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Placing your quartet in context: A brief history of quartet singing

General background

No one can say for sure when or where the first barbershop chords were sung. The expression "barbers' music" comes from England, where, during the 16th, 17th and early 18th centuries, the barber shop was a center for music. A lute or cittern, forerunner of the guitar, hung on the wall for use by waiting customers or unoccupied barbers.

The first American "barbers' music" was probably strummed and vocalized in the South, with its light-hearted, socially oriented atmosphere. No one knows for certain how "barbers' music" evolved into barbershop harmony, though we can note a few relevant factors. One stimulus for creating harmony may well have come from hymn-singing congregations, for hymns lend themselves to harmony very nicely. Another promoter of vocal harmony was the minstrel show, which often included a quartet. From the minstrel show evolved vaudeville, with the most famous barbershop quartets of the late 19th and early 20th centuries appearing on the vaudeville stage. Such groups as the Avon Comedy Four, the Edison (or Hayden) quartet, the American Quartet and Peerless Quartet were among the most talented and popular musical entertainers of their days.

Despite its significant influence, professional entertainment was most likely not responsible for the first barbershop chords. These seem to have come directly from the people, for authorities consider barbershop to be a form of folk music. Flowering in countless small towns, where the local barber shop was the principal gathering place, barbershop harmony was a perfect style in which to render the popular songs of the day. Shortly after World War I, the popularity of barbershop music began to wane for several reasons. With increasing urbanization, the spread of the automobile, and Prohibition, the tempo of life became faster. Radio provided people with music easily and instantly, music that was more dance-oriented and sophisticated, less vocally suitable and folksy. The Depression of the 1930s was also a harsh blow, and the simple sweetness of barbershop harmony went into hibernation.

Our Society

In 1938, Owen C. Cash, a tax attorney from Tulsa, Oklahoma, decided to attempt to revive and preserve this American tradition. Cash, and investment banker Rupert I. Hall, wrote a witty letter to friends, inviting them to a songfest on the Roof Garden of the Tulsa Club on April 11, 1938. Twenty-six men turned out for the meeting, and such a good time was had that a second session was set up for the next week.

At the third meeting, approximately 150 men gathered at the Alvin Hotel to sing barbershop harmony. The ensuing traffic jam drew a great deal of attention, resulting in a story that was picked up by a national wire service. In a matter of weeks, chapters were springing up all over the Midwest, and the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. was on its way. Barbershop music was back on the American scene.

The first Society quartet contest, conducted in 1939, was won by the Bartlesville (Oklahoma) Barflies. Since then, we have had many champion, probably the most famous of which was our 1950 international quartet champion the Buffalo Bills of Music Man fame.

The musical ability of our quartets has improved steadily over the years, with many current groups singing at a level that is quite professional. Barbershop is still, however, a music of the

people. Along with jazz, the Negro spiritual, the western ballad and Native American music, barbershop is considered to be a truly American form of music.

Today, tens of thousands of men sing barbershop harmony, with several thousand active quartets. In the United States, Canada, Great Britain, Ireland, Sweden, The Netherlands, New Zealand, Australia, South Africa, Germany, and all over the world, the harmonious sounds of the barbershop quartet provide joy to singers and audiences alike.

Rules, regulations, definition, purposes

If the Society is to be of service to its quartets, and have any degree of contact with them, it must know who and where they are. Therefore, a definite classification of "Society quartet" has been established, with specified qualifications and registration requirements as follows:

Definition

A Society quartet is defined as "any quartet which (1) by maintaining registration with the Society office, has demonstrated that its members have fully paid Society, district and chapter dues (includes Frank Thorne chapters), are members in good standing of an accredited chapter, and that it is not a professional quartet within the Society's definition; and (2) as a quartet, has neither suffered revocation, nor is under suspension of its Society standing."

Registration

Each organized quartet must be registered with the Society headquarters.

- You may register online
- or in hard copy using the registration forms in the Chapter Secretary Manual
- or by writing to
Quartet Registry
110 – 7th Avenue N
Nashville, TN 37203
quartet@barbershop.org

The annual registration fee is set by the Society Board and shall accompany the application for registration. As of this writing, the registration fee is \$40. (See the sample registration form in Chapter 9.)

Registration is on an annual basis, and initiation of the process is the responsibility of the quartet. To encourage compliance, a first and second notice is sent from the Society office to the quartet as a reminder.

Quartet names

Approval of quartet names is the responsibility of the Society office. Names are approved under the following guidelines:

- A name which is already registered cannot be used.
- A name must be in good taste, containing no offensive innuendos.
- A name cannot be registered which is phonetically similar to one that is already registered. (Four Bows, Four Beaus, etc.) or otherwise so similar as to be confusing or misleading.

The use of 4, Four, Quartet or other designation or qualification before or after an already assigned name does not constitute a new quartet name.

- For example, a registered quartet is named The Herdsmen. Another quartet could not register as the Four Herdsmen, the Herdsmen Four or the Herdsman Quartet.
- Similarly, if a quartet is registered as the Four Tiptoes, a new quartet name could not be The Tiptoes, (dropping a portion), or The Tiptoes Four (changing the order), or The Four Tiptoes Quartet (adding to the name).

- Adding to, subtracting from or changing a geographical portion of the "essence" of the quartet name does not constitute a new quartet name. For example, if The Herdsmen was a registered name, another quartet could not be registered as the Chicago Herdsmen. If the original name had a geographic connotation, such as Sarasota Soundbuster, another quartet could not drop or change that portion of the name and register under Soundbuster, or Seattle Soundbuster, or Southern Soundbusters, etc.
- In instances where conflict seems negligible, the Society office may approve a request.

The protection given is for the use of the name.

A group of four men may not register as a quartet for the sole purpose of tying up a clever name. Also, acceptance of money or other consideration for release of a name for use by another quartet would be a breach of Section 7 of the Code of Ethics.

Reuse of names

A formerly registered name that has not been renewed, except for an international champion or international medalist name, is available to the next quartet requesting that name. One other exception is that the name of a district champion may never be used by another quartet in the same district. In the case of the latter, it is the responsibility of the district secretary to inform the Society office of the duplication. The quartet will then be notified by the Society office to seek a new name.

Privileges of the Society quartet

A Society quartet may do the following:

- Make use of the Society name, initials or emblem;
- Engage in Society competition;
- Claim Society protection of its quartet name;
- Receive Society materials and communications.

Professional quartets

While our membership is open to professionals and amateurs alike (and we do have professionals among our members), a professional quartet cannot register or compete as a Society quartet. The Society's definition of the professional quartet is as follows:

"A quartet shall be considered to be professional when the filling of quartet engagements becomes the principal vocation of the quartet's personnel. It shall be the duty of the Society Contest and Judging Committee to rule on complaints as to the eligibility of quartets, provided, however that any person aggrieved by such ruling may appeal to the Society Board, whose decision in the matter shall be final."

Rank of Society quartets

Rank is attained by quartet standing established in an official contest. District rank is established in a district contest, and international rank is established in an international contest.

Rank is held both by the quartet and by its members individually. Once attained, it is permanently retained by the individual members, subject to being raised. However, the quartet, to retain rank, must meet these qualifications (beginning with the highest ranking):

International and International Seniors Champions/Medalist Names

Quartet medalist from and after the date that the quartet first wins an International championship or any International medal (regardless of placement). In order to retain and continue to use the name under which the quartet won the International championship or its first International medal (whichever of those events occurred first, as the case may be), the quartet must contain at least three of the members who sang with the quartet when it won the International championship or first International medal. Replacing more than one member shall cause the name of that quartet to be retired, and that name will never be available for use by any other quartet.

The quartet may re-form and resume the use of that name provided that the quartet then contains at least three of the members who sang with the quartet when it won the International championship or first International medal (whichever of those events occurred first).

International finalist or international top ten (6th through 10th place)

To retain this ranking, a quartet must include at least three members who achieved the rank with that quartet.

If it has fewer than three such members, the quartet may keep the name, but will no longer carry the ranking. In subsequent contests, such quartet may re-establish a ranking for that foursome.

If the quartet disbands, its name is available for use by another quartet, but the new quartet must establish its own ranking.

International semi-finalist or international top twenty (11th through 20th place)

Same as above

International quarter-finalist or international competitor (21st through last place)

Same as above.

District champion

To keep the rank and name of district champion, a quartet achieving that rank must include at least two members who sang in the quartet when it won the district championship.

If the quartet disbands, the name cannot be used by any other quartet in that district. The name is available to a quartet in another district.

A quartet of not more than two members of the same district championship quartet can organize and compete under a different name for district competition (and, of course, international competition).

Ranking applies to

For all of the ranks listed above, only change in personnel is a consideration. Switching of parts within the quartet does not affect rank.

In case of conflict of rules governing different ranks, the rule applying to the higher rank takes precedence.

Forming a quartet

The beginning

Becoming a member of a quartet can be one of the most satisfying experiences a Barbershopper can have. It is an opportunity to share the purest form of singing barbershop harmony with three other friends. You can develop your independence as a part singer, feel the joy of ringing a chord, and experience the personal satisfaction of an audience rising to its feet in appreciation of your quartet's efforts during a performance.

There are some things you should take into consideration when forming a quartet. Certainly picking members who can sing their parts independently is a priority. However, the two most important things to remember are: find three friends who share similar goals with you, and enjoy sharing the many hours together of rehearsals and performances throughout your tenure as a quartet. In other words, find three other Barbershoppers who share the same likes and dislikes as you do, then decide what kind of a quartet you wish to become, such as a comedy, show or competition quartet. All of these aspects must be taken into consideration if you wish to have a successful experience in a barbershop quartet. Determine the proportions and importance of these variables in the makeup of your quartet.

Last, but by no means least, consider one more role: the part your family plays in your quartet career. As we all know, your quartet and other barbershop activities require time. If you have a wife and/or children, they are surely making sacrifices for your quartetting. Be aware of this fact and let them know how much you appreciate what they are doing to support you in your barbershopping. You may wish to include them in barbershop activities that they would enjoy.

For a quartet to function at its best, the efforts of more than just four men are required. Family resistance to quartetting can cause complications. These are best dealt with as diplomatically as possible. If your family members do support your quartet involvement, you are doubly blessed.

Internal relations

Besides your quartet's relationship to the public, be aware of your relationship to each other. There is a special closeness you will find through singing barbershop harmony. Sharing the joys of our music is a unique and wonderful experience.

Because of the intimacy involved in being part of a barbershop quartet, extra tolerance and understanding are often needed. There will be times when nerves become frayed and tempers flare. When this occurs, it should be quickly forgotten, apologies made and good relations (and good singing) resumed.

Chapter and district

Still on the subject of relations, let us remind you to maintain good ones with your chapter(s). We are not speaking here of mere cordiality but of significant contribution. Quartets who constantly take from the Society and give little in return, rarely thrive. The quartets who enjoy the greatest respect are the ones who actively support their chapter and district.

At the district level, you have an opportunity not only to give but to receive as well. This is a fine place to pursue your ongoing musical education.

Quartet roles

As your quartet learns and gains experience, its workings will become more complex. There are many duties to be performed in a quartet, which, if sensibly distributed, make the administrative tasks much easier. The following is a list of possible roles to be filled by the quartet personnel: contact man, treasurer, costume man, music arranger, music librarian, show programmer, show producer, spokesperson, prop man and makeup man.

Education

District schools and our international school, Harmony University, offer fine opportunities for you to learn individually and collectively. One primary skill is knowing how to read music. Courses on sight singing, music fundamentals and the theory of barbershop harmony can help you in this vital area. Other classes that would benefit you are too numerous to mention. Of course, you have an opportunity to have your quartet coached by expert Barbershoppers at Harmony University.

There is no reason to limit your barbershop education to formal classes. Make use of the Society's fine audio-visual materials. Put some time into studying other performers, both barbershop and non-barbershop. There is much to learn from people who are already top-flight singers and entertainers. In summary, keep learning and growing as a quartet man.

Care of your voice

As a singer, you are fortunate to have your instrument with you at all times. And what an instrument it is! You are able to produce a variety of sounds in a wide range of tones. The spectrum of messages and emotion you can convey is truly staggering.

In order to get the most out of this magnificent instrument, you must care for it and train it. Avoid shouting or otherwise straining your voice. Do not sing with a sore throat. Few things mix as poorly with singing as cigarette smoke, which irritates the throat and clogs the lungs, at the very least. In addition, alcohol, which is a diuretic as well as a depressant, should not be part of your singing regimen. As you become more serious about barbershop singing, you may wish to begin the process of giving up these habits.

Be sure to warm up your voice slowly before doing any vigorous singing. Just as an athlete needs to begin slowly before putting forth maximum effort, you, as a singer, need to sing easily for perhaps as much as an hour to come to your full potential. If you take good care of your voice, your singing career will last longer and bring you more enjoyment.

Singing well and wisely

Although the admonition is to be yourselves, make sure to be your best selves. When performing or singing in public, sing only those songs you can do well. Recall, too, Canon 6, of our Code of Ethics: "We shall refrain from forcing our songs upon unsympathetic ears." In other words, sing both well and wisely.

Remember to combine your best behavior with your best singing. Canon 2 of our Code of Ethics applies here. Keep in mind that quartets, such as yours, are the Society to much of the public. Every time your quartet opens its collective mouth, it holds the Society's good name in trust.

Perpetuate the barbershop style

Our style is unique. Your audience will enjoy your singing more when you are presenting it at its best. Barbershop is what we do well and what our audiences expect to hear from us. (See "What Are We Trying To Preserve?")

Advancing our Society through contributions to Harmony Foundation

Your quartet can help advance the great work of the Society through contributions to Harmony Foundation. Contributions can be made to the Annual Fund or through a gift to the Endowment Fund. The Foundation is responsible for raising charitable financial resources to help the Society operate music programs such as Harmony Explosion Camps, Directors College scholarships, youth music festivals, etc. These gifts have made it possible for thousands of young people and their teachers to experience a weekend of choral music and barbershop education. For more information, contact Foundation president and CEO Clarke Caldwell at ccaldwell@harmonyfoundation.org.

The world awaits...

The formation of a new quartet is very exciting. The opportunities open to you are endless. Music provides an extraordinary vehicle for sharing yourself with other people. You can make your audience laugh, cry and experience great joy. The whole gamut of human emotion is open to you.

Barbershop quartet music gives you additional advantages. The camaraderie involved in making music with your fellow Barbershoppers is most rewarding. Your chance to contribute to the Society at the chapter, district or international level is great, and much satisfaction can be obtained. Furthermore, your instrument is always with you, ready to join in song at a moment's notice.

The average male singer—and that is most of us—probably sounds his best when singing barbershop quartet music. The chord structures we use lead to maximum reinforcement of overtones. The lyrics of our songs are straightforward and simple to understand. The melody of a good barbershop song is easily rendered and smooth-flowing. Barbershop comes from the heart, requiring no sophistication or complicated training. As a member of a barbershop quartet, you have a golden opportunity to make beautiful music and experience great pleasure and satisfaction. It is up to you to make the most of it.

Creating music as a quartet

Developing a repertoire

Start to plan your repertoire when the quartet is first organized. There are a number of factors to consider in determining what arrangements are to be included in the basic repertoire.

First, what is the goal and personality of the quartet? Your quartet might lean toward contest achievement, entertainment, comedy or a combination of the above.

Second, what are the musical capabilities of the quartet members? An honest evaluation here will help you to determine the degree of difficulty and types of arrangements to be used. Avoid the pitfall of singing an arrangement because you enjoyed hearing an international champion quartet perform it. Consider, rather, what your quartet can best handle.

Third, plan to present a well-balanced program. Types of songs to consider are: uptunes, easy-beat, ballads, novelty, comedy, solo, patriotic and inspirational.

The average quartet repertoire might consist of 15 to 20 numbers. From this total, the quartet can build two shows, regular and afterglow, with a few songs left over, in case of duplication on a show by a preceding quartet. For more information about putting together a strong, entertaining package, consult *Successful Performance for the Quartet and Chorus* (Stock No. 4055). This indispensable manual covers topics from song selection to pacing, effective use of humor, tips for your quartet spokesmen and much more. It may well be the best investment your quartet will make.

Selecting good music

Two questions are frequently asked in relation to song selection. One, where do quartets get arrangements? Two, what are some of the guidelines for choosing songs?

The Barbershop Harmony Society music publishing program is the best single source for good, singable arrangements. A large number of excellent arrangements are available, a list of which may be obtained from the Society Web site. It is suggested that quartets subscribe to the Music Premiere Program. For a fee of \$12.95 U.S. funds, all subscribers receive six (6) new arrangements and one listening CD of the arrangements being preformed.

Lou Perry, well-known arranger, judge, coach and barbershop sage, offered the following suggestions for selecting competition songs. These are also good points to consider when choosing songs for any purpose.

- A good barbershop song will have an easy-to-sing, mostly diatonic melody with a reasonable range.
- The melody will be symmetrical in form and will lend itself, without undue engineering, to the harmonic vocabulary of the barbershop style.
- The lyric will be easy to sing and will develop a composer's concept to a logical conclusion. The sentiment will be simple, universal and unsophisticated. Most of all, it must be tasteful by any standard.
- A strong song will have something definite to sell. It might be joy, sorrow, humor, sentiment, fun or rhythm, or a combination of these, but the development will be in a straight line toward the song's musical and lyrical climax.

- A well-written song will afford opportunities for the display of our abilities to create sound, with shading and appropriate tension and release.
- The arrangement of the song must be in the barbershop style. It is the arranger's obligation to understand and develop the composer's concept to the best of his ability. When he is successful in doing this, with a good vehicle, performers have a better opportunity to communicate with the audience.

Perry continued: "It has been my experience that the greatest difficulty arises from not understanding the song. Most of the quartet's time at the beginning might best be spent in this effort. Unison singing of the song, as written by the composer, brings an awareness of melodic content and form, rhythm of the melody, natural pulsation of the meter, direction and development of the lyric, natural phrasing, and consolidation of vowel utterance. If all this does not consummate a greater understanding of where the song should, at least, begin, then help should be sought outside the quartet. In every instance that a member has been impressed with what he designates 'a great arrangement,' an analysis has proved that it was not the arrangement as such, but the presentation of the arrangement of the song with understanding of what the song had to sell."

Society music publishing program

As a Barbershopper, you will be interested in the wide array of music published by the Society. If you subscribe to the Music Premiere Program, you will receive six (6) new releases in the early summer. In each mailing there is one copy of each song and a listening CD.

The finest single collection of pure barbershop harmony is the *Heritage of Harmony 50th Anniversary Songbook* (stock no. 6061). It has sixty-six (66) memorable arrangements of barbershop gems. Each arrangement is preceded by a story about the song, providing interesting emcee material for your performances.

Anyone can download songs and tags in the Free 'n' Easy series. You may make as many copies of these as you wish. More of these arrangements and tags are added to the Society Web site annually.

Before 1996, there were at least ten different series within the Society published-music program. In that year, the categories were redefined into four series.

1) Barbershop Classics. This series absorbed the following:

- Songs For Men Series (Stock No. 70--, 71--, 72--, 73--)—Started in 1958, the series included arrangements of songs which were under copyright at the time of publication. The arrangements are all under copyright by the original publishers. The series includes titles such as: "Alabama Bound (7184), "April Showers" (7212), "Who'll Dry Your Tears When You Cry" (7277), and "Rose Colored Glasses" (7332). All the arrangements in this series are acceptable for quartet and chorus competition.
- Songs For Men Series (Stock No. 75--)—Songs in this series were composed by Barbershoppers. Some are show tunes, some are acceptable for contest. Included are titles such as "Hear That Swanee River Cry" (7534), "Old Songs Are Just Like Old Friends" (7559), "My Father, My Friend, My Dad" (7563).
- Harmony Heritage Series (Stock No. 80--, 81--)—This series preserves the best of the old songs in traditional barbershop arrangements. Almost all are fine for contest performance. Some titles in this series are classics such as: "My Wild Irish Rose" (8081)

and "When You And I Were Young Maggie" (8014). The series also contains less well-known songs that are worth preservation, like "Good-Bye Rose" (8104) and "When The Grown Up Ladies Act Like Babies" (8144).

- Show Tunes Series (Stock No. 76--, 77--)—This series includes songs and arrangements owned by commercial publishers, songs written by Barbershoppers, songs from Harmony College shows, public domain songs, all arranged in a barbershop style more suited for shows than for competition. "Fun In Just One Lifetime" (7664), "The Whiffenpoof Song" (7709) and "Wagon Wheels" (7739) are some titles in this series.
- Archive Series (Stock No. 84--)—These are classic songs and arrangements that have historical significance from earlier Society days. Included are: "Bye Bye Blues" (8401) from 1942, "Sugarcane Jubilee" (8403) from 1956, and "Give Me A Night In June" (8404) from 1948. Although generally not acceptable for contest use, these arrangements are great fun to sing.
- Music Man Series (Stock No. 6266-6271)—These arrangements were published in 1958-59, when the show was the hit of Broadway, with the Buffalo Bills in a starring role. The songs are fun (and demanding) but do not represent the best barbershop by today's standards and are not suitable for contest.
- Miscellaneous Series (Stock No. 85--)—This series contains a little bit of everything, including many one page publications for new member kits, schools, membership nights, and hymns. Also included are some full-length arrangements, such as: "Battle Hymn Of The Republic" (8509), "The Lord's Prayer" (8525) and "Jingle Bells" (8527).

2) Harmony Explosion Series (Stock No. 86--)—

This series was inaugurated in 1990 to provide excellent arrangements, show and contest, especially for young singers of high school and college age. Many of the songs were popular hits from the period after the 1950s. In this series are titles such as "In My Room" (8601), "Under The Boardwalk" (8605), "Bye, Bye Love (8610) and "Down By The Riverside" (8612).

3) Gold Medal Series (Stock No. 88--)—

This series was begun in 1994 to showcase arrangements introduced or made popular by international champions. It includes both show and contest numbers. In the series are "The Moment I Saw Your Eyes" (8801) as sung by The Gas House Gang, "The Masquerade Is Over" (8802) as sung by Acoustix, "Old Folks" (8803) as sung by The Four Renegades. Many past champion favorites will be added in the coming years.

4) Young Men In Harmony Series (Stock No. 6401-6407)—

Because the MENC: The National Association for Music Education accepts barbershop quartet singing in its junior high and high school festivals, barbershop music is being sung in more schools than ever before. This series of arrangements, edited by Dr. Val Hicks, is designed for the younger voice.

Many of the older arrangements may show a statement at the end, "Not to be used in Society contests." However, as the contest program has evolved, some of those arrangements now qualify as acceptable for contest. Direct any questions you may have to the judging community.

New arrangements and reprints of the older arrangements will be published in our new 8-1/2 x 11" format with a special logo designed for each of the four series.

Catalog - Legal / Unpublished Arrangements

The old songs librarian assists arrangers in securing permission to arrange copyrighted songs. A complete listing of more than 3,000 arrangements of barbershop, pop, sacred, jazz and folk music for male, female and mixed voices is contained in this catalog. The arrangements are not reviewed, arranged or disapproved by the Society. Performers are urged to seek advice from certified judges prior to presenting any of these arrangements in contest.

The published and unpublished arrangements are now listed on the Society's Web site www.barbershop.org. All **published** arrangements are also listed under thematic categories. Published and Unpublished arrangements may be ordered from Harmony Marketplace 800-876-7464 x4144 or www.harmonymarketplace.com.

Songbooks

The Barberpole Cat Songbook	6053
Barbershop Potpourri	6054
Heritage of Harmony 50th Anniversary Songbook	6061
An Introduction to Barbershop Singing For Youth	4082
Just Plain Barbershop	6022
Songs of Inspiration	6052
Strictly Barbershop	6049
The Wonderful Songs of Yesterday	6048
Woodshedding Folio	4040
Yuletide Favorites	6050

With a bit of forethought, you can plan a sensible and varied barbershop repertoire without too much difficulty. If this planning starts as soon as your quartet is organized, you will save yourself many hours of rehearsal. Further, it is not a good idea to try to expand your repertoire too fast. You will likely wish to learn a lot of songs, but don't sacrifice quality for quantity. Concentrate on singing well what you have already learned. And, as already mentioned, keep it legal and keep it barbershop.

Packaging your performance

To make your quartet's public performances the best they can be, plan them carefully. Audiences make their decisions regarding entertainment based upon whether the act is good or bad, not amateur or professional. A good act is a result of four basic elements:

- Plan. Everything that will happen is written out in advance.
- Enjoy yourself. Your performance should be as much fun for you as it is for the audience.
- Promote the image of barbershopping. Remember, you are the sole representation of what barbershopping is to your audience. Your act means a lot.
- Leave them wanting more! If your act is too long or poorly paced, your audience will become restless and inattentive. Strive for comments such as, "I wish you could have done one more song!"

The act

Song selection is a critical element in structuring your performance. Variety and pacing are key elements to the development of a successful performance. The act should develop a sense of

dramatic tension and release which leads to a logical climax. Perhaps one way to accomplish that is to build an act such as the following:

- The opener should be an uptune that is short, familiar and has a "hello" feeling to it. This will help to establish a good rapport with the audience.
- Another uptune may be in order to keep the pace lively. Be sure that the second uptune has a different key and different topic, to provide some variety.
- An easy-beat or swing number provides a change of pace, but be sure that you do not interrupt the toe-tapping rhythm that songs such as this provide. A brisk waltz tempo also works well in this spot.
- A solid barbershop ballad helps to change the pace, again, but don't present too many ballads in your performance.
- A novelty song can be used effectively here. It might be a song with comic lyrics, a parody, or comic actions. It could also be a song that features a voice, a patriotic number, a hymn or gospel tune, or a dance number.
- A medley or another easy-beat song is appropriate here. The medley should have a key change and at least one uptune as part of it in order to provide variety and interest.
- A closer should be the best uptune that you have in the repertoire. It should include a rousing tag and some believable staging. Sometimes a strong anthem such as "God Bless America" makes a very fitting closer.

Introduction to the act

Have a prepared, written introduction ready for the person who will introduce you. Many times, the host emcee means well, but is inaccurate or misinformed in the introduction. This eventually reflects on your act in some way. If the introduction is prepared in advance, such problems can be avoided.

Pitch-taking technique

Taking pitch is necessary for singing, but is not necessarily entertaining. It, too, needs to be rehearsed. The pitch can be taken at a cue word in the spokesman's introduction or during the applause. In either case, it is not creating a "white" spot in the performance; the pacing is not interrupted. Pitch-taking should be as unobtrusive as possible.

Spokesman

The role of the spokesman is extremely important. He can provide a bit of a breather for the other three men. He need not be a stand-up comedian to be effective. Humor is good to have, but a steady stream of jokes does not provide variety. Telling a joke just before a ballad can be disastrous to the mood. Like the act itself, the spokesman's material needs to be prepared and rehearsed. The timing of the act depends on smooth transitions between singing and non-singing time.

The spokesman does not need to introduce every song. Sometimes it is better just to sing. Nor does he need to introduce the other members of the quartet, unless there is a good reason to do so. Try to write out everything that will be said and rehearse it so that it becomes natural and believable.

Spokesman duties might rotate among members of the quartet, which can add variety to the presentation. Of course, you should only place an individual in the spokesman's role if he is willing to do it, and is at ease talking to an audience. Do not force an unwilling or ill-prepared speaker upon your audience just for the sake of having all four speak.

Variety

Incorporate as much variety as possible into your act. Simple things such as props, a quick costume change, adding a hat or coat, a change of level, tableaus, choreography, or a change of singing position, can create ample visual variety for the audience. The order of songs, the introductions, the bits that are used, and other "shtick" can provide forms of variety. Whatever you choose to do, give the audience an act that holds their interest.

Audience involvement

A good act will involve the audience as much as possible. Avoid asking them to "sit back and relax." Whether it is toe-tapping, hand clapping, singing along or being involved in other ways, keep your audience as much a part of your act as possible. Both you and they will enjoy the act more.

Back-up plan

In every act, something can go wrong. Good entertainers prepare for the unexpected as much as possible. Determine as many things that could go wrong with your act as possible and prepare an alternate plan.

Encore

Perhaps an encore is not the very best way to finish your act. If you have finished with your best number, how can you top it? Try taking a bow or working in a reprise. A reprise is simply the repeating of a few measures of a song, either the last one or one that was sung earlier in the program. The reprise should be rehearsed and ready if necessary. It should start before the applause dies down completely, in order to preserve the momentum.

Rehearsals

Rehearsals are one of the most important elements of quartetting. Ideally, rehearsals are rewarding and fun, where camaraderie and brotherhood can flourish

Setting aside time for rehearsals should be a priority for all quartets. Regular practice sessions are necessary to polish a performance, learn new material and exchange ideas among quartet members. It is important to discuss, as a quartet, what you want to accomplish during your rehearsals. With this understanding, you can work together to improve your presentation.

There are many different ways a quartet can rehearse. Your quartet should develop the format that works best for you. Here are some general guidelines you may find helpful.

Practice smart

Use precious time carefully

Rehearsals are worth the time and effort only if they are based on the serious intention to meet and sing. Discussions of the day's tribulations, excessive joking and the like should be kept to a minimum. The discipline required for you to sing well as a quartet will be easier if you remember this. Plan to leave some time for socializing, though, when your rehearsal period is over.

Each member of your quartet has different strengths and weaknesses, so approach your rehearsals with patience. Even though rehearsals are serious business, maintaining a sense of humor will help things go more smoothly. Make sure your suggestions to each other are musical in nature, avoiding personal criticism. On the other hand, you cannot spend the whole time walking on egg shells, either. Over-sensitivity to criticism is not conducive to individual or quartet improvement. Work to balance criticism and encouragement.

You practice in order to learn to do well as many things as you can. Since whatever you do repeatedly becomes a habit, practice doing it right! Errors can become habits as well. Discipline yourself to make as few of them as possible. Remember, there is no good time to sing poorly. Strive to sing the very best you can at all times.

Personal training

Do as much individual work as you can so that your time together as a quartet can be fully utilized. It is enormously helpful if each man learns his music prior to rehearsal. In this way, you will avoid perhaps the greatest roadblock faced by a quartet, that of being musically unprepared. Unless you put some time and effort, apart from your rehearsals, into learning your music, you will soon discover how tedious and time-consuming such unpreparedness can become. This is an important point which will make your rehearsals more enjoyable and productive.

Plan to arrive at rehearsal with your voice already warmed up. Perhaps you can do this while driving to practice. If not, make other plans for accomplishing your vocal exercises. In any case, do not waste the group's valuable time on your personal warm-up.

Sample rehearsal plan

It is helpful to make a rehearsal schedule and follow it. A sample plan might consist of 20-30 minutes each of the following:

- Group warm-up

- New songs
- Polishing repertoire
- Quartet development, critique and planning.
- Naturally, you will want to take at least one break.

Don't make your rehearsals an endurance test. Especially at the beginning, use common sense and avoid unnecessary strain on your voices. As you progress and develop the fundamentals of good singing, you will find that you can comfortably rehearse for longer periods of time.

An important principle to apply to your musical learning is the psychological concept of "transfer." In quartetting terms, this means that a good singing practice that you follow in one instance should be followed in another similar instance, without your having to learn it all over again. In learning to sing well together, you discover many small ways of experiencing success. If each of these aspects has to be relearned in every new situation, you will spend a lot of time at the same level, rather than improving. So, when your quartet learns to sing a beautifully matched "o" vowel in "My Wild Irish Rose," make that same sound in "My Indiana Home." If you pay attention to this simple principle, your quartet's development will be much more rapid and enjoyable.

Use self-coaching

Although this chapter is not intended to be an extensive guide on self-coaching, there are a few solid techniques you may wish to use.

Unison singing of the melody is a device that has many benefits. The most frequent result is to increase agreement in a given area—for example, vowel matching, interpretation, precision or tuning. Keen listening is required during unison singing. An added benefit is that the three harmony parts learn the melody, which enables them to harmonize better.

Facing each other in a square makes it easier to hear. But, you should regularly move into your performance formation, so that the lessened sound of facing in the same direction is also comfortable to you.

Singing in duets, with the other two members offering advice, can be beneficial. The duet usually includes your lead. This technique is most helpful for vowel matching but can improve intonation, also. Trios can be used too, with someone other than the lead listening.

Pay special attention to duets between the lead and bass. These two parts are the foundation of a barbershop quartet. Some lead/bass combinations hold rehearsals on their own. This can be useful, though it is good to have an outside ear present.

Singing with the three harmony parts facing the lead can also be beneficial. Greater uniformity in many areas can be attained by the use of this procedure. Among these areas are vowel sounds, facial expression and precision.

The use of mirrors can be quite advantageous. Hand mirrors reveal a lot about mouth posture and facial expression, enabling each quartet member to better see himself as others see him. Full-length mirrors can greatly aid your group's visual presentation.

Much time will need to be spent interpreting the song visually, bringing energy and vitality to the face and body while singing. Look like a singer and be an actor when you perform, and show

your complete involvement and commitment to the music. This takes effort; but the rewards to you and your audience are well worth the investment.

For further exploration of these ideas, refer to *Successful Performance for the Quartet and Chorus* and *The Inner Game of Music Workbook*, both available from Harmony Marketplace.com

Your quartet will naturally be concerned with the mechanics of singing, but you also need to spend time reaching agreement on the message contained in each song. Just what is it you are trying to communicate to your audience? How do you intend to do so? Do not assume that you are all automatically thinking alike. In order for your quartet to truly sing songs, attention needs to be paid to this matter.

Some quartets find a tape recorder useful in rehearsal. Keeping in mind that a recording does not always accurately represent your vocal quality, you may wish to use the tape recorder to check intonation, diction, intervals, precision and balance. Taping can help in many ways, but certainly is no substitute for a real live human being for critique purposes.

Keep it positive

In the process of improving your barbershop quartet singing, don't concentrate only on correcting mistakes. You should also give attention to what you are doing right. Be sure to give each other praise and positive reinforcement for things that are being done well or, at least, improved upon. Psychological research has shown that positive, rather than negative, reinforcement is a reliable shaper of behavior. Keep your quartet going in the right direction with frequent good words.

Working with a coach

Coaching a quartet or chorus is a tremendous responsibility and is not to be undertaken lightly. Depending on the methods used, and the effects they have on the individuals involved, new habits are formed, voices are improved or damaged, contests are won or lost, and lives are changed.

The term "coach," in our Society, has come to mean a multitude of things. Some men are skilled at dissecting a quartet performance and putting it together again as a far-superior production. Some are very good at interpreting a song, either vocally or visually. Others excel in sound production. Of course, many coaches can help a quartet in more than one area.

On the other hand, some men really should not tamper with a quartet, because they do more harm than good. Take care to find a coach who serves your quartet's needs. Avoid anyone whose efforts seem counterproductive.

You also need a coach who is going to help your quartet improve, not in one or two sessions, but over an extended period of time. A coach needs to have a knowledge of vocal technique, as well as a grasp of music fundamentals. He should understand the purpose and philosophy of barbershopping. He must be a person who creates a feeling of confidence. Ideally, a coach is willing to continue his own musical education in order to become more effective in his role. Finally, he must be willing to devote considerable time and energy to your quartet.

While a few coaches ask a fee for their services, for most it is a labor of love. Reimburse your coach for any expenses he might incur.

Talented coaches are everywhere. The ranks of certified judges and chorus directors are obviously good places to look for coaches. Your district music and performance vice president

will be able to introduce you to other qualified men. You also can access the Society's Master Faculty/Coaches list through Members Only on the Society Web site.

The coach's responsibility

The coach has a responsibility to your quartet. He should be honest in his search for new ideas and knowledge. He should be open-minded. His approach should be geared to your level of understanding and, at the same time, challenge your abilities.

A coach needs to be familiar with a large number of arrangements and where to find them. He should help select the music that he feels is best suited for your quartet. It is very important that the coach be familiar with the contest judging categories. In all situations, the coach has an obligation to insist that your quartet keep it clean and keep it good.

A good coach will listen to and study your quartet under as many different circumstances as possible. He will even assist you in choosing your appearances and in planning your program. But mainly, what you are ultimately searching for is a coach who will patiently and pleasantly assist you in improving your singing ability, through a systematic program of solid fundamentals.

The quartet's responsibilities

A quartet also has responsibilities to its coach. You should make every reasonable effort to follow his suggestions and teachings, be open-minded toward his ideas and be willing to make changes.

A good coach is better able to evaluate your performance, from his outside perspective, than you are from the inside. Your quartet needs to be willing to work hard to improve. Be grateful to the coach for his time, effort and skill, and express this gratitude often. However, if you cannot accept his suggestions, you should not take up his time.

Remember that the above is meant to describe the ideal situation. In a sense, anyone who provides feedback to your quartet is a coach. This enables you to receive help from people with varying degrees of musical ability.

Doing business as a quartet

Preparing for public performances

When you have designed and polished your act, you will be ready to perform in public. Take care to wait until you're capable of singing well, so that you do yourselves and the Society proud.

Perhaps the first invitation will come through your chapter, or maybe a request will reach one of you directly. Since it is the contact man's function to deal with this matter, see that he is informed immediately. The contact man's first step is to find out the following:

- Exact location of engagement
- Date of engagement
- Hour of appearance
- Length of time or number of songs required
- Fee and reimbursement for expenses, if any

With this information in hand, the contact man then checks with the other three members of the quartet, and a decision is made whether to accept the engagement. The contact man may then advise the appropriate person of the quartet's decision.

Remember that whoever requests your quartet's appearance probably wants to complete plans for the event as soon as possible. Let them know of your decision quickly. Many quartets have found it advisable to ask for confirmation in writing from the interested party. This accomplishes two things: it lessens the chance of any misunderstanding and it reduces the possibility that the interested party will back out of the agreement.

Fees

As your quartet gains experience and successfully completes engagements, you will probably receive more requests to perform.

At some point, you will need to set a fee structure to cover your expenses. While there are no definite rules for this, here are a few guidelines.

When should you charge a fee?

Section 7 of our Code of Ethics states, "We shall not use our membership in the Society for personal gain." That just about says it all. Performance fees are intended to reimburse you for expenses, not to supplement your income significantly. Keep in mind that barbershopping is an avocation, not a money-making project.

On the other hand, you do have expenses to cover. Singing for non-barbershop organizations or gatherings can help defray these costs. Most quartets set a minimum fee, plus mileage and necessary lodging and meals whenever the engagement is out of town. Consult with other quartets and use your good judgment in setting this minimum.

Officially registered Society quartets may use business cards and stationery showing Society affiliation, under most conditions. Society affiliation may also be mentioned in advertising, cards or letterheads which, by their text, solicit paid engagements. Be certain to designate your contact man as such—not as "manager," "agent" or "booker."

On some occasions, you will probably wish to perform for less than your usual minimum fee. Perhaps an organization simply can't afford to pay much. Maybe an engagement offers an especially good chance to make a contact that might lead to additional performances. Or it could be that you just plain feel like singing and, naturally, you will end up doing a lot of free appearances.

For nursing homes, hospitals and charity affairs, most quartets do not charge a fee. Society policy, as established by the Society Board of Directors, states that quartets will perform for expenses only on licensing and chartering shows. Performing on your own chapter show, of course, is free of charge.

Regardless of the fee you will receive for a performance, you should always send the client a contract to sign and return. (A sample contract is included in the Information Request for Chapter Show Appearances in this manual.) Use this contract for all performances, both paid and unpaid. This accomplishes two things: it serves as a confirmation of the performance particulars, and makes clear your expectations for compensation. For unpaid or charity performances, indicate your normal fee, then strike it out or note "waived" or "discount" alongside. This politely informs your client of the true value of the performance that he is receiving gratis. Your time is valuable—it's worthwhile to remind your client of that fact.

Chapter shows

At some point in your quartetting career, you will probably be asked to appear on a chapter show. This is different from singing for private groups, so some discussion is in order. (Several forms relevant to this are included at the end of this manual.) The chapter/quartet contract, listing the basics of your agreement with the chapter, needs to be completed. You will also have sent them the "Information Sheet" from the quartet to the contractor, which includes many details the chapter needs to know in order to help your visit and performance go smoothly. The "Show Data Sheet and Packing List" is used for packing, and a copy is left with your family so that the quartet may be reached in case of emergency. Also included is an "Expense Report" for easy and accurate logging of relevant expenses.

Phone your chapter host to inform him of your arrival in town or make arrangements to meet him at the show site to find out the details of your appearance. In either case, take care to arrive on time. A few details to be noted are dressing room location, approximate time of appearance, and your position on the program (especially whom you follow). If a printed program is available, obtain a copy and learn who else is on the program, so that you may make any last-minute changes in your spokesman's material, if necessary. If there is no printed program, get this information from one of the local men. Find out what songs the other groups are singing in order to avoid duplication. Make certain that the person who is to introduce your quartet has all the relevant information, preferably through a brief printed summary. Finally, inspect the stage area where you will appear. Plan your entrance and exit, as well as the position where you will stand. Be sure to note any obstructions that might affect your movement.

As was mentioned, the performance itself is the subject of another chapter. But while you are performing, make note of your audience's reactions. What did you do that they liked? What didn't work? Talk this over after the show while it is still fresh in your minds. Also take into consideration comments you hear after the show. When you meet again for rehearsal, make appropriate changes so that your next performance will be even better.

Many afterglows have evolved to the point of being essentially a second show, so previous guidelines apply. In a less structured setting, there are a few things to keep in mind. If you choose to drink, do so in moderation. Alcohol does not mix with good singing. Speaking of

singing, there are probably a lot of chapter members who would love to sing a song or two with their guests. This can be a real thrill for them, so don't limit your association to only a small, select group.

Before you leave town, some thanks are surely in order. When you get home, your contact man may want to write a letter to the host group, expressing the quartet's appreciation.

No matter where your performance is—at a nursing home, a county fair (in competition with the nearby tractor pull) or a premier chapter show—remember that you are representing the Society. To a lot of people, you are the Society. Conduct yourselves in a manner that will give credit to our organization and to you.

Taxes

As a registered quartet, you will be receiving and disbursing monies. These monies are taxable income on your federal income tax return according to Internal Revenue Service regulations. The quartet should set up an appropriate record keeping system to handle this matter. You have two main options for reporting income to the IRS.

One avenue is to report everything through an individual member of the quartet, using his Social Security number as an identification number. The other approach is to set your quartet up as a formal organization.

Formal organization

The type of formal organization will depend on your quartet's degree of singing activity, among other factors. Types of organizations to consider are sole proprietorship, partnership, joint venture or corporation. Should you decide on some form of formal organization, you will need advice from a tax professional.

Your record-keeping system should be set up to handle a cash-basis accounting method. This approach identifies only income and expense items. Fixed assets—for example, sound equipment—are considered an expense in the year the disbursement is made.

Record keeping: income

Income items could include performance fees, travel expense fees, recording income and miscellaneous income.

Any time a quartet receives \$600 or more from a single source in a calendar year, that source is obligated to provide the IRS with Form 1099, with a copy to your quartet. The \$600 figure includes not only the performance fee but also any other fees that are paid to you or on your behalf.

U.S. chapter treasurers are required by law, under the Dividend and Interest Reporting Act, to withhold 28% of fees paid to a quartet if the tax reporting number is not provided. These monies will be included as withheld tax amounts on Form 1099. The chapter treasurer will deposit these funds in their recognized depository and file a Form 941 with the IRS.

Remember that all monies you receive directly or indirectly are reportable as income to the quartet. Of course, the expenses the quartet incurs are reductions to that income. Any net profit or loss needs to be accounted for through the appropriate U.S. income tax channels. For more specific advice, contact an accountant or local IRS office.

Record keeping: Expense

Expense items are more involved:

- Uniforms—both the purchase and maintenance of uniforms.
- Music—purchasing sheet music, arranging and coaching fees.
- Travel—the cost of arriving at a singing location and returning home, any overnight lodging and meals that are necessary for you to be in this location for the period of time your services are required.
- Advertising—any advertising or promotion, whether done through district publications, *The Harmonizer* or other media. This includes purchase of quartet cards.
- Schools and clinics—the cost of attending clinics or coaching schools either as a quartet or individually. Office—registration fees, postage, telephone, stationery, mailing or similar expenses.
- Props/Scenery—expense for materials associated with the enhancement of the quartet performance.
- Recordings—expense incurred in production and sale of recordings.

Contests and judging

Each district holds at least two quartet contests a year: an international preliminary quartet contest in the spring and a district quartet contest in the fall. Divisional quartet contests may also be scheduled to select competitors for district contest. The qualifying quartets from each international preliminary quartet contest advance to the international quartet contest, which is held at the international convention in early July. The district quartet contest chooses the district's champion quartet.

A quartet's contest presentation is judged in the categories of Music, Presentation and Singing. Here is a brief explanation of each:

Music Category

Music is defined as the song and arrangement, as performed. The Music judge is responsible for adjudicating the musical elements in the performance. He judges the extent to which the musical performance displays the hallmarks of the barbershop style, and the degree to which the musical performance demonstrates an artistic sensitivity to the music's primary theme.

The primary hallmark of barbershop music is its consonant harmony. Thus, the quality of any barbershop performance depends largely on the presence, accurate execution and artistic delivery of the consonant harmony traditionally identified with the barbershop style.

Indirectly, the Music judge evaluates the work of the composer and arranger. A basic prerequisite for a successful barbershop performance is that the song be appropriate to the barbershop style. Beyond this, the various musical elements should work together to establish a theme. The sensitive handling of musical elements—melody, lyrics, harmony, range and tessitura, embellishments, tempo, rhythm and meter, musical construction and form—demonstrates musically in a performance. A strong musical performance is one in which everything provided by the composer and arranger is skillfully delivered and effectively integrated in support of the musical theme. This requires that the music be suited to the performer, and that the performer understand the music. The music judge is prepared to accept any treatment that is musically plausible. The theme may also change from one part of the song to another. Often, the theme will be the song's lyrics, while at other times the theme may be one of the musical elements themselves, such as rhythm. Whatever the theme, the Music judge evaluates how the musical elements of the song and arrangement support the theme.

Presentation

Presentation is a "giving," a "bringing forth," and a "sharing," including the thrill of transforming a printed song into an emotional experience and sharing it with an audience. Words, notes, and other symbols on the printed page are the composer's and, subsequently, the arranger's gift to the performer. The presentation of the song is the performer's gift to the audience. Within that presentation, the performer has the freedom to explore individual style as part of a unified performing group provided the individual expression does not override the bounds of good taste or contemporary standards of barbershop performance.

The Presentation judge evaluates everything about the performance that contributes to emotional impact upon the audience. Effect and believability are the benchmarks used to evaluate a performance and its impact. In this context impact means that the transference of an emotional experience to the audience; it may be gentle and barely perceptible or it may be enormously powerful . . . but, to be measured favorably, it must be believable and appropriate.

The Presentation judge is principally responsible for evaluating the entertainment value in a barbershop performance. Visual and vocal interpretation serve to explain the emotional content of the song as it is understood by the performer and to stimulate the audience's participation in the experience. The Presentation judge evaluates how effectively a performer brings the song to life—that is, how believable is the illusion of the story/message/theme in its visual and vocal setting. He will, of necessity, respond to both the visual and vocal aspects of the presentation, but he will principally evaluate the interaction of these aspects as they work together to create the image of the song.

Singing

One ingredient that clearly identifies barbershop music is its unique sound. The best barbershop singing combines elements of technique and emotion to create an artistic result: the transformation of a song into an emotional experience for the performer and audience.

Primarily, the Singing judge listens for the pleasing effect of in-tune singing from voices that are free and resonant and exhibit no signs of difficulties. He expects to hear the ensemble as a unit, free from distractions by individual differences of quality or delivery. Furthermore, enhanced by the choice of harmonies, voicings and voice relationships characteristic to barbershop, the ensemble sound can achieve a sound that feels greater than the sum of the parts: a "lock" or "ring," or the feeling of "expanded sound." The ring of a barbershop chord will always be the hallmark of the style. Any listener to a barbershop performance expects to be thrilled by the sound of a ringing climax, or awed by the purity and beauty of a soft and elegant expression of a song. Great barbershop singing demands mastery of vocal and ensemble skills to create the breathtaking effects of barbershop musical artistry.

The Singing judge evaluates the degree to which the performer achieves artistic singing in the barbershop style. This is accomplished through precise intonation, a high degree of vocal skill, good vocal quality and a high level of unity and consistency within the ensemble. Mastering these elements also creates a feeling of fullness, ring and expansion of sound throughout the performance. When artistry is present, these elements are natural, unmanufactured and free from apparent effort allowing the performer to fully communicate the theme of the song.

For in-depth information regarding each scoring category, refer to the *Contest & Judging Handbook*, which can be downloaded from the Society Web site.

The definition of barbershop harmony, and what we are trying to preserve

Official definition, as described in the Barbershop Harmony Society Contest & Judging Handbook

Barbershop harmony is a style of unaccompanied vocal music characterized by consonant four-part chords for every melody note in a predominantly homophonic texture. The melody is consistently sung by the lead, with the tenor harmonizing above the melody, the bass singing the lowest harmonizing notes, and the baritone completing the chord. The melody is not sung by the tenor except for an infrequent note or two to avoid awkward voice leading, in tags or codas, or when some appropriate embellishing effect can be created. Occasional brief passages may be sung by fewer than four voice parts.

Barbershop music features songs with understandable lyrics and easily singable melodies, whose tones clearly define a tonal center and imply major and minor chords and barbershop (dominant and secondary dominant) seventh chords that resolve primarily around the circle of fifths, while making frequent use of other resolutions. Barbershop music also features a balanced and symmetrical form and a standard meter. The basic song and its harmonization are embellished by the arranger to provide appropriate support of the song's theme and to close the song effectively.

Barbershop singers adjust pitches to achieve perfectly tuned chords in just intonation while remaining true to the established tonal center. Artistic singing in the barbershop style exhibits a fullness or expansion of sound, precise intonation, a high degree of vocal skill, and a high level of unity and consistency within the ensemble. Ideally, these elements are natural, unmanufactured, and free from apparent effort.

The presentation of barbershop music uses appropriate musical and visual methods to convey the theme of the song and provide the audience with an emotionally satisfying and entertaining experience. The musical and visual delivery is from the heart, believable, and sensitive to the song and its arrangement. The most stylistic presentation artistically melds together the musical and visual aspects to create and sustain the illusions suggested by the music.

"What are we trying to preserve?" by Dave Stevens

Dave Stevens (1920-1991), was a Society staff Music Specialist and Editor of Music Publications, and a major force in helping define and preserve the barbershop style. In countless presentations to chapters, quartets and schools, Stevens discussed aspects of the barbershop style that make it unique, and worthy of preservation.

We're trying to preserve principles. Certain principles, considered together, describe the barbershop style of song. No single one or two of them alone will do it. The higher a song rates on all principles, the better that song is for barbershop singing—and vice versa.

Barbershoppers agree that Principle No. 1 concerns the melody. Does it lie within normal, good quality range of the average lead? Is it free of awkward skips that will make it difficult to sing accurately or tune to? Does it suggest barbershop chords to the ear, and do most of the melody notes fit into those chords?

Principle No. 2 concerns the lyric. A good barbershop lyric is not arty, nor is it too sophisticated or impressionistic. It's down-to-earth, often nostalgic, and uses the kind of language employed

by popular songwriters during the barbershop era (turn of the 19th century into the 1920s), and of course, by any standard, must be in good taste.

Principle No. 3 has to do with chords. Barbershop harmony avoids modern sounds and uses many barbershop seventh chords.

Principle No. 4 has to do with chord progressions, and this can be complicated. But if the song requires a variety of harmonies, and those harmonies are mainly barbershop seventh chords, most Barbershoppers can probably do a pretty fair job of woodshedding the music. When that happens, the music uses barbershop chord progressions.

Principle No. 5 is about embellishments. If a song doesn't offer opportunities for embellishments, it isn't going to sound like the barbershop style. Just imagine music without swipes, echoes, back-time, blossom effects, pyramids, cascades, or bell chords. It simply wouldn't be barbershop.

Principle No. 6 might be called mechanics, or form. Elements of rhythm and meter are important considerations in unaccompanied quartet singing. Rhythm that is too complex, meter that is irregular, and song construction that does not employ judicious repetition of melodic ideas are indications that the song may not adapt well to the barbershop style.

Principle No. 7 is voicing of chords. Good barbershop voicing extends to beyond the octave most of the time. The lead carries the melody, with the tenor consistently harmonizing above. The baritone sings both above and below the lead voice, while the bass sings the lowest notes, which are almost entirely roots or fifths of the harmony. The voicing of chords is directly related to the melody and the key.

What we preserve socially: the Barbershop Harmony Society Code of Ethics

1. We shall do everything in our power to perpetuate the Society.
2. We shall deport ourselves and conduct the Society's functions in such a manner as to reflect credit upon the Society and its membership.
3. We shall conform in all respects to the bylaws of the Society and the rules from time to time promulgated by its Society Board of Directors.
4. We shall accept for membership only congenial men of good character who love harmony music or have a desire to harmonize.
5. We shall exhibit a spirit of good fellowship toward all members.
6. We shall refrain from forcing our songs upon unsympathetic ears.
7. We shall not use our membership in the Society for personal gain.
8. We shall not permit the introduction of political, religious or other similar controversial issues into the affairs of the Society.
9. We shall, by our stimulus to good music and vocal harmony, endeavor to spread the spirit of harmony throughout the world.
10. We shall render all possible altruistic service through the medium of barbershop harmony.

Copyright: Are you singing legal arrangements?

Quartets and copyright

The Music Department regularly receives requests for information on the copyright laws that protect musical compositions and arrangements. For more information about copyright guidelines, please refer to "Copyright Basics for Barbershoppers" on the Society Web site.

It's important that your quartet understand and abide by copyright law. The penalties can be severe: hundreds of thousands of dollars in penalties can be assessed on individuals who willingly make illegal arrangements, copies of arrangements and more. Considering the low cost of legal material available through the Society publishing programs and the Old Songs Library, it seems foolish to take any chances.

Frequently asked copyright questions

How can I tell if an arrangement is legal?

Any music purchased from a reputable dealer is expected to be legal. Anything that is obviously copied, whether by hand, office copier or scanner, must have the expressed permission of the copyright holder. The copy must also show the copyright notice at the bottom of the first page in the precise manner dictated by the copyright holder (usually a publisher). Correspondence should be in the files to give evidence of permission to make copies. If you find a piece of music that has no copyright notice at the bottom of the first page, the chances are very high that it is an illegal copy. It would be an extremely rare exception if neither the song nor arrangement was ever copyrighted.

How long does a copyright last?

Any song or arrangement copyrighted in 1922 or before is in public domain. If the song and/or arrangement was copyrighted in 1923 or since, it is protected by copyright for 95 years from the year of copyright.

Does The Barbershop Harmony Society own all of the arrangements it sells?

Most Barbershop Harmony Society arrangements are owned by other copyright holders. We stock them for the convenience of our chapters and quartets. In this manner, those wanting barbershop music, arranged for male singers, can order from one source. The Society does own many of the arrangements listed in our catalog, but it is just as illegal to make copies of those as arrangements from any other copyright holder.

What about barbershop music sold in music stores that is not available through the Society?

A number of publishers print arrangements that we do not stock because they are unacceptable as barbershop songs or arrangements. They must have the sanction of the Society Music Publications Committee before distribution to Society members or other groups wanting to sing barbershop music.

We bought a legal arrangement. How do we make a few changes?

Minor changes such as intro, tag, modulation or an occasional chord change or revoicing are not a problem. It is acceptable to make very small, incidental changes in the music. Just don't reproduce copies of the "re-arrangement" without written permission from the copyright holder. Most simple changes can be taught by rote or penciled onto the legal copy. Do not change the melody or lyrics without permission.

What if there is no arrangement available of a particular song? Or, what if we would like a different arrangement?

Typically, choral organizations, bands, orchestras, etc. who want a personalized arrangement choose an arranger who contracts with the copyright holder directly for permission to arrange. The copyright holder charges a fee for use of the music and permission to arrange.

It is much the same for our Society groups who want an arrangement. However, the Society has negotiated an acceptable method to simplify the process for our choruses and quartets. Contact the Old Songs librarian at 800-876-7464 x4127 or write to:

Old Songs Library
The Barbershop Harmony Society
110 – 7th Avenue N
Nashville, TN 37203

Who initiates the paperwork?

The contract is between the arranger or The Barbershop Harmony Society and the copyright holder. The chapter or quartet chooses a song and arranger, and if the arranger agrees, the Old Songs librarian completes the paperwork and contacts the copyright holder for permission. If the arrangement request is for a parody, the requesting group is given the copyright holder's name and address, and they must deal with the copyright holder directly.

How much does it cost to get permission from a copyright holder?

Most copyright holders charge \$50-\$85. This allows for five copies to be made, one of which goes to the files of the Old Songs Library as documentation for the copyright holders. Four copies go to the requesting quartet.

What if my (or another) group wants the approved arrangement or we need more copies?

The intent is for use by one specific group only, but if another quartet or chorus wishes to sing the same arrangement, the Legal/Unpublished department will contact the copyright holder on its behalf. The cost of subsequent copies varies. Contact the Society Legal Unpublished Department at 800-876-7464 x4127.

Can an arranger charge for his services?

The arranger may, if he chooses, charge a fee for making a specific arrangement. None of our arrangers receives royalties from copyright holders.

It is very important to know that the arranger has absolutely no control over future distribution of his arrangement of a copyrighted song. The copyright holder owns and controls all rights to the arrangement. The arranger cannot change, give away or sell the arrangement without permission from the copyright holder. Selling without permission can bring a fine of as much as \$100,000 per copy.

Are there any more fees to pay?

Public performances may require ASCAP and BMI/SESAC (SOCAN in Canada) fees, usually paid by those who are reaping the profits.

If we find an illegal arrangement, how can we make it legal?

You can't make something legal that is already illegal. The best thing to do is to start over. Find the arranger of that song, if you can, and follow the procedures for making a legal arrangement. If he or she cannot be located, find an arranger who will make a new—legal—arrangement for you.

What about medleys or interpolating a small portion of a song into an arrangement?

Permission must be obtained from each copyright holder for any recognizable portion of a song owned by that copyright holder. The proper copyright notice must be included on the first page on which each song appears. The full fee is paid for each song, no matter how much, or how little, of the song is used. Medleys can get a little expensive but not nearly so expensive as the consequences for not obtaining permission.

Is there a limit to the number of copies we can make?

Copyright holders have been very supportive and generous, allowing whatever is requested. Occasionally, a publisher will dictate a limit on the number of copies made.

I am an arranger. If I get permission to arrange, can I make copies and give them away?

By no means! Only the copyright holder has rights of distribution. If the publisher chooses to give you limited distribution, so be it, but you must ask.

Is there an advantage to going through The Barbershop Harmony Society for permission?

Yes! If chapters and quartets send their requests through this office, we have a record of who cleared what arrangement. When there are subsequent requests for a particular arrangement, The Barbershop Harmony Society can follow through for you and request permission for your copies. It is our only gathering place for information concerning unpublished, approved barbershop arrangements.

I've seen "for rehearsal only," "not for sale" and "you cannot make copies of this arrangement without written permission of the arranger." What do these statements mean?

No such statement makes an arrangement legal. An arranger cannot own an arrangement unless it is of an original song written by that arranger, or unless the song is in public domain. In either case, the arranger must copyright that arrangement (or song, if original) if it is to be protected. (Forms for this are available from the Library of Congress.) An arranger cannot copyright an arrangement of a song that is owned by someone else. The copyright owner of the song has complete control and ownership of all arrangements made of that song.

Quartet Partnership: A Meeting of Four Minds!

Concept: After a discussion of each individual's personal views, the quartet should attempt to reach a consensus on each of the following questions. Each individual should then set aside his individual desires and commit to support the consensus for the specified term of the agreement. This approach will permit a framework for the quartet to operate as a unified group and function with a minimum of misunderstanding and miscommunication.

1. Do we all want to sing in a barbershop quartet of some kind?

2. If sound were the only consideration are we satisfied enough to make this group a quartet?

3. In what type of quartet are we each interested in singing?

- Show?
- Competition?
- Comedy?
- Fun?
- Semi-professional?
- Other, or some combination of the above?

4. What are our individual goals for quartetting?

5. What kind of quartet image do we want to project?

6. How much time do we want to devote to quartetting?

- Rehearsal?
- Performance?
- Combined rehearsal and performance?
- Exceptions for competition?

7. What days and times could we rehearse and/or perform?

8. Where can we rehearse that is mutually agreeable?

9. How long should our rehearsals be?

10. Will our personal commitments (family, church, work, school, social activities, etc.) permit this schedule?

11. What level of interest and support do we anticipate and/or desire from our families, wives and significant others?

12. Are we aware of any potential compatibility problems involving quartet members, wives, families, and significant others?

13. Do we want to use a coach (or coaches)?

- Paid?
- Unpaid?
- Reimburse for expenses?
- Pay way to conventions?
- Occasional gift?

14. What kind of coach do we want? Specialist(s)? A single coach?

15. How often should we have a coach at rehearsals?

16. Should we take individual voice lessons? How long? Reimbursed by quartet or individually financed?

17. Can we take constructive criticism?

18. What will be our relationship to The Barbershop Harmony Society and to our chapter(s), individually and as a quartet?

19. What kind of performances do we want? - Paid, free or expenses only for:

- Our own chapter show(s)? Other performances of our chapter(s)
- Other chapter shows
- Charitable organizations / churches
- Profit-making organizations

20. How much should we charge for our performances?

- Flat fee?
- Expenses plus fee?
- Expenses only

21. How should we handle our finances?

- Business Manager? (external or internal?)
- Quartet checking and/or savings account
- Financial dissolution - what will the arrangements be if one or more members leave the quartet?

22. How should we select our uniforms/costumes?

- By mutual consent, or by one individual?
- Uniforms to be used for performance only, or is personal use permitted?
- Street clothes or stage outfits?

23. What should be the split of responsibilities within the quartet?

- *Musical leader:* Provides directions in musical areas of rehearsal when no coach is present. Sets agenda for the next rehearsal at the conclusion of each rehearsal.
- *Business Manager:* Keeps financial and other records. Responsible for business relationships with the Society, and the Internal Revenue Service
- *Contact Man:* Keeps quartet calendar. Calls quartet members. Handles correspondence for performances. Confirms quartet bookings
- *P.R. man for the quartet*
- *Librarian:* Makes available 5 copies of all music (including set for coach). Keeps arrangement changes current in music
- *Spokesman:* M.C. for the quartet at performances. May also share microphone with others.

24. How will disputes within the quartet be settled? One of us? Coach? Another third party? Simple majority?

25. Are there any personal traits that may cause problems?

- Health/drugs? Drinking? Smoking?
- Profanity/Vulgarity? Religious Beliefs?
- Temper? Bossy/know it all?

26. Do we have any personal hang-ups about the quartet? About each other?

27. Can we become friends and show consideration toward one another's needs and problems?

28. Will our wives, families, or significant others be included in our quartet activities and to what extent?

29. What will be the length of our commitment to this Agreement before we reopen the discussion to form a new consensus?

30. Is there anything else we should discuss that this Agreement does not cover?

Further resources available from Harmony Marketplace

Music Fundamentals for Barbershoppers	4034
Theory of Barbershop Harmony	4037
Barbershop Arranging Manual	4031
The Inner Game of Music Workbook	4095
Woodshedding Cassette	4810
The Pocket Woodshedder No. 1	6021
Arrangement and Reproduction Request	3014
Physics of Barbershop Sound	4084
Barbershop Cassette Learning Tapes/CDs	(Many)
Educational Video Tapes	(Many)
Successful Performance For The Quartet & Chorus	4055
Improving Vocal Techniques Through The Warm-up	4068
Sound For Ensemble Singing	4086
Road To Better Singing	4675
A Pocketful Of Tags No. 1	6024
A Pocketful of Tags No. 2	6025
A Pocketful of Tags No. 3	6026

**To order, call Harmony Marketplace at 800-876-SING, x4144
or online at www.harmonymarketplace.com.**

Forms

Show Data Sheet and Packing List

Date: _____	Event: _____
Accommodations: _____	Host: _____
Telephone _____	Show Site: _____
Leave Home: Via Car _____	Plane (Airline & Flight No.) _____
Date _____	Time _____ a.m./p.m.
Arrive Show Site: Via Car _____	Plane (Airline & Flight No.) _____
Date _____	Time _____ a.m./p.m.
Arrive Home: Date _____	Time _____ a.m./p.m.

<input type="checkbox"/> Suit	<input type="checkbox"/> Travel Wear
<input type="checkbox"/> Suit	<input type="checkbox"/> Over Coat
<input type="checkbox"/> Shirt	<input type="checkbox"/> Under Clothing
<input type="checkbox"/> Shirt	<input type="checkbox"/> Hat (cap)
<input type="checkbox"/> Socks	<input type="checkbox"/> Tuxedo
<input type="checkbox"/> Tie(s)	<input type="checkbox"/> Suspenders
<input type="checkbox"/> Belt(s)	<input type="checkbox"/> Sleepwear
<input type="checkbox"/> Cufflinks	<input type="checkbox"/> Shaving kit
<input type="checkbox"/> Tie Tac	<input type="checkbox"/> Records
<input type="checkbox"/> Other jewelry	<input type="checkbox"/> Quartet Business Cards
<input type="checkbox"/> Shoes	<input type="checkbox"/> Tissues
<input type="checkbox"/> Name Tags	<input type="checkbox"/> Make-up kit
<input type="checkbox"/> Recorder	<input type="checkbox"/> Camera
<input type="checkbox"/> Tapes	<input type="checkbox"/> Hair Dryer
Misc. _____	Misc. _____

Note: This data sheet is to be used for packing and left with the family in order that the quartet may be reached in case of an emergency

Information Sheet from the Quartet to the Contractor

Date of Performance _____ Location _____

Contracted by _____ Contact person _____

Address _____ Phone no. _____

City, State, Zip _____

Registered name of quartet _____

Name of chapter _____ Address _____

Quartet contact man _____ Business phone _____

Home phone _____

Members of quartet:

Tenor _____ Bari _____

Lead _____ Bass _____

Our costume(s) will be _____

We will require special props _____

We will require a dressing room _____

We will leave at: _____ a.m./p.m. By auto _____ train _____ plane _____

And will arrive in your city _____ a.m./p.m. Date _____ Time _____

We will need transportation to our hotel _____ Name: _____

We will need baggage transportation _____

We will be accompanied by _____

We desire hotel/motel accommodations as follows:

Singles _____ Doubles _____ Preferred Price Range _____

Have hotel reservations _____ Where: _____

We will return home (date) _____ (time) _____ a.m./p.m.

We enclose the following:

Photo _____ Newspaper mats _____ Publicity Sheet _____

List of songs _____ Cue sheet for lighting _____ Other _____

We respectfully request that no recording be made of our singing during our appearance on your show unless all copyright requirements have been met.

Information Request for Chapter Show Appearances

The _____ Chapter is holding its annual show on _____, _____ at the _____
(name of chapter) (dates)
 _____ in _____. Show time is _____ p.m.
(name of auditorium)

We would like to have your quartet supply information relative to all expenses for:

- | | |
|-----------------------------------|-----------------------------------------------------------------------|
| _____ one appearance on one show | _____ two appearances on one show |
| _____ two shows on the same night | _____ two shows on successive nights |
| _____ Afterglow | _____ Other appearances as follows (chapter dinner, radio & TV, etc.) |

As a guest artist on our show, you will be required to:

- (a) be backstage 30 minutes before the show.
- (b) provide the chapter with the necessary publicity material and glossy pictures.
- (c) abide by the rules of the auditorium where the show is held (no smoking, drinking, etc.).
- (d) limit your performance on stage to the time allotted by the chapter.
- (e) notify the chapter if your quartet has any change in personnel prior to show date.
- (f) request written permission from the chapter, if district and chapter policy permits, to sell recordings if it is your practice to conduct such sales.
- (g) notify the chapter of your arrival time and mode of transportation.

The _____ quartet (U.S. quartet tax reporting number _____) hereby
(quartet name)

agrees to appear on the _____ chapter show as listed above.
(chapter name)

We agree to reserve these dates for your chapter for _____ days from _____ awaiting your confirmation.
(No.) (date of signing)

Our fee for this guest appearance is as follows:

Travel	\$ _____
Housing & Meals	\$ _____
Talent Fee	\$ _____
Other Expense	\$ _____
Total	\$ _____

SIGNED FOR THE QUARTET

(date)

* For U.S. quartets, regardless of the amount paid, under backup withholding a chapter must withhold 20% of the payment if the tax reporting number is not provided. (The tax reporting number can be a social security number or an employer identification number.)

The _____ chapter hereby contracts for the _____ to appear as a guest artist at
(name of chapter) (name of quartet)

the time, place and expense as shown above.

SIGNED FOR THE CHAPTER

(Chapter Show Chairman or Talent Coordinator)

(date)

This contract is signed by both parties with the understanding that no tape recording will be made until all requirements of the Society's recording policy have been met. Copies of this policy may be obtained from the international office of the Barbershop Harmony Society, 110 – 7th Avenue N, Nashville, TN 37203.
 Stock no. 3013

Expense Report

Trip To _____

Chapter or _____
Sponsoring Organization

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	TOTAL
BREAKFAST								
LUNCH								
DINNER								
LODGING								
TELEPHONE								
POSTAGE								
FARE (AIR-BUS-TRAIN)								
BAGGAGE								
LOCAL FARE: TAXI-LIMOUSINE								
GAS & OIL								
MISC. (Itemize)								
MILEAGE @ ¢ PER MILE								

TOTAL

Quartet Treasurer _____
Signature

Sponsoring Organization Host _____
Name

Street

City State Zip Code