



The Music Leadership Team Manual

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Contents

The chapter music team role	1
1.1 Why have a music team?	
1.2 Benefits of the music team structure	
1.2.1 Musical quality	
1.2.2 Communications	
1.2.3 Planning and goals	
1.2.4 Developing talent	
1.2.5 Membership retention	
1.2.6 The chapter meeting	
1.3 Know the "Four Cs" of team building	
1.4 Start a music team	
1.4.1 Meeting resistance to starting a music team	
1.4.2 The ten most painful questions for chorus directors to ask themselves	
1.4.3 Assess chapter strengths and weaknesses	
1.5 Music team organization meeting	
1.5.1 Establish a five-year plan for the chapter	
1.5.2 Establish a one-year plan	
1.6 Present the plans for musical growth	
1.6.1 Annual musical plan	
1.6.2 Weekly chapter meeting plan	
1.7 Team member classifications	
1.7.1 Two man responsibility	
Music team personnel	13
2.1 Vice president for music and performance	
2.1.1 Qualifications of the vice president for music and performance	
2.1.2 Responsibilities of the vice president for music and performance	
2.2 Music director	
2.2.1 Qualifications of the music director	
2.2.2 Duties of the music director	
2.2.3 Director selection process	
2.2.4 Director contracts	
2.3 Assistant directors	
2.3.1 Qualifications of assistant directors	
2.3.2 Duties of assistant directors	
2.4 Section leaders	
2.4.1 Qualifications of section leaders	
2.4.2 Duties of section leaders	
2.5 Teaching quartets	
2.5.1 Qualifications for teaching quartets	
2.5.2 Duties of teaching quartets	
2.6 Vocal performance coaches	
2.6.1 Qualifications of vocal performance coaches	

- 2.6.2 Duties of vocal performance coaches
- 2.7 Visual performance coaches**
 - 2.7.1 Qualifications of visual performance coaches
 - 2.7.2 Duties of visual performance coaches
- 2.8 Row (or "wedge") captains**
 - 2.8.1 Qualifications of row captains
 - 2.8.2 Duties of row captains
- 2.9 Chorus manager**
 - 2.9.1 Qualifications of the chorus manager
 - 2.9.2 Duties of the chorus manager
 - 2.9.3 Performance responsibilities of the chorus manager
 - 2.9.4 Rehearsal responsibilities of the chorus manager
- 2.10 Contest coordinator**
 - 2.10.1 Qualifications of the contest coordinator
 - 2.10.2 Duties of the contest coordinator
- 2.11 Wardrobe manager**
 - 2.11.1 Duties of the wardrobe manager
- 2.12 Makeup manager**
 - 2.12.1 Specific duties of the makeup manager
- 2.13 Property Manager**
 - 2.13.1 Duties of the property manager
- 2.14 Librarian**
 - 2.14.1 Qualifications of the librarian
 - 2.14.2 Duties of the librarian
- 2.15 Quartet activity chairman**
 - 2.15.1 Qualifications of the quartet activity chairman
 - 2.15.2 Duties of the quartet activity chairman
- 2.16 Show chairman and show director**
 - 2.16.1 Duties of the show chairman and the show director

Yearly planning session

35

- 3.1 Set a date and place**
- 3.2 Review five-year plan and long term goals**
 - 3.2.1 How are we doing?
 - 3.2.2 What do we need to do?
- 3.3 Scheduling**
- 3.4 Selecting the repertoire**
 - 3.4.1 Repertoire considerations
 - 3.4.2 Sources of music
 - 3.4.3 Introducing new music
 - 3.4.4 Sample song selection plan
- 3.5 Public performance standards and requirements**
 - 3.5.1 Considerations before accepting singing engagements
 - 3.5.2 Proper use of the contact man
- 3.6 Music team training**
- 3.7 Performing chorus requirements**
- 3.8 New member orientation**

- 3.9 Formulating a budget**
- 3.10 Convention/contest plans**
- 3.11 Retreats and extra rehearsals**
- 3.12 Miscellaneous topics**
 - 3.12.1 Administrative team planning session
 - 3.12.2 Working together
 - 3.12.3 Quarterly meeting plans

New member orientation

49

- 4.1 What we owe prospective members**
- 4.2 Guest night/open house program ideas**
- 4.3 Voice placement/initial interview**
 - 4.3.1 Conducting the voice placement
- 4.4 The vocal evaluation**
- 4.5 Tracking new members**
- 4.6 New member instructional aids**
 - 4.6.1 "Early-bird" sessions
 - 4.6.2 Section rehearsals
 - 4.6.3 Learning media
 - 4.6.4 Visual plan notation sheets
 - 4.6.5 "After hour's club"
 - 4.6.6 Individual help
 - 4.6.7 Vocal instruction program
- 4.7 Acceptance into the performing chorus**
 - 4.7.1 Audition methods
- 4.8 Summary: guiding principles**

Performing chorus standards

58

- 5.1 Attendance**
 - 5.1.1 Elements of an attendance policy
 - 5.1.2 Tracking attendance
- 5.2 Evaluation tapes or CD's**
- 5.3 Section leader evaluations**
- 5.4 Visual performance evaluations**
- 5.5 Chorus discipline**
 - 5.5.1 Rehearsal (off risers)
 - 5.5.2 Practicing performance (on risers)
 - 5.5.3 Principles of good performance behavior

The music team in the rehearsal

62

- 6.1 Teaching concepts for music team members**
- 6.2 Quartet teaching method**
 - 6.2.1 Advantages of methods
 - 6.2.2 Using the quartet teaching method
- 6.3 Section rehearsals**
- 6.4 Rotating coaches**
- 6.5 Row or wedge rehearsals**

- 6.6 Tag-team coaching techniques
- 6.7 Choreography drill as a warm-up
- 6.8 Vocal instruction/coaching program
- 6.9 Retreats
 - 6.9.1 Chorus development retreat
 - 6.9.2 Repertoire retreat
 - 6.9.3 Competition camp

Chapter meeting programs

72

7.1 Build great chapter meetings around the Eight Points to Fun

7.2 Break-out Sessions

7.3 Program ideas

- 7.3.1 Take a mystery bus trip
- 7.3.2 Swap shows
- 7.3.3 Get a booth at the state or county fair
- 7.3.4 Build your show patron list
- 7.3.5 Sing as summer church choir replacements
- 7.3.6 Organize a community holiday chorus
- 7.3.7 Stage a dinner theater/cabaret show
- 7.3.8 Deliver Singing Valentines
- 7.3.9 Distribute "Bonus Bucks"
- 7.3.10 Teach tags to your guests on the sly
- 7.3.11 Learn more about the Barbershop Harmony Society
- 7.3.12 Learn more about the judging categories
- 7.3.13 Watch videotapes or DVD's
- 7.3.14 Lights out and listen!
- 7.3.15 Celebrate Harmony Month
- 7.3.16 Hold a white elephant sale
- 7.3.17 Trade gifts on gift night
- 7.3.18 Hold a "strictly-NOT-barbershop night"
- 7.3.19 Thank your sponsors
- 7.3.20 Honor the service clubs
- 7.3.21 Share the singing with your son
- 7.3.22 Honor the Barbershopper of the month/year
- 7.3.23 Celebrate birthdays and anniversaries
- 7.3.24 Host an alumni night
- 7.3.25 Honor the past presidents
- 7.3.26 Present a quartet appreciation night

7.4 Youth outreach activities

Quartet activities

80

8.1 The heart of the hobby

- 8.1.1 Benefits of an active quartet promotion program
- 8.1.2 The Music Team's roles in quartet activity programs

8.2 The Barberpole Cat program

- 8.2.1 Purposes
- 8.2.2 Repertoire

8.2.3	Barberpole Cat materials	
8.2.4	Awards	
8.3	Chapter meeting activities	
8.3.1	16 men equal 48 quartets	
8.3.2	Chapter or area quartet jamborees and novice contests	
8.3.3	Quartet in chorus	
8.3.4	"Tag" quartet	
8.3.5	Start big, include everyone	
8.3.6	Use of double "tag" quartet	
8.3.7	Three and one	
8.3.8	Craft class	
8.3.9	Section leaders	
8.3.10	Name in the hat	
8.3.11	Chorus in quartets	
8.3.12	Reverse "tag" quartet	
8.3.13	Point out	
8.3.14	Who's who?	
8.3.15	Round Robin	
8.3.16	Quickie quartet ideas	
Chapter library management		91
9.1	Guest books	
9.2	Library filing	
9.3	Learning media	
9.3.1	Guidelines for making learning media	
9.4	The internet	
9.4.1	Use of the Internet	
Teaching methods		94
10.1	Build on strong foundations	
10.1.1	Basic skills	
10.2	Be a part of the team	
Forms		98
11.1	Chapter evaluation	
11.2	Organizational worksheet	
11.3	Performing chorus membership policy	
11.4	Policy for prospective new members	
11.5	Music director contract and letter of agreement	
11.6	Vocal analysis and audition	
11.7	Information request for appearance on chapter show	
11.8	Arrangement and Reproduction Request	
Index		111

The chapter music team role

1.1 Why have a music team?

Every chapter in the Society is different: large or small; chorus- or quartet-oriented; striving for a gold medal or wishing to entertain local audiences. Yet every chapter is tied to every other chapter by its love of barbershop music. It is the goal of the Society that every man will be able to savor the experience of four-part harmony in his own way.

The American College Dictionary defines "team" as: "a number of persons associated in some joint action." For a number of years, many of the most successful chapters throughout our Society have been using a music team concept. It may have a different name: committee, staff, group, crew, squad, council, cabinet, board, or just "the music guys." But no matter what it's called, it is essentially, a group of men working together to meet the musical needs of the chapter. For this reason, the word team seems most appropriate here.

No manual can prescribe exactly how to create a successful music program for every chapter. The number of officers and the musical skills of the leadership will vary greatly. The purpose of this manual, therefore, is not to prescribe what to do; but rather, to provide ideas and advice on how to plan and carry out programs for music and performance in chapters throughout the Society.

1.2 Benefits of the music team structure

Through an active music team, under the leadership of the vice president for music and performance, chapters can provide a successful and enjoyable music program for their members. How can this best be accomplished?

The first step is to consider the mission of the chapter. What are the goals? How can the music program support them?

1.2.1 Musical quality

First and foremost, a music team format can raise the quality of performance by the chorus. Instead of the director being responsible for every facet of teaching and performance, a number of men assist him by specializing in particular areas of expertise. It is unrealistic to expect one man to do it all: vocal instruction, teaching new music, visual planning and execution, music selection, setting up the sound system, auditioning new members, booking performances, developing phrasing and a multitude of other things. Yet all these items must be attended to if we are to present a musical product to the public of which we can be proud. If a number of capable team members share these responsibilities, a qualified director can pull it all together and create a music program that is greater than the sum of its parts.

1.2.2 Communications

With more men involved in the actual nuts and bolts of music development, there can be better communication throughout the chapter. The music team will have a direct line of communication with the administrative team through the vice president for music and performance. Cooperation and a true partnership are possible, which increases not only musical growth, but all aspects of chapter activity. Administrators can be constantly aware of what is happening with musical plans and developments, while the music leadership will know where the board stands on chapter policy and management. Misunderstanding and confusion are much less likely to result.

Because music team members are scattered throughout the chorus, better communication can develop in this direction as well. The pulse of the chorus can be felt with more accuracy and sensitivity through section leaders, row captains or assistant directors. Individual members will be better informed as to the goals and intentions of the music leadership and have a channel through which to make suggestions, register complaints or ask questions. Through this increased communication, the chorus member will be a more vital, contributing part of the chapter.

1.2.3 Planning and goals

A significant outgrowth of the music team concept is the assistance the director and vice president for music and performance receive in planning. With a number of men to help them, farther reaching and stronger objectives may be set. Through annual music team planning sessions, long-term goals can be outlined concerning repertoire, contest plans, package shows and chapter musical development. With the increased input of all the team, ideas can blossom into workable realities. How these goals can actually be implemented is then a matter of team assignments and execution.

As the year progresses, short-range planning may also be used by the music team to prepare for rehearsals, adjust lesson plans and team assignments and evaluate progress. With a strong team contributing to the chorus music program, new ideas and techniques for teaching music and handling rehearsal problems can be developed.

Including members of the administrative team in the planning sessions of the music team insures a unity of purpose and harmony within the chapter. This comes through the knowledge that all are working together toward the same goal: a chapter that is musically strong.

1.2.4 Developing talent

As the Society has grown over the years, two important aspects of music leadership have become evident. On the one hand, there is a growing number of experienced and talented Barbershoppers who know a good deal about the musical side of their hobby, but do not have the opportunity to use this information. On the other hand, there is a problem trying to find enough qualified chorus directors. The music-team concept can take advantage of the talent pool to remedy the director shortage.

By building a working music team, we tend to create potential directors. Coaches, section leaders and assistant directors are all given the chance to build and test their

skills in front of a group. With a positive, sharing attitude there is also opportunity for in-house evaluation of each team member, including suggestions for improvement. Men interested in areas such as sound, vocal techniques, visual plan development and execution, interpretation, quartet coaching and conducting may improve their skills by working with the chorus. District and Society schools can add greatly to their musical knowledge, but actually doing through hands-on experience is the key to real growth. Many Barbershoppers have become top-notch specialists simply because they were given a chance to grow within their own chapters.

The benefits of this talent pool to the director are numerous. In addition to providing him with relief from many chores during the rehearsal, it gives him the chance to observe and listen; to step outside of the director setting and evaluate the progress of the chorus. It also permits him to concentrate on one particular aspect while he is directing, as another team member monitors some other musical area. It allows the director to learn from other team members who may be more skilled in a particular specialty. He has others to share the pressure and the joy of performance. For the entire team, musical expectations tend to rise as the quality of execution in the individual chorus member increases.

Finally, under the music team concept, when a director leaves a chapter, the music program does not have to fall apart. Qualified replacements are available on the team, and the continuity of the chapter's musical progress may be maintained.

1.2.5 Membership retention

Why do some chapters hold on to members while others lose them? Society surveys show two of the biggest complaints of non-renewing members are that the chapter meetings were dull and uninteresting and that far too much time was spent trying to learn music. A significant number also mention the lack of qualified directors and coaches.

Can a music team structure help alleviate some of these reasons why men leave the Society? It has already been mentioned how the music team can generate and develop chapter music leadership. If the number and quality of our directors and coaches are improved, perhaps members will remain interested and on the chapter rolls. Along this same line, the music team can provide the opportunity for the general membership to become more involved in the chapter music program. When members have an active responsibility in the chapter meeting, they are far more likely to stay.

Surveys have also indicated that most men join the Society to achieve self-expression through chorus singing. Therefore, the music team's goal of raising the musical quality of the chorus can produce a pride in performance and feeling of accomplishment for their fellow Barbershoppers. Why would a man want to leave a group of which he is proud?

The music team, if properly organized, can create better internal relations in a chapter. Through improved communication, it can eliminate the social isolation of individuals, lessen possible strife between administration and music leaders and create a feeling of

togetherness throughout the chapter. The fellowship aspect of barbershopping is one of the strongest factors in a man's continued attendance. A music team can make the individual feel he is a contributing member of the group through positive encouragement and by providing more opportunity for active participation.

Variety in the programming of chapter meetings and rehearsals must be developed in order to keep members interested and attending regularly. The same old stuff week after week is what drives many men to become bored and eventually quit. The music team can contribute greatly to rehearsals that are entertaining and instructive, and make it worthwhile for a man to leave home every Tuesday night for barbershop meetings.

Many new members have become disillusioned with the barbershop experience through a lack of proper orientation upon joining a chapter. If the chapter does not inform the prospective member about his responsibilities to the chapter in time and money, it is actually creating an ex-member of the near future. Along with a well-structured membership team orientation, the music team can aid the new member in becoming a vital part of the performing chorus. Through an initial evaluation process, followed by careful tracking of the new member and an assistance program to teach him the fundamentals of the barbershop style, the chapter has a far better chance of retaining the man.

Statistics show that the strongest retention programs involve a quality musical effort, coupled with an emphasis on pride and fellowship within the group. The music team's primary goals should be: to provide an effective music orientation program for new members, to develop an internal communication system built on encouragement and positive reinforcement, and to create a variety to keep members excited and entertained at the meeting. If these goals are met, the member should be eager to return week after week.

1.2.6 The chapter meeting

What makes a good chapter meeting?

- Musical growth

- Variety

- Expectation

- Information gained

- Positive reinforcement of effort

- Satisfaction

Musical growth results when the director and his team of specialists work in their areas of expertise. Not only does the chapter as a whole benefit, but there is more opportunity for individual help and improvement.

Greater variety is certainly more likely with a team than with a "one man show." A meeting might have as many as five or six individuals in front of the chorus, each fresh and enthusiastic about his portion of the program. With qualified team members, each meeting can be programmed to accomplish a wide range of specific musical goals.

Most Barbershoppers expect to learn something at the chapter meeting each week. They anticipate being shown how to sing better. They want to learn a new song. They are prepared to be taught new choreography for a show tune or contest package. They presume there will be new ideas in interpreting a lyric. They look forward to information. A good music team can meet these needs far more adequately than one overworked director. Each team member, as he accepts his area of responsibility, should be ready to provide information to help the chorus member grow.

A quality performance of barbershop music, in its simplest term, is the reinforcement of good singing habits. Each team member should be ready to emphasize those basic concepts, which will improve performance. The music team should never establish performance levels without also providing the instructional means for the chorus member to attain those levels.

Most of all, team members should be ready to give positive reinforcement to the group when it does well. When the team sets reachable goals for each rehearsal segment, uses teaching techniques that will help attain that goal, and then gives the group positive comments to let it know it has accomplished what was intended, then you have what every successful chapter meeting oozes with: satisfaction!

1.3 Know the "Four Cs" of team building

In order to successfully work together for the benefit of the chapter, a strong music team must develop the chemistry necessary for a united effort. Four elements are essential.

Caring

The team members really care about the quality of musical performance by the chorus. They think it is important to grow musically. There is a pride in caring that the chorus present its best musical effort each time it makes a public appearance. They care enough to put in the additional time needed to personally help the chorus achieve higher musical standards.

But more than this, each team member must care enough about the other members of his team to risk sharing in a meaningful way. There is a risk in caring enough to share the responsibility for musical growth. This same caring, however, can make the rewards of success even more meaningful.

Consistency

A successful team is built on consistency in goals, methods and behavior. Team members must be unified in terms of their long range goals for the chapter and then be consistent in meeting those goals. Each team member must be consistent in his teaching and coaching philosophy and approach. He needs to make sure that his behavior, both with other team members and in front of the chorus is consistent. Both verbal and nonverbal communication should be consistent over long periods of time and within the moment. What is communicated today should be consistent tomorrow or next month.

Cooperation

The very basis for a team effort implies cooperation. Cooperation means mutually doing things with others, not trying to do everything yourself. It especially means listening to the other person in an accepting way. Of particular importance in a cooperative effort is that all parties decide ahead of time what that effort will be and how it will be accomplished. That means planning together, not only long term goals, but the short term implementation of those goals.

We saw earlier the need for close cooperation between the vice president for music and performance and music director. This holds true for all team members: section leaders share in instructional duties as designated by the director, the visual performance coach collaborates with the vocal performance coach in designing a visual plan, the assistant director conducts the warm-up in cooperation with pre-set goals for vocal improvement, and so forth.

It is interesting to note that one of the synonyms for cooperation is a word that we as Barbershoppers are very familiar with: HARMONY.

Communication

We sing meaningful lyrics in our songs . . . why not say meaningful lyrics when we speak?

Much misunderstanding and confusion has come about because people fail to communicate. Talk to your fellow team members. Discuss problems and difficulties. Ask questions when things aren't clear.

The mere exchange of information in communicating is not always enough. A friendly relationship is often necessary to get by any block in communication. If we like and trust the person with whom we are communicating, a clearer understanding is much more likely to occur.

Remember, too, that we communicate in other ways besides language. What you say is interpreted to a great extent by how you say it. Voice inflection can color the meaning of many a conversation. There is also an entire message system in facial expression and gesture. Often the meaning of a specific communication can be blurred by inappropriate nonverbal cues. This is true not only in our dealings with other music team members but when we are in a leadership position in front of the chorus. Make sure that all modes of

communication -- language, gestures, tone of voice and facial expression -- carry the same message.

The greater the number of men involved on the chapter music team, the more they need to be aware of the "Four Cs" of team building. A conscious effort on the part of the entire team in this regard can make operation of the group smoother and tie the individuals together as a real unit. The organizational chart means nothing if all team members don't try to make it work, both from an instructional point of view and in a close-knit, sharing way.

1.4 Start a music team

As we have seen, there are a good many reasons why a music team might benefit your chapter. How then do you progress from the idea state to making it actually work? What processes must you go through to put the music team strategy into effect?

To get the ball rolling on a music team approach, someone has to want it. It may be an overworked director, a chapter board that can visualize membership growth, or just a bunch of guys in the chorus who feel the group might improve in a number of ways through a music team course of action. Again, someone has to think there is value in this type of musical organization.

If the chapter assessment indicates that the formation of a music team could help the chorus' progress, then the chapter should begin organizing such a team. All chapters throughout the Society elect a vice president for music and performance. He is chairman of the music team, and the formation and operation of the team is under his direct supervision.

1.4.1 Meeting resistance to starting a music team

Any new idea can meet with negative reactions. Some people feel that change of any kind is unnecessary, subversive or just plain dangerous. Let us examine some arguments against a reorganization of the chapter's music program through the team concept.

- "Our chapter is too small." That's possible. When one looks at a 100-man chapter, the numbers alone are significant in promoting a successful music team plan. But, no one says you have to have every position on the team filled. A 20-25-man chapter probably doesn't need a wardrobe chairman or two assistant directors or row captains. They do have enough members, and the opportunity through their chapter bylaws, to elect and appoint a basic team of: vice president for music and performance, director, section leaders and chorus manager. Some people may already be trying to perform some of these tasks. Why not specify particular individuals to handle each position, organize them into a workable group and take the pressure off the one or two men who may be trying to keep the whole thing going by themselves?

- "We don't have enough talent." It is a rare chapter that has no talent or does not have at least some men with latent abilities who might grow musically if given the opportunity to study, work and practice. Most of us learned our barbershop skills by doing. Can't we allow others the same chance?
- "I know what's best" or "I don't trust anyone else to get the job done." This statement is usually put forward by a director who wants total control. He may even be right about his omniscient wisdom, but is it fair to keep these fabulous secrets to himself?

What happens when he leaves the chapter and the tablets of knowledge have not been passed down to others? What is wrong with several men in the chapter knowing what's right? Share your knowledge.

- "It's a hobby, not a business." This is usually said when the time, effort and financial expenditure appear to be excessive. It is certainly true that the barbershop hobby can be an all-consuming one if we let it. Many directors and quartets do treat it more as a business than a hobby. But look at barbershopping in comparison to other hobbies: Does the avid fisherman spend less time and money on boat and tackle, or spend fewer weekends away from home enjoying his hobby?

Many hobbies take as much time and effort as barbershop involvement. The music-team approach at least tries to minimize the time one might spend by spreading the responsibilities around. Ten hours of work done by one person is excessive; by ten people it is reasonable. The music team will allow more freedom for each person's level of participation.

- "We're doing just fine without it." If you're satisfied, OK. But take an honest appraisal of your chapter. How's the attendance? Do you have good membership retention? Are meetings exciting and informative? How many registered quartets do you have? How many new songs did you learn last year? How do you compare with other chapters in your district or division? Are you really satisfied?
- "This is a 'fun' chapter." This often means "we don't want to put in the extra effort to improve the musical quality or to increase and maintain membership." It also seems to imply a rather narrow meaning of the word "fun." It means that if you are a hunter it's not fun to actually shoot a deer. If you bowl, the fun is gone if you have a 275 game. Singing in tune is less fun than being out of tune. Can't we have just as much fun by trying to do something well? Is there no "fun" in a great performance?
- "We don't like contests." Fine, but what does a music team approach have to do with competition? It is certainly possible to improve the musical quality of the chorus without ever going to a contest. Too many chapters develop their contest numbers at one level and the rest of the repertoire at a lower level. Why not just improve the quality of singing and performing on all songs? If that helps the contest package, all the better. If you'd rather just dazzle the hometown folks, that's good too.

- "We're too isolated." This can be a real problem. It is also an even better reason to develop your own set of experts within the chorus. Send your more talented men to district and Society schools. Bring in an outside coach to assist your team. Work together and learn together. There may be even more pride in accomplishment when you've established your own barbershop heaven in some isolated area.
- "It's too much trouble." It does take time and energy to initially set up your music team and get it to function. It is up to each individual chapter to decide if the effort is worth it. Someone has to want it. Don't proceed with the team strategy if you aren't sold on it or willing to try to make it work.
- "I'm too busy." Closely related to "It's too much trouble." However, this argument is often the very reason why you should try a music team plan. Think of that poor director who is so burned out and burdened that he's ready to throw up his hands and walk out. He may even be the one who is saying: "I'm too busy." What he must realize is that the team can take a big work load off his shoulders. He'll have less to be directly responsible for during the rehearsal because others will be helping. Many of his non-musical duties will be done by someone else. He won't even have to make the coffee or set up the risers! He may even have time left to enjoy the chapter meeting.

Meeting resistance to change is a difficult and often frustrating task. In the case of establishing a music team, it cannot be done without a strong desire on the part of the chapter to want to do it.

1.4.2 The ten most painful questions for chorus directors to ask themselves

1. Do I come to chorus rehearsal well-prepared, or do I just wing it? Would a team approach help me to get better organized?
2. Do I project enthusiasm? Is there emotion and energy in my presentation? Would some help from talent within the chorus give me more enthusiasm for the job?
3. Am I willing to learn? When was the last time I attended a district or Society school, workshop, etc.? Am I *really* keeping up on the latest techniques?
4. Am I willing to grow? How many new songs did I teach the chorus last year? Would a music team structure help me out of the doldrums?
5. Do I willingly seek help? When was the last time we had an outside coach?
6. Am I a good manager of people and time? Am I making good use of the talent in the chapter?
7. Do I communicate with the vice president for music and performance about plans for upcoming meetings?

8. Am I afraid of failure? Would the creation of a music team help me to succeed?
9. Am I set in my ways? Do I think what was good back in 1973 will cut it now?
10. Have I asked the chapter for help? Support? Ideas? Am I even interested in what they think?

1.4.3 Assess chapter strengths and weaknesses

Before selecting and implementing a music team, a complete evaluation of the chapter is recommended. The board of directors may discuss with the chapter members the positive and negative features of the chapter and its goals and expectations for musical growth. The members, the chapter officers and the music leaders should take a close look at what has been accomplished in the past and what they would like to see happen in the future. An appropriate time for this assessment might be in the fall of the year, before chapter-officer elections and Leadership Academy.

In addition to discussions by the chapter membership and board, a number of evaluation tools are available. The Chapter Evaluation in the "Forms" section (see page 99) helps measure how well chapter officers are functioning in the areas of musical instruction, officer relations, training programs, membership recruitment and retention, competition and public relations. A survey of the chapter members regarding the music program can also be enlightening.

A final method of assessing the chapter's musical and administrative progress is to have the chapter coach and district vice president for music and performance offer their personal observations. Very often, a view from outside the chapter by experienced Barbershoppers who are in a position to help can be invaluable.

The purpose of these evaluations is to determine the chapter's strengths and weaknesses and to decide on the kind of music plan it wants to implement for future growth. Focus not on what hasn't been done, but on what the future can be.

1.5 Music team organization meeting

The vice president for music and performance should schedule an organizational meeting. This meeting should include all chapter officers, the music director and his assistants, and any other interested chapter members. The district vice president for music and performance, and chapter coach might also be invited in an advisory capacity. It should not be part of the regular board meeting. Perhaps a Saturday afternoon is best so that there is plenty of time for discussion and planning. An ideal time would be following the officers' return from their district's Leadership Academy. The organizational meeting should discuss where the chapter is now and where it would like to be in the future using a music team approach.

1.5.1 Establish a five-year plan for the chapter

Goals must be set that are attainable. They should be reasonable in light of the number of men in the chapter, the talent available and the capabilities of the administrative and

music team members. These goals may vary widely from one chapter to another. Compare these five-year plans.

Chapter "A" goals

- Increase the net membership by five men each year.
- Develop a capable assistant director.
- Develop section leaders who are able to teach and coach their sections.
- Improve the performance package by developing a visual performance coach.
- Promote the formation of one new registered quartet in the chapter each year.
- Improve the variety of instructional approaches in the chapter meeting.
- Seek more performance opportunities in the community through an active chorus manager.
- Develop a teaching quartet so the chorus may learn new music faster and more frequently.
- Learn six new songs during the year.

Chapter "B" goals

- Double the size of the chapter in membership.
- Develop a complete music team with emphasis on singing, music and presentation category coaches and judge candidates.
- Develop a vocal instruction program with private or small group lessons for each man at least four times a year.
- Set performance standards through audition and taping procedures.
- Win the district competition in three years, medal at international competition in five years.

The general goals of Chapter A are far more modest than Chapter B. The ability of each chapter to attain their goals must guide them. Available talent, chapter size, community size and support, financial stability and many other factors are important in setting long-term goals. Goals set too high are of no value at all and can present discouraging results -- for example, setting goals that include factors beyond the chapter's control, such as contest scores of other choruses.

1.5.2 Establish a one-year plan

After the musical goals of the chapter have been realistically established, a one-year plan to move toward those goals should be set. These should be more specific than the five-year plan.

Decide which techniques and what manpower can be used to begin meeting those long-term goals. When the new music team is organized, it should have some idea of what the chapter would like to accomplish this first year. Every member should then swear on a gold plated pitch pipe that he will try to stay on course with these predetermined plans.

Select music team members

The vice president for music and performance and music director should go over the chapter roll carefully in considering the music team members. A discussion of possible candidates might be held during the organizational meeting to assist these two men in their selection. Each potential team member should be contacted to explain what his responsibilities would be and to determine his willingness to serve. It is not advisable to select a team larger than is manageable. Smaller chapters may need to have some men do several jobs. Begin with the basic positions and work from there. These are outlined on the organization chart on page 123.

When the team has been selected by the vice president for music and performance and music director, it should then be presented to the chapter board for approval.

Once the goals are determined and the music team is selected, you're on your way. Now let's look at the organization of the team and the qualifications and duties of each member.

1.6 Present the plans for musical growth

1.6.1 Annual musical plan

The chapter board should review and approve this plan, which includes:

- Selecting and teaching an appropriate repertoire.
- Giving vocal instruction on a group and/or individual basis.
- Developing a performance package for both show and contest.
- Setting long- and short-range musical goals which meet the needs of the chapter as outlined by the board.

1.6.2 Weekly chapter meeting plan

- Audition and integrate new members into the performing chorus.
- Set performance standards.

- Provide opportunities for quartet formation and growth.
- Develop an ongoing training program for the team members themselves.

With all of this to accomplish, it is easy to see why numerous positions are needed on a strong music team. These positions are shown on the organizational chart on page 123.

1.7 Team member classifications

You will notice that the chart shows two different classifications of team members. A clear box indicates those positions absolutely necessary to the functioning of the music team. These we call basic positions and they consist of the music director, assistant director(s), section leaders, vice president for music and performance, chorus manager, librarian, quartet activity chairman, show chairman and show director.

The shaded boxes designate jobs which may be added for a larger chapter. These positions are filled at the discretion of the chapter, according to growth in membership, increased performance activity or special needs. The duties encompassed in these optional positions can be covered by basic team members in the smaller chapter.

It should also be noted that one person may cover more than one position. For instance, a section leader might also fill the role of stage presence coach, or an assistant director could act as a member of the teaching quartet. This should be left entirely to the qualifications of each man and availability of talent. It should be emphasized, however, that the more capable the men involved in the music leadership of the chapter, the better off the team will be.

1.7.1 Two man responsibility

Looking again at the organizational chart, you will notice that a certain duality exists. Two men are primarily responsible for the total music program for the chapter.

- The vice president for music and performance is an elected, voting member of the chapter board. His major responsibility is in the organization, administration and communication area. His specific duties are covered in more detail later in this manual, but in general he is the direct link between the board and the music team. As the coordinator of the team he is responsible for all of the support services for the music program.
- The music director is hired or appointed by the chapter board and is accountable for music teaching and performance of the chorus. With assistance of the vice president for music and performance, he selects his own music staff; assistant directors, section leaders and coaching personnel. He also advises the vice president for music and performance in the appointment of support team members; chorus manager, librarian, contest coordinator and the like.

The relationship of these two men can be likened to the athletic director and head coach of a major college football team. The coach (music director) and his assistants deal directly with the instructional aspects of the team, while the athletic director (vice

president for music and performance) oversees the operation and provides physical and financial help. How well these two men cooperate and work with each other will have significant effect on the chapter's musical growth. Both must work closely with the chapter development vice president from the administrative team.

Interfacing with the chapter development vice president should include all of the following:

- Setting up a plan for voice placement of visitors and guests as well as auditioning prospective new members.
- Cooperating with the Membership Committee in a plan to have section leaders monitor the progress of guests and new members.
- Assisting the chapter development vice president in establishing a process whereby the new member can learn the chorus repertoire as part of his indoctrination process.
- Aid the chapter development vice president through the retention committee in contacting dropped or non-attending members.

Finally, the music team, through the vice president for music and performance, must keep the chapter president and board informed about musical plans and goals. In turn, the board communicates with the vice president for music and performance regularly on any policy that might affect the music program.

2

Music team personnel

Because the musical life of the chapter depends on these men, care should be taken to choose the most qualified individuals. The fact that someone wants to help is important, but can he do the job? Enthusiasm and dedication must be coupled with the experience and expertise necessary to contribute as a valuable member of the team. Those with a strong desire but with less developed skills should be encouraged and assisted through a music team training program.

The duties of the job itself must be carefully spelled out so each person knows exactly what he is to do. If there is an overlap of duties or a need to work with another team member, then this should be clearly understood as well. A great deal of confusion can exist if team members are unsure of where their responsibilities begin and end.

Next, how the job is to be done must be decided. What policies have been established by the board or music team concerning a particular area? What are the specific goals of this job for the year? Next month? Tonight? What teaching techniques are to be used? How often and in what context is the team member expected to function? Each person involved on the team must know exactly how he is going to do his job, based on information determined in advance by the team, with input from the individual member himself.

Finally, men who can work well with and for others should be selected for the team. Someone with great skill and knowledge may not necessarily be the best man for the job if he is unable or unwilling to cooperate and present a positive image. If his personality would cause constant strife within the team or in front of the chorus, it may be best to select someone else. Most Barbershoppers will respond favorably to someone they know has their growth and interest at heart. Leaders, who are caustic, make unreasonable demands or act in a clearly egocentric manner have turned many a good chorus member into an ex-chorus member.

2.1 Vice president for music and performance

This is an elected position on the chapter board, handled through the nominating committee as with other administrative officers.

2.1.1 Qualifications of the vice president for music and performance

Good organizational skills

- Since the man in this position coordinates the entire music program for the chapter, he must be well organized and capable of pulling all of the diverse elements together for a successful program.

- Good communication skills. The vice president for music and performance is the link between the chapter board and the music team. He must be both willing and able to communicate clearly and often.
- Good skills in delegating duties. Remember, this is a team approach. Because of the number of team members and the wide area of responsibility, the music team chairman must be able to delegate many of his duties to capable team members.
- Willingness to dedicate the extra time necessary to oversee the chapter's music program.
- Knowledge of most of the men in the chapter. The music program touches each man in the chapter. The vice president for music and performance should have information about the background and talents of team members as well as the chorus members in general.
- Some musical background. This is desired but not absolutely necessary. Although most of his duties are administrative, some musical knowledge would be helpful.
- At least three years membership in the Society and having held at least one previous chapter office is helpful. It is emphasized that many duties are to be handled by team members and supervised by the vice president for music and performance.

2.1.2 Responsibilities of the vice president for music and performance

- Coordinate the music team in all of its activities. This includes coordinating music team plans with the chapter development vice president.
- As an elected, voting member of the chapter board, attend all board meetings and communicate music team business.
- Keep the chapter informed of all team goals and musical plans.
- Schedule and chair all music team meetings and planning sessions and keep records of those meetings.
- Aid the music team in planning the yearly chapter musical program.
 - Assist the chorus director in planning the rehearsal segment so that it is an integral part of the weekly chapter meeting.
 - Be responsible for planning the program for guest nights and open houses so there is a well-rounded balance of musical activity and information.

- Be responsible (perhaps, in larger chapters, with a program vice-president or other officer) for the many additional activities during a chapter meeting that make it a congenial, fraternal experience, not merely three hours of rehearsing on the risers.
- Prepare an annual music team budget for board approval.
 - Expenses for music director and other team members such as yearly or monthly fees, dues, expenses for coaching, tuition and transportation to district schools, Harmony University or Director's College.
 - Expenses for music and arrangements necessary for the projected repertoire for the year.
 - Expenses for supplies needed in training and instruction.
 - Expense for training sessions and retreats for the chorus, including outside coaching.
 - Anticipated miscellaneous expenses such as costumes for special musical presentations, additional guest folders, props, etc.
- Work with the music director to select all music team personnel and present the proposed list to the chapter board for approval.
- Direct and supervise the activity of the support team members. These include all those who are not directly involved in the teaching aspect of the musical program and could include: chorus manager, contest coordinator, wardrobe chairman, prop chairman, makeup chairman, librarian(s), and quartet activities chairman.
- Implement the plans and needs of the music team including all materials and supplies for each rehearsal.
- Maintain all chorus records.
 - Voice placement forms for visitors.
 - Audition records for new members.
 - Progress records for group or individualized vocal instruction.
 - New member musical progress records.

- Other forms as needed.
- Oversee recording and making learning tracks, either for commercial sale or chapter use in training, auditioning or teaching new music.
- Obtain the services of outside personnel for chorus retreats and training sessions.
- Keep the music team informed of schools, seminars and music leadership training sessions offered by the district or Society.
- Plan and supervise in-house sessions for team members to insure uniformity and continuity of teaching.
- Evaluate, on a regular basis, the goals as set by the music team.
- Maintain an up-to-date copy of the Society's contest rules.
- Manage the development and implementation of youth outreach activities.

2.2 Music director

2.2.1 Qualifications of the music director

- Musical knowledge. A background in the basics of music, which might include a facility in conducting, plus an understanding of pitch and intervals, note values, chord structure and progression, musical terminology and symbols, proper volume relationships, dynamics, tone production and basic vocal techniques.
- Barbershop background and experience. This is a highly desirable asset. Knowledge of the style and special techniques involved in the barbershop art form can make up for a lack of formal musical training.
- Motivational skills. Good directors are salesmen. They can cause men to become excited about singing and learning. They can make rehearsals both informative and fun. The director may not even be the best musician in the chapter but rather, the man who can get the most out of the singers.
- Physical coordination. A successful director is usually able to express the mood of the music and lyrics through body language, the use of face, hands, torso, etc.
- Feeling for the music. This implies the ability to become emotionally involved in the music and the sensitivity to understand the meaning of songs. Smiles and tears spring naturally from a good director, and he is capable of eliciting these same honest emotions from those he directs. He probably has an expressive face, which is

able to accurately communicate these emotions. He also has a natural feeling for rhythm and a keen sense of what the barbershop style is all about.

- Positive personality traits. The good director will probably have a positive image of himself, his family, his job and his fellow Barbershoppers. He is willing to share himself and his ideas. He is also democratic enough to listen to the opinions of others. He recognizes that *the chorus member is more important than the notes on the page*. He uses positive reinforcement to encourage the greatest musical growth from the individual.
- Pride in performance. A good director has enthusiasm for quality performance. At the same time, he sets appropriate levels of expectations for the chorus and raises these as the group grows in ability. As he sets new standards and goals for the group, he finds ways to help them attain those goals.
- Willingness to learn. This qualification is probably more important than any other. A good director realizes his shortcomings and wants to improve. He is eager to gain information from any available source and to accept advice from those who have more experience and skill in a particular subject area.

Few directors meet all these qualifications. There are many facets to a great director, and some of them simply transcend the music. A good motivator with some musical background and a real willingness to learn can be very successful in directing a chapter music program.

2.2.2 Duties of the music director

The music director should supervise most of the following duties and delegate their actual implementation to capable team members:

- Develop a yearly musical plan for the chapter. This should be done with input from the entire music team. It should include both long- and short-term goals to improve the musical quality of the chapter. On completion, it should be submitted, through the vice president for music and performance, to the chapter board for approval.
- Work with the vice president for music and performance to select all music team personnel.
- Supervise the activity of those members of the music team who deal directly with the chorus in a teaching or performance capacity. This would include assistant director(s), section leaders, vocal coaches, visual coaches, music coach and teaching quartet(s). The music director should also help recruit and train potential music team members.
- Plan and conduct the weekly chorus rehearsal. This means working out music lesson plans in advance and informing the vice president for music and performance of them to coordinate the rehearsal schedule with the total chapter meeting format.

Music team members should be utilized as much as possible in their respective areas of expertise during each rehearsal.

- Direct all public performances of the chorus unless ill or otherwise incapacitated. This should include not only local performances and the annual show, but division or district competition as well.
- Supervise selection of a repertoire for the chorus. Consideration should be given to both show and competition packages, using great care in conforming to copyright laws.
- Attend all music team meetings and planning sessions.
- Supervise and present material, when requested, for chorus craft sessions.
- Help determine standards for the acceptance of all chorus performance requests
 - Establish criteria for the number of singers necessary and the proper balance of parts required.
 - Establish the frequency and general acceptability of prospective performances.
- Help determine the standards for membership in the performing chorus. With the aid of the entire team, establish performance levels which might include:
 - Attendance requirements, as established by the chapter board under its Code of Regulations.
 - Performance standards for notes and words, sound, visual presentation and interpretation.
 - Supervise in evaluating recordings done by individual members, if this is a criterion for performing chorus eligibility.
- Supervise the voice-placement process and evaluation of new members. This would also entail the overall responsibility of integrating new members into the performing chorus through a systematic training program.
- Encourage and assist quartets through the quartet activities chairman.
- Attend all appropriate schools for chorus directors. These might include music leadership classes at Leadership Academy, division and district schools, Harmony

University. The chapter should assume the responsibility of paying the director's expenses for these schools, if funds are available.

2.2.3 Director selection process

The chapter board is ultimately responsible for the selection of a director. Many chapters throughout the Society choose to appoint a special Director Selection Committee to handle this important task. The committee usually has representatives on it from both the board and the members at large. At least one member should have some musical background and the vice president for music and performance would naturally be included. This committee can consider methods of selection, qualifications desired and even recommend viable music director candidates. The committee reports to the chapter board concerning its recommendations and findings.

Depending on the musical level of the chapter and the needs of the chorus as determined by the board and Director Selection Committee, a search may proceed in several ways:

- Qualified men on the chapter's own music team should be encouraged to apply for the job.
- Nearby chapters who have assistant directors who might be both qualified and interested may be contacted.
- Notice of the opening may be sent to local music teachers or musicians in the community. Personal contact by committee members is also a possibility.
- Ads may be placed in chapter, district or Society publications announcing an opening for music director of the chapter. How widespread this campaign might be depends on the chapter's present level of musical accomplishment, its goals for the future, and the financial and musical rewards it can offer a potential music director.

2.2.4 Director contracts

Once a music director has been selected, it is highly recommended that he be put under contract or have some formal working agreement with the chapter. In this manner, both the director and the chapter know what obligations and expectations the other has. The director will know his duties and responsibilities and the chapter will be aware of its obligations in terms of providing materials, encouragement and financial compensation. A sample contract is included in the "Forms" section on page 129.

Since the music director must put in a great deal of extra time and energy, some fee or remuneration is recommended but not mandatory. Most chapters cover at least the director's expenses incurred in travel to shows and competitions, school or seminar charges, and the cost of personal materials used in instruction.

Dependable, hardworking directors are a real asset to the chapter, and other forms of compensation are possible, in lieu of a monthly or annual fee. Here are some options:

- Dues paid
- Music subscription in his name
- A new pitch pipe every year
- Society recordings
- A special lapel pin
- Chorus sweater or jacket
- Certificate of appreciation
- Special appreciation night
- Feature article in the show program
- A weekend for the director and his wife at a resort

2.3 Assistant directors

2.3.1 Qualifications of assistant directors

An assistant director should be selected on the basis of his proficiency in conducting, knowledge of barbershop basics, ability to communicate and general leadership qualities. All of the qualifications listed previously in regard to the music director are equally appropriate for the assistant directors.

In addition, it might be useful if each assistant director has his own particular area of expertise in which to specialize. Each assistant director could supervise one large area of the music program. How these duties are divided would depend entirely on the size of the chapter and the number of capable assistant directors.

Some chapters use the term "associate director" to indicate the top assistant director. He is usually the music director's right hand man and may have conducting and coaching responsibilities over and above the usual assistant director duties. This is often true in large chapters where a wealth of talent is available.

2.3.2 Duties of assistant directors

Fill in for the music director when absent

- Direct performances in the absence of the director.
- Conduct the weekly chorus rehearsal in the absence of the director.

- Fill in for the director during the rehearsal when he is engaged in other duties. Because of the need to substitute for the director in his absence, the assistant director should be able to direct all the songs in the repertoire. There may be several songs which are specifically his in the performance package, but he should have the opportunity to practice directing all of the music in case of an emergency.
- Attend all music team meetings and planning sessions. This implies that the assistant director should contribute input in any of the following areas:
 - Planning of long and short-term musical goals for the chorus.
 - Selecting the repertoire for show and competition.
 - Determining acceptable standards for chorus performances.
 - Determining standards for membership in the performing chorus.
 - Determining teaching methods and techniques for rehearsals.

Help coordinate section leader work

- Assist the director in monitoring the progress of each section in terms of learning new music, developing good unit sound and correcting specific vocal patterns.

Supervise specific areas of the music program

Although each of the following areas are a necessary part of any chapter music program, larger chapters might consider dividing duties between several competent assistant directors

- Evaluation and training of new members. This is a very important aspect of the chapter music program. How do we integrate these new men into the chorus? An assistant director can maintain quality control by doing all of the auditioning as well as running an "early-bird" fundamentals class and teaching new men the songs already in the chorus repertoire.
- New music learning program. An assistant director might be assigned to teach new music or to select or coach a teaching quartet. He might also supervise the review of evaluation tapes, if this is a requirement for the performing chorus.
- Vocal techniques. In lieu of a vocal coach, an assistant director might be in charge of all sound work for the chorus, including the warm-up portion of the meeting.
- Visual performance. If the chorus does not have a visual performance specialist or coach, an assistant director might take over both the creative and teaching aspects of the chorus' visual presentation.

- Craft sessions. "Craft" can mean a lot of things, but in this case refers to general information classes as a part of the chapter meeting. An assistant director could be placed in charge of this, and either conduct the sessions himself or assign various knowledgeable men to do a program each week.

Attend music leadership schools

Many educational opportunities are offered at the division, district or Society level. As with the director, the chapter may assume some financial support for the assistant director.

2.4 Section leaders

Section leaders are the heart, soul and sweat of the music team. Without them, no chorus can really expect steady, consistent musical growth. They do much of the detail work -- the hands-on instruction with the chorus members. They are non-commissioned officers in the trenches with the troops.

For this reason, they must be as carefully selected as any member of the music team. They are the direct link between the individual on the risers and the music leadership of the chapter. The right man in this job can make the music director look like a genius and the wrong man can make the whole team's effort one of frustration and failure.

2.4.1 Qualifications of section leaders

- Sight-singing skill. The section leader should have good sight-reading ability or be able to learn music quickly and accurately. Since one of his major tasks is to teach a part, he must be willing to learn his part well ahead of the rest of the chorus.
- Accuracy in singing. The section leader should have a good sense of pitch discrimination and be able to sing his part alone or within the quartet context. Good vocal quality is also desirable.
- Positive, helpful personality. The section leader, as with every member of the music team, should keep his teaching both constructive and positive. The men in his section need to know that he really wants to help.
- Good communication skills. Because the section leader is a link between the chorus member and the musical leadership, he must be able to communicate clearly and effectively.
- Respect of his section. The men in his section should appreciate his singing ability and respect him as a person.
- Regular attendance. The section leader has a number of duties to perform during each rehearsal and, therefore, must be very reliable in his participation. Irregular attendance and tardiness can cause major problems in rehearsal scheduling and execution.

2.4.2 Duties of section leaders

The section leader is called upon to accomplish a large number of tasks in any musically active chapter. Because of this, it is often wise to split the duties between two men; one covering administrative assignments and the other musical areas of responsibility. This method would, of course, depend on the size of the chapter and section. Smaller choruses may combine all duties under one energetic man in each section.

Administrative functions

- Assist guests and new members. Provide friendly support to the visitor and new member. Introduce him to the music leadership and other members of the chorus, especially in his particular section. The section leader should also be prepared to answer questions about the chapter, district or Society organization. He should be an extension of the chapter development vice president and the chapter program for the indoctrination of new members.
- Monitor attendance. Keep a roll sheet and inform the chapter development vice president when men in the section are irregular in their attendance. Roll might also be kept for performances.
- Keep the section informed. In this area, the section leader may handle the sign-up sheet in his section for performance, competition and other chapter activities. He should be a source of information concerning uniform, makeup, location of performances, etc. He may also be called upon to notify members if any last-minute changes have occurred pertinent to performances and chapter activities.

Musical functions

- Section rehearsals. This is a major area of responsibility and includes all of the following duties:
 - Teach notes and words to new songs. This may be done as a member of the teaching quartet or during a section rehearsal. He may also be used to check his section when songs are being taught to the entire chorus by the "barbershop method."
 - Check accuracy of notes and words on material used in the repertoire. This includes quality control items such as pitch discrimination, correct words and word sounds, rhythmic accuracy and good vocal quality.
 - Demonstrate the correct target vowel formation and sound for his particular section.
- Teach and monitor proper vocal techniques during section rehearsal, as part of a vocal instruction program or as part of a full chorus rehearsal.

- Insure that all performing chorus members in his section maintain an adequate level of performance, as determined by the music team. This may be done through audition, a taping program or personal observation. He should also offer help to chorus members having difficulty.
- Attend all music team meetings and planning sessions. Section leaders should contribute input, particularly in the area of what their section needs for maximum musical growth, and ways to accomplish it.
- Assist guests and new members. Section leaders may aid in voice placement evaluation, auditions, "early-bird" repertoire sessions and any other means the chapter may have to integrate the new man into the performing chorus.
- Assist the quartet activities chairman with information concerning the abilities of men in his section. Encourage members of the section to participate in quartet activities.
- Communicate musical and personal problems of members in his section to the director, assistant director, vice president for music and performance or other appropriate officers.
- Communicate the musical goals and aims of the music team to the members of his section.
- Work with the other section leaders and music team members to apply uniformity in teaching methods.
- Assist in any craft instruction or program for the chapter meeting.
- Attend all district or Society schools and seminars which present material pertinent to the section leader's instructional needs.

2.5 Teaching quartets

The quartet method of teaching songs has proven to be a fast and successful way to learn new music. It does require a certain amount of planning ahead and a knowledge of how the method is to be employed. Later in this manual you will find a clear, step-by-step procedure of the quartet method of teaching a song.

Discussion of the teaching quartet appears here, following section leaders, because many chapters use section leaders as the teaching quartet. Many music teams have a special group of four men who teach all new music. Others select different men for different songs, thus promoting quartet formation and performance. Still others ask each registered quartet in the chapter to assist by teaching one or more songs each year.

2.5.1 Qualifications for teaching quartets

- Accuracy in singing. Since men in the teaching quartet(s) are setting the example for the chorus, they must be accurate in pitch, rhythm and word enunciation.
- Acceptable vocal quality. Again, the example the quartet sets will be imitated by the chorus member, so vocal quality must be at an acceptable level as determined by the music team.
- Comfortable in performance. The teaching quartet will be singing, not only as a foursome but individually, in front of the chorus. Each man must be relaxed and comfortable in singing before his peers.
- Dependability. Members of the teaching quartet must not only be regular in their attendance but dependable enough to learn the music outside of the regular chapter night. It is recommended that the music director or an assistant director be present during these learning sessions to coach the quartet and anticipate problem areas that might be encountered when teaching the music to the chorus.

2.5.2 Duties of teaching quartets

- Teach new music to the chorus by the quartet method. This includes follow-up sessions for review.
- Make learning tracks to assist chorus members in the learning process. Now a common practice in many chapters, learning CD's shorten the time it takes to learn new music by giving members an opportunity to work outside of the regular meeting. It also does not penalize the members who learn quickly by requiring them to sit through long tedious learning sessions where notes and words are the prime objectives.
- The Barbershop Harmony Society website at www.barbershop.org also contains recorded learning tracks for a wide variety of published arrangements.

2.6 Vocal performance coaches

There are several successful ways vocal coaches can be used in the chapter's musical program.

Some chapters channel all their sound and voice work through one individual coach. This may be the director, an assistant director, a section leader or a special voice coach. Whoever is in charge must be the most qualified voice teacher or singing specialist in the chorus.

Other chapters put together a Vocal Coaching Committee to give voice instruction to small groups (no more than six) individuals while the chorus rehearsal is in progress. In this manner they are able to instruct every member of the chorus several times during the year. These plans are discussed at greater length in Chapter 6.

You may also use both systems concurrently. That is, a vocal coach is responsible for working with the chorus as a whole, and a team of voice coaches gives instruction to individuals on a weekly basis. The ability to accomplish this depends largely on the meeting place facilities, size of the chorus and the number of men capable of teaching vocal techniques.

The vocal coach position is an optional one which could be covered by other music team members, but may be important enough to warrant consideration as a separate job.

2.6.1 Qualifications of vocal performance coaches

- Background in vocal techniques, including knowledge of the vocal instrument, breathing and breath support, tone production, intonation and vocal health.
- Familiarity with the Singing and Music judging categories, encompassing knowledge of tuning, balance and volume relationships, voice quality, target vowel execution, physics of sound, interpretation and a number of other areas important in achieving quality sound.
- Good communication skills. As with a number of other music team positions, the ability to get the message across is of prime importance.
- An understanding of how tempo, meter, phrasing, volume and other expressive vocal techniques may be fully used to increase the musicality of the chorus.
- Willingness to learn. The learning of vocal techniques is a complex subject area and one in which constant study is necessary. This qualification also implies that the vocal coach must learn the strengths and weaknesses of the men he instructs.

2.6.2 Duties of vocal performance coaches

Two very important aspects of teaching vocal techniques must be emphasized at this point. First, the vocal/sound coach must be prepared to correct problems as the chorus rehearses particular songs. By anticipating problems in advance, he can fix them as they occur.

A second and far more significant factor is the necessity of instilling concepts that carry over to all singing. Warm-up and vocal technique sessions should develop good singing habits that transfer to every singing experience. Repetition of good singing techniques has a permanent effect on performance quality.

The following duties cover a wide range of expertise and may be handled by other team members in addition to the optional vocal coach. A special vocal training program is discussed in greater detail in Chapter 6.

- Conduct warm-up activities at the beginning of each chapter meeting.
- Conduct vocal technique or craft sessions. Any number of activities can be covered, including vowel formation, tone production and balancing chords.
- Work with new members in creating good singing habits. This could take the form of "early bird" fundamentals sessions, as part of a new member orientation program.
- Aid the director and assistant directors in identifying and correcting sound and vocal problems during the full chorus rehearsal. The same thing could be done during a section rehearsal as the vocal coach moves from one section to the next.
- Supervise a small group or individualized vocal instruction program. As mentioned earlier, this may be done while the regular chapter meeting and chorus rehearsal is going on. The vocal coach could supervise a team of coaches or, in the case of a smaller chapter, do all the coaching himself. Records of the progress of each chorus member would be kept and the vocal coach would use these for future reference.
- Work with the quartet promotion chairman to encourage better vocal techniques among chapter quartets. This could mean offering assistance in the singing category for quartets, if time permits, either during or outside of regular rehearsal nights.
- Keep current in the latest vocal and sound techniques. Many schools are offered at the district and Society level concerning vocal training and instruction. Manuals, handbooks, videos and information packets are also available from the Harmony Marketplace.

2.7 Visual performance coaches

The ability to visually project the theme of the song is extremely important in the barbershop performance. If it is done properly and is believable, it will be entertaining and enhance the barbershop style. Our audiences have come to expect a high level of visual enhancement to accompany otherwise excellent barbershop singing.

Although the visual performance coach is an optional position on the music team, it is highly recommended that he be included due to the importance of this aspect of performance. Other music team members with strong backgrounds in the visual performance area might handle the job along with their other duties, but an additional person with the time and skill to devote to the task would be a far superior option.

2.7.1 Qualifications of visual performance coaches

- Good physical coordination and facial expression
- Experience in performance.

- Creative ability in the visual area of performance. There is a real skill in being able to visualize, ahead of time, the elements necessary to create a believable visual package. Such things as facial expression, appropriate movement, scenery and props all contribute to the entertainment value of a musical performance.
- Sensitivity to the emotional content and meaning of songs. Through experience in performance, study in the area, or just natural feeling for it, the coach should be able to analyze a song to create a meaningful plan of mood development.
- Knowledge of the Presentation category. Entrances and exits, uniform and attire, timing and many other topics are vital to knowing how to improve contest and show performance quality.
- Good communication skills. In addition to being able to explain visual concepts, the visual performance coach should be able to demonstrate accurately the appropriate facial expression or body movement.
- Willingness to learn. There are many sources of information available for study. The visual performance coach should attend available Society schools and seminars on the subject. The ingenious coach can also develop ideas by observing excellent performances at barbershop shows and competitions, live theater, or movie and television productions.

2.7.2 Duties of visual performance coaches

- Design and execute the visual plan for songs in the chorus repertoire. To accomplish this, the coach should do the following:
 - Attend all music team planning sessions and meetings.
 - Work with the music selection committee to pick effective and entertaining music for show and competition packages.
 - Work with the vocal performance coach to develop an interpretive plan that best enhances the musical theme of the music.
 - Plan physical movements which are at an appropriate level for the chorus. This should be done in advance of the chorus actually learning the music.
 - Prepare the teaching presentation so that it is easily assimilated by all the members. Written instructions given to each chorus member reinforce the concepts taught.

- Select row or wedge captains or other necessary demonstration assistants, with approval of the music team. A number of men might be recruited to demonstrate either the appropriate facial or body movements to the chorus. These men would function during the initial learning process and later for review and reinforcement.
- Teach the chorus the visual plan for each song. The initial instruction in choreography should follow the learning of notes and words. Follow-up coaching and polishing may be done during the full chorus rehearsal, with a part of the chorus or by row or wedge. Individual help may also be offered to slower learning chorus members. Some chapters secure the help of a professional dance instructor from time to time, to teach more complex dance steps.
- Help new members learn the visual plan for the standard repertoire. This may be done on an individual or small-group basis while the regular meeting is going on, or as part of an "early-bird" session for the orientation of new members.
- Assist the director in determining whether each member is performing visually at an adequate level, as established by standards agreed upon by the music team.
- Assist the quartet promotion chairman in encouraging higher quality visual performance in chapter quartets. Coaching of individual quartets is recommended.
- Work with the vocal performance coach, when needed, to point out errors in the execution of the interpretive plan as the chorus rehearses. As the songs develop and more meaningful ways of expressing the lyrics become apparent, recommend possible changes. The interpretive or thematic plan may also be reinforced during section rehearsals as the coach moves from one section to another.
- Assist with craft sessions on visual performance when requested by the vice president for music and performance or when deemed necessary by the music team.
- Continue to grow in knowledge and skill by attending appropriate schools and workshops in visual performance.

It should be noted that, although the duties of the vocal performance and visual performance coaches have been separated, the techniques and skills they teach must eventually be melded into a unified performance. A quality musical presentation is always one which brings together a seamless consistency of vocal and visual elements.

2.8 Row (or "wedge") captains

This is a particularly useful but optional position for medium- to large-sized chapters. One man is selected from each row (or each vertical "wedge") in the chorus to supervise the visual plan for his row. This individual can be especially helpful in the front row, which often has more elaborate choreography plan than the other rows.

2.8.1 Qualifications of row captains

- Well-coordinated and learns physical movement easily and quickly.
- Good range of facial expression. Animated.
- Able to communicate and work with the other men in his row or wedge in a positive manner.

2.8.2 Duties of row captains

- Learn the visual plan, including facial expressions and movements, before the rest of the chorus. This may mean extra time spent with the visual performance coach outside of the regular rehearsal. He might also have the opportunity for input with the coach in the creative aspects of a song's visual presentation.
- Assist his row in perfecting the choreography for each song. This would consist of guiding separate row rehearsals to gain precision and accuracy.
- Aid individual members who have visual performance problems.
- Serve as an example--demonstrating to the chorus proper facial expression, body language, dance steps or other movements in a song's visual presentation.

2.9 Chorus manager

The chorus manager holds a most essential position. His general responsibilities cover nearly every physical aspect of the chorus rehearsal and performance. Through the work of a good chorus manager, the meeting runs smoothly, as all materials and equipment are in the right place at the right time. Anything the music team needs for instruction is there when it is needed. Performances come off without a hitch because the chorus manager has communicated clearly and planned everything well in advance.

2.9.1 Qualifications of the chorus manager

- Good organizational skills. Because of the number of responsibilities he has, the chorus manager must be well organized. He should be the kind of individual who is good with details and who can keep track of a number of things at the same time.
- Good communication skills. The chorus manager must deal with all the men in his chapter as well as make contact and negotiate with a number of people outside the chapter. He should have good public relations skills and be able to delegate duties to others. He must also be able to communicate in a manner that is clear and precise.
- A willingness to dedicate the extra time necessary to carry out his duties. In a large and active chapter, the chorus manager's job can be quite time-consuming.

2.9.2 Duties of the chorus manager

- Attend all music team meetings and planning sessions, the chorus manager needs to be well-informed about all the plans and needs of the music team and the chapter public-performance standards.
- Be aware of the yearly musical plans of the chapter. Shows, competition and monthly rehearsal schedules should be well known if he is to provide materials and services for them.
- Know the details of the chorus show package: the format, length, use of quartets, emcee, etc. He should also have knowledge of sound and lighting requirements, riser and performance space, uniforms, etc.
- Know the requirements for a chorus performance. Policies regarding availability of singers, frequency of performance and physical needs may determine acceptance or rejection of potential performances.
- Know the physical requirements of the music team for weekly rehearsals, such as risers, blackboard, extra rooms for section rehearsal and the like. The chorus manager should be informed of music team lesson plans in advance.

2.9.3 Performance responsibilities of the chorus manager

- Overall responsibility for show bookings, physical arrangements and financial aspects rest with the chorus manager.
- Marketing and booking the chorus. This includes contact with the appropriate media sources to promote the chorus for shows and other performances, making promotional material available to groups seeking entertainment, and, in general, making the community aware of the existence of the chorus and its performance capabilities. If the chapter has a public relations officer and a community services chairman, the chorus manager will work through these men to make arrangements for the chorus to perform. As these officers promote and develop performance opportunities, the chorus manager handles details after the performance requests have been received.
- Financial aspects. The chorus manager, with the approval of the chapter board, should be responsible for financial remuneration for all performances. If a fee is involved, he makes sure the proper contract is signed so that both the chorus and its employer know what is expected. If the chorus has expenses or transportation needs, these would also be handled by the chorus manager.
- Keep the chorus informed. The chorus manager handles all announcements and sign-up sheets concerning performances, and works closely with the vice president for music and performance and music director to make sure that any requirements or needs they have can be met. After a performance has been accepted, the chorus

manager should make sure the details of the performance are available to each member. This might include an information sheet for each man, announcements made regularly during chapter meetings, and a fact sheet posted on the bulletin board. Pertinent information should include: transportation, warm-up and performance time, location of performance, music or show package to be used, uniform, makeup, etc. If an afterglow is planned, details about this would also be necessary.

- Physical needs at the performance. The chorus manager should supervise whatever physical set-up the chorus needs at the performance site. Risers, sound, lighting and dressing rooms all need to be addressed. Following the performance, contact should be made again with the employer to make sure they were satisfied and to receive any fee agreed upon.
- A post-performance review with the music team might be held to critique all aspects of the performance for future reference.

2.9.4 Rehearsal responsibilities of the chorus manager

- The chorus manager should ensure that all physical needs are taken care of for the weekly chapter meeting. Knowing the instructional plans of the music team well in advance allows him to provide the physical and material requests needed for the rehearsal including: chairs, riser, piano, blackboard, extra rooms for section rehearsals, "early-bird" practice area, and any other special program requirements.
- Supervise riser crew, wardrobe chairman, properties chairman and makeup chairman. In smaller chapters, with the exception of the risers, the chorus manager should handle these other chores. It is wise to have a team of men responsible for transporting and setting up risers. Some possibilities are:
 - One section of the chorus (leads, basses, etc.) handles the risers for a month.
 - Select a special crew to do all of the riser set-up and transportation for the year. Each new member serves on the riser crew for his first year.
 - Work with the show chairman to plan and take care of physical and material needs for the annual chapter show. Most of the requirements are the same as for any other performance, but may entail some additional work.
- Responsibilities for chorus competition. The actual duties for this area will be discussed next under the optional job of "contest coordinator." If that job is not filled by another man, the chorus manager may need to assume those additional responsibilities.

2.10 Contest coordinator

If your chorus regularly takes part in divisional, district or international contests, consider placing someone in the optional contest coordinator position. Although many responsibilities of this job can be handled through the vice president for music and performance, chorus manager, treasurer and secretary, it might simplify things to have someone else coordinate the entire operation. There are a number of matters which come up in connection with a competition/convention that a chapter is not concerned with throughout most of the year. With a contest coordinator concentrating on these problems, the burden of concern is lifted from the music and administrative teams and the chapter is far better organized when the time comes for it to consider competition. Efficient handling of the non-musical details of a competition can allow the chapter to concentrate its effort on performance.

2.10.1 Qualifications of the contest coordinator

- Good organizational skills. Dealing with many schedules, reservations and lists, this man must be well organized and concerned with details and accuracy.
- Knowledge of the men in the chapter. In working out a number of details for a large group such as a barbershop chapter and its families, the contest coordinator must be familiar with all of the chorus members and be able to communicate easily with them.
- Attendance at previous conventions and competitions. This would certainly be helpful to anticipate problems before they occur and be able to visualize what and when things must be accomplished. A familiarity with the Barbershoppers in the district, especially those who may be running the contest/convention, would also be very helpful

2.10.2 Duties of the contest coordinator

The strongest reason to have a contest coordinator is to centralize the planning and responsibility into one position. All details concerning the non-musical activities of the contest would be handled by the contest coordinator. All questions and requests would run through him. All contact between the contest committee and the local chapter would be channeled through this man.

The contest coordinator should be in touch with the vice president for music and performance and must understand the music team's requirements while at the convention. He should be in charge of all contest-related expenses and would work through the chapter treasurer on these matters. He would interface with the chorus manager to have a working knowledge of what materials are necessary for contest performance.

- Attend music team meetings and planning sessions. Although he need not attend all music team meetings, the contest coordinator should especially take part in the yearly planning session. He needs a working knowledge of dates and places of upcoming conventions and the desires of the music team as to: scheduling while at the convention, acceptable locations for hotel accommodations, rehearsal sites, etc.

He should report to the vice president for music and performance as plans and schedules are worked out.

- **Transportation.** Should the chorus need to attend a convention some distance away, the contest coordinator would investigate modes of travel and present the options to the chapter board for consideration. Bus, train, airline and automobile transportation should all be considered from both a financial and expediency standpoint. The contest coordinator would then take charge of reservations for all chorus participants and their families. He would also work with the chorus manager to make sure risers, props, uniforms and other equipment are transported to the contest.
- **Registration and tickets.** This matter can be most simply handled through the contest coordinator. All tickets would be ordered through him. He would then purchase them in a chorus block either as a chapter expense or by individual payment. He might also distribute registration packets and tickets at some central location at the contest site.
- **Schedules.** A well-organized chorus will distribute a schedule of events to all members several weeks prior to leaving for the convention. This may contain some general information about the convention, but would especially have data concerning the chapter's functions. In order to accomplish this, the contest coordinator must work closely with the vice president for music and performance and the music director to know rehearsal and performance needs, local transportation from hotel to contest site and hospitality room requests. If additional performances or lobby shows are desired, these, too, would need to be scheduled.
- **Hotel/motel reservations.** Block reservations can be made ahead of time most efficiently with the contest coordinator taking care of this. Reservations could also be made for hospitality rooms, rehearsal areas, chapter gatherings and banquets.

There is nothing more satisfying for a chorus than to approach a contest knowing all the details are taken care of ahead of time. A good contest coordinator can help give them that feeling so that the competition and the convention are fun and relaxing.

2.11 Wardrobe manager

The chorus wardrobe manager is responsible for the maintenance, storage and handling of all chorus wardrobe items. Because of the importance of these tasks, it is wise to place someone in this optional position to assist the chorus manager. He should well-organized and dependable in his attendance.

2.11.1 Duties of the wardrobe manager

- Maintain chorus uniforms in clean and repaired condition.
- Maintain uniform and member numbering lists.

- Arrange for fitting and assigning uniforms to new chorus members as required.
- At each performance, set up and distribute appropriate wardrobe items as needed. After the performance collect and store these same items.
- If uniforms are kept by members themselves, check condition at appropriate intervals and suggest cleaning and repair when needed.

2.12 Makeup manager

The makeup manager is responsible for specifying and purchasing all makeup materials, training chorus members in makeup technique and supervising makeup at chorus performances. A chapter member should be selected for this job who has some talent or background in the theater and who is willing to attend all performances to meet his responsibilities in this area.

2.12.1 Specific duties of the makeup manager

- Purchase and maintain an adequate supply of all materials necessary for makeup application and removal. Store and transport makeup supplies as required.
- Train chorus members in application and removal of makeup. A videotape is available, "On with the Makeup, On with the Show," stock no. 4013.

2.13 Property Manager

The chorus property manager obtains and maintains adequate storage facilities for all chapter property, prepares and keeps an accurate inventory of stored property, and checks property in and out of storage before and after every chapter meeting and performance.

Over a period of time a chapter accumulates many properties which are used in musical rehearsal or performance, such as scenery, hand props (canes, trick flowers, starting gun), wigs, break-away clothing, and sound equipment.

It is advisable that one dependable man be in charge of this area. A clever musical number can fall flat if someone forgets important props.

2.13.1 Duties of the property manager

- Maintain a detailed inventory of all props used at chapter meetings, in rehearsal, or performance.
- Maintain a storage area for all props. Some chapters are blessed with an adequate storage area in their meeting place. Otherwise, the property manager must find other locations and coordinate retrieval and re-storage.

- Distribute and reclaim appropriate props for all rehearsals and performances requiring their use. This requires working closely with the chorus manager.
- Arrange the transportation of all props to performance and contest sites. With one man in charge, it is less likely that something will be lost or forgotten.
- Manage chapter sound equipment. This area depends on the status of sound equipment in the chapter. For those choruses which rely entirely on the sound systems where they perform, the property manager might serve as a liaison between the chorus and the theater sound people. Under those circumstances, the property manager must be aware of the chapter's requirements in respect to sound equipment, mike and speaker placement, and must be able to communicate these needs to the theater sound people. For chapters that own a sound system, the duties of the property manager are far more comprehensive. He must first interface with the music director to understand the needs of the chorus. He must then set up and operate or supervise the operation of the sound system. With a large and sophisticated system, he will probably need a crew or committee to assist him.
- Extensive discussion of sound equipment can be found in:
 - "Successful Performance for the Quartet and Chorus," stock no. 4055
 - "Barbershop Harmony Society Show Production Manual," stock no. 3077.

2.14 Librarian

The librarian can play a large part in the success of any chapter meeting. A well organized library and an adequate supply of music is essential if the instructional program is to function smoothly.

Ideas for setting up and maintaining the chapter's music library, including the purchase and distribution of music are discussed in Chapter 9. The following information lists the general qualifications and duties of the librarian.

2.14.1 Qualifications of the librarian

- Regular attendance. No music team member needs to be more dependable in his attendance than the librarian. Music is needed for members and guests at every rehearsal. Quite often, he may also need to arrive early in order to get guest books ready, pull new music from the files to distribute or have "early-bird" musical materials available.
- Time available for the job. A well organized library takes time to maintain. The librarian must be willing to dedicate the time necessary in order to keep the music in good shape.
- Good organizational skills. The librarian should be an orderly, systematic person.

2.14.2 Duties of the librarian

- Know the music library needs of the chapter. The librarian should be aware of the yearly, monthly and weekly plans of the music team in order to provide music library services. In order to accomplish this, he must attend all music team planning sessions and meetings.
- Work closely with the vice president for music and performance to order new music. The librarian also contributes input regarding budget needs for maintaining music in the repertoire and guest books and other music materials.
- Work with the chorus director concerning instruction plans so as to have music ready to distribute when necessary.
- Work with assistant directors and section leaders if audio tapes are to be kept in the library.
- Maintain a well organized chapter music library, including all chapter music, current repertoire, guest books, CD's and recordings, educational videotapes and DVD's, and miscellaneous reference materials.
- Distribute music when requested. The librarian should distribute not only new music when needed, but also all visitor or guest books. He should maintain a sign out sheet for music which may be used by music team members, quartets or other authorized chorus members.
- Knowledge of copyright laws. The librarian might serve as an excellent resource person by having a working knowledge of copyright information concerning music, recording and taping. He should also have available a supply of "Arrangement and Reproduction Request" forms found in the "Forms" section at the end of this manual.

2.15 Quartet activity chairman

It should be recognized by every chapter's music team that the more activity chorus members have in quartets, the more the chapter's musical ability will grow. In order to accomplish this, the quartet activity chairman must function beyond the informal quartetting done as part of the meeting program. It must be a well planned, ongoing series of activities which will promote musical growth through the quartet experience. These are discussed in greater detail in Chapter 8.

2.15.1 Qualifications of the quartet activity chairman

The quartet activity chairman may be appointed by the vice president for music and performance. He must coordinate quartet activity as part of the meeting and the rehearsal.

- Communication skills. This position on the music team really requires a salesman. He must encourage quartet participation on both an informal and formal level. He must convince men that this is an activity that is both fun and a valuable musical experience.
- Creative programming ability. The quartet activity chairman should have skill in inventing activities that will sustain a member's interest in quartet participation. Variety in programming is the key here. (See Chapter 8 for ideas)
- Quartet experience. It would be most useful if the man in this position has a successful quartet performance background. He would know how others feel in a quartet and would have the experience to bring useful information to the potential quartet singer.
- Musical background. This is helpful but not necessary. It would give him the ability to judge the musical value of certain quartet activities as well as the ability level of individuals who participate.

2.15.2 Duties of the quartet activity chairman

- Encourage quartetting on an informal basis. This means providing the opportunity for men to take part in quartet activities through weekly involvement in woodshedding, tags, pick-up quartets, etc.
- Encourage the formation of organized quartets. It is difficult to force men to form quartets, but the quartet activity chairman can do much to encourage involvement through positive reinforcement and approval.
- Encourage musical growth through quartet activities. The quartet activity chairman should work with the music team to coordinate quartet activities with musical goals and aims. Quartetting can reinforce lessons which are being taught in the regular chorus rehearsal.
- Encourage and train quartet coaches. Quartet activities should include opportunities for men to learn and practice coaching skills. Interested men should be encouraged to attend district and Society quartet coaching schools and seminars.

2.16 Show chairman and show director

Even though the show chairman and show director are selected by the chapter board and have a full-time job putting together the annual show, they are included on the music team. Since the product of the music team's effort is what the show is all about, it is wise that the show chairman/director work closely with this group.

Full discussion of the duties of the show production committee can be found in:

- "Successful Performance for the Quartet and Chorus," stock no. 4055
- "Barbershop Harmony Society Show Production Manual," stock no. 3077

2.16.1 Duties of the show chairman and the show director

- Attend the music team's annual planning session, to be in touch with the team's musical plans and to have input into the timetable of events for rehearsals and performances.
- Serve on the music selection committee. Other members on this committee are the music director, the vice president for music and performance, assistant director(s) and coaches. Together, they decide upon a chorus repertoire that is entertaining and appropriate for the chapter's level of musical proficiency. The show chairman/show director should have a good deal of input into music selection since they must build a show around these songs. A full discussion should include the possibilities of each piece of music in terms of musical value, entertainment value, staging, scripting and keeping it barbershop.
- Keep in touch. The show chairman and show director should attend music team meetings periodically to follow up on and coordinate show plans. Problems or changes in repertoire should be communicated to them quickly. As they put together all aspects of the show, they must keep the vice president for music and performance and music director informed.
- Post-show activity. Shortly after the show, the show chairman and director should have a critique session with the music team. Information gathered from this will be of use in the future to both the music team and the show chairman and director in preparation for the next show.

3

Yearly planning session

With the music team members selected and approved by the chapter board, you are ready to get to work. A planning session should be scheduled annually in order to review the past year and to organize and prepare the strategy for the coming year's musical program. The vice president for music and performance should put this on the chapter calendar as far in advance as possible so that all music team members can make arrangements to attend.

3.1 Set a date and place

Early December is an ideal time for the planning session. If you are working with a newly formed music team, it should follow closely after the initial organizational meeting. Whether the team is new or one which has been in place for some time, a meeting before the new year seems to be most psychologically satisfying. A fresh start, with renewed energy and dedication at the first chapter meeting in January, is uplifting for both team and chorus.

The yearly planning session is the most important event of the year for the music team and is absolutely necessary for maximum success. It not only allows time to set goals and methods of instruction for the year, but can be a unifying factor for the team. It provides the opportunity for input from all team members on a variety of subjects and is a time when they can get to know each other better.

For this reason, many chapters like to have their music team go on a weekend retreat. A mountain cabin, beach home or reasonably priced motel is an excellent place to get away from the normal home and business distractions and create an atmosphere for productive work and good fellowship. Because of the amount of business involved, at least one whole day devoted to the planning session is recommended. A Friday night through Sunday noon get-away is excellent and allows time for both business and socializing. If one day in town is the best that can be done, try to sequester the team in some quiet meeting place so as not to be disturbed by unnecessary interruptions. The lack of any planning session will lend an aimless quality to the year's musical program.

Many chapters will underwrite the cost of a weekend retreat. They feel that the expenditure of a few dollars is well worth the positive results over the year for the music program. Not only is there time to put together excellent musical plans, but each member can feel he contributed to the total effort.

Along with the regular music team members, the teaching quartet(s), wardrobe chairman, property chairman, makeup chairman and librarian should be made to feel welcome if they wish to attend.

Well in advance of the yearly planning session, the vice president for music and performance must prepare an agenda and distribute it to all team members. He may also

ask certain members to bring materials or information, or to prepare a report on some subject. This will require prior notice as well. Each member of the team should come to the planning session prepared to discuss his particular area, with emphasis on the past year's progress and plans for the future. Careful notes should be kept of the planning session by the vice president for music and performance or someone designated by him.

3.2 Review five-year plan and long term goals

3.2.1 How are we doing?

One of the first items of business at the yearly planning session is to review the five-year plan.

- Are we accomplishing what we set out to do?
- Were goals set too high? Too low?
- What have we been doing that has worked well? Not so well?

No facet of the team's musical efforts should be excluded from evaluation. If some major adjustments need to be made in goals or instruction techniques, this is the time to do it. Most chapters are far too busy to make important shifts in their music plans during the year.

For the new music team, the goals established by the chapter board at the organizational meeting should be studied. Means to best implement these goals can be discussed. Often there are things which the administrative team or chapter in general must do to assist the music team in its efforts. These should be outlined so that the vice president for music and performance may report them to the board.

3.2.2 What do we need to do?

Some of the discussion about long term goals may have to be delayed until other items on the agenda are covered. For instance, if a goal has been set to learn eight new songs for the year, the means to accomplish this cannot be determined until a discussion is held concerning the teaching quartet's ability, what the needs are for show and competition songs, whether the music selected is too difficult to allow that many to be learned, etc. If improving the visual performance of the chorus is a goal, you may not have a way to achieve it until songs are chosen, teaching methods are discussed and outside coaching possibilities weighed.

Following a general discussion and review of long-term goals, a firm decision must be made to keep, discard or revise them. When this is done, it is time to move along to the current year's musical plan. Every aspect of the year's musical instruction and performance should be reviewed, with special emphasis on where each team member fits into the total picture.

3.3 Scheduling

Led by the vice president for music and performance, the team should draw up a tentative schedule of chapter activities for the coming year. Non-musical events also need to be included, for any function that the chapter has will affect the music team. A guest night will require different activities from each team member than will a regular rehearsal. An upcoming performance calls for vastly different rehearsal preparation in the weeks preceding it than those following a competition. The team also needs to be careful that activities and performances do not interrupt the continuity of musical instruction. An activity which causes a shorter rehearsal the week before competition could be disastrous.

Not every event can be placed on the calendar at this time. There will be performances to add, chapter activities to be changed and decisions to be made about a number of dates throughout the year. Based on the information on hand, however, a music team can provide itself with a good deal of advanced scheduling information, as shown in the following sample schedule.

Chord Ringers Chorus Tentative Schedule	
January 9	U. Of Podunk Basketball Star Spangled Banner & half-time show
January 23-26	Chorus retreat - Camp Klondike Coach - Sammy Overtone (Singing)
February 10	Visitation to Wobegon Chapter
March 6	Division Contest - Houston H.S. Auditorium
April 10	Hilton Hotel Ballroom (ACDA Convention)
May 5	Guest night
May 19	Division Two Novice Quartet Contest
May 26	Staff music specialist visit - James Estes
June 4	Extra rehearsal
June 11	Dress rehearsal
June 12-13	Annual chapter show - Fine Arts Auditorium
July 11	Chapter picnic
July 30	District School
August 2-8	Harmony University, St. Joseph, MO
August 28-31	Chorus Retreat - Camp Klondike Coach - Jack Hoofer (Presentation)
September 12	Cabaret show - Elks Club
September 19	U. Of Podunk Football Star Spangled Banner & Fight Song
October 17	District contest
November 7	Guest night
December 9	Music team planning session

Notice that most of February is clear of most non-rehearsal activities, so that the chorus can prepare for divisional competition. Guest nights are scheduled at appropriate times during the year. Two retreats are set up, with coaches contacted well in advance. Next year's music team planning session is already scheduled.

This schedule should be maintained and updated by the vice president for music and performance. He will notify the team of changes or important upcoming dates. The schedule should also be given to each chapter member so that everyone in the chapter can stay on top of things. Monthly calendar events should be posted in a prominent place in the meeting hall and listed in the chapter bulletin.

3.4 Selecting the repertoire

One of the most important items on the agenda at the yearly planning session is the selection of music for the coming year. Because this is a time-consuming process, it should be tackled early in the meeting to insure adequate time for a full discussion.

The music selection committee should include the music director, vice president for music and performance, show director, assistant directors, and the visual performance coach. All members of the team should bring ideas and suggestions for appropriate music to the planning session. The entire group might be included in the initial dialogue. After everyone's input has been considered, the music selection committee can meet separately while the rest of the team carries on other business. For instance, this might be a good time for the vocal coach and section leaders to have a session on vocal techniques and to unify their approach to teaching the chorus.

The music selection committee, under the leadership of the music director, should consider songs for both show and competition. Up-tempo numbers, ballads, easy-beat songs, openers, closers--a wide variety within the barbershop style is important. Any special needs the chorus may anticipate, such as religious or patriotic occasions, music for a particular audience, etc., should also be analyzed. If a package show is being put together, the use of chapter quartets or soloists on special songs is a possibility. A theme show would also require input from the show chairman and music director. A strong repertoire will probably include from 12 to 15 songs, covering a number of styles and subjects.

The committee must avoid too many of the same kind of songs. We all have our favorites: the South, girls, good old days, etc. Try to pick tunes the audience will like as well as the singers. Remember, the byword of performance is entertainment.

3.4.1 Repertoire considerations

- Degree of difficulty. Can the chorus handle it? Do we have the correct balance of parts to make the song sound good? Is the range appropriate? Make sure that some of the songs challenge the chorus, but don't make them all difficult. Too many easy songs may create a problem in trying to sustain interest. Strike a balance.

- Visual possibilities. Some songs require very little physical movement to make them effective, while others almost demand activity. Again, keep a balance between songs which demand a lot of synchronized movement or dance and those which can be sung with very little movement. You may also need to evaluate the lyric in terms of meaning and facial expression. Can the chorus sell the song visually?
- Package show material. Will these songs fit together into a pleasing, entertaining package? What script, if any, needs to be written? How will the emcee and quartets fit into the presentation?
- Competition songs. Can the song score well in all categories in the competition? Remember that any song used in contest can be checked out in advance with a certified music judge to make sure it meets the rules for acceptable songs and arrangements.
- Keep it barbershop. We're Barbershoppers, not gospel, country and western or madrigal singers. Although we may use an occasional song from another idiom, our primary purpose is to "preserve and encourage" our unique style. When we do this well, audiences love it and want more.

3.4.2 Sources of music

There are a number of excellent sources for the enterprising music selection committee to find good, entertaining barbershop music.

Barbershop Arrangement Catalog

This publication is on the Society website at www.barbershop.org and contains titles of over 1,000 arrangements and music books. The list also includes hundreds of unpublished, but legal, arrangements that can be obtained at a nominal fee. They are in alphabetical order by song title and list the arranger, level of difficulty, style and whether a learning track is available.

Music Premiere Program

This is a continuing source of new arrangements by the Society's outstanding arrangers. The program sends six songs several times each year which also includes a demo CD. You not only have the music, but a way to hear how it sounds. Learning tracks are also available.

Free n' Easy Program

These are free arrangements of public domain songs. They may be downloaded from the Society website without having to pay any royalty. Most are singable by any chorus or quartet.

Show Scripts

Society-written show scripts give the chorus a 50-minute to two-hour "production" type show. They can be used as a package show, as the first half of an annual show or as the

total show with guest quartets. Available music is suggested for each script and many can also be purchased with learning tracks. Contact the Society website for more details.

Arranger's List

A list of some of most outstanding barbershop arrangers is available on the Society website. You are able to contact these arrangers for additional sources of music.

Who Is Making Learning CD's

This on line list is available to assist in making learning tracks of arrangement specific to your chorus or quartet.

3.4.3 Introducing new music

When a repertoire has been put together which provides the chorus with interesting and enjoyable material, the music director should determine when he will introduce each piece of music to the chorus. A list should be made of current songs, with corresponding inventory of new tunes. The director and team should schedule when the song will be introduced and when the song will be integrated into the performance package. There is no reason why a chorus should not always be learning a new song. However, remember that learning the notes and words of a song is only the beginning to perfecting the song for performance. *Trying to learn too many songs or turning songs over too frequently can adversely affect the quality if the chorus does not spend the necessary time mastering the musical techniques needed to bring the songs to life.*

The vice president for music and performance is responsible for keeping a list of the new songs and their scheduled introduction. He will need to order music in advance and work with the librarian in distributing these to the members at the appropriate time. He will also need to notify the teaching quartet well in advance and provide them with music and perhaps learning tapes.

Those men on the team who are dealing with choreography will need to meet further with the music director to discuss the details of instruction and performance. By the time the song is introduced to the chorus, these men will know exactly what is to be done in their particular areas. An anticipation of problems in the teaching of new songs will minimize the efforts needed in correcting the song later. It should also reduce the possibility of team members not working together on any area of the song.

Ideally, the team will have a list of most of the songs the chorus will be doing in the coming year by the time this planning session is over. They may wish to leave some holes in the repertoire to make adjustments as the year progresses, but the basic competition and package show tunes should be in place.

Selecting music can be the most fun you'll have at a planning session. It's exciting to determine what the chorus will be doing musically, and you'll probably select a better-balanced and more entertaining performance package by planning ahead.

1. Sample song selection plan

Current repertoire	New Songs	Introduce
Disney Medley (drop)	Nobody's Sweetheart	January
For Me And My Gal	Sonny Boy	February
Fun In Just One Lifetime (drop)	U. Of Podunk Fight Song	February
God Bless America	God Bless America	Hold over
I Believe (drop)	Battle Hymn	March
Daddy's Little Girl	There's a New Gang on the Corner	April
Old Songs Medley (drop)	Gospel Medley	May
That Old Quartet of Mine	That Old Quartet Of Mine	June (hold over)
Dream	Memories	June (contest)
Chordbuster's March	(Find a good Dixie tune)	August
Star Spangled Banner	Star Spangled Banner	Hold Over
Everybody Wants To Go To Heaven	Everybody Wants To Go To Heaven	Hold Over
I Used To Call Her Baby	I Used To Call Her Baby	Hold over (contest)

3.5 Public performance standards and requirements

The yearly planning session is an excellent time to review and evaluate the criteria for accepting public performances. A new music team would be wise to set certain standards for public performance.

We all like to get in front of the footlights from time to time or we probably wouldn't be Barbershoppers. We also would like our performances to go well. In order to insure that the chorus will always perform up to its potential, certain requirements should be established. The music team is in the best position to set minimum standards, both for the chorus and for potential patrons, to guarantee successful public engagements. These performance standards should be submitted to the chapter board, through the vice president for music and performance, for its approval.

3.5.1 Considerations before accepting singing engagements

Adequate advance notice

How much lead time does the chorus need to comfortably accept a performance? Many chapters require 30 days, so that all details can be worked out in terms of notifying chorus members, setting up transportation, polishing the performance package, etc. A minimum time limit would be two weeks. Anything less, except for extreme emergencies, makes it difficult for any chorus to get ready.

Frequency of performance

- How often do you want to perform?
- Will the potential performance interfere with the continuity of musical instruction?
- Will other important activities be affected negatively if a performance is scheduled?

Every chapter needs to determine how often it wishes to perform. Once a month seems to be a reasonable goal, but some chapters want more or less public exposure. Try to set a reasonable limit and stick to it. Too many performances can wear the troops out, but not enough causes boredom and a lack of interest.

Performance site requirements

- How large is the performance area? Is there room for risers?
- Is there a sound system and lighting?
- How are the acoustics? Is it inside or out-of-doors?
- Parking problems?
- Adequate dressing room and warm-up area?

This information is critical to a good performance by your chorus, and standards should be determined by the music team. Often a chorus will accept a singing engagement which could have been covered adequately by a quartet.

Type of audience

- Is it a banquet, with dishes rattling, or a funeral in a church?
- What is the age of the audience?
- How many people will be in attendance?

These factors determine not only whether we should perform, but what type of music we will use. The program would certainly vary, depending upon the composition of the audience.

Length of performance

- Do we sing two songs or do a complete show?
- All at one shot or in several segments throughout an evening?

Establish how long a performance is to be. If a performance fee is involved, we want to give them their money's worth. A chorus would be wise to develop performance packages of several lengths to meet varying needs. A short 15-20 minute program can be expanded to a longer package with the simple addition of several more songs and the use of chapter quartets. Ensure good variety in the musical selections, regardless of the show length.

Chorus requirements

No chorus should accept a performance without solid representation by its members. For this reason, certain minimum standards should be prescribed for attendance before accepting singing engagements. The music director and the music team should have the final decision as to whether enough chorus members are available to present an adequate performance. Remember, you are trying to represent your chapter in a positive manner at every performance, and a poor representation can be very damaging to your image.

3.5.2 Proper use of the contact man

Most chapters use the chorus manager as their contact man for public performances. Others depend on an agent or the public relations chairman to handle bookings. Channel *all* performance contacts through one man. No requests for performances should be brought up in front of the chapter except through the chorus manager or contact man. Discourage individuals from acting on their own in contacting anyone about singing engagements without clearing it through the designated contact man. Otherwise, confusion will reign.

When the chorus manager is contacted about a potential performance, he should write down all the details concerning where, when, site information, fee if any, etc. He then checks with the vice president for music and performance and music director to see if this will fit in with their plans. If the date and performance situation meet with their satisfaction, he informs the membership of the possible engagement. Following the use of the sign-up sheet and a second consultation with the music team, he may then accept or reject the performance. If a fee is involved, a simple contract should be signed which specifies the obligations on the part of each party. Any fee scale for chorus appearances should be established by the chapter board, with the option to adjust or waive it under certain circumstances.

3.6 Music team training

The ongoing training of music team members is an important aspect of team success and the advancement of the chapter's musical potential. The yearly planning session is an excellent opportunity to do some of this training. It also provides the time to plan future instructional possibilities.

Conducting techniques may be reviewed and refined by those who will be in front of the chorus, with evaluation by other team members. Vocal techniques can be discussed so that there is unanimity in the skills desired from the chorus and the approach used by

the team. Help can be given to new team members who will be expected to carry out specific tasks. Problems of individual members of the chorus may be discussed, with input into ways to assist these men. An overall analysis may be done on each team member's effectiveness over the past year, with suggestions on how to improve. Potential team members should be analyzed, and plans made to give them opportunities to improve their musical skills and become a part of the team.

If there are some areas of information in which all team members need more instruction, make plans to bring in someone from outside the chorus to work with the team. If there are music team seminars offered within the district during the upcoming year, make plans for the entire team to attend. District and Society schools should also be considered for members of the team who could benefit from them.

Segments of the team will probably want to set up separate sessions at regular intervals during the year. For example, the visual performance coach will want to get together with his row captains to review current visual plans for songs in the repertoire and to develop the visual plan for new music. The music director and assistant director(s) should meet periodically to unify their conducting techniques on each song. Vocal coaches and section leaders will surely want to evaluate their work with singing techniques to help each other do a better job.

The music director and vice president for music and performance should plan to evaluate each team member during rehearsals throughout the year in order to offer helpful suggestions for improving teaching techniques. Assistant director(s) should especially be encouraged to direct the chorus on a regular basis with help from the director, in order to hone conducting skills.

Finally, informal meetings should be held throughout the year, especially at the end of chorus rehearsals, to discuss problems which may have come up and methods to solve them. Team members may even want to get together after a meeting to discuss how well something went. If a team member discovers an especially effective way to accomplish something, he should share it with other members of the team.

3.7 Performing chorus requirements

If your chorus has standards for membership in the performing chorus, the yearly planning session is a good time to review and evaluate these. Such items as attendance, taped evaluations, section leader evaluations, choreography appraisals and the like are part of many chapter requirements for performance with the chorus. A full discussion of this is included in Chapter 5. It is mentioned here because it is something that the music team and chapter board need to reevaluate each year.

3.8 New member orientation

A plan for the musical orientation of new members is included Chapter 4. The yearly planning session should review this process and make any changes that will be beneficial to the new or prospective member. It is a particularly appropriate time to

work with the chapter development vice president to coordinate the music team's efforts with those of the administration.

It is also good at this time to assign specific music team members to tasks which have to do with new member musical orientation. Such things as voice placement and auditions, "early-bird" training sessions and individualized vocal instruction are best allocated to responsible team members at this planning session.

3.9 Formulating a budget

One of the principal tasks of the vice president for music and performance is to put together a yearly budget for the music team's program. This should be done after every phase of the team's plans has been discussed at the yearly planning session. A careful tabulation of expenses must be completed, with a priority indicated for the most important items. The vice president for music and performance will present this to the chapter board for its approval. As an elected member of the board, he is in a position to carry the banner for the music team's needs. It is recommended that, since musical activity is a large part of what barbershopping is all about, a significant portion of the yearly budget should be earmarked for music instruction and performance. Anything that will upgrade the quality of the musical product and contribute to the chapter's musical growth is a legitimate item for the budget.

It is the rare chapter that has enough money for everything it wants to do. With this in mind, the music team should determine priorities for its program in case its original request is reduced. The following is a list of budget items which are valid chapter expenses and are important to a successful music team effort.

- Music. This should include all songs in the current repertoire and music for the coming year. A sufficient supply of guest books, Barberpole Cat songs, etc. should also be included.
- Director fees and expenses. This covers any financial remuneration, dues and expenses for performances and competitions that the director is expected to attend.
- Expenses for schools and training sessions. This can be for the director and any other member of the music team whom the chapter feels would assist the musical growth of the chorus through attendance at a district or Society school. In budgeting for this, the team should consider its most pressing needs first. In addition, if there is a good deal of money in the chapter treasury, an incentive plan might be developed to encourage members to attend various district and Society music education programs. Consider too the possibility of bringing in an outside coach to work with just the music team.
- Retreats and competition camps. These expenses include outside coaching fees, rental of a facility if held somewhere other than the chapter meeting place, and the miscellaneous expenses for food, transportation, etc. The vice president for music

and performance should contact potential coaches in advance so that an approximate cost of the retreat may be estimated.

- Miscellaneous supplies for instruction. This can include everything from chalk to new risers. If the chapter budget is small, the music team should consider prioritizing needed items and work on the procurement of them over a period of several years. If specific props, uniforms, accessories, etc., are needed for new songs or visual effects, they should be considered first.
- CD's and other audio-visual aids. If your chapter does a lot of recording as a learning method, demonstration procedure, or for evaluation purposes, a supply of blank CD's might be needed. Other audio-visual needs could include a DVD/VCR and camera, recording equipment, sound system and lighting equipment.
- Reference materials. In this category are books and manuals on various subjects, additional music for use by quartets, a chapter recording library, show scripts. etc.
- Uniforms. The music team should have a good deal of input into the selection of uniforms. Uniform or costume selection can have a strong effect on music used, visual possibilities in the show and contest packages, and the general image of the chorus. If a particular costume restricts the music team in its repertoire selection or performance goals, it should voice its objections. The team should seek internal agreement on the musical and visual impression it wants to create in performance.

3.10 Convention/contest plans

When developing the yearly calendar, the dates and location of the convention/contest have been noted. Any consideration of repertoire has surely included the contest package. The yearly planning session is also a good time to deal with potential problems which may come up in preparing for the contest and to draw up a list of items for use by the chorus manager or contest coordinator. It is not too early to begin planning for transportation, accommodations, rehearsals and meetings while at the convention. The vice president for music and performance should make notes on all these things so he can communicate the music team's suggestions to the board and the contest coordinator

3.11 Retreats and extra rehearsals

If a location for the retreat has not yet been decided upon, this meeting is an appropriate time to do so. The music team should discuss at length how to best utilize the coaching help and what specific performance problems will need the most attention. A tentative retreat schedule might even be drawn up and music team instructional goals set. These should be communicated to the coach through the vice president for music and performance, so that he is prepared to meet the team needs during the retreat. Music that the chorus intends to work on during the retreat should be sent to coaches for their study. A CD or DVD of the chorus performing the songs it will sing is also helpful to the coach. Whether he is creating a visual presentation, improving vocal techniques or

developing the interpretation, the outside coach can get an idea of what the chorus really sounds like.

Extra rehearsals should also be put on the yearly calendar. If team planning is effective throughout the year, very few meetings will be needed, perhaps only prior to the annual show and competitions. Chorus members should be informed about these well in advance so they can make arrangements to attend. Extra rehearsals tend to be polishing sessions and need 100 percent attendance on the part of the membership to make them really productive. Full-dress rehearsals just prior to important performances are a good way to find out just how things will really go, and to build the confidence and enthusiasm of the chorus.

3.12 Miscellaneous topics

It is certain that a good many other subjects will be discussed and debated at any yearly planning session. Such things as possible future team members from the chorus, use of quartet activities to improve the general musical quality and typical barbershop gossip are all worthwhile and interesting topics. The vice president for music and performance should try to stay with his agenda as much as possible, while at the same time allowing for valuable or intriguing miscellaneous items.

He should also set aside time for the team to become better acquainted and to develop a feeling of fellowship and camaraderie. The quality of friendship and trust which can grow during a yearly planning session is well worth the time and energy expended.

3.12.1 Administrative team planning session

Most chapter boards have their own yearly planning sessions. These are often held with both new and old chapter officers, and scheduled in December or early January following district Leadership Academy/COTS. It is recommended that this administrative meeting be held after the music team planning session. There are a number of advantages to this schedule:

- The music team has already drawn up a tentative calendar for the year, which can be used for planning by the board. Since they must make the final decisions on many chapter activities, this scheduling will be most helpful to chapter officers.
- Plans of the music team may be reviewed and approved by the board. Appointments to the team by the vice president for music and performance and music director can also be considered and affirmed. The vice president for music and performance, as a member of the board, will be able to explain and clarify the team's projected goals and instructional plans. He, in turn, can communicate to the music team any concerns or suggestions the board may have.
- Budget requests from the music team can be considered and authorized. Any adjustment in the budget can be referred back to the team to alter the program.
- If the chapter development vice president has attended the music team planning session, he will have tentative meeting-night plans worked out with the music vice

president and director. These will be of value to the chapter board in organizing its yearly program.

- Plans for guest nights, membership promotional programs, and new member orientation can be more easily made if the music team already has its procedures set. Membership retention programs will also run smoothly when musical plans are clearly defined.
- Chapter officers and board members are more likely to be enthusiastic and responsive to their duties if they see a well-organized musical program in place.

3.12.2 Working together

Although it has been recommended that music and administrative team planning sessions be held separately, the key word for all concerned is cooperation. Separate meetings for each group allow more time to plan and address specific problems. Each team has its own particular role and area of responsibility to discuss. Yet all chapter offices are interrelated and call for communication, understanding and a positive attitude. These are not independent groups but two arms of the chapter, with one goal: the overall welfare and growth of its members.

3.12.3 Quarterly meeting plans

Earlier, it was suggested a calendar be developed to include all activities for the coming year. Using that schedule, it is recommended that meeting nights be planned at least three months in advance. The first-quarter plans can be made during this music team planning session. There are several ways this can be done successfully.

- One method would be for the vice president for music and performance to schedule the time and activities for each meeting and allot the chorus director and his team a certain portion of the time for musical activities and chorus rehearsal: including the warm-up and craft sessions, from 90 to 120 minutes is suggested. The vice president for music and performance then consults with the music director and divides the time into various instructional segments. Or, the vice president for music and performance could simply turn a certain number of minutes over to the director and the team, and they would schedule activities within that framework. The vice president for music and performance would then be responsible for craft, quartet activities, etc., outside the actual chorus rehearsal.
- A second way would be for the music director to schedule the rehearsal activities first and then submit this to the vice president for music and performance who would plan the entire meeting around it. In case of special situations, such as guest nights or visitations from other chapters, the chapter development vice president would notify the vice president for music and performance so that adjustments could be made in the rehearsal part of the meeting.
- In either case, a close communication should be maintained between the vice president for music and performance and the chorus director. A schedule should be

drawn up for each meeting night during the quarter, with exact times for each activity. In this manner each member of the music and administrative teams knows exactly how much time he has to accomplish his goals for the evening. This schedule should also be posted in a prominent place in the meeting room so each chorus member can see the plan for the evening and know what the team hopes to accomplish.

- Variety in programming should be a high priority for chapter meeting plans. With the number of activities at the vice president for music and performance's disposal and the wide range of musical possibilities with the team approach, there is very little reason for repetition.
- The music director should use his fellow team members as much as possible during each rehearsal and draw on their expertise to best utilize the time allotted to him. This is discussed further in Chapter 6, "The Music Team in the Rehearsal."
- The vice president for music and performance must distribute copies of the meeting plans well in advance to each member of the team who is involved in the evening's activities. It is of the utmost importance that team members meet their responsibilities on the designated meeting night or notify the vice president for music and performance that they will be absent so that alternate plans can be made.
- Adjustments in meeting night plans can be made if some unforeseen need arises. For instance, if time did not permit for the learning of a new song, next week's lesson plan could be changed enough to follow up on this activity. It should be emphasized however, that team members can operate within a specific time span and very often do a better job when they know their time is limited.
- Near the end of each quarter, the music team should get together to plan for the next three months. Again, the calendar for the year should be consulted to make the best use of time available for the rehearsal. If team members communicate closely with each other and have informal meetings along the way, this planning session need not last very long.

4

New member orientation

4.1 What we owe prospective members

One of the most important duties of the music team is the orientation of new members. If the initial contact with the new man is not handled smoothly, he may become quickly disenchanted. He should feel wanted, receive information about the chapter, and be given the means to become a contributing member of the chorus as quickly as possible.

Coordinate plans for the musical orientation of guests and potential members with the membership committee in a unified effort to assist the new man to become a fulfilled Barbershopper quickly and readily.

An invited guest has been promised an evening of barbershop singing and fellowship. Keep this promise. Make sure he has the opportunity to sing during the evening. Help him to feel comfortable in this strange new musical environment. Talk to him! Make him feel a part of the group from the time he enters until the last chords have rung on "Keep The Whole World Singing."

Help the visitor to understand that this is a singing organization. Let him know right away what it is we do in terms of performance, competition and rehearsal. New members and guests are not aware of our singing standards, the amount of time devoted to our hobby and the expectations the chorus may have for its members.

The music team can play a significant role in new member orientation. There is no way a chorus director can voice-test new members, place guests in the proper sections, teach the repertoire to new members, make learning tracks, evaluate men for performing chorus, and direct the chorus. The section leaders, assistant directors, coaches and quartet activity chairman can all contribute to making the new member's assimilation into the chapter a smooth process. Administered by the vice president for music and performance, these team members can be given specific jobs, leaving the director free to work with the chorus in rehearsals. With the team approach, and a clearly defined new-member musical orientation process, the chorus can absorb new members as they complete the learning process with a minimum of disruption to the normal meeting and rehearsal.

4.2 Guest night/open house program ideas

The Society produces a number of membership recruitment programs which have excellent material, not only on how to run a successful guest night, but on how to get potential members to the meeting in the first place. The chapter development vice president is familiar with this material, and can use it to your chapter's advantage.

Strive for a maximum of singing and a minimum of talk. Although it will be necessary (especially if you have a large number of guests) to explain some things about the chapter and Society, remember you invited these men to sing.

- Present the guests with a realistic picture of your chapter, beginning with a normal warm-up and vocalization period to show you are really interested in proper singing techniques. The director, assistant director or vocal performance coach should handle this. A short session of gang singing or repertoire review might be included, led by an assistant director. Make sure the librarian supplies the guests with music.
- Teach the chorus (including guests) a new song during the evening. Use section leaders or a teaching quartet and learn a new song in just minutes. When everyone starts at the same level, prospective members experience for themselves how easy and fun it is to learn barbershop singing. The guests will really feel a part of the chorus -- an important first step in recruiting them.
- Involve the entire chorus in some double-quartet activities and include the guests. Be sure that each guest has a strong, experienced singer to lean on. This activity might be combined with the teaching of a tag. Keep chorus performance for guests at a minimum. To hear a polished chorus perform is often intimidating to the potential member. The more you can include him with the chorus, the more he will feel that he is already a part of the action.

The music team can and should be involved in a guest night or open house, as they are every chapter meeting night. With voice-placement analysis prior to the meeting, and the assignment of guests to sections in the chorus, nearly every music team member will be busy throughout the evening.

Although more entertainment and program activities are usually included during a guest night, the potential member is still involved in singing. He will feel a part of the musical instruction program because he was given a chance to ring a few chords with the regular members. He's part of the chorus on his very first night. Some information about the history of our Society and the organization of the district, division and chapter can be included, but again, keep the talking part of the meeting to a minimum. When the potential member returns in following meetings, you should have more extensive orientation programs.

4.3 Voice placement/initial interview

When a guest or potential member first visits your chapter, he should receive a voice-placement analysis. This is done to be sure that he is assigned to a section that is most comfortable for him, vocally. At the same time, he should be briefly interviewed to determine past singing experience and musical background. This is not only helpful to the music team, but the information can be used by the membership committee for guest introductions to the chapter and for future records.

Conducting the voice placement

- An assistant director, vocal coach, and/or section leader should be responsible for all voice placement analysis and auditions. This provides a consistency throughout the year in terms of analyzing singing range, harmonic sensitivity, general voice quality, etc.
- The initial voice placement should occur after the guest has made contact with the membership committee, signed the guest book, etc., but prior to singing with the chorus in rehearsal.
- The initial voice placement evaluates the following factors:
 - General voice quality is acceptable
 - Comfortable singing range
 - Break points in range between head, mixed and chest voice
 - Past singing experience, including any formal training. Instrumental music background might also be valuable, as these men are often able to assimilate the vocal style easily.
- Following an assessment as to the proper voice part, the team member doing the voice placement should introduce the new man to the section leader. He in turn will assign the guest to a "buddy" who will stay with him during the rehearsal and assist him with any musical problems he may have. This buddy should be one of the stronger singers in the section.
- If, for any reason during the rehearsal, the guest appears to be having difficulty with the range of his part, the buddy or section leader should see to it that he is moved to another section. Make sure that the person doing the voice placement is aware of the change. Inexperienced singers may be using improper vocal techniques and straining their voices, or they may actually be in the wrong section.
- Voice placement records should be maintained by the vice president for music and performance. These will be useful later, should the guest pass his evaluation and decide to join the chapter. They also provide information for membership committee follow-up.
- Following the meeting, the section leader, buddy and director should discuss the prospective member's ability and potential to be a chorus member. If the guest seems capable, the section leader or buddy should notify the membership committee so they can invite the man back to the following meeting.

The voice placement analysis has served several purposes. First of all, it has insured that the guest is singing in the right section. There is nothing worse for a new man than spending the entire evening singing out of his range. He would in all likelihood, not return to suffer the pain and strain again.

Second, a section leader and a "buddy" have helped the guest through the musical rehearsal. No matter how much musical background the potential member may have, he will appreciate assistance from experienced singers around him.

Finally, the guest knows that this is a singing organization. Even if the guest's musical background is limited, he knows he will be accepted on the basis of his desire to sing. He has also become aware that he will receive help in achieving the musical level of the chorus.

4.4 The vocal evaluation

It is strongly recommended that all chapters have a vocal evaluation or audition for new members. It can be as easy or as difficult as you wish to make it for your particular chapter, but some kind of criteria should exist for membership in the performing chorus. It is a rare musical group that does not have a formal audition process for potential members to go through.

It is recommended that a **formal** vocal evaluation should not be given until after at least three consecutive visits by the potential member. It will take this long for the membership committee to explain the workings of the Society and for the guest to adapt to what is happening musically in the chorus. He should enter the audition with some background on the chapter, barbershop music, and the level of musical quality in the chorus. If he has attended at least three meetings he has also indicated a strong interest in continuing with the chapter. He has probably made some new friends and would like to continue a relationship with them. He will be comfortable singing in his assigned section. The section leader and "buddy" have tracked him through these weeks, and have probably given him encouragement toward joining the chapter. This is a very important part of the process.

It is up to the chapter board, with strong input from the music team, to establish guidelines for membership. The Forms section at the end of this manual contains several sample chapter membership policies, discussing the process a potential member must go through in applying for admission to the chorus, and describes the chapter and performing chorus concept. In this manner, a new member joins the chapter and then is given certain steps to attain performing chorus status. It also indicates how the chapter will help him attain this goal. This is important. Criteria for chorus membership should never be established without explaining how the new member will be helped to attain these aims.

The "Policy for Prospective New Members" (included in the Forms section) is an example of what might be given the prospective member prior to his audition. It outlines the chapter policy for new members, explaining the steps to performing-chorus status and indicating the chapter's position on attendance, pride in performance, etc. If

the potential member has this policy statement in hand when he auditions, he is fully aware of what he is auditioning for.

With this in mind, he is ready for the formal vocal analysis (audition). This should be done by the same music team member who handled the initial voice placement analysis. The section leader should also be present to help the auditioner with information about the candidate.

A sample vocal analysis form is included in the Forms section. It covers items such as range, pitch matching ability, harmonic sensitivity, sight reading ability and overall singing level. The chapter and music team can set an arbitrary level for admission of new members, or leave it up to the discretion of the auditioner.

It is important that the prospective member know where he stands, especially if he is not acceptable. If he is a non-singer or for some other reason does not meet your criteria, he should be informed honestly as to why. He might also be told that he can re-audition at some later date. Inexperienced singers can progress quite quickly if given a bit more time. It is also possible that the music team might see great potential in an inexperienced singer and wish to work with him through an individualized vocal instruction program.

If the chapter has adopted a policy for admission to the performing chorus, a non-singer or inexperienced singer may belong to the chapter, but not perform with the chorus. If a non-singer obviously loves barbershop music he may be given a job in the chapter even though he does not perform with the chorus.

It is likely that most men, following three weeks of attendance, will pass the vocal analysis. Even so, the auditioner should note any vocal problems, so they may be attended to in chorus rehearsals or a vocal instruction program. The new member should also know what his weaknesses are so that he can work on them himself.

Following the successful completion of the vocal analysis, the prospective member should be given a letter of congratulations signed by members of the music committee. It should indicate the important music personnel to the new member and include information about the next steps in gaining chapter membership and ways to attain performing chorus status. This would probably include filling out a membership application, payment of required Society, district and chapter dues, and a vote by the chapter board.

A record of all auditions, acceptable and unacceptable, should be kept by the vice president for music and performance. These will be useful in vocal instruction, quartet activity and many other reference needs of the music team.

4.5 Tracking new members

Too many chapters audition prospective members, sign them up, take their money, and then let them fend for themselves after that. If the chapter/performing chorus concept is used, then a means must be provided whereby the new member can become a performer on the risers as quickly as possible. One of the prime responsibilities of the

music team is to provide instruction and teaching aids which will assimilate the new member into the chorus, without disturbing the normal chapter meeting or chorus rehearsal. Consider the following:

- Let the new member himself decide when he is ready to audition for the performing chorus. He should, of course, be closely monitored by the section leader as he learns the chorus repertoire. When the director, assistant director or section leader feels he is ready, he should be given positive encouragement to go through whatever process your chapter has established to gain performing chorus status.
- Make the risers a special place. Only those in the performing chorus should be allowed on the risers. When the chorus is asked to be on the risers they should take on a performance attitude. Discipline should be more strictly adhered to. When reviewing or polishing music in this mode, no talking should be allowed. New members might be permitted to stand beside the risers in order to rehearse with the chorus until they have passed your performing chorus evaluation. The exception to this might be introducing the visual plan to a song which the entire chorus is learning.
- Work the new member into the performance package as soon as he learns the material. If possible, start the new member on enough songs from your show package to allow him to sing with the chorus on a portion of the performances. If you have a competition coming up, begin with the contest songs. Even if the new member can qualify on only one song, get him on the risers for the contest: it's his first chance to find out how great it feels to sing for an audience and be part of the team.
- Always make the new member feel a part of the group, even when the chorus is on the risers. There is a fine line here between making the performing chorus a desirable goal, and making it so exclusive that the new member feels left out. Guests and new members should always be encouraged to sing along from chairs in front of the chorus or standing beside the risers. When the music team is working with the chorus in any way (polishing the repertoire, target vowels choreography, interpretation) away from the risers, the guests and new members should be included.

4.6 New member instructional aids

It was stated earlier that the music team has a major responsibility to provide means for the new member to be assimilated quickly and smoothly into the performing chorus. No matter what the criteria are for performing with your chorus, or how large or small the chapter may be, there are a number of ways to accomplish this important phase of musical instruction.

4.6.1 "Early-bird" sessions

These are meetings held 30-60 minutes prior to the regular chapter meeting for the express purpose of instruction, which cannot be included in the normal chorus

rehearsal. They are specifically aimed at the new member but could include regular members as well. They may take several forms:

- Information concerning barbershop history, background on the Society, district and chapter structure and rules. This is basically a non-musical class conducted by the chapter development vice president and his committee.
- Craft sessions, covering barbershop harmony, style and practice. Give the new member a quick background on why barbershop music sounds as it does and why the Society has chosen to preserve and encourage it as a hobby.
- Repertoire sessions. Teach the notes and words to the songs the chorus currently performs. This is probably the most pressing need of the new member, and one which the music team should address on a regular basis. Section leaders and assistant directors would probably handle this job.
- Choreography sessions. Another immediate need of the new member is to learn the visual plan for all current chorus songs. Offer this instruction after the new member has learned the notes and words to the repertoire. The visual performance coach or row captains are best suited to work with this class.
- Vocal instruction. If individualized or small-group vocal lessons are not offered as part of the regular meeting format, the "early-bird" session is a perfect place to do it. Both new and current members can benefit. The vocal coach, assistant director or director would probably want to handle this task.

It is also possible to combine some classes. For instance, it may be difficult to teach the notes and words to songs without some vocal instruction at the same time. And vocal instruction may have to include craft information about balancing chords or explaining swipes in order to deal with light and heavy voice quality or bringing out certain notes in a chord. The manner in which "early-bird" sessions are set up will depend largely on the needs of the individual chapter and talent available to teach the classes.

If a successful recruiting effort produces a large number of new members, consider setting up a six- or eight-week formal "early-bird" curriculum. On the other hand, if new members are signed up individually or in smaller numbers, the sessions should probably be handled on an as-needed basis. Music team members should be prepared to rotate these sessions throughout the year to meet the requirements of new members. It would be best if the same music team members did not have to do all of the "early-bird" sessions, as it means a good deal of extra time and preparation.

4.6.2 Section rehearsals

Although these are normally for all members, they are especially good times to work with new men. Since section rehearsals usually deal with reviewing part singing or working on sound, section leaders have the opportunity to more closely observe the new man. Stronger singers in the section can help him learn his part more accurately and the new member has the chance to hear his part isolated from the whole.

4.6.3 Learning CD's

This is an outstanding way for new members to learn the chorus repertoire. See Chapter 9 for a complete discussion of the legal ways to make learning media.

4.6.4 Visual plan notation sheets

Many choruses use these as a learning aid and make them available to both new and existing members. Detailed instructions for the body movement and facial expression for a particular song can be written on the sheet music itself, or as a separate instruction sheet. They are often given out at the initial introduction of the visual plan of the song.

4.6.5 "After hours club"

Some chapters establish learning and review sessions outside of the regular chapter meeting and rehearsal. These differ from "early-bird" sessions in that they occur after the meeting or on a different night of the week. Some choruses have a sectional rehearsal scheduled once or twice a month and use it for note and word review, proper vowel formation or special problems that may come up. These, of course, are open to new and current members alike.

4.6.6. Individual help

New members who are having particular difficulty learning music may receive individual assistance from section leaders, assistant directors or a buddy within their section. This could happen anytime before, during or after the meeting or, if necessary, on another night. Offer it on an as-needed basis; it is particularly helpful to the slower learner or very inexperienced singer.

4.6.6 Vocal instruction program

This process is discussed in depth in Chapter 6, but it is basically a plan where each member of the chorus receives individual or small-group voice lessons. It is set up so that a number of music team members carry on instruction concurrently with the chorus rehearsal and chapter meeting.

New members should be included immediately upon being accepted into the chapter, and put at the top of the list. In this manner, the vocal instructors can get the new member off on the right foot with the proper vocal techniques. Breath support, free, non-restricted tone production and proper focus and placement can be taught as the new member learns the music and words. This will be particularly valuable to the new man who has very little singing or musical background.

4.7 Acceptance into the performing chorus

Whether you use the chapter/performing chorus concept or not at some point in time you will have to decide if the new member is ready to perform with the chorus. Make this a reasonably structured process, so that the new member feels he has accomplished something. It will also maintain a certain quality level for the chorus, and the music team's job is to maintain that level consistently throughout the year.

4.7.1 Audition methods

Make an evaluation tape

While standing beside the chorus when it's on the risers, the candidate tapes his own voice, singing all the songs he has learned. He might do the whole repertoire, or one song at a time, as he learns them. By doing it along with the chorus, he is able to show that he can sing his part in context.

This may be the most successful way to evaluate a singer. He will be less tense singing with everyone, and few will be able to hear errors he might make. He can do as many songs as he has prepared, and can begin to feel that he is, at least in part, a contributing member of the chorus.

The section leader should monitor the taping and review the tape for the new member. He should determine whether the new man passes. If he has any doubts, he should consult the director. A record of evaluation tapes should be kept, with a list of all songs that each man has passed.

Section leader "on the spot" evaluation

The section leader simply listens to the new member perform the song along with the chorus and decides if he has learned his part. Although not as accurate as taping, it is useful if the music team is fairly certain that the new member knows the music. If this method is used, several preliminary listening checks should have been made by the section leader or other music team members.

Performance in a double quartet

This gives the new member a chance to sing along with someone else, while at the same time showing he is fairly independent in his singing ability. Although there is no permanent record as in a taped evaluation, it does provide the opportunity for quicker evaluation, and makes it immediately apparent if the singer can hold his own with his part.

Quartet audition not advised

This is a particularly difficult situation for a new member. Don't put him through it! There may be a few very good singers in your chorus who are just unable to function musically in a quartet situation. A double quartet gives some independence but also provides support. A good chorus singer can be of great value to your group without being able to sing in a quartet.

Sing parts in a sectional rehearsal

The section leader can listen as the whole section performs, and the new member is reinforced on his part by the entire section. Left hanging is the issue of whether the new member can perform his part when other sections aren't missing. It does provide a quick check, especially when memorizing parts, and may be a good preliminary audition to some other method.

Solo tape evaluation

The new member puts his part on tape at his convenience, using the music if he wishes. The logic here is that if he can sing the part by himself, with or without music, he probably has it learned. Section leaders evaluate the tapes and the new member can do several songs at a time.

Visual performance evaluations

This may be a more difficult area to evaluate than the correct singing of notes and words. Having provided instruction through "early-bird" sessions or visual plan notation sheets, place the new member in the chorus to observe his physical presence. If a videotaping is used to evaluate the entire chorus, then individual observations may be made. Otherwise, coaches may evaluate new members as they perform within the chorus.

One-on-one visual testing is not recommended; it places too much stress and isn't really fair, since it is out of context.

4.8 Summary: guiding principles

- Remember that this is a singing organization. Guests and new members should be handled with this concept in mind.
- Set whatever standards you wish for your chorus but always provide the instructional means for new members to achieve that standard.
- Be consistent in your testing process, treating everyone kindly and fairly.
- Let the new member adapt to the chorus at his own pace, but give him positive, helpful encouragement along the way.
- Make sure the musical orientation is carefully coordinated with the Membership Committee's efforts to successfully integrate the new member into the chapter.

5

Performing chorus standards

The music team should recommend to the chapter board certain standards which it wants to maintain in the performing chorus. The board should develop a written policy based on these music team recommendations. It is then up to the vice president for music and performance to monitor his team in maintaining that policy, which might include

- New member admission policy
- Attendance
- Memorization of notes, lyrics and choreography
- Periodic evaluation standards
- Rehearsal and performance discipline.

If the chapter uses a voice-placement analysis, a formal vocal analysis for all new members, and a specific process for new members to achieve performing chorus status, it has also set a standard for the musical level of the existing chorus. It is then simply a matter of developing a means of evaluating performing chorus members throughout the year.

Be realistic when establishing performance standards. Chapters differ greatly in ability and talent. Setting requirements too high will lead to frustration on everyone's part, and too low a level brings on boredom. Develop standards that require a level of effort to attain and keep raising them as the chorus achieves each new level.

5.1 Attendance

Many directors agree they would rather have an average singer who attends every rehearsal than a "star" who shows up for the performances only. This emphasizes the importance of attendance in chapter musical growth. This is particularly significant in the rehearsal leading up to annual shows and competition. It is difficult for the director and music team to polish musical materials for a performance when members are missing.

5.1.1 Elements of an attendance policy

- State the required attendance percentage over the year, or a statement outlining the need for regular attendance.

- Note the specific attendance requirements for meetings prior to a major performance.
- List policy exceptions, such as prior approval by the section leader or director.
- If the final determination on the eligibility of members for the performing chorus lies with the chorus director, say so.

5.1.2 Tracking attendance

- Attendance board. This is a large board with tags for each chapter member. Placed at the entrance of the rehearsal hall, members turn their tags over as they enter. It is a simple matter for the vice president for music and performance or membership committee to take roll from this board at sometime during the meeting. The board can be set up to represent the chorus formation on the risers, so the music team may tell at a glance who is absent. A color code for each section is also helpful.
- Attendance within the section. If your chapter is large enough to have both a music and administrative section leader, the latter can take roll each evening and give the information in to the vice president for music and performance, chapter development vice president or secretary at the end of the meeting. He should also contact absent members to find out the reason for non-attendance. If a member is ill, the section leaders should pass this information along to the proper membership committee person.
- Chapter roll taking. If your chapter is small, some designated individual may take roll for the entire chorus. Again, this information should be given to the chapter development vice president or the vice president for music and performance for their records.

Whatever method of roll-taking you employ, follow-up is very important. Contact non-attending members to see if there is a reason for absence other than illness. There is no point to marking men absent without using a follow-up for positive communication and encouragement.

Attendance at performances is a different situation. Always post a sign-up sheet at least two weeks before a performance. Administrative section leaders should handle this for each voice part, with the director, vice president for music and performance, and chorus manager deciding if attendance will be sufficient for a performance. The total number of singers should be considered, as well as the number and strength in each voice part. It is unwise to accept a performance without a minimum representation of 60 to 70 percent.

Take roll at each performance. Emphasize to the chapter how important it is for each member to be there if he signed up. Absence at a performance puts undue pressure on both the director and the chorus.

Stress your chorus' pride in performance, along with the desire to make the chorus truly representative of its true potential at each public appearance.

5.2 Evaluation recordings

As the chorus learns new music, the music team can evaluate the memorization of words and notes through tapes. Tapes can be made by each member as he stands in the chorus singing the song. The music team should give advance notice to the members, so they can bring recorders and be prepared to tape. As with new member evaluation tapes, the section leader should be responsible for reviewing these. Section leaders should consult with the music director to develop a consistency in evaluating these tapes. A written form on each tape evaluation, as well as a list of songs that each member knows, should be kept on file by the vice president for music and performance. Members should be notified of errors so they can work on correcting problems, regardless of whether they have passed the evaluation on that specific song.

5.3 Section leader evaluations

One of the main jobs of each section leader is to constantly track the progress of the men in his section. In this way he will help maintain the performance standards for the whole chorus. If individuals are having a difficult time learning new material, or are suffering from vocal problems, the section leaders can give them specific assistance or recommend ways for them to help themselves. The section leader should advise the director of problems for his additional aid and advice. A section leader can do much to raise the musical level of his section through constant attention to the details of tuning, correct notes and lyrics, proper vocal techniques, and unified vowel sounds. He should suggest instructional means to the vice president for music and performance and director so that rehearsal schedules can be developed to meet his section's needs. If it is apparent that an unusually large number of men are having trouble with parts, a reevaluation of music selection and/or teaching techniques is in order.

5.4 Visual performance evaluations

As the visual plan is developed on new songs, the visual performance coach makes sure each man knows his part. This can be done by observing the chorus as a whole, either live or on videotape. Be on the lookout for singers having difficulty with specific physical moves, dance steps or facial expressions.

Evaluation by watching each row perform separately is an excellent way to determine progress in visual performance. By having each row perform, the individual member can be observed more closely and still have the support of men around him. This may be done on the risers, one row at a time, or in some other rehearsal area so that individual help may be given. Evaluation should be a learning experience. Testing members on their musical growth is not just a matter of success or failure; it provides an opportunity for the music team to evaluate its own instruction and to assist the performing chorus member in doing a better job.

5.5 Chorus discipline

5.5.1 Rehearsal (off risers)

Each director must decide for himself the kind of discipline standards under which he can function during rehearsals. Some can work with a good deal of talking and horseplay; some even thrive on it. Other directors need a disciplined atmosphere of undivided attention. The effectiveness of a director can be judged only by the results he obtains from the chorus.

5.5.2 Practicing performance (on risers)

Performance is another story. Any time the chorus is on the risers, it should be practicing performance. No talking should be allowed, and chorus members should perform as if it is in front of an audience, using every skill of excellent performance: energy, concentration and emotion. Only in this way do chorus members get the feel of performance and put into practice all those things they have worked so hard on in rehearsal.

Spend a portion of every rehearsal on the risers practicing performance. Not only does the chorus begin to feel more comfortable and at ease, but it gives the director and music team a chance to see how a particular song or performance package really looks and sounds.

5.5.3 Principles of good performance behavior

Musical groups are judged not only on the quality of their performance, but on their attitude and conduct as well. Any public appearance should reflect only the best of our chapters and the Society. One individual can make a bad impression and ruin the effectiveness of the chorus. Establish the same high standards for behavior that you do for musical quality, including

- Deportment on the risers
- Getting on and off the stage or risers
- Behavior during non-singing time
- Uniform wear and care
- Promptness at performances
- Makeup details
- General conduct before and after shows and contests

6

The music team in the rehearsal

6.1 Teaching concepts for music team members

- Be positive in your teaching approach. Nearly every member of the chapter will respond far more quickly to an enthusiastic, optimistic reinforcement of his effort than to threatening, negative directions. "That was pretty good, but let's try this," is far better than "Can't you guys ever get it right?" One of the advantages of the music team concept is that members of the team can help each other find ways to best instruct the chorus and keep a positive focus during their time in front of the chorus. Remember, a failure to learn is often more the fault of the teacher than the student.
- Program a variety of learning activities. Every chapter meeting should include a number of activities to make things interesting and entertaining for the members. Every meeting should include a warm-up, woodshedding, quartet activity, riser time, new music learning, a program and a break, but these don't have to be at the same time or in the same order each night. Try never to have the same format two meetings in a row.
- Include as many music team members in the instruction process as is practicable. It makes for a more interesting meeting for the chapter members, and gives each music team member a chance to share his expertise.
- Be conscious of the pacing of the meeting. Don't allow one learning activity to run longer than the chorus' attention span. Be aware when the singers are becoming bored or have assimilated as much information as they are capable of at that time. Try to have your most difficult learning activities early in the evening and finish the rehearsal with something easier that allows the men to go home with the feeling that they have accomplished something.
- Have a written lesson plan for every meeting. It is important that each person involved in instruction know his assignment for the evening well in advance. A written plan should specify the activity in which each team member is involved and the objective of that activity. When the chapter development vice president, vice president for music and performance and chorus director have decided the schedule for the chapter meeting, the chorus manager should be informed, since he is responsible for the physical needs of the rehearsal.

6.2 Quartet teaching method

6.2.1 Advantages of this method

One of the fastest methods of learning new music is the quartet teaching method. A foursome learns a song and then teaches it to the chorus in a well-defined process. Its strengths:

- The music can be learned accurately and quickly with a minimum of distractions. There is no dead time during the learning process. Everyone is working at the same time without having to wait for his section's turn to sing. The chorus member not only learns his part but how it relates to the whole song. Most Barbershoppers are chord singers, and by providing the chords at the same time their part is being sung, learning locks in very quickly.
- The method may be used as a review or follow-up technique for music recently learned in some other manner.
- It can utilize a teaching quartet that is responsible for teaching the chorus new music. The director can assign the most accurate singer in each section to a teaching quartet to insure a reliable presentation to the chorus.
- Section leaders may be used to teach new music to the chorus. Using this procedure, the men who must follow up with section rehearsals are the ones who taught the music in the first place.
- Registered quartets within the chorus may be assigned to teach a song on a rotating basis. Here's an opportunity to involve the quartet men in your chapter, allowing them to contribute their skill and experience.
- Quartet activities may be stimulated by using a different quartet for each new song. Special care should be taken to ensure that men selected can sing accurately and in good quality.
- Because of the involvement of more men in this teaching method and the variety of personalities up front, the chorus will be much more interested and attentive during the learning process. It also takes a good deal of pressure off the director, who is thus in a position to merely supervise the learning process.
- Initiating the learning of music by the quartet method enhances the effectiveness of section rehearsals to follow.

6.2.2. Using the quartet teaching method

The method is a 10-step procedure. The quartet stands in front of the chorus with the quartet lead directly facing the lead section, quartet bass in front of the bass section, and so on. Sing the song 10 times, in the following order:

1. The quartet performs the song for the chorus. Chorus members read along on the sheet music and listen to the quartet without singing. This is called silent participation and is a very important part of the method. Silent participation permits the chorus members to hear the right notes the first time, without being confused by their own mistakes.
2. The quartet lead sings the song with the words. The other three quartet members sing their notes on a neutral vowel "oo" or "ah" The chorus continues to read along in silent participation without singing.
3. The quartet bass sings the song with the words. Again, the other three quartet members sing their notes on a neutral vowel, and the chorus continues to read along in silent participation.
4. The quartet tenor sings the song with the words. The other three quartet members sing on a neutral vowel, and the chorus continues silent participation.
5. The quartet baritone sings the song with the words. The other three quartet members sing on a neutral vowel and the chorus continues silent participation.

The chorus has now heard the song in its entirety, and heard how each part sounds in relation to the others. Now, they get to sing it themselves. Repeat the same basic procedure, but this time, each chorus section will sing along with each quartet part in turn. The quartet members continue to stand in front of their respective chorus sections and:

6. The chorus lead section sings the song with the words. The other three chorus sections sing their notes softly on a neutral vowel. Backing chorus members should sing softly to allow the lead section to put out a strong melody, and should concentrate on hearing their parts in relation to the melody line.
7. The chorus bass section sings the song with the words. The other three chorus sections sing their notes softly on a neutral vowel.
8. The chorus tenor section sings the song with the words. The other three chorus sections sing their notes softly on a neutral vowel.
9. The chorus baritone section sings the song with the words. The other three chorus sections sing their notes softly on a neutral vowel.
10. Finally, the entire chorus sings the song with the words. This step is a snap! You'll probably want to sing it through a few times, because it sounds so good.

Remember the formula: 1+4+4+1. Society materials are available to assist the teaching quartet in learning music. See the BHS website for availability, prices and stock numbers for learning tapes.

6.3 Section rehearsals

This staple of every chorus' teaching program can develop strong internal leadership in the chorus. Members come to respect and depend upon their section leader for help and inspiration. A feeling of unity can grow within the section, making the man feel an integral, contributing part of the chorus.

Review and reinforcement in learning notes and lyrics

Under the guidance of a section leader, each part can clean up inaccuracies in the music and words. It is advisable to have the three harmony parts divide into sections, with one-third of the leads going to each section (tenor, baritone and bass).

Another option is to have only two or three strong leads go with each section so the rest can work on their part. It can be difficult for the harmony parts to accurately sing in tune without hearing the melody (lead) singer. When the chorus divides into three sections, the lead section leader will need to rotate to each segment of his leads, or have the director and/or assistant directors take a part of the lead section. A track of the lead section singing can also be provided to each harmony part, thus allowing the leads to get together for their own sectional.

Work on unit sound

It is difficult to develop a unit sound within the section while the entire chorus is rehearsing. Each section may be scattered out over the risers so they literally do not hear each other under normal rehearsal conditions. Working with one section while the others wait their turn wastes valuable time. A section rehearsal provides the opportunity to work on vocal production and techniques which will unify the sound quality of each section. Each voice part has its own particular problems and the section rehearsal can do much to assist each part. Section rehearsals may deal with vocal techniques in general or specific problem spots in certain songs.

Work on target vowels

Although this is an area that can and should be taught to the entire chorus, a section rehearsal is a good place to work with target vowels. Individuals who can't be heard in a large chorus may be identified and aided in the smaller learning unit. A section leader should be able to pick out and assist those men in his section who are having specific difficulties.

Dealing with balance problems

A continual problem is the volume relationship of each part within the chord. This can really be dealt with only when all four parts are singing, but a good deal of basic instruction may be done in a section rehearsal. For instance: in any given song the baritones should know which notes must be sung stronger to reinforce the overtones and which notes are thirds and sevenths and should be sung more lightly.

This kind of craft instruction can be covered nicely in a section rehearsal, so that each singer has a better understanding of this own section's balance needs when the entire chorus is together. Occasionally, the balancing of a particular chord may require the borrowing of one or more singers from another section to strengthen the root or fifth of that chord.

Closely related to balance are the difficulties involved in interpretation. Once the interpretive plan for a song has been developed, each section will have its own particular problems to solve in balance, volume relationships, legato singing and shading. These intricacies must ultimately be solved in a full chorus rehearsal, but concepts can be gained within a section rehearsal that will shorten the instructional time for the whole chorus.

Memorization of notes and lyrics

The section rehearsal is an ideal place for the section leader to drill and evaluate his group's memorization of a given song. Inaccuracies in notes and insecure phrases can be corrected. Here again, it is helpful if leads are divided evenly among the other three sections.

6.4 Rotating coaches

Educators have long recognized the effectiveness of learning in small units. If you have an active music team, you may be able to take advantage of this instructional principle. Rotating coaches is a learning activity which is closely related to section rehearsals, but with the added advantage of a specialist in a particular area teaching the group. If you have several strong coaches on your music team, the following teaching techniques can be useful:

Divide the chorus in half

You will need two fairly large rehearsal areas for this procedure. Split the chorus into two equal mini-choruses. This can be done by the group counting off by twos, or by having the music team select two groups in advance. Each group works with a coach for one-half of the allotted rehearsal time, then the coaches switch for the second half. The two mini-choruses can work on a specific song or on particular problems in several songs. For instance, the visual performance coach may work on precision of physical moves on a new tune while the vocal performance coach cleans up word sounds on the introduction of a different song.

The advantage of this is twofold. First of all, it allows team members to attack more than one instructional problem simultaneously and to isolate them effectively with a smaller unit of men. Secondly, because chorus members are in a smaller group, each must be more independent in singing and performing. With fewer people to lean on for help they become stronger individual singers and performers, while still having some support.

An outgrowth of this technique is to have each half listen to and observe the other half perform. Although it has nothing to do with rotating coaches, it does allow each mini-chorus to see how the others are doing and to make suggestions for improvement. Each

man could be assigned a "buddy" in the other half, and they might work together in improving their performance. This is of particular value in the visual performance area.

Divide the chorus into three equal parts

Similar to dividing the chorus in half, this presents the opportunity for three coaches to rotate to each mini-chorus. In this way the singing and visual performance coaches can all work in their areas of expertise at the same time. With even smaller units, the individual member is free to become far more independent in his performance.

Instead of coaches working with each group, the director and assistant directors can also do the instructing. If you are preparing for a show and each director has specific songs to direct, this is a good way to polish the material.

Performing for each other in this format can be fun and illuminating for the chorus member. Not only can it create an esprit de corps in each mini-chorus, but chorus members can more clearly see and hear what progress the music team has been making in its instructional goals.

Divide the chorus into small groups

This is a particularly effective method of working on vowels to develop similar word sounds. The number and size of the small groups need not be limited to the number of capable team members you have to work with each unit. A director and a couple of good assistants could rotate to a large number of groups. Each group however, should have one man who is able to drill the others. Six men to a group is an ideal size. It's not necessary to put men of the same voice part together, as word sounds can best be practiced in unison. The mixture of parts allows the men to concentrate on the vowels without worrying about part singing. They will also begin to realize that, no matter what voice part they sing, the target vowels must be the same.

Place the small groups around the rehearsal area in circles, with each circle facing the center. A coach stands in the middle and works with vowels until each person in the circle is getting the exact word sound. The use of small mirrors is recommended so that men can compare themselves to others and more quickly adapt to the correct shape.

Another excellent procedure to deal with tunable consonants is to use an "m" and/or an "n" to turn diphthongs together. All men in the circle should sing the melody in unison or a series of notes with the same pitch.

If you have the talent resources to use a coach for each circle, rotate them from one unit to another in order to give the chorus members a variety of teachers. Care should be taken, however, that all coaches use the same procedure and ask for identical target vowels from every chorus member. If this small-group activity is planned, team members should meet in advance to discuss and practice the training process.

6.5 Row or wedge rehearsals

Separate the chorus by riser rows or by vertical "wedges." For most choruses, this will mean three to five units.

Visual performance drill

Row captains work well for this activity. Following the introduction of a visual plan to a song, each row can practice separately under the direction of its row captain. The visual performance coach may supervise the whole operation by moving from one row rehearsal to another.

Use a recording of the chorus to free the men from singing and to allow them to concentrate on their visual presentation. If only one section of a song is being rehearsed, a recording can be made to repeat that section any number of times.

Visual performance drills give the row captain a chance to assist men in his row in gaining precision in physical movements and developing their facial expressions. Individual attention can be given to those who are having particular problems.

Chorus members profit from this activity since they cannot key on men who normally stand in front of them on the risers. They must develop individual responsibility in learning the visual plan. It has the same effect in learning the visual presentation as singing in a double quartet has in developing vocal independence.

Repertoire review by row

The row rehearsal can be used to review and polish music prior to a performance. Coaches in singing and visual performance can rotate and work with each row unit the same way as they do when the chorus is divided in half or in thirds. Individual problems are easily identified, and chorus members grow in ability by being forced to perform without leaning on others.

Some rows will not have a good distribution of voice parts, so balance will often be poor. This type of rehearsal is most useful for polishing visual and interpretive performance and for building individual confidence in those aspects.

Performance by rows

Prior to an annual show or competition, you might consider having each row perform individually for the rest of the chorus. Each section leader and coach can observe, take notes and determine what needs to be covered in future rehearsals. It can also be fun for the chorus members to have a little friendly competition between rows. As long as it builds positive reinforcement of musical achievement, the internal spirit of the chorus can be enhanced.

One row at a time

The director may choose to have one row rehearse separately in another area while the rest of the chorus rehearses together. The visual performance coach can work with individual rows for short periods of time, then return them to the full chorus and send for the next row. This activity might cover polishing particular dance steps, developing unity of facial expression for specific lyrics, or just a general review of the visual plan for a show tune. Each row captain should assist the coach in this activity.

Rotate rows

Each row rotates one riser step toward the front, with row one going to the back. In this way all rows get a chance to be the front row under close evaluation. This method also allows for videotaping singers in each row in turn.

6.6 Tag-team coaching techniques

Many choruses successfully use a technique whereby the director and another team member work in front of the chorus at the same time. There are many options to this format and it is a good way to utilize music team members without dividing the chorus into smaller units.

Director and vocal performance coach

As the director conducts the chorus, the vocal coach listens. The director may be polishing interpretation or synchronization and at certain intervals allows the vocal coach to correct errors or point out problems with word sounds, balance, etc. This brings together several elements of a musical presentation rather than a segmented approach.

Director and visual performance coach

This works the same as above, and is a particularly good format to introduce the new visual plan to a song. It is best done after the song has been memorized and the interpretive plan is well set.

Director and visual demonstration men

Here is an excellent way to unify the chorus' physical movements and facial expression. Several men (i.e., row captains) who have learned the visual plan are asked to come up front and face the chorus. The chorus then imitates the facial expression of the demonstration men. To practice physical movements, demonstration men should have their backs to the chorus.

Director and vocal demonstration men

This can be used as the same as above, except for vocal production, word sounds or target vowels. Demonstration men should represent the ideal sound the director wishes. The chorus should sing softer than usual in order to hear the individual singers up front. If vowels are being demonstrated, the vocal coach may also wish to work with the chorus so that he can identify and assist those chorus members who are using improper techniques.

Director and section leaders

The chorus stands in sections on the risers with section leaders in front of the chorus to check for accurate part singing.

Assistant director(s) and a coach

There are two advantages to this procedure. It allows the assistant director the opportunity to work with the chorus and the specific coach. It also gives the director a chance to stand back and observe the chorus. It will often give him a fresh view of the chorus' performance and point out musical and visual problems he was not aware of while directing.

Director and more than one coach

This can be confusing and counterproductive unless handled carefully. While the chorus director is conducting the group, the visual coach can move around helping individuals and the vocal coach might comment and correct vocal problems. Or, visual demonstration men might remain up front during a review and drill the interpretive plan.

Music team members must be aware of what each is doing so that they don't get in each other's way or distract the chorus' attention from the director. Music team members who are scheduled to work together using this tag team method should discuss the problems they anticipate and the manner in which they will work together. Some directors are quite comfortable with a coach interrupting to correct a problem, while others want a fairly formal procedure. If more than one coach is working with the director, it might be wise to set up some signals or cues for when he wishes them to step in. The chorus should also be informed as to whom they are to listen to, and when.

6.7 Choreography drill as a warm-up

Just before the regular meeting starting time, put on a recording of the chorus singing. As the chorus members arrive, they should mount the risers and practice their choreography for that song. Visual coach(es) and row captains can observe and give individual help. This provides a good physical and mental warm-up, and gives the music team a productive activity as men enter the rehearsal hall.

The recording should be made so that it will play the same song a number of times. This gives the arriving members several opportunities to drill on their visual presentation.

6.8 Vocal instruction/coaching program

One of the most dramatic ways the music team can improve the quality of singing is to set up an individualized vocal instruction program that helps each singer improve his vocal production. Each meeting night, vocal coaches work with four to eight men for a 20-minute instructional period while the regular rehearsal is in progress. All singers go through the program with the newest members being placed at the top of the list. The program should be ongoing throughout the year,

Finding coaches

Coaches involved in the program may be section leaders, assistant directors, and the vocal performance coach or non-music team members who are excellent singers. Scheduling a vocal instruction/coaching program must take into account other instructional activities that may be a part of the regular chorus rehearsal. The vice president for music and performance and chorus director must coordinate all rehearsal scheduling so that the vocal coaching sessions always have several coaches available to carry on the program. It can be a valuable and productive activity if administered carefully and consistently. Used in conjunction with a well thought out warm-up each week, these basic techniques can be applied to all the music being sung. Basic vocal

production will no longer be a separate entity, but a part of quality singing in all music performed.

The music team selects coaches who have studied voice or have a strong singing background. They should be men who can identify voice problems and are capable of demonstrating the proper way to sing. They should also be able to suggest ways to solve various vocal problems. They should be men with a positive attitude who have the respect of the members of the chorus. Outside voice teachers might be considered if they are sympathetic to the barbershop style and the chapter is financially able to pay for this kind of service. It is best, however, to develop men in your own chapter. The more men involved in working with this kind of program, the better your chorus will be.

Developing the voice coaching team

Vocal coaches should meet with the director and vocal coach to discuss the basic problems to look for while coaching and how they will solve them. They should work together to practice diagnosing and correcting voice problems. It might be wise, if you have enough coaching talent, to work in pairs, one as a diagnostician and the other to demonstrate and correct problems. Coaches can work individually if they have a strong musical or singing background and the team feels they are capable of working alone.

As the program gets started, vocal coaches should concentrate on three basic areas of good vocal production:

- Breath management
- Free, unrestricted tone production
- Similar target vowels to produce optimum resonance

Each coach (or coaching team) should have a small group of four to six men, singing together in unison, using simple, well-known songs to determine vocal problems. They work with individuals to correct problems through demonstration and use of standard exercises. Teach one basic thing at a time and get the singer to know how it feels when he does it right. It may be best to work the entire chorus on only one basic vocal concept the first time through. In correcting problems, always try to find something positive to comment.

Follow-up

As a starting point, the vocal coach should use the Vocal Analysis form (found in the Forms section at the end of this manual) which shows the singer's range and basic vocal production, and includes comments by the auditioner. If a singer does not have this form on file, complete one during a coaching session, with notes explaining what the coach worked on, and the suggestions for improvement.

6.9 Retreats

The chorus retreat can be an excellent instructional activity and one in which the music team can contribute strongly. In this context, retreat means an extended weekend rehearsal. It can be a one-day affair, or may begin on a Friday evening and last until Sunday morning. Many times, retreats are held away from the normal meeting place, perhaps at a summer campsite or church retreat area.

There are several advantages to this type of rehearsal. First of all, retention seems to be better at a prolonged session such as this. A retreat provides the opportunity to drill on musical and visual techniques until they become an automatic reflex.

Second, a retreat offers the chance to rehearse in a longer, more concentrated session with outside coaching assistance. Many districts provide funding for chorus coaching, and a weekend retreat allows the chorus to bring in an expert who normally could not attend a midweek rehearsal.

Third, because of the amount of time available, the music team can identify and work with more individual problems. The music team actually has a captive chorus for 24 hours or more and has time to assist individual chorus members in learning music, improving vocal quality or learning complex choreography routines.

Finally, and most importantly, the retreat gives chorus members a chance to become better acquainted with one another and develop camaraderie. The normal meeting night is a rush of activity. A spirit of fellowship and pride in the chorus can develop at a retreat if time is given to this aspect of the barbershop experience.

Retreats can take three basic forms, all of which are of value to the chapter that wishes to increase its musical abilities. Each calls for a slightly different role for the music team.

6.9.1 Chorus development retreat

At this kind of session, the main emphasis is on basic singing techniques. An entire day is spent working on breathing and support, vocal techniques, target vowels, barbershop craft and so forth. Because of the normal membership turnover in a chapter, it is a good idea to have this kind of retreat yearly to assist new members. Many men join and are immediately thrown into the flurry of contest and show preparation with very little basic information. The more experienced members often forget the basics or grow lazy in their execution, and can also benefit from a review.

Assign the music team to various duties during this type of retreat. Some may teach craft classes while others work with part of the chorus on target vowels. The chorus could be divided into several groups and rotate to specific music-team instructors. Full chorus sessions might alternate with group voice lessons. Explore possibilities for instructional variety.

6.9.2 Repertoire retreat

A chorus may wish to use a retreat to put together its entire show package for the year. New music should be memorized prior to the retreat, and the bulk of time spent putting

together the package. The visual and interpretive plans should be established and, if a script is used, this could also be rehearsed. This type of retreat is best scheduled well in advance of the anticipated show, so that polishing can be done in subsequent weekly rehearsals. The concept here is the basic blocking of the show songs and putting together a workable production. Music team members function in the same roles as during regular rehearsals, with emphasis on the visual and interpretation areas. Notes and lyrics should be well-rehearsed before the retreat so the music leadership can concentrate on the performance aspects.

6.9.3 Competition camp

These are intense sessions in which all the details of the music are polished for contest purposes. Usually, an outside coach is brought in with the prime responsibility to work with the director in perfecting the contest package. Other music team members participate only when called upon, but should take written notes concerning problems that can be dealt with in future regular rehearsals. The retreat may also be video taped for future reference. These sessions can be exciting and gratifying as the singing quality and pride of the chorus take shape and the competitive edge is honed.

7

Chapter meeting programs

The chapter meeting is the very heart of barbershopping, perhaps more important than contests, conventions, paid performances or charitable activities. The chapter meeting is the place where, week after week, members come to "taste the holy essence" of four-part harmony.

Making things happen takes planning. Simply "winging it" isn't good enough for two very good reasons. First, the chapter deserves better. The members have taken time out of their busy schedules to come to the chapter meeting. They expect to enjoy it. Don't squander their precious time by not being organized and efficient with the limited time you have together. Second, and equally important, the music leadership deserves better. They have to prepare for shows, contests and other performances, and never have as much time as they would like. Waste time during a chapter meeting and you diminish the musical growth as well.

There are many other chapter activities in addition to those involving the development of a chapter chorus. These programs and activities can be interesting and fun for the chapter member and provide him with a wide variety of barbershop experiences. It is important that the vice president for music and performance and his music leadership team take an active role in chapter meetings and programs.

Not all chapters have the same number of officers. Some chapters will have the minimum number, whereas large chapters may have many more. Unless the chapter has an officer to handle chapter meeting scheduling and programs, it is up to the vice president for music and performance and his team to take on that responsibility. He needs to plan for the myriad activities that make chapter meeting nights a congenial, fraternal experience, and not merely three hours of rehearsing on the risers.

7.1 Build great chapter meetings around the Eight Points to Fun

An outstanding chapter meeting will vary from chapter to chapter. Consider your chapter's mission statement and goals and develop meetings that support them. Below are some of the basic elements that might contribute to the overall enjoyment and quality of your chapter meeting. Experiment and find out what works for you.

Plan and organize chapter meetings so that all members enjoy the widest variety of activities that will result in a congenial, fraternal and educational experience.

The type of activities provided will depend on your chapter's mission and goals. Below are the basic elements recommended that can contribute to the overall enjoyment and quality of a chapter meeting. Experiment and learn what works best for your chapter.

- Vocal warm up. Open the meeting and prepare each man physically and mentally to sing. It should last no longer than 15-20 minutes and should be led by the most capable vocal technician in the group.
- Gang singing. Barberpole Cat songs, old repertoire, tags: just "fun" singing.
- Craft. Basic musical information, special lessons to be learned or barbershop history and lore to be investigated. Craft also is a constant thread during the rehearsal segment.
- Break. Important as a period of relaxation and social interaction. Also a good time to try a tag or sing with a guest.
- Quartet activity. A vital part of every meeting. Informal quartetting, registered quartets, intra- or inter-chapter competition. Just get the guys singing with three other men. Having experienced men sing with those of lesser experience can benefit the quality of chorus singing.
- Woodshedding. Great ear training. Music and tapes are available to get this activity started if you don't have an experienced woodshedder to lead the segment.
- Business meeting. Keep it short. Introduce guests and make only necessary announcements of late-breaking changes in plans or upcoming events. Print an information sheet to eliminate lengthy discussions.
- Chorus rehearsal. The major portion of the chapter meeting. Learning new songs, section rehearsals, polishing the repertoire and other musical activities. A substantial part of the rehearsal should be held on the risers, practicing performance.

Vary the order of chapter meeting segments to avoid boredom. During the rehearsal, vary the type of learning activities. Alternate intense rehearsal segments with more relaxed, lighthearted segments. Make every chapter meeting a new, exciting experience.

Maximize the amount of time singing. That's what your member came to do! Some successful chapters have a goal of singing through as many songs as possible during a chapter meeting.

Following, you will find many ideas for chapter programs. Every one has proven successful in our Barbershop Harmony Society chapters. Success in your chapter requires your inventiveness, personality and planning. Many of the activities will involve music team members, led by the vice president for music and performance. Others may involve other chapter members who have the talent and initiative to make them a success.

Canvass the membership regarding the type of programs in which they wish to, or are willing to participate. As your programming develops, you will find that more and more members will want to get involved. Always encourage new members to participate in the weekly programs, and keep the atmosphere such that members feel free to volunteer to assist in programs.

7.2 Break-out Sessions

These are designed to meet the various needs and interests of your members. One may be scheduled, lasting about 25-30 minutes, sometime during the chapter meeting. Each week you might provide activities in two or three different areas, including quartetting, education, gang singing, etc. Each member has an option to participate in the activity of his choice. Smaller chapters may elect to go with only two activities while large chapters may want to provide more than three.

All activities run simultaneously, so you will need to have separate rooms with a man in charge of each activity. The objective is to give your members an opportunity to do what they want for that period of time. Note that this program still provides the music director with 90 minutes of chorus rehearsal time during the meeting, along with necessary business and announcements.

Some possible activities might include:

Quartetting

- Mix and match quartets
- How to start a quartet
- Quartet coaching
- How to put together a quartet show package

Educational

- DVD: Chorus performance package
- DVD: How to apply make-up

Repertoire for new members

- Judging category instruction
- DVD: international convention

Gang Sing

- Tag singing
- Woodshedding

- Old repertoire songs
- Barberpole Cat songs
- Heritage Of Harmony songs

7.3 Program ideas

7.3.1 Take a mystery bus trip

Many chapters are located within a short bus ride from another chapter. When everyone has arrived at the meeting, announce that a special surprise is waiting in the parking lot. Load everyone into a bus you've hired to take them on a chapter visitation you've planned with a neighboring chapter. It's a great way to build camaraderie among Barbershoppers in your division or area.

7.3.2 Swap shows

This is an ambitious inter-chapter event that includes each chapter appearing on the other's annual show (including any of each chapter's registered quartets). It provides great fellowship for both chapters involved and more available talent for chapter shows. And a larger chorus is a very satisfying experience for two small chapters.

7.3.3 Get a booth at the state or county fair

This offers the opportunity to reach prospective patrons for shows and singers for your chorus in large numbers.

- Sponsor a booth, either alone or in cooperation with a nearby chapter, selling food items of one kind or another.
- Hold drawings for recordings, show tickets, merchandise, etc.
- Play recorded barbershop music or present live quartet performances.
- Obtain names of potential members.

7.3.4 Build your show patron list

Offer to sing free for any civic group in exchange for a copy of their membership roster. Add these names to your annual show or cabaret mailing list.

7.3.5 Sing as summer church choir replacements

Many church choirs disband during the summer months. Offer all denominations the services of your group.

- Use Society-published barbershop hymns.
- No need to memorize, just read the music when you perform.

- Provide a brief announcement card to the priest, minister or rabbi explaining where and when you meet.
- Remain after the service for personal contact as well as sharing expressions of appreciation.

7.3.6 Organize a community holiday chorus

Caroling activities provide many positive opportunities for your chorus:

- Exposure within the community.
- Recruitment potential
- Fun for the members

A recommended procedure to get the most benefit from this activity:

- Plan well in advance a number of places to sing:
 - Retirement homes
 - Malls
 - Company and private parties
- Advertise for men who would like to do some caroling
 - Newspapers
 - Radio
 - Church bulletins
- Rehearse Christmas music during the first hour of your meeting, and invite new men to remain for the rest of the meeting.
- Use published holiday music the Society offers, and don't worry about memorizing music, just use colorful red or green folders for caroling performances.
- Chorus costume for the activity might be colorful stocking caps and sweaters.
- Plan a party following the caroling to develop a relationship with those men who joined you for the caroling.
- Follow up with a call from the membership committee.

7.3.7 Stage a dinner theater/cabaret show

These are less work than a full annual show production.

- If there is a dinner theater close to your town, contract to take over the place on the theater's "dark" night (usually Mondays). If there is not one in town, consider a night club or dance hall. Fix a fee for the owner to cover overhead and costs for the evening.
- Make arrangements to purchase enough beer, soft drinks, chips and pretzels for a capacity house. Sell your tickets on an all-you-can-eat basis for \$8 to \$12.
- Have at least two quartets and your chapter chorus on the show program, with your chorus members serving the food and refreshments to the patrons in their chorus uniforms prior to the show and during refreshment breaks.
- A school gym may also be used if you plan a pie-and-coffee type event.

7.3.8 Deliver Singing Valentines

One of the best activities a chapter can undertake for a number of reasons:

- Numerous opportunities to appear before new audiences
- Excellent income potential
- A great sound and visual "hook" for TV and radio publicity
- A chance for chapter quartets to perform publicly

This is an incentive for all chapter members to enjoy the quartet experience for a single day. Quartets should be able to sing two songs: "Story of the Rose", "Let Me Call You Sweetheart", "Tell Me Why" and "I Love You Truly" are popular choices. Quartets need not sound like international champs, but pick-up quartets should be approved by the music team so some standard of quality is established.

7.3.9 Distribute "Bonus Bucks"

Print play money or "funny" money, starting with a \$500 bill and continuing up through a \$50,000 bill. The bills are an appropriate size so that six can be placed on one 8.5x11 sheet of paper and cut into separate bills. Bills are given as a reward to members who successfully participate in various activities:

- Attendance at meetings or performances
- On time at chapter meetings
- Ticket and ad sales for shows
- Barberpole Cat participation

- Special help to the chapter

The list may include as many other items as you choose, but remember to keep it simple. After six months of distribution, conduct an auction:

- Select a set of donated gifts from advertisers in your show program, from the chapter, or individual members.
- Set a chapter meeting aside for the auction.
- Bonus bucks are the only usable currency. The more an individual contributed to the success of the chapter, the more money he has available.

7.3.10 Teach tags to your guests on the sly

Just before the mid-meeting break, have a music team member teach the entire chorus a new tag. Then, during the break, each singing guest will be able to sing the tag in a pick-up quartet or octet. Once he hears the thrill of locking a chord, you'll have him hooked.

7.3.11 Learn more about the Society

Most of us probably don't realize all of the activities our Society provides for us. The contest system, district and Society structure, educational materials, Society staff, etc.

- Ask various chapter officers to present ten-minute orientation sessions during chapter meetings.
- Spread these sessions out over the year to help members better understand how the Society is structured and what opportunities there are for the individual member.

7.3.12 Learn more about the judging categories

Even if the chapter competes on a regular basis, most Barbershoppers know very little about the categories used to judge contests. Here's a way to improve understanding and insight into the elements of an outstanding barbershop performance.

- Obtain a list of the certified judges in each category from your district. Invite one judge in each category to present a program to your chapter on his specialty (no longer than 30 minutes).
- Give members a blank judging form so they can follow the presentation or
- Show a Society contest video and allow the members to practice judge, followed by an analysis by the judge himself.

7.3.13 Watch videotapes or DVD's

Educational media are designed for members' education and are available from the Barbershop Harmony Society office through the Harmony Marketplace catalog, or online at www.barbershop.org. These may be purchased and are a great way to provide information and entertainment to your chapter members.

7.3.14 Lights out and listen!

When the new district or international champion chorus recordings are available, bring a good sound system to the chapter meeting. Have all members sit in their chairs, turn down the lights, and turn up the sound. Let your members soak in the great sounds of those top choruses in the dark with no distractions. It will inspire them to try to imitate the beautiful sounds made by larger, more proficient choruses.

7.3.15 Celebrate Harmony Month

Commemorate the first meeting of our Society (April 11, 1938 in Tulsa, Oklahoma) with a celebration of our great history. One way you can do that is by showing the brand new DVD your chapter has just received as a gift from the Barbershop Harmony Society called **More Than A Hobby**. It features Dave Steven's *What are We Trying to Preserve* and Dr. Jim Henry's 2007 Harmony University *Keynote Address*.

Develop a quiz program, either on an individual basis or with four-man teams. Use questions based on the Society's history, district or chapter information.

7.3.16 Hold a white elephant sale

This may be done on a regular meeting night or as a special event.

- Collect the items from members.
- Hold an auction. Invite wives and significant others.
- Make an extroverted member the auctioneer, to encourage bidding.
- Proceeds may be donated to a worthy charity, provide gifts for under-privileged children at Christmas, or fund chapter scholarships to district and Society schools.

7.3.17 Trade gifts on gift night

Secure "gimmicky" gifts for all members. Try to find gifts that fit the personality or traits of the individuals. Important: keep it in good taste! Don't take a chance on making someone angry or hurting someone's feelings. Select a person to emcee who has the knack for handling humorous occasions and let him do the presentations.

7.3.18 Hold a "strictly-NOT-barbershop night"

Many chapter members are musically talented or have interests in music other than barbershop harmony. Have a talent night where members show their talents in other areas of entertainment. Depending upon the number of talented members, this activity may take a portion of the regular chapter meeting or be planned as a separate event.

7.3.19 Thank your sponsors

Within two weeks following the annual show, merchants who advertised in the show program are invited to a regular chapter meeting. Because the chorus is well prepared, they entertain the guests with their show numbers, and the guests are then invited to participate with the chorus in gang singing. Serve light refreshments at the close of the meeting.

7.3.20 Honor the service clubs

Invite members of the Rotary, Kiwanis, Lions, etc. one group at a time, to one of your regular meetings. Stress that we are a service club, too. Go through a typical meeting and rehearsal. Invite them to participate in a tag quartet or other simple program and conclude by showing a Society video. Suggest that they have a meeting of their group featuring barbershop harmony and offer to sing for them. The main purpose of this particular activity is to educate and develop communication and good public relations with other civic groups.

7.3.21 Share the singing with your son

Many fathers don't expose their children to barbershop harmony, or they assume their sons won't be interested. By having a father-son program, you'll honor these youngsters and show them what Dad's hobby is all about. It might be a good idea to arrange to bring in a local high school chorus or barbershop group to entertain.

7.3.22 Honor the Barbershopper of the month/year

Recognize those in the chapter who perform services above and beyond the call of duty.

- Establish a committee to select a Barbershopper of the month.
- Set aside a portion of the meeting to recognize this man.
- Provide a memento of the occasion in the form of a certificate or plaque.
- The Barbershopper of the Year should be recognized on a special night or at the annual awards or installation banquet.

7.3.23 Celebrate birthdays and anniversaries

Compile a list of birthdays and anniversaries of all members. As the dates come around, announce them in your bulletin and at the meeting. Give some background about the member and then present him with a cupcake with a candle in it.

7.3.24 Host an alumni night

If your chapter is more than five years old, you may have some former members still in town who had to drop out for one reason or another.

- Send invitations to these men to attend a special recognition night.
- Have old chorus photos and programs on display.
- If possible, sing songs from past shows and performances.
- Follow up with an invitation to rejoin.

7.3.25 Honor the past presidents

Look through your records and invite all past chapter presidents to one of your meetings. Research to find out some of the things they did to advance the chapter, and have someone make a short presentation, introducing each one.

7.3.26 Present a quartet appreciation night

Rarely do we honor our chapter quartets and all that they do to promote the chapter. Let them know how much you appreciate what they are doing with a special night.

7.4 Youth In Harmony activities

Our Society vision statement declares "The Society is to be an ever-growing, fraternity of barbershop-style singers, leading the cause of encouraging vocal music in our schools and communities." The Youth In Harmony program supports the second part of our vision statement. When we can assist in preserving and encouraging vocal music in our educational systems, particularly through the introduction of barbershop-style harmony and the joys of singing it, we take a major step in furthering recreational singing among communities of the future. At the same time, we support and promote recreational singing activities in present-day communities. And, if we are to build our own Society for the future, we must promote our kind of music with the young people of today's world.

One major job of the Music & Performance vice president and his music team is to develop an active Youth In Harmony program appropriate to the size and abilities of the chapter. The Society has many educational materials available that can help the chapter develop this very important program. Contact the Society office or go to www.barbershop.org for more information

8

Quartet activities

8.1 The heart of the hobby

In a Society professing the "encouragement" of quartet singing, every member if he so chooses, should have the opportunity to participate in woodshedding and quartet activities at every meeting. This area of barbershopping is often neglected in our efforts to perfect chorus contest and show music. Yet, many chapters have found that the quality of chorus singing improves in direct proportion to the number of quartet men in the chapter.

Men capable of singing in quartets tend to be stronger singers and more independent in their parts. The more a music team can encourage information on quartetting and the formation of organized quartets, the better the chorus is likely to become.

8.1.1 Benefits of an active quartet promotion program

- It allows members to move up on a personal musical improvement scale.
- It generates enthusiasm in the chapter.
- It encourages informal quartetting and woodshedding before and after meetings.
- It allows men who are not in organized quartets to get to know the chorus music better by using the repertoire for informal quartet singing.
- Whenever there is informal quartet activity and woodshedding, men tend to experiment with other voice parts; many find they are capable of singing more than just one part.
- As the program progresses, more members from the "general chorus" category will become involved and the excitement and enthusiasm generated is unbelievable. When an 8- or 10-year member suddenly becomes an "excellent" bass or lead, others will say, "If he can do it, so can I." In a year or two, this can snowball.
- Members begin to ask for or seek extra quartet activity outside of regular chapter meeting time.
- Organized quartets begin to form.
- A larger percentage of the membership is musically satisfied to a higher degree than ever before. When this happens, the turnover in attendance slows down and membership improves.

- Chorus directors have a better opportunity to evaluate each member's voice.

8.1.2 The Music Team's roles in quartet activity programs

The teaching quartet

In addition to regular music team members, other chorus men can participate in teaching new music, or in reviewing the repertoire or as a demonstration quartet for some specific musical technique.

Quartet coaching

Inexperienced quartets in particular can benefit from the assistance and support of the chapter music team. Schedule coaching sessions before or after chapter meetings, or on a separate night. If the chapter has a large number of new quartets, as a result of the quartet activity chairman's efforts, a special evening or Saturday might be set aside for general coaching. Quartets wanting help can sign up, be scheduled for specific times and rotate to different music team members. This is a format similar to quartet schools that are held at the district or Society level. This type of activity is also a good way to develop coaches within the chapter. Men with quartet experience, musical backgrounds or, simply a desire to coach, are able to practice their skills with chapter quartets. Inexperienced coaches might be paired with more qualified music team members to learn the necessary techniques.

Combining quartet activities with teaching techniques

The chapter development vice president, vice president for music and performance, chorus director and quartet activity chairman should coordinate chapter meeting plans to include some quartet activity each week. They should also decide which kinds of activities are most suited for their particular chapter. Such things as the amount of quartet experience of the membership, the desire of members to participate and the value placed on these activities by the music team should all be considered. If a full-scale quartet promotion program is to be used, care should be taken by the vice president for music and performance to work closely with the director in setting up meeting night schedules.

- Use informal quartet activities to check the memorization of a new song.
- Quartet or double quartet activities can point out trouble spots in interpretive plans.
- Tuning and target vowel problems in individual singers can be identified and corrected.
- Use a pick-up quartet to demonstrate concepts in the proper balance of chords.

8.2 The Barberpole Cat program

8.2.1 Purposes

In 1971, Society President Ralph Ribble launched a new program known as the Barberpole Cat Program. Its purpose was to get as many Barbershoppers as possible in every chapter involved in quartet activity. Today, the program is still going strong, with thousands of men using Barberpole Cat songs to share a chord with three others. The outline below shows how the program works and how you can implement it in your chapter

8.2.2 Repertoire

The Barberpole Cat Songbook contains 12 songs:

1. Down By The Old Mill Stream
2. Down Our Way
3. Honey, Little "Lize Medley
4. Let Me Call You Sweetheart
5. My Wild Irish Rose
6. Shine On Me
7. Story Of The Rose (Heart Of My Heart)
8. Sweet And Lovely, That's What You Are To Me
9. Sweet Roses Of Morn
10. Wait Till The Sun Shines Nellie
11. You're The Flower Of My Heart, Sweet Adeline
12. You Tell Me Your Dream

8.2.3 Barberpole Cat materials

Songbooks and learning media are available on line at the Barbershop Harmony Society website or at www.harmonymarketplace.org

8.2.4 Awards

- The Barberpole Cat badge is presented to each member who has successfully sung his voice part in any one of the 12 songs, in a quartet, at a chapter meeting or function.
- A numbered sticker is placed on the member's badge for each song that he sings satisfactorily. Upon completion of the first six songs, the member receives a Barberpole Cat Certificate of Award. The chapter secretary, or quartet activity chairman, sends the qualifying member's name to the Society office for this special award.
- A Barberpole Cat lapel pin is awarded to any member who qualifies by singing his voice part on all 12 songs included in the Barberpole Cat repertoire. All information regarding members who have qualified should be included on the report form that is sent to the Society office.

8.3 Chapter meeting activities

8.3.1 16 men equal 48 quartets

This activity is a lot of fun and can produce up to 48 different combinations. It will work very well with small chapters, as long as there are four men who are willing to sing each of the four parts: 16 men, four on a part. This program gives each individual the chance to sing with various combinations, throughout the activity, for as long as you wish to run it.

Here's how it works:

The quartet activity chairman makes out a master card, showing as many combinations as he wishes to use. The example below will set up 16 quartets.

(Master card for the quartet activity chairman)

Singer 13 Bass 1,5,9,13	Singer 14 Tenor 2,5,9	Singer 15 Lead 3,5,10	Singer 16 Bari 4,5,10,14
Singer 9 Bari 1,6,9	Singer 10 Lead 2,6,9,13,15	Singer 11 Tenor 3,6,10,14,15,16	Singer 12 Bass 4,6,10,16
Singer 5 Tenor 1,7,11	Singer 6 Bass 2,7,11,14,15	Singer 7 Bari 3,7,12,13,15,16	Singer 8 Lead 4,7,12,16
Singer 1 Lead 1,8,11,14	Singer 2 Bari 2,8,11	Singer 3 Bass 3,8,12	Singer 4 Tenor 4,8,12,13

The quartet activity chairman should then make 16 individual cards. On the front of each card will be the name of the voice part and the participant number for that part. Here is an example:

<p>BASS</p> <p>6</p>

(This card is for Singer 6-Bass, located in the second column, third row of the master card.)

On the back of the card will be numbers for each quartet that Singer 6 can be a part of:

2	7	11
14		15

The quartet activity chairman passes out an appropriate card to each of the 16 men involved. He then calls out a number, "quartet 13." The four men with the number 13 on the back of the card begin to sing a designated song. During the song another number may be called out, and **these** men pick up where the first foursome left off. Quartets may sing an entire song, or just a phrase or two. The quartet chairman can call out two numbers to get participation from more than one quartet. He may also have all 16 men sing and alternate this with numbered quartets. A wide variety of combinations and program possibilities can be initiated.

8.3.2 Chapter or area quartet jamborees and novice contests

These events are great for giving singers their first "live" quartet experience, and are a good way to build on the Barberpole Cat program.

All members may participate in as many combinations as they wish. For instance, in some chapters where there are fewer tenors and baritones, it may be necessary for these men to sing in more than one group.

Quartets are formed either by personal choice of the individual members or appointed by the quartet activity chairman. To keep things on a relatively even playing field, no quartet should have more than one member who presently sings in a registered Society quartet. Music and judging would be the same as for the area quartet jamboree.

Costumes or uniforms are not required but are encouraged, and the quartets should be rewarded accordingly for their resourcefulness and efforts.

Each quartet performs one song of its choosing, from

- The 12 Barberpole Cat songs
- Songs from the "Strictly Barbershop" songbook, with the exception of "America The Beautiful"
- Songs from the "Barbershop Arrangements"" catalog which are marked as easy (1) in level of difficulty

Since this activity is designed for enjoyment and extra participation, emphasis on competition should be played down. This can be done through consideration of how and by whom the quartets are judged. Select not only from certified judges, but try using section leaders, chapter officers, guests and wives.

8.3.3 Quartet in chorus

This is an excellent rehearsal technique for the chorus as well as being a good way for a man to try his hand briefly in a quartet. Here's the procedure:

Have the tenors, leads, basses and bari's line up in columns, as shown (since section sizes will vary in number, the lines will not be equal as shown):

Tenor	Lead	Bass	Bari
Tenor	Lead	Bass	Bari
Tenor	Lead	Bass	Bari
Tenor	Lead	Bass	Bari
Director			

No one sings except the foursome directly in front of the director (although the rest of the chorus might hum very softly). On a signal from the director, the quartet begins singing the prescribed song until such time as the director signals for a change. Then the quartet directly behind them pushes out that group and continues the song. The quartet that has been pushed out goes to the end of the line and waits until it reaches the front again.

This not only gives everyone a chance to sing in a quartet (in fact several different combinations depending upon how long the activity continues), but the director can hear each man sing his part. He can check for correct notes, intonation or other musical problems.

8.3.4 "Tag" quartet

This is usually everyone's favorite quartet activity. Here's how it works:

- A quartet volunteers or is appointed to start a song.

- They continue to sing until such time as another man, be he tenor, lead, bari or bass, decides he wants to sing.
- When a man decides to sing, he goes up behind the quartet, tags the fellow singing the part he intends to sing and continues the song until he himself is tagged.

This technique is one of the most basic ideas for quartet participation. If it is done in a light hearted spirit, nearly anyone in the chapter will be willing to participate.

8.3.5 Start big, include everyone

Have the men in each section count off to four so that the chorus is made up of four very large quartets. Smaller choruses may have to use two or three groups only, as there can't be more groups than the available number of tenors. Don't worry if there is not a proper balance of parts in each group. Start a song with everyone singing. During the song the director will call out a number of one of the groups, at which time **only** the men with that number sing. After a few moments the director calls out another number and this group sings while the others listen. The director may also call out two or three numbers at the same time. Keep changing the order in which the numbers are called.

8.3.6 Use of double "tag" quartet

Here is an excellent way to involve the shy singer in quartet activities. Each man in a double quartet has someone else to lean on for support, yet begins to develop the feeling of quartet singing.

Line up eight men like this:

Tenors	Leads	Basses	Bari
X	X	X	X
X	X	X	X

The object is to have eight men singing all the time. At a given signal, each of the front four men points to a person in his respective section. The person pointed out goes to the back of the line and tags the shoulder of the second (rear) man singing his part. The singer just tagged (second man) now tags the shoulder of the front man, who returns to his seat. Now the second man steps up to take the front position. Keep changing the participants as much as you wish.

- You only point on a given signal.
- Stay and sing until your replacement gets there (the singer behind you will let you know by tapping your shoulder).
- All eight men must sing all the time.

8.3.7 Three and one

This activity calls for three experienced singers and one novice. The technique is simple:

- Have three men in a registered quartet select a man who has never been in an organized quartet.

- In private, have the quartet surrender a spot for the novice and teach him his part or have him do a song with which he is familiar.
- Once he has demonstrated that he can sing his part, perform for the chapter.

This gives the novice the chance to sing with experienced men and builds his confidence.

It can also stir up his enthusiasm for getting together his own foursome.

8.3.8 Craft class

This technique calls for a well-informed director, as he will be selecting a quartet to demonstrate certain skills to improve singing. He does this to strengthen the concepts the music team has been teaching the chorus. Here's what happens:

- To form a quartet, the director picks proficient men from each section who don't normally sing together. He then has them sing a song the chorus is currently rehearsing.
- Upon completion of the song, the director can do one of two things:
- Use the quartet to comment himself on things which might improve the performances. In this way the chorus can hear and see what the director is doing to "fix" things.
- Ask the chorus to critique the quartet. A variety of comment will follow, all of which should be accepted as genuine criticism. The director would then endeavor to use these comments to improve the sound of the fledgling foursome. Care should be taken not to embarrass the quartet men and praise should be offered whenever possible.

In this activity, the chorus members exercise and exhibit their knowledge of the song and its problems, and the quartet enjoys an opportunity to show its skills.

8.3.9 Section leaders

Have each section leader convince a member of his section to sing in a quartet. Each section leader reports to the director or quartet activities chairman those men who are good enough to "carry their own" in a quartet. The quartet activities man then praises the men for their individual work and challenges them to sing in a quartet. This can be done as part of a program or used to show how work on a new song is progressing. You will probably need to give the new quartet a couple of minutes to warm-up together.

8.3.10 Game in the hat

This should appeal to all those men who would like to try their hand in a quartet, but can't find three other guys.

- Quartet activities chairman has tenors who are interested in quartetting each put his name on a piece of paper, fold it up and put the paper in a bowl.
- Do the same with all of the interested leads, bari's and basses. Use a separate bowl for each voice part.
- Quartet activity chairman picks names out of each bowl until he has a quartet.
- Pick as many quartets as you have names (this will probably depend on how many tenors are available).
- Hold a one-song contest and award first place on an applause basis. This quartet will be the "Quartet of the Month."
- The culminating activity will be the "Quartet of the Year" contest, when all twelve monthly winners compete for the championship.
- Naturally, you will find, over the long haul, that a person may be involved in more than one winning combination. This is OK. Generally, he will be a catalyst for those guys who are reluctant to participate.

Another spinoff, using this procedure, is to merely pick one quartet out of the bowl each week. Have it prepare a song for the program the following week. Not contest, just lots of quartet experience and entertainment.

8.3.11 Chorus in quartets

During a rehearsal, have the men stand in a little quartet cubicles **facing into each other** like this:

	Lead	
Tenor		Bari
	Bass	

Scatter them all over the rehearsal area. Then the director merely starts a song. Everyone is to sing unless otherwise notified. The director then walks through the chorus discreetly quieting small groups until only one quartet is left singing.

8.3.12 Reverse "tag" quartet

This is the opposite of the "tag quartet activity. It is executed by having the singing quartet member pick-out the men to replace them. If a man refuses, don't push it. With gentle help, most men will participate.

8.3.13 Point out

This will call for some extra work from the chorus manager, but it is a unique, sneaky way to get quartets singing.

- Have chairs set up in the normal chorus position.
- The chorus manager will make up a card with each chapter member's name on it. These will be placed on the seats in the following manner:
- For as many "quartets" as the chapter can muster, (usually depending on the number of tenors available) seat them like this:

(Rest of the Chorus)															
BS	B R	L	T	BS	B R	L	T	BS	B R	L	T	BS	B R	L	T
T	L	B R	BS	T	L	B R	BS	T	L	B R	BS	T	L	B R	BS
(Front)															

- Place all others in sections or mixed up to the rear of this seating arrangement.
- The men will be directed to find the seat with their name on it.
- The director will start with the entire group singing.
- On signal, the director will point out a foursome and the quartet will continue to sing while the rest of the group stops.
- The "pointed out" quartet sings for a few phrases, then the director indicates that the entire group will come in again.
- On signal, another foursome is pointed out, etc., etc.
- Do this until all combinations have sung, then rearrange the combinations to include those men who were not able to be in the quartet setup the first time around.
- Done with precision and calculated enthusiasm, it is possible that every member present will have sung in a quartet during the course of the evening. Some excellent combinations could be heard during a meeting, and it would be in order to encourage some quartets to continue on their own.

8.3.14 Who's who?

The quartet activity chairman selects four men (tenor, lead, bari and bass) and discreetly takes them from the rehearsal room individually, and explains the following to each man:

- "You will sing in a quartet and you won't have to look at your audience."
- "You are going to be blindfolded."
- "Each guy in the chorus has a different timbre which makes his voice recognizable."
- "Your job will be to sing a song and simultaneously try to identify those three other fellows singing with you."
- "There will be a prize, its value depending upon how many of the other three you identify."

While the men are out of the room, have someone explain to the rest of the chorus what is happening. Make sure that the men bestow plenty of applause on the performers.

Variation: Blindfold only one of the men. Have the chorus very quietly use the "tag" quartet technique. This is a source of great delight when the time comes for identification, because the blindfolded man will have heard perhaps as many as a dozen different timbres during the song.

8.3.15 Round Robin

Place quartets around the rehearsal room in the following manner:

		L				L				L		
	BR		T		BR		T		BR		T	
		BS				BS				BS		
	L										L	
BR		T								BR		T
	BS										BS	
			L				L					
		BR		T			BR		T			
			BS					BS				

- The number of groups will depend upon how many men you have in each part, and how many are willing to take part in the activity.
- Each group is to start singing a song. Encourage each quartet to sing a different song. This may sound quite bad from the center of the room, but this will draw the quartets closer together and cause each man in the group to listen for his own foursome's sound.

- On a given signal, usually after about one minute, the quartets stop. It is imperative that each group stop singing exactly on the signal, no matter where they are in the song. At this time, tenors and bari's will stay in place; leads will move one group to the right; basses will move one group to the left. Then the process starts all over again. Sing for a minute or two, then switch. Do this enough times so that each lead can have a chance to sing with every group. The same song may be repeated or several songs may be used.
- You'll be amazed at the popularity of this activity. Everyone can sing in a quartet, but no one has to sing in front of anyone. That is a very important about quartet activities. We must develop them so that everyone can get involved, no matter what his level of singing is. This would also be a good chance for men to try out a different part, especially if you are short of tenors, baritones or whatever. No one can hear what each foursome is singing except for that specific group.

8.3.16 Quickie quartet ideas

- "Arm Wavers" - Directors or men who have directed choruses. This quartet to be directed throughout the song by someone who has never directed a group
- "Stuffed Shirts" - Men who have served as president of the chapter. This group to sing with funny hats and change them frequently during the song.
- "Pencil Pushers" - Men who have served as secretary of the chapter. This quartet to sing with pad and pencil and to write the words of the song as they sing.
- "Featherweight Four" - Four biggest men in the chapter. Must do some little dance steps at intervals as they sing (tap, ballet, etc.).
- "Lockjaw Four" - Must sing the entire song with teeth tightly clenched. This is not as tough as it sounds.
- "Unsociables" - Must sing back to back, all facing outward and slowly rotate as they sing, so the audience can see all the men. This is not as easy as it sounds.
- "Educators" - Demonstration of barbershopping. One man as spokesman will introduce and explain each part. Use a short song or tag. Lead sings alone, spokesman talks about the part. Then the tenor sings, spokesman talks, etc.
- "Four Hams" - Must act out the words of the song with gestures (i.e., point up for "blue", hug self for "love". Rock baby for "baby", wave for "good-bye," etc.). Best if not rehearsed ahead of time.
- "Undecided Four" - Each man must sing some part other than his own.

- "Sacks 5th Avenue" - Must sing with large paper bags over their heads. The trick is, while they are singing, the audience must quietly leave the room, so they finish to no applause and an empty house.
- "Homing Pigeons" - Blindfold all four, then lead them by roundabout routes to different locations in the room. Start them singing and they must "home in" together while singing.
- "Scholars" - Sing any song, but leave out all pronouns (I, you, we, etc.).

9

Chapter library management

A well-planned and carefully maintained music library is vital to the chapter's musical instruction program. In fact, everyone in the chapter benefits if the librarian is capable and all music and reference materials are well-organized. The director and assistant director's jobs are easier because music is easy to locate for distribution or study. Section leaders and vocal coaches can carry out their responsibilities more smoothly because vocal analysis forms and vocal progress records are readily available. Evaluation tapes are carefully cataloged. Reference materials are quickly located. All these things are of great help to the music team.

Chapter members gain from a well-organized library. New music is in their hands when it needs to be. Reference music can be checked out to quartets. Learning tracks and Premiere CD's are available for use. Guest books are up to date and in plentiful supply. What chapter wouldn't like this situation?

9.1 Guest books

- Maintain guest's books. Carefully prepare well-organized music booklets or folders for guests and make sure there is an adequate supply available.
- Use good-quality folders: three-ring binders or folios with built-in pockets
- Label guests books so regular members don't use them
- Insert copies of all music used by the chapter including current repertoire, Barberpole Cat songs and tags, *Strictly Barbershop* and other folios used by the chorus, and warm-up and vocal technique exercises

9.2 Library filing

- Arrange all music in alphabetical order. Make all changes that have been done on individual arrangements (different tag or a section left out). Do not allow guests to take the books home.
- Order music and library supplies. The chapter secretary should order all library supplies including music, tapes and reference materials.
 - Keep a list of all songs planned for the year, along with dates for introducing them, so that you may order music in plenty of time for shipping and distribution.

- Always secure extra copies of music: total number of members, plus guest books, plus 10. Keep one file copy for future reference.
- Distribute music to members. There are three possible ways to handle this. Each has certain advantages. Pick the one you find most effective for your chapter size and financial situation.
 - Give each member his own music book. This is for chapters that feel they should supply each member with his own music. Put each member's name at the top of the music prior to distribution. Check his name off the roll as you do. (It will be easy to tell who did not receive music, as those copies will remain in the library.) Each member is responsible for bringing his music to weekly meetings. If he loses the music, he must pay for the next copy. Members may check out music from the library for study, use in informal quartetting, etc.
 - Maintain all music books for the members. The chapter supplies the music and provides the members with a folio which is kept at the meeting hall. Members may check out folios if they wish to take them home.
 - Sell the music to the members. For chapters with very limited budgets and financial resources, the chapter may order the music and sell it to the members. However, the chapter still has to purchase guest books.
- Store and file music. Following are a few suggestions:
 - Use a four-drawer filing cabinet and an adequate supply of 9x12 file folders. Inexpensive, stackable cardboard file boxes are another possibility.
 - File in alphabetical order, according to song title. Note the number of available copies on the tab at the top of the file folder.
 - Keep a 3x5 reference card on each piece of music owned by the chapter. Three types of cards for each song:
 1. List song by TITLE. Composer, publisher and arranger listed below the title. Other information such as last time performed, number of copies, etc. may also be noted.
 2. List song by COMPOSER. Other information (as in #1) also noted.
 3. List song by SUBJECT MATTER. This is an excellent resource for the music team in putting together material for shows or special occasions.

You can also use a number of computer software programs to keep track of music, learning tracks and other reference materials. Apply the above methods to identify these materials.

- Store and file audio- and/or videotapes and CD's. Use the method described above for filing music. In addition, you may sort by:
 - Commercial tapes. These are generally Society recordings of international contests or tapes independently produced by quartets and choruses.
 - Learning tracks and CD's. Both Society-produced and chapter-produced tapes fall into this category. It is important to label each with the song titles for easy reference and convenience of chapter members.
 - Evaluation tapes. If the chapter uses tapes to evaluate members in the performing chorus, you may wish to keep these in the library for reference by the music team. A supply of blank tapes should also be kept in the library.
- Store and file reference materials. For the very active chapter, it is wise to stock a number of reference materials. Some points to consider are:
 - Music. In addition to the chorus repertoire, purchase single copies of a large number of songs. You should keep copies of Music Premiere and Free 'N Easy in the library.
 - Show scripts. Society-produced scripts are free of charge and provide good ideas for the show committee.
 - Video Tapes and DVD's. Commercial audio- and videotapes and DVD's are excellent reference materials. Educational media are available through the Society website.
 - Reference books. Theory, arranging, vocal techniques, performance, history and many other subjects are covered in Society manuals. A copy of the *Contest & Judging Handbook* is an important reference item. You should also keep youth outreach material in the library.
 - Society, district and chapter publications. Maintain copies of *The Harmonizer*, district bulletins, *PROBE*moter, quartet newsletters and chapter bulletins for reference.
- Chapter musical progress records. Keep records of each member's voice-placement, audition and membership flow charts in the library for reference. The music team or the member himself may want to look back on his progress.

9.3 Learning tapes

9.3.1 Guidelines for making learning tapes

- There must be a legal copy of the sheet music for every chorus member. Cassettes and CD's cannot be made in order to avoid the purchase of music.
- No copies of CD's can be made for distribution. A learning CD cannot be copied and distributed unless the proper fee is paid to the owner of the song. This is usually handled through the Harry Fox Agency. It is treated just like a recording made for sale.
- To avoid the problem of paying royalties, a bit of a stretch in "fair use" appears to be acceptable to most publishers. That is, each person may bring his own recorder and make his own individual recording. It must definitely be a "part learning" tape. A recording of a balanced, full four-part sound puts it in a different class of recording.

An individual can make learning CD's/tapes in one of the following legal ways:

- He can record while someone demonstrates the part for him or his section. This could be done by using the quartet teaching method. The singer needing the learning tape must make the recording. He may not make copies.
- When the music is fairly well learned, he can turn on his tape recorder within his section and record himself as well as those around him. Again, it must be predominantly his own part so that the tape cannot be construed to be a recording simply for enjoyment. No copies can be made and distributed to anyone else.
- A variation uses the same procedure as above except the teaching quartet member or section leader sings the part, while the one needing the tape does the recording.

Having a quartet make master recordings and providing copies from them without obtaining a mechanical license is a violation of the copyright law.

9.4 The internet

9.4.1 Use of the internet

Many chapters are making good use of the Internet in assisting both new and old members in the learning process. Those chapters who have their own websites have been doing some of the following:

- Putting PDF copies of public domain music or Free n' Easy arrangements downloaded prior to the introduction of the music to give them a head start in learning the note and words.
- Putting learning tracks under the "Members Only" section of the website so that members may practice at home. These may be learning tracks cleared for copyright and made internally by chapter quartets or by outside sources.

- Publicizing, through the website, the program outline for the upcoming chapter meeting so that members can anticipate and practice the music to be covered.
- Providing information, in advance, when new choreography will be introduced.
- Announcing upcoming dates for performances, retreats and other special events that might affect the learning or reviewing of specific musical materials.

10

Teaching methods

10.1 Build on strong foundations

When it is time to actually step in front of a group, music team members should be unified in their teaching approach. This is true whether they are directing the entire chorus, working with one section, or coaching individuals in vocal techniques.

No two music team members will ever have exactly the same personality or mannerisms. This can be a positive factor, as it provides variety for the chorus member and tends to maintain his interest. There are a number of basic principles in teaching, however, that can be useful in instructing the amateur singer, no matter what the teacher's personality may be. We have previously discussed many of these principles. They represent characteristics of good teaching, whether the subject is chemistry, football or barbershop music.

10.1 Basic skills

Plan ahead

This aspect of instruction has been stressed throughout this manual. In addition to plans for a particular instructional session, the music team member should always have in mind the long-range goals as well. He should share those goals with the group with whom he is working, so all have a common target at which to aim. "Why" we are doing certain things should be explained just as clearly as the "what" and "how". The chorus members will work much harder and more intelligently when they know what the plan is.

Maintain eye contact

Don't bury your nose in the music. This requires knowing the music in advance so that you don't have to concentrate on it so much. Remember, it is better to lose your place than to lose the chorus.

Be assertive

Music team members need not be hostile or threatening to be forceful leaders. Have confidence in what you are doing.

Have few, but firm, rules

The chapter board and music team should establish certain rules of conduct and expectations for behavior by the chorus. A few visual and spoken reminders or cues by music team instructors should be all that is necessary to maintain a reasonable level of attention. A small number of ground rules works far better than a long list of regulations.

Be specific in instruction and correction

Just saying, "Let's try that again," is hardly a constructive suggestion. Say what is wrong, and explain how it may be corrected. This implies the need for the instructor to decide what to do before stopping the group. It may even be necessary to anticipate what may go wrong before you ever start instruction.

Use visual plans

It has been suggested earlier that an evening's instructional schedule should be written on a blackboard so that all members of the chorus know what the music team is trying to accomplish. Visual demonstrations are also very helpful in reinforcing specific instruction. If we know what we are trying to accomplish, we are better able to get the job done, and more quickly.

Make music, not conversation

Many aspects of musical instruction need to be explained. Keep suggestions short and specific, and directed toward the music. Some things may need to be explained several times at different levels of understanding. You can eliminate a lot of extraneous talk if you think things through and plan out explanations ahead of time.

Establish a routine

Even though the chapter may be having many different activities at each rehearsal, a certain procedure can be established. What is expected of chorus members during warm-up, section rehearsals, and while on the risers can become a matter of habit, so that explanations are not necessary every time that activity is used. In this way, music team members can get right to the heart of things: teaching music and how to sing it.

Plan shifts in mood

Supercharged, uptight teaching is effective only for short periods of time. Plan an occasional change of pace to relieve stress and you will find increasing attentiveness and cooperation on the part of the chorus members. This needs to be done, not only over the entire rehearsal period, but during segments of instruction as well.

Vary your pace

Some teaching can be done in spurts, while other things need drill or more complex explanations. Try to vary these kinds of activities, both for the sake of the learners and the instructor. If something requires slow, repeated drill to master, follow it with something that requires less concentration. Remember that teaching requires as much patience as learning does.

Use positive reinforcement with everyone

Help the less-able chorus members contribute what they can, and praise them for their successes. Help the shy to feel more secure through encouragement when they do well. Plan activities that will allow the less-advanced to have a contributory role. This may be what real teaching is about; anybody can teach the advanced student.

Use humor

Successful teachers employ humor to alleviate an embarrassing or difficult situation. Humor is also effective in getting certain information across. Stay away from the kind of humor which depends on sarcasm or ridicule. These produce negative results by placing the learner in a defensive position from which he cannot escape without a dangerous confrontation. Most of all, the teacher should be able to laugh at himself.

Be imaginative

In order to keep the learner motivated, the teacher should use various methods to introduce and reinforce lessons. The creative instructor can come up with many novel and unusual ways to put across information and to assist the chorus member in musical growth.

Giving too much information

Try not to give too much information at once. There is a tendency to try to solve all the musical problems at one time. Limit the number of things you want to accomplish in a session. It is impossible, for instance, to work on the interpretation of a phrase if the notes have not been learned. Have patience. Work from the basics outward toward more artistic concepts. Too much information merely confuses the learner.

Get help if you need it

One of the basic reasons for having a music team is to bring a variety of background and experience to the task of teaching the chorus. Don't hesitate to ask for help in areas where you feel less competent. Admit it when you're not sure of something; don't bluff your way through. Remember that respect is built on a base of knowledge and honesty.

Encourage self-discipline

Chorus members should be inspired to grow musically for the good of the group. Through positive encouragement, they should strive for persistent work, control of their emotions and self-discipline in getting the job done. They should understand that no matter what the instructor is trying to do, how well the chorus member learns is ultimately up to each man himself.

Make lessons achievable

Make lessons commensurate with the ability level of the entire group. Adjust your explanations so that the group can understand what you are talking about. Remember that not everyone may have your background and experience. On the other hand, try to keep the level of instruction challenging enough to be interesting. This requires a constant monitoring of the group by the instructor to determine its level of understanding at any given time.

Capitalize on enthusiasm

Most Barbershoppers arrive at the meeting each week with a built-in enthusiasm for their hobby. Understand and be grateful for this high enthusiasm. Excessively strict

rehearsals tend to kill such vitality. Try to keep the enthusiasm in control and aimed at doing a better job of singing. If chorus members gain information through the rehearsal and have fun doing it, they will leave with more enthusiasm than when they arrived.

Don't always blame lack of growth on the learner

While it is true that many chorus members don't put forth the effort necessary to learn, material poorly presented or which fails to motivate can be just as much to blame. When things don't go well, look at the whole picture: the lesson, the student and the teacher.

Be consistent in your expectations

Set a level that you think is appropriate for the group, and persevere. Don't lower your sights unless you have directed all your creative and intellectual skills toward meeting your expectations. It is difficult to come back each week with enthusiasm and drive toward your goals; however, consistent self-motivation on the part of the instructor is infectious and can spread to the entire chorus. Music team members can help each other stay consistent in their goals and enthusiastic in their approach.

10.2 Be a part of the team

This manual began by stating that the music team is essentially "a group of men working together to meet the musical needs of the chapter." Included are as many ideas and materials as possible to enable those men to get organized, plan a yearly instructional program, and most efficiently direct a chapter's musical growth. Most of the information set forth here has been used successfully by chapters throughout the Society.

The material contained in this manual can be adapted to chapters of any size. It can aid in making rehearsals more interesting, raise the quality of performance by the chorus, attract and retain members, and most of all, lighten the burden of overworked chorus directors.

If you already have a working music team, there are many ideas included here which can improve your ability to raise the musical quality of the chorus. Whether in the area of music selection, rehearsal techniques, new member orientation or improved vocal instruction, many concepts and materials suggested here can help your chapter.

It would be wise to remember that any new program will initially take time and effort to set up. Planning and organizing a music team format will require that more people become involved, and a certain amount of time must be dedicated outside the normal meeting night. The rewards in more efficient use of rehearsal time, better utilization of chapter talent and less work on everyone's part later on, are certainly worth the early effort.

Thanks to all those chapters and individuals who have shared their knowledge and experience to make this manual possible. Barbershoppers really care about each other and want to help others improve and grow. Although there are no secrets to success there are innovative and creative ways to apply knowledge and hard work to barbershop singing.

In closing, remember these words from the pen of Calvin Coolidge:

"Nothing in this world can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent. That slogan, 'press on' has solved, and will always solve, the problems of the human race."

II

Forms

These forms have been developed by many chapters through the years to serve various needs. For this reason, their layouts and style vary widely. Adapt them to fit your specific needs, or use them as is.

II.1 Chapter-Evaluation/Survey

Chapter Name _____ District _____

Contact _____ Address _____

_____ Phone ____ / ____ / ____

No. of Members ____ Active ____ Average weekly attendance ____

Chorus Director's Name _____

Your assessment of director _____

Your assessment of assistant director(s) _____

What is the relationship between the board and the membership? _____

What is your idea of an ideal chapter? _____

1. Do your officers attend your District's Leadership Academy/COTS? ____ Yes ____ No ____ Sometimes
2. Does your director attend district harmony education schools? ____ Yes ____ No ____ Sometimes
3. Do you have your chapter offices filled? ____ Yes ____ No
4. What offices are not presently filled? _____
5. Do the officers work well together as a team? ____ Yes ____ No ____ Sometimes
6. Do you contact your absentees after they miss: ____ Yes ____ No ____ Sometimes
7. Do you vary the format of your weekly chapter meeting? ____ Yes ____ No ____ Sometimes
8. Do you have a music team? ____ Yes ____ No ____ Sometimes
9. Have you reinstated the program vice president back into your chapter leadership? ____ Yes ____ No

Comments: _____

10. Do you conduct monthly music team/leadership meetings? ____ Yes ____ No ____ Sometimes

11. Do you schedule activities in your yearly calendar to include your families? (picnics, ladies night, etc.) ____ Yes ____ No ____ Sometimes

12. Do you schedule additional chapter activities other than just your weekly chapter meeting?
Yes ____ No ____ Sometimes _____

13. Do you have inter-chapter meetings? ____ Yes ____ No ____ Sometimes ____ # per year? _____

14. Do you have an annual show? ___ Yes ___ No ___ Sometimes
15. Do you hold an annual cabaret or dinner show? ___ Yes ___ No ___ Sometimes
16. Do you compete in your divisional contests? ___ Yes ___ No ___ Sometimes ___ DNA
17. Do you compete in your district contests? ___ Yes ___ No ___ Sometimes
18. How many chapter quartets do you have? _____
19. Do you keep your members informed with a bulletin, bulletin board and business meetings?
Yes ___ No ___ Sometimes _____
20. Do you use one of the Society's membership programs? ___ Yes ___ No ___ Sometimes _____
Which one? _____
21. Do you offer prospective members transportation to the chapter meeting? ___ Yes ___ No
Sometimes _____
22. Do you follow up by phone and/or letter with prospective members? ___ Yes ___ No
Sometimes _____
23. Do you acknowledge your guests at chapter meetings, sing to them and give them a certificate?
Yes ___ No ___ Sometimes _____
24. Do you encourage your members to become Men-of-Note and honor them when they do? ___ Yes
No ___ Sometimes _____
25. Do you conduct orientation sessions for new members? ___ Yes ___ No ___ Sometimes _____
26. Do you advertise for new members in the local press, on radio, and at all performances, including
your annual show? ___ Yes ___ No ___ Sometimes _____
27. Do you send a delegate to the District House of Delegates meetings? ___ Yes ___ No
Sometimes _____
28. Do you honor your B.O.T.M/B.O.T.Y? ___ Yes ___ No ___ Sometimes _____

11.2 Organizational worksheet

Chapter Music Team

Vice President for Music and Performance__

Section Leaders

Chapter Music Director__

	Tenor	Lead	Bari	Bass
Music				
Administrative				

Row Captains	Vocal Performance Coaches	Visual Performance Coaches
1 __		
2 __		
3 __		Chorus Manager
4 __		
5 __		Contest Coordinator
6 __	Librarian	
7 __		
		Wardrobe Chair
Teaching Quartet	Quartet Activities Chair	Properties
	Show Chairman	Makeup Chair
	Show Director	

(please note: bolds in this section need to be faded.)

11.3 Performing chorus membership policy

This is a singing organization specializing in a particular type of harmony and musical interpretation, in both chorus and quartet settings *It is entirely possible that an individual may desire to belong to the Society and not be a member of the chorus of the chapter to which he belongs.*

This chapter's performing chorus represents the Society in public performances and will participate with other chapter choruses in competition. It is essential to the success and advancement of this chapter and the Society that the performing chorus makes an acceptable presentation in all of its appearances.

Acceptance as a member of the Society does not mean that each member automatically is a member of the performing chorus. To be accepted as a member of the performing chorus, each person must be able to:

- Follow the director
- Memorize the chorus music
- Memorize and satisfactorily accomplish appropriate choreography
- Attend chapter meetings/rehearsals on time
- Accept the responsibility of singing with the chorus in its public appearances

Auditions

All candidates of the performing chorus shall be auditioned in

- Voice placement to determine the part song
- Demonstration of acceptable tone quality
- Ability to match pitch
- Ability to harmonize with three other parts

Participation as a chorus member, with the privilege of singing in public appearances and in Society competitions, will not be granted for at least _____ weeks from the date of audition, and at all times could be subject to the approval of the chorus director and the music team.

Prior to acceptance as a performing member, a proficiency in notes and lyrics must be demonstrated through use of a tape recorder or participation in an octet. Upon acceptance as a performing member, a uniform will be issued with a deposit required. It

must be understood that all members appearing on stage for any performance by the chapter, do so at the sole discretion of the chorus director.

Music and lyrics

- All members of the performing chorus will accurately memorize the music and lyrics of current repertoire.
- Learning CD's or mp3 will be made available or provided to all new members and any other chapter members who wish to use them.
- Periodic checks will be made by the director, assistant director and music team to ensure that all performers know the music at an acceptable level. On this basis, the music director and his team will determine if any member has not learned the music well enough for participation.

Visual presentation

All members of the performing chorus will learn the visual aspects of each repertoire song. Special help will be provided to those who have difficulty in this area. Periodic checks will be made by the director and his team to ensure that all performers have this area developed at an acceptable level.

Attendance

To be eligible for the performing chorus, we expect the member to attend ____ percent of all rehearsals and ____ percent of all rehearsals one month prior to district or divisional contests and annual show. It will be the responsibility of the music director to determine if the absence of a member has been excessive and if his participation in the performing chorus would be detrimental to the group.

Requirements for accepting performances

- No consecutive nights unless considered extremely important or beneficial. (Two-night annual show is, of course, an exception.)
- Sixty percent of active membership participate. An adequate distribution of voice parts is also required.
- Two performances per month is the maximum.
- Director and/or qualified assistant director must be available for acceptance of a performance.

Dues and fees

To be accepted into the performing chorus, the member must pay all chapter, district and Society dues, as well as any uniform or music deposits required and miscellaneous fees as determined by the board. (Such as convention expenses.)

I have read and understand the chorus membership policy statement and fully agree with this policy, realizing its importance to the advancement of the chapter and the Society as a whole.

Date

Signature

11.4 Policy for prospective new members

Becoming a part of this chapter and its performing chorus is a process designed to

- include every man interested in barbershop harmony
- make clear the expectations of the Chapter and performing chorus
- outline the steps and resources available to ensure success.

First visit

When a guest visits the Chapter for the first time, he will be given a short voice placement analysis in order to be temporarily placed in an appropriate section. Subsequently, the guest/prospective member will:

- Be assigned a buddy who will provide the guest with any assistance required.
- Be auditioned to check his voice range and to determine his ability to maintain pitch and hear harmony.
- Receive a copy of the Performing Chorus Membership Policy

Joining the chapter

- Apply for membership by filling out a membership application form.
- To be accepted into the chapter, the new member must pay all chapter, district and Society dues, as well as any uniform or music deposits required and miscellaneous fees as determined by the board.
- In compliance with the Barbershop Harmony Society Rules and Regulations handbook (Article 3.03). **Manner of admission:** Applications for membership, including applications for transfer from another chapter, shall be submitted in writing upon forms furnished and must be supported by two members in good standing. Such applications must be accompanied by the initial fee and initial dues and must receive either (1) a majority favorable vote of the chapter board of directors or (2) a majority favorable vote of the members present (providing a quorum is present), using a written ballot, following a favorable report from the chapter membership committee. Following such approval, the applicant's admission to membership in the Society shall become effective upon receipt and approval at the Society office of a report of the chapter approval of the application, and his expiration date shall be set accordingly. A former member seeking to renew his membership shall be required to reapply for membership, which application shall be subject to the approval of the chapter board of directors or members as provided above. A former member who renews shall pay the fees and charges set forth in Section 4.02.

New member training

- A printed handout shall be given to each member upon successful completion of audition which will introduce the section leaders, discuss means of learning new music, and outline the process of fulfilling Performing Chorus Membership Policy
- CD's and instructional sessions will be provided on a rotating basis to assist the new member in both music and stage presence.

11.5 Music director contract and letter of agreement

Parties and term

This agreement is made between a Chapter of the Barbershop Harmony Society, a non-profit organization, and an individual performing in the capacity of music director

1. This contract is in effect for a period of one year beginning _____.
2. This contract is subject to review by the chapter board and all revisions thereof become effective when co-signed.
3. Sixty days written notice shall be given for cancellation or termination of this contract by either party.
4. The terms and conditions of this agreement may be amended by mutual consent on the part of the chorus director and the chapter board.

Relationship of the director to chapter board of directors and committees

1. The director shall have major voice in decisions affecting music matters. All committees shall give all due consideration to the director's recommendations and advice on music selection, arrangement selection, staging, stage presence and costuming.
2. The director may address the chapter board at any time through the vice president for music and performance, the music team, the president, or any other officer or member of the board. It is not necessary for the director to attend board meetings, although his presence will always be welcomed. One exception to this policy is that the director shall be involved in decisions affecting participation at contests. Final decisions on these matters, however, will be made by the various committees, and, ultimately, by the chapter board.

Responsibilities of the director

The director shall work for the betterment of the chapter and specifically to do the following, unless prevented by legitimate personal reasons:

1. Attend all regular and special rehearsals of the chorus. The director shall be musically prepared for and attend all regular rehearsals of the chorus, except in cases of emergency or illness and for designated vacation time and agreed upon absences. Sufficient notice (typically at least two weeks) of any other necessary absence must be given to the board of directors, through the president, so that other arrangements can be made.
2. Attend and direct all authorized performances of the chorus. The director shall make every effort to be available for chorus performances, particularly any major singing engagement. Requests for chorus performances shall be presented to the director to determine availability before notice is given to the chapter members. The director shall attend the technical rehearsal and the dress rehearsal prior to major shows and performances.
3. Attend the Barbershop Harmony Society training sessions for music directors.
4. Be a member of the music team and attend all regularly convened team meetings.
5. Work with the music team in selecting music for the chorus.
6. Prepare and execute the weekly chorus rehearsal schedule, working with the music and administrative staff within the framework of annual goals.

7. Work in conjunction with the music team to present a three year music program to be approved by the board.
8. Work with the music team to audition and accept or reject prospective chorus members on a musical basis.
9. Become involved in coaching quartets if asked by specific members involved and if time permits.
10. Encourage and develop assistant directors. Official appointment of assistant directors will be made by the director and music and performance vice president, with ratification by the board/ membership. Allot time each week for the assistant directors to work with the chorus.

Responsibilities of the chapter

1. Provide all the funds required by this agreement, paid to the director and others in a timely manner.
2. Provide all such aids as may be reasonably requested by the director for his use in performing his duties, including, but not limited to, music, practice hall facilities, sound equipment, etc.
3. Cooperate fully with the director at all times during the term hereof for the betterment of the chapter.

Payment

The director shall receive compensation for the performance of his duties.

1. Payment of all local, district and Society dues and assessments are as now or may become effective during the term of the contract.
2. Payment of a fee in the amount of \$___ for each regular and/or special practice sessions of the chapter.
3. Payment of a fee in the amount of \$___ for each public performance of the chapter in which he directs the chorus (optional).
4. Payment of enrollment costs for any Barbershop Harmony Society sponsored school, including local, district and national schools at which attendance is required by the contract, and any Barbershop Harmony Society sponsored school or training session the director may elect to attend which will contribute to the enhanced performance of his duties.
5. Payment of all expenses required for attendance at any training session described above including, but not limited to: mileage at the rate of \$___ per mile, room at the rate of \$___ per day and meals at the rate of \$___ per day, except sessions with set room and board package rate which shall be paid at the set rate in lieu of the above.
6. Purchase of performance costumes and uniforms when possible.
7. When the chapter chorus is competing, all of the chorus director's expenses for round trip transportation to competition site, single accommodation and convention registration.

Accepted on behalf of the chapter	
Officer	
Date	Signature

Accepted by director	
Date	Signature

11.6 Vocal analysis and audition

Candidate name		Auditioned by			Date
1.	Past singing experience Comments - other	Solo	Chorus	Quartet	None
2.	Natural singing range (use scale downward and upward)				
	a. Falsetto?	Yes	No	Unclear	
	b. Break	Yes	No	Location	
	Good transitional quality throughout range?	Yes	No		
	Could improve by devoting attention to	upper register		lower register	
3.	Pitch matching ability Can the singer easily match a given pitch either from a pitch pipe or hummed by the auditioner? (Five attempts)		Accurate matches	1 2 3 4 5	
4.	Pitch memory - Intervals Demonstrate each interval and ask the singer to repeat. Allow five attempts per example. Record number of attempts.	How many attempts before accurate match?			
		1-3-5		1-7-5_	
		1-4-6		1-2-1-1_	
		1-5-4-6-7-8			
5.	Solo How well can the singer sing a simple melody accurately by himself? (Ex. "My Country 'Tis of Thee" / "God Save The Queen" or "My Bonnie Lies Over The Ocean")		Maintains tonal center of song	Tends to flat	Tends to sharp
6.	Harmony sensitivity How well can the singer harmonize with a given note or series of notes? (Ex. "You Are My Sunshine")		Harmonizes to melody readily	Harmonizes occasionally	Seldom, with difficulty
7.	General voice quality	Resonant	Rich	Warm	Thin
	Comments	Raspy	Breathy	Tremolo	Nasal
		Dark	Bright	Strident	
8.	Sight reading ability	Yes	No		
9.	Overall singing ability	Excellent	Good	Average	Poor
ADMISSION:		Recommended		Not recommended	
Voice part		Tenor	Lead	Bari	Bass
Write any additional comments here and more on back of this form: (i.e. reasons not being recommended, skills to build, etc.)					

11.7 Information request for appearance on chapter show

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	\$ _____	SIGNED FOR THE QUARTET
Housing & Meals	\$ _____	
Talent Fee	\$ _____	_____
Other Expense	\$ _____	_____
Total	\$ _____	_____ (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 the
(name of chapter) (name of quartet)
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 Barbershop Harmony Society, 110 7th Ave. North, Nashville TN 37203

11.8 Permission to Arrange:

ARRANGEMENT AND REPRODUCTION REQUEST

Please complete one form per song or medley, and submit to library@barbershop.org

Fax to 615.313.7619, or mail to: Barbershop Harmony Society, Attn: Julie Grower
110 7th Avenue North, Nashville, TN 37203

song title
(list all songs if medley)

writer(s)

copyright date

current publishers (see
www.ascap.com
or www.bmi.com)

number of copies

arranger name	MEMBER#
----------------------	----------------

person submitting filing	MEMBER #
---------------------------------	-----------------

If for contest, date of competition

email

phone

Choose payment method)	<input type="radio"/> MasterCard or Visa card number and expiration
	<input type="radio"/> Check enclosed
	<input type="checkbox"/> Chapter charge: Name and chapter number
	<input type="checkbox"/> Treasurer Name and member #

PLEASE INCLUDE COPY OF ARRANGEMENT IF AVAILABLE (PREFERABLY IN FINALE FORMAT) WITH THIS SUBMISSION. THANK YOU!

Fees for permission vary by song and publisher. Please e-mail library@barbershop.org or call the Music Library 800-876-7464 for pricing details. Permission fee includes 5 copies. Additional copies are at the standard, society prices.

PLEASE NOTE: processing time is usually 30-60 days, but can be longer, especially if medleys or multiple publishers are involved. Requests that require special, priority treatment due to time constraints will incur an additional \$50 charge.

Index

- anniversaries, 79
- Assistant Director, 18
- attendance, 58
- audition, 56
- Barberpole Cat, 81
- Barbershopper of the month, 79
- Barbershopper of the year, 79
- birthdays, 79
- bonus bucks, 76
- break-out sessions, 73
- budget, 14, 44
- cabaret, 76
- chapter meeting, 4 , 72
 - break-out sessions, 73
 - Eight Points to Fun, 72
- Chorus Manager, 26
- Christmas chorus, 75
- church choir, 75
- coaches
 - rehearsal, 65
 - visual performance , 24
 - vocal performance, 23
- contest
 - logistics, 28
 - song selection, 39
- Contest coordinator, 28
- discipline, 60
- evaluation, 9
- fathers and sons, 78
- gang singing, 73
- goals, 10, 36
- guest books, 91, 91
- guest night, 49
- guests, 91
 - tags, 77
- Harmony Month, 77
- judging
 - education, 77
- Learning tapes, 93
- Librarian, 31
- library, 91
 - guest book, 91
 - guest books, 91
- makeup, 30
- Music Director, 15
 - contract, 18
 - duties, 16
 - qualifications, 15
 - selection, 17
- music team
 - budget, 14
 - Music and Performance Vice President, 13
 - personnel, 13
 - training, 43
- orientation, 44
- performance standards, 41, 44, 56
 - audition, 56, 58
 - tapes, 59
- planning, 35
 - administrative team planning session, 46
 - annual musical plan, 11
 - budget, 44
 - Music team organization meeting, 9
 - quarterly meeting plans, 47
 - retreat, 35
- props, 31
- quartet
 - recognition, 79
- Quartet activity
 - chairman, 32
- quartet teaching method, 62, 63
- recognition
 - anniversaries, 79
 - birthdays, 79
- repertoire
 - Barberpole Cat, 81
 - quartet teaching method, 63
 - retreat, 71
 - selection, 38
 - song selection, 40
 - sources of music, 39
- retention, 3
- retreat, 45, 45, 70
 - annual musical plan, 35

risers, 28
row captains, 26
 rehearsal, 67
schedule
 annual musical plan, 37
Section Leaders, 20
section rehearsals, 64
service clubs
 guest night, 78
Show
 chairman, 33
show patron list, 75
Singing Valentines, 76
state fair booth, 75

tapes
 evaluation, 59
 learning, 39, 40, 55, 93
Teaching Quartet, 22, 62, 80
 method, 62
team building, 5
vocal evaluation, 51
vocal instruction, 69
vocal warm up, 72
voice placement, 50
wardrobe , 30
woodshedding, 73