help singers feel subdivision of time

- Teach quarter subdivision inside long notes
- Teach triplet subdivision inside long notes
- Teach subdivision inside ALL notes
  - Try “tummy - hand” game for straight feel

# REHEARSAL CONCEPTS

Help singers feel subdivision of time

- Teach quarter subdivision inside long notes
- Teach triplet subdivision inside long notes
- Teach subdivision inside ALL notes
  - Try “tummy - hand” game for straight feel
  - Try “tummy - arm - hand” game for swing feel

# REHEARSAL CONCEPTS

Help singers feel subdivision of time

- Teach quarter subdivision inside long notes
- Teach triplet subdivision inside long notes
- Teach subdivision inside ALL notes
  - Try “tummy - hand” game for straight feel
  - Try “tummy - arm - hand” game for swing feel
  - Try alternating between straight and swing

# REHEARSAL CONCEPTS

Help singers feel subdivision of time

- Teach quarter subdivision inside long notes
- Teach triplet subdivision inside long notes
- Teach subdivision inside ALL notes
  - Try “tummy - hand” game for straight feel
  - Try “tummy - arm - hand” game for swing feel
  - Try alternating between straight and swing

**Folks will struggle.** *This is a journey, not a destination.*



# REHEARSAL CONCEPTS

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# REHEARSAL CONCEPTS

Unison **talk sing** with accent awareness

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# REHEARSAL CONCEPTS

Unison **talk sing** with accent awareness

- DON'T sing... *your singers will focus on pitch*

...

# REHEARSAL CONCEPTS

Unison **talk sing** with accent awareness

- DON'T sing... *your singers will focus on pitch*
- **Over do** 2/4 accents, then pull it back

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# REHEARSAL CONCEPTS

Unison **talk sing** with accent awareness

- DON'T sing... *your singers will focus on pitch*
- **Over do** 2/4 accents, then pull it back
- **Over do** diphthongs, then pull it back

# REHEARSAL CONCEPTS

Unison **talk sing** with accent awareness

- DON'T sing... *your singers will focus on pitch*
- **Over do** 2/4 accents, then pull it back
- **Over do** diphthongs, then pull it back
- **Over do** last “&” of a phrase, then pull it back

# REHEARSAL CONCEPTS

Unison **talk sing** with accent awareness

- DON'T sing... *your singers will focus on pitch*
- **Over do** 2/4 accents, then pull it back
- **Over do** diphthongs, then pull it back
- **Over do** last “&” of a phrase, then pull it back
- After MANY talk sing reps, let them **sing** the section

# REHEARSAL CONCEPTS

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# REHEARSAL CONCEPTS

Call and response

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# REHEARSAL CONCEPTS

Call and response

- Model “in rhythm” by first talking/singing while snapping, then invite them to respond

...

# REHEARSAL CONCEPTS

## Call and response

- Model “in rhythm” by first talking/singing while snapping, then invite them to respond
- Repetition is key with little to no director talk

# REHEARSAL CONCEPTS

## Call and response

- Model “in rhythm” by first talking/singing while snapping, then invite them to respond
- Repetition is key with little to no director talk
- If you are an “explainer” as a leader, fight the urge

# REHEARSAL CONCEPTS

## Call and response

- Model “in rhythm” by first talking/singing while snapping, then invite them to respond
- Repetition is key with little to no director talk
- If you are an “explainer” as a leader, fight the urge

**Call and Response is the FASTEST way to learn**

# REHEARSAL CONCEPTS



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# REHEARSAL CONCEPTS

Staccato exercise to reveal time issues

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# REHEARSAL CONCEPTS

Staccato exercise to reveal time issues

- They will laugh at first (giggle with them)

...



# REHEARSAL CONCEPTS

Staccato exercise to reveal time issues

- They will laugh at first (giggle with them)
- Have everyone sing staccato their individual parts, **ESPECIALLY** on moves and swipes (big giggles)

# REHEARSAL CONCEPTS

Staccato exercise to reveal time issues

- They will laugh at first (giggle with them)
- Have everyone sing staccato their individual parts, **ESPECIALLY** on moves and swipes (big giggles)
- Experiment with each part singing staccato while others sing smooth, then move it around to each part

# REHEARSAL CONCEPTS

Staccato exercise to reveal time issues

- They will laugh at first (giggle with them)
- Have everyone sing staccato their individual parts, **ESPECIALLY** on moves and swipes (big giggles)
- Experiment with each part singing staccato while others sing smooth, then move it around to each part
- Switch back and forth with the entire group on phrases (STACCATO.... SMOOTH... STACCATO...)

# REHEARSAL CONCEPTS

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# REHEARSAL CONCEPTS

Slow time WAY down

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# REHEARSAL CONCEPTS

Slow time WAY down

- The slower the swing, the more challenging

...

# REHEARSAL CONCEPTS

Slow time WAY down

- The slower the swing, the more challenging
- You will need “something” to anchor time

...

# REHEARSAL CONCEPTS

Slow time WAY down

- The slower the swing, the more challenging
- You will need “something” to anchor time
- You will need to decide rhythmic breaths, consonants, and diphthongs



# REHEARSAL CONCEPTS

Slow time WAY down

- The slower the swing, the more challenging
- You will need “something” to anchor time
- You will need to decide rhythmic breaths, consonants, and diphthongs
- After multiple reps, return to performance tempo, and note what happens on **long duration notes** (do you drop or extend time?)

# REHEARSAL CONCEPTS

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# REHEARSAL CONCEPTS

Make sure everyone has body energy

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# REHEARSAL CONCEPTS

Make sure everyone has body energy

- Allow the rhythm to be visible in body, but not forced

...

# REHEARSAL CONCEPTS

Make sure everyone has body energy

- Allow the rhythm to be visible in body, but not forced
- At first, give specific motions like rock steps, snaps on 2 and 4, dance and anything to get folks moving

# REHEARSAL CONCEPTS

Make sure everyone has body energy

- Allow the rhythm to be visible in body, but not forced
- At first, give specific motions like rock steps, snaps on 2 and 4, dance and anything to get folks moving
- If you are singing a fast swing, they may need to gently tap the top of their hand on all beats

# REHEARSAL CONCEPTS

Make sure everyone has body energy

- Allow the rhythm to be visible in body, but not forced
- At first, give specific motions like rock steps, snaps on 2 and 4, dance and anything to get folks moving
- If you are singing a fast swing, they may need to gently tap the top of their hand on all beats
- Once they are comfortable moving, allow people to create their own rhythmic performer persona

# REHEARSAL CONCEPTS

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# REHEARSAL CONCEPTS

Rhythm games

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# REHEARSAL CONCEPTS

## Rhythm games

- Clap what I clap, stomp what I stomp (C & R)

...

# REHEARSAL CONCEPTS

## Rhythm games

- Clap what I clap, stomp what I stomp (C & R)
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- Perform section straight, then as a swing



# REHEARSAL CONCEPTS

## Rhythm games

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- Clap what I stomp, stomp what I clap (C & R)
- Slow step (left on 1, right on 3) & tummy/hand
- Slow step (left on 1, right on 3) & tummy/arm/hand
- Perform music, clap on 1 & 3, then 2 & 4, then...
- Perform section straight, then as a swing
- Make up/steal other games to keep growing

# REHEARSAL CONCEPTS

REVIEW:

So the 7 rehearsal concepts and strategies discussed are....

...

# REHEARSAL CONCEPTS

1. Subdivision
2. Talk-sing
3. Call and Response
4. Staccato exercise
5. Slow time down
6. Body energy
7. Rhythm games

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**TONIGHT, WE EXPLORED:**

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# TONIGHT, WE EXPLORED:

1. What is swing

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# TONIGHT, WE EXPLORED:

1. What is swing
2. Basic rhythm concepts

...

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# TONIGHT, WE EXPLORED:

1. What is swing
2. Basic rhythm concepts
3. Notation challenges

...

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# TONIGHT, WE EXPLORED:

1. What is swing
2. Basic rhythm concepts
3. Notation challenges
4. Tools to help ...

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# TONIGHT, WE EXPLORED:

1. What is swing
2. Basic rhythm concepts
3. Notation challenges
4. Tools to help ...
5. Rehearsal concepts

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**REMEMBER...**

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# REMEMBER...

Listen and watch people who are world class!

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# REMEMBER...

Listen and watch people who are world class! And...

...

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# REMEMBER...

Listen and watch people who are world class! And...

Don't stereotype yourself as

...



# REMEMBER...

Listen and watch people who are world class! And...

Don't stereotype yourself as

- *Too old*

...

# REMEMBER...

Listen and watch people who are world class! And...

Don't stereotype yourself as

- *Too old* ...
- *Unteachable*

# REMEMBER...

Listen and watch people who are world class! And...

Don't stereotype yourself as

- *Too old*
- *Unteachable*
- *Incapable*

...

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# REMEMBER...

Listen and watch people who are world class! And...

Don't stereotype yourself as

- *Too old* ...
- *Unteachable*
- *Incapable*
- *Defective*

**YOU GOT THIS!**

A graphic of a musical staff with four horizontal lines. To the left of the staff, there are four wavy, vertical lines in shades of brown, teal, orange, and blue, resembling musical notes or sound waves.

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# YOU GOT THIS!

You CAN hone your rhythmic skills, just like you have honed your tuning and singing skills.

...  
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# YOU GOT THIS!

You CAN hone your rhythmic skills, just like you have honed your tuning and singing skills.

I have seen and taught the young, the “older” and people with every learning disability imaginable, ALL improve on their rhythm and swing skills... in time.



# YOU GOT THIS!

You CAN hone your rhythmic skills, just like you have honed your tuning and singing skills.

I have seen and taught the young, the “older” and people with every learning disability imaginable, ALL improve on their rhythm and swing skills... in time.

It starts with some good self talk and some help from trusted mentors and teachers.

**Thanks friends!**

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# Thanks friends!

*Now, go forth and...*

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**Thanks friends!**

*Now, go forth and...*

**SWING**

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The background features a large, stylized letter 'B' on the left side, composed of several overlapping, wavy lines in shades of blue, green, and orange. To the right of the 'B', the text 'BARBERSHOP HARMONY SOCIETY' is written in a light gray, serif font, with each word on a separate line. A registered trademark symbol (®) is located at the bottom left of the 'B' logo.

# Donny Rose

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