

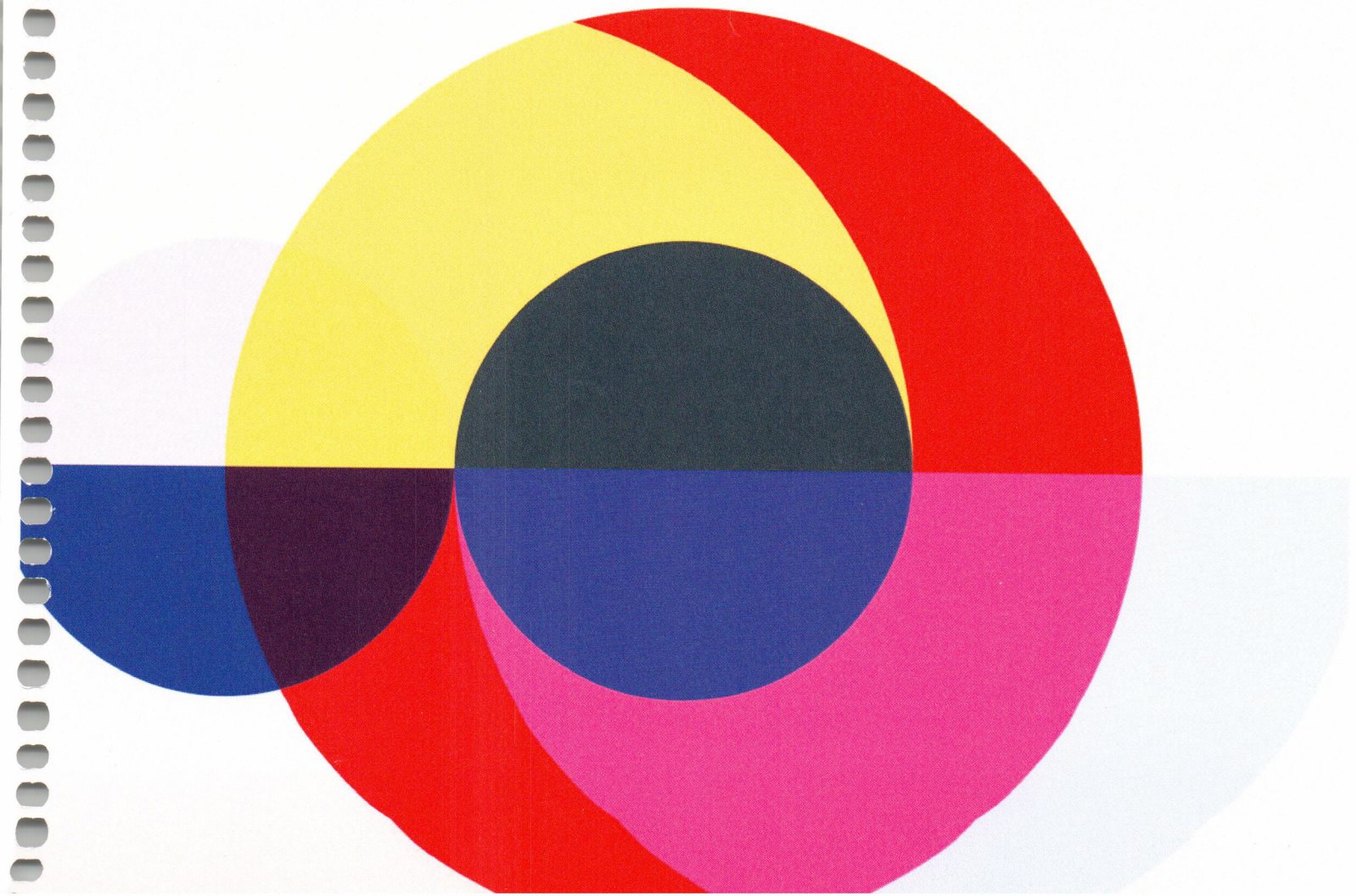


EVERYONE IN HARMONY

A BOLD VISION FOR A BRIGHT FUTURE

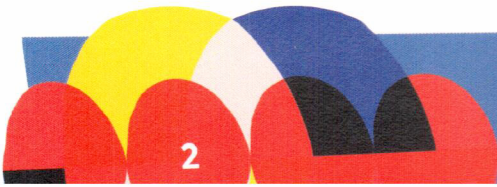
ROADSHOW

PARTICIPANT WORKBOOK



Notes and Next Steps

Graph paper area for notes and next steps.



Roadshow Goals

- Understand the why of Everyone in Harmony.
- Learn what options Everyone in Harmony may provide for my chapter
- Identify where you and your chapter may be on the Everyone In Harmony journey and determine next steps
- Sing!

Today's presenters

1) _____

2) _____

My Goals

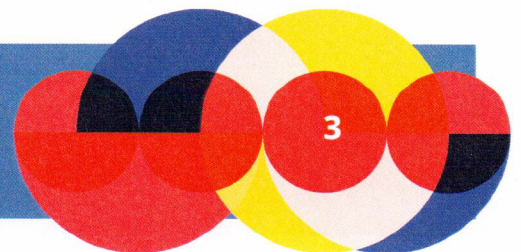
Value Agreement

- Remember the Platinum Rule: Treat others as they wish to be treated
- Respect each other's individual journeys
- Be present
- Assume positive intent of others

Reflection

What does Everyone in Harmony mean to me?

Grid area for reflection writing.

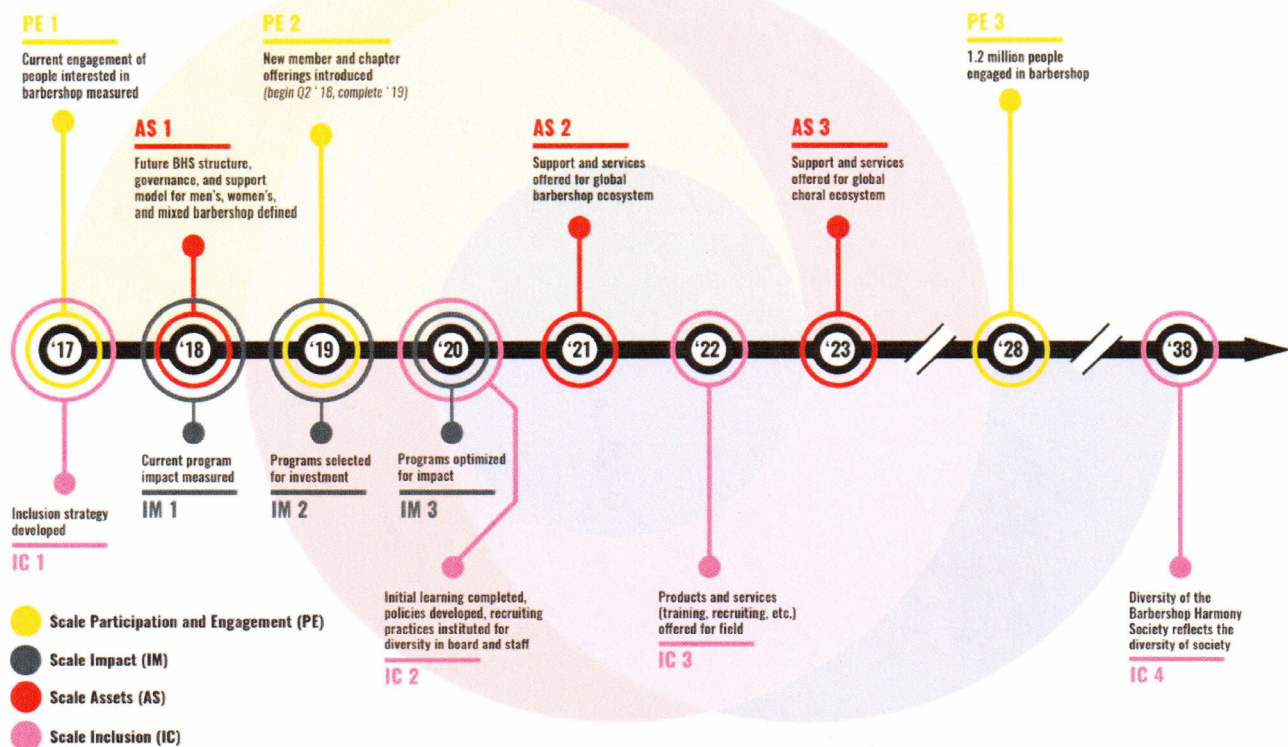




Everyone in Harmony is...
getting more people to sing together.



ROADMAP & MILESTONES



1800's:

Barbershop is improvised by African Americans in the Southern Barbershops.

1925

Sigmund Spaeth writes the definitive barbershop manual which includes men, women, and mixed groups.

1938

OC Cash and Rupert Hall form SPEBSQSA.

2016

Society began surveying members through a variety of methods.

2017

Launched Vision of Everyone in Harmony. Board endorsed 120+ pages of strategic planning work.

Timeline

2018

Launched Roadmap & Milestones (pictured above).

Welcomed everyone to be members at Society level.

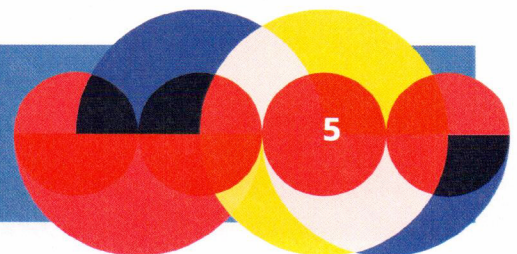
Board bylaws changes and chapter feedback worked in parallel.

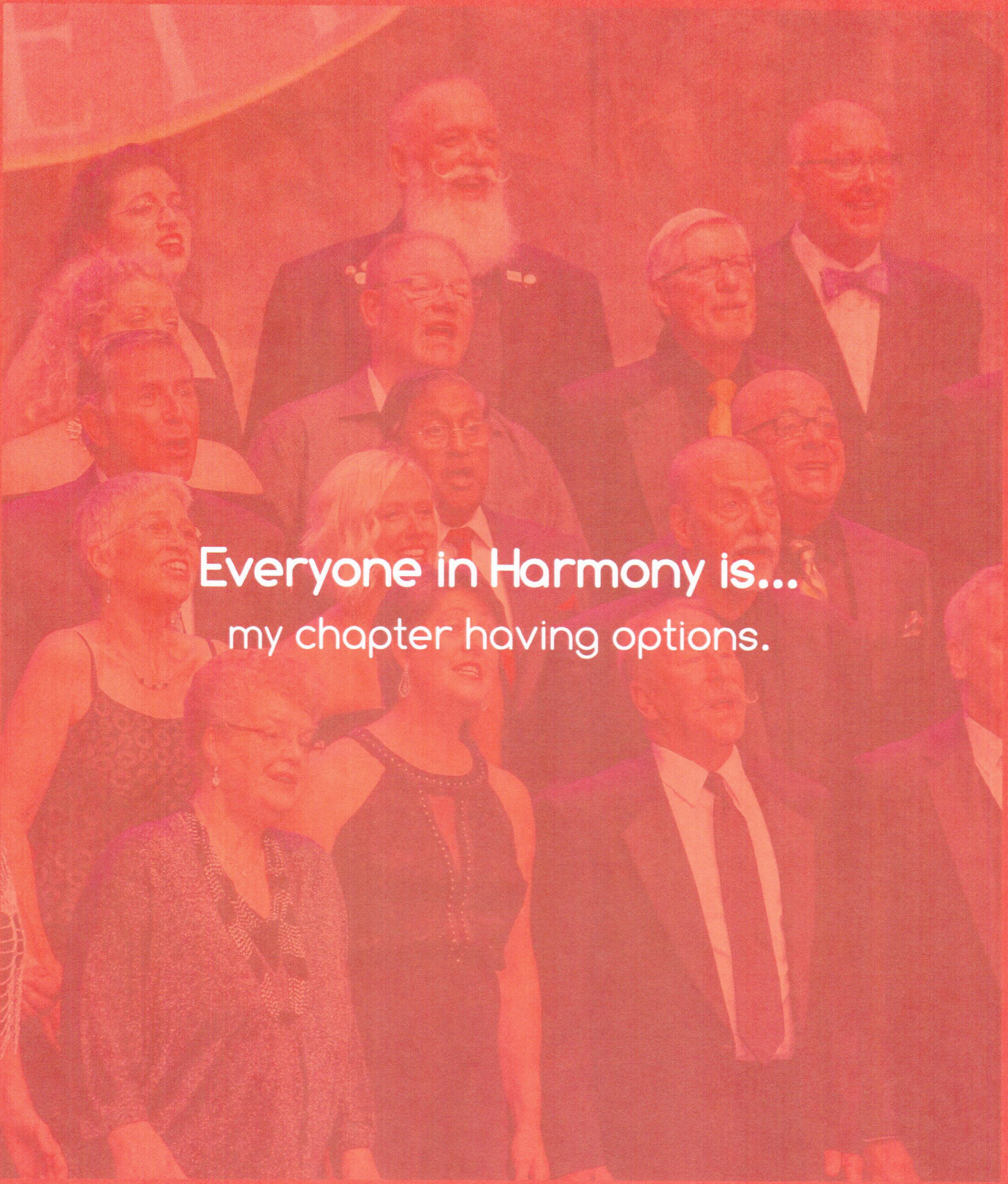
2019

Welcomed anyone to start or join a quartet.

Welcomed anyone to start a new chapter.

Enabled chapters to create multiple choruses with any combination of genders.





Everyone in Harmony is...
my chapter having options.

What do we know?

Starting in August 2018, Society staff enlisted chapter advocates in every district to have a conversation about Everyone in Harmony with chapter leaders. As of January 2019, 225 active BHS chapters have had these conversations with chapter advocates. From those conversations, we learned:

- **5%** of chapters will convert to a mixed only chapter/chorus
- **20%** of chapters will expand and start additional choruses
- **65%** of chapters staying all male chapter and chorus
- **10%** undecided or “wait and see”

Legal Considerations

The Society's current membership structure will significantly reduce the likelihood of a lawsuit if your chapter decides to support male-only singing.

The Society remains committed to supporting and defending a chapter's decision to provide single-gender programming and, if necessary, will participate in the chapter's defense of legal challenges it may face.

Anyone who is treated with kindness and respect is much less likely to engage in some kind of litigious action.

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Chapter

Chapter
Considerations
Guide pg 12

- Legal Entity
- Administrative Leadership
 - Elected board
 - Financial entity
- Can have multiple choruses (or one)!
- Can have chapter members who are not in any of the chapter's choruses

Chorus

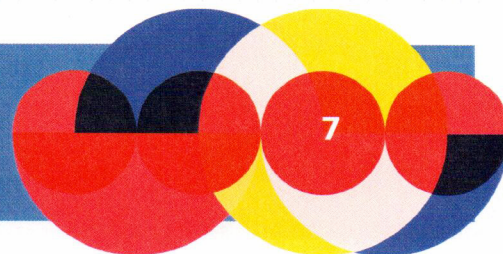
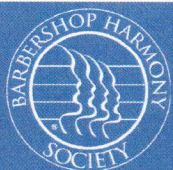
- Musical Entity
- Musical Leadership
- Could have different member requirements than chapter
 - Auditions for acceptance
 - Gender or voice type
 - Age (youth, senior, etc)
 - Time commitments

Sharing your chapter options with visitors

- Smile and listen
- Be honest and transparent about your chapter and its membership
- Know about any other options in your area

[?] How can my chapter share its options with visitors?

Chapter
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Guide pg 9



DOWN OUR WAY

1927

Words and Music by
AL STEDMAN and FRED HUGHES
Arranged by Floyd Connett

Chorus

Tenor Lead

8

1 2 3 4 5 6 7 8 9

Down our way, — both night and day, — You know ev - 'ry -

Bari Bass

10 11 12 13 14 15 16

bod - y and they all know you, And e - ven po - lice-men say, "How do you do?"

17 18 19 20 21 22 23 24 25

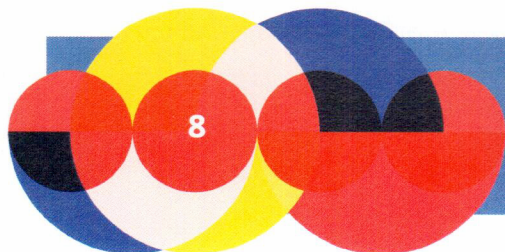
Pals by the score, — and gals ga - lore, — And that old gang of

Tag

26 27 28 29 30 31 32 33 34 35 36

mine, They sang "Sweet A - de - line," — Down our way, — Down our way. —

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Music for Mixed Voices

All barbershop music has four parts, called Tenor, Lead, Baritone, Bass -- even in TTBB, SATB, and SSAA. Some of the features that make it barbershop in all combinations of voices is that:

Tenor is on top,

harmonizing above the melody, with note stems forced up

Lead is below, singing the melody, with note stems forced down

Baritone is below, harmonizing above and below the lead, with note stems forced up

Bass is our lowest part, with note stems forced down

TTBB barbershop is broadly intended for men's voices -- that might include women in the treble clef. This sheet music uses the vocal tenor clef. The little 8 below the clef means to sing one octave down, and we use this to avoid excessive ledger lines for a traditional treble clef. These notes are in most women's range (at the bottom), but remember to sing in the octave written -- don't take it up an octave.

SSAA barbershop is broadly intended for women's voices -- that might include men's voices (unchanged male) on bass. This sheet music uses the tenor clef for the top two parts and bass clef for the bottom with the little 8 ABOVE the bass clef (sing an octave higher). Women from

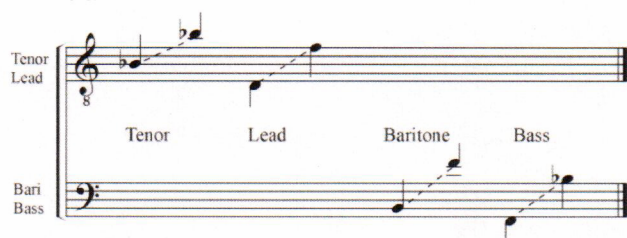
outside of barbershop world rarely sing in the bass clef. We use this clef to avoid excessive ledger lines if we were to use treble clef.

SATB is broadly intended for mixed voices -- that might be single gender with voice ranges similar to TTBB for men (baritone/lead) and SSAA for women (lead/tenor) above. The primary reason we use this listing at all is so music educators know barbershop works in mixed settings. Most of our TTBB charts work perfectly with SATB voices because of extensive falsetto in the tenor and high lead or baritone range in our TTBB charts.

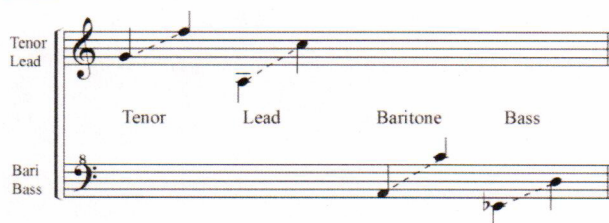
Chapter
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The following graphics indicate the common vocal ranges by gender of the four parts used in barbershop arrangements:

Male:



Female:





Everyone in Harmony is...
a journey.

Let's Talk

With so many new options for chapters, there may be different opinions within the chapter membership on what the Everyone in Harmony journey looks like. Consider the scenarios below. What are your thoughts on how each situation could be addressed?

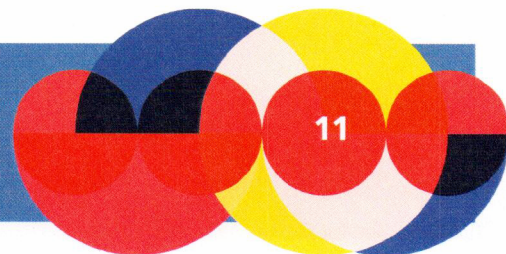
1) A chapter is all male and has one male chorus. Half of the chapter board wants to stay all male, the other half of the chapter board wants to add a mixed chorus.

2) A chapter board wants to become mixed but the director and a majority of the members want to stay all male.

3) A chapter has decided to add a mixed youth chorus. All members and the board have unanimously determined this direction. The chapter knows there are new bylaws, but is not sure what else they need to do.

Reflection

What are other chapters like mine doing? What are the next steps in my chapter's journey?



Resources for your Chapter

Healthy Chapter Initiative

The Healthy Chapter Initiative builds and maintains resources for BHS chapters. If your chapter needs something, visit the Document Center at barbershop.org. If you can't find what you're looking for, email chapters@barbershop.org

Leadership Operations Project Team (LOPT)

The LOPT (Leadership Operations Project Team) has programs to help chapters self-discover their identity and align their chapter's activities with whatever it is that keeps their members coming back. The LOPT program has helped guide over 100 BHS chapters towards finding their identity. Email leadershipt@barbershop.org for more information.

Harmony University & HU Online Education

HU Belmont and HU Online are great resources that continue to provide world-class education about barbershop harmony and music in general to anyone interested in learning. Online Education is a significant focus in 2019. barbershop.org/education

District Leadership Academies & Harmony Colleges

Many districts have regional schools to help train and educate chapter leaders. You can learn more by visiting your District's website, social media, email lists, or by contacting your District leadership.

Leadership Summit

Leadership Summit is an annual event where leaders across the Society come together to be inspired and motivated to support the development of themselves and the communities they serve! barbershop.org/summit

Inclusion Journey

Everyone in Harmony is not just about welcoming women — it's about being inclusive of all.

My thoughts....

Abundance Thinking

"There will always be more"

Collaborates to stay on top

Generous with others

Shares knowledge

Freely offers help to others

Trusts and builds rapport

Welcomes competition

Strives to grow

Believes the best is yet to come

Believes the pie is growing

Thinks big and embraces risk

Takes ownership of change

THE STORY OF THE ROSE (HEART OF MY HEART)

1899

Words by "ALICE"

Music by ANDREW MACK (1863-1931)
Arranged by Barbershop Harmony Society

Chorus

Tenor Lead

8

1 2 3 4 5 6 7 8

Heart of my heart, I love you. Life would be naught with - out — you.

Bari Bass

9 10 11 12 13 14 15 16 17

Light of my life, my dar - ling, I love you, I love you. I can for-

18 19 20 21 22 23 24 25

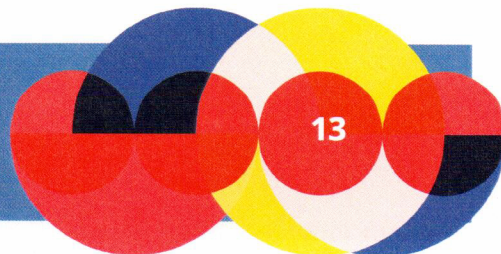
get you nev - er, From you I ne'er can sev - er. Say you'll be

26 27 28 29 30 31 32 33 34

mine for - ev - er, I — love — you. —

you, on - ly you.

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The Chapter Considerations Guide is constantly being updated,
so visit the Document Center at **barbershop.org/docs** to
download the most up-to-date edition.



Chapter Considerations Guide

Everyone In Harmony



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Introduction

From its first meeting in Tulsa on April 11, 1938, the Barbershop Harmony Society has always been about the local experience and the members in each chapter who determine what barbershopping is to them. That hasn't changed, and it never will. Everyone In Harmony was adopted so that chapters would have more choice in becoming whatever it is they see for themselves rather than becoming whatever they could within the relatively narrow bounds of what the Society would allow. Surveys of Society members discovered widespread support for many ways of making music together.

The vision calls for broad change at the Society level while recognizing and encouraging existing chapters should not change if they don't want to. From [the Board-approved strategic vision on July 3, 2017](#):

This new structure will be formed around the principles of local control and self-destination. We fervently believe that any man or woman should be able to choose the way they want to sing barbershop, whether that is with all men, all women, or in a mixed group. ... With this strategy, we'll be taking a huge step forward in adding more barbershop to a world that sorely needs it, without subtracting a thing from the experience already enjoyed by so many.

So what has changed? In short: one word. The word "male" has been removed from Barbershop Harmony Society bylaws 8.03(a): *"Any ~~male~~ person of good character and reputation may be considered for Society membership."* All people are now welcome as full members of the Barbershop Harmony Society.

While we anticipate chapters **may choose** to admit all persons to chapter membership, they **are not compelled** to alter existing membership admission policies. Society bylaws 8.02 protect's a chapter's ability to determine its own membership requirements: *"Participation membership ... shall consist of individuals who meet the requirements of membership as set forth by the governing documents of the participation organization."* **Your chapter does not have to change.** Your chapter may ultimately decide to remain exactly as it has been. It may choose to host a number of different singing ensembles under one chapter: an all-male chorus, an all-female chorus, a mixed-voice chorus, or some combination thereof. The choice is yours exclusively, and you are not compelled to act by any date.

We're still trying to figure out how to best help guide our chapters through this process of discernment and allow chapters to implement changes they see fit to their chapters *if they so choose*. Society leaders, including volunteer leaders and Harmony Hall staff, are working together to identify solutions our chapters are asking for. Throughout 2019, an Everyone In Harmony Roadshow is traveling to 30-plus cities to offer an interactive workshop designed to answer questions and dive deep into topics covered in this guide and more. Learn more at barbershop.org/roadshow.

Volunteers on the Leadership Operations Project Team (LOPT) and staff are available, as always, to engage members and chapter leaders in conversation and provide support so chapters can chart their own path forward and feel equipped to succeed no matter what they choose for themselves. The Healthy Chapter Initiative already has many programs in place for chapter support and leadership facilitation, and more resources and materials are on the way.

This guide is intended to provide you and your chapter leadership with a foundation of knowledge to begin thinking about what you want your chapter to become. Use the considerations suggested in this guide to promote conversation among your chapter about what your chapter wants for itself and what it is equipped to handle. This guide is a work in progress, and it doesn't have a predetermined solution on the last page (or any page). The Society is providing it simply to promote conversation on some topics you should consider before arriving at a conclusion of what barbershopping looks like for your chapter in the future.

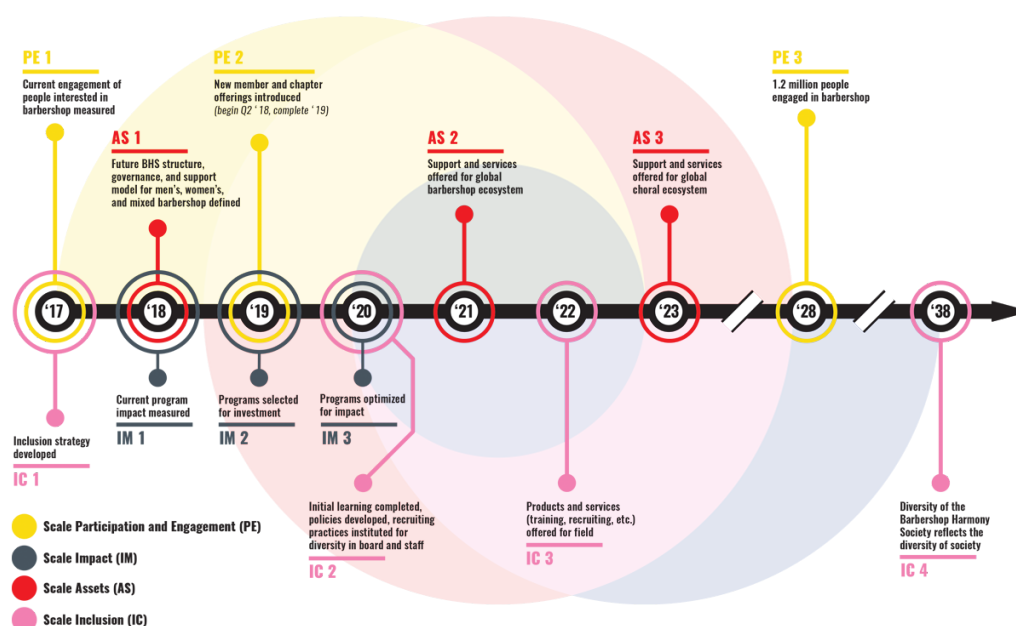
Everyone In Harmony Timeline

The Society Board of Directors approved the Society's new strategic vision, [Everyone In Harmony](#), on July 3, 2017. The vision, though it was the culmination of years of research, discussion, listening and surveying, was just that: a vision. The Board-approved vision ([linked in full here](#)) was vast, and though it was not an implementation plan and had no suggestions on how the vision should or would be carried out, the message was clear. An excerpt reads:

First and foremost, we must unequivocally turn away from any cultural vestiges of exclusion. We must become radically inclusive and diverse, across cultural, ethnic, racial, gender, sexual orientation, social, economic and generational lines. We hereby declare our commitment to this transformation.

The Society fielded a lot of passionate questions about the vision, of which the most frequently asked was: "When will this all happen?" The Society board and staff immediately began working together toward fleshing out details on how to bring the vision to life and when it all may happen. Out of those discussions came the next major Everyone In Harmony update with the unveiling of the [Roadmap and Milestones in January 2018](#).

The roadmap defined four workstreams corresponding to the major strategies in the strategic vision — scaling participation and engagement, impact, assets, and inclusion — and combined those four workstreams into one set of annual milestones, mostly compressed into the next five years but in some instances stretching all the way to 2038. The July 2017 announcement was about defining the vision, and the January 2018 update was about providing defined milestones along the way to hold the Society accountable toward achieving this bold vision.



[Click to enlarge the Everyone In Harmony milestones](#)

Your Chapter's Identity and Everyone In Harmony

Before your chapter can articulate where it wants to go in the future, you must be able to identify what your chapter is in the present and how it wants to be seen both on its own and in the larger picture of the Society. Understanding and articulating your chapter's identity is vital to your chapter's success, regardless of whether it leads to changes in admission parameters.

Articulating your chapter's identity and prioritizing your activities based on your identity is the guiding principle of one of the Leadership Operations Project Team's flagship programs, THINK! The program is designed so that the members of your chapter can tell you why they are members; all a chapter is, is a collection of members. In many instances, a floundering chapter is floundering because its activities aren't lined up with what its members enjoy doing. The LOPT and its certified leadership facilitators are equipped to guide chapters through a process to align a chapter's identity with its activities and goals. To learn more and to speak with a facilitator, email leadershipopt@barbershop.org.

You may also wish to engage in conversation outside your chapter to help guide you toward what decision is right for your chapter. The BHS has certified Leadership Facilitators who are equipped to deliver leadership curriculum directly to chapters to facilitate self-discovery so that chapters make decisions true to their membership. [Find out more at this link](#) or email leadershipopt@barbershop.org to learn more about the process. Their curriculum is not specific to the implementation of Everyone In Harmony, but the leadership topics are universal and easy to apply to whatever your chapter's current situation is and can help your chapter leadership understand your chapter's identity, modern leadership skills and best practices, change management and many other topics.

Your chapter's identity can be as formal or as informal as you want it to be, but no matter what, it should reinforce what your members and audiences know you to be. Once you've articulated your identity, you can use it as a guidepost while discerning whether to grow your chapter beyond its current membership parameters.

Your chapter's identity may directly reference, just as an example, that your chapter is a fraternity for men; in other words, the fraternal aspect of your chapter is one of the top reasons your members show up. If that were truly an up-to-date reflection of how your members feel, that would suggest that if your chapter adds women at all, you should consider adding a separate new chorus that allows the all-male chorus in your chapter to continue to provide that setting. If you are incongruent your own identity, your members will likely leave in response. Similarly, your members may identify with an aspect of your chapter that you as a leadership are not supporting enough with your activities.

Aligning your chapter's identity with its activity is critical to your chapter's health. Make a concerted effort to first define what you are now before deciding what you'll be in the future.

Board Considerations

Every strategic decision before your chapter must be made by your elected board, and every chapter board's discussions will be different. Your board may be split on what to do next, not to mention your membership. Below are a handful of potential starting questions to kickstart your chapter board's discussions on how it wants to proceed. This list is not exhaustive.

- What would the logistical considerations be of adding women into our current chorus — risers and rehearsal space, artistic and inclusion considerations, etc.
- What would the logistical considerations be of adding separate ensembles under our current chapter — separate rehearsal time and location, separate musical leadership with new music, risers, etc.

- Do we have the resources to consider adding to our current chorus?
- What would our chapter gain or lose by adding women to its current membership?
- What would our chapter gain or lose by not adding women to its current membership?
- Could we effectively market and recruit a new demographic segment of membership?
- What are our personal preferences for our chapter's future, as a reflection of the membership of our chapter?
- What is our chapter's current mission statement? Does it need to be revised or rewritten to accommodate possible changes to our chapter? Could adding women as members enhance our current mission?

If you have questions your board asked of itself that you think would be a helpful addition to this guide, please let us know at chapters@barbershop.org. Following the initial publication of this guide, a chapter emailed us and provided us the minutes of a recent board meeting in which they initiated discussions about how their chapter fits into the larger picture of Everyone In Harmony. In addition to some of the topics above, their organic conversation also led them to ask the following questions to themselves:

- What will our chapter look like in 10 years with or without changing our membership? Envision the future positively and imagine the possibilities.
- How many female members do we realistically see gaining in the first year if we change our membership in any way? Three years? Five years? How — and how much — would we promote the new opportunity?
- How can we identify, uphold and protect the cultural aspects of our chorus that we most value and want to retain?

Like any major decision your chapter has ever made, the decision of how to implement Everyone In Harmony in your chapter — which includes the option of remaining exactly as you have been since your chapter was chartered — likely will not work itself out in one session. Take your time. Ask every question, and make no assumptions or take any answers for granted.

One BHS program in place that may assist your board in asking the right questions and thinking outside your current space is the Chapter Flexible Board Option. You can add up to two non-BHS members to your chapter's board to engage local leaders and supporters of the arts to provide differing perspectives to your board as you explore what is best for your chapter moving forward.

The Barbershop Harmony Society's bylaws have been amended to welcome women as members of the Society, and new standard chapter bylaws are now in effect to provide chapters the choice to offer membership and programming as they wish with the flexibility that no change is permanent. It's important to ensure we provide accurate and legally compliant solutions and guidance to our chapters, so if you have questions specifically about the new Society, standard district or standard chapter bylaws, please contact SocietyBoard@barbershop.org.

The most important thing to remember is: The choice is entirely up to you, and no choice is permanent. Chapters have gone through different phases of existence for decades now — phases highly focused on competition, followed by phases highly focused on community outreach, followed by phases focused on recruiting, etc. Your chorus may have gone through phases when it did or did not require an audition for new members. Similarly, your chapter could make a decision whether or not to welcome women as members. But if your chapter goes through a different phase years down the road, that's OK. No decision is permanent. Listen to your membership and do what's right by them.

Artistic Considerations

The idea of introducing new members into your existing ensemble or creating new ensemble(s) altogether deserves intense, thoughtful consideration with regard to music, performance and every factor all the way down to rehearsal techniques and logistics.

For example: Your chapter's current musical director may have little or no previous experience working with female voices. The BHS is working on materials to start your musical leadership down the path toward teaching all singers if you so choose. [The Music Educator's Guide to Barbershop Harmony](#) (free upon request) is designed for educators, but it contains basic information about working with different voices that may prove valuable to a musical leader accustomed to working with only male voices.

Even the most accomplished musical leaders must be mindful of the differences in their approach to directing different kinds of ensembles. Justin Miller, the International Champion director of the Westminster, CA chapter (The Westminster Chorus) and the Santa Fe Springs, CA chapter (Masters of Harmony), is a high school choir director by day. In an interview originally published in the Society's Education On Demand series, he spoke about the subtle differences of leading groups of varying ages and genders:

I just read the room and say, "What do these people need right now? What do they need to feel motivated and inspired, what do they need to be the best person that they can?"

Note: This interview was available for download throughout 2018 and is currently offline, but will be re-published at a later date. This page will be updated with that information when it is available.

Perhaps the first and most basic question you'll ask when considering adding female members to your singing ensembles: *What can we sing?* One instinct may be to keep your current repertoire and force incoming female members to the men's tenor (or even lead) part. For some chapters wishing to add women to their current ensemble, that may be the best solution. But one thing that makes us unique as barbershoppers as opposed to other choral singers is our strong sense of "part identity." Many male and female barbershoppers identify themselves as basses, baritones, leads or tenors based on their personality and preference, not just their vocal range.

The Society currently sells a growing library of mixed and all-female music. If you choose to add women to all-male songs from your chapter's current repertoire, consider selections that feature a lead line that sits primarily above the baritone line rather than below it. Be mindful of vocal ranges, and be flexible toward the needs and preferences of your members. A common practice among mixed barbershop groups is to sing men's arrangements and pitch them up into a comfortable key — every song and every group will be different, but a suggested common baseline can be to pitch a song up a major third, and you can adjust up or down from there. Experiment with what is best for the voices in your group.

BHS Music Education Specialist Steve Scott recently wrote articles entitled [A Brief Introduction to Voice Ranges \(Male and Female\) in Barbershop](#) and [A Brief Introduction to Accommodate Arrangements for Mixed Voices](#) that offer basic information about how men's and women's voice work and how to adapt music you may already have in your library for different configurations of singers.

The following is not exhaustive, but here are some other factors to consider:

- *Physical warm-ups:* Be hyper-aware of what you are asking singers to do when physically warming up for a rehearsal or performance, especially if you are leading a mixed group. Consider offering men and women separate spaces for physical warm-ups.

- *Physical proximity and placement:* BHS Music Education Specialist Steve Scott recently published articles on [riser placement](#) and [voice matching](#) that can serve as a starting point for your chapter in how you stand during a rehearsal. These principles can apply to any kind of group.
- *Voice modeling:* As a musical leader, you may be used to demonstrating how to sing a part as part of a rehearsal. Avoid attempting to model a part that is too high (or low) for you to demonstrate artistically. Demonstrate in your own range and trust your members to translate that into action they can take as fellow musicians.
- *Gender pronouns:* There is no straightforward answer on how mixed-voice groups should handle lyrics that feature specific gender pronouns. Different groups handle these songs in different ways or may try to avoid them altogether. For instance, [this powerful performance of If You Love Me \(Really Love Me\) by the mixed quartet Double Date](#) has no gender pronouns throughout. Discuss what works best for your group and come to a decision together.

If you are interested in implementing mixed harmony in your barbershop experience in some way, BHS Music Education Specialist Steve Scott provides much more detailed information in Appendix A: Mixed Music Guide, beginning on page 14 of this document. [BHS members may also view a mixed harmony panel discussion featuring enlightening conversation with Double Date and Vintage Mix at this link.](#) The video is free to stream for BHS members and \$5 for non-members.

Whether your chapter ultimately decides to welcome female members or remain all-male, be willing to occasionally evaluate everything in your chapter meeting routine so your members are given the best possible chance to enjoy their experience as a barbershopper without feeling slighted, excluded, or that their time is being wasted.

Inclusion Considerations

Whether your chapter decides to extend membership to women remains entirely your chapter's decision, and the new Society, Standard District and Standard Chapter Bylaws allow your chapter to implement changes at your discretion. No change is necessary, and no change is permanent.

Preserving the all-male singing experience remains a priority for the Society, and if your chapter decides it will remain an all-male chapter, the Society stands behind you. Your barbershop experience should be what you want it to be, and the Society recognizes that some naturally gravitate toward a specific experience or another. Everyone In Harmony is meant to give your chapter more choices and to not force you toward any one way to enjoy barbershop harmony.

Inclusion at your chapter meeting means making all people feel welcome when they walk into your chapter meeting, whether your chapter intends to welcome women as members or not. Unless you plan to lock your doors to all guests, your chapter leadership should be thorough and thoughtful in how it welcomes guests of all types — guests of different genders, singing or non-singing guests, etc. — and that process should be documented so all guests are treated equally.

Your chapter may begin receiving inquiries and visits from women interested in joining your chapter well before you make a decision to preserve the all-male experience in your chapter or to expand your membership to welcome women as members. By the time you read this, you may have already received inquiries from female barbershoppers in your area; you may also receive interest from newcomers who heard about the Society's announcement from national media coverage and found your chapter as the local touchpoint.

You are not compelled to admit women as members to your chapter, and you are not compelled to make a decision one way or another by any deadline. Chapters may begin to welcome women as members as of January 2019, but that it is not a deadline by which you must make a decision.

No matter where your chapter is on its journey of self-discovery, you should write your own plan to steward visitors of all kinds to your chapter meetings.

WHAT IF A WOMAN WALKS INTO MY CHAPTER MEETING TONIGHT AND WANTS TO JOIN MY CHAPTER IF WE HAVE YET TO MAKE ANY DECISIONS ABOUT OUR FUTURE?

Most importantly, be grateful for the interest and be honest that many questions don't yet have answers. Acknowledge that you have been and are still an all-male chapter, and that the Society has just recently expanded its membership to include women but that each chapter, yours included, must take the time to carefully examine whether or not it will expand its membership in the future. Your chapter could choose to welcome women members in the future, but it also may choose to preserve the all-male experience, and choosing one over the other does not mean one is right or better.

Each chapter has its own identity and mission, and it's up to each chapter to determine whether expanding its membership opportunities would increase the chapter's ability to fulfill its identity. Prospective members should appreciate that the chapter leadership takes its membership seriously and is carefully considering who comprises its membership and how they will work together toward achieving a shared goal.

Kindness and patience will go a long way in explaining what may be a confusing situation, especially to interested parties who are not familiar with your chapter or the Society. Collect as much information as you can from women interested in your chapter — potential new members, female or male, can provide

valuable perspective as your chapter works toward a decision. Have a few questions ready to ask women interested in your chapter, such as:

- What experience are you looking for as a member of our chapter?
- Why are you interested in our chapter instead of/in addition to other groups in the area?

Your chapter should come up with a standard way for managing guests during your chorus rehearsal. It is your choice entirely whether you want to allow female visitors as participating guests on the risers while your chapter is determining its membership policy. It is OK to politely decline requests from female or male non-members to join in on the risers as guests. It's also OK to invite all guests or select groups up for all or part of a rehearsal. The choice is yours, and any choice you make with transparency and honesty should be met with understanding. In order to prevent as much confusion as possible, we encourage your chapter leaders to write a guest policy and post it to your website, Facebook page, Member Center profile or any other public space advertising your chapter meetings to guests — do everything you can to communicate expectations before someone takes the time and effort to visit your chapter meeting. It's also a good idea to keep printed copies on hand at your rehearsal for guests to read on-site when they arrive.

Collect contact information for any women who express interest in chapter membership, and keep them in the loop on your chapter's decision-making progress as best as you can. If your chapter ultimately chooses to welcome women as members, you'll have a rapport with prospective members that was established with honesty and transparency. If not, you can refer them elsewhere (as covered in the next section).

PRESERVING THE ALL-MALE EXPERIENCE

If your chapter ultimately decides not to change its current membership policies, or if you do not wish to permit female guests on your risers while you wait to make any decisions about the future, you can establish the intrinsic value of the all-male experience. BHS guest blogger Debra Lynn recently published [an essay on the virtue and personal impact of the all-male singing experience](#) for her and her family, and perhaps her thoughts can help you articulate the value of the all-male experience. She wrote, in part:

Not only is it important to preserve the unique sound that male-only quartets and choruses generate, but also to preserve the sanctity of men's chapters, where men are able to rely on each other in fellowship and brotherhood. ... I envision that we will become a culture noted for embracing people, and will facilitate playing together in new and expansive ways. We in essence create a win/win, where each of us gets to choose how we want to participate, and on which team.

The Society was founded to celebrate — and in the words of our founders, preserve and encourage — the experience of all-male singing. The vision of Everyone In Harmony mandates that we continue to celebrate the all-male singing experience while allowing for other means of engagement. Men's barbershop quartet and chorus singing will not go away, and if singing with all men is what your group wants to do, we celebrate that. Everyone In Harmony is about adding, not subtracting. Think in terms of abundance and not scarcity.

You can offer alternate ways to engage with women, if you so choose, who have expressed interest in your chapter but who will not ultimately become members. For example, the Chapter Flexible Board Option allows chapters to add up to two non-chapter members to your Board if you find anyone during this process that is very committed to your mission — every organization needs eager volunteers.

You may also direct women to any chapters in the area that chose to expand their membership to women. If no such chapter is in your area, encourage women to contact chapters@barbershop.org for information about starting a new chapter. If you offer a helping hand throughout the process and

continue to be kind and honest, you'll have a new ally in your community if a new chapter is successfully chartered. You can also refer women to any nearby Harmony Incorporated or Sweet Adelines International chapters if they are new to barbershop harmony and simply want to join a chorus right away.

DOES THE SOCIETY'S DECISION TO WELCOME WOMEN AS MEMBERS MAKE IT MORE LIKELY THAT A MALE-ONLY CHAPTER WILL GET SUED?

(Note: The following passage is pulled verbatim from the [Everyone In Harmony FAQs](#) and was updated on Sept. 18, 2018.)

While no competent lawyer would guarantee that you won't ever get sued (frivolous lawsuits are unfortunately filed all the time), the Society's current membership structure will significantly reduce the likelihood of a lawsuit if your chapter decides to support male-only singing. Based upon applicable law, an organization may face legal risks if it discriminates, on the basis of gender or otherwise, in allowing open access to its services (e.g., membership).

But open access to membership does not require that all Society members have open access to participate at all local (chapter) levels. The Society will provide supportive services to empower anyone interested in a local experience the opportunity to form a new community, such as a single-gender or mixed quartet, chorus, or chapter. As a result, the local chapter can make its own decisions around the members it serves, just as in the past, rather than being forced to accept anyone who applies.

While increasing public scrutiny of single-gender organizations placed the Society's membership policies at risk under anti-discrimination and public accommodation laws, we are confident that the Society's expanded membership policy not only supports our vision of Everyone in Harmony, but also supports and provides appropriate defenses to our local chapters who decide to continue supporting and promoting all-male (single-gender) singing.

The Society Board of Directors and the Society remain committed to supporting and defending a chapter's decision to provide single-gender programming, regardless of which gender, at the chapter level and, if necessary, will participate in the chapter's defense of legal challenges it may face.

RECRUITING AND STEWARDING MALE AND/OR FEMALE MEMBERS

Your chapter's decision, no matter what it is, will require consideration toward your membership and recruitment practices. Whether you ultimately welcome women as members to your chapter or decide to preserve your all-male experience, you should evaluate your chapter's current operations to ensure the environment is welcoming and not intimidating to prospective and new members, regardless of gender. For example, your chapter may have a common opening or closing song to end your meetings that isn't considered a part of your performance repertoire. If that music is not distributed with the rest of the repertoire and new members are left to woodshed or "figure it out," they've already been excluded from part of being a full chapter member.

If you ultimately choose to expand your membership, recruit women to join your chapter just as you recruit men. Reach out within your existing networks like social groups, churches, social media, advertising at singouts and other performances. Communicate excitement for the next phase of your chapter's life and why any potential member should be eager to join. Once your chapter has begun adding female members if it chooses to do so, open leadership opportunities just as you would to any eager newcomer your chapter has ever welcomed.

Splitting Chapter and Chorus Membership

In most instances across the Society, the terms “chapter” and “chorus” have been synonymous for decades. A few chapters made up exclusively of quartets are scattered across the US and Canada, but most chapters are comprised of a single chorus that is the public-facing performance ensemble representing that Society chapter. But early on in the implementation of Everyone In Harmony, it became clear that many chapters were interested in taking advantage of new membership opportunities to expand the offerings their chapter provides. Since one of the primary tenets of Everyone In Harmony is to give members and chapters ultimate control over their barbershop experience, Harmony Hall staff have created a technical solution to empower chapters.

The solution is to create a separation between chapter and chorus. A chapter, the legal entity, can now have as many choruses, the performing ensembles, as it wants with different categories (men, women, mixed). A chapter member can be a member of any number of your chapter’s choruses. Your chapter can also now have members who are not members of any chorus. For instance, many all-male choruses have women (and men) who serve integral roles in the operation of a chapter without ever stepping on the risers or singing a note. Those people can now be members of your chapter if you so choose without influencing your chorus’s ability to remain all-male for district and Society contests, for example.

As of January 16, 2019, your chapter’s page in Member Center will look a little different. When you are viewing your chapter, you’ll see that choruses are now broken out, and you can click on the chorus name to view its information page. On this page, you can edit many fields that are also on the chapter info page — about your chorus, addresses, contact information, roster, leaders, dues prices, etc. Our [Everyone In Harmony page](#) has FAQs and how-tos on chapter- and chorus-related tasks in Member Center to help your chapter navigate whatever changes you may want to implement.

The ability to charge dues at both the chapter and chorus level gives chapter leaders the ability to charge dues at whatever level is most appropriate based on the value that a member receives at the chapter and/or chorus level.

For example: The Anytown, USA Chapter has decided it wants to move forward with two choruses under its charter, a 30-person men’s chorus and a 30-person women’s chorus. The two choruses have separate paid directors, and they rehearse on separate nights in the same rehearsal hall. Chapter leadership can break up the dues so that all 60 people are paying chapter dues that cover expenses that every chapter member enjoys — in this instance, a shared rehearsal venue and insurance would be an example of a shared expense. But the chapter leadership could also define separate dues if they choose that only the members of a given chorus pay for services that they receive exclusive to that chorus. Since the two choruses in this example have different directors and presumably have unique music and costuming needs, those are a few examples of expenses that could be justified to set separate chorus dues.

For a visualization of what splitting the terms “chapter” and “chorus” could look like, see Appendix B: Chapter and Chorus Visualization.

If your chapter does not want to change anything about its experience, you don’t have to change anything about how your chapter is comprised or how dues are charged. This addition to Member Center’s functionality is intended to give chapter leaders even more control over their experience and to remove as many barriers as possible to allow chapter leaders creative freedom in building an experience tailored to their membership and their community.

Conclusion

The vision of Everyone In Harmony is meant to empower every barbershopper to enjoy barbershop harmony in the way that means the most to them, and this guide is meant to help chapters begin the process of discerning what is best for themselves. The Society will not drive your chapter toward any decision, nor are you compelled to make a decision by any given date. You should engage your entire chapter membership throughout this process. Encourage respectful, open introspection and discussion throughout so that the process of consciously choosing a future for your chapter, whatever it is, will be helpful and healthy for your chapter and your fellow members.

Much of the realization of Everyone In Harmony is in the hands of chapters like yours. This guide is a work in progress, and the Society wants to hear from you to fill future editions of this guide with anecdotes and best practices from you. How is your chapter planning to realize Everyone In Harmony? What challenges did you face throughout this process that you wish you'd have known about beforehand? What do you want your peers across North America to know about your experience?

Answer those questions, provide open-ended feedback or anything your chapter found useful throughout its journey by emailing us at chapters@barbershop.org and mentioning "Chapter Considerations Guide" in the subject line. We also want to hear your feedback, concerns or further questions about this guide or any other resources available to you and your chapter via any of the following methods:

- barbershop.org/healthychapters
- chapters@barbershop.org
- leadershipopt@barbershop.org (for interest in leadership resources, including leadership curriculum and chapter facilitation)
- (800) 876-7464

You can also contact BHS Customer Service at customerservice@barbershop.org.

Appendix A: Mixed Music Guide

By Steve Scott, BHS Music Education Specialist

Several features make barbershop unique: vocal range, attention to intonation, part balancing, chord vocabulary, and song interpretation. For the purposes of incorporating mixed music into your chapter, this addendum will discuss vocal ranges and literature considerations.

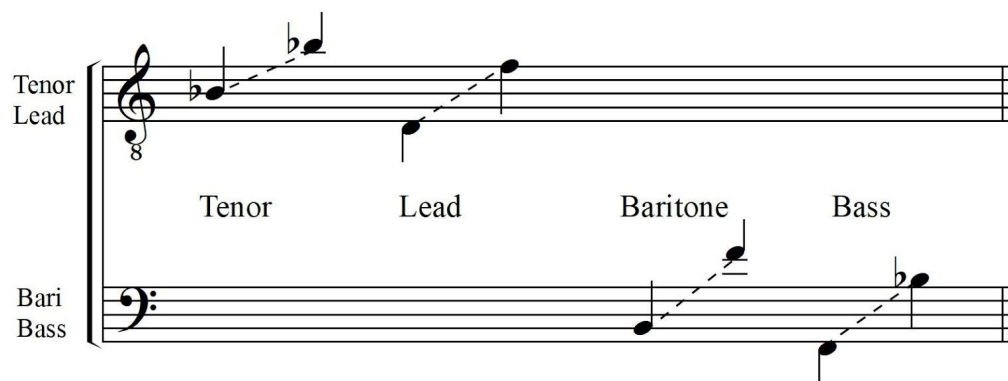
VOCAL RANGES

From highest to lowest, the voice parts in barbershop are tenor, lead (melody), baritone, and bass. This part designation is independent of which gender is singing which part. Consider the words of Sigmund Spaeth, a noted musicologist and barbershop legend, said about balanced barbershop singing:

While barber shop [sic] harmony can be endlessly flexible, and open to any number of participants of both sexes, the serious purpose of this book, if any, is to encourage and help the legitimate combinations of tenor, lead, baritone, and bass that may be fairly, if sometimes optimistically, called male quartets.¹

The following graphics indicate the common vocal ranges by gender of the four parts used in barbershop arrangements:

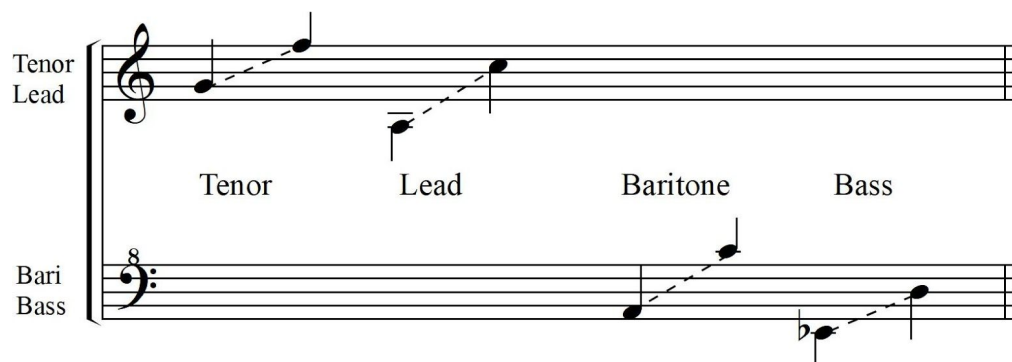
Male:



Note the subscript 8 under the treble clef to indicate that it sounds an octave lower than written. This is traditional TTBB notation. As the harmonies are often close, clefs matter. Also note that the stem directions correspond to voice part: tenor and baritone stems are up, bass and lead stems are down.

¹ Sigmund Spaeth, *Barber Shop Ballads and How to Sing Them*, 2nd ed. (New York: Prentice-Hall, 1940).

Female:



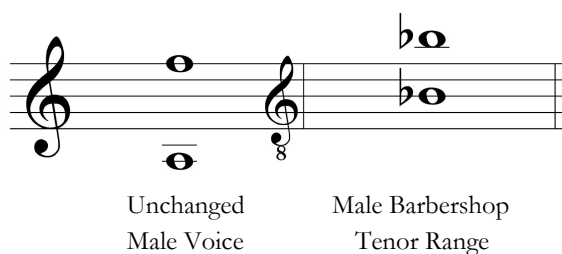
Note the superscript 8 over the bass clef to indicate that it sounds an octave higher than written. This is the traditional clef for female bass voices. Female barbershop bass and baritone likewise use the bass clef.

The ranges for female barbershop singing are based on Sweet Adelines, Inc Songs for Young Women.

CHANGING VOICES

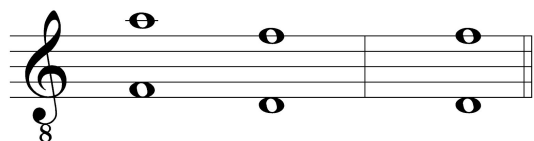
Adolescents can find great joy in singing barbershop harmony. This guide uses a reduction of the research for changing male voices (Cooksey) and female voices (Gackle). Note that even changed voices are not fully mature and vocal health needs to be the primary concern. In all young singers, be aware of extraneous vocal tension.²

The adolescent unchanged male has an approximate comfortable singing range of A³ to F⁵. The entirety of the male barbershop tenor range is included in this range. Note the subscript 8 under the second treble clef.



² Leon Thurman and Graham Welch, *Bodymind & voice: foundations of voice education*, vol. 3 (Collegeville, MN: VoiceCare Network, 2000).

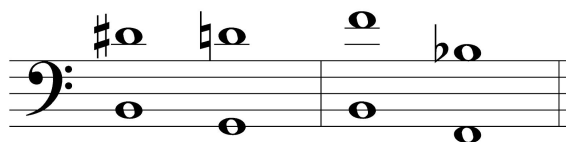
The adolescent changing male has an approximate comfortable singing range of F^3 to A^4 as shown in Midvoice II and D^3 to F^4 in Midvoice IIa.³ The male barbershop lead range will fit into Midvoice IIa stage range⁴. Note the subscript 8 under the treble clef.



Changing Male Voice Male Barbershop
(MVII) & (MV IIa) Lead Range

Music educators note that the male changing voice will have periods of restricted range, sometimes as little as a fifth. Be encouraging and help the young singer know that voice change is a brief occurrence. Let them sing the notes they have and ease social pressure to sing notes that are momentarily absent or are developing.

The adolescent changed male, including new baritone and emerging adult bass, has an approximate comfortable singing range B^2 to $D\#^4$ and G^2 to D^4 , respectively: Male barbershop baritone and bass will accommodate these voice parts, depending on the individual voice. Note the pitches shown in actual notation.



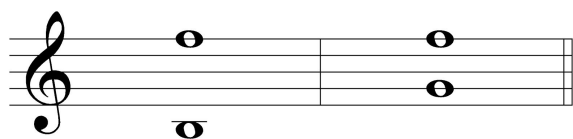
New Emerging Male Barbershop
Baritone Adult Baritone & Bass

Changed male voices have several options in barbershop. The male barbershop baritone and lead ranges could be compared to singing in the same range as a choral tenor II (in SATB part writing). Choral bass I may be more comfortable singing male barbershop bass or baritone. Choral tenor I will likely be comfortable singing barbershop lead or barbershop tenor.

³ See the Cooksey findings in Thurman and Welch.

⁴ The highest and lowest notes of male barbershop lead should be approached with care. Available at shop.barbershop.org are numerous arrangements that will accommodate the range of changing voices. One advantage of singing unaccompanied is the ability to transpose songs to a more comfortable key, provided the other parts are still within comfortable ranges.

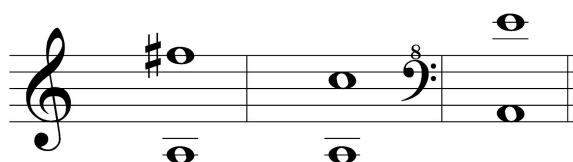
The adolescent unchanged female has an approximate comfortable singing range of B^{b3} to F⁵. Female barbershop tenor encompasses the entirety of the range of the unchanged female voice. Note the pitches shown in actual notation.



Unchanged
Female Voice

Female
Barbershop Tenor

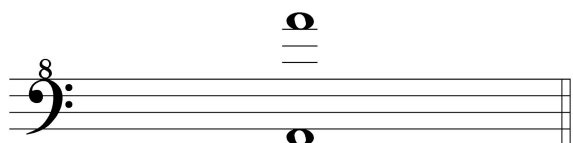
The adolescent changing female has an approximate comfortable singing range of A³ to F^{#5}. Female barbershop tenor, lead, and baritone encompasses the entirety of the range of the changing female voice. Note the superscript 8 over the bass clef to indicate that it sounds an octave higher than written.



Changing
Female Voice

Female Barbershop
Lead & Bari

The changed female has an approximate comfortable singing range of A³ to A⁵. Female barbershop tenor, lead, and baritone encompasses the entirety of the range of the changed female voice. Note the superscript 8 over the bass clef to indicate that it sounds an octave higher than written.



Changed Female Voice

Changed female voices have several options in barbershop. The female barbershop tenor range could be compared to singing in the same range as a choral soprano I or II (in SATB part writing). The female barbershop baritone and lead range could be compared to singing in the same range as a choral alto I. Incorporating the comfortable speaking pitch of F^{#3}, the changed female voice shares six pitches with female barbershop bass, and is analogous to singing alto II.⁵

Of interest to music educators is the treatment of female barbershop tenor. The range in which a female barbershop tenor sings is, classically speaking, an often powerful part of the singer's range. Chord balancing, discussed below, may require a soprano singing female barbershop tenor to sing with fewer decibels, but this should be done with care. Additionally, as female barbershop baritones and leads

⁵ The lowest notes of female barbershop bass should be approached with care. Available at shop.barbershop.org are numerous arrangements that will accommodate the range of changing voices. One advantage of singing unaccompanied is the ability to transpose songs to a more comfortable key, provided the other parts are still within comfortable ranges.

frequently sing through register passaggi, attention should be paid to how singers transition. Avoid excessive breathiness or increased subglottal pressure.

BALANCE AND VOLUME RELATIONSHIPS

Barbershop harmonies tune to an always-predominant melody line. Similarly, harmony parts should adjust their volume levels relative to the melody to produce a balanced unit sound. Barbershop harmonies are arranged so that some overtones from each chord tone will coincide in frequency. Unisons, octaves, and perfect fifths provide reinforcements of harmonics and should be emphasized in chords. Major thirds and minor sevenths produce fewer incompatible overtones with those of the root and perfect fifth, creating a dissonance in the upper frequency range and should be deemphasized. The energy of dissonant harmonics is lessened with attention to the volume of individual chord tones and can contribute to the expanded sound characteristic of barbershop.

Higher frequencies seem louder than lower frequencies even if sounded at the same intensity, a phenomenon that can affect the balance of a quartet or chorus. A scalable suggested ratio of singers in a barbershop chorus is four basses, three baritones, three leads, and one tenor. Chord balancing may occasionally require one or more singers from another section strengthening the root or fifth, particularly when low in frequency.

SINGING TAGS AND SONGS

Many tags popularly sung among BHS members are written in TTBB format. Unless a transposition already exists, use the following guide as a starting point:

- For SATB voicing, transpose TTBB keys up a perfect 4th.
- For SSAA voicing, transpose keys from TTBB up a major 6th.

Experiment with keys until you find the right pitches that all singers can sing comfortably. Note that some tags contain gender-specific pronouns. A common practice in barbershop singing is to adjust the pronoun as desired, or change to a neutral “you” or “love.”

Appendix B: Chapter and Chorus Visualization

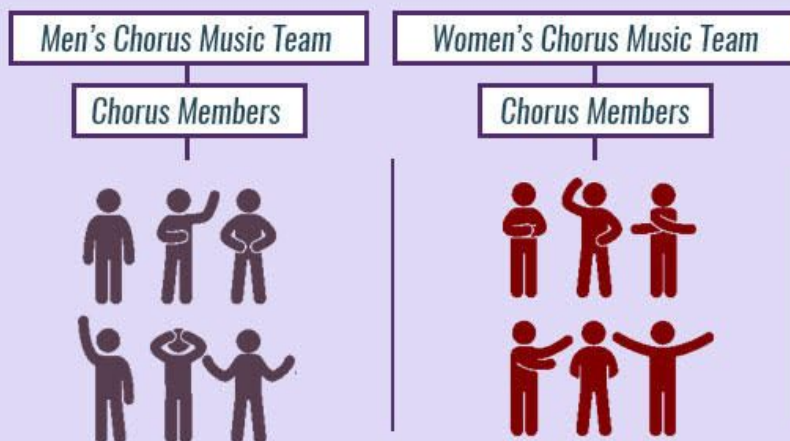
Barbershop Harmony Society Chartered Chapter



Chapter membership can be offered to anyone as determined by the chapter, regardless of participation in chorus program activity.

Chapters may offer multiple chorus activities.

Separate Chorus for Men and Women



Mixed Chorus



Chapters are always free to determine admission guidelines that support their program offerings.