



NOTATING BARBERSHOP ARRANGEMENTS

Music Publications Committee Barbershop Harmony Society

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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in notating and editing arrangements either for publication by the Society or for inclusion in the list of Legal Unpublished Arrangements.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

- a. Center the song title at the top of the first page. Use all capital letters in 22 point fixed size **ARIAL BOLD** type. If the arrangement is for female voices, center under the title, in Times New Roman, 12-point fixed size italics, *for female voices*
- 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 arranger is also the composer and lyricist, place in two lines all on the left side with "by ARRANGER" on the second line for a balanced look.

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 more, 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 18-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 before 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) Words and Music by LES APPLEGATE
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.

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.

d. If the last measure of a system must be split 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.

3. 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 Chappell & Co. Copyright Renewed.
This Arrangement © 1996 Chappell & Co.
Arranged by Permission All Rights Reserved

(notice 3rd line that there are no periods and four spaces between statements)

b. If the copyright owner is the Society, a typical copyright notice is:
This Arrangement © 1999 Barbershop Harmony Society (SPEBSQSA)

c. If the copyright owner is the arranger, a typical copyright notice is:
This Arrangement © 1995 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:

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 12point fixed size *Times New Roman Italic* type.

B. Musical Notation (Maestro Wide preferred)

1. Stems

a.. Stems for tenor and baritone notes always go up (layer 1 in Finale). The stems for lead and bass notes always go down (layer 2 in Finale).

b. 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.

c. Care should be taken that a stem does not have a “stubby” appearance (too short).

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.

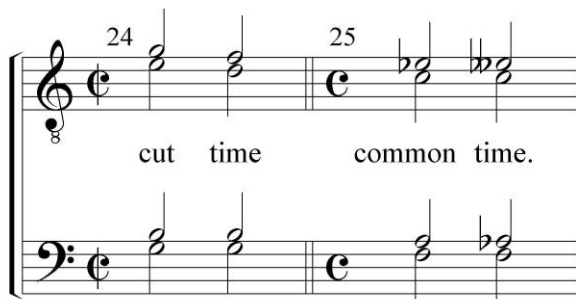
c. Do not use natural signs to cancel the previous key signature unless you are modulating to C major or A minor from another key.

d. In the measure preceding the key change, spell the notes consistent with the upcoming key.

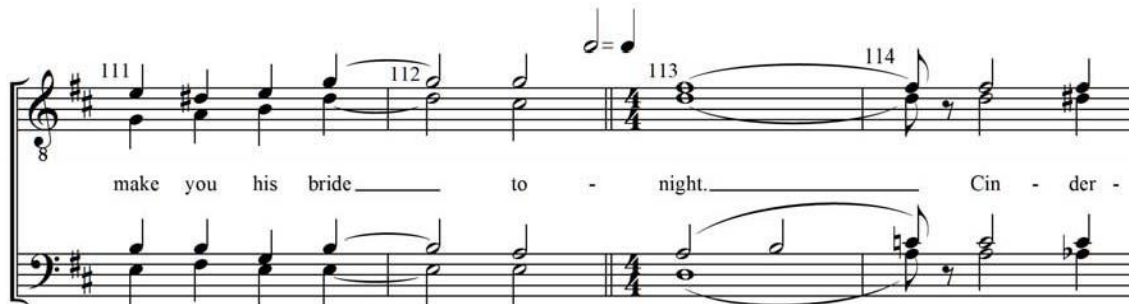
5. Meter signature(s) and meter changes

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.



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



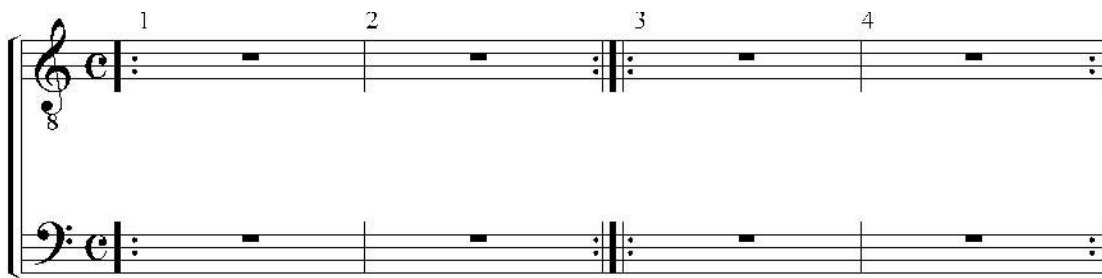
6. Barlines and repeat signs

a. Use a single barline, through staff lines only, to indicate the beginning of another measure.

b. 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.

c. Leave incomplete (split) measures at ends of systems open (no barline).

d. 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:



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. The last measure of the music/arrangement must have a complete beat count.
- f. A unison note of the same value, with stems, for two different voice parts uses the same notehead. For a unison whole note, or unison notes of different value, move the lower-singing voice to the right of the other. If one of the notes is a dotted note and the other is not, move the dotted note to the right, even if it is the tenor or bari.

8. 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 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. Also, see the following example on the next page.

10
Tenor Lead

8
sing, sing, sing, sing, sing. Sing a hap - py

Bari Bass

B \flat = A \sharp
D \flat = C \sharp

21 flats, naturals, and sharps

22

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.

c. 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.**

d. 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:

9. Ties and slurs

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.

b. 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.

c. 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.

10. 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*.

11. 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.

If eighth notes are involved, use tied notes to keep from obscuring the third beat of a 4/4 measure.

12. “No breath” marking

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

13. 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.

14. 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 fixed size Arial type, above the staff where the first note of the chord occurs. See *Shine On, Harvest Moon*, measures 16, 20, 26, 34, 42, and 50.

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 two tied half notes instead so that the singer can tell which note to sing. See *Shine*

On, Harvest Moon, measure 16, treble staff.

15. 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.

16. 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.

*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

Verse

Tenor Lead

Bari Bass

Bass melody

oo Night was dark you

The night was might-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, looked up at the sky,
rit. *freely*

told the moon his lit - tle tale of woe: "Give a guy a break and
Chorus 1 *a tempo*

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

33 34 35 36

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

40 41 42

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

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

This system contains measures 46, 47, and 48. The melody is in the treble clef, and the bass line is in the bass clef. Measure 46 starts with a treble clef and a key signature of two flats. Measure 47 has a key signature change to one flat. Measure 48 has a key signature change to no sharps or flats. The lyrics are: "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. —

This system contains measures 49, 50, 51, and 52. The melody is in the treble clef, and the bass line is in the bass clef. Measure 49 starts with a treble clef and a key signature of one flat. Measure 50 has a key signature change to no sharps or flats. Measure 51 has a key signature change to one sharp. Measure 52 has a key signature change to two sharps. The lyrics are: "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 —

This system contains measures 53, 54, 55, and 56. The melody is in the treble clef, and the bass line is in the bass clef. Measure 53 starts with a treble clef and a key signature of two sharps. Measure 54 has a key signature change to one sharp. Measure 55 has a key signature change to no sharps or flats. Measure 56 has a key signature change to one flat. The lyrics are: "Shine Shine —", "Shine on, har-vest moon. ev - 'ry night in June. Shine for me and my gal!"

Performance Notes (optional)