



NOTATING BARBERSHOP ARRANGEMENTS

**Music Publications Committee
Barbershop Harmony Society**

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July 11, 2013

Introduction

The purpose of this manual is to provide direction to members of the Barbershop Harmony Society and all others who are engaged in notating and editing arrangements either for publication by the Society or for inclusion in the list of Legal Unpublished Arrangements. It is important to maintain a standard practice in notating barbershop music so that arrangements will have a consistent appearance and so that arrangers, editors, and performers alike will have the same understanding of the musical notation and other elements in the song's arrangement.

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Example: Shine On, Harvest Moon

A. Musical Format

1. Music systems

- a. For men's voices, each music system consists of two staves, one for treble clef with an 8 beneath it (to be read an octave lower than written, for the lead and tenor parts) and one for bass clef (baritone and bass parts). For women's voices, each music system consists of two staves, one for treble clef (for the lead and tenor parts) and one for bass clef with an 8 above it (to be read an octave higher than written, for the baritone and bass parts). Indicate each music system by using a choral bracket to connect the two staves.
- b. Indent the first music system so that the names of the four parts (Tenor, Lead, Bari, and Bass), with only the first letter capitalized, can be printed immediately to the left of the system. Left justify the part names flush with the left margin, and in Times New Roman type 10-point fixed size. The first music system includes the meter signature immediately after the key signature.
- c. Repeat the key signature at the beginning of each music system, just after the clef signs.
- d. The standard format is three or four systems on the first page, and four or five systems on the other pages. Use good judgment. Avoid crowding too many systems on a page. On the first page, save room above the first system for song title, writers and arrangers.

2. Margins

Use 1/2" to 5/8" margins at the top, bottom and sides of all pages. The ends of each music system, including the choral bracket, sit within and abut the side margins. The exception is the beginning of the first system on page one. (See Music Systems 1. b.)

3. Headers and page numbers

- a. Use the title of the song as a header for each page except page one.
- b. Position the header in the middle at the top of the page in 12-point fixed size *Times New Roman Italic* type. Use first letter caps except for articles.
- c. Position even page numbers on the left side of the page, and odd pages on the right side in 12-point fixed size *Times New Roman Italic* type.

4. Individual song title

Center the song title at the top of the first page. Use all capital letters in 22-point fixed size **ARIAL BOLD** type.

- b. If the song title includes a parenthetical phrase or word, center the parenthetical expression and use capital letters, 12-point fixed size **ARIAL BOLD** type, as in:

CHRISTMAS SONG
(CHESTNUTS ROASTING ON AN OPEN FIRE)

or

(HERE AM I)
BROKEN HEARTED

5. Date of song if in public domain

If the song is in public domain, center the year it was written in parentheses directly below the title, in 12-point fixed size **Arial Bold**.

6. Composer's name

Place the composer's name(s) in capital letters in 12-point regular fixed size TIMES NEW ROMAN type at the upper right side of the page, beneath the title, and flush with the right margin . . . as,

Music by JOHN PAUL

7. Lyricist's name

- a. If the composer is also the lyricist, place the name(s) in capital letters and 12-point regular fixed size TIMES NEW ROMAN type at the upper left side of the first page, beneath the title, and flush with the left margin . . . as,

Words and Music by JOHN PAUL

- b. If the lyricist is not the composer, place the lyricist's name(s) in capital letters and 12-point fixed size TIMES NEW ROMAN type at the upper left side of the first page, beneath the title, and flush with the left margin. See first page of *Shine On, Harvest Moon*.

8. Arranger's name

- a. Place the arranger's name(s) in capital letters and 12-point regular fixed size TIMES NEW ROMAN type at the upper right side of the first page, beneath the composer's name, if applicable, and flush with the right margin . . . as,

Arrangement by PAUL JOHNSON

- b. If the "Arrangement by" information creates two lines, place the composer on the left side with the lyricist.

- c. If the arranger is also the composer and lyricist, place in two lines on the right side with “by NAME” on the second line for a balanced look . . . as,

Words, Music and Arrangement
by JOSE BELINSKI

9. Acknowledgment or “as sung by”

Center under the title any acknowledgment or indication of the group that popularized the arrangement. Use 10-point fixed size *Times New Roman Italic* type.

10. Medley title(s), composer(s), lyricist(s), and arranger(s)

- a. A medley involves the use of the chorus of more than one song. If the medley contains three songs or fewer, you may center a title provided by the arranger (such as “Heritage Medley”) at the top of the first page, using capital letters, 22-point fixed size **ARIAL BOLD** type; otherwise, center the titles of each of the songs that make up the medley at the top of the first page with a “space, /, space” between each pair of titles, and conclude with “Medley” in capital and small letters. Thus:

CONEY ISLAND BABY / WE ALL FALL Medley

- b. If the medley consists of substantial sections of three or more songs, then the arranger should provide a title (such as “Heritage Medley”) for the medley, and that title should be centered, printed in capital letters in 22-point fixed size **ARIAL BOLD** type on the first page of the medley.
- c. If a single arranger arranged a medley, or a few arrangers worked as a team, place the arranger(s) name(s) in capital letters in 12-point fixed size TIMES NEW ROMAN type at the upper right side of the page, beneath the medley title and flush with the right margin.
- d. Place a 12-point fixed size **ARIAL BOLD** capitalized title of each song of the medley flush with the left margin just above a new system on the first page that the song appears. (Each song of the medley should begin a new system.) Following the title, place in 12-point fixed size Times New Roman type “Words by” and the capitalized name of the lyricist of that particular song, followed by a comma, followed by “Music by” and the capitalized name of the composer of that particular song flush with the right margin in 12-point regular fixed size TIMES NEW ROMAN type. Also, if there is no single arranger or team of arrangers for the entire medley, on the next line place the name of the arranger of that particular song flush with the right margin in 12-point fixed size TIMES NEW ROMAN type. Thus:

CONEY ISLAND BABY (1911)

11) Words and Music by LES APPLGATE
Arrangement by BARBERSHOP HARMONY SOCIETY

11. Names of sections of the song and arrangement

- a. Place names of sections—such as **Intro**, **Verse**, **Chorus**, **Reprise**, **Interlude**, or **Tag**—in 12-point fixed size **Times New Roman Bold** type, with the first letter aligned with the first note of the section. Capitalize only the first letter of the word.

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- b. Use **Reprise** for a repeat of part of the chorus of the song. If an entire chorus of the song is repeated, label the first statement **Chorus 1** and the second statement **Chorus 2**

12. Measure numbers

- a. Number every measure, starting with the first full measure. Place the measure number above the treble staff and immediately following the bar line, except for the first measure of each system, where the measure number is placed above the treble staff and immediately after the key signature.
- b. For the first measure, or any measure with a key signature and/or meter signature, place the number of the measure above the treble staff immediately after the meter signature.
- c. Use 10-point regular fixed size Times New Roman type for all measure numbers.

13. Performance indications

- a. Place the first letter or symbol of all tempo and other performance indications, including metronome settings, above the appropriate note. However, a section name has priority for this placement, therefore, performance indications must follow the section name. Use 12-point fixed size *Times New Roman Italic* type.
- b. Avoid words not commonly used by amateurs such as *allegro* or *moderato* as tempo indications, though use of standard indications such as *rit.*, *a tempo*, *accel.*, *dim.*, and *cresc.* is encouraged. See ***Shine On, Harvest Moon***, measures 16-17.

14. Copyright notice

- a. Center the copyright notice at the bottom of the first page of music. Include, at a minimum, the date of the copyright and the name of the copyright owner. Use 9-point regular fixed size Times New Roman type. The copyright owner will specify the form and content of the copyright notice. A typical copyright notice follows:

© 1944 by Chappell & Co. Copyright Renewed
 This Arrangement © 1996 by Chappell & Co.
 Arranged by Permission All Rights Reserved
(Notice there are four spaces between elements in the last line and no periods)

- b. If the copyright owner is the Society, a typical copyright notice is:

This Arrangement © 1999 by Barbershop Harmony Society (SPEBSQSA)

- c. If the copyright owner is the arranger, a typical copyright notice is:

This Arrangement © 1995 by Ed Waesche
 Used by Permission

- d. Some publishers require placing the following statement at the bottom of the first page of music in 9-point regular fixed size Times New Roman type:

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Copying or reproducing this music in any form is prohibited by the United States copyright law. Violators are subject to criminal prosecution.

- e. In a medley, place the copyright notice for each song in the medley at the bottom of the first page on which the particular song appears. If the songs that make up the medley are in public domain, center a single copyright notice identifying the copyright owner of the arrangement on the bottom of the first page of music in 9-point regular fixed size Times New Roman type.
- f. Any arrangement, whether a medley or not, that uses a recognizable portion of a copyrighted song must have a copyright notice in 9-point regular fixed size Times New Roman type for that song at the bottom of the first page on which the copyrighted material occurs.
- g. If more than one song appears on a page, use one or more asterisks to identify/associate © notices placed at the bottom of the page.

15. Optional tag(s) or key change(s)

Place optional passages of songs on a new system following the conclusion of the song. Use the label *Optional tag*, *Optional key change*, etc. as needed using 12-point fixed size *Times New Roman Italic* type.

B. Musical Notation (Maestro Wide preferred)

1. Stems

- a. Always place a stem to the right of the note head for tenors and baritones, and always to the left for leads and basses.
- b. Stems for baritone and tenor notes always go up. The stems for bass and lead notes always go down.
- c. Stems are generally one octave in length, except for somewhat shorter stems for note heads that lie near the top or bottom of the staff in circumstances where the stem would extend beyond the second added space above or below the staff. Thus, for instance, shorter stems are used for notes in the tenor part that are D above middle C or higher. Short stems may be required to prevent stems from running into lyrics. See *Shine on, Harvest Moon*, measure 27.

2. Note heads (major second intervals)

- a. If two note heads on the same staff are an interval of a second apart, the upper note head always aligns with the rest of the chord and the lower note head is positioned to the right. See *Shine on, Harvest Moon*, measure 13, treble staff. The stems are aligned vertically unless the lower of the two voices on the staff (lead or bass) has crossed over the higher voice on the staff. See *Shine On, Harvest Moon*, measure 16, treble staff. For crossing voices, see B. 14. b.
- b. To indicate a speaking part, use an x-head note.

3. Beams and flags

- a. Beams are parallel to the staff lines when the notes are the same pitch. When the beamed notes are not the same pitch, slant the beam in the direction of the pitch movement.
- b. Beams and flags should show the metrical divisions within the measure, but should only beam together contiguous notes within a beat. Thus, in common time (four beats per measure) beam two eighth notes together to show the beat, or in cut time (two beats per measure) beam four eighth notes together to show

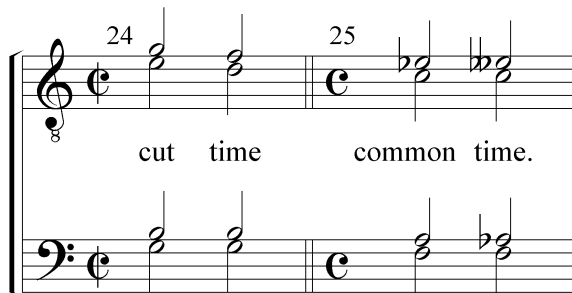
the beat. Do not beam together notes if they are on different beats. See *Shine on, Harvest Moon*, measures 5 and 19, where the beams help indicate the two beats in each measure. Notice that only the bass part of measure 5 is beamed to indicate the two beats, since the notes in the other parts are not contiguous. Furthermore, note that it would be incorrect to beam together the last six eighth notes in measure 20, or the four eighth notes in measure 26.

4. Key signatures and key changes

- a. Place the key signature at the beginning of each system.
- b. Indicate a change in key by placing a double bar line prior to the indication of the new key. If a key change occurs at the start of a new system, place a double bar line followed by a courtesy key signature at the end of the preceding system.
- c. Do not use natural signs to cancel the previous key signature unless you are modulating to C major or A minor from another key.
- d. In the measure preceding the key change, spell the notes consistent with the upcoming key.

5. Meter signature(s) and meter changes

- a. Place the meter signature at the beginning of the first system. If the music is in common time (4/4 time), then use the common time symbol; if in cut time (2/2 time), use the cut time symbol.
- b. Indicate a change in meter by placing a double bar line prior to the indication of the new meter.



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- c. Indicate a meter change that preserves the time value of the basic beat. This example shows that the former metronome beat value of a half note will now be indicated by a quarter note.

make you his bride _____ to - night. _____ Cin - der -

6. Barlines and repeat signs

- Use a single barline, through staff lines only, to indicate the beginning of another measure.
- Use a double barline to indicate the beginning of a new section (chorus, interlude, etc.). Place the double bar line just before the first full measure of the new section. Pickup notes leading the new section precede the double bar line. See *Shine On, Harvest Moon*, measure 4, and the ends of measures 20, 36, and 52. It is preferred, not required, that the **Chorus**, and any pickup notes that start the **Chorus**, start a new system.
- Leave incomplete (split) measures at ends of systems open (no barline).
- Use double barline with lines of unequal thickness to indicate any repeated section in a song, and the conclusion of the song. Thus, place a double barline of unequal thickness at the end of the last measure of the song. See *Shine On, Harvest Moon*, last measure. Place the same kind of double barline, immediately preceded by a dot in each of the two middle spaces of the staff, at the end of a repeated section. To indicate the beginning of a repeated section, unless that repeated section is the beginning of the music, use a double barline consisting of a wider line and then a thinner line, followed by a dot in each of the two middle spaces of the staff. When consecutive sections in a piece are repeated, use the following repeat sign:

1 2 3 4

7. Placement of notes and rests

- a. The length of the notes or rests and the length of the words determine horizontal spacing of notes and rests. Unless the word length precludes it, the horizontal spacing should be relatively proportional to the lengths of the notes.
- b. Add ledger lines as necessary to place notes above or below the staff.
- c. Place a whole-note rest in the middle of a measure. Place other rests according to their rhythmic position in the measure.
- d. Half-note and whole-note rests are generally placed in the third space from the bottom of the staff. When two parts on the same staff have different rhythms, place rests above or below the third space as required so that the two parts are clearly distinct. See *Shine On, Harvest Moon*, measures 4-5, bass staff, and measure 42, treble staff.
- e. When two notes form the interval of a major second or crossover voices are involved (see B. 14.) the upper note of the two aligns with the chord and the lower note is moved to the right of the chord.
- f. Unison notes of different time value must be separated. In general, move the lower-voiced singer to the right of the chord.

8. Pickup measures

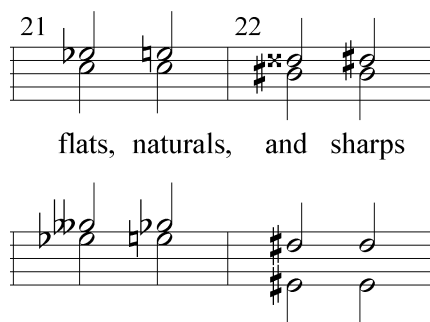
- a. If the song/arrangement begins with a partial measure (a pickup measure) it's not necessary to add rests at the beginning of that measure. Also, that partial measure is not numbered. The first full measure is designated as 1. Most notation software provides this function for you.
- b. No longer is it necessary to make the number of beats in the pickup measure and the last measure of the song/arrangement to add up to a full measure. The last measure stands on its own
- c. If the last measure of a system must be split in order to start a new section on the next system with a pickup note(s), take care not to assign a measure number to the pickup portion of the split measure. See **B. 6 c.** Also, see *Shine on, Harvest Moon* measure 20. Finale notation software makes an easy task of this operation.

9. Accidentals

- a. An accidental affects only one voice part for one measure, unless the pitch is tied over the bar line, in which case the accidental is in force only for the duration of the tied note. If the tied pitch is repeated in the new measure, then another accidental is required. Accidentals include the flat, sharp, natural, double flat and double sharp. To cancel a double sharp in a measure, simply use a single sharp. Likewise, to cancel a double flat, use a single flat.
- b. If two notes requiring accidentals are an interval of a second up to a sixth apart on the same staff, and touch, place the accidental of the lower note farther to the left. If the accidentals do not touch, then align

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them vertically. When two notes on the same staff require accidentals and make an interval more than a sixth apart, then line up the accidentals vertically. See *Shine On, Harvest Moon*, measure 19, bass staff.



- c. Use courtesy accidentals, which are given in parentheses, only if the first note of a given measure is a chromatic version of the last note in the preceding measure in the same part. See *Shine On, Harvest Moon*, measure 12, tenor part.
- d. In general, the choice of how to spell a note (E flat, or D sharp, for instance) depends upon the direction of the voice part: if the next note is up, use the sharp; if the next note is down, use the flat. If the choice is between using a natural sign and a flat or a natural sign and a sharp, use the flat if the next note is down, use the sharp if the next note is up, and in other circumstances use the natural. A common exception, however, occurs in passages that employ consecutive barbershop seventh chords resolving in circle-of-fifths motion. In such cases, spell the notes such that the vertical spelling of the barbershop seventh chords is correct. Thus, in *Shine On, Harvest Moon*, measure 13, tenor part, the first accidental is an F sharp because the line is ascending to G, but the subsequent accidental is G flat, because the line is descending to F at the beginning of measure 14. The baritone part in measure 13 is handled in a similar fashion. In the baritone part at measures 16-17, however, there are consecutive barbershop sevenths G7 to C7. The baritone, accordingly, is given a B natural at the end of measure 16 rather than a C flat. This requires, in turn, a courtesy accidental at the beginning of measure 17. **That said, proper spelling of the third of the chord is common practice and is recommended.**
- e. Proper spelling of the third sometimes presents a situation where a part will have a spelling change, often across a barline, as will other notes of a chord. For example a D flat may become a C sharp. An acceptable indication that the note is the same can be an = sign at the barline, appropriately above or below the staff. The preferred way would be to make a complete statement as follows:

The image shows a musical score for two parts: Tenor Lead and Bari Bass. The Tenor Lead part has a treble clef and a key signature of two flats. It contains four measures of music. The first measure has a note with a flat, the second with a natural, the third with a sharp, and the fourth with a sharp. The Bari Bass part has a bass clef and a key signature of two flats. It contains four measures of music. The first measure has a note with a flat, the second with a natural, the third with a sharp, and the fourth with a sharp. Below the Bari Bass staff, there are two lines of text: 'Bb = A#' and 'Db = C#'. The lyrics 'sing, sing, sing, sing, sing. Sing a hap - py' are written below the Tenor Lead staff.

10. Ties and slurs

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- a. A tie indicates that a single pitch is sustained. A slur indicates which notes have the same word sound sustained. In *Shine On, Harvest Moon*, measures 1-4, a slur connects all notes in each of the four parts. Within the slur, however, all parts have tied notes: the tenor G in measures 2-3, the lead D in measures 1-2, the baritone B in measures 2-3, and the bass Eb in measure 3.

A tie is a curved line that connects one note head to another. The slur is a curved line that may be set slightly above or below the note head, or, at times, must be placed over stems, flags, or beams.

Slurs must follow the overall contour from the first note to the last.

- d. If a tied note ends a passage marked by a slur, then the slur mark should continue to the second note of the tie. See *Shine On, Harvest Moon*, measure 36, treble staff, lead part.
- e. If tied notes are at the beginning of the slur unit, the slur begins at the first note of the tie. See *Shine On, Harvest Moon*, measures 1-4.

11. Melody transfer

- a. Indicate when the melody is transferred from the lead to another part, or vice versa, by placing a dashed line from the last melody note in that part to the first melody note in the other part. See *Shine On, Harvest Moon*, measures 12-13.
- b. If the song begins with the melody in the bass, place *Bass melody* in 12-point *Times New Roman Italic* type just below the bass staff and following the meter signature. See *Shine On, Harvest Moon*.

12. Syncopated rhythm

Indicate syncopated rhythms such that the reader can easily comprehend the metrical groupings. Grouping notes by beat, or, at least, by half measure, is best.

13. “No breath” marking

Use dashed slurs to indicate that there should be no breath. See *Shine On, Harvest Moon*, measures 28-29, bass staff.

14. Caesura or pause, and breath marks

- a. A caesura marks a break in the sound. The two slanted lines should go through the top space of the staff and rest on the fourth line. See *Shine On, Harvest Moon*, measure 16.
- b. Place breath marks above the staff on which they are used, spaced to the far end of the beat. To create this expression mark, use Maestro Wide 24-point unfixed size.

15. Voice crossing

- a. If the lower voice on a staff crosses over the top voice on the same staff, place a lower-case x in 10-point regular fixed size Arial type above the staff and in vertical alignment with that notehead. See *Shine On, Harvest Moon*, measures 16, 20, 26, 34, 42, and 50.

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- b. The upper, top, note aligns with the chord and the lower note moves to the right of the chord
- c. If the lower voice on a staff crosses over the higher voice on the same staff and both parts have whole notes, use of the crossover x is enough indication for the singer to tell which note to sing. See *Shine On, Harvest Moon*, measure 16, treble staff.

16. Fermata

Place a fermata directly above or below the staff at the precise note in the measure where the prolongation is to occur; place the fermata above or below a note, not text. If two or more notes are tied, the fermata should be placed above or below the last tied note. If both parts on the same staff require a fermata at the same point in the measure, then use only one fermata above or below the staff. The fermata is inverted if it is placed below the staff. See *Shine On, Harvest Moon*, measures 18 and 20.

17. Optional note

Indicate an optional note by using a 70%-sized note head. Do not use parentheses. See *Shine On, Harvest Moon*, measure 55, lead and bass parts.

18. Vocal glissando (portamento)

Indicate a vocal glissando, which is a continuous slide in pitch from one note to another, by placing a wavy line from one note head to the next note head. See *Shine On, Harvest Moon*, measures 44-45. If a wavy line is not available in your music software, use a straight line.

19. Augmentation Dots

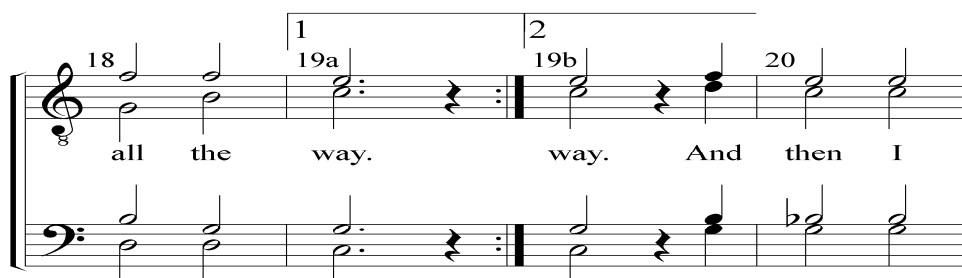
- a. For line notes, place the dot in the space above that line. For space notes, place the dot in the space of that note.
- b. For dotted notes in a chord, the dots should be vertically aligned.
- c. An exception: When notes are a second apart and the lower of the two notes is on a line, place the dot for that note in the space below the line. See *Shine On, Harvest Moon*, measure 40. This rule also applies when the lower voice on the staff has crossed the upper voice. See *Shine On, Harvest Moon*, measure 26; third beat in the lead and tenor parts.
- d. For unison notes of equal-time value, a single dot is acceptable

20. Triplets (tuplets)

- a. To indicate a triplet of notes that are beamed together, place a 3 in the middle just below (for lead or bass) or above (for baritone and tenor) the beam. Note, however, in *Shine On, Harvest Moon*, measure 19, both staves, that the 3 should be placed in the middle of an open bracket for visual clarity because more than three notes are beamed together.
- b. To indicate a triplet of notes that are not beamed together, place a 3 in the middle of an open bracket, stem side, which indicates the first and last notes of the triplet.

21. First and second endings

- Use brackets and numerals to indicate the first and second endings of a repeated section. The first ending has a complete bracket; the second ending has a partial bracket.
- If the first ending uses an even number of measures, number all measures consecutively into the second ending.
- If the first ending has only one measure, see example below. Note the use of the “a” and “b” suffixes. This preserves an even number of measures for the phrase.



22. Indications to return to a previous point in the arrangement

- In rare cases, the arranger may want to indicate that the performer should return to a previous point in the arrangement, and continue from there to the end. If so, place the indication “D.S. al fine” (referring to “dal segno al fine,” or “go to the sign and continue to the end”) at the appropriate point, and place the $\%$ sign at the point of the return.
- In rare cases, the arranger may want to indicate that the performer should return to a point in the arrangement, sing to another point and skip to the coda. If so, place the sign \oplus both at the point in the arrangement where the performer should skip to the coda and at the point where the coda begins.

23. Vertical placement order for various markings

When any of the following markings are used in combination, they should occur in a particular order. Moving upward from a note and in the space above the staff, the first item would be a crossover x. The next in order would be a fermata. Next would be the lyric. Next would be tempo and performance indications (*rit.*, *a tempo*, *freely*, *swing*, etc.). These indications should follow and be on the same horizontal line as section names (**Intro**, **Chorus**, **Tag**, etc.).

C. Words

1. Word extenders

- When notes are tied over in the melody line, use word extenders to indicate that the word or syllable is sustained. Word extenders are solid horizontal lines, level with the bottom of the letters in the word, that extend from the end of the word or syllable—or any punctuation that follows the word or syllable—to the end of the next note head. See *Shine On*, *Harvest Moon*.

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- b. A word extender is added if the lead has only a single note, but the harmony parts have a swipe on a shared, single lyric/syllable. See *Shine On, Harvest Moon*, measures 18 and 24.
- c. A word extender is **not** used when one part sustains a note, while the other parts have separate words. See *Shine On, Harvest Moon*, measure 28. The extender does not hold through the other parts.
- d. Word extenders are not used under hyphens.
- e. Word extenders end at the right side of the notehead, or at the augmentation dot of a dotted note.

2. Division of words into syllables

- a. Words should be divided into syllables according to conventional dictionary rules.
- b. Use hyphens between syllables of words. If a syllable is sustained over several notes, or to the beginning of the next system, more than one hyphen may be used.

3. Capitalization and punctuation

Capitalize and punctuate lyrics as prose, rather than poetry. Many old sheet music publications capitalized the beginning of a line of poetry, as well as the title of the song being sung. The title of the song within the lyrics is not capitalized. However, if the lyrics reference another song, place the title in quote marks and capitalize, as appropriate, the first letter(s) in that song title.

4. Placement and point size of lyrics

- a. Lyrics are set in 11-point regular fixed size Times New Roman type in the middle of the two staves and wherever a harmony part sings different words or the same words at different times. If the baritone and bass parts have the same set of words but different from the lead, and are singing the same rhythmic notation, simply place the words above the baritone part. If the tenor, baritone, and bass all have the same words, then place the words above the baritone and the tenor lines. If the lead and baritone are the same, but the tenor and bass are different, place words in the middle of the two staves for the lead and baritone, and above the tenor part and below the bass part. If the words are different for each part, however, then each part should be given its own set of words. See *Shine On, Harvest Moon*, measures 5-13 and 53-55.
- b. Extra lyrics in the tenor or bass parts go above or below, respectively,

5. Performance notes

- a. Place ***Performance Notes*** after the music in 18-point fixed size ***Times New Roman bold italic*** type, with a solid horizontal line separating the last music system from the Performance Notes in Arial 18-point fixed size bold. See the last page of ***Shine On, Harvest Moon***.
- b. Performance notes indicate possible performance options for the music, are in 10-point regular fixed size Times New Roman type, and may include historical information about the song and its author and composer, the arranger, and any artist who popularized the song.

*Note: The standard barbershop layout for unpublished arrangements is three or four systems on the first page with a comfortable, uncrowded space at the top of the first page for the song title, composers and arranger information.
Pages two and following may have four or five systems, but use good judgement.
Music reads better when spaced out nicely.*

Musical Example

SHINE ON, HARVEST MOON

(1908)

Words by JACK NORWORTH

Music by NORA BAYES-NORWORTH
Arrangement by VAL HICKS and EARL MOON

Intro

Tenor Lead

Bari Bass

Verse

Oo _____ Night was dark you

Bass melody

The night was night-y dark so you could

could not see, moon re - fused to shine.

hard-ly see, _____ for the moon re - fused to shine. _____

Cou - ple un - der wil - low tree, for love they

Cou - ple sit - tin' un - der-neath a wil-low tree, _____ for love _____ they

Shine On, Harvest Moon

Maid was 'fraid of
pine. Lit - tle maid was kind - a 'fraid of dark-ness, so she
Maid was 'fraid of
pine.

said, "I guess I'll go." Boy be-gan to sigh,
rit. ^x freely

looked up at the sky, told the moon his lit-tle tale of woe: "Give a guy a break and
a tempo

Chorus 1

shine on, shine on, har - vest moon up in the sky.

A - pril, May or June or Ju - ly.
I ain't had no lov - in' since Jan - u - ar - y, Feb - ru - ar - y, June or Ju - ly.
A - pril, May or June or Ju - ly.

29 30 31 32

Snow time ain't no time to stay out - doors and spoon. So

Snow time

This system contains measures 29 through 32. The melody is in G major (one sharp) and 8/8 time. Measure 29 starts with a whole note G4. Measure 30 has a whole note A4. Measure 31 has a half note G4 and a half note F#4. Measure 32 has a whole note G4. The bass line consists of whole notes: G2 in measure 29, F#2 in measure 30, E2 in measure 31, and D2 in measure 32. There are lyrics under the melody: 'Snow time ain't no time to stay out - doors and spoon. So'. A 'Snow time' annotation is placed above measure 29.

33 34 35 36

shine on, shine on har - vest moon, for me and my gal.

This system contains measures 33 through 36. The melody continues from the previous system. Measure 33 has a whole note G4. Measure 34 has a whole note A4. Measure 35 has a half note G4 and a half note F#4. Measure 36 has a whole note G4. The bass line continues with whole notes: G2 in measure 33, F#2 in measure 34, E2 in measure 35, and D2 in measure 36. There are lyrics under the melody: 'shine on, shine on har - vest moon, for me and my gal.'.

Chorus 2

37 38 39

Oh, Mis - ter Moon, won't you shine a lit - tle light right down on us while we

This system contains measures 37 through 39. The melody is in G major and 8/8 time. Measure 37 has a whole note G4. Measure 38 has a whole note A4. Measure 39 has a whole note G4. The bass line consists of whole notes: G2 in measure 37, F#2 in measure 38, and E2 in measure 39. There are lyrics under the melody: 'Oh, Mis - ter Moon, won't you shine a lit - tle light right down on us while we'.

40 41 42

cud - dle in the night? I love her, and me, oh, my, we

This system contains measures 40 through 42. The melody continues. Measure 40 has a whole note G4. Measure 41 has a whole note A4. Measure 42 has a whole note G4. The bass line continues with whole notes: G2 in measure 40, F#2 in measure 41, and E2 in measure 42. There are lyrics under the melody: 'cud - dle in the night? I love her, and me, oh, my, we'.

43 44 45

have - n't e - ven kissed since the mid - dle of Ju - ly. Snow time, it ain't no

loo

This system contains measures 43 through 45. The melody continues. Measure 43 has a whole note G4. Measure 44 has a whole note A4. Measure 45 has a whole note G4. The bass line continues with whole notes: G2 in measure 43, F#2 in measure 44, and E2 in measure 45. There are lyrics under the melody: 'have - n't e - ven kissed since the mid - dle of Ju - ly. Snow time, it ain't no'. A 'loo' annotation is placed above measure 43.

time to spoon,___ and who wants to wait un - til next June?___ So,

shine on, oh, you har - vest moon,___ for me and my gal._____

Shine Shine_____

Tag

Shine on, har-vest moon. ev - 'ry night in June. Shine for me and my gal!"

Shine Shine Shine_____

Performance Notes (optional)

TITLE
(SUBTITLE)
(DATE)

[Arial bold, 22 pt. fixed]

[Arial bold, 12 pt. fixed]

as sung by, from the movie, for female voices

[Times New Roman, italic, 10 pt. fixed]

Words by LYRICIST

[Times New Roman, plain, 12 pt. fixed]

Music by COMPOSER

Arrangement by ARRANGER

Words and Music by COMPOSER

Arrangement by ARRANGER

Words, Music and Arrangement by
COMPOSER

Intro [TNR, plain, bold, 12 pt. fixed] *accel.* [TNR, italic, 12 pt. fixed]

1 2 3 4

Tenor Lead

8 [all lyrics in TNR, plain, 11 pt. fixed]

Bari Bass

Optional Tag, Ending, etc.[TNR, italic, 12 pt. fixed]

5 6 7

[Line is underscores, Arial bold, 18 pt., fixed]

Performance Notes [TNR, italic, bold, 18 pt. fixed]

[Notes are in TNR, plain, 10 pt. fixed]

[© TNR, plain, 9 pt., fixed]

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Title on Following Pages [TNR, italic, 12 pt. fixed]

TITLE
(SUBTITLE)
(DATE)

[Arial bold, 22 pt. fixed]

[Arial bold, 12 pt. fixed]

as sung by, from the movie, for female voices

[Times New Roman, italic, 10 pt. fixed]

Words by LYRICIST

[Times New Roman, plain, 12 pt. fixed]

Music by COMPOSER

Arrangement by ARRANGER

Words and Music by COMPOSER

Arrangement by ARRANGER

Words, Music and Arrangement by
COMPOSER

Intro [TNR, plain, bold, 12 pt. fixed] *accel.* [TNR, italic, 12 pt. fixed]

1 2 3 4

Tenor
Lead

8

[all lyrics in TNR, plain, 11 pt. fixed]

Bari
Bass

Optional Tag, Ending, etc.[TNR, italic, 12 pt. fixed]

5 6 7

8

[© TNR, plain, 9 pt., fixed]

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Title on Following Pages [TNR, italic, 12 pt. fixed]