



MEMBERSHIP  
MATTERS

# MANAGING THE CLUB

Getting it Right from the Start.  
An informative guide to running a club.



The British Association of Barbershop Singers  
**SING BARBERSHOP**  
It's the Harmony that makes the difference

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# GETTING IT RIGHT MANAGING THE CLUB

## **Well Done**

You have managed to get some lovers of four part harmony together. That's no mean achievement. Given a little assistance you will form a successful barbershop club.

## **Help from the British Association of Barbershop Singers**

This section is a mine of information on the way you may organise the new club's management.

## **The Way Ahead**

You will find how important it is to set up early a good administration consisting of an executive committee and club officers. A model constitution is shown in Appendix 3.

## **Handling Money**

This is a really important issue and is dealt with under the section headed *Treasurer* . This section also lists priorities in initial spending.

## **The Musical Director**

A good administration can oil the wheels to successful singing. If you get this right you and your chorus can sing without being preoccupied with the worry of business. You will not get far without a musical director, though.

## **Copyright**

Get to know about copyright. A little study of this could save you lots of trouble and costly fines later. Don't worry, it's not a minefield. The few elementary precautions as set out will make sure that you are getting it right from the start. For more detailed advice please see the section entitled *Managing The Music*.

**Bon Voyage** on the launch of your new barbershop harmony club and do remember that you will not be sailing solo into the unknown while there is a British Association of Barbershop Singers.

## **THE ADMINISTRATION**

**T**he administration of the new club is most important. Good singing and fun might bring you together but without a good administration team you will soon drift apart.

The administration team can consist of chairman, secretary, treasurer and a number of committee members. This model may suit your purposes for many years. However, a singing club generally has a structure based on a division between administrative (or executive) and music teams. Ask the BABS Membership Development Director for information and advice on other models.

### **The Executive Committee**

A recommended committee structure is shown at Appendix 1. Do remember that your club may not need all the posts to be filled immediately. There may not need to be an election initially. In the early stages a simple agreement between the founding members may be enough. Eventually, though, the posts should be filled by election.

#### **The Club Officers**

There are three posts that should be filled from the beginning otherwise you may never get the club started.

- **Chairman**
- **Secretary**
- **Treasurer**

#### **The Musical Director (MD)**

The executive committee's first job will be to appoint a musical director who will become an ex-officio member of the executive committee. A good, able Musical Director is essential to the life of your club. Preferably, he or she should have some barbershop experience but at least should have musical knowledge and teaching ability. He or she should never be elected by the club membership. The power to appoint and dismiss must rest in as few hands as possible so that decisions can be made quickly.

#### **The Music Team**

The team generally consists of the MD, the performance secretary, the section leaders and a person - choreographer, presentation coach or some such name - who arranges the moves that accompany the singing.

The team is a sub-committee of the executive committee and answerable to it.

## **Job Descriptions**

## **Chairman**

The chairman is in control of the committee structure guiding the club towards the short and long term goals it has set itself. He will be a leader, thought provoking, innovative and supportive. He will ensure that the club's affairs are kept in good order and will keep members well-informed.

## **The Secretary**

The secretary is the main link between the executive committee and the members. He is responsible for the running of the executive committee which might meet bi-monthly. He also arranges the annual general meeting. He will be the official link with the outside world. Normally, all correspondence will be routed through him.

His responsibilities include:

- Arrange meetings
- The agenda
- The production of nomination forms
- The production of minutes
- Club correspondence

## **The Treasurer**

The treasurer is responsible for the financial health of the club and deals with all financial matters which will include:

- Setting up bank accounts
- Keeping the accounts
- Recommending the level of subscriptions
- Collecting subscriptions
- Paying all bills
- Arranging for the audit report of the annual accounts to be available in time for presentation to the AGM

From the start of the club, a sum will be required from each member to cover the usual running costs such as rents and committee expenses. The actual amounts will vary according to local circumstances.

If, as it is hoped it will, the club affiliates to BABS then further subscriptions will be required from the members for payment to the Association twice yearly. Steps should be taken to cover this contingency and to continue in a rolling cycle.

The advice to insist that subscriptions are paid by standing order cannot be overstressed.

Detailed information on money matters is given elsewhere in this publication under the title **ADVICE ON FINANCIAL MANAGEMENT**

## **The Musical Director**

The musical and artistic life of the club is in the hands of the musical director in liaison with the Music Team or Committee. He or she will carry out some or all of the following responsibilities:

- Appointing section leaders
- Appointing the presentation coach
- Song selection
- Club night planning
- Audition procedures
- Coaching
- Chorus direction
- Interpretation of songs
- Production of in-house teach-tapes
- Performances
- Motivation of the chorus

It is important that the MD shares these responsibilities with the music team. If the MD takes on all these responsibilities single-handed there is a danger of the club folding if this should result in his ill-health from overwork.

### **The Public Relations Officer (PRO)**

The PRO should organise and focus the efforts of the whole membership to promote the chorus.

He will do his best to find free outlets for publicity as often as possible.

The main thrust of his activities will be concerned with:

- Making contact with local newspapers, radio and television
- Making contact with other singing groups
- Arranging publicity at shows and other performances
- Devising and purchasing display materials
- Contacting other PRO's and sharing techniques

### **Performance Secretary**

This role needs liaison with the MD on the principle that no performance can go on without him or her. The duties will include:

- Securing the name, address and contact numbers of an enquirer for a club performance
- Establishing the date, time and venue
- Informing the enquirer of the appropriate fee for the standard performance. If contact is made by another member the performance secretary will ensure that only he may negotiate a fee
- Establishing, by means of a pro-forma, that members will be available for any performance and the chasing up of any recalcitrant members

### **Librarian**

A good librarian will save the club a lot of money on printed music over the years. He should follow this routine for each purchase:

- Buy perhaps ten more copies than are needed
- Stamp the music sheets with the club's stamp proclaiming club ownership and allocate a member number
- Issue the sheets in sets so that the same member number always goes to the same person
- Provide ring binders with plastic wallets in which to store music alphabetically
- Provide a repertoire list for the front of the file
- Keep, say, four complete binders for the use of guests and ensure their return
- Replace lost music at cost to the member
- Retrieve sets of music from members who leave
- Retrieve copies of music that are no longer in the repertoire and store

**NB Do not handle photocopies or manuscript drafts of copyright music. Heavy fines can be incurred for this practice.**

If music is out of print you may use photocopies marked 'Temporary Copy' only if you have first been given the permission of the publisher. This should rarely happen as Society music is normally available within four weeks of ordering.

### **Social Secretary**

The life of the club will be enhanced if there are regular opportunities to meet outside the chorus night. Here are a few suggestions:

- Have barbecues during the summer
- Institute an annual dinner and dance to which you can take your wife or partner to thank them for supporting you in this time-consuming hobby
- Send birthday and get well cards to members, wives and partners
- Keep those who are temporarily absent informed about club life

### **Newsletter Editor**

There is much advice on the production of newsletters in SPEBSQSA publications. The newsletter is an excellent means of keeping the membership informed.

## Appendix 1

**Table 1**

### The Executive Committee

( An alternative and more detailed administrative structure is shown in Appendix 2)

Chairman Vice-chairman					
Secretary	Treasurer	Membership Secretary	PRO	Chorus Manager	Musical Director

**Table 2**

### Team Appointments

Librarian	Social Secretary	Newsletter Editor	Uniform Manager	Performance Secretary
Tape Librarian				Music Team

**Table 3**

**In this and all subsequent documents the following phrases and abbreviations shall be interpreted as shown :**

The Association	The British Association of Barbershop Singers
BABS	The British Association of Barbershop Singers
The Society	The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America
SPEBSQSA	The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America

## Appendix 2

### The Registration of Clubs with BABS

BABS is a Company Limited By Guarantee and a Charity.

The objects of the Charity are to further the education of the general public in any and all aspects of Barbershop Harmony (as defined in the Appendix to the Memorandum and Articles) and singing in the Barbershop Harmony style (“the Objects”)

Incorporated in the Memorandum & Articles of Association are two ways to become a Barbershop Harmony Club:

- By becoming a **Registered Barbershop Harmony Club**
- By becoming an **Associate Club with Grade 1 status** as an embryo Barbershop Harmony Club.

#### Qualifications of Registered Barbershop Harmony Clubs

A Registered Barbershop Harmony Club, must:

have objects consistent with those of the Charity

have a minimum of ten members at the time of registration

have a chorus director

have its constitutional, administrative, and musical standards approved by the Executive Committee and ratified by the Council

Following registration, the number of members may not fall below eight

PROVIDED THAT the Executive Committee shall have the power to refuse registration to any Barbershop Harmony Club on the ground that in their reasonable opinion the Barbershop Harmony Club’s registration would not be beneficial to the Charity by resolution of at least seventy-five per cent of the Executive Committee Members present and voting at the relevant meeting or by written resolution of all of the Executive Committee Members (other than any Executive Committee Member(s) belonging to the Barbershop Harmony Club to be refused and/ or having any personal interest in the matter). The Director of Administration shall circulate to the secretaries of all Clubs a written notice giving the name of the Barbershop Harmony Club refused and detailing the Executive Committee’s reasons for refusal. The Barbershop Harmony Club shall have the right of appeal to the Council.

## **Rights of Registered Barbershop Harmony Clubs**

Registered Barbershop Harmony Clubs shall:

each appoint from among their members and chorus directors (whose subscriptions to the Charity have been paid in full) one representative to be a Member of the Council with the right to attend, speak and vote at meetings of the Council and  
have such other rights and duties as may be specified from time to time by the Executive Committee pursuant to Article 8.

## **Duration of registration of Registered Barbershop Harmony Clubs**

A Registered Barbershop Harmony Club may remain as such until resignation, expulsion or de-registration (whichever occurs first).

## **Grade 1 Embryo Barbershop Harmony Clubs**

An Embryo Barbershop Harmony Club must:

have a declared intention to become a Registered Barbershop Harmony Club in due course

have objects consistent with those of the Charity

have a minimum of ten members

have a chorus director

have its constitutional, administrative, and musical standards approved by the Executive Committee

Following registration, the number of members may not fall below eight.

The process of development of a club means:

- The setting up of a suitably structured Executive Committee elected by the membership at an Annual General Meeting.
- A written constitution which clearly states the objects of the club are consistent with those of BABS.
- It has a bank account.
- It undertakes to appoint/elect a Council Representative to attend BABS Council meetings when it becomes a full member club.
- It undertakes to collect and forward BABS subscriptions as required by BABS.
- The quality of the club's singing and musical standards is acceptable.

A representative of the Guild of Judges will confirm the latter point.

The purpose of the Embryo Club Status is to ensure that the club's music policy, financial management and general administration are satisfactory. The registration process will be co-ordinated by the Director of Membership Development who will, on formal application from a club, take steps to ensure that the above-mentioned conditions are fulfilled. Any conditions that are not satisfied will be notified to the club for amendment.

When a new club achieves the goals set for them, and they are considered to be at the stage where full membership is the proper status, the Membership Development Director will start the process towards full membership of BABS.

When all the requirements are satisfied, the Membership Development Director will advise the BABS Executive Committee that he will present the application to register at the next meeting of the Council.

At this meeting of the Council the Membership Development Director will report on the club's compliance with the conditions of registration, including comments from the Guild of Judges representative on the musical standards of the club. A well-tuned Bb chord of accord will signify approval by the Council of the application. Details of the club's officers will be forwarded for inclusion in the Harmony Express and the Annual Directory.

He will inform the club that registration will be granted and will ascertain the names of the club's members so that membership certificates can be prepared and subscriptions calculated. The calculation shall take into account any credits to associate membership that a member of the new club may have at the time of registration.

To facilitate the preparation of membership certificates any member who was previously registered with another club should declare this fact together with date his membership commenced or state his membership number.

## Appendix 3

# MODEL CONSTITUTION

### 1. NAME

(a) The name of the Club shall be .....(place name - city, town or village preferably, not a region or area as large as a county) Barbershop Harmony Club and it shall be registered with the British Association of Barbershop Singers.

(b) The name of the chorus shall be .....

### 2. AIMS & OBJECTIVES

The aims of the club shall be to preserve the style and encourage the singing of barbershop harmony, as defined by BABS. In furtherance of these aims the club shall encourage the formation of quartets and further the education of the members and the general public in any and all aspects of the barbershop harmony style.

### 3. MEMBERSHIP

Membership of the club shall be open to any male supporting the aims of this constitution, except that before representing the club in public performances or shows the club's music team must be satisfied that his singing ability is of an acceptable standard. Musical and Chorus directors may be ladies.

### 4. MANAGEMENT

(a) The overall running and management of the club will be by an executive committee comprising the following officers:

Chairman  
Vice-Chairman  
Secretary  
Treasurer

and ordinary members holding such positions as Membership Secretary, Sing-out Secretary or Performance Secretary, P.R.O. or Chorus Manager.

(b) The committee shall meet regularly with a minimum of six meetings throughout the year and may, from time to time, co-opt members or groups of members to fill vacant positions on the executive committee or to fulfil other functions to assist in running the club. A quorum at all meetings shall consist of a minimum of four members, one of whom shall be either the chairman, vice-chairman, secretary or treasurer.

(c) Upon retirement from office, all committee members shall hand over to a successor all information, funds, files, books, manuals and other property relating to the office in question.

(d) Minutes of all committee meetings shall be recorded by the secretary and their accuracy or otherwise confirmed and signed by the chairman at the following meeting.

(e) A copy of the confirmed minutes of each meeting shall be displayed on the club notice board for inspection by the members as soon as possible after the relevant meeting.

(f) The club will appoint/elect a member to represent the club at BABS Council Meetings and at other times as necessary.

- (g) The club shall undertake to collect and forward subscriptions to BABS as required by the Association.

## **5. MUSICAL DIRECTOR**

The M.D. or C.D. shall be appointed by the executive committee at its first meeting after the annual general meeting. The M.D./C.D. shall then be an ex-officio, voting or non-voting member of the executive committee and may nominate an assistant or deputy M.D./C.D. whose appointment shall be subject to approval by the executive committee.

## **6. MUSIC TEAM**

The musical policy of the club will be formulated by the music team whose members will be appointed by the music team leader in consultation with the M.D./C.D.

## **7. FINANCE**

- (a) The club's financial year shall be from 1 July to 30 June or for any period stipulated by BABS and the finances of the club shall be administered by the executive committee through the treasurer. The club may engage in fund-raising activities and may receive subscriptions, fees, donations, loans, covenants, grants-in-aid, financial guarantees or sponsorships.
- (b) The treasurer shall prepare audited accounts for submission to the members at the AGM.
- (c) The income and property of the club, whencever derived, shall be applied solely towards promoting the objectives of the club as set out set out forth above and no portion thereof shall be paid or transferred directly or indirectly to any member or members of the club, except in payment of legitimate expenses incurred on behalf of the club.
- (d) All cheques drawn on the club account shall be signed by any two of the following:
  - Chairman
  - Vice-Chairman
  - Treasurer
  - Secretary
- (e) The treasurer may authorise expenditure up to an amount which will, from time to time, be decided by the executive committee.
- (f) The treasurer and chairman may together authorise expenditure up to an amount exceeding that allowed for in clause 7 (e) which will be decided, from time to time, by the executive committee.

## **8. ANNUAL GENERAL MEETING**

(a) The AGM will be held in the first two weeks of September each year subject to twenty- eight days notice being given to all paid-up members of the club.

(b) At the AGM only paid-up members will be entitled to vote and sixty percent of the total membership shall constitute a quorum.

(c) At the AGM the following business will be conducted:

- (i) To confirm, or otherwise, the minutes of the previous AGM & any EGM.

- (ii) To receive and approve reports from the chairman, vice-chairman, secretary, treasurer and music team leader. Other members of the committee may be asked to report as required.
- (iii) To receive and approve the audited annual accounts to be presented by the treasurer.
- (iv) To receive and approve the treasurer's proposed budget for the coming year and to decide the rate of the club subscription. This subscription shall include the levy, payable half-yearly in advance, to B.A.B.S. from which no member shall be excluded from paying.
- (v) To elect the club officers and other members of the executive committee for the ensuing year. Nominations for all these positions must be received by the secretary, in writing, together with written confirmation by all nominees of their willingness to stand, not less than 1 week before the AGM.
- (vi) To appoint auditors to scrutinise the accounts.

## **9. EXTRAORDINARY GENERAL MEETINGS**

An E.G.M. may be called at any time by the committee and initiated by the chairman upon written request signed by at least twenty percent of the total membership. At least fourteen days written notice of such a meeting shall be given to all paid-up members and this notice shall state the nature of the item to be discussed, to which the meeting will confine itself.

## **10. AMENDMENTS TO THIS CONSTITUTION**

Amendments to this Constitution may only be made by resolution passed by a two thirds majority of the club membership at any AGM or EGM called for the purpose.

## **11. VOTING**

With the exception of clause 10 above, voting at all meetings will be resolved by a simple majority. In the event of votes being equal, the Chairman will have a second or casting vote. Proxy votes shall not be allowed except in elections for office.

## **12. LEGAL MUSIC**

The club will observe the copyright law and use only legal copies of music.

## **13. DISSOLUTION OF THE CLUB**

In the event of the dissolution of the club, by resolution of any AGM or EGM properly called, the officers of the club shall proceed to realise all assets and property of the club. All outstanding debts shall be settled, including the expenses of the club's officers in effecting the winding-up procedure. Subsequently the treasurer shall prepare a final statement of account and, subject to any resolution passed by the remaining members at the AGM or EGM, the net balance shall be transferred to a charitable institution or institutions having similar objectives to those of the club. A copy of the final statement of account and report of the closure shall be sent to the B.A.B.S. Director of Administration.

# **GETTING IT RIGHT AN OPERATING MANUAL**

## **A Perceivable Pattern**

The conduct of a club will always vary from a set pattern because of local circumstances. It is comforting, however, to know that if you were to visit a barbershop club almost anywhere in the world you would feel at home; be able to fit in with a familiar pattern even though it might have a local flavour.

The following model operating manual aims to give a basis for this perceivable pattern without inhibiting your initiative or response to local conditions.

## **A Little at a Time**

The model is rather comprehensive so take it in stages and dip into it later if difficulties occur. By using this model as a starting point you will be able to run a club that will give to members the experience, the exercise of skills and the comradeship for which barbershop singing is famous. What's more you will be able to do this when at your club or when you are away visiting another club.

# OPERATING MANUAL OF ANYTOWN CHORUS

## Introduction

Anytown Ride, the men's chorus of Anytown Barbershop Harmony Club (ABHC), is a performing male barbershop chorus in the area, renowned for the high standard of singing, stage performance and the enjoyment it gives to the public. The Club is eager to recruit new members at all times but needs to ensure that they meet the required standard of singing and performance before they can sing in public. Having met these standards there is a need to maintain them, by attending rehearsals and performances and by spending time practising at home. The aim of this section is to outline the process for becoming a member, and the level of commitment in time, finance and effort that will be necessary to maintain an active membership of the chorus. Details of vocal and visual audition procedures aimed at those carrying out auditions, are given in this in this production in the section entitled *Managing The Music*.

## Skills required and training

The ages of the chorus members vary in range. Though many do not read music, potential new members need to have a good musical ear and a reasonable level of physical co-ordination. However, do make special arrangements for a disabled aspirant who qualifies in other respects. Once a visitor has expressed a wish to join the chorus, he will be invited to embark on the process to become a member. A seasoned barbershop singer would achieve this in six weeks and the complete beginner in about ten to twelve weeks. The club has a structured training programme throughout the process to give help and assistance to new members.

## Costs

The weekly subscription for this club at 1st February 1999 is £2.50. \* This includes the subscription to the British Association of Barbershop Singers (BABS). Both informal (walk-out) and performance uniforms are provided by the club, or not as the case may be, except for minor items. The club provides transport to our major sing-outs.

Financial help is available to those who become unemployed and there are reduced rates for students.

\*This will vary according to local conditions and the passage of time.

## Good Luck!

It is hoped that you will in due course become an active member of the chorus and find the joy and pleasure of singing to a high standard. We also hope that you experience the comradeship and fun for which the barbershop fraternity is famous. We actively encourage young people to sing barbershop. It can be a hobby for the member and also for his family.

# **The Membership Process**

## **The First Steps and the Vocal Audition**

Any visitor who expresses an interest in joining the chorus is given a very simple vocal range audition to determine the section to which his voice is best suited. He meets the membership secretary who gives him an introduction to the club and the Buddy Co-ordinator who will nominate a buddy to assist him until he is fully integrated into the chorus. The buddy will sing the same part and live if possible in the same area as the new member. He is the link-man to help a new recruit to find his feet. After the initial vocal assessment a formal vocal and visual audition will follow in due course.

## **The Formal Vocal Audition**

The vocal audition is held in private in a quartet or on a one to one basis. Details and timings of the audition will be given a week in advance. Candidates should warm up prior to the audition.

The following attributes will be assessed:

- The ability to sing a simple song in tune, maintain the tonal centre of a given key signature, harmonise in tune and recognise repeat intervals.\*
- Singing technique and in particular breath support, forward placement and posture.\*

\* By the time you are ready for this audition you will be familiar with these terms. Some coaching in vowel formation and correction of minor flaws in singing technique will already have taken place.

The candidate's proficiency in defined musical qualities will be assessed using a set procedure.

Three attempts at this audition will be allowed. At the end of the audition the candidate will be told one of three things:

- You have had a successful audition (though, perhaps, minor areas may need attention).
- You did not have a successful audition and need to work on specific areas in order to qualify. You will be invited to re-audition, usually in three weeks time.
- It is unlikely, at this time, that you are able to perform to the minimum level required without major improvement. You will be encouraged to work with a voice teacher to improve your voice before re-auditioning.

The audition is relatively simple and the requirements are fairly basic. Candidates need only have some singing experience such as at school or in a church choir, or just

have a good musical ear. The use of the word test has been avoided as having unproductive connotations.

### **The Visual Audition**

The Visual Audition is conducted by one of the presentation team and is given on a quartet or on a one to one basis in private. Appropriate facial expressions and body language or movements that are designed to enhance the overall performance complement barbershop singing. It is a particular method of communication with the audience in which we cannot expect a prospective member to be skilled. The reviewers are therefore looking for potential and attitude to be demonstrated by the candidate. At a later date the visual audition is usually conducted in two or three sessions.

- The session begins by asking the candidate to sing a well known song with no instructions or clues given as to what is being sought. This is important because the ability and willingness to follow direction and show improvement is the key to how well a person will perform on the risers.
- Next, the candidate is asked to sing the song again, using facial expressions and movement to convey emotions such as happiness, sadness, melancholy, reflection. This may be repeated a number of times, each time adding a new element to the performance - until the candidate has a feel for what's expected and can respond to the basic concepts.
- If the reviewer feels the performance is on a par with existing Anytown Chorus standards, the candidate will have passed on the facial part of the audition.
- The second part of the visual audition is concerned with movement - where the candidate is taught a simple cross-over step and then asked to perform the step a number of times. Each time a new facet of the performance is added to the instructions until most of the important principles have been learnt. These facets include: Regular Chorus Position (RCP), returning to RCP, moving smoothly, the anticipatory or preparatory move, keeping shoulders square and level.
- The second and third weeks, if necessary, progress similarly to the first, except that particular attention is paid to progress made during the week, e.g. did the candidate practise the weak points, did he make considerable improvement, did he accept the re-evaluation in a positive manner? If so, the candidate is ready to continue in the membership process and is equipped to learn the Anytown Chorus performance package.

The important aspect of the audition is that the candidate is aware of what is necessary to visually present a song, and have the general aptitude and attitude to become a contributing member of the Chorus.

With the successful completion of the vocal and visual auditions, now is a good time to meet and discuss your experiences with our Chorus Director.

The financial implications of joining the club such as membership fee and travel will be discussed, along with the required level of commitment both for rehearsals and performances. The need for regular practice and assessment will be stressed. You and your family, if they wish, will be encouraged to become involved in the Anytown

Chorus experience through participation at performances or in the activities of our busy support team.

Upon the successful conclusion of this meeting you will be offered membership of the club. By accepting this invitation you are agreeing to abide by the rules, standards and constitution of Anytown Barbershop Harmony Club.

### **Now You're A Member**

Welcome, new member! You have had a successful vocal audition and visual audition. You have a buddy to introduce you to other members and you have others around you on the risers. You have paid your first weekly membership fee and been approved by the club executive committee, and all is right with the world.

### **What Is A ‘Buddy’**

A buddy is someone who will stay by your side and help you with things like where to get music, who is who, arranging lifts if you need transport and so on. A buddy is an essential part of the process of introducing a new member, to a club, as it ensures that he feels part of the club from the start and not an outsider intruding into a private function.

### **There's More**

There is much more to becoming an integral part of the performing chorus. There is music to be learned - about twenty active repertoire pieces and choreography to many of our up-tunes and ballads. How does a new member know when he's ready to perform? The people appropriate to this function will give approval when you are ready to perform on the risers in uniform.

The new member receives a packet of music from our music librarian. The new member turns in his vital statistics to our wardrobe manager who will fit him out with a uniform, in due course.

Throughout this initial process, you will be made aware of audio learning tapes for much of our repertoire. Before major performances or contests, or when there is a sufficient number of new members, a series of sessions will be conducted to teach and review moves and answer questions resulting from the video tapes, which may be made at these sessions.

Although there is no definite time frame required for approval to perform for the first time, new members are encouraged to aim for a particular forthcoming event, and learn the music and moves required to perform that show. The Music Team is notified, and you will be observed at rehearsals prior to that performance, with final approval given by the musical director, assistants and the appropriate section leader.

### **Maintaining Performance Standard**

Once you have become a member there are certain criteria for achieving and maintaining performance standards, most notably active attendance. Records are

maintained of each member based on their attendance at each rehearsal and performance.

Attendance at all rehearsals and performances is, of course, the goal, and if your attendance falls substantially below the chorus average, your reasons will be reviewed by the membership team. Repeated absences over a short period of time could cause you to be considered inactive. A member becomes ineligible to perform publicly with the chorus when he falls below a seventy percent level of attendance for three months, or misses five consecutive regularly scheduled rehearsals.

If work commitments, extended illness, or other personal conflicts prevent you from attending rehearsals on a regular basis then let your section leader know. Arrangements can be made to keep you in touch. However, to be able to perform publicly with the chorus, a member must satisfy the music team and the club executive that he has regained performance standard. The section leader will usually assess this. In some cases this may mean a complete vocal and visual re-audition.

### **Standards and Dress Code**

- **General Conduct**

The club, although made up of amateur singers, aspires to professional standards and members are expected to conduct themselves at all times in such a manner as to bring credit to the club and chorus.

- **Relationship With Other Members**

Members are expected to exhibit a spirit of friendship and harmony to all club members, visitors and the world-wide barbershop fraternity.

- **Attendance At Club Events**

Normal rehearsals are as follows:

Thursday Evenings	7:45-10:15	Full Chorus Rehearsal	<i>as</i>
Every Other Monday	8:00-9:30	Section Rehearsal	<i>appropriate</i>

- Sing-outs and social events are usually limited to once a month

- **Attendance**

Members should make every effort to attend all rehearsals, sing-outs and social events. Please be punctual and arrive early to allow time for club business, personal needs, mental warm up and the setting up of the risers. If you are unable to attend please let your buddy/section leader know so apologies can be given at the interval during club business.

- **Learning Obligation**

Each member is expected to learn lyrics, music and the stage presence moves as quickly and completely as possible. Please devote time at home for study and review. Music videos and teach tapes are made available early in the learning sequence to make this possible

- Music.

Music is issued by the club and must not be passed or shown to third parties because of copyright difficulties which may arise. Do not photocopy music - it is illegal. When members leave the club all music must be returned to the music librarian.

- Riser Etiquette

Standing on the risers singing in rehearsal or performance is what barbershop music is all about. We all want to enjoy it. This applies equally to performance in concert and to rehearsals and coaching sessions. To be enjoyed they have to flow smoothly This is primarily the responsibility of the director or coach. However, we have to make their job as easy as possible. They do not want to have to behave in a Draconian fashion. The following points, based on experience will help these sessions to be both informative and pleasurable.

- \* Take your place on the risers immediately the chorus is called to do so.

- \* Focus your attention on the director or coach giving instructions.

- \* Prepare to start singing when the pitch pipe is blown. When the director stops directing, stop singing and listen to his comments.

- \* When the director is working with a particular section, do not talk but listen and pay attention as more often than not it will be helpful and educational to all.

- \* Comments on the risers be they whispered remarks, wisecracks, or advice may distract the chorus and must be kept to a minimum. If something truly needs to be registered, attract the attention of the director by raising a hand and wait to be invited to comment.

- \* Late arrival can be distracting. If you are late, wait to be invited to take your place on the risers and do not walk in front of the director.

- \* The erection and dismantling of risers is an arduous task. Lend a hand.

- \* Alcohol and Smoking

Alcohol and smoking dull the senses and can adversely affect your voice and performance. Smoking is not advisable during any club meeting, rehearsal, event or journey. If you must smoke please do so in an area where there will be no inconvenience to club members or the public. Most public buildings prohibit smoking and it is good public relations to follow the rule.

\* Personal Grooming

Please be neat and tidy at all times and be fastidious with regard to personal hygiene.

\* Club Uniform

The Wardrobe Manager is responsible for provision of the main items of the walk-out uniform and the majority of the stage performance items. All queries on dress, losses, advice on washing and dry cleaning and repairs and alterations should be made direct to him. All items provided at club expense remain club property and should be returned to the wardrobe manager once the member no longer requires the items.

The member should provide bags and covers to protect both sets of uniform. All items of uniform should be protected particularly from make-up, cigarette burns and ash, dust and grease.

- Use of Club Logo

The club logo is regarded as club copyright and will not be used on any item without the agreement of the club executive.

A final point, please remember that your club executive is available to you at all times. If you are unhappy about any topic whatsoever, please do not hesitate to talk. Do not let problems magnify.



## **GETTING IT RIGHT THE RECRUITMENT CAMPAIGN**

### **An Ongoing Activity**

Recruitment should never stop. Every club member needs to be a missionary spreading the good news of barbershop harmony.

The Society (SPEBSQSA) maintains that the surest method of recruiting a man is to bring him along to a club night. It can be productive to hold harmony workshops to which the public are invited or to hold a rehearsal, from time to time, in a different but well advertised venue; taking barbershop to the people.

The succeeding pages give an idea of one method of recruitment: a well orchestrated open night at your club. Whatever method you choose as being appropriate to current circumstances remember that we are competing with many other demands on men's time, after they have earned their living and fed the family. That time is precious and they will not thank us if we fritter it away for them. They want a sense of achievement and our strongest hand is to give them just that.

**'There is no easy way to recruit members but above all be nice to people.  
Happy harmonising.'**

*Ian Taylor  
BABS Membership*

*Secretary*

*1978/1979*

# Recruitment Campaign

## Planning the Event

First talk to everyone both inside and outside the club. Canvass ideas on recruiting. Nobody has a monopoly on good ideas so you never know where you might find some gems. Start early by deciding on a date at least three months in advance of the event.

Assess suitable venues for locality, size, cost, accessibility, car-parking availability, seating, refreshment availability (tea, coffee) if desired.

Involve all the members in the plans for the event. Ask every member to bring at least one guest, preferably a singer, to the recruitment evening. Many men join clubs because their wives or girl-friends persuaded them , so invite ladies too.

## Getting a Team Together

Appoint a co-ordinator and a project team who will delegate tasks such as booking the venue, producing guest badges and a guest name register, organising the riser transport, and the provision of refreshments. He will liaise with P.R.O. on the preparation of advance publicity materials and guest welcome letters.

The music librarian should ensure that sufficient copies of music to be used on the night will be available.

## Publicity outside and inside the Club

The project team will keep the PRO fully informed. His role will be to plan and prepare press releases, posters, handbills and street maps for the guest night and club rehearsal venues.

Barbershop Recruitment Night Volunteers needed Can you help? Riser team? Refreshments? Bringing a guest? Project Team? Publicity?
---

An information news sheet on the event can be useful in keeping club members in the picture. Ex-members, who may consider rejoining may also benefit from this.

## Useful locations for publicity

Community centres, branch and central libraries, church notice boards, youth clubs, scouting associations, college student notice boards, newsagents, local newspapers and other business and leisure activity locations are useful in this respect. A club window display in a local building society can be productive.

Frequently remind members during club-night notices that the date of the event is approaching.

## Run-up to the Event



**One Month To Go:** this is the time when you need to ensure that momentum for event is building up. Keep pressure on members to name their guests and establish the need for transport to the venue. Put friendly pressure on ex-members by telephone or by personal visits.

Now is the time to draft a tentative programme for the evening. Ask the project team and club officers for comments to be returned by the following week. Prepare masters of teach tapes for songs to be used on the night.

Lastly, draw up the final programme for distribution to members and guests on the night.

### **One Week To Go:**

If you make a list of guests and print name badges you will be able to make your guests feel more welcome when you refer to them by name. Teachtapes for about half of your guests should be available.

### **The Final Project Team meeting**



Hold a final co-ordination team meeting. Everybody involved in the programme must know what they have to do, when and for how long. During the last fifteen minutes of the meeting review contingency plans to cover possible problems such as sickness, transport breakdown or the refreshments not

arriving.

At the Club meeting this week, make sure every member knows the time and place of the event (street maps will help) and stress that you want them to mix with the guests and keep them interested.

Tell the members not to expect someone else to look after guests -but to get in there and talk to them. **EVERYONE** must join in as success depends on every member of the club.

### **The Day of the Event**

It is a good idea to ask members who are not bringing guests to get to the venue half an hour early to put up risers and to set out such things as chairs, cups, glasses and the

music stand. Those bringing guests should try to arrive twenty minutes or so before the start of the programme.

The 'Welcome Table' will have been set out displaying chorus photos, club cards, club badges and programmes. Members at the table will issue name badges and welcome letters to guests as they arrive and encourage them to sign in with addresses and telephone numbers. Of course, each guest will receive a copy of the programme for the evening.

### **Starting The Programme**

Do this precisely on time and stick rigidly to the timetable. Intersperse singing with chat and determine to keep the evening light-hearted.

After the 'Welcome Song' arrange for all the guests, including the ladies, to be involved with some community singing to break the ice.

Briefly explain barbershop harmony and its history and teach a tag or a song. Tell them a little about the history of the music.

### **Concluding The Event**

Wrap it all up in two hours including a comfort break but do include informal singing, socialising and refreshments.

It is important not to let this part of the evening develop into a standard 'parade of the quartets' type afterglow. Keep your guests involved.

Before the guests leave, make sure they know your regular meeting place and time by giving them a printed leaflet along with a map. Make sure that they know they will always be welcome either as a singer or a visitor. You might also tell them about the dates, times and places of your next few sing-outs.

Give those who show special interest the teach tapes of a few Barberpole Cat songs. Arrange to pick them up and bring them to next Club night or two, or over a longer period, if they have no transport.

Explain the significance of 'Let's get Together Again' and show them the glow of barbershop fellowship.

### **Follow-up**

The next week repertoire new men arrive. them.

Over the next for joining, sing-outs. badges; (and that everybody Keep them singing this week - that's what we all join for!



have folders of all the songs in your current available for the evening to issue when the Plan the meeting to cater very much for

few weeks gently explain your Club's policy subs, Chorus Audition system, uniform and Encourage them to wear the informal name members to wear club names badges too); so gets to know the other by name.

### **The Week After**

Have a 'wash-up' meeting to discuss the way it all went. Learn from any mistakes and put a date down in the club diary for the next campaign.

Decide how you will run normal meeting nights to get the new men involved in learning songs and benefiting from craft sessions.

Your newest recruits are now your best P.R. and recruiting agents - so encourage them to bring their singing friends!

### **A Few Extra Points**

Writing everything down in the form of a programme helps to promote an evening which is thought out, organised, marketed and planned. A casual under-organised approach gives a poor impression.

It is important not to let anyone show off. Your guests will respond by joining when they've sung barbershop rather than when they have listened to you. Don't treat them as a captive audience.

On the night, you must state fully how they will commit themselves when they join your club. This will help them to decide whether they can join. Otherwise you may find that they drift away after a few meetings.

Try to get commitment from your guests on the night if possible. Tell them the teach tapes are in short supply but to take them if they think they will come again next week. This is good psychology and will give you a firmer idea of the number of potential recruits as against the mildly interested.

After the event, don't forget your present members. If you do, they may drift away. Give them all something to do so that they feel involved.

Look after your new men even more, especially during the first month. Help them find the music, make them feel welcome every week, praise effort and invite them to join in informal singing. Telephone them if they miss a couple of weeks. It could be your fault if you lose them.

## **GETTING IT RIGHT**

### **BABS SUPPORT AND EDUCATIONAL SERVICES**

#### **Take Advantage**

The only way to gain from the BABS Support and Educational Services is to use them. To some this may sound like a self-evident truth but, from others, an often repeated question is ‘What does BABS do for us?’.

#### **Ask and You Shall Receive**

That is the message of this section and the answer to the foregoing question. A brief outline of the BABS Support and Educational Services follows. Use this section along with the BABS Directory to find out what BABS can do for your club while bearing in mind the words of a great barbershop singer:

**‘Always put back a little more than you take out.’**

*Earl Moon*

*Keynote Address*

*SPEBSQSA Harmony*

*College*

### **SUPPORT AND EDUCATIONAL SERVICES**

**W**hat’s in it for me? This question seems to be asked more frequently and by a wider range of people, than any other when membership of our Association is discussed. While there are many who are aware of the unique nature of our organisation and the wide range of services available to the membership, there are apparently many who are not.

#### **THE PORTFOLIO**

There are a great many tangible benefits of membership of the British Association of Barbershop Singers and these are identified in the BABS Directory every year. Here they are given in a little more detail.

- **Purchase of Suitable Music and Educational Material**

Suitable music and educational material may be purchased through BABS. Music will generally come from the Society in the USA either as legal arrangements or as unpublished music for which further steps must be taken before performance is allowed.

In connection with ordering products from SPEBSQSA, the secretary of every club has a ‘How To’ pack that can be used for this purpose. The Director of Music Services

can also supply the pack and, along with the Director of Membership Development, is able to offer advice on the subject.

A small amount of educational material and pitch-pipes may be purchased through the Director of Music Services.

In addition, there are some talented arrangers in this country and they will be

glad to help with the choice of arrangements. Contact the Director of Music Services for advice.

- **Music Services**

Music Services play an important part in the barbershop year. The Guild of Judges has the unenviable task of evaluating the performance standards of all competing choruses and quartets at our annual convention which often involves a twenty quartet semi-final, a six quartet final and a twenty chorus final. The Guild of Judges needs to be supremely consistent in order to carry out his function..

The Association's judges have studied long and hard to learn the requirements of the role, and then by constant study and practise develop the very high standards demanded. It is also important to note that all competitive performances are recorded on video and audio to assist both competitors and judges in evaluations. This service is provided free to all competitors.

- **Directors College**
- **Harmony College**

The expertise within our Music Services Division is further demonstrated at our annual Harmony College where the range of educational elements expands every year and all aspects of performance, coaching and presentation are covered.

To supplement the input of the BABS team members at Harmony College a Society coach joins the faculty. There is no ingredient of the art of singing in the barbershop style that is not covered at Harmony College.

The cry "But we don't attend these events" is sometimes heard. However, many do and conventions and Harmony College are available to all. The knowledge and advice is available to every single member for the asking. The contacts are in the Directory and you are invited to use them.

- **The Administration**

The Director of Administration has a team that looks after all matters pertaining to the efficient operations of the Association and co-ordinates the various individuals and sections to form the most accomplished amateur organisation in the country.

These are:

Membership Records

Harmony Express (BABS in-house monthly magazine) and a distribution crew

Council and Executive Meetings Secretariat  
The Central Communications Office  
Insurance

All the duties are carried out by people who give their time and expertise free of charge for the benefit of us all.

- **The Marketing Directorate**

The role of this department is to provide support and to develop its own internal objectives.

Under its aegis comes:

Harmony Store Support  
Credit Card Services (MBNA)  
Club Support  
Membership Development

In addition to the director, officers are appointed to promote the marketing function of our activities, within and outside the Association.

The department likes to think that it promotes an *esprit de corps* that can be summarised:

GATHER TOGETHER

SHARE TOGETHER

WORK TOGETHER

and we will

SUCCEED TOGETHER

**THE BRITISH ASSOCIATION OF BARBERSHOP SINGERS**

**AN ASSOCIATION OF WHICH YOU CAN FEEL JUSTIFIABLY PROUD**

# GETTING IT RIGHT MANAGING THE MUSIC

## The Principles

Your club is well-organised as far as the administration goes. Now you will be thinking about the music. This section is devoted to helping you get the management of the music side of your club right from the start. It is based on the cumulative experience of many years of barbershop singing in Britain and in the United States.

## The Essentials for Healthy Musical Growth in your Club

- Sing some modern music in the barbershop style but always include some true barbershop songs.
- Select songs that build into a well-formed entertainment package
- Use only legal music
- Produce good quality teach-tapes
- Recruit singers not just numbers of people
- Set up proper auditions that test for what you require
- Adopt good and varied teaching practices for new songs
- Appoint the right chorus director not just someone who can wave his arms about
- Appoint capable section leaders not just the ones who can read music
- Aim to create an environment of fun on club night

All these features will be developed in more detail in the succeeding pages and, of course, further assistance is always available from the BABS Director of Music Services whose particulars can be found in the BABS Directory.

## MANAGING THE MUSIC

**Y**ou joined your club because you love the sound and impact of a barbershop performance. There are those who say that to entertain an audience you must include other forms of music yet if you were to attend a ballet you would not expect to see disco dancing.

A performance should include some comedy and variety in the programme but always sing in the barbershop style.

### **What is a Barbershop Song?**

People often ask this question. In answer it is best to say that some songs display the barbershop style better than others.

### **The Fundamentals of the Style**

- More than a third of the chords will be barbershop sevenths, i.e. the flat seventh, F,A,C,E flat.
- There will be an interesting variety of primary harmony throughout the song.
- The melody will be in the lead line not the tenor.
- There will be opportunities for the swipes and echoes that are so characteristic of barbershop music.

BABS can supply lists of suitable music. The BABS Music Services Division runs courses from time to time and you may like to take advantage of these.

### **Building an Entertainment Package**

The barberpole cat songs are designed to get you started in barbershop singing but

they are not always good audience entertainment value. The arrangements do not change and you can enjoy the self-indulgence of singing them at your club or at conventions and the like.

Here are a few ideas for building up your repertoire for your sing-outs or shows.

- Song one should be a cracking number with lots of razzmatazz.
- Go straight in with song two which should maintain the pace.
- Preceded by a short announcement song three can be one where you bring down the tempo and let the audience relax.
- Song four could be a slow ballad but remember that audiences do not like to hear too many.
- A comedy number might be right for song five
- Make song six, introduced as one of your final numbers, a good swinging song increasing the tempo of your performance.
- Make song seven the best up-tempo song in your repertoire and then get off the risers with discipline. Remember that an encore needs to be better than your last song.

### **More about Good Entertainment**

There are many publications about building good entertainment packages in the form of books and audio-cassettes available through BABS.

At the annual Harmony College you can join a stream that deals with all these aspects and learn about the essentials of barbershop four-part harmony singing. At the same time you can enjoy the barbershop camaraderie.

### **Obtaining Legal Arrangements**

**COPYING SHEET MUSIC BY PHOTOCOPIER, COMPUTER OR BY MANUSCRIPT ENTRY IS A SERIOUS BREACH OF THE LAW.**

Fines for breach of copyright are heavy. The British Association of Barbershop Singers will do nothing to help any club or person who runs foul of the law in this respect.

Songs and arrangements can be obtained through BABS at a very modest cost. You will need to buy a copy for each member of the club plus a few extra copies to allow for expansion.

The safekeeping and organisation of this aspect is a job for the music librarian mentioned in the section on administration. If BABS should have only one copy left of the song you require but supplies are on order then, in some cases, you may be able to photocopy. However, you must obtain legal copies as soon as possible. The librarian must collect and destroy all photocopies as soon as your order arrives.

To lift a song from a record, CD or audio-cassette and put it down on paper by any method is illegal.

### **Making an Arrangement**

First get a copy of the sheet music. The sheet music will tell you the name of the copyright holder whose permission is necessary before you may arrange the song, though in many cases the rights of the original holder have been taken over by recording companies.

### **Finding Out Who Owns Copyright**

The appendices to this section give guidance and a list of official bodies involved in copyright matters. When seeking permission always emphasise, providing this is true, that the arrangement will be used primarily at competitions and venues where little or no profit is made.

If permission is given you will receive two copies of a contract in which you will sign away your rights to any royalties from the arrangement. You will also be invoiced for any charge per copy together with a form of wording that must appear on it.

Please remember that the arrangement copyright will accrue to the original copyright holder.

The foregoing has been only a brief description of a very complex matter. More detailed advice is available in appendix 1 to this section entitled *A Guide to Music Copyright*.

## Let's keep it legal, right?



### Producing Good Quality Teach-tapes

Many club members do not read music so it is essential to provide them with a learning aid. Even those who do read music can benefit from a teach-tape.

The ideal solution is to have a good quartet learn the song in advance of the chorus and record their performance. With more sophisticated equipment it is possible to produce voice-prominent tapes. This will also enable tapes to be produced, which include tracks without the voice part for whom the tape is provided. In this way the member can learn from his own part and then practice singing against the other three. It is possible to produce keyboard tapes in the same manner.

A wealth of teach-tape cassettes is available for those who are unable to make their own. A catalogue is available from the Director of Music Services.

### Recruiting Singers

In the early days of a club there is a danger of becoming preoccupied in gaining numbers without due regard for other factors. The advice is to recruit singers and to steer your recruitment policy to this end.

Avoid the use of catch-phrases such as *If you sing in the bath then join us* that imply that you will take on anybody who can vaguely sing.

### Initial Audition Procedures

Think carefully about what you want your auditioning procedure to test. It is suggested that the minimum you should require a new man to do is:

- sing in the part that suits his voice range as determined
- Sing in tune with a reasonably good quality of voice with a minimum of vibrato
- Be capable of singing his part firmly when other parts are singing around him
- Look reasonably pleasant and alert when singing

### Audition for Chorus Performance

- Check the vocal range by asking the prospective member to sing up the scale from E flat (checking for baritone range). Where the top E flat is hit with ease, try re-pitching in F and singing up the scale (checking for lead range). If the E flat when you are checking for baritone range is not hit with quality then re-pitch at F and get the prospect to sing down the scale (checking for bass).

Whichever part appears to be appropriate re-pitch in B flat and ask him to sing up the scale. He should be warned that he may need to go into a head voice or falsetto about half way up (checking for tenor).

- Advise the prospect of his part but be aware that a bass should be able to sing bottom F or G with quality.
- Some people may not take to the idea of singing in the part you think appropriate but do not reject them solely because of this.
- Next ask the aspirant to sing the melody of a song of his choice. Bearing in mind possible nervousness, check for confidence, appearance and accuracy and look out for potential that could improve with training.
- Sing a mutually acceptable song with him with your voice a third above him to check how well he can hold his part.
- After suitable congratulations, arrange a further audition in six weeks time when he will sing his part in a quartet

### **Adopting Good and Varied Teaching Methods**

- It is a barbershop trait to sing tags, called *codas* by other musicians. Teaching and singing tags can be a quick and easy way of breaking up a long intensive rehearsal programme. It is also good for training in harmony perception. Tag books and single copies are available through BABS.
- Devote twenty minutes or so in the form of section practice for singers to go off into separate rooms to practice and polish a song.
- Produce good quality teach-tapes with legal copies of sheet music and tell members that you would like them to learn a set number of bars by a certain date. Do not allow anybody on the risers with music when that time arrives. This method really does work. Sitting out in the audience space when you have not learned your part sharpens the mind.
- For your initial teach-tape try to select say five songs that appear in a block in your repertoire. In this way the newer member can appear with the chorus after those songs have been passed.

### **Appointing the Right Chorus Director**

- A chorus director must have the ability to motivate and manage men. He or she must have an inherent desire to help people improve in an enjoyable way. The CD must be able to create a learning environment that is fun rather than excessively hard work and which, at the same time, leads to improvement.
- The second thing you need in a CD is a person who has music in his soul. It is he or she alone who will bring the music off the paper and into a meaningful and emotional delivery. This requires more than just a person who can conduct in time; it needs the ability to analyse the song in order to determine the way in which it should be delivered.
- MD's from Medallist choruses in this country and in the United States see their role as encompassing the two features mentioned above and leave team leaders to work on the basic concepts of singing delivery and visual expression. If you want to get it right the first time then your CD will possess these qualities.

- Anyone can learn more about how to teach people to sing better, to make better moves and better facial expressions. Taking advantage of BABS training resources and then taking some of the weight off the CD's shoulders can achieve this.

### **Creating an Environment of Fun on Club Night**

- That people come to club night to enjoy themselves is a self-evident truth. For some this will involve singing in the chorus, for others singing in a quartet, while a number will want to learn more about barbershop in general. Of course, you cannot give everybody what they want all of the time so a varied rehearsal programme is necessary. In any case because of the learning retention rate no session longer than half an hour is beneficial.

Appendix 3 to this section gives a suggested routine for rehearsal nights though this will need to be adapted to take into account the club's attainment level.

## **Appendix 1**

### **A Guide to Music Copyright**

#### **Introduction**

This guide is produced with the intention of assisting club music librarians with the task of obtaining the relevant clearances on new arrangements of a song and permissions to use and copy music for club use. It is not definitive but every care has been taken in its production.

From time to time you may wish to use music from a copy that has not been bought as a printed and legal copy. The following considerations will apply:

- If you have obtained a song which has already been arranged, it may be registered with SPEBSQSA / Harmony Foundation and marked as such.. A full list of arrangements is available from the Society or you can download it from the Society web site. You will be charged a fee to sing the song, amounting to about \$10.
- If the piece is your own barbershop arrangement of an ordinary song which you have made from a piece of sheet music, then you should find out who the copyright owners are and get permission to arrange it in Barbershop style. When this has been done, you will then need to register the arrangement with the copyright owners, paying any necessary fees both for the arranging and for any likely performance.
- If it is not a registered arrangement then you must talk to the arranger, if known, and agree that the arrangement will now be registered with the copyright owners. The process will involve your sending them a copy for proof-reading and the acceptance of any changes required by the copyright holder. A contract of ownership and the level of fees payable will then have to be agreed.

The guidelines on the pages following will help you to deal with the requirements listed above.

### **Who Owns the Copyright?**

A piece of sheet music normally includes a note as to who originally owned the copyright. As previously related, this information may now be out of date because the rights may have been bought up by someone else.

### **The Mechanical Copyright Protection Society (MCPS)**

The MCPS has a section of its organisation devoted to helping you find out details of copyright owners. When you telephone, have available as much information about the song as you can. Having been given the name of the copyright holders your next job is to contact them.

### **Clearing an Arrangement**

When speaking to the copyright holder, emphasise that the arranged song will be used primarily for competition and at other venues where little or no profit is made from its use. Of course, this statement has to be true. If you are using the arrangement only for the benefit of charities then you should say so.

### **Copying Agreements**

If permission is given to use an arrangement then you will be charged a fee for every copy. The copyright holder may, however, negotiate a lower fee if you sign a contract to use the arrangement exclusively for your club's use. You may also be asked to sign over the rights to the copyright holder. This has the effect of requiring any other person who wishes to use the arrangement to apply for permission to copy in their own right.

### **Acknowledgements**

When the relevant permission has been obtained you must put a copyright statement on the arrangement of the music. The correct form of words will normally be provided by the copyright holder.

Finally, if you think that their service has been good let them know.