BARBERSHOP ARRANGING MANUAL

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Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

Barbershop Arranging Manual

Prepared under the supervision of the Department of Music Education and Services.

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Introduction

manual can help you become an arranger. By careful study of the and by verification of the material through readily available published arrangements, you ma, acquire some of the craft indispensable to the arranger of barbershop music.

To those embarking on the study of barbershop arranging for the first time, two Society publications are required as prerequisites: the *Music Fundamentals for Barbershoppers* and the *Theory of Barbershop Harmony*.

It is recommended that you start at the beginning of this manual and read it in order (including the "Contents")—it's planned that way. If you decide to work on the examples in "Barbershop Harmonization" the first time through, then you may want to refer to later chapters which treat specific subjects.

We are indebted to Dennis Driscoll, Russ Foris, Tom Gentil, Ed Gentry, Don Gray, Val Hicks, Mac Huff, Bob Johnson, Joe Liles, Greg Lyne, Lou Perry, Jim Richards, Dave Stevens, and Burt Szabo for their contributions to this manual. We are particularly indebted to Burt Szabo and Dave Stevens for compiling and editing the material herein presented.

This manual is written for those who wish to contribute to barbershopping by using their musical talent in the creation of more music for our members to enjoy.

"A barbershop arrangement, well written and artistically performed, is music; it is music of a specialized type, with unique stylistic features that set it apart from all other styles of music. As a style of musical expression, barbershop music is just as valid as the Baroque music style of a Bach cantata, a Gesualdo madrigal, or Mozart piano sonata."—Burt Szabo, Ph.D.

One very necessary ingredient in the arranger's recipe cannot be taught by anyone, no matter how great a teacher he may be, nor can it be imparted through study of this material, no matter how carefully organized and thorough it is. This is the ingredient called *creativity*, that indefinable something which identifies one as a truly artistic musician rather than merely a craftsman. But the better the craftsman, the better the chance of becoming *creative*!

Joe Liles
Executi

You are reminded that copyright laws are specific and stringent and that reproduction, in any quantity, without specific authorization of the copyright holder, of such songs, or other material, is a direct violation of those laws and subject to severe penalty under the law (and constitutes a threat to the Society's relations with music licensing organizations).

—International Board of Directors, SPEBSQSA

Barbershoppers everywhere are constantly being reminded by notices such as this in *The Harmonizer*, the official magazine of SPEBSQSA, Inc. Warnings appear in Society publications and educational material distributed by the international office. It is this unswerving stand that has made copyright holders and publishers willing to cooperate with the Society in making barbershop music available to our membership.

The arranger is also aware that restrictions of copyright make it essential to obtain permission to *arrange* songs protected under the law. For details on how arrangements may be undertaken legally, see the "Arrangement and Reproduction Request" form and "Request for Out-Of-Print Copyrighted Music" form in the Appendix of this manual.

We are grateful to our Society composers and to the many commercial publishers whose music appears in these

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A bit of history

"Barbershop harmony, as practiced throughout the history of barbershop singing, and throughout the history of SPEBSQSA, is based on harmonic practices of 19th Century European and American classical music." (From the *Theory of Barbershop Harmony*, by Burt Szabo, Ph.D.)

Surely Owen Cash and Rupert Hall, co-founders in 1938 of SPEBSQSA, would have raised an eyebrow or two about the above statement. No doubt the old **Avon Comedy Four** of early vaudeville days would have worked that quote into one of their famous routines! But, of course, the statement is true. The harmonies used by Mozart, Beethoven and other musical giants provided the chords "ear singers" love to sing.

Researchers suggest that the terms "barbershop harmony" and "barbershop music" originated several centuries ago in England, but there's no doubt that the extemporaneous "ear" harmonizing of four men which came to be known as "barbershop" was the *result* of the kind of songs that were popular in *this* country in the late 1800s—songs with a simple, singable melody that also suggested chords and chords progressions readily apparent to the ear of a harmony devotee. An arranger must constantly keep in mind that barbershop singing was *singing by ear.* Particularly important, then, is the *song* that one attempts to arrange. If the basic harmony cannot be hummed while someone sings the tune, then it may not barbershop very well.

Some of the earliest recordings featured professional quartets well known on the vaudeville circuit. While most of the numbers were recorded with accompaniment, occasionally the orchestra was waved out and the quartet languished in a sea of barbershop sevenths, with the tenor *above* the melody, and the ensuing sound was the "sweetest music this side of heaven."

The Golden Age of Barbershop was from the Gay Nineties well into the Roaring Twenties because the big songwriters of the day—Charles K. Harris, Paul Dresser, Gus Edwards, Joe Howard, George M. Cohan, Ernest Ball, Harry von Tilzer and many others—were writing songs that seemed to be natural harmonizers. But the Golden Age passed, and had it not been for those who remembered the fun of "woodshedding" (harmonizing by ear), barbershop singing might well have died out.

The barbershop sound became a reality again in a Society whose very initials spelled out its purpose—to preserve and encourage barbershop quartet singing. It soon became apparent, however, that not all are blessed with sufficient talent to work out satisfying treatments of songs by ear! So enter the arranger—or at least someone who could "write it down" as the quartet sang a favorite number. There are pros and cons about barbershop on the printed page, but published arrangements certainly provide more music for more quartets, and the best arrangements still utilize the "ear approach," since the natural (implied) harmony dictated by the melody is the best barbershop harmony.

There are many talented men, with many different ideas, who have contributed arrangements to the Society publishing effort over a period of many years. It would be impossible to list them all, and unjust to list only a few. But you should examine the arrangements of the early years and compare them with today's. Listening to records produced by the Society (and before that!) will help you understand the evolution of barbershop. Get the *38 Years of Winners*, a two-record album featuring the international champion quartets from 1939 through 1976.

The Society's first manual for arrangers (one of several manuals written for Rudy Hart's brain child, the Harmony Education Program (HEP) and now out of print), prepared by Bill Diekema and Molly Reagan is still very much a "must" for the arranger's study—borrow one from somebody! Most would agree that Phil Embury, Bud Arberg, Floyd Connett (our first salaried "music man"), and Bill Diekema probably exerted more influence on barbershop singing than anyone through the medium of arranging until the middle 1960s.

With the creation of the Department of Music Education and Services, and the hiring of Robert D. Johnson in 1962, the Society took a tremendous stride toward bettering its musical product. Johnson, with a thorough academic background, plus years of teaching, brought to barbershopping the program it lacked: a program designed to upgrade the musicality of the barbershop sound. No stranger to barbershop singing, Johnson's quartet experience plus an international chorus championship made him uniquely qualified to lead the way.

The early HEP weekends started the ball rolling with emphasis on better singing and better music to sing. The Contest and Judging program took on a new look, with dedicated new men entering the program at Johnson's urging. In 1968, the first arranging seminar was held at Carthage College in Kenosha, where at long last all aspects of barbershop arranging were scrutinized by many qualified barbershop arrangers. It was here that such men as Sherry Brown, Lou Perry, Val Hicks, Greg Lyne, Buzz Haeger, Denny Driscoll and others really got down to the nitty gritty, all because of the Johnson program. It was also here and at subsequent seminars that Burt Szabo, heading a committee involving many of the above-named men, came up with a most intelligent and logical analysis of the barbershop style—something that really had never before been done in a completely thorough manner.

The culmination of Johnson's efforts over the years is Harmony College, a week-long school where, to quote Johnson, "men from all over the Society are dipped in a hot well of barbershop for a week." Chorus directing, quartet coaching and quartetting, songwriting, ear training, arranging, sight reading, and music repertoire are some of the many courses offered at Harmony College.

This manual is dedicated to the better understanding and encouragement of barbershop singing. And while our Society name indicates we are attempting to preserve a style of music, that style is evolving, as any aware Barbershopper can readily determine by recalling performances of past years. But the development of barbershop music must be guided by its past history and traditions, and performers, chorus directors, *arrangers*, and judges must be constantly on guard against practices which dilute the style.

Any musical style has guidelines—remove the guidelines and you don't have the style! Hopefully, we have the capacity to grow and the capability to innovate, but with proper respect for our past and responsibility toward the art form called *barbershop*.

Definition of barbershop harmony

Surely a Society whose purpose is to preserve and encourage barbershop quartet singing would have a definition of what barbershop harmony is—and of course, it does. There have been several definitions through the years, but the following is the current one as adopted by the International Board at the 1977 convention. It appears officially as the Foreword of the *Contest and Judging Handbook*, published by SPEBSQSA, Inc.

> Barbershop harmony is a style of unaccompanied vocal music characterized by consonant four-part chords for every melody note. Occasional brief passages may be sung by fewer than four voice-parts.
>
> The voice-parts are called tenor, lead, baritone and bass. The melody is consistently sung by the lead, with the tenor harmonizing above the melody, the bass singing the lowest harmonizing notes below the melody, and the baritone completing the chord either above or below the melody. The melody may be sung occasionally by the bass, but not by the tenor, except for an infrequent note or two to avoid awkward voice leading, and in introductions or tags (codas).
>
> Barbershop music features Major and minor chords and barbershop (dominant-type) seventh chords, resolving primarily on the Circle of Fifths. Sixth, ninth, and Major seventh chords are avoided except where demanded by the melody, while chords containing the minor second interval are not used. The basic harmonization may be embellished with additional chord progressions to provide harmonic interest and rhythmic momentum, to carry over between phrases, or to introduce or close the song effectively.
>
> Barbershop interpretive style permits relatively wide liberties in the treatment of note values—staying within proper musical form—and uses changes in tempo and volume to more effectively create a mood and tell a story artistically.
>
> Relative to an established sense of tonality, the melody line and the harmony parts are enharmonically adjusted in pitch to produce an optimum consonant sound. The resulting pitch relationships are often considerably at variance with those defined by the equal temperament of fixed-pitch instruments. Use of similar word sounds in good quality and optimum volume relationships by each of the voice parts further enhances the sensation of consonance by mutual reinforcement of the harmonics (overtones) to produce the unique full or "expanded" sound characteristic of barbershop harmony.

There's enough material in our definition that it could be discussed for weeks! To make it a bit more understandable, taking it point by point might help. Let's break the definition down:

(1) *"Barbershop Harmony is a style of unaccompanied vocal music . . . "*

The barbershop style traditionally does not adhere to rigid metrical movement, particularly in the interpretation of ballads—hence the extreme difficulty of accompanying the singers. Further, the "woodshed" or *ear approach* historically used by barbershop singers probably precluded the use of accompaniment while working out a song.

(2) *"Characterized by consonant four-part chords for every melody note."*

Example 1.

SWEET GENEVIEVE (1896)

Tenor

Lead

Oh, Gen - e-vieve, sweet Gen - e-vieve, The world may come, the

Baritone

Bass

CARRY ME BACK TO OLD VIRGINNY (1878)

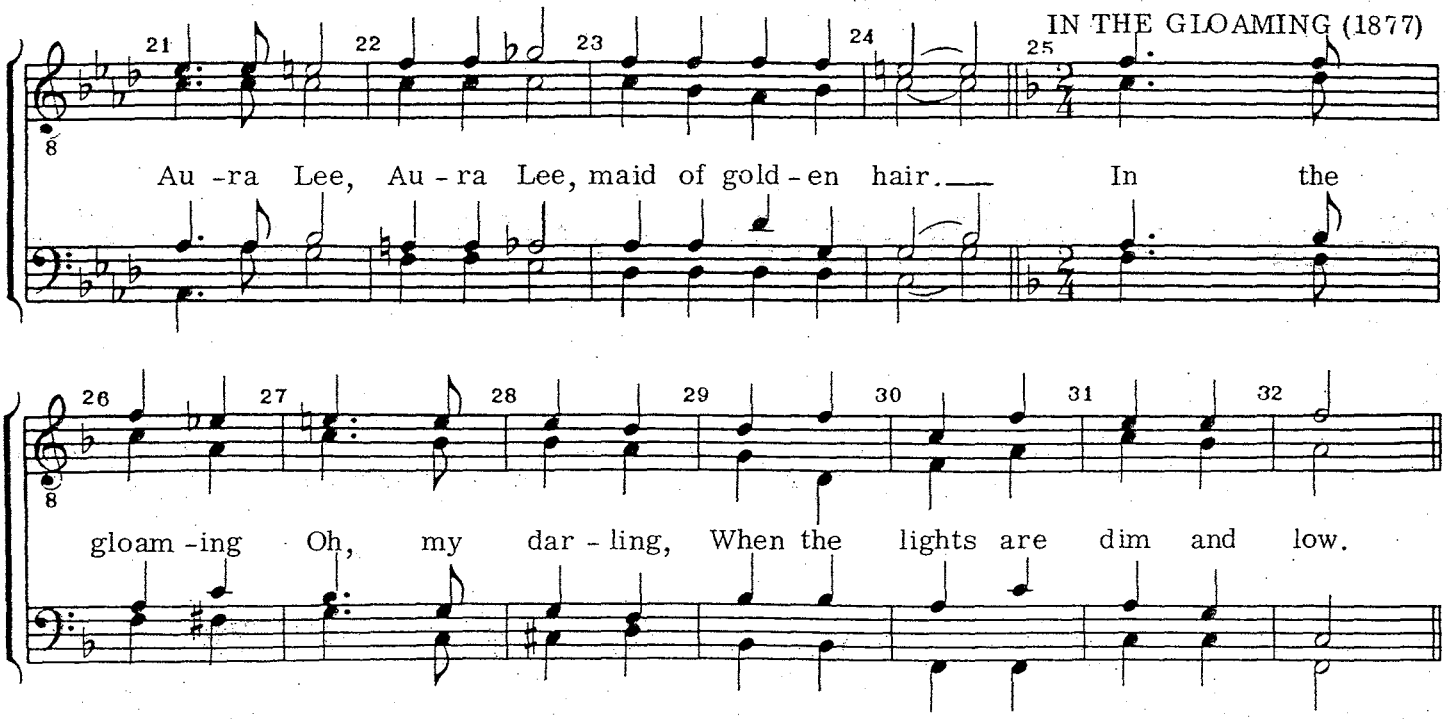
world may go. Car-ry me back to old Vir - gin-ny,

There's where the cot - ton and the corn and 'ta - ters grow.

AURA LEE (1861)

As the black-bird in the spring 'neath the wil - low tree,

Sat and piped I heard him sing, sing of Au - ra Lee,

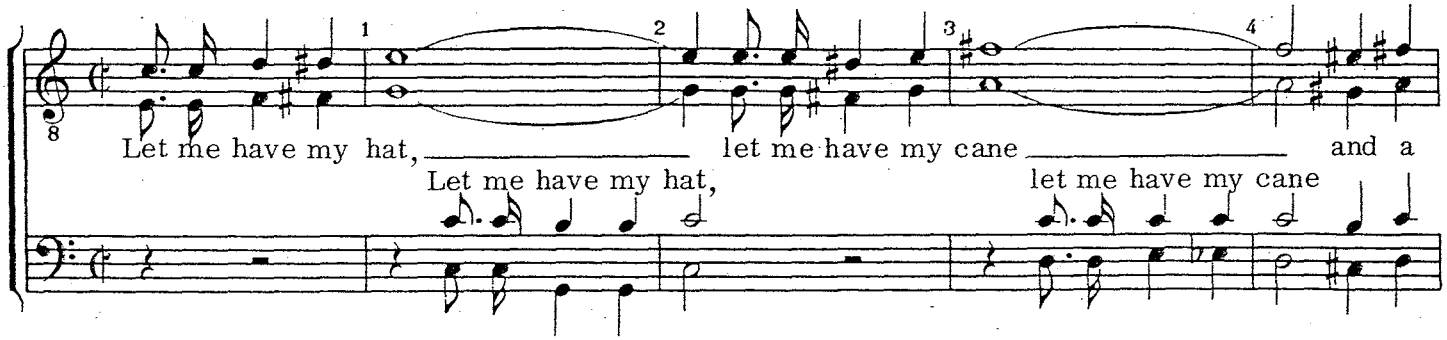


Note that each melody note is harmonized, and that each chord is "consonant" (by our interpretation of that term) except the Major seventh chord on the downbeat of measure 23. Here the implied harmony is D♭, and we accept the dissonance of the C because it is *in the melody*. All chords are "four-part" chords except the second chord in measure 21 where the baritone and bass momentarily sing the same note to effect a "spreading" feeling, and to avoid the awkward interval for the bass should he stay on the same note as in the previous chord.

A word about "consonant," which is defined differently by different authorities. We use the term in the sense of "harmonious" and that includes seventh chords with the minor seventh interval. For a complete description of the barbershop chord *vocabulary*, consult the *Theory of Barbershop Harmony*, Society stock no. 4037.

(3) *"Occasional brief passages may be sung by fewer than four voice-parts."*

Example 2.

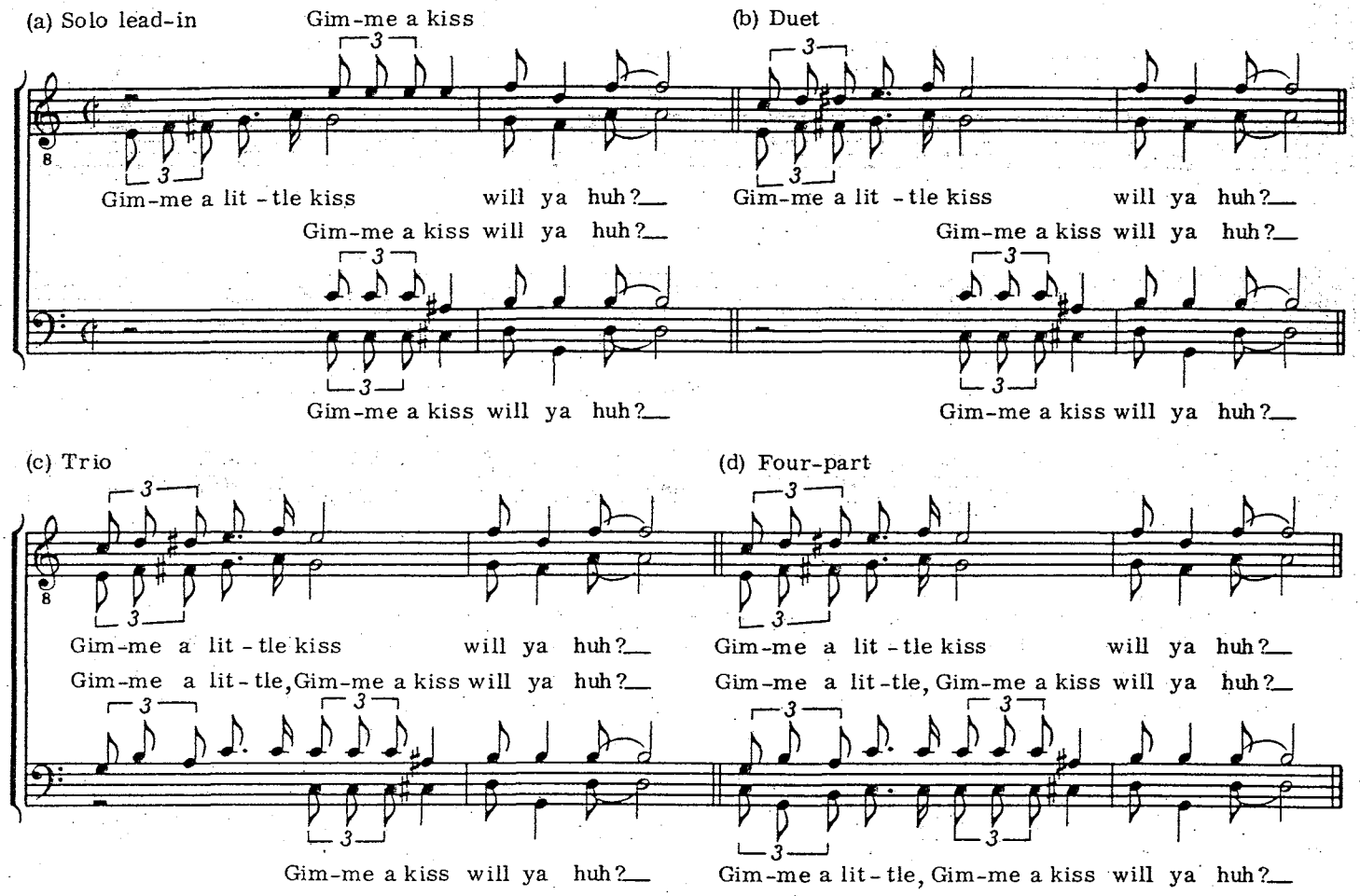


(From "I'll Be A Song And Dance Man Again," Society stock no. 7654, copyright 1974 by Val Hicks, used by permission)

Note the "duet" leading into measures 1 and 3, with the other two voices delayed. Note also that all chords created by this technique are still consonant chords.

Example 3 demonstrates a solo, duet, trio, and finally a four-voice lead-in to the phrase. Again, note the consonant chords in all cases.

Example 3.

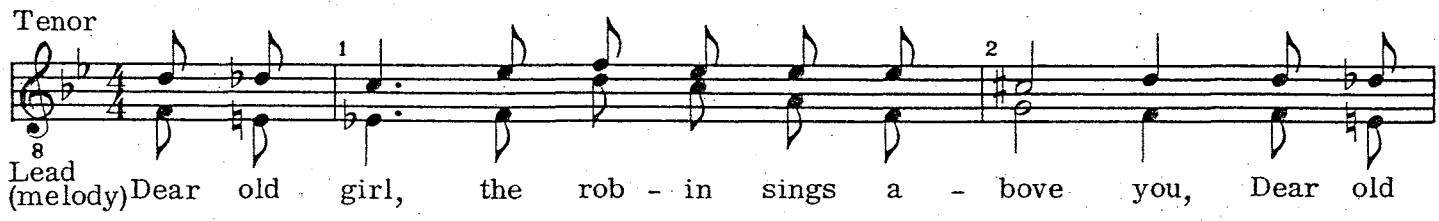


(from "Gimme A Little Kiss," copyright 1926 by ABC Music Corp., copyright renewed, arrangement copyright 1970 by ABC Music Corp., used by permission)

(4) *"The voice parts are called tenor, lead, baritone and bass. The melody is consistently sung by the lead, with the tenor harmonizing above the melody, the bass singing the lowest harmonizing notes below the melody, and the baritone completing the chord either above or below the melody."*

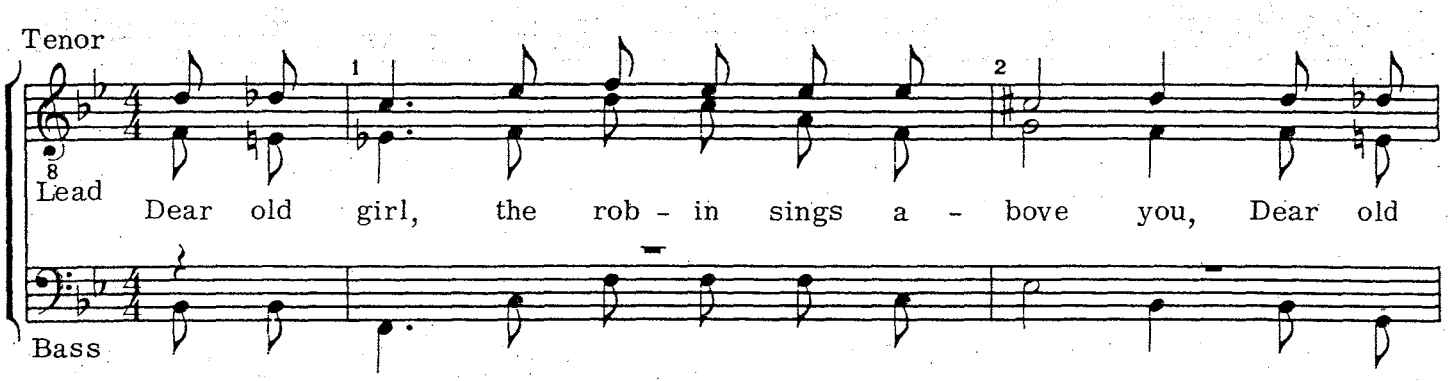
A part called the *tenor* is consistently *above* the melody in barbershop:

Example 4.



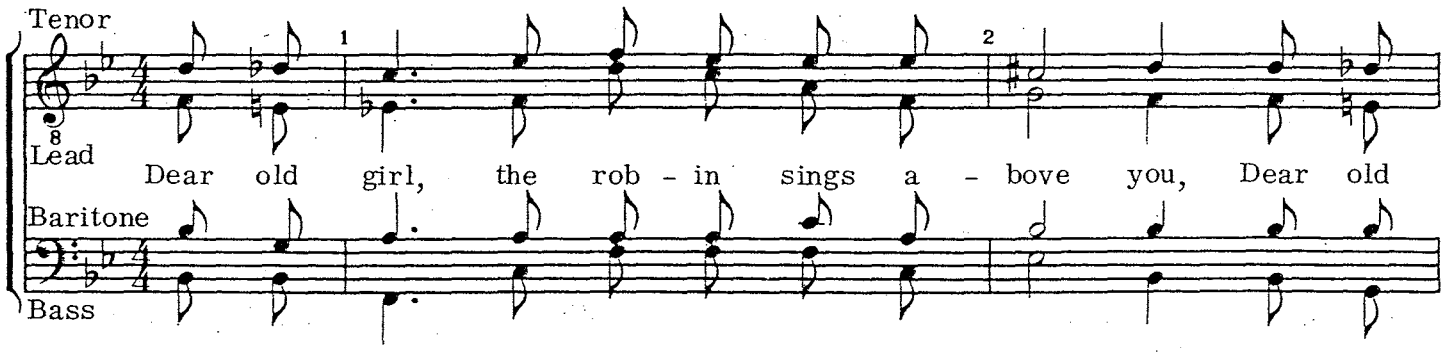
A part called the *bass* is consistently *under* everything else, as it is in all styles of music, and gives underlying strength and support to the sound:

Example 5.



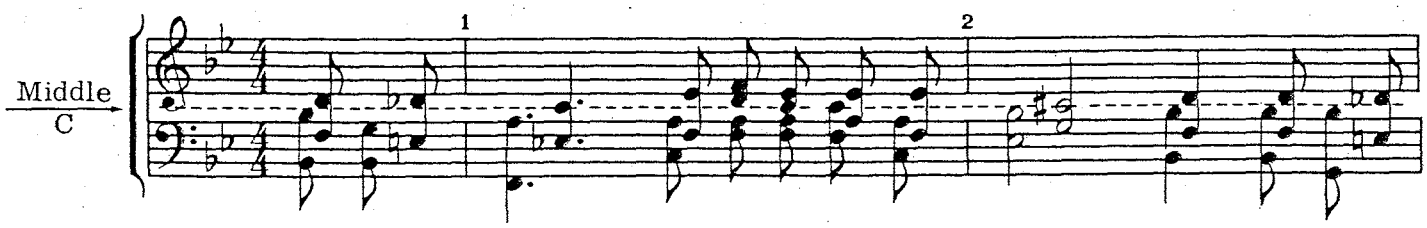
A part called the *baritone* is consistently inconsistent, being below the tenor, above the bass, and both below and above the lead:

Example 6.



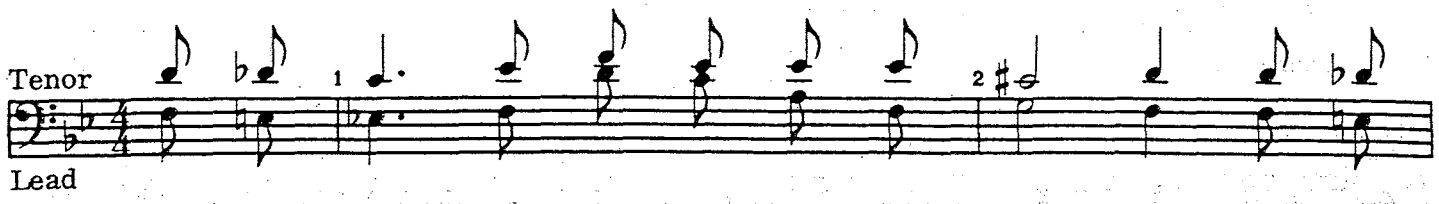
A word of caution here! In the notational system used in all styles of music, there is really no satisfactory "clef" for our lead and tenor, so they are written in the treble clef but sound an octave lower. The next example shows how Example 6 actually sounds:

Example 7.



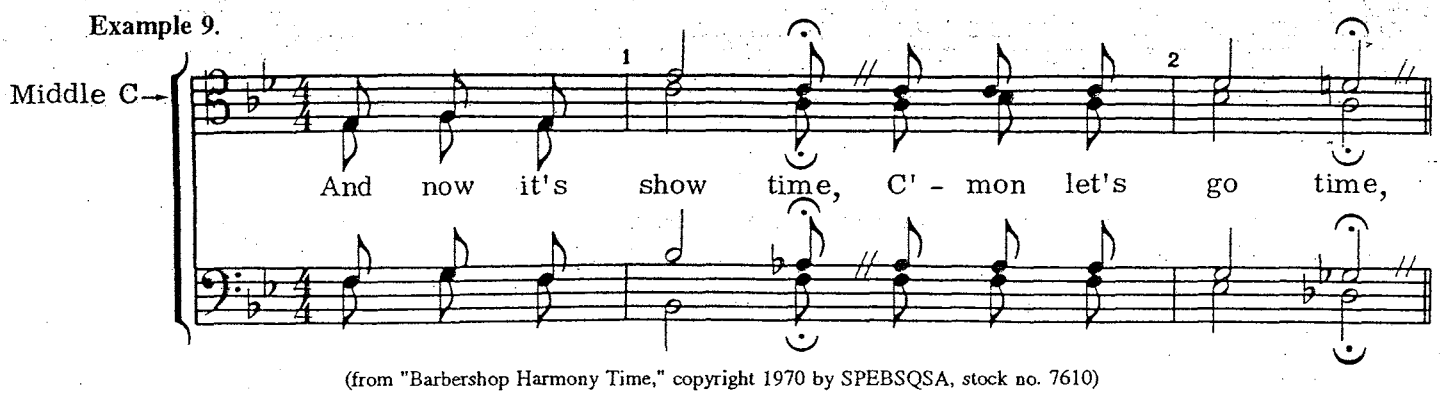
If we try to use the bass clef, the added ledger lines are hard to read:

Example 8.



There is one firm which prints barbershop arrangements for our Society. It uses the "movable C" clef positioned on the third space to show middle C. It then reads the same as the treble clef:

Example 9.

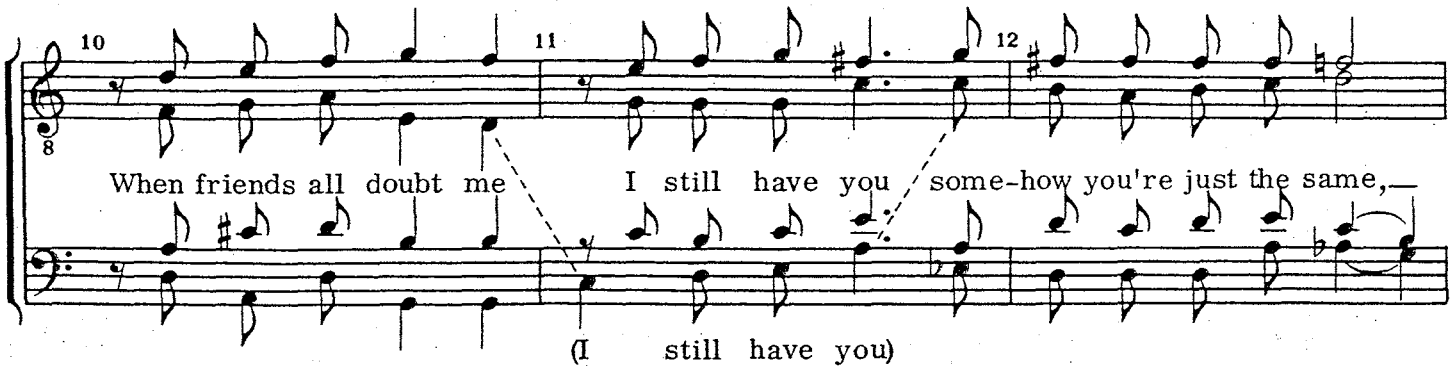


(from "Barbershop Harmony Time," copyright 1970 by SPEBSQSA, stock no. 7610)

However, this use of movable C on a *space* is technically inaccurate, since movable C is normally positioned on a line. So the use of the treble clef is best for us, but remember that the tenor and lead sound an octave lower than written. The figure "8" under the treble clef sign is used in this manual to show that actual pitch is an octave lower.

(5) *"The melody may be sung occasionally by the bass . . . "*

Example 10.



(from "Mother of Mine," copyright 1927 by Bourne Co., copyright renewed, arrangement copyright 1970 by Bourne Co., used by permission.)

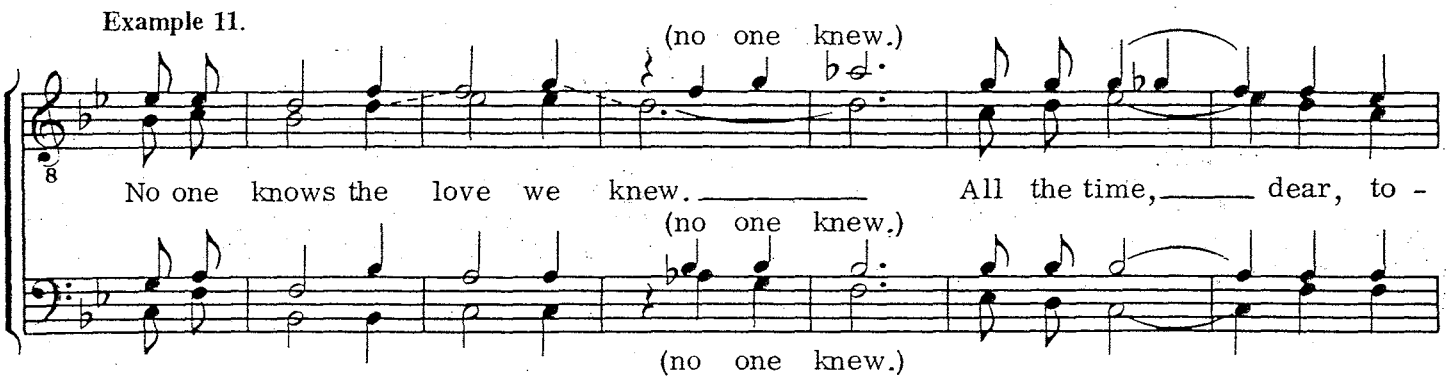
The low melody is difficult to handle for the lead voice. Using the bass helps solve the problem.

(6) *" . . . but not by the tenor except for an infrequent note or two to avoid awkward voice leading, and in introductions or tags (codas)."*

One of the characteristic features of the barbershop style is the use of a harmony part (the tenor) consistently *above* the melody (the lead), but occasionally a few notes of tenor melody are called for. The arranger is cautioned that melody in the top voice is not typical and may only be used briefly as noted above in the Definition.

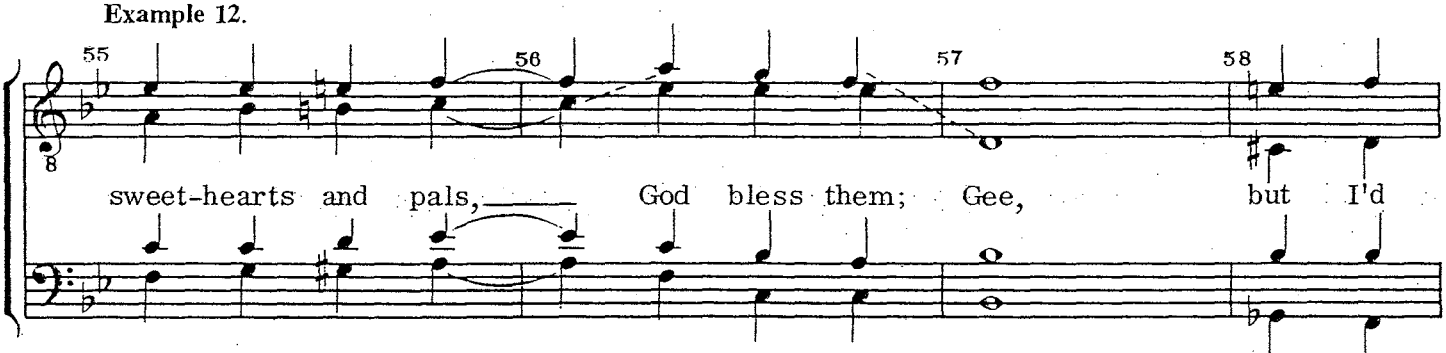
In Example 11, using the tenor on the melody avoids the awkward chord voicing and voice leading that would result if the lead were required to sing it, and the melody at this point is too high for lead:

Example 11.



Once in a while, an arranger sees an opportunity that's too good to pass by. In the next example, an unusually nice effect in the second chorus of the arrangement is attained by the use of tenor melody—a creative touch, indeed:

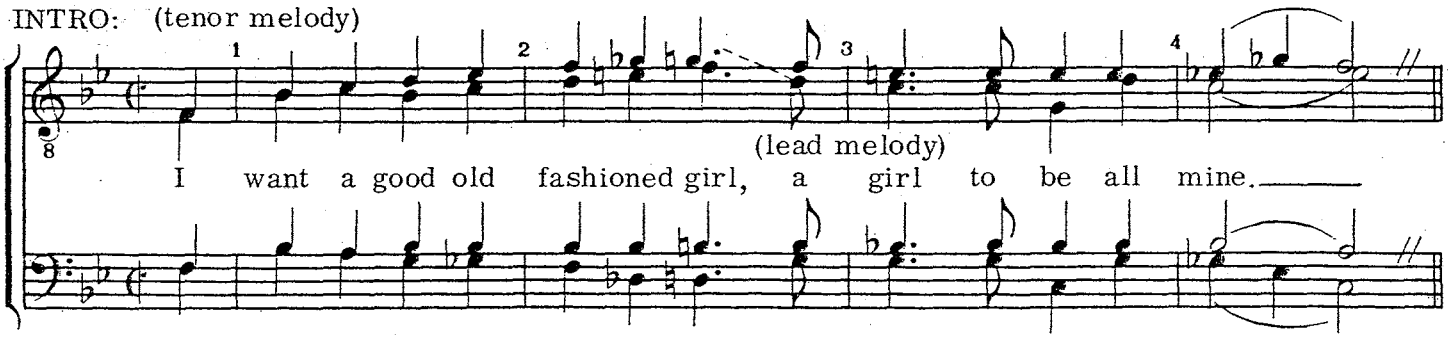
Example 12.



(from "That Old Gang Of Mine," copyright 1923 by Bourne Co., copyright renewed, arrangement copyright 1970 by Bourne Co., used by permission)

As stated in the definition, the tenor might be used melodically in an introduction:

Example 13.



We use the tenor on a melodic line much more often in *tags*, however:

Example 14.

a.

(tenor "melody" in tag)

Bye Bye Bye to all your Blues!

Bye Bye

(from "Bye Bye Blues," copyright 1930 by Bourne Co., copyright renewed, arrangement copyright 1969 by Bourne Co., used by permission, Society stock no. catalog 7068)

b.

(melody)

99 100 101 102 103 104 105 106

sail-ing a-way, on the Old Do - min-ion Line.

(from "On The Old Dominion Line," copyright 1916 by Warner Bros., Inc., copyright renewed 1974 by Warner Bros., Inc., used by permission, Society stock no. 7089)

Not specifically mentioned in the definition is the use of the lead voice above the tenor. It would seem obvious that since having a harmony part *above* the melody is a primary feature of the style, saying it the other way around would be equally true, that is: the melody is consistently *under* the harmony (tenor) part. But as a few notes of tenor melody are occasionally called for, so there may be a situation where it is necessary to use a few notes of melody over the tenor to avoid awkward chord voicings. The following examples show appropriate use of lead above tenor:

Example 15.

a.

45 46 47 48

but the one who's in love with you. with you.

(from "You're In Love With Everyone," copyright 1924 by Mills Music, Inc., copyright renewed 1952, used by permission, Society stock no. 7091)

b.

let me speak.

15 16

win it all just let me speak. let me speak.

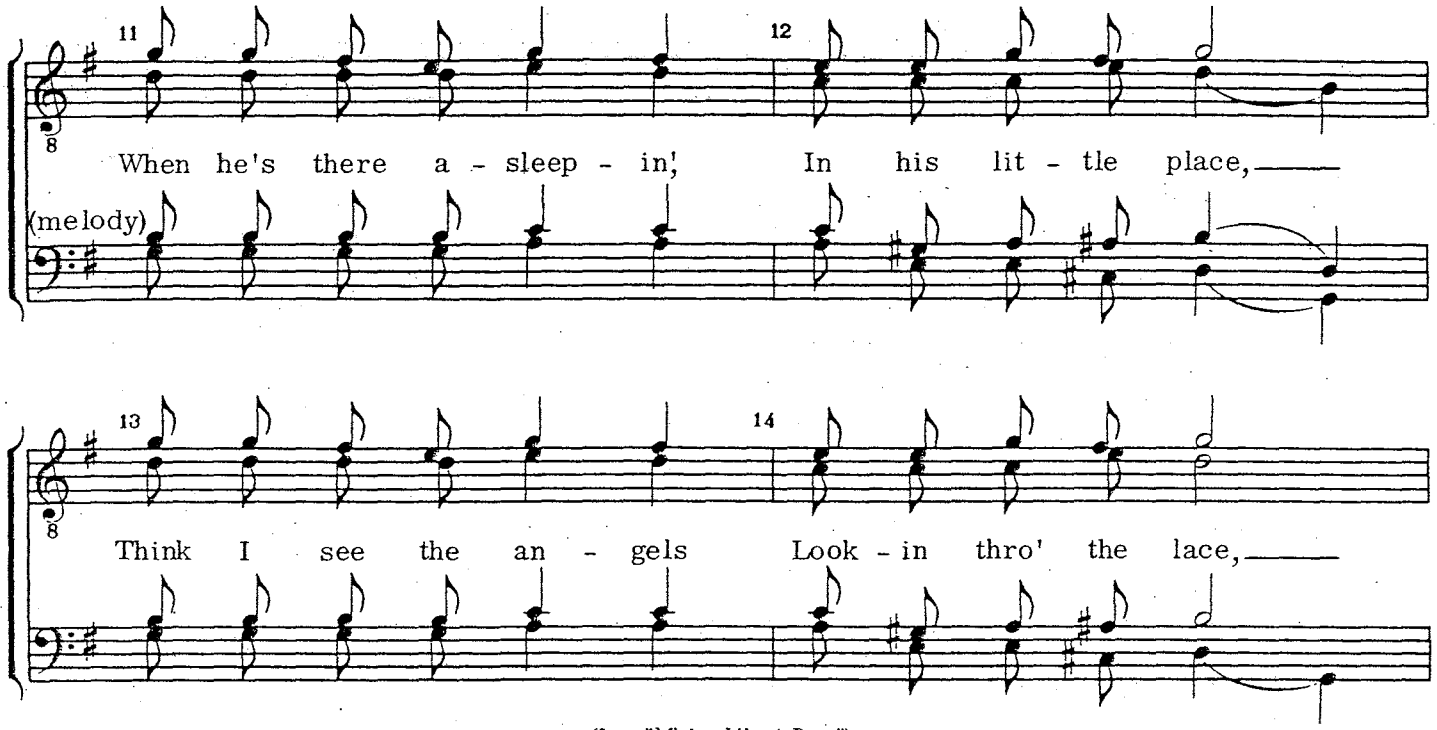
let me speak.

(from "If All My Dreams Were Made Of Gold," copyright 1911 by Warner Bros. Inc., copyright renewed 1974 by Warner Bros. Inc., used by permission, Society stock no. 7090)

Previous definitions in our Society's history mentioned occasional use of the baritone on the melody, and we know that old-time quartets did this once in a while so the lead could have the fun of woodshedding a harmony part. The consensus today is there's no point in switching the melody back and forth between lead and baritone. And the importance of a song's melody is such that we want to maintain the *lead voice quality* on the melody line.

In this arrangement of "Mighty Like A Rose," published in 1958, the melody was assigned to the baritone because of the harmony part (in the lead voice here) was considered too high for a baritone. While this part does lie in the extreme upper limits of the baritone voice range, today we would ask the baritone to sing it, even if he has to go into falsetto to do it. Arrangers take note, however, that baritones in our quartets are grumbling about how high they're being asked to sing—and rightly so!

Example 16.



(from "Mighty Like A Rose")

(7) *"Barbershop music features Major and minor chords . . . "*

Major and minor triads are used in barbershop, with one tone (usually the root) doubled to give four-part harmonization. The use of Major triads is generally limited to the tonic (I) triad, other Major triads being found occasionally as passing chords. Minor triads are used when called for, though we can sometimes substitute the barbershop seventh appropriately.

Other triads are used, often in unaccented, passing harmonies. The occasional augmented triad (when demanded by the melody) and the diminished triad (in very special circumstances) are found in the barbershop chord vocabulary.

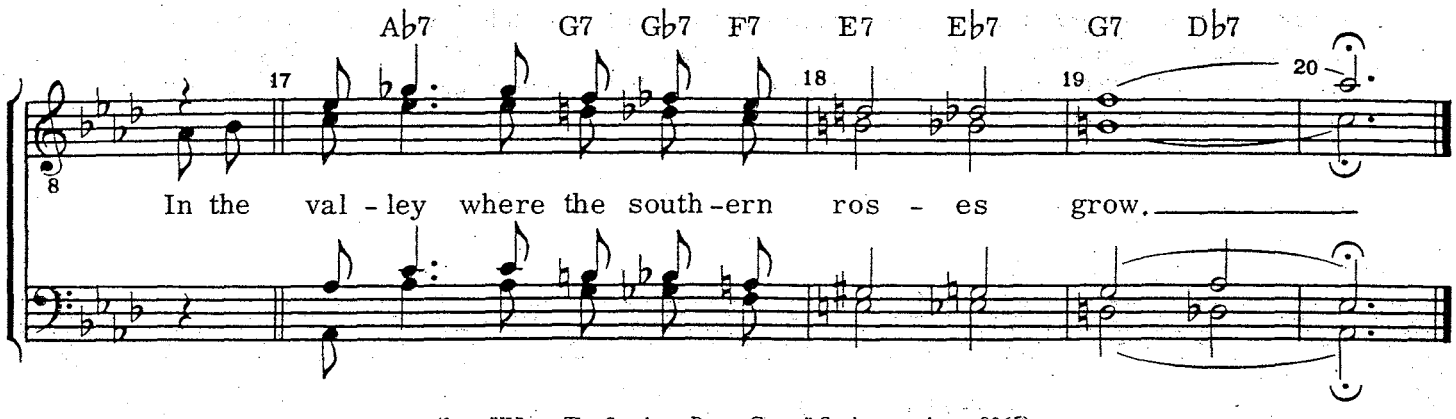
(8) *" . . . and barbershop (dominant-type) seventh chords . . . "*

The most characteristic harmony in barbershop is the "barbershop seventh" chord. To quote the 1910 song by

William Tracey, Ballard MacDonald, and Lewis F. Muir: "Mr. Jefferson Lord, Play That Barbershop Chord!"

The barbershop seventh (Major triad plus the minor seventh interval) is a four-part chord of dominant seventh quality which may be used on any pitch of the chromatic scale:

Example 17.



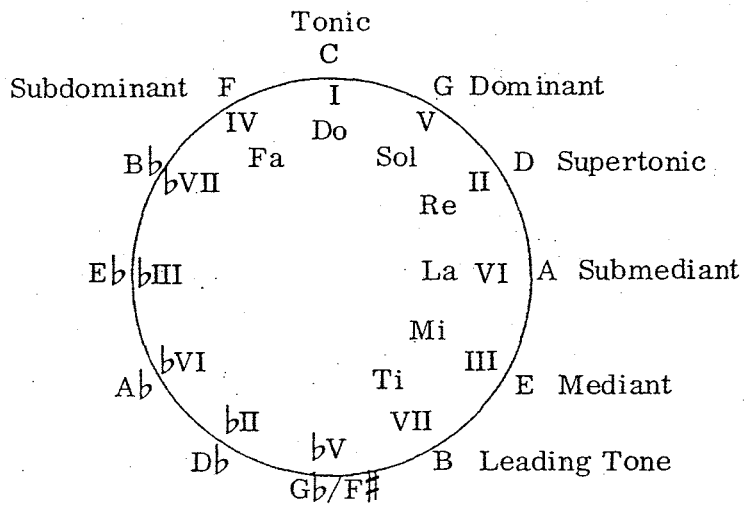
(from "Where The Southern Roses Grow," Society stock no. 8065)

Most barbershop authorities would agree that a good barbershop arrangement probably would contain more than 35 percent barbershop sevenths in order to sound "barbershop." Some of our arrangements go as high as 60 percent or more.

(9) *" . . . resolving primarily on the Circle of Fifths."*

The *resolution* of the barbershop seventh normally tends to follow the Circle of Fifths. Most of the songs favored by ear singers have used harmonic progressions based on this tendency of seventh chords to progress to a triad, or another seventh chord, whose root lies a perfect fifth below the root of said chord.

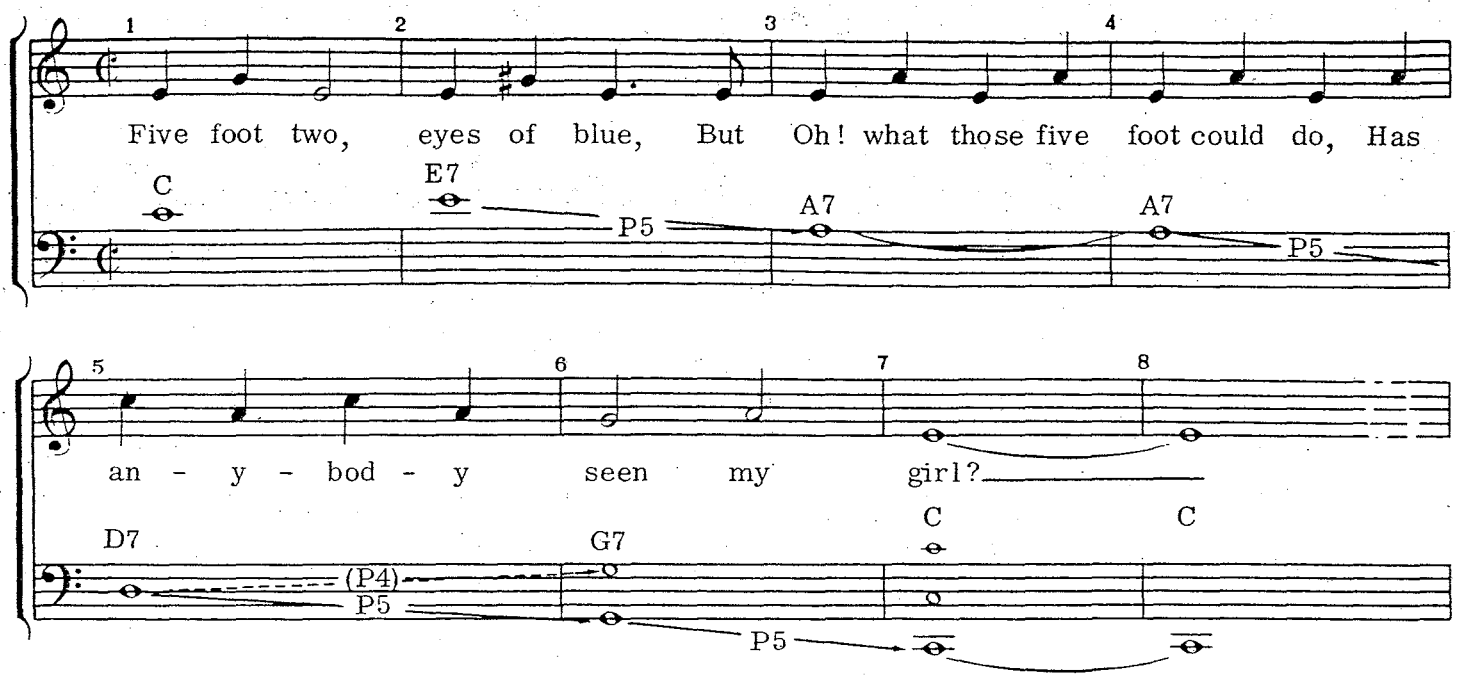
The Circle of Fifths may be more clearly understood by studying the next example. Adding the minor seventh interval (lowered seventh) to Major triads built on any pitch will help you feel the movement of that chord (root) to the next chord (root) a perfect fifth below. The root movement down a P5th is felt by going *counterclockwise* on the circle:



In other words, C wants to go to F, F wants to go to Bb and so forth. Once a song leaves the tonic(I) harmony (the tonal center), the harmony tends to return (progress) back toward the tonic by successive chords whose roots are a perfect fifth below the preceding chord.

A classic example of this kind of harmonic progression is found in "Five Foot Two." Note that when the harmony leaves the tonal center (tonic C) it goes out to a chord built on E and returns through A (a perfect fifth below E), through D (a perfect fifth below A), through G (a perfect fifth below D), to C (a perfect fifth below G). *A root a perfect fourth above is the same root as a perfect fifth below.* Note that all the *chords* underlying the melodic movement are barbershop sevenths!

Example 19.



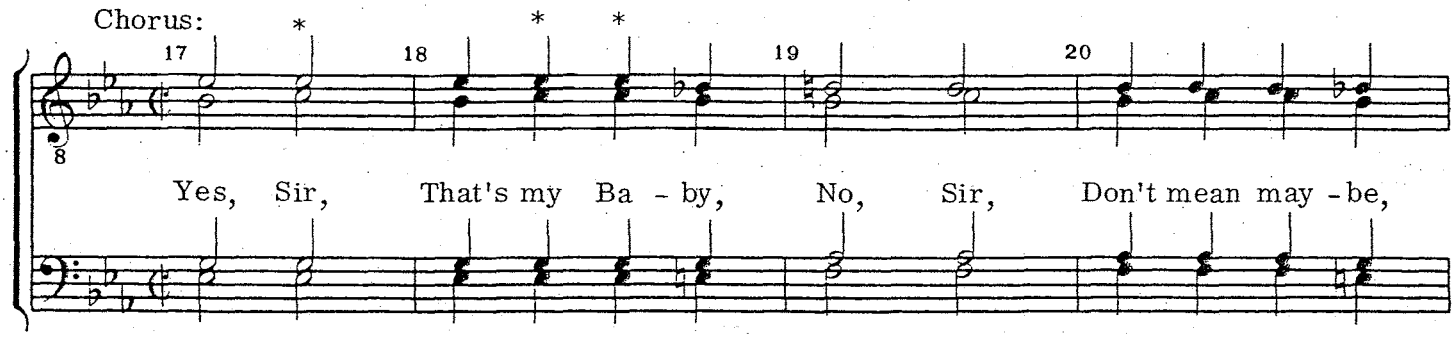
(from "Five Foot Two, Eyes Of Blue," copyright 1925 by Leo Feist, Inc., used by permission)

Songs whose harmonic progressions do not have this tendency are not going to be the best barbershop songs, because as ear singers we have become conditioned through centuries of hearing and performing music based on chords and chord progressions that work this way.

(10) *"Sixth, ninth, and Major seventh chords are avoided except where demanded by the melody."*

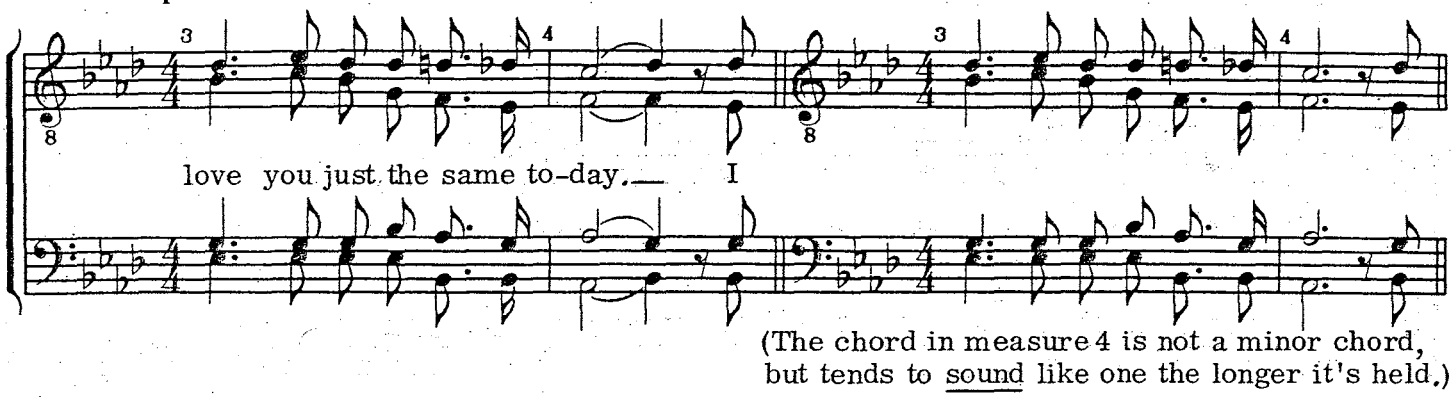
The use of the sixth added to the Major triad will always be open to discussion and is a subject difficult to treat without going into some detail. *Most* of the time, we use the Major sixth chord because the melody is on the sixth, and the sixth *replaces* the fifth of the triad. Many barbershop songs have melody notes on the sixth:

Example 20.



The melody notes (marked with an *) lie on the sixth in relation to the E♭ Major harmony called for. Observe that the melodic sixth has replaced the fifth. The fact that the sixths do not fall on downbeats helps to minimize the non-tonic or non-Major effect when the sixth is present in the *incomplete* Major triad. This tendency toward harmonic *duality* (E♭ Major incomplete and the relative minor, C minor) is part of the problem of the sixth in the first place. There *are* good barbershop songs that do use the melodic sixth on a downbeat, but the longer the duration, the more ambiguous the harmonic feeling becomes. That's one of the reasons the arranger changed the harmony on the third beat of measure 4 in the next example. He could have left the incomplete tonic sixth sound for an additional beat, but it becomes more uncomfortable the longer it's held:

Example 21.

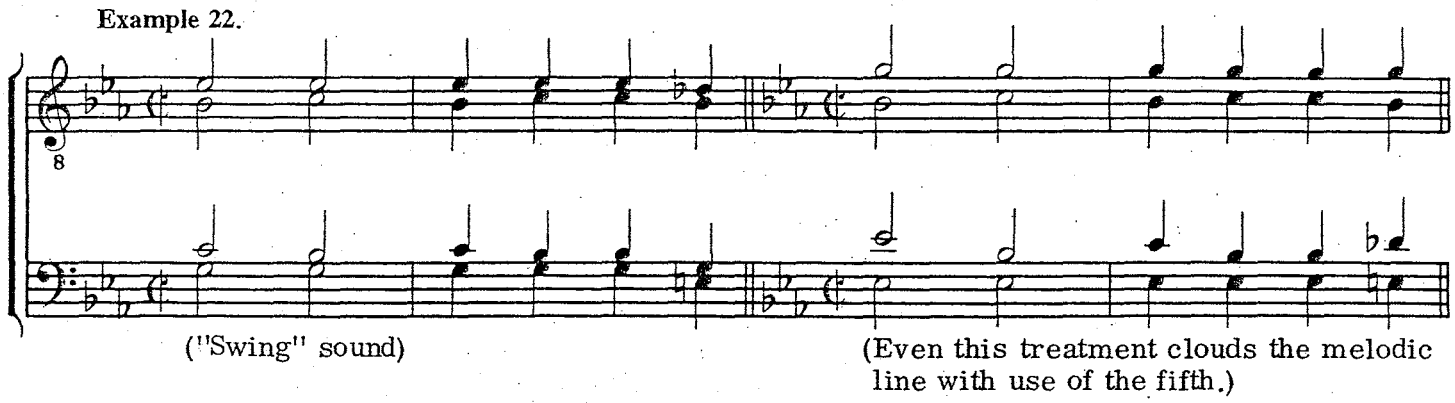


(from "If All My Dreams Were Made Of Gold," copyright 1911 by Warner Bros., Inc., copyright renewed by Warner Bros., Inc., used by permission, Society stock no. 7090)

So when the melody note is on the sixth of a Major chord, we normally exclude the fifth. Why? Wouldn't adding the fifth to the chord *reinforce* the Major feeling? Yes, it does!

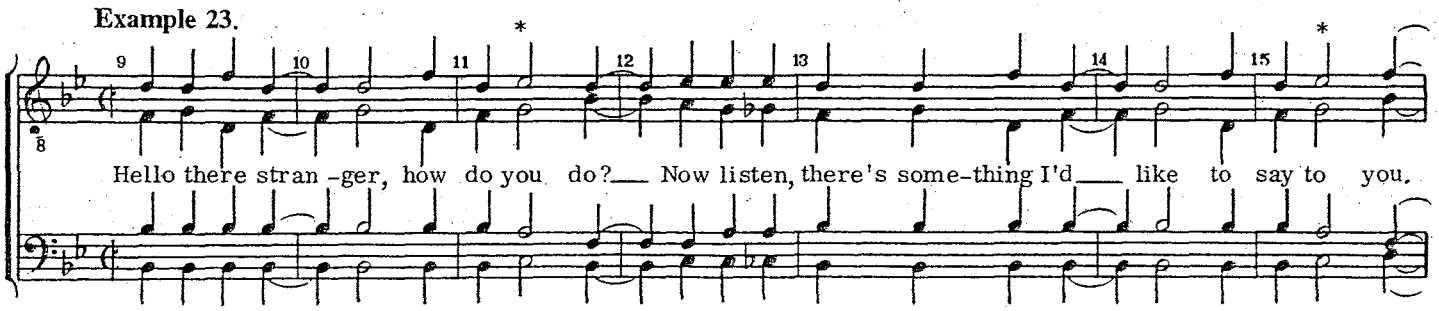
Adding the fifth to the E♭ Major sound in "Yes Sir, That's My Baby" does remove the possibility of C minor and strengthens the Major chord. But now we really have a problem! With the complete chord, it starts to sound jazzy or "swingy"—the sort of voicing related to the swing groups of the 1940s rather than the typical barbershop tradition of chord clarity:

Example 22.



In the following example, the composer originally used the B♭ chord almost exclusively under the entire eight measure melodic phrase, with melodic sixths, occurring in measures 9, 10, 11 and 13, 14, 15. Observe that the arranger used *alternate* chords (marked with an *) in measures 11 and 15 to relieve the monotony of the constant tonic sound and the repetition of the sixth chord:

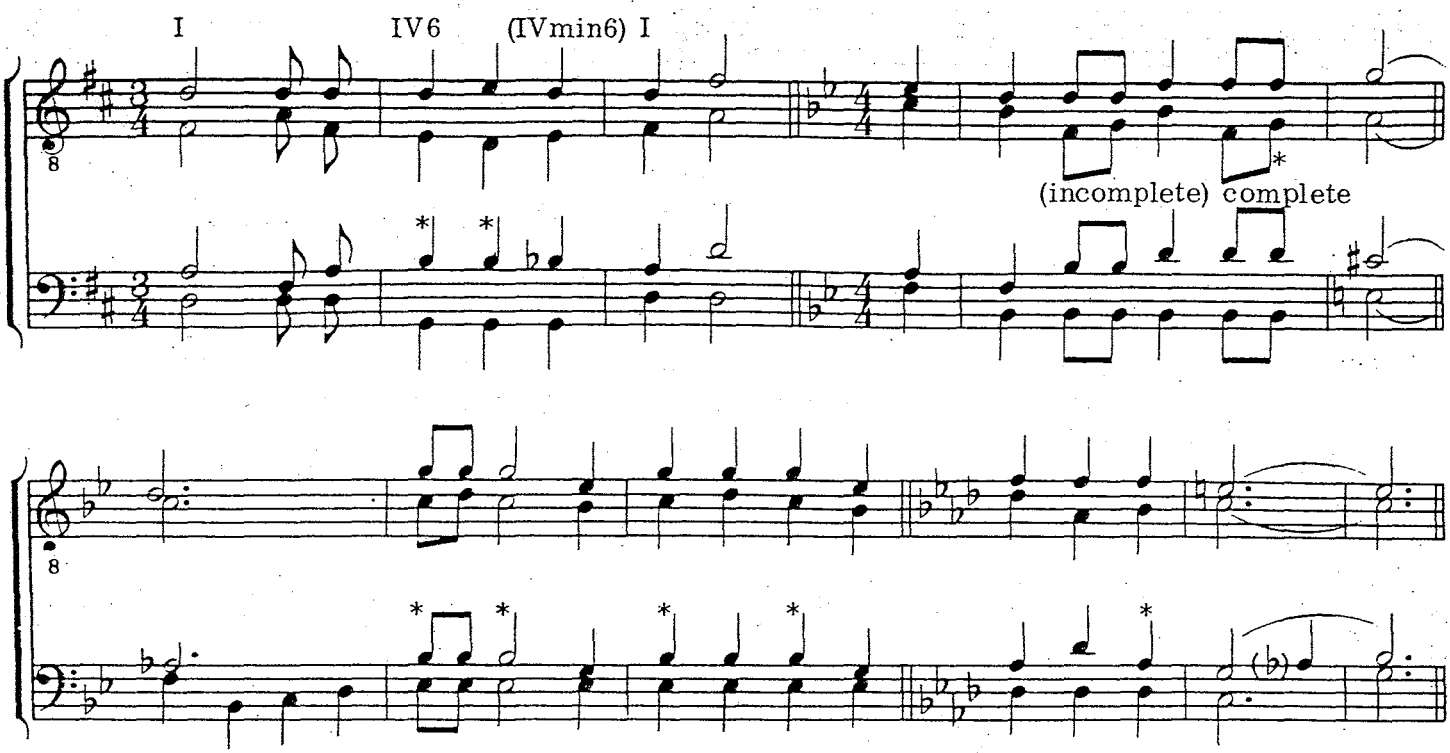
Example 23.



(from "Are You From Dixie?," copyright 1915 by Warner Bros. Inc., copyright renewed 1973 by Warner Bros. Inc., used by permission, Society stock no. 7083)

The Definition states that sixth chords are avoided except "where demanded by the melody." Note that it does *not* say the only time we use sixth chords is when the sixth is in the melody. This is because there may be the rare occasion when, for reasons of voice leading and chord voicing, the *complete* sixth chord is used—whether the melody note is on the sixth or not:

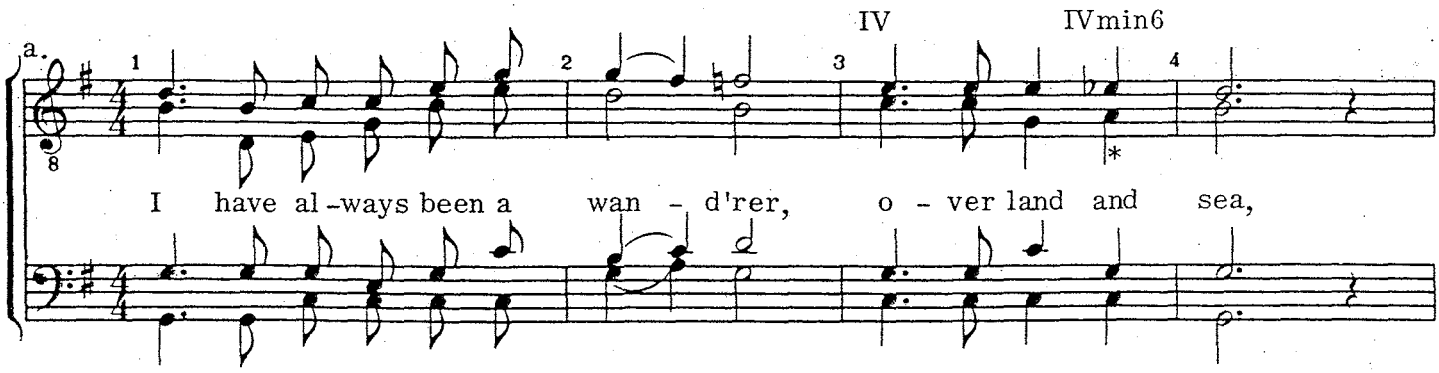
Example 24.



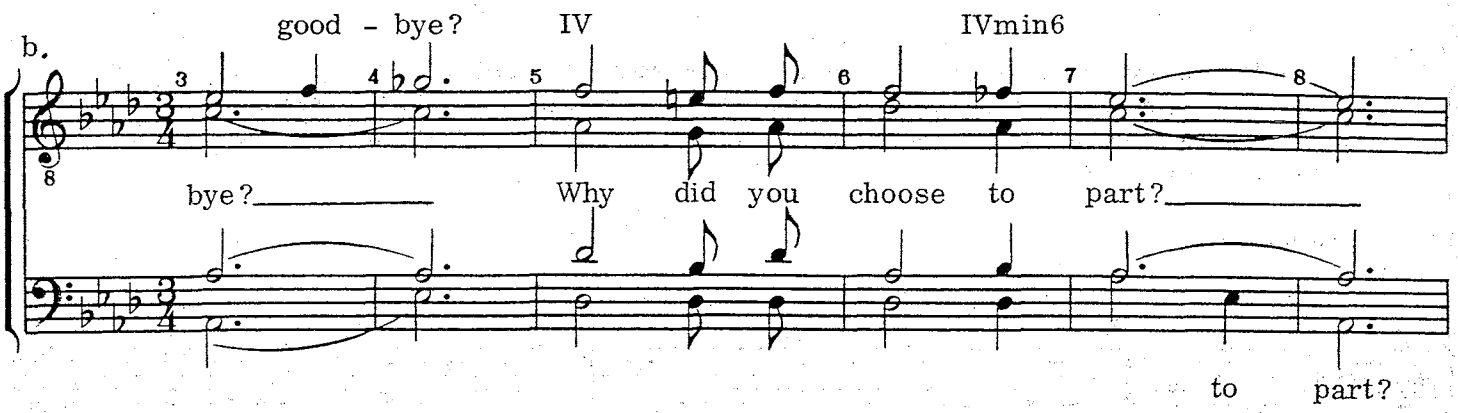
But certainly in the barbershop style, Major sixth chords are not used for their own sake, but are used when the melody note and implied harmony demand the appearance of the chord.

The use of the sixth added to the minor triad is found almost exclusively in the sub-dominant minor chord. Most of the time, we use the minor sixth chord when the melody note is on the sixth, and the implied harmony is the minor harmony. Example 25 shows the use of the chord with melody note on the sixth and also on the fifth. (See also Example 24):

Example 25.



(from "Indiana," copyright 1917 by Shapiro, Bernstein & Co. Inc., copyright renewed, arrangement copyright 1972 by Shapiro, Bernstein & Co. Inc., used by permission, Society stock no. 7080)

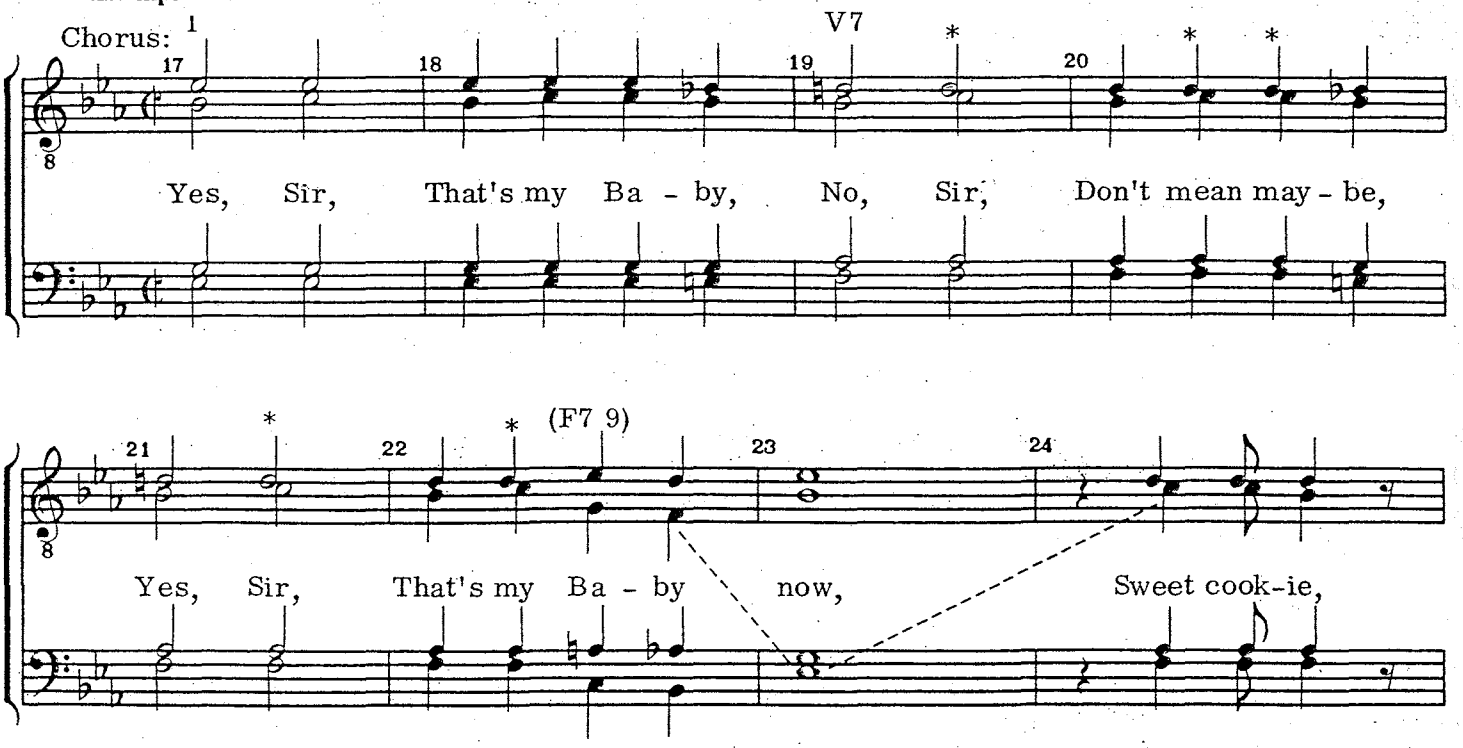


Note that the use of the fifth is essential to the chord and without it the chord is incomplete! So while we tend *not* to use the fifth in the Major triads with added sixth, it's *required* in the minor triad with added sixth.

Perhaps by now you've forgotten that the part of the Definition under discussion was: "Sixth, ninths, and Major seventh chords are avoided except where demanded by the melody."

We use the barbershop ninth chord when the basic harmonic implication is the barbershop seventh and the melody note is on the ninth. Take the same example of "Yes Sir, That's My Baby" that was used in discussion of the sixth:

Example 26.



(from "Yes Sir, That's My Baby," copyright 1925 by Bourne Co., copyright renewed, arrangement copyright 1974 by Bourne Co., used by permission, Society Stock no. 7092)

Note the melodic ninths in measures 19, 20, 21 and 22. Also, you probably noticed the ninth chord on the third beat of measure 22 on "Ba-" which is the arranger's choice since the basic chord for the measure is B♭7. Is this good or not? You will find that it's often a matter of taste, or a preference for harmonic variety, in any style of music! It's a guess that more arrangers than not would use the Bb sound there, but the retrogression* to F7/9 is certainly a neat move, and you'd have to say, "That's barbershop!"

*Retrogression: chords which move in the opposite direction from the normal chord progression on the Circle of Fifths. In Example 26, the B♭7/9 would not normally "back up" to F chords.

Composers have used the tension created by melodic ninths for a long time. Here are some very appropriate examples of this tension and resolution:

Example 27.

a.

17 18 19 20 21 22 23 24

You're in love with ev - 'ry - one, but the

with you.

one who's in love with you.

with you.

(from "You're In Love With Everyone," copyright 1924 by Mills Music Inc., copyright renewed 1952, used by permission, Society stock no. 7091)

b.

Chorus:

17 18 19 20 21 22 23 24

You on - ly want me when you're lone -

some, You on - ly want me when you're blue,

when you're blue,

(from "You Only Want Me When You're Lonesome," copyright 1926 and 1927 by Shapiro, Bernstein & Co. Inc., copyright renewed, used by permission, Society stock no. 7078)

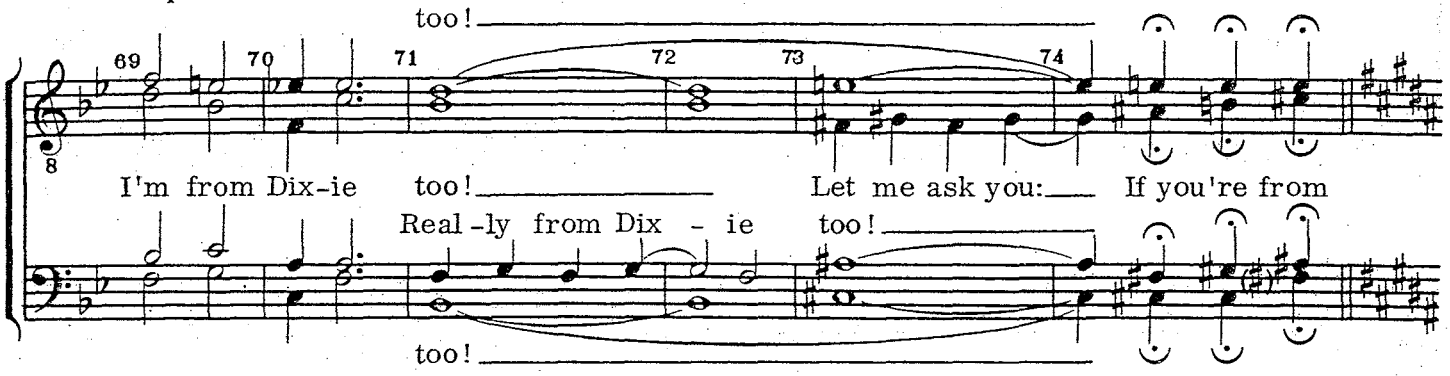
The melodic ninths in example 27 are particularly appropriate because of the words at these important spots.

Certainly part of the fun in singing barbershop has historically been the use of ninths and sixths in the harmony voices—a more or less frowned-on device today because it's so easy to carry to excess, causing the attention of the listener to be focused on the device *for it's own sake*, and because it obscures the melody line in many cases.

However, "passing sixth" (still, by our definition, part of a consonant chord) in the baritone in measure 23 of example 27(b) is an appropriate use of the sixth in a harmony voice because 1) it is part of a "momentum-producing" move and 2) underscores the lyric "when you're blue" by repeating it, thus becoming sort of a "secondary melodic line." (*See also Example 25b—harmonic sixth in tenor.*)

An appropriate use of the ninth in a harmonic sense is shown in Example 28. The lead is the voice involved (measure 73), but he is not singing the composer's melody at this point, so the ninths are really a harmonic device. But again, coupling with the lyric gives it melodic emphasis:

Example 28.



(from "Are You From Dixie?" copyright 1915 by Warner Bros. Inc., copyright renewed 1973 by Warner Bros. Inc., used by permission, Society stock no. 7083)

Note too the use of the embellishing sixth in the baritone, measures 71 and 72, answered by the lead in measure 73 using the ninth. Very creative arranging, and it really sets up the key lift!

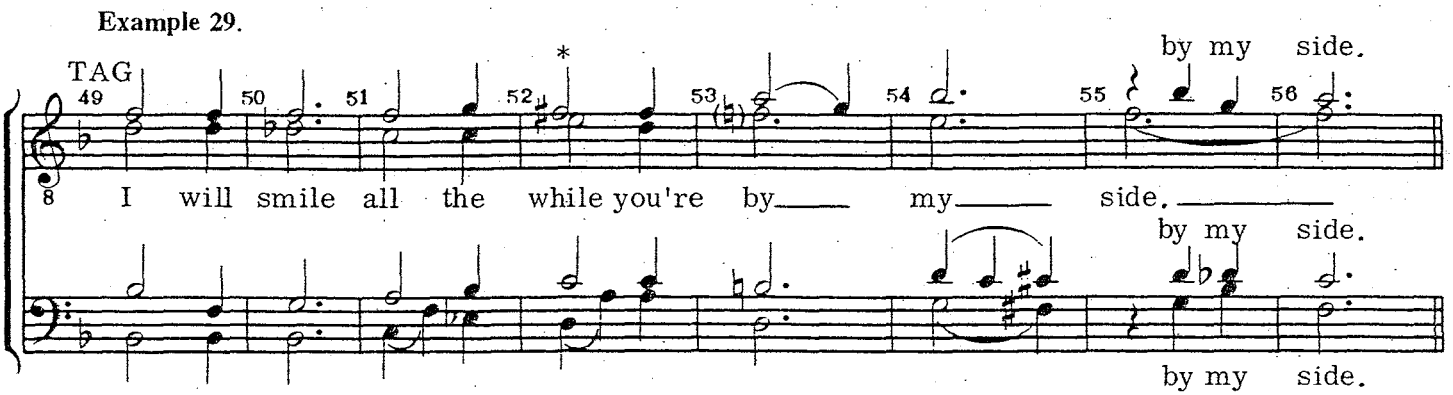
Since the full barbershop ninth chord is made up of five notes (root, third, fifth, seventh and ninth), there will always be a tone missing when we use the chord in barbershop. The third of any chord must *always* be present, and in the case of the ninth chord the ninth must be present (or it wouldn't be a ninth chord!), and the seventh must be there. We use the chord with either the root or fifth missing. Most of the time we use the incomplete ninth chord without the root. Check all the ninth chords in Examples 26 and 27, and you will see that in all cases the arrangers have used the chord without the root. Of course, there are good reasons for this! We are primarily "ear" singers and the dissonances created by using root, seventh, and ninth in the same chord makes tuning and balancing difficult—it "ain't natural."

An occasional "open" ninth, using the root and eliminating the fifth of the chord can be effective, particularly at a climactic point toward the end of a song. In the Society arrangement of "If There'd Never Been An Ireland," (stock no. 7082) a very dramatic use of the open ninth occurs in measure 38. The arranger provided alternate notes, however, for the less skilled! The spread of over two octaves, with the bass on low F, is difficult.

But the arranger is cautioned that use of the barbershop ninth chord with the root is limited. It's a "once-in-a-while" chord and inappropriate use, or over-use, gives the arrangement more of a "modern" than barbershop flavor.

In the next example, the bass is led into the root of the ninth chord with no difficulty, providing a nice build-up to the end of the tag:

Example 29.

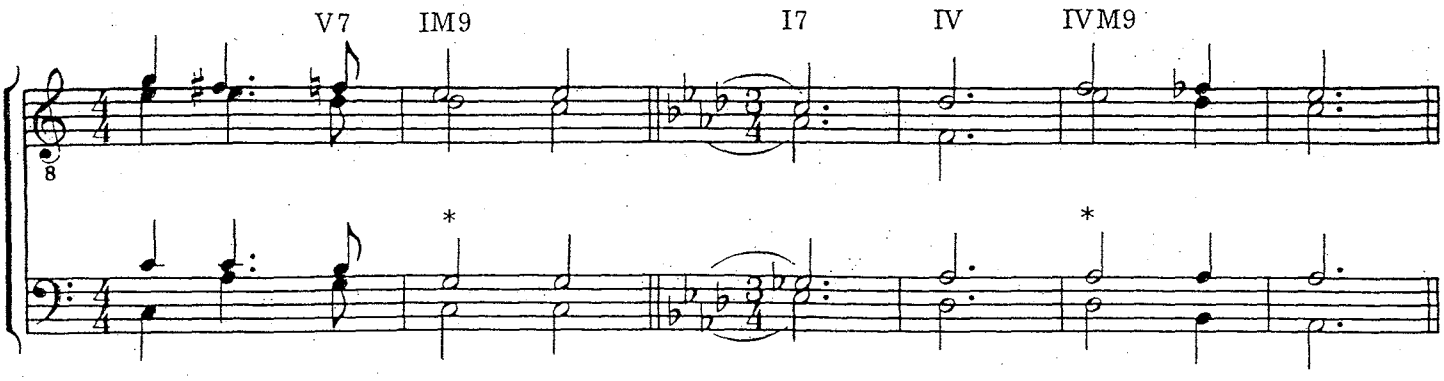


(from "Sweet And Lovely That's What Your Are To Me," copyright 1970 by Norman Starks and Mac Huff, used by permission, Society stock no. 7515)

Observe in measures 53 and 54 above the use of the ninth in harmony voices. While the use of ninths and sixths in voices other than the melody is usually avoided, these seem appropriate—they all contribute to the excitement generated at the conclusion of this song.

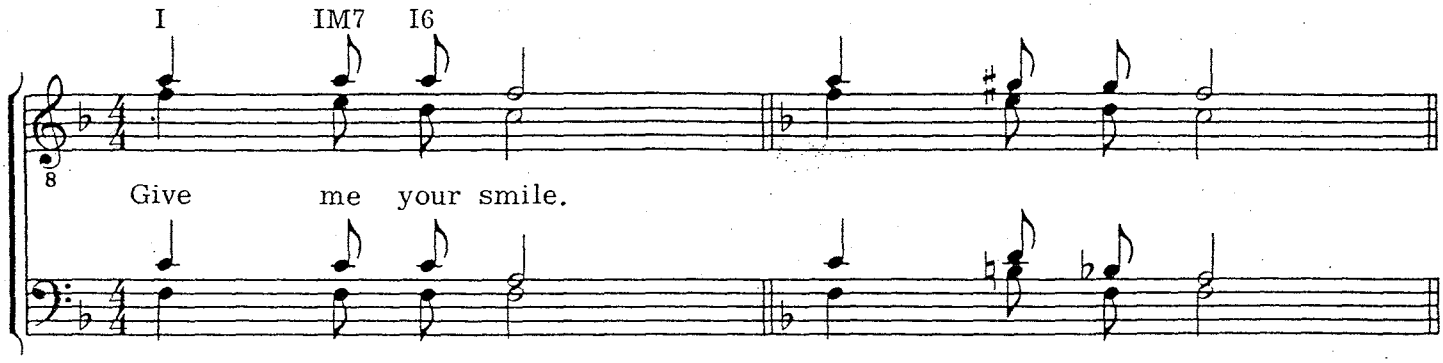
We have discussed the barbershop ninth chord. There is in our chord vocabulary another ninth chord called the Major ninth. This is a Major triad with the Major ninth interval added, and is found rooted only on I and IV. It is used only when *specifically* demanded by the implied harmony and when the melody note is on the ninth:

Example 30.



We have discussed the sixth and ninth, and now the Major seventh. We accept the dissonance of the Major seventh when it occurs in the melody in fleeting, usually unaccented contexts, and when the more traditional chords would be awkward or impractical. In Example 31, the unaccented Major seventh on "me" seems more logical than trying to harmonize around it:

Example 31.



(Attempting to avoid the Major seventh results in the "bandage being more obvious than the wound.")

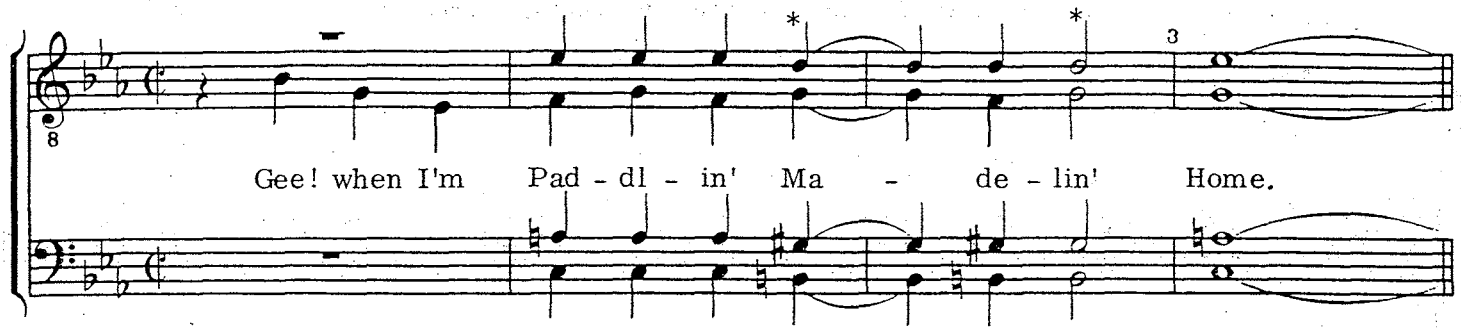
(from "The Sunshine Of Your Smile," copyright 1915 by Francis, Day & Hunter, Ltd., copyright renewed. All rights for U.S.A. and Canada controlled by Warner Bros. Inc., used by permission)

We do *not* use the Major seventh as a harmonic device, because it is not a chord easily tuned and in ear singing is not a natural harmonizer. Further, melodies which repeatedly demand rhythmically accented or prolonged use of the Major seventh are really unsuitable for barbershop arranging.

(11) *"—while chords containing the minor second interval are not used."*

While we might not attempt to arrange around the occasional Major seventh, we always try to find an appropriate substitute treatment for the minor second interval. In Example 32, in order to follow the composer's own harmonic pattern, we would be using chords with the dissonant minor second interval between lead and baritone:

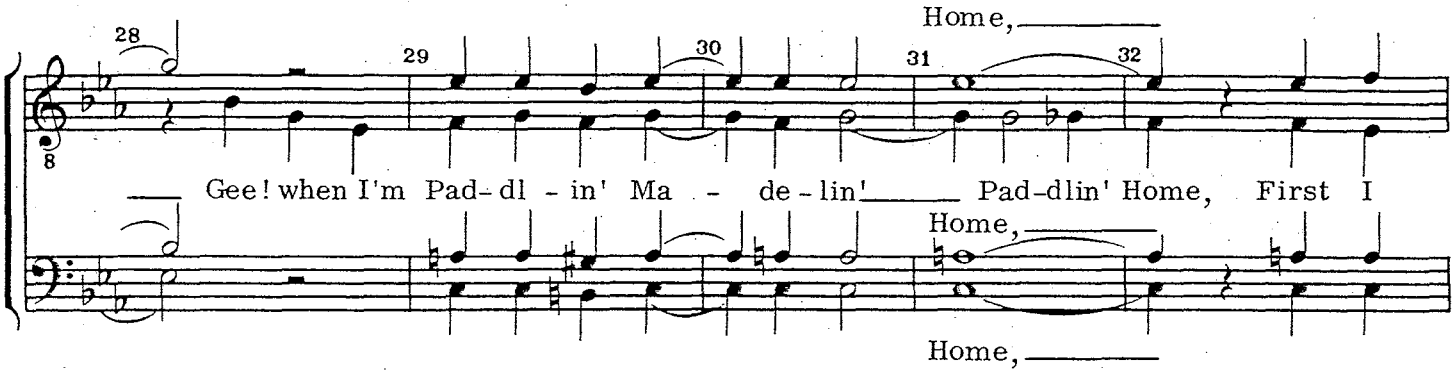
Example 32.



(from "Paddlin' Madelin' Home," copyright 1925 by Shapiro, Bernstein & Co. Inc., copyright renewed, used by permission)

Even if we felt justified in writing the chords with the minor second because of the implications of the composer's music, we wouldn't do it. The singers would not feel comfortable with the dissonance and would chalk it up as an error in printing! So we might do this:

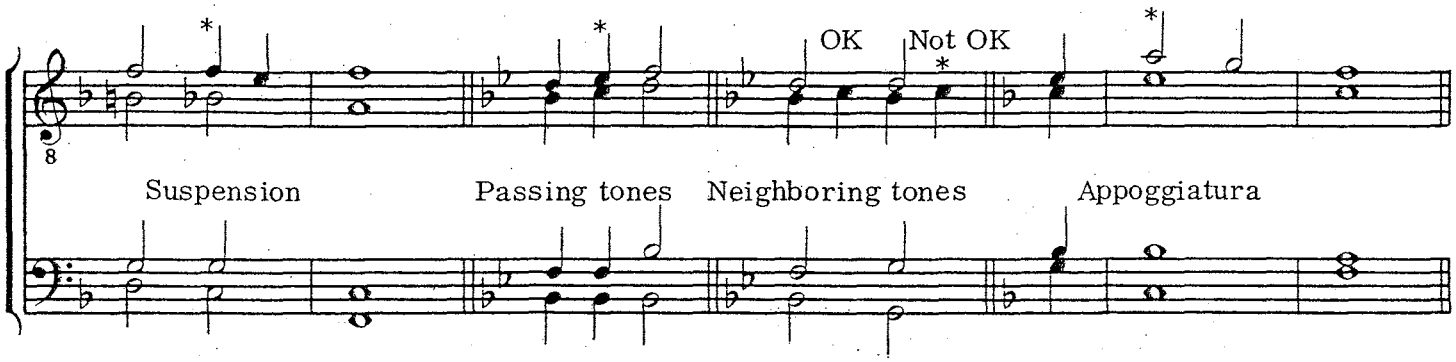
Example 33.



(from "Paddlin' Madelin" Home," copyright 1925 by Shapiro, Bernstein & Co. Inc., copyright renewed, used by permission, Society folio *The wonderful Songs Of Yesterday*, stock no. 6048)

Barbershop avoids dissonant chords containing the Major seventh and minor second intervals, and also avoids the "classic" dissonances. Example 34 shows incomplete chords and non-chords, as well as dissonant chords, that are used in many other styles of music, but *not* in barbershop.

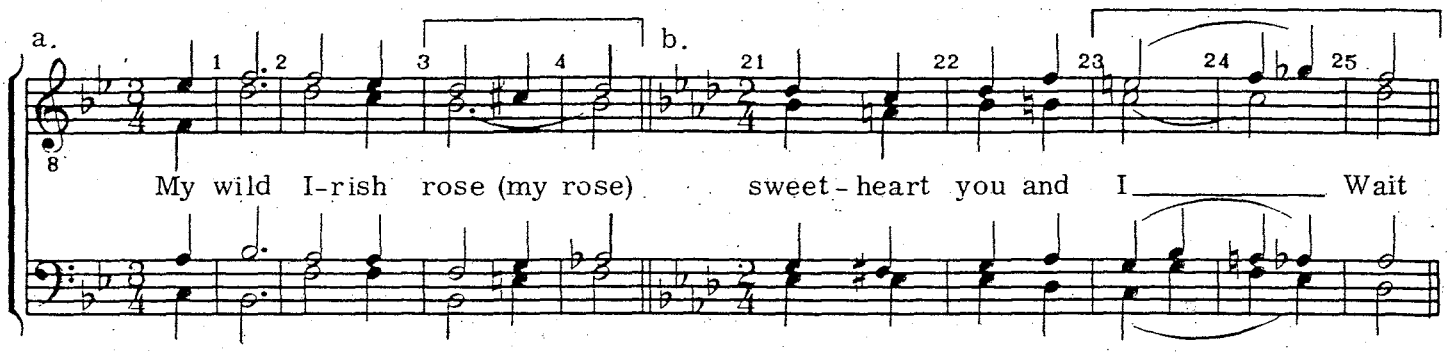
Example 34.



(12) *"The basic harmonization may be embellished with additional chord progressions to provide harmonic interest and rhythmic momentum, to carry over between phrases . . ."*

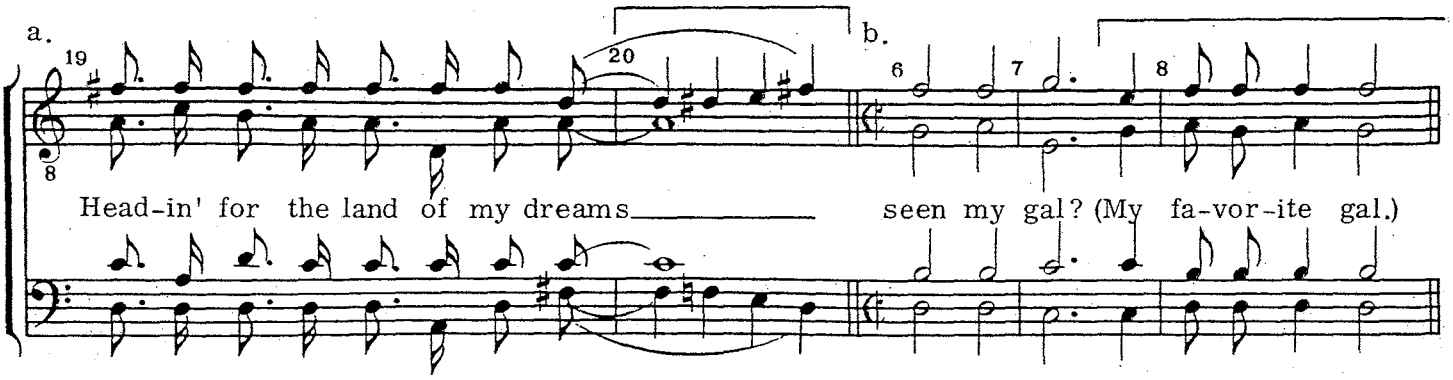
Additional chords and chord progressions are, in effect, a substitute for an accompanying instrument. A very simple use of an embellishing diminished chord, for example, serves to maintain "momentum" between parts of a phrase in measure 3, Example 35a, or a more elaborate sequence of chords in measures 23-24 of Example 35b:

Example 35.



At ends of phrases where, in other styles of music, one expects to hear the accompanying instruments fill in, we use echoes and swipes. (*See the several chapters on embellishments in this manual, also "Glossary of Barbershop Terms" in appendix*):

Example 36.



(from "Steamin' Down The River," copyright 1969 by Einar N. Pedersen, used by permission, Society stock no. 7514)

(13) *". . . to introduce or close the song effectively."*

Listen to almost any song and you hear some kind of instrumental introduction before the singer starts. So while it's not always necessary, we often set up the song with an intro:

Example 37.

Intro:

Hail! Hail! The gang's all here and we're go - in' back to Dix - ie land!

(from "Are You From Dixie?," copyright 1915 by Warner Bros. Inc., copyright renewed 1973, used by permission, Society stock no. 7083)

Again, as in an introduction, one normally hears accompanying instruments closing the song. We called this coda a *tag*.

Example 38.

a. TAG:

me. And Ros - ie O' Gra - dy loves me!

(in Society folio, *Strictly Barbershop*, stock no. 6049)

b. TAG:

you. When no - bod - y else wants you.

(from "You Only Want Me When You're Lonesome," copyright 1926 and 1927 by Shapiro, Bernstein & Co. Inc., copyright renewed, used by permission, Society stock no. 7078)

(14) *"Barbershop interpretive style permits relatively wide liberties in the treatment of note values—staying within proper musical form—and uses changes in tempo and volume to more effectively create a mood and tell a story artistically."*

This paragraph from our Definition would seem self-explanatory. However, this is an area that is difficult for some musically schooled men to understand. If one's musical training has emphasized rigid adherence to the beat, and has required full note values (no more, no less!) the barbershop style of *interpretation* may prove difficult. We quite often take different sections of the same song at different tempos, and often accelerate the first part of a phrase and slow down toward the end. A sense of underlying meter should be present, but overemphasis of beat and metronomic precision (with rare exception) is not the barbershop style. Musical notation is at best approximate and a good barbershop presentation makes use of rubato, tempo and volume changes, and a full understanding of what the song is trying to say!

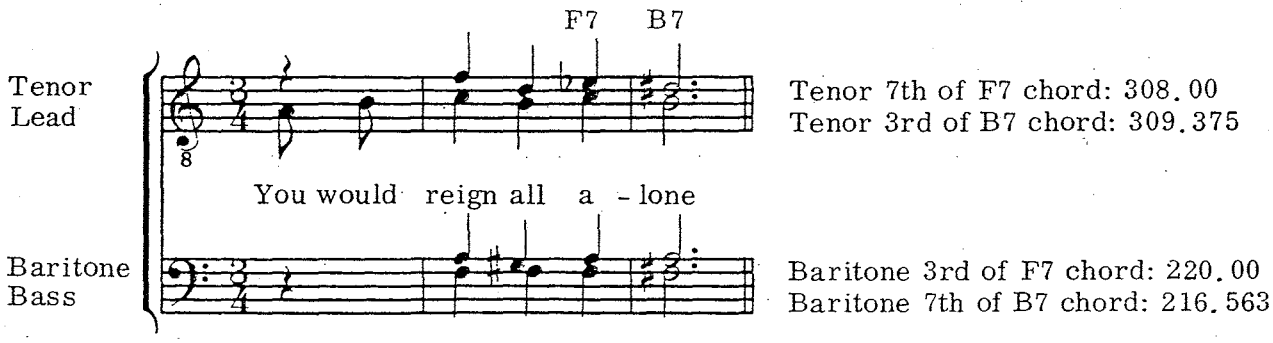
(15) *"Relative to an established sense of tonality, the melody line and the harmony parts are enharmonically adjusted in pitch to produce an optimum consonant sound."*

The last paragraph of our Definition (of which the above is only part) is the most difficult to understand—primarily because most of us are not physicists or acoustical engineers! A comprehensive analysis of the properties of sound is outside the scope of this manual, but most singers who have sung a lot of barbershop are quite aware that the harmony parts are often required to make minute adjustments in pitch in order to be in tune.

So we are talking, for the moment, about the part of the Definition above which states "the harmony parts are enharmonically adjusted." Certain relative pitch adjustments necessary to sing chords involving enharmonic notes can be clearly shown. Further, anyone who has sung barbershop music with any degree of aural perception has *felt* these pitch adjustments.

In Example 39, you see a rather common use of chords using enharmonic notes. The two chords are on "a-lone" and the frequencies noted are based on A=440Hz. in the just scale (lead C is 264Hz.);

Example 39.



The tenor sharps his note on "-lone" by .45% (about a tenth of a semitone) and the baritone flats his note by 1.59% (about a quarter of a semitone). Practically speaking, is there anybody here who can arbitrarily adjust his pitch by these percentages? But the important thing is that the tenor *should* raise the pitch a hair and the baritone *should* lower his a bit. These enharmonic pitch adjustments cannot be demonstrated on tempered instruments and cannot be shown by our conventional notation system. In fact, we won't even print the tenor the way it is in Example 39 because it *looks* as through he should move *down* from E♭ to D sharp, when in fact the D♯ is higher than E♭. The baritone looks at his two notes, concludes they are the same, so does not adjust his pitch. Result? The chord is out of tune, and everyone looks at the bass!

That part of the Definition which suggest that "the melody line (may) adjust in pitch" will be questioned by many, but we must remember that no one is saying that the lead singer wanders about, roaming carelessly through a variety of pitches!

What research does suggest is that when a good lead singer sings his melody line by himself, he may take a slightly different route than when he is singing the same melody with his quartet. In other words, there seems to be an influence on the lead's scale because of *harmonic progression*. Whether consciously or unconsciously, all the singers are attempting (in the final analysis) to sing the chords in tune and at the same time return home from whence they started!

One of our problems over the years has been the use of the words "adjust the pitch." This implies that tuning takes place *after* the initial sound of a chord—a sort of scrambling for an accurate sound.

What we do, in fact, is sing our harmony note (to the best of our ability) to the *anticipated* or *projected* melody line of the lead as *it revolves around the tonal center.*

This part of the Definition really suggests that while it is difficult to determine who does what and how much, the fact remains that all the singers, including the lead, do some varying from any known scale, and that these variations are not conscious efforts, but rather related to how good one's ear is. As long as the tonal center does not suffer a permanent slip and the chords are in tune, we are satisfied—both as performers and listeners.

(16) *"The resulting pitch relationships are often considerably at variance with those defined by the equal temperament of fixed-pitch instruments."*

Have you ever had the uneasy feeling that the organ, piano, or accordion (or pitch pipe!) played with other instruments sounds a hair off? It might be because they're not well tuned to begin with, but it may also be due to the fact that they are tuned in *equal temperament*, while other instruments may be playing intervals more acoustically correct (the "just" or true scale).

In the ideal world with A=440Hz. preserved as "divine," the following table shows a comparison of the equally-tempered and just scales:

Example 40.

	C	D	E	F	G	A	B♭	B	C
Tempered Scale	261.6	293.7	329.6	349.2	392.0	440	466.2	493.9	523.3
Just Scale	264	297	330	352	396	440	462	495	528

Or, put another way, if the perfect barbershop quartet sings a song in C, the table would look like this:

Example 41.

	C	D	E	F	G	A	B♭	B	C
Tempered Scale	261.6	293.7	329.6	349.2	392.0	440	466.2	493.9	523.3
Just Scale	261.6	294.3	327.0	348.8	392.4	436	457.8	490.5	523.3

The fact that barbershop music is sung *a cappella* implies that an accurate lead singer's melodic line can be anticipated by the three harmony singers and thus, hopefully, the musical "in-tune-ness" is the sweetest sound possible!

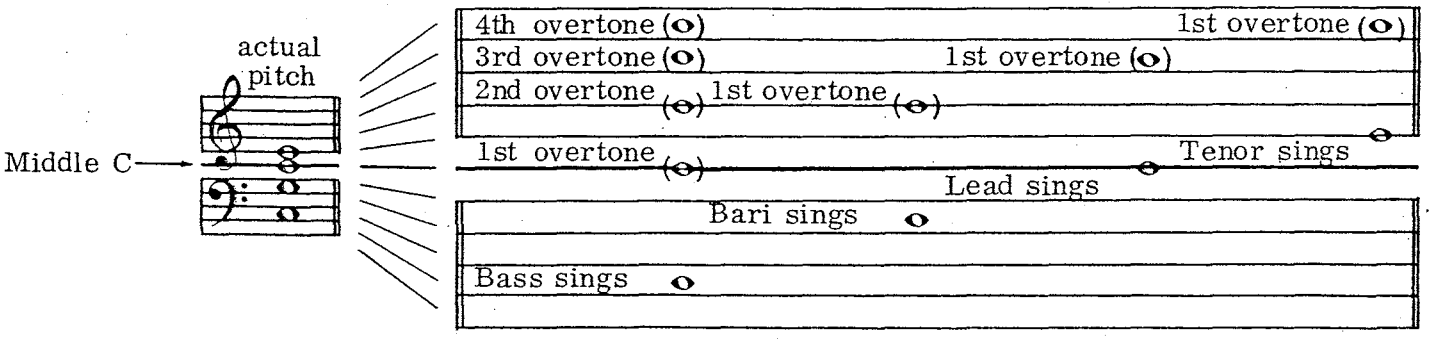
(17) *"Use of similar word sounds in good quality and optimum volume relationships by each of the voice parts further enhances the sensation of consonance . . . "*

Through the years we have become aware that singers singing the same uniform word sounds and singing "proper" comparative volumes results in more accurate intonation and better sounding chords. Dramatic tests have proven that precise pitches when subjected to distortion of vowel sound and/or changes in volume gives the listener an impression of "out-of-tuneness."

(18) *" . . . by mutual reinforcement of the harmonics (overtones) to produce the unique full or "expanded" sound characteristic of barbershop harmony."*

This final part of the Definition has to do with the reinforcement of certain overtones (harmonics or partials) and is a subject unto itself. But given a "consonant" chord (barbershop is loaded with these!) sung in tune (takes a good ear!) and properly balanced (achieving minimum overtone dissonance), we can create a fullness of sound that is far greater than the sum of the four voices. We call it *expanded sound.*

In the following over-simplified example, the overtones created by the bass are actually reinforced by the fundamentals and overtones of the upper voices (baritone, lead and tenor):



(For more on this whole subject, see "Harmonics And The Arranger," and "Letter To The Editor" in the Appendix of this manual. Also consult the Contest and Judging Handbook, *stock no. 4030.)*

In barbershop singing, the *printed* music is only a means to an end. In other styles of music it sometimes seems that the printed page is the end in itself—all the dynamic markings are carefully laid out so there is no room for creative interpretation of the song. The tempo is clearly set—even when it's to change from one to another—so there is no room for rubato singing or tender dwelling on embellishments. If the printed arrangement helps us to learn our part or see the four parts as a whole, then fine! But only after we've thrown the music away are we able to concentrate on *listening* so we can sing in tune and create an exciting barbershop sound!

So this, briefly, has been a discussion of the Definition of Barbershop Harmony. There is a lot more to be said and the rest of the manual is devoted to expanding the *implications* of this Definition. Now go back to the first page of this chapter and re-read the Definition.

The barbershop song

What would you consider to be the most important factor of the barbershop style? Some would say that the *sound* we create is the most important. Others would no doubt claim that the *arrangement* tops the list. Still others might say that *interpretation* is the most important feature of the style. All of these are significant areas, of course.

The one vital, primary, factor that looms above all others in importance is the musical vehicle—the *barbershop song*. The barbershop song forms the basis of our hobby, is the reason for the existence of our Society, and is the *foundation of our style!*

It would certainly be advantageous to be able to go to a classified catalog of music and find the section headed "barbershop quartet," with the sub-heading "These songs were written for barbershop singers." You can find music written expressly for string quartets and chamber groups; you will find songs written specifically for opera singers; you find music written for symphony orchestras; you can even find songs written solely for children. But you won't find any songs which say "written specifically for barbershop quartet harmony nuts!"

So the enigma of the barbershop song is constantly with us. Perhaps the first step, as arrangers, is one of attitude and philosophy. We should constantly be seeing songs that cry out, "Take me—I'm barbershop!" We ought to be sifting through the thousands of songs written in the last 100 years, being alert to the song that beckons and invites the arranger's touch because of *the kind of song it is*. We ought not to be attempting to force our style on songs that cannot be given a barbershop setting, or imposing a genius for engineering on songs that never come out whole because of surgery.

So before you choose, you must have something to choose from. Where do you look? While you're looking, what are you looking *for*? By what criteria are choices made? What elements distinguish good barbershop songs from other songs? These questions may hopefully be answered in this chapter called "The Barbershop Song."

Let's take a song—any song—and analyze the elements involved in its *being* a song. The dictionary defines *song* as "a ballad or lyric set to music." One music theory dictionary says "a short poem with musical setting." The Arrangement Category description in SPEBSQSA's *Contest and Judging Handbook* says: "*Songs*—the words and melody of a composition as written by the composer."

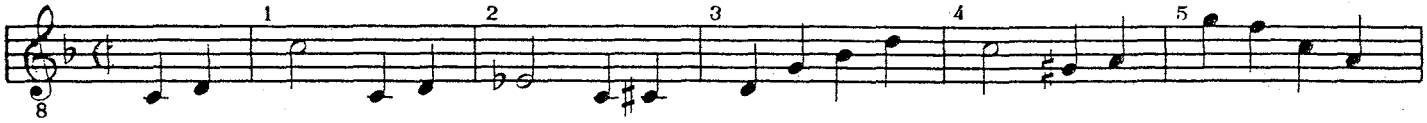
So there are two elements for starters: *melody* and *lyric*. Add to those the element of *harmony* suggested by the melody, the element of *rhythm*, that of *meter* and of *form*. These are the elements of any song.

A good barbershop song includes all of these elements, but with special requirements:

1. Melody

a. The melody can be performed within the normal range of the amateur male lead singer (generally agreed to be E♭ or D below middle C to F a fourth above). Don't forget that in barbershop the lead sings the melody—we don't pass the ball around among all the players.

Example 1.

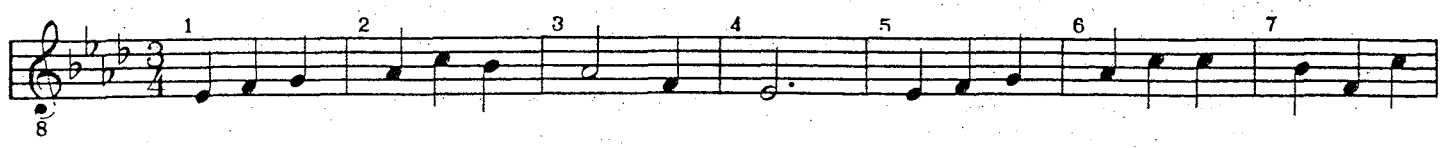


(from "Deep Purple," copyright 1934 by Robbins Music Corp., used by permission)

There are few lead singers in our Society that can sing "Deep Purple" with good quality! You can think of other songs with extended range of melody such as "Old Man River" and "Danny Boy." Also, many contemporary songs you hear have a range that certainly exceeds that of the average amateur lead singer.

b. Generally, a melody that lies on the scale line (in the scale of the song's key), and that tends to be more conjunctive (moving step-wise) than disjunctive (large intervals) is easier to sing and is probably a better barbershop melody:

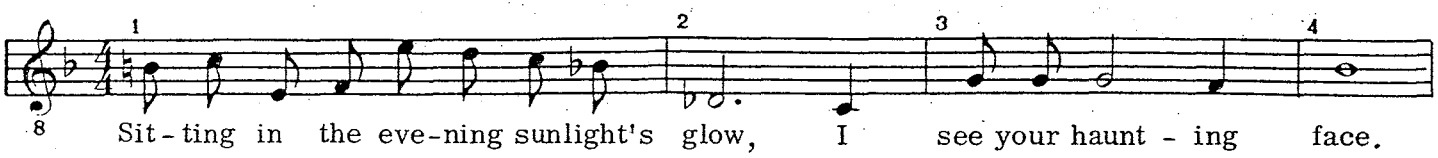
Example 2.



(from "Tell Me Why," traditional)

There are many nice melodies around that are difficult to sing accurately because of awkward, unnatural intervals. See if you can sing this one:

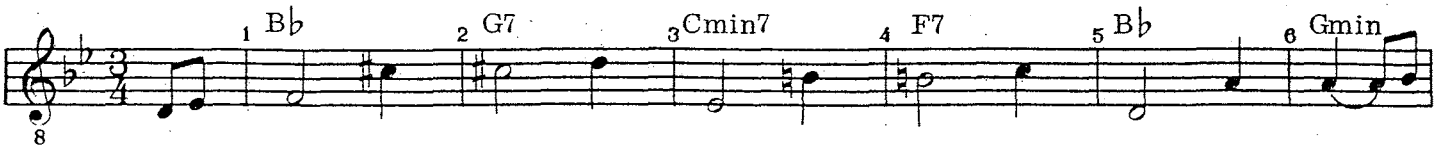
Example 3.



(from "Prelude To A Kiss," copyright 1938 by American Academy Of Music, copyright renewed 1966, used by permission)

c. When the melody involves chromatically altered tones, it can mean difficulty in accurate singing—particularly on strong beats of the measure. Example 4 is a nice song, but tough to sing because of awkward intervals and chromatic (out of the scale) notes on the downbeats:

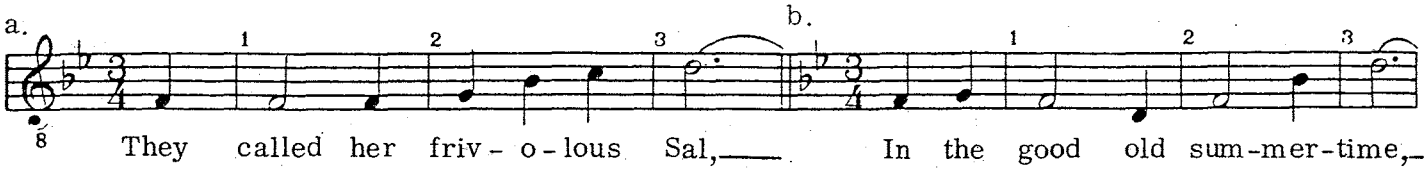
Example 4.



(from "The Boy Next Door," copyright 1944 by Leo Feist, Inc., used by permission)

d. If the general direction of the melody is *ascending*, it has a lifting effect and is easier to sing—the tonal center is easier to maintain:

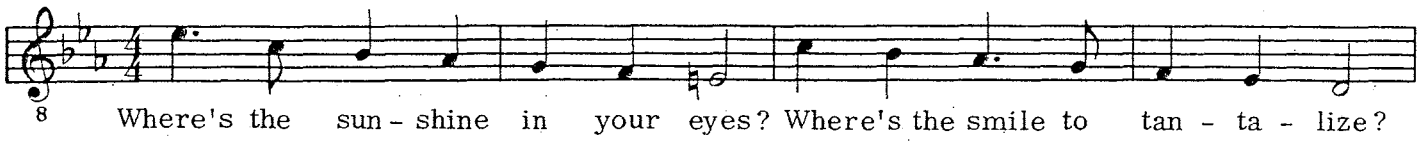
Example 5.



(from "My Gal Sal," Public Domain) (from "In The Good Old Summer Time," Public Domain)

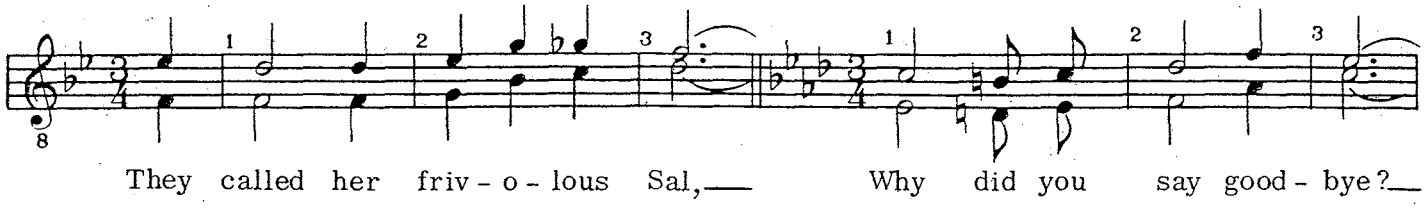
No one would deny the somber effect created by the composer with the *descending* melody in Example 6. But while effective, it is easier to lose pitch in descending lines:

Example 6.



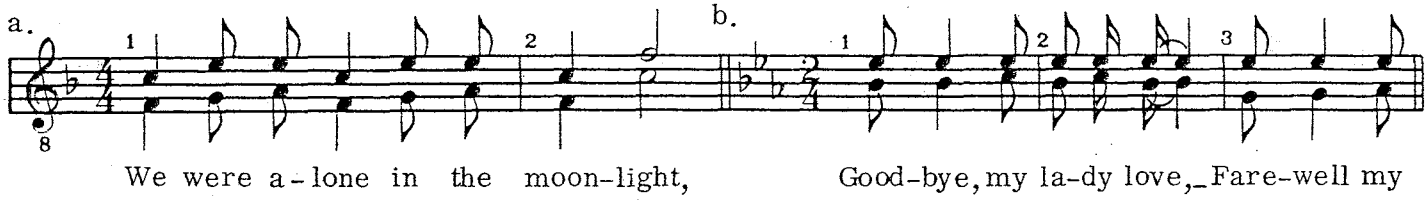
e. Melodies that range from *Sol* to *Sol* are generally better for barbershop. These melodies, in keys of A♭ to C, often permit an "ear" tenor to sing a natural duet part with the lead:

Example 7.



Melodies that lie in the *Do* to *Do* range, and keyed in E♭ to F, often force the tenor into a "baritone-like" part (which would sound better *inside* the chord) and is either awkward or static:

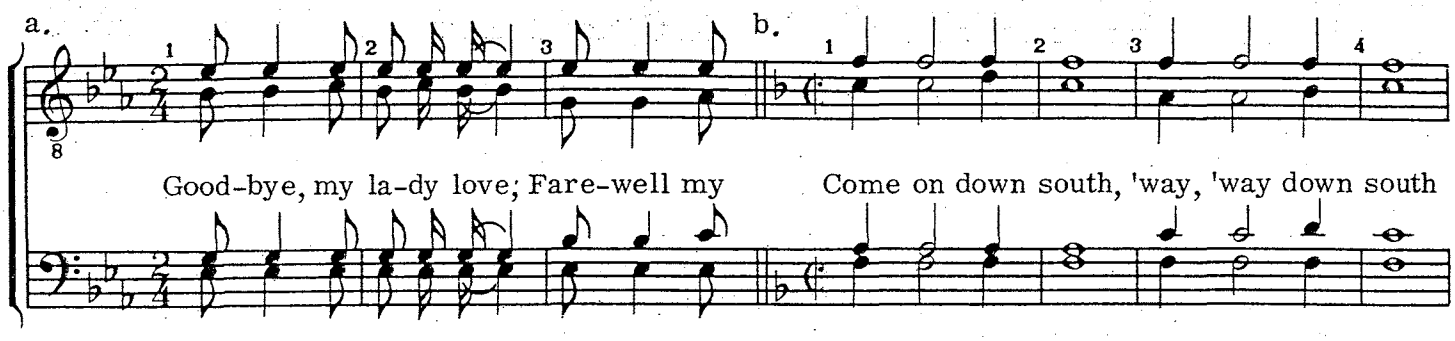
Example 8.



(from "Last Night Was The End Of the World," copyright 1912 by Harry Von Tilzer Publ. Co., copyright renewed 1939 and assigned to Broadway Music Corp., used by permission, Society stock no. 7100)

Another reason *Sol* to *Sol* melodies are better for barbershop than *Do* to *Do* is the resultant voicing of chords. Melodies which can be voiced to the tenth are better sounding and more typical of barbershop voicing than chords with "close" octave voicing shown here:

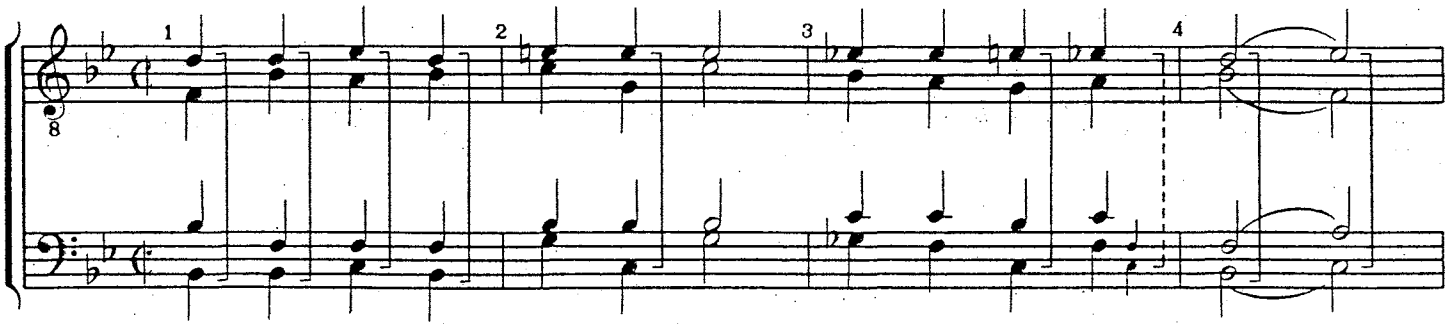
Example 9.



(from "Down South," copyright 1927 by Edward B. Marks Music Corp., copyright renewed, used by permission)

The above demonstrates non-typical tenor lines. Compare with a more natural barbershop tenor sound when chords are voiced with the tenor a tenth higher than the bass—the result of a *Sol* to *Sol* melody in A♭ to C keys:

Example 10.



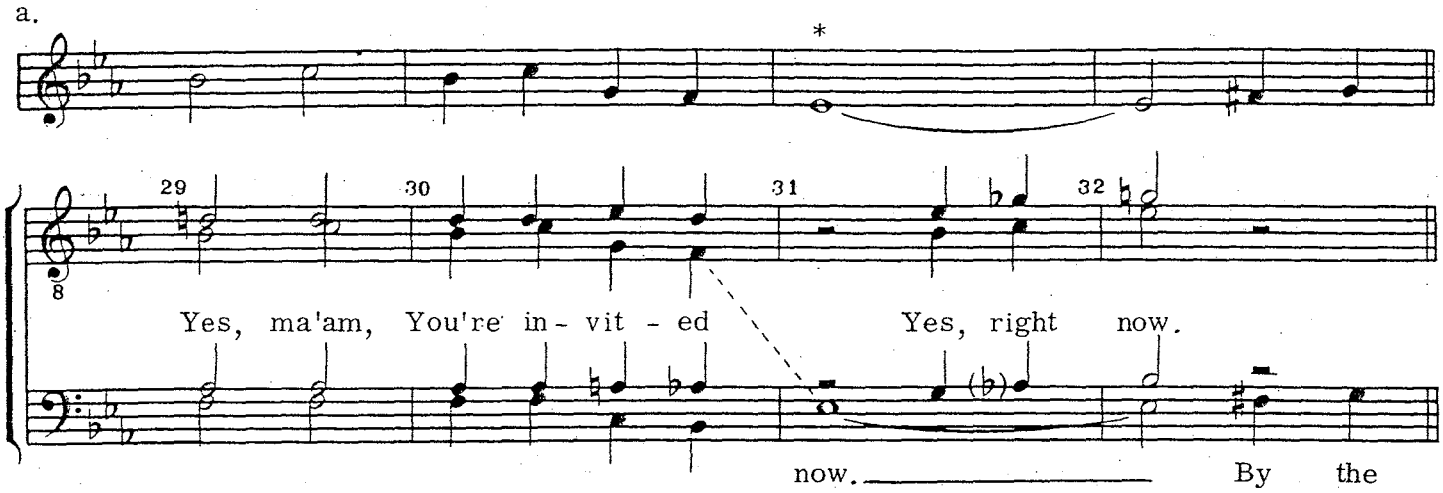
(from "Aura Lee," Public Domain, Society folio *Strictly Barbershop*, stock no. 6049)

(Note also the "duet-like" character of the tenor with the bass, as well as with the melody, and even at times with the baritone.)

An additional problem created by *Do* to *Do* melodies is how to handle the low tonic which is ever present in these songs. Our concept of "full, four-part chords" is a primary concept in the barbershop style, and the low tonics found in *Do* to *Do* melodies are difficult to treat:

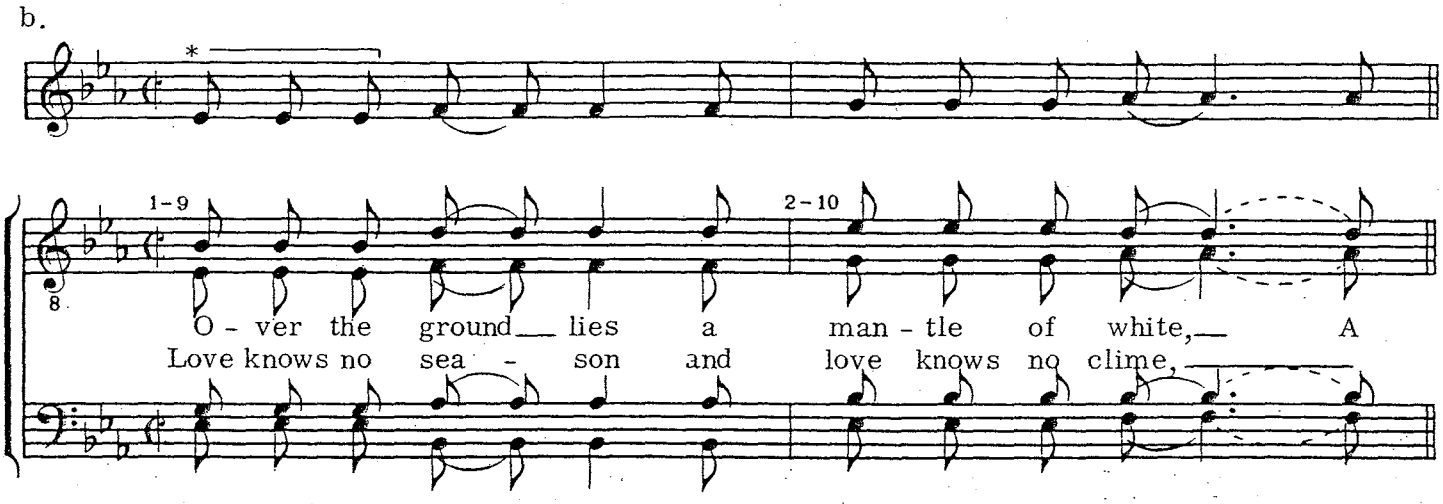
Example 11.

a.

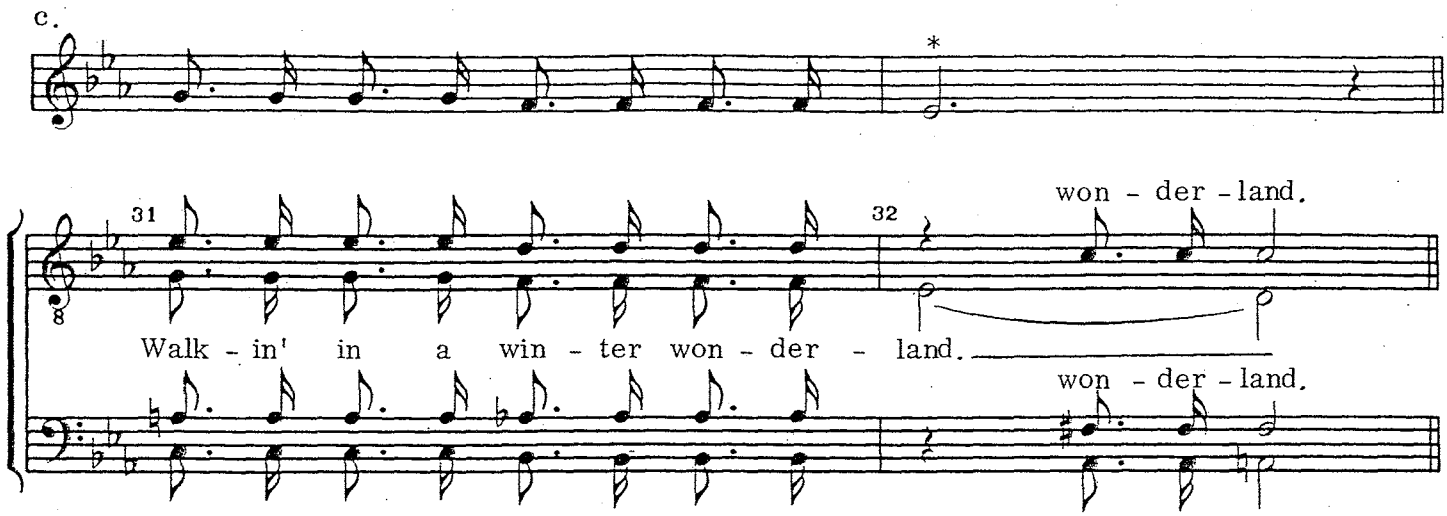


(from "Yes Sir, That's My Baby," copyright 1925 by Bourne Co., copyright renewed, arrangement copyright 1974 by Bourne Co., used by permission, Society stock no. 7092)

b.



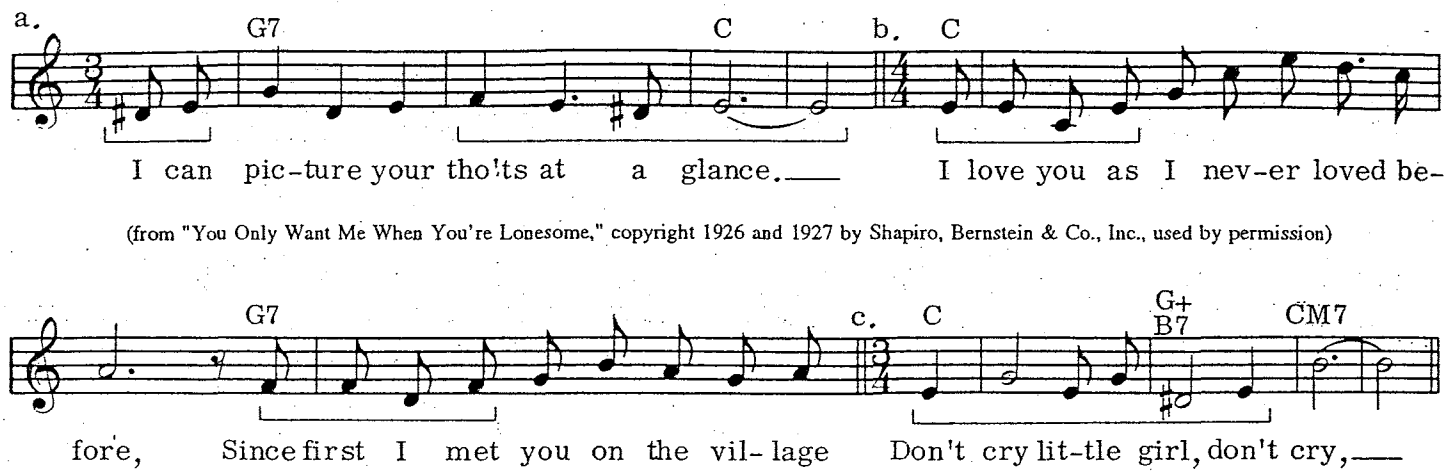
c.



(from "Winter Wonderland," copyright 1934, 1946, 1961, 1965 and 1974 by Bregman, Vocco & Conn Inc., used by permission, Society stock no. 7629)

f. Another difficulty facing the barbershop arranger is the low melody third and seventh, particularly at stress points and when sustained or repeated:

Example 12.

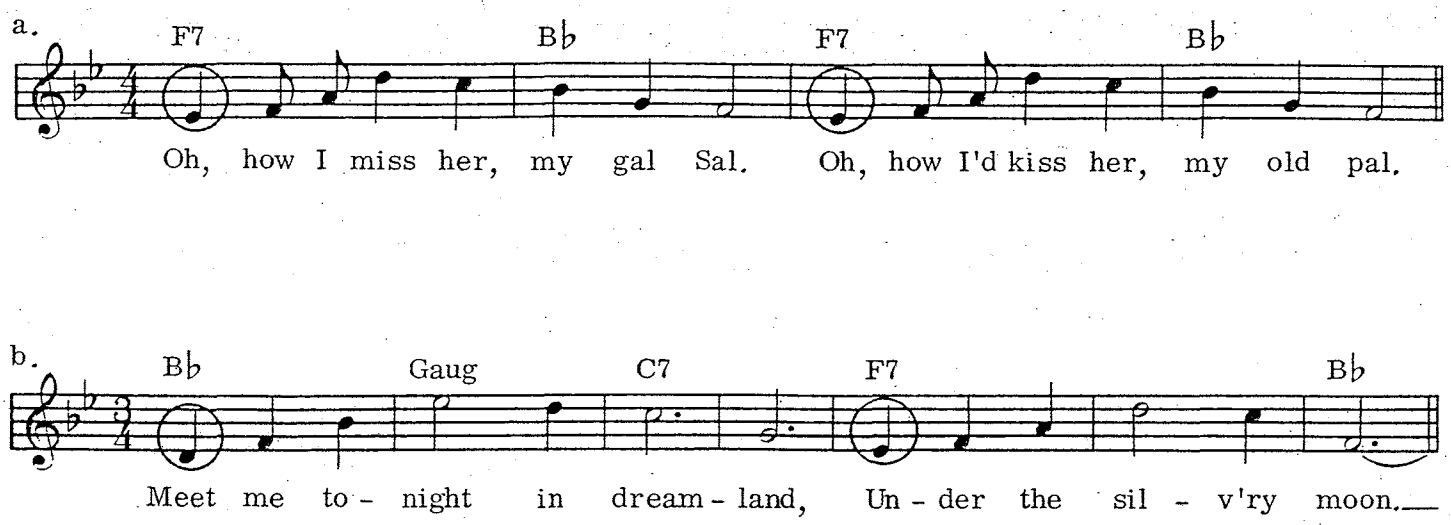


(from "You Only Want Me When You're Lonesome," copyright 1926 and 1927 by Shapiro, Bernstein & Co., Inc., used by permission)

(from "Don't Cry, Little Girl," copyright 1918 by Shapiro, Bernstein & Co., copyright renewed, used by permission)

It would be misleading to imply, however, that good barbershop songs don't have the occasional low third or seventh in the melody:

Example 13.



(from "Meet Me Tonight In Dreamland," copyright 1909 by Leo Friedman, copyright renewed 1936, assigned to Shapiro, Bernstein & Co. and Will Rossiter, used by permission)

But there's no denying that the problem exists. Low thirds and sevenths in chords present balance and tuning problems in performance, because they set up more audibly conflicting overtones (dissonance) than when sung in a higher register. Leads sing very few "harmony" notes, and thirds and sevenths are considered harmony notes, better sung by tenors and baritones. So if a melody is loaded with low sevenths and thirds, that melody may not wear the barbershop hat very well. It's probably a case of how often, or how many!

It's interesting to note that quartet men have often referred to some songs as "girls' songs" for other than lyric implications, and in analyzing them, one finds that they are almost invariably *Do* to *Do* songs with low roots, thirds, and sevenths in the melody. Such songs as "Them There Eyes," "May The Good Lord Bless And Keep You," and "Ma! (He's Making Eyes At Me)" really do arrange and sound better in a higher register than in the normal male range.

So in discussing the elements of a good "Barbershop Song," let's summarize the discussion of the first element—that of *melody*:

a. should be within the range of the average amateur male lead singer
b. should lie primarily on the scale line of the song's key, and be more conjunctive than disjunctive
c. should use a minimum of chromatically altered notes on stress beats
d. should probably have more ascending phrases than descending
e. *Sol* to *Sol* melodies are better vehicles for barbershop than *Do* to *Do*
f. Should not use a lot of low tonics, thirds, and sevenths

2. Lyric

a. First of all, songs sung by units of the Society should be in good taste by any standard! So as arrangers, *don't* go ahead and arrange a song with a questionable lyric, passing the responsibility of whether to sing it or not off on a performing group. This is neither an honest nor responsible action on your part. Offensive language must be avoided! There were many popular songs around the turn of the century that were in "dialect," or poked fun at immigrant and minority groups. The arranger must be sensitive to possible objections by anyone to this kind of lyric. Often it's a simple matter of taking words out of the dialect and putting them back in their proper form, or substituting words for the original:

Example 14.

a.

CHORUS: (from the original sheet music)

Hon - ey! Hon - ey! bless yo' heart, Oh,

hon - ey, dat I love so well, I done been true, ma

gal, to you, Ma hon - ey dat I love so well.

(from "Honey Dat I Love So Well," Public Domain)

b. CHORUS: (Society adaptation)

Oh hon-ey, hon-ey, bless your heart, Oh hon-ey that I love so well, I've

done been true, my gal to you, You're the hon-ey that I love so well.

(in Society folio *Just Plain Barbershop*, stock no. 6022)

Example 15.

(from the original sheet music)

___ Each lit-tle Choc-'late Bon, Bon, Bon, Bon Bud-dy's in right___ They're play-in'

Un-cle Tom, Tom, Tom, Tom's Cab-in to-night___ Here comes the Show

19 20 21 22

long, a-long.___ Each lit-tle girl and boy are full of joy___ and de-

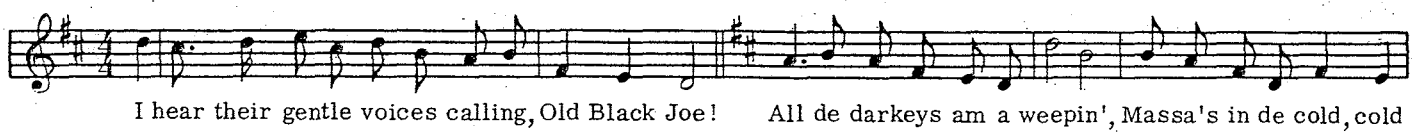
23 24 25 26 27

light, They're gon-na hear their fav-'rite quar-tet sing-in' to-night;

(from "Here Comes The Show Boat," copyright 1927 by Shapiro, Bernstein & Co.,
copyright renewed, arrangement copyright 1973 by Shapiro, Bernstein & Co., used by permission, Society stock no. 7623)

You will find songs written in all sincerity that by today's standards are probably better left unsung. Perfectly acceptable—in fact lovely—when played by a thousand strings, but no longer acceptable lyrically. And substituting words often not only ruins the song but calls attention to the problem:

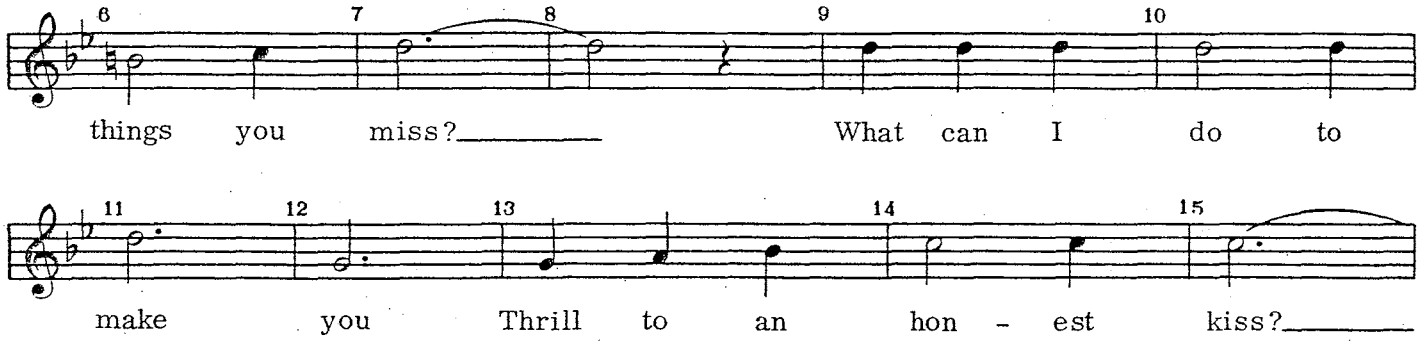
Example 16.



You really can't substitute words in songs like these—they're too well known. Perhaps in time they will be accepted for what they are—songs which represent a certain era in American songwriting—without offending.

Words tend to change meaning over the years with usage, or develop double meanings. A change in the meaning of a word is seldom for the better! Often the arranger must decide if a particular lyric phrase can be carried off with sincerity, or he must arrange a particular section so that a pause or breath doesn't leave the listener uncomfortable:

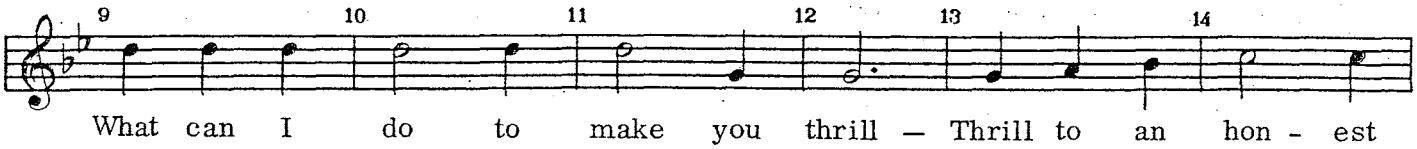
Example 17.



(from "Time After Time," copyright 1921 by Warner Bros. Inc., used by permission)

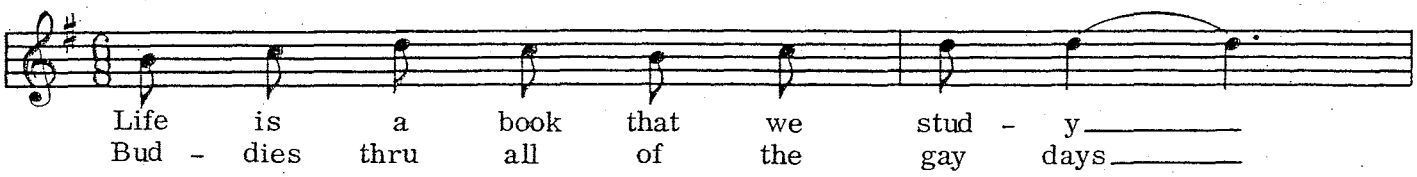
If the quartet takes a breath between measures 12 and 13, there is a definite possibility of misunderstanding on the part of the listener. Perhaps to be on the safe side, the arranger would do it this way:

Example 18.



In either case, the performers should be aware of the deterioration of the word "make" (since 1921) and de-emphasize by carrying the phrase (measure 9 through 16) in one breath. How about this one—the second verse?

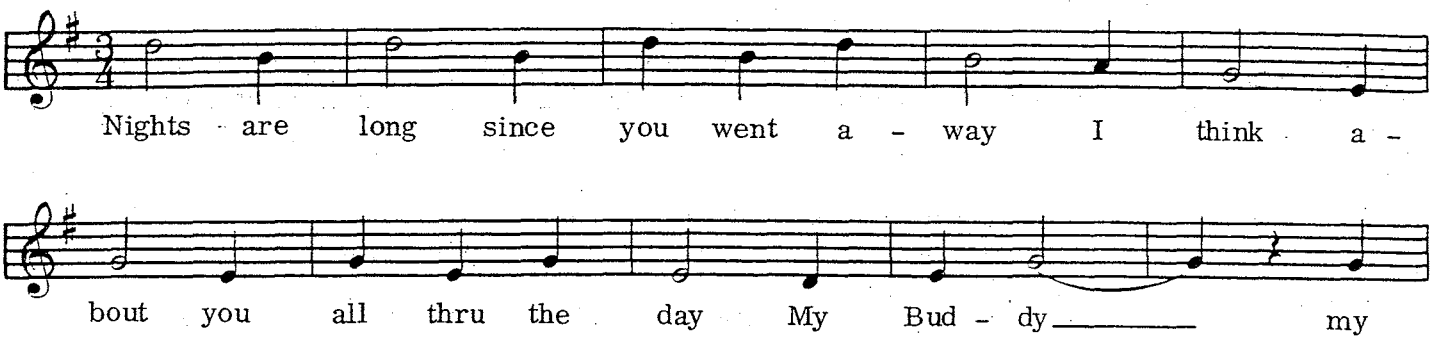
Example 19.



(from "My Buddy," copyright 1922 by Warner Bros. Inc., copyright renewed, used by permission)

What's your opinion on the lyric in the chorus?

Example 20.



(from "My Buddy," copyright 1922 by Warner Bros., Inc., copyright renewed, used by permission)

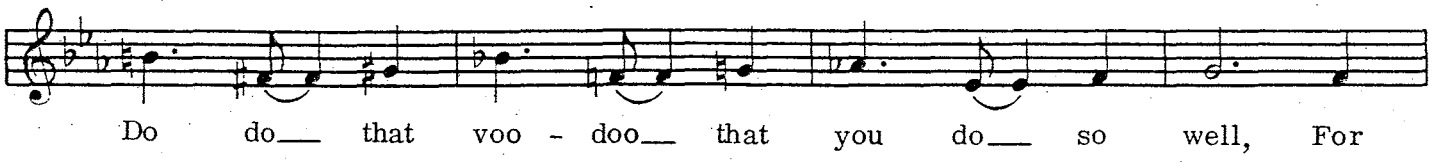
In this song, whether "my buddy" referred to a boy or a girl is not clear. But today, generally speaking, we don't use the term for a girl—"My sweetheart," or "my girl," but not "my buddy." However, whether boy or girl, that's no reason we can't sing the song in a sincere manner. It's a very appealing song, and audiences will accept it for what it is.

b. A good barbershop lyric conveys its message by a more or less traditional use of the language. The sentiment is simple, universal and unsophisticated, and generally associated with the period of American popular songwriting from 1890 to 1930. This doesn't mean the song had to be *composed* then, but the lyric should be representative of that era.

"Pre-period" language such as "Marry, forsoothe," or "Thou hast this soul of mine" is arty, even classic, and sometimes difficult to understand. The phrase "List while I woo thee" conjures up a vision of courting a young lady who is tilted slightly on one foot!

Contemporary or over-sophisticated language does not seem to relate to barbershop, although as the years go by, more "up-to-date" lyrics will become assimilated into the style. Still, a line like "I'm going back to find some peace of mind in San Jose, LA. is a great big freeway, put a hundred down and buy a car," doesn't *sound* like a barbershop lyric, does it? Or "lay some happiness on me—cool man, I dig—let's fly" doesn't do it either! The sophistication of a Cole Porter, while intriguing and enviable, does not seem to reflect the straightforwardness of a good barbershop lyric:

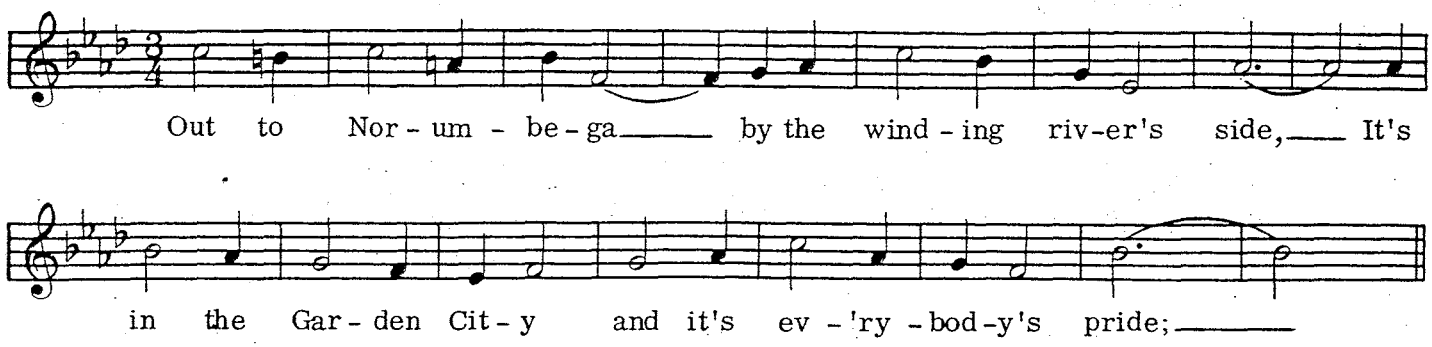
Example 21.



(from "You Do Something To Me," copyright 1929 by Warner Bros. Inc., copyright renewed used by permission)

Some songs barbershop well but the lyric is local or regional in nature. An arranger sometimes decides that the song is not popular enough and that an audience will not understand it:

Example 22.

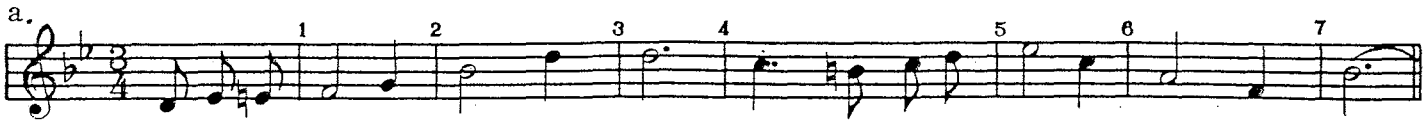


(from "Out To Norumbega," Public Domain)

c. Lyrics which portray honest and sincere sentiment, courtship, love, pity, happiness, simple humor and good clean fun are what the arranger is looking for. A good barbershop lyric tells a down-to-earth story, a very human message in simple terms:

Example 23.

a.

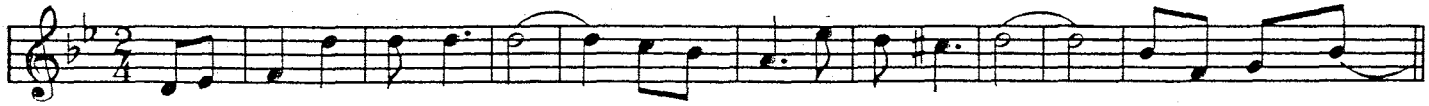


(from "You Only Want Me When You're Lonesome," copyright 1926 and 1927 by Shapiro, Bernstein & Co., used by permission)

b.

(from "Who'll Take My Place," copyright 1922 by Broadway Music Corp., copyright renewed 1949, used by permission)

c.



(from "On The Old Dominion Line," copyright 1916 by Warner Bros. Inc., copyright renewed 1974, used by permission)

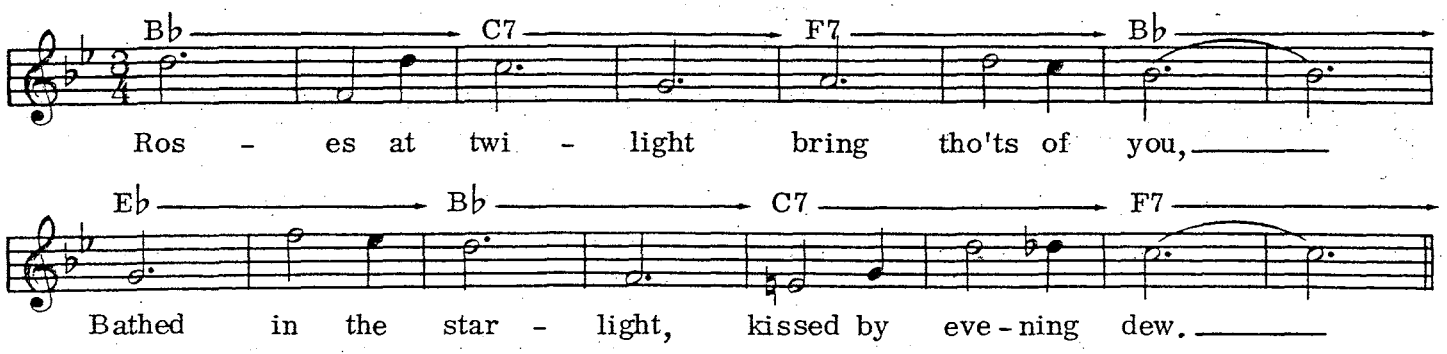
So, in summarizing the second element of a good barbershop song, that of lyric, we could say:

a. It should be in good taste by any standard.
b. It should use language generally associated with the period 1890 to 1930. Archaic or pre-period songs, and those which are freely modern, or over-sophisticated do not relate well to barbershop.
c. It should be a lyric which reflects an ingenuous quality—sincere, simple and straightforward, universal, and unsophisticated.

3. **Harmony**

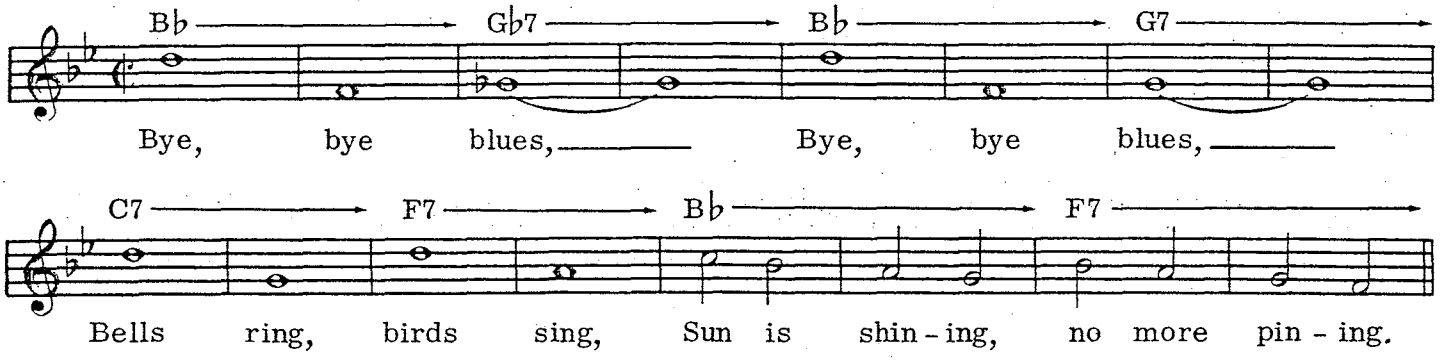
a. *Any* song has an underlying harmonic sound which is suggested by the melody. A good barbershop melody will imply, fairly easily and naturally, chords based on the barbershop chord vocabulary, and will suggest harmonic movement primarily on the Circle of Fifths. By the flow and direction of the melodic line, by emphasis of certain pitches, by chromatic alteration of certain pitches, and with a *harmonic rhythm* that generates frequent barbershop chords and progressions, a melody becomes a barbershop melody.

Example 24.



These melodies all but harmonize themselves—they imply chords which the arranger must consider as the basis of his harmonization.

Example 25.



(from "Bye Bye Blues," copyright 1930 by Bourne Co., copyright renewed, used by permission)

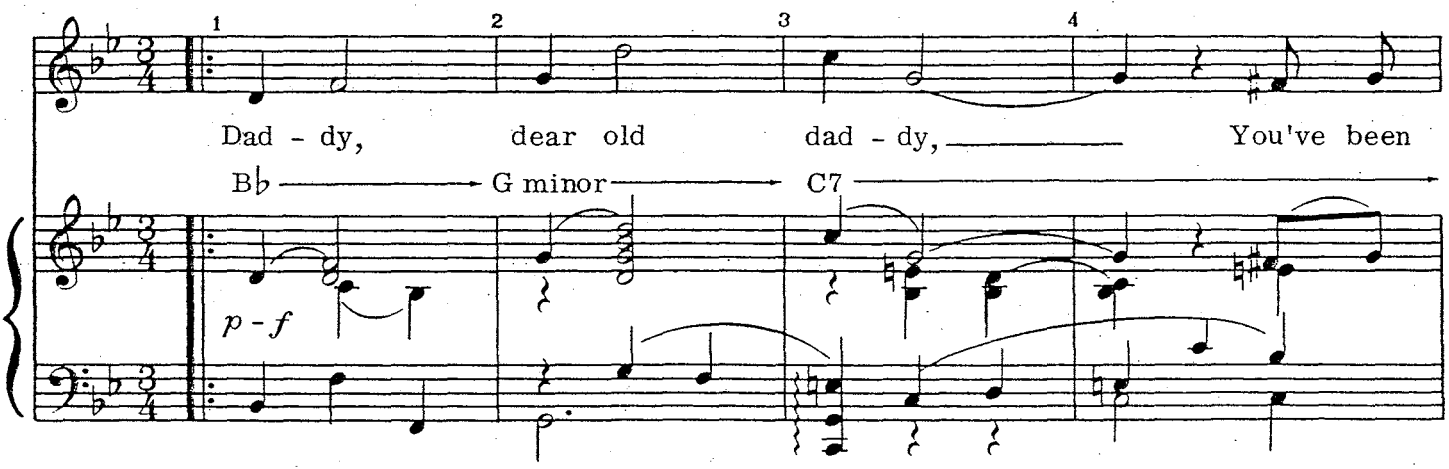
In the above songs, the melodic patterns suggest certain chord structures—harmonies that follow one another in traditional ways. The natural "resolution tendency" of each chord was observed by the composer and must be observed by the arranger. The resulting sequences of chords are very typical of the barbershop style.

While most of the barbershop chord vocabulary has been discussed previously in the chapter "Definition of Barbershop Harmony," it might be well to review it here. Our chords are generally limited to triads, seventh chords, and occasional ninth and sixth chords. Vertical structures with dissonant intervals of the minor second, Major seventh, and minor ninth are not good ear harmony chords. The most characteristic harmonic structure is the barbershop seventh chord, used on any pitch of the chromatic scale. To this meat and potatoes chord, we add the Major and minor triads, incomplete chords of ninth quality, minor seventh chords, *half* diminished seventh and *fully* diminished seventh chords.

b. Since the barbershop seventh is the characteristic harmonic texture of barbershop harmony, it should be obvious that melodies which do not suggest frequent barbershop sevenths are not the best barbershop melodies. The implied harmony of every song is not as obvious as in "Roses At Twilight" and "Bye Bye Blues" that we have just seen. In fact, sometimes the published song may use an accompaniment that obscures, or ignores the use of barbershop sevenths—the composer didn't necessarily have a barbershop sound in mind when he wrote the song! Sometimes the song uses a minor or minor seventh harmony which can be logically replaced by a barbershop seventh.*

More on chord substitution will be found in the chapter on "Barbershop Harmonization," but here are examples of melodies that generate a barbershop seventh chord in a certain spot even though the accompaniment does not actually use it there:

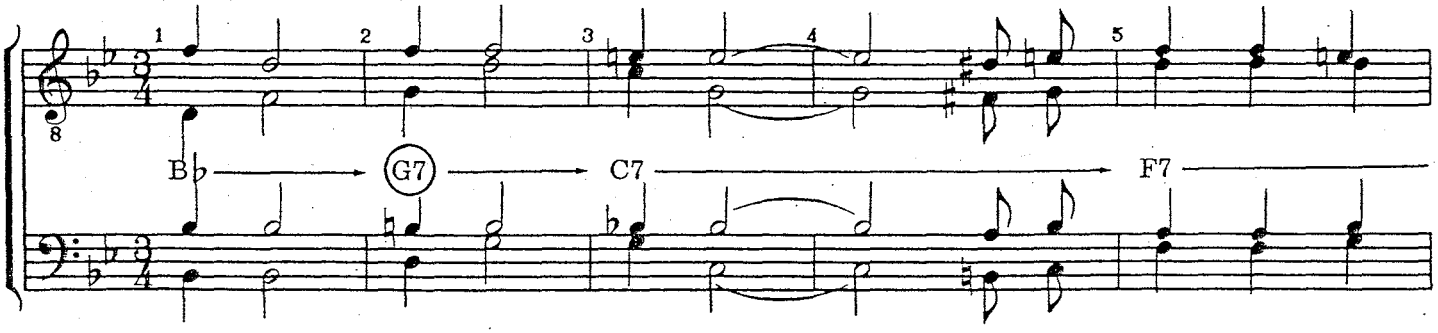
Example 26.



(from "Daddy, You've Been A Mother To Me," copyright 1920 by McCarthy & Fisher Inc., copyright renewed and assigned 1948 to Fred Fisher Music Co. Inc., used by permission)

In the second measure, the accompaniment is G minor. Most ear baritones who have sung barbershop would probably sing a B natural, the tenor would sing the F, and the resultant barbershop seventh would be more characteristic of our style:

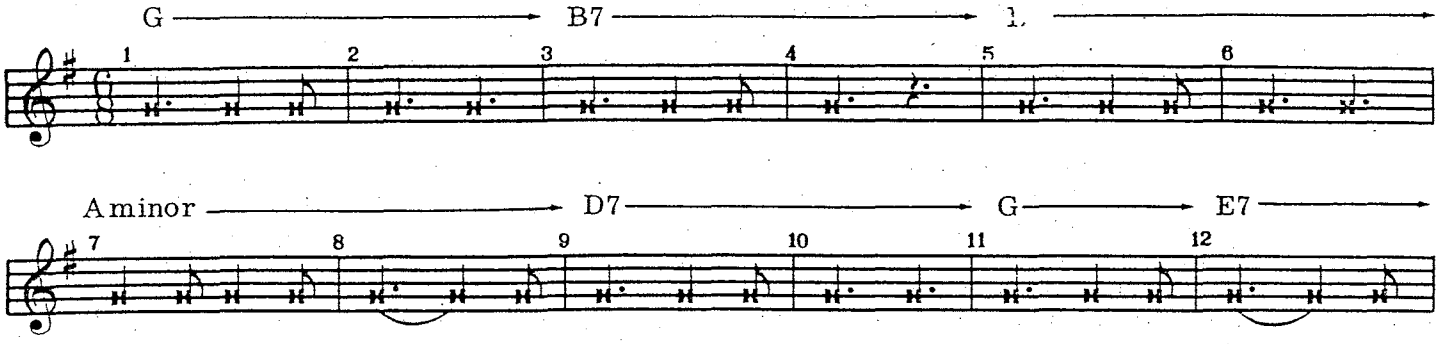
Example 27.



*It might be appropriate to note here that many songwriters did not write the piano accompaniment under their melodies. Often the tune was given to someone else to put in publishable form.

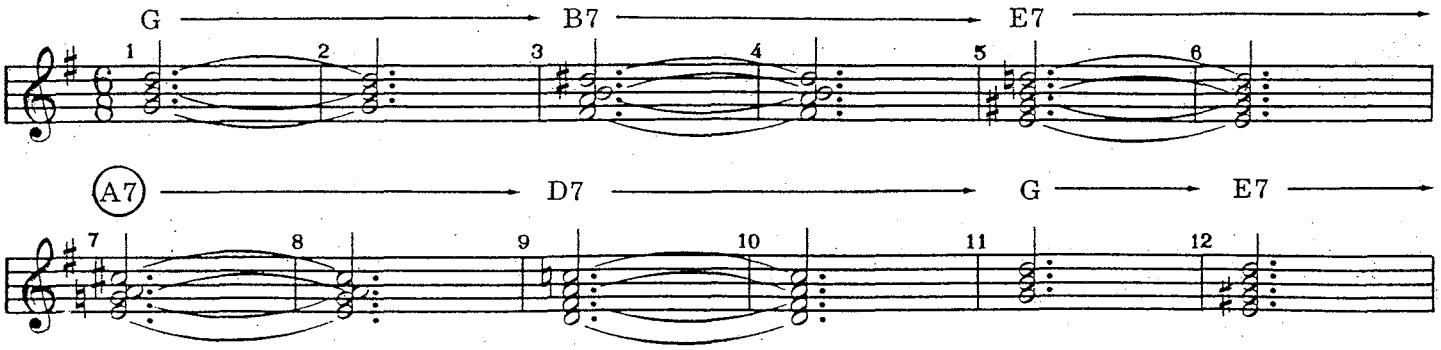
The harmony in measures 7 and 8 of a popular musical comedy song is A minor in the sheet music:

Example 28.



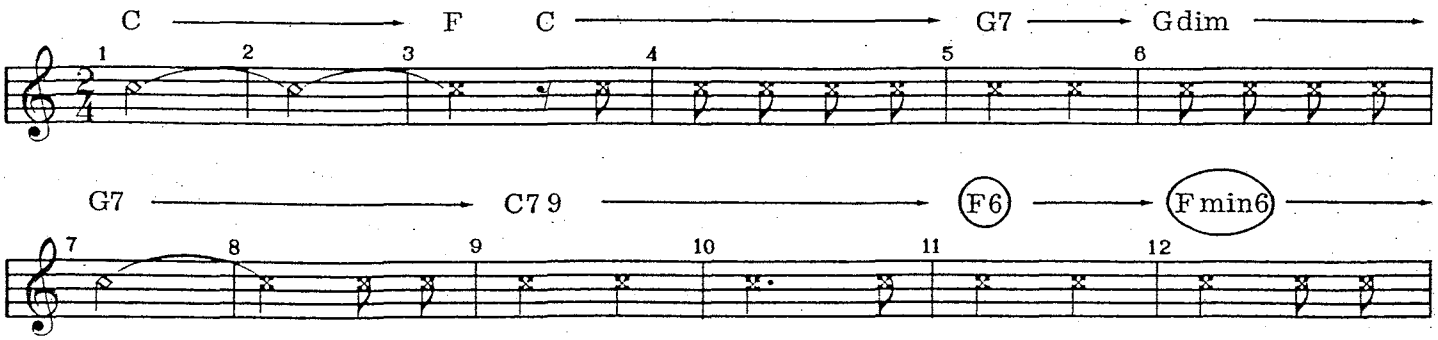
An "ear" barbershop tenor would sing a C♯, with the baritone obliging with the G to make the barbershop seventh harmony—particularly since the "pattern" of barbershop seventh harmony has been established in measures 3 through 6 and continues in 9 and 10 in the original.

Example 29.



c. Of course the arranger must be sensitive to the way a song should sound and not substitute the barbershop seventh inappropriately! An example of illogical substitution occurs in an arrangement you may have heard of this song where the barbershop seventh built on the root G has been used in the passage "sure smell sweet"—a most unfortunate substitution, since the implied harmony is definitely *not* G7:

Example 30.

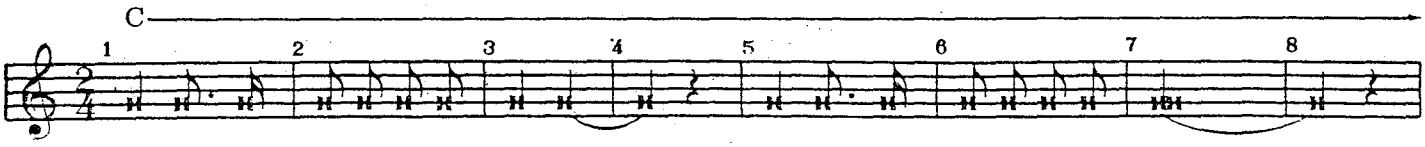


Harmonizing the melody in measures 11 and 12 with a G7 chord just doesn't sound like the song, does it? There are reasons why this is not a good barbershop melody—the *Do* to *Do* range makes the low notes difficult to handle, the rapidity with which some of the melodic lines moves precludes good barbershop harmonization, and this song, like so many fine Broadway musical songs (*Sound Of Music*, *Fiddler On The Roof*, *Finian's Rainbow*, *West Side Story*, and *Guys And Dolls*, to name a few) really requires accompaniment underneath to do justice to the composer's intent!

Any pseudo-barbershop arrangement of many of these kinds of songs leaves the listener with an uncomfortable feeling. "It doesn't sound enough like *that* song, and it's not good barbershop either."

d. Some songs have a basic harmony that is too simple for the best barbershop—not enough variety. This can often be determined by looking at the piano/vocal sheet music and seeing how long one chord symbol prevails, or how long the accompaniment stays in the same harmony. You can often determine the underlying basic harmony of a melody by having singers hum the starting chord and seeing how long the melody stays in that chord before the ear hears a real change of harmony. If you're a ukele, banjo, or guitar player, you're aware that a lot of melodies can be adequately accompanied with very few chords. Songs that suggest a minimum of chord changes aren't the best barbershop songs:

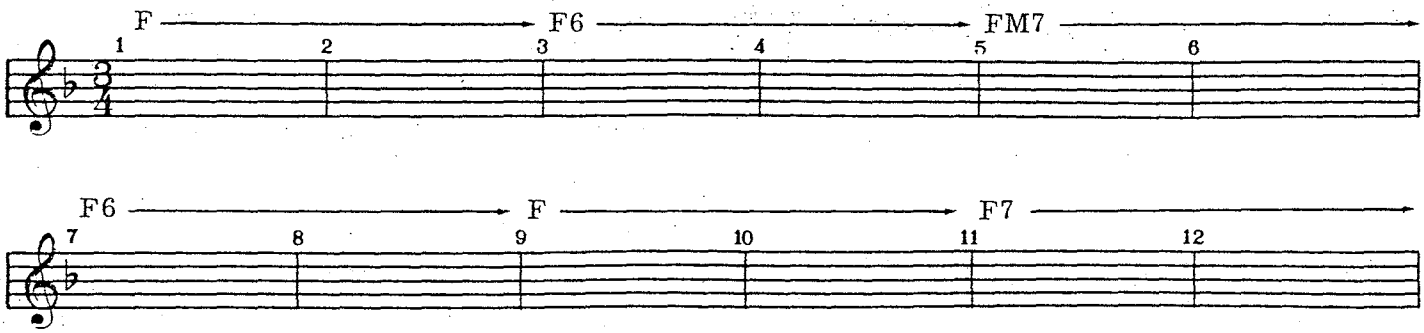
Example 31.



There's nothing *wrong* with the underlying chord in the above example, but the melody just doesn't generate enough variety of chords or chord progressions—the harmony is *static*. The arranger can help a bit, but is generally pretty well tied down to the basic, implied harmony.

We were denied permission to show an example from "Matchmaker" (from *Fiddler On The Roof*), but the first 12 measures of the melody are supported by F chords—the tune just does not imply enough harmonic variety for barbershop:

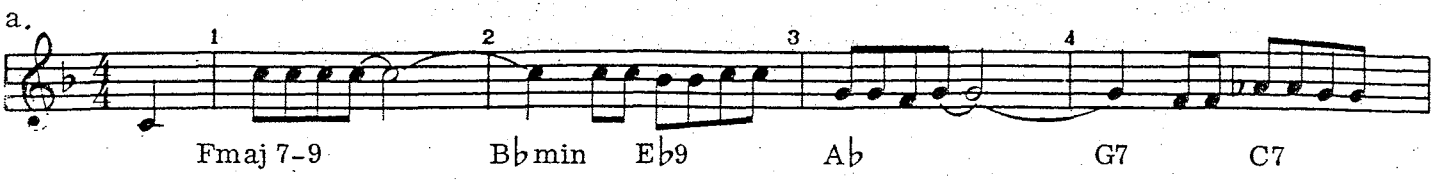
Example 32.



Some songs have melodies that suggest very complex harmonic sounds which are difficult, if not impossible, to translate into barbershop. These songs are not going to work in the barbershop style. See the "out-of-the-chord" notes on downbeats, the scarcity of implied barbershop sevenths, and the overall modern sound. Nice songs, but not for barbershop:

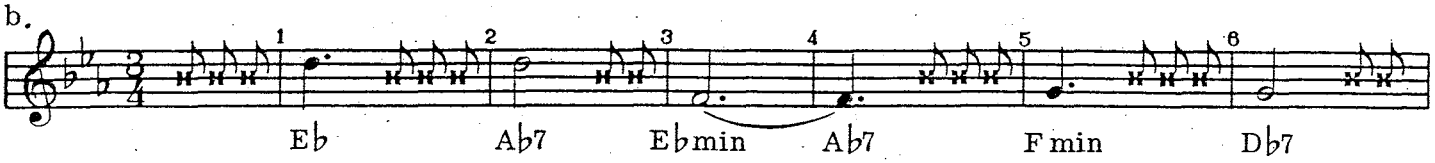
Example 33.

a.



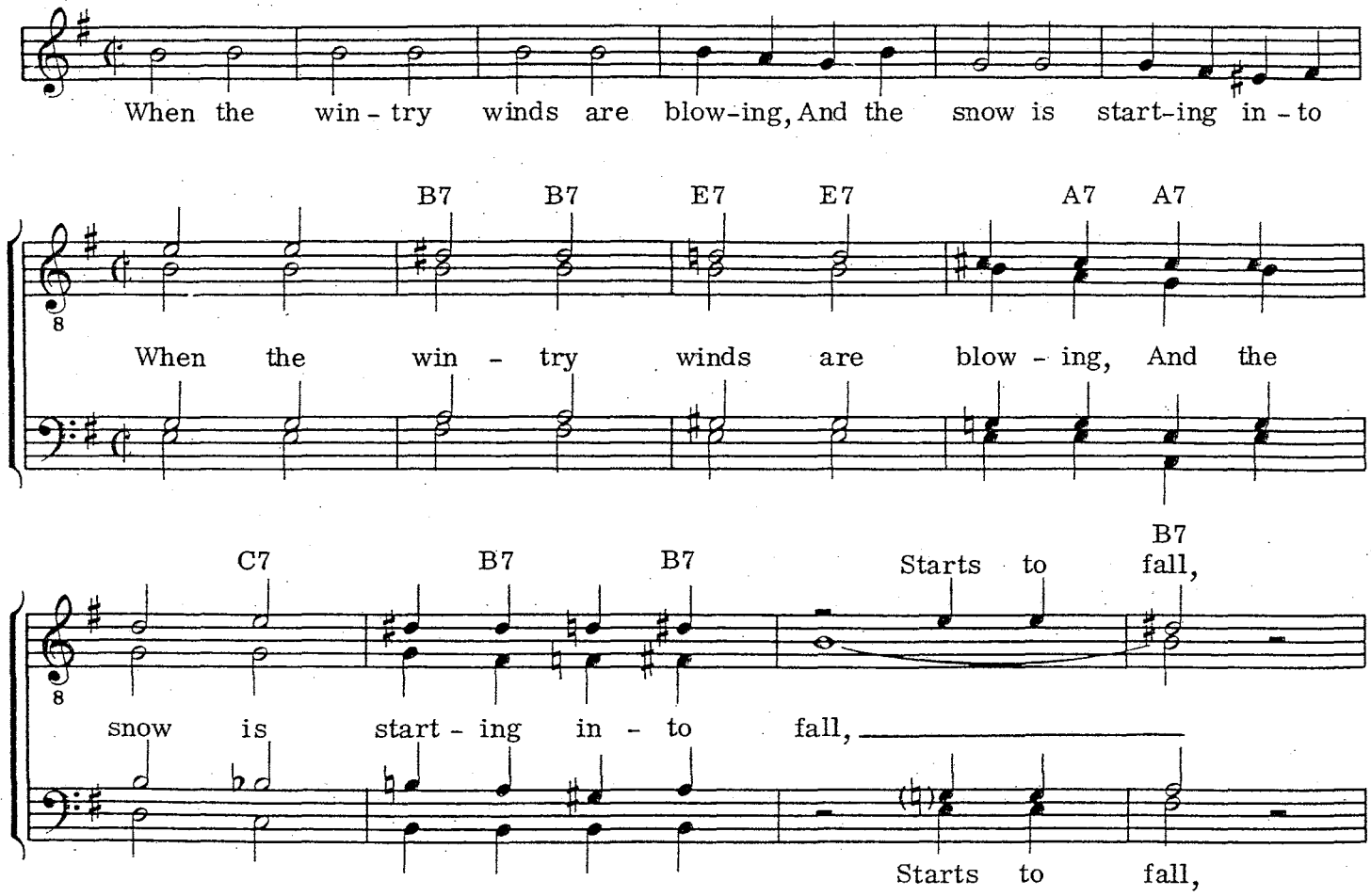
(from "You Go To My Head," copyright 1938 by Warner Bros. Inc., copyright renewed, used by permission)

b.



e. Sometimes a melody clearly and unmistakably implies the use of minor harmonies. While one cannot think of a typical barbershop song that is predominantly minor throughout (try "woodshedding" in minor!), there are good barbershop songs that often have verses with minor quality. Such songs as "Powder Your Face With Sunshine," "California, Here I Come," and "Roses Of Picardy" have melodies in the verse that lie in a minor scale, though often moving in and out of the relative Major sound. But in such melodies the chords used are not exclusively minor chords—you find many barbershop sevenths:

Example 34.

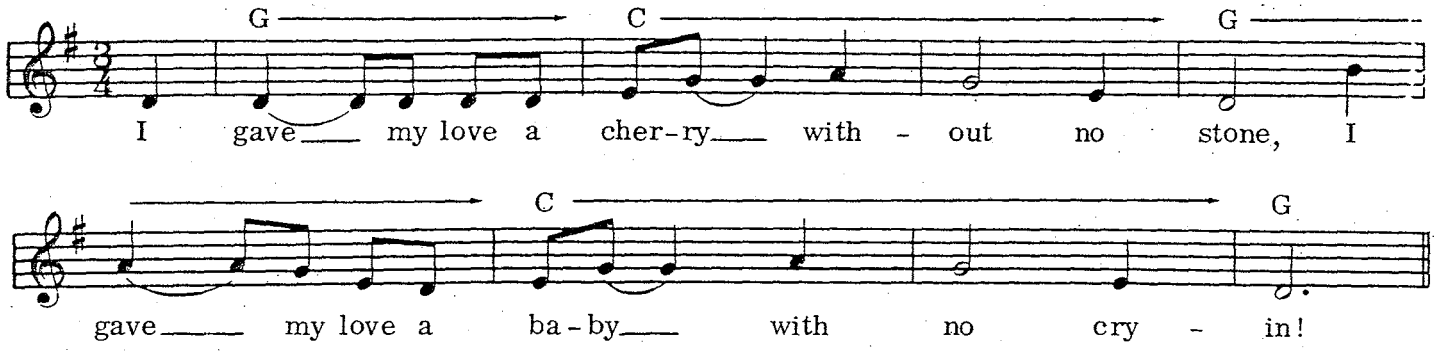


(from "California, Here I Come," copyright 1924 by Warner Bros. Inc., copyright renewed, used by permission, Society stock no. 7022)

The above melody, using mostly chords other than minor; is not the same thing as true minor melodies, which are better sung by a solo voice with supporting accompaniment. While our theme song, "The Old Songs" says: "I love to hear those minor chords," there's a difference between minor *chords* and minor *songs*. Such lovely songs as "Black Is The Color Of My True Love's Hair" and "Wayfarin' Stranger" lie in modal textures foreign to the barbershop harmony ear!

f. Speaking of such songs, folk melodies and contemporary compositions in the folk idiom seldom provide the requirements of a good barbershop song. While beautiful, songs like "Shenandoah," "Twelfth Of Never," "Green, Green Grass Of Home," and "Blowin' In the Wind" do not demonstrate the necessary characteristics for barbershop—the melodies often do not generate enough barbershop-style chords, nor enough traditional barbershop chord progressions:

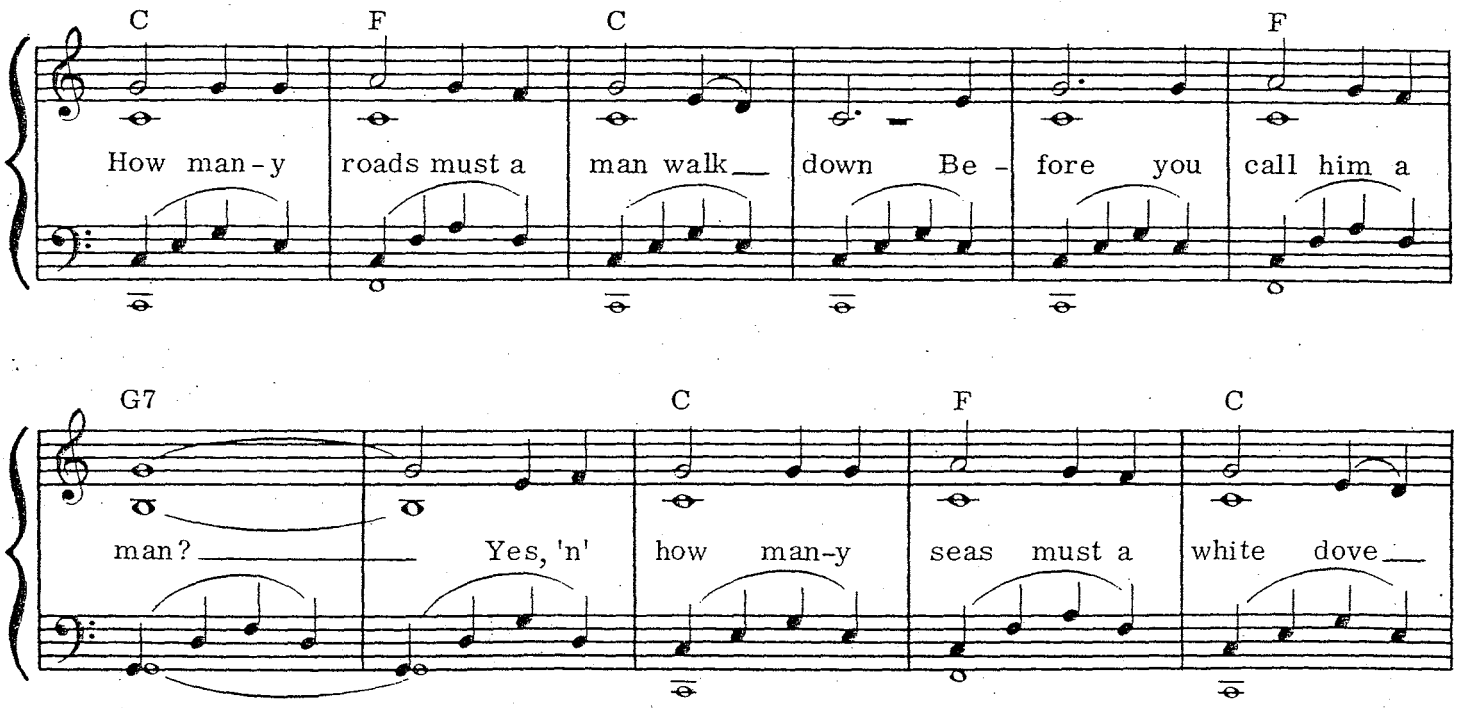
Example 35.



(from "I Gave My Love A Cherry," traditional folk song)

Note the avoidance of any chromatic harmony, a feature of the barbershop style.

Example 36.



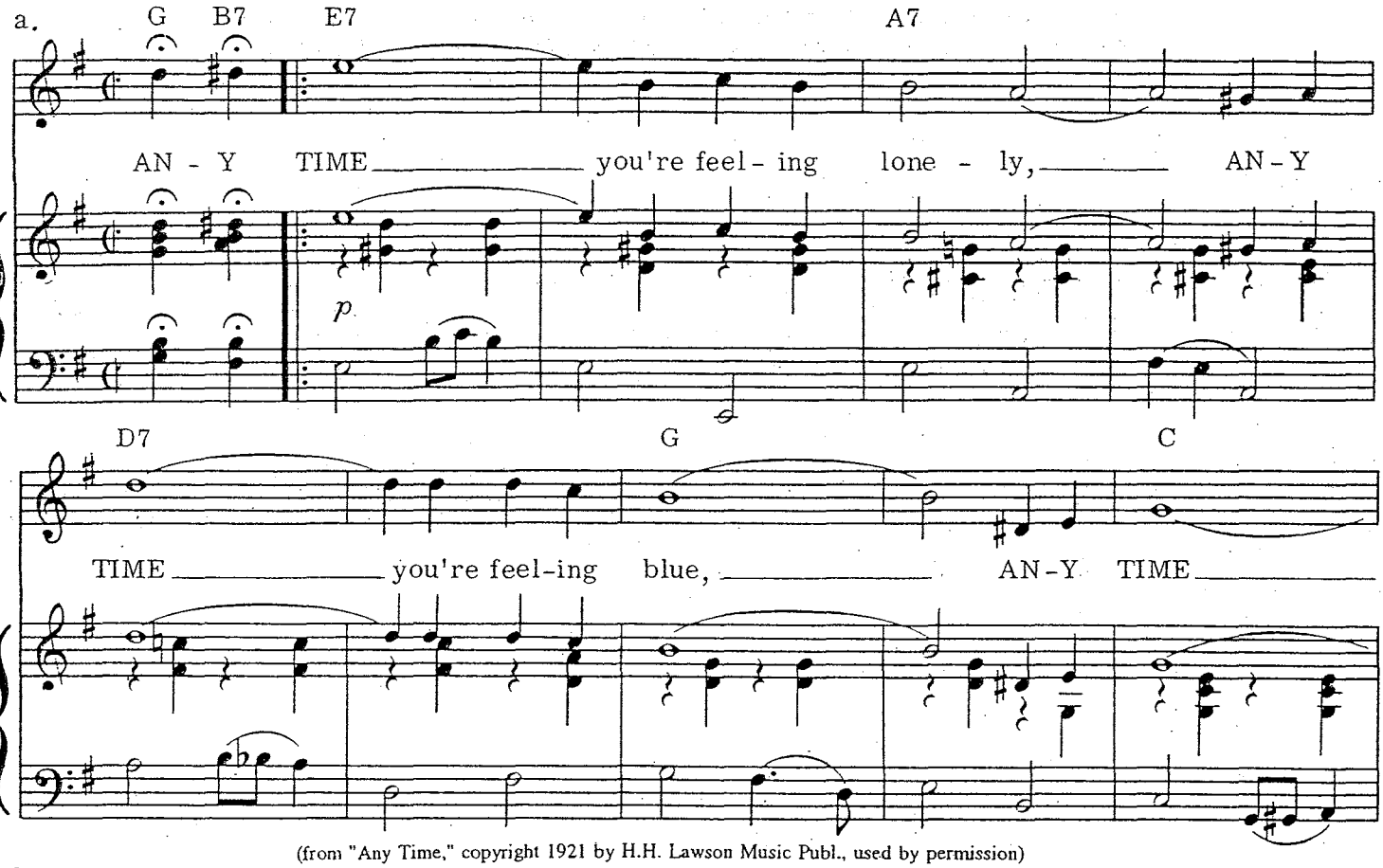
(from "Blowin' In The Wind," copyright 1962 by Warner Bros. Inc., used by permission)

While Bob Dylan's song makes a strong impact, it's not a barbershop vehicle.

Very similar to the folk song style is country-western. The songs generally do not serve the barbershop style well, though once in a while one of them seems to ring the barbershop bell because of certain chords and harmonic progressions. Removed from the guitar-surrounded sound which almost invariably accompanies these songs (and thus tends to classify them as C-W songs), the arranger finds an occasional melody that generates chords and progressions based on the barbershop chord vocabulary:

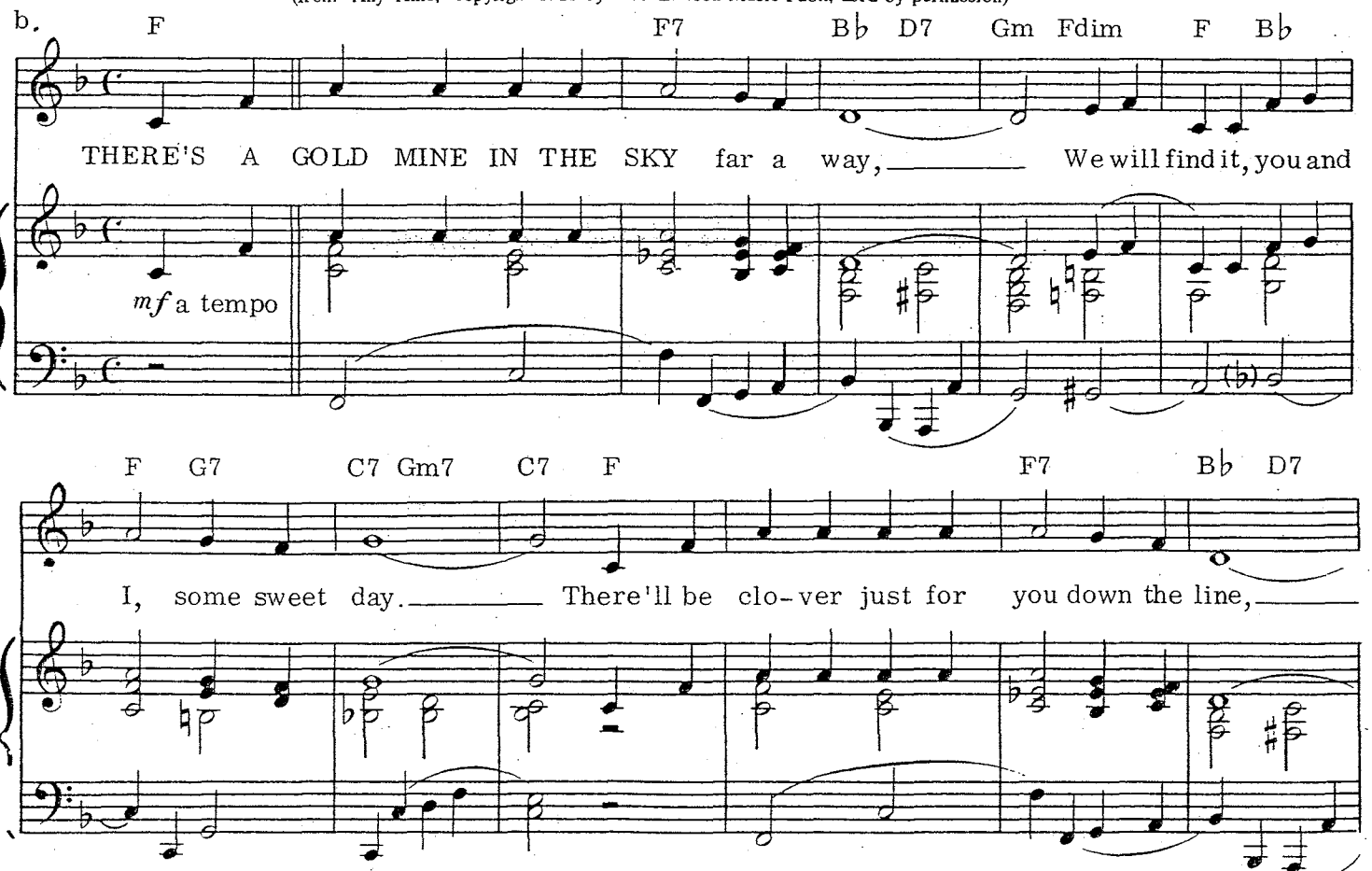
Example 37.

a.



(from "Any Time," copyright 1921 by H.H. Lawson Music Publ., used by permission)

b.

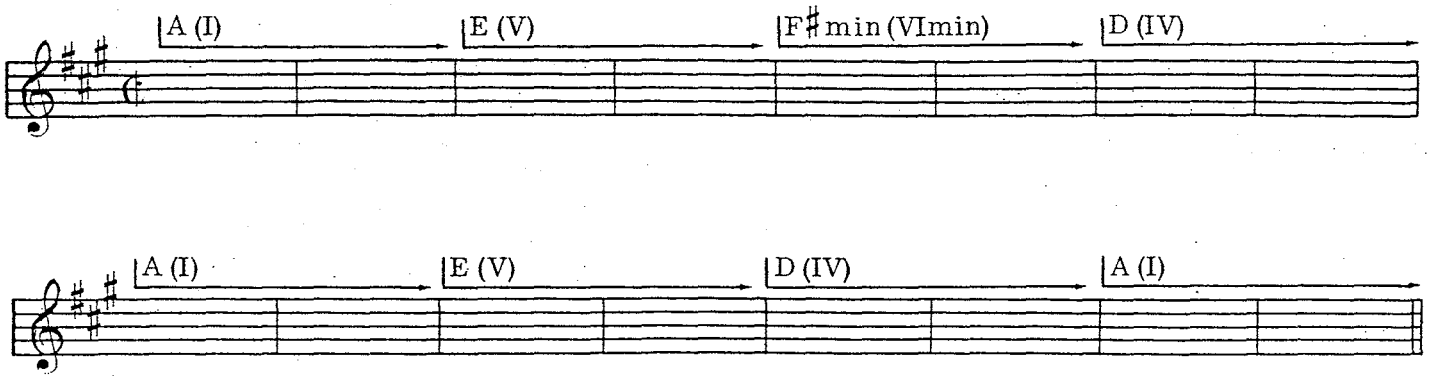


(from "There's A Gold Mine In The Sky," copyright 1937 by Bourne Co., copyright renewed, used by permission)

But generally, c-w songs such as "Old Shep," "I Can't Stop Lovin' You," "I'm So Lonesome I Could Cry," and "Have I Stayed Away Too Long?" do not suggest more than a few chord changes, do not imply the barbershop seventh harmony when the chord *does* change, avoid the chromatics on which we build barbershop chords, and the melodic lines are such that they do not adapt to the Circle of Fifth movement which is a distinctive feature of barbershop harmony.

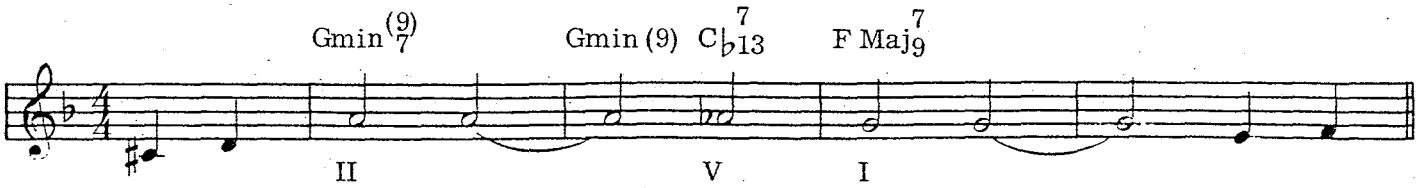
A very popular song by John Denver demonstrates the kind of harmonic movement that is not typical of barbershop songs. Note also the lack of implied barbershop seventh chords:

Example 38.



Even though melodies may be based on Circle of Fifth progression (VII-III-VI-II-V-I), they are not good barbershop melodies unless the predominance of chords thus generated are barbershop seventh chords. If the composer has relied very much on harmonies of the Major sixth, Major seventh, Major and minor ninths, elevenths, thirteenths, as well as chords of an even more dissonant quality (in preference to Major and minor triads and acceptable seventh chords), then the general impression is one of "modernness." If these questionable chords are repeatedly used at points of primary rhythmic stress, or lyric stress, or for climactic effect, then the result is not typical of good barbershop:

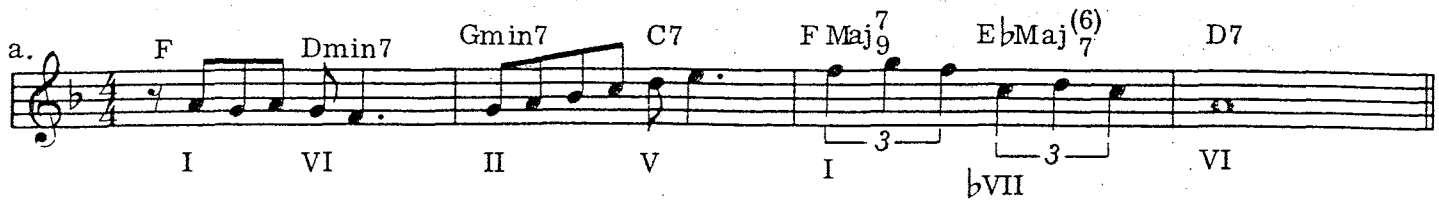
Example 39.



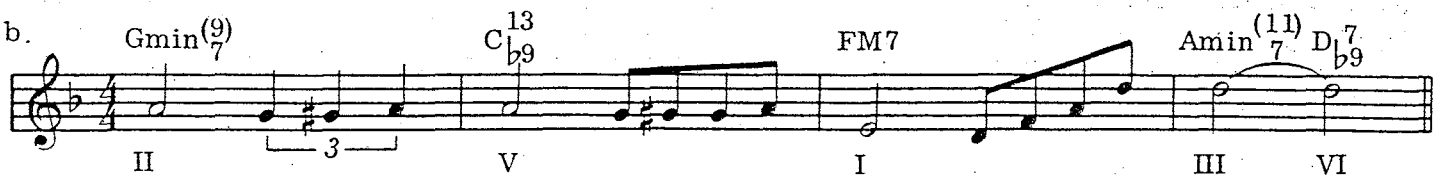
(from "It's A Blue World," copyright by ABC Music Corp., copyright renewed, used by permission)

Many melodies from the '30s, '40s, and '50s which fall into the general classification of modern are based on Circle of Fifth progressions, but the basic chord structures have been extended beyond the seventh chord with the melody often on the ninth, eleventh and thirteenth:

Example 40.



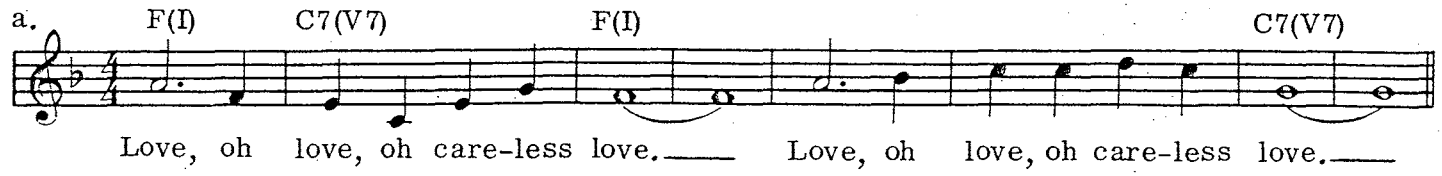
(from "Try A Little Tenderness," copyright 1932 by Campbell, Connelly & Co. Ltd., used by permission)



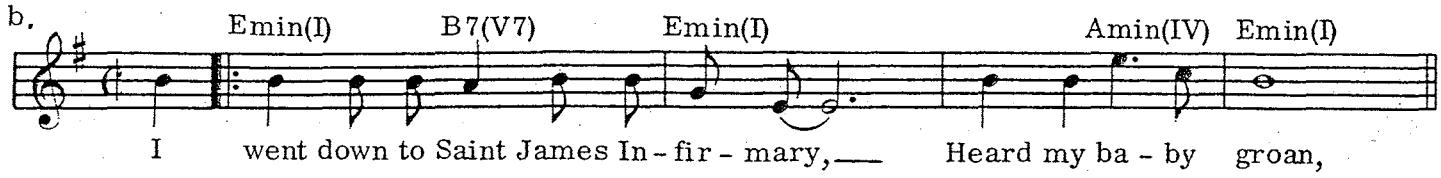
(from "On The Street Of Dreams," copyright 1932 by Miller Music Corp., used by permission)

One of the subtle, but valid, differences in the implied harmonies of many songs, both older as well as current pop favorites, and in good barbershop songs, is shown in the next examples. Songs whose melodies suggest almost exclusive use of I, IV, V chords are not going to really sound barbershop because of the lack of Circle of Fifth movement, which provides necessary harmonic variety, even though the IV and V chords may be barbershop sevenths:

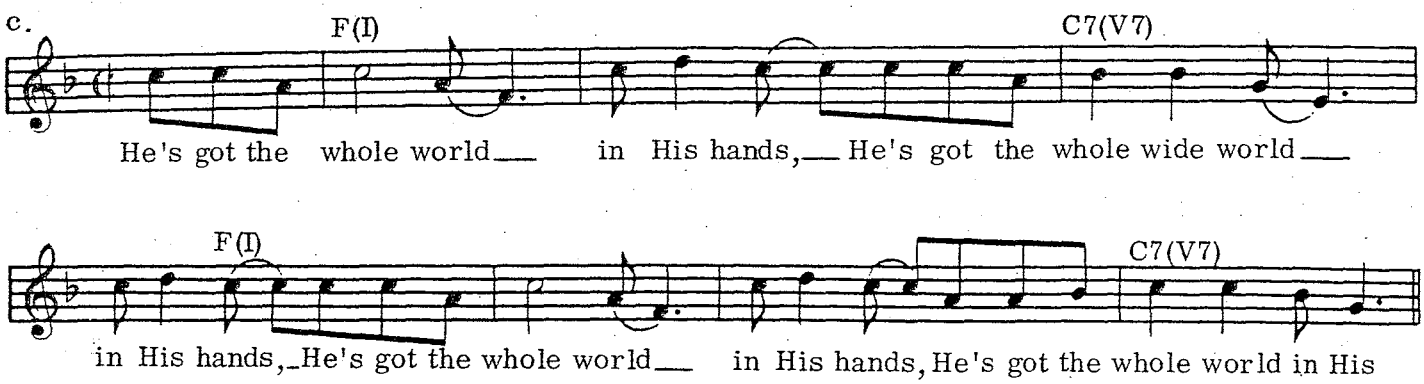
Example 41.



(from "Careless Love," traditional folk song)



(from "St. James Infirmary," copyright 1929 by Mills Music, Inc., copyright renewed 1955, used by permission)

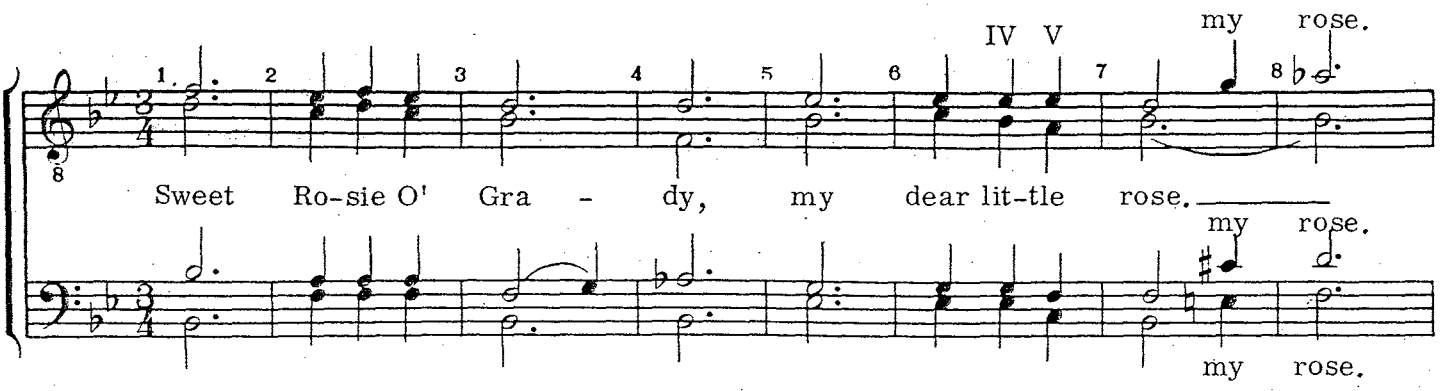


(from "He's Got The Whole World In His Hands," traditional)

Notice the back and forth sound of I-IV-I-V-I in such songs as "Goodnight, Irene" and the "The Unicorn." Popular favorites like "Dear Hearts And Gentle People," the "St. Louis Blues," and "Put Your Hand In The Hand" are almost exclusively I, IV, V songs. Also such hits as "King Of The Road" and "Delta Dawn" do not sound like typical barbershop because of lack of chords and progressions based on III7-VI7-II7.

Further, the direct move of IV to V, or V to IV, found in so many folk, blues, country-western, rock, boogie, gospel, and popular mixtures is not too often found in barbershop melodies. In a few of the older favorites that barbershop quartets have traditionally sung you will find direct chord movement from IV to V:

Example 42.

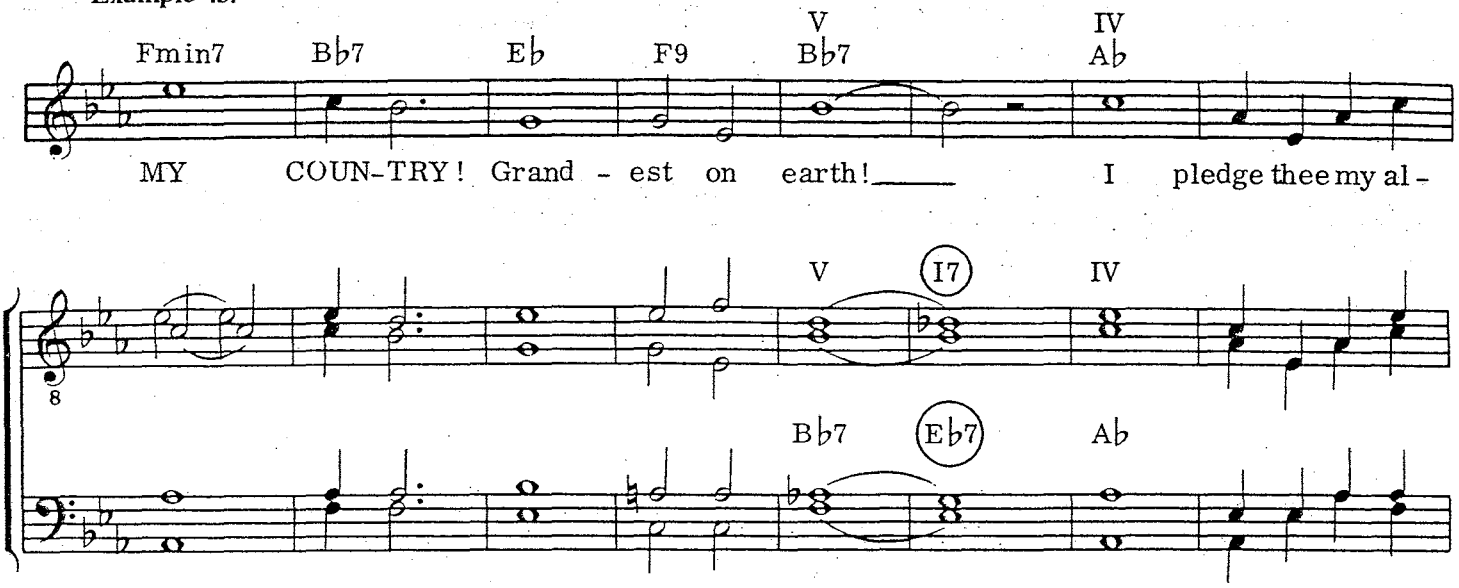


(from "Sweet Rosie O'Grady" in Society folio *Strictly Barbershop*, stock no. 6049)

In measure 6 above, the chord move is IV to V. In some renditions, quartets have used IImin7 on the second beat in order to avoid the direct IV to V move. Barbershoppers also like songs about Ireland and the Irish (don't we all!), and for some reason "Irish" songs seem to use the IV to V move more often than other songs. For illustration, see measures 11, 13, 19, 21, 35 in "If There'd Never Been An Ireland," Society stock no. 7082.

But rarely do you find direct V to IV chord moves. When we do find it, we try to introduce the tonic seventh between the V and IV chords:

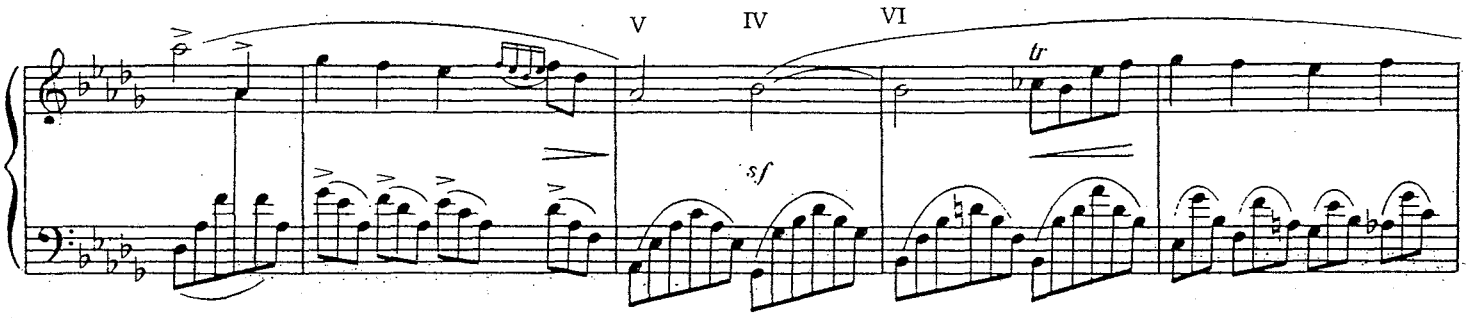
Example 43.



(from "This Is My Country," copyright 1940 by Shawnee Press, Inc.,
copyright renewed 1948, arrangement copyright 1966, used by permission, Society stock no. 7601)

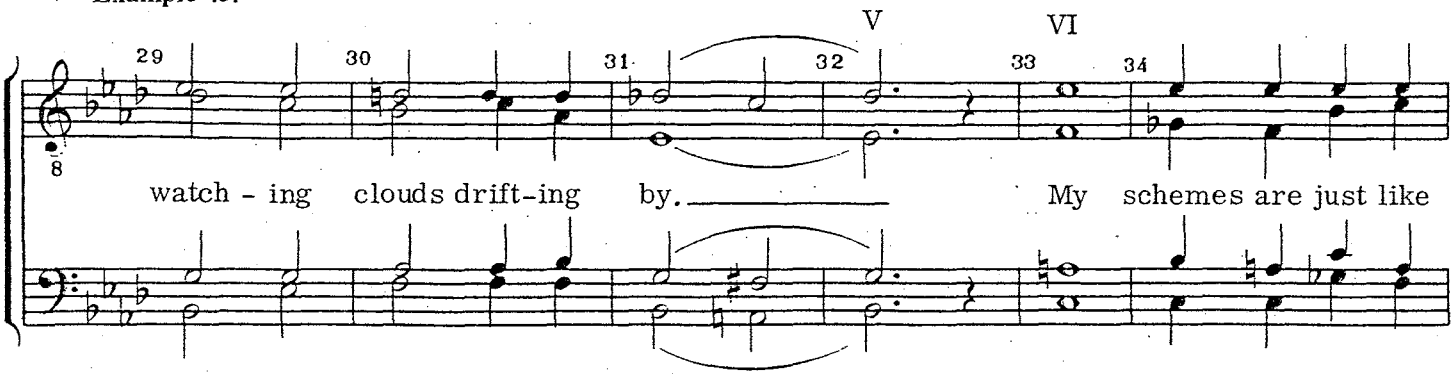
Even though the great composer Chopin used a direct V to IV move in his famous "Fantasie Impromptu," it's not too familiar to our ears, because it's rarely found in popular songs favored by barbershop quartets:

Example 44.



We would avoid the move by going from V to VI, something like this:

Example 45.

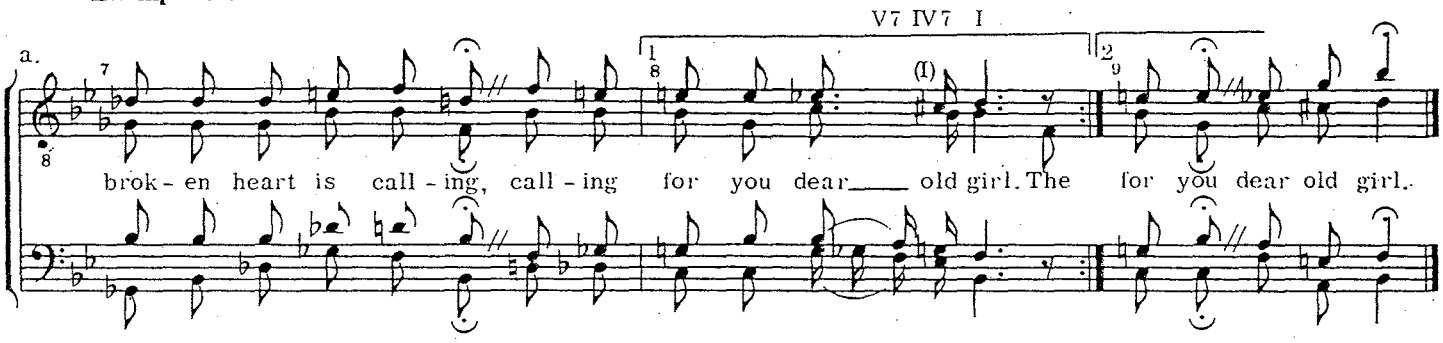


(from "I'm Always Chasing Rainbows," copyright 1918 by Robbins Music Corp.,
copyright renewed 1946, used by permission, Society stock no. 7652)

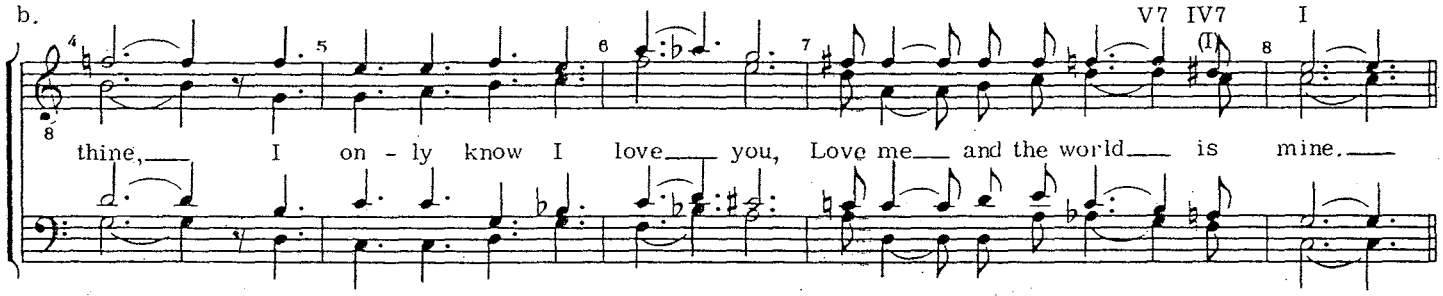
In Irving Berlin's song, "White Christmas," the harmony in the last part of measure 4 of the refrain is V7, then moves directly to the IV harmony on the downbeat of measure 5. Since introducing the I7 between these harmonies does not seem appropriate, we might try to maintain a sort of V feeling in measure 5 by use of a closely related minor seventh, rather than go directly from V7 to IV. Consult the Society arrangement of this song, wherein the arranger avoided the move by appropriate use of IImin7 and V harmonies on the words "Just like the."

Strangely enough, even though barbershop singers avoid this V to IV move from one *phrase* to another, it is quite often used in *cadences*. Here are typical moves from "Dear Old Girl" (measure 8) and "Love Me, And The World Is Mine" (measure 7), where rather than anticipate the final chord in the cadence by using I, the IV chord is substituted:

Example 46.



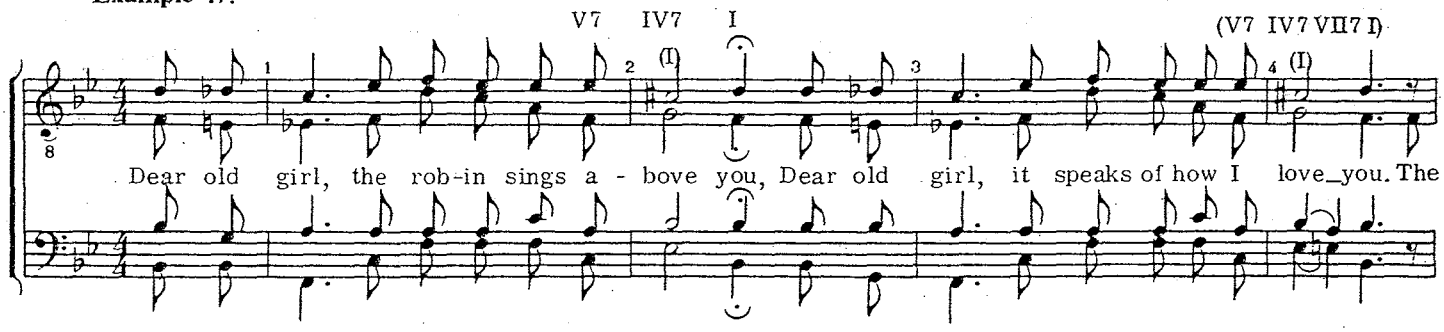
(from "Dear Old Girl," Society folio *Strictly Barbershop*, stock no. 6049)



(from "Love Me, And The World Is Mine," Society folio 6049)

Rather than use the I chord in measure 2 below (considered too colorless by many ear singers), the IV chord is substituted:

Example 47.



(in Society folio *Strictly Barbershop*, stock no. 6049)

Songs traditionally sung in other styles tend to sound out of place when forced into barbershop. Such styles that come to mind include *art* songs such as "The Lost Chord," "The Last Rose Of Summer," and "Home, Sweet Home." Also traditional *western* songs in the vein of "Home On The Range," "Lone Prairie," and "Red River Valley." We use the term *glee club* to describe such songs as "There's Music In The Art," "Sweet And Low," and "Goin' Home" where the melody is usually in the top voice, and the harmonization is mostly triads, often incomplete and using unnecessary doubling, with an absence or minimum of implied barbershop seventh chords. The style we label as *modern* features sixths, Major sevenths, minor sevenths, elevenths and thirteenths chords, and usually requires more than four voices in order to project the more complex harmonic structure. Most *blues* (like "St. Louis Blues" and "Memphis Blues") are primarily built on I, IV, V. Furthermore, the accompaniment or instrumental background is such as integral part of the blues sound, with all the marvelous flat thirds to natural thirds, and chromatic meandering in the spaces where the tune just lies there, that the style just doesn't lend itself to *a cappella* barbershop. Other songs, such as plantation songs, gospel songs, spirituals, college songs, and songs from operettas and light opera seldom barbershop well—for harmonic, lyric, or rhythmic reasons.

Let's summarize the discussion of the third element of a good barbershop song, that of *harmony suggested or implied by the melody*:

a. A good barbershop melody implies chords based on the barbershop chord vocabulary, and the melodic line suggests harmonies that follow Circle of Fifths progression.

b. The most characteristic harmonic structure is the barbershop seventh. Melodies which do not suggest frequent barbershop sevenths are not good barbershop melodies.

c. Inappropriate use of the barbershop seventh, or forcing non-barbershop song types into barbershop harmony inevitably results in a flagrant case of stylistic incompatibility.

d. Many melodies do not suggest enough variety of chords for good barbershop, while others demand complex sounds out of the scope of barbershop.

e. Minor chords and harmony are a part of the barbershop style, but songs which are predominantly minor are not good barbershop songs.

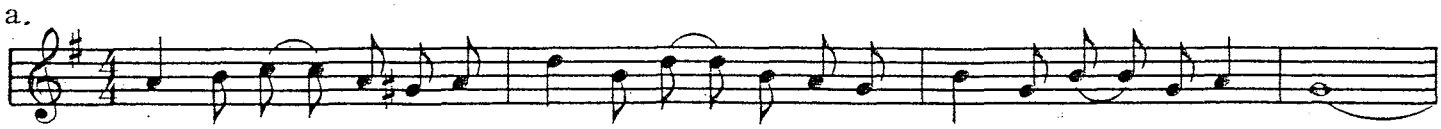
f. Songs clearly recognizable as being in other styles are going to sound out of place when forced into barbershop.

4. **Rhythm**

a. Rhythmic patterns characteristic of the barbershop style, as you might expect, reflect the times when barbershop quartet singing developed and flourished—the turn of the century well into the '20s. Through the years, the style has been closely associated with the syncopated rhythms of early jazz, ragtime, and Dixieland, particularly in the up-tempo songs. Syncopations that occur with some regularity, and if usually on the same beats in the measures, are not too difficult for the unaccompanied quartet to handle. Here are some rhythmic patterns we do very well—typical of good up-tempo barbershop:

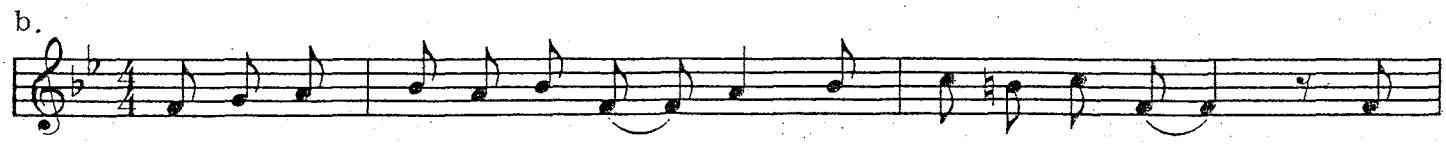
Example 48.

a.



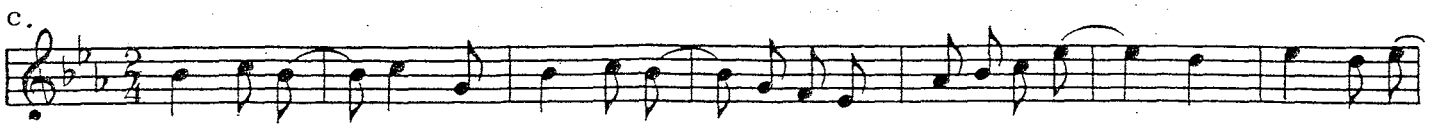
(from "Alexander," in Public Domain)

b.



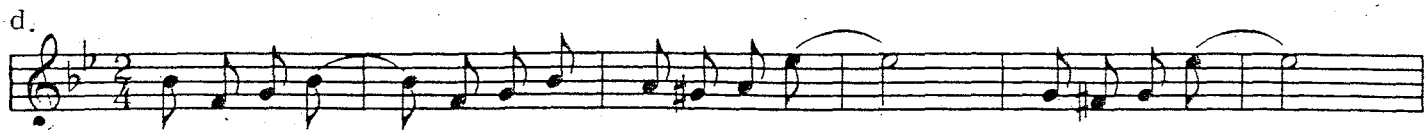
(from "He's A Cousin Of Mine," in Public Domain)

c.



(from "Roll On, Missouri," copyright 1913 by Shapiro, Bernstein & Co., used by permission)

d.



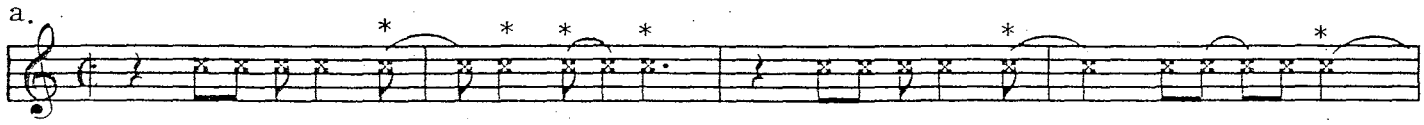
(from "On The Old Dominion Line," copyright 1916 by Warner Bros. Inc., copyright renewed 1974, used by permission)

b. A more complete discussion of this subject as it affects arranging will be found in the chapter on "Rhythm and the Barbershop Arrangement," but in attempting to assess the rhythmic aspects of a song in relation to its qualifying as a good barbershop song, the arranger must be aware that many popular songs written after 1930 reflect more complex rhythmic patterns which developed around the larger, more sophisticated sounds of the dance band and are difficult for the unaccompanied quartet to project. Rhythms not representative of the barbershop era are more generally associated with other styles.

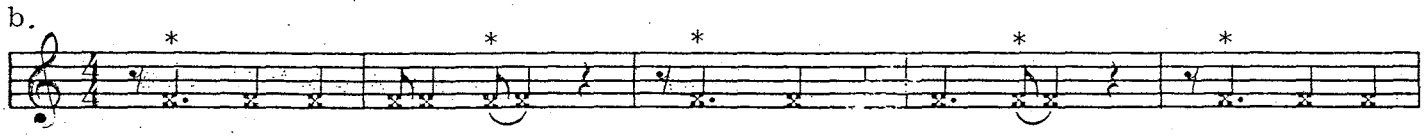
Those rhythms not consistent with our style would include the push-beats of jazz/swing syncopation:

Example 49.

a.



b.



Some of the dance songs of the Roaring '20s set the stage for the push-beats of later big band and pop song sounds, but this is still a bit primal compared to what came later, and can be projected by the barbershop quartet:

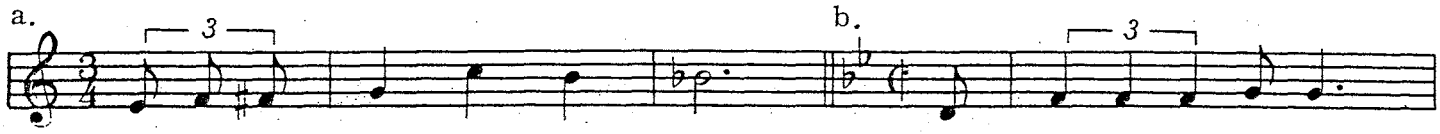
Example 50.

Some kinds of triplets are definitely not stylistic, as "three against two":

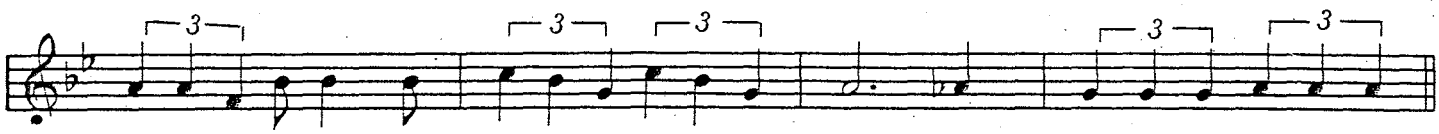
Example 51.

Triplets that require only one beat are found in good barbershop songs, and is not the same thing as three against two:

Example 52.



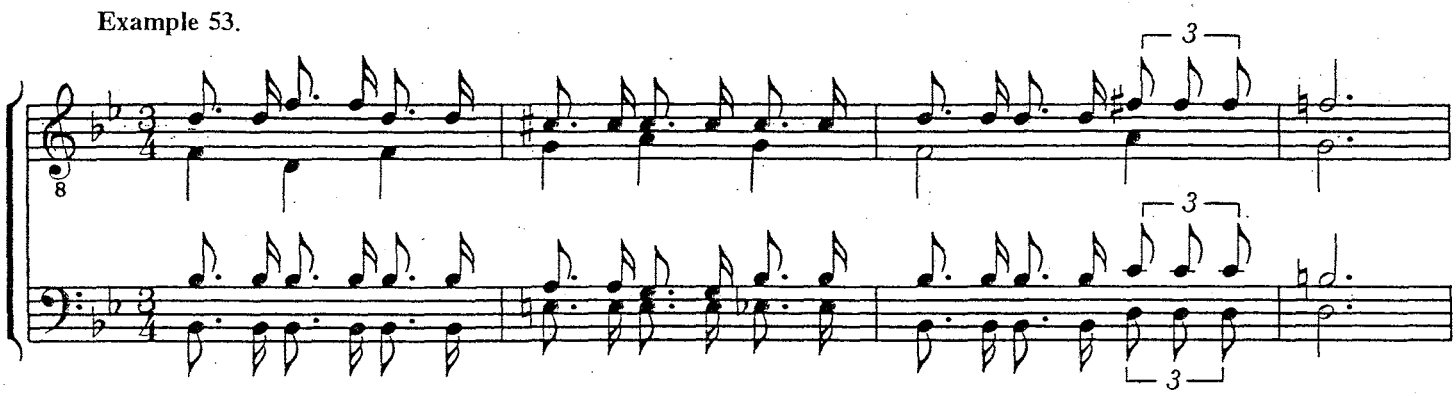
from "Girl Of My Dream," copyright 1927 by Mills Music, Inc., copyright renewed 1955, used by permission)



(from "Song And Dance Man," copyright 1958 by Shapiro, Bernstein & Co., used by permission)

We use triplets on one beat as an arranging device. (*See the chapter on Embellishments*):

Example 53.



(from "Down On The corner," copyright SPEBSQSA, Society stock no. 7513)

Duplets (two against three) are not found in good barbershop songs:

Example 54.

Other non-stylistic rhythms would include polyrhythms (simultaneous use of strikingly contrasted rhythms), or rhythms of Latin origin such as the rumba, samba, bossa nova and other wonderful, exotic rhythms that have nothing to do with barbershop. Calypso, polkas, and folk or culture-oriented rhythm patterns tend to take over, dominate, and relegate a song's message and harmony to relative unimportance, and so are not considered good songs for barbershop.

c. The arranger should be alert, however, to the occasional song that may be a bit complex rhythmically but when simplified or straightened out, without changing the basic character or appeal, can become a barbershop vehicle. You may also find an instrumental lick here and there. If these can be adapted for quartet singing without changing or distorting inappropriately, then we should. It would be a shame to pass up songs like these:

Example 55.

a. (This is the way the composer originally wrote "puffin' along".)

Mis-sis-sip- pi Where those boats go puff in' a-long.

Mis-sis-sip-pi Where those boats go puff-in' a-long.

Bum bum bum

(Another spot in the same song — very difficult to arrange for quartet!)

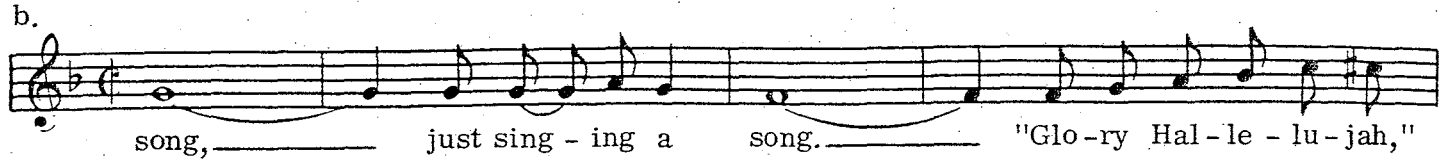
When they hear a lit-tle bit of rag-time mel-o-dy. It seems I

When they hear a rag - time song. It seems I

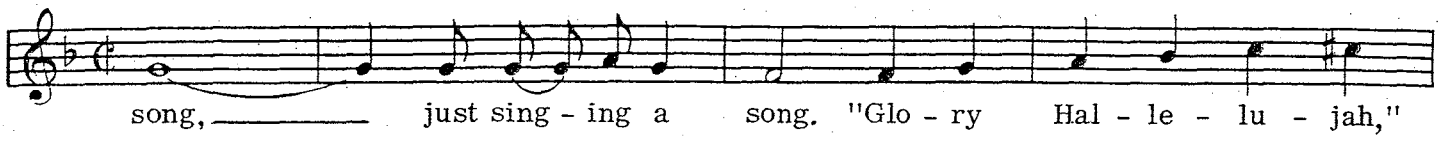
to me

(from "On The Mississippi," copyright 1912 by Shapiro, Bernstein & Co., copyright renewed, used by permission, Society stock no. 7079)

b.



(At tempo, "Glory Hallelujah" as originally written can be difficult to handle. We could "back into" the available room in the preceding measure.)



(from "I'm Sitting On Top Of The World," copyright 1925 by Leo Feist, Inc., used by permission)

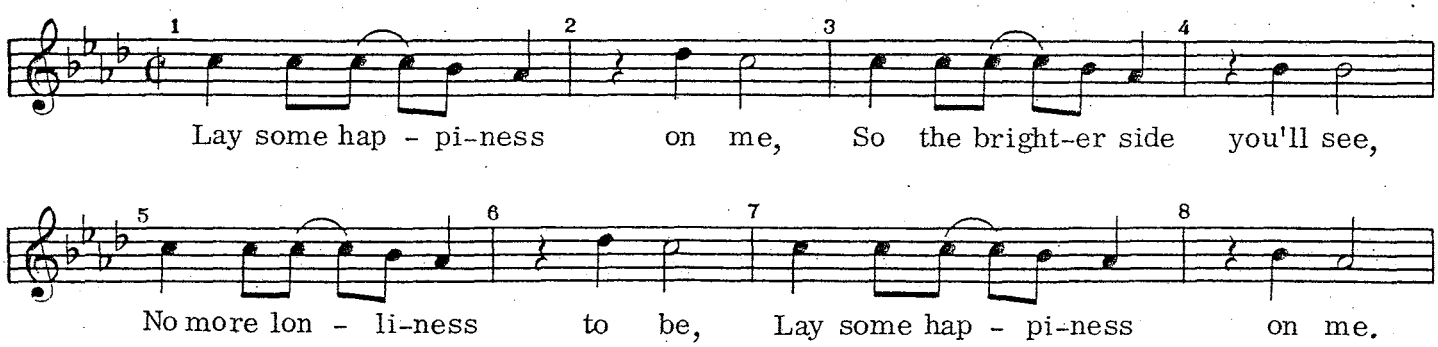
d. The rhythm of a good barbershop song should be conducive to interpretive liberties. In the barbershop style, strict observance of the time value of each note is not the primary objective. While overall the phrases are symmetrical and sections of the song "come out right," we sing *rubato* in most cases, even to some degree in up-tempo songs. This subject is treated in the chapters on "Form and Embellishments," since rhythm, meter and form are all so inter-related.

Songs whose melodies are continually moving (changing pitch) right up to the bar line at the ends of phrases generally restrict the performer to a slight *ritard* as his only interpretive possibility, which may not be all bad, because we tend to dwell unnecessarily at times and stop the flow of the song, but the compelling momentum generated by marches and waltzes coupled with the melodic lines that keep moving constantly are factors which tend to make a song less representative of the barbershop style.

Even more important, perhaps, is the fact that these kinds of songs leave no room for embellishing devices so characteristic of barbershop. *(See the chapter on the "Definition of Barbershop Harmony.)* In fact, embellishing and interpretive devices are so much a part of our style that this manual devotes parts of several chapters to the subject.

Here is a song that does not lend itself to our style because the melodic structure does not leave space for embellishments nor room for rhythmic liberties:

Example 56.



(from "Lay Some Happiness On Me," copyright 1966 by 4-Star Music Co., used by permission)

Incidentally, would you say the lyric sounds like a barbershop lyric? We'd all like a little happiness laid on us, but this kind of language hardly relates to barbershop!

Some songs have too much space, where the melody demands constant accompaniment in order to "fill in the gaps"—the rhythmic spaces are too long. The entire chorus of a currently popular song ("Take Me Home, Country Roads") is constructed on a recurring rhythmic pattern of pickup notes followed by a measure and a half of one melody note:

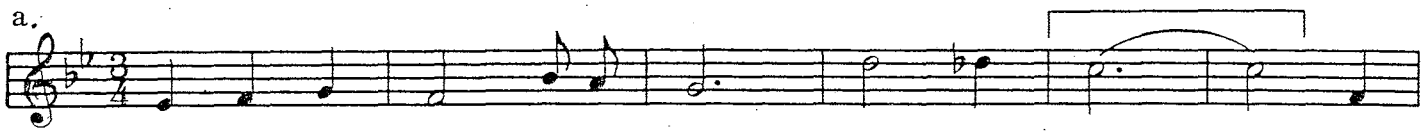
Example 57.

In the Irving Berlin song, "Give Me Your Tired, Your Poor," there are difficult spots because of melody notes held so long. To complicate the matter further—so often the case—the melody note being held does not allow any harmonic variation, so it's difficult to generate any movement. In the Society arrangement (stock no. 7640), look at measures 3-4, 7-8, 11-12, etc. In 7-8, on the word "free," the harmony cannot change, but motion is needed. About the only solution is to give the baritone a ninth (not typical), and move the bass up, in order to effect some movement in those measures.

Good barbershop melodies "lie still" long enough (and yet not *too* long) at the end of phrases, or sub-phrases, so that rhythmic liberties and embellishing devices may be employed to enhance the song's presentation.

Example 58.

a.

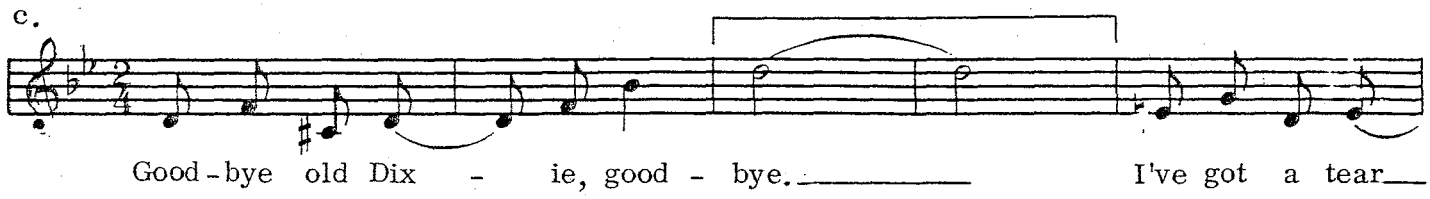


(from "My Wild Irish Rose," in Public Domain)

b.

(from "Wait Till The Sun Shines, Nellie," in Public Domain)

c.



(from "Good-Bye Dixie, Good-Bye," [illegible]ight 1920 by [illegible], Bernstein & Co., used by permission)

So, in summarizing the fourth element of a good barbershop song, that of *rhythm*, we could say:

a. Rhythmic patterns generally in vogue from the turn of the century into the '20s are characteristic of good barbershop. The influence of early jazz, Dixieland, and ragtime are found in songs of this period and are part of the barbershop tradition. Songs written since, including now, which utilize representative rhythmic patterns qualify as barbershop songs—at least in the area of rhythm.

b. The more complex rhythmic devices which developed after the '20s and are characteristic of the large, sophisticated instrumental bands, or of more modern jazz/swing groups are not consistent with our style. The "exotic" rhythms, and those rhythms which developed largely from other cultures are not representative of barbershop.

c. Many songs turn out to be good vehicles for barbershop if some of the rhythmic camouflage can be appropriately simplified.

d. The rhythmic structures of good barbershop melodies offer opportunities for interpretive liberties and room for embellishing devices.

5. **Meter**

a. Separation of *rhythm* and *meter* may appear difficult in the overall sense—they are so inter-related. Generally, rhythm has to do with the "cross current" or interference of sounds against an underlying pulse, and is expressed by using notes of various durational value to alternate between tension and relaxation. The meter *is* that underlying pulse—a basic scheme of beats and accents which prevails throughout the song, or section of the song, and is shown by a meter signature.

The meter of barbershop songs is usually "simple" rather than "compound." We sing songs in two-four, four-four, three-four, and cut time. Once in a while we sing compound meters of six-eight and twelve-eight ("Love Me, And The World Is Mine!" and "Last Night Was The End Of The world") but mostly we sing songs in simple duple, simple triple, and simple quadruple meter.

b. Songs written with constantly changing meters, or five-four or other non-duple or triple meters, are alien to the barbershop style. Some good barbershop songs have, however, one meter in the verse and another in the chorus—fine! And sometimes we employ a different meter in a particular phrase of a song for an effect, but this is an arranging device. *(See the chapter on Embellishments.)*

c. The arranger should be aware that pop songwriters through the years have tended to put their songs in a meter that was currently selling. For example, while the compelling momentum of the march rhythm and tempo in a song like "Anchors Aweigh" probably precludes its being sung in any other way, many good barbershop songs in the early 1990s were written as marches, because marches were popular, and can be very effective when sung *rubato* or even in some cases as a ballad. Harry Von Tilzer's march, "I Want A Girl," probably should not be sung to a cadence of tramping feet, and in fact can be very effectively rendered as a ballad. So, too, "Is There Still Room For Me 'Neath The Old Apple Tree?" becomes a real tear-jerker if treated as a ballad:

Example 59.

a. CHORUS: Tempo di Marcia.

I want a girl, just like the girl that mar - ried

(from "I Want A Girl," copyright 1911 by Harry Von Tilzer Music Publ. Co., used by permission)

b. CHORUS: Marcia.

Is there still room for me 'neath the old ap - ple tree Where there

p-f

from "Is There Still Room For Me 'Neath The Old Apple Tree," copyright 1915 by Maurice Abrahams Music Co., renewed and assigned to Mills Music, Inc., and Robbins Music Corp., used by permission)

One very special favorite of barbershop quartets is a case in point. The song "Little Pal" was written in the hey-dey of the foxtrot, and the meter signature is four-four. Interestingly enough, there also appear several fermatas—you don't see a "hold" sign in pop sheet music too often. There's no mistaking the feeling of *three* if these holds are observed, and one can imagine the composers of this song saying "It's a waltz-ballad, but waltzes aren't selling these days, so let's put it in four but mark holds in a couple of spots!" Needless to say, we sing "Little Pal" in three, not four.

Once in a while the meter is a toss-up and the arranger will run into problems no matter which way he decides to go. In Irving Berlin's "God Bless America," the verse in the original is in cut time, but the melody notes seem to hold almost too long. Also, each little sub-phrase starts *after* beat one, creating a series of "phantom" downbeats which are difficult to project without accompaniment. In the Society arrangement (stock no. 7641) the decision was made to put the verse in 3/4—there seemed to be fewer problems.

Let's summarize the fifth element of a good barbershop song, that of *meter*:

a. Barbershop songs are usually in simple meter of two-four, four-four, three-four, and cut time.

b. Most compound meters are not representative of the style, and complex or constantly changing meters are inconsistent with good barbershop.

c. Many good barbershop songs were written in a certain meter because of what was popular at the moment. The discerning arranger looks for the true *feel* of the song, and may decide, *if appropriate*, that it can be more effective in a different meter.

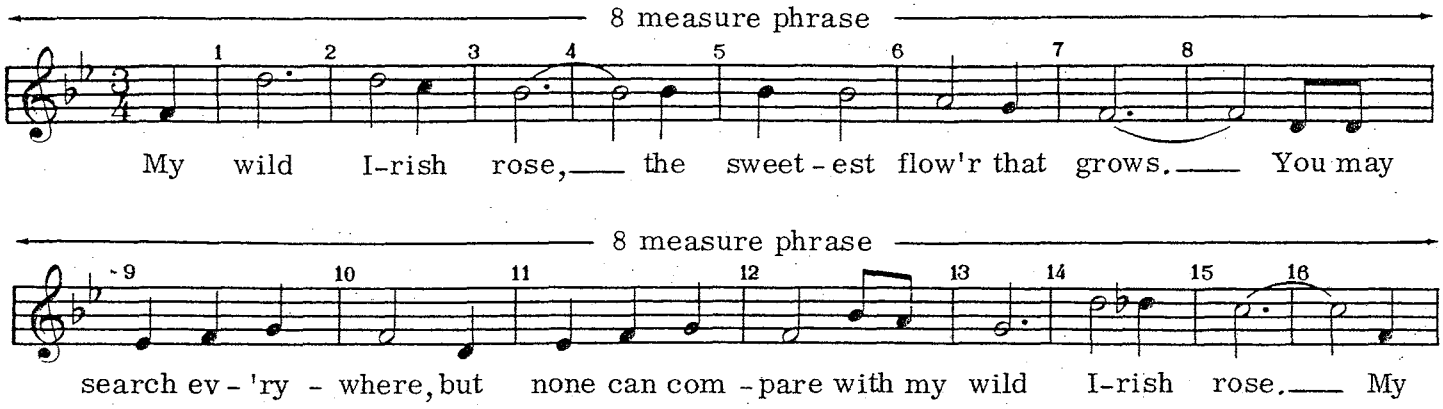
6. Form

a. In an overall sense, form in music has to do with the organization of all elements of a composition to achieve a certain aesthetic logic. When attempting to determine suitability of songs for good barbershop, the concept of form more specifically applies to horizontal structure and is concerned with the division of the duration of a song into progressively smaller units of time. In the Glossary (in Appendix of this manual), you will find the following definition: "Form—the order of the component parts of an arrangement (introduction, verse, chorus, tag, etc.)." The presence of a verse and a chorus, for example, would be called *two-part* form. The definition continues: "Also, the architectural division of the musical material into phrases and sub-phrases," which for good barbershop vehicles are going to be "symmetrical"—phrases usually of four or eight measures.

Since a chapter of this manual is all about "Form and the Barbershop Arrangement," this discussion will treat form only as it relates to choice of songs for good barbershop rather than form errors which can result from arranging or interpreting a song.

b. As singers, performers, and listeners, we accept most readily those phrases which are four or eight measures in length:

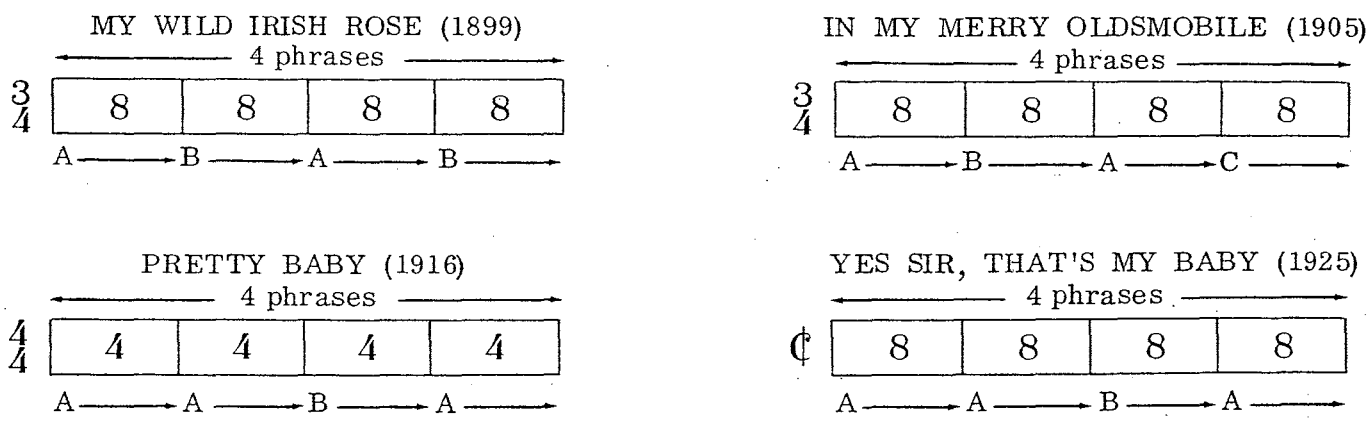
Example 60.



In the above song, most would agree the phrase length is eight measures, with two four-measure sub-phrases in each eight-measure phrase. While the melodic line seems to pause or be in repose every four measures, the lyric suggests an eight-measure phrase. A phrase can be defined as "A natural division of the melodic line comparable to a clause of speech, and must have a cadence. Complete in one sense, it is incomplete in another."*

The great composers used this same phrase pattern, as have most early 20th century writers of popular music in America—Cohan, Ball, Von Tilzer, Berlin, Gershwin and so on. Pop songs of the era 1900-1930 invariably added up to multiples of two, four, and eight. "I'd Love To Live In Loveland" has a 32-measure verse and a 32-measure chorus. "My Gal Sal" has a 16-measure verse (in 4/4 meter) and a 32-measure chorus (in 3/4 meter). "Dear Old Girl" has a 16-measure verse and an 8-measure chorus, while "Broadway Rose" has an 8-measure verse and a 32-measure chorus. There are good barbershop songs with melodic lines constructed in such a way that the total number of measures in the chorus is more than 32 ("On The Old Dominion Line" has a 32-measure verse and a 40-measure chorus) but generally, the chorus or refrain is 16 or 32. Another important fact is that not only are phrases four and eight measures long, but the total number of phrases in the chorus is usually four:

Example 61.



In these examples, the letters A, B, C refer to like or unlike phrases of thematic material in the chorus. The most common are ABAB or ABAC, and AABA as seen above. Thematic *cohesion* is found in good barbershop songs, the like phrases recurring to provide unity and unlike phrases providing variety and contrast. The best barbershop songs have an overall symmetry which is the result of internal symmetry, and demonstrate a balance between like and unlike phrases.

**Music Theory Dictionary*, by Dr. W. F. Lee; Charles Hansen, Publisher. (The definitions of various cadences may be found in most music dictionaries.)

c. Songs with a form of AAAA have no contrasting phrases and no verse. This kind of song is called *stanzaic* or *strophic* and can be defined as songs consisting of several short refrains, usually of a narrative type. Such songs as "When The Saints Go Marching In," "Lili Marlene," "Red River Valley," and "Dangerous Dan McGrew" are not really good barbershop songs because it is difficult to set them up in unaccompanied singing (no verse) and they lack variety and contrast because of *repetition*. Conversely, songs with a form of ABCD lack the necessary unifying ingredients of like phrases, while varying forms such as AAAB lack balance and the feeling of symmetry.

Also, many songs of the '30s and '40s got away from the more or less standard two-part form of a verse and chorus, with only a short introduction and no verse at all. While songs of this period were mostly traditional, in that phrases were still four and eight measures long, refrains of up to 48 measures plus a more complex over-all form began to appear:

Example 62.

NIGHT AND DAY (1932)

6 phrases					
phrase (1)	phrase (2)	phrase (1)	phrase (2)	phrase (3)	phrase (2)
8	8	8	8	8	8
A	(A')	A	(A')	B	(A')

"What's New" is a fine song (although not for barbershop!) that repeats the same melodic phrase four times in a row, with variety ingeniously effected by raising the third phrase up to a key a fourth higher and then down to the original key again in the fourth phrase. More complex thematic material appeared, if still confined to four and eight-measure phrases, as in "It's Magic":

Example 63.

WHAT'S NEW? (1938)

4 phrases			
8	8	8	8
A	A	A	A
		(up 4th)	

IT'S MAGIC (1948)

8 phrases							
4	4	4	4	4	4	4	4
A		B		A		C	A'

Since the '40s, many songs have a more or less *free* form in that thematic cohesion is vague. One gets the impression some songs ramble, with not enough unifying features to hang your hat on! And the reverse is true as well—songs with phrases or sections that repeat, repeat, and repeat, with the only variation a desperate ½-step up each time—a device used by frantic arrangers faced with songs that don't do much melodically, harmonically, or lyrically.

Study the construction of the song in the next example—a very complex song in every way and pure genius, but totally unrelated to barbershop:

Example 64.

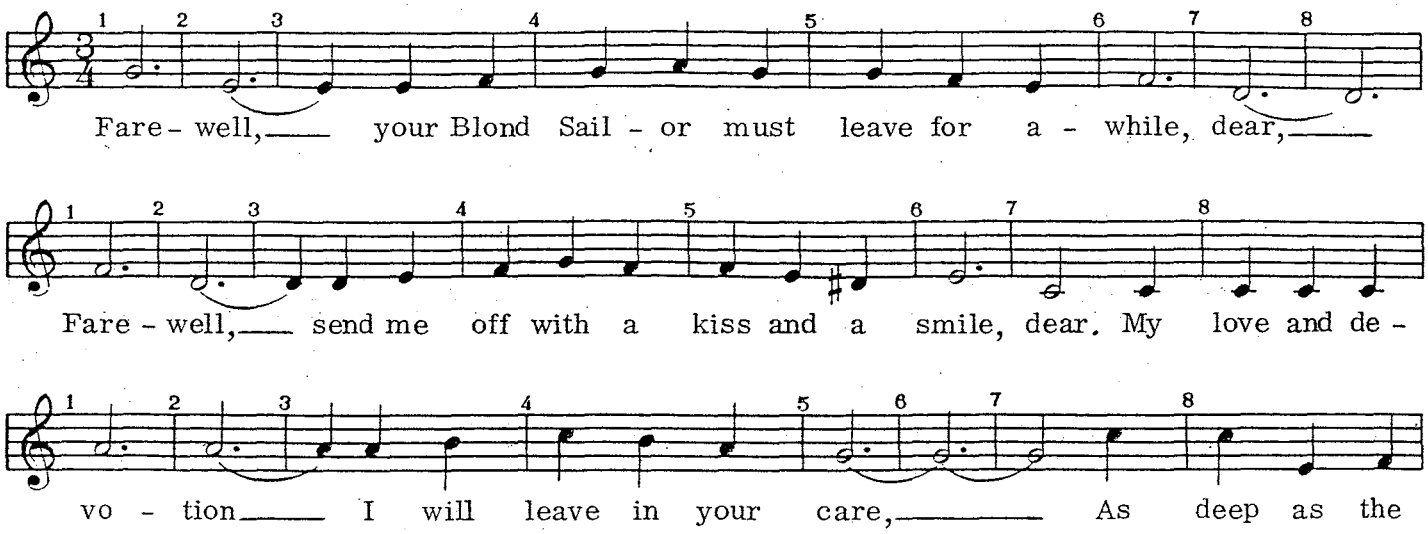
WHAT THE WORLD NEEDS NOW (1965)

7 phrases

8	8	8	7	8	8	7
A →	A →	B →	→	A →	A →	A' →

One more thing—probably not worth mentioning really, because it's so rare!—but once in a while a song sounds wrong structurally because of the asymmetrical nature of the melodic line. Even though the phrases are in eight measures, the lyric "pulse," plus the relationship of the half notes and quarter notes, in this song leaves the listener with that "something wrong" feeling:

Example 65.



(from "The Blond Sailor," copyright 1945 by Mills Music, Inc., copyright renewed 1972, used by permission)

In the first two phrases, it feels as though each phrase is made up of a 5-measure sub-phrase and a 3-measure sub-phrase. And the 3-measure one feels as though it ought to be 4! The third phrase feels better because the natural word pulse and half notes occur on 1 and 5. So a word of caution to you composers who want to write songs in the barbershop style (and we need them)—write *symmetrically!*

In summarizing the sixth element of a good barbershop song, that of *form*, we say:

a. *Song form* refers to horizontal rather than vertical structure, and is the division of the duration of the song into progressively smaller units of time. A verse and chorus is two-part form. Further, each part is divided into phrases and sub-phrases.

b. Good songs for barbershop generally have verses of two or four phrases, and a chorus of four or eight phrases, and the phrases are usually four or eight measures in length, never three, five, or seven. The most appropriate form of the chorus is ABAB or ABAC, and AABA, the letters representing like or unlike thematic material. A good refrain reveals a balance between these phrases of unity and contrast.

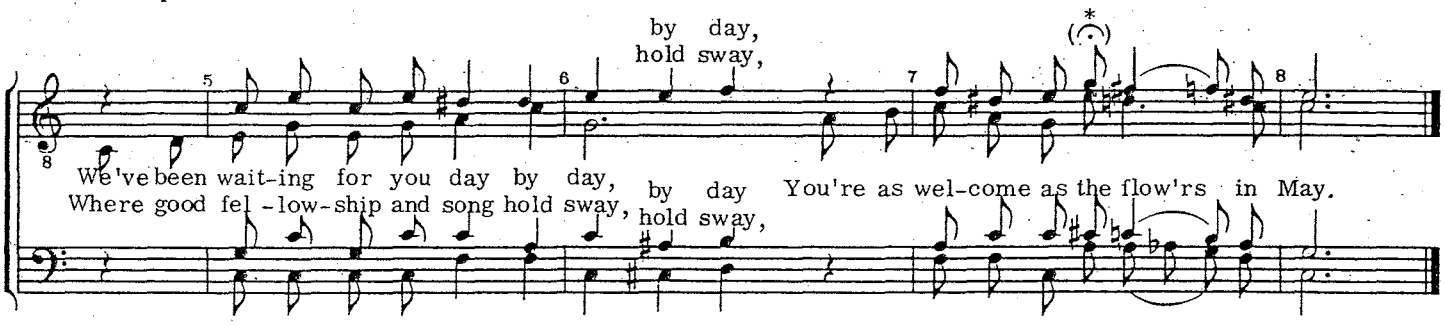
c. Songs that are merely repeated refrains (stanzaic, or strophic) tend not to be good vehicles for barbershop, nor are many songs of the '30s and '40s that are non-symmetrical in form, or more complex thematically. The popular songs since then are unrelated to barbershop because of even more non-symmetry (free form) and the reverse, constantly repeated identical phrases.

In this chapter on song selection for the barbershop style, a very important feature has not been discussed—that of point of climax, the high spot or spots in a song. Not only melodic excitement is involved, but lyric climax or punch-line and the supporting harmonic progressions or chords hopefully occur simultaneously to provide maximum excitement or dramatic effect.

It is not always easy to put your finger on the climax of a song! Some songs don't seem to go anywhere, while others seem to build and release several times. Some are obvious, and some are vague. This chapter should not discuss performance, or arrangement, or interpretation, but these are all so related that it's difficult to discuss just the song in terms of its high point.

Some songs mislead the ear singer. Here's an old favorite that our Society uses to welcome new members and guests:

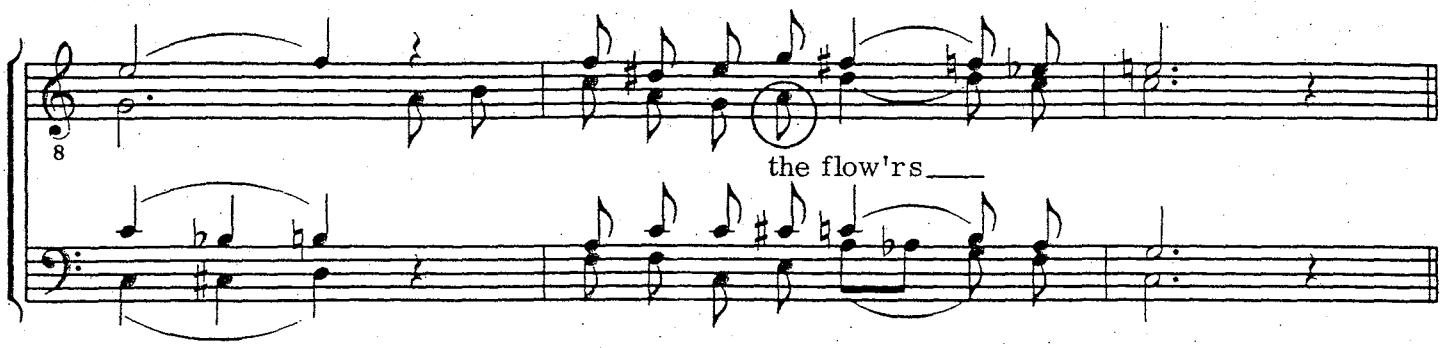
Example 66.



(from "You're As Welcome As The Flowers In May" in Society folio *Just Plain Barbershop*, stock no. 6022)

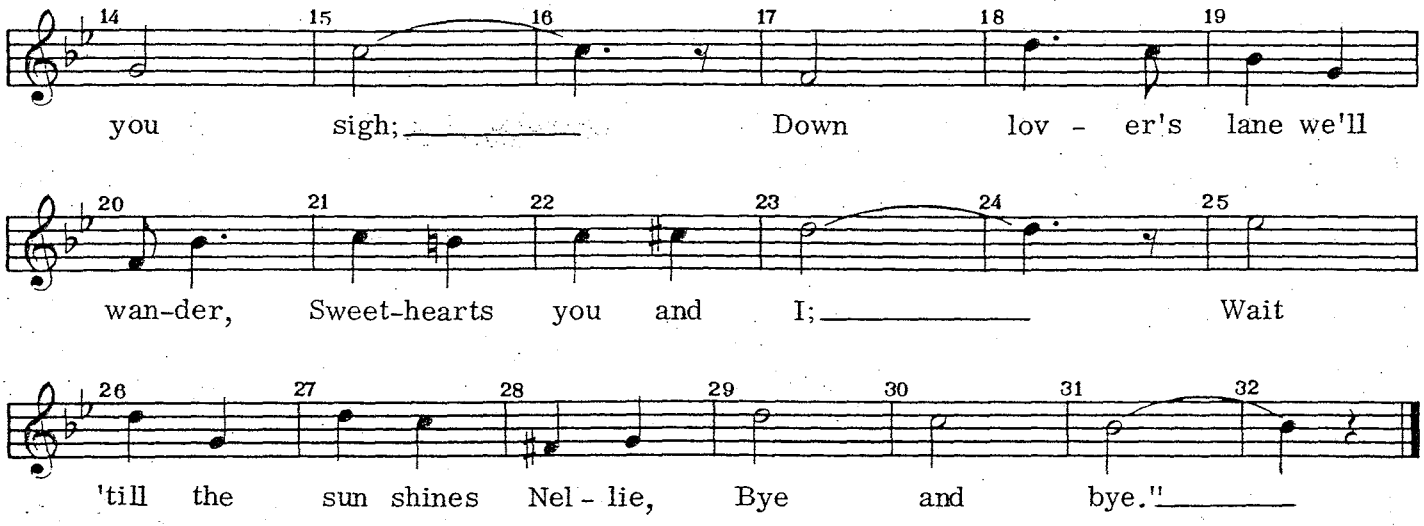
The tendency in measure 7 is to hold the word "the" because of its being the highest note in the song and because of the juicy chord we sing there. This sabotages the climax of the song, which by virtue of the word "flow'rs" and the sustained pitch (plus both occur on a more important beat), belongs on beat three of measure 7! Perhaps we could wish the composer had written it another way, to build up to "flow'rs," so we wouldn't be tempted:

Example 67.



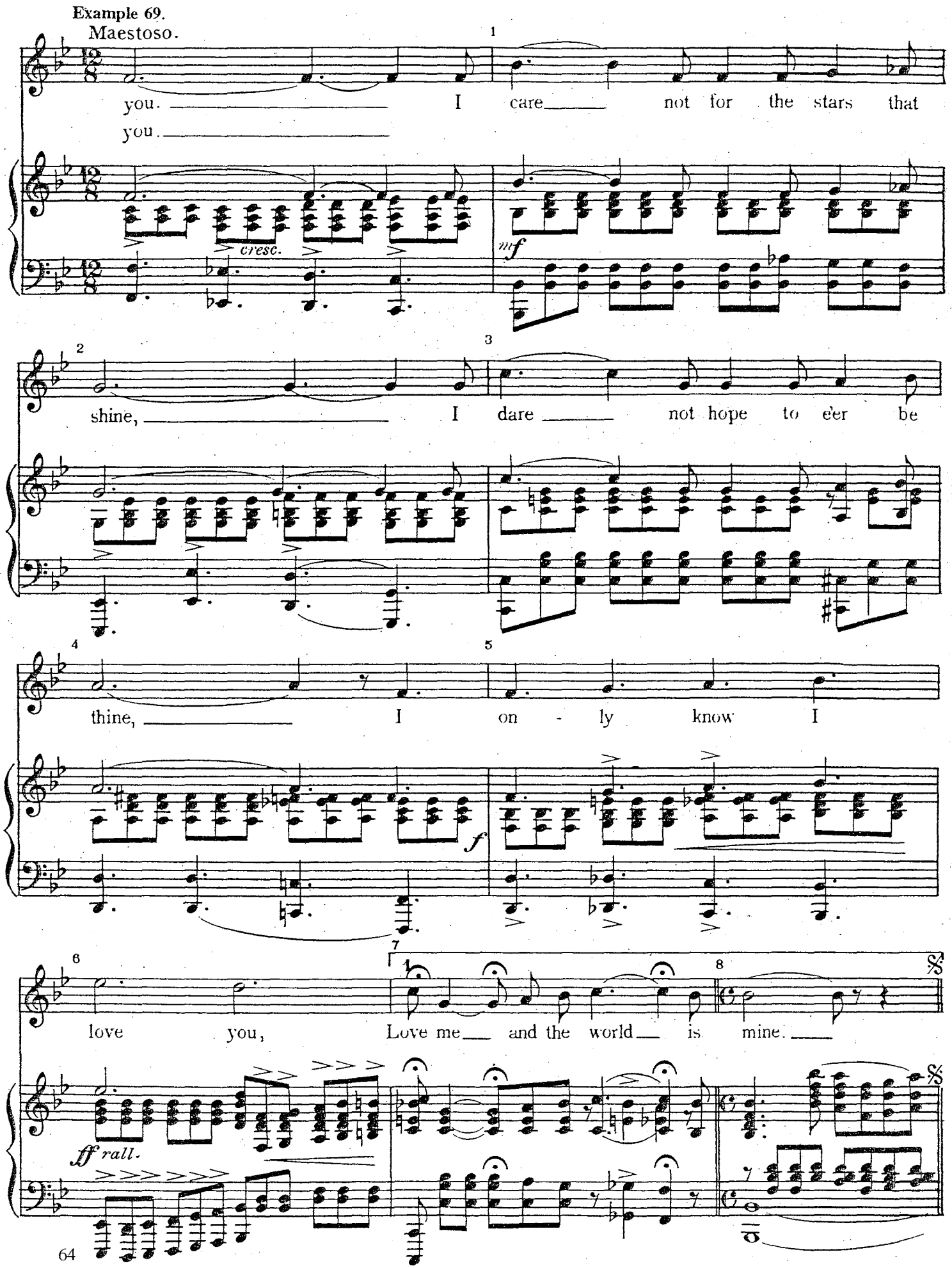
Some songs are sung in barbershop circles so much that we tend to overlook the creativity in them. In this next song, Harry Von Tilzer's melody starts building in the last half of the third phrase, really coming on in measures 23 and 24 with the "I," and culminating in a high point with "Wait" at the downbeat of the final phrase. You would certainly consider "Bye" in measure 29 another high point, which perhaps has more authority in it because of the tonic harmony, but with the tension of 25 and the strength of 29, you have a strong song:

Example 68.



One of the classic examples of building toward a climax is found (next example) in this favorite of barbershop singers. Note the way the melodic line, lyric, and harmony all work together to reach successively higher levels on the way to "I *Love* You" in measure 6. You have to marvel at the climactic sounding "love me" on the downbeat of measure 7, and again on "world, and finally on "mine," the last note of the song! Who would volunteer to pick the *one* high spot in this song?

Example 69.



(from "Love Me, And The World Is Mine," in Public Domain)

Not all songs necessarily call for the big ending or the last smashing conclusion! In the next example, you see a gradual build-up to "*always* be true" (particularly poignant because of the Major seventh in the melody) and back down again with "believe just in you." Then up again with "take my place when I'm *gone*," which is the end of the song as the composer wrote it and could be loud:

Example 70.

29 30 31 32 33
Who'll take my place in your won - der-ful arms, Who will em-brace
34 35 36 37 38
all your won - der-ful charms; And who'll al - ways be true and be -
39 40 41 42 43 44
lieve just in you. Tell me, who'll take my place when I'm gone.

(from "Who'll Take My Place," copyright 1922 by Broadway Music Corp., copyright renewed 1949, used by permission)

However, see how much more effective it seems to be when a creative arranger turns the last cadence into a deceptive cadence, prolonging the climax of the song. In fact, by bringing the last words down to a pianissimo, the ultimate in dramatic climax is achieved with a whisper:

Example 71.

41 42 43 44
who'll take my place when I'm gone?

Tag
45 46 47 48 49 50
Who'll take my place when I'm gone, gone, gone?
gone, gone, gone?
gone, gone, gone?
gone, gone, gone?

(from "Who'll Take My Place," copyright 1922 by Broadway Music Corp., copyright renewed 1949, used by permission, Society stock no. 7087)

Though each element of the song has been discussed and summarized in this chapter, here are a few general considerations, and further reminders *before* you waste a lot of time trying to arrange the wrong song:

Will it sustain interest for the performer and listener? Some songs are museum-pieces and rarely sung. Most arrangers like their efforts performed.

Is the song singable, musically and lyrically interesting, with some high point(s)? Are there so many low tonics, thirds, and sevenths in the melodic line that they preclude good barbershop harmonization and voicing?

Are the rhythms stylistically acceptable, and are the lyrics in keeping with our Society's image and tradition of "G-Rated" materials?

Does the melody suggest chords within our harmonic vocabulary, and does it offer opportunities for appropriate barbershop embellishments? Does the harmonic rhythm frequently generate barbershop chords, and do these chords tend to progress on the Circle of Fifths?

Does the song have interpretive potential?

Does the song reveal a balance between factors of unity and factors of contrast?

Remember, the potential of some songs lies latent! It takes the skilled arranger, the perceptive lead singer, the sensitive coach, to bring forth that potential.

Where do you find songs? In short, you hunt! The Old Songs Library in the Society's international office at Kenosha, Wisconsin is an excellent source, with duplicate sheet music for sale, and help with "publisher permission" and "out of print" forms. Local libraries often have collections, as well as the Library of Congress. Antique stores, junk and second-hand stores are another source. Perhaps the best way is to tell people at every opportunity that you are interested in songs. Many people still have music in the piano bench or attic and might be willing to let you have it or look at it. It's a thrill to suddenly find some previously undiscovered great song!

To sum it all up, the best barbershop song is simple and ingenuous, with an air of sophisticated innocence. *Most of all, it is meant to be sung with affection and an understanding heart.*

Harmonic rhythm

Harmonic rhythm is a term used to describe the frequency of harmonic changes in music. It is the rate of chord change in relation to time. A song that calls for relatively few harmonic changes has a slow harmonic rhythm, while another song which calls for a lot of harmonic changes has a faster harmonic rhythm.

The term *harmonic rhythm* may be misleading because *rhythm* is expressed by using notes of various durational values (half, quarter, and eighth notes) and has nothing to do with *harmonic* rhythm.

An understanding of harmonic rhythm is a necessity in successful barbershop arranging. But even more important is the *perception* of the primary harmonic rhythm.

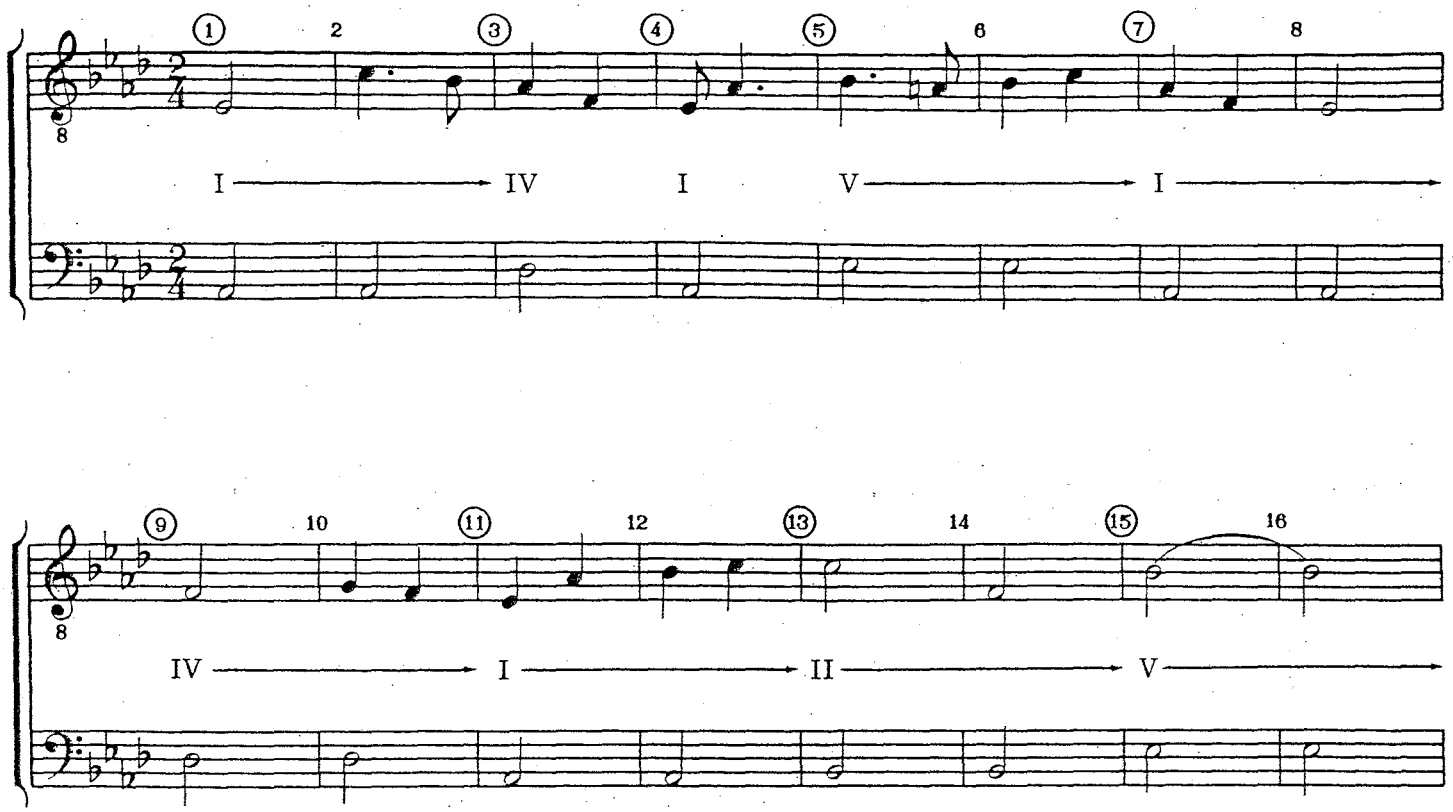
The piano man who plays by ear—and who plays the right chords at the right time—has this perception of primary harmony. He may embellish the basic harmony called for by the melody, but he never fails to make the essential chord changes at the right places.

The barbershop ear singer who seems to feel what's coming next has this perception of the correct harmonic rhythm. He too may add other chords to the basic chord changes called for by the melody, but he always makes the right move at the right time.

So in understanding harmonic rhythm—how often chord changes occur—we must at the same time be aware that some harmonic changes are *required* while some are added to increase interest or excitement.

Since required harmonic changes are chord *root* changes, perception of these primary "pillars" or harmonic signposts is essential to the arranger. In the following example, observe the primary root (chord) changes:

Example 1.

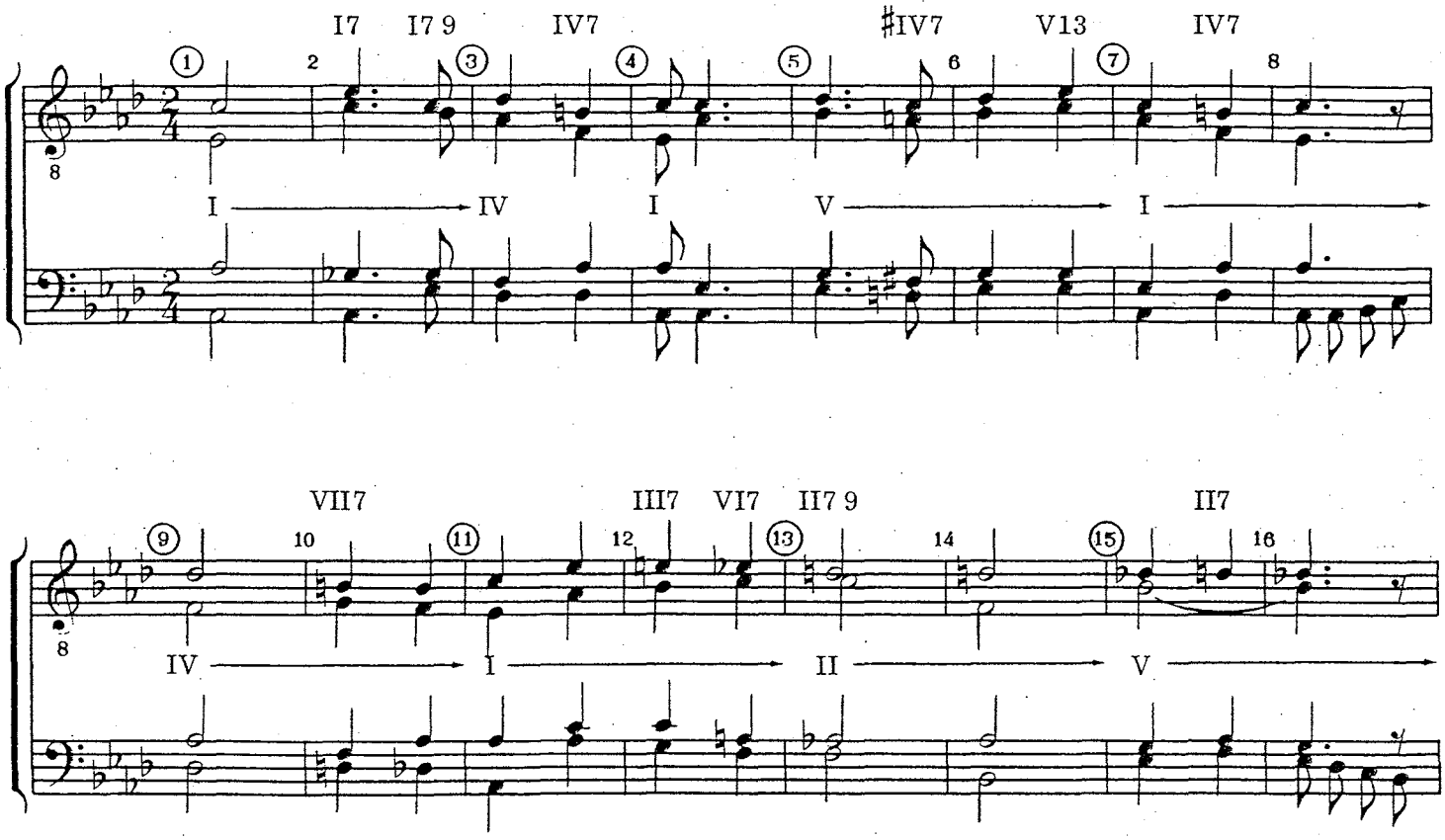


The harmonic roots (bass notes) in Example 1 represent the primary chords which underlie the melody of this song. They are the minimum requirements necessary to provide adequate harmonic "accompaniment." But they *are* required! In an attempt to describe what has taken place, we say "the harmonic rhythm of the melody requires *these* root changes at *these* particular spots."

Anyone who has sung this song in an unaccompanied barbershop quartet is immediately aware that the bass singer does considerably more than shown in Example 1, and that substitute chords are used to harmonize melody notes that are "out of the primary chords." But the important thing is that the downbeats of measures 1, 3, 4, 5, 7, 9, 11, 13 and 15, are the points of primary harmonic change. Any arrangement of this song has to observe those changes *at those points* or it won't sound like "Wait Till The Sun Shines, Nellie."

In the arrangement published by the Society, observe that while there is *more* harmonic activity than the minimum required by the harmonic rhythm of the song, all the primary changes have occurred at the points where the harmonic rhythm requires that they do:

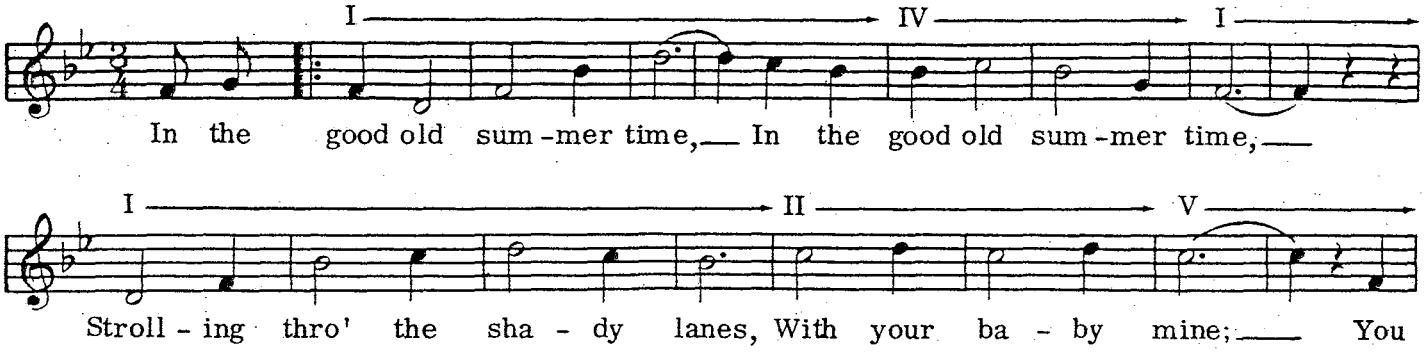
Example 2.



The determination of primary harmony (roots) is the result of correct analysis of harmonic rhythm and, as pointed out in the chapter on "Barbershop Harmonization," becomes the basic harmonic foundation on which we build a barbershop arrangement.

As stated earlier, harmonic rhythm is how often harmonic changes occur. In fast or up-tempo songs, there tend to be fewer harmonic changes, so we could say that generally, "*fast* songs have *slower* harmonic rhythm." In the next example, one chord root is sufficient to harmonize several measures:

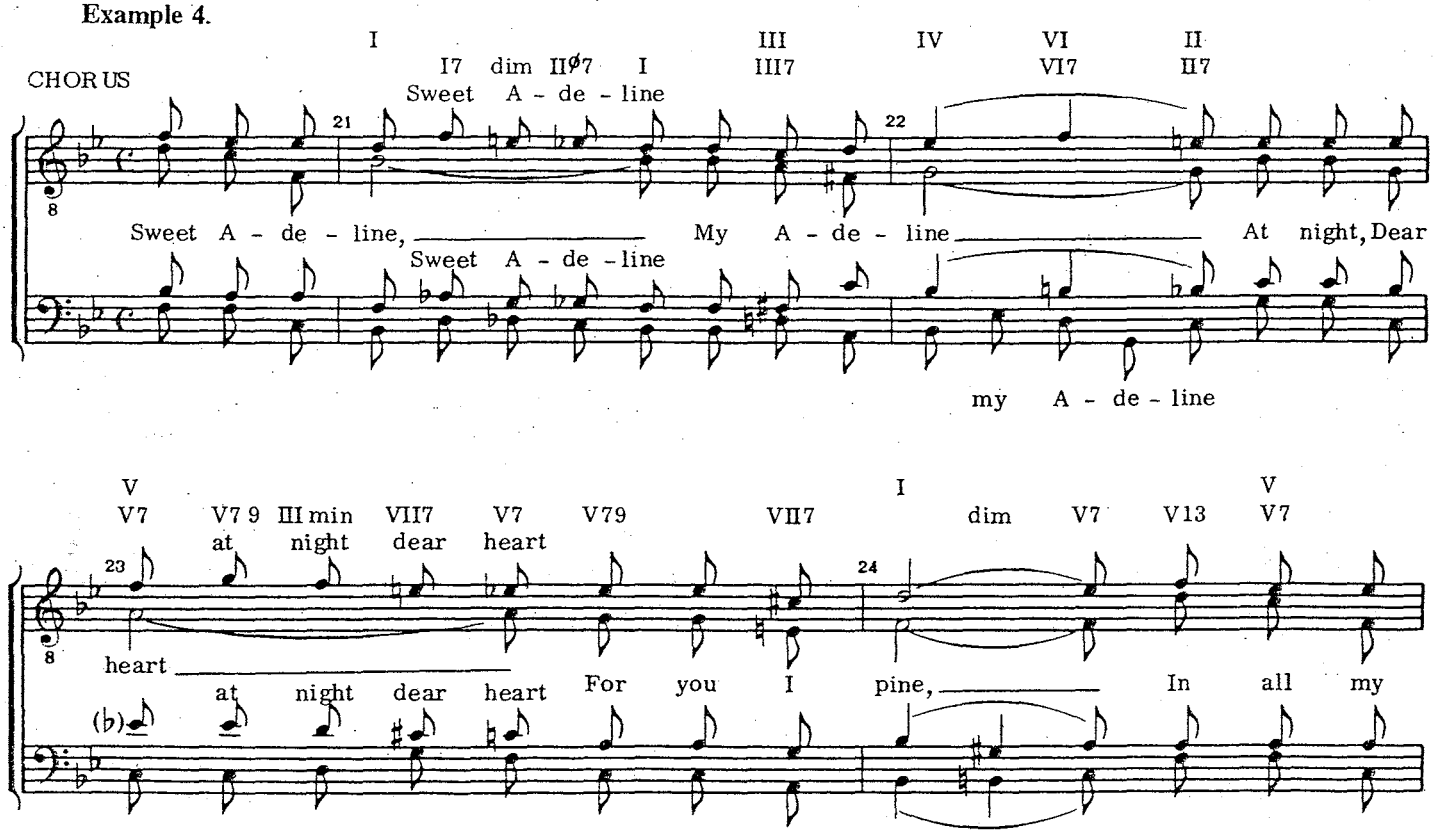
Example 3.



It might be appropriate to point out that songs with extremely slow harmonic rhythm are often not well suited to barbershop. One chord root under a long phrase restricts the arranger and we perceive a lack of "harmonic variety."

The more chord changes required by the melody or imposed by the arranger, the more difficult an arrangement becomes to perform at a fast tempo. Many ballads tend to have more chord changes, so we could say that generally, "*slow* songs have *faster* harmonic rhythm." In the song "Sweet Adeline," chord changes occur on some consecutive melody notes within a single measure:

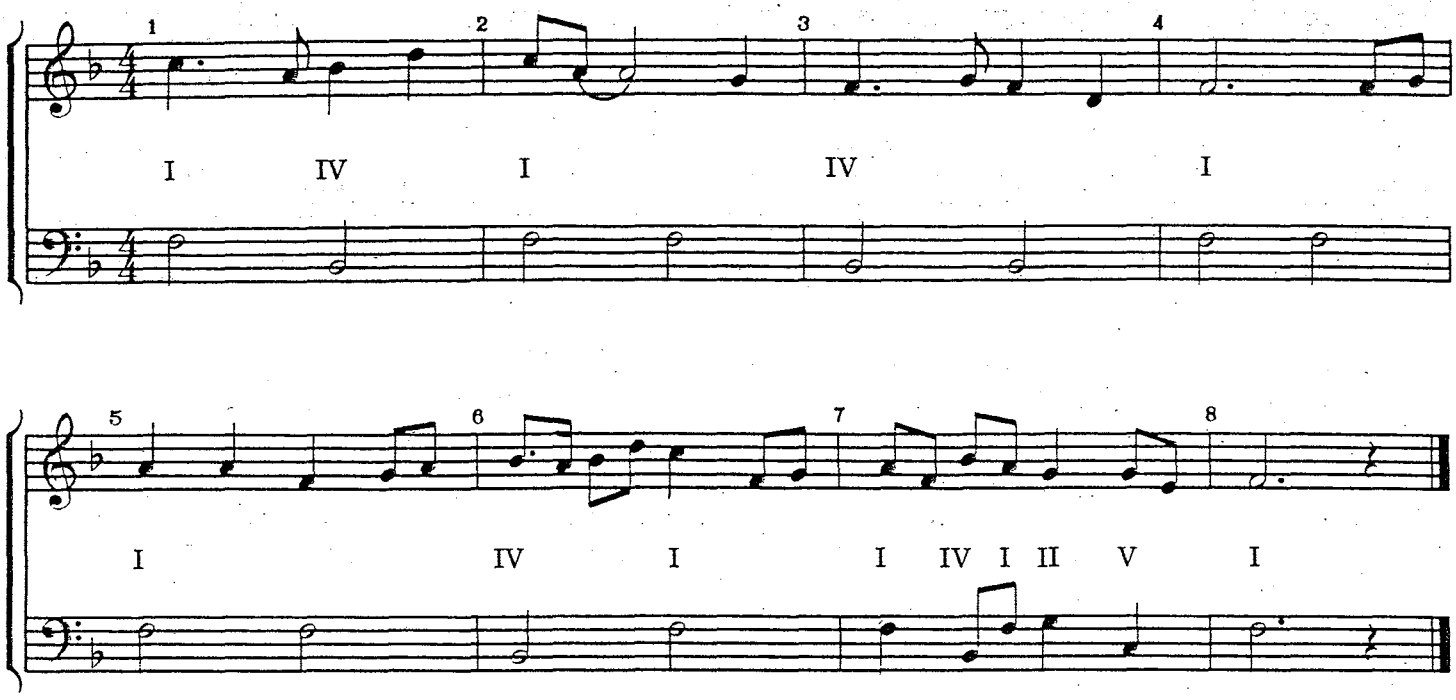
Example 4.



(from "You're The Flower Of My Heart, Sweet Adeline," Society stock no. 8049)

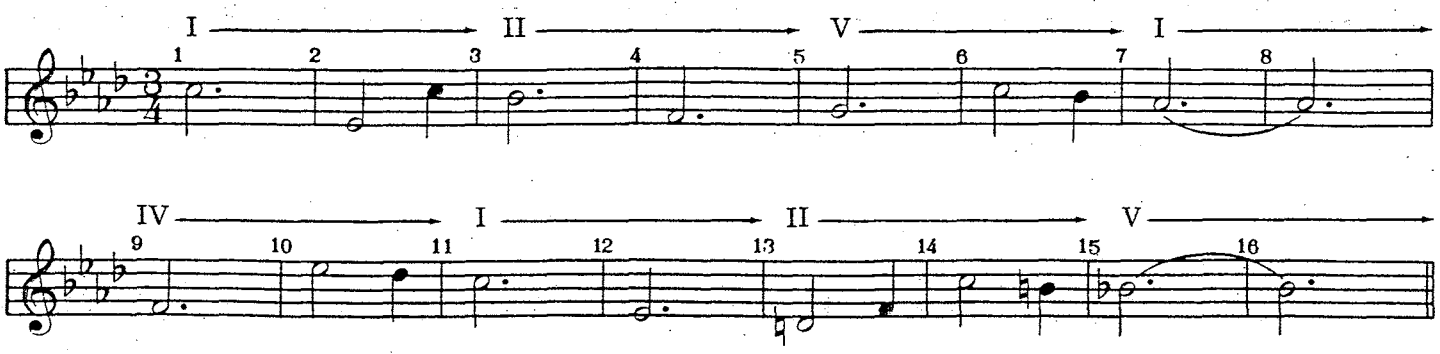
The frequency of primary root changes is not necessarily consistent. In many songs, the rate of chord change accelerates toward the end of some phrases, thus generating a subtle increase in interest, emotional intensity, or excitement. The next example shows a fairly slow harmonic rhythm to start with, becoming faster toward the end to give a more climactic feeling:

Example 5.



Sometimes the frequency of chord change produce discernible patterns, though rarely as obviously as in this next example. Here, the harmonic rhythm of the melody seems to imply a root (chord) change every second measure:

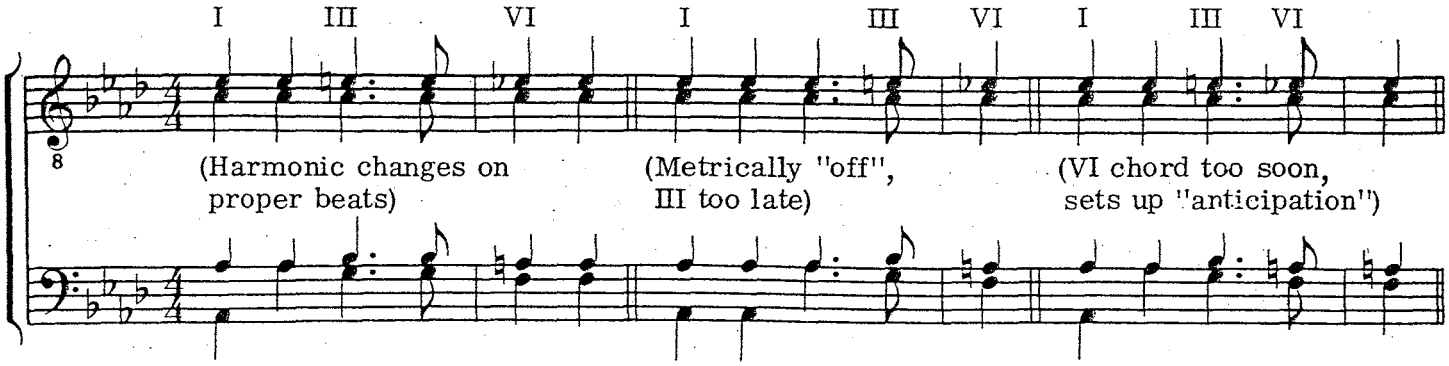
Example 6.



Primary harmonic changes usually occur on strong beats of measures. In 2/4 and 3/4, important chord changes generally take place on the downbeat, while in 4/4 time, changes usually occur on the first and third beats. While we see this important principle in ballads, it is specially true in faster songs, where the melodic structure almost always calls for harmonic changes on strong beats.

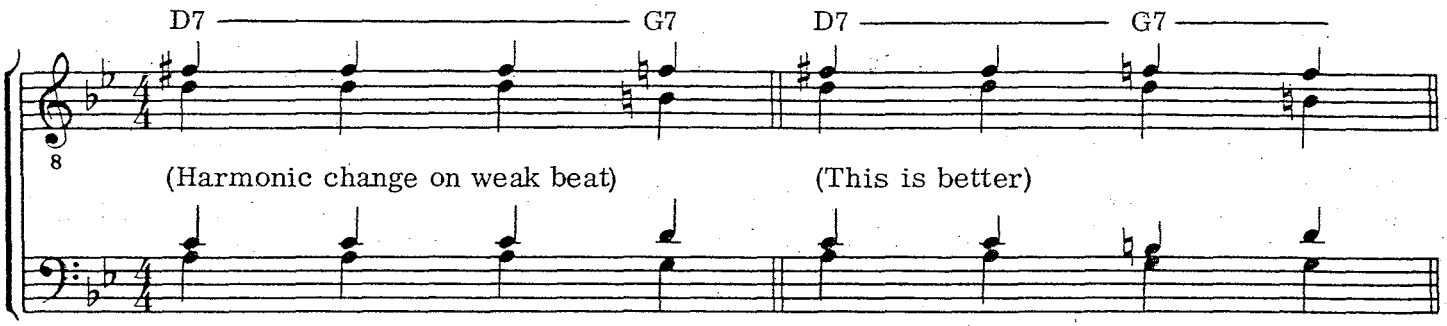
In the next example, the "proper" change of harmony occurs on strong beats. Compare with chord change that is "too late" or "too soon."

Example 7.



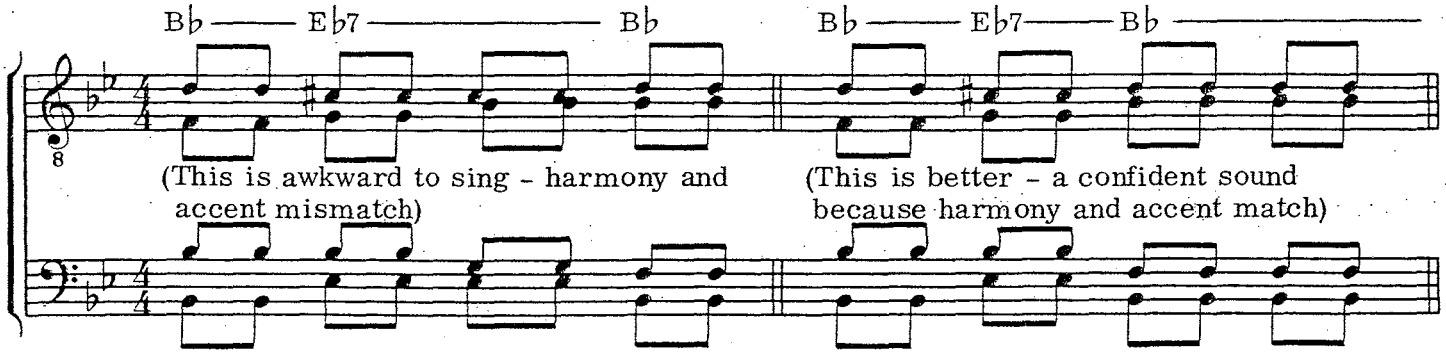
So whenever the arranger has a choice, he should make chord changes on accented beats:

Example 8.



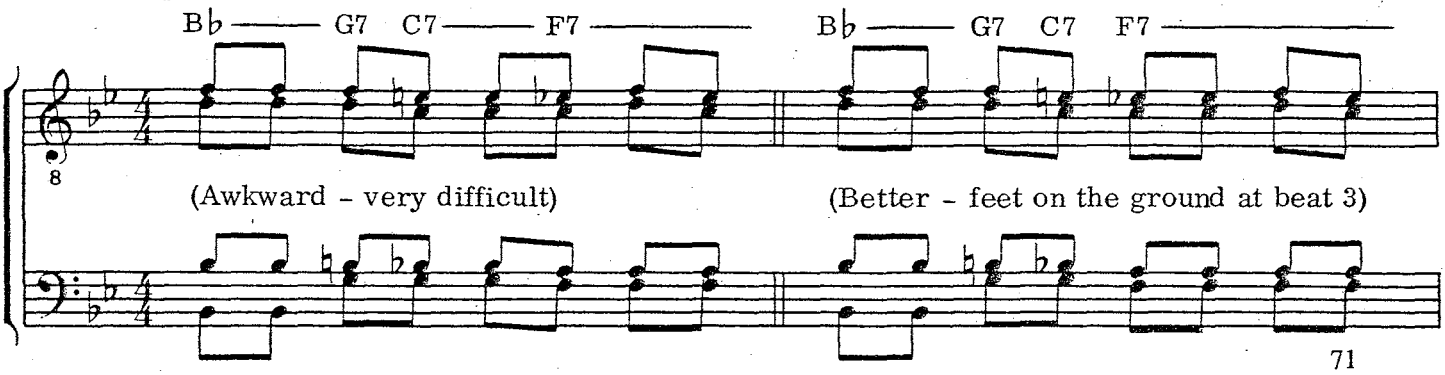
If it is necessary to change harmony on a weak beat, change the harmony on the next strong beat if possible:

Example 9.



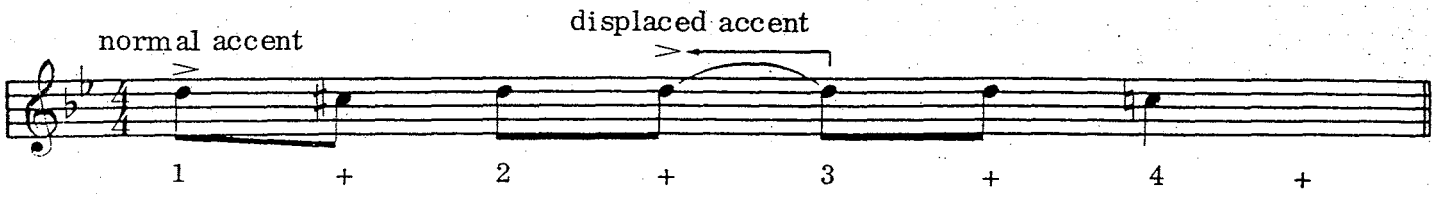
If it becomes necessary to change harmony on the second half of a beat, change on the start of the next beat:

Example 10.



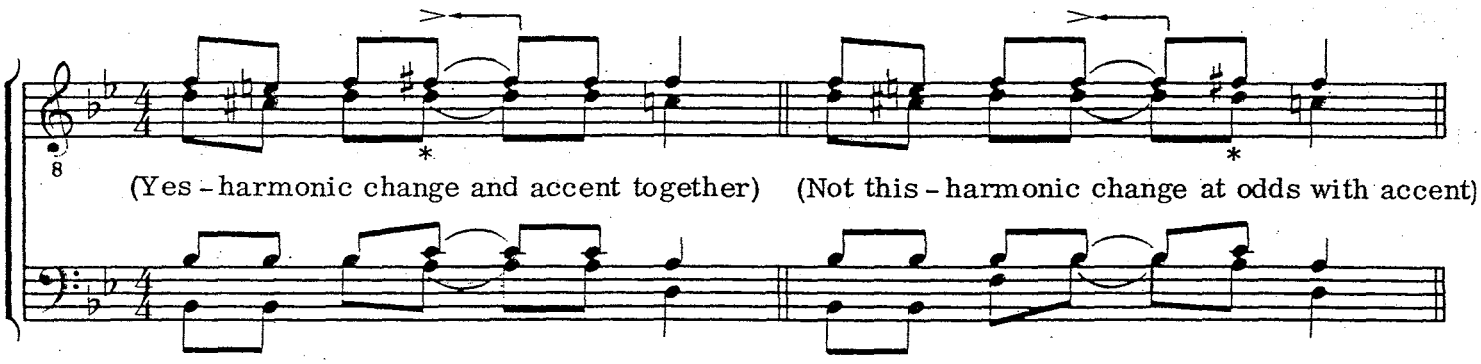
Syncopation is defined as "displacement or shifting of accents." The harmonic rhythm of a melody normally calls for harmonic change on strong beats, so when we encounter syncopated rhythm, we see the accent displaced:

Example 11.



Observe that in syncopation, the strong accents shift to an earlier beat or portion thereof. The harmony must shift too, as in the next example:

Example 12.



We have seen that *frequency* of chord (root) change is called harmonic rhythm. We have also seen that the harmonic rhythm can be increased by appropriate use of additional chord changes over the minimum required by the *primary* harmonic rhythm. One other factor is important to the barbershop arranger: the kind of chord *progression* generated by the harmonic rhythm of a melody.

The best barbershop songs are those in which the harmonic rhythm suggests root movement on the Circle of Fifths. It is this kind of harmonic progression that we look for as arrangers of barbershop music.

To sum up, the arranger must be aware of the primary harmonic pillars required by the harmonic rhythm—those chords that the melody implies *must* be there—and they will ordinarily be on strong or accented beats. Additional harmonies may be employed to increase the harmonic rhythm, thus adding to the interest and excitement of the song, providing such additional chords still allow performance at proper tempo.

Barbershop Harmonization

In an effort to aid the arranger, three different approaches will be presented in this chapter on Barbershop Harmonization. They require your utmost concentration!

There is no easy way, no short cut, to the understanding of arranging in the barbershop style. However, certain summations will be shown in short form. You will find principles, guidelines and tables that will be helpful.

The first approach to the subject (Approach One) is so named only because exercises in actual harmonization have been included, and it is recommended that the reader complete these exercises before getting too involved in Approaches Two and Three.

Barbershop harmonization

(Approach One)

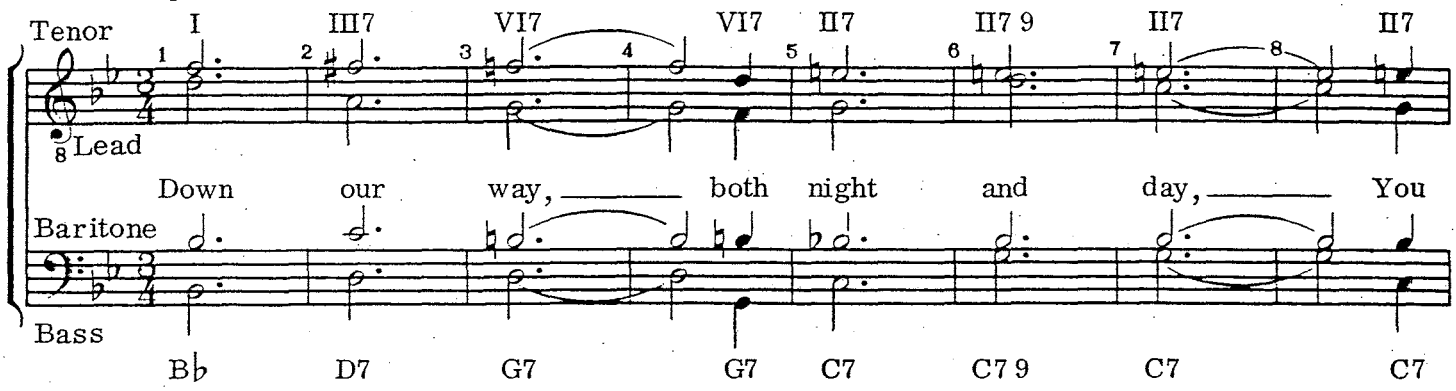
This section of the chapter deals with the fundamentals of harmonizing a song in the barbershop style. For the moment, this means learning to harmonize a melody line when the chords to be used are given.

A background in barbershopping as a quartet man, music director, or coach will be helpful, but more important is the thorough study of the "Theory of Barbershop Harmony" (Society stock no. 4037), and analysis of recently published Society arrangements.

Learning by example

The first objective will be to discover a few basic principles of harmonization by analyzing a phrase from a popular barbershop standard, "Down Our Way."

Example 1.



(from "Down Our Way," copyright 1961 by Shawnee Press, Inc., used by permission, Society folio *Just Plain Barbershop*, stock no. 6022)

First, consider the notation. The tenor and lead (melody) notes are in the upper (treble) clef with the stems of the tenor notes up, those of the lead down. The baritone and bass notes are in the lower (bass) clef, with stems up and down respectively. Note that the treble clef sign has the "8" below it. This means that the notes sung by the tenor and lead sound an octave lower than written. For example, the pitch of the first lead note D is actually the D one step above middle C. (For more on notation, see Appendix.)

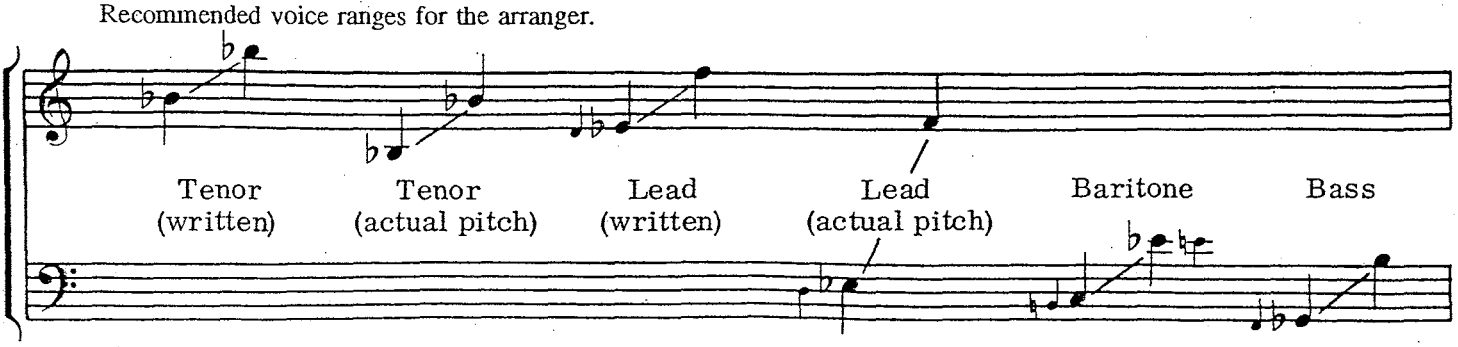
Two flats indicates the key is B♭ and the time signature 3/4 tells us there are three beats to the measure and that a quarter note gets one beat.

Now consider the range of the voices in Example 1. That of the lead (F on "both" to D on "down"), the tenor (D to F♯), the baritone (B♭ to C), and the bass (G to G) are well within reasonable voice limits. Generally, the voice ranges for barbershop are as follows:

Tenor—B♭ to B♭, spanning middle C.
Lead—D below middle C to F a fourth above.
Baritone—B to E♭
Bass—G♭ to B

Example 2.

Recommended voice ranges for the arranger.



Next, note the position of the three harmony voices relative to the lead. The tenor is above, the bass below. The baritone sings both below and above the lead, but below the tenor and above the bass.

In Example 1, two chord notation symbols are used. The *specific* chord names (B♭, D7, etc.) are shown below the bass clef, while the more *general* notation (I, II7, etc.)—that which applies regardless of key—is shown above the treble clef. In subsequent examples, only the more general symbols will be used.

The phrase shown from "Down Our Way" has eight chords. The first chord is a tonic chord (Major triad) with doubled root. There is one ninth chord, and the others are *barbershop seventh* chords. *(See "Glossary of Barbershop Terms" in Appendix.)* Note that in each of the seventh chords there are four different notes—there is *full, four-part* harmony. This is a primary hallmark of the barbershop style and one of the features that distinguishes the style from others.

Most often, doubled notes are encountered in Major and minor chords (triads), and almost always the doubled note is the root, with the two tones an octave apart, as in the first chord of Example 1.

Now look at the part of the chord each voice has. The tenor sings notes which are the fifth, the third, the seventh, the fifth, then the third in each of the next four chords. Verify that the following sequences apply to the other three voices: the lead sings a third, fifth, root, seventh, fifth, ninth, root and fifth. Baritone sings root, seventh, third, third and four sevenths. Bass sings root, root, fifth, root, root, fifth, fifth, and root. From this we see that basses sing roots and fifths, while tenors and baritones are more likely to sing thirds and sevenths.

Chord (root) progression on the Circle of Fifths is very evident here. *(See "Glossary of Barbershop Terms" and the chapter on "Definition of Barbershop Harmony.")* The song starts on the tonic (I) chord, then jumps out to the III7. From there it follows the Circle of Fifths through VI7 to II7. If the next five measures of the song were shown, we would see the harmony continue around the Circle of Fifths through V7 back to the tonic chord. Songs which fit the barbershop style make frequent use of Circle of Fifths progression.

Now a word about *chord voicings*. By voicing, we mean the manner of distribution of the tones of a chord among the four voice parts. For example, on the first word of "Down Our Way," the bass and baritone are on the root of the chord, the lead on the third, and the tenor on the fifth of the chord. On the word "our," the bass is on the root, lead on the fifth, baritone has the seventh, and the tenor is on the third of the chord. From the earlier comment that basses sing primarily roots and fifths, and given that the melody *may not be altered*, it follows then that the number of acceptable voicings for tenor and baritone is limited. *(For more on chord voicings, see chapter on "Chord Voicing and Voice Leading.")*

Applying another consideration will further limit acceptable chord voicings. This is *voice leading*, which refers to the ease (or difficulty) with which a voice part progresses from one note to the next. Large intervals are avoided except in the bass part and in general, a voice part should progress to the *nearest note which is in the structure of the next chord.* The tenor in Example 1 sings only ½-step intervals, and the baritone no more than a whole step in the first three measures. Further, given the lead, and keeping the bass on roots and fifths, both the tenor and baritone parts progress to notes which are the nearest in the structure of the III7 and VI7 chords.

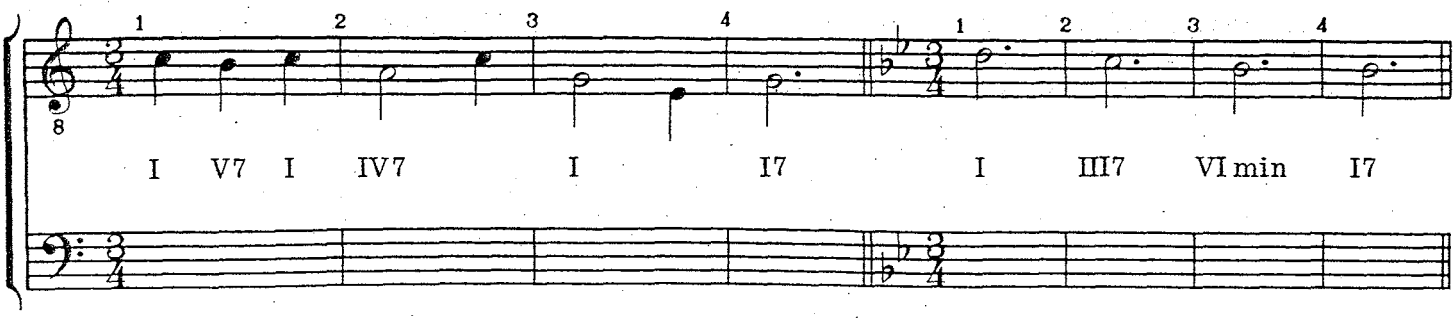
One more point to note in Example 1 is that all chord changes occur across bar lines on the major pulse (downbeat) of the measures. While chords can change within a measure, the more important harmonic changes occur from one measure to the next, or from one sub-phrase to the next. The *timing* of chord changes (how often) is significant and is called *harmonic rhythm.* It is the composer's use of predictable harmonies which coincide with the metrical structure of the song. Slow harmonic rhythm means fewer important harmonic changes more usual in up-tempo songs, while fast harmonic rhythm, important changes of harmony, more often is more usual in ballads. *(See chapter on "Harmonic Rhythm.")*

Now for a little quiz! Examples 3 through 9 are one-line melodies with the harmonic framework (chords) given. The chord symbols are not given for every note, but a symbol shown applies until the next symbol is encountered. Harmonize these examples, keeping in mind some of the principles noted in the study of Example 1: notation, range of voices, position of the voices in relation to the lead (tenor above, etc.), full four-part chords, bass on roots and fifths, chord voicings and voice leading.

Quiz No. 1

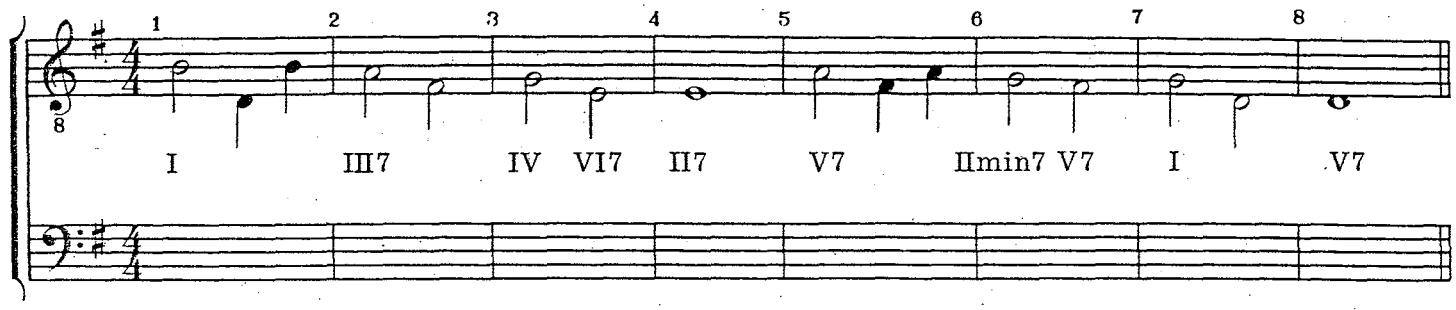
(Examples 3 thru 9)

Example 3.

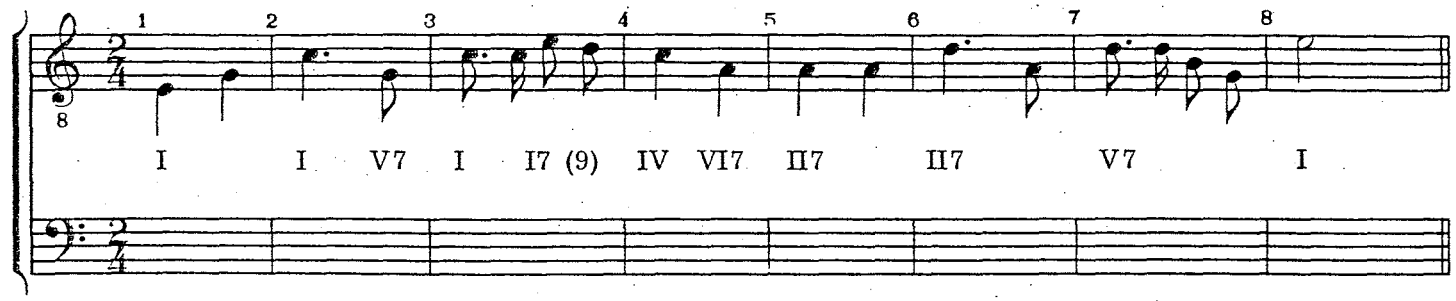


Example 4.

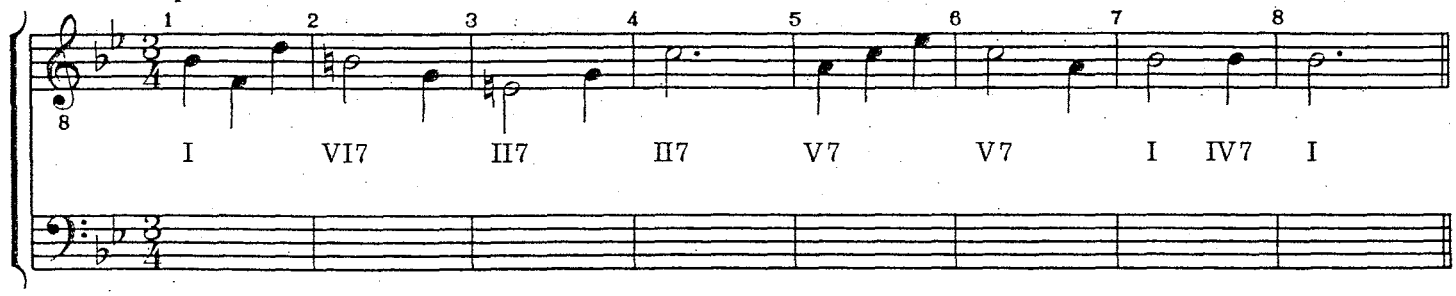
Example 5.



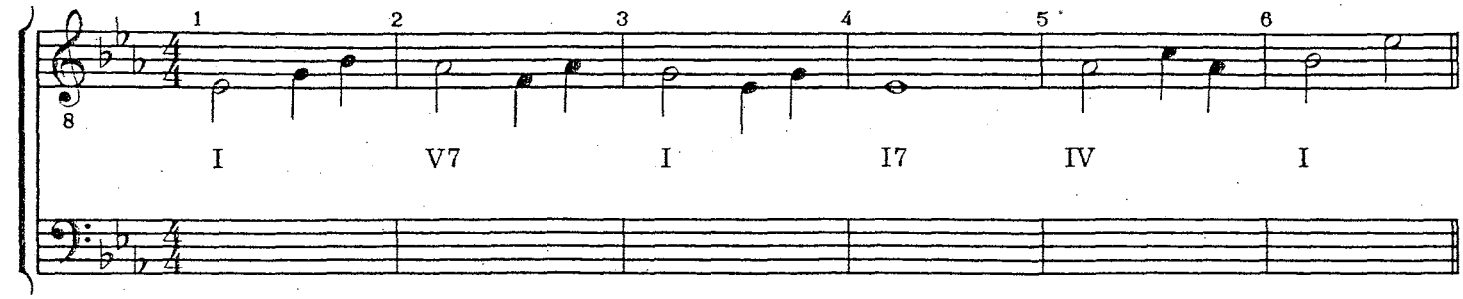
Example 6.



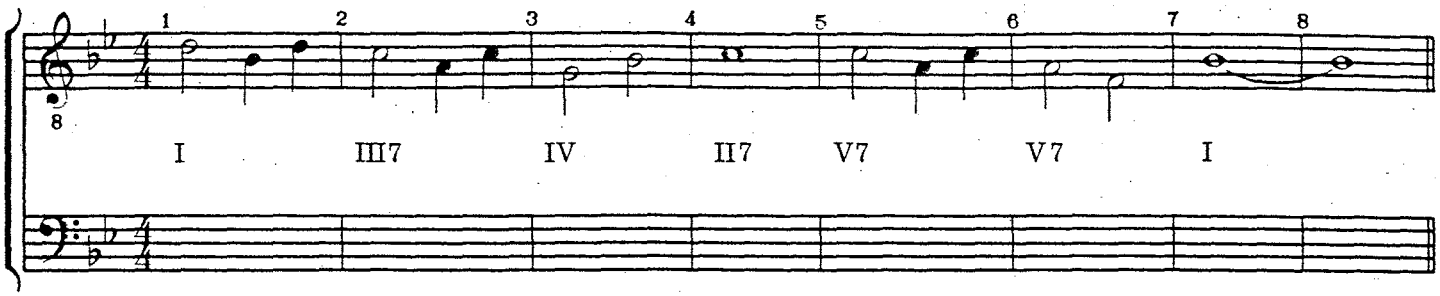
Example 7.



Example 8.



Example 9.



Now that you have completed the examples in the quiz, compare your work with the harmonizations found at the end of this short section of the chapter. (It will be easier to check your work if you detach that page titled "Harmonization of **Quiz No. 1.**")

You will notice that preferred voicing of each chord may not be the only acceptable voicing. Acceptable alternate chord voicings are shown in brackets. Note that in most cases of acceptable alternate voicings the lead (melody) is on the third of the chord.

Example 4 has been treated in two different ways; the only difference is in the voicing of chords. Both of these are acceptable. With words, you might choose the first (second) if the lyric suggests a loud (soft) passage. Did you notice the parallel fifths between bass and baritone (measures 2-3) in the first treatment of Example 4? They occur in barbershop because we sing full, four-part chords and because of preferred voicings.

In measure 7 of Example 6, the third chord *could* have been voiced G-D-B-F, but the voicing shown is preferred because it is better to change on the beat rather than on the last half of a beat, so the bass moves to D on the second beat.

Notice in the fifth measure of Example 7 that the last chord is harmonized two different ways (V7/9 and V7), the tenor note the only difference. Why put the tenor on G rather than F? Mainly because it seems more natural—an ear tenor would probably sing the G. However, the V7 with tenor on F would certainly be as acceptable.

In Example 8 there are two chords in which the lead and bass sing the same E♭. If this example were pitched higher, the bass could sing an octave lower, but the low E♭ is too low and doubling on the same pitch is required. It should be pointed out, however, that while it may be necessary to double the lead and bass on a low "Do" occasionally, melodies with many low tonics are going to preclude good four-part chord voicings. *(See chapter on "The Barbershop Song.")*

Note the third measure of Example 9. The first IV chord is shown with an alternate note in parentheses for the tenor. In this case two principles mentioned earlier contradict each other. In Major triads, it is the root that is usually doubled (shown in the example as the preferred voicing to use), but good voice leading for the tenor (from F♯ in the preceding chord) suggests he sing the G, moving to the "nearest note in the structure of the next chord." But this creates the doubled third of the chord with the lead and doubled thirds in Major triads are avoided by barbershop singers. *(See chapter on "Chord Voicing and Voice Leading.")*

One more point about measures 2 and 3 in Example 9 (also Example 5). The harmonic sequence III7 to IV does not follow the Circle of Fifths. There are many exceptions to chord movement on the Circle of Fifths and the resolution of III7 to IV is very frequently found. Another chord sequence that does not follow Circle of Fifths movement occurs in measures 7 and 8 of Example 7. The IV7 to I move is often found at ends of phrases (cadences) and is characteristic of the barbershop style.

Principles of harmonization

A review of the principles noted earlier may be appropriate at this time:

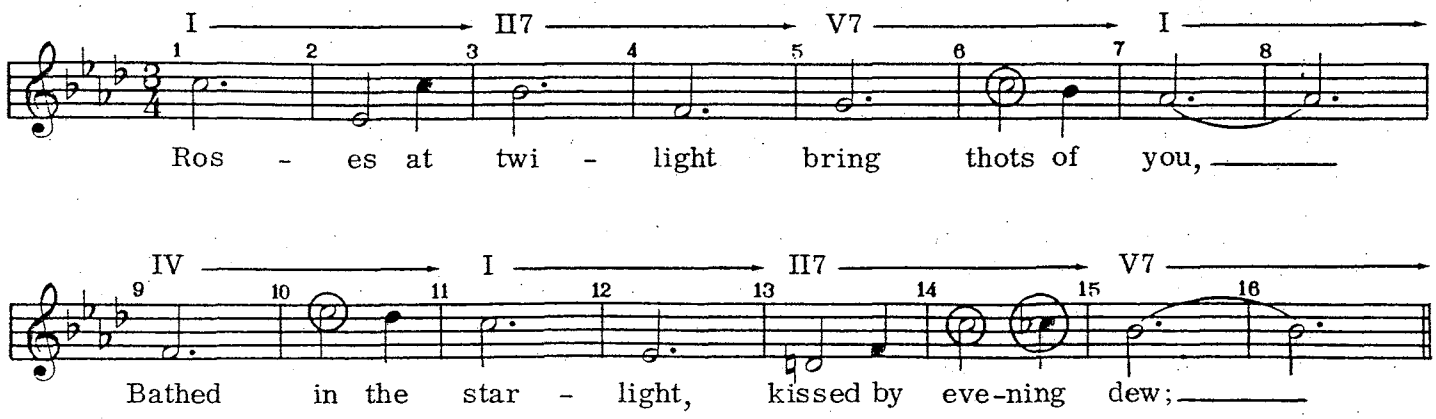
1. Keep in mind the normal range limitations of the voices.
2. Tenor sings above, the bass below, the lead. The baritone sings both below and above the lead, but below the tenor and above the bass.
3. Bass sings primarily roots and fifths of chords, the root preferred since it is stronger and more natural to the ear.
4. As much as possible have the tenor and baritone progress to the nearest note in the structure of the next chord. This also applies to the bass, but larger intervals are more commonplace for this part.
5. When given a choice, change chord voicings on, rather than off, the beat.

These are general principles of good barbershop harmonization, not iron-clad rules! One principle may contradict another and a choice has to be made. Some principles are followed almost all of the time, while others may frequently give way to a higher priority as the arranger sees it.

You have not doubt realized that the melodies in the preceding examples are easier to harmonize than a song you might wish to arrange. This is because the melody notes were in the structure of the chord, and the chords were *given.* Melody notes which fit in the prevailing, or given, harmony are called *harmonic*. In Example 3, the melody is the root (of I), the third (of V7), root (I), third (IV7), fifth (IV7), fifth (I), third (I), and fifth (of I7).

If all the melodies of good barbershop songs were harmonic melodies, arranging would be much simpler. It is a rare melody, however, in which every note is harmonic! Most songs contain some melody notes which are *non-chord* tones—notes which are not in the structure of the prevailing chord or harmony as deduced by ear, or as determined by chord symbols, or by the piano accompaniment. That's why obtaining the sheet music of a song is important. The determination of the basic or primary harmony under the melody is an essential factor in good barbershop arranging. In the following example, most of the melody notes are roots, thirds, or fifths of the prevailing harmonies. Those that are *not* are circled:

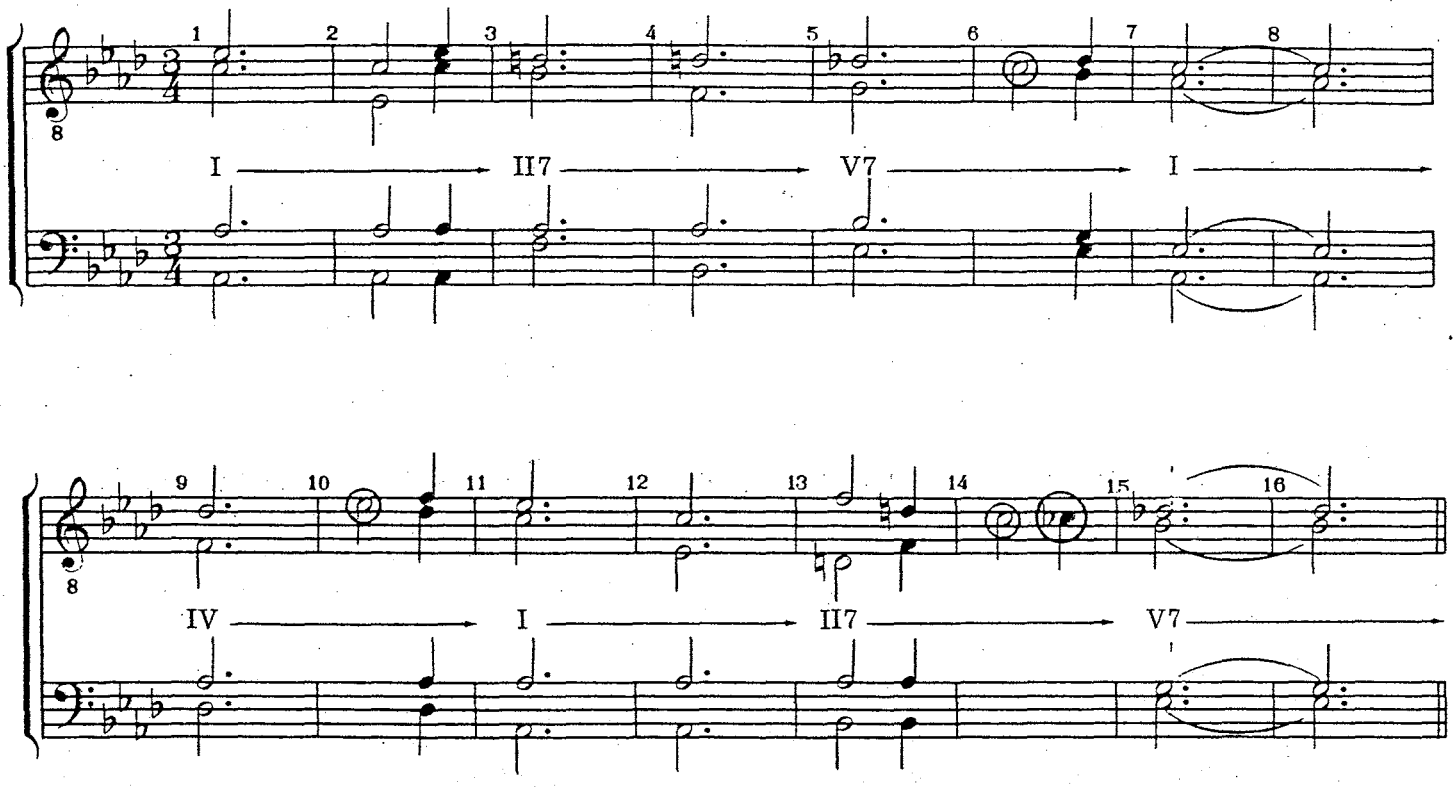
Example 10.



While considering the distinction between harmonic and non-chord melody notes, it must be emphasized that the extent to which any melody is harmonic is a very useful measure of how suitable that melody is for barbershop. There are additional factors, of course *(see chapter on "The Barbershop Song")*, but take a close look at the sheet music of a contemporary song and count the number of "non-chord" melody notes. You'll find melody notes that often do not fit in the harmony as outlined by the piano accompaniment or chord symbols shown. Compare with such barbershop standards as "Down Our Way" or "Sweet, Sweet Roses Of Morn" (in folio *Just Plain Barbershop*, Society stock no. 6022), and you see quite a difference!

We have seen earlier that harmonizing harmonic melody notes is mostly a matter of preferred chord voicing and voice leading. Let's go ahead and harmonize the melody notes in Example 10 that are in the chord, ignoring for the moment the circled notes that are non-chord melody notes:

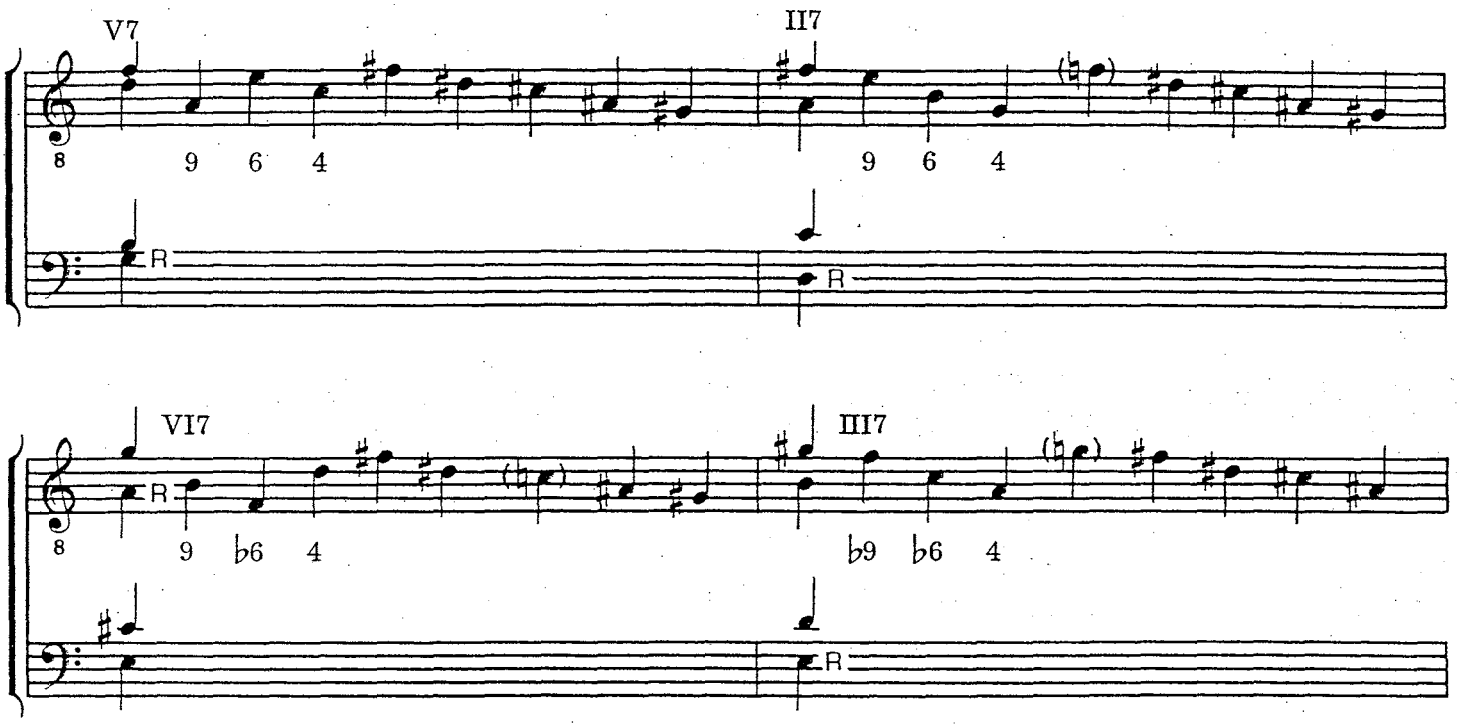
Example 11.



Now we need to find ways of harmonizing the non-chord melody notes. Such non-chord notes fall into two categories. First, there are those which are *non-chord diatonic* (NCD). These notes are in the eight-tone Major scale of the song's key but are not a part of the prevailing chord. Then there are *non-chord, non-diatonic* notes (NCND). These notes are not in the eight-tone Major scale of the song's key and not a part of the prevailing chord.

Example 12 shows these non-chord diatonic and non-chord, non-diatonic notes in relation to four commonly used barbershop seventh chords. We are in the key of C:

Example 12.



The first three notes following each chord are non-chord diatonic notes. They are in the scale of the key (C), but not in the chords. Note that in relation to the chord roots, these notes are the ninth, (or second), the sixth, and the fourth. In the case of the III7, the ninth is a lowered ninth, and in the case of the VI7 and III7, the sixth is lowered. While "lowered" is the correct terminology, it is common practice to write *flat* nine or *flat* six when using numbers, as in the example. *The terminology "lowered" or "flat" may be confusing because it implies the use of an accidental in front of the note—often true, but not necessarily! When referring to "the ninth (or second), the sixth and the fourth," as in the above paragraph, we mean that interval as found in a Major scale. In any Major scale, the ninth (or second) and the sixth are Major intervals, while the fourth is a perfect fourth. When these notes (that are in the scale of the key) are related to the root of a given chord, the ninth (or second) and sixth may turn out to be a ½-step smaller, hence "lowered"or "flat." The fourth may be called "raised" or "sharp four" when it is larger than the perfect interval.*

The last five notes shown after each seventh chord in Example 12 are non-chord, non-diatonic. They are not in the scale of the key and not in the chord. Note the exceptions in parentheses—the F in the II7, C in the VI7, and G in III7 are in the scale of C, but it will be more convenient to treat them as non-chord, non-diatonic notes. (The sharped notes may also be shown enharmonically—that is, G♯ equals A♭, etc.).

Non-chord diatonic melody notes (NCD)

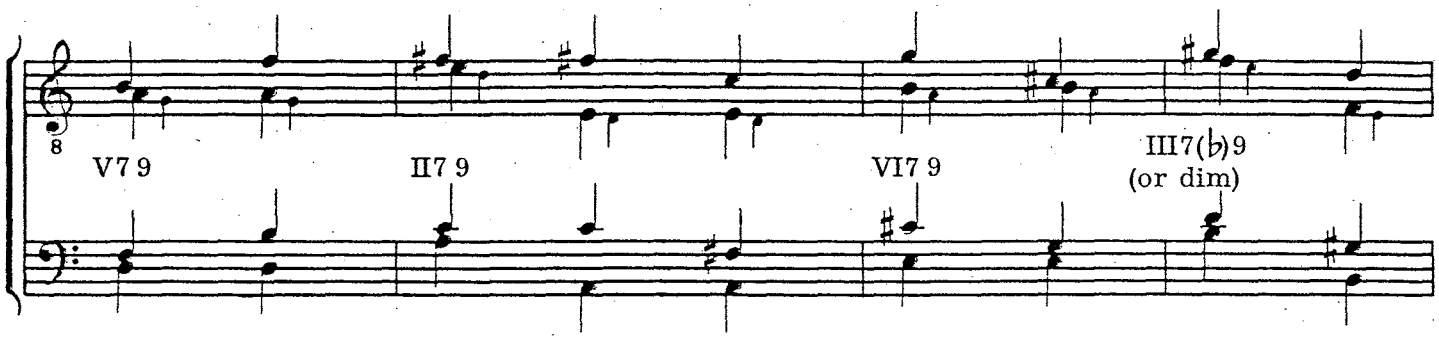
At the risk of a little oversimplification, there are three ways of harmonizing non-chord diatonic melody notes. First, one may retain the essential flavor of the composer's harmony by only slightly altering the chord to provide for the melody note. Second, it is possible to use an alternate harmonization by substituting a chord closely related to the prevailing chord. Third, one may substitute a chord more distantly related, but which may result in a harmonization which is perhaps even more characteristic of barbershop.

Since alternate harmonizations are important enough to treat separately, the discussion here will be harmonizing NCD notes the first and second ways—retaining the essence of the chord and/or substituting closely related chords.

As seen in Example 12, there are three NCD notes which might occur in a melody when the prevailing harmony consists of barbershop seventh chords—the ninth (or second), the sixth, and the fourth.

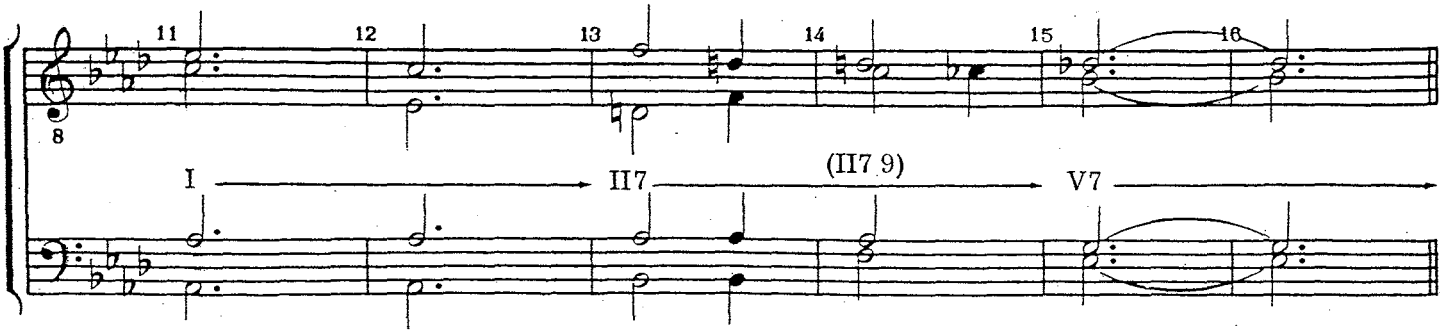
If the melody note is the ninth (remember, that's a note a ninth from the root of the prevailing seventh chord), harmonize the chord as if the lead were singing the root, that is, leave the other voices unchanged. Example 13 shows this for all four of the barbershop seventh chords in Example 12:

Example 13.



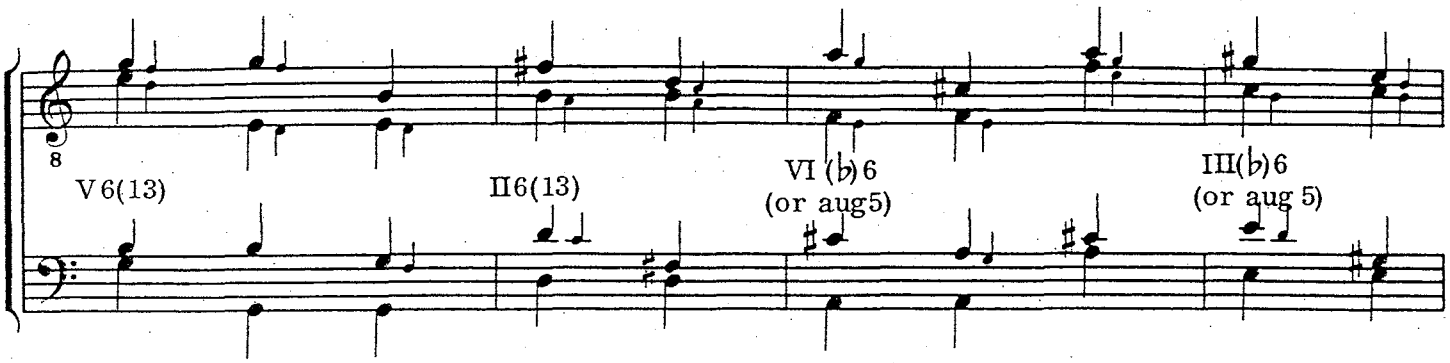
A choice of voicings is shown in Example 13. Which voicing would actually be used depends on whether the melody note is high or low, and on the voice leading—both to and from the chord. Observe that the lowered ninth in the III7♭9 makes the chord a diminished chord. Consider for a moment Example 11. We can now harmonize a circled note that falls into the classification just shown in Example 13—that of a ninth when the prevailing harmony is a barbershop seventh chord. It's the first melody note in measure 14. Here the harmony is II7, and the melody note is a ninth above the root. So we structure the chord as if the lead were singing the root, a B♭:

Example 14.



Example 15 shows how to alter barbershop seventh chords when the NCD melody note falls on the sixth tone of that chord. In this case, the sixth replaces the fifth of the chord. Also, replace the seventh with a second root. The result is a sixth* chord (minus the fifth) with doubled root:

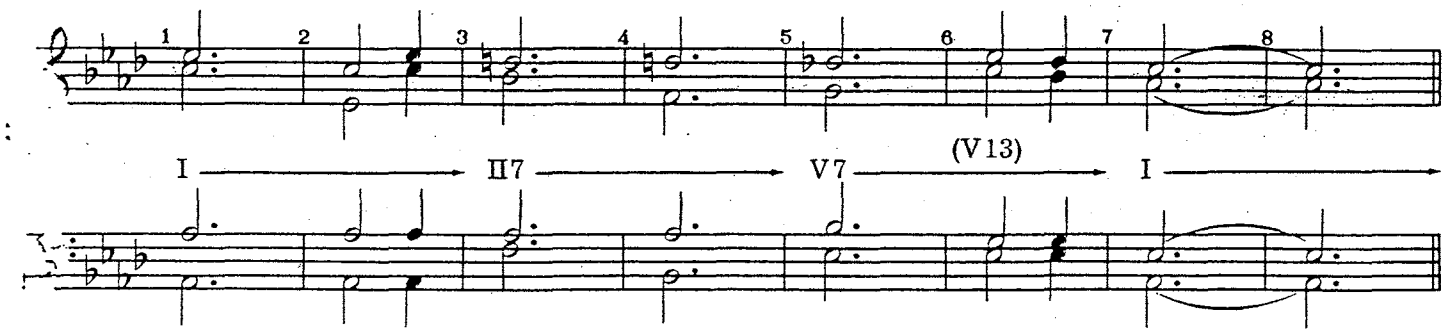
Example 15.



Note that in the case of the VI and III chords the sixth is a lowered sixth, resulting in a chord that sounds augmented to the ear. (The terms "lowered sixth" and "raised fifth" are often used synonymously.)

Again, consider Example 11. Measure 6 has a circled melody note which is non-chord diatonic. The note C falls into the classification just shown in Example 15—it is the sixth from the root of the prevailing seventh chord. We allow the sixth to replace the fifth of the chord, and replace the seventh with a second root. The result is the sixth chord (thirteenth chord):

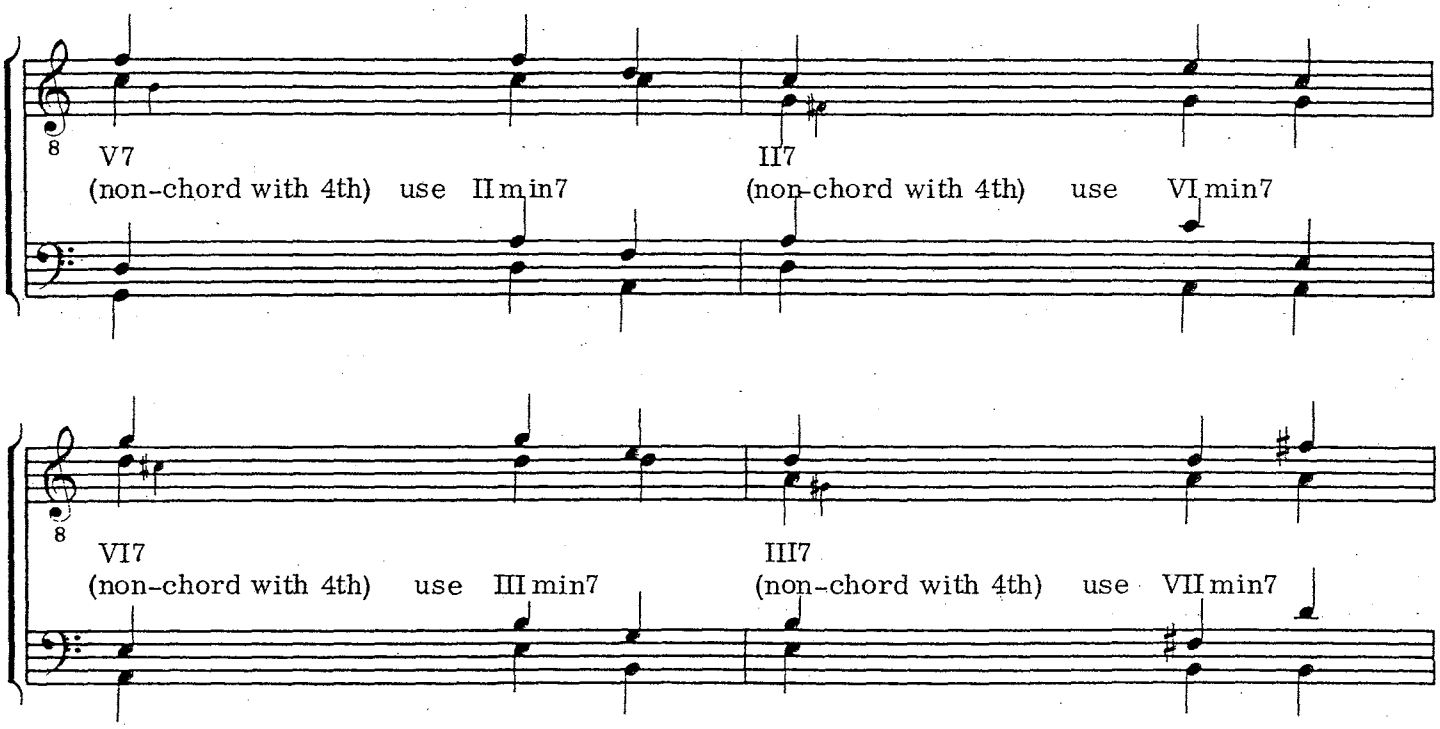
Example 16.



*More accurately, a thirteenth chord because it functions as a barbershop seventh. *(See "Glossary of Barbershop Terms.")*

When the melody falls on the fourth above the root of the prevailing seventh chord, the solution is somewhat more involved. Now a substitute chord, closely related, is necessary, and we suggest the minor seventh chord whose root is a fifth above the root of the prevailing chord. Remember that "minor" here refers to the third, as well as the seventh, of the chord. This substitution is shown in Example 17:

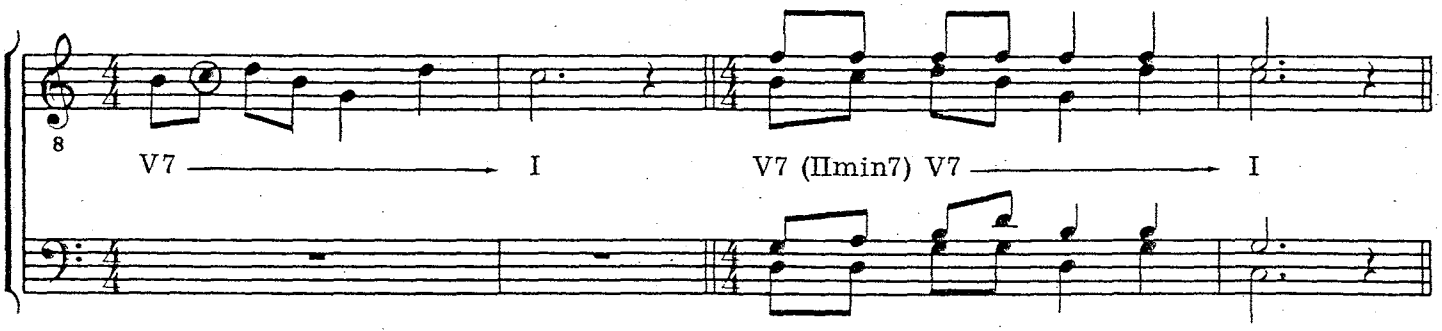
Example 17.



Although the minor seventh is shown as the recommended substitution in the case of the melodic fourth, there are occasions when the barbershop seventh chord (with the Major instead of the minor third) will do as well or better. For example, the II7 may be better than the IImin7, the VI7 better than VImin7, etc.

In Example 18, one of the melody notes is a fourth above the root of the prevailing seventh chord. The recommended substitute chord would be the minor seventh whose root is a fifth above the root of the V7 chord—the IImin7:

Example 18.



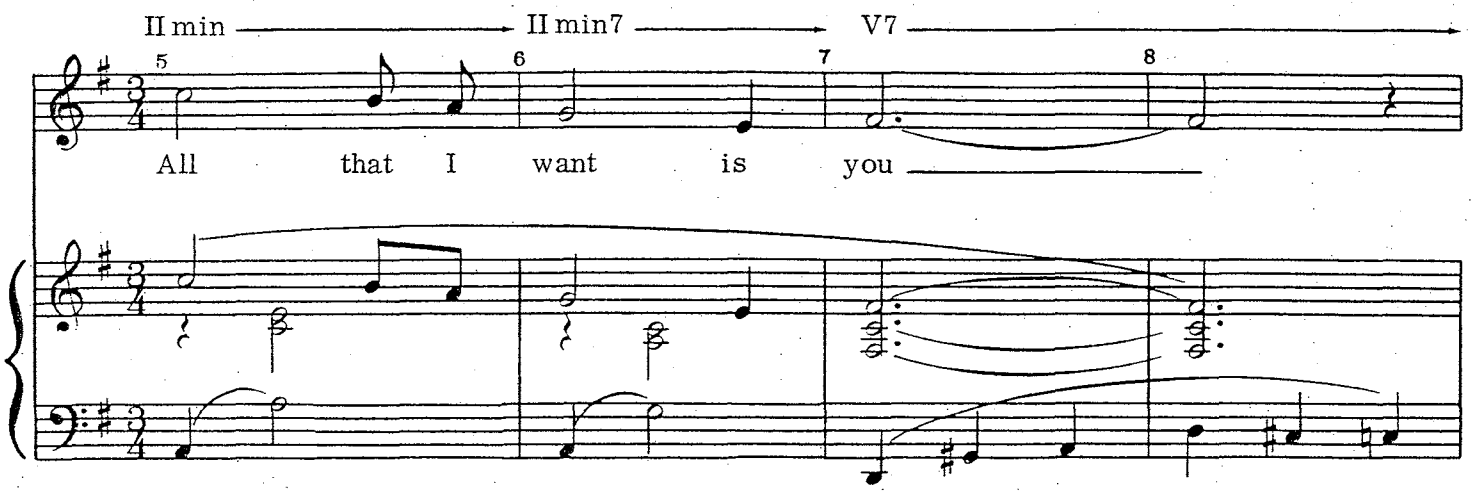
Using the barbershop seventh (II7) would be too quick a harmonic change in Example 18.

We have now seen how the three non-chord diatonic notes may be handled when the prevailing harmony is that of a barbershop seventh.

What if the prevailing chord is the minor seventh? First of all, the minor seventh is seldom encountered in good barbershop songs as a primary harmony. This is because composers in the barbershop era seldom used the minor seventh as a prevailing harmony. Later, in the 1930s and 1940s, composers of popular songs started employing the minor seventh quite regularly—one of the reasons those songs don't sound like barbershop.

Quite often in the barbershop style, the barbershop seventh is substituted for the minor seventh harmony, as in the next example. The piano accompaniment is definitely IImin7 in measure 6:

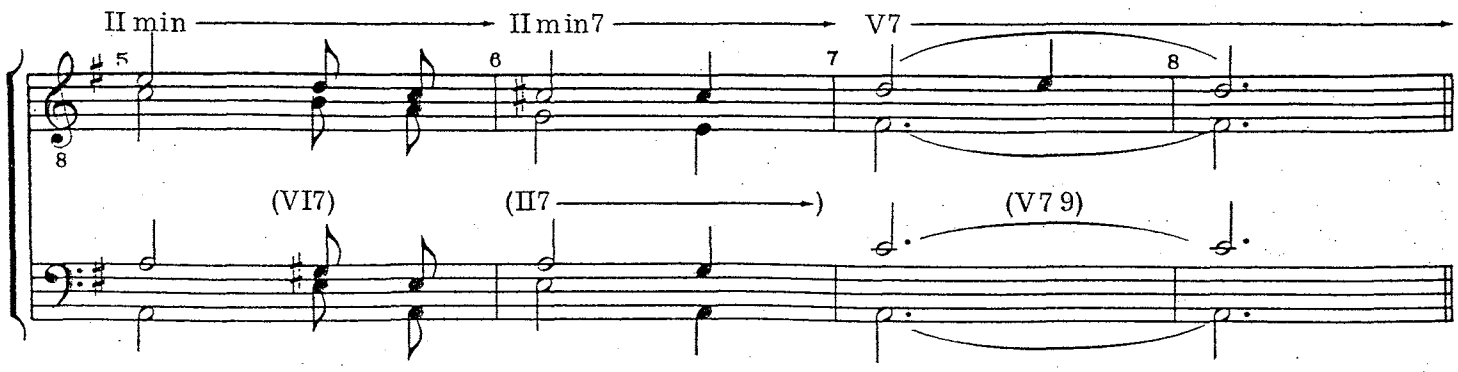
Example 19.



(from "All That I Ask Of You Is Love," copyright 1910 by Shapiro, Bernstein & Co., copyright renewed, used by permission)

The minor seventh still suggests to our ear a less authentic barbershop sound, so the II7 is substituted to get a more characteristic flavor:

Example 20.



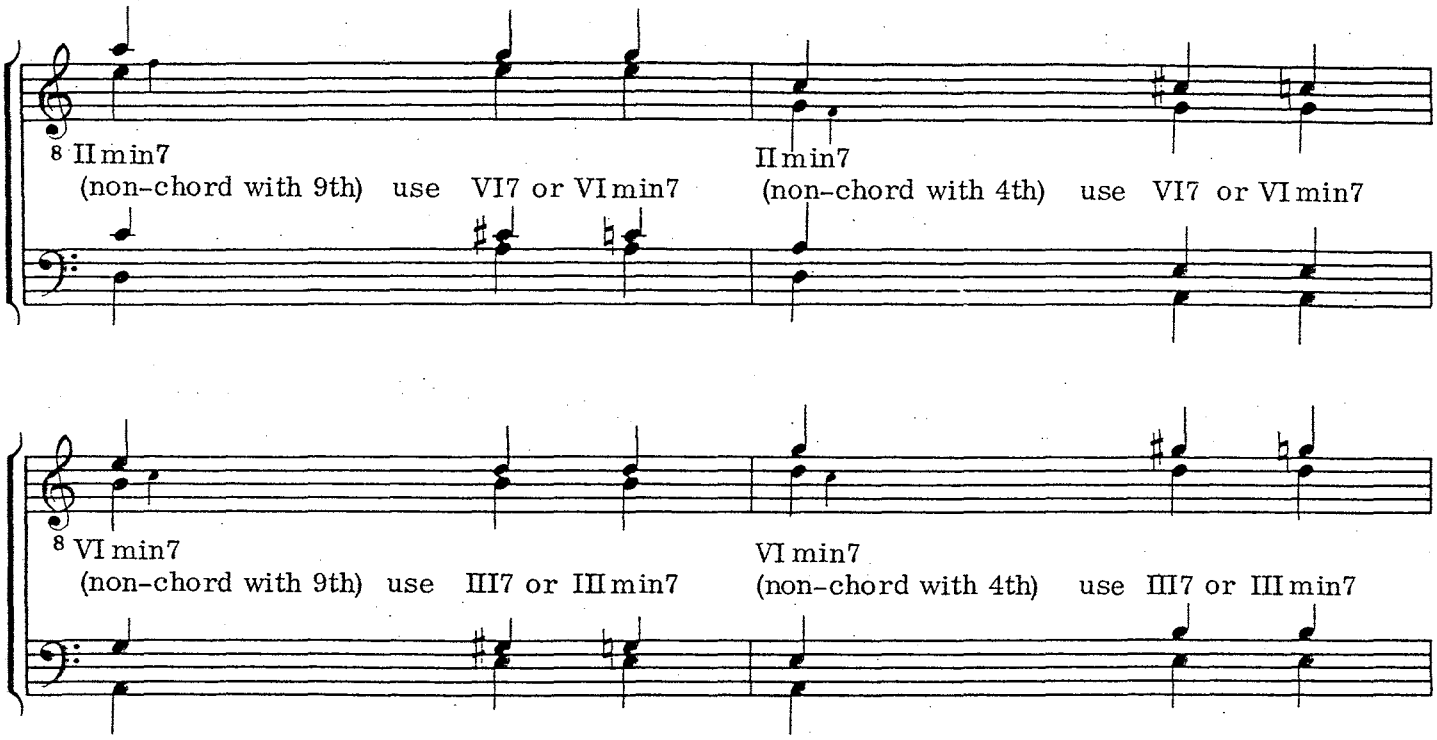
(from "All That I Ask Of You Is Love," copyright 1910 by Shapiro, Bernstein & Co., copyright renewed, used by permission)

However, should there be a case when the prevailing chord is the minor seventh, how would NCD melody notes be handled?

If the NCD note is the ninth (second), try substituting a barbershop seventh whose root is a fifth above the root of the prevailing chord. If the melody note falls on the fourth, try the same substitution—a seventh chord whose root is a fifth above. A melody note falling on the sixth, when the harmony is a minor seventh, is so rare it will not be considered.

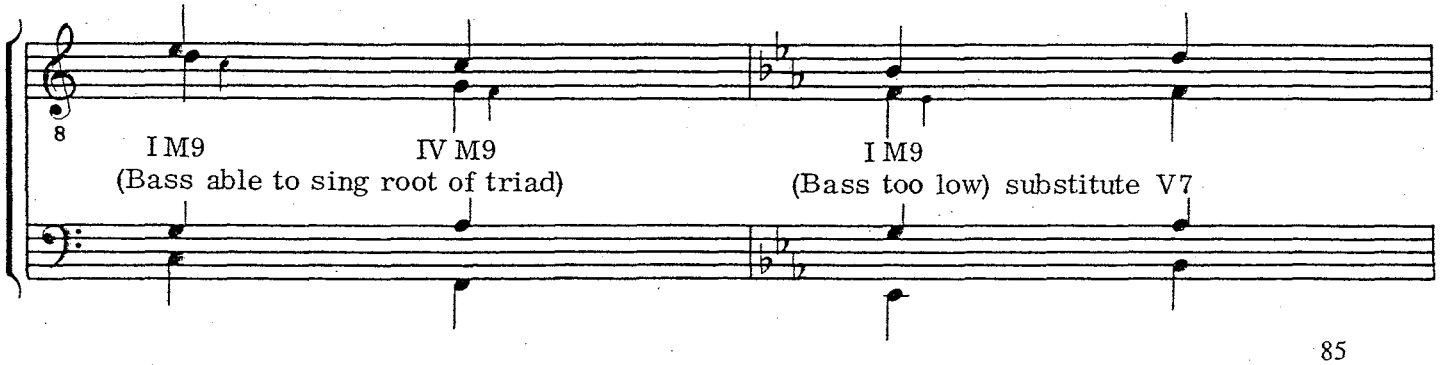
Example 21 shows the suggested chord substitutions in the rare case of a prevailing minor seventh harmony with the NCD melody note on the ninth or fourth:

Example 21.



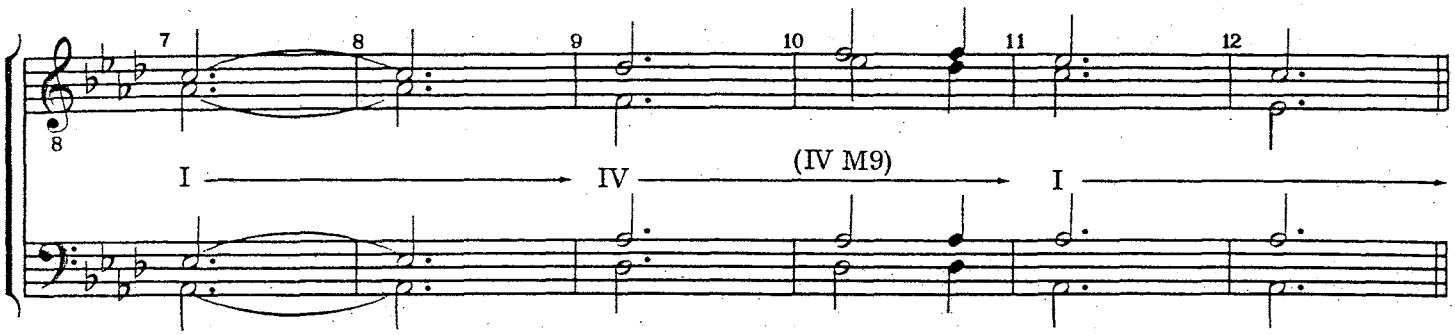
What if the prevailing harmony is a Major triad? We usually find only two in songs that adapt well to our style—the tonic (I) triad, and occasionally the subdominant (IV) triad. If the NCD melody note is the ninth (second), the solution is usually one of two: if the root can be sung by the bass, the ninth replaces the root an octave above. If the lead's ninth is low, and the bass cannot sing the low root, substitute the barbershop seventh chord whose root is a fifth above the root of the Major triad:

Example 22.



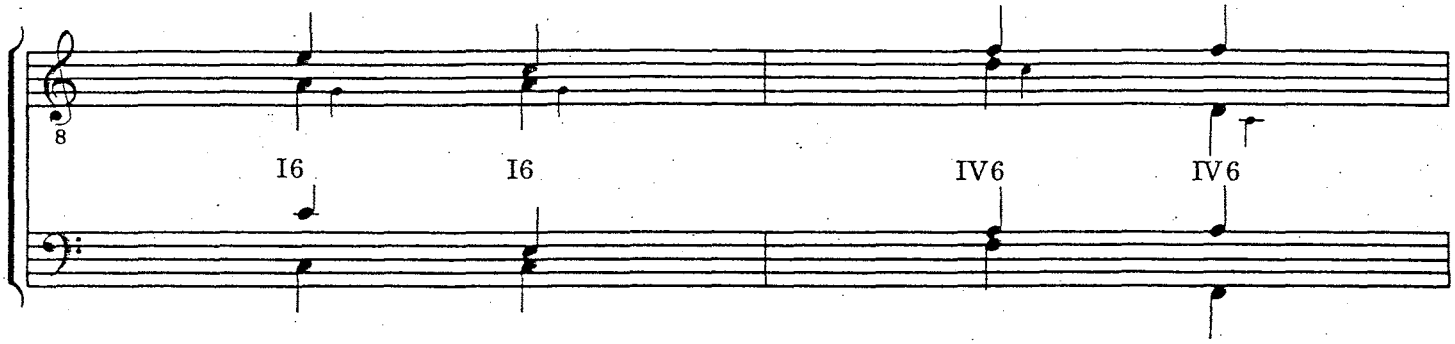
Remember the "Roses At Twilight" song in Examples 10 and 11? We succeeded in harmonizing the NCD notes in measure 14 (Example 14), in measure 6 (Example 16), and now we can harmonize measure 10 because the NCD melody note is a ninth above the root of the prevailing IV chord and falls in the classification just discussed in Example 22 above:

Example 23.



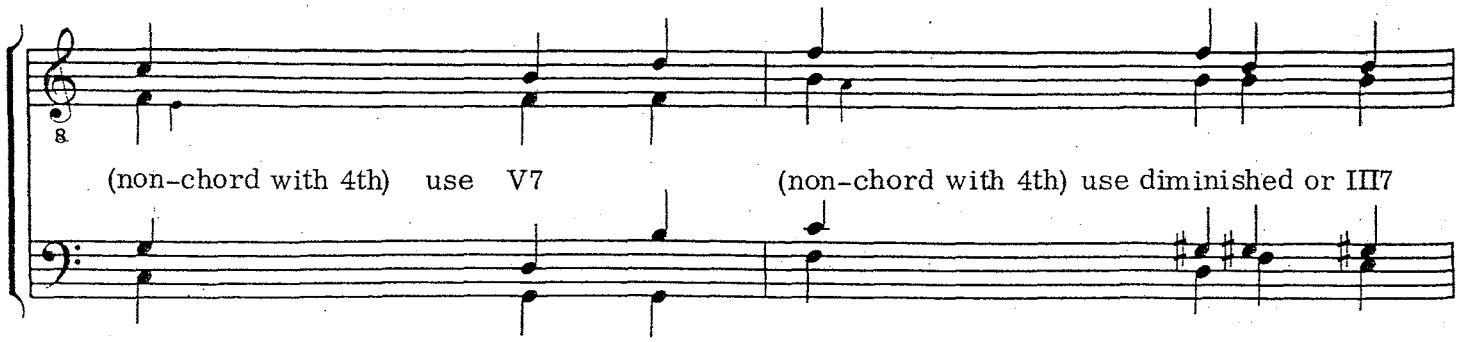
If the NCD melody note is the sixth of the Major triad, simply allow the sixth to replace the fifth:

Example 24.



When the melody note falls on the fourth of the Major triad, the solution depends on whether the prevailing harmony is I or IV. If it is I, substitute the barbershop seventh chord whose root is a fifth above, the V7. If it is IV (and note that the fourth tone is the augmented or raised fourth), use the diminished or the III7:

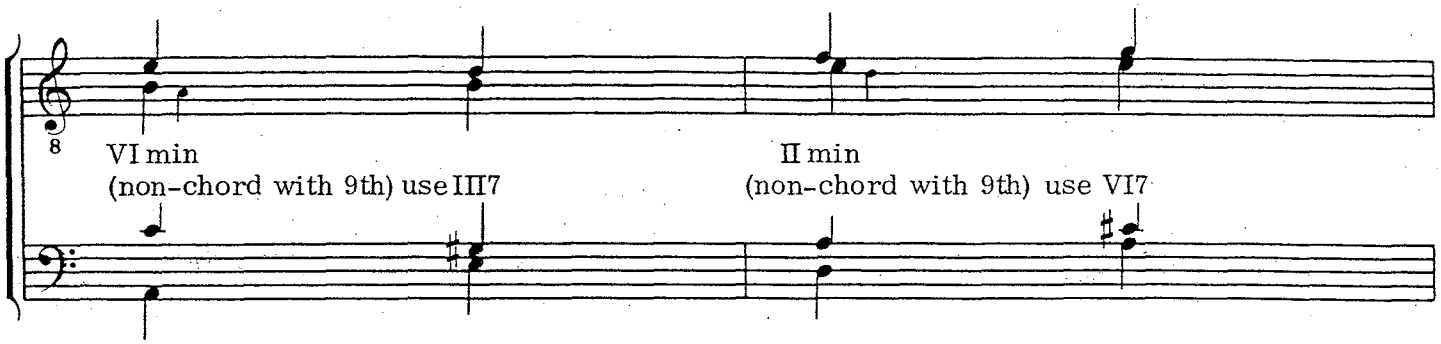
Example 25.



What if the prevailing harmony or required chord is a minor triad? As you know, a prevailing minor harmony throughout is not characteristic of good barbershop songs. However, if the NCD melody note occurs on minor triads, the following is suggested:

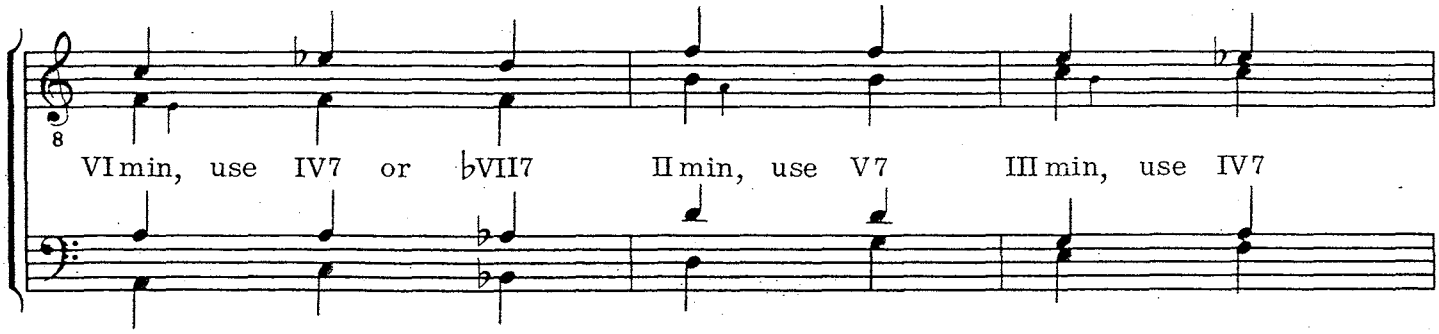
For ninths (seconds), substitute the barbershop seventh chord whose root is a fifth above for the VI minor and II minor triads:

Example 26. *(See also Example 20, measure 5.)*



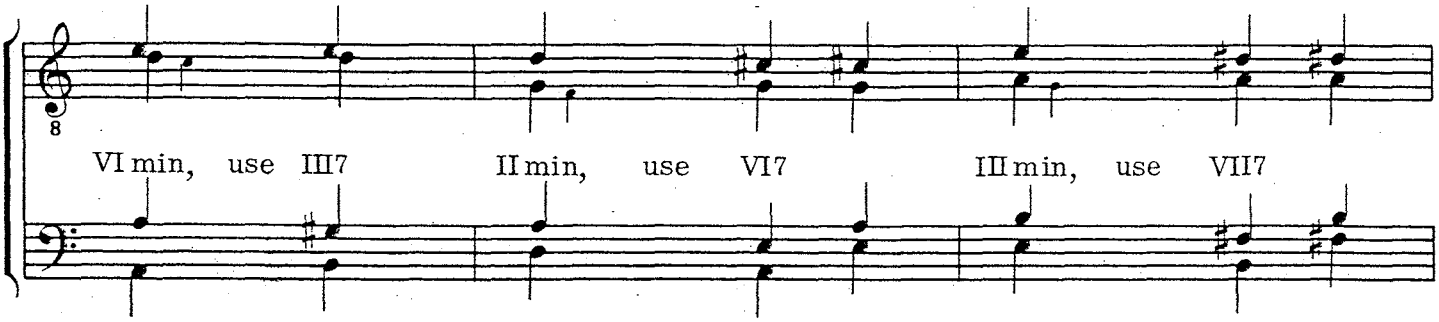
For sixths, substitute the IV7 or ♭VII7 for the VImin triad (lowered sixth), the V7 for the IImin triad, and the IV7 for the IIImin triad (lowered sixth):

Example 27.



For fourths, substitute the barbershop seventh chord whose root is a fifth above:

Example 28.

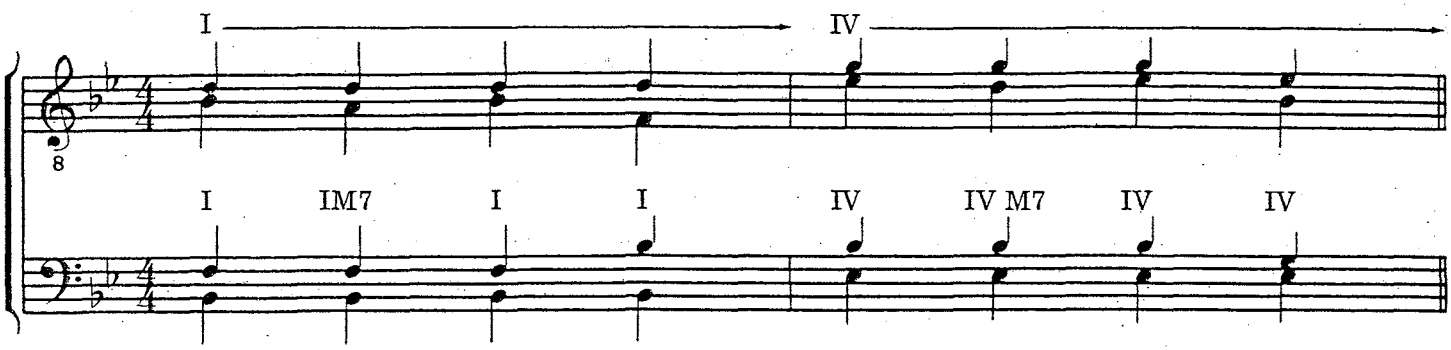


Up to now, we have seen how the three NCD melody notes (the ninth, sixth, and fourth) are handled when the prevailing chord is a barbershop seventh, a minor seventh, and the Major and minor triads.

With the Major and minor triads, a fourth NCD note is sometimes encountered, and that is the Major seventh.

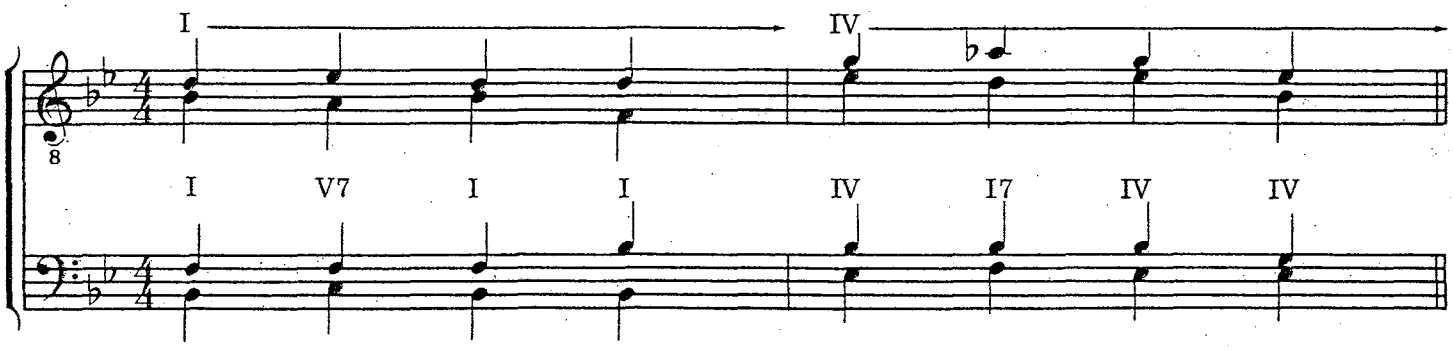
If the melody note is the Major seventh of a prevailing *Major* triad, there are several possible solutions—two are recommended here. First, if the bass can sing the low root, simply replace the upper root with the Major seventh:

Example 29.



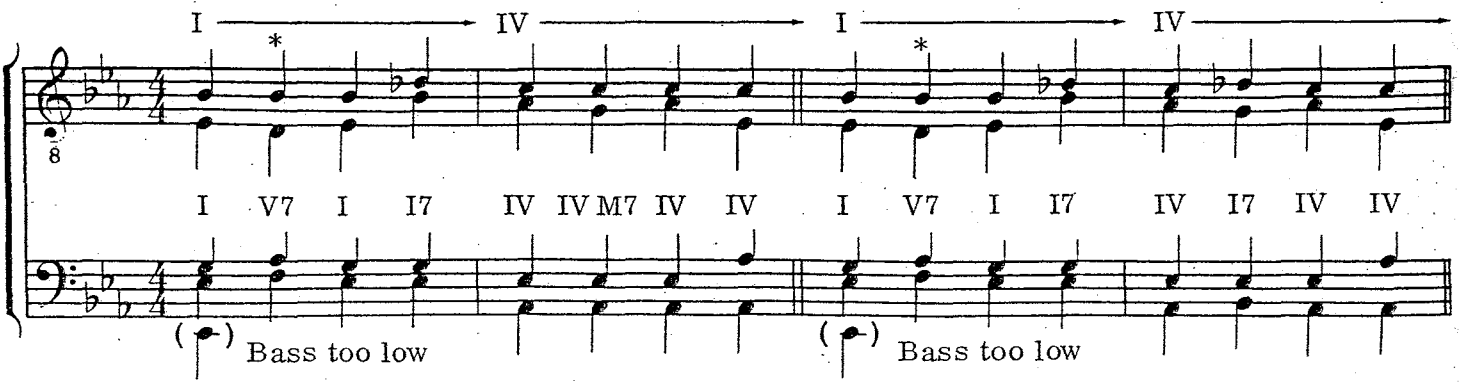
However, in order to avoid the non-characteristic sound of repeated Major sevenths, the barbershop seventh chord whose root is a fifth above may be substituted *if it sounds appropriate*:

Example 30.



Secondly, if the lead's Major seventh note is in the low part of his range, and the bass is unable to sing the low root, the barbershop seventh chord whose root is a fifth above should be substituted:

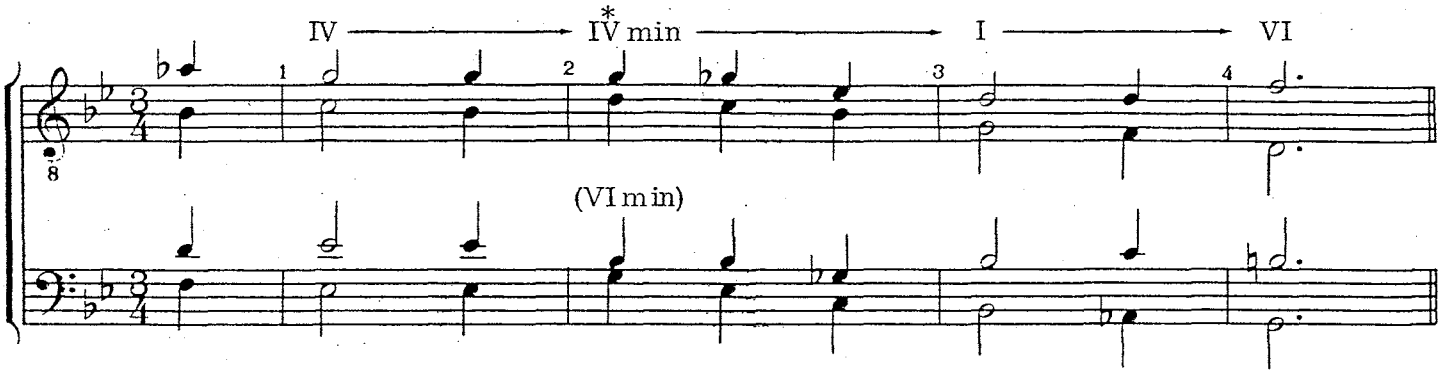
Example 31.



In Examples 29, 30 and 31, the prevailing chord is shown above the treble clef and the actual chords used are shown between the clefs. The second chord in each measure has the lead on an NCD Major seventh in relation to the root of the prevailing chord. Observe that in Example 31 we have compromised one of the principles of good barbershop chord voicing because the melody is so low—the bass is above the lead (shown by *)—very rare indeed in a good barbershop arrangement, and serves to point up that songs with low tonic melody notes often are not going to be good barbershop songs. It should also be said here that since we do not use the Major seventh chord in a harmonic sense (not a good ear chord!), songs that require too many Major seventh chords are not typical barbershop songs.

The occurrence of Major seventh melody notes when the prevailing chord is a minor triad is rare in good barbershop songs. Once in a while, it is encountered when the implied harmony is subdominant and is returning to the tonic—usually IV to IVmin to I. When this happens, there are several solutions, none of them very good. Since the chord containing the minor triad and Major seventh interval (miM7) is an "X-rated chord" (see pg. 9 of the *Theory Of Barbershop Harmony*) and is avoided in barbershop singing, the arranger tries to use substitute chords—the seventh chord a fifth above, or sub-mediant minor—which sound engineered. Example 32 shows a "delaying" tactic to avoid the melodic Major seventh against a prevailing minor harmony with the use of the sub-mediant minor chord.

Example 32.



The substitution of a I7 chord (the seventh chord a fifth above the root of the prevailing IV minor) is not satisfactory! Thankfully, the arranger does not often run into this problem in songs that adapt well to the barbershop style.

We have discussed various ways of handling the non-chord diatonic melody notes when the prevailing (implied) harmony is a barbershop seventh, minor seventh, Major triad and minor triad. In an attempt to show all this in a more usable form, Table No. 1 summarizes this information. The column headings (ninth, sixth, etc.) refer to the NCD melody note, and the row headings show the most frequently encountered prevailing chords.

Each of the guidelines in NCD Table No. 1 is demonstrated in Examples 33-36. The chord symbols are those that might be indicated on the sheet music or deduced from analyzing the piano accompaniment, or might be heard as a result of singing the melody over and over. There are several non-chord notes which will require substitute chords and these are indicated by circled numbers. The circled numbers in the examples correspond to those in the NCD table. Study these examples carefully and it will help you to harmonize non-chord diatonic melody notes.

Table No. 1

with reference to prevailing chord

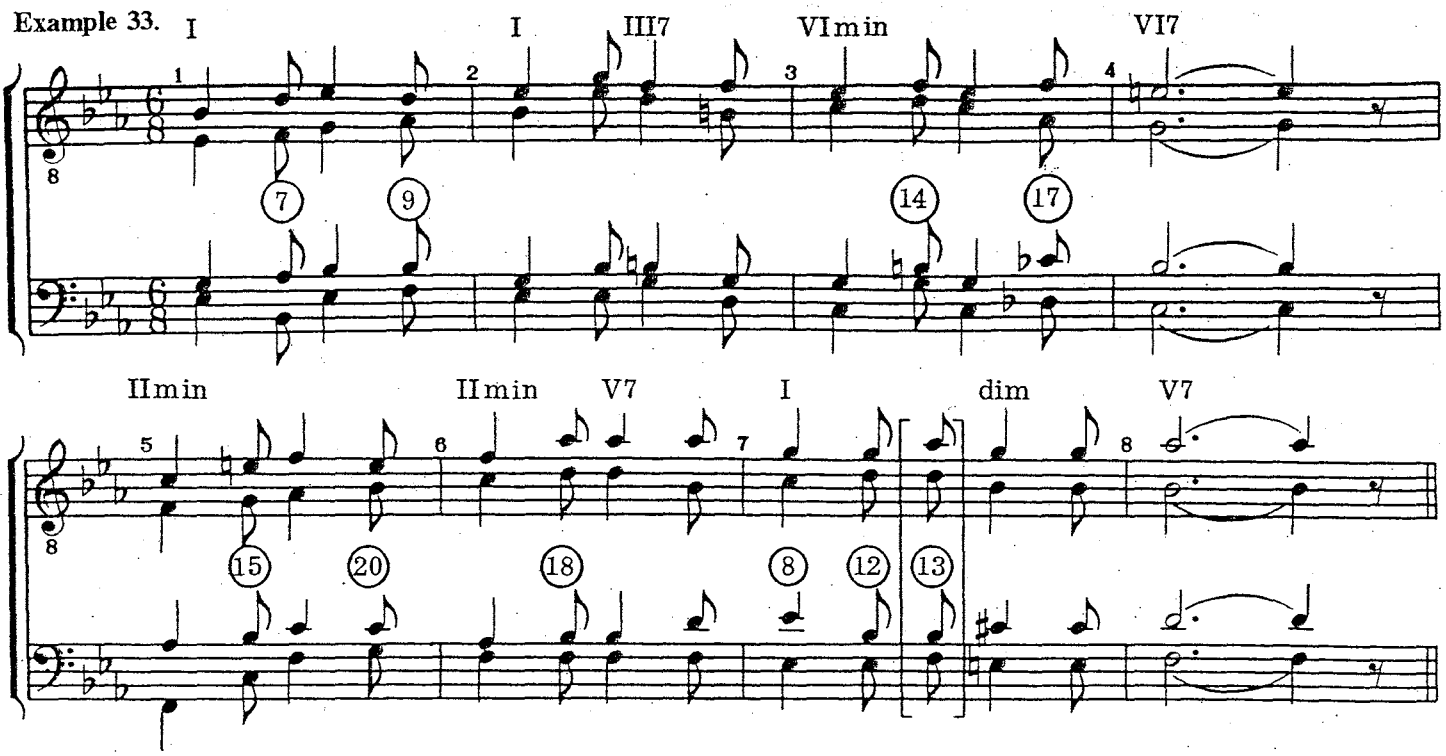
Non-Chord Diatonic Melody Notes

Prevailing Chord	Ninth*	Sixth*	Fourth	Major Seventh
Barbershop seventh	Replaces the root ①	Replaces the fifth. Replace the seventh with second root ②	Substitute the minor (or barbershop) seventh whose root is a fifth above the root of prevailing chord ③	**
Minor seventh	Substitute the barbershop seventh, or minor seventh whose root is a fifth above the prevailing chord ④	**	Substitute the barbershop seventh, or minor seventh, whose root is a fifth above root of prevailing chord ⑤	**
Major Triad	Replaces root if bass can sing root an octave lower ⑥ Or use the barbershop seventh chord whose root is a fifth above root of prevailing chord ⑦	Replaces the fifth ⑧	I: substitute the V7 ⑨ IV: substitute the diminished chord ⑩ or the III7 ⑪	Replaces root if bass can sing root a Major seventh lower ⑫ Or use the barbershop seventh chord whose root is a fifth above root of prevailing chord ⑬
Minor triad	VImin & IImin: substitute the barbershop seventh chord whose root is a fifth above root of prevailing chord ⑭ ⑮ IIImin (♭9)**	VImin: substitute IV7 ⑯ or ♭VII7 ⑰ IImin: substitute V7 ⑱ IIImin: substitute IV7 ⑲	Substitute barbershop seventh chord whose root is a fifth above root of prevailing chord ⑳	Substitute barbershop seventh chord whose root is a fifth above root of prevailing chord ㉑ or try to delay, thus avoiding!

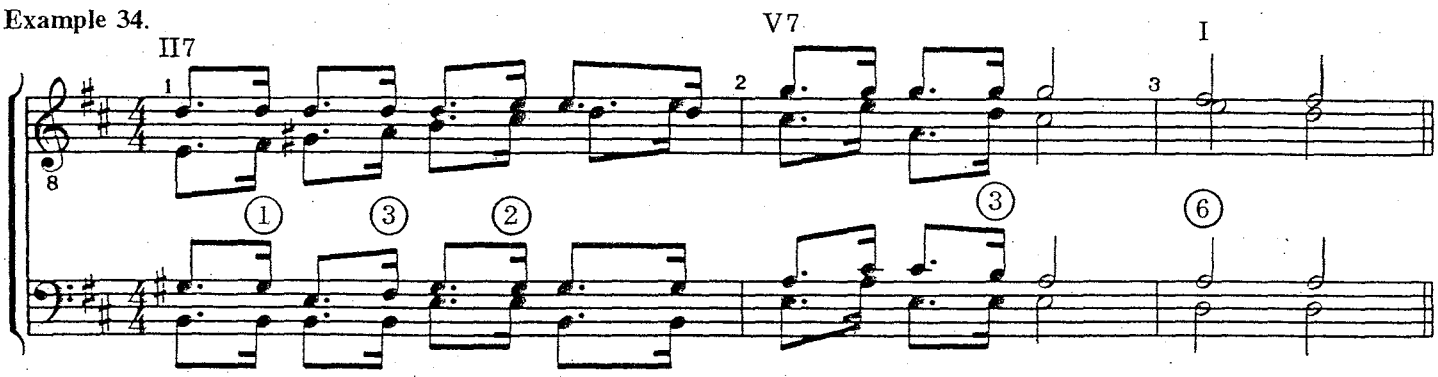
* In some cases, the lowered 9 and lowered 6 (the lowered sixth often called raised or augmented fifth and shown by + sign)

** Rarely, if ever, encountered

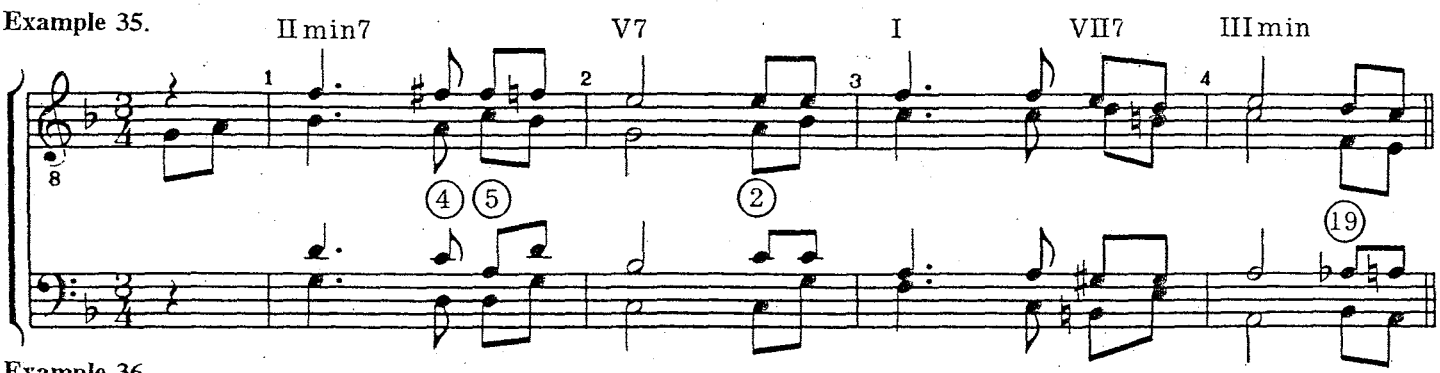
Example 33.



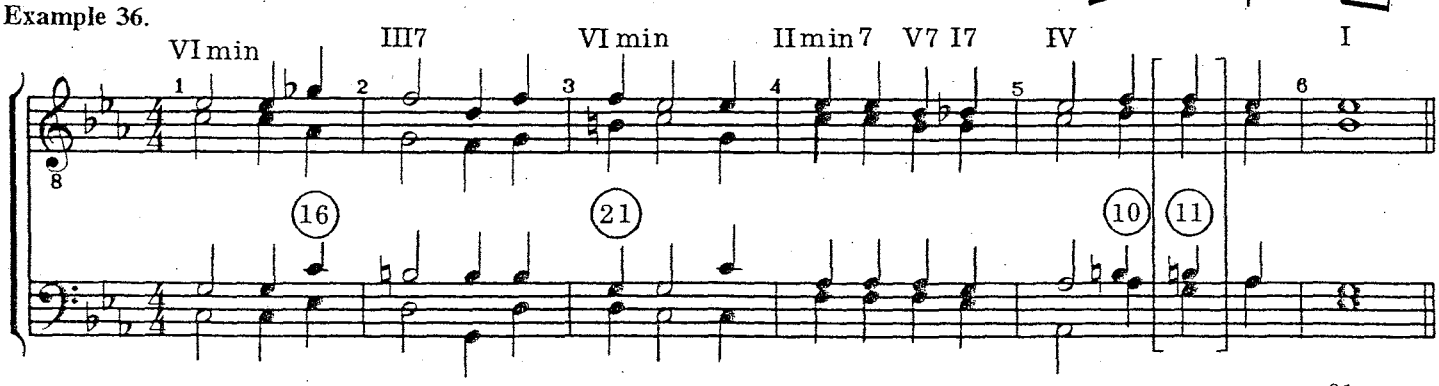
Example 34.



Example 35.



Example 36.



Non-chord, non-diatonic melody notes (NCND)

Refer back to Example 12. You see that there are five notes, related to each of the four barbershop sevenths, that have yet to be accounted for. These are the non-chord, non-diatonic (NCND) notes. It may seem there is a lot more to do now, to explain how to harmonize such notes. Actually, it is somewhat easier!

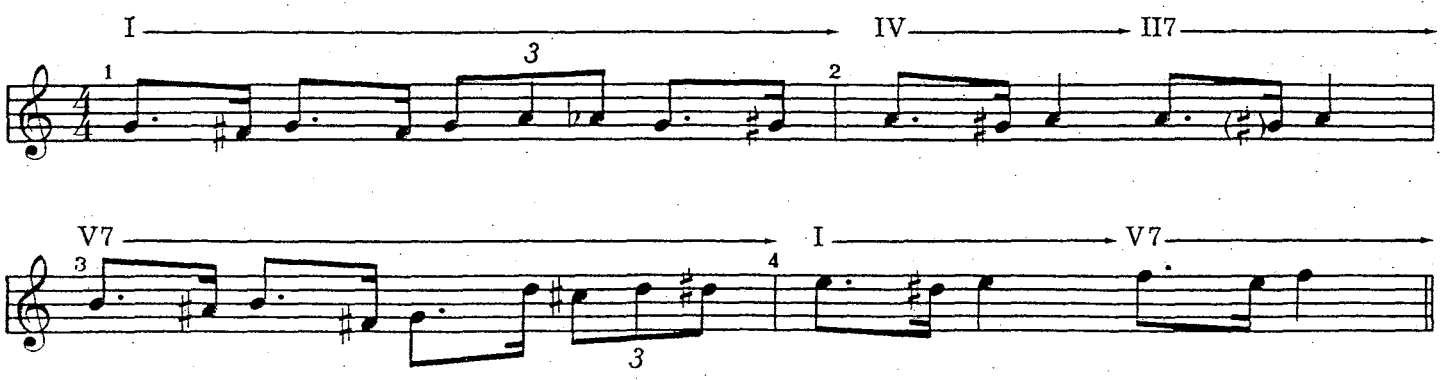
In Example 12, try to sing the interval from any of the four notes in the seventh chords to any of the corresponding NCND notes. Unless you simply move up or down a ½-step, it's difficult. It shouldn't surprise you that composers of the songs we like to sing seldom write melodies with a lot of these awkward intervals—most of the time we encounter NCND melody notes when they follow harmonic notes, and the intervals is usually a ½-step up or down.

Now verify in Example 12 that every one of the five NCND notes can be approached by moving up or down a ½-step from one of the four notes in the corresponding barbershop seventh chords. It may be helpful then, in harmonizing NCND notes, to relate to the chord which prevails just before the note in question.

While the arranger discovers soon enough that "where the chords are going" is the most important factor in his harmonization, the relating of the non-chord melody note to the previous chord can be of significant value, and is the main thrust of this initial approach, called Approach One.

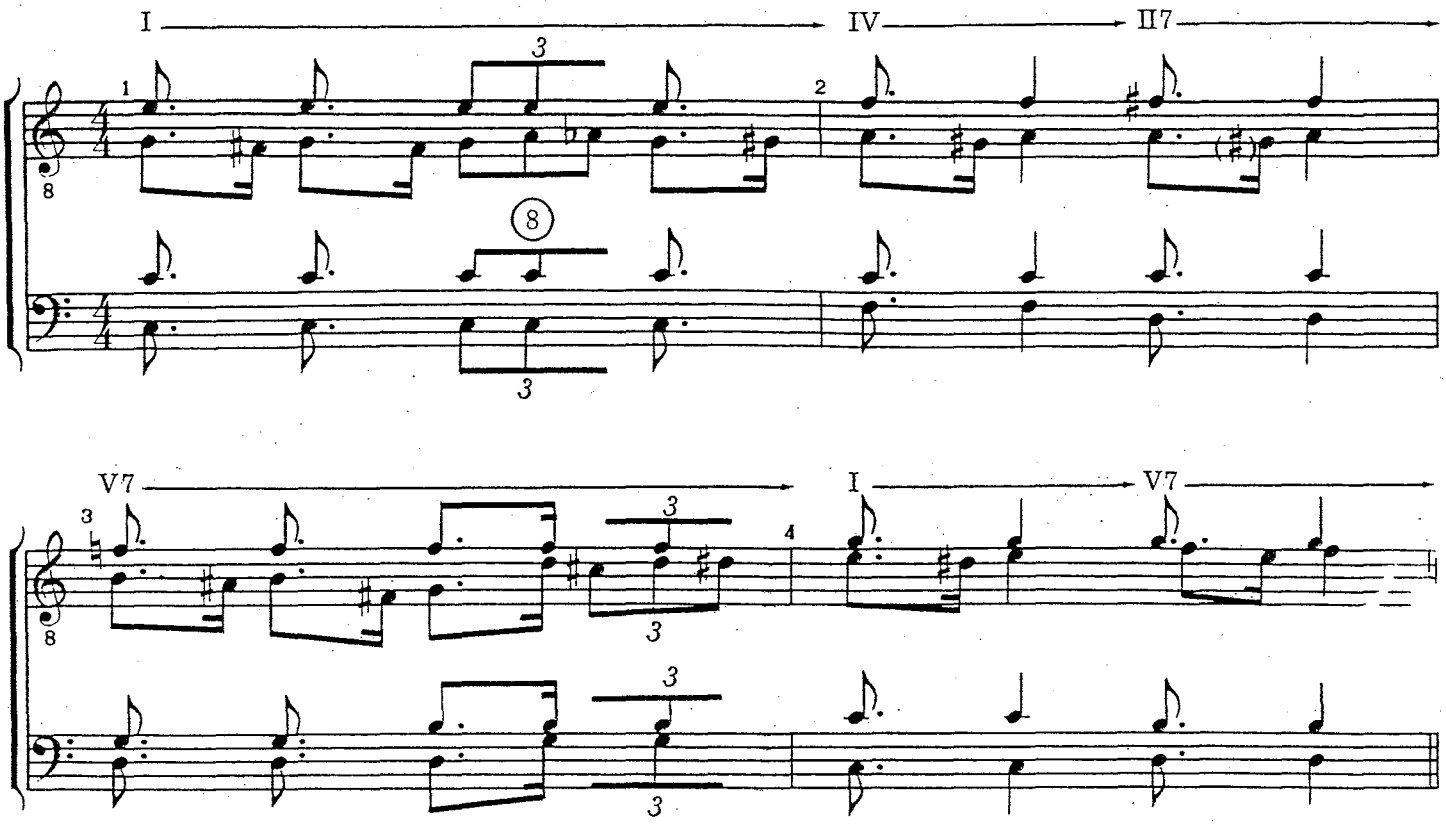
Before considering any harmonizations of NCND melody notes in reference to the previous chord, let's make sure we can recognize these NCND notes. Consider the following example, which was specially designed to show a lot of altered melody notes:

Example 37.



The non-chord, non-diatonic notes are the F♯, A♭, G♯, A♯, C♯, D♯, and one E in the last measure, treated here as a NCND notes. Harmonizing the harmonic melody notes poses no great problem: the Gs in measure 1, As in measure 2; Bs, G and Ds in measure 3; Es and F in measure 4. The A in measure 1, while not a harmonic melody note, is the sixth of the prevailing Major chord and replaces the fifth. *(See Ⓑ in "Non-Chord Diatonic Melody Notes," Table no. 1.)* This is how the notes not NCND would be harmonized:

Example 38.



Many arrangers who are just starting out ask the question, "What do I do first . . . and what do I do next?" Assuming you have done the first step, which is selecting a good song (see chapter on "The Barbershop Song"), the second step is to determine the basic or primary harmonic rhythm that the melody suggests, and indicate that above the treble staff, as shown in Examples 10 and 37. The third step, shown in Examples 11 and 38, will be helpful too. Harmonize the melody notes that fit in the chords of the prevailing harmonies determined in step two.

Now that the harmonic melody notes have been harmonized (Example 38), what about the altered melody notes? Carrying through the same chords on the as-yet unharmonized notes results mostly in non-chords (not used in barbershop) or chords that don't sound appropriate. Some solutions to harmonizing the NCND notes ½-step *below* are given in Table no. 2, with reference to previous chords..

Table No. 2

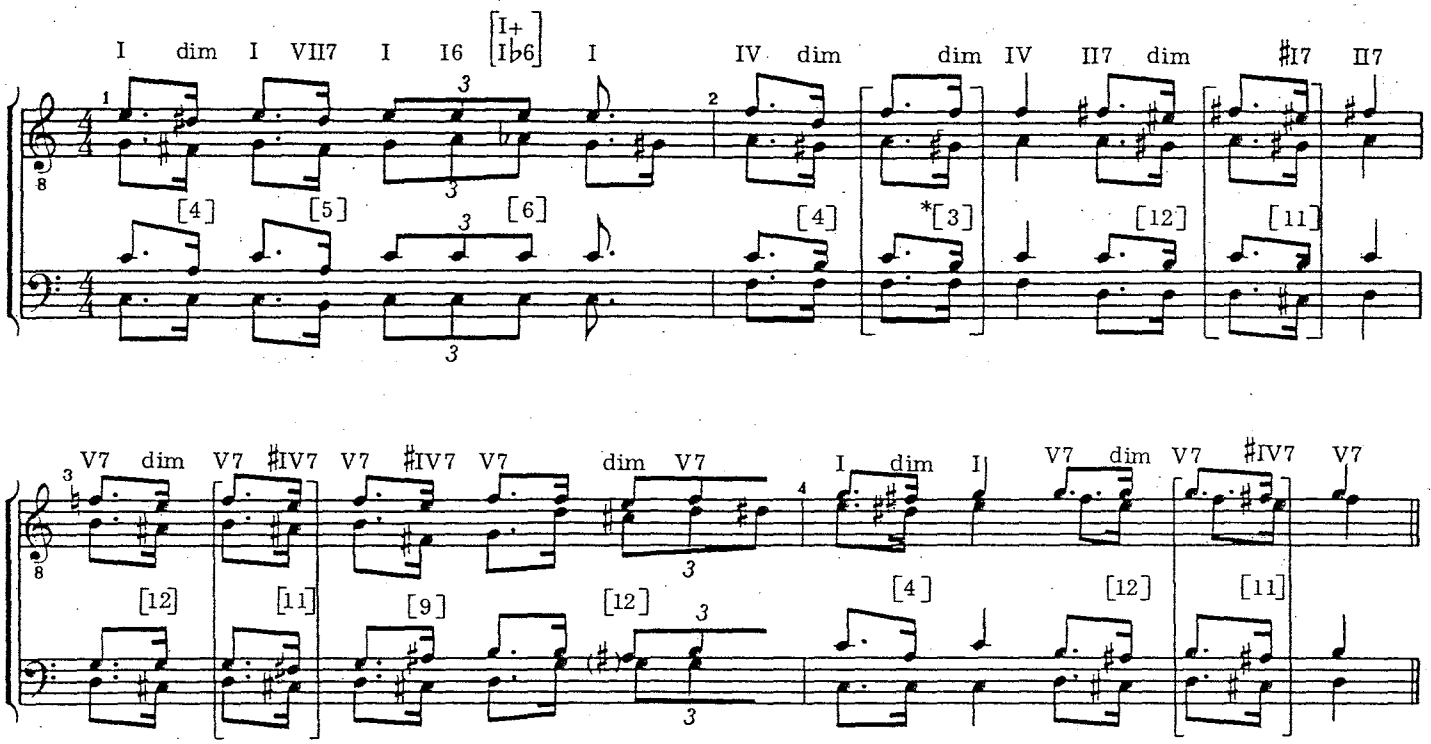
with reference to *previous* chord, if
Lead Note Is ½-Step Below the:

Previous Chord	Root	Third Fifth	Seventh	Sixth	Ninth
Major triad	Leave other notes unchanged [1] or substitute barbershop seventh whose root is a Major third below the altered note [2] (see also Table no. 1)	Lower accompanying fifth/third by ½-step, retaining both roots* [3] or lower accompanying fifth/third ½-step, retain one root, move other root down a minor third to make fully diminished chord [4] or substitute barbershop seventh whose root is a fifth (or a Major third) below the altered note [5]	Not applicable	Leave other notes unchanged [6] or substitute barbershop seventh whose root is a Major third below the altered note [7]	Very rare, try using diminished chord of which the altered note is a part [8]
Barbershop seventh	Lower other notes ½-step [9] or substitute barbershop seventh whose root is a Major third below the altered note [10]	Lower accompanying notes, including [11] or excepting [12] the root, as desired, ½-step		Not applicable	Leave other notes unchanged [13] or substitute barbershop seventh whose root is a fifth below the altered note [14]

* Incomplete diminished chord, used only in special circumstances. *(See Example 39.)*

Using Table no. 2, we can now harmonize all the NCND melody notes in Example 37 that are ½-step below diatonic notes in the previous chords, with alternate chords shown in large brackets:

Example 39.



**Incomplete diminished, used rarely—only when constant jumping back and forth by tenor is awkward. This "back and forth" is less conspicuous in an inner voice—see baritone in measure 1.*

The only altered melody note that does not move by ½-step from the previous melody note is the F♯ in measure 3. You no doubt noticed it as the one awkward melodic move when you first sang through Example 37. Treat it as though the previous melody note had been G—in other words, relate to a harmonic, diatonic note in the previous chord. In analyzing the relationship (in order to find a solution in Table no. 2), you would relate the F♯ to the G in the previous chord and look under "½-step below" the root of the previous barbershop seventh chord. And you discover that [9] works better than [10].

Note that the chords which result from the suggestions in Table no. 2 are as follows: diminished [3], [4], [12]; barbershop seventh chord a ½-step below preceding chord [5], [9], [11]; a chord which sounds like an augmented chord [6].

Since Table no. 2 involved only altered notes ½-step below, there is still a melody note in measure 1 and in measure 3 of Example 39 as yet unharmonized. Table no. 3 shows some solutions to melody notes ½-step above diatonic notes in previous chords.

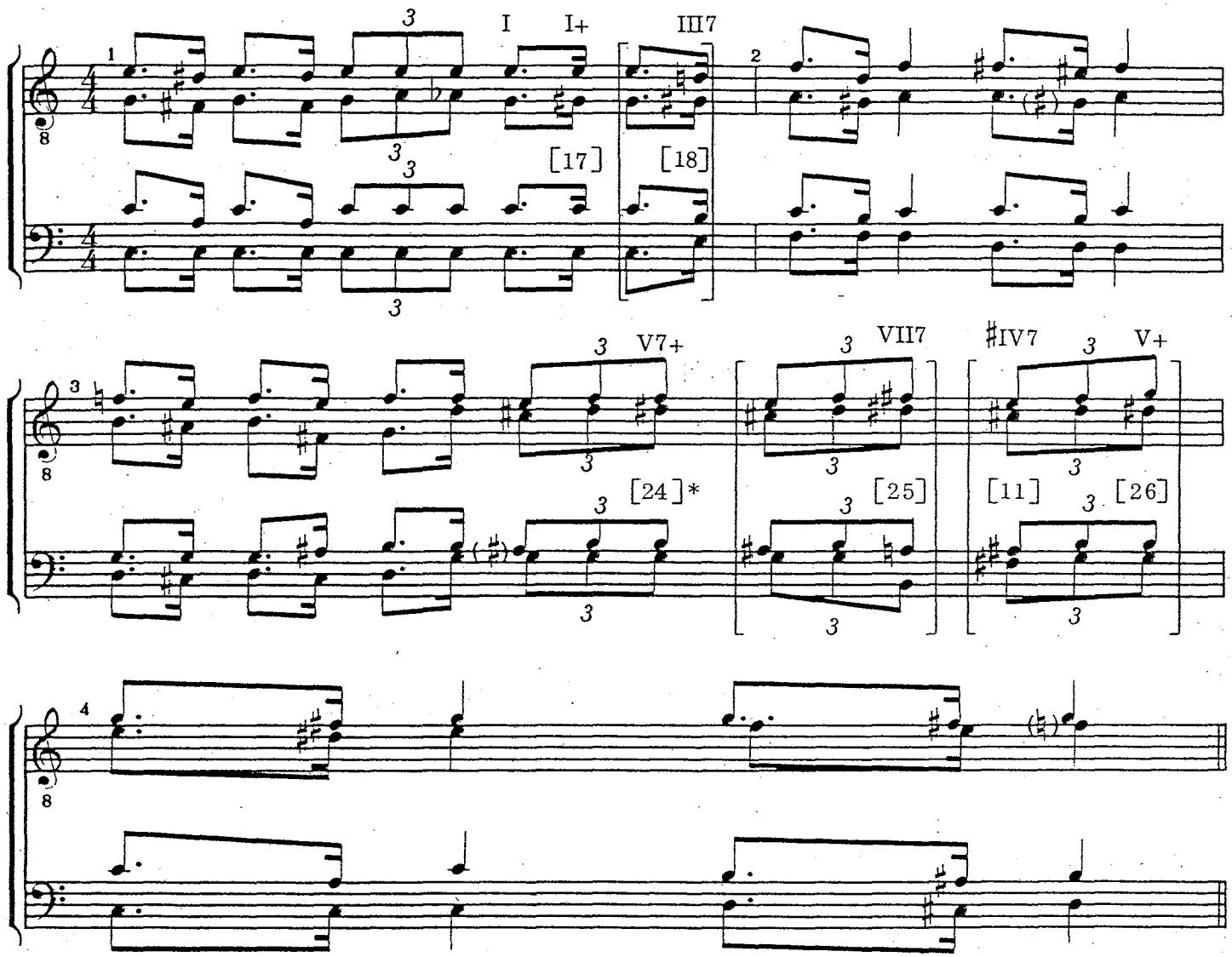
Table No. 3

with reference to previous chord, if
Lead Note Is ½-Step Above the:

Previous Chord	Root	Third	Fifth	Seventh	Sixth	Ninth
Major triad	Requires a substitute chord, most often the barbershop seventh whose root is a Major third below altered note [15]	Substitute barbershop seventh whose root is a fifth above the root of previous chord [16] (see Table no. 1 for fourth)	Leave other notes unchanged [17] or substitute barbershop seventh whose root is a Major third below altered note [18]	Not applicable	Treat as a barbershop seventh chord. Add the fifth for a full chord [19] or substitute barbershop seventh whose root is a Major third below altered note [20]	Not applicable
Barbershop seventh	Leave other notes unchanged [21] or substitute barbershop seventh whose root is a fifth below the altered note [22]	Substitute barbershop seventh whose root is a fifth above the root of previous chord [23] (see also Table no. 1 for fourth)	Leave other notes unchanged [24] or substitute barbershop seventh whose root is a Major third (or fifth) below altered note [25] or move the seventh to second root [26]	Substitute barbershop seventh whose root is a fifth below the altered note [27]	Not applicable	Substitute barbershop seventh whose root is a Major third below altered note [28]

From Table no. 3 the remaining notes in Example 39 can be harmonized. Example 40 shows this and alternate harmonizations as well:

Example 40.



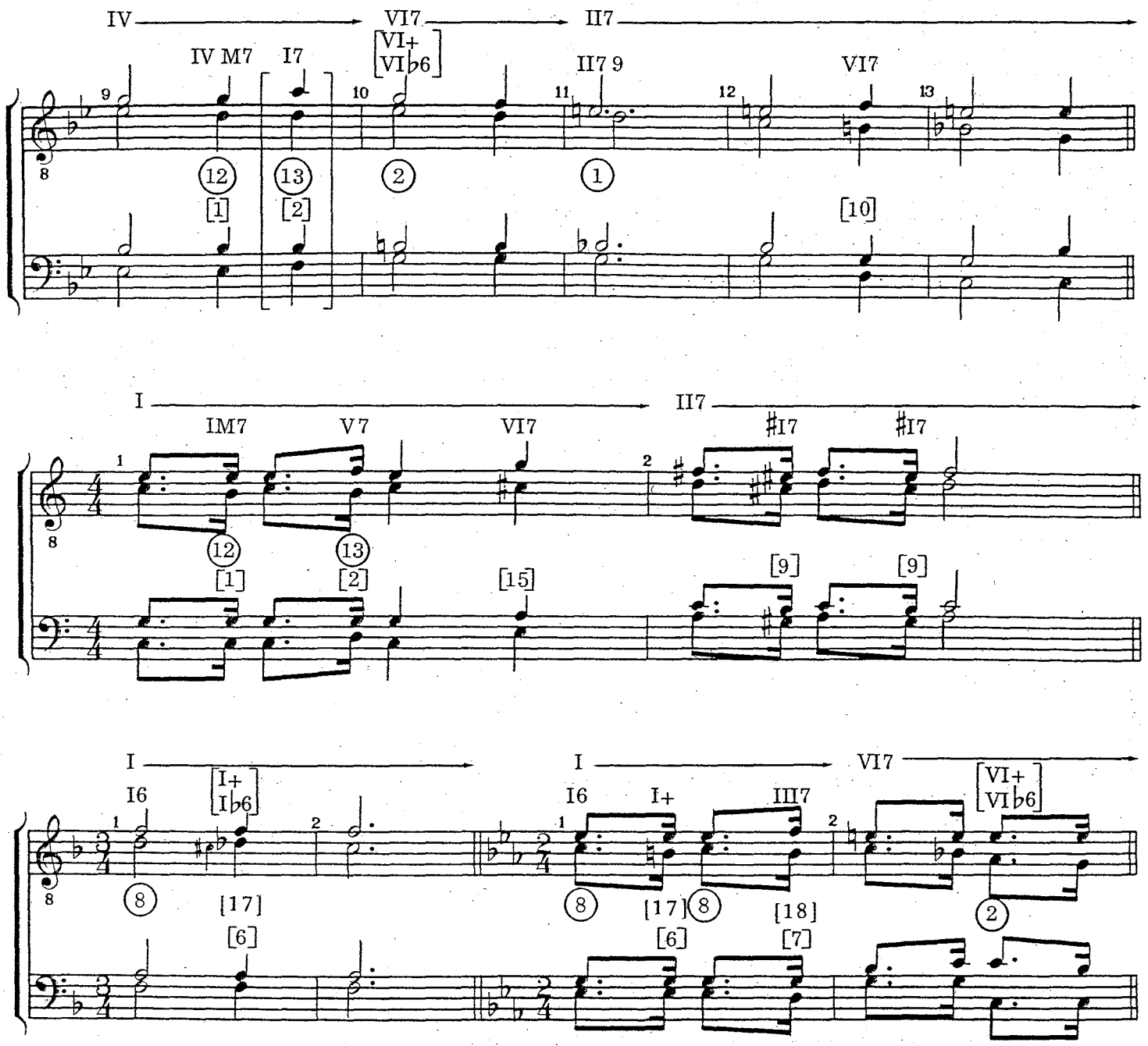
* Rarely used, except when quick rhythmic figure (or tempo) makes a substitute chord difficult to sing.

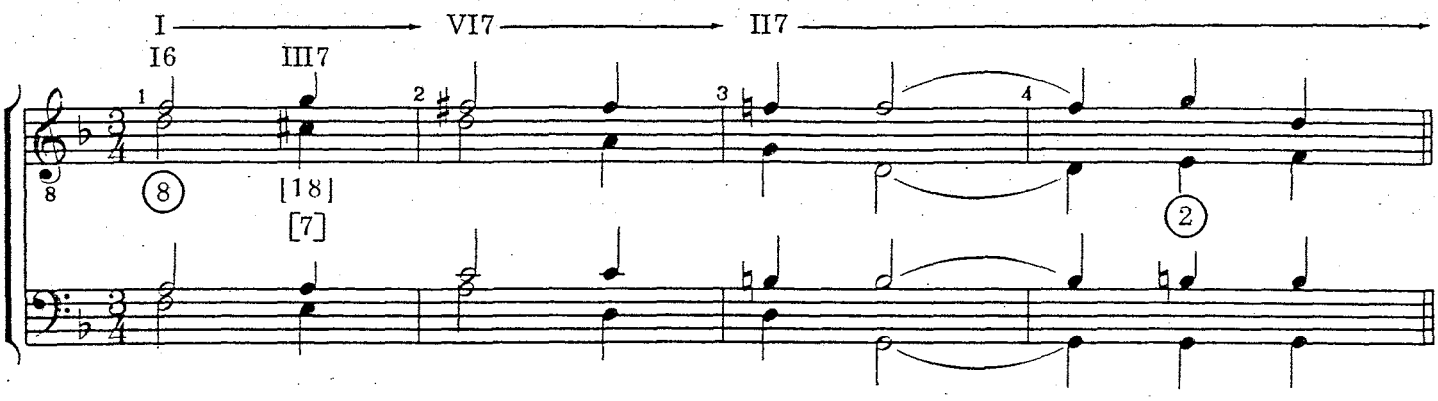
Note that if the fifth of the Major triad or barbershop seventh is raised, this results in an augmented chord (shown by the + sign) as in measures 1 and 3 of Example 40, the I+ and V7+ respectively. These chords are used, but barbershop singers, with a preference for the seventh chord, generally substitute the III7 for I+ and VII7 for V7+, the raised fifth becoming the third of the substitute chord. These alternate chords are shown in large brackets. Also note the additional possibility in measure 3—the V+ chord, preferable to the V7+ if the III7 is too difficult to sing because of tempo or quick rhythmic figure.

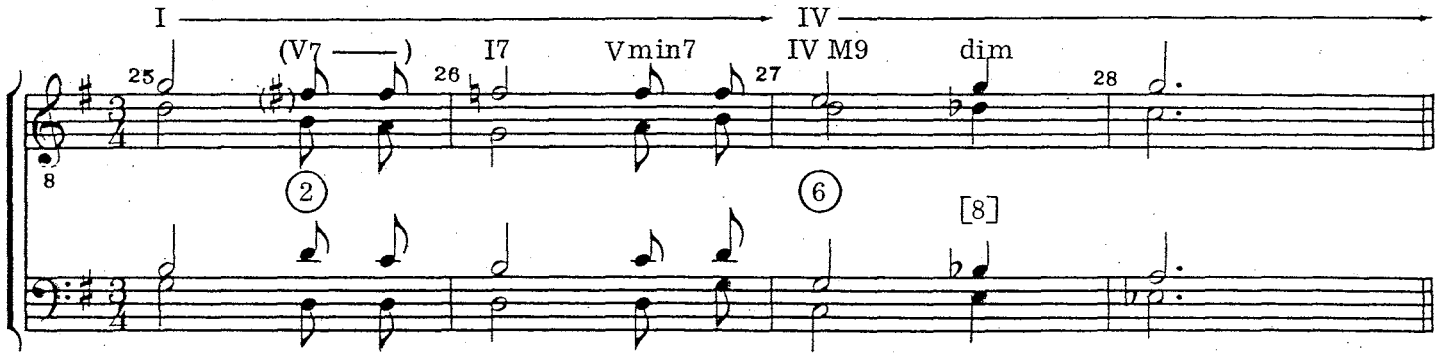
In Example 40 you should confirm the chords just discussed: augmented triads [17], [26]; augmented seventh [24]; substitute barbershop sevenths [11], [18] and [25].

The following examples show some additional solutions for altered notes, both a ½-step below and a ½-step above the previous melody note. Study these, as well as Examples 39 and 40, confirming corresponding numbers and suggestions in Table no. 2 and Table no. 3, and also the circled numbers for Table no. 1.

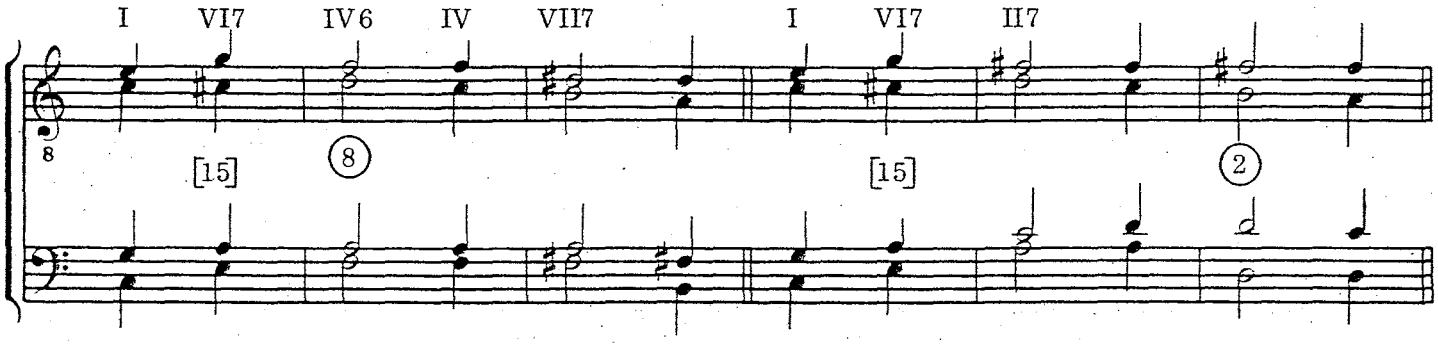
Example 41.

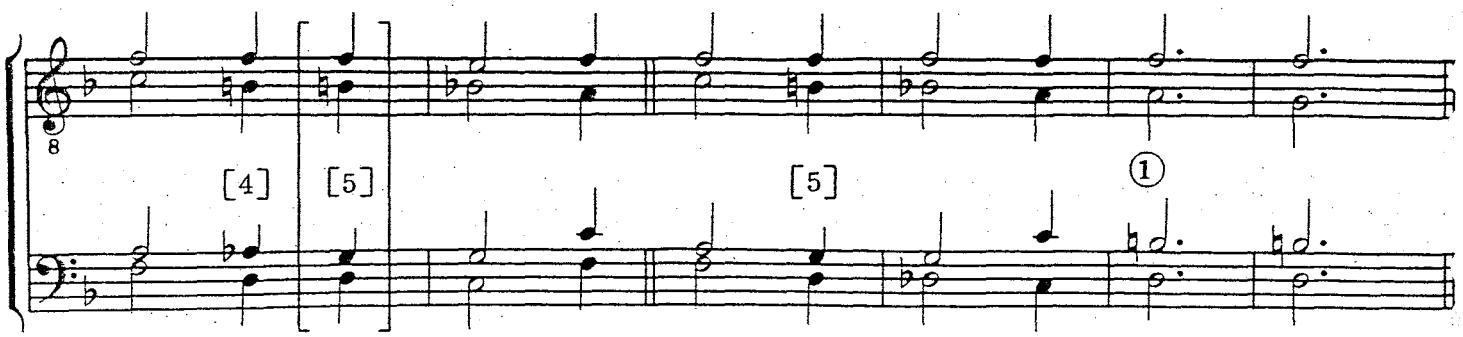


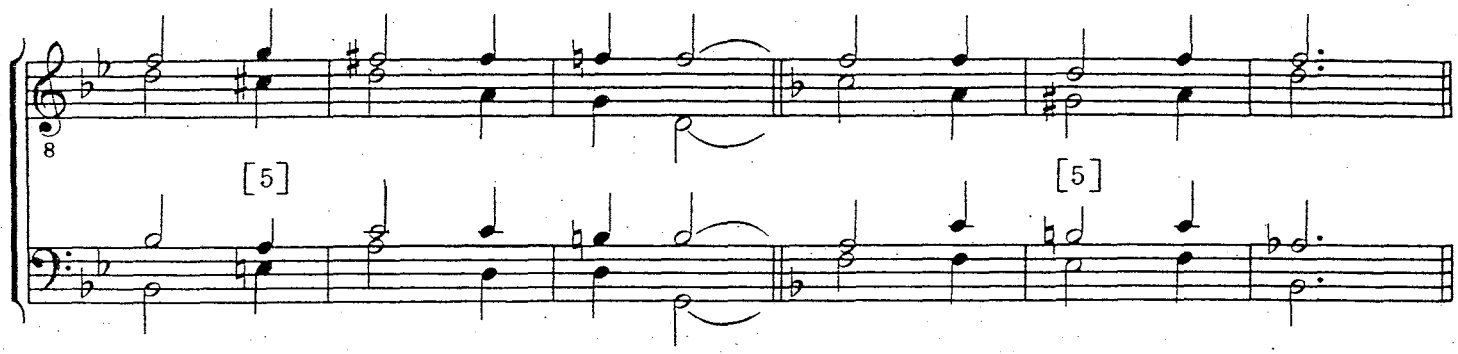


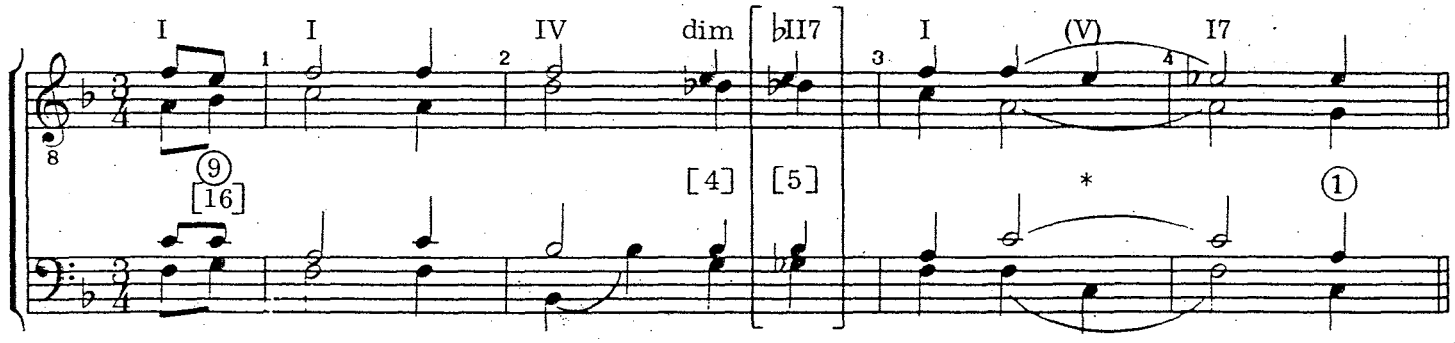


(from "All That I Ask Of You Is Love," copyright 1910 by Shapiro, Bernstein & Co., copyright renewed, used by permission)

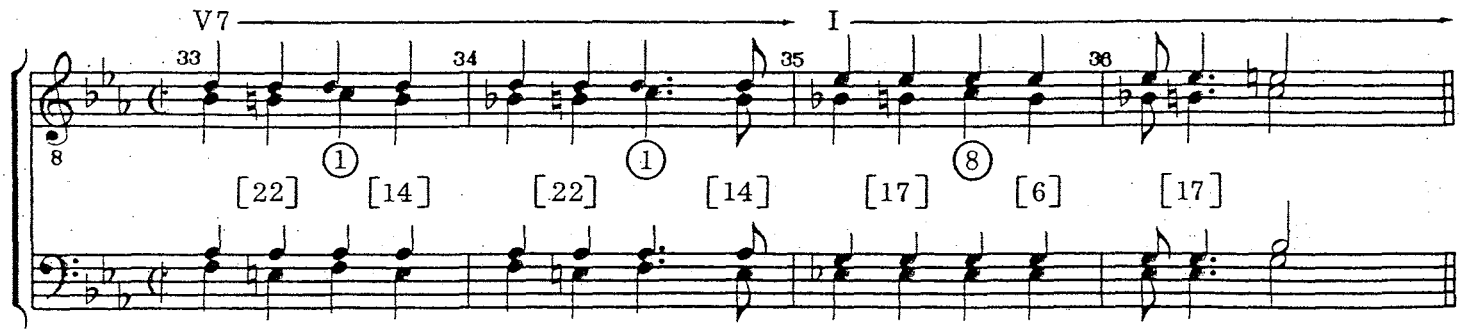




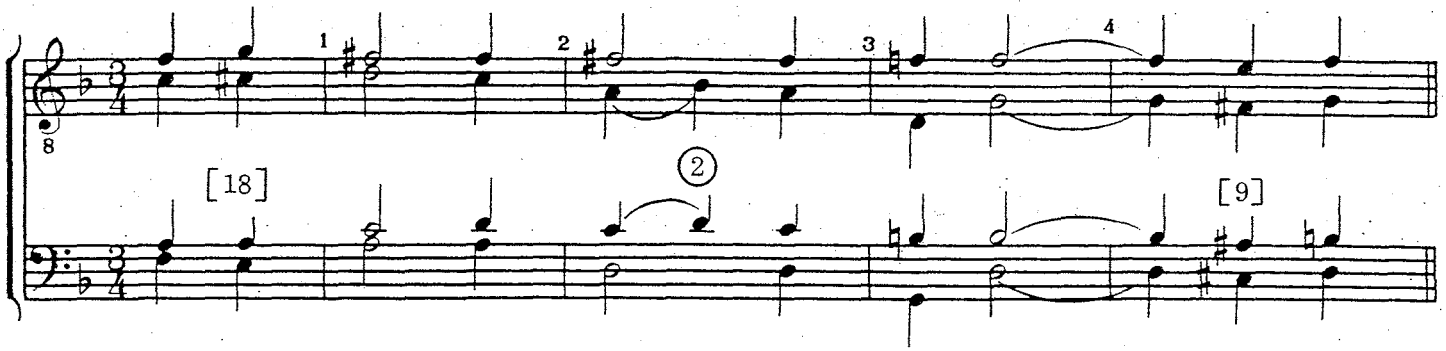


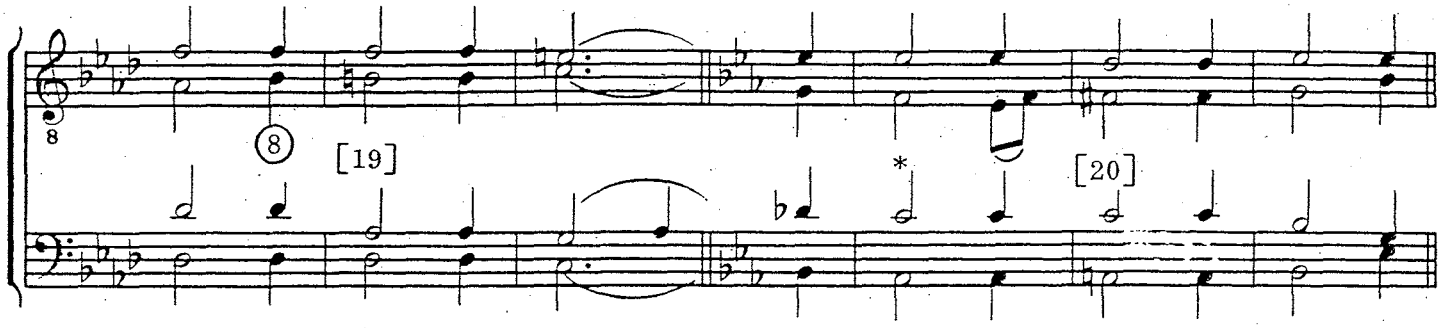


* *Chord substitution for "motion," really ② used in a different way because melody note has not moved.*

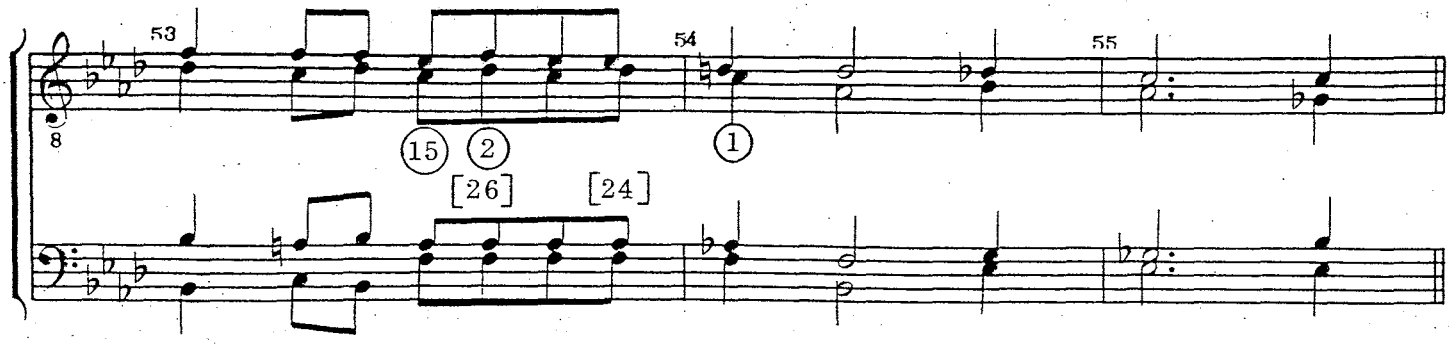


(from "Back In Those Days Gone By," copyright 1966 by Mike Senter, used by permission, Society stock no. 7518)

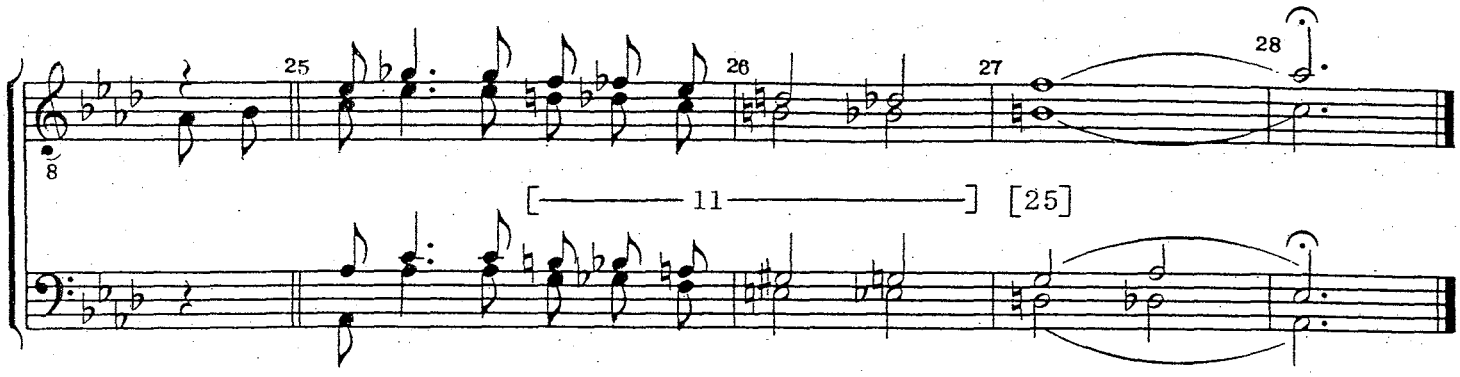


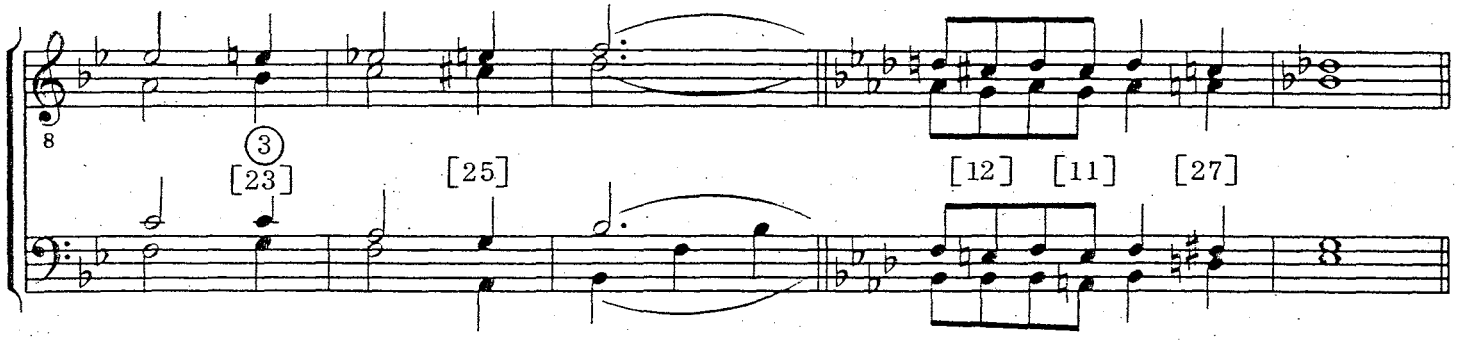


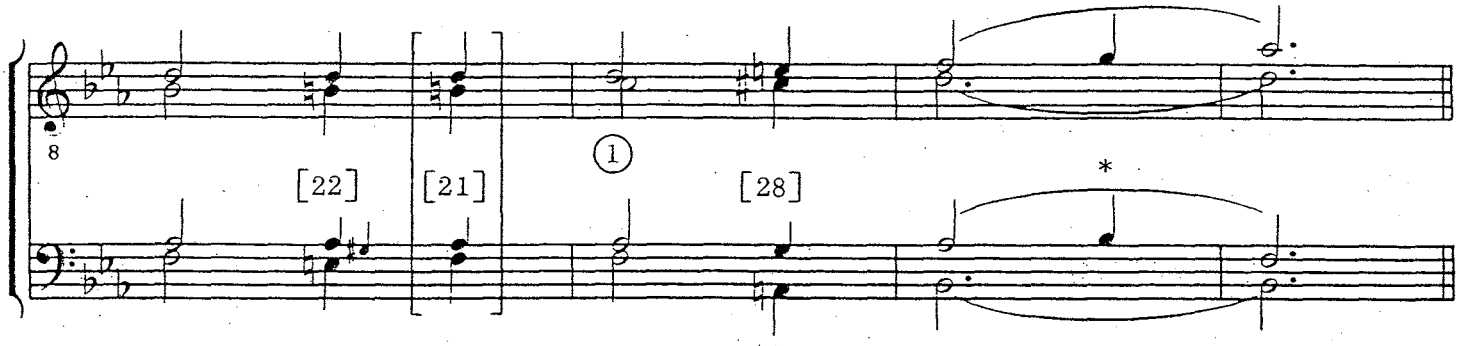
* *Occasional acceptable use of complete sixth chord on IV harmony, a contradiction of* ⑧.



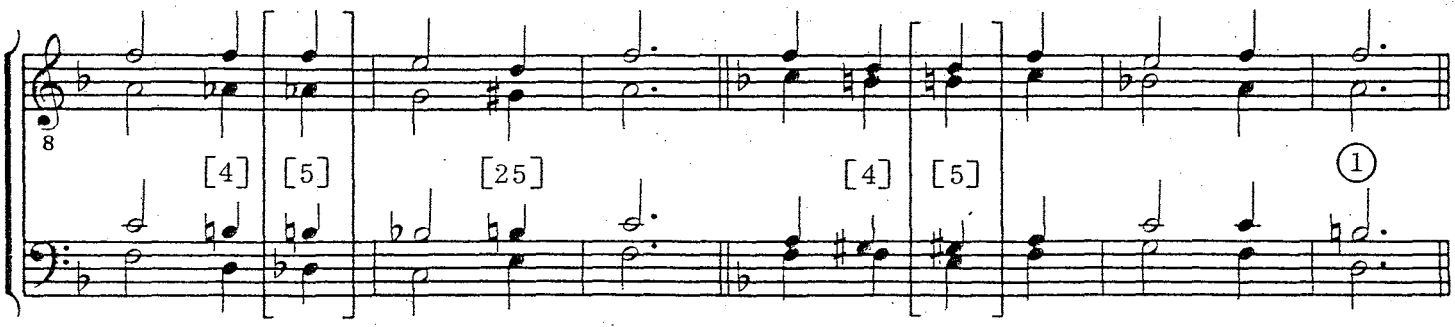
(from "I'm Always Chasing Rainbows," copyright 1918 by Robbins Music Corp., copyright renewed 1946, used by permission, Society stock no. 7652)



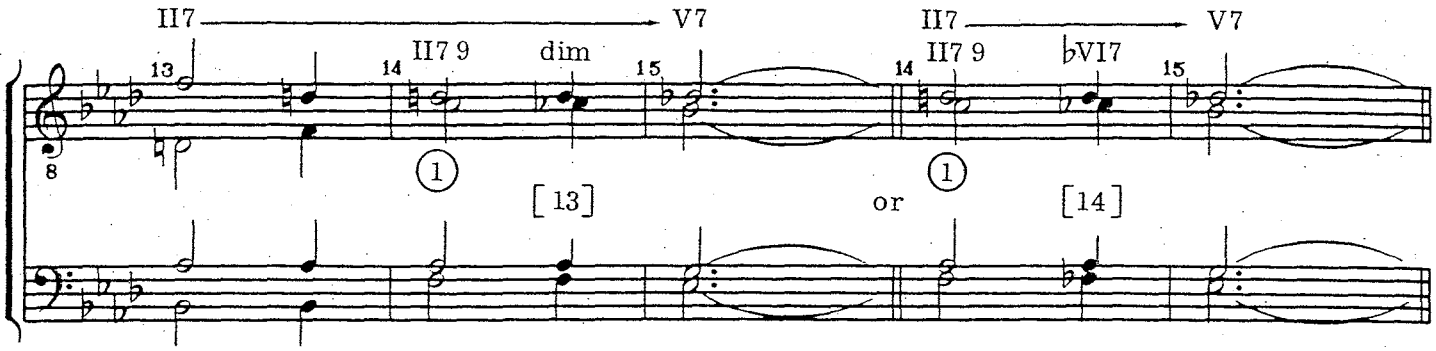




* *a sort of "reverse twist" (for motion) on ② since melody does not move.*



Example 42.



Example 42 shows a lowered ninth when the primary harmony is a barbershop seventh, brackets [13] and [14]. Maybe you recognize the song "Roses At Twilight" back in Examples 10 and 11. Remember the substitution of the ninth chord for the barbershop seventh which prevailed in measures 13 and 14? This was Example 14 on the downbeat of measure 14. Now we're able to harmonize the final unharmonized note in the song—the last beat of measure 14, probably [14]. The bass just wants to move there!

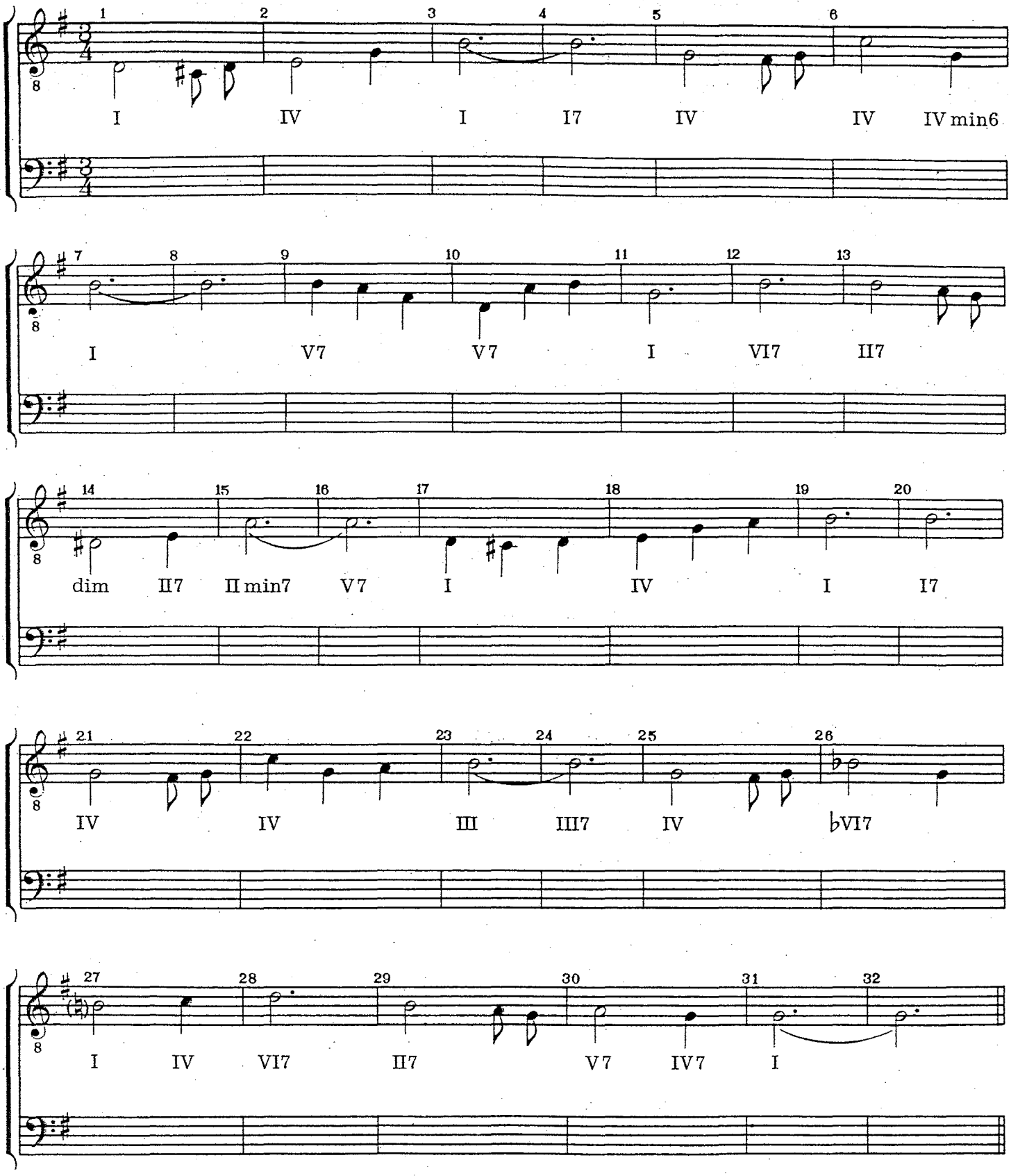
Now it's time for another quiz! At this point, some solutions have been suggested and put in table form for harmonizing both harmonic and non-chord (diatonic and non-diatonic) melody notes. The melodies in Examples 43-47 require no more than this, and the harmonizations should be straightforward. Of course, you must be able to recognize in which of the above categories each melody note fits, but that should be easy because the chords (the harmonic background) are given. As before, you may assume that a chord symbol applies to all the notes under and after it until the next chord symbol is reached.

Don't hesitate to refer to the "Principles Of Harmonization" given earlier in this chapter, as well as the non-chord diatonic Tables 1, 2 and 3. The solutions to Examples 43-47 are shown at the end of this section of the chapter and again, it will be easier to check your work if you detach "Harmonization of **Quiz No. 2.**" The numbers in circles and in small brackets (for non-chord melody notes) correspond to those in the three tables. *(See pp. 137-140.)*

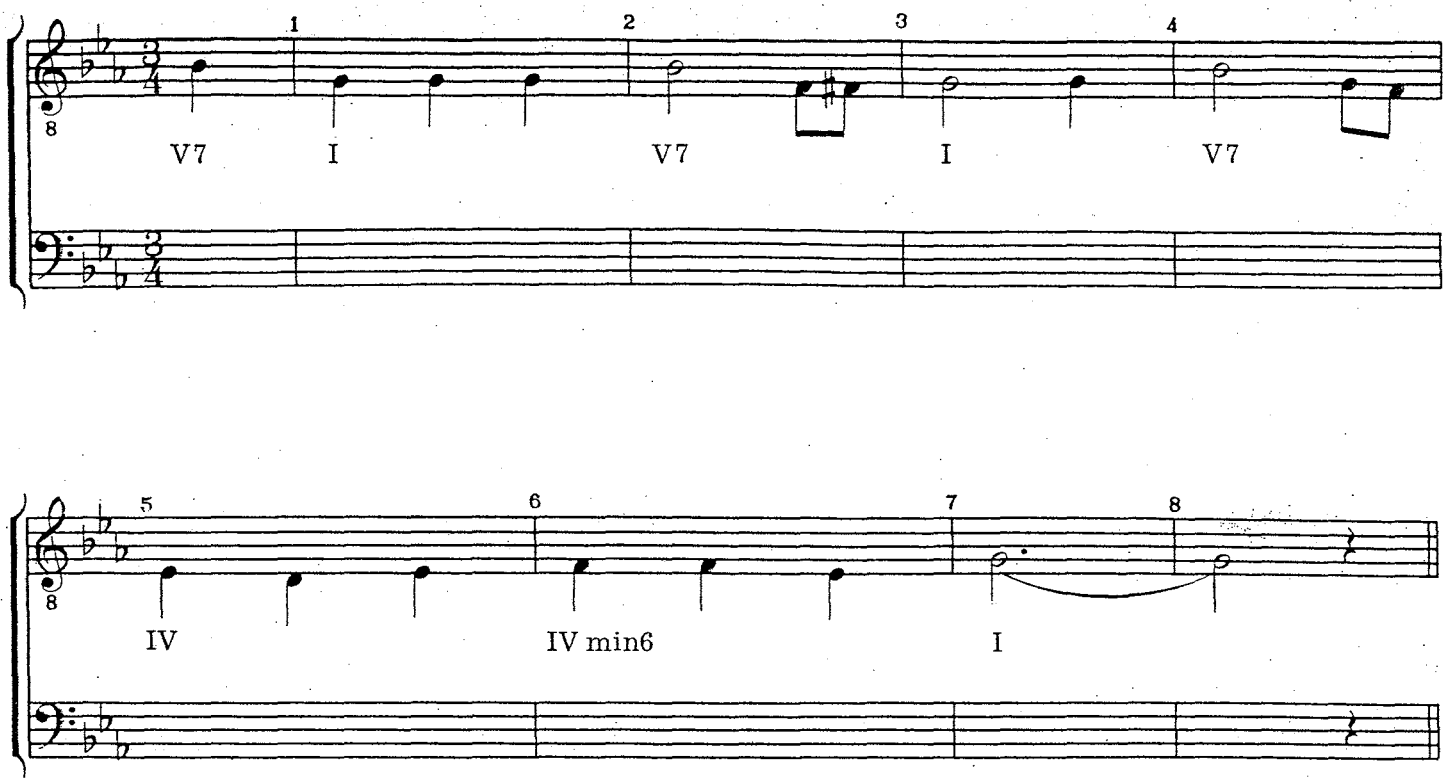
Finally, there may be a few surprise chords in the harmonization of these examples. If, after you've done the work and checked the solutions, you find a few chords you hadn't thought of using, or that appear to violate certain principles, don't be overly concerned. The reasons for their use will be explained.

Quiz No. 2

Example 43. (Examples 43 thru 47)

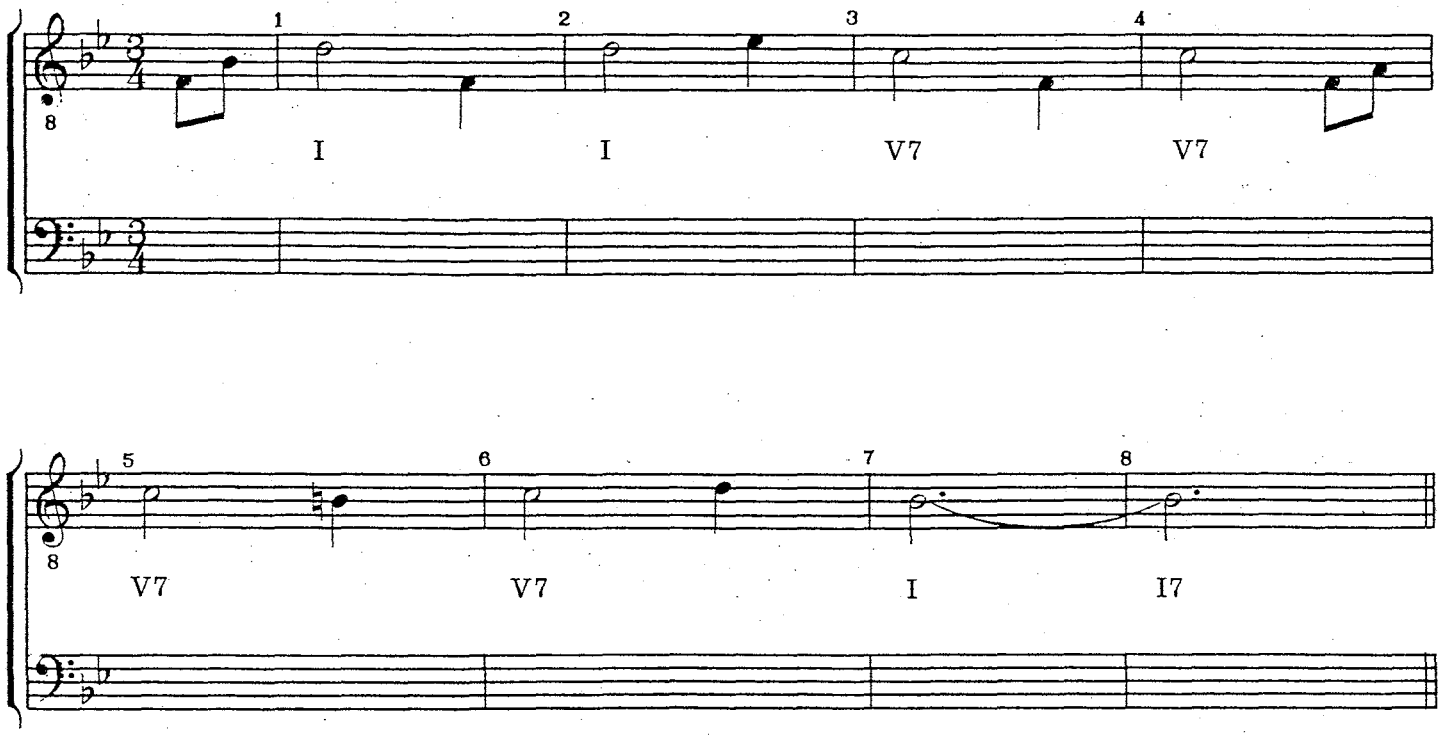


Example 44.

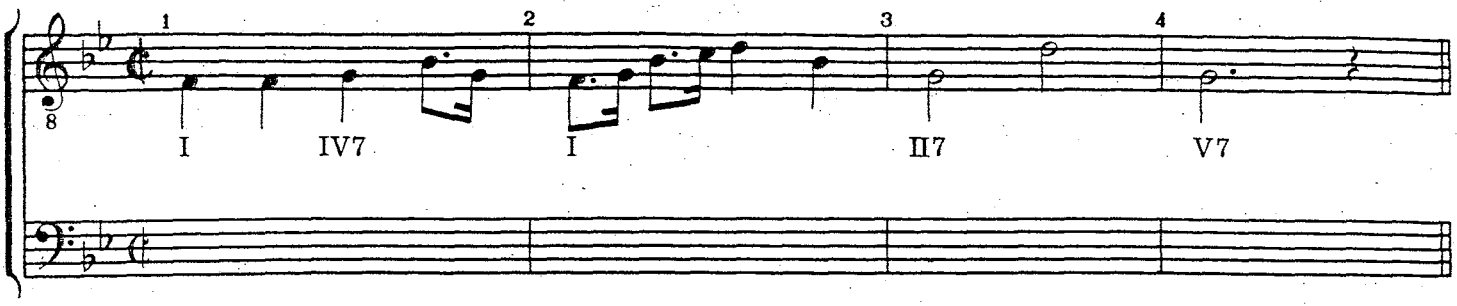


(from "Lonesome, That's All," copyright 1918 by Forster Music Publ., used by permission)

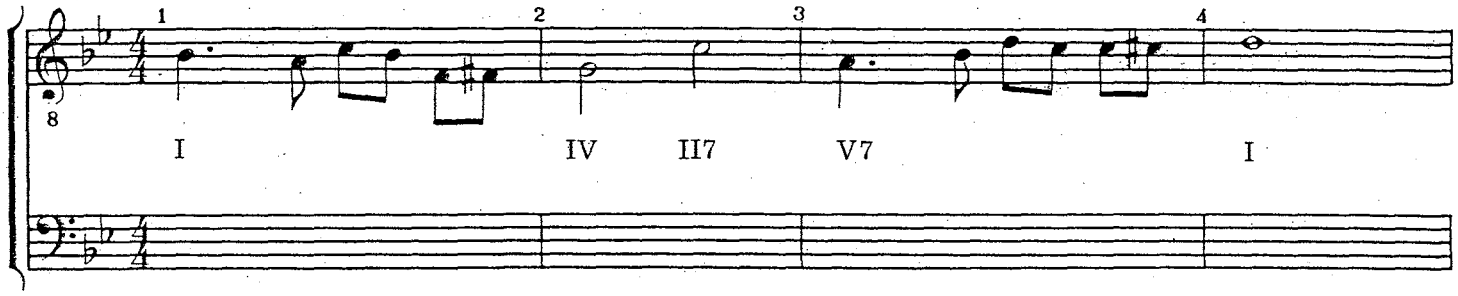
Example 45.

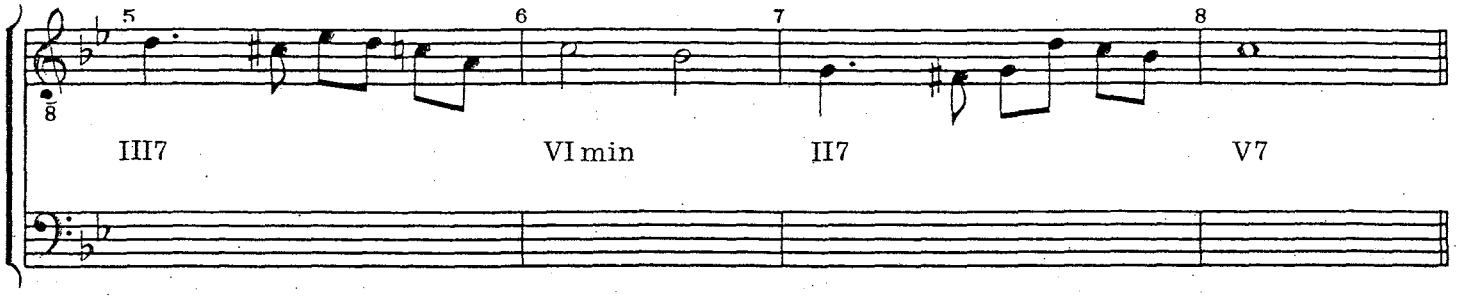


Example 46.



Example 47.



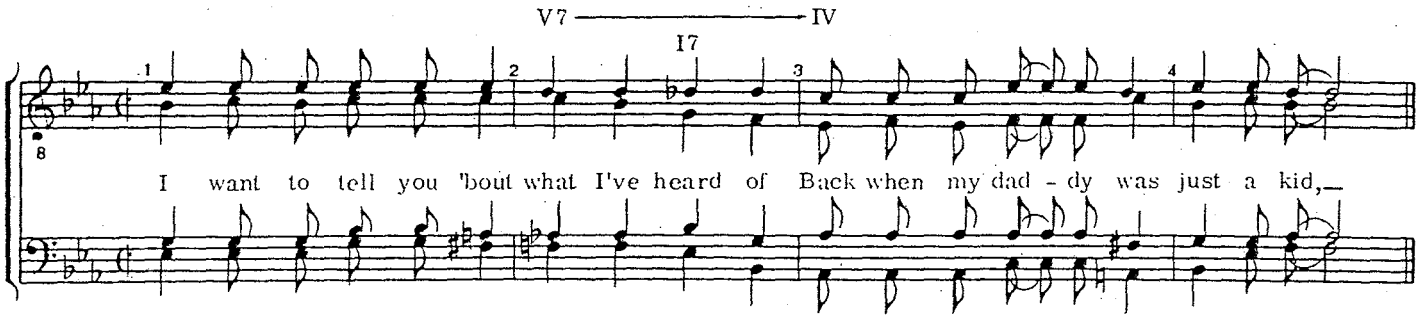


Assuming that you've harmonized Examples 43-47 and have compared your work with the "Harmonization of **Quiz No. 2,**" there are some additional points to be discussed. One of the common and acceptable alterations of an intended harmony involves the addition of the minor seventh interval to the I and IV Major triads. When barbershop singers move from I to IV, the seventh is often added to the I (tonic) chord. In measures 1 and 17 of Example 43, the baritone has the option of singing the seventh (F) of the G chord—probably more appropriately in measure 17 than in 1. The normal resolution of the seventh would be down, but if the baritone moves to the E in measures 2 and 18 it would double the lead, so the seventh moving up is often found in barbershop because of our primary concern for full, four-part chords. The use of I7 to IV is also shown on the fourth measure of Example 44 in order to avoid the direct V7 to IV move.

This brings up a subject discussed more fully elsewhere *(see "The Barbershop Song")*, but it should be pointed out again that the classic use of IV to V and V to IV are not typical moves in barbershop songs, the exception being the cadential use of V7 to IV7 to avoid tonic "anticipation" at ends of phrases—see measures 30 and 31, Example 43.

The arranger is cautioned against misleading the ear by improper use of the I7. Most often, the I7 progresses to IV or IV7 as in Examples 43 and 44, and in this next example:

Example 48.



(from "Back In Those Days Gone By," copyright 1966 by Mike Senter, used by permission, Society stock no. 7518)

Care must also be taken in adding the seventh to the IV chord. The harmony may then mislead the ear, or is often too "rich" if carried to extremes. For example, try inserting the seventh (Bb) in the IV chords in measures 2, 5, 18, etc., of Example 43. Just too much! One appropriate spot might be in measure 25, where adding the B♭ in the baritone provides continuity to the ♭VI7 in the next measure which also has a B♭ in the chord.

Let's continue to discuss Example 43. How did you voice the I7 chord in measures 4 and 20? One of the principles of harmonization suggests the "harmony parts progress to the nearest note in the structure of the next chord." So the simplest move to the I7 chord from the preceding I chord would be to move the baritone to the F♮—the only voice to move then. Several reasons for contradicting this principle: since it's essentially the *same* chord (only adding the seventh), there's not enough *change* across the bar line. Also, the voicing shown is a stronger voicing of the seventh chord. *(See the chapter on "Chord Voicing and Voice Leading.")*

In measures 7 and 8, do you get the feeling that the motion of the song is lost because no voice moves for six beats? Since barbershop singing cannot rely on *accompaniment* for motion, and in this case the chord cannot change, about the only thing that the arranger can do is give a voice some kind of move within the chord. The bass notes in parentheses *(see p. 137)* show a possible solution to give a bit of motion in this situation. Several chapters in this manual are devoted to embellishing devices so it will not be discussed further here.

In measure 12, the VI7 is not the original harmony used by the composer—he used VI minor in the accompaniment. One of the characteristics of barbershop harmonization is chord substitution, and this is a typical use of a barbershop seventh chord as a substitute for the minor chord.

Alternate voicing of the last chord in measure 13 is shown *(see p. 137)* because of the option available on the downbeat of 14. You would voice the chord as shown if the diminished is used in 14, but voice it as shown in brackets if you use the ♯I7.

In measure 15, one feels a sort of natural move by the bass, shown in parentheses. The move is prompted by the 3/4 meter and involves a chord that is a favorite (and a natural progression from the IImin7), the half-diminished seventh, known to some as "minor seventh flat five"—a chord discussed more fully in the next section of this chapter.

The use of the "tight fifth" (right next to the sixth in the melody) in measure 22 is still a matter of much discussion among influential Society arrangers and judges. Generally, the Major sixth chord is used without the fifth *(see chapters on "Definition of Barbershop Harmony" and "Chord Voicing and Voice Leading")*, but here is a good example of a spot where most arrangers might concede that the better voice leading for baritone to the next chord could take priority over the preferred chord voicing.

Compare your arrangement of this song, "Why Did You Say Goodbye," with that in the Society folio *Strictly Barbershop*, stock no. 6049.

In your harmonization of Example 44, did you feel the need for a bit of harmonic relief in measure 1 and perhaps 3? The use of an embellishing diminished chord provides a little variety and links the I to the V7. Barbershop harmony is full of I-dim-V7 progressions.

Three possibilities for harmonizing the non-chord melody note in measure 2 are shown in order of preference. *(See pp. 138-139.)* Note that the third possibility—shown as alternate measure (2) in brackets—suggests a chord that is feasible only because of changing the rhythm of the melody. The purposeful alteration of rhythm is part of the barbershop style, both in performance (interpretation) and as a result of the arranger's attention to the meaning of the lyric as he perceives it.

In measure 7, there's a feeling of needing to provide motion—the bass could help with a little move within the chord structure.

The discussion of Example 45 should start with the "pickup" notes in the melody. Since these notes are in the chord of the first measure, harmonizing them with a B♭ chord would give no harmonic change across the bar line and leave an uncomfortable feeling. The best solution in this situation is usually to just let the lead sing the notes solo. (More on harmonizing pickups later.)

Measure 2 turns out to be a trick question in order to demonstrate a point. If you were puzzled by the harmonization used on the E♭ in the melody, it turns out that the trap set here backfires a bit, because there's not really a good solution! But the suggestion for this situation (from both Table no. 1 and no. 3) is that the barbershop seventh chord whose root is a fifth above (a V7) be substituted. Doing so, however, results in anticipation. The implied harmony for measures 1 and 2 is the tonic I chord and the *change* to the V7 chord should occur on the first beat of measure 3. Following the suggestion in the tables results in an "off beat" feeling—the use of the V7 chord too soon! Avoiding anticipation (or the reverse of that—the delaying of chord change) is one of the most troublesome problems facing the barbershop arranger. The solution shown *(see p. 139)* is the IV chord with doubled B♭, which helps preserve a B♭ feeling with a sort of "passing" harmony into the V7. Using the root position of IV (E♭ in bass) would give that non-characteristic IV to V7 sound that is usually avoided where possible.

The lead eighth notes in measure 4 can, of course, be harmonized in the chord that's called for, the V7. But with 4 measures of the dominant harmony, allowing the lead to solo here helps to relieve the constant sound of V7. (In a later discussion of harmonizing pickup notes, the importance of the lyric line will be emphasized.) An alternate measure (4) is shown in large brackets, and no doubt the eighth notes would then be harmonized because of the substitute chord in (5). Ordinarily, "backing up" on the Circle of Fifths (in this case from V7 to II7) is not always recommended, but it is a useful device to avoid monotony, and it is used here for the sake of variety.

The use of the embellishing diminished chord in measure 7 is just another "motion" device and is fully discussed in several chapters in this manual.

Example 46 should have posed no problem, as most of the melody notes are in the prevailing chords and the harmonization is rather simple. The alternate harmony shown in brackets *(see p. 139)* in measure 2 is merely for a little variety, as is the baritone move in alternate measure (4).

Finally, let's examine Example 47. How did you harmonize the last note in measures 1 and 3? There are options in both cases, but the harmonizations shown seemed best. *(See p. 140.)* A voicing that might have raised an eyebrow occurs in measure 4. Here the bass doubles the fifth before moving to the root of the chord. The principle of "moving harmony parts to the nearest note in the structure of the next chord" could be mentioned, but often in barbershop we do see the bass moving the augmented fourth to the root of the next chord. The decision to go to the fifth is prompted by two things: it's easier to sing, and also provides a little motion in moving to the root.

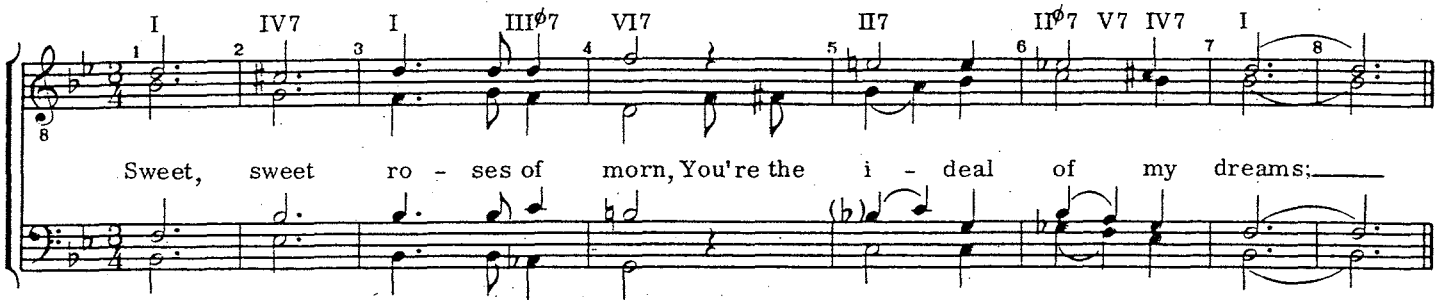
The melody (and implied harmony) in measures 5 and 6 sets up a problem on the downbeat of 6 that was referred to earlier—the reverse of anticipation, or *delay of chord change.* The harmonic rhythm calls for the resolution of III7 to VImin on the downbeat. However, the melody note is the fourth, and the suggestion in Table no. 1 is to substitute the barbershop seventh chord whose root is a fifth above—the III7. The result is now the reverse of anticipation. The harmony does not change when expected but is delayed. In this instance, an alternate harmony is shown in large brackets which is not only acceptable, but perhaps even preferable, since there is more change across the line.

It is difficult to specify guidelines for avoiding anticipation and/or delay of expected or implied changes of harmony. There are some acceptable, even pleasing alternatives, but they defy categorization. It should be pointed out, however, that delay of chord change is almost always more acceptable to the ear than anticipation.

More learning by example

Most of what remains to be learned about the fundamentals of barbershop arranging will hopefully be covered in this section of Approach One. Several examples, with discussion, will stress some points already covered and introduce some new ones. Examine another old barbershop standard, "Sweet, Sweet Roses Of Morn."

Example 49.

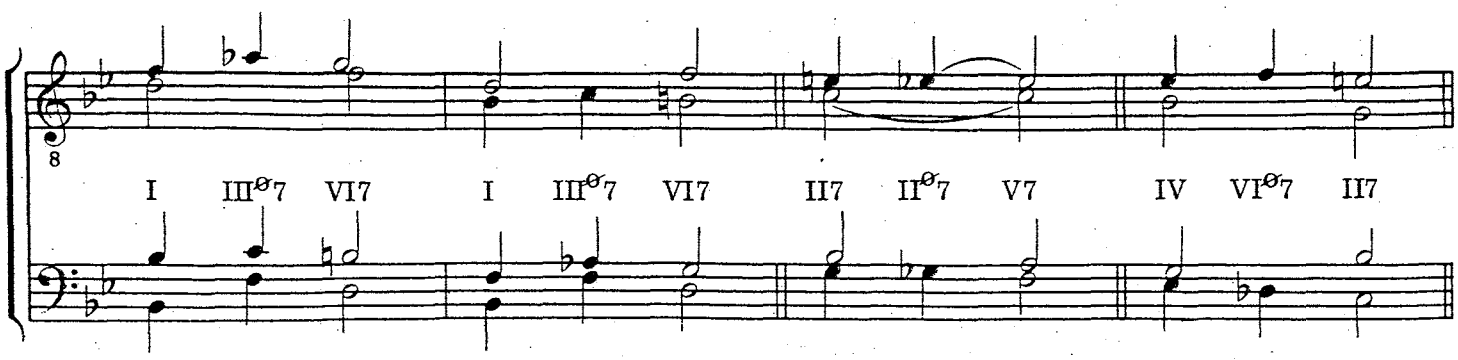


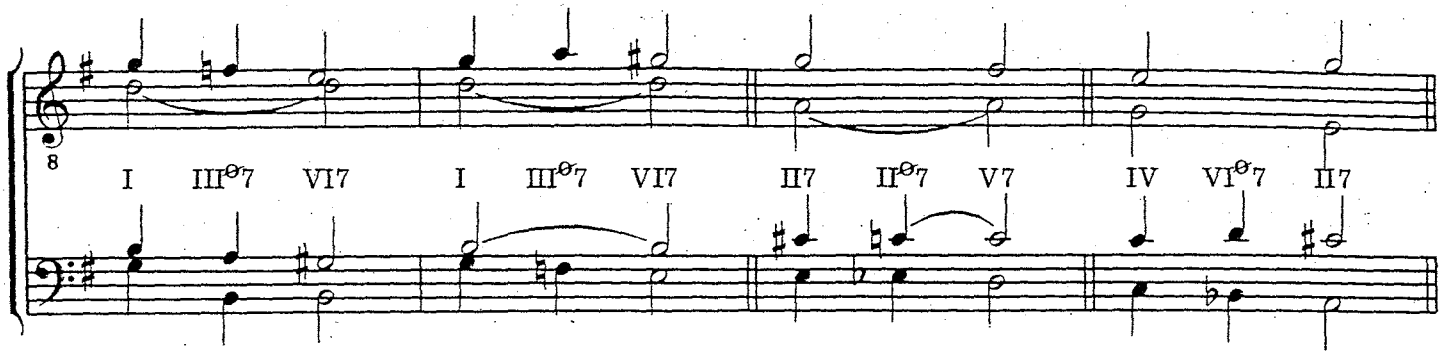
(traditional, in Society folio *Just Plain Barbershop*, stock no. 6022)

First, there are two new chords not previously discussed, both half-diminished seventh chords. They occur in measure 3 on "of" and measure 6, also on "of." At the risk of some confusion, beware that in other situations these chords could also be ninth chords without the root, or minor triads with added sixth. But the context in which they are used (the approach, resolution, and key) usually removes the ambiguity, and this "triple purpose" chord is identified as a half-diminished seventh when it resolves to the barbershop seventh rooted a fifth below. So both of these chords in question are half-diminished seventh chords since they each resolve to a chord rooted a fifth below, III$^{\emptyset}$7 to VI7 and II$^{\emptyset}$7 to V7. *(See "Theory of Barbershop Harmony" for discussion of the half-diminished seventh.)*

One of the most common ways in which an arranger dresses up his work is by using half-diminished seventh chords. Many I to VI7 sequences can be embellished by inserting the II$^{\emptyset}$7 between the two chords, the resolution of II7 to V7 is often delayed by insertion of the II$^{\emptyset}$7, and occasionally we see IV-VI$^{\emptyset}$7-II7. Example 50 shows typical use of embellishing half-diminished seventh chords:

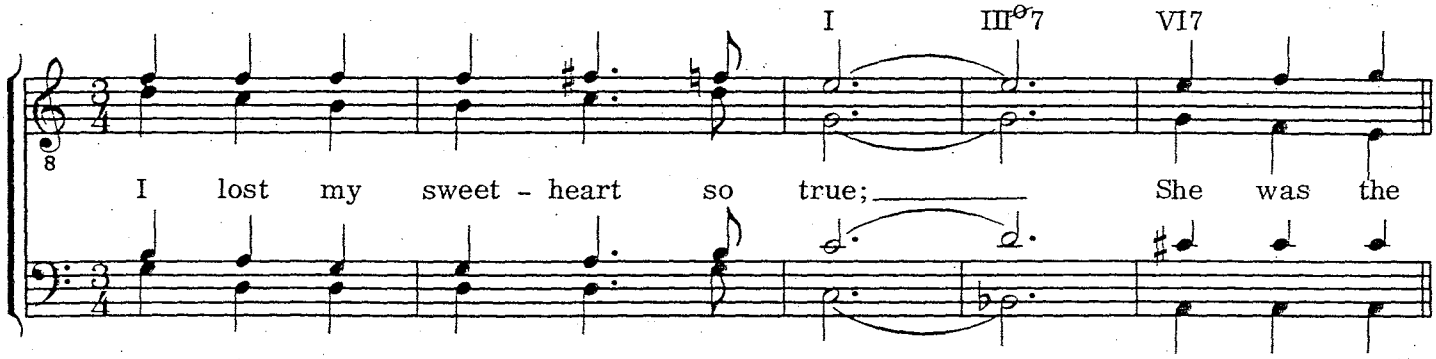
Example 50.





Notice the variety of ways the half-diminished seventh can be used—it's one of our most useful linking chords. Once in a while it is even sustained to prolong tension before resolving to the next harmony, as in the following example:

Example 51.



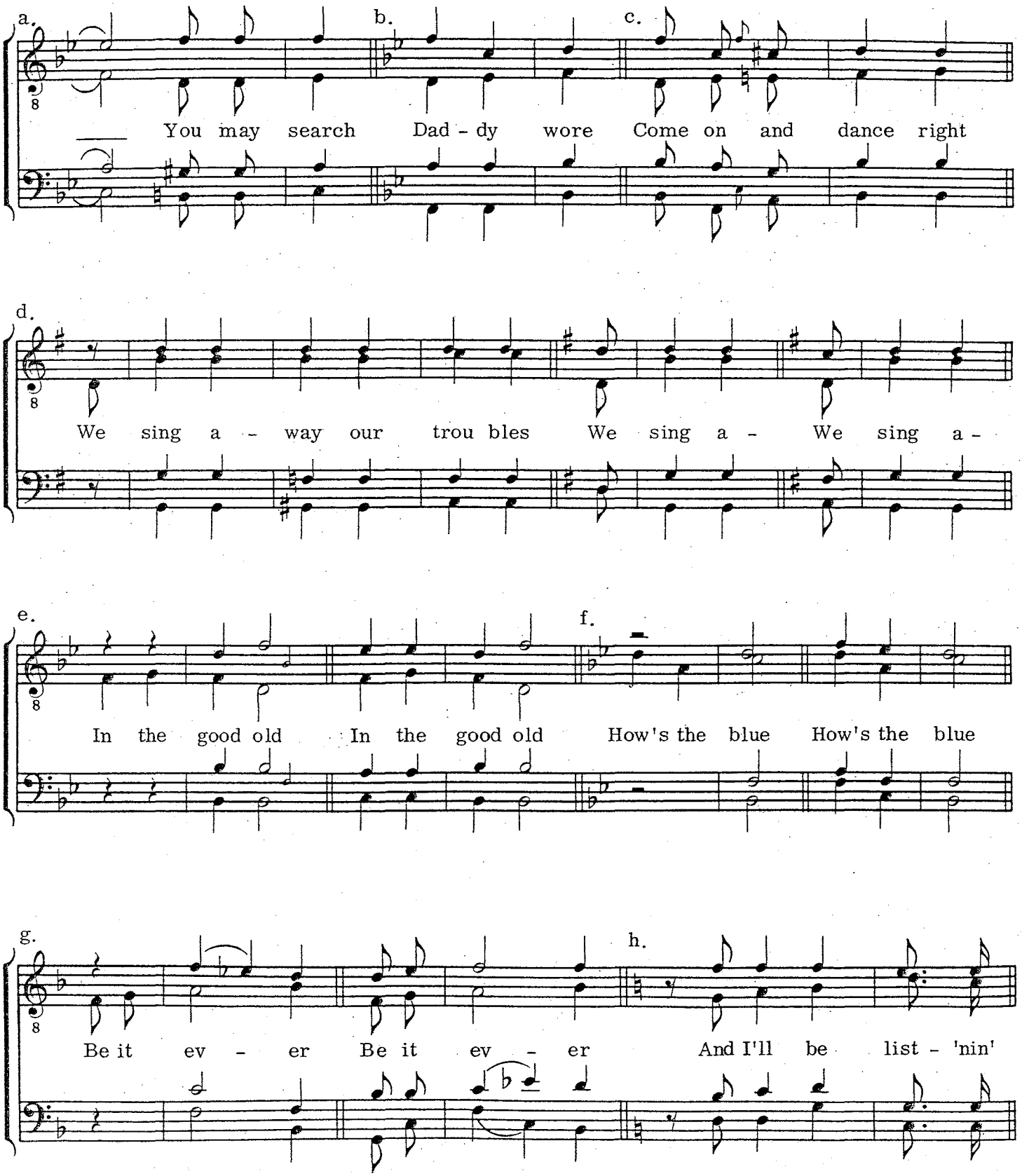
The subject of pickup notes (also called "lead-ins") has been previously mentioned, and in Example 49 there are solo pickups on "You're the" in the lead, the traditional way this song is sung. In fact, in the arrangement printed by the Society, there are seven instances of pickups not harmonized. This raises the question of when to harmonize and when not to. There are no hard and fast rules, but if there is no reason *not* to, then *harmonize*—it preserves the *continuity of the lyric*. It can be disconcerting to hear the lead sing several words (or part of a word!) and then have the harmony voices jump in.

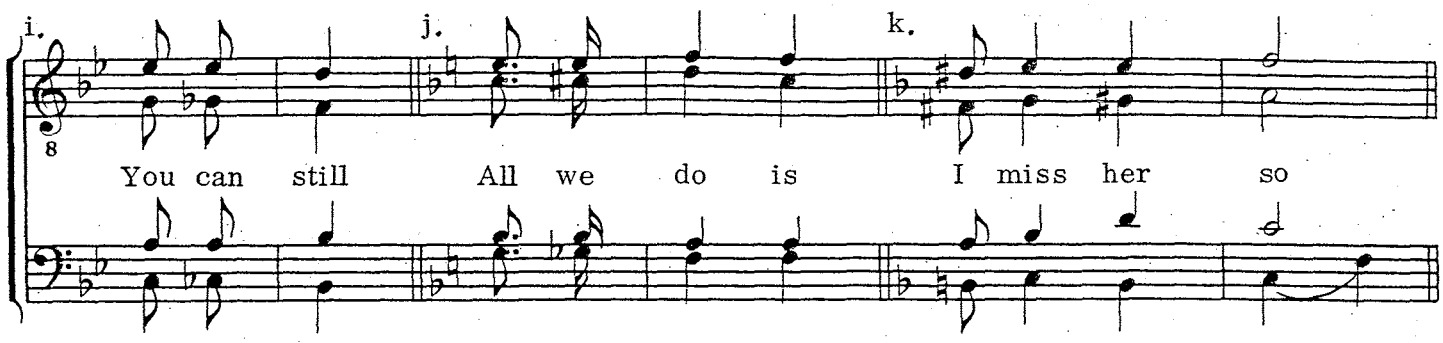
In the early days of Society quartet singing, pickups or lead-ins were seldom harmonized, the lead singer singing most of them because he sings the melody. The bass provided motion with "Bm Bm" and occasional lead-ins with words. Some songs also seem to have more than their share of rests on downbeats which sets up additional problems too. For good examples of the dilemma of filling in dead space, rests on downbeats or "phantom downbeats," and for pickups and/or lead-ins, look at the songs "I Love My Baby," and "Baby Face." Arrangements of these songs in the early 1960s should provide today's arrangers with inspiration to see if the challenging spots could be better handled. *(See "I Love My Baby" stock no. 7039, and "Baby Face," stock no. 7021 published by the Society.)*

There are times when the arranger decides to use solo pickups. There are many verses of songs that have repeated pickup notes, and in order to avoid repetitious treatment of these, he may harmonize some and not others.

Harmonization of pickup notes can be difficult. Low melody notes leading into a phrase, or pickups that are "in the chord" of the next measure are always a challenge. The following example shows these, as well as other typical pickup notes and some suggestions on harmonization:

Example 52.

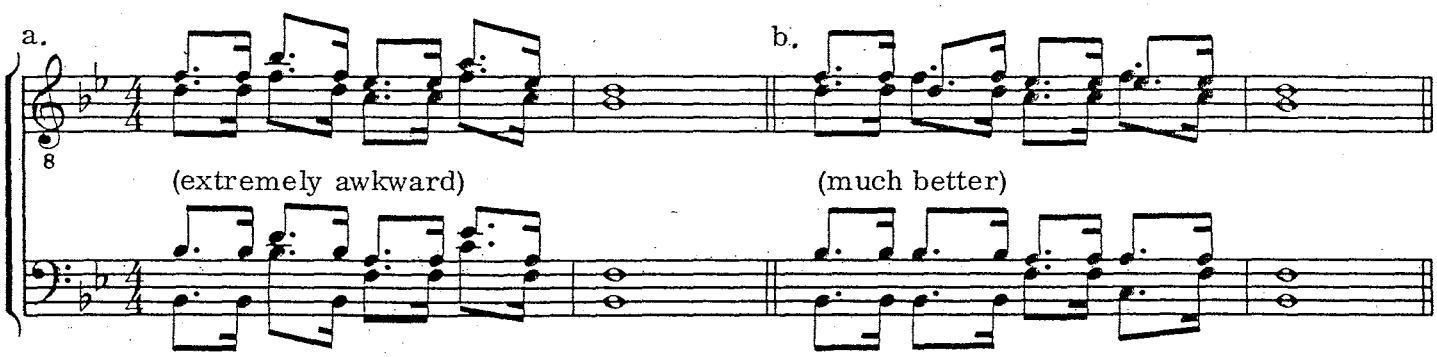




Several more examples you should study for the pickup problem include the Society arrangements of "Easter Parade" (stock no. 7114) and "I'm Always Chasing Rainbows" (stock no. 7652) in the verses, and the refrain of "Alice Blue Gown" (stock no. 7117). *(See also "lead-in" in the chapter "Embellishments and the Barbershop Arrangement.")*

Another subject not yet fully discussed involves the occasional use of lead above tenor and, more rarely, below the bass. Consider the next example:

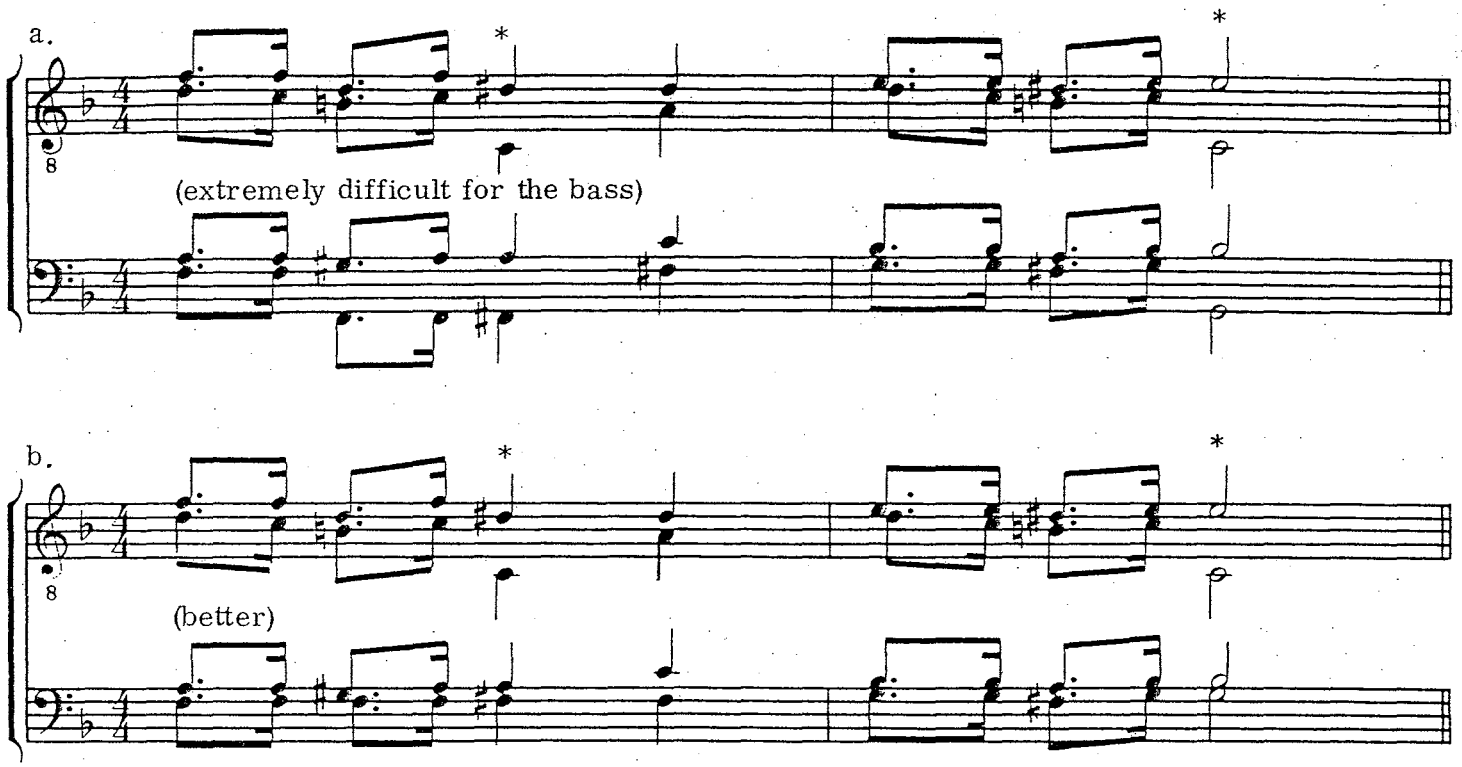
Example 53.



In 53a, the tenor stays above the lead, but at the cost of some very unsingable intervals for the harmonizing voices. A better solution is shown in 53b where the lead is over the tenor for two notes. However, the arranger is cautioned that excessive use of lead above tenor is not characteristic of the barbershop style. What is excessive use? Certainly more than a series of five or six chords in a row with lead over tenor, or a tenor melody sounds "non-barbershop."

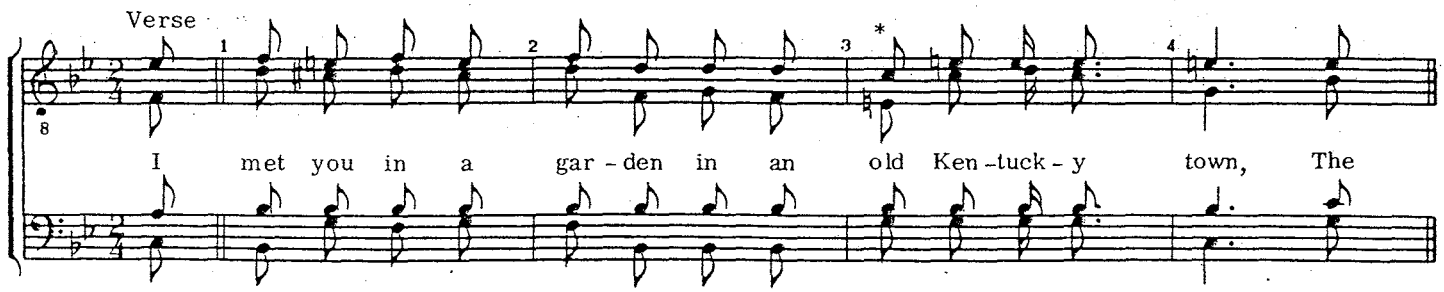
The same is certainly true of lead below the bass, which is rare indeed. Example 54 shows how awkward intervals can be avoided when the melody dips into the lowest part of the lead range:

Example 54.



In the Society arrangement of "When You Wore A Tulip," the lead goes below the bass in measure 3—it seems to be the "best way out," considering the other possible voicing and voice leading problems:

Example 55.

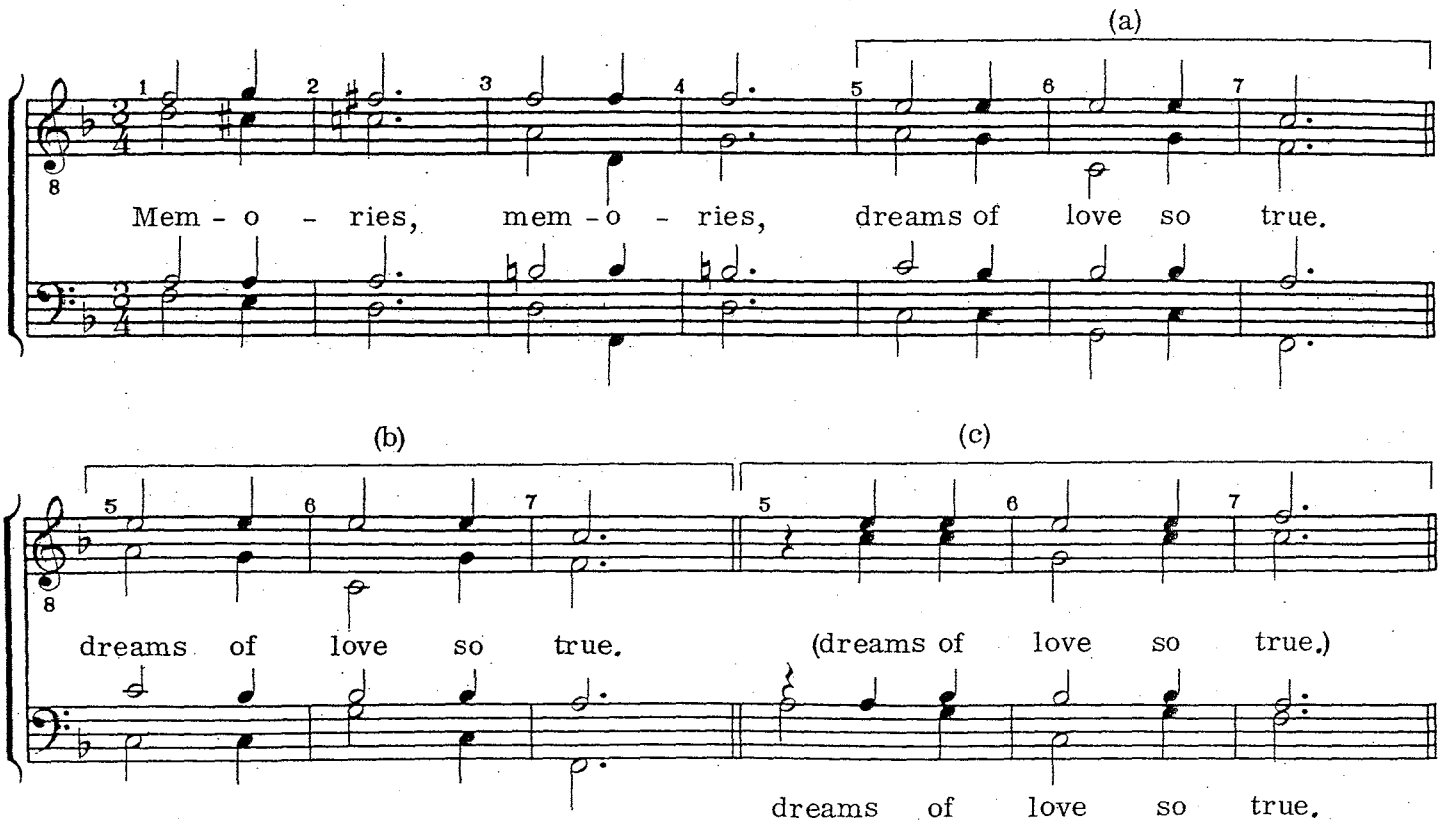


(from "When You Wore A Tulip," copyright 1914 by Leo Feist, Inc., used by permission, Society stock no. 7023)

While putting lead above tenor or below the bass may allow a principle stated earlier, that of harmony parts moving to the nearest note in the structure of the next chord, it should be pointed out that songs which require this kind of chord voicing are not the best barbershop songs. *(Additional discussion of lead above tenor or below the bass may be found in "Chord Voicing and Voice Leading.")*

Traditionally in barbershop, the melody may occasionally be sung by the bass, and under special conditions by the tenor. *(See "Definition Of Barbershop Harmony.")* The use of bass melody for a lyrical phrase might be a good solution for some melody notes that are in the lowest part of the lead's range. Which of the three treatments shown in the next example would you choose?

Example 56.



(from "Memories," copyright 1915 by Warner Bros., Inc., copyright renewed, used by permission)

Here one note (the C on "love") is really low for the lead, and the voicing in 56a is difficult to tune and balance. *(See divorced pairs in "Chord Voicing and Voice Leading.")* Writing the lead under the chord also presents tuning and balance problems. Probably the best solution is to give the melody to the bass—not for just the one note but for the lyric phrase "dreams of love so true."

A word of caution on bass melody: try to avoid passing the melody from lead to bass and back within the same lyric phrase. It looks great on paper but is really "visual deception." It's too easy for the ear to lose the continuity of the melody. Note that in Example 56c, the bass sings his first melody note alone. This makes it much easier for the listener to adjust to the different "quality" of the melody and to follow it in the new voice.

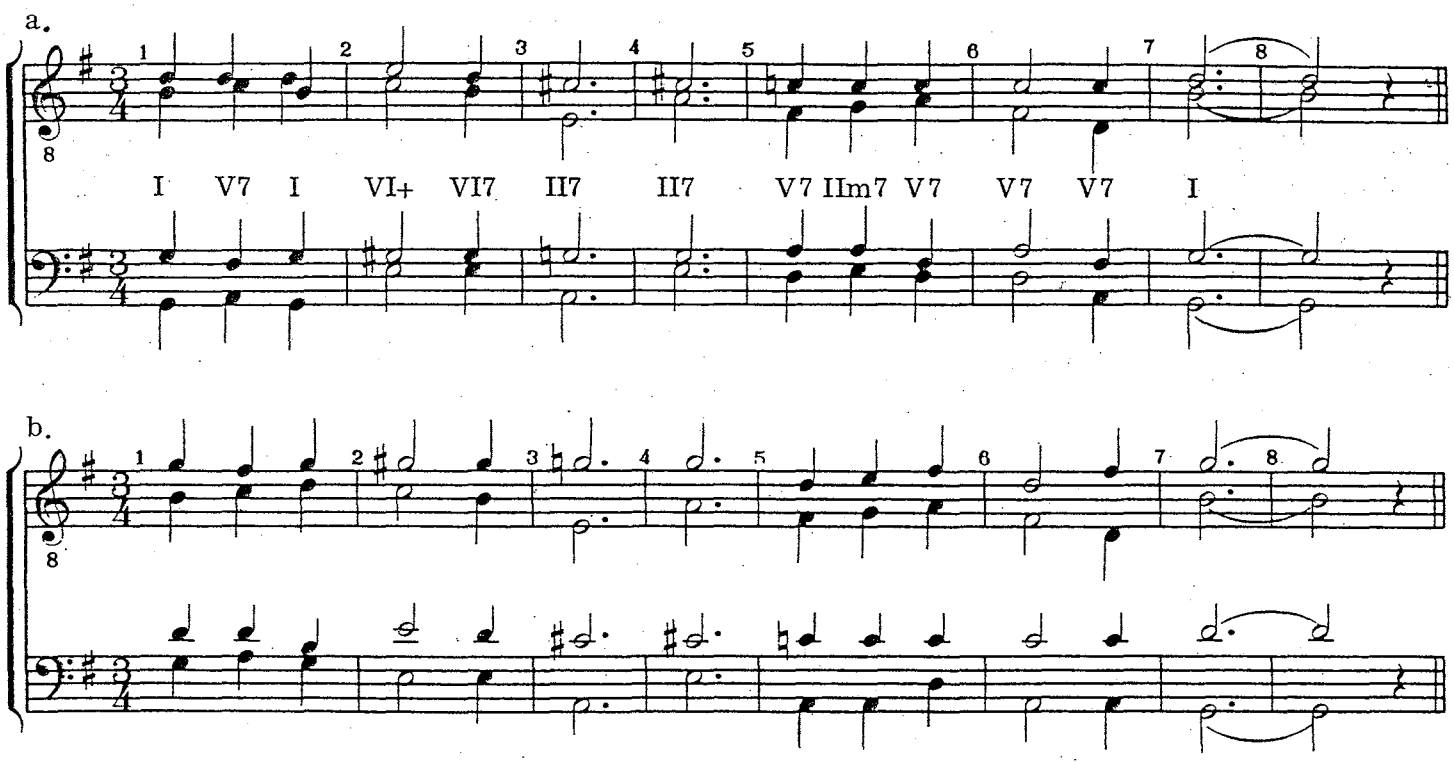
The special conditions under which the tenor may sing the melody is clearly defined in the "Definition Of Barbershop Harmony." It suffices to say, tenor melody may be used for several measures in tags (codas), usually when the final chord involves the high tonic note and is above the lead's range. Sometimes the tenor has the melodic implication in an introduction, but this device is being used less and less by arrangers. The "infrequent note or two to avoid awkward voice leading" has become abused in the work of some arrangers and this permission should not be construed as license for tenor melody in barbershop!

Alternate voicings

You have by now become familiar with some guidelines and principles of barbershop harmonization, and have worked through a number of examples. In so doing, you may have obtained the impression that there is a clear-cut right and wrong way to harmonize barbershop melodies. There are wrong or incorrect ways, but there may be several *right* ways. In this section and the next, some of the options available to the arranger will be considered.

With regard to alternate voicings, you will remember that in many of the examples already shown there were acceptable alternates shown in large brackets. One important voicing option deals with the relationship of the baritone part to that of the lead. The two voices sing in almost the same range and alternate in such a way that when the lead (melody) is low the baritone sings above, and vice versa. There are times when the arranger may wish to vary the voicing by switching the baritone and tenor parts—in other words, the tenor sings the baritone part an octave higher and the baritone sings the tenor. Generally, the result is that the baritone is consistently *above* the lead which is not the usual voicing in good barbershop. Old-time quartet men called this "high bari" arranging and meant the tenor sang a high baritone part. Whether they also meant the baritone sang high, this was inevitably the result. Consider the following example:

Example 57.



Note the melody is, of course, the same in both instances, and the bass parts similar. The baritone in 57b sings the tenor part in 57a note-for-note, while the tenor in 57b sings a part very similar to the baritone's in 57a, but an octave higher. Either voicing is technically correct, but there may be, depending on the situation, a preference for one or the other. The arranger could use both for variety if a certain melodic passage is repeated in a song. Or he might use the lower voicings if the lyric suggests a soft passage, the higher if a louder dynamic level seems called for. However, baritones should not be required to sing in the uppermost part of their vocal range throughout the song!

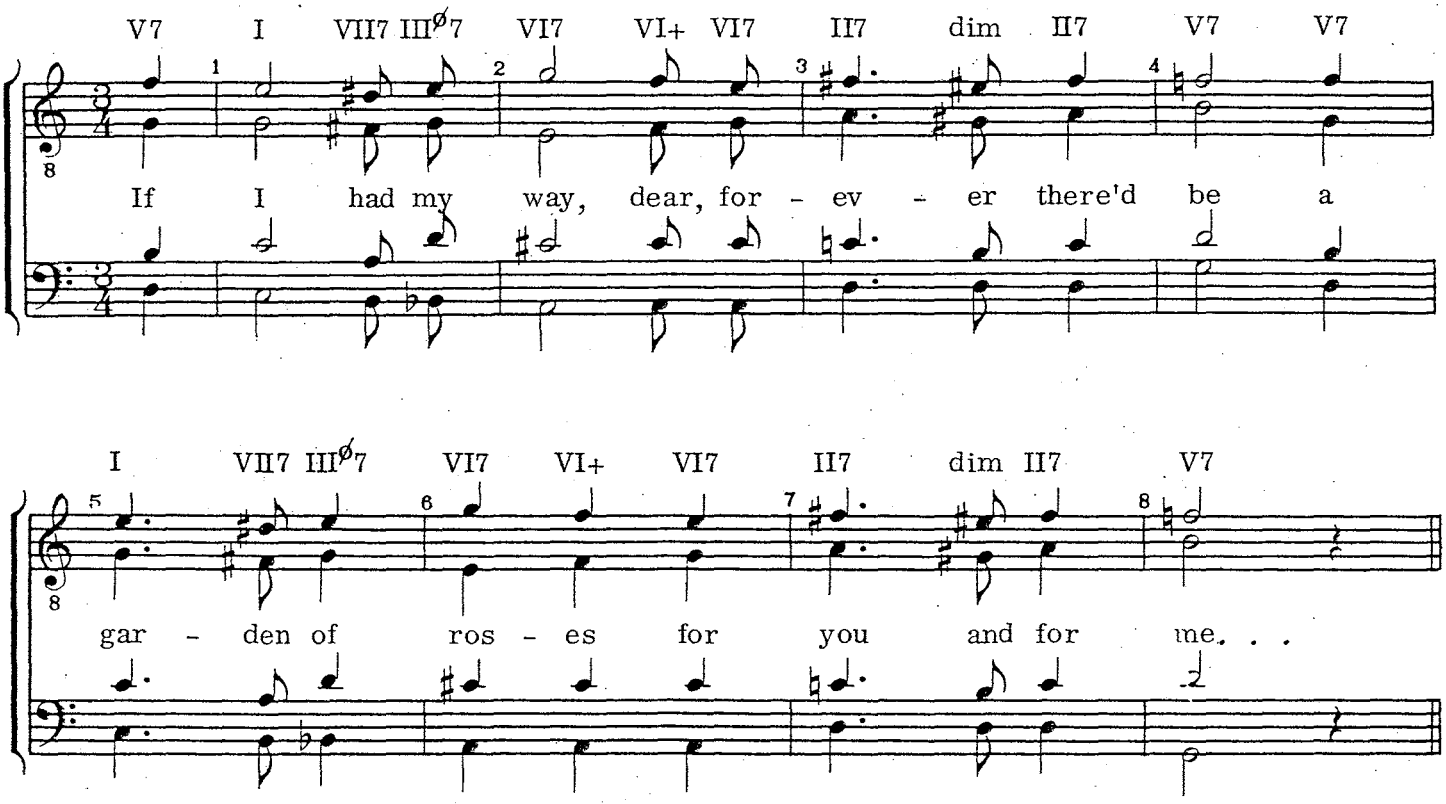
Another point to be made from Example 57 involves range limitations of the voices and the tendency toward muddy sound if voicings that are too low are used. Imagine the same voicings, but in the key of B♭. Which would be acceptable, which not? Since the example has been raised a minor third, the first voicing would be acceptable, the second would not. In the key of G the baritone is pushed to the upper limit of his range in 57b. In pitching this voicing higher, the baritone would ask to be replaced by a tenor!

Now imagine the example pitched in E♭, down a Major third. Example 57b is clearly the better, since the other would go below normal range limitations and produce a very muddy sound.

But there are melodies and keys which permit alternate voicings. Generally, the option exists more for melodies pitched in G or A♭, with G most frequently being the key in which alternate voicings may be employed. *Old quartet singers were often heard to observe that the key of G is not a good barbershop key because there were so many voicing options (and they sang by ear), so the tenor and baritone were constantly confused!*

Considerations of dynamic level, voice ranges, variety and avoidance of muddy sound will dictate which voicing should be used, and if both may be used in the same arrangement. Perhaps a better illustration of alternate voicings is shown in the next two examples:

Example 58.

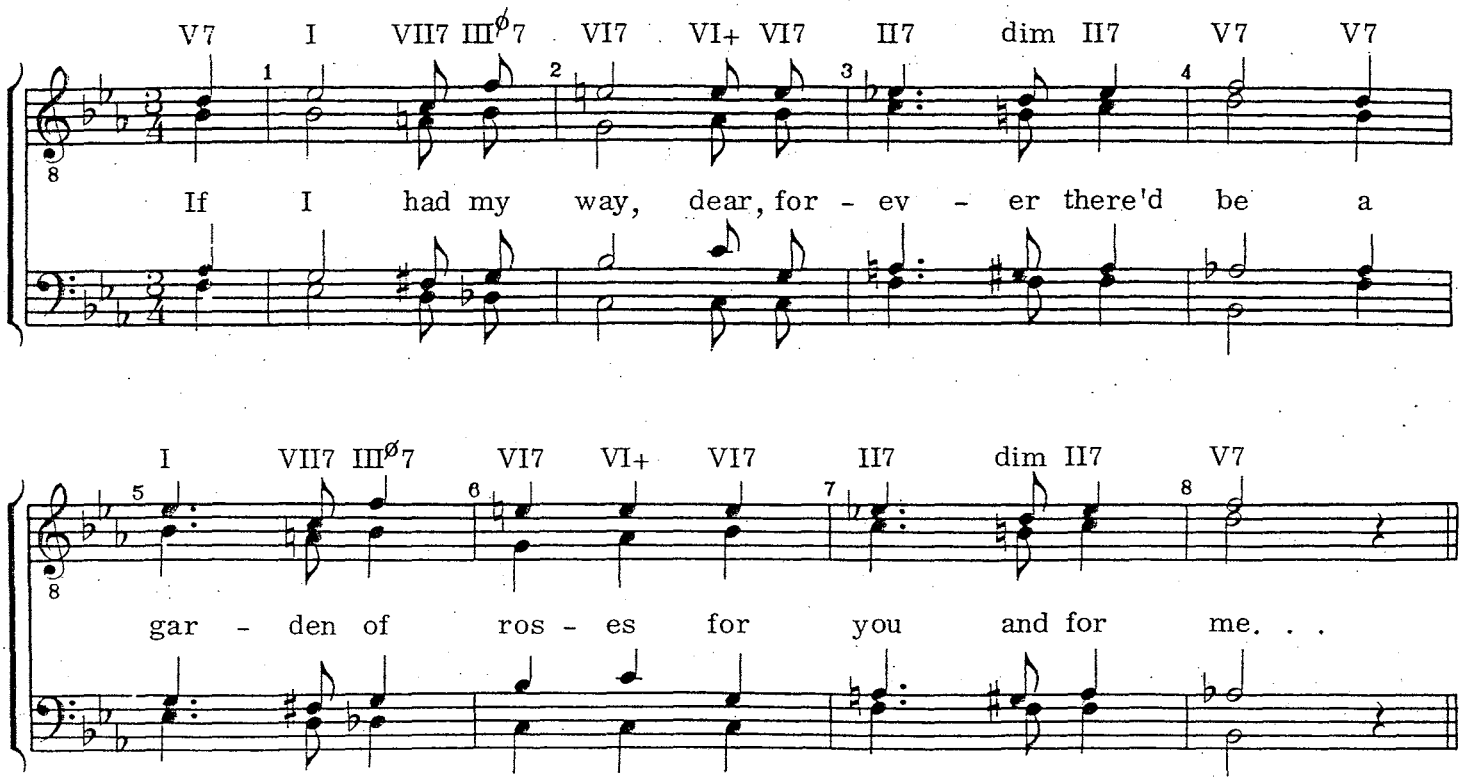


(from "If I Had My Way," copyright 1913 by James Kendis Music Co., copyright renewed and assigned to Shawnee Press, Inc., used by permission, Society stock no. 7072)

This song has a maximum melody range of an octave and a fourth over the entire song. This restricts the arranger as far as choice of key. The lead range would dictate that it be in C (C-F) or D♭ (D♭-G♭). But suppose, for the sake of making a point, that the melody were not that "rangy" and it could be sung in E♭.

You'll note that in Example 58 the baritone is above the lead on every chord. Were it possible in this song, it would be preferable to harmonize this passage as follows:

Example 59.



(from "If I Had My Way," copyright 1913 by James Kendis Music Co., copyright renewed and assigned to Shawnee Press, Inc., used by permission)

The harmonization above duplicates Example 58 chord for chord. But now, having switched the baritone and tenor parts, the baritone is in the more usual position of being below the lead most of the time and in a more comfortable range—certainly more desirable when possible.

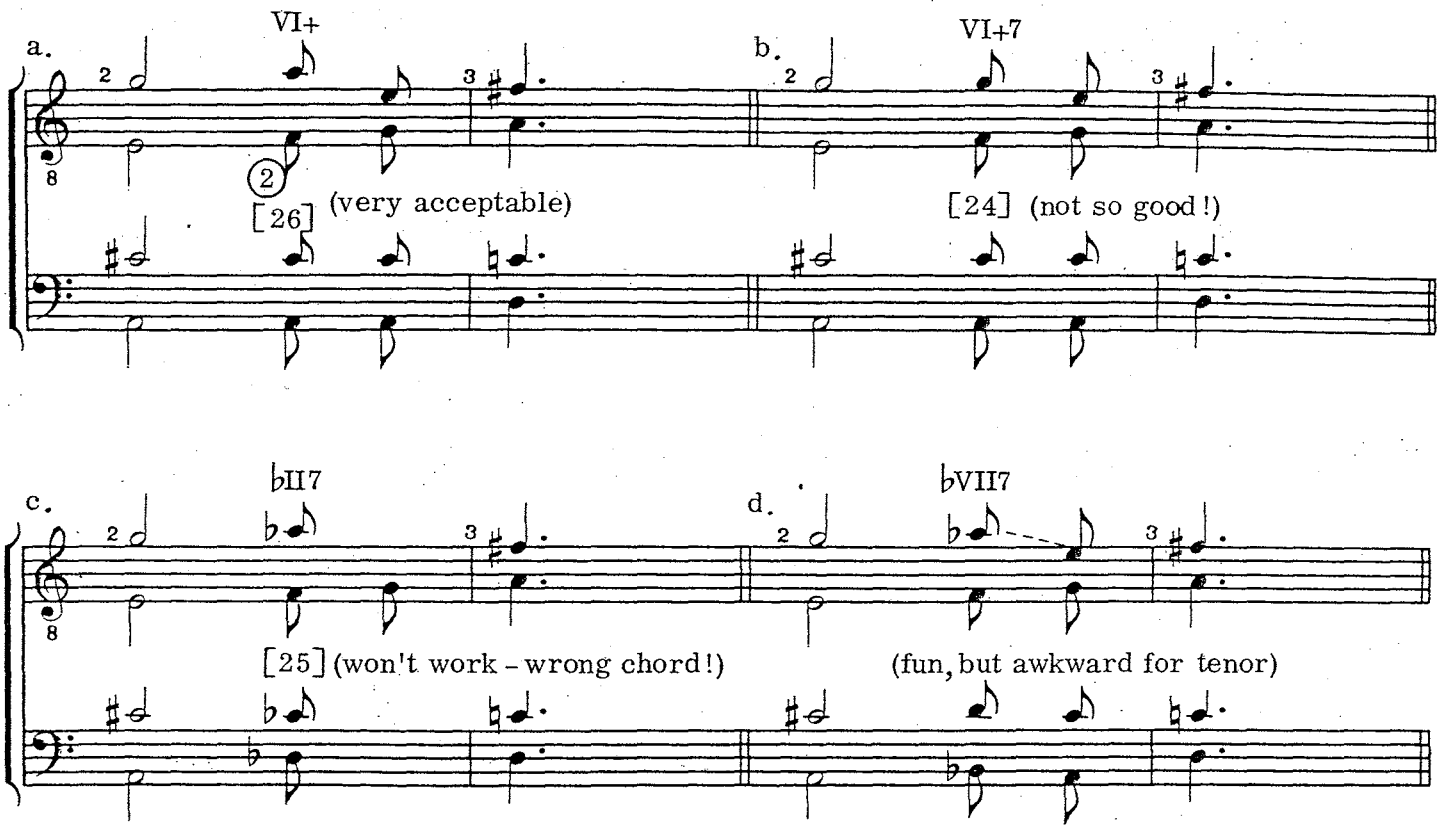
While many barbershop quartets today seem to prefer the open and spread voicings, the arranger must keep in mind that the baritone cannot constantly sing in the upper part of his vocal range! But voicing options do exist and the choice depends on factors of range, voice leading, need for variety, and dynamics, particularly related to the mood of the text.

Alternate harmonization

It may be helpful to comment on the harmonization of some spots in Example 58. First, consider the non-chord melody notes in measures 1, 3, 5 and 7. The sharped G in 3 and 7 has been harmonized with the diminished chord (Table no. 2, [12]). A barbershop seventh could have been used (Table no. 2, [11]) but that's the arranger's choice—either way would be correct. The sharped F in measures 1 and 5 has been harmonized with a barbershop seventh (Table no. 2, [5]) and, of course, the diminished chord would be just as correct (Table no. 2, [4]), but the arranger has preferred to move the bass down a ½-step, making the chord a VII7, allowing the bass line to flow naturally downward from the root of I, to the root of VII7, to the III$^{\emptyset}$7, to the VI7. Chromatic runs such as this "dress up" an arrangement, and basses love to sing them! Note the use of the versatile half-diminished linking chord on "my" and "of" in place of the tonic C chord.

There is one other aspect of the harmonization of Example 58 that has not been discussed. In measures 2 and 6, the F in the melody is a non-chord diatonic sixth (a lowered sixth, or raised fifth—we often use the augmented fifth symbol + for both). The guidelines suggest several possible solutions, one of which is to double the root in the tenor—see Table no. 1, ②, and Table no. 3, [26]. Another suggestion is to leave the other notes from the previous chord unchanged—Table no. 3, [24]. A final suggestion is to substitute the ♭II7, a chord that won't work in this situation—see Table no. 3, [25]. There is, however, a barbershop seventh that will work (♭VII7)—and while it results in awkward voice leading, it's a move that "ear men" love to sing. The next example shows all of the solutions mentioned above for measures two and six of Example 58.

Example 60.

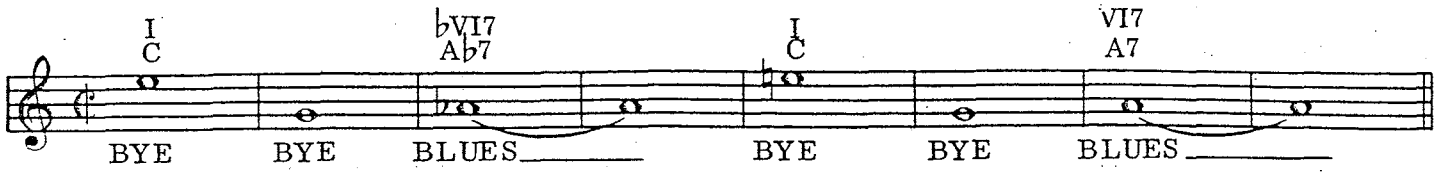


Why then did the arranger not use any of the above? Actually he did. It's the same chord as in 60a, but he doubled the lowered sixth (or raised fifth) instead of the root. The contrary motion of the tenor and lead in all three chords of this measure is a nice effect, is the smoothest voice leading, and gives the best overall feeling of having stayed in the prevailing harmony of the measure, that of VI7.

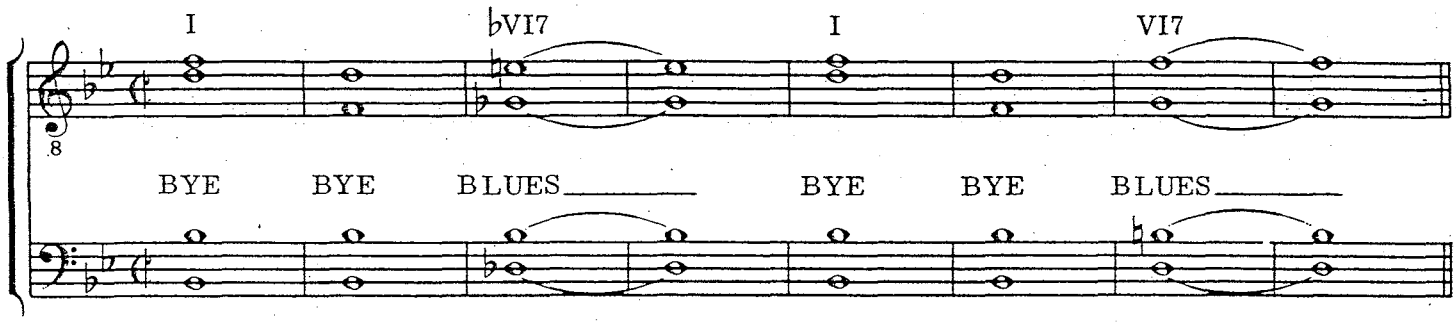
Up to this point in the discussion of the fundamentals of barbershop arranging, you have encountered such admonitions as "the melody may not be altered" and "use the composer's implied harmony," or "the harmony as determined by the chord symbols on the sheet music." These are primary obligations of the arranger, and he should always maintain the harmonic integrity of the song. There are times, of course, when a more barbershop arrangement can be made by supplementing the original with additional chords not shown by the composer. After all, he didn't harmonize each melody note in the song! One of the hallmarks of the barbershop style is an abundance of full, four-part barbershop seventh chords, and the arranger should use them by appropriate addition and substitution.

It may appear inconsistent to state the composer's harmonies should be duplicated, but that the arranger often modifies or supplements! How does one know at what point taking liberties begins to compromise the integrity of the song? There's no easy answer, but first of all the essential flavor of the song must be retained or it won't sound like *that* song. This means that *strong* harmonic changes must be observed—harmonic *pillars* so to speak. These primary harmonic signposts keep the arranger on the highway instead of winding up in the ditch! You find these strong changes coinciding with the metrical scheme of the song—on downbeats and at beginnings of phrases or sub-phrases. The following shows that strong harmonic pillars in a song are an inseparable ingredient of that song, and must be observed in the arranger's harmonization. The lead line and chords are "right off the chart."

Example 61.



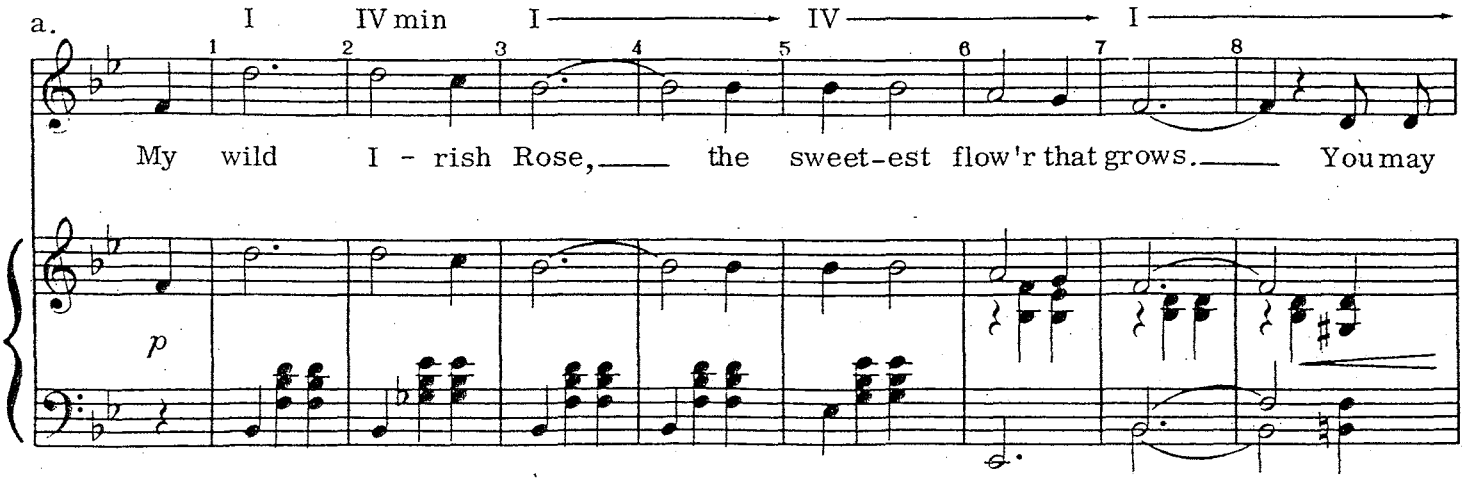
This is the Society's published arrangement:

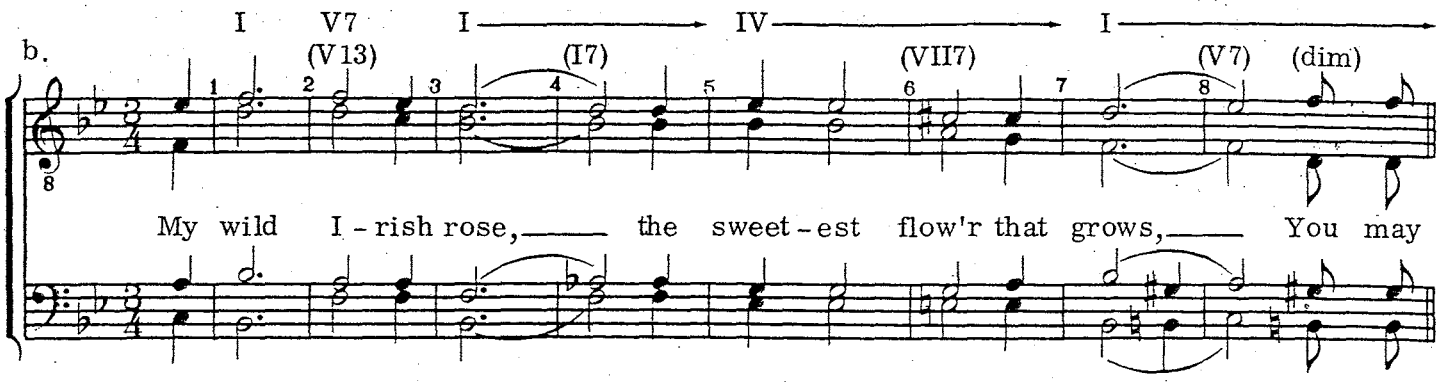


(from "Bye Bye Blues," copyright 1930 by Bourne Co., copyright renewed, arrangement copyright 1969 used by permission, Society stock no. 7068)

Having emphasized the necessity of retaining these characteristic harmonies, what if you sometimes can't? The piano accompaniment in the original sheet music (1899) of "My Wild Irish Rose" suggests a harmony in measure 2 that cannot be used in our barbershop harmonization of this popular old favorite. It would require a minor-Major seventh, an "X-rated" chord in barbershop. So in the Society's arrangement, the harmony has been altered to V.

Example 62.





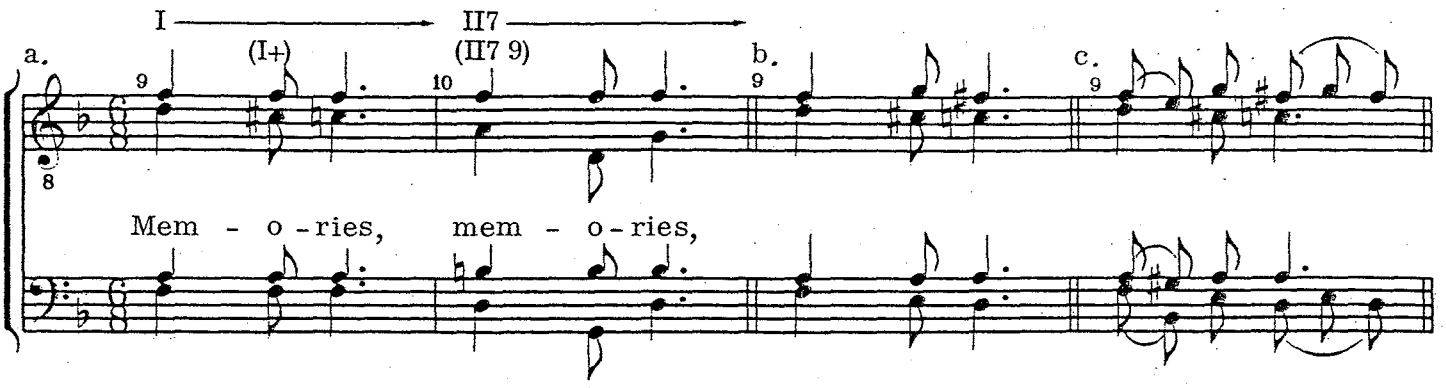
(in Society folio *Just Plain Barbershop*, stock no. 6022)

Certainly the IV minor harmony in measure 2 of the original is not a pillar in the same sense that the IV harmony in measure 5 is. So the ear accepts an alternate harmony in 2 where it would not in 5. Try using a II7 or a ♭VI7, G♭7, harmony on the word "sweet!" The conclusion must be drawn, then, that there are harmonic changes inherent in songs that are indeed basic pillars and far more important than harmonic changes for color.

Establishing the right chords on the primary pillars allows the arranger to modify and supplement less important harmonic spots in order to fortify a particular style—in this case barbershop!

The original harmony in "Memories" is quite acceptable (Example 63a), but by supplementing with a few more barbershop sevenths (63b), a more stylistic sound is obtained and the primary harmonic pillar of II in measure 10 is still intact. Further embellishment (63c) is just too much—it obscures the melody. All that activity in 9, and then nothing in 10!

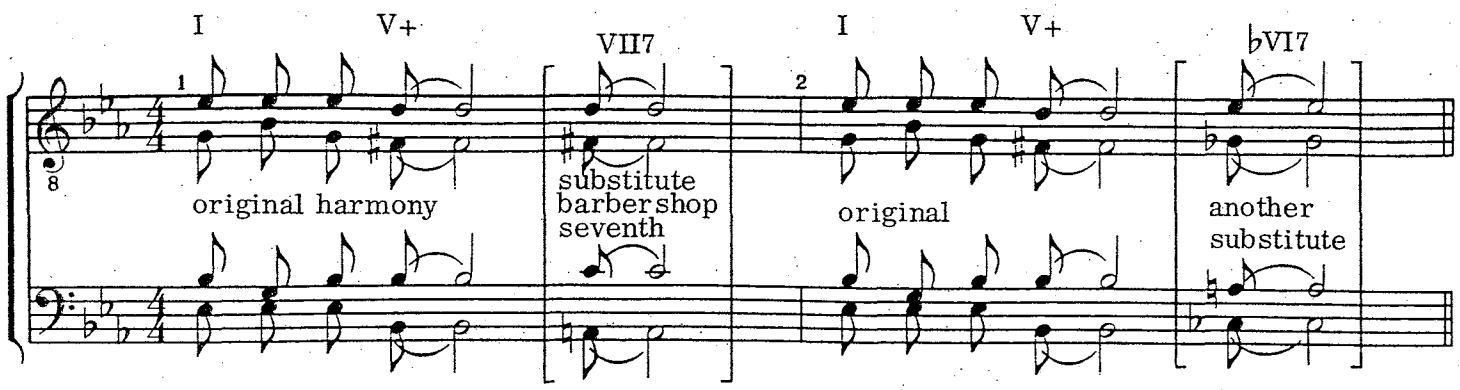
Example 63.



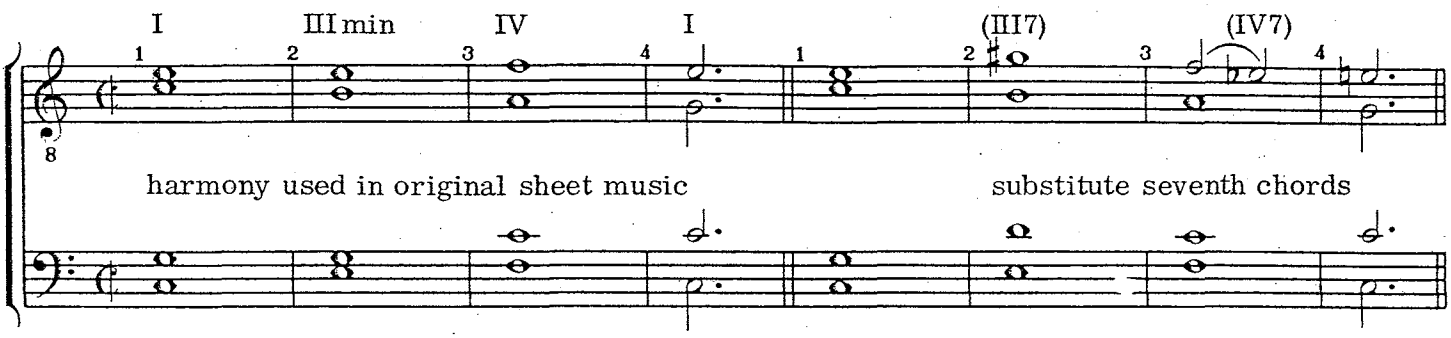
(from "Memories," copyright 1915 Warner Bros. Inc., copyright renewed, used by permission, Society stock no. 7044)

The most common "modifier" in barbershop is the substitution of the barbershop seventh chords for less stylistic sounds. Where appropriate, we try to substitute for minor and minor seventh chords (Examples 20 and 65), augmented chords (Examples 40 and 64), and diminished chords (Examples 39, 65 and 66). Also, alternate barbershop seventh chord substitutions are used for IV7 and V7 (Examples 66 and 67). Confirm these substitutions:

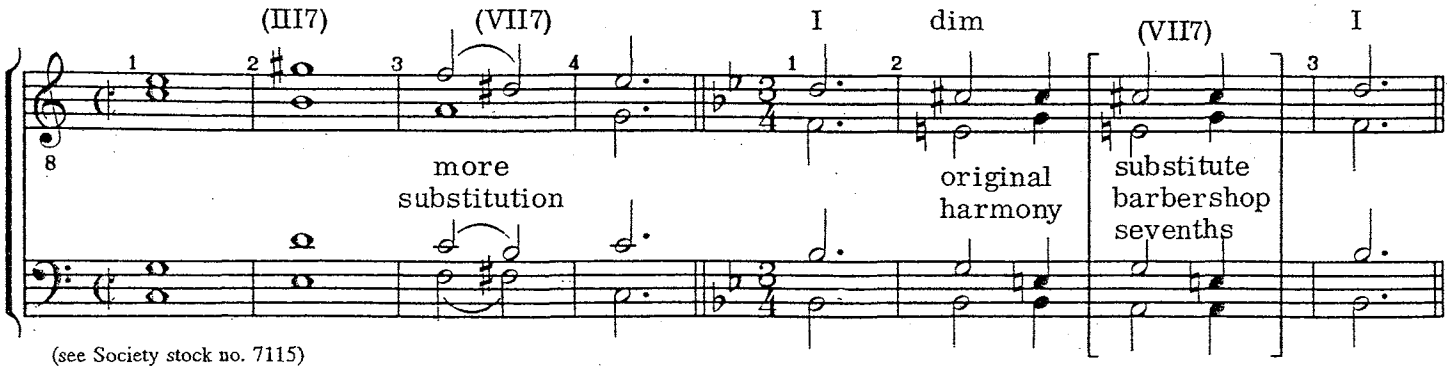
Example 64.



Example 65.



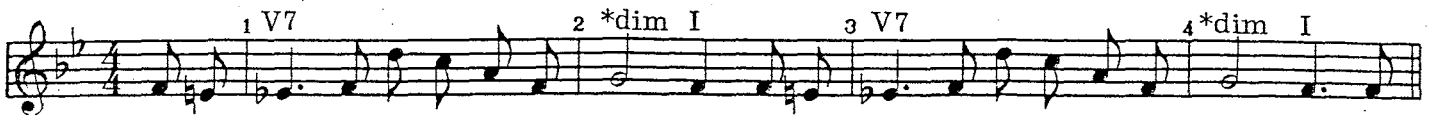
(from "My Mammy," copyright 1920 by Bourne Co., copyright renewed, used by permission)



(see Society stock no. 7115)

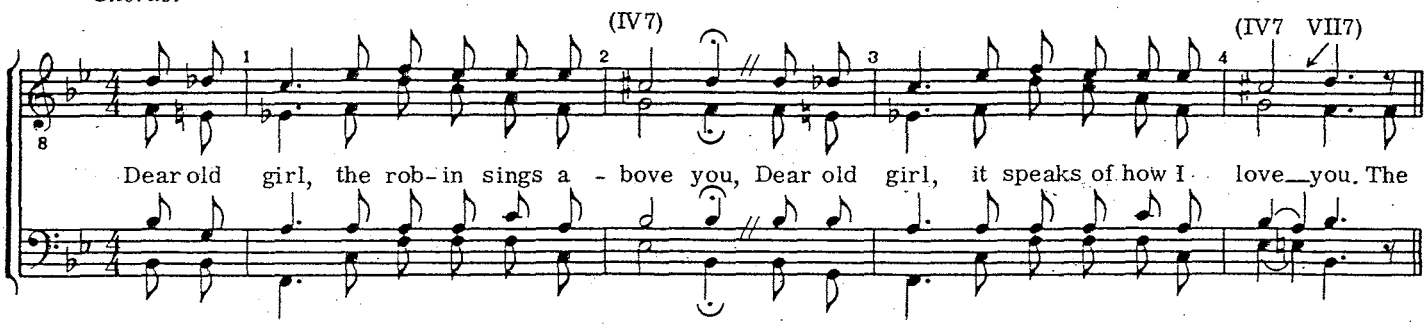
Example 66.

Chorus:



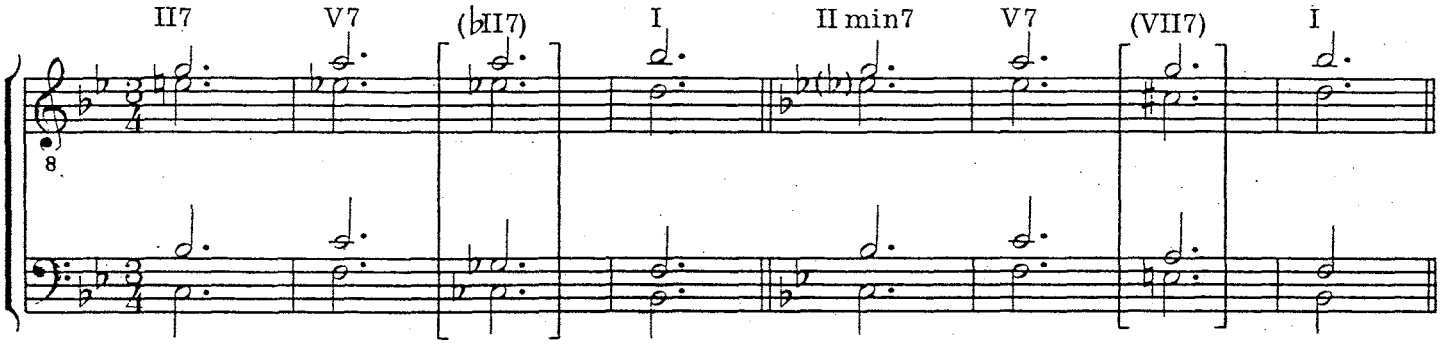
**original sheet music of "Dear Old Girl" uses diminished chords.*

Chorus:



(from "Dear Old Girl," in Public Domain, Society stock no. 8043)

Example 67.



Still another kind of alternate harmonization involves not so much a one-to-one chord substitution for weak chords, but rather finding more typical barbershop progressions for passages that are colorless. Study the next example, both the sample of original sheet music and corresponding barbershop treatment of it.

Example 68.

(chord symbols shown are those on original sheet music)

a.

12 C dim 13 Dm7 B♭ 14 Dm F dim 15 Cm

Did you bring a song to cheer me up to - day

16 17 Cm7 F7 18 19 Cm7 F7 20 C min

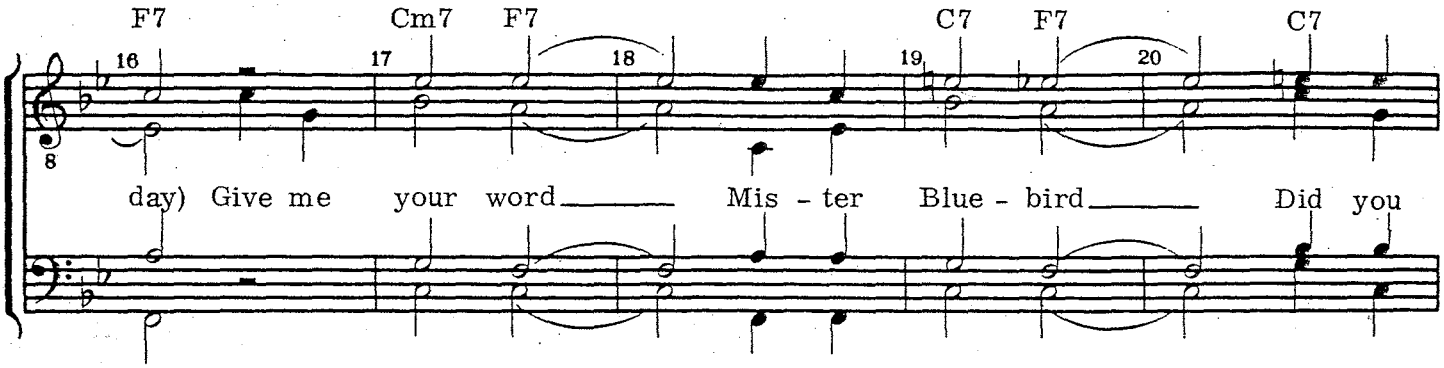
Give me your word, Mis-ter Blue - bird Did you

(from "What's The Good Word, Mister Bluebird?," copyright 1943 by Bourne Co., copyright renewed, used by permission)

b.

12 F13 F7 13 B♭M9 B♭ D+ D7 14 G7 9 G7 15 (C min) C$^{\emptyset}$7

Did you bring a song to cheer me up to - day (to -

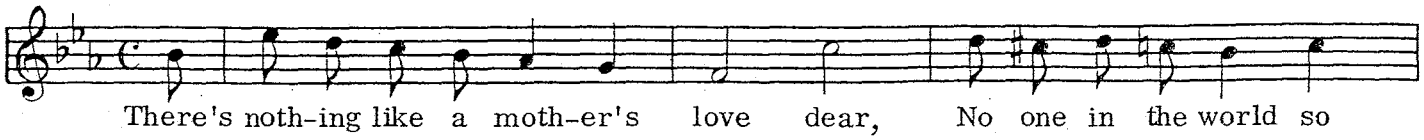


(from "What's The Good Word, Mister Bluebird?," copyright 1943 by Bourne Co., copyright renewed, arrangement copyright 1970, used by permission, in folio, *Bourne Barbershop Blockbusters*)

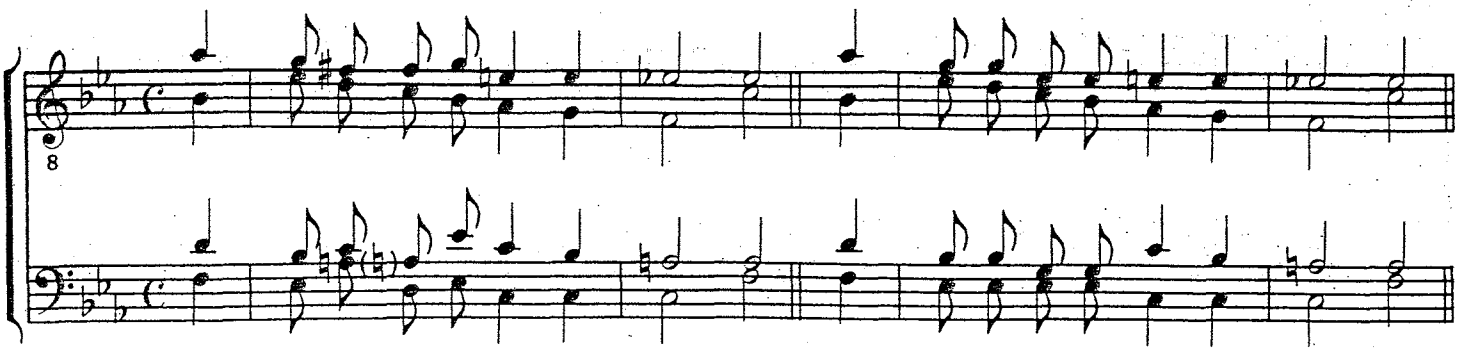
First of all, the chord symbols shown above the vocal line in the sheet music are for guitar and can be misleading. An analysis of the piano accompaniment is often a better way to determine the supporting harmonies. In measure 12, we'll use some form of V, since we cannot use the melody note D in a C diminished chord. The harmonic pillar on the downbeat of 13 is I, so we'll use the Major triad with added ninth (the IIImin7 shown is misleading). Since the harmonic target in measure 15 is II minor, the arranger is able to back up on the Circle of Fifths and give measures 13 and 14 a more barbershop flavor by using III7 and VI7 to lead into 15. (Incidentally, the original harmony on 14 is tonic rather than III minor shown in the sheet music.) In measure 15, we see a little touch that might be called "arranger's preference." The II minor chord could certainly be used on the downbeat, but the arranger has chosen to allow the ear to supply the harmony, following closely with a slightly altered form of II minor (the II half-diminished seventh) to provide motion in the cadence with an echo, a typical embellishment in the barbershop style. Does the use of V7 in measure 16 constitute anticipation? Technically it would seem so, because the harmonic rhythm calls for the V7 to occur on the downbeat of 17. The reason the cadence V7 in 16 feels all right is because the melody note in 17 cannot be a part of V7 and we're forced to delay the dominant seventh until the second half of measure 17. Had the melody note been in the V7, the previous cadence would sound anticipatory. Why didn't the arranger simply use the II minor sound in measures 15 and 16? The answer becomes obvious when you try it! Not only are you forced into a static harmony for two measures, but how would you generate motion needed in this spot? The arranger's choice here seems clearly the better, all factors considered. One more touch is the use of the barbershop seventh instead of the IImin7 in measure 19. It's not only a more barbershop sound, but fits "Bluebird" better since he may "bring a song to cheer me up today."

One subject not yet mentioned is the effect of tempo on an arranger's decisions. More harmonic variation and difficult voice leading is possible at slower tempos (ballads), while at faster tempos, it may mean the arranger should use less harmonic variety and smoother voice leading so the singers are able to execute. Sing the melody in this next example several times—try to get a feeling for the tempo that seems to best express the sentiment of the song.

Example 69.



Which of these two harmonizations would fit the tempo better?

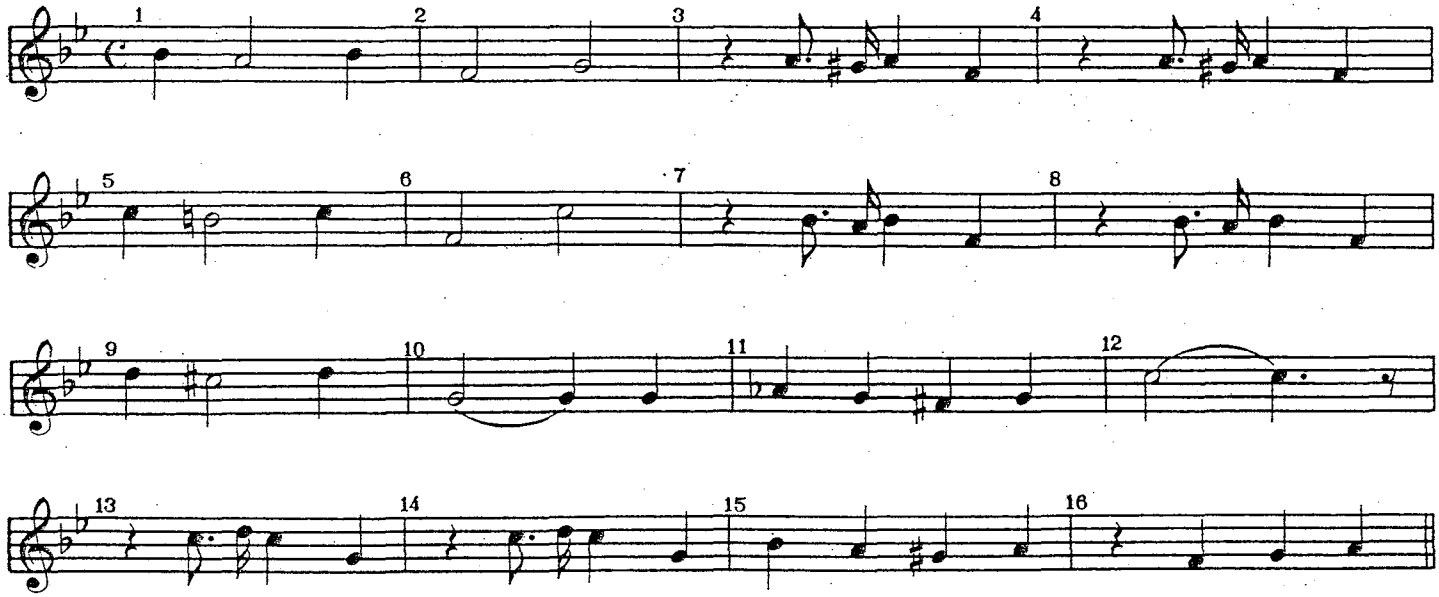


Each chord, sung slowly, in the first treatment is more fun because of the harmonic variety. But what about the tempo and interpretation of the lyric? Hopefully, you'd agree the second treatment sings better because it flows better. It avoids awkward leaps (voice leading) and provides smoother harmonic changes, though not as many. *(For complete discussion of tempo and the barbershop arrangement, see the chapter on "Chord Voicing and Voice Leading").*

For the final examples of "Approach One" in this chapter, an attempt has been made to incorporate some of the principles, guidelines, and suggestions noted previously, plus perhaps a few more!

First, sing through this sixteen-measure phrase—over and over—until you decide two things to your own satisfaction. What are the primary harmonic pillars, and what's the tempo?

Example 70.

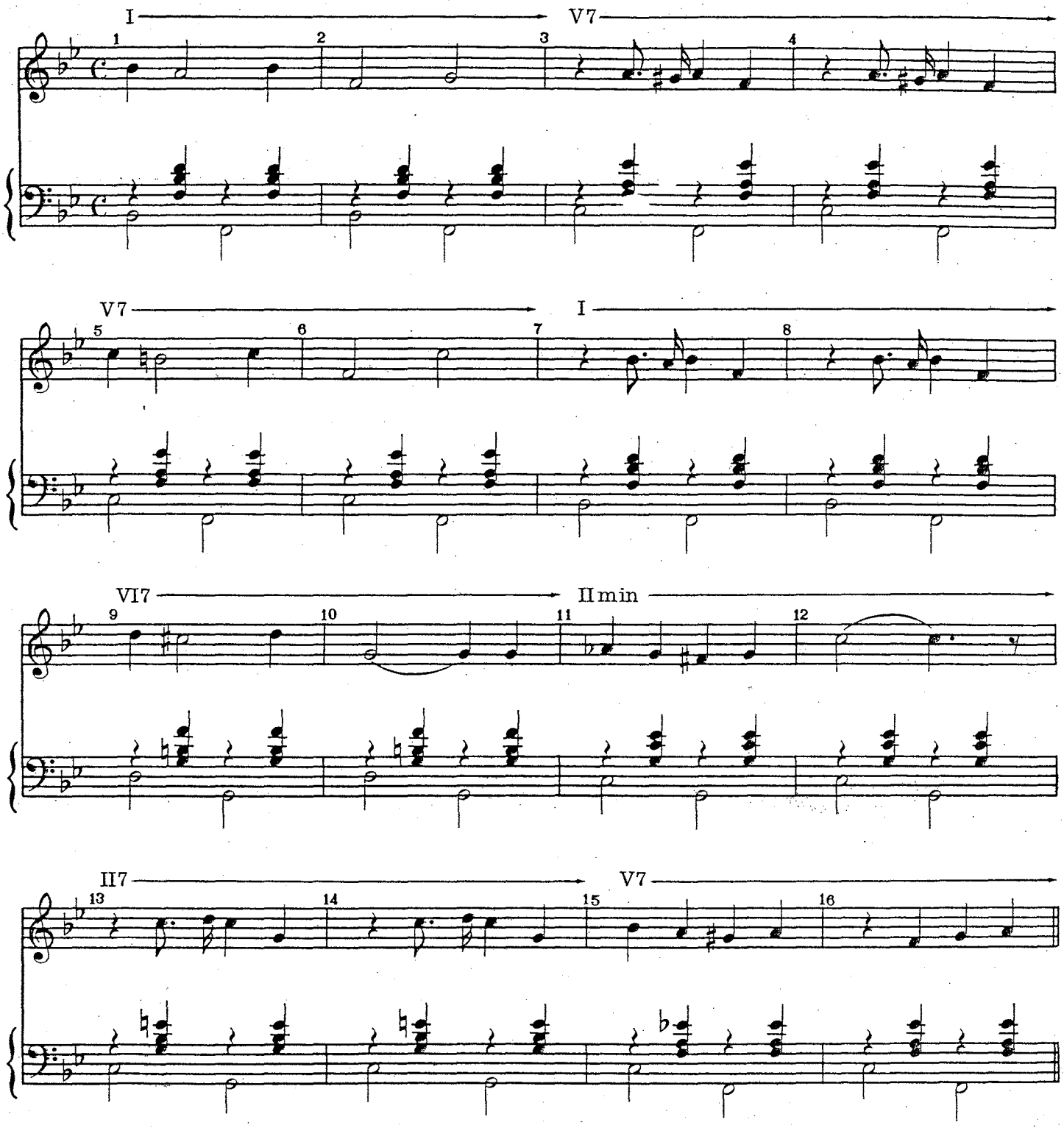


(from "Somebody Knows," copyright 1915 by Harry Von Tilzer Music Publ., used by permission)

The basic harmonic changes seem to match the structure of the melody. One gets the feeling of pulse on every measure downbeat, of course, but in a larger sense there seems to be a special pulse every two measures, even if the harmony does not change every other measure. When it does change, it apparently happens at the beginning of a two-measure group. Primary harmony changes (harmonic rhythm) often tend to set up a sort of grouping pattern, though not always obvious, and the pattern is not necessarily consistent.

Would you agree with most of the harmonic "pillars" shown in Example 71?

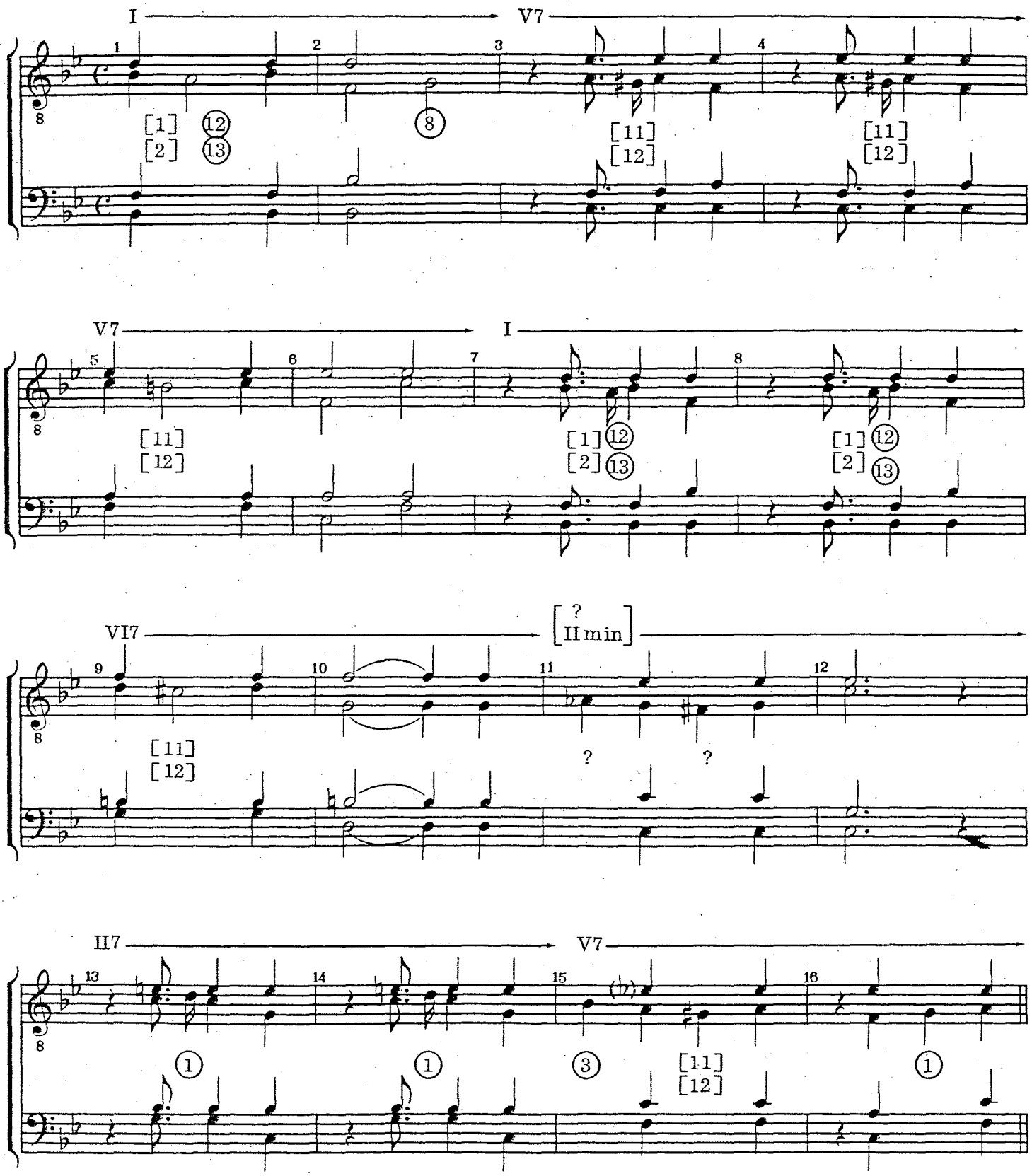
Example 71.



(from "Somebody Knows," copyright 1915 by Harry Von Tilzer Music Publ., used by permission)

The only spot that is not clear is measure 11. The melody here does not suggest II minor very strongly, does it? The pattern of the two-measure grouping would seem to call for the harmony to change on measure 11, but melodically it is being held off—delayed until 12. Suppose, however, that we go ahead and harmonize the melody notes that are in the chords of the prevailing harmonies, as shown in Example 71.

Example 72.



(from "Somebody Knows," copyright 1915 by Harry Von Tilzer Music Publ., used by permission)

Now harmonize the out-of-chord melody notes using Tables 1, 2 and 3 as a reference. Circles and bracketed numbers correspond with those in the tables.

Let's go through the process together in a couple of spots to be sure: the prevailing harmony in measure 1 is the tonic Major triad and the lead note A is out of the chord. Table no. 1 suggests that when the prevailing chord is the Major triad and the non-chord diatonic melody note is the Major seventh, replace the root if the bass can sing the low root ⑫, or use the barbershop seventh rooted a fifth above the root of the prevailing chord ⑬. The chord resulting from ⑫ is IM7, and from ⑬ is a V7, and both chords will work. We also see that the A is a ½-step below the root of the previous chord, so we look to Table no. 2 for suggestions. We find that leaving the other notes in the previous chord unchanged [1] results in a IM7, and substituting the barbershop seventh rooted a Major third below the non-chord melody note [2] results in a V7. So both tables give the same solutions in this case. Hopefully, it's much quicker to think it than spell it all out!

Which of the two chords is probably better? The fact that a Major seventh sound here would be emphasized because of duration of the half note (and the Major seventh is not a characteristic barbershop sound), the choice would be the V7. Were it a quick rhythmic figure, as in measure 7, the IM7 would certainly be acceptable, and the V7 might be too quick a change.

In measure 2, since the G is the sixth, simply leave the other notes alone. The sixth replaces the fifth in the Major triad (Table no. 1, ⑧).

The choice in measures 3, 4, 5, 9 and 15 is probably [12], and in 7 and 8, probably [1] (and ⑫).

Now, how about measure 11? If we use the prevailing chord shown, the II minor, the suggestion in Table no. 1, ⑱, does not work because there's no A♭ in the V7 chord. Let's see if Table no. 3 will help. The lead note is a ½-step above the root of the previous chord, a barbershop seventh. Two suggestions leave other notes in the previous chord unchanged [21], or try the barbershop seventh rooted a fifth below the A♭ [22], and both will work. Our vote is for the ♭III7 because of more change across the bar line.

But the harmonization of the F♯ looks like trouble! There's no help in Table no. 2 "*a ½-step below the fifth of the previous chord*" because there's no provision here for the minor triad—no help because it's only for non-chord *diatonic* notes! When all else fails, try any chord of which the F♯ is a part. Try the diminished, the sharp V7, the III7, the ♯I7, and the ♯VI7 (♭VII7). Having to proceed on to the II minor chord on the last beat of measure 11 is surely part of the reason none of these is very satisfactory. The ♯VI7 isn't too bad with bass on the root, but one begins to suspect that maybe the harmony in this measure is not the II minor! In the initial discussion of the pillars in this example, you note that measure 11 was not clear and now we see why. It just doesn't work very well. If a final clincher is needed, there's a very uncomfortable feeling across the bar line into the downbeat of 12 because of no change of harmony!

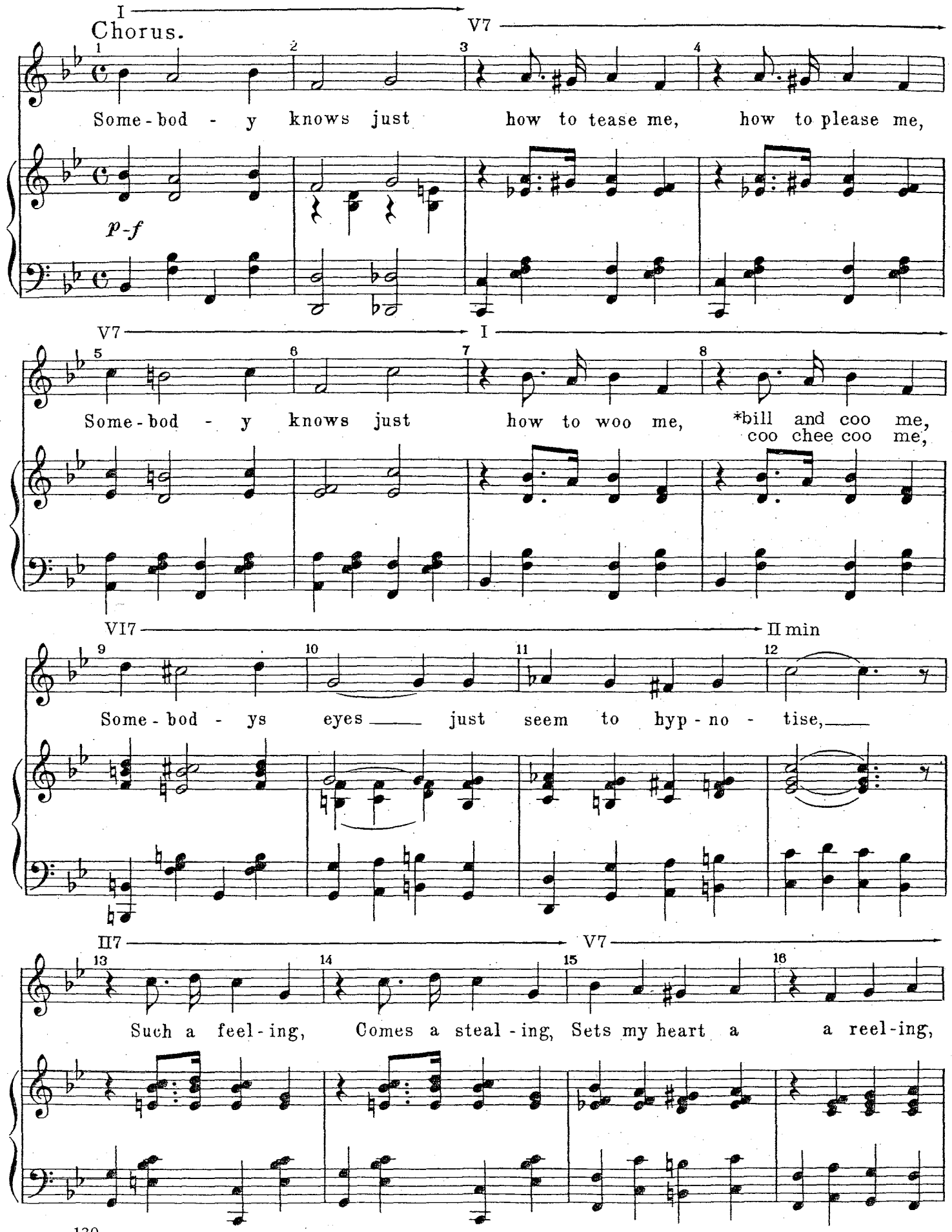
What other harmony is suggested by the melody? The feeling of delaying the minor until 12 is a clue. Try staying in the same basic harmony as in measures 9 and 10, the VI7, and now things look better. Harmonize the melody notes that are part of the VI7 chord (the two Gs) and we're almost there! The ♭III7 on the downbeat still works (Table no. 3, [22]), and either [9] or [10], Table no. 2, works fine for the F♯. Now the change across the bar line into 12 gives a nice, comfortable *cadential* feeling.

Assuming you have now completed the harmonization of the sixteen measures, there's a brief feeling of accomplishment. But what about the phantom downbeats in measures 3, 4, 7, 8, 13 and 14? It would be nice to be able to have a bass drum in barbershop!

Also, measure 2 is sort of "ho-hum," and 7 and 8 are a bit static. Measure 12 just lays there. So, it's easy to give up at this point—particularly since nothing has been said about what the song says, other than it's obviously bouncy and the tempo is probably—did you decide what the tempo is? Feels as though a quick four or easy two is about right. Say two (with little afterbeats). The tempo is certainly going to have a bearing on any attempt to put life into those spots which need rhythmic or harmonic help—measures 2, 7, 8, 12, etc.

Where's the sheet music to this song? What are the words, and what harmonies did the composer (presumably) use? Study the "chart" carefully:

Example 73.



Later editions showed "coo chee coo"—take your pick!

(from "Somebody Knows," copyright 1915 by Harry Von Tilzer Music Publ., used by permission)

The piano accompaniment first of all confirms the primary harmonic changes that were implied by the melody in Example 71, except measure 11 which is now obvious—a "holding" or delaying tactic, both harmonically and melodically, to the minor in twelve.

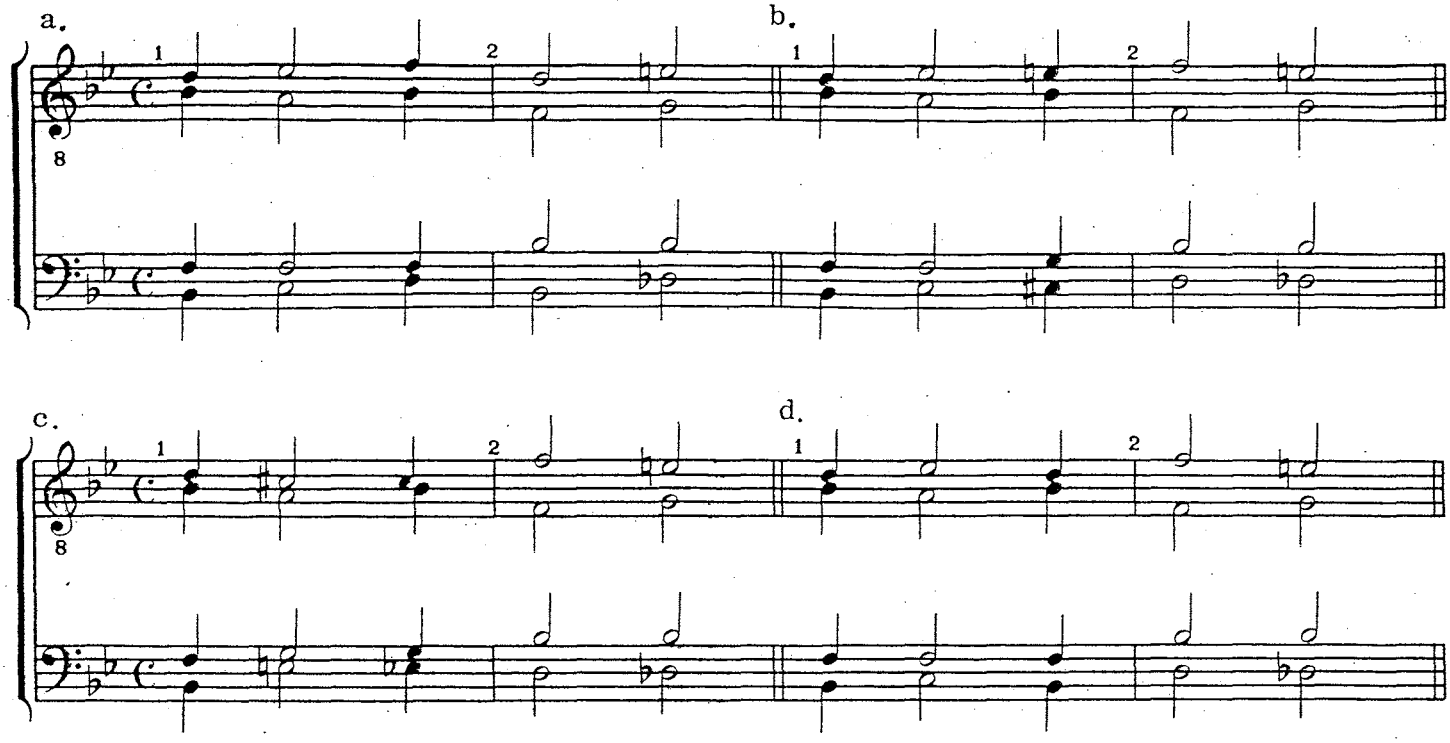
Other things come to light: good ideas the arranger can use, and some challenges too. On the good side: nice use of the diminished chord in measure 2, preceded by an inversion of the tonic on the downbeat; use of the downbeats to plug the gap in measures 3, 4, 7, 8, 13, 14 and 16; the lyric is catchy overall and mostly understandable.

On the challenging side, there are a lot of piano chords the arranger can't use in barbershop, but that's true in any published vocal/piano chart. No surprise then, and substitution is a characteristic of our style! In the lyric department, sing at tempo either line, "coo chee coo me" or "bill and coo me." These were popular expressions in the language of the early 1900s, but will require good execution to be understood. "Coo chee coo me" is probably easier. Another spot hard to understand is in 15 and 16 ("heart a—a reeling")!

The arranger must try to help, if possible. Hopefully, his efforts won't backfire and contribute to the singers' difficulty!

The diminished chord in measure 2 is a good place to start the final treatment of this arrangement. There are several ways it can be done:

Example 74.



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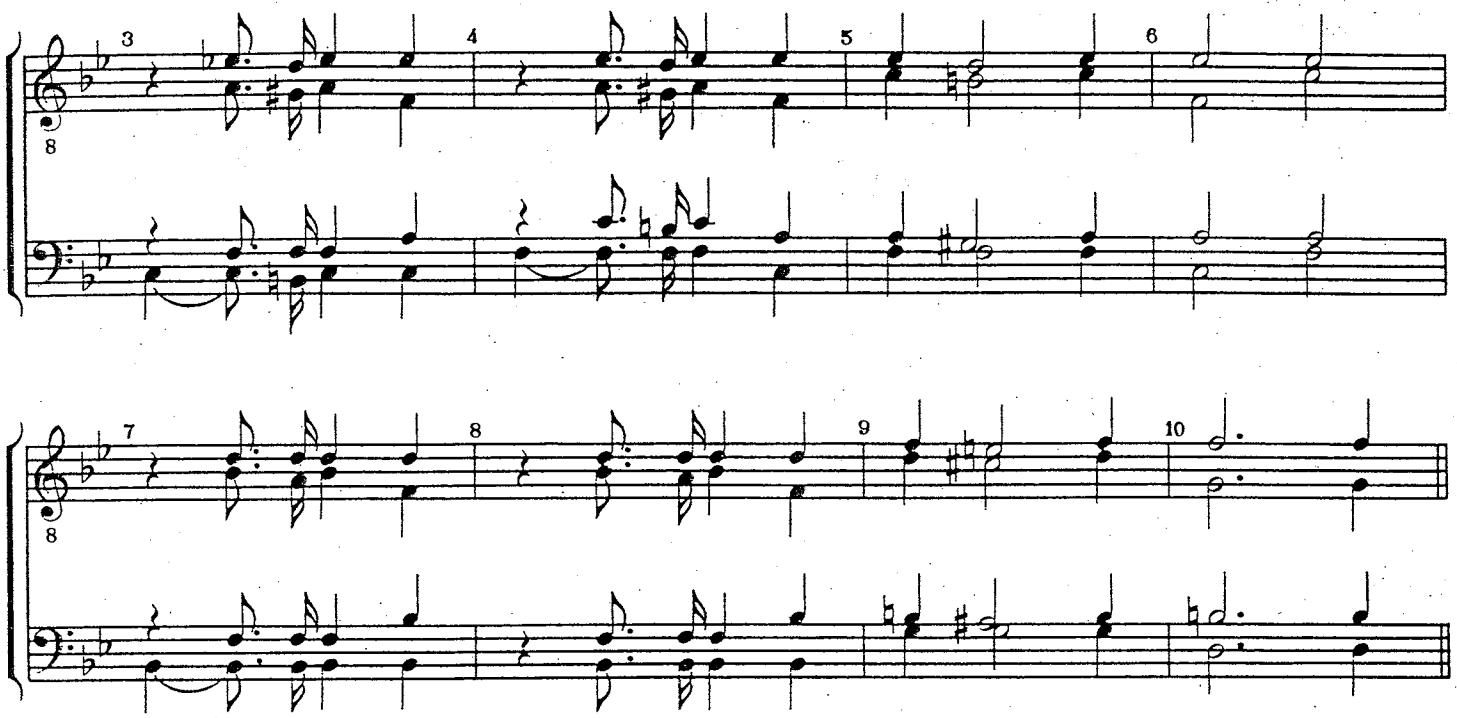
Combinations of the above, and other treatments, are possible. But is there one of the four that seems to fit the bill? Example 74a would appear acceptable. The cross relation between tenor and bass in measure 2 is not that much of a factor. *(See "Chord Voicing and Voice Leading.")* Example 74b has a neat outside duet going for it, though the use of the diminished twice may affect the clarity of sound. Example 74c is a bit much at this tempo! The last treatment, Example 74d, would be our choice. Remember that this is the first time the listener has heard the song, so keep it "clean." Generally, chords in the first inversion are certainly less desirable, and one of the first principles discussed was keeping the bass on roots and fifths. But here, the use of the inversion on a strong beat softens the blocky sound and lessens the feeling of parallelism of 74a. The voice leading is better for bass, there is no cross relation, and there's still a nice duet between bass and tenor.

Using the bass on the downbeats of measures 3, 4, 7 and 8 is fairly obvious. While he could sing the same note in 3 and 4, some change in chord voicing might be appropriate for variety. If the bass is required to sing the downbeats in 7 and 8 too, he may well run out of breath before making it to measure 12, however. Perhaps the lyric in 8 (either) would be cleaner if there's *no* downbeat.

Example 75.



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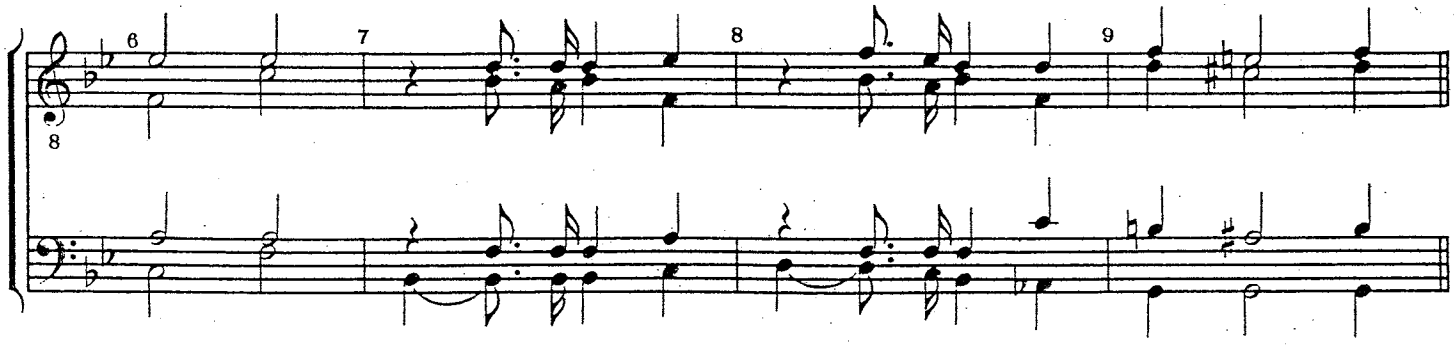
There's a case to be made for a little harmonic variety in 7 and 8. The sound looks pretty square on paper. How about this:

Example 76.



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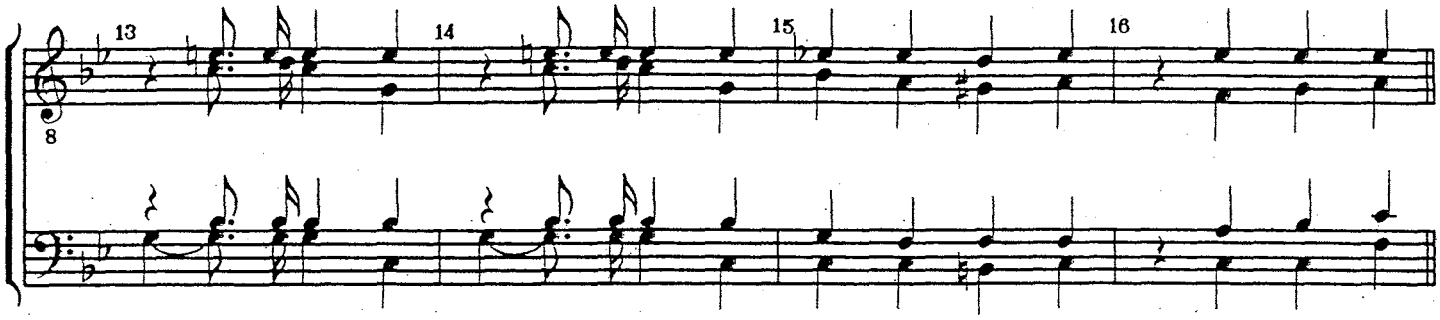
One couldn't complain about harmonic variety now! Even the beloved linking chord (III$^{\emptyset}$7) is in there, at measure 8. The bass hasn't had a breath spot though, and he won't until measure 12. In reality, he'll breathe somewhat along the way and ruin the whole thing! Also, the challenge originally was the lyric in 8, not harmonic variety. So 7 and 8 should probably stay square, and the quartet will be able to "bill and coo" or "coo chee coo" cleanly. The absence of a downbeat in 8 may be the answer in measure 14 as well:

Example 77.



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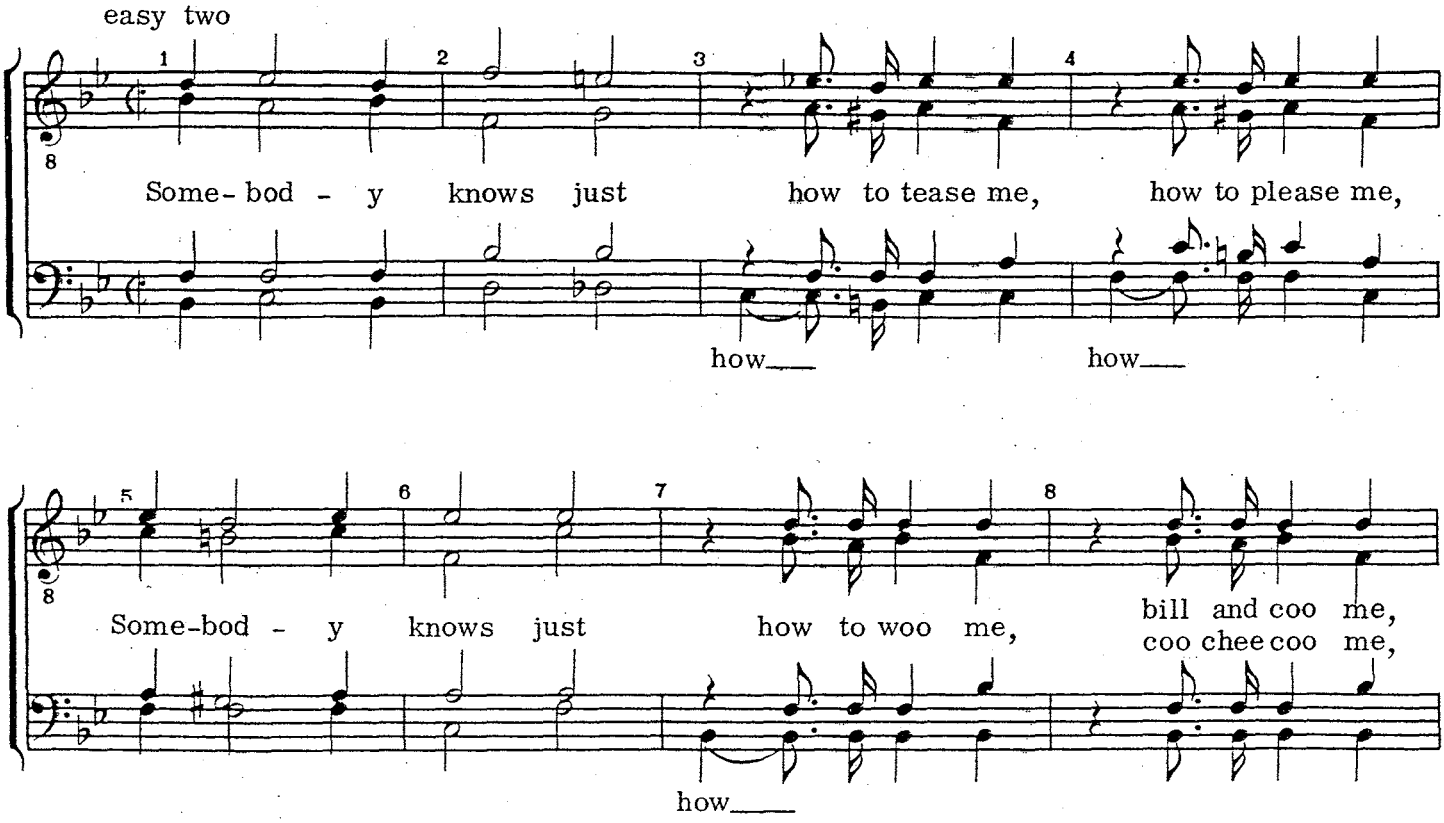
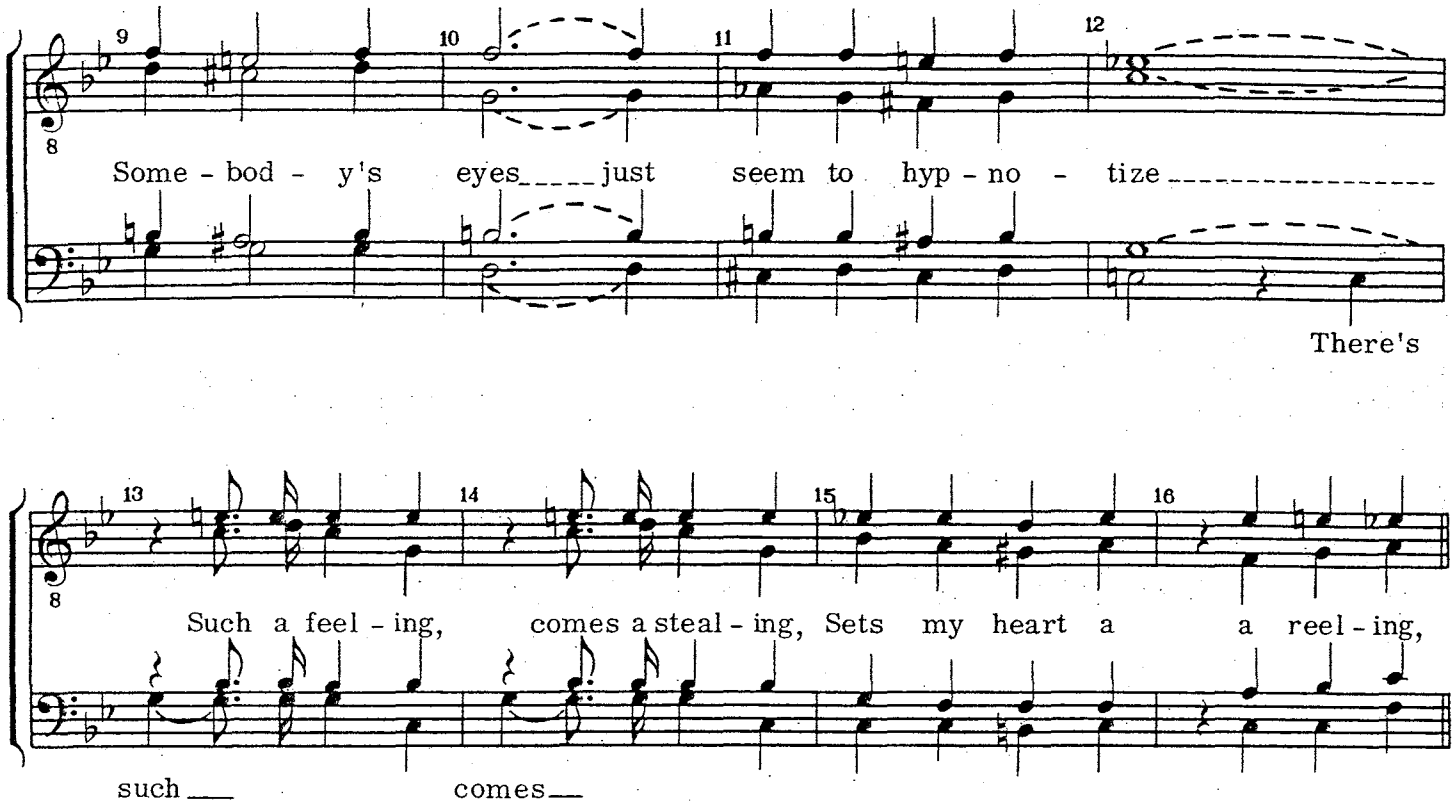
One more measure to consider is 12. It needs motion somehow, even thought there's a lot of it in this arrangement already. Probably the bass again, if a breath can be provided.

This is the way it all might turn out—a singable barbershop arrangement that most Society quartets could handle and enjoy singing.

Example 78.





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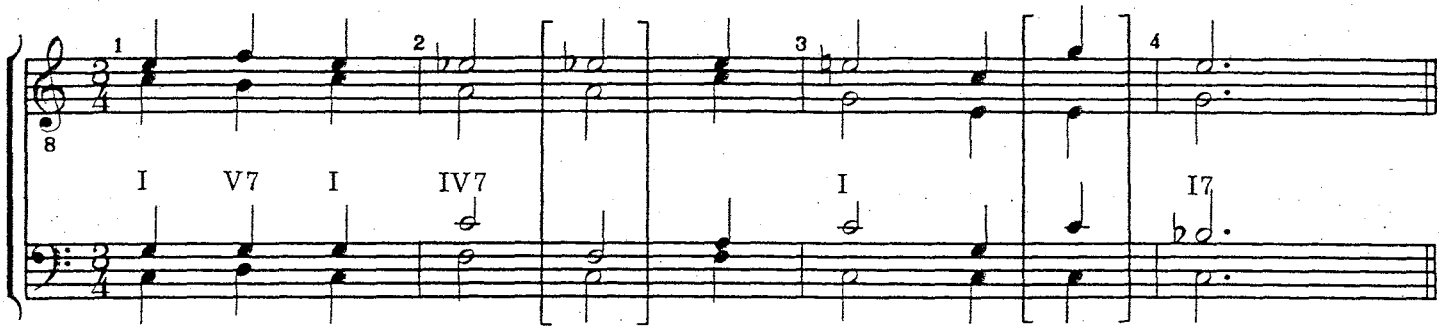
Traditionally, barbershop arrangements are published without dynamic indications. Interpretation, and volume levels are left up to the quartet, chorus director, or coach. There are a lot of not-so-good ways, but there can also be several thoughtful and expressive ways to sing a song, and we prefer to hear different, imaginative presentations, even of the same arrangement. For example, in this one, the arranger might wish he could make a few suggestions: in measure 8, the volume could be suddenly reduced and the quartet could sing the lyric at a soft but even level and then back to volume, again precisely on the downbeat of 9. The word "hypnotize" provides an opportunity for a split second, wide-eyed, glassy look (the mouth opening for the "ah" helps too), broken suddenly by the bass' "There's such." Pick a few other spots about which you would want to make suggestions—but they probably won't show on the published arrangement.

Tempo indications may be noted once in a while, but no foreign language terms (they don't seem to go with barbershop), so we see "stomp," or "freely," or perhaps even "easy two," as in Example 78. Note that the meter has been shown now as cut-time instead of 4/4 as in the original. The importance of not breathing in 10, and holding the full count for three singers in 12, has been shown by dotted lines, a concession sometimes made in published arrangements of barbershop music.

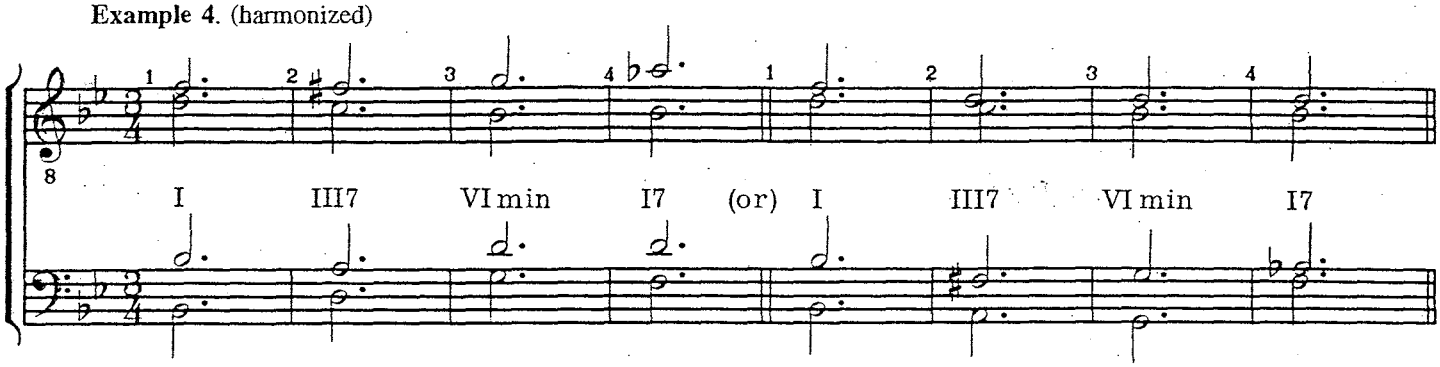
Approach One has covered basics of barbershop harmonization, and you have been asked to harmonize some melodies. Much explanation and many examples should have helped in the area of chord substitution, and while where the chords are going is more important than where they were, some tables relating to the prevailing harmony and previous chords are of immediate help in most cases involving melody notes out-of-the-chord. The reasons why substitute chords work may not have been completely explained, but we've shown that most of the time they will.

Harmonization of Quiz No. 1

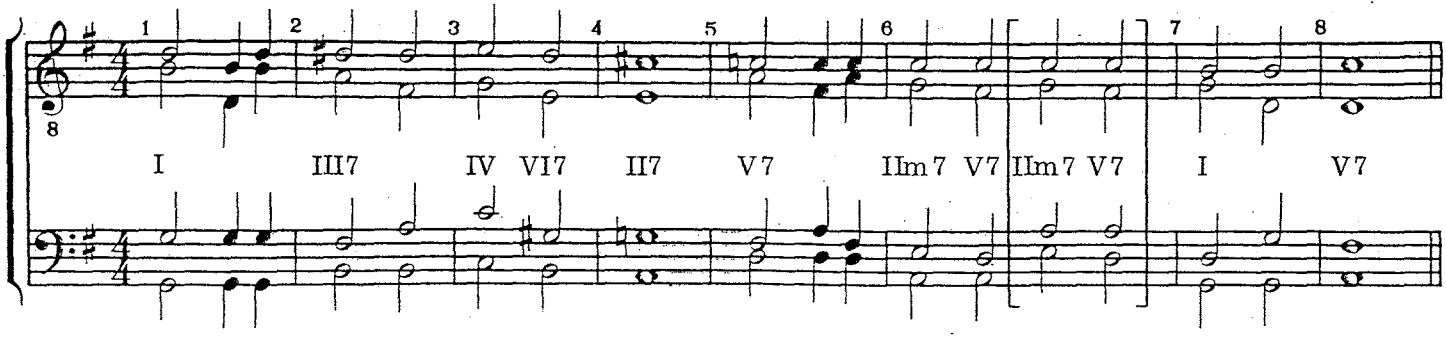
Example 3. (harmonized)



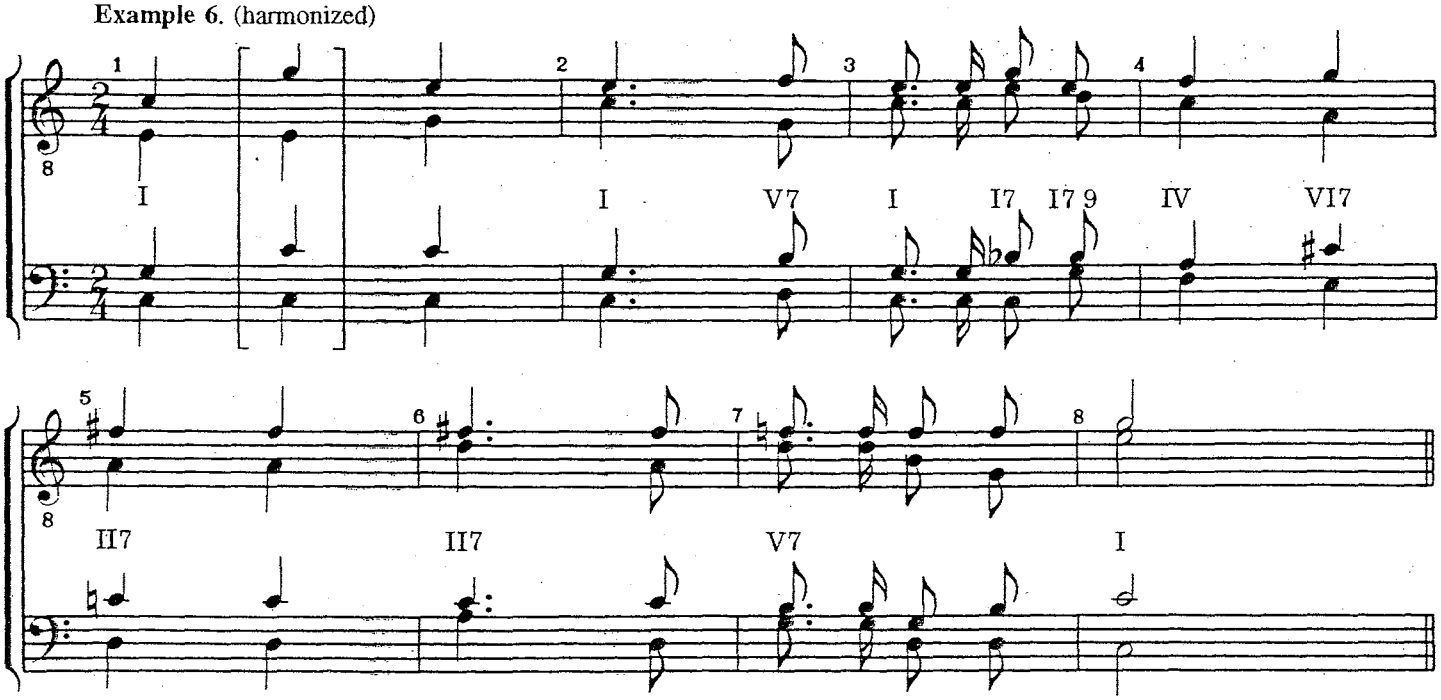
Example 4. (harmonized)



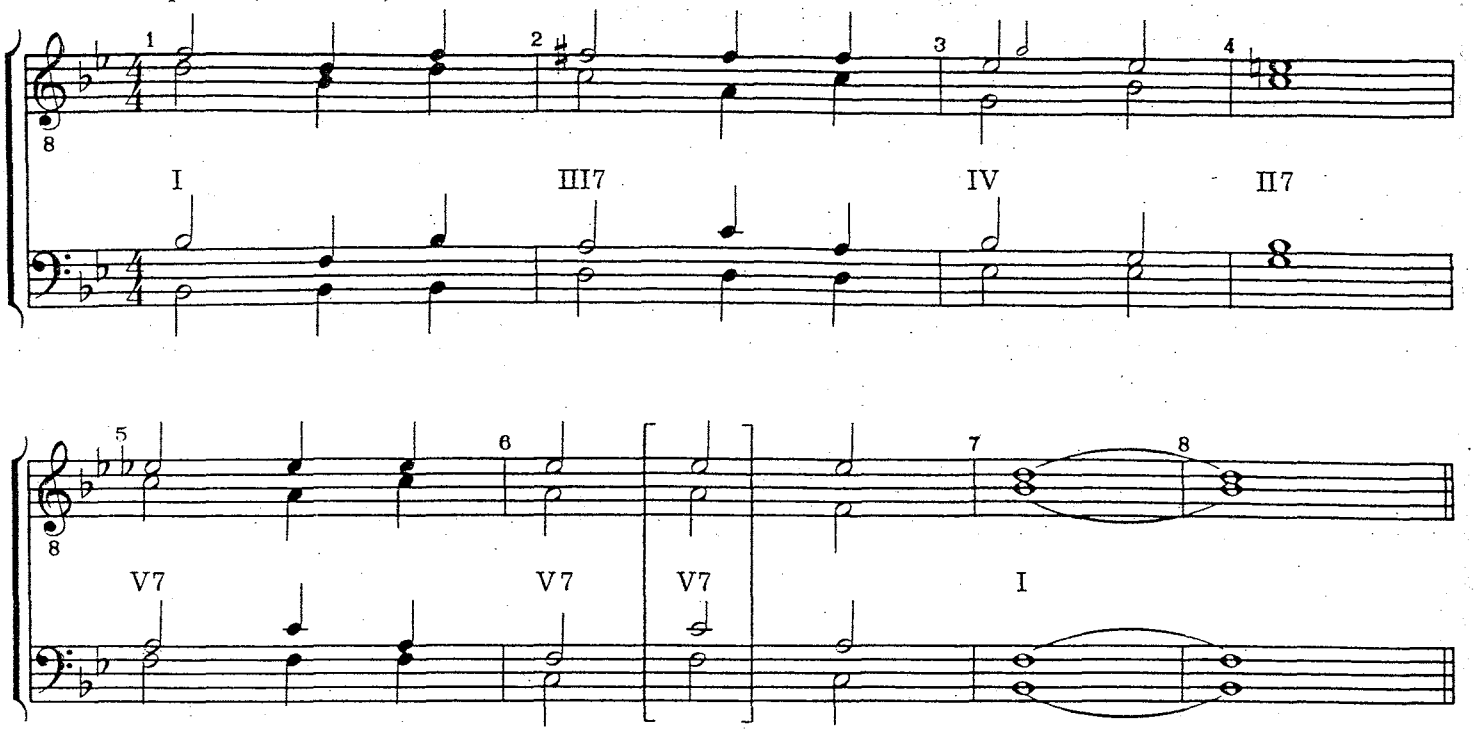
Example 5. (harmonized)



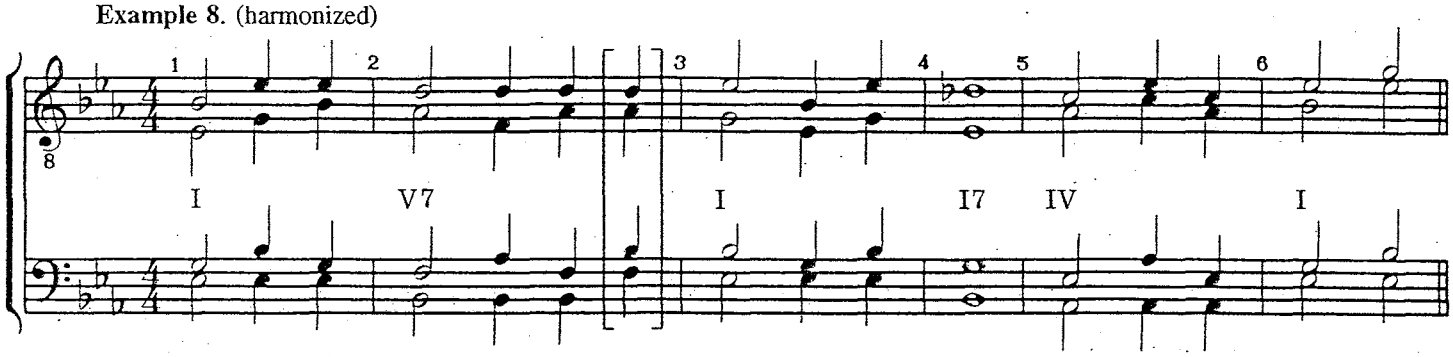
Example 6. (harmonized)



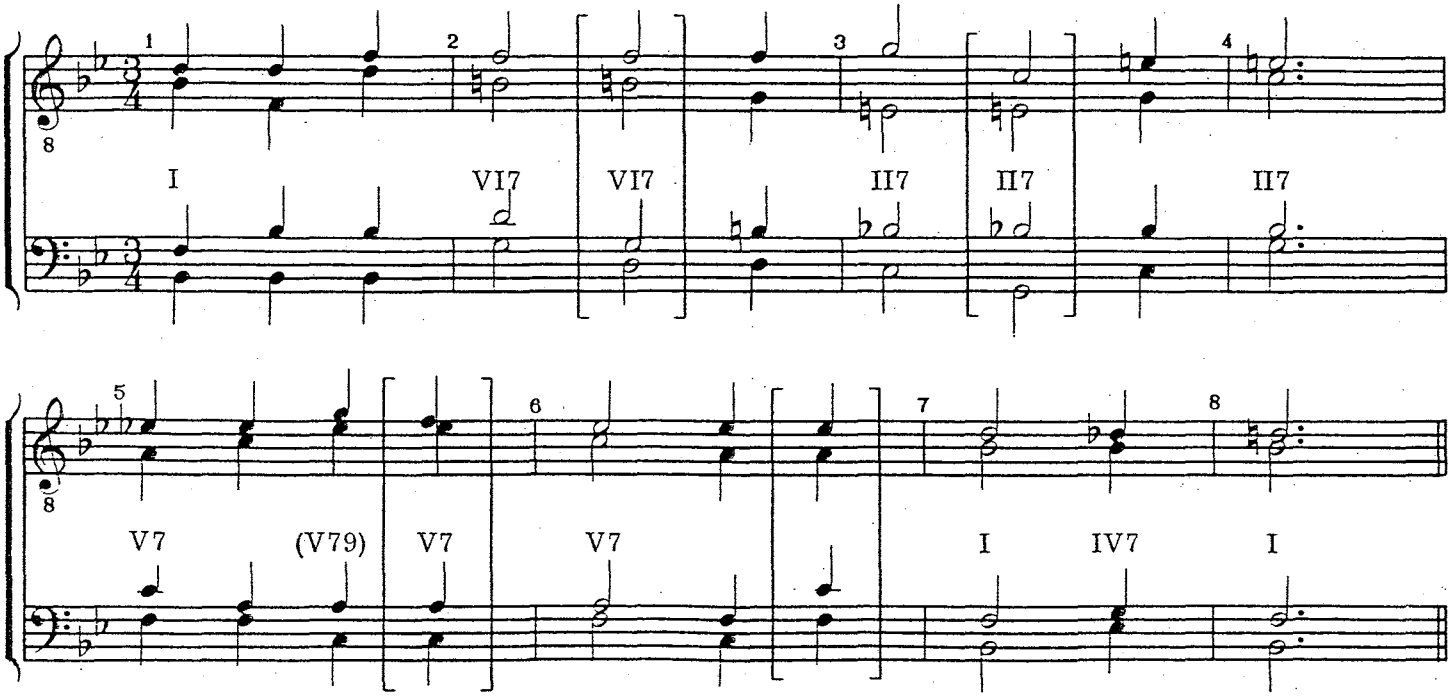
Example 7. (harmonized)



Example 8. (harmonized)

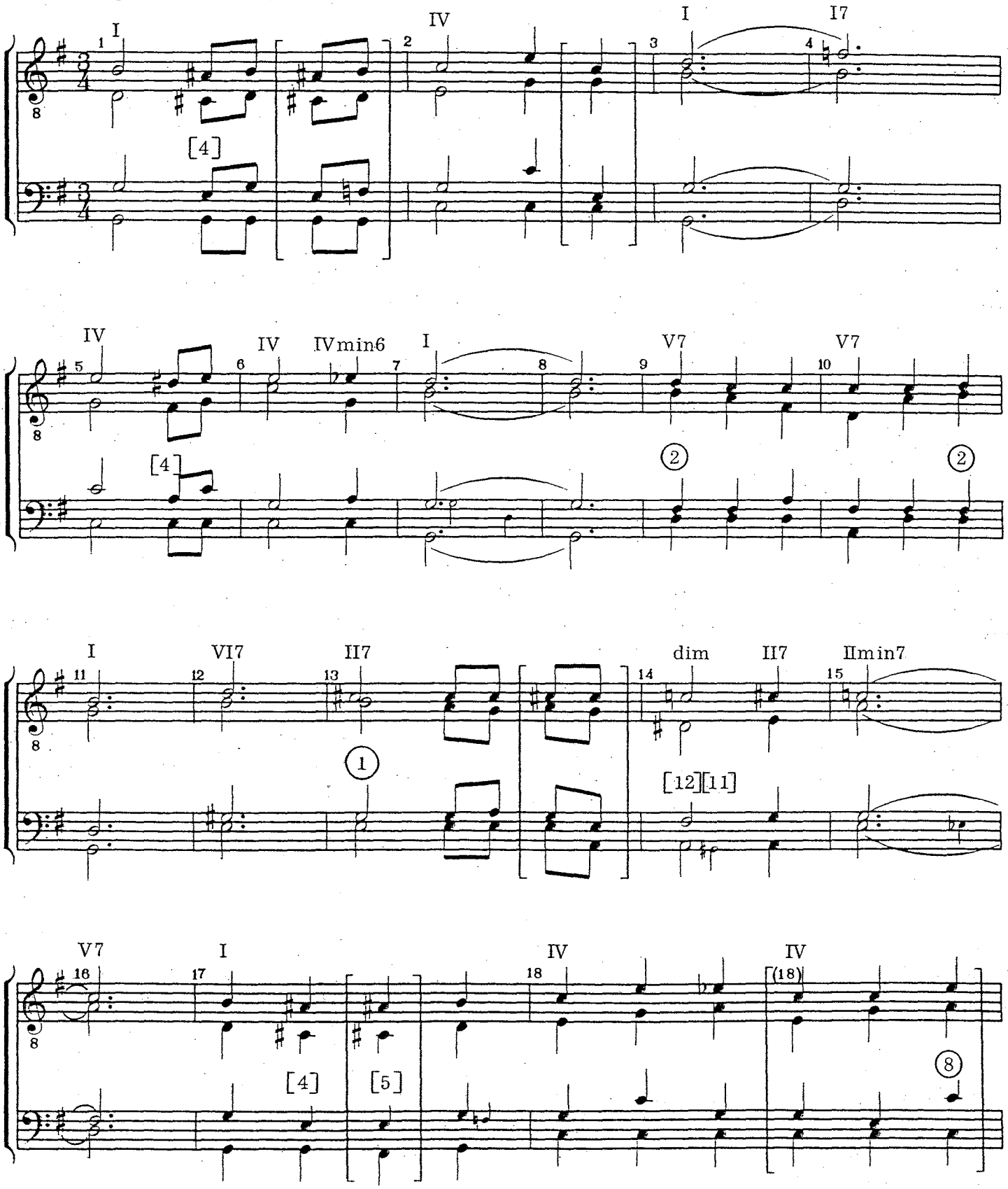


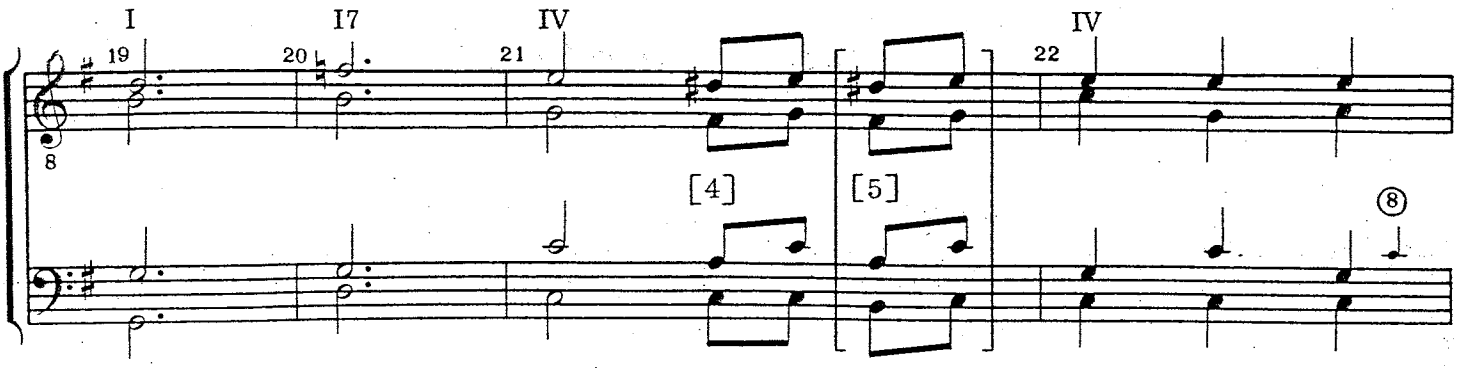
Example 9. (harmonized)

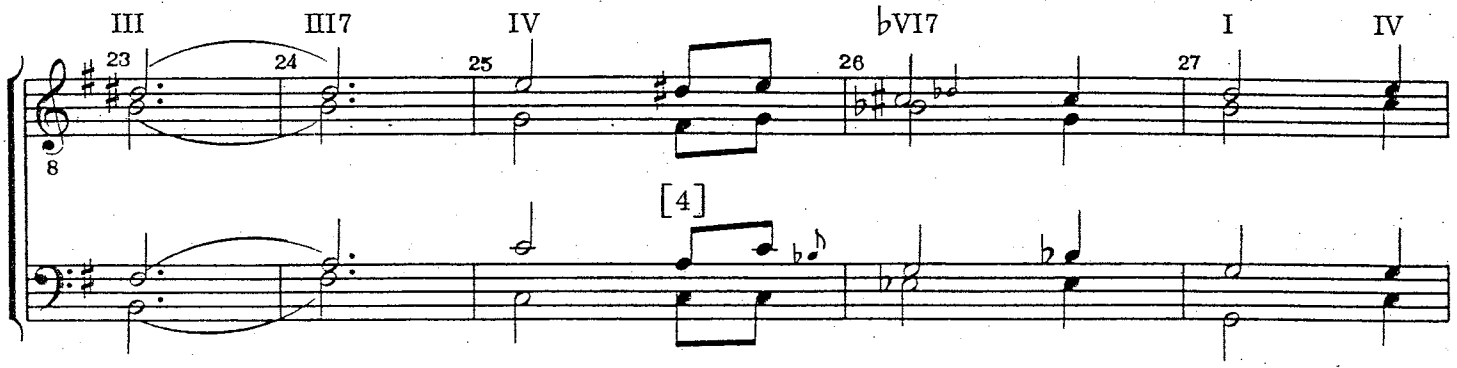


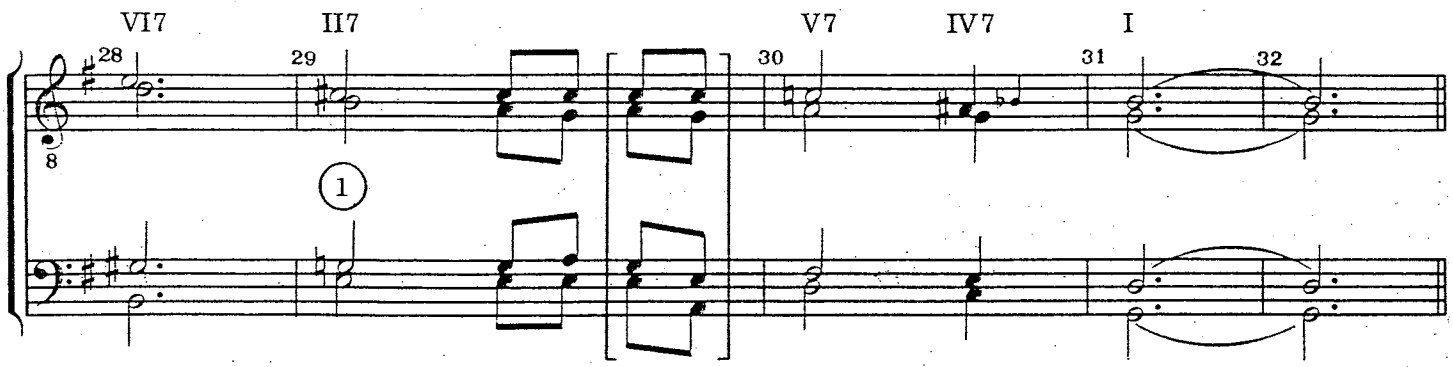
Harmonization of Quiz No. 2

Example 43. (harmonized)

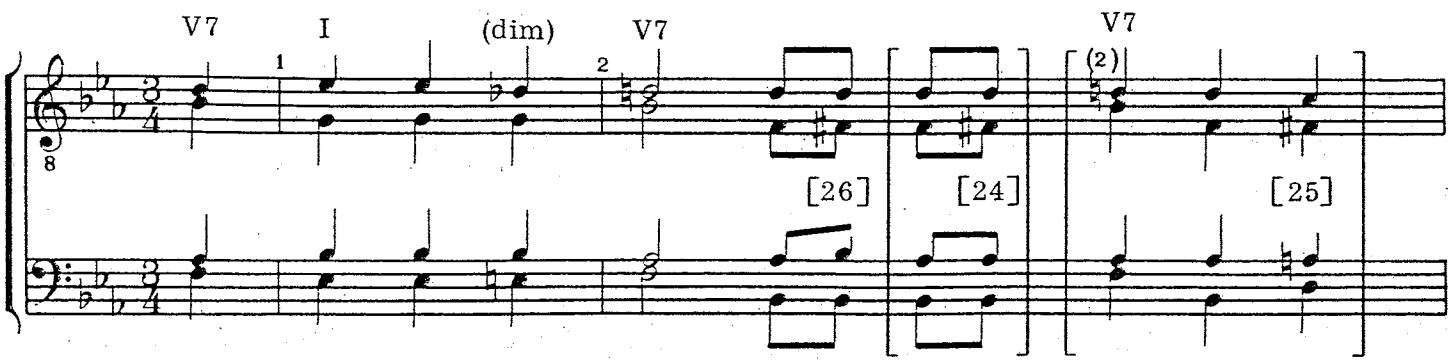


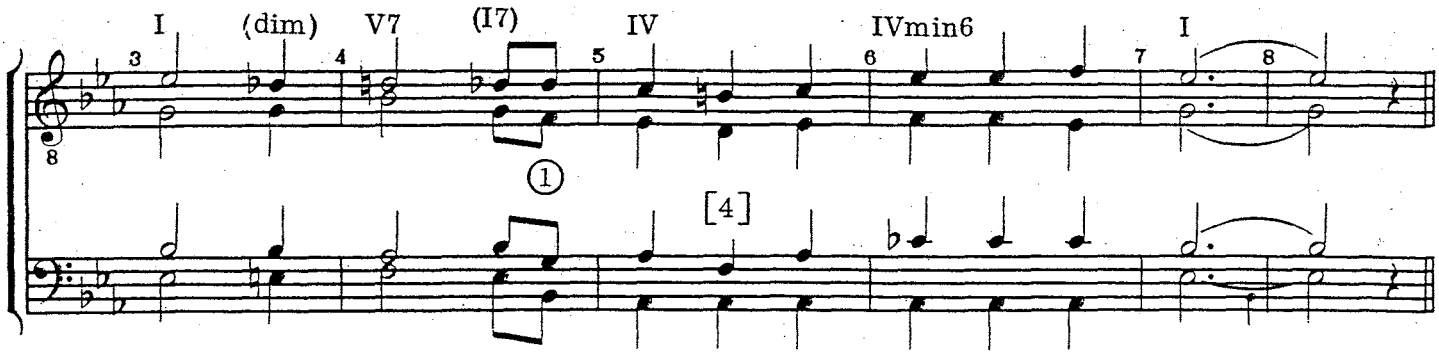




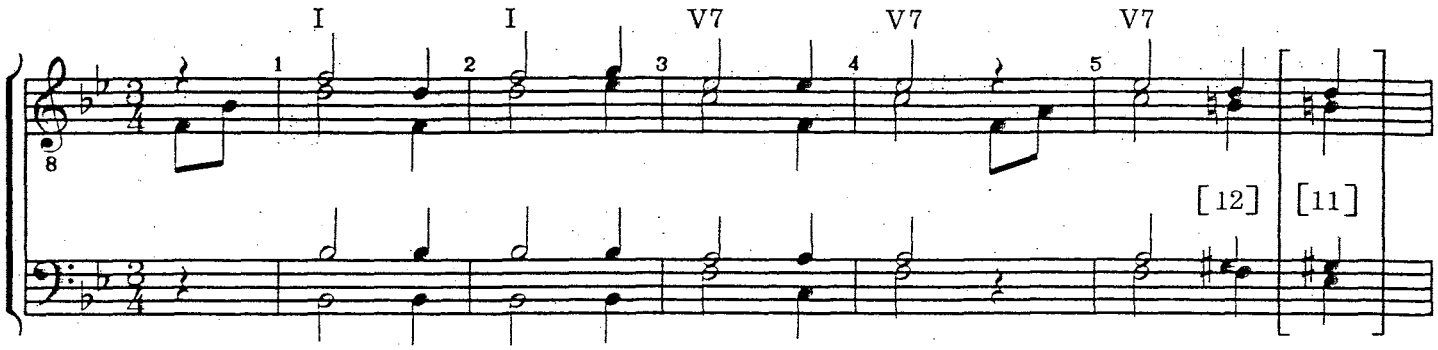


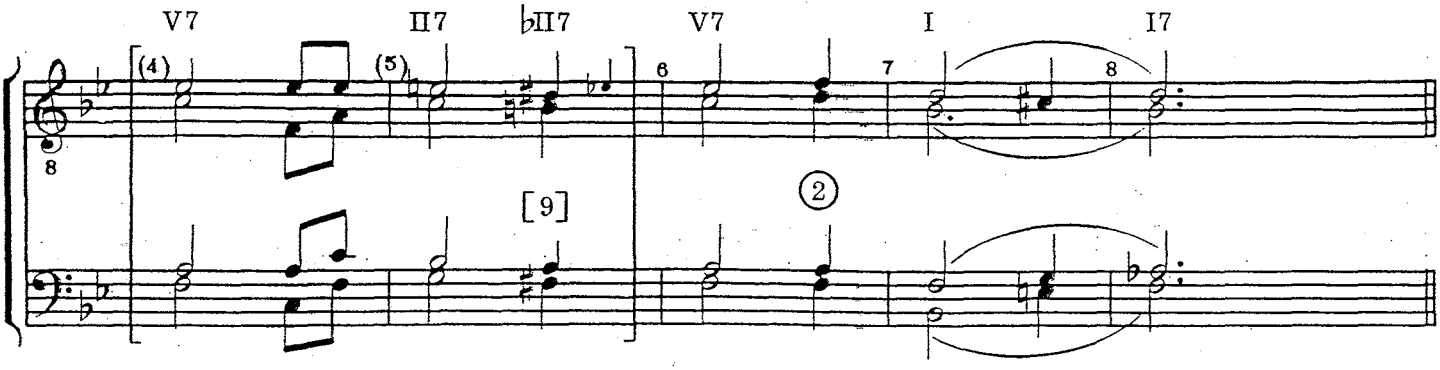
Example 44. (harmonized)



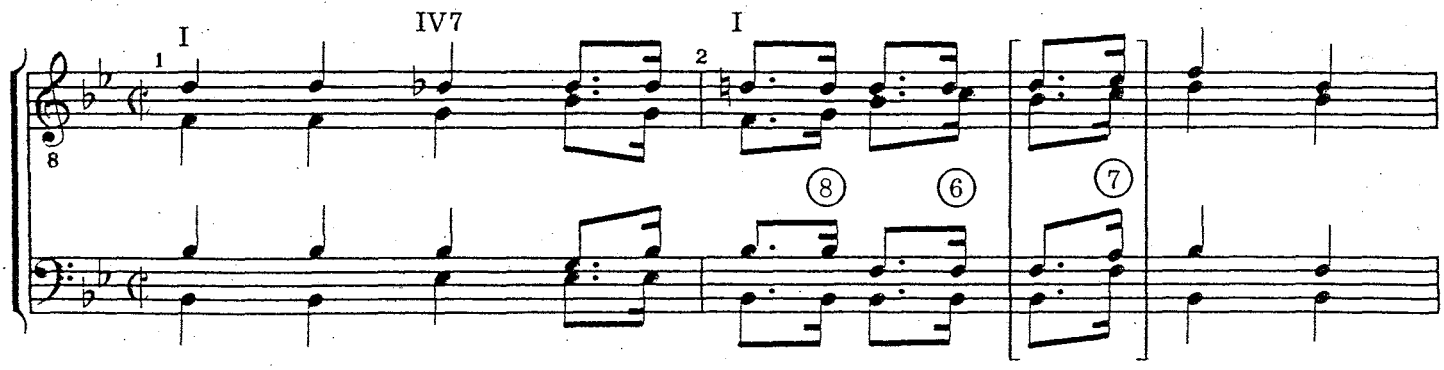


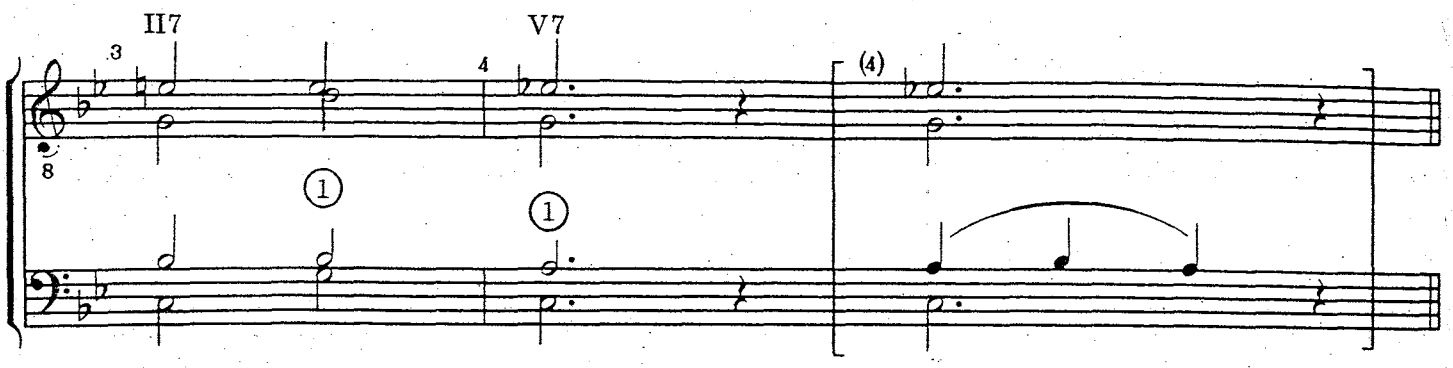
Example 45. (harmonized)



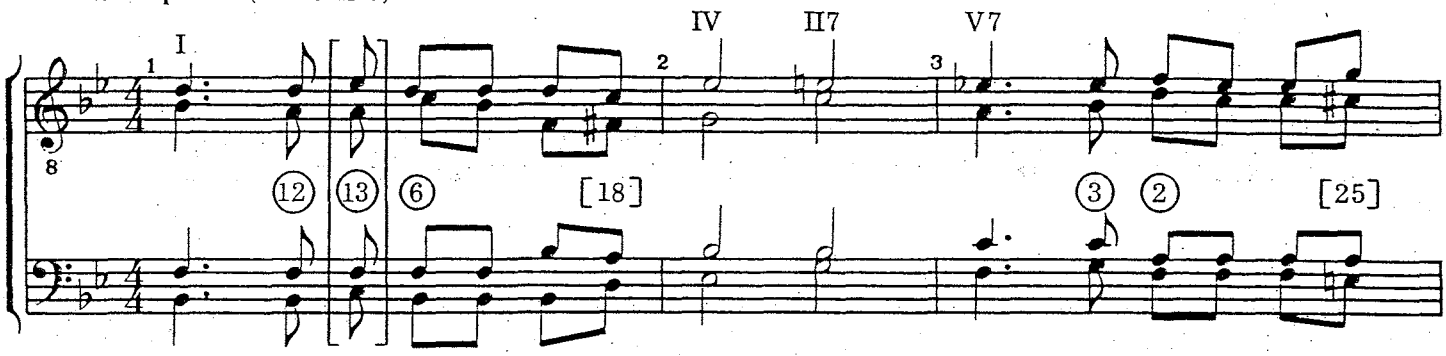


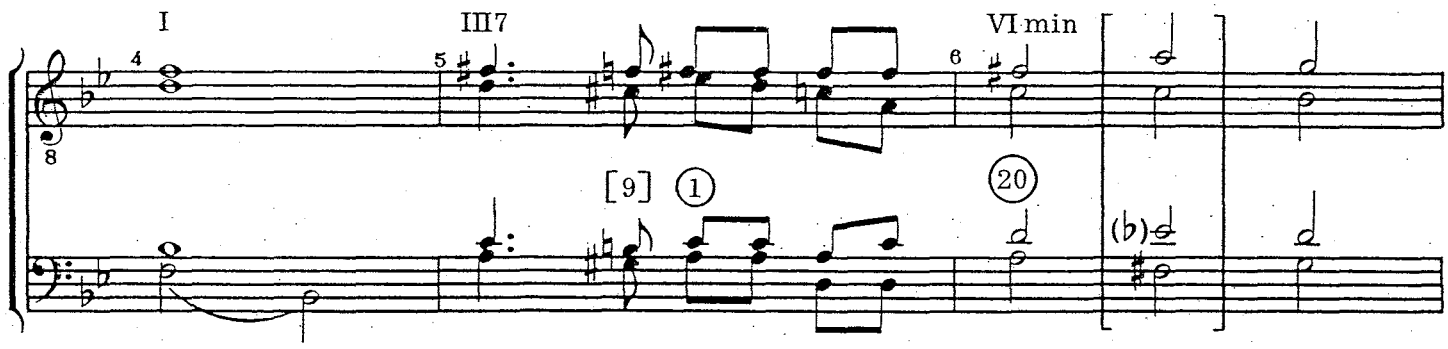
Example 46. (harmonized)

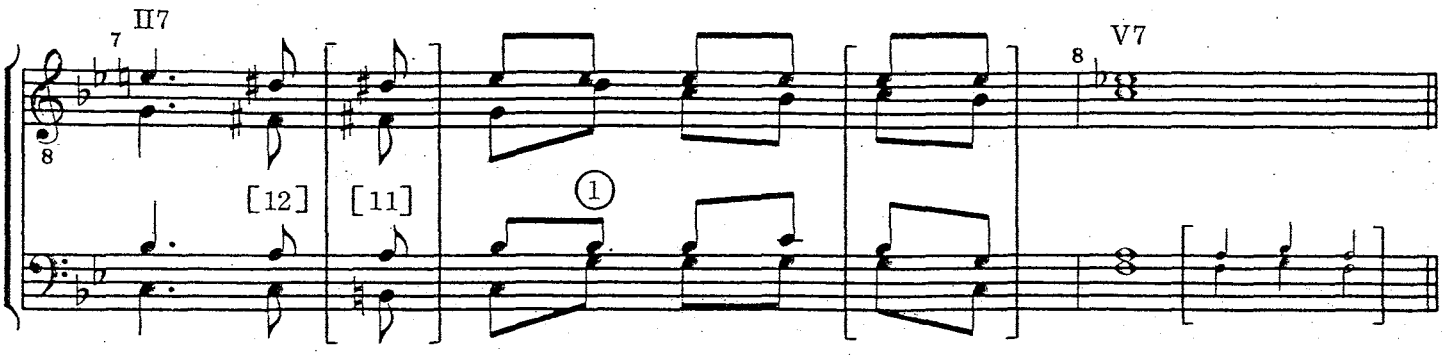




Example 47. (harmonized)







Barbershop harmonization

(Approach Two)

It is assumed that the reader is thoroughly familiar with material contained in the *Theory of Barbershop Harmony*. He knows all types of triads and seventh chords and their spellings, and understands principles of harmonic progression by Circle of Fifths. Complete understanding of these fundamentals is prerequisite to success in this approach to barbershop harmonization.

Analysis of primary harmony

The first and most important step prior to actual harmonization of a song is making an analysis of the primary (or fundamental) harmony of the music. In spite of its importance, this aspect of arranging technique is usually overlooked by the beginning arranger, and may not be considered carefully enough by many practicing arrangers. A thorough analysis of the song's harmony will assure that the finished arrangement is faithful to the original harmony, and that the choice of chords, especially passing or connecting chords, results in a completely logical, artistically acceptable, and musically gratifying progression of harmonies.

The arranger should have—indeed he *must* have—a copy of the original published song, complete with piano accompaniment. This will assure correctness of melody and lyric. Too often, the oral transmission of songs contributes to errors in melody and words. Every arranger must be as faithful as possible to the music as conceived by the composer. Also, the recognition of chords in the piano accompaniment will help greatly in making the analysis of primary harmony.

Two methods of determining primary harmony are suggested, and to assure a complete analysis, both should be used.

The first method is the most difficult but most essential in order to understand how barbershop singing got started in the first place: it was singing by ear. This meant the melody singer (the lead) knew the words and melody line by heart, and the harmony singers (tenor, baritone, and bass) were able to fill in the accompanying notes because of an awareness of the primary harmony.

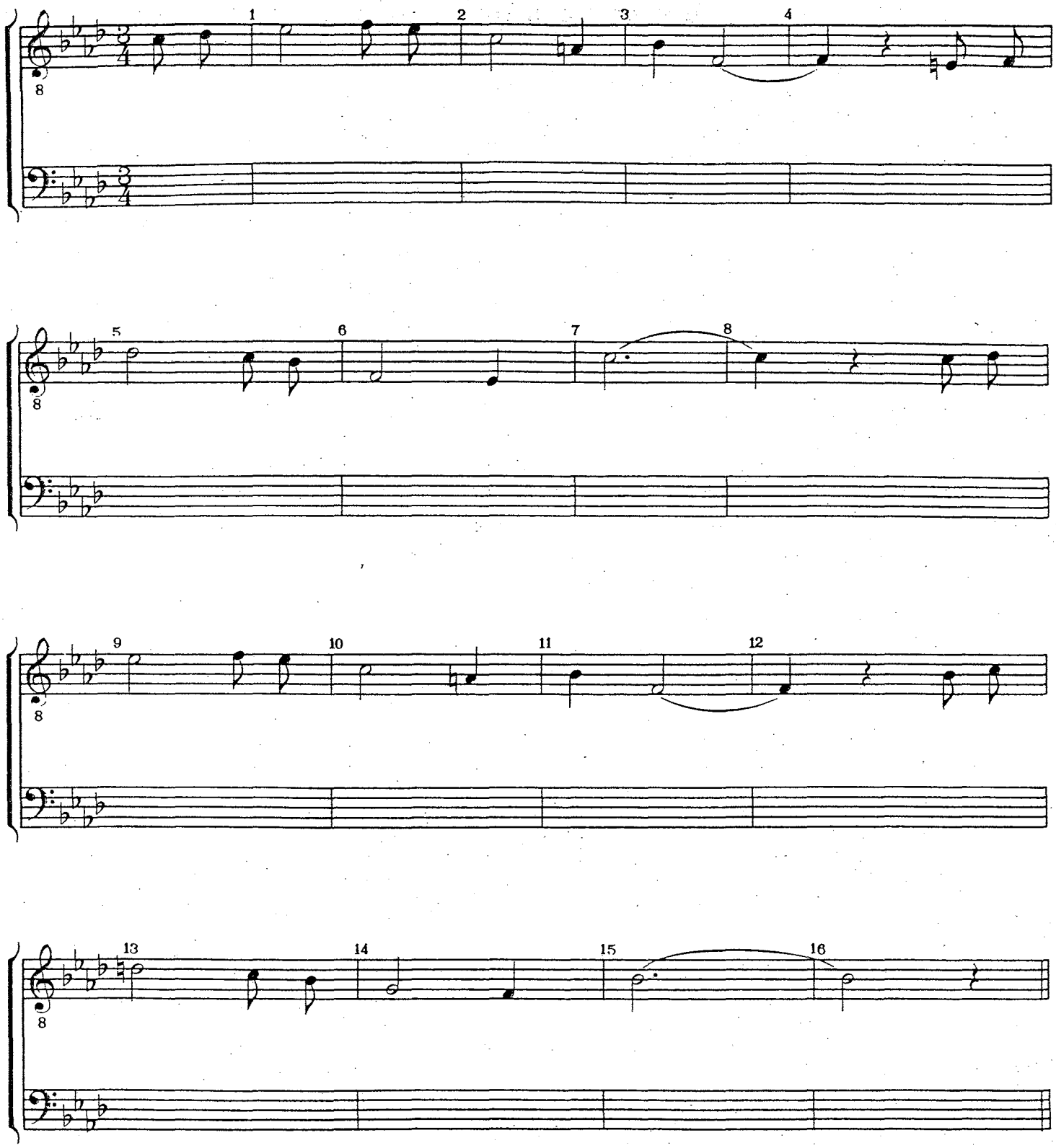
So the arranger must first start by becoming completely familiar with the melody, singing it through many times, with no help from the piano, guitar, or other instrument. You become the lead singer in the quartet!

Then, while seeing and thinking the melody, hum a simple bass part, *changing notes as few times as necessary.* Do this two and three times. If you find this difficult at first, have someone else sing the melody and you be the bass. It cannot be emphasized enough that you are not *arranging* at this point, only humming a very simple, fundamental bass part. Don't try to put in a lot of different notes—you are searching for the basic pillars only, the primary harmony notes that support the melody. With practice, you will learn to sing only notes which are the most important ones.

Next, determine the bass notes which you sang! You will discover these will be mostly roots of the primary harmony chords. The more you practice, the more you are able to sing roots, rather than the fifth or other notes in the chord. Chords are built on roots, so these are the notes that the bass is looking for. If you are in the key of A♭ and the note you feel you *must* sing is the A♭, then you are singing the root of some kind of tonic chord, or A♭ chord, or I chord. If you feel you must sing an F, then you're singing the root of some kind of submediant chord, or F chord, or VI chord.

In the following example, sing through the melody enough times that you are able to hear the primary roots of the supporting chords, and write them down on the bass clef under the melody.

Example 1.



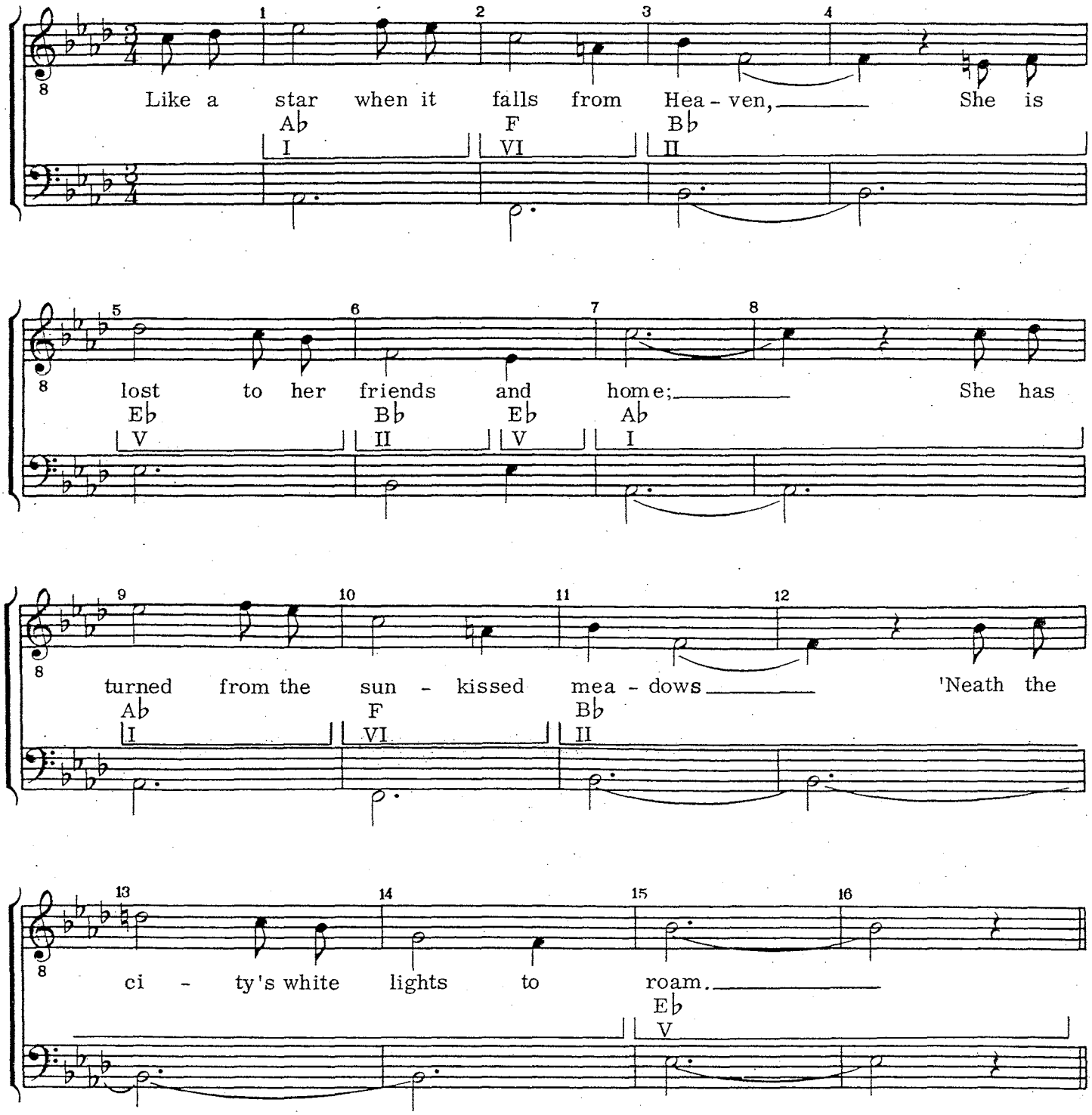
Hopefully, your bass part contains relatively few different notes, and certainly no more than two in any one measure.

These are the *roots* of the primary harmony:

Example 2.

Like a Star That Falls From Heaven

ARTHUR J. LAMB (1903) KERRY MILLS



The only measure that does not seem crystal clear is 6. The feeling of an E♭ root seems to persist a bit on the downbeat, but the F in the melody makes the bass unsure, so the root shown is B♭ or a II chord of some kind, with the E♭ root again on the third beat.

Determining the roots of the primary harmony enables the arranger then to begin to build appropriate chords on these roots to support the melody.

The second method requires an examination of melody notes and piano accompaniment chords, while using your knowledge of harmonic progression based on the Circle of Fifths. In the example below, observe the following:

1. Most melody notes are part of the piano accompaniment chord.

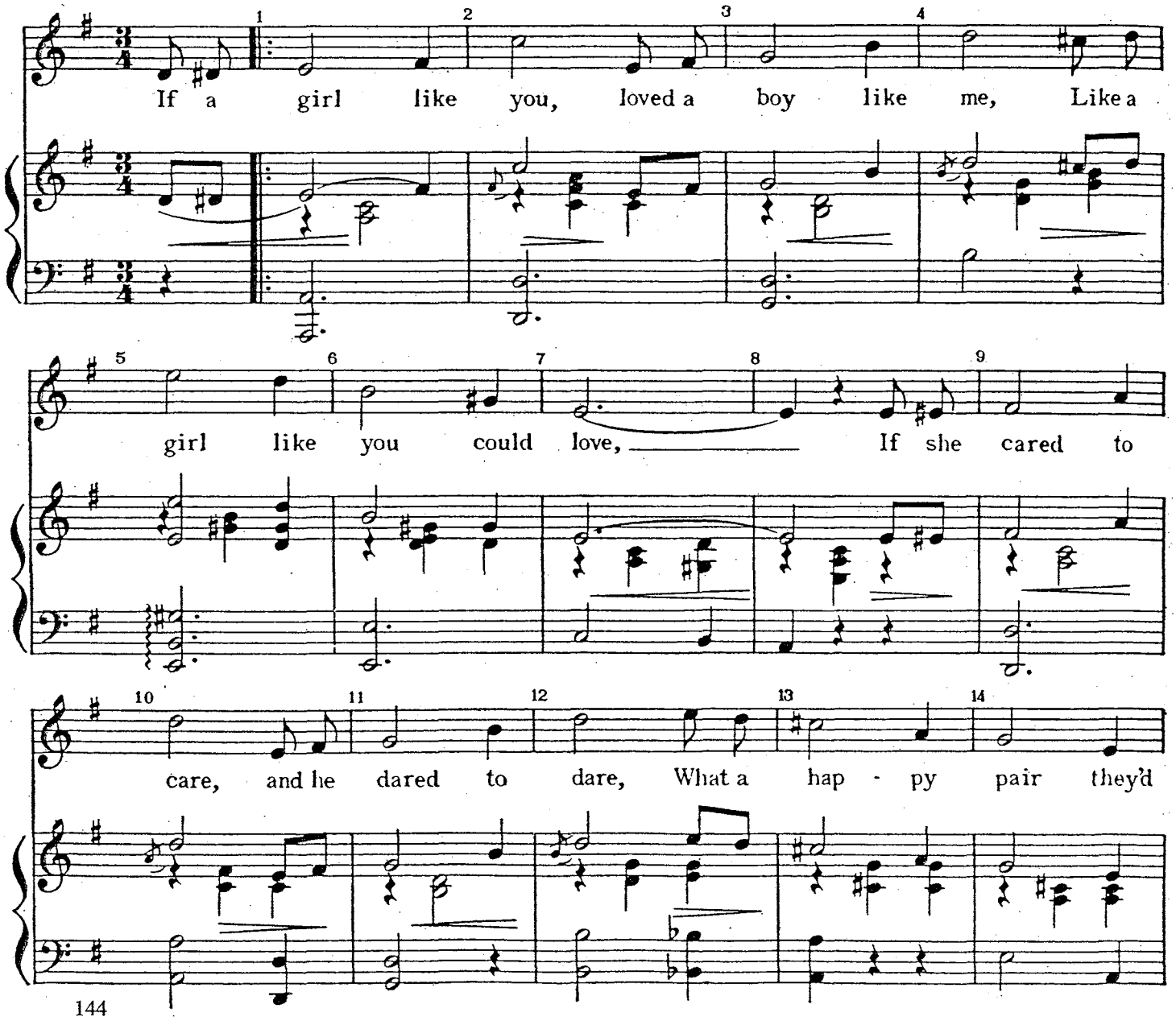
2. Melody skips are usually between two notes of the *same* chord, although if the skip occurs from a weak beat to a stronger one, the skip may be between notes of two *different* chords (measures 14-15, 22-23, 28-29).

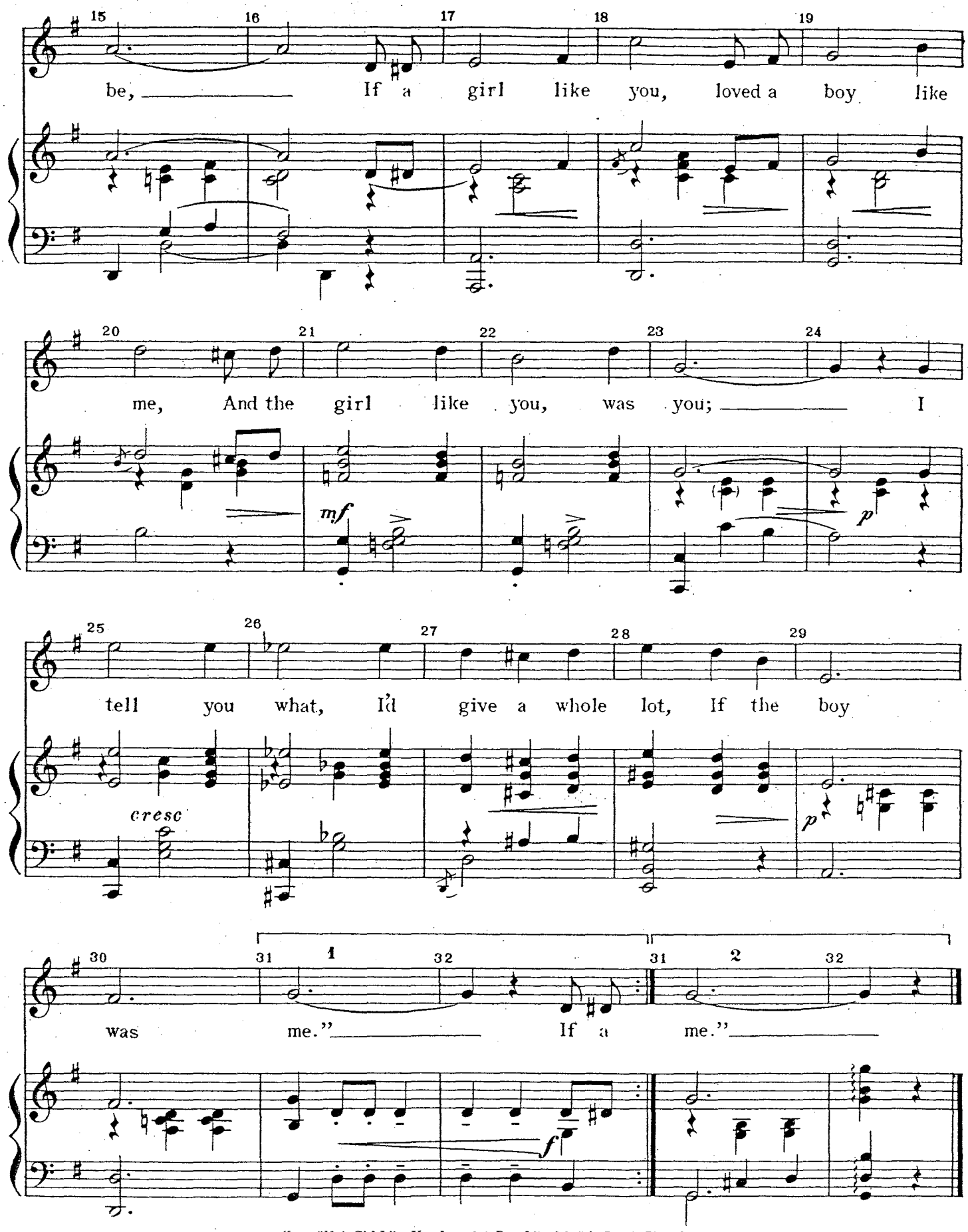
3. Most chromatic tones are of short duration and do not often appear on accented beats (4, 8, 16, 20, 27).

4. Note that chromatically raised tones which are obviously not passing tones or neighboring tones are usually thirds of secondary seventh chords (6 and 13).

5. Left-hand (bass) notes are usually roots or fifths of chords, but may on occasion be thirds or sevenths.

Example 3.



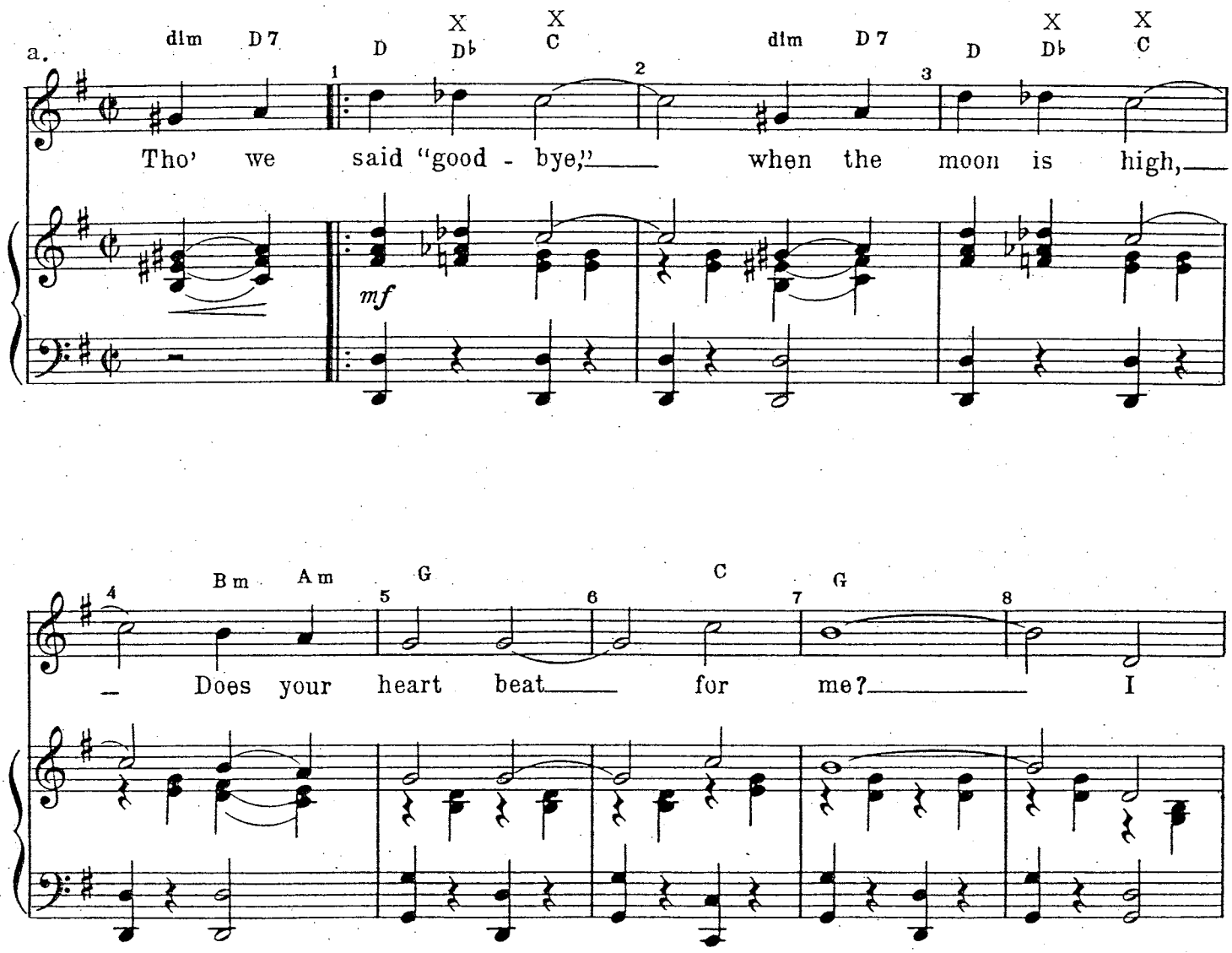


(from "If A Girl Like You Loved A Boy Like Me," in Public Domain)

Sometimes the printed music contains chord symbols which may help to determine the primary harmony. However, you must remember that these may not always be accurate. Chord symbols are usually written for guitar or ukelele and while they may be suitable for those instruments, they may not give a complete picture of the harmony.

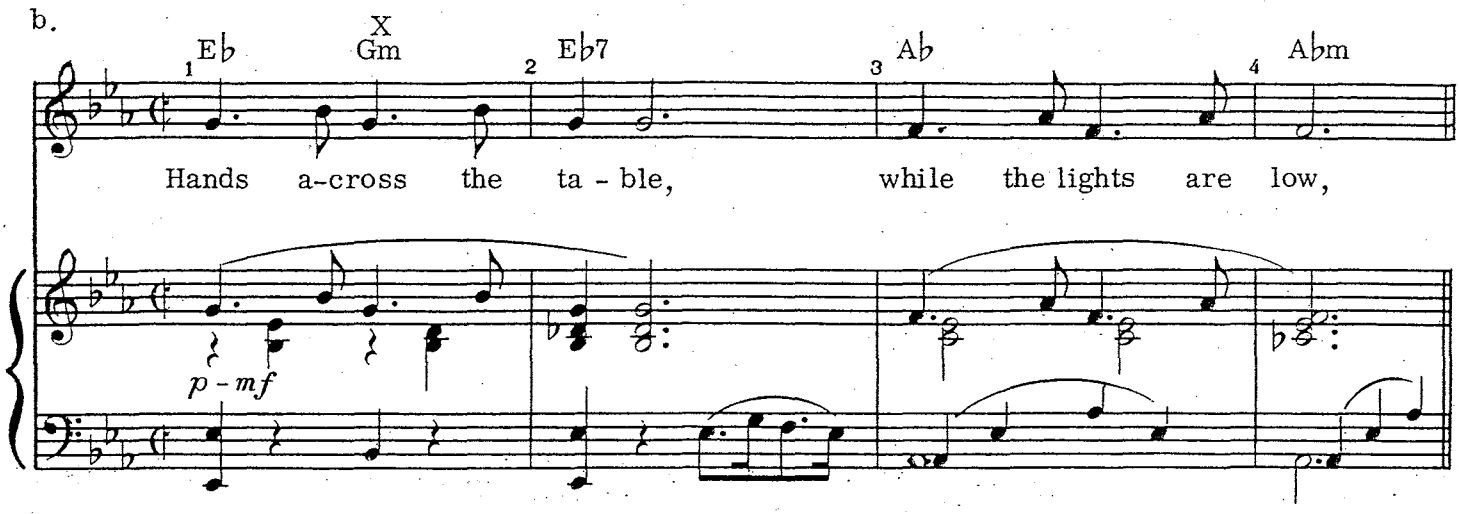
In this excerpt from the published music, "Does Your Heart Beat For Me," chord symbols marked "X" have little to do with the primary harmony in measures 1 and 3, which is D. The primary harmony in measure 4 is also D, and the B minor chord symbol is misleading—the harmony at this point is D added 6th. The A minor is also misleading, since the chord there is D7.

Example 4.

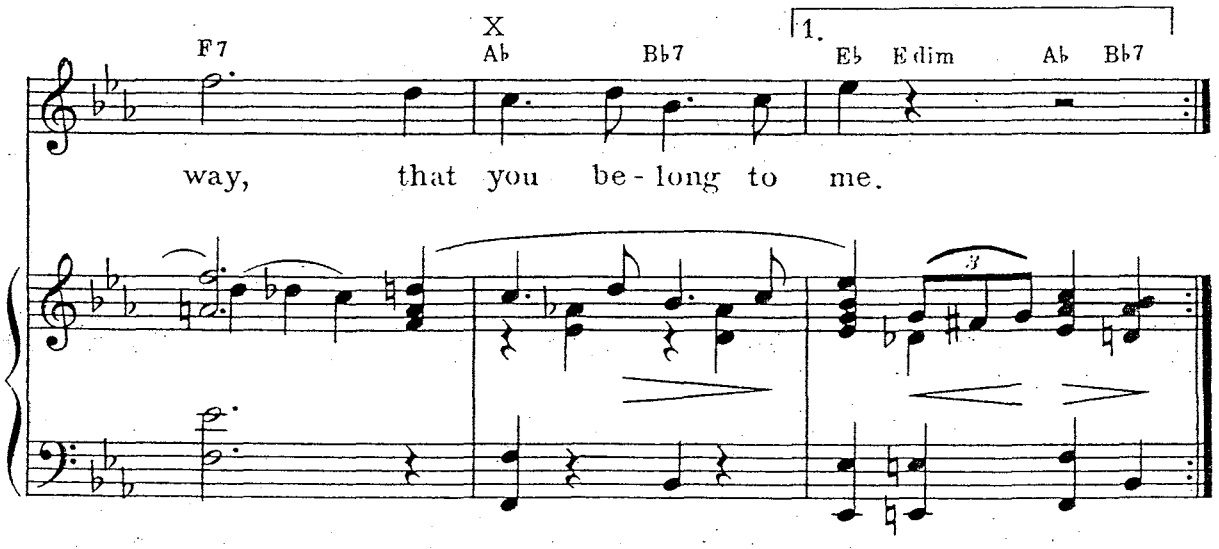


(from "Does Your Heart Beat For Me," copyright 1936 by Mills Music, Inc., copyright renewed 1964 by Mills Music, Inc., and Morgan Manor Music, used by permission)

In the next examples from "Hands Across The Table," beats 3 and 4 of measure 1 should be E♭ Major 7th, not G minor. In measure 3, the melody note F demands an A♭ 6th chord, and in 4, the chord is A♭ minor 6th.



Also, in the next to last measure there is no A♭ Major chord. Examination of the bass line shows that the harmony here is F minor 7th.



(from "Hands Across The Table," copyright 1934 by Mills Music, Inc., copyright renewed 1962, used by permission)

Careful examination of other pieces of published music will reveal many similar outright errors or misleading chord symbols.

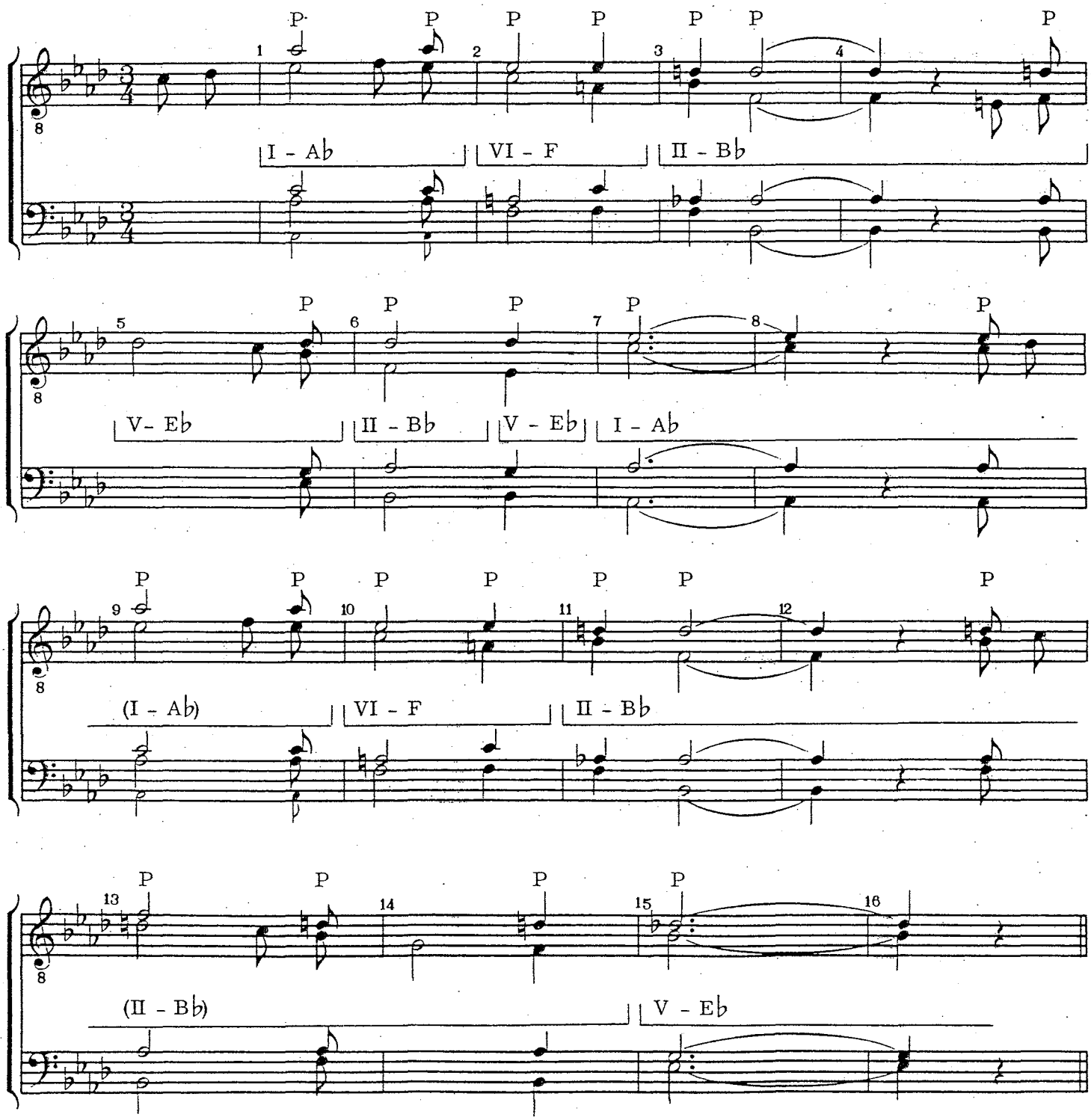
By using a combination of the two methods just described, the *primary harmony* can be determined. Now you are ready to select the chords to make a basic harmonization of the song.

Harmonizing the melody

It will be obvious that selecting and voicing some chords is elementary, particularly when the melody note is the root, third or fifth of the primary harmony of the measure. We'll call these melody notes *primary melody notes,* marked P in the next example above the treble staff. Note that the harmony determined from the bass roots in Example 2 is also shown in order to find these primary melody notes:

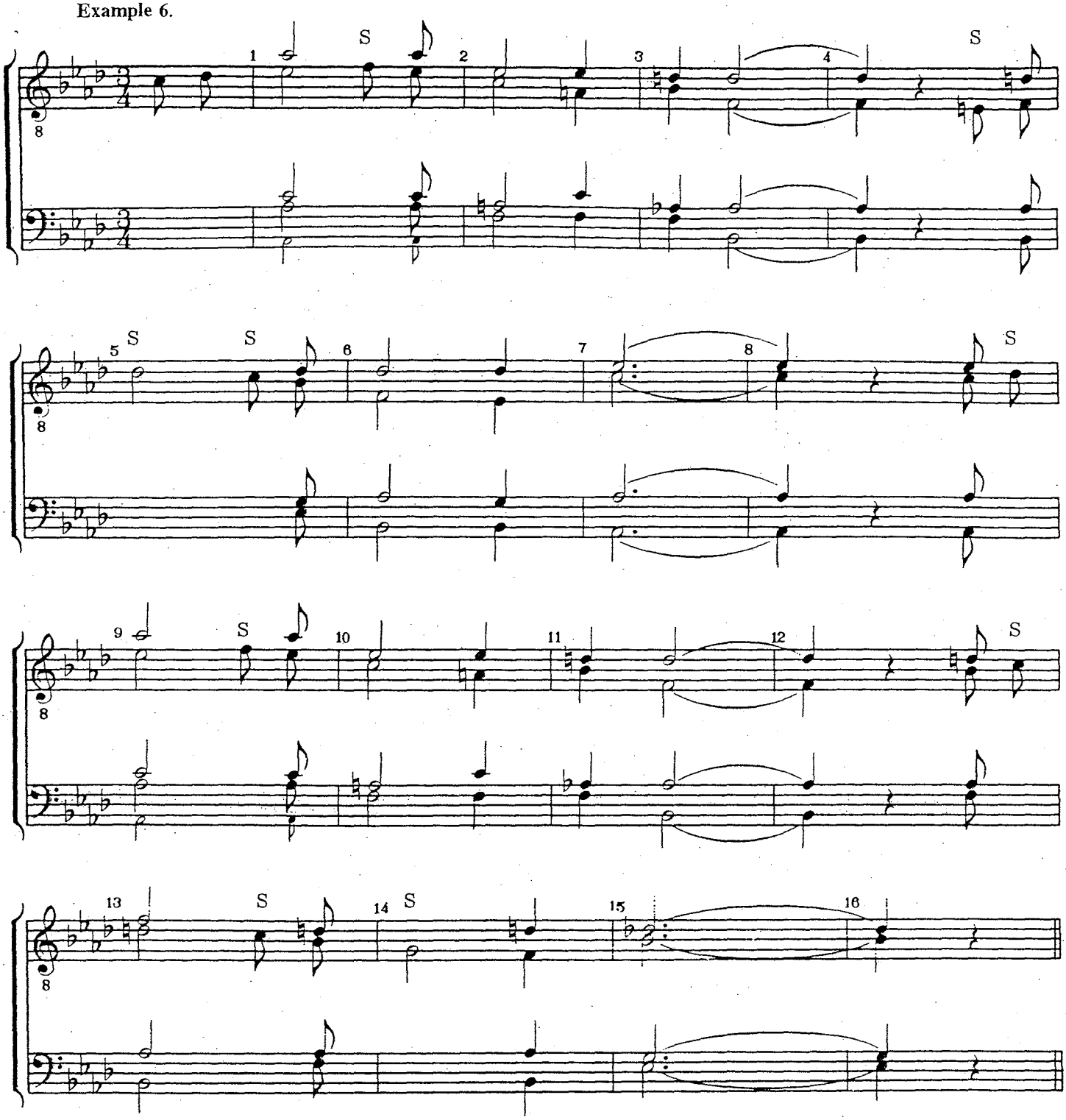
Example 5.

Like a Star That Falls From Heaven



As with most songs, many melody notes of "Like A Star That Falls From Heaven" are not roots, thirds, or fifths of the primary harmony. We'll call these remaining melody notes *secondary melody notes*, marked S in the next example:

Example 6.



The classical music theorist would call these notes passing tones, neighboring tones, suspensions, etc. In a non-barbershop arrangement many of them would sound as discords to the primary harmony. Many of these secondary melody notes can be harmonized by using chords of the chord family of the primary harmony of the measure in which they occur, or with chords of a near-related chord family.

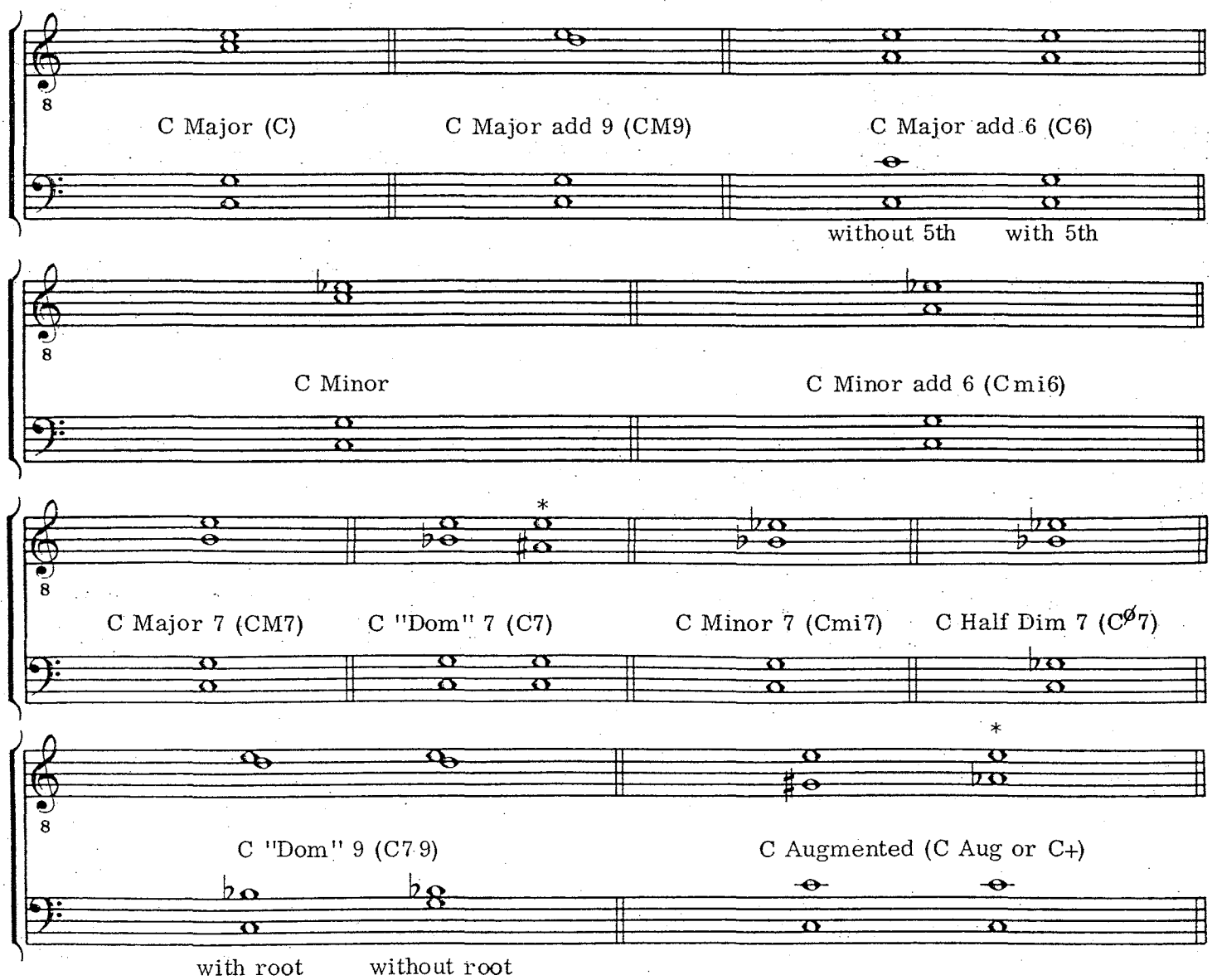
Chord families

The following illustrations will set out these *chord families* in approximate order of their usefulness in harmonizing the secondary melody notes. There are two chord families: 1) the *primary chord family,* and 2) the *secondary chord family.*

The primary chord family

The chords in the primary chord family include: Major triad, Major triad with added 9th (or 2nd), Major triad with added 6th, minor triad, minor triad with added 6th, Major 7th chord, barbershop or dominant 7th chord, minor 7th chord, half-diminished 7th chord (7 flat 5), dominant 9th chord (with or without root), and the augmented triad. Note that this list does not contain diminished 7th chords. This is because such chords are so seldom used in barbershop music as primary harmony. In the following illustration, observe the chords of the C family which are used in barbershop music. Note also alternate (enharmonic) spellings of some chords.

Example 7. "C" - PRIMARY CHORD FAMILY - "C"



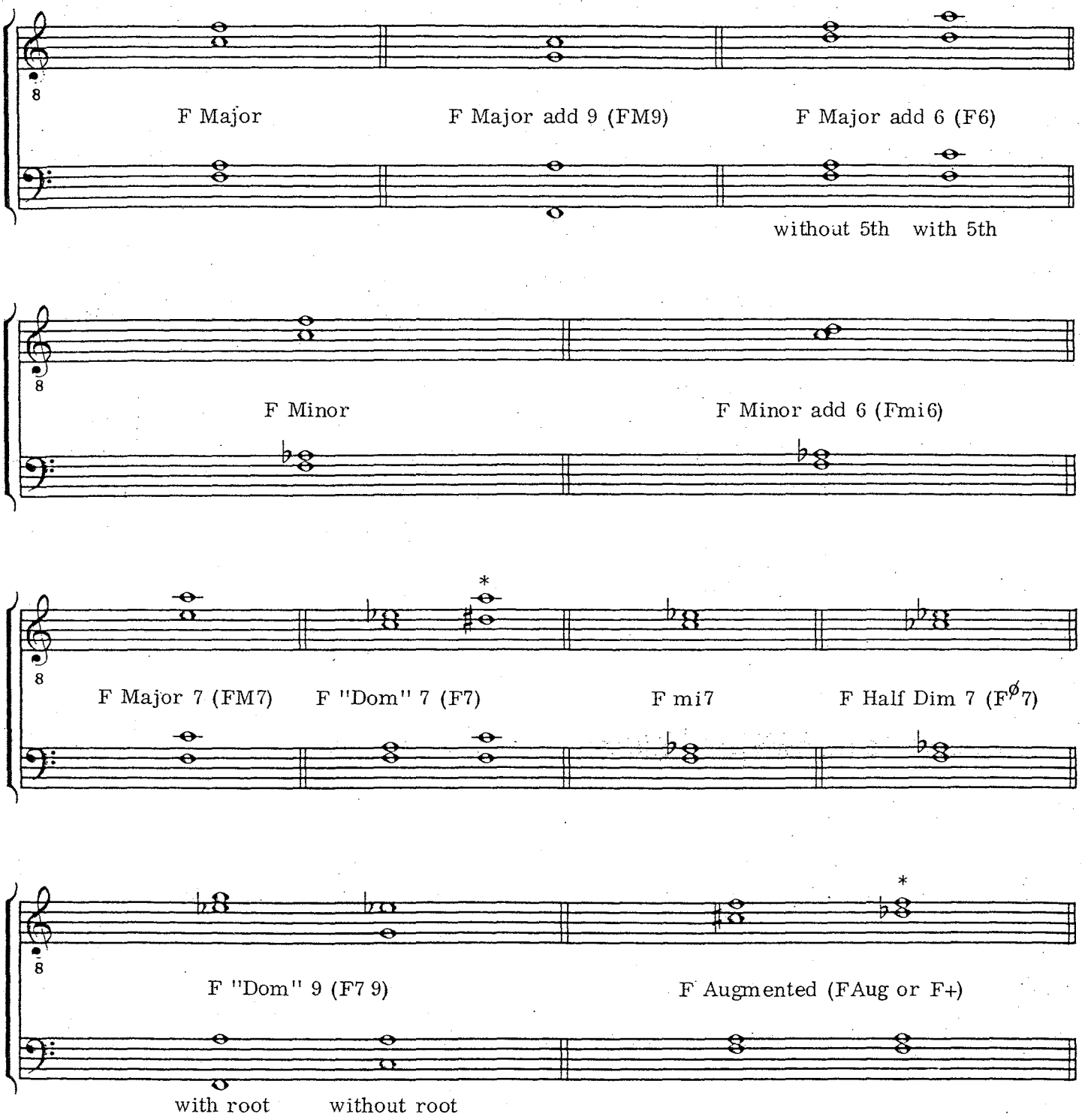
*Alternate (harmonic) spelling.

It can be seen from the above example that 10 of the 12 pitches in the chromatic scale could be harmonized with chords of the primary chord family. (If you can't find F♯, it's the enharmonic equivalent of G♭).

Other chord families may be constructed merely by substituting a new letter for the root C. For instance: F.

Example 8.

"F" - PRIMARY CHORD FAMILY - "F"

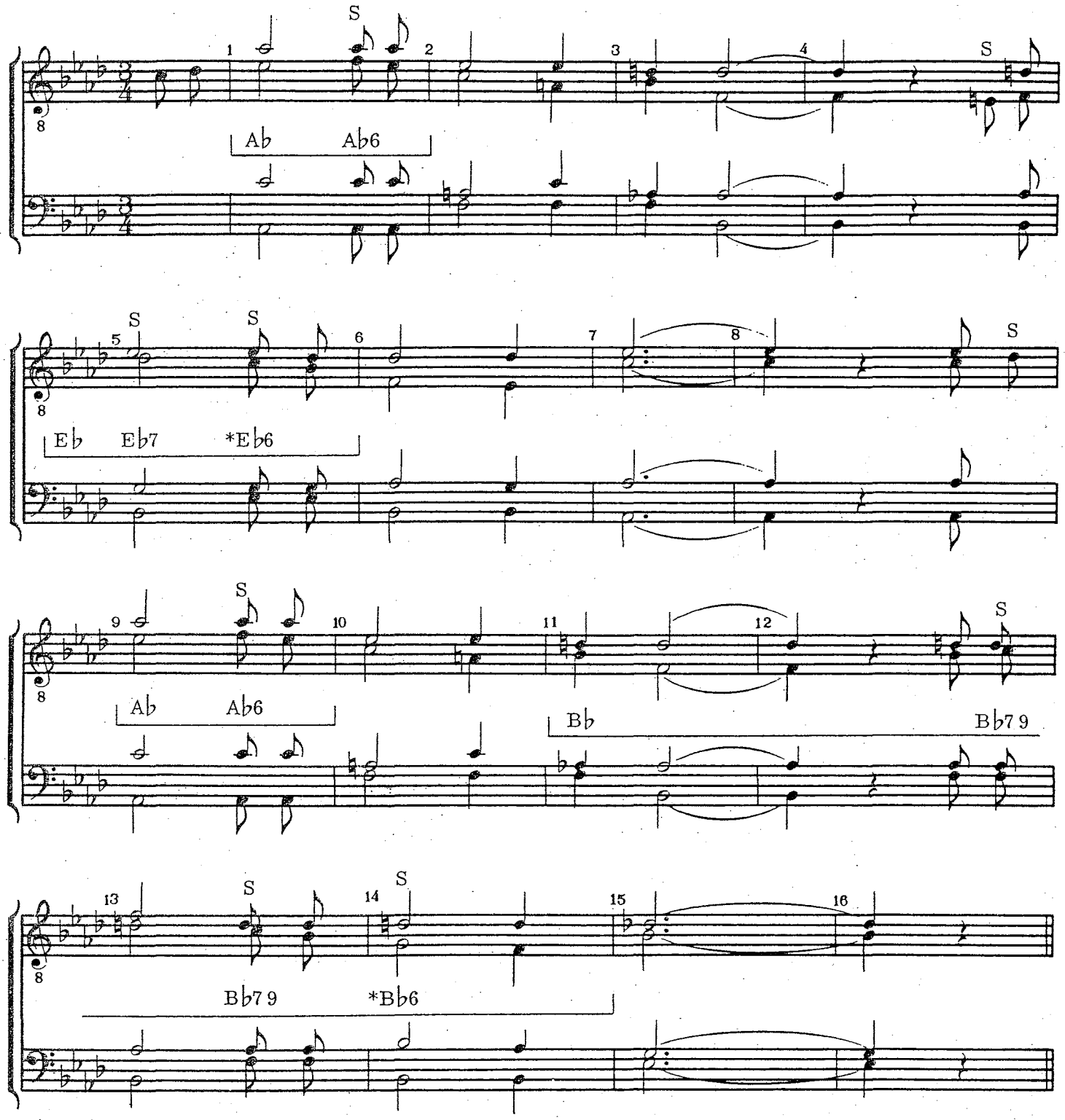


*Alternate (enharmonic) spelling.

It should be obvious that there are many possible voicings for all these chords. *(See the chapter on "Chord Voicing and Voice Leading.")*

Going back to "Like A Star That Falls From Heaven," note that some of the secondary melody notes have been harmonized with appropriate chords of the primary chord family in measures 1, 5, 9, 12, 13 and 14.

Example 9.



* *More accurately, thirteenth chords, since they function like barbershop seventh chords. (See "Glossary of Barbershop Terms" in Appendix.)*

Now, it may be appropriate to make some comments regarding the choice of certain chords in the arrangement so far. Each instance is indicated by measure number. All references are to the preceding Example 9.

1. The A♭6 is used without the fifth. In almost every case, the sixth will replace the fifth in the chord. The preferred voicing also allows each voice part to move smoothly.

4. The note E (enharmonically F♭) is part of the B♭ half-diminished chord (B♭, D♭, F♭, A♭) but the sound did not seem right to the ear. Some other chord will have to be found to harmonize this note.

5. Primary harmony of this measure is E♭. Melody note C is the sixth of the E♭ chord, used without the fifth.

6. The melody note F may be harmonized equally well with B♭7, or B♭ minor 7th. Try it with tenor on D♮ instead of D♭. Either is acceptable and sounds well.

8. No chord of the primary chord family contains the note a perfect fourth above the root. Some other chord is needed. We'll find it in the secondary chord family.

9. Same as 1.

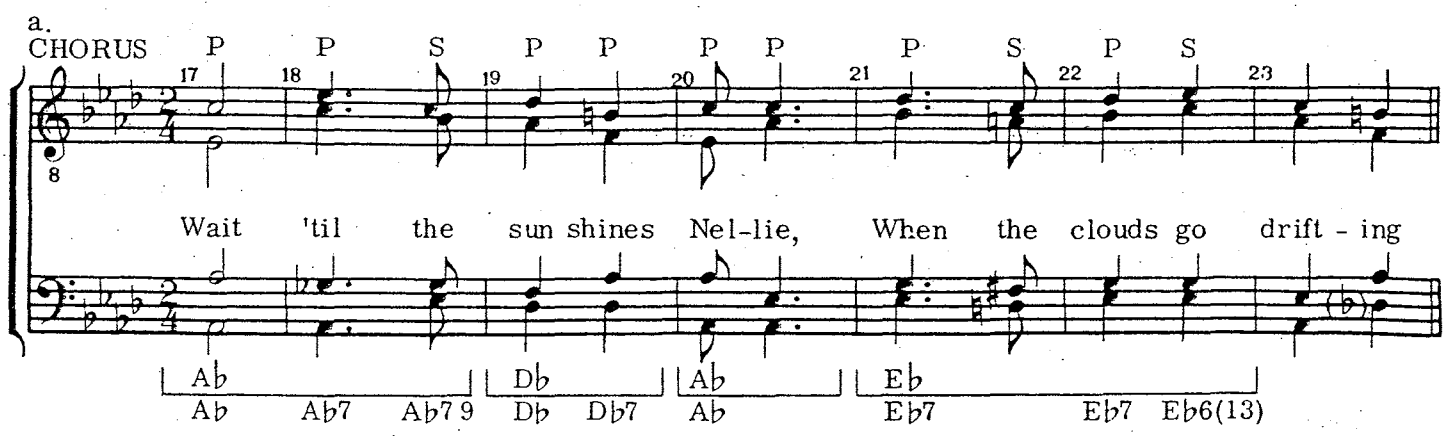
12. In the B♭ chord family we find the ninth chord appropriate for harmonizing this note.

13. Same as 12.

14. Also in the B♭ chord family is B♭ added 6th, again used without the 5th.

Now observe in these excerpts from published arrangements the use of the members of the primary chord family.

Example 10.



(from "Wait Till The Sun Shines, Nellie," Society stock no. 8050)

b. Verse:

P S P S P S P S P P P

In my dreams I seem to hear a whis-tle shrill, (toot, toot)

Bum bum bum

Bb Bb Bb Bb7 C7 C7 C7

S P S P S P P P S S P

Like the whip - poor - will - ing of the whip - poor - will;

F6(13) F7 F6(13) F7 F6(13) F7 F7 F7 Bb6 F7

(from "On The Mississippi," copyright 1912 by Shapiro, Bernstein & Co., copyright renewed, used by permission, Society stock no. 7079)

The secondary chord family

Those melody notes which cannot be harmonized with chords of the primary chord family may be harmonized with chords of the secondary chord family. This family is divided into several groups, listed approximately according to their usefulness as harmonizing chords. In all further examples, let "X" represent the root name of the primary chord family.

Secondary Chord Family—Group 1. This group consists of those chords which are in a dominant relationship (V) to the primary chord family. The root of this group is a perfect fifth above the root of "X." We have arbitrarily chosen C as "X," the root of the primary harmony and the root of all the chords in the primary chord family. The root of Group 1 of the secondary chord family is therefore "G."

Example 11.

PRIMARY CHORD FAMILY - "C" ROOT = X (P. C. F.)

perfect 5th

SECONDARY CHORD FAMILY — S. C. F. - G. 1
Group 1 - G Root (V of X)

G Major
V of X

G Minor
Vmi of X

G Major add 6 - V6 of X

G7
V7 of X

Gmi7
Vmi7 of X

G$\emptyset$7
V$\emptyset$7 of X

(with root) (without root)
G7 9
V7 9 of X

G Augmented
V Aug of X

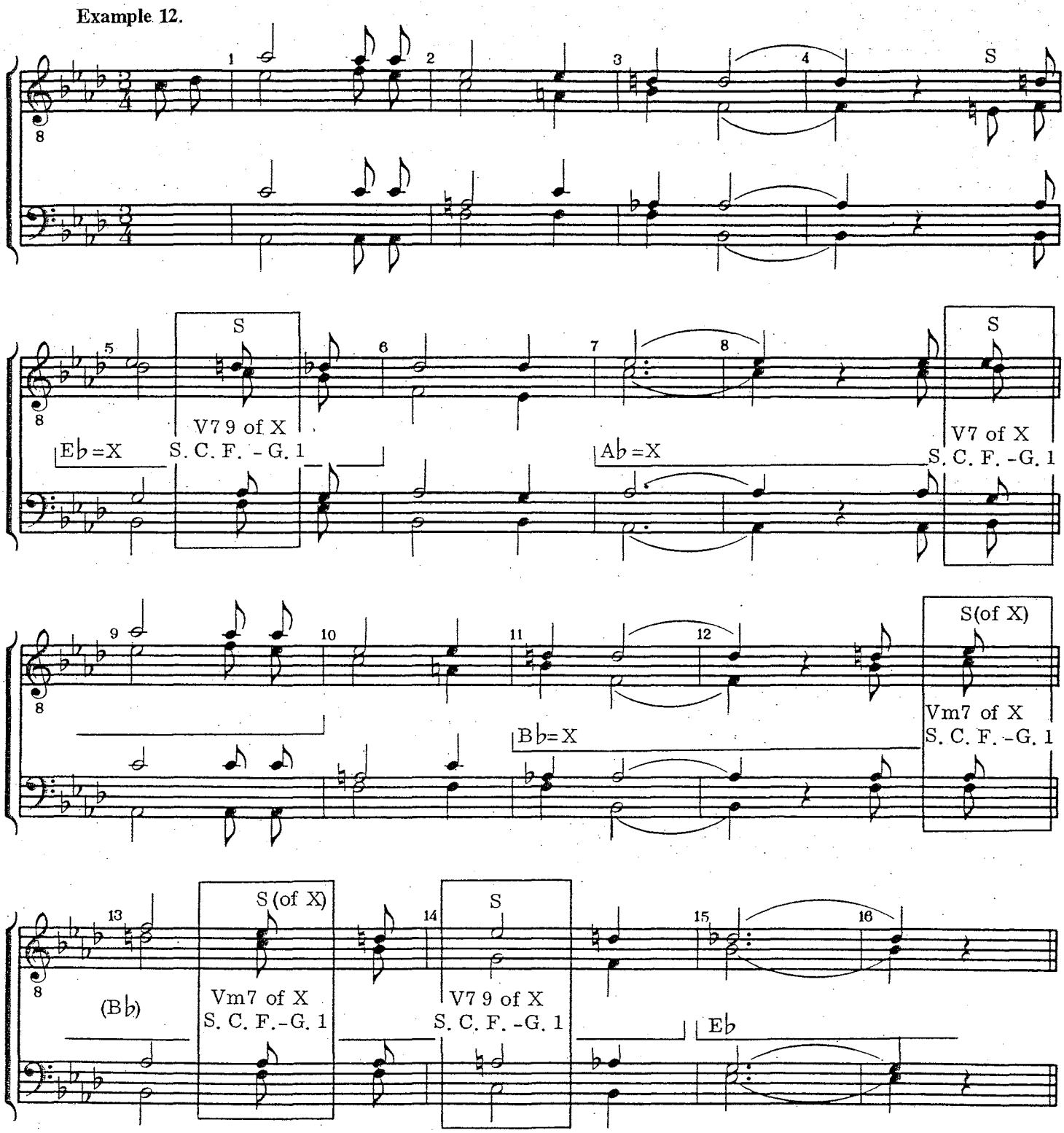
* Alternate (enharmonic) spelling.

A few words of explanation should make this clear. Note that the root G of Group 1 of the secondary chord family is a perfect fifth above C, the root of the primary chord family. That is, all of these chords are in a dominant relationship to C. Therefore if "X" represents any root of a primary chord family, then all the chords in the secondary chord family–Group 1 are dominants of "X" (V of "X").

Note also that Group 1 of the secondary chord family contains most of the same chord types as are found in the primary chord family. There are some notable differences. Group 1 does not contain the added 6th chord with 5th, Major triad with added 9th, minor triad with added 6th, or the Major 7th chord.

Note in measure 8 of the following arrangement of "Like A Star That Falls From Heaven" that one of the secondary melody notes has been harmonized with a chord from the secondary chord family—Group 1.

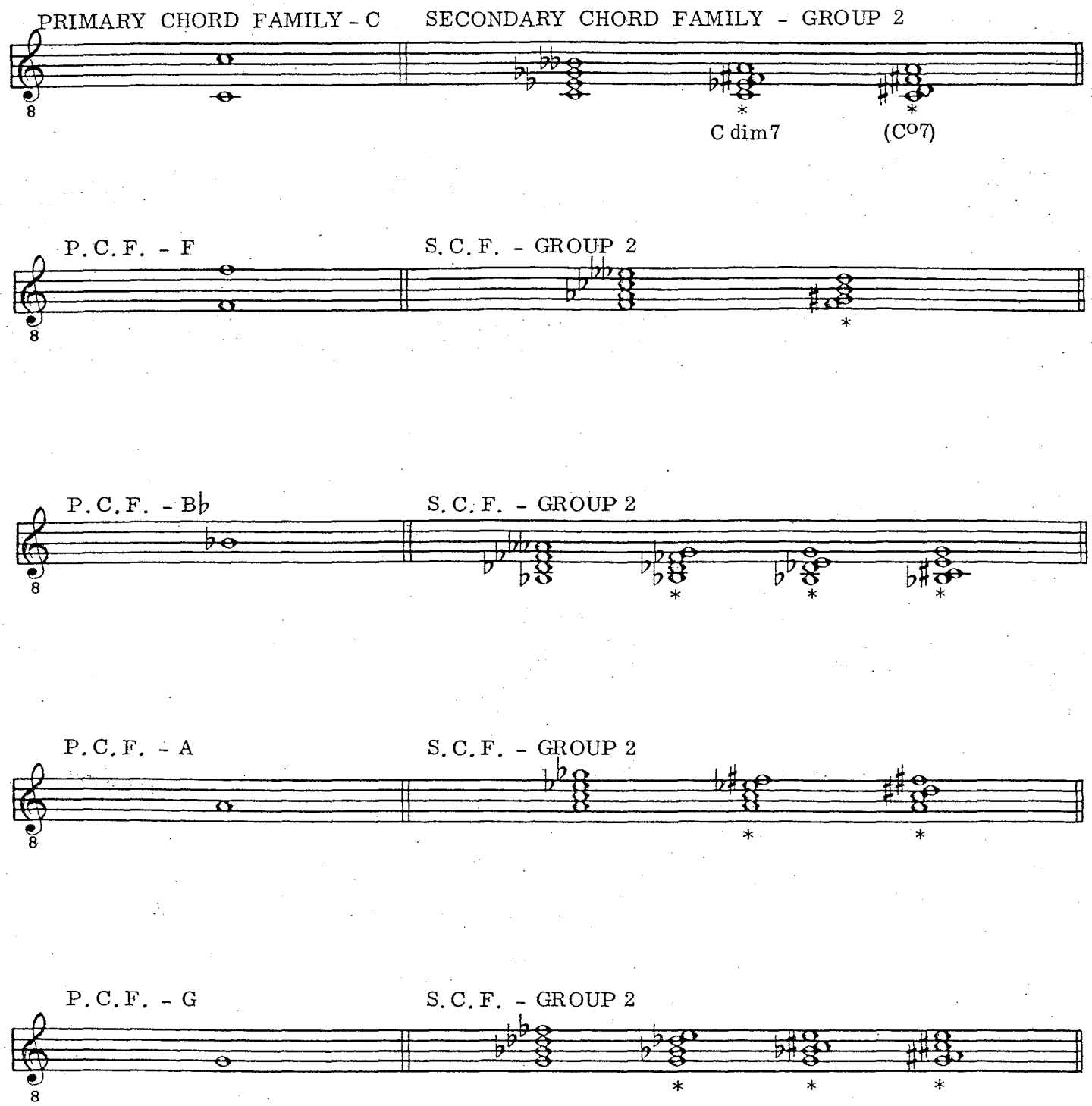
Example 12.



Note also that some melody notes are not harmonized with chords of the secondary chord family—Group 1, rather than with a chord from the *primary* chord family (measures 5, 12, 13 and 14). Either is acceptable. A little more variety and interest results if the arrangement uses some of these substitutions.

Secondary chord family—Group 2. This group contains one chord, the diminished 7th chord whose root is "X," the same as the root of the primary chord family.

Example 13.

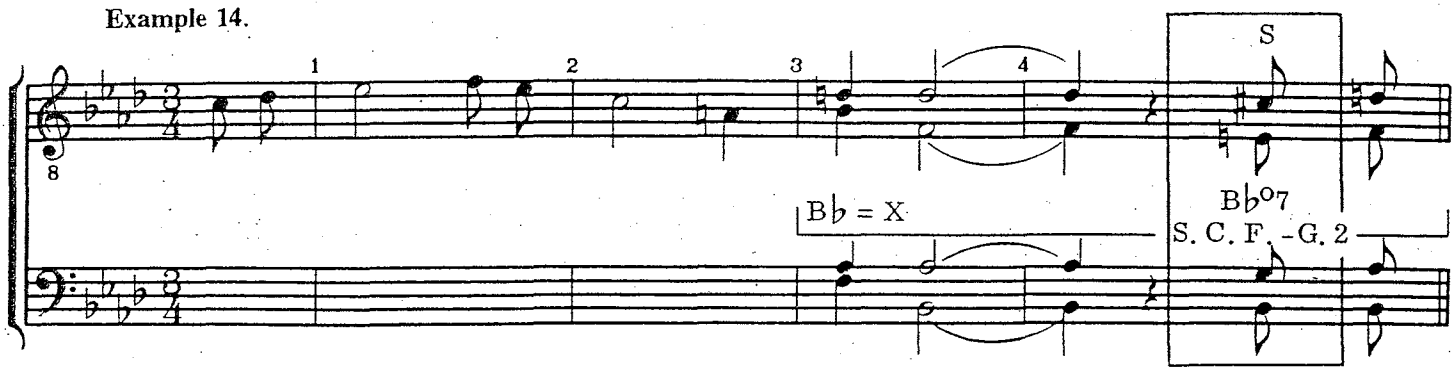


* *Alternate spellings commonly used.*

Note in the preceding example the many alternate spellings which may be found and are commonly used, often to avoid the use of double flats, and frequently to make easier sight reading for the singer.

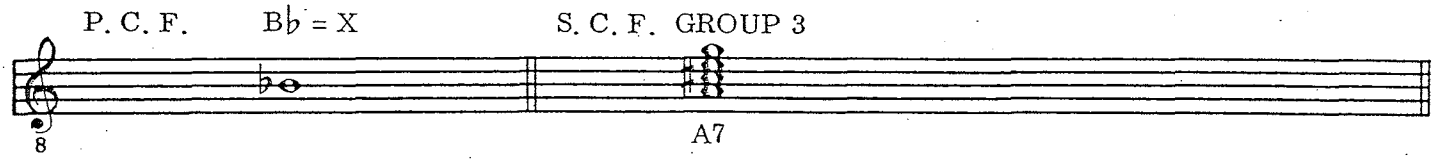
In our arrangement of "Like A Star That Falls From Heaven," there is now available from Group 2 a chord to harmonize the eighth note in measure 4.

Example 14.

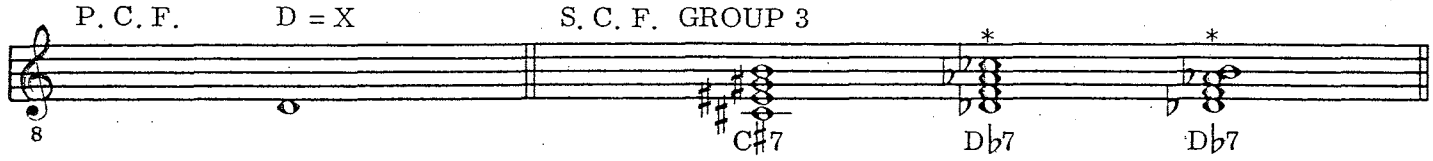


Secondary chord family—Group 3. This group contains one chord, the barbershop 7th chord whose root is a ½-step below the root of the primary chord family ("X"). Once in a while, this chord may be found with the ninth added (7/9).

Example 15.

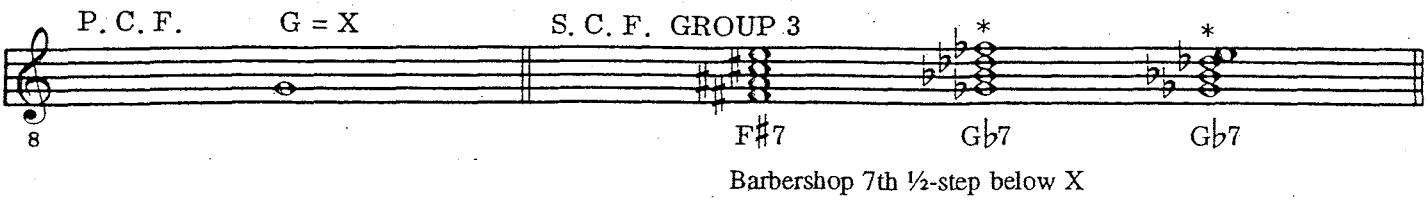


Barbershop 7th ½-step below X



Barbershop 7th ½-step below X

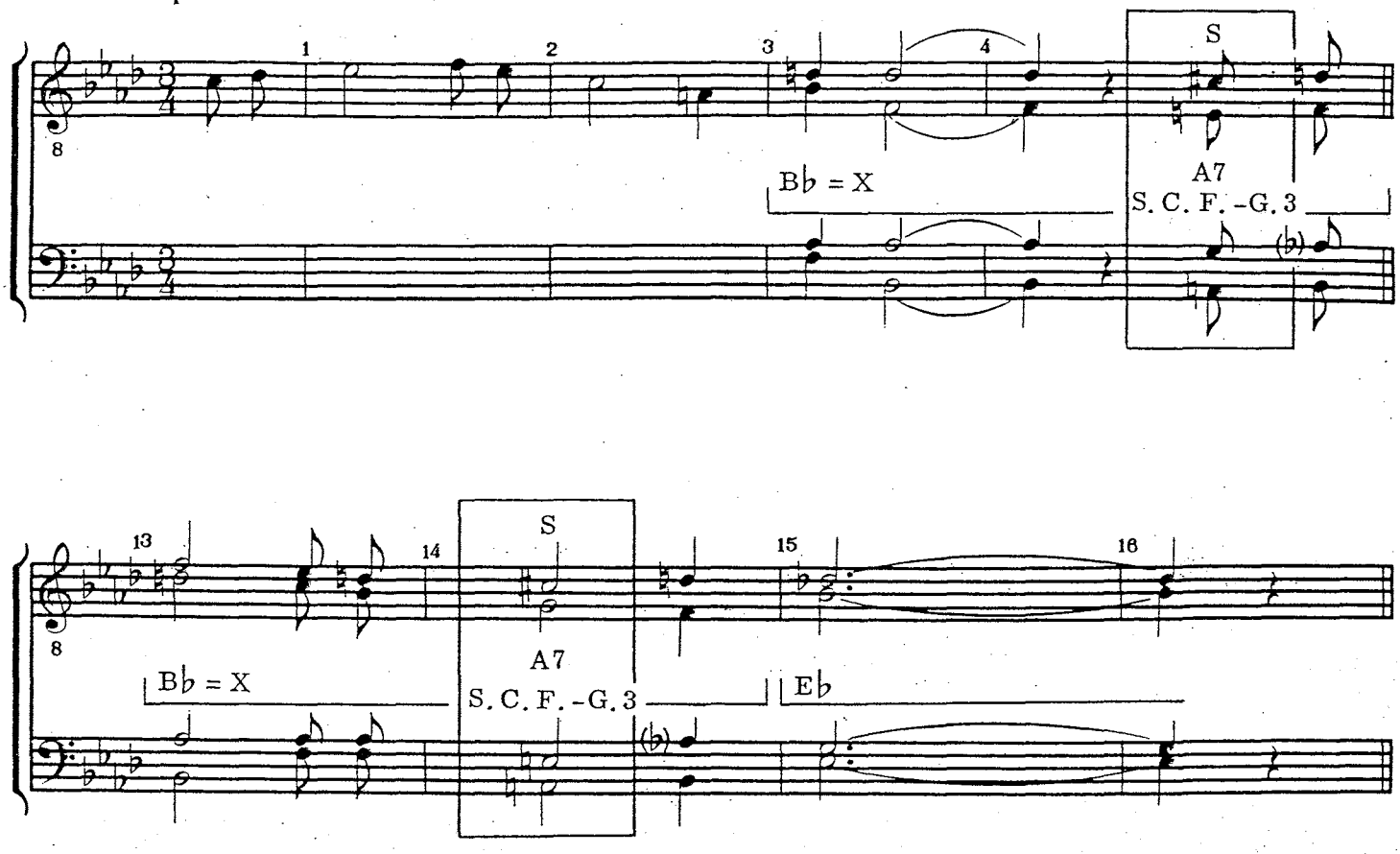
* Alternate spellings



* Alternate spellings

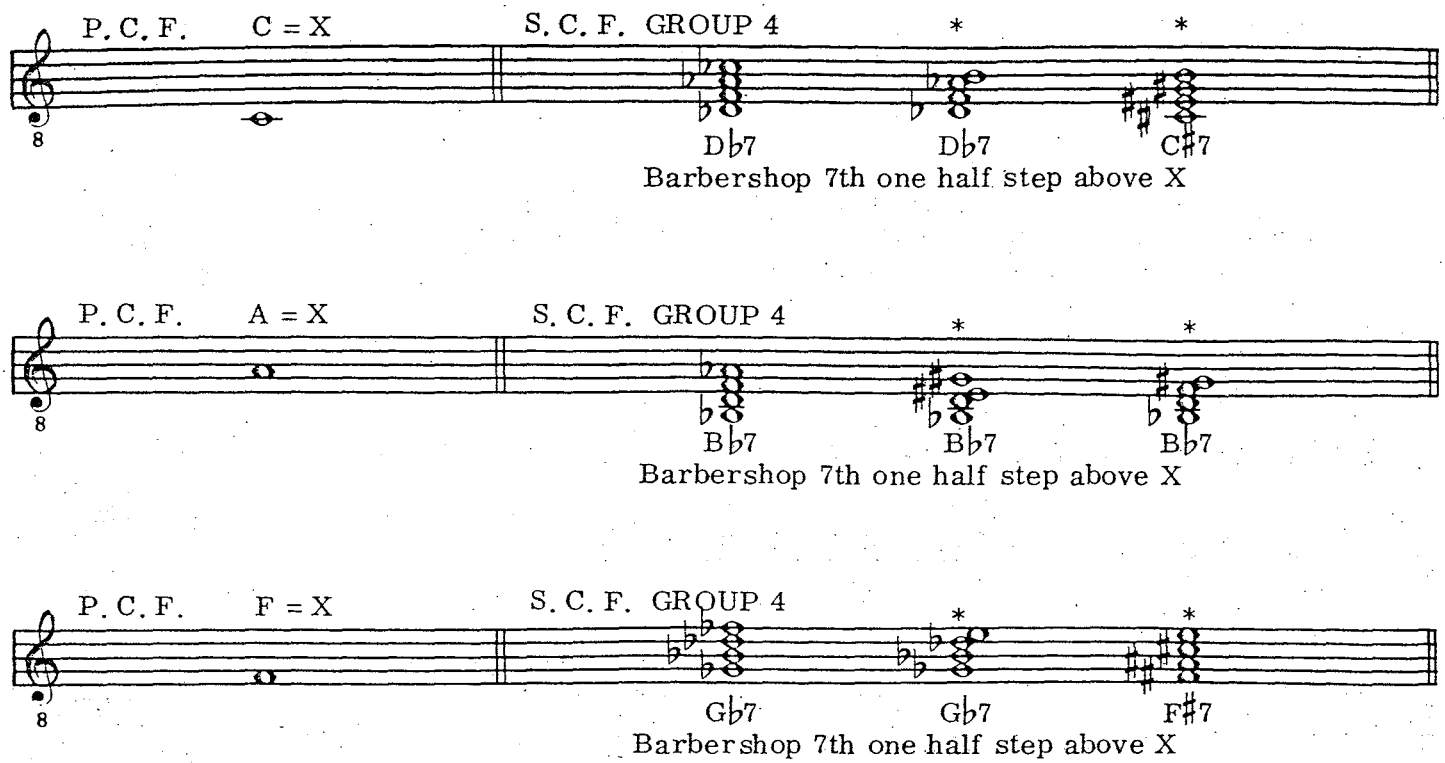
Back to "Like A Star That Falls From Heaven." The barbershop seventh chord from Group 3 may also be used to harmonize the E♮ in measure 4. Note, however, that although the same chord (A7) could harmonize the note G in measure 14, it is not preferred here because of the less than ideal voice leading in the baritone part. The arranger should keep the B♭ added 6 chord. *(See Example 9.)*

Example 16.



Secondary chord family—Group 4. Similar to Group 3, but contains the barbershop seventh chord whose root is a ½-step above the root of the primary chord family. It may infrequently be found as a ninth chord (7/9).

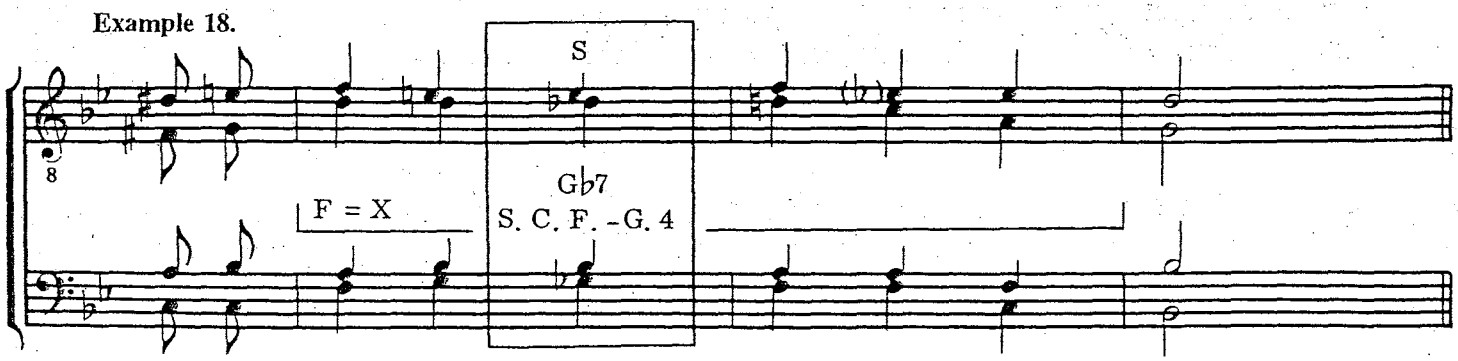
Example 17.



* *Alternate spellings*

The following excerpt will illustrate a use of this chord.

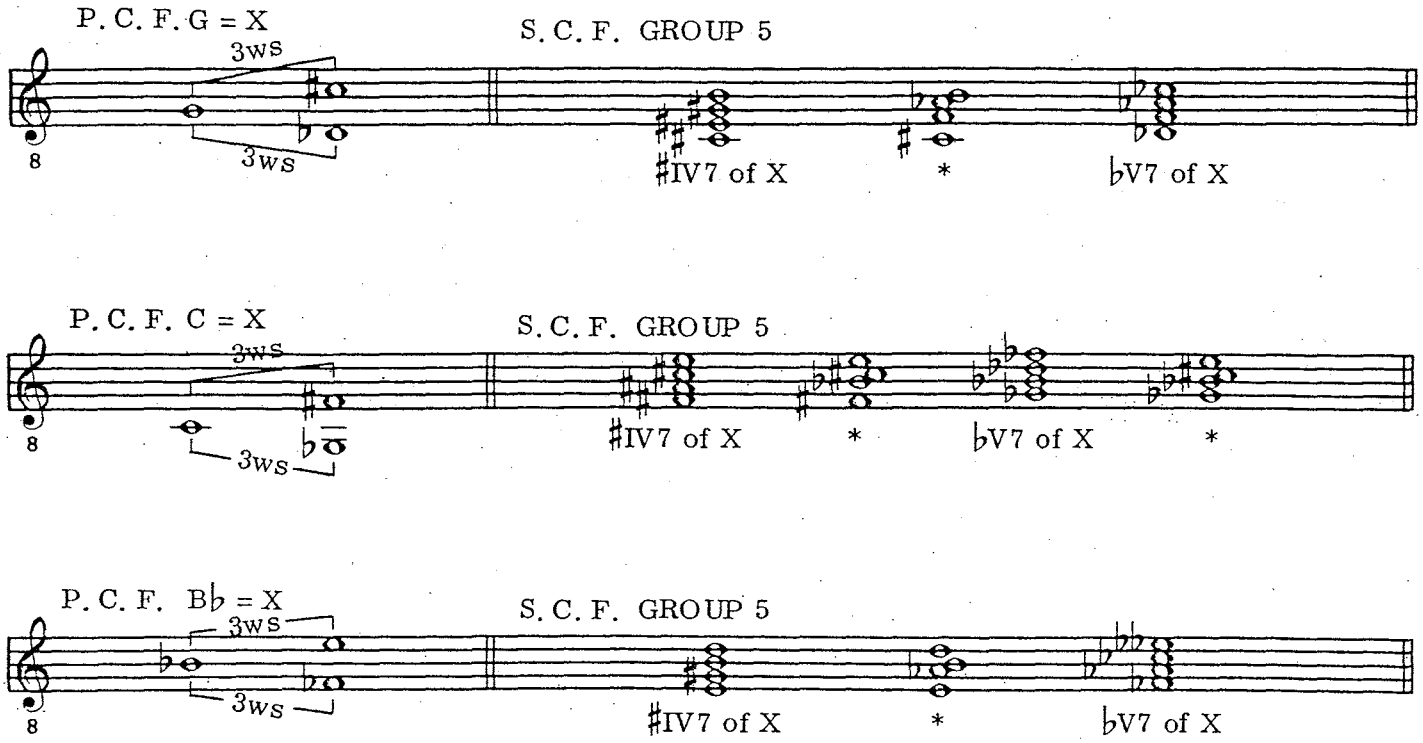
Example 18.



(from "Daddy, You've Been A Mother To Me," copyright 1920 by McCarthy & Fisher, Inc., copyright renewed and assigned 1948 to Fred Fisher Music Co., Inc., used by permission)

Secondary chord family—Group 5. This group contains one chord only, the barbershop seventh chord whose root is three whole steps above or below the root of the primary chord family. Some readers may prefer to identify this interval as a diminished fifth or an augmented fourth rather than three whole steps.

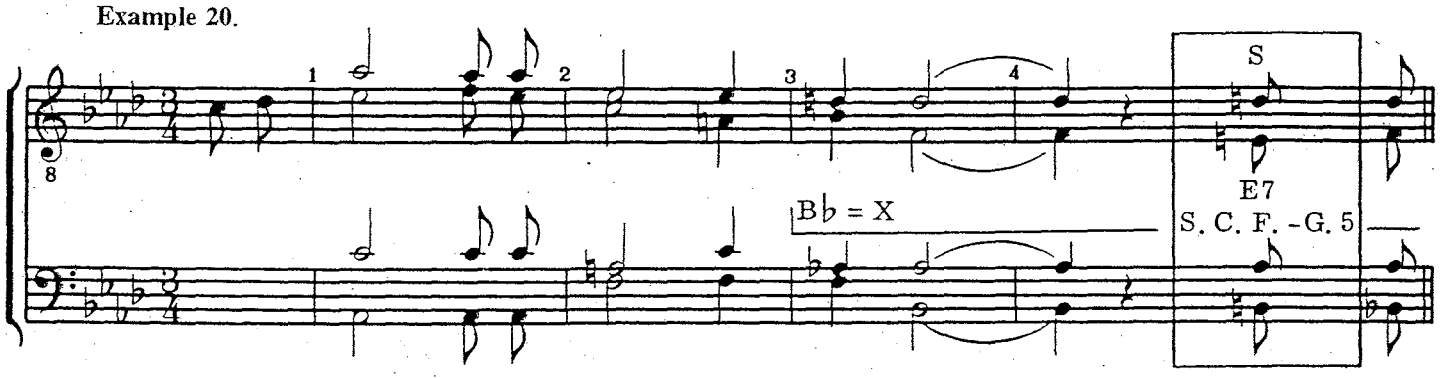
Example 19.



* *Alternate spellings sometimes used.*

In "Like A Star That Falls From Heaven" this chord could be used in measure 4 to harmonize the eighth note E♮.

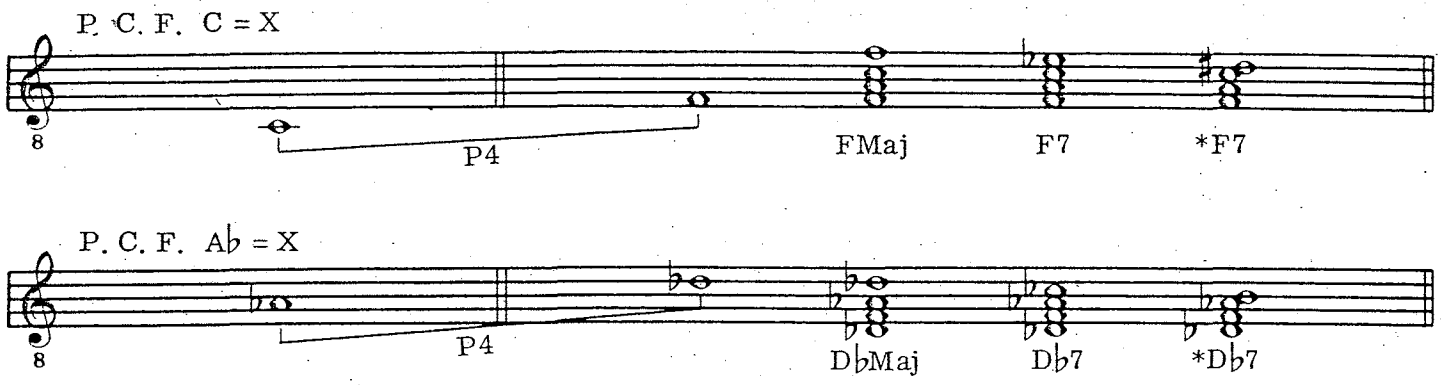
Example 20.



Secondary chord family—Group 6. The chords in this group may, at first, seem unrelated to each other. However, in theoretical terms, they are chords of sub-dominant function to the primary harmony. In classical music theory, sub-dominant function is not limited to the IV chord, but includes also the VI chord, in particular, the flat VI (A♭ in the key of C).

The most frequently used chords of this group are the Major triad and the barbershop seventh chord whose roots are a perfect fourth above the root of the primary chord family.

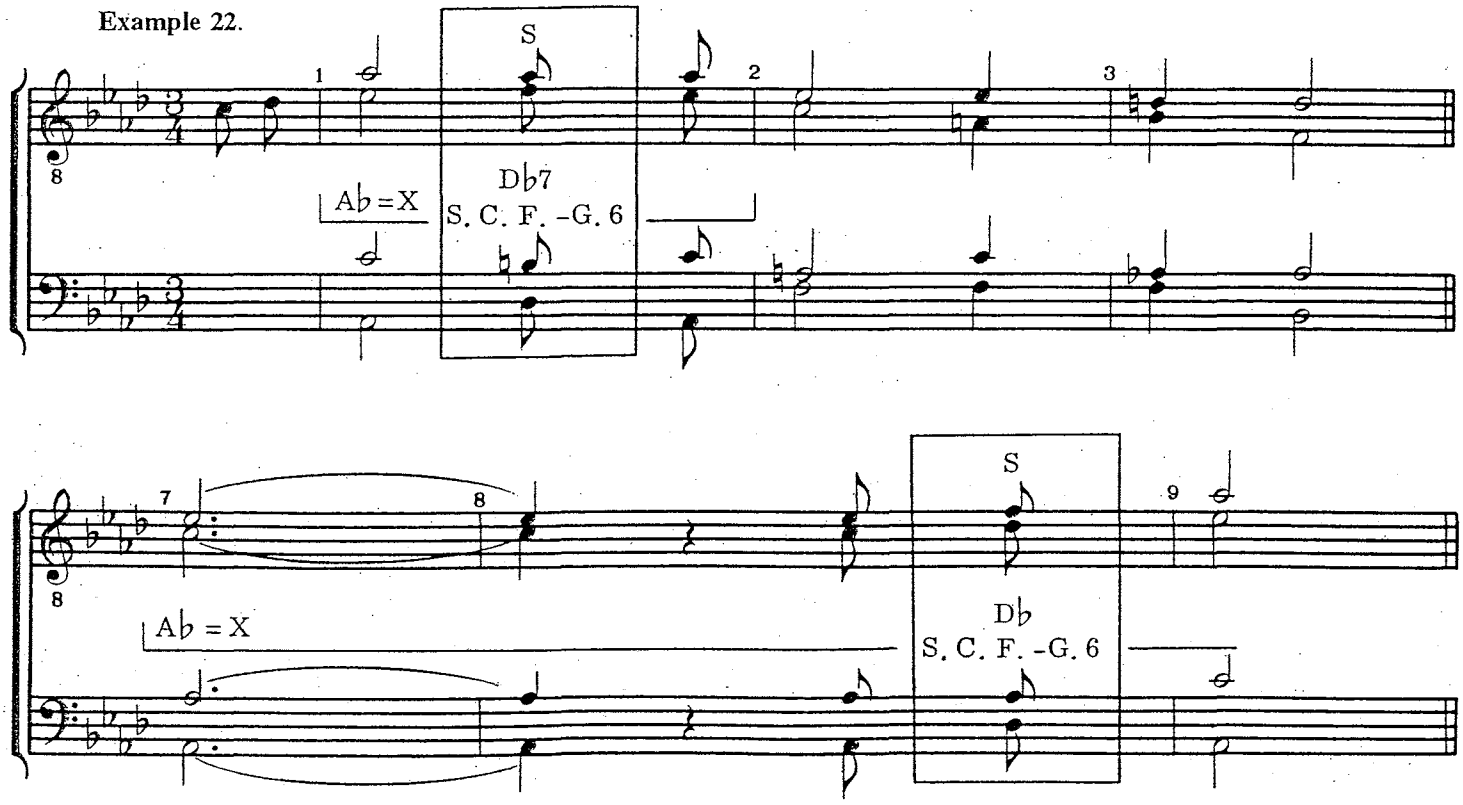
Example 21.



* *Alternate spellings*

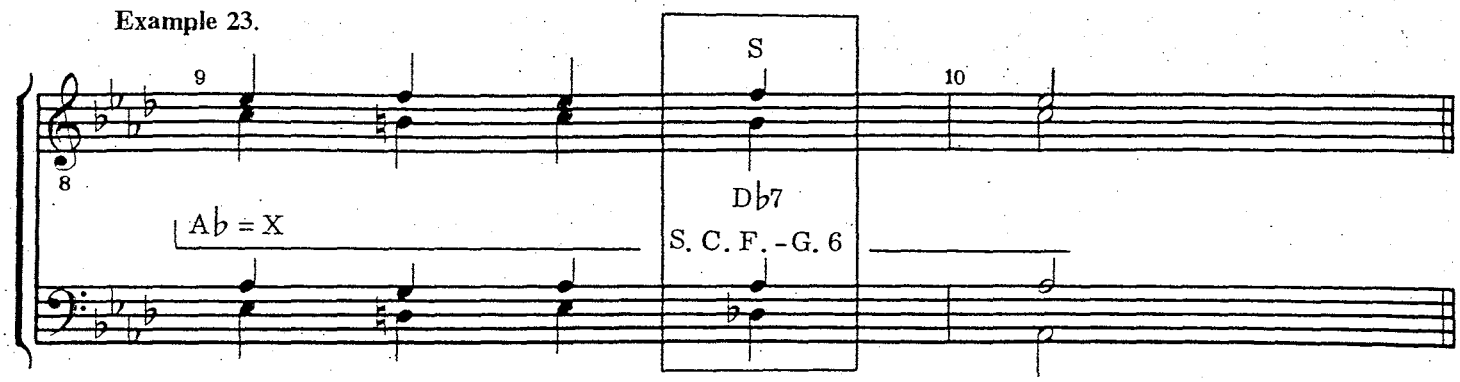
Note the use of this harmony in "Like A Star That Falls From Heaven."

Example 22.



Note its use in this excerpt from a published arrangement:

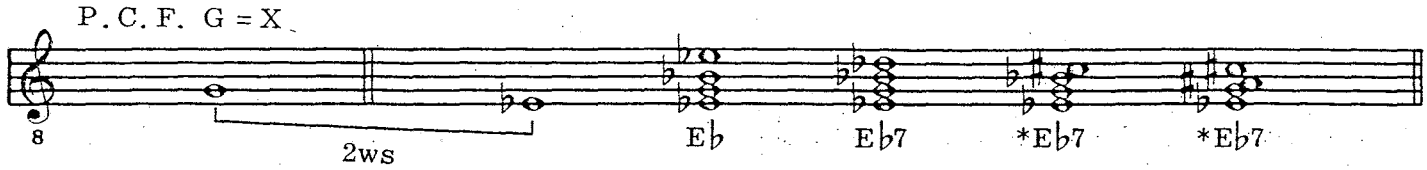
Example 23.

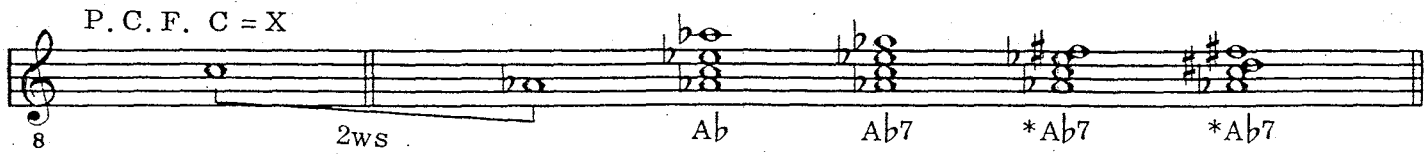


(from "There Never Was A Gang Like Mine," copyright 1965 by General Music Publ. Co. Inc., used by permission, Society stock no. 7062)

The other chords in this group are the Major triad and the barbershop 7th whose roots lie two whole steps below the root of the primary chord family.

Example 24.

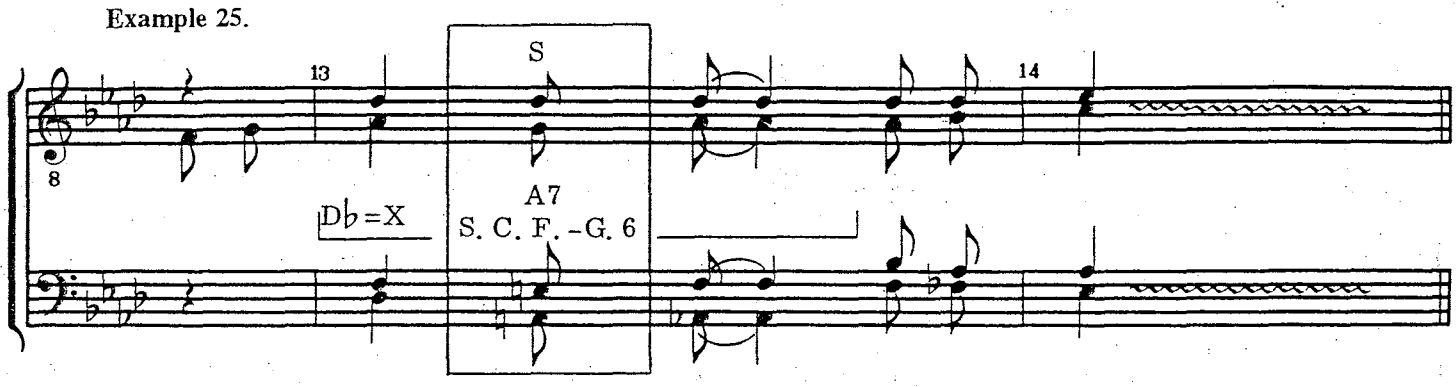




* *Alternate spellings*

Note its use in the following excerpt:

Example 25.

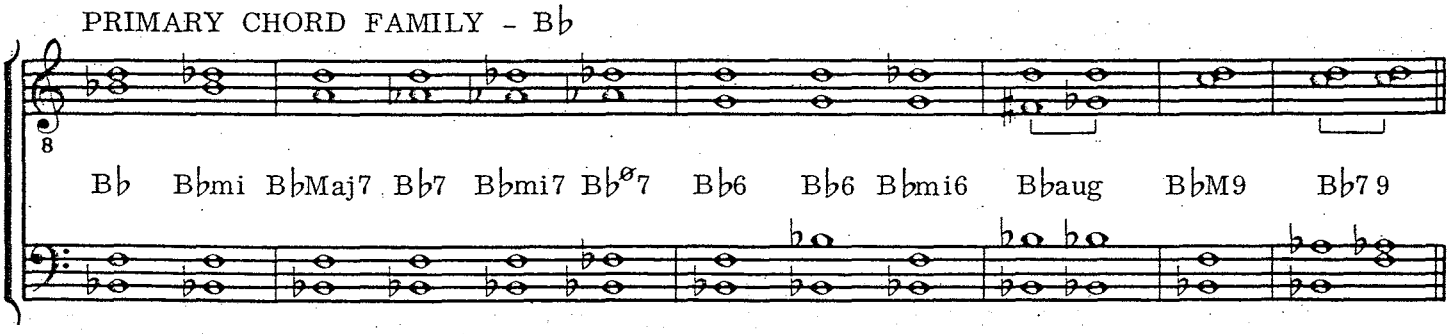


(from "Wait Till The Sun Shines, Nellie," Society stock no. 8050)

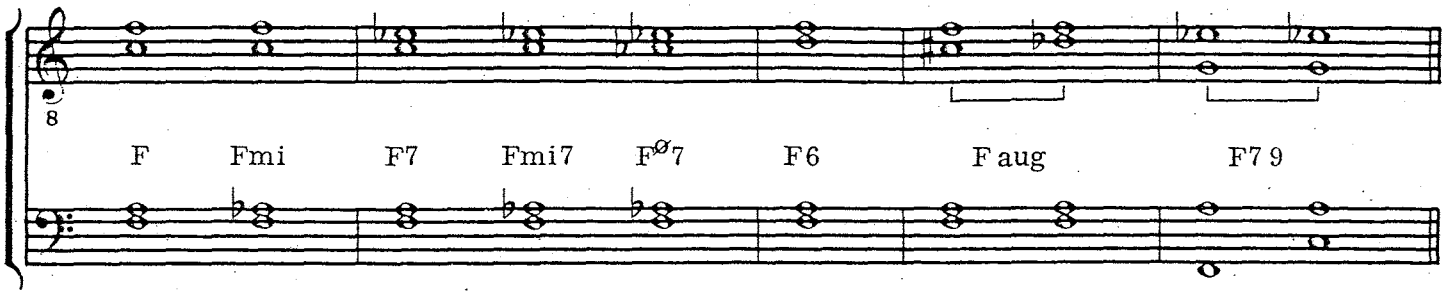
Review

To review the material presented so far, study the following charts, each of which lists the chords of a primary chord family and chords of all six groups of the secondary chord family.

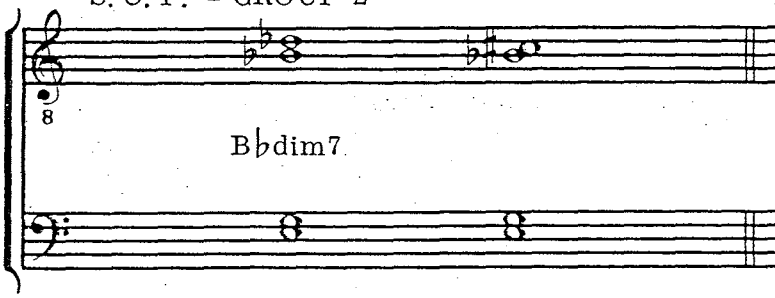
Example 26.



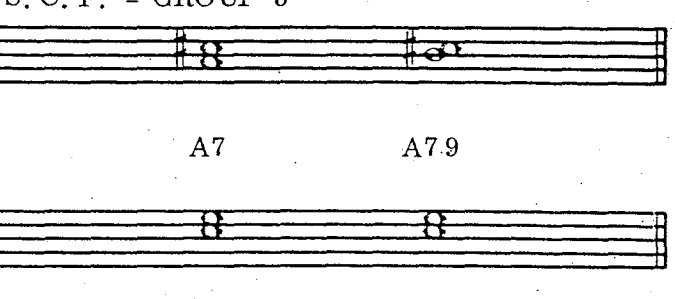
SECONDARY CHORD FAMILY - GROUP 1



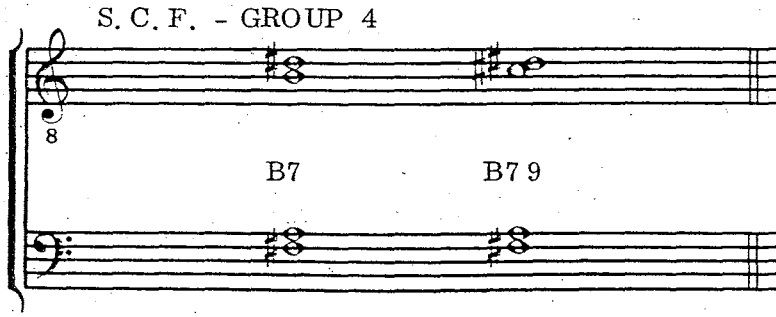
S. C. F. - GROUP 2



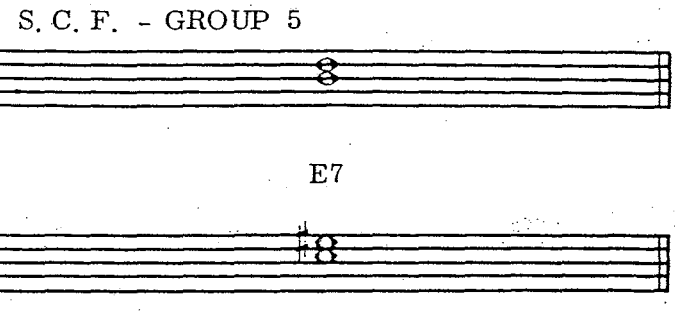
S. C. F. - GROUP 3



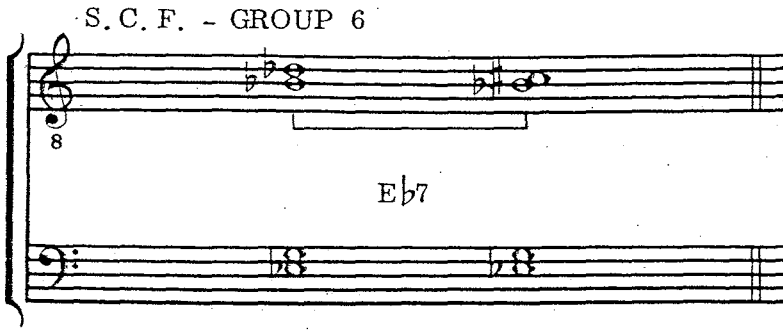
S. C. F. - GROUP 4

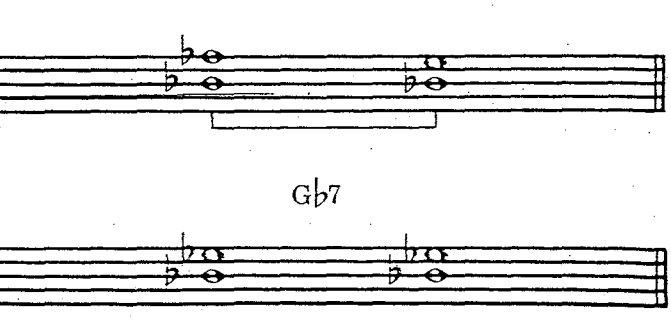


S. C. F. - GROUP 5

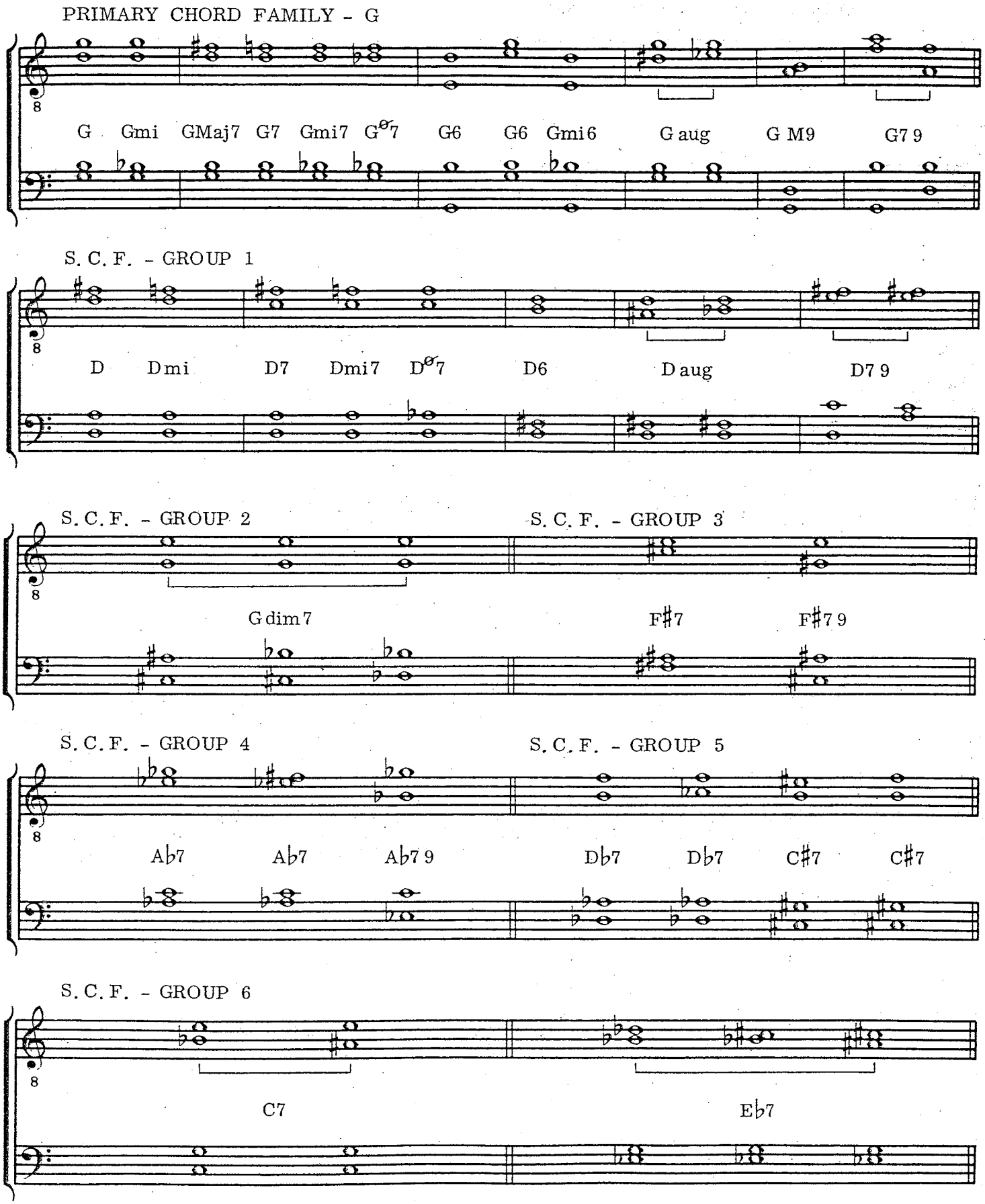


S. C. F. - GROUP 6





Example 27.

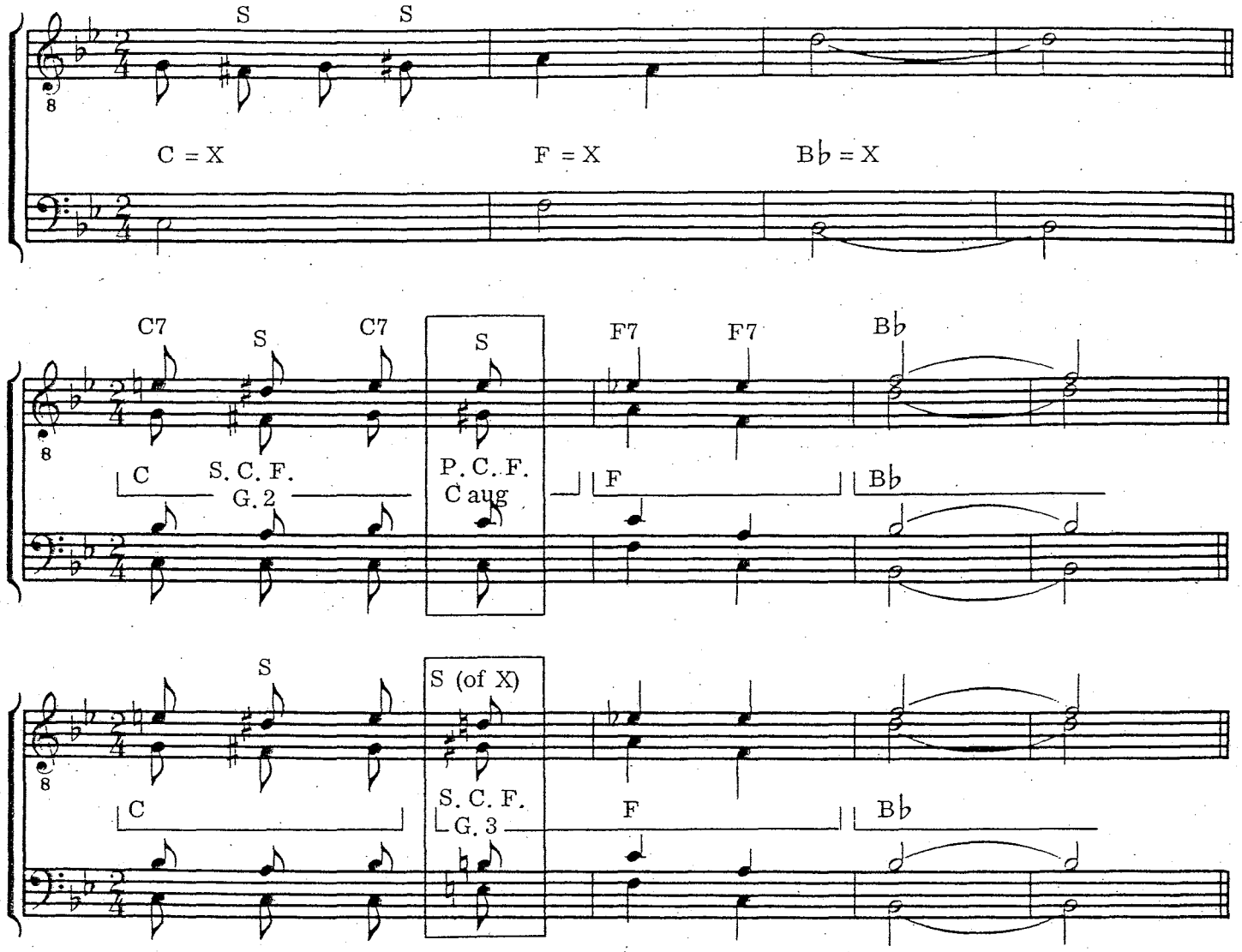

PRIMARY CHORD FAMILY - G
G Gmi GMaj7 G7 Gmi7 G∅7 G6 G6 Gmi6 G aug G M9 G7 9
S. C. F. - GROUP 1
D Dmi D7 Dmi7 D∅7 D6 D aug D7 9
S. C. F. - GROUP 2
S. C. F. - GROUP 3
G dim 7
F♯7 F♯7 9
S. C. F. - GROUP 4
S. C. F. - GROUP 5
A♭7 A♭7 A♭7 9
D♭7 D♭7 C♯7 C♯7
S. C. F. - GROUP 6
C7
E♭7

For practice and to gain more familiarity with the chord families, the reader may wish to prepare similar charts using primary chord families of E♭, C, D, A♭, F, etc. Careful preparation of these charts will insure a complete understanding of the secondary chord families and their relationships to the primary chord families.

Through study of the entire chapter to this point, and careful preparation of the charts of primary and secondary chord families, and through observation and analysis of numerous arrangements, the alert arranger will have noted that some secondary melody notes may be harmonized by more than one chord from the secondary chord family, as well as with some chords from the primary group. In addition, it will be noted that some primary melody notes are harmonized with chords from the *secondary* chord family, as well as with *some* chords from the primary group. This is often done to add harmonic variety to an arrangement.

Sometimes a situation occurs where it may be better, for one reason or another, to use a secondary harmony related to the *following* primary harmony rather than to the *prevailing* primary harmony. Note in this example that the first chord used to harmonize the melody note G♯, the C augmented chord (part of the primary harmony C), does not sound as well as the E7 chord, which is a secondary harmony to the primary harmony F in the *following* measure. This kind of substitution is frequently found in barbershop arrangements.

Example 28.



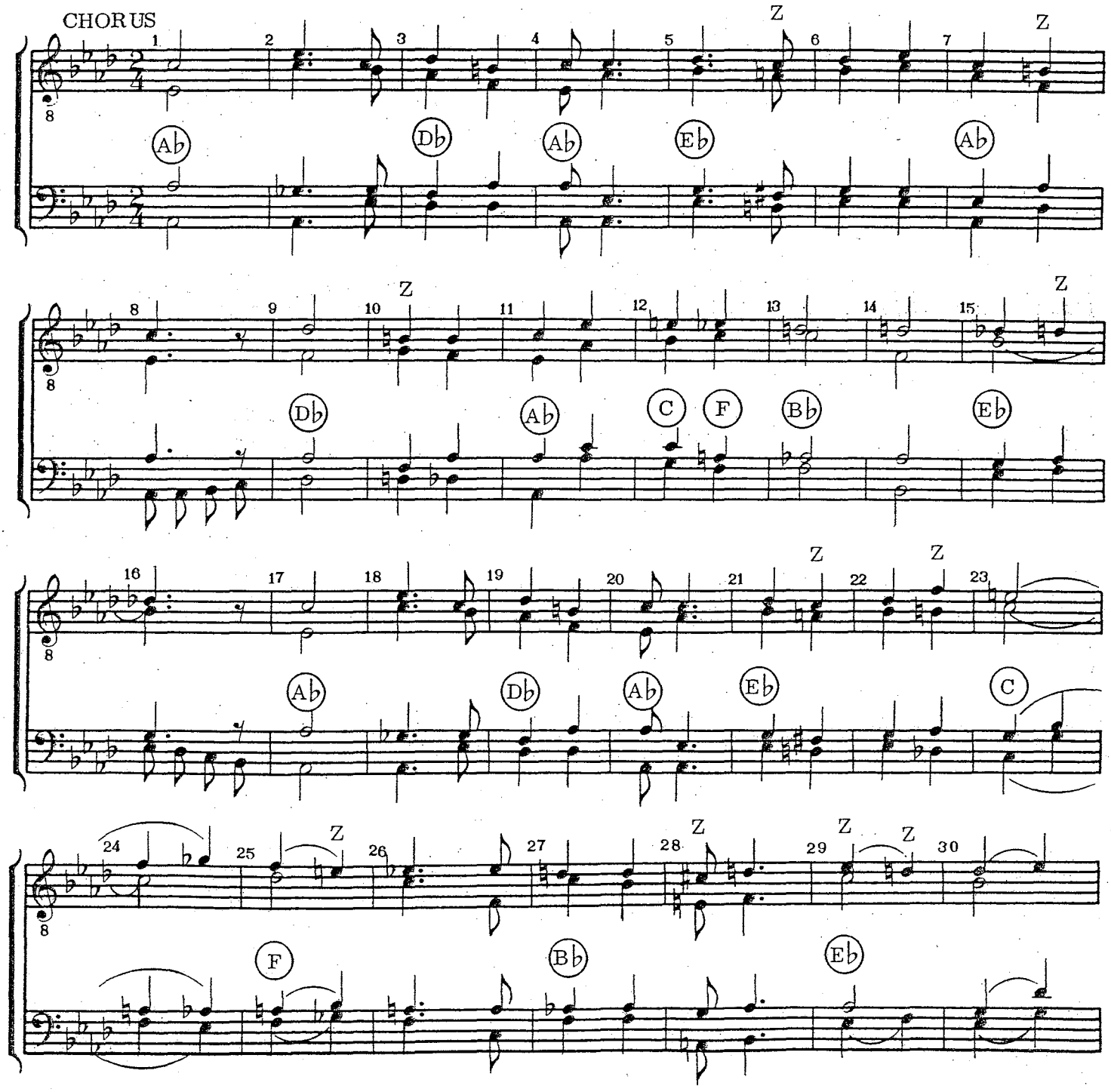
In the following arrangement, some of the chords which are not members of primary chord families are designated above the staff with "Z." Study each chord and determine why it was used in preference to other possible harmonizing chords.

Example 29.

WAIT 'TILL THE SUN SHINES, NELLIE

Words by
ANDREW B. STERLING

Music by
HARRY VON TILZER



(in *Strictly Barbershop*, Society folio stock no. 6049)

The following summation in short form may be helpful:

Primary chord family

All chords in the barbershop chord vocabulary are built on the root of the prevailing primary chord (said root="X") except the diminished 7th.

Secondary chord family

Group 1:	most of the chords whose roots are a P5 above root of primary chord (V of X).
Group 2:	diminished 7th chord with X in it ($X^{0}7$).
Group 3:	barbershop seventh (or ninth) chord whose root is ½-step below the root of primary chord (½ below X).
Group 4:	barbershop seventh (or ninth) chord whose root is ½-step above the root of primary chord (½ above X).
Group 5:	barbershop seventh whose root is three whole steps away from root of primary chord (sharp IV or flat V of X).
Group 6:	Major triad and barbershop seventh whose root is a perfect fourth above root of primary chord (IV of X). Also, the Major triad and barbershop seventh whose root is two whole steps below root of primary chord (flat VI of X).

The next section of this approach to barbershop harmonization consists of various examples showing the evolution of a barbershop song from the published sheet music to a completed basic harmonization, ready for the finishing touches needed to make a barbershop arrangement. We'll start with the ear, then consult the sheet music, make an analysis of the primary harmony, determining primary melody notes (PMN) and secondary melody notes (SMN), harmonization of the PMN and SMN, discuss alternatives to harmonizing the SMN, consider using some secondary chord family units to harmonize PMN, and finally, consider some elaboration of the basic harmonization through addition of simple swipes and other devices. This is a model program to follow when arranging a barbershop song.

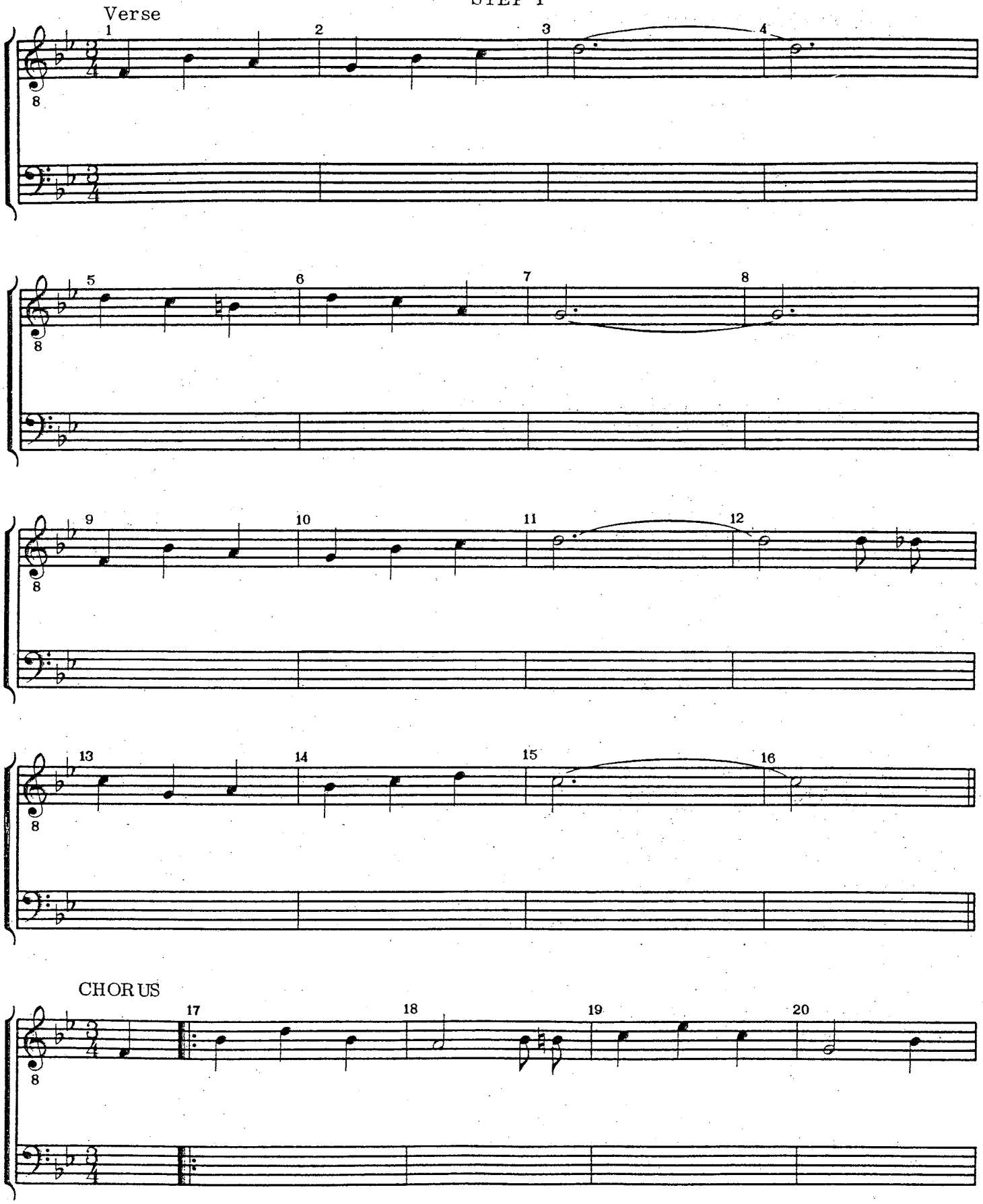
Each step is explained briefly. This is followed by several pages of examples and a detailed account of the procedures involved. Let's go!

Step I—This consists of the melody line, as well as a copy of the original sheet music, to "The Pal That I Loved Stole The Gal That I Loved," written by Harry Pease and Ed Nelson, and published by Leo Feist, Inc., in 1924. The song has remained a popular favorite of barbershop singers for many years.

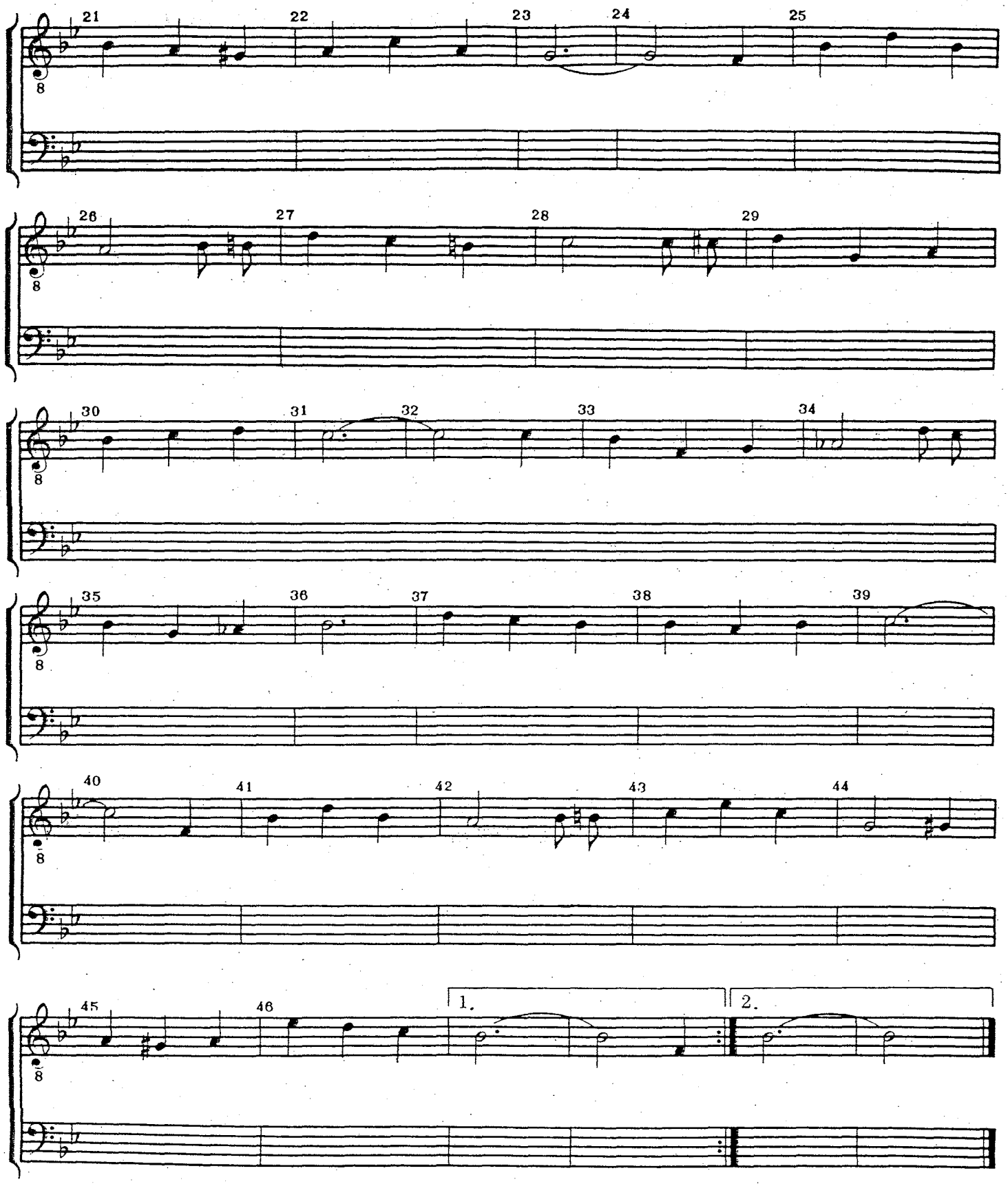
You'll discover (don't look now) that the chord symbols are in a key different from the printed music! The chord symbols are in the key of G, while the music is printed in the key of B♭. Since B♭ is the better key for men's voices, all chord symbols would have to be transposed up a minor third. So we'll avoid transposing the chord symbols at the moment and determine the fundamental bass roots of chords by ear. Sing the melody line over and over until you can hear the primary chord roots in the bass. Write in these bass notes that you hear *without consulting the sheet music*!

Example 30.

STEP I



(from "The Pal That I Loved Stole The Gal That I Loved," copyright 1924, renewed 1952, by Leo Feist, Inc., used by permission)



Now that you have added the bass notes by ear, a comparison with the sheet music is in order. An ear bass part will be simpler than the chord symbols and piano accompaniment suggest.

Example 31.

The Pal That I Loved Stole The Gal That I Loved

BALLAD

By HARRY PEASE
and ED. G. NELSON

Moderato

f

1 G 2 C 3 G 4 Em

I met a down - heart - ed lad,
I stopped and pon - dered a - while,

p

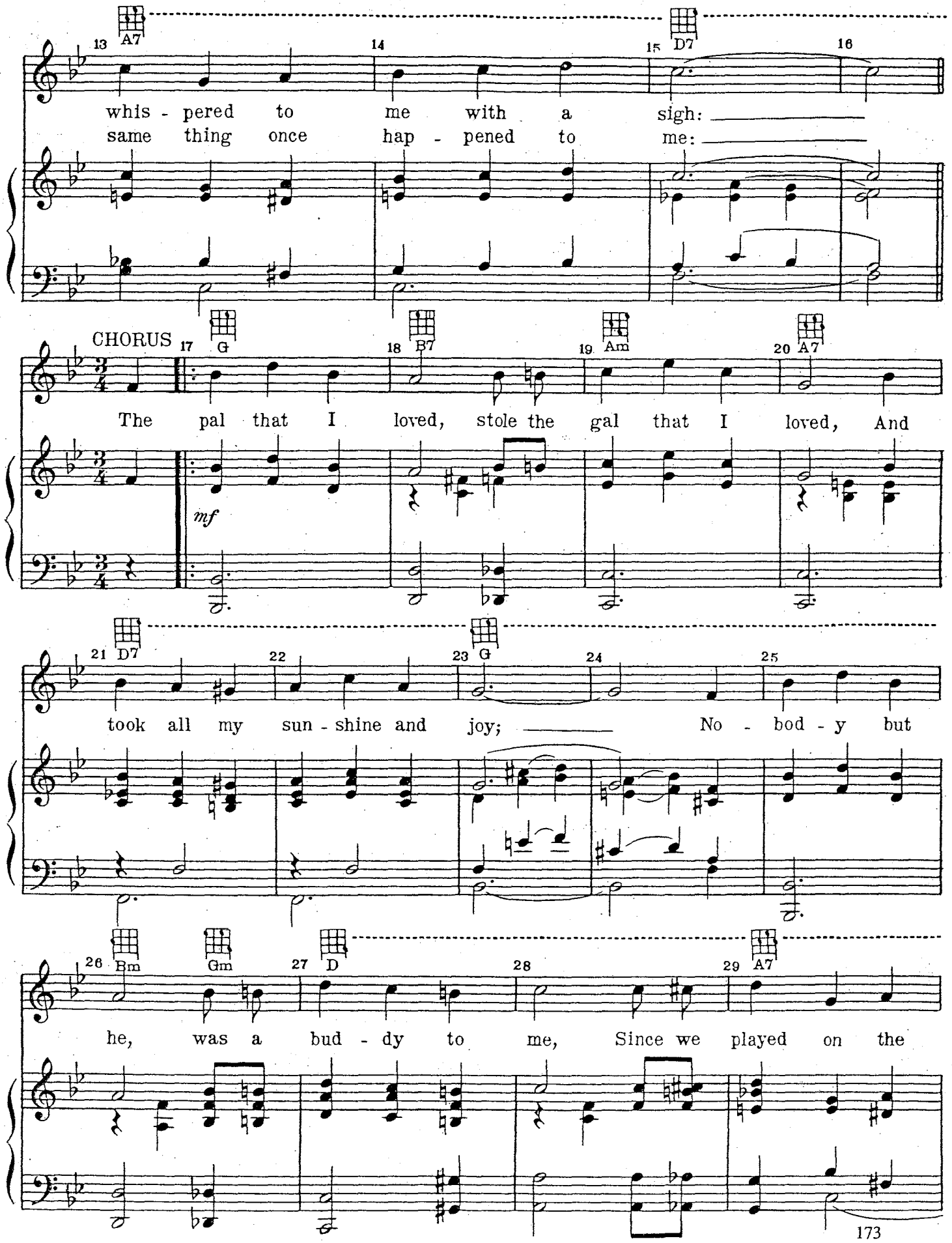
5 A7 6 D7 7 G 8 D7

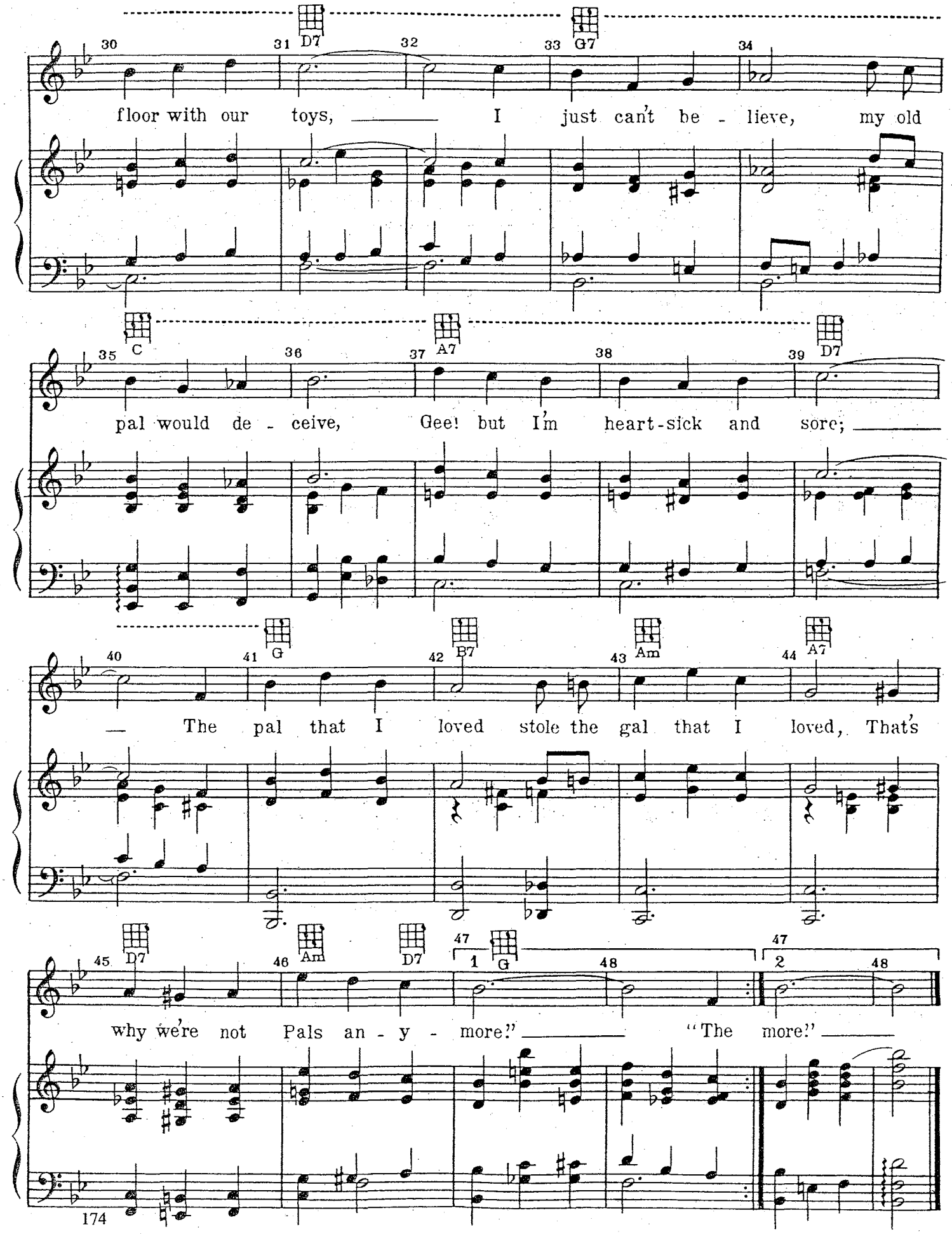
He had a tear in his eye,
It seemed as strange as could be;

9 G 10 C 11 B7 12 E7

I won - dered why he felt sad, Then he
Some - how I just had to smile, For the

(from "The Pal That I Loved Stole The Gal That I Loved," copyright 1924, renewed 1952, by Leo Feist, Inc., used by permission)


A7
D7
whis - pered to me with a sigh:
same thing once hap - pened to me:
CHORUS
G
B7
Am
A7
The pal that I loved, stole the gal that I loved, And
mf
D7
G
took all my sun - shine and joy;
No - bod - y but
Bm
Gm
D
A7
he, was a bud - dy to me, Since we played on the


30 31 D7 32 33 G7 34
floor with our toys, I just can't be - lieve, my old
35 C 36 37 A7 38 39 D7
pal would de - ceive, Gee! but I'm heart-sick and sore;
40 41 G 42 B7 43 Am 44 A7
The pal that I loved stole the gal that I loved, That's
45 D7 46 Am D7 47 1 G 48 47 2 48
why we're not Pals an - y - more." "The more."
174

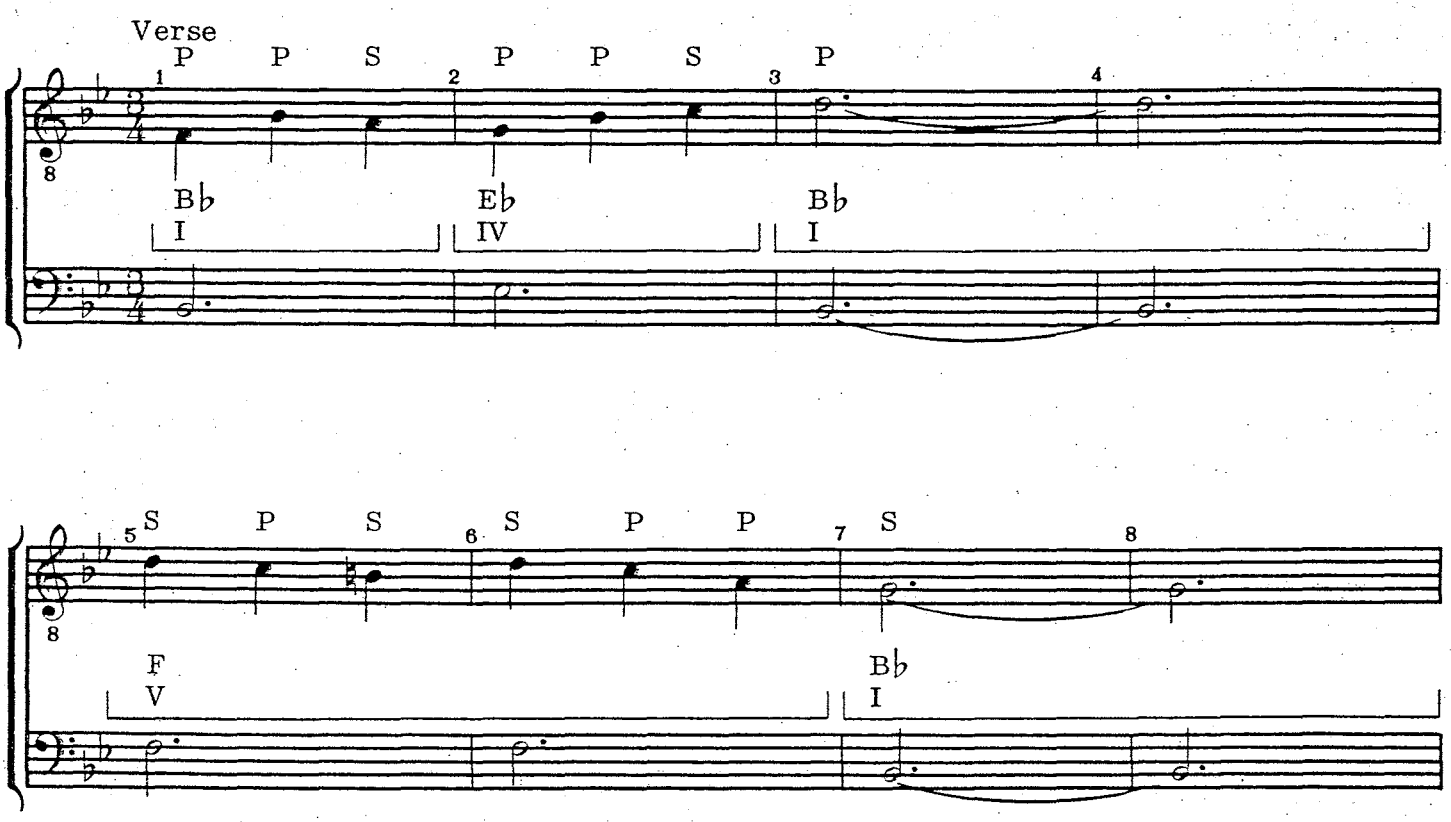
Step II—Here is the melody of the song and the bass as we hear it. In checking the sheet music, there are several measures to be discussed. In measures 3 and 4, our ear does not demand a change of harmony from B♭ to G minor. Also, we hear the bass note F in measure 5, rather than C. Let's stay with F for now, perhaps adding other harmonies later. Measures 18 and 19 in the chart show D harmony followed by C, not a typical progression for barbershop music, where basic chords seldom progress downward by step. *(See also measures 42 and 43.)* Since our ear tells us E♭ in 19 and 43, these two measures may need some special attention. The harmony in measures 25 and 27 is unusual because it progresses upwards in intervals of thirds (B♭-D-F), another not-very-typical harmonic progression in barbershop music. These measures too will require careful attention. In measure 37 either C or G sounds well in the bass. As we work toward our basic harmonization we'll discover which is best to use here.

Being satisfied with the ear bass (except as noted above), and having checked it with the piano accompaniment, we can be sure that the bass notes we have selected are the roots of a very simple, but fundamental primary harmony. And having isolated the primary harmony, we can later add other chords which will support and elaborate, not weaken, the primary harmony.

Now we add the chord names and Roman numeral analysis and place brackets under the melody notes governed by each harmony. Each melody note is then identified as primary melody note (P) or secondary melody note (S). Remember that all melody notes which are root, third, or fifth of the primary harmony are the PMN; all others are SMN.

Example 32.

STEP II



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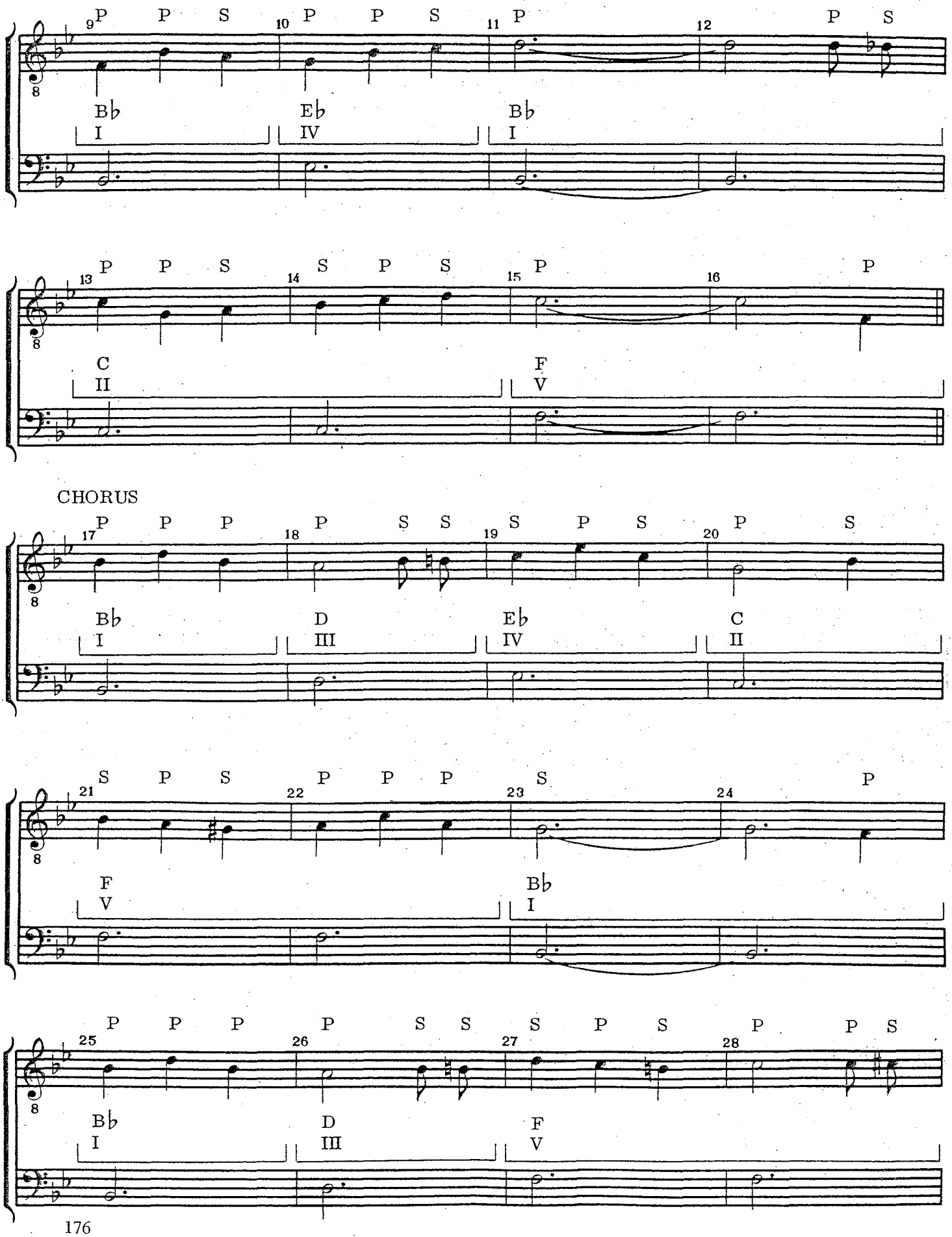
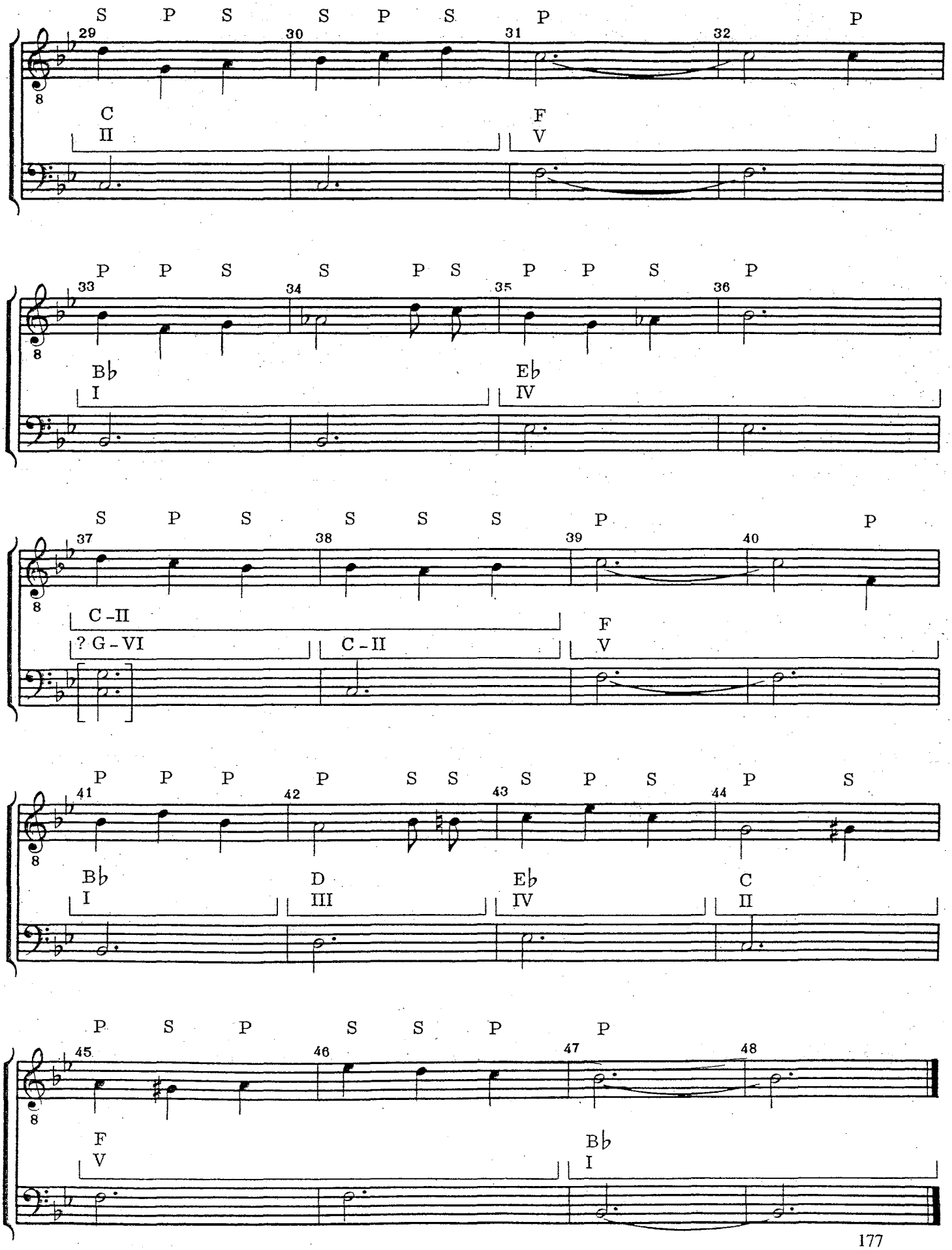

9 P P S 10 P P S 11 P 12 P S
B♭ I
E♭ IV
B♭ I
13 P P S 14 S P S 15 P 16 P
C II
F V
CHORUS
17 P P P 18 P S S 19 S P S 20 P S
B♭ I
D III
E♭ IV
C II
21 S P S 22 P P P 23 S 24 P
F V
B♭ I
25 P P P 26 P S S 27 S P S 28 P P S
B♭ I
D III
F V


S P S S P S P P
29 30 31 32
C II
F V
P P S S P S P P S P
33 34 35 36
B♭ I
E♭ IV
S P S S S S P P
37 38 39 40
C-II
? G-VI
C-II
F V
P P P P S S S P S P S
41 42 43 44
B♭ I
D III
E♭ IV
C II
P S P S S P P
45 46 47 48
F V
B♭ I

Step III—In this step, the PMN are harmonized with chords of the primary chord family. Each melody note so harmonized will be labelled PP. Chords are voiced so as not to place undue stress on any of the harmonizing parts, with all notes being within the comfort range of most singers. In a sense, this is a mechanical sort of business, but it does require knowledge of chord structure and spelling, vocal range, and principles of good voicing. We have been careful to make all chords complete, adding sevenths where appropriate. The piano accompaniment on the sheet music and the chord symbols are a help in this regard. All chords without sevenths have their roots doubled. For measures 37 and 38, we'll prepare two versions, "a" and "b," for the present.

Example 33.

STEP III

VERSE

PP PP S PP PP S PP

1 2 3 4

B♭ E♭ B♭

S PP S S PP PP S

5 6 7 8

F B♭

PP PP S PP PP S PP PP S

9 10 11 12

B♭ E♭ B♭

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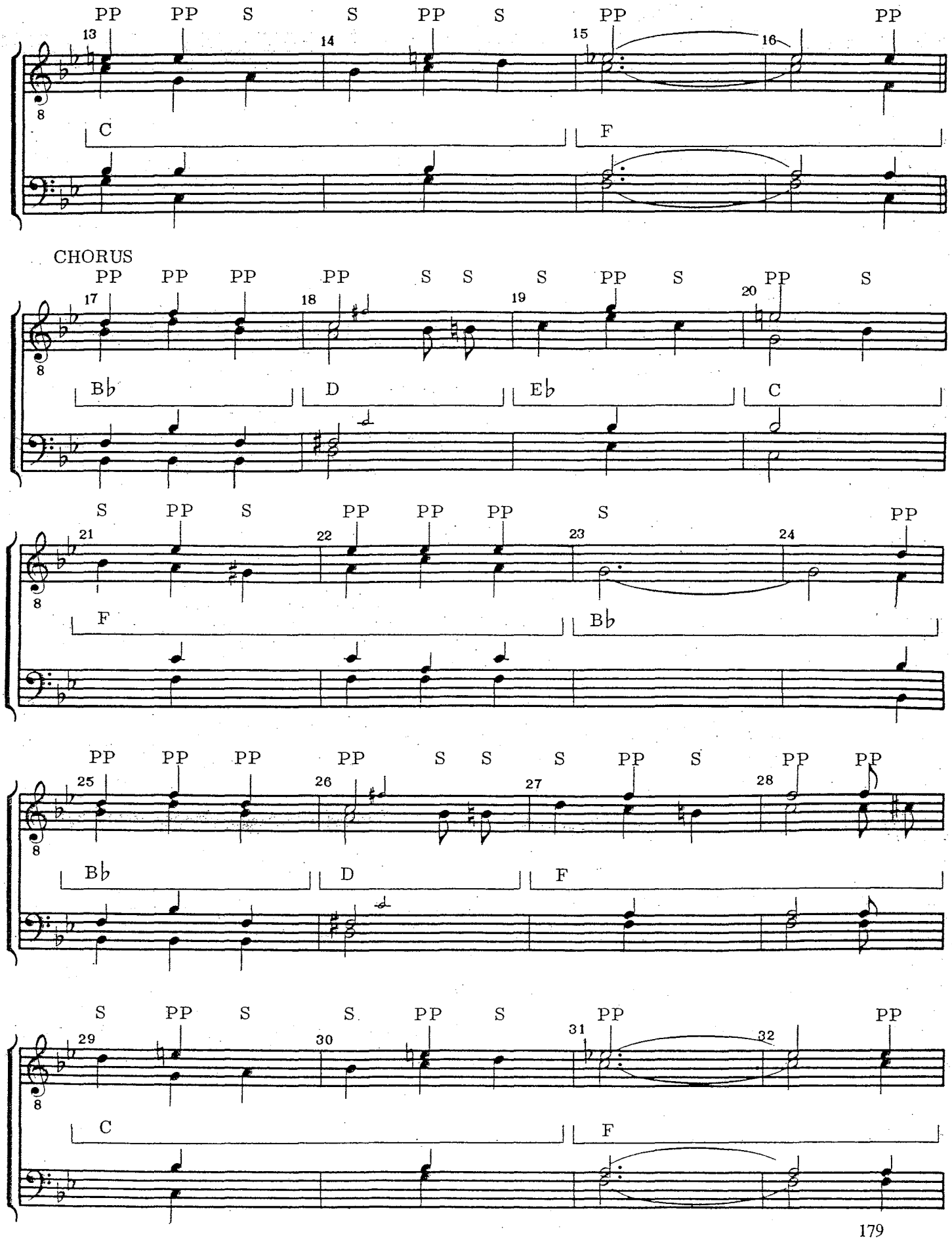
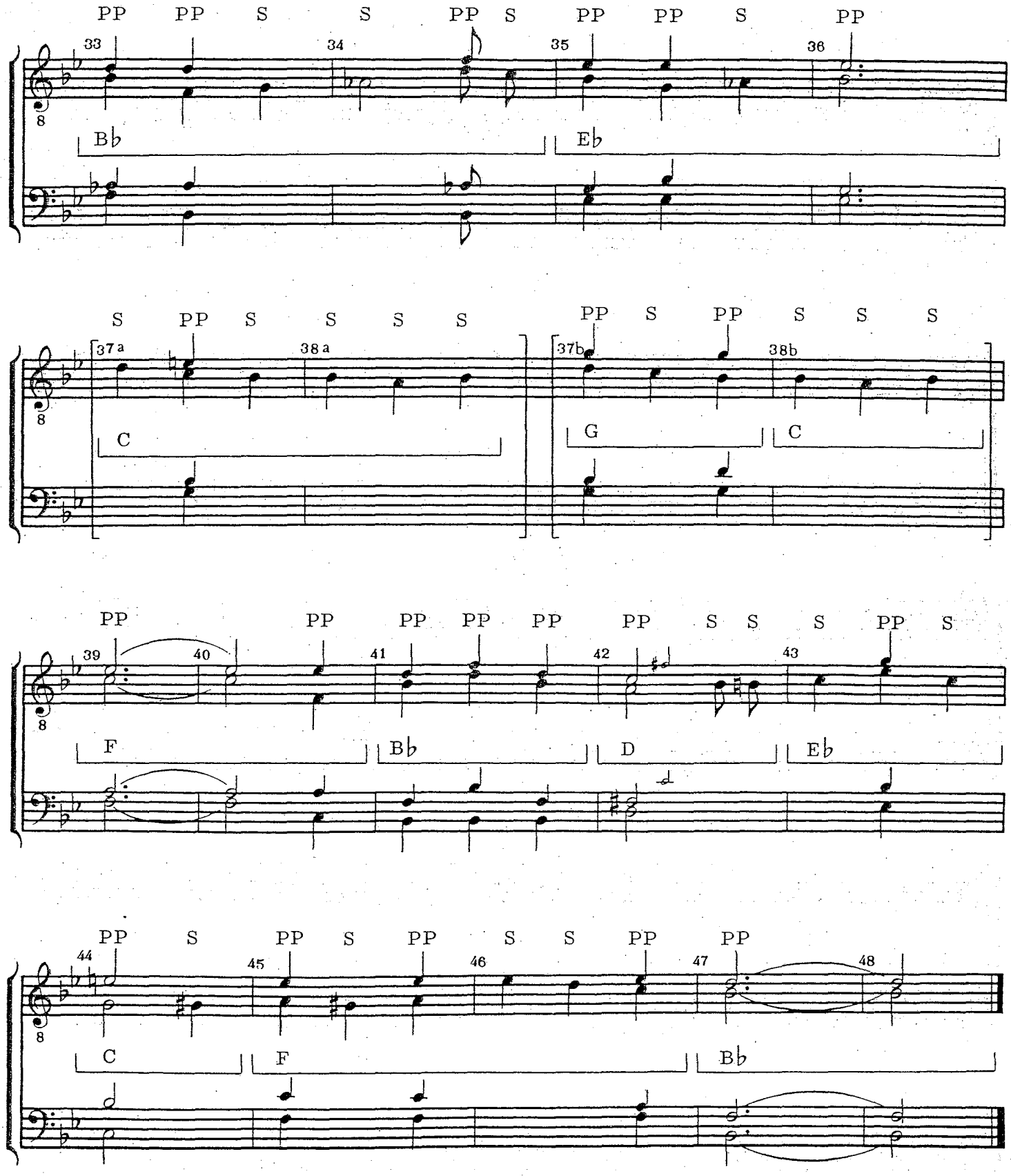

PP PP S S PP S PP PP
13 14 15 16
C F
CHORUS
PP PP PP PP S S S PP S PP S
17 18 19 20
B♭ D E♭ C
S PP S PP PP PP S PP
21 22 23 24
F B♭
PP PP PP PP S S S PP S PP PP
25 26 27 28
B♭ D F
S PP S S PP S PP PP
29 30 31 32
C F


PP PP S S PP S PP PP S PP
33 34 35 36
Bb Eb
S PP S S S S PP S PP S S S
37a 38a 37b 38b
C G C
PP PP PP PP PP PP S S S PP S
39 40 41 42 43
F Bb D Eb
PP S PP S PP S S PP PP
44 45 46 47 48
C F Bb

The voicing of the D7 chord in measures 18, 26 and 42 is questionable. One of the principles of good voice leading is to have the harmony voices progress to the nearest notes in the structure of the next chord, but the best voicing of the chord would use the alternate notes shown for tenor and baritone. In Step IV, we will use the better chord voicing.

The sound of measures 19 and 43 bothers the ear because the melody notes on C and the E♭ chord on the second beat do not seem to be compatible. Mention was made earlier that these measures might need special attention, and another look at the sheet music confirms that our ear and the piano accompaniment are in conflict. So let's try the C minor suggested by the chart in Step IV.

Step IV—In this step, most of the SMN are harmonized with chords of the primary chord family, labelled SP. The chords used for this step are the triads with added 9th (or 2nd), triads with added 6th, augmented triads, and various kinds of 7th chords and 9th chords. We'll find only a few SMN that cannot be harmonized with a chord from the primary chord family. Also, the change to C (minor) harmony in measures 19 and 43 makes the melody notes PMN and easily harmonizable with chords from the primary chord family.

Example 34.

STEP IV

VERSE

PP PP SP PP PP SP PP

1 2 3 4

B♭ M7 E♭ 6 B♭

SP PP S SP PP PP SP

5 6 7 8

6 6 6

F B♭

PP PP SP PP PP SP PP PP SP

9 10 11 12

B♭ M7 E♭ 6 B♭ min

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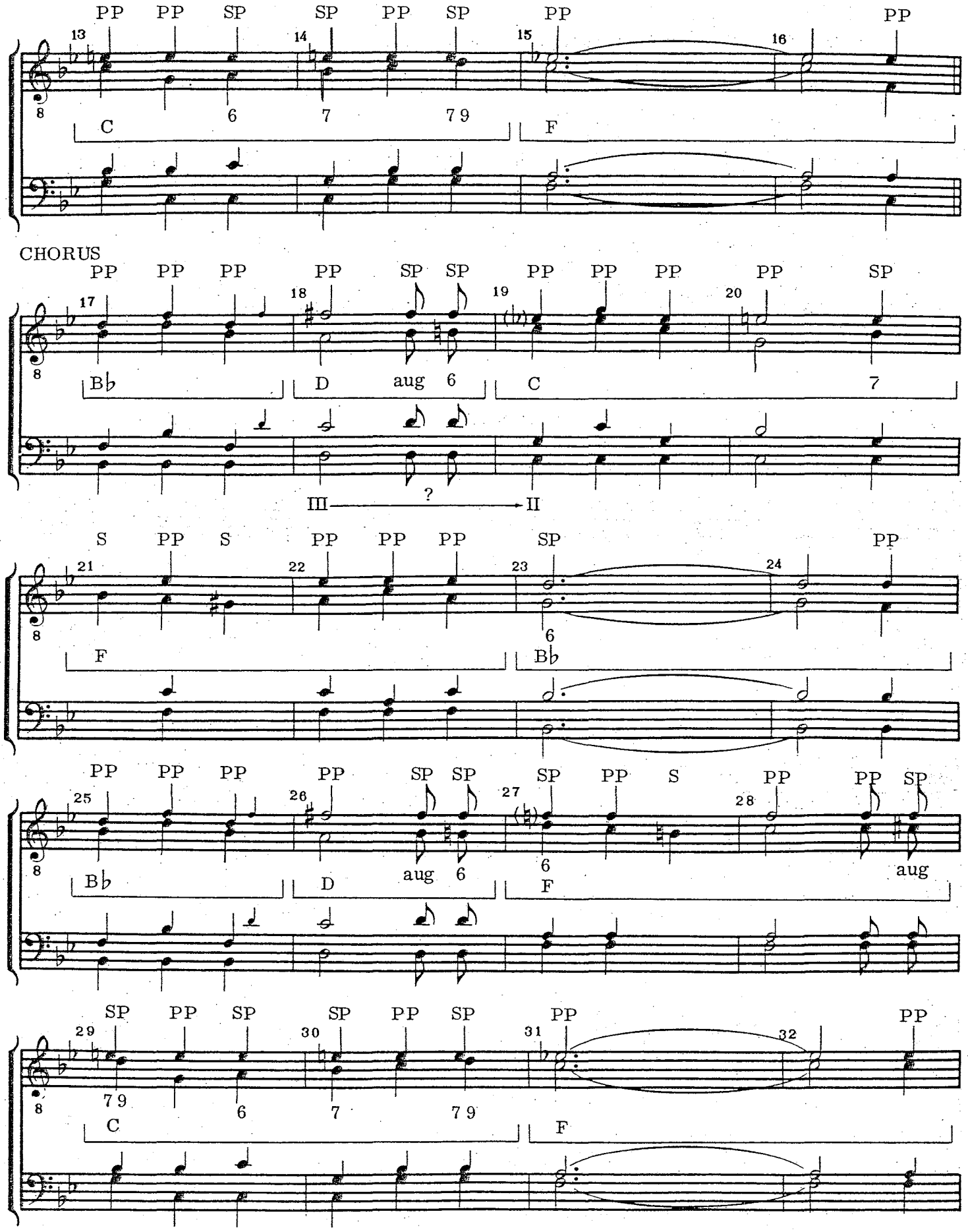
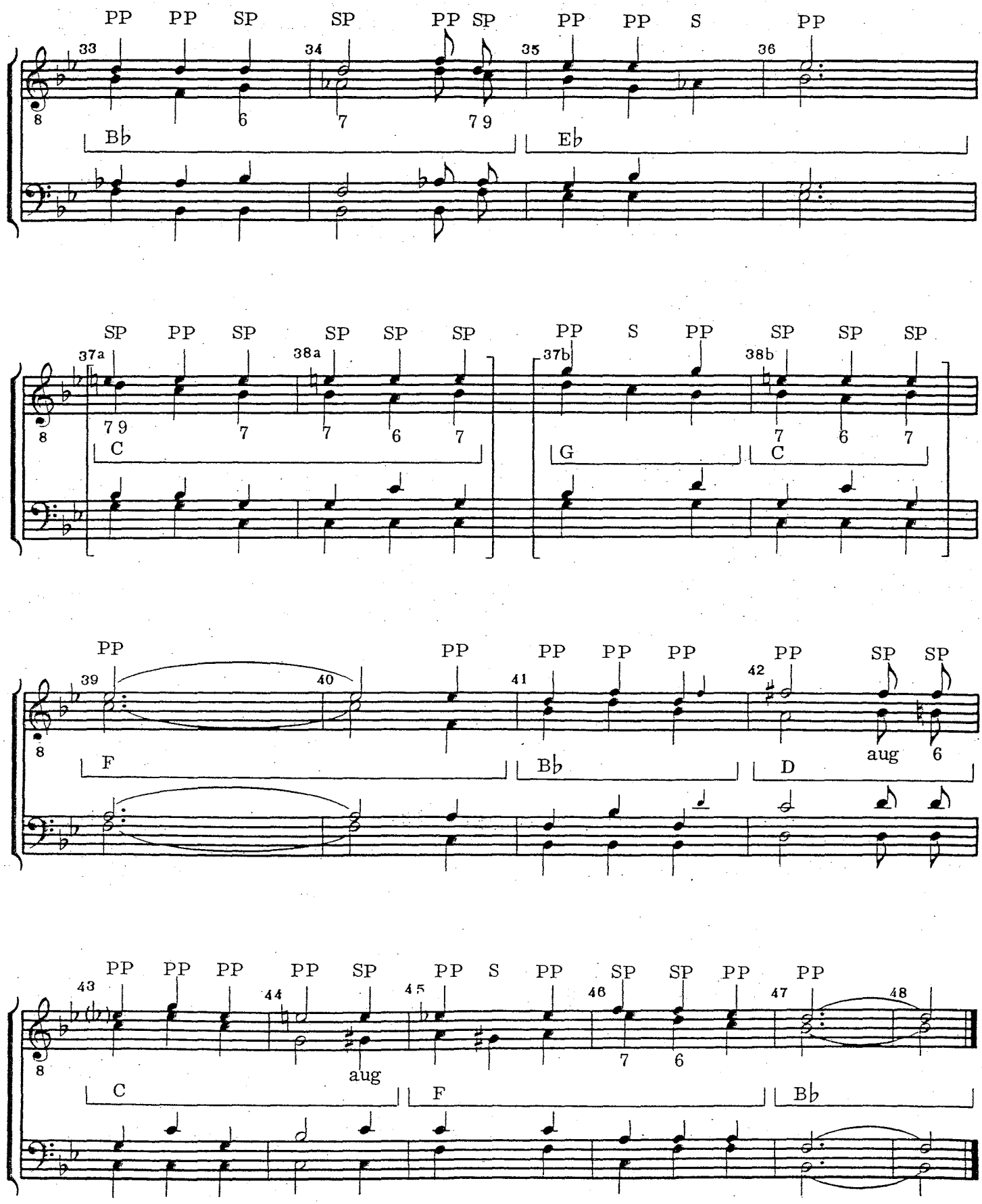
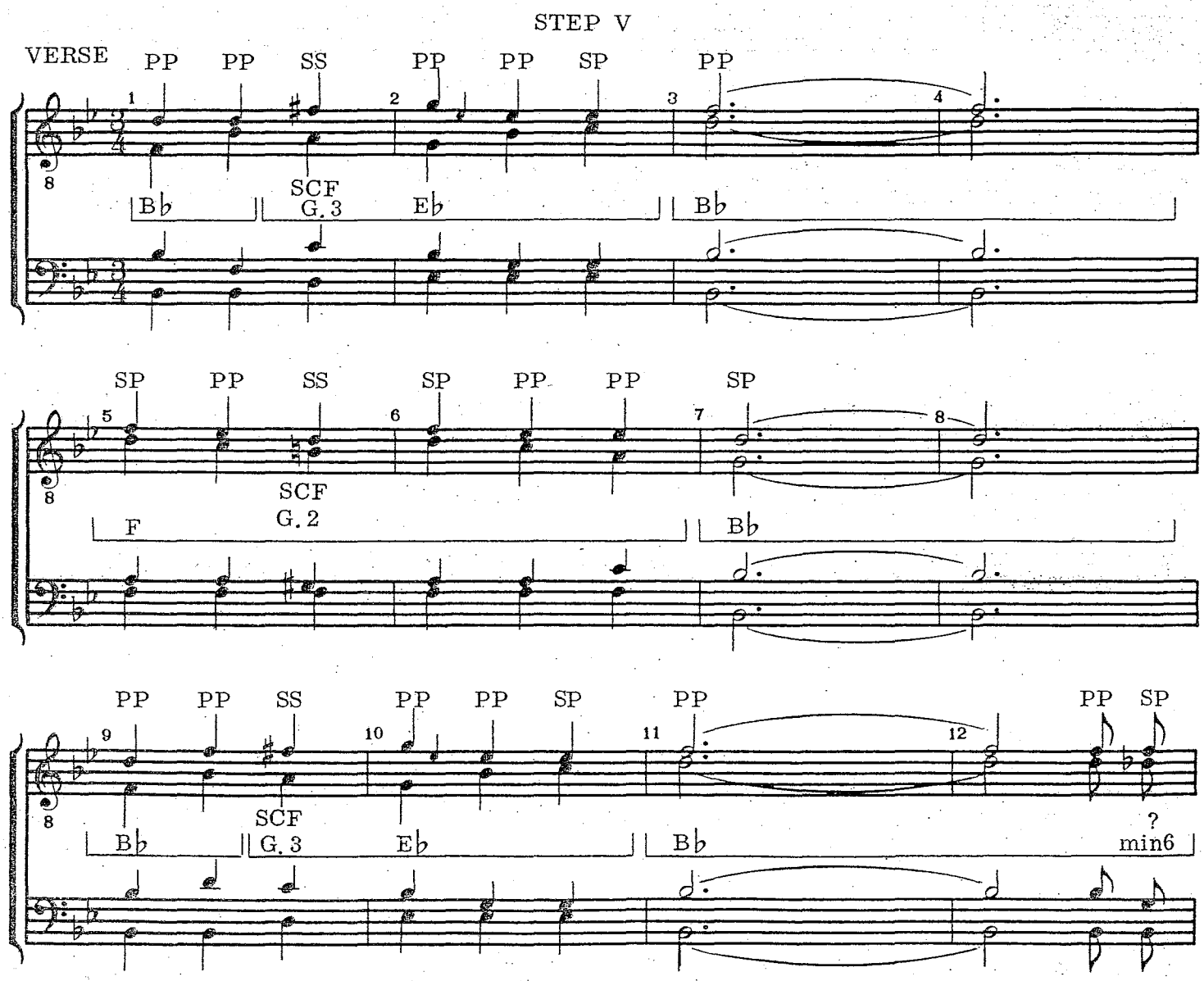

PP PP SP SP PP SP PP PP
13 14 15 16
8 6 7 7 9
C F
CHORUS
PP PP PP PP SP SP PP PP PP PP SP
17 18 19 20
8
B♭ D aug 6 C 7
III ? II
S PP S PP PP PP SP PP
21 22 23 24
8 6
F B♭
PP PP PP PP SP SP SP PP S PP PP SP
25 26 27 28
8 aug 6 6 aug
B♭ D F
SP PP SP SP PP SP PP PP
29 30 31 32
8 7 9 6 7 7 9
C F


PP PP SP SP PP SP PP PP S PP
33 34 35 36
8
6 7 7 9
B♭ E♭
SP PP SP SP SP SP PP S PP SP SP SP
37a 38a 37b 38b
8
7 9 7 7 6 7 7 6 7
C G C
PP PP PP PP PP PP SP SP
39 40 41 42
8
aug 6
F B♭ D
PP PP PP PP SP PP S PP SP SP PP PP
43 44 45 46 47 48
8
aug 7 6
C F B♭

You'll discover that on listening to the harmonization so far, some of these new chords sound well and some will need changing. Note that every melody note now has a chord except for those melody notes which lie a perfect fourth or an augmented fourth (same as diminished fifth) above the root of the primary harmony. If there were melody notes lying a ½-step above the root of the primary harmony, we would not be able to harmonize these either. Our basic harmonization is nearing completion. However, measures 18, 26, 27, and 42 are still not very satisfying. The secondary chord family will serve to harmonize these measures more to our liking.

Step V—In this step, we'll start making use of the secondary chord family, particularly to better harmonize the SMN. We'll also try to strengthen some other weak chording, if possible. The remaining note in measure 5 is easily harmonized with SCF Group 2, an F diminished 7th chord. In measure 21, the first beat is harmonized with SCF Group 1, a Cmin7 chord, while the G♯ is harmonized with SCF Group 2. In measure 27, Group 2 takes care of B♮. In measure 35, we use the Group 1 chord, B♭ 7th. In 37b, Group 1 serves to harmonize the tone C, while measure 45 uses the Group 2 diminished 7th chord again.

Example 35.



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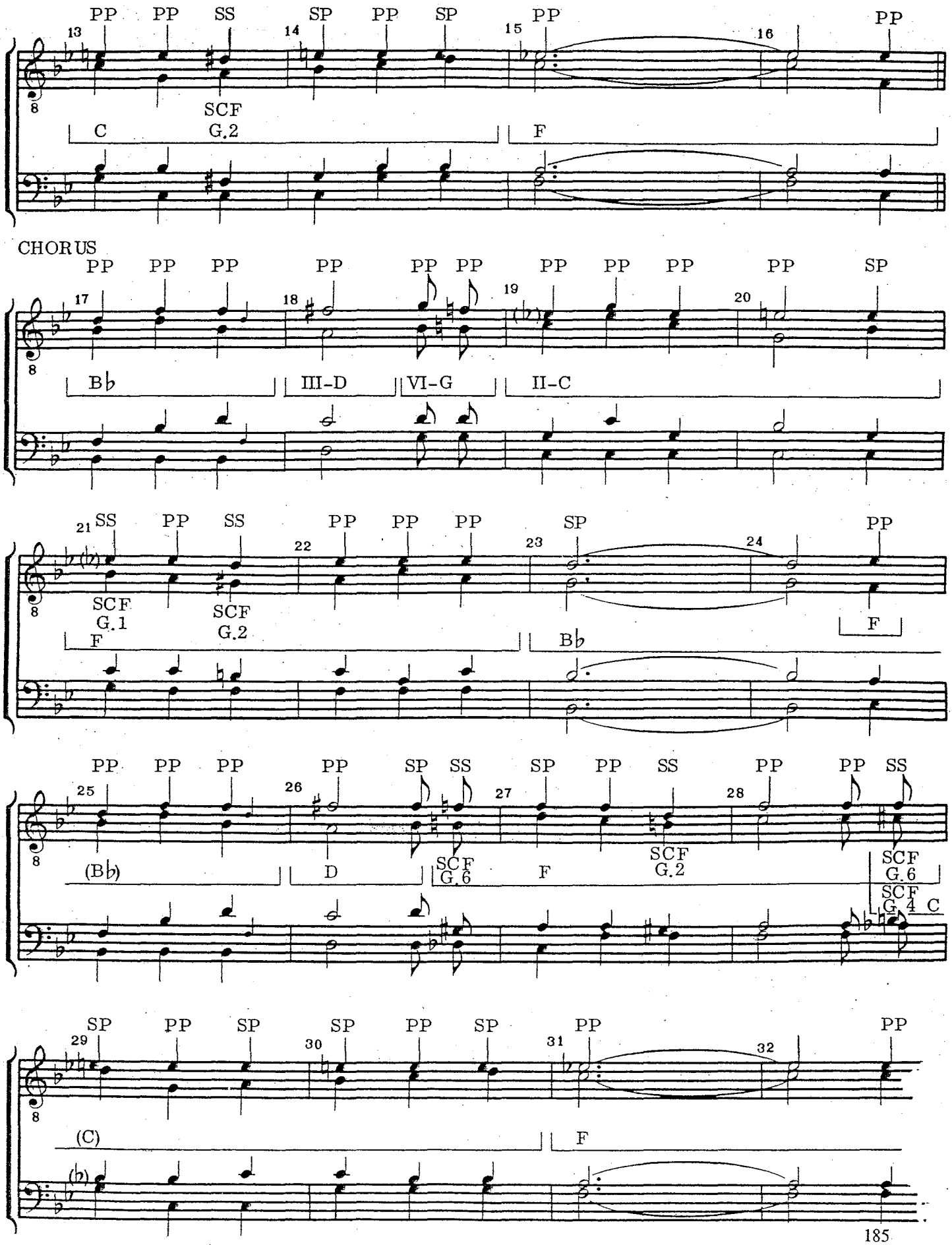
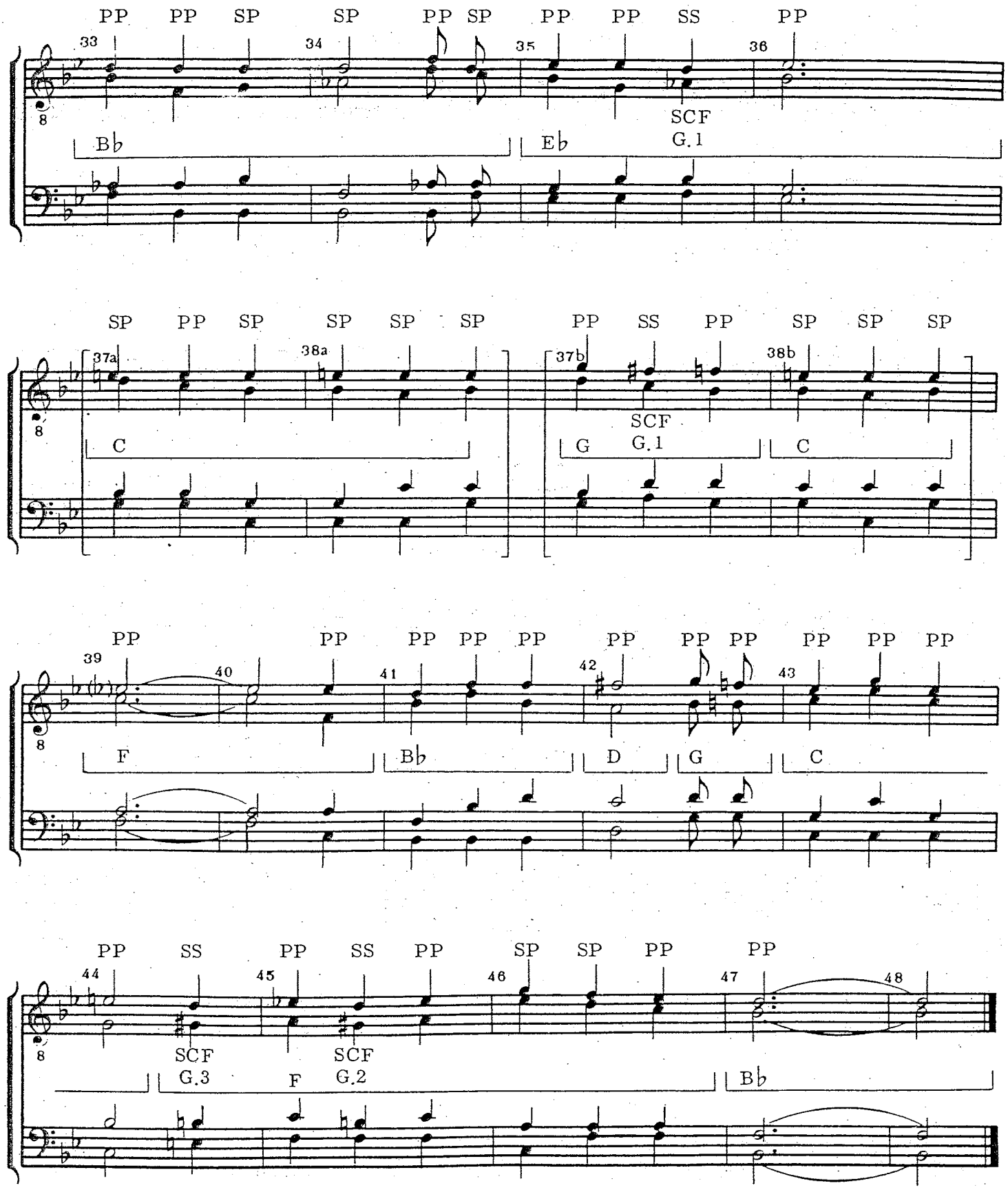

PP PP SS SP PP SP PP PP
13 14 15 16
SCF G.2
C F
CHORUS
PP PP PP PP PP PP PP PP PP PP SP
17 18 19 20
B♭ III-D VI-G II-C
SS PP SS PP PP PP SP PP
21 22 23 24
SCF G.1 SCF G.2
F B♭ F
PP PP PP PP SP SS SP PP SS PP PP SS
25 26 27 28
(B♭) D SCF G.6 F SCF G.2 SCF G.6 SCF G.4 C
SP PP SP SP PP SP PP PP
29 30 31 32
(C) F
(♭)


PP PP SP SP PP SP PP PP SS PP
33 34 35 36
SCF
G.1
Bb
Eb
SP PP SP SP SP SP PP SS PP SP SP SP
37a 38a 37b 38b
SCF
G.1
C
G
C
PP PP PP PP PP PP PP PP PP PP
39 40 41 42 43
F
Bb
D
G
C
PP SS PP SS PP SP SP PP PP
44 45 46 47 48
SCF
G.3
SCF
G.2
F
Bb

Although the basic harmonization is now complete, with each melody note harmonized with a four-part barbershop chord, there are some places that need special attention, since they simply are not strong enough or stylistic enough. Go back to the music for Step IV and note the following places:

ms.1 The Major 7th chord on beat 3.

ms. 3-4 Seems to need movement of some kind (swipe?). See also ms. 7-8, 11-12, 15-16, 23-24, 31-32, and 39-40.

ms. 9 Another Major 7th chord.

ms. 12 Third beat too bland, the minor chord does not sound well. Note also measures. 18-24, 26, 28, 42 and 44.

ms. 36-37b Here the connection between the two measures is weak as all four voices move together in parallel motion.

Obviously there's much to do before we can be completely satisfied with the basic harmonization. Let's now examine each of these places, and discuss the solution as notated in the music for Step V.

In measure 1 (and in measure 9) several chords from the SCF of B♭ will harmonize the melody note A. They are: in the SCF Group 1—F Major, F added 6th, F7, F7/9, and F augmented; in SCF Group 2—none; in SCF Group 3—A7; in SCF Group 4—B7/9; in SCF Group 5—none; and in SCF Group 6—none. Listening to all the available chords, it quickly becomes apparent that none of them will sound well moving to the E♭ chord in measure 2. Solution: look at the SCF of E♭, which is the primary harmony of the *next* measure. There are several chords possible: in SCF Group 2 E♭ diminished 7th; in SCF Group 3—D7; in SCF Group 5—A7; and in SCF Group 6—C♭ 7 (B7). The B7 does not sound well; the A7 is not bad, but the basses would have to make an awkward move from B♭ to E♮. The D7 and the E♭ dim 7 both sound well and permit good voice leading in all parts. We have chosen D7, since it does not anticipate the bass note and harmony of measure 2, and therefore gives more sense of motion toward measure 2. However, a decision will have to be made on the voicing of the E♭ chord which follows.

Now it may seem to the casual reader that the process by which we decided to use D7 is long and time-consuming. However, it is not when the arranger has developed his knowledge of chords and chord structure and his basic arranging technique. In actual practice, the whole process takes only a few seconds. For illustrative purposes, however, it is good to know that there are many possibilities, and the good arranger will not overlook any of them.

For the present we'll pass by all measures which may need swipes or other effects and concentrate on strengthening other weak points, as in measures 3 and 4.

In measure 12 a number of PCF harmonies are available—B♭ min 7, B♭ min 6th, B♭ half dim 7th—but none of these sound well. Save this one till Step VI. In measure 13, the use of the diminished chord (SCF Group 2) gives some variety, if needed.

The biggest change occurs in measures 18 and 42. The E♭ sound of 19 and 43 had been of constant concern all along, and now the problem is to get from D (18 and 42) to the C (19 and 43). In the Circle of Fifths (remember that?), the chord lying between D and C is G. Using the primary chord family of G, these melody notes are now PMN, not SMN, and easily harmonized with G minor and G7.

On the last beat of measures 24, the Circle of Fifths provides the chord to break up the harmonic monotony of measures 23-24-25. F7 leads well into the new musical phrase.

Measure 26 . A tough one, but a glance at the sheet music provided a clue. Allowing the bass part to move D to D♭ to C, and using SCF Group 6 of the following measure (exactly as found on the sheet music) gives a very satisfying progression moving into measure 27, even though there is still some lingering doubt about using the D augmented chord on the first eighth note of measure 26. We'll return to this measure later.

Measure 28. The chord selected here (D♭ 7) is SCF Group 6 of the prevailing PCF, and at the same time, it is SCF Group 4 to the following C harmony. It seems a good choice.

Measure 44. The C+ would work all right, but it is a triad. SCF Group 3 of the following measure's harmony provides a four-note chord and good motion going into measure 45.

Measure 46. Note substitution of F7/9 for the previous F7.

If you were a little confused by all the PCFs and SCFs and Group 1s and Group 2s, etc., you should go back to the earlier material in this approach and review everything about primary and secondary chord families and the various groups in the secondary chord family.

Step VI—We'll do two things in this step: 1) fill out the harmony by adding chords that fit into Circle of Fifth progressions and 2) we'll try to further strengthen the remaining weak spots.

Example 36.

STEP VI

VERSE PP PP SS PP PP SP PP PP

1 2 3 4

B♭ E♭ I - B♭ VI - G

SP PP SS SP PP PP SP PP SS SP PP PP

5 6 5 6

SCF G.3 SCF G.3

II - C V - F II - C V - F

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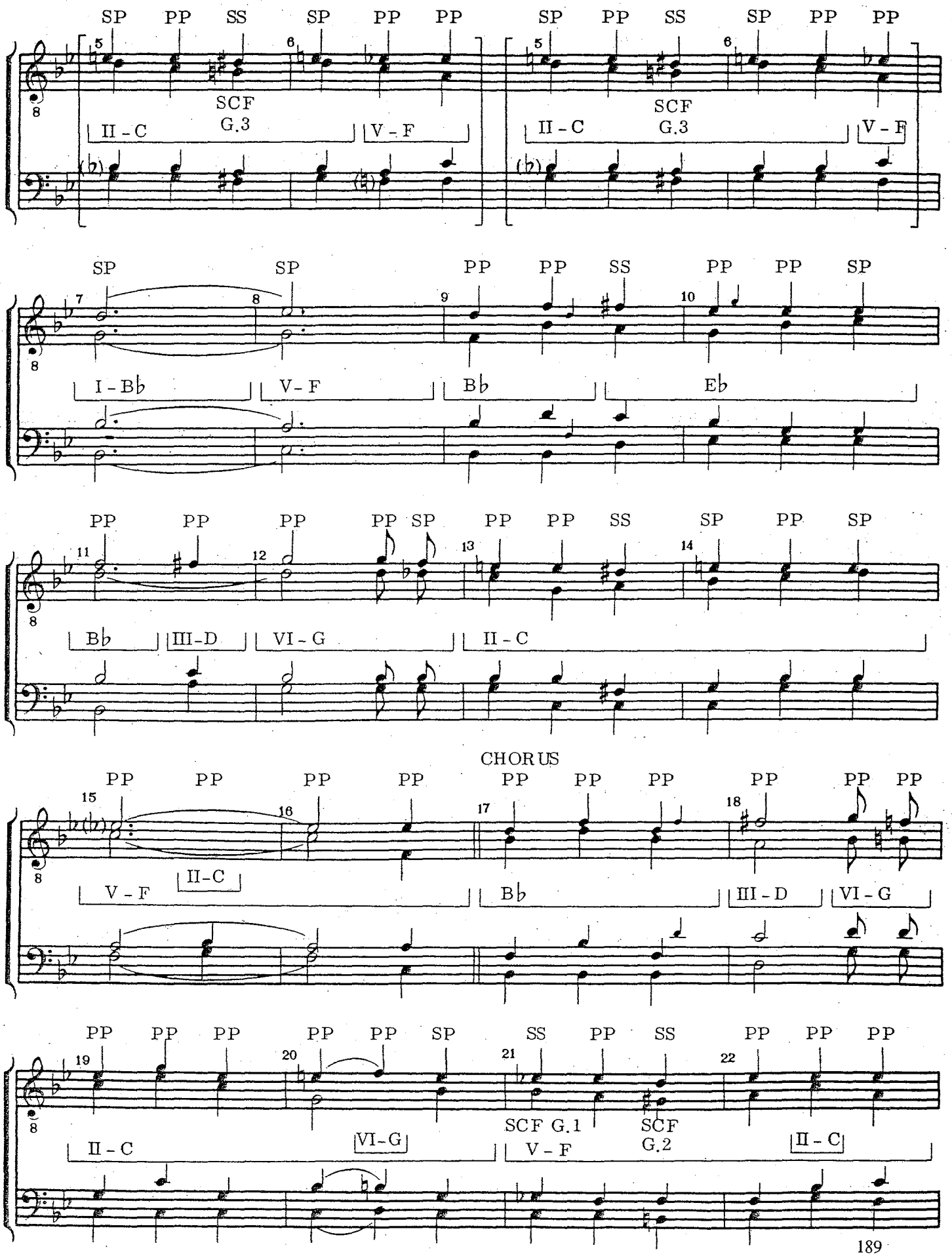
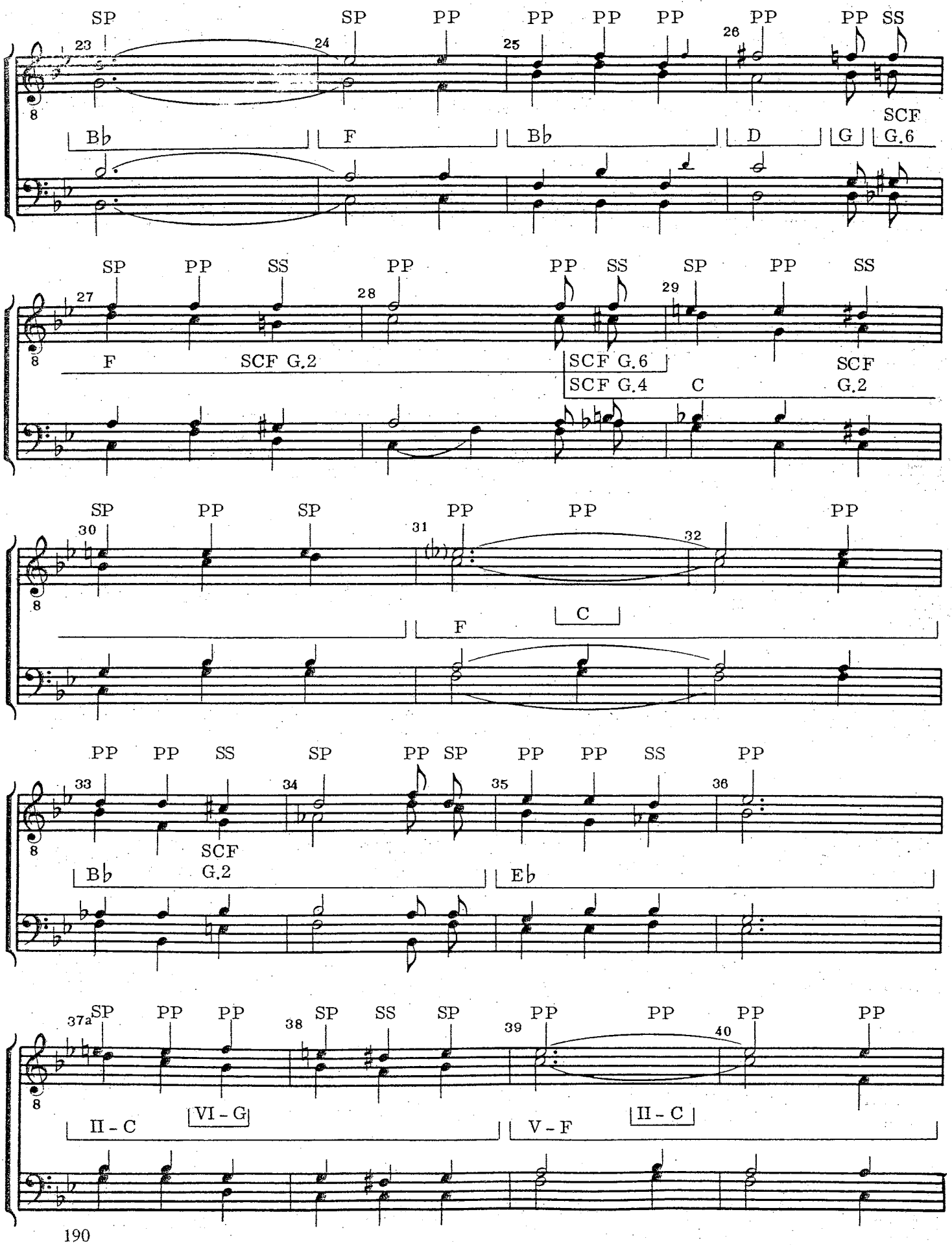
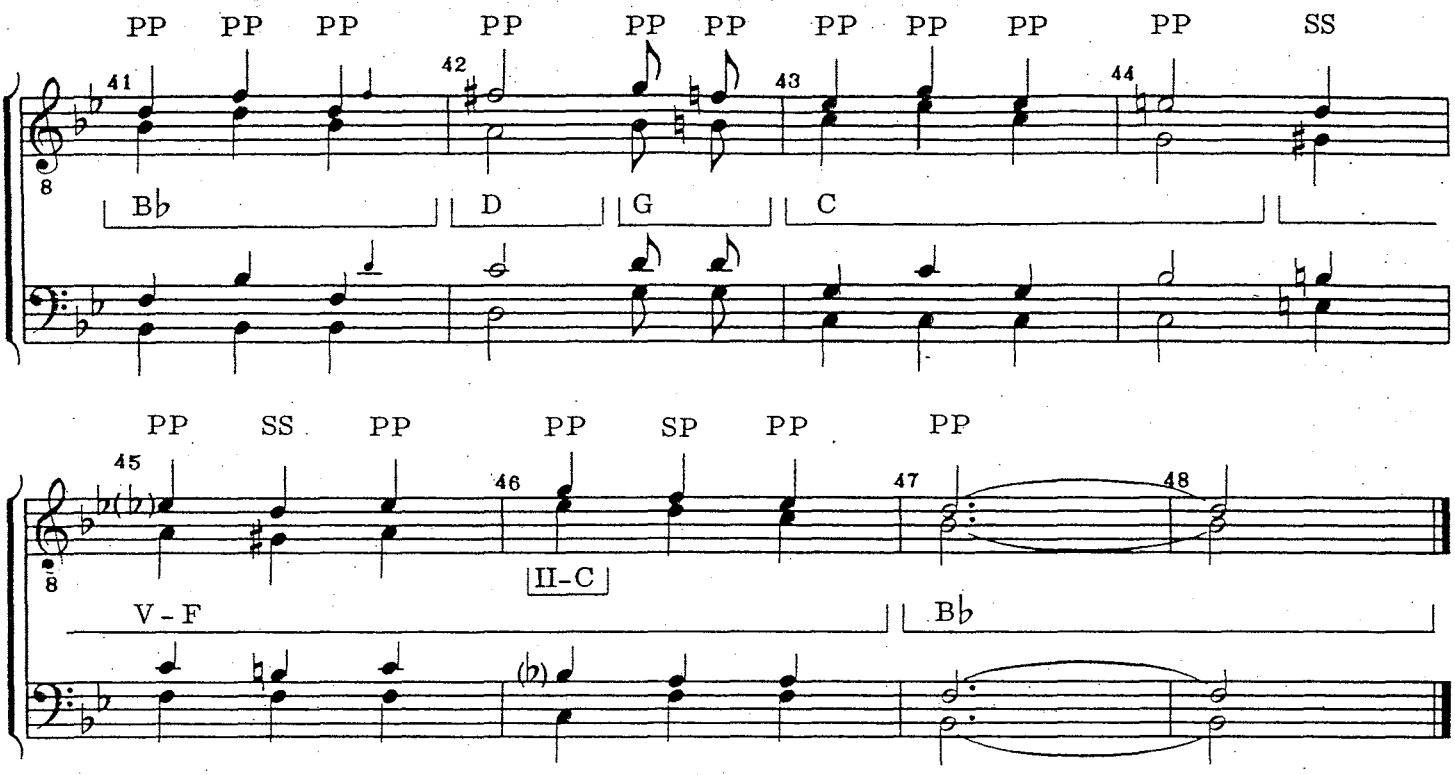

SP PP SS SP PP PP
SCF G.3
II - C
V - F
SP SP PP PP SS PP PP SP
I - B♭
V - F
B♭
E♭
PP PP PP PP SP PP PP SS SP PP SP
B♭
III-D
VI - G
II - C
CHORUS
PP PP PP PP PP PP PP PP PP PP
V - F
II-C
B♭
III - D
VI - G
PP PP PP PP PP SP SS PP SS PP PP PP
SCF G.1
SCF G.2
II - C
VI-G
V - F
II - C


SP SP PP PP PP PP PP PP SS
23 24 25 26
8
Bb F Bb D G SCF G.6
SP PP SS PP PP SS SP PP SS
27 28 29
8
F SCF G.2 SCF G.6 SCF G.4 C SCF G.2
SP PP SP PP PP PP
30 31 32
8
F C
PP PP SS SP PP SP PP PP SS PP
33 34 35 36
8
Bb SCF G.2 Eb
37a SP PP PP 38 SP SS SP 39 PP PP 40 PP PP
8
II - C VI - G V - F II - C



You'll recall that some spots seemed to need swipes to break up sustained or monotonous harmonies, such as in measures 3 and 4. Using a VI7 chord in measure 4 would require alteration of measure 5 as well, since the G7 chord must be followed by a C chord to complete the Circle of Fifth progression of G to C to F. The first two beats of measure 5 use chords of the primary chord family of C. While it is possible to progress to the PCF of F at several places in measures 5 and 6, we mustn't forget that F is the primary harmony and should occur on the downbeat of measure 5. The longer this harmony is delayed, the more confusing the harmonic situation becomes! But there are several ways to do it. Accordingly, we've shown four versions of these measures. Study these, and decide which offers the best voice leading. That is the one which should be used, provided the return to the PCF of F is soon enough. The answer is in Step VII but, please, no looking ahead.

Measures 7-8. Swiping to the V chord (F7/9) breaks up the tonic harmony and prepares the way for the next phrase which begins on tonic harmony. You might feel the need for the lead to resolve his 9th in measure 8 down a step to F, but the composer didn't, and after all, it's his melody!

Measures 11-12. The Circle of Fifths again offers harmonic material for an interesting swipe, and clears up the problem that we noted in Step V, that of needing motion.

Measures 15-16. A harmonic retreat (retrogression) backward in the Circle of Fifths gives just enough relief from the F7 chord.

Measure 20. Always on the alert to provide additional interest in the harmonization, another retrogression is tried, from C back to G and return to C. This does not seem to work very well. It sounds belabored, engineered, overdone!

Measure 21. An alteration of the C7 chord on beat one avoids the exact repetition of the chord from measure 20.

Measure 22. Another retrogression gives variety—do you like it?

Measures 23-24. Swipe to the V7/9, as in measures 7-8. Do you like the sound of the lead remaining on the 9th?

Measure 26. The D7 chord sounds fine, and the D♭ 7 sounds fine, but the first eighth note was weak in Step V. Resolving the D7 chord by Circle of Fifths to a G min7, inverted, permits good voice leading in the measure as the harmony moves onward through the D♭ 7 to the F added 6th (measure 27) which is inverted. If that sounds a little complicated, read it again slowly, and compare with earlier versions of these measures and with the sheet music.

Measures 27-28. By inverting the Fdim7, we achieve a more interesting and less static bass line.

Measure 29. SCF Group 2 provides a little more variety than the C added 6 used earlier.

Measure 31. Another retrogression provides our swipe.

Measure 33. More variety with SCF Group 2 here. How about keeping this one?

Measures 37-38. Our choice, the version seen in measure 37a in Step V, avoids the triads in parallel motion going from measure 36 to measure 37b. A retrogression on the third beat of measure 37 to G min7 may add interest. We should return to the C harmony on the first beat of measure 38, since C is the primary harmony of these two measures, and the normal accent of the first beat emphasizes this.

Measure 38. See comments on measure 29.

Measure 39. See comments for measure 31.

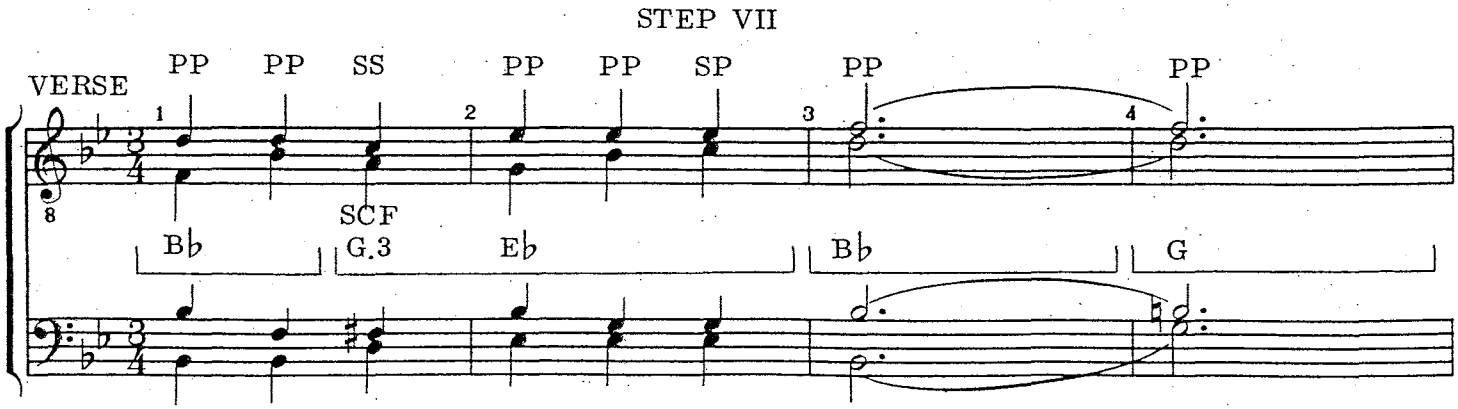
Measure 46. Another retrogression, this time on an accented first beat. Note that the harmony returns very quickly to F.

If you will review the retrogressions used in this step, you will note that all use chords of SCF Group 1. They will almost always be seventh chords—barbershop sevenths, minor sevenths, or sometimes half-diminished sevenths.

While our concern with this progressive arrangement so far has been with harmonizing the melody notes, you may have noticed the options of chord voicing (measures 1, 2, 9, 10, 17, 25, and 41). In Step VII, some decisions have been made in these spots.

Step VII—If you are still with us, you will be happy to learn that the basic harmonization is almost completed. In this step we'll examine some of the PMN which were harmonized with PCF to discover whether harmonization of these PMN with SCF could add interest to the basic harmonization.

Example 37.



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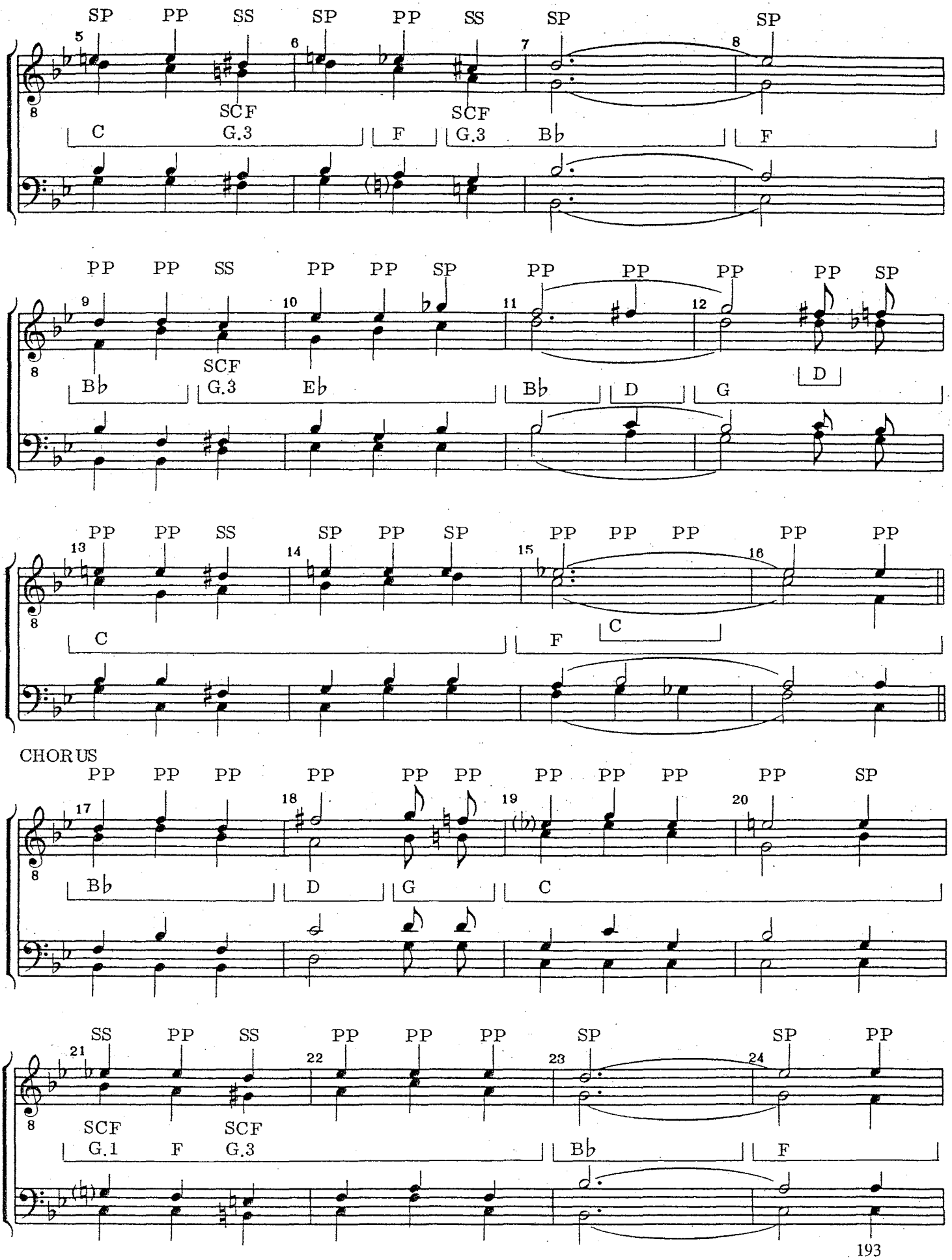
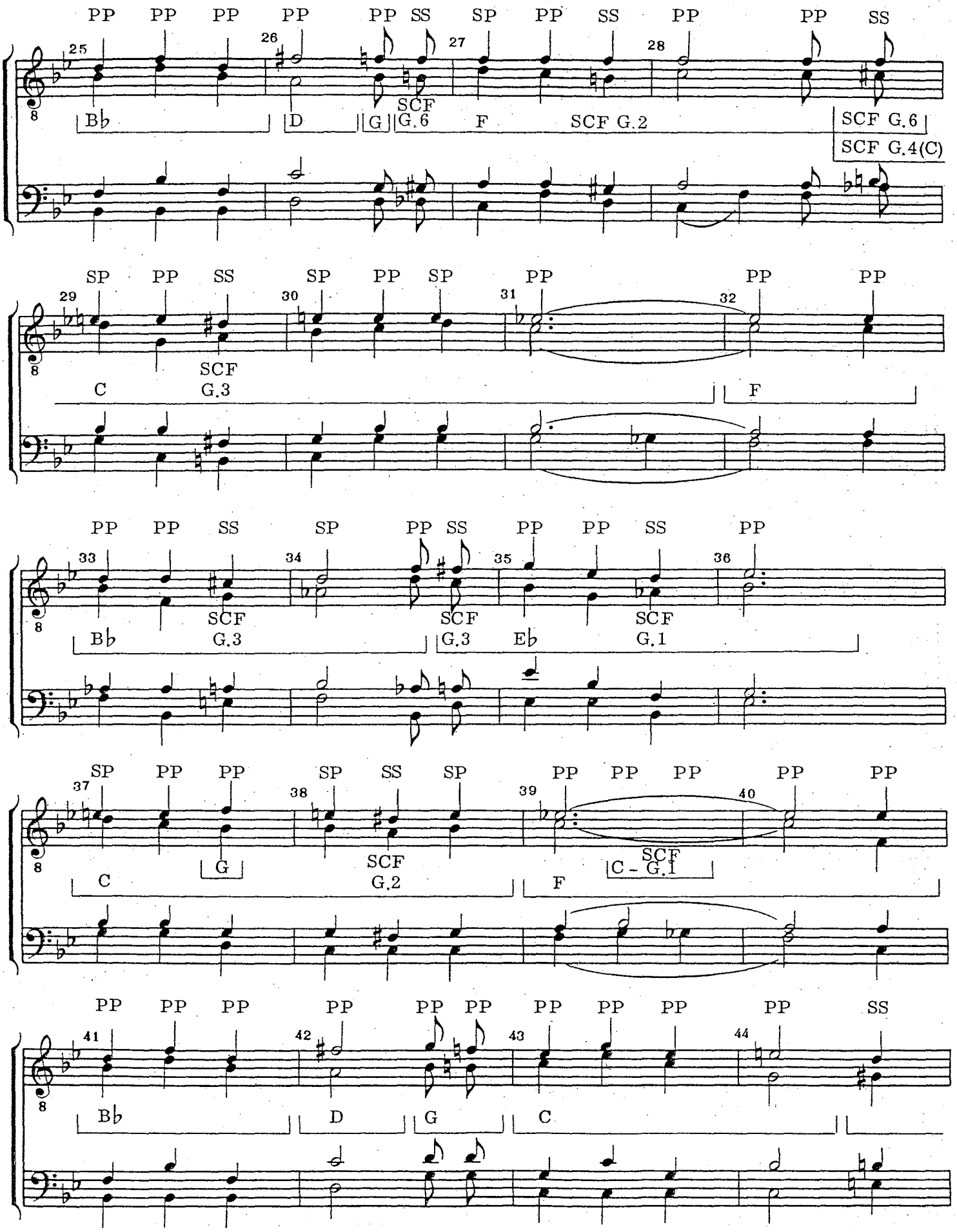
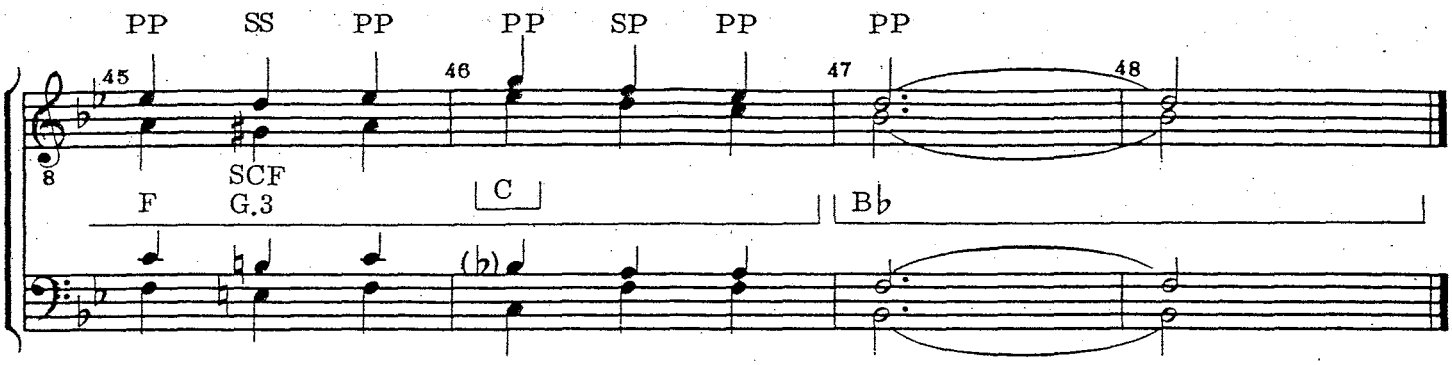

SP PP SS SP PP SS SP SP
5 6 7 8
SCF SCF
C G.3 F G.3 B♭ F
PP PP SS PP PP SP PP PP PP PP SP
9 10 11 12
SCF
B♭ G.3 E♭ B♭ D G D
PP PP SS SP PP SP PP PP PP PP PP
13 14 15 16
C F C
CHORUS
PP PP PP PP PP PP PP PP PP PP SP
17 18 19 20
B♭ D G C
SS PP SS PP PP PP SP SP PP
21 22 23 24
SCF SCF
G.1 F G.3 B♭ F


PP PP PP PP PP SS SP PP SS PP PP SS
25 26 27 28
Bb D G SCF G.6 F SCF G.2 SCF G.6 SCF G.4(C)
SP PP SS SP PP SP PP PP PP
29 30 31 32
SCF G.3 C F
PP PP SS SP PP SS PP PP SS PP
33 34 35 36
SCF G.3 SCF G.3 SCF G.1
Bb Eb
SP PP PP SP SS SP PP PP PP PP PP
37 38 39 40
G SCF G.2 SCF C - G.1
C F
PP PP PP PP PP PP PP PP PP PP SS
41 42 43 44
Bb D G C



In measure 6, we had harmonized the PMN A with F7 of the PCF F. Taking a chord of the SCF of the following primary harmony (B♭), we find an alternative in the A7 chord—SCF Group 3 of B♭. The voice leading is not too bad and the cross-relation in bass and tenor is not difficult. So in this instance, the A7 (VII7), is a viable substitute for F7 (V7), although it adds to the unsettled feeling of the harmonies in measures 5 and 6.

Measure 10. Coloring the third beat with an E♭ minor 6th chord adds needed harmonic variety.

Measure 11. In Step VI the bass was required to jump the Major 7th interval. An occasional doubling to get a "spread" effect is a device used in barbershop arranging.

Measure 12. The retrogression technique enables us to use a SCF Group 1 for the first eighth note in the measure. The quick change of chord color does not feel as comfortable as we'd like, however.

Measure 15. Color is added to the harmonization by bringing in the C harmony on the second beat and letting the bass move to G♭ (making a C half diminished 7th) on the third beat. Compare with Step VI.

Measure 17. The voicing of the B♭ chord on the third beat is a decision based on the natural tendency of an ear tenor to sing the third of the chord. Same in 25 and 41.

Measure 21. No reason at all to decide on a Cmin7 rather than C half-diminished (Step VI). Call it "arranger's choice." Same on harmonizing the G♯.

Measure 23. In the next step, we might experiment with a bit more movement in the swipe.

Measure 29. While the dip in the tenor line is very nice, it would seem that after all the harmonic variety of 26-28, we should "hew the line" and keep a C feeling. In the next step we'll go back to C add 6, and perhaps open up the voicing.

Measure 31. Previously, the PMN C was harmonized with F7 of the PCF *(see Step VI)*; there was a retrogression to C and a return to F. Here a more interesting harmonic picture results when the F harmony, which occurred in measures 31-32 *(see original sheet music and Steps II-VI)* is delayed a full measure by carrying over the C harmony through measure 31, and saving the F harmony until measure 32. This carryover adds harmonic tension and creates a greater demand for the appearance of the F harmony in measure 32, and consequently, a more satisfying release of tension when the C harmony finally resolves to F. This device is easily used here since the PMN C is the start of the C and F harmonies.

Measure 33. The substitution of SCF Group 3 for the B♭ added 6th chord requires a change in voicing to insure smoothness of voice leading. The effect works well though the diminished chord (Step VI) may be the final choice.

Measure 34. A similar substitute leads well to the following E♭ harmony in measure 35. In spite of the rather large and difficult skip in the baritone part, this will probably come off all right. The key, of course, is whether the baritone singer can handle it--it's quick!

Measure 37. While the retrogression allows the use of the G min7 chord within the context of the two-measure C primary harmony, experience shows the bass singers are usually unsure of their line in a situation like this, often missing the D.

Measure 39. See comments for measure 15—more color.

Measure 45. A SCF Group 3 instead of SCF Group 2 works equally as well, though we will probably not use two E7 chords in consecutive measures (44-45).

Before moving into Step VIII, we should discuss the decision made on voicing of chords in measures 1-2 and 9-10. First of all, substituting III7 chords to avoid the descending IM7 almost inevitably results in a conflict between voice leading and chord voicing in the next chord Measures 1-2 and 9-10 are good examples of this. The natural resolution of the tenor F♯ is to the G (Step V and VI) but this doubles the third and is something we avoid. It's not the natural ear tenor instinct and the least preferable chord voicing. *(See the chapter on "Chord Voicing and Voice Leading.")* On the other hand, the trained musician's instinct is to avoid the tenor move an augmented second from F♯ *down* to the root, E♭.

Any way you slice it, there is awkward voice leading. But better inside the chord, perhaps—as in Step VII, where the baritone moves from his F♯ to B♭. However, this close D7 voicing is not the best chord voicing, so what to do is always the question.

Up until now we have left out discussion of lyric and tempo on purpose. You may have been asking yourself "won't the mood of the lyric and appropriate tempo have a lot to do with choices of harmony, voicing of chords, and voice leading?" The answer is, of course, a resounding yes! Particularly in view of the fact that today's barbershop arranger, in contrast to many of his predecessors, is more concerned with the subject of interpretive arranging than ever before.

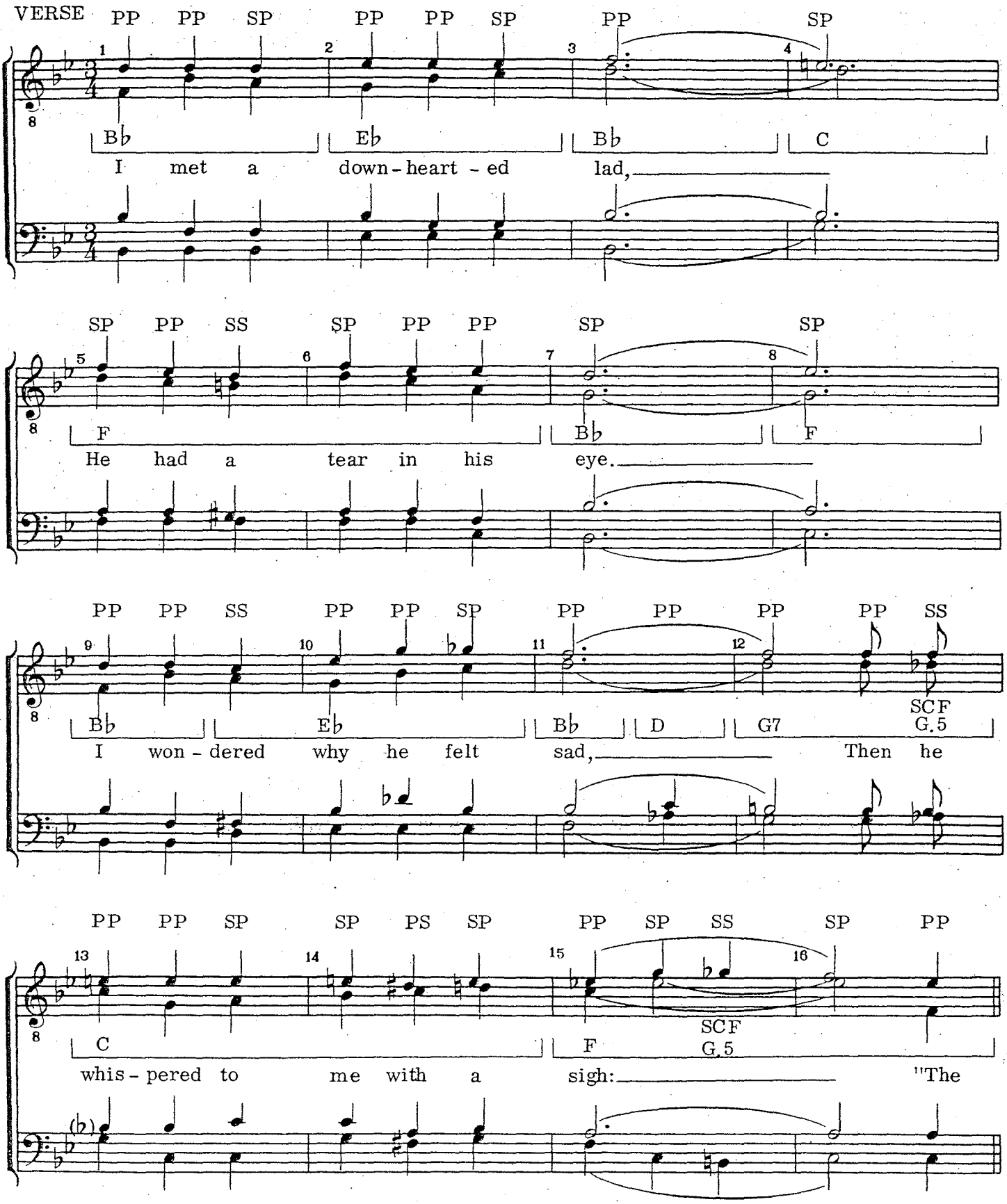
We have not lost sight of the fact that barbershop singing is chord singing. We are chord singers and hopefully always will be, but not just chords for chord's sake alone!

So, while a few more possibilities will be shown in Step VIII, the words will have the strongest influence on our final decisions.

Step VIII—The basic harmonization will probably not benefit from too many more alterations of harmony or additional chords from the Circle of Fifths. In fact, we *may* conclude that we've gone too far and consider backing off to some of the simpler harmonizations. But this may be our last chance to stuff a few good ones in there, so here goes!

Example 38.

STEP VIII



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CHORUS

PP PP PP PP SS PP PP PP PP PP SP

17 18 19 20

Bb D G.4 G C

pal that I loved stole the gal that I loved, And

SS PP SS PP PP PP SP SP SS SP PP

21 22 23 24

F G.1 G.3 Bb G.2 F

took all my sun - shine and joy; No -

PP PP PS PP PP SS SP PP SS PP PP SS

25 26 27 28

Bb G.6 G.4 D G G.6 F G.2 G.6 G.4

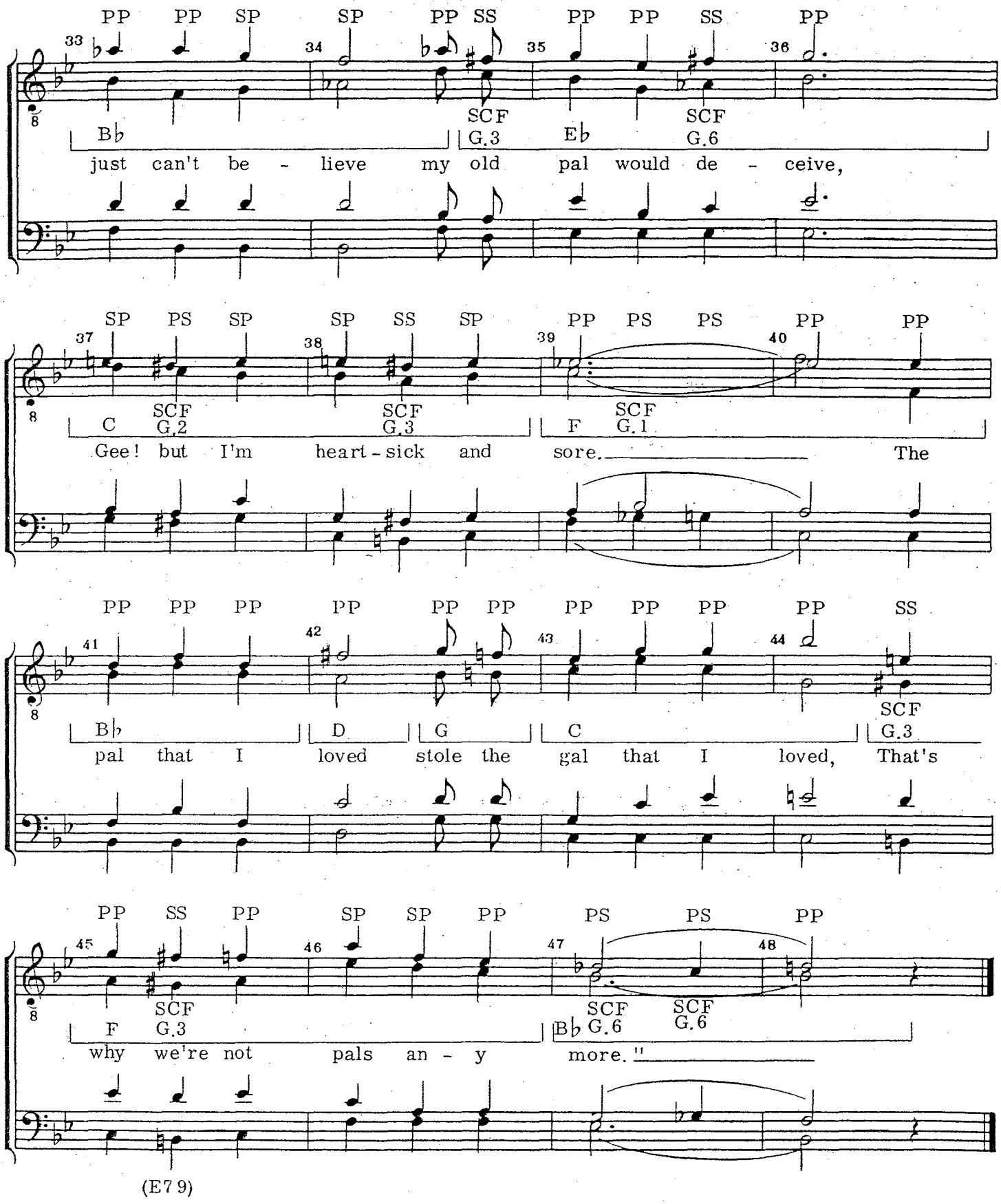
bod - y but he was a bud - dy to me, since we

SP PP SP SP PS SP PP PP PP

29 30 31 32

C G.2 F

played on the floor with our toys. I


PP PP SP SP PP SS PP PP SS PP
33 34 35 36
SCF SCF
B♭ G.3 E♭ G.6
just can't be - lieve my old pal would de - ceive,
SP PS SP SP SS SP PP PS PS PP PP
37 38 39 40
SCF SCF SCF
C G.2 G.3 F G.1
Gee! but I'm heart - sick and sore. The
PP PP PP PP PP PP PP PP PP PP SS
41 42 43 44
SCF
B♭ D G C G.3
pal that I loved stole the gal that I loved, That's
PP SS PP SP SP PP PS PS PP
45 46 47 48
SCF SCF SCF
F G.3 B♭ G.6 G.6
why we're not pals an - y more."
(E7 9)

The tempo of the verse is probably a moderate one, not three. Even though sung *rubato*, the beginning of each sub-phrase should move. The first eight measures should probably be sung in one breath.

Measure 1. The decision to go back to the basic primary harmony was prompted by two considerations: the tempo, as mentioned above, and the problems of voicing and voice leading of the D7 and E♭ chords.

Measure 4. In an attempt to get to the primary harmony of F at measure 5, we'll try a II chord instead of VI in the swipe, though it sounds a bit engineered.

Measure 8. The tension of melodic ninths has, in the past, caused some quartet leads to resolve the ninth to the root. While this makes for a better chord, it's not the melody of the song. The effectiveness of the lyric here is supported by the melodic sixth and ninth in 7-8.

Measure 9. Use of the D7 seems appropriate here, rather than repeating the tonic harmony as in measure 1.

Measure 10. Some elaboration of the E♭ primary harmony is possible. Adding the 7th on beat 2 and changing to a minor 6th chord on beat 3 creates more tension, but sounds artificial.

Measure 11. Using a softer sound than D7 helps the feeling of "sad" and still allows use of the barbershop 7th in measure 12.

Measure 14. The C7 on beat 2 is replaced by a C dim7 (SCF Group 2). At the same time the C dim7 in the preceding measure is replaced by a C added 6th. Use of two C dim7 chords sounded overdone. However, the diminished followed by the ninth chord is not as smooth as we'd like. Perhaps the tenor should stay on E♮ all through 13 and 14.

Measures 15-16. A bit more elaborate swipe might be called for, since this is the end of the verse. We usually try to set up the refrain, if appropriate, by telegraphing to the listener that this is the end of this section and we're going into another. This swipe may be too much, however.

Measure 18. Whether SCF Group 4 adds or detracts is debatable—it's a bit awkward.

Measure 21. The SCF Group 3 seems to add just the right touch.

Measures 23-24. The movement of tenor and bass adds a bit of poignancy to the lyric. The initial rise of tenor/bass to higher notes is a quick swell of joy, but comes back down to the general feeling of sadness.

Measure 25. Somewhat similar to measure 18. The E♭7th chord is SCF Group 6 of B♭, and SCF Group 4 of D.

Measure 28. This is a once-in-a-while triad (third beat) where voice leading, the spread effect, and bass line seem to justify its use. The short duration of the eighth note minimizes the effect of baritone/lead double.

Measures 29-30. The open voicing was used for dramatic effect, and almost identical harmony was retained. The baritone is in his extreme upper range, however, and this may be too soon in the song for such a climactic effect.

Measure 31. The C half dim 7th chord sounds on the first beat, and the tension is allowed to build throughout the measure, until the resolution on the first beat on measure 32.

Measures 33-34. Basically a revoicing of Step VII—the interpolation of the SCF Group 3 may happen too quickly to be worth considering.

Measure 35. The SCF Group 6 on the third beat may be a little too rich, but ought to be considered by an arranger as an available option.

Measure 37. Seldom would you consider harmonizing the root of the primary harmony with a chord from the secondary chord family, but there are times when it is possible. Again, an arranger should be aware of this option.

Measure 39. Compare with Step VII to note the effect of reversing G and G♭ in the bass part. This leads very well into the change of voicing in measure 40, but is not a typical barbershop move.

Measures 43-44. This seems to be the place to get climactic! The lyric in the last part of the song does not call for the big chords: "that's why we're not pals anymore."

Measures 44-46. Perhaps the only lesson to be learned from these measures is that it is possible to create quite a different sound and effect and yet remain true to the original basic harmony. The effect is created by revoicing the chords rather than by re-harmonizing the melody with different chords. Of primary importance, as mentioned many times previously, is the fact that all parts move well from note to note with no awkward intervals or large skips. Of special interest is the SCF Group 3 used in measure 45, a rather rare use of a Group 3 ninth chord and not typical.

Measure 47. This familiar harmonic effect is achieved by simply delaying the appearance of the final tonic chord by the interpolation of SCF Group 6 chords. Note that the basic harmonic progression is still F to B♭.

Step IX—The arrangement of the song, as published for the Society by Big 3 Music Corporation, is shown in its entirety in this step. Final decisions depended primarily on interpretation of the lyric and use of harmonies to support the melody rather than detract from it.

Example 39.

STEP IX

Verse: Freely

Tenor Lead

Baritone Bass

I met a down-heart-ed lad And

he had a tear in his eye,

I won-dered why he felt sad, (so sad,) Then he

whis-pered to me with a sigh: (a sigh:) "The

Chorus:

pal that I loved stole the gal that I loved, And

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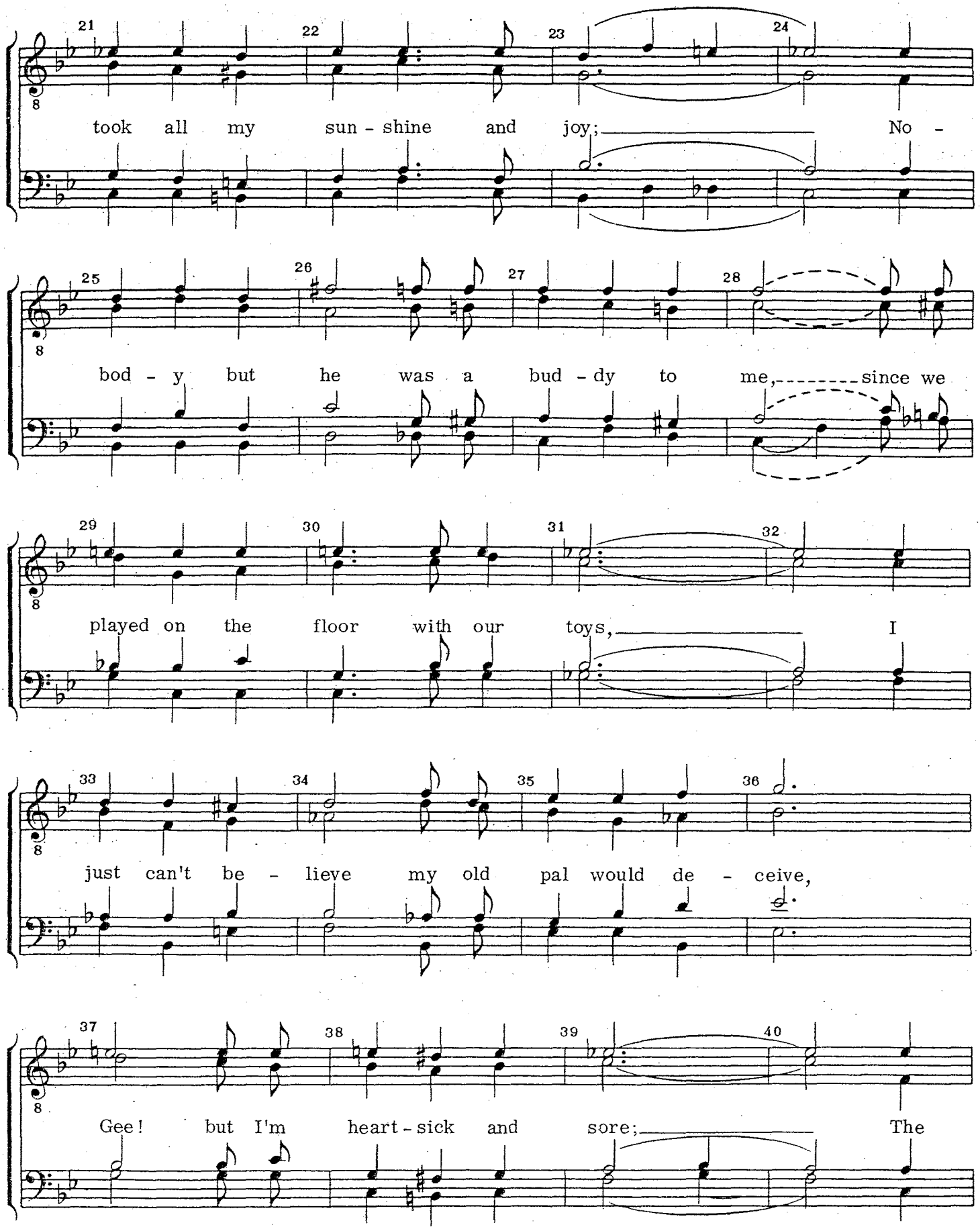
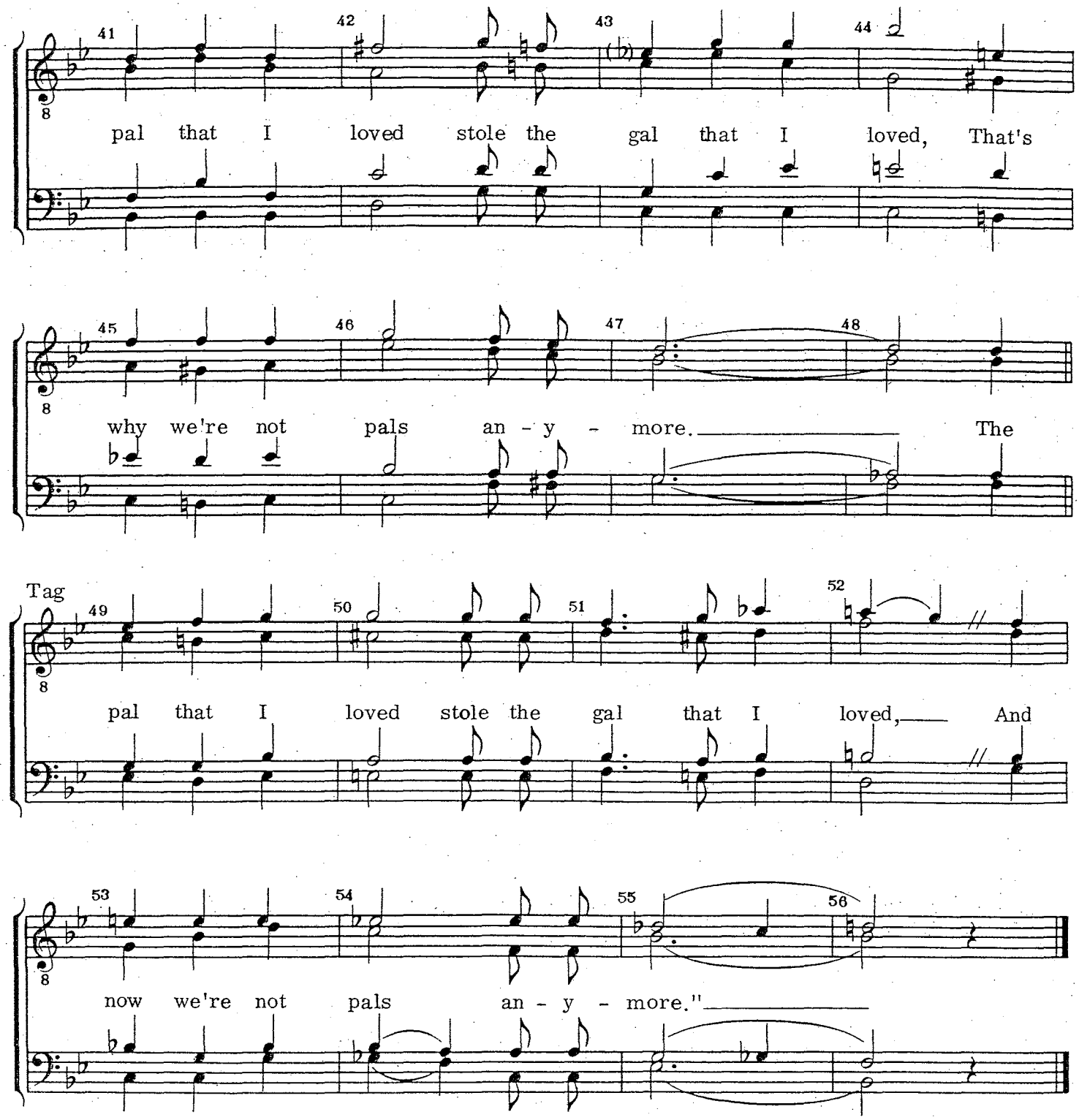

took all my sun - shine and joy; No -
bod - y but he was a bud - dy to me, since we
played on the floor with our toys, I
just can't be - lieve my old pal would de - ceive,
Gee! but I'm heart - sick and sore; The


41 42 43 44
pal that I loved stole the gal that I loved, That's
45 46 47 48
why we're not pals an - y - more. The
Tag
49 50 51 52
pal that I loved stole the gal that I loved, And
53 54 55 56
now we're not pals an - y - more."

One of the most difficult decisions was in measures 3-4. The use of G7 (Steps VI and VII) not only forced considerable delay of the F harmony, which should occur on the downbeat of measure 5, but also seemed to sound opposite to the general effect of a "down-hearted lad," particularly with the bass and bari rising into the chord. Actually, a sensitive quartet could hold the B♭ chord all the way through 3-4, with a slight increase in volume to carry over into measure 5. Most barbershop arrangers would agree, however, that some harmonic change is needed to provide emphasis, motion, and also to preclude a breath after the word "lad." In Step VIII, a C7/9 was used but sounded artificial on the downbeat and held through the measure. Holding off until the end of the measure seems to give us just the touch we're looking for: it has harmonic change, it requires the quartet to carry over without breathing, and the appropriate insertion of a word holds the whole phrase together.

The purposeful alteration of the rhythm in measure 6 helped emphasize "tear" and break up all the quarter notes.

The echo "so sad" in measures 11-12 adds a gentle touch, while a revised swipe in 15-16 seems to "sigh" and still prepare us for the refrain of the song.

In measures 22 and 30, alteration of rhythm helps point up certain word sounds and breaks up the series of quarter notes.

Needed extension of the song is accomplished by using a deceptive cadence in measures 47-48, setting up the tag which summarizes the message of the lyric.

If you have mastered all the foregoing material in this approach, you should now be able to discover an acceptable solution for any problem not covered by these principles of barbershop harmonization, as long as the song is a barbershop song and is capable of being arranged in the barbershop style. Most of the preceding material is not applicable to making arrangements in jazz, rock'n'roll, gospel or other musical styles, which are, of course, outside the scope of barbershop.

Barbershop harmonization

(Approach Three)

Each harmonized note in barbershop must be a root, third, fifth, sixth, seventh, or ninth of a chord which is in the barbershop chord vocabulary. There should be no need to discuss the barbershop chord vocabulary in any detail here. Complete information on the barbershop chords will be found in the Society manual, *Theory Of Barbershop Harmony*. Suffice to say, we use the Major and minor chords (triads), the augmented triad on occasion, and once in a while, under very special conditions, the diminished triad. The seventh chords include our special favorite, the barbershop (dominant-type) seventh chord, plus the minor seventh, half-diminished seventh, and diminished seventh chords. The Major seventh chord is acceptable under special conditions, as in the augmented seventh chord. The ninth chords include the dominant-type, and the Major triad with the added Major ninth. The sixth chords include the Major and minor triads with added sixth. The degree of acceptability of chords in the barbershop chord vocabulary will only be noted in this approach as it relates to choice of chords in the harmonizations discussed.

The underlying principle in this section of the chapter is *where the harmony is going*. To what harmonic pillar is progression being made? What is the target or "goal" harmony?

Harmonic function in barbershop

Except for the root position of the tonic chord, all other chords used in barbershop have the function of moving music forward, creating a "harmonic highway," stretching from the beginning of the song to the final root position tonic chord. This forward movement is not a haphazard selection of chords; there are rules that control and govern. Through our exposure to music from listening and participation, we begin to feel the leading to and from chords.

A song melodically and harmonically revolves around a tonal center. This tonality or key center is a stabilizing force that is returned to time after time and is the root of the final chord. In isolation, a triad heard without the establishment of a tonal center would have little or no meaning and might itself become a tonal center. Add a seventh to the triad and it becomes unstable and wants to resolve or move somewhere.

When we hear a song, a tonal center or key feeling emerges. The melody alone suggests underlying harmonies and directs the ear along the harmonic highway. We move in, out and around the tonal center much like the paddle ball attached with a rubber string—it is batted out but returns insistently to the source. The song may start from rest, the tonic chord, and leap to any chord in the vocabulary that has a root based upon any of the remaining eleven tones of the chromatic scale. Ordinarily, however, it will move directly to a chord rooted upon a diatonic note of the prevailing key. After the move away from the tonic, rules of harmonic progression prevail until resolution is made back to the root position of the tonic. Root position is important because first and second inversions of the tonic still hold tension that needs resolution.

Five basic rules will be presented in the pages to follow. They will show the restrictions and limitations as well as the opportunities for harmonic movement in the barbershop style. Before proceeding, an axiom must be stated:

The tonic and subdominant chords are free to move anywhere. Although they often follow rules of harmonic progression, they are the springboards from which any leap may be made. After such leaps, normal rules of harmonic movement come into play.

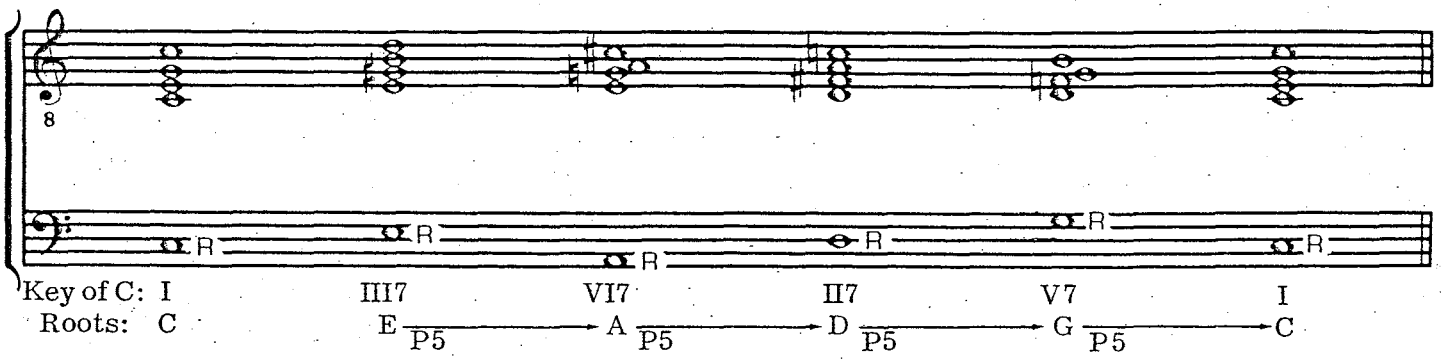
Harmonic progression, as well as movement from chord to chord, is achieved through the following rules:

Rule one—root movement by perfect fifths.

Chords may progress from one to another if their roots are a perfect fifth away from each other. *(For a review of the Circle of Fifths see the chapter "Definition of Barbershop Harmony.")* The harmonic progression of chords whose roots are a perfect fifth apart has been a basic principle of music theory and harmony for a long time. The root movement of the fifth down is the strongest element of harmonic progression, and our ears will accept a series of several downward fifths (or perfect fourths up) in succession. These roots (chords) usually progress on tones of the diatonic scale of the key of the song.

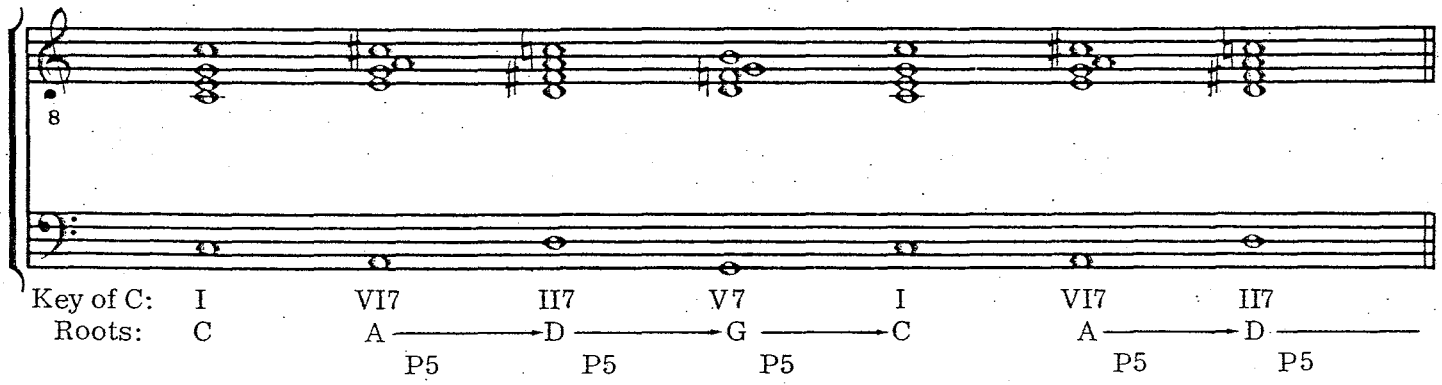
The harmonic progression of "Five Foot Two" is a good example of root movement in a series of fifths downward.

Example 1.



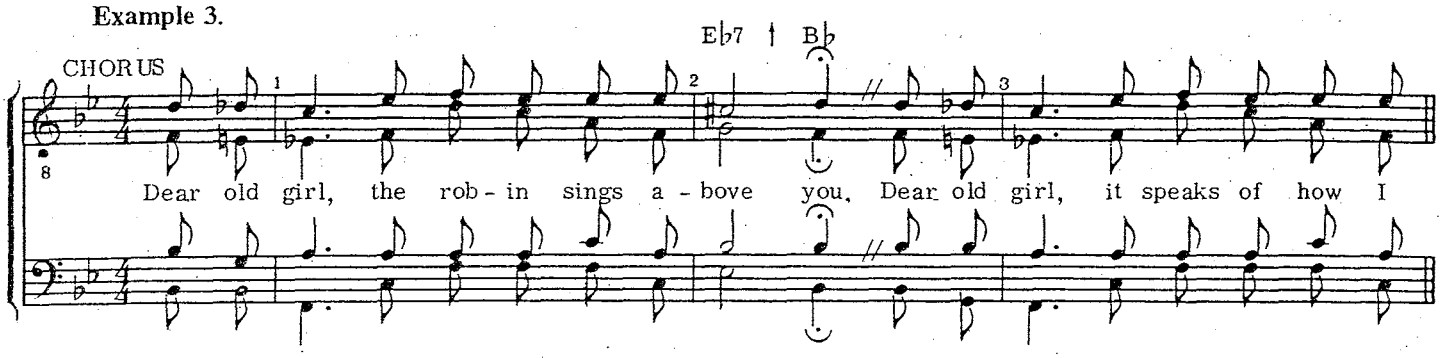
Another familiar song, "If I Had My Way," demonstrates the kind of Circle of Fifths progression we often find in good barbershop songs.

Example 2.



While root movement by fifth up does not normally function in the same way as in the examples above, here's the one use of root movement a perfect fifth up that creates harmonic progression—the cadential use of subdominant to tonic:

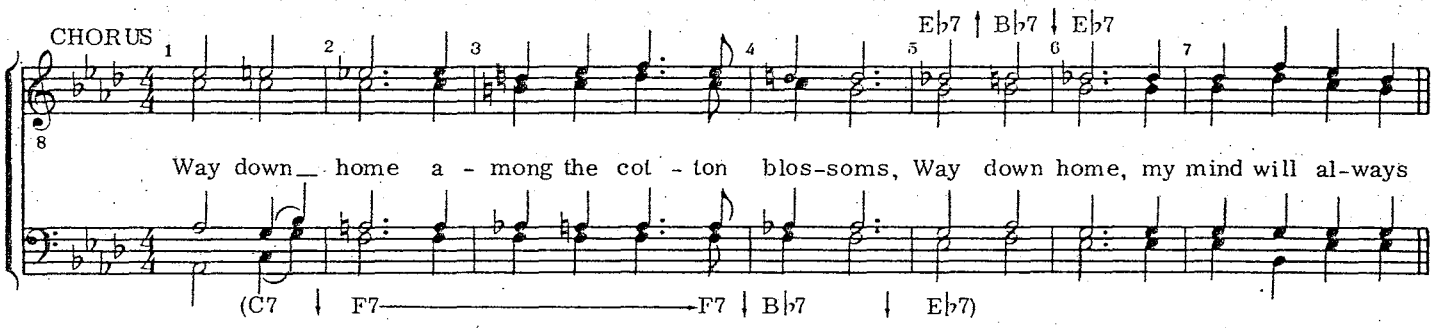
Example 3.



(see *Strictly Barbershop*, Society folio, stock no. 6049)

Other uses of root movement a perfect fifth up do not create *pro*gression but actually effect *retro*gression, after which progression again asserts itself, heading toward a harmonic goal or pillar. Retrogression (often referred to as backing up on the Circle of Fifths) is useful to create variety, as with E♭7 to B♭7 in measure 5 of next example:

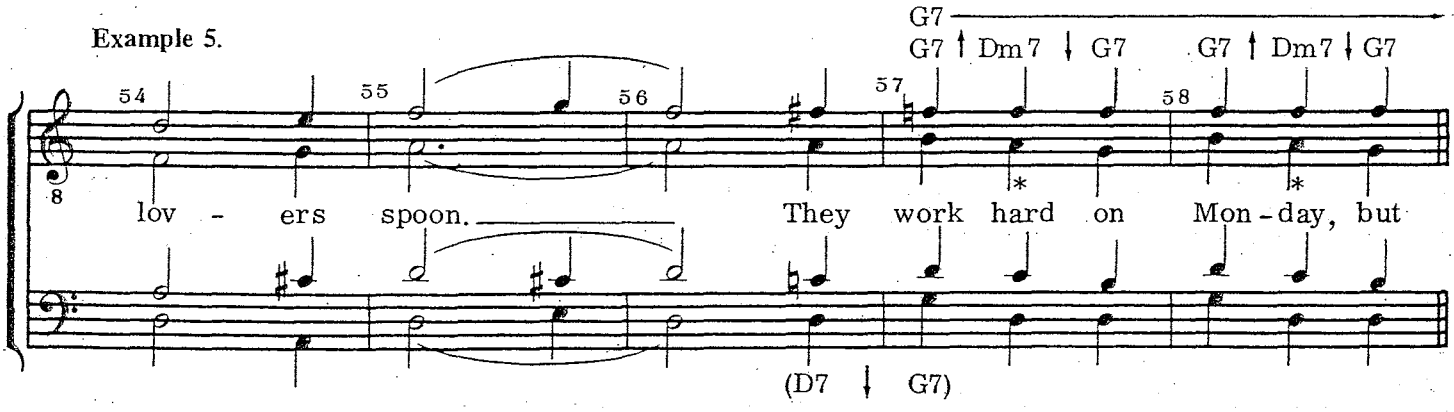
Example 4.



(see *Strictly Barbershop*, Society folio, stock no. 6049)

Quite often a melody note that is out of the chord can be harmonized with a chord rooted a perfect fifth above (retrogression on the Circle of Fifths):

Example 5.



(from "On A Sunday Afternoon," Society stock no. 8072)

Rule two—Root movement by chromatic ½-step up or down.

This movement is usually limited to the barbershop seventh and occasionally the ninth chord. Chromatic use of the diminished seventh is discussed under rule four. Here are examples of chromatic movement by ½-step both down and up:

Example 6.

a.

half step down

E7 ↓ E♭7

steal - ing, I can see my sweet-heart kneel - ing, And I

TAG

A♭7 ↓ G7 ↓ G♭7 ↓ F7 ↓ E7 ↓ E♭7

In the val-ley where the south-ern ros - es grow.

(see *Strictly Barbershop*, Society folio, stock no. 6049)

b.

half step up

E7 ↑ F7

Where's the gang, that good old gang, that sang of Co - ney

A7 ↑ B♭7

D7 ↑ E♭

smile. They sang all the old songs like "Heart Of My Heart." Oh,

(from "Nobody's Singing At The Old Barbershop," copyright 1975 by Mac Huff, used by permission, Society stock no. 7526)

Rule three—Chords rooted a tritone (diminished fifth or Aug fourth) apart are interchangeable.

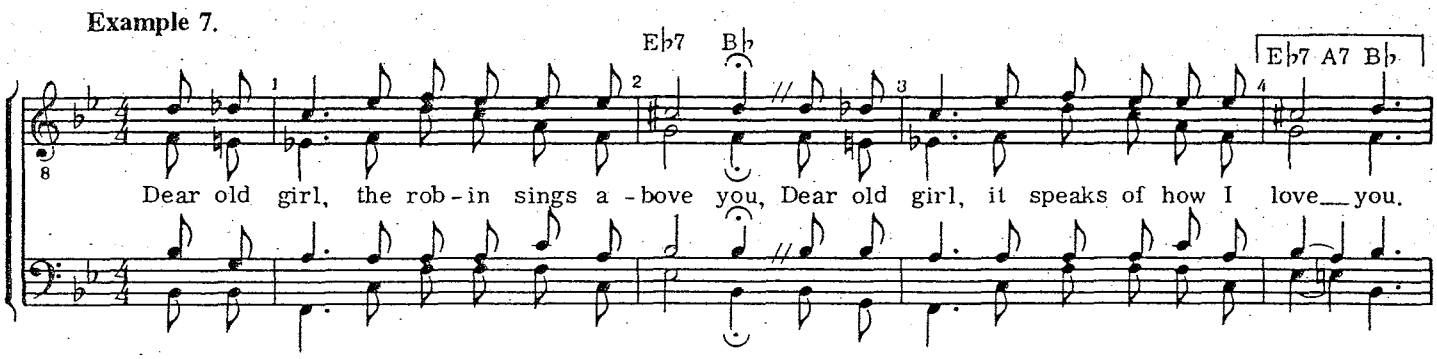
It is of tremendous importance for the arranger to know that chords (usually barbershop seventh and ninth chords) have a counterpart harmony rooted a tritone (three whole steps) away that can be used interchangeably without disrupting the harmonic highway, because they moved to the same chords!

It has been shown that roots may move a fifth up or down (rule one) and by ½-step up or down (rule two). Therefore, an E♭7 chord may move to A♭, B♭, E, and D. The counterpart harmony, or family member, is A7 and this chord moves to the same chords:

E♭7 *moves* to:	A♭ (P5 down)	B♭ (P5 up)	E (½ up)	D (½ down)
A7 *moves* to:	A♭ (½ down)	B♭ (½ up)	E (P5 up)	D (P5 down)

Using the knowledge of family member chords, or counterpart harmony, the arranger can create variety and rhythmic movement:

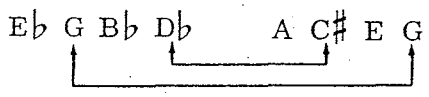
Example 7.



(see *Strictly Barbershop*, Society folio, stock no. 6049)

Observe that the E♭7 in measure two resolves to B♭ (P5 above), but the E♭7 in measure four moves to its harmonic counterpart, the A7, providing movement and variety. While E♭7 to B♭ and A7 to B♭ constitute harmonic progression, the move from E♭7 to A7 is not progression, but creates a harmonic holding pattern.

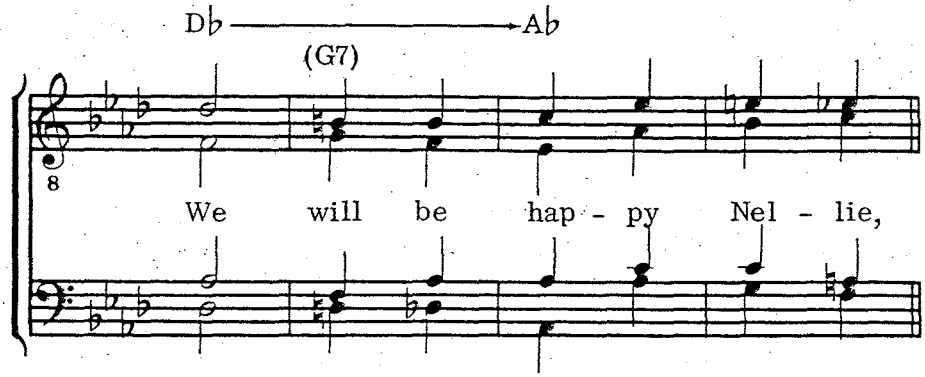
It is interesting to note that the third of one chord is the seventh of its counterpart or family member, and that the seventh of one is the third of the other:



In other words, if the arranger is looking for variety, or a way to keep from sitting on a chord, and the melody note is the third or seventh of a barbershop seventh, he may interchange the two chords. This creates a holding pattern without disturbing the harmonic flow and direction, while preserving the melody.

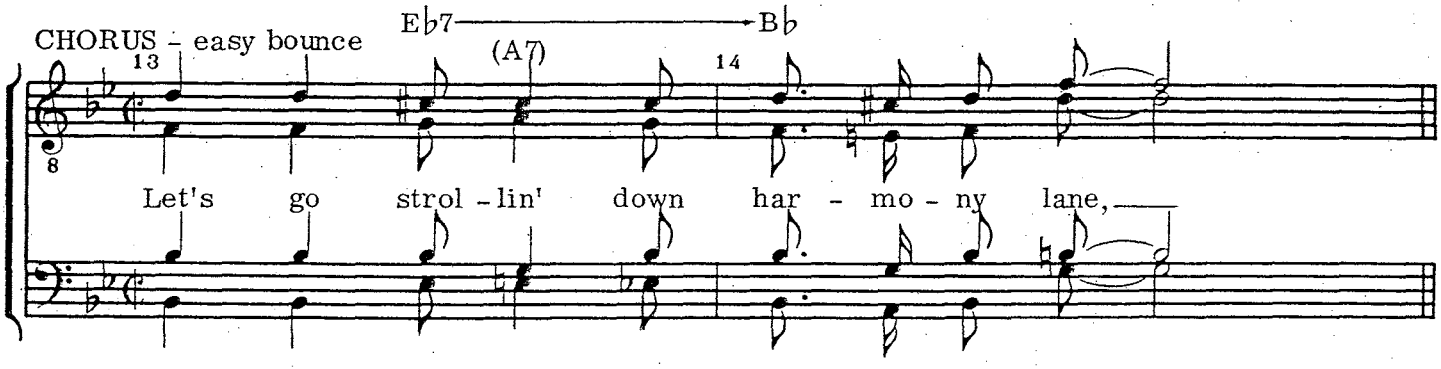
The principle of counterpart harmony substitution may be useful when a melody note is out of the surrounding implied harmony. In the following example, the G in the melody is the lowered fifth of the surrounding D♭ harmony. Since G is the counterpart of D♭, we may harmonize this out-of-chord melody note with G7 and return to D♭ without disrupting the ultimate progression to A♭:

Example 8.



A word of caution: the faster the tempo, the more difficult the execution! While the following can be performed at an easy tempo (note the tempo admonition of "easy bounce"), the back-and-forth harmonic movement could result in performance problems at a fast tempo:

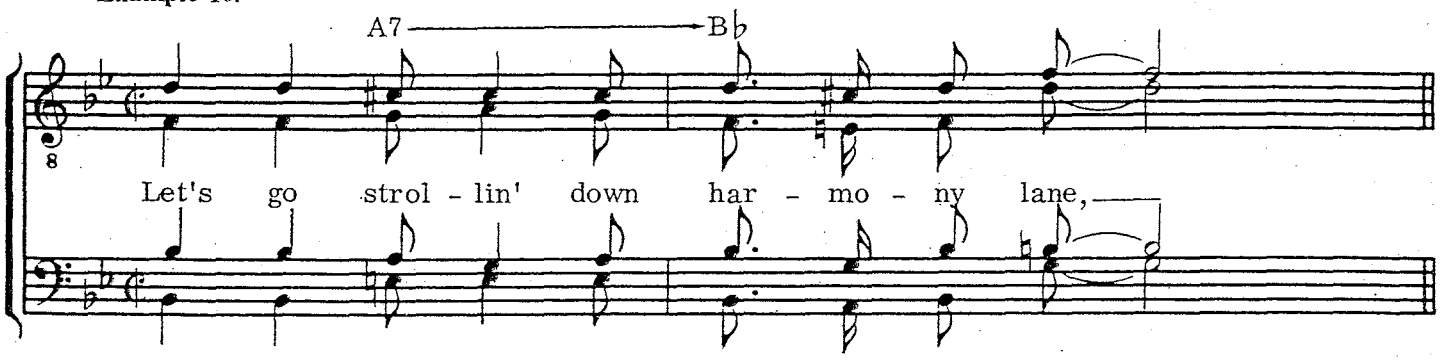
Example 9.



(from "Strollin' Down Harmony Lane," copyright 1975 by Norman Starks, used by permission, Society stock no. 7523)

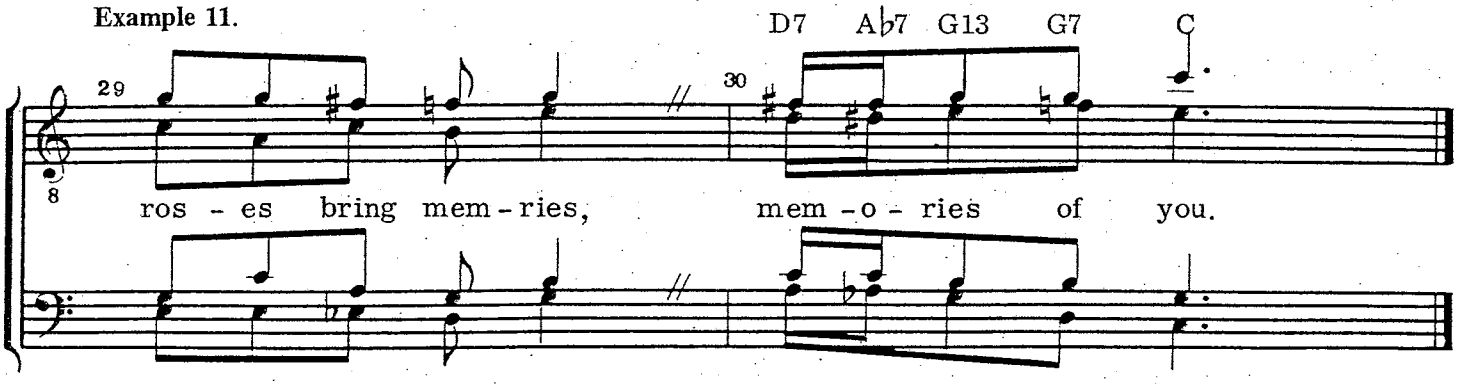
If the arranger is thinking in terms of a quicker tempo, measure 13 of Example 9 could be altered to make performance a bit easier. Since the counterpart harmony of E♭7 is A7, and both the melody notes G and A are in the A7 chord, the last half of the measure can be harmonized with the family member of E♭7:

Example 10.



Example 11 shows the use of counterpart harmony in the closing cadence of a barbershop arrangement. The melody note D is headed for the G7 harmony and on its way passes through a D♯, a note (E♭) in the counterpart of D—the A♭7. Observe that the progression started out on the Circle of Fifths (D to G), but becomes a progression a ½-step down with the substitution of the A♭7 chord (A♭ to G). Note also that the D♯ is the raised root of the D7 harmony:

Example 11.



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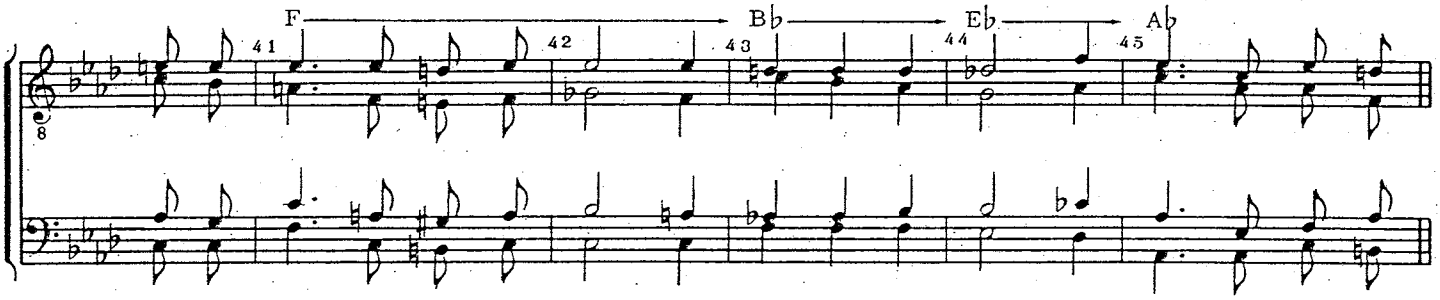
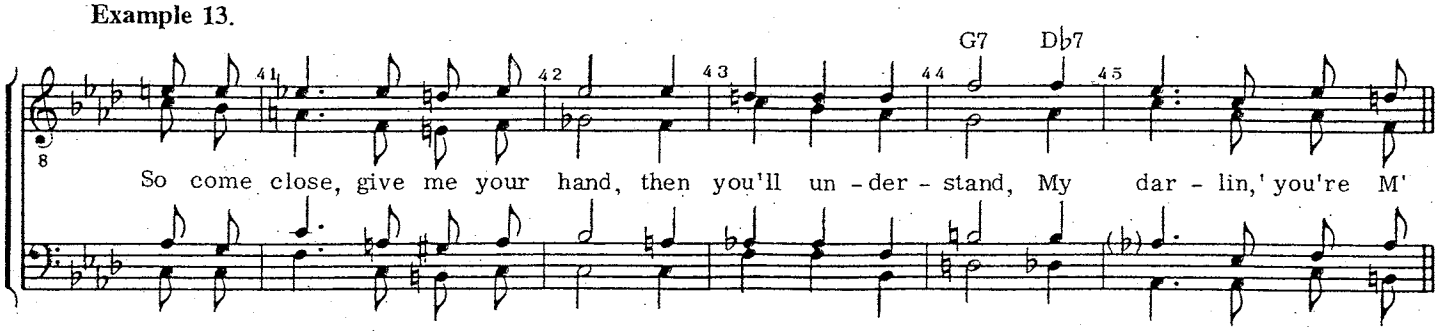
In harmonizing the melodic line of the next example, note that the use of E♭ harmony in measure 44 is consistent with Circle of Fifth progression, since measure 42 is F, 43 is B♭, and measure 45 is A♭ (F-B♭-E♭-A♭). The out-of-chord melody note in 44 has been harmonized with the subdominant, a familiar cadence. In listening to this phrase, does it strike you that it's very *final?*

Example 12.



At this point in the song, there are four more measures to complete the musical and lyric phrase. Though subtle, there's a feeling here of not wanting to write a strong cadence. There should not be a finality of harmonic progression at the "mid-point" of this phrase. The ear would welcome some substitution in measure 44, and the arranger of this song chose G7, the counterpart harmony of the D♭7 chord on "My." This use of family member substitution allowed harmonization of the melody while maintaining harmonic direction to the A♭ pillar in measure 45. This is the way the phrase is harmonized in the published arrangement:

Example 13.



(from "M'Honey," copyright 1961 by Larue Dickson, used by permission, Society stock no. 7529)

In rule three, we have seen that in counterpart chords the third and seventh of one barbershop seventh are notes that are also in its counterpart (Example 7). We have also seen that the lowered fifth of a surrounding harmony is the root of its counterpart chord (Example 8). And finally, we have noted that the raised root of a barbershop seventh is the fifth of the family member chord. Putting it all in a nutshell may be of help to the arranger:

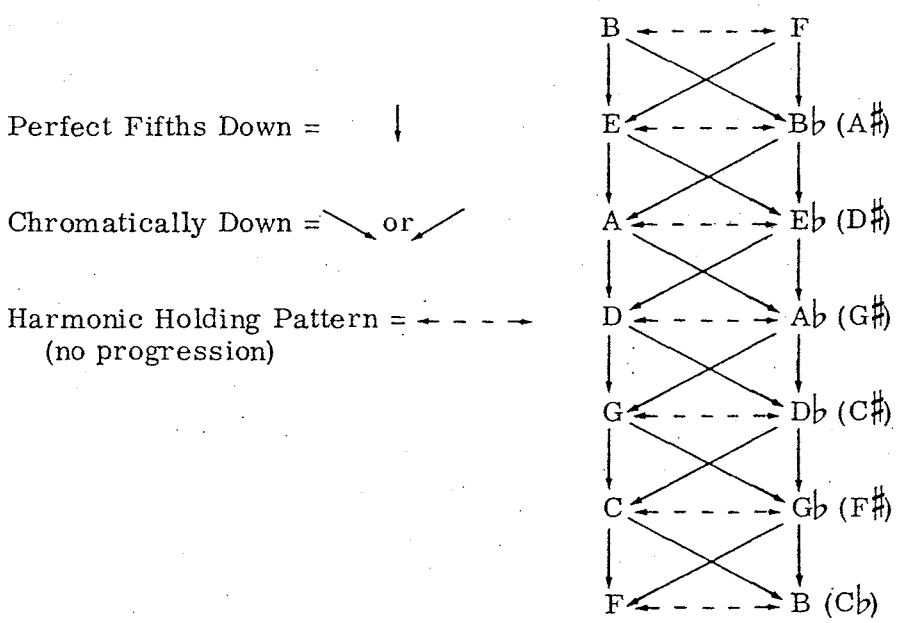
Use of the counterpart harmony may be an option when the melody note is on the third, seventh, raised root, or lowered fifth of the chord.

A great deal of territory has been covered by these rules. Maybe now would be a good time to bring it all together graphically to help show how they are related.

Below is a diagram of the counterpart harmony groups showing progression downward chromatically and in perfect fifths. Family roots are connected by the dotted lines illustrating there is no harmonic progression and that they can be used interchangeably. Vertical lines show root movement down a perfect fifth from each family member. The slanted lines show the chromatic downward moves. The first group is repeated again at the bottom of the list to show full circle.

Example 14.

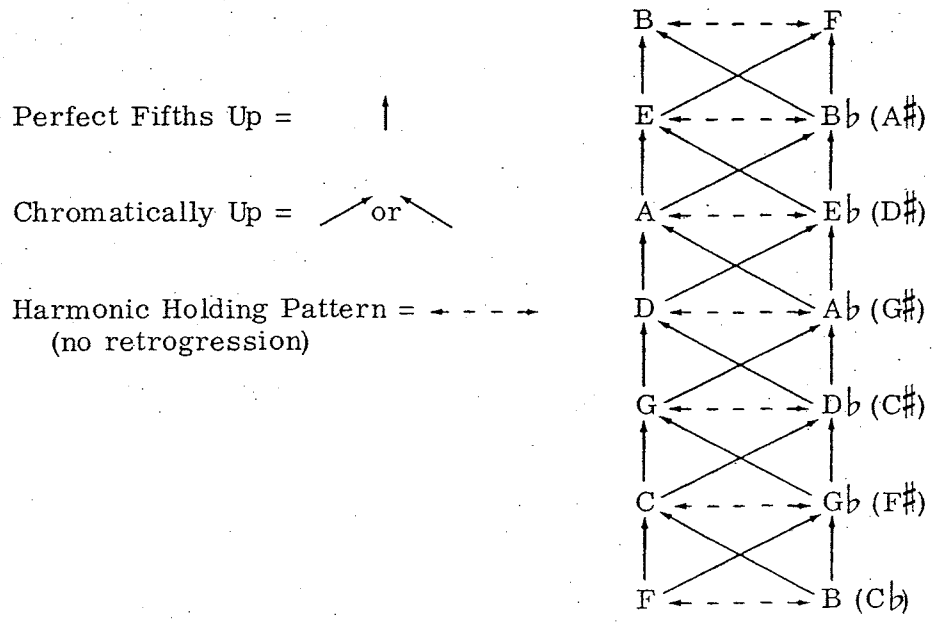
Barbershop harmonic progression



Harmonic movement in reverse is retrogression. The same family groupings of counterpart harmony are listed below. This time the movement is shown in perfect fifths up and chromatically up.

Example 15.

Barbershop harmonic retrogression



Harmonic movement can now be further defined. Using the two diagrams above, plot the opportunities of harmonic movement for the D-A♭ counterpart family. You should see that:

1. Chords rooted on D progress to G and D♭ chords, retrogress to A and E♭ chords.

2. Chords rooted on A♭ progress to G and D♭ chords, retrogress to A and E♭ chords.

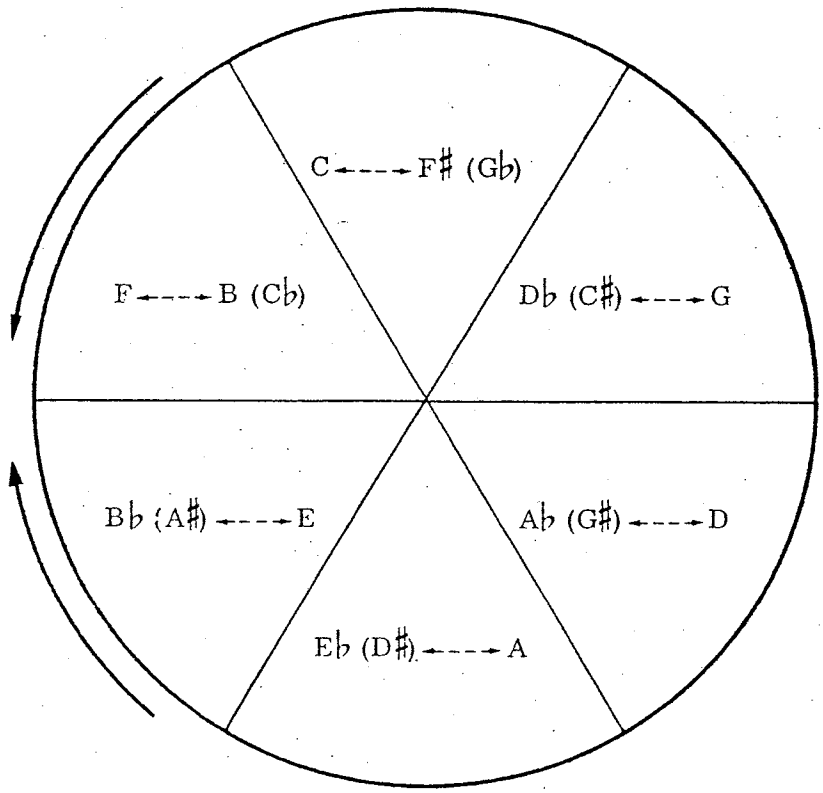
3. Harmonic interchange or movement from D to A♭ or vice versa does not create progression or retrogression, but is a harmonic holding pattern.

Finally, another diagram, this time organized to show the "family circle" and how each group is directly involved with its next door neighbor.

Example 16.

The family circle

Progression **down** in P5ths and chromatically



Retrogression **up** in P5ths and chromatically

Harmonic counterpart family groups are sectioned off above. Any harmonic target, allowing for limitations of the melody, may be approached from any member of the adjacent groups. If E♭ were the harmonic target the chords rooted on B♭, E, A♭ and D would be the opportunities for harmonic movement. Any one of those chords may directly precede the E♭ pillar; the B♭ and A♭ being P5th movement, and the E and D, chromatic.

Study of the diagrams above helps to explain the strength and acceptance of harmonic movement in ½-steps. The reason the ear is satisfied with barbershop sevenths moving down chromatically is that every other chord in the progression is a family or counterpart substitution in the Circle of Fifths. In the chromatic progression A♭7→G7→G♭7→F7→E7→E♭7 shown in "Where The Southern Roses Grow" (Example 6, p. 209), A♭7 is a family substitute for D7, G♭7 for C7 and E7 for B♭7. Restructuring the sequence without the substitutions would give the Circle of Fifths D7→G7→C7→F7→B♭7→E♭7.

The ear is satisfied with progression through a series of families but, except for leaps from tonic or subdominant, *retrogression* is ordinarily limited to backing up one family group.

Rule four—Diminished seventh chords may either 1) affect progression, 2) anticipate a change of harmony, or 3) place harmony in a holding pattern.

In a diminished seventh chord, any one of the four notes may be a root, depending on the function of the chord within the surrounding harmonies. *It should be pointed out that assigning a root to diminished seventh chord is often subject to debate by music theorists!* No diminished seventh chord uses a note from any other diminished seventh chord, and since there are only twelve different notes in our music, there are only three different diminished seventh chords.

The structure of the diminished seventh chord contains two Dim 5th intervals, so the chord serves two *counterpart* harmonic families:

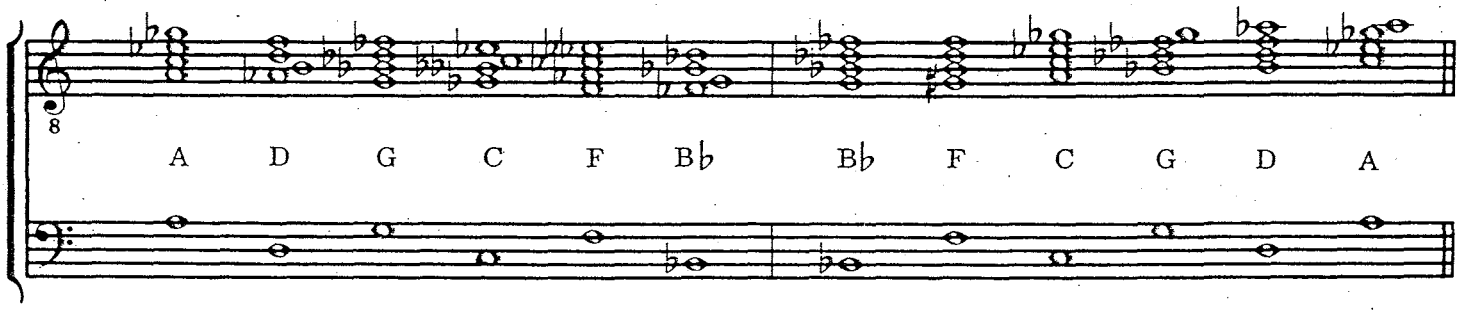
C°7 (C—G♭ and E♭—A)
D♭°7 (D♭—G and E—B♭)
D°7 (D—A♭ and F—B)
enharmonic spellings apply (G♭=F♯, etc.)

Rule four states that diminished seventh chords *effect* progression. Used in a chromatic sequence, there is the implication of root movement on the Circle of Fifths:

Example 17.

Diminished chords, moving down chromatically, produce root movement in P5ths down

Diminished chords, moving up chromatically, produce root movement in P5ths up

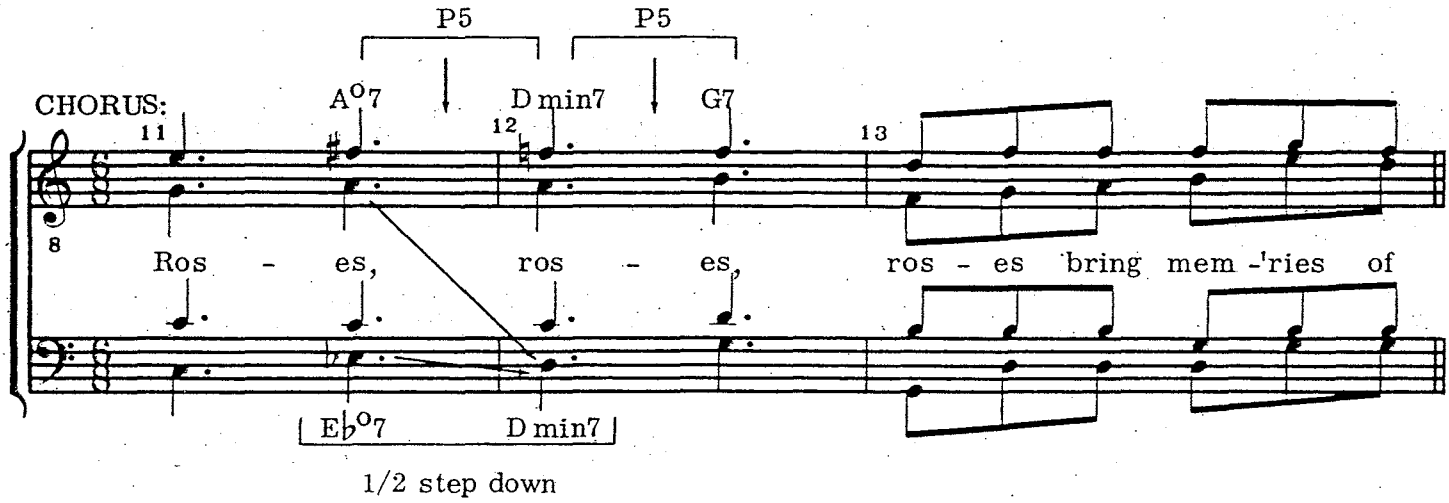


Because of its unstable nature (and consequent difficulty in tuning) we seldom see two diminished seventh chords in sequence in barbershop. The chord following a chromatic move up or down from a diminished seventh is usually a barbershop seventh or ninth chord, often a Major chord, and occasionally a chord of minor quality.

The point is, however, that chromatic resolution (progression) of a diminished seventh chord seems to carry implications of root movement by P5th. Since the tritone (dim 5th) counterpart is in its structure, an E♭°7 progressing down chromatically to a D chord is the same as an A°7 progressing down a P5th to the D chord. In other words, progression by chromatic ½-step or by P5th is the same for diminished seventh chords as long as it moves in the same direction. A ½-step down is also a P5th down, and a ½-step up is also a P5th up. This means that there is a "dual-root" function in any diminished seventh chord which effects progression.

The following example shows the diminished seventh moving down ½-step and effecting root movement down a P5th at the same time:

Example 18.



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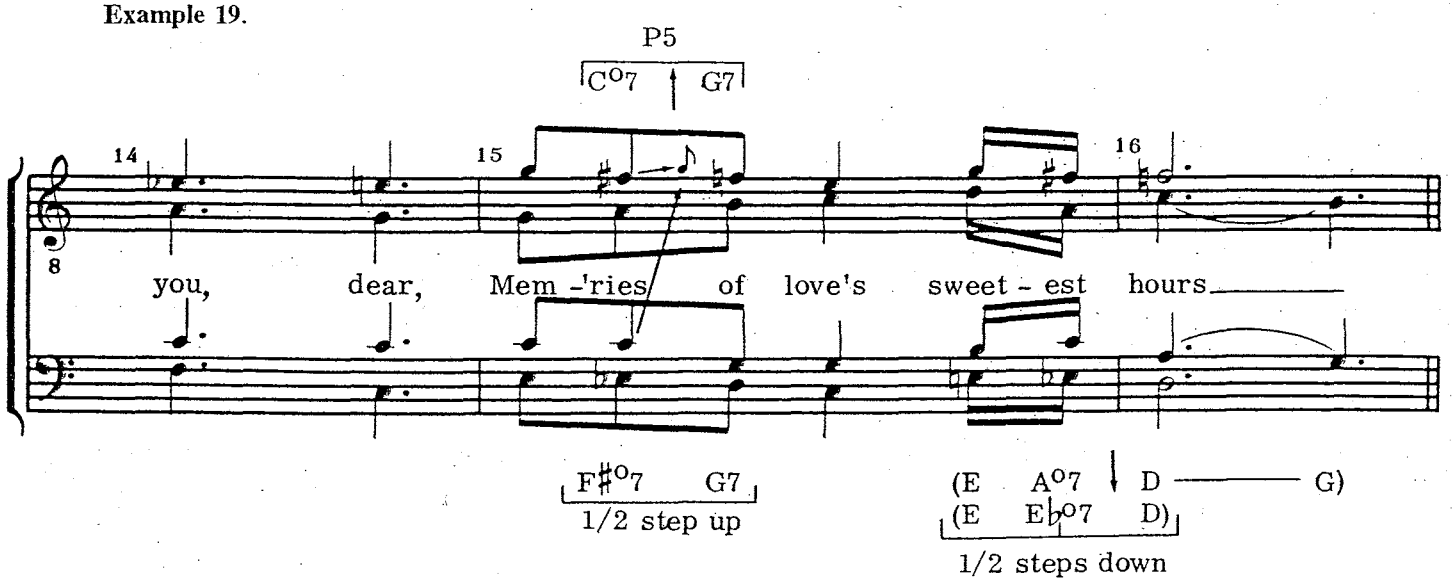
In the next example, the diminished chord on the second beat of measure 15 seems to move down because three voices do. This obscures the actual root movement of ½-step up (F♯ to G) and P5th up (C to G). Note also the °7th chord moving down at the end of the measure:

Example 19.



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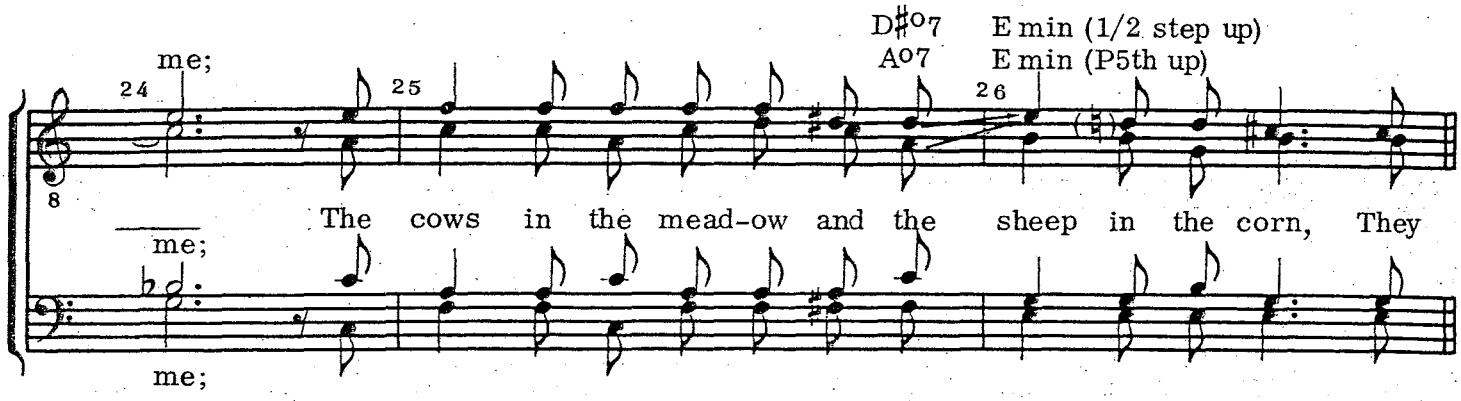
Another resolution up is shown next. The D♯ diminished moves to E minor by ½-step or the A°7 moves up a P5th to E minor:

Example 20.

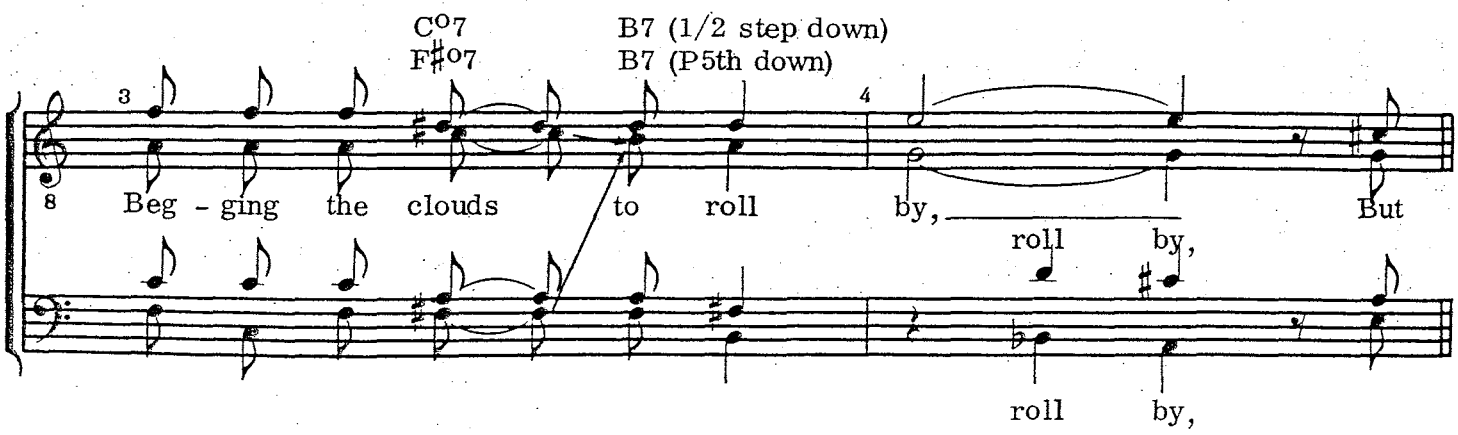


(from "Rain," copyright 1924 by Shapiro, Bernstein & Co., used by permission, Society folio *The Wonderful Songs Of Yesterday*, stock no. 6048)

We have seen in rule three that chords rooted a tritone away progress to the same harmonies. The C chord and G♭ chord progress to the same chords: a ½-step progression for one is progression by P5th for the other and vice versa. All diminished seventh chords have two such tritone relationships (such as A-E♭ and C-G♭), both in the same chord. Any progression from a diminished chord will be made by one of the two pairs, and since any note could be a root, it follows that a diminished seventh chord effecting progression contains two roots.

In the next example, the diminished chord progresses by ½-step and P5th. The arranger of this song has chosen the chord over other options because it provides a continuity of sound. The diminished seventh contains three tones of the B7 harmony he has used in the last part of the measure:

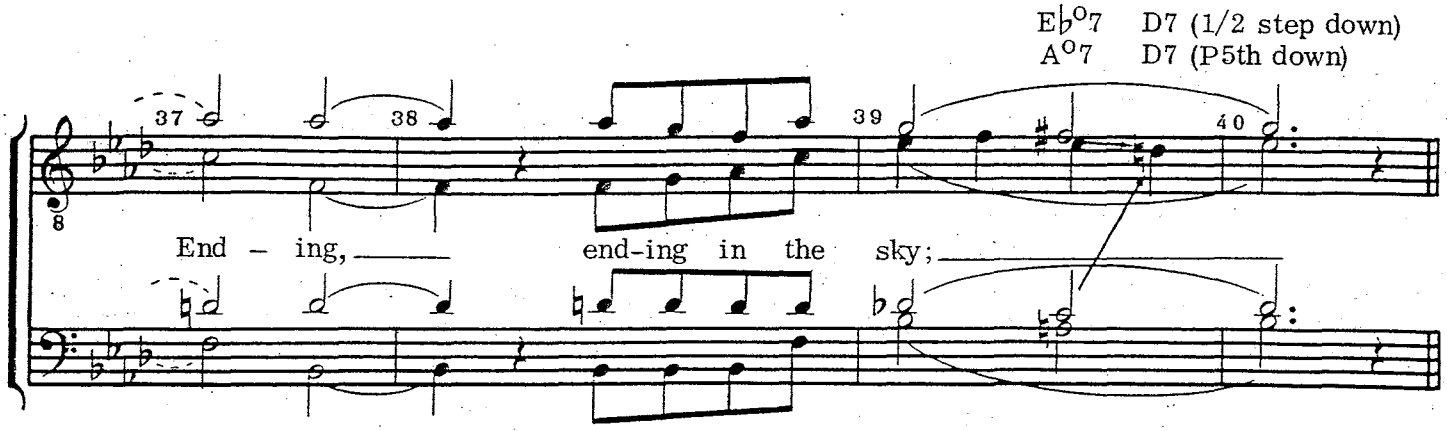
Example 21.



(from "Rain," copyright 1924 by Shapiro, Bernstein & Co., used by permission, Society folio *The Wonderful Songs Of Yesterday*, stock no. 6048)

In the example below, the arranger has used his knowledge of the versatile diminished seventh chord to create a very interesting swipe:

Example 22.



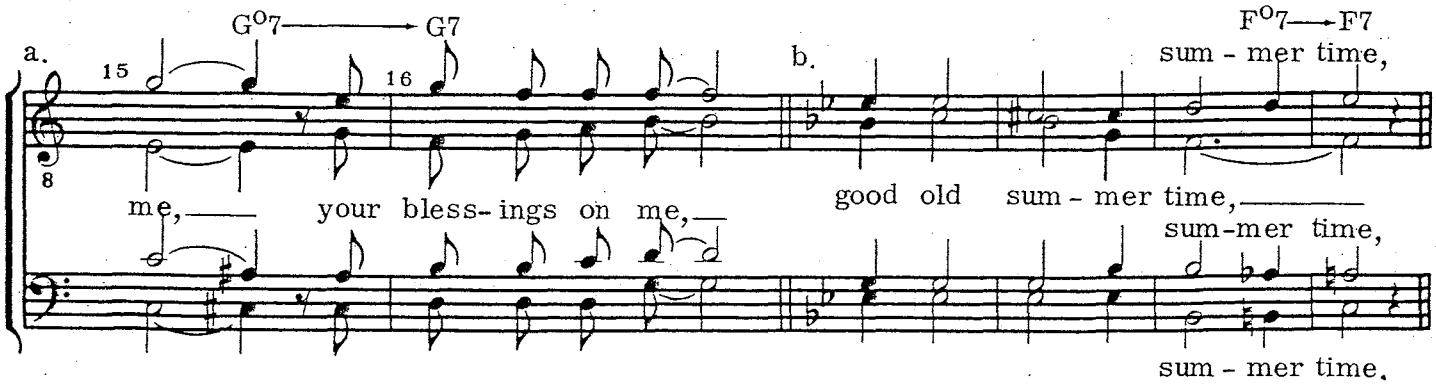
(from "I'm Always Chasing Rainbows," copyright 1918 by Robbins Music corp., copyright renewed 1946, used by permission, Society stock no. 7652)

In Examples 21 and 22 above, the arrangers took advantage of the fact that raising the root of any barbershop seventh chord creates a diminished seventh chord. They also know that lowering any tone of any diminished seventh chord creates a barbershop seventh chord with that tone becoming the root of the resultant barbershop seventh.

Thus, when the arranger encounters an out-of-chord melody note ½-step above the root of that chord (flat 2, flat 9, or raised root), the diminished seventh chord is a viable option for harmonizing that melody note.

The second part of rule four has to do with using the diminished seventh chord to anticipate a change of harmony and thus move the harmony forward. A diminished chord containing the root of the new harmony may be used to precede that chord as in the next example.

Example 23.



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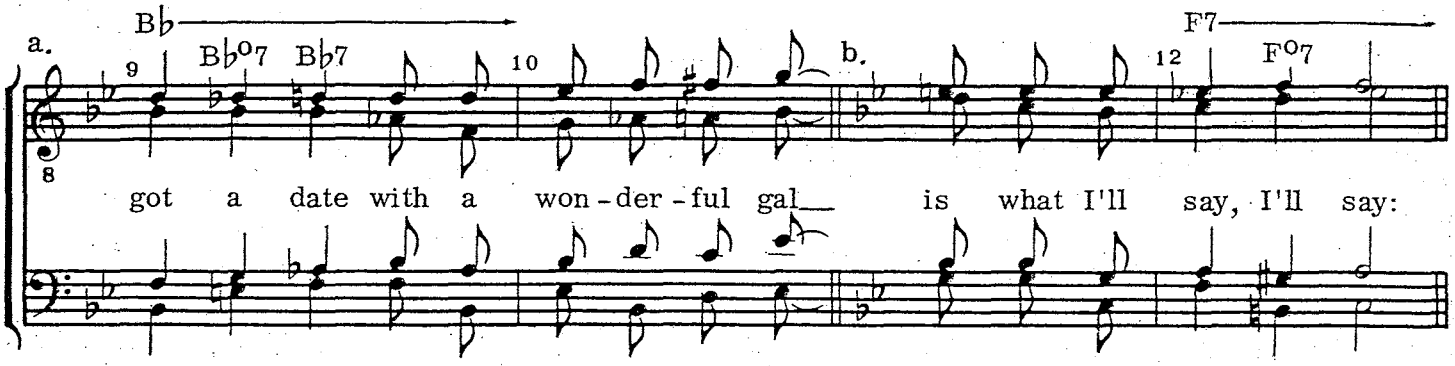
(see *Strictly Barbershop*, Society folio stock no. 6049)

We have used the term "anticipate" for the use of the diminished 7th which precedes a chord with the same root. This is not the kind of anticipation where a particularly chord or harmony is used too soon. The nature of the diminished chord is such that it does not steal the thunder of the upcoming harmony.

The third part of rule four involves use of the diminished chord to place harmony in a holding pattern. The arranger uses this function of the chord to create rhythmic movement and harmonic interest without disrupting the harmonic highway.

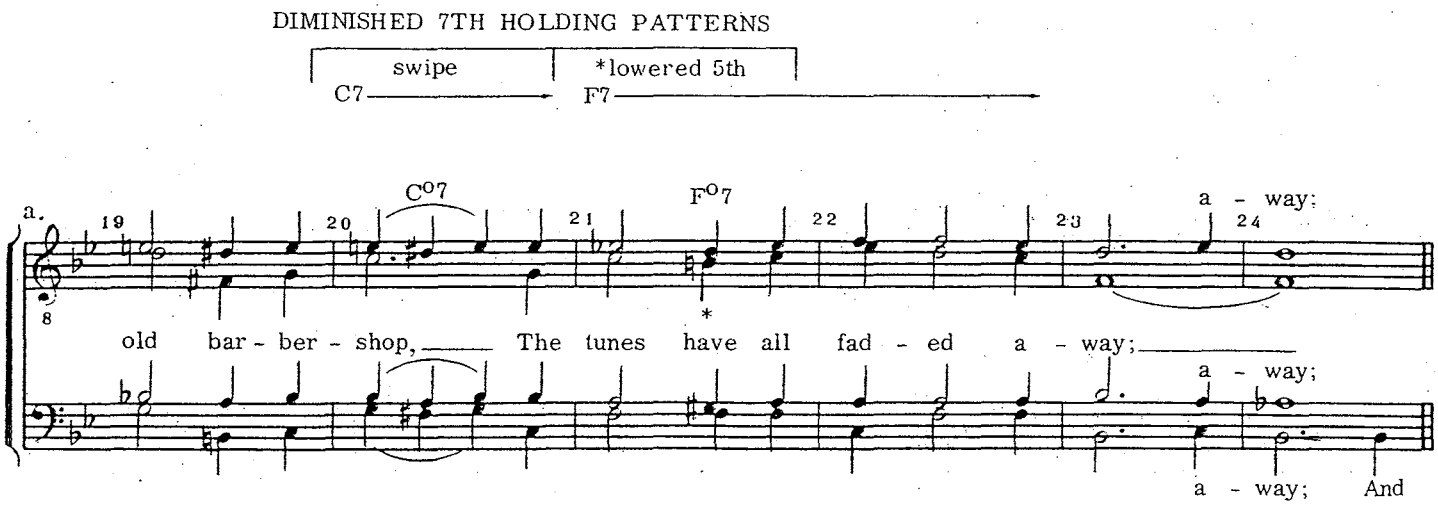
Example 24.



(from "Strollin' Down Harmony Lane," copyright 1975 by Norman Starks, used by permission, Society stock no. 7523)

A holding pattern also results when this utility chord is used to harmonize a melody note that is a lowered third, lowered fifth, or a diminished seventh interval (sixth) of the implied harmony:

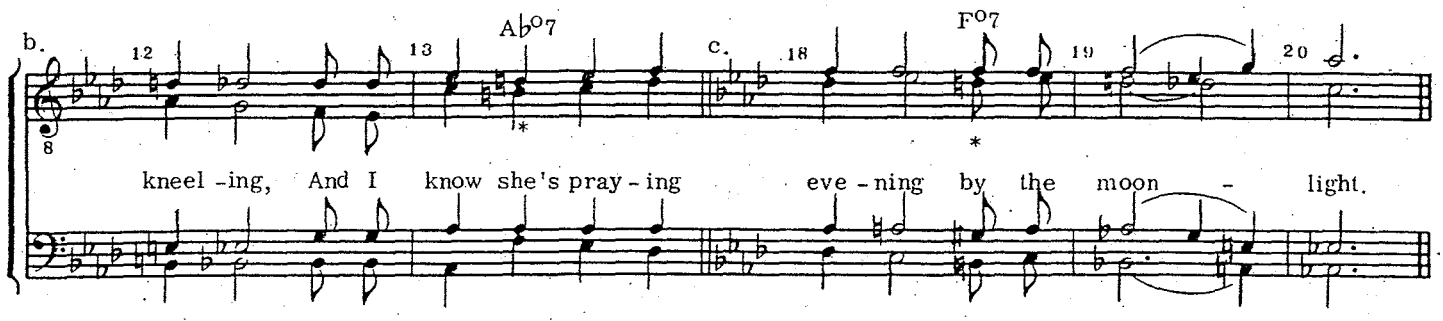
Example 25.



(from "Nobody's Singing At the Old Barbershop," copyright 1975 by Mac Huff, used by permission, Society stock no. 7526)

DIMINISHED 7TH HOLDING PATTERNS

*lowered 3rd — A♭ —— *dim 7th (sixth) — F7 ——

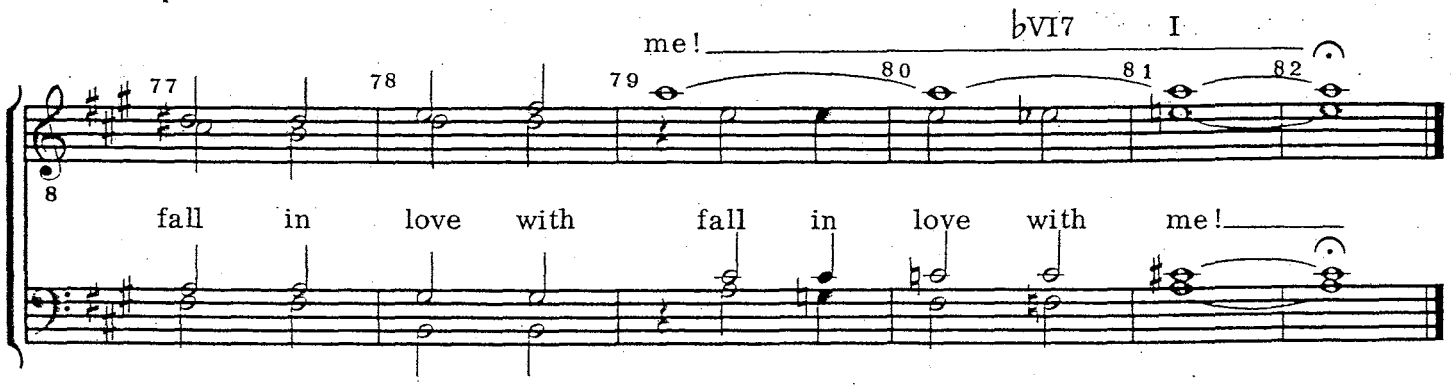


(from "Where The Southern Roses Grow," and "In The Evening By The Moonlight," see Society folio *Strictly Barbershop*, stock no. 6049)

Rule five—The barbershop seventh chord can progress to a chord rooted a Major third above.

This progression is most often seen in barbershop when the ♭VI7 moves to the tonic harmony, as in the following example. In the key of A, the penultimate chord is F7, whose root is the lowered sixth in the A Major scale:

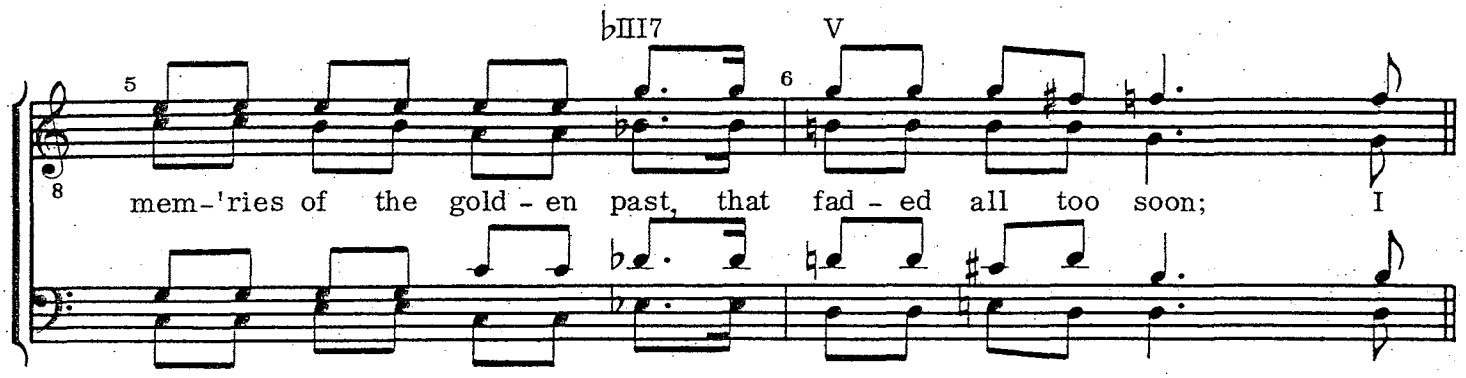
Example 26.



(from "I Double Dare You," copyright 1937 by Shapiro, Bernstein & Co., copyright renewed, used by permission, Society folio *The Wonderful Songs Of Yesterday*, stock no. 6048)

Once in a while this progression may be found on other degrees of the scale. Here the barbershop seventh built on the lowered third degree of the scale progresses to the dominant chord:

Example 27.

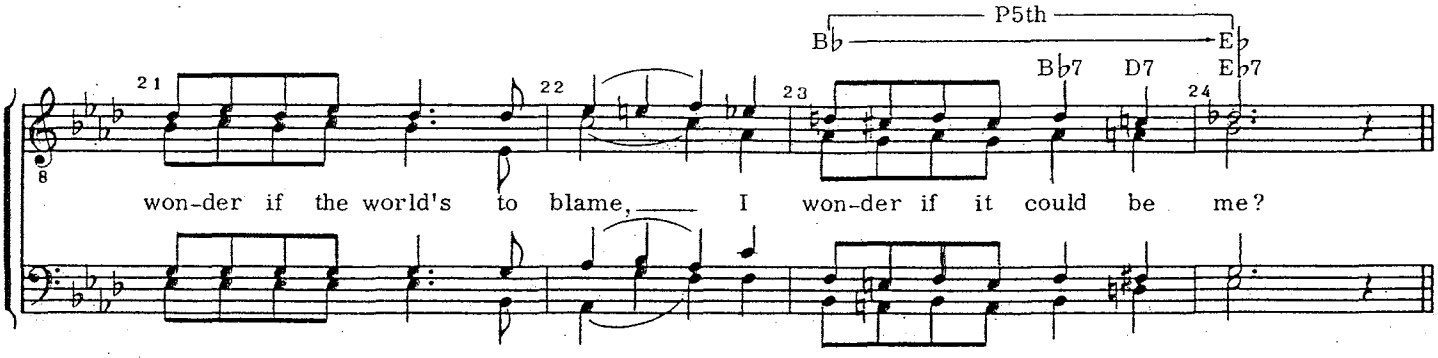


(from "Roses Bring Dreams Of You," copyright 1908 by Maurice Shapiro, copyright renewed and assigned to Shapiro, Bernstein & Co., used by permission, Society folio *The Wonderful Songs Of Yesterday*, stock no. 6048)

The resolution above is in the traditional style found in other forms of music, where what we hear as the root and seventh of the barbershop seventh chord resolve out and away from each other in ½-steps. This creates the second inversion of the next harmony with the fifth doubled. Note also (Examples 26 and 27) that the chord being progressed to has no seventh in it.

In the next example we see a B♭7 chord moving to the D7, a chord rooted a Major third above the B♭:

Example 28.



(from "I'm Always Chasing Rainbows," copyright 1918 by Robbins Music Corp., copyright renewed 1946, used by permission, Society stock no. 7652)

Example 28, however, is not the same as the progressions shown in Examples 26 and 27. In Example 28, the target harmony is the E♭7 on the downbeat of measure 24 and is approached by the B♭ harmony rooted a fifth above. The substitution of the D7 is merely a way to harmonize the out-of-chord melody note A. Since B♭ and D7 both move to E♭, the move from B♭ to D is not a progression but an alternate harmony on the way to E♭. (This is explained in Example 16—rule 3—and the paragraph immediately following that example).

In barbershop harmonization, the arranger must be aware of the harmonic targets along the melodic structure of the song. These become the essential pillars of the harmonic structure.

The arranger must first ascertain what essential harmonic pillars seem to be required and exactly where they are located. Harmonic rhythm must be a prime consideration. If harmony changes, it is mostly likely to occur on a strong beat. This could be the first beat of a 2- or 3-beat measure, the first or third beat of a 4-beat measure or on a syncopated (shifted accent) beat. *(See the chapter on "Harmonic Rhythm".)*

Any chord which immediately precedes the harmonic pillar must comply with the five rules discussed in this portion of the chapter. There are other styles of music that are characterized by root movement in thirds or stepwise, but this kind of harmonic movement is not typical of the barbershop style.

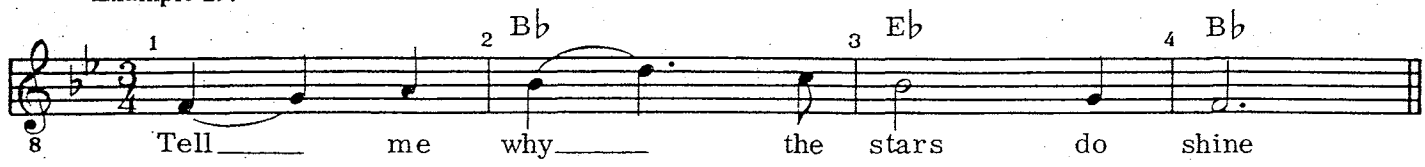
The melody must be a part of a chord used in the barbershop style, and that chord must provide harmonic flow in ½-steps, in fifths, or in the occasional exceptions noted in the five rules.

(A few "traditional" exceptions not covered under the five rules will be discussed in the final chapter of this manual.)

Analyzing part of a song

With a knowledge of the five rules, examine some of the harmonic possibilities in a short section of the song "Tell Me Why." The ear tells us there are three essential changes of harmony (pillars). While the entire four measures could be harmonized with B♭ harmony, the melodic line seems to demand change at measures 3 and 4:

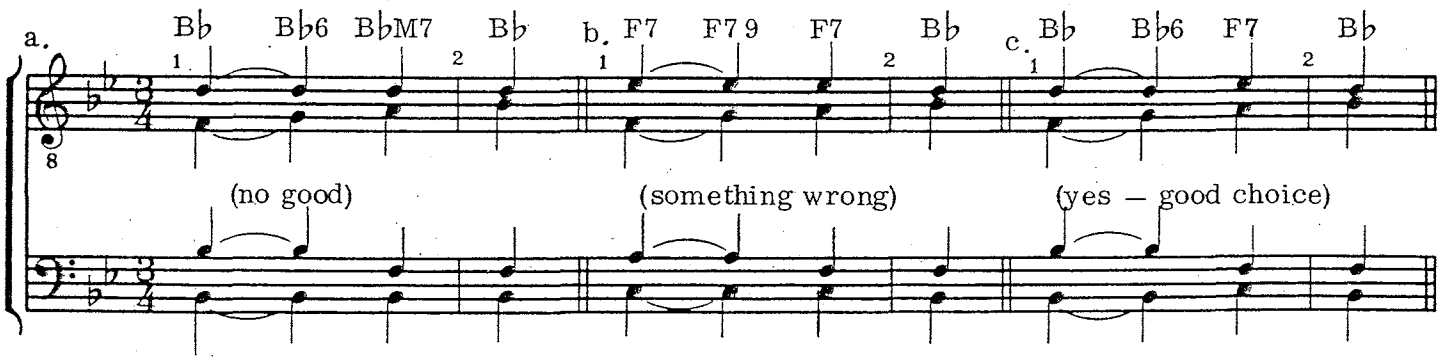
Example 29.



Since the tonic B♭ is established on the downbeat of measure 2 as the first "target" harmony, we must consider what leads into this harmony. Remember, the underlying principle in this section of the chapter has to do with where the harmony is going.

Harmonizing measure 1 with B♭ lacks harmonic interest and gives no change across the bar line (shown below), so let's consider the strongest option in rule one—that of chords rooted a P5th above B♭, the target harmony we're going to. Another consideration would be a combination of B♭ and F:

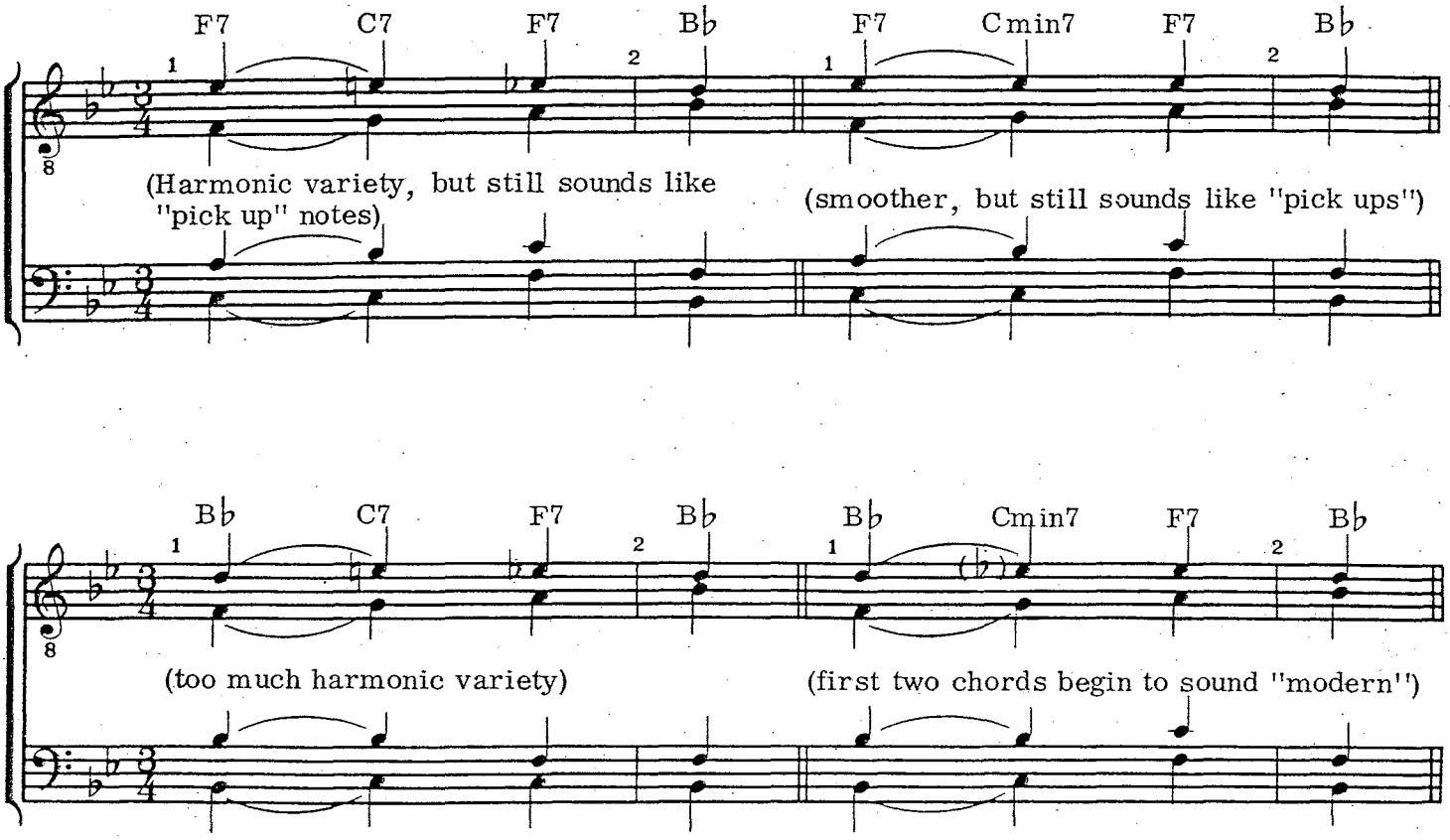
Example 30.



In Example 30, the B♭ harmonization is not a satisfactory solution. However, all the melody notes in measure 1 are compatible with the chord rooted a P5th above, the F chord. But this results in the feeling of three pick-up notes into a first measure of a phrase, leaving the definite feeling of something "out of shape." Establishing a B♭ tonality on the first two beats gives the "right" sound to the ear, while the F chord accommodates the A in the melody and gives needed harmonic change across the bar line—an excellent harmonization.

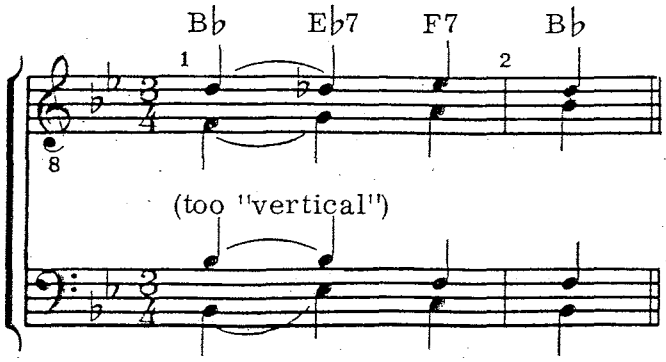
Another harmonization which uses the strong root movement down a P5th (the F7) to the B♭ harmony involves the G in the melody of measure 1. Retrogression on the Circle of Fifths gives us the option of a chord rooted on C, both the C7 and Cmin7. We can also combine this option with a B♭ chord on the downbeat of measure 1 which at least would give a tonic tonality to start with:

Example 31.



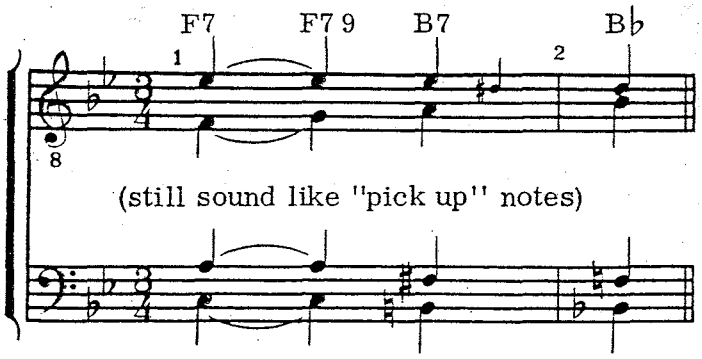
The second option in rule one suggests root movement from a P5th below, in this case an E♭ chord. This is not a good consideration, because only one melody note in measure 1 is in the E♭ chord—the G. Technically, the passage could be harmonized as shown in the next example, but it sounds too blocky and doesn't flow well:

Example 32.



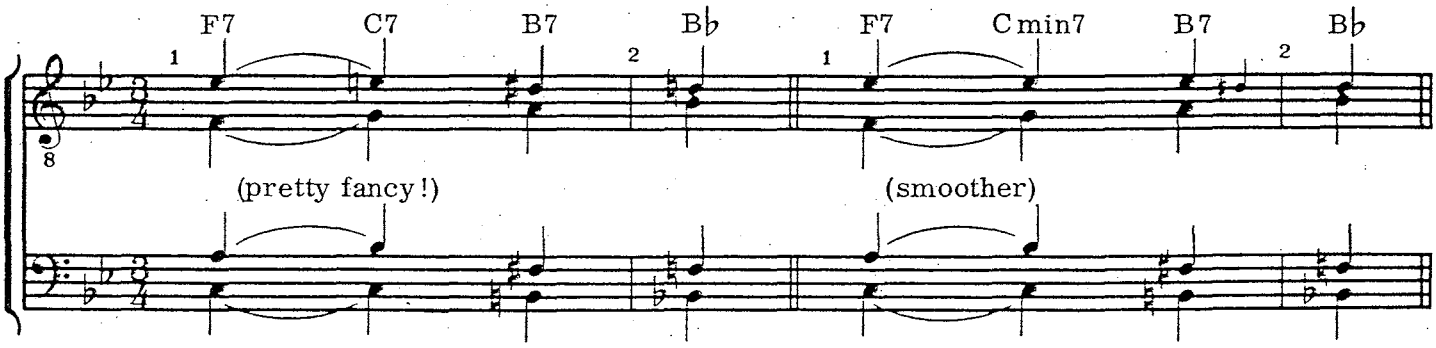
Now consider the options available under rule two. From ½-step above the target harmony in measure 2, try the B7 chord which has in it the melody note immediately preceding the change of harmony. But the first two notes are not in B7 so another chord which leads to B♭ should be used. The F chord (as in Example 30b) is available, of course, and since F7 and B7 are harmonic counterparts the harmonization will work:

Example 33.



A combination of the ½-step down (B7) will also work from the F7-C7 (Cmin7) harmony. The C harmony moves to F (Example 31) by root movement a P5th down, and also moves to B harmony a ½-step down:

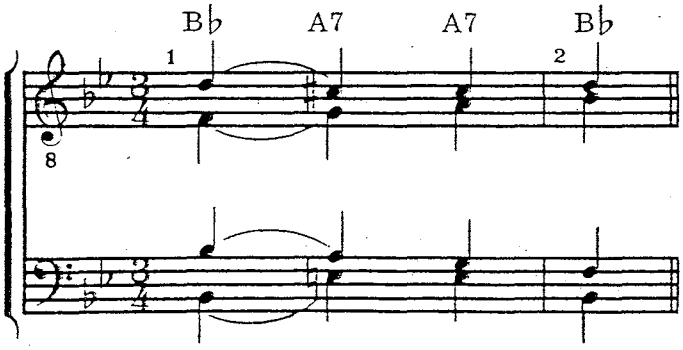
Example 34.



In Example 34 above, use a B♭ chord on the downbeat of measure 1, and we see two more possible harmonizations!

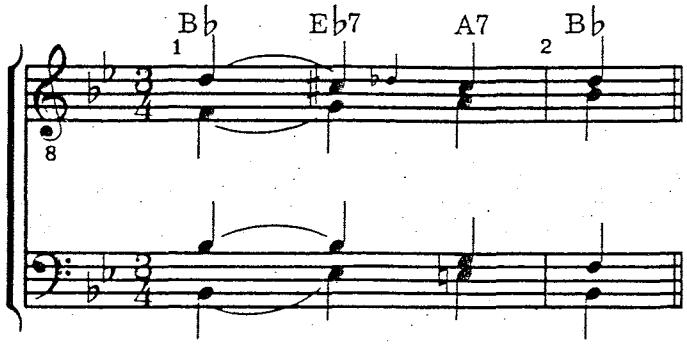
The second option in rule two is approaching the target harmony (B♭) from ½-step below. This would mean considering a chord built on the root A, and we see that the two melody notes preceding measure 2 are in an A7 chord:

Example 35.



Rule three states that chords rooted a tritone apart are interchangeable because they progress to the same chords. Looking back to Example 32, we see that the E♭7 chord will harmonize the melody note G and that since E♭7 and A7 are **counterparts**, E♭7 will move directly to A7 which will harmonize the melody note A:

Example 36.

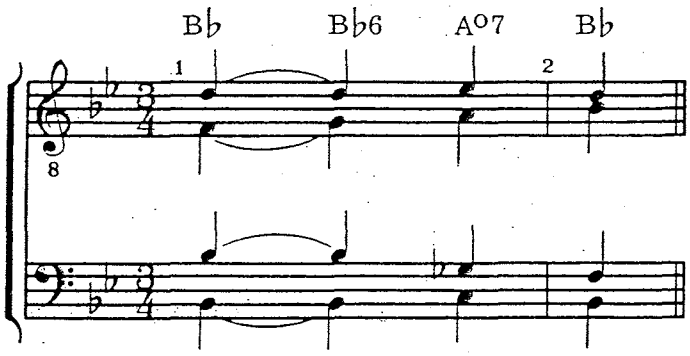


It may be time to point out that many solutions shown so far are not going to be your final choice in harmonizing the first measure of this song! Our concern at the moment is to examine the possibilities under the five rules.

Rule four has to do with the various functions of the diminished seventh chord. The diminished seventh a ½-step above the target B♭ in measure 2 cannot be used because the melody note preceding the progression is not in the chord. The note would have to be an F, A♭, C♭, D or an enharmonic equivalent.

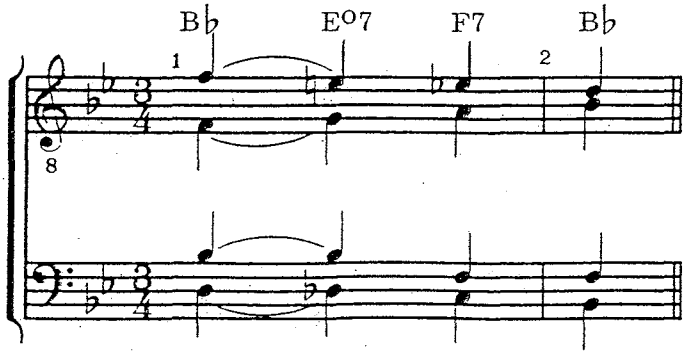
Approaching B♭ with a diminished seventh a ½-step below may be tried because the melody note A is in that chord, but the sound of this harmonization would be close to the bottom of the list:

Example 37.



Using the diminished chord a ½-step below an F7 chord to harmonize the G in the melody is an excellent harmonization. It moves smoothly from B♭ to the F7 and gives us a good choice for the passage when it comes around again in the song:

Example 38.



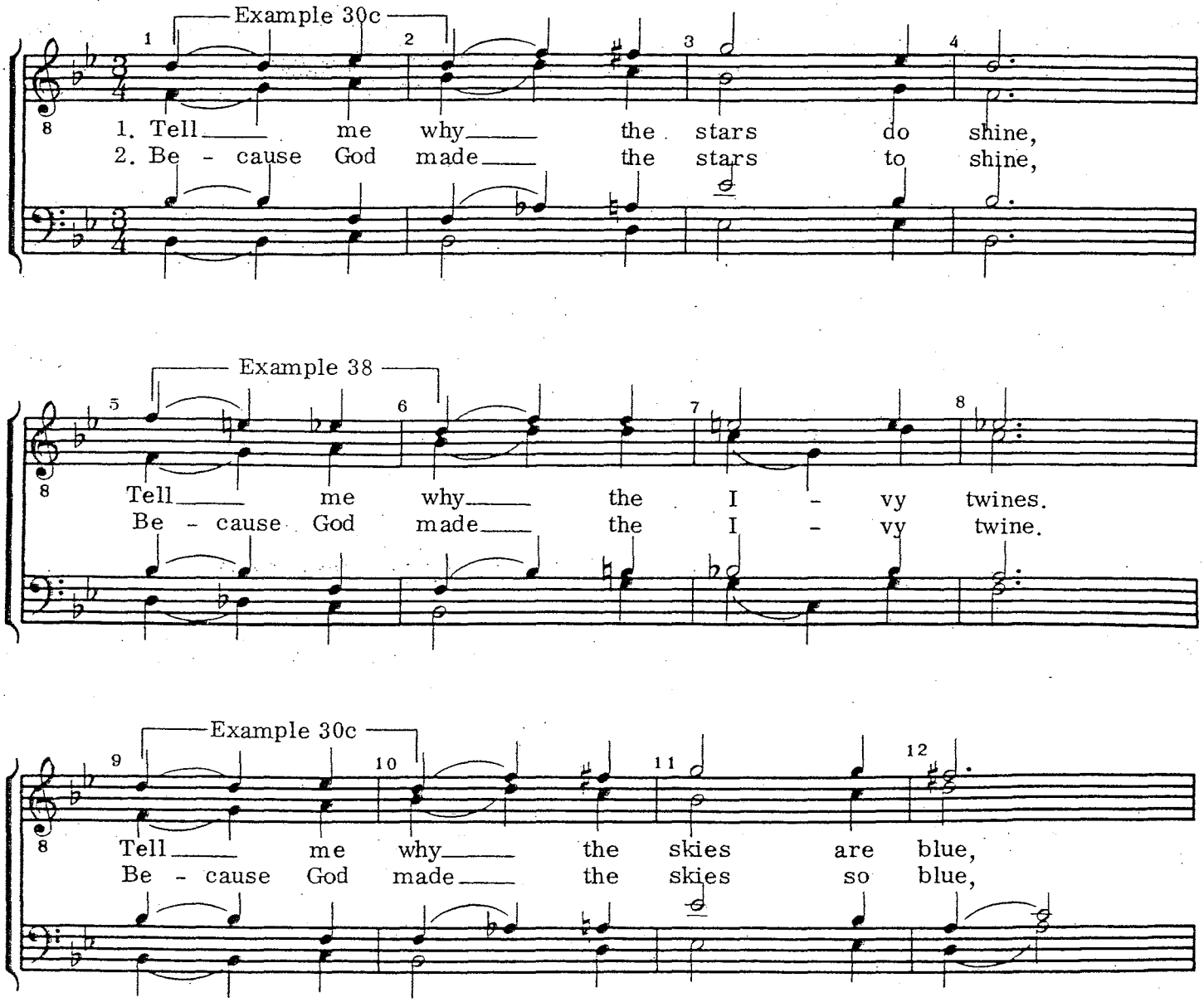
Since it has been noted previously that any note in a diminished chord may be a root, and that function by ½-step and P5th is simultaneous, the E°7 chord in Example 38 could be called a B♭°7, since the progression to F7 is both up a ½-step and P5th.

Rule five states "the barbershop seventh chord can progress to a chord rooted a Major third above." In the case of measure 1 of this song, the chord which precedes the B♭ harmony target in measure 2 would have to be a G♭7 and consequently is not an option, because the melody note is A.

In making a final choice for this first measure of "Tell Me Why," the arranger must remember this is a very simple song. The harmonies should not overshadow the melody, and the song should flow without chords that interrupt. Many of the options (Examples 30-38) sound artificial and "engineered" in order to use an unusual chord.

The passage occurs three times in the song, and the harmonizations used in the Society arrangement (stock no. 8068) are shown in the next example:

Example 39.



A complete song analysis

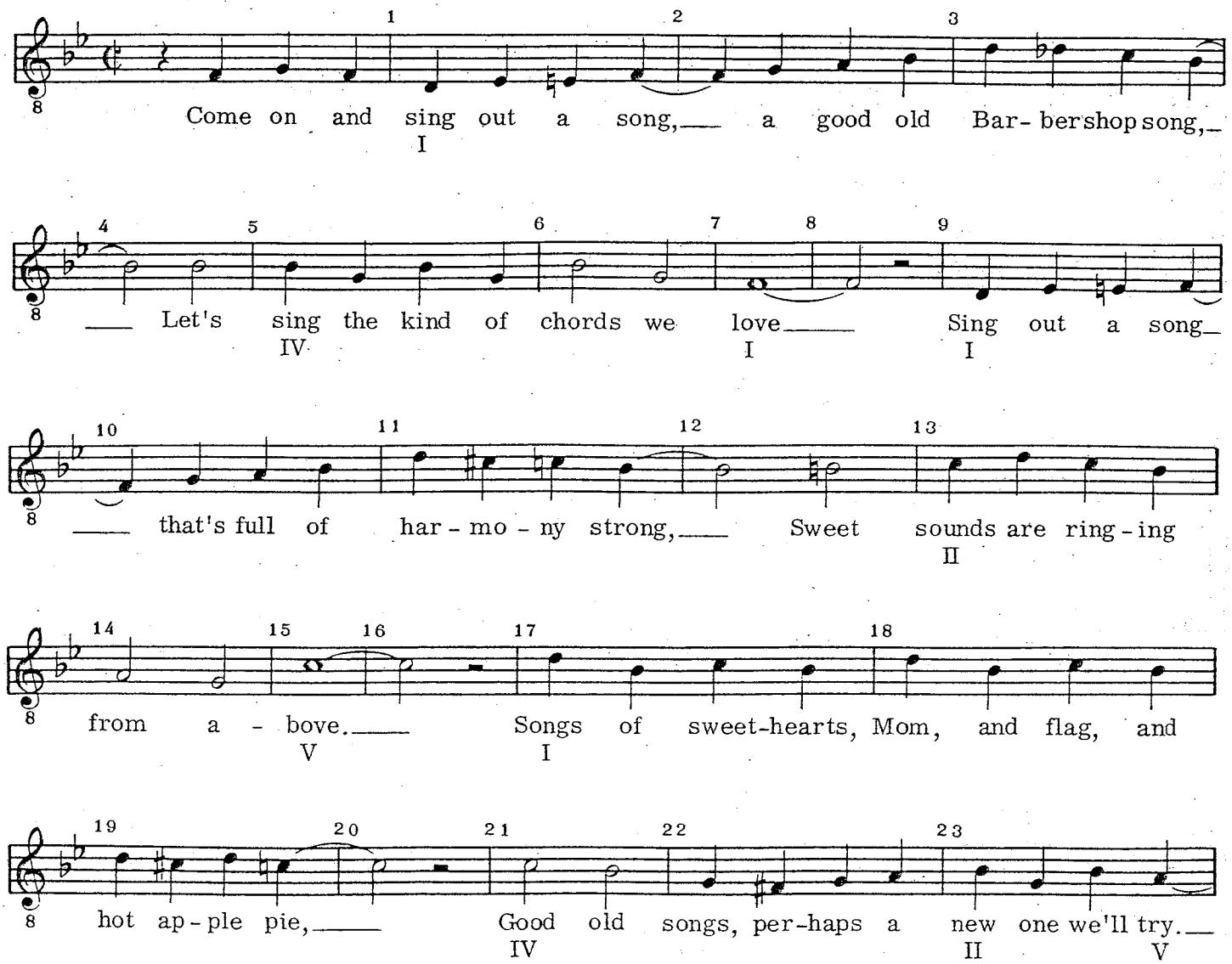
We will now analyze a song written to demonstrate some of the principles discussed previously. Before starting, let's summarize the "approach."

First, find the harmonic targets or pillars suggested by the melody. The original sheet music is a must, if available. Second, fill in the chords that will keep the harmonic highway intact.

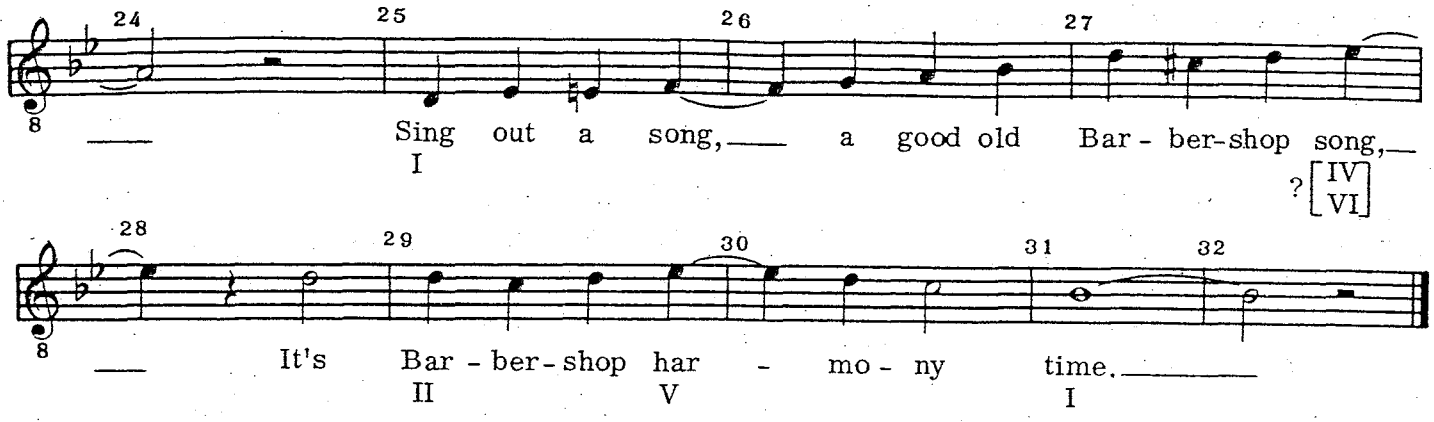
Using the **five rules**, what chords rooted a P5th above or below, or ½-step above or below, or an anticipatory diminished seventh, or from a Major third below, will lead to the harmonic target? Which of these options will the melody allow? Which chords support and enhance the mood of the lyric? Would the use of any possible option disturb the flow of the song or create performance problems?

Sing or play the following melody and determine the harmonic implications by ear. Then check the targets or pillars shown and see if you agree with the harmonic highway:

Example 40.



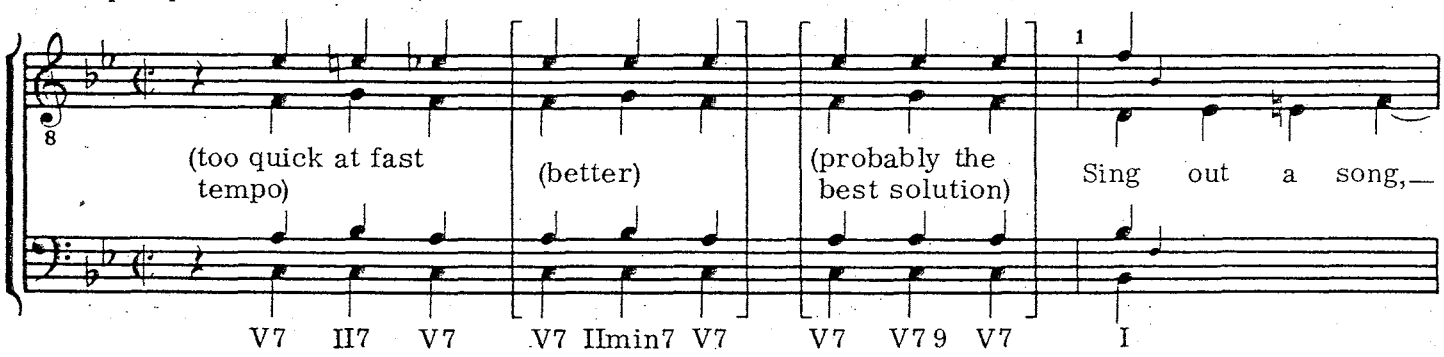
(from "Sing Out A Song," copyright 1978 by Joe Liles, used by permission)



It is important that the most basic harmonic pillars be established on the first few hearings of the melody. However, in measure 27, there seems to be a possibility of more than one harmony, so we will take a closer look at measures 27-29 later to see what opportunities are there.

We know that measure 1 is B♭ harmony. This means that the harmony of the pick-up measure must be aiming at reaching that target. The most obvious is the approach from a fifth above, F7. All of the notes fit into that harmony. The G is the ninth of that harmony and is compatible. It may be tempting to put a C7 harmony on the G, but this is too quick a move. Moving to some kind of a C chord is theoretically sound, however, since it backs up one notch on the Circle of Fifths and leads back to F7 and on to B♭.

Example 41.
(pickup notes into measure 1)



The low third in the B♭ chord on the downbeat of measure 1 requires the arranger to make a choice between two voicings. While the alternate notes for tenor and baritone shown in Example 41 would have been the choice years ago, the arranger today would probably prefer the chord voiced as shown.

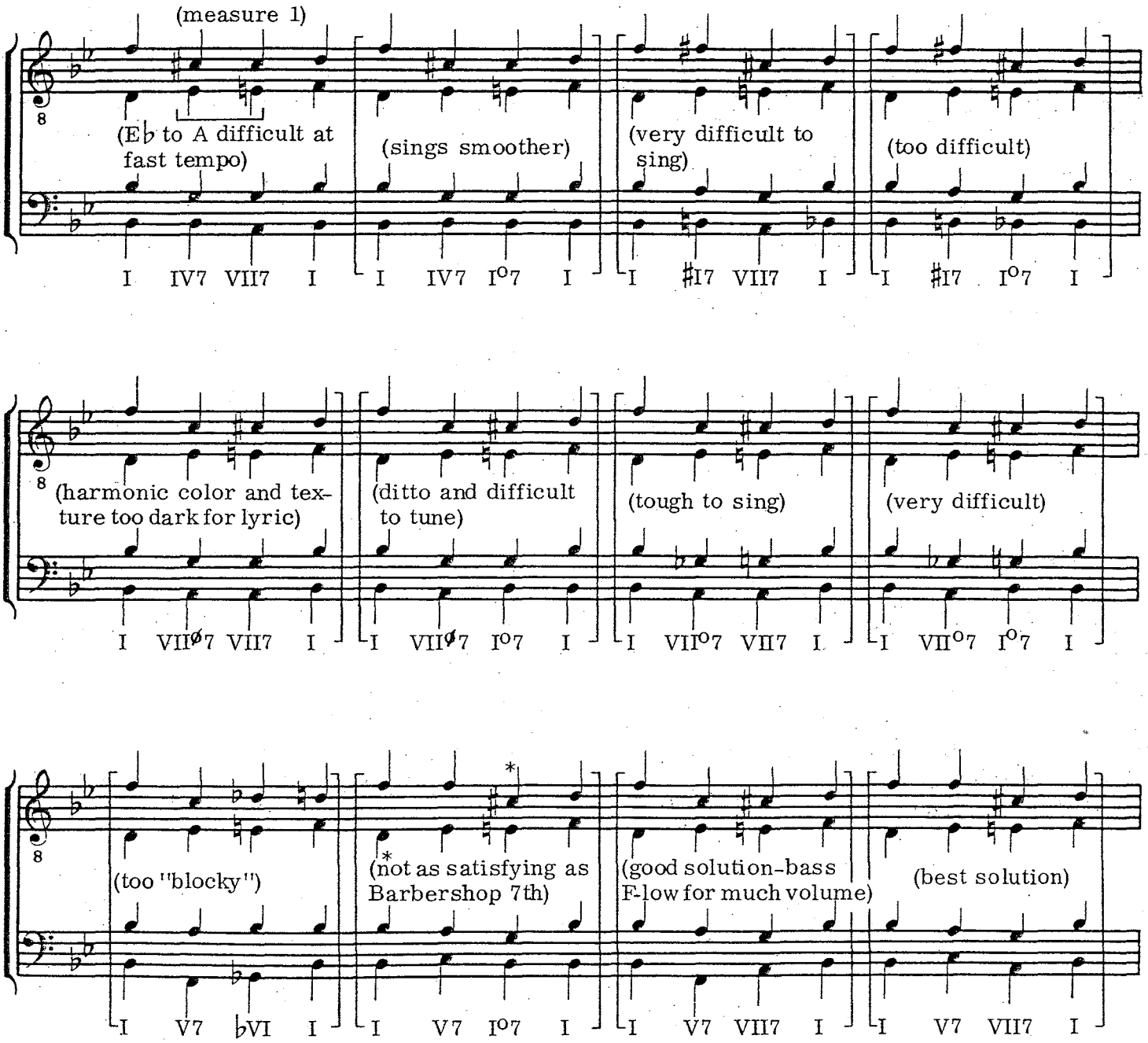
Also in measure 1, there are two melody notes that lie outside of the B♭ harmony, the E♭ and E♮. We look for chords a fifth above or below, or ½-step above or below B♭ that contain those melody notes and we look for barbershop sevenths first. If they don't work, look for minor, half-diminished or diminished chords rooted a fifth above or below, or ½ above or below B♭. The melody note must be a part of the chord selected (root, third, fifth, sixth, seventh or ninth).

Chords that contain the E♭ include barbershop sevenths rooted a P5th away, the F7 and E♭7, and rooted a ½-step away, the C♭7 (or B7). The A7 does not have E♭ in it, but A∅7 and A°7 chords do.

The E♮ is found in the A7 and B♭°7 chords, and an outside possibility (rule five) would be the seventh chord rooted a Major third below the B♭, the E♮ being the seventh of that chord.

The following harmonizations of measure 1 show some of the combinations of the options discussed above. Remember that in analyzing the chords, some enharmonic spellings are used:

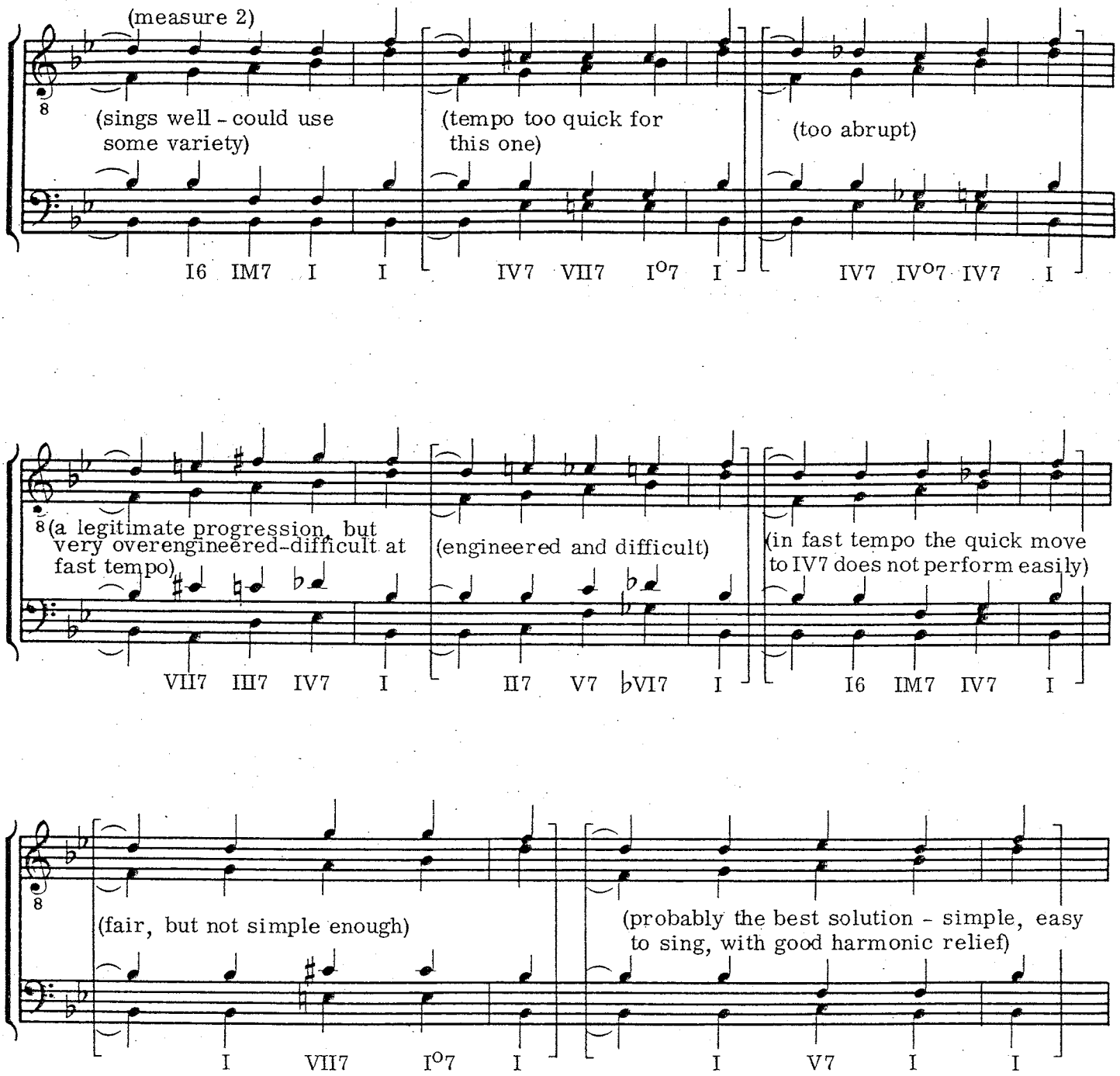
Example 42.



We will not exhaust all possibilities in every measure! But by now you should be well on your way to experimenting with available opportunities. Most of the options in Example 42 simply do not sing well. Experience tells us to keep it simple and singable—if *you* can't sing it, why should anyone else be expected to?

Measures 2 through 4 are B♭ harmony moving to E♭ in measure 5. Adding a seventh to the B♭ harmony in measure 4 would be a prime consideration since, being a P5th away, it is the strongest move to the E♭ harmony. But first, consider the measures leading up to that point. The following examples are some of the available options for the second measure:

Example 43.

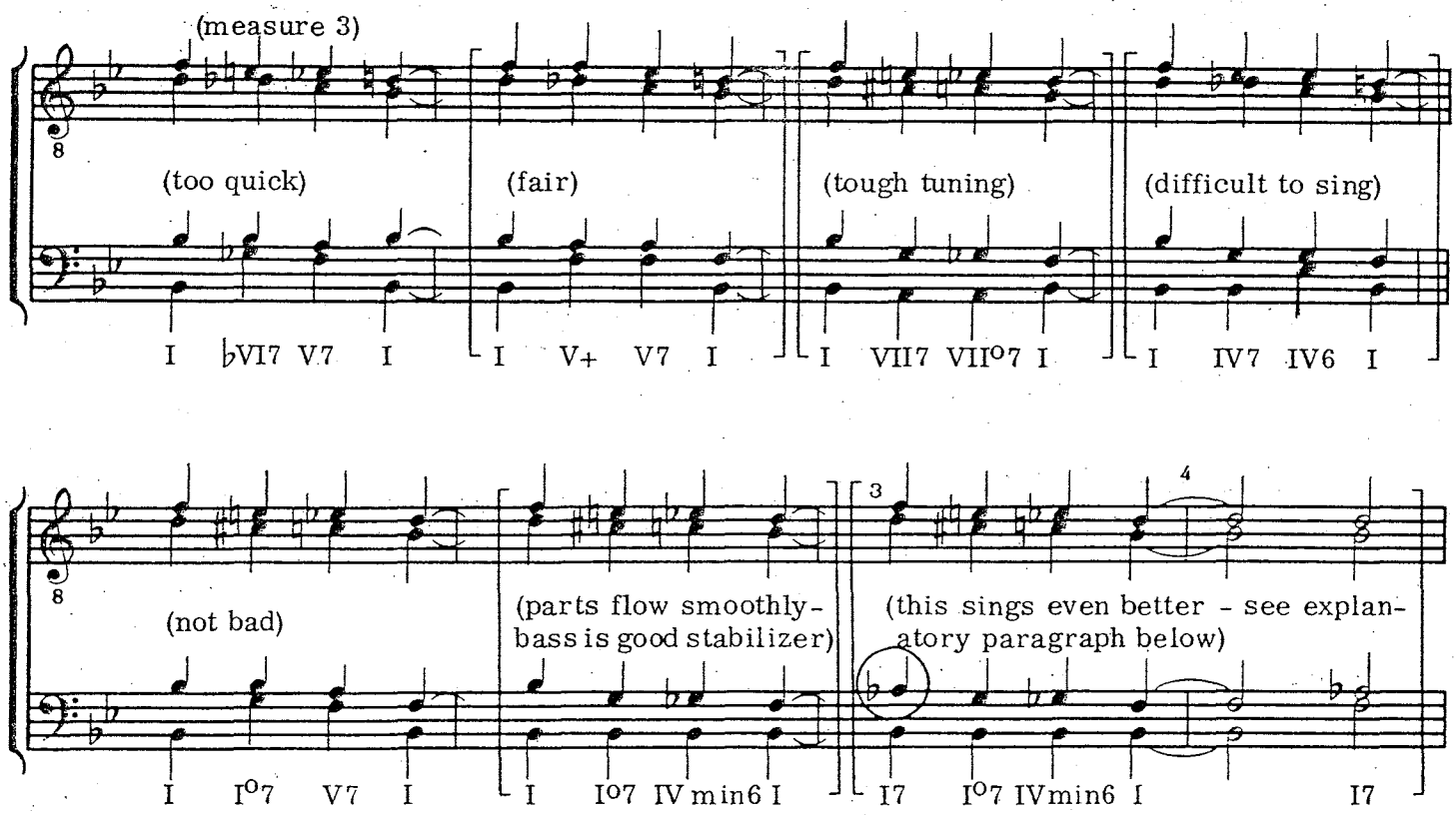


In measure 3, the D♭ is outside of the prevailing B♭ Major harmony, but is a Major third of the harmony ½-step below (A7), ninth of the harmony ½-step above (B7/9), an augmented fifth (or flatted sixth) of a fifth above (F7+5), a seventh of the fifth below (E♭7), a fifth of the barbershop seventh a Major third below (G♭7), and a third of the B♭ diminished seventh! A highly opportunistic spot for an arranger, and yet we must keep it simple, singable at the tempo appropriate for the song, and in keeping with the lyric.

The note C in the melody is a ninth of the B♭ Major harmony, a fifth of the F7 (fifth above), a sixth of the E♭ harmonies (fifth below), and a third of the A°7 (½-step below). More limited, but full of opportunities—especially when combined with the complexities of the D♭ offerings.

We may temporarily leave the B♭ harmony in order to harmonize the out-of-chord notes, but in returning to B♭ we know that good harmonic rhythm dictates that it is best achieved on a strong beat. The strong beat in this case is the syncopated B♭ melody note at the end of measure 3. Actually, this is a shifting of accent from the downbeat of measure 4 to the last half of beat two in measure 3. Study the options for measure 3 in the next example:

Example 44.

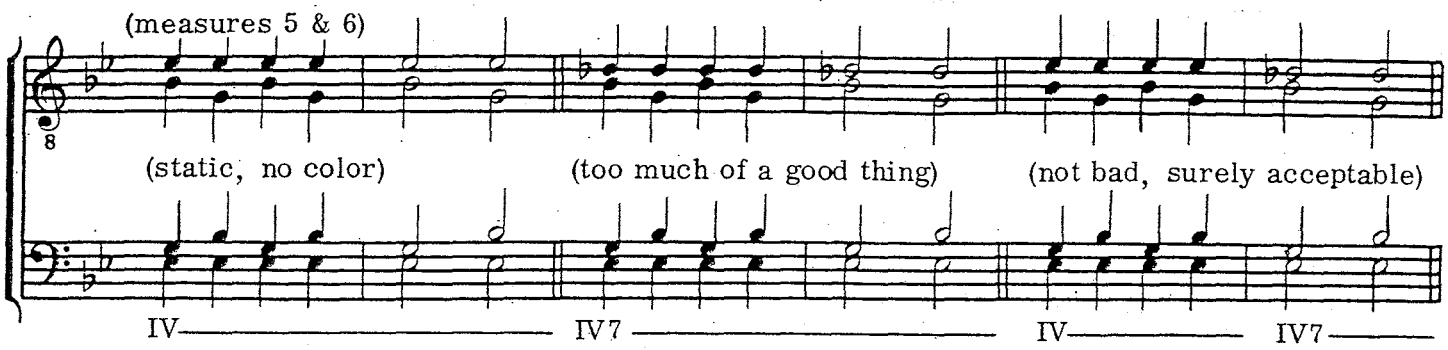


When the seventh of the chord is introduced, it should stay there until the next harmony is reached. The exception would normally be the 13th chord, which maintains the feeling of a barbershop seventh chord. In other words, the arranger must be careful not to use a seventh *too soon* if the function of the chord cannot be sustained.

In measure 3, the fleeting use of the A♭ in the baritone provides the smoothest voice leading, and because of the chromatic runs in all voices but the bass, the 7th does not function as such but becomes more of a passing tone which complements the sound, nor does it anticipate the B♭7 in measure 4.

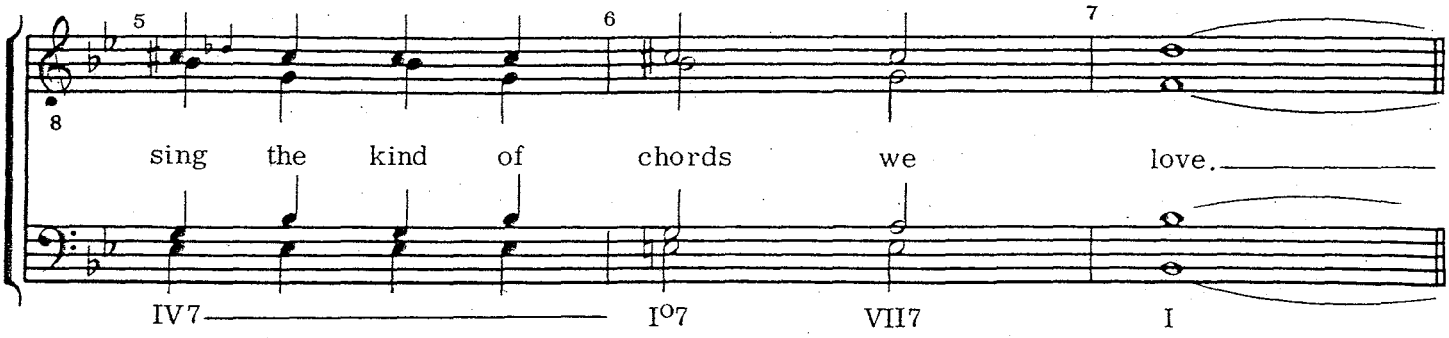
Measures 5 and 6 are E♭ harmony moving to B♭ in measures 7 and 8. Plain E♭ harmonization for two measures, or E♭7 for two measures, would be too static. Use of one measure each would certainly be acceptable:

Example 45.



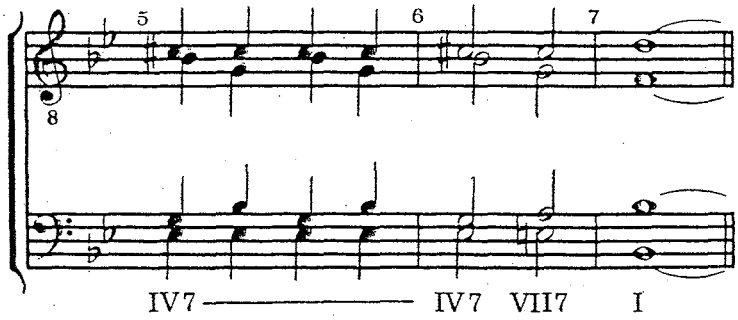
The lyric "sing the kind of chords we love" would indicate the use of the favorite barbershop seventh chord in measure 5, and also 6 if we can! In considering the options, we know that E♭7 and A7 are harmonic counterparts (rule three) because both progress to B♭, the target in measure 7. If we use a diminished chord on the downbeat of measure 6 (rule four), we can have our sevenths and variety too:

Example 46.



Why not harmonize measure 6 as shown in the next example? Wouldn't a barbershop seventh be stronger than the diminished chord on the downbeat?

Example 47.

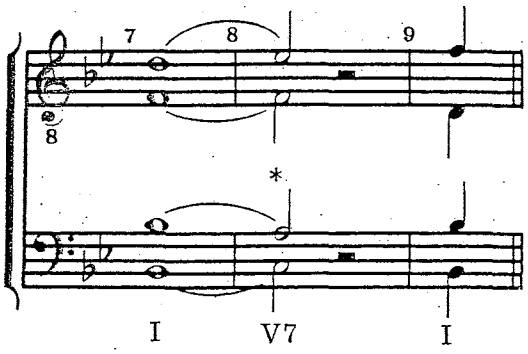


The strongest sound would, of course, be an A7 chord on the downbeat of measure 6, an option not possible because of the melody note. At a much slower tempo (singing rubato, as in a ballad), the E♭7 might be acceptable across the bar line with no change of harmony from measure 5, but in this up-tempo song, some change is certainly called for, and on a strong beat. The bass move to E♮ not only satisfies the demand for change, but leads the ear through "chords we love."

Measures 7 and 8 are shown as B♭ harmony. But the ear doesn't want to just sit on two measures of the same harmony, particularly when measure 9 begins with B♭ again. We need some harmonic relief, then, and also some motion. In unaccompanied singing, we use devices which do both. *(See the chapter on "Rhythm and the Barbershop Arrangement.")*

The melody in this case is the prime limiting factor. It stays on F for 1½ measures. Since measure 9 begins with B♭ harmony, the most logical move would be for measure 8 to be F7 harmony. This gives us the strongest move (down a fifth) into B♭ at measure 9. Now, the singer will need a breath before going into measure 9, so the F7 can be used in the first half of measure 8, and a rest can be indicated on the last half for the breath:

Example 48.

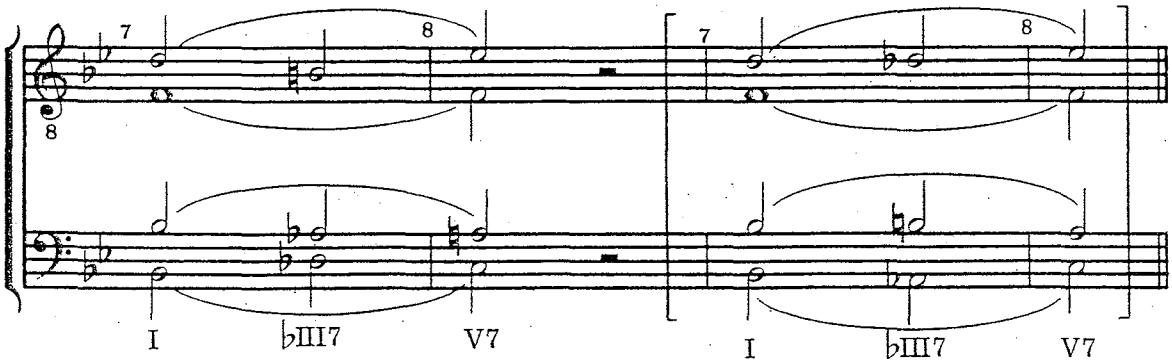


*Since the melody is on the root F, we are "locked in" to voicing—bass must take the fifth.

The B♭ chord may either be sustained through measure 7 and move directly to F7 in measure 8, as shown above, or some substitute harmony preceding measure 8 may be used. If several voices could move on the last half of measure 7, it would help keep the music moving forward.

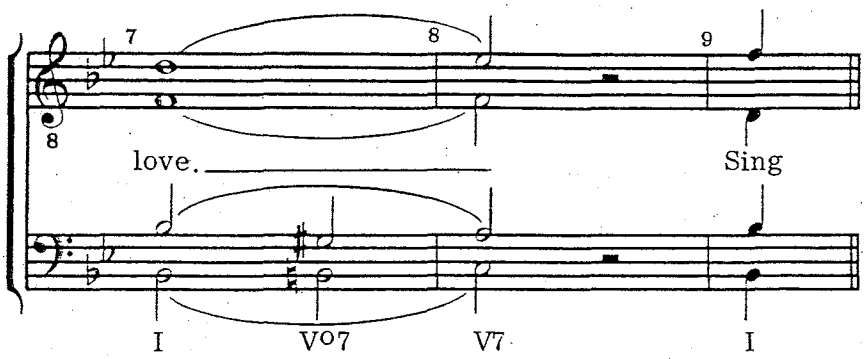
Consider the chords which move to F7: C chords (a P5th above), B♭ (a P5th below—and we're already there!), G♭ chords (½-step above), and E chords (½-step below). Another consideration is the barbershop seventh rooted a Major third below, the D♭7. Now the limitations of the sustained melody note F really become apparent—no F in C, G♭, or E chords! Since B♭ harmony is already being used, the only substitute harmony appears to be D♭7 and use of that chord has several strikes against it. Remember that we are moving to the seventh chord built on F, and a chord rooted a Major third below almost invariably progresses to a chord containing no seventh. The chord voicings set up awkward voice leading, and the move just simply does not sound well:

Example 49.



One other opportunity remains, fortunately. Using the diminished seventh of the harmony to which progression is being made sounds well (rule four). Now it's easy to sing, moves the music forward rhythmically, and follows good harmonic progression:

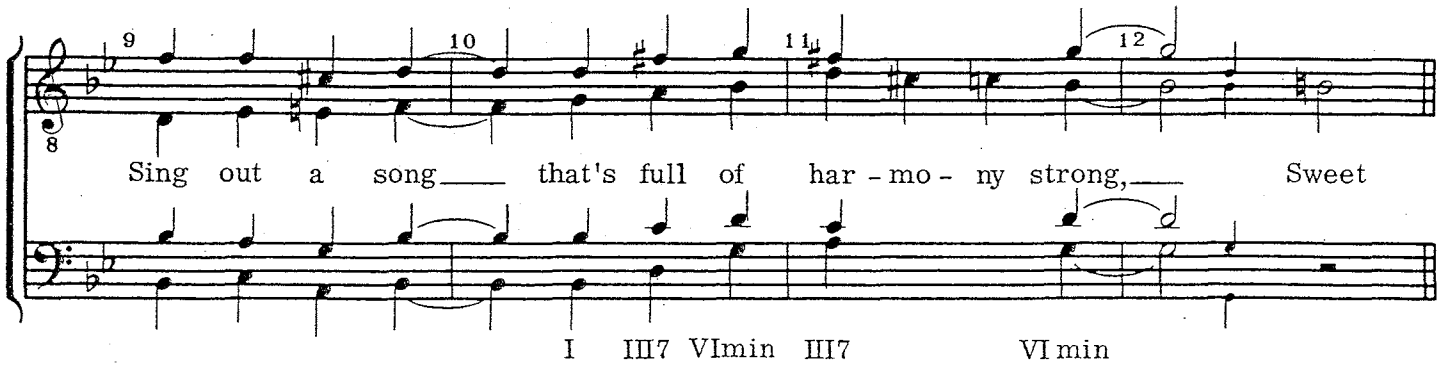
Example 50.



The melody in measures 9 through the downbeat of 12 could be harmonized the same as measures 1 through 4. Since there is no piano score on this song, we must work with what we have—the melody and lyric. They lyric "that's full of harmony strong" in measures 10 and 11 suggests (if the melody will allow it) some harmonic variation to follow through on the strength of the thought.

In considering a harmonic variation, it is important to look at measure 12 and beyond to ascertain the harmonic direction of the highway. Occasionally it helps stimulate and open the avenues of opportunity if we work backwards. According to our basic road map, measure 13 is C7, II7 of the key of B♭. The B♮ at the end of measure 12 is part of a harmony that is a fifth above the C7, that being G7. The B♮ is also part of a harmony ½-step below C7, that being B7. Now we look at the downbeat of measure 12 and see that the closest thing to one of these harmonies that has a B♭ in it would be G minor, and this germ of thoughts can begin a nice side trip. Is there harmony from a fifth above the G minor that is allowable by the melody in measure 11? The harmony of D7 seems to fit rather well, although the C♯ is a Major seventh. A substitution may be needed there. The D7 in measure 11 can be leaped to from the last beat of measure 10, because from a tonic, we can go anywhere. We are at a point now that if we are not careful, our delight at finding this new path through the woods could get us into trouble. We are tempted now to look at measure 10—Gminor/D7 circuit. But what about the harmonic rhythm? When, if ever, should D harmony be introduced?

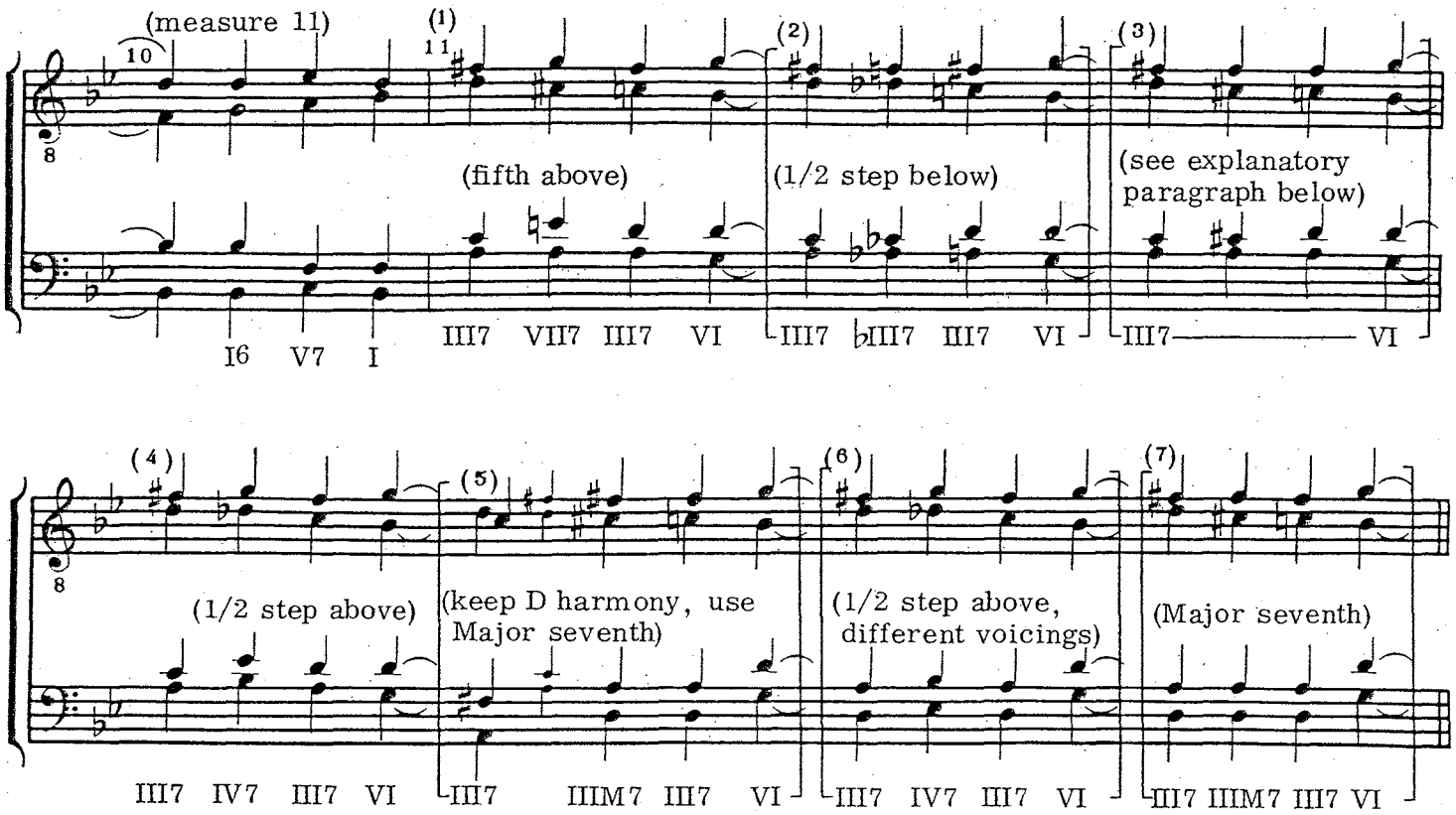
Example 51.



Introducing the D7 in measure 10 weakens the strength of hearing it on the downbeat of measure 11. It anticipates, tips the hand and starts the punch line too soon. In Example 51 above, note the voicing we are locked into at measure 12 if we use the G minor highway. Voiced low (alternate notes shown), it lessens the impact of the lyric and weakens the climatic sense of the music, as would any other voicing of the G minor chord.

If measure 10 is harmonized the same as measure 2, and D7 is introduced in measure 11, some of the opportunities are shown below. One of the major challenges will be how to handle the C♯ in the melody.

Example 52.

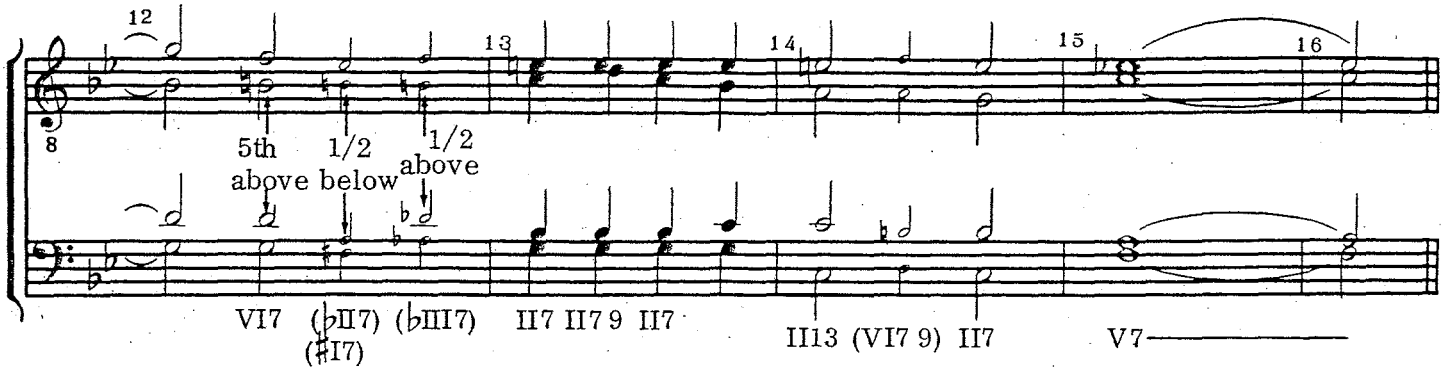


In Example 52, (1) is too quick for up tempo singing, while (2) is not easy to sing. No. (3) is probably the way the old-time Barbershoppers would have done it. It sings smoothly and fits the tempo. The educated musicians have, maybe unfortunately, buried this move in the past. Example 52 (4) would probably obscure the melody.

In (5), the downbeat is too weak for the volume, tempo and lyric requirements in this part of the phrase. The jump to the Major seventh and the voicing of that chord on the second syllable of "har-mo-ny" cause the wrong syllabic stress by emphasizing "mo." The most dramatic solutions would be (6) and (7). The direct move from the B♭ Major triad (voiced to the tenth) to the D Major triad voiced to the tenth is almost a shocker and, of course, the trained musician has a built-in aversion to parallel octaves and fifths! In this instance, with the strong lyric, it may be one of those nice, electrifying moments that justifies it. Example 52 (7) is probably the best choice of the two, since there are fewer tuning problems if the D harmony is maintained throughout the measure.

Our harmonic road map calls for measures 13 and 14 to be II7, C7 in the key of B♭. All the melody notes fit well into that harmony.

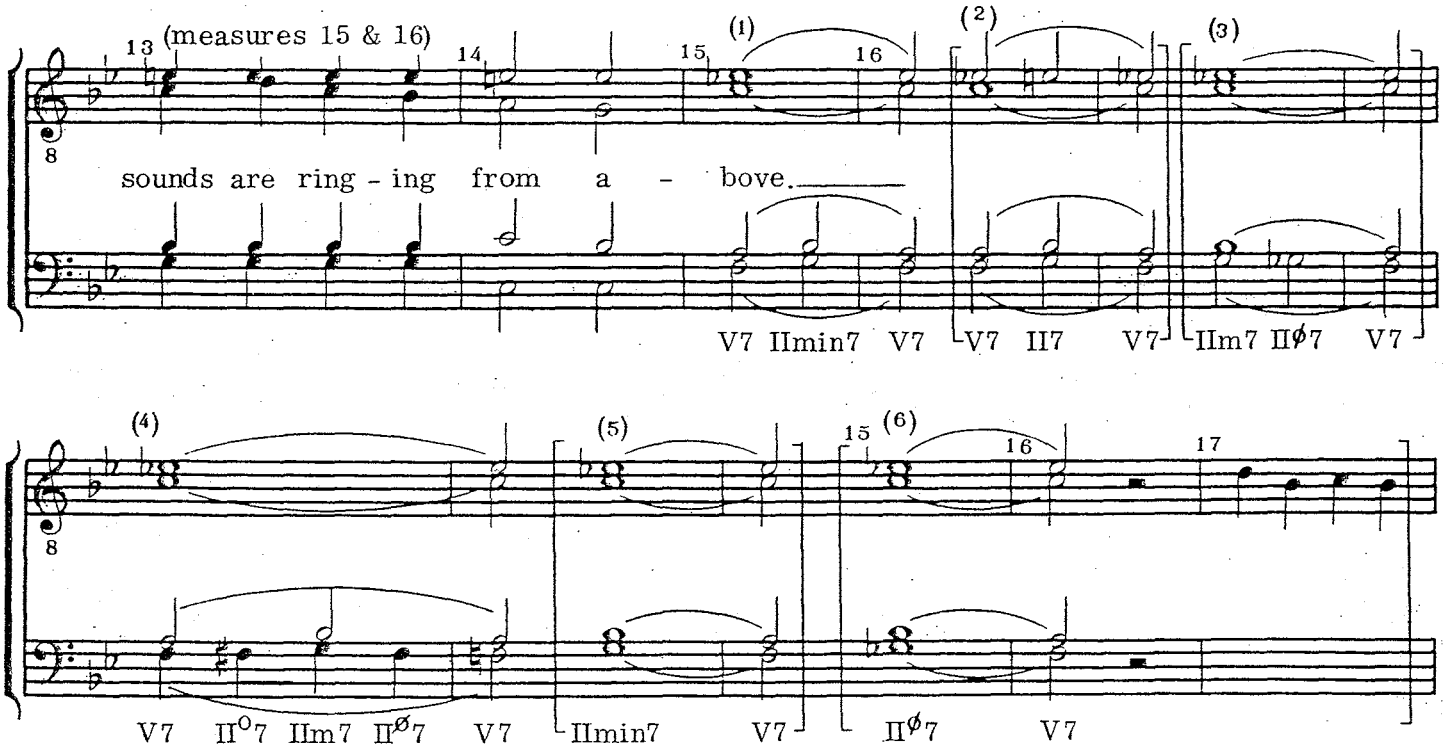
Example 53.



In measure 12 above, the strongest, most logical approach to C7 in measure 13 is from a fifth above, G7. There is no approach from a fifth below—the melody will not permit it. Nor can we use the approach a Major third below or the C diminished seventh chord. In measure 14 we could back up on the Circle of Fifths to the G harmony, but it certainly isn't necessary here. There is enough variety coming out of the C7/9 in measure 13 and C13 in measure 14.

Measures 15 and 16 become too static if the parts sustain the same notes for one and a half measures. We need to look for substitute harmonies that are allowable by the melody note C and point toward the F7 harmony. Here are some considerations:

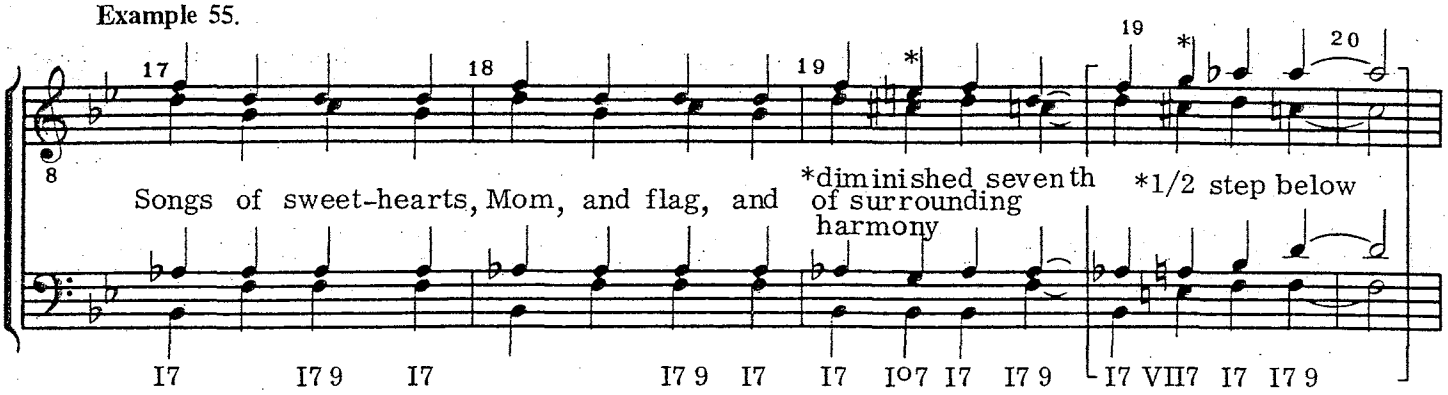
Example 54.



From Example 54 above, numbers (2) and (4) are the least satisfactory. After two measures of C7 harmony (measures 13-14), the return to C7 in the swipe shown in (2) is too much. Use of the bass move in (4) is really too quick at the tempo of the song, and a bit fancy! After looking back at the swipe in the first phrase (measures 7-8), perhaps an even simpler rhythmic figure here would be appropriate, as in (5) or (6).

As we sing into measure 17 and beyond, the B♭ harmony with added seventh seems to fill the ear immediately, Even though the E♭ pillar is not reached until measure 21. At first, it might seem too soon to introduce the barbershop seventh sound, but the movement of the melody provides variety in itself and the B♭7 for four measures seems called for. All the notes in measures 17 through 20 fit B♭ seventh or ninth harmonies except the C♯ in measure 19.

Example 55.

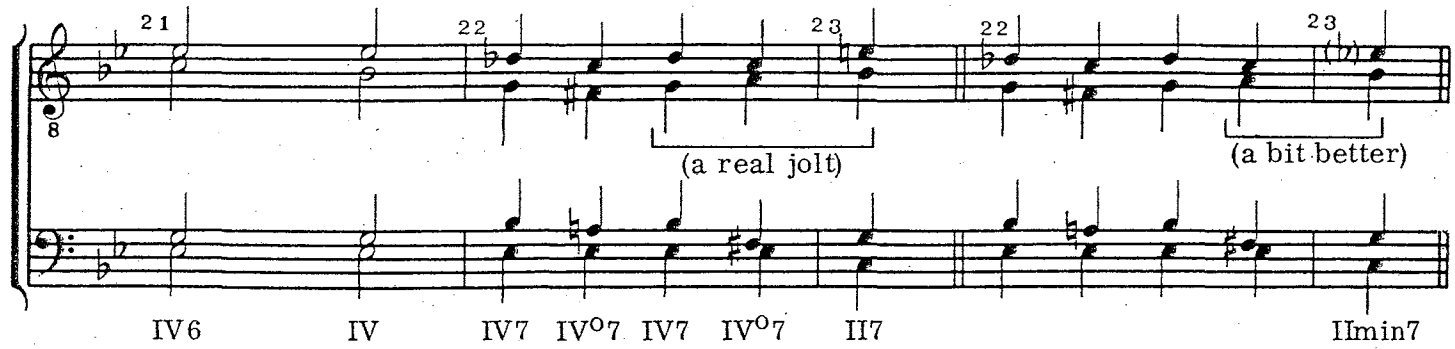


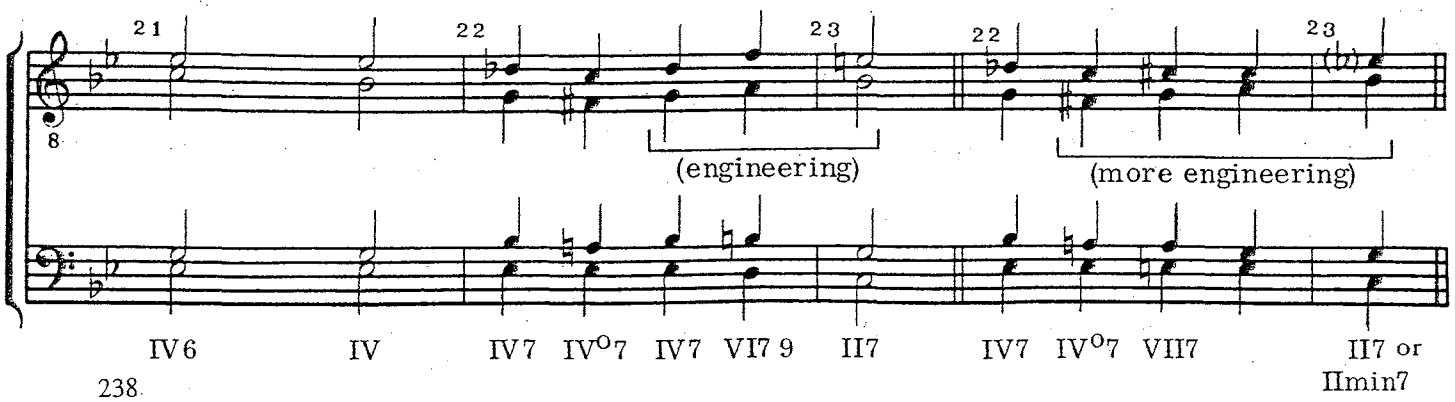
Example 55 shows two good possibilities for the C♯ in measure 19. The harmonization and chord voicing in brackets is more climactic and really seems more appropriate, because the next four-measure phrase does not reach the peak melodically or lyrically that this phrase does. However, in looking ahead at the low melody line in measure 22, perhaps for now the lower voicings present fewer problems. Also, our primary concern at the moment is the harmonic implication of the song. The other chord substitutes for the C♯ in the melody would be:

Fifth above: F+—not satisfactory to the ear
Fifth below: E♭7—too quick
½-step above: B7/9—sounds out of the style
Major third below: G♭7—too quick

Measure 20 is a good place for the singers to get a breath. Measures 21 and 22 appear to be E♭ harmony moving to C at measure 23. As we work with E♭, here are some of the problems in getting to the C harmony in 23:

Example 56.



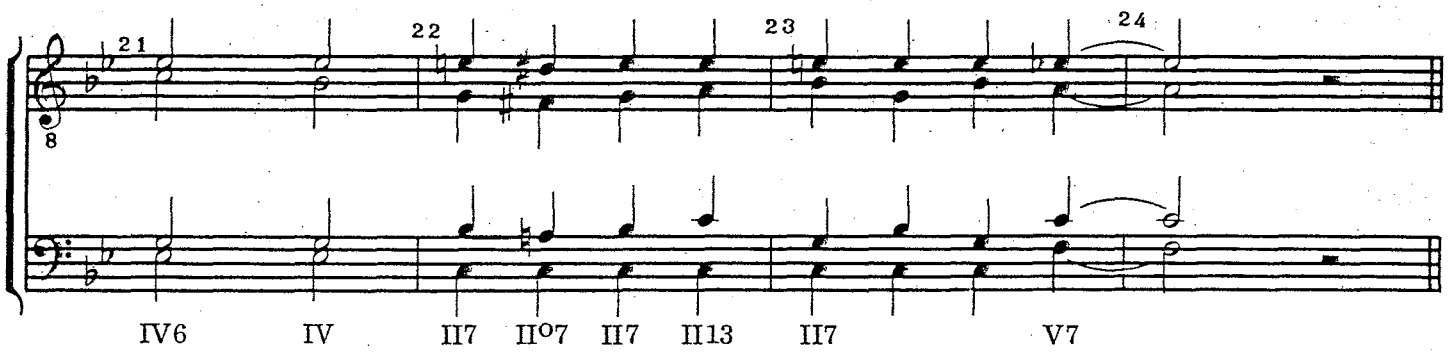


There is difficulty in harmonizing measure 21, and introducing the seventh in 22 helps. The melody notes F♯ and A are found in the E♭°7 (rule four), while the A is in the counterpart harmony of E♭, the A7 (rule three). Since the G (second beat) is also in the chord, it will sound better to go to the A7 on the beat rather than wait until the last quarter note. The A in the melody is also in a G7/9 (P5th above) and B7 (½-step below) as we look to the approaching C harmony.

None of the solutions in Example 56 is very good, you'll no doubt agree! Look ahead to the next harmonic pillar. The F7 chord, which would normally occur on the downbeat of measure 24, has been shifted into 23 because of syncopation. The strongest harmony moving to F7 is from a P5th above, C7, and the three quarter-notes in measure 23 fit into this chord, so that works fine. The big obstacle seems to be measure 22!

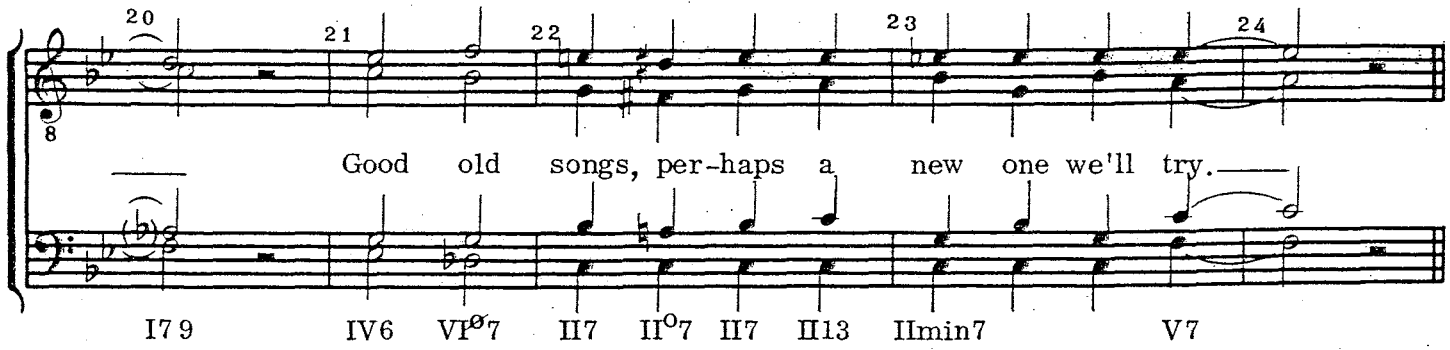
In singing the melody, our ear is still sure of the E♭ in measure 21, but all of a sudden the C7 harmony begins to sound like a good possibility in measure 22. All the notes can be easily harmonized with chords rooted on C, so the passage would sound like this:

Example 57.



But it's now obvious that a change is needed across the bar line into measure 23. There's too much C7! The Cmin7 would be a logical chord to give the harmonic relief needed. Also, while the E♭ in measure 21 will leap out to C7, it could be softened a bit by backing up on the Circle of Fifths and using some form of G chord on the last half of measure 21:

Example 58.

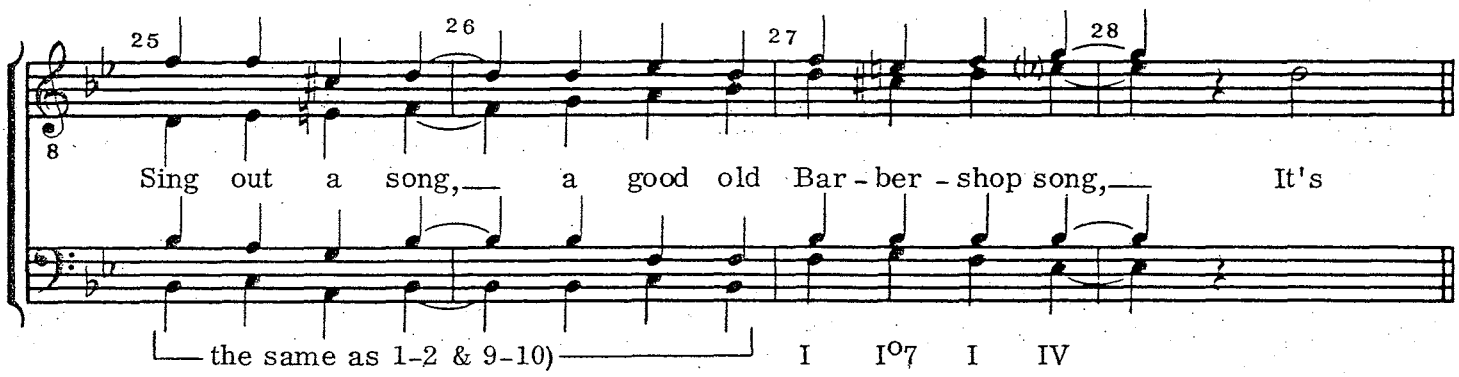


There is one thing that becomes more obvious as the arranger works within the primary harmonic framework of a song: as long as the pillars are observed, there is some freedom in barbershop as to how he gets to those pillars. Of course, the route he uses from available harmonic options must not ruin the inherent character of the song nor create undue performance problems!

Measures 25 and 26 are identical to 1-2 and 9-10. For ease of singing, memorization, and unity, it is important to treat identical sections the same when possible. Of course, the melody sometimes takes off in another direction, but in general, if there's no good reason to change voicing or harmonization, make it easy on the singers! While measures 9-10 were identical in chord voicing and harmonization to measures 1-2 and now 25-26, measures 11-12 were treated differently than 3-4, even though the melodic line is the same. But the lyric implications and some inner feeling dictated a change in the passage "harmony strong." The treatment is so different from 1-2 that there's no doubt about what goes where. It's the *very slight variations* that give singers doubts, and, consequently, unsure execution.

The melody does take a different turn in 27-28, and we see that the original road map had at least two alternate routes (IV and VI harmony) to the II in measure 29. Either route is acceptable and depends on the kind of scenery any particular arranger enjoys! Here's the way one route would sound:

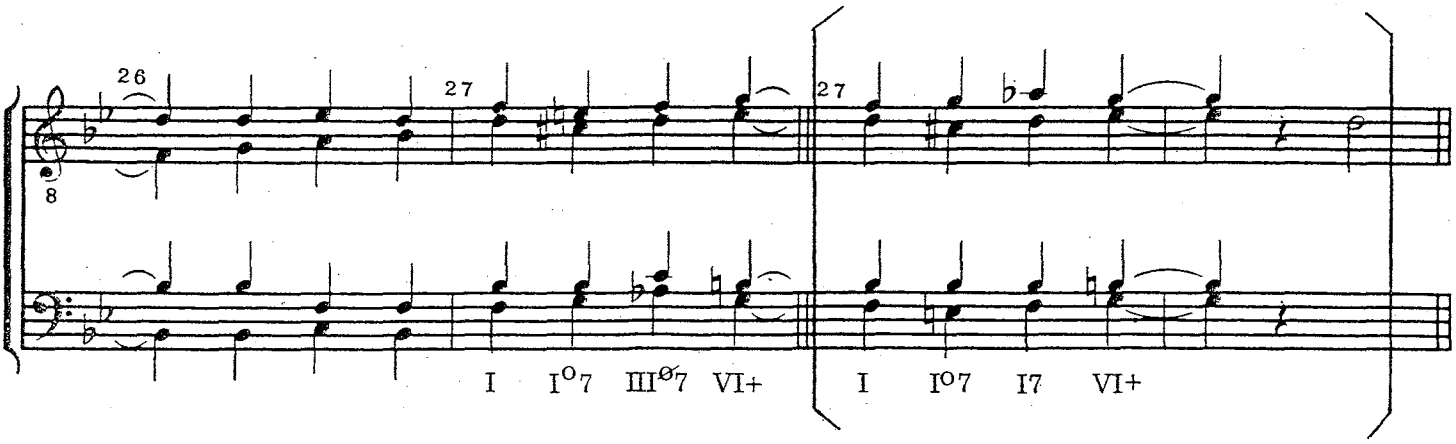
Example 59.



Why put the bass up in measure 27—aren't the second inversion B♭ chords weaker voicings than keeping the bass down on the root? Yes, but in our opinion, any voicing for the bass and baritone here that's too similar to that used in measure 3 would cause that slight variation referred to earlier that results in confusion about which goes where!

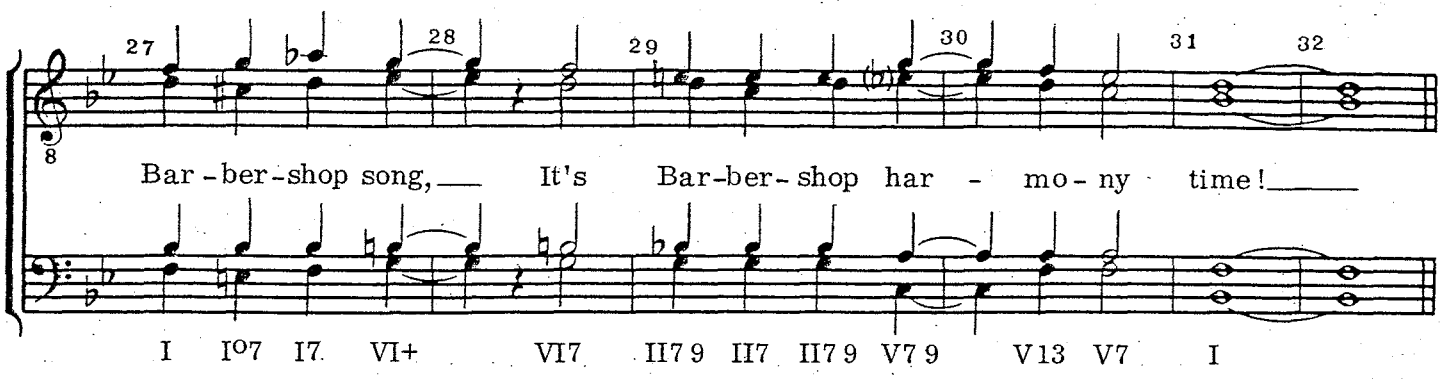
The other harmonic route sounds like this:

Example 60.



Regardless of which route you prefer in measure 27, the last half of 28 is G harmony—P5th above the upcoming harmonic target C in measure 29. The G7 follows both E♭ and G+ equally well, so take your choice! The alternate harmonization and voicing in brackets (Example 60) seems to have more lift to it, so we'll flip a coin and take that one! The harmonization of the last four measures seems clear. This is how it winds up:

Example 61.



Now review the steps taken in arranging this song. The first and most important step was to pin down the basic harmonic pillars (road signs) that helped to show the highway on the map. Certain points of scenic interest were added to make the trip more enjoyable—without exhausting the passengers—and hopefully worth the money!

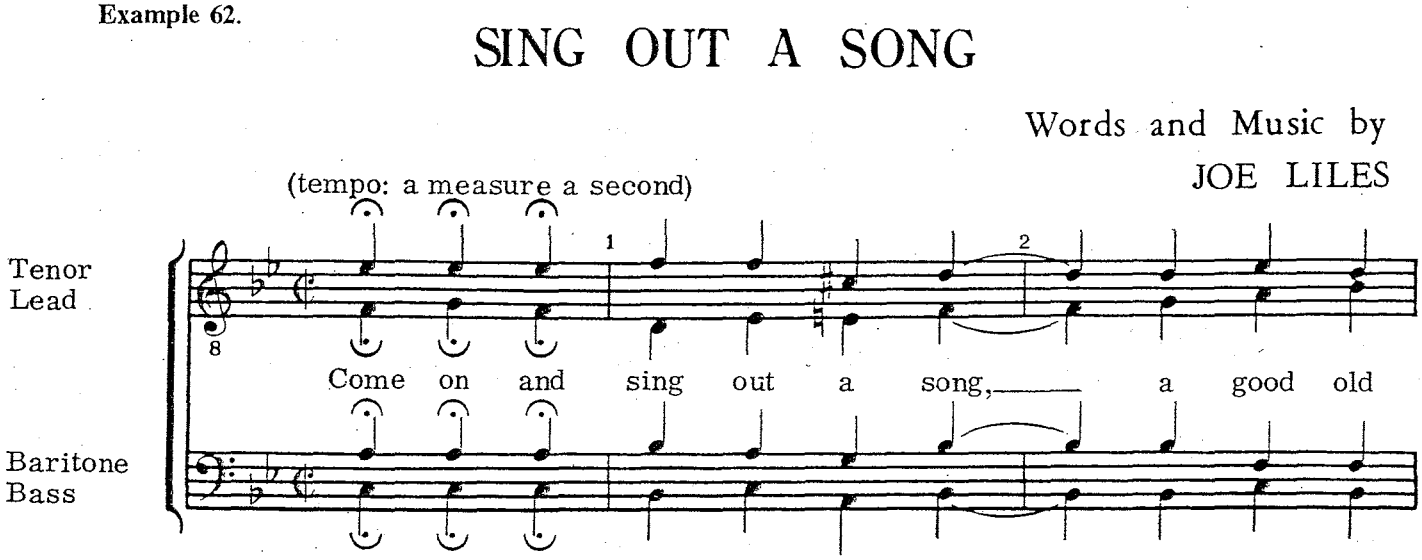
All chord movement follows rules of good barbershop progression, and it's singable by almost any barbershop quartet.

In the final package for publication by the Society, one option had yet to be decided on: the arrangement needed an extension or a tag to really wind up with all flags flying!

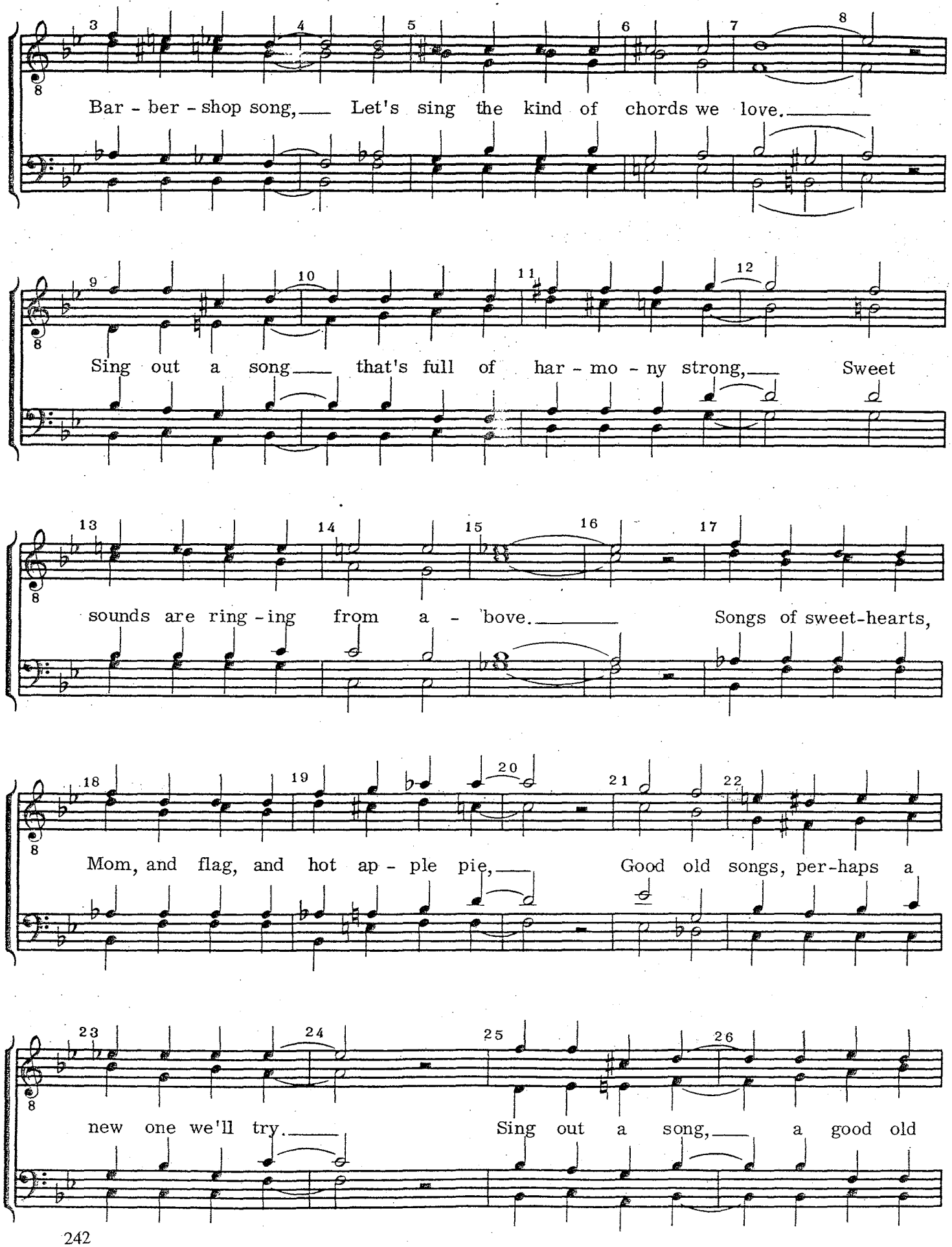
One particular stretch of the road between measures 17 and 25 (an eight-measure segment) seems too level—no rise to create a little excitement. In looking again at Example 55, the harmonization and voicing shown in brackets for measures 19-20 really give the lift and sure sell the lyric, "hot apple pie!" The only spot to work out was the high E♭ chord voicing required in measure 21 and still get down to the chord voicings in measure 22. The jump of a sixth in the baritone seemed a small price to pay for the excitement now in 19-20.

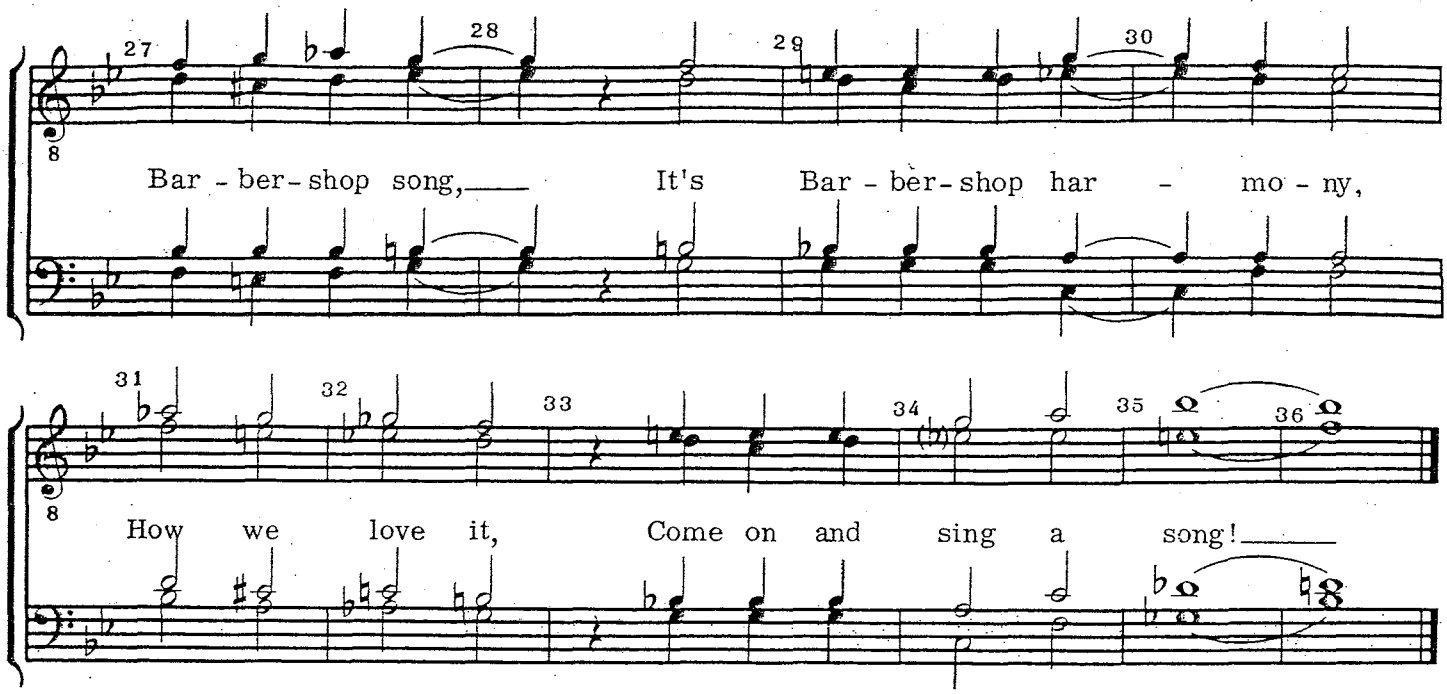
Here it is, as published by the Society, stock no. 7655:

Example 62.



("Sing Out A Song," copyright 1978 by Joe Liles, used by permission, Society stock no. 7655)


Bar - ber - shop song, Let's sing the kind of chords we love.
Sing out a song that's full of har - mo - ny strong, Sweet
sounds are ring - ing from a - bove. Songs of sweet-hearts,
Mom, and flag, and hot ap - ple pie, Good old songs, per-haps a
new one we'll try. Sing out a song, a good old



Summary of approach three

1. The key factor in this approach is the target or goal harmony: Not where the harmony has been but to what harmonic pillar is progression being made.

2. The sequential interchange of harmonies that progress to the same harmonic goal does not constitute progression. It is merely substitution to achieve variety, color, rhythmic motion and/or the ability to harmonize problem notes in the melody.

3. While tonic and subdominant chords often follow rules of harmonic progression, they are free to move anywhere.

4. The harmonic vocabulary must be limited to chords used in the barbershop style.

5. The voicing of chords must be compatible to the barbershop style.

Rule one: A harmonic target may be approached by harmony rooted a fifth above (most common) or a fifth below.

Rule two: A harmonic target may be approached by harmony rooted a ½-step above or ½-step below.

Rule three: Chords with roots a tritone (diminished fifth or augmented fourth) apart progress to the same harmonic targets and are called counterpart harmony. Sequential use of two such chords (usually barbershop sevenths) is family substitution, and progression is not made until the harmonic target is reached. Use of counterpart harmony may be an option when the melody note is on the third, seventh, raised root, or lowered fifth of a chord.

Rule four: Diminished seventh chords, because of the tritone construction, have dual root function and effect progression by ½-step and P5th at the same time. The chord may also be used to precede or legitimately anticipate a harmonic change when the melody note is out of the implied harmony and is the root of the new harmony. The diminished seventh chord can also put harmony in a holding pattern to provide variety, color, rhythmic motion, and/or harmonize melodies that have a raised root, lowered third, lowered fifth, or diminished seventh interval (sixth or thirteenth) of the implied harmony.

Rule five: A harmonic target containing no seventh may be approached from a barbershop seventh rooted a Major third below.

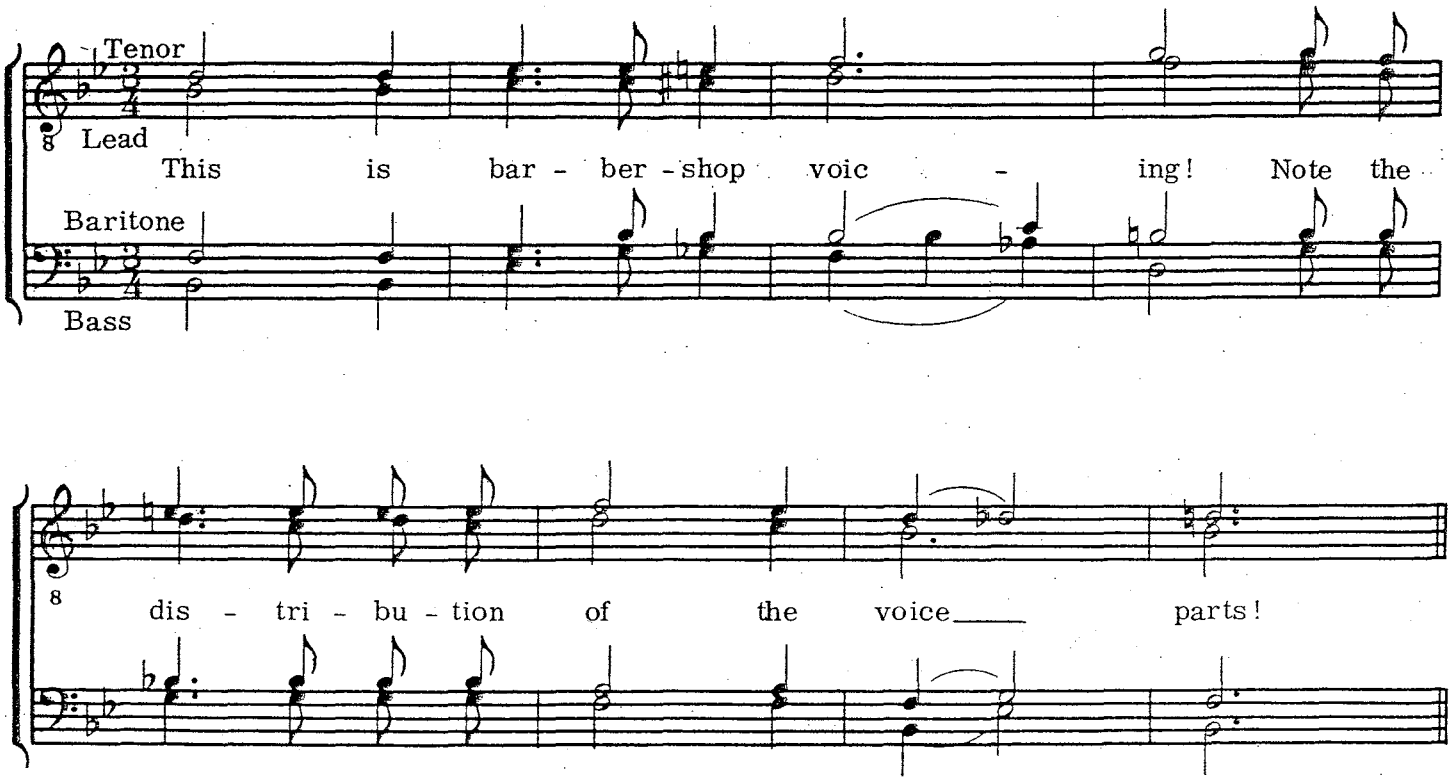
Chord voicing and voice leading

Barbershop chord voicing

The Glossary of Barbershop Terms *(see Appendix)* defines *voicing* as "The manner of distribution of the tones of a chord among the four voice parts."

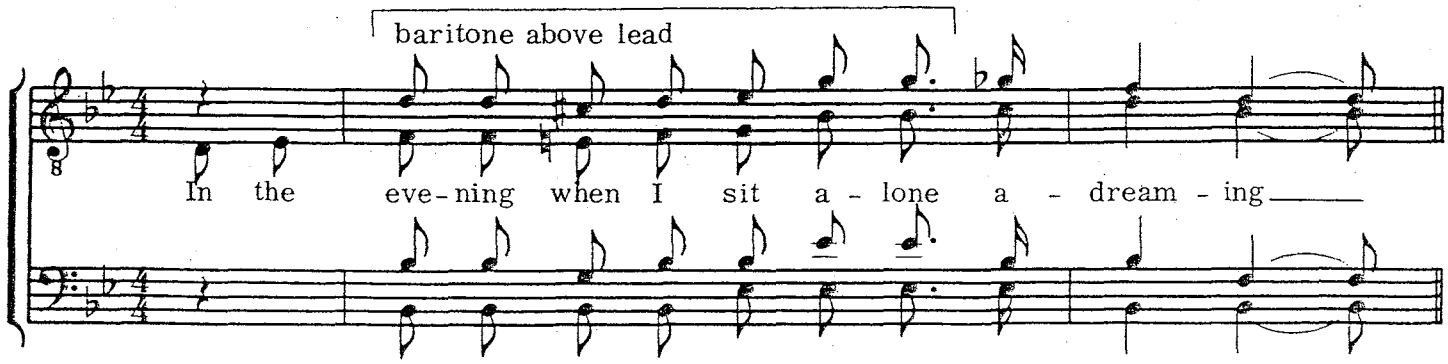
The definition may be amplified by saying that in barbershop, the normal distribution places the tenor note highest and the bass lowest, with the lead and baritone taking either of the internal tones in a chord. It is this distribution which contributes to the characteristic sound associated with barbershop-style music as compared to other vocal arranging styles:

Example 1.



Not all melodies have as limited a range as in Example 1, in which the lead (melody) is always above the baritone. More often the melody traverses more of the musical scale, often dipping low enough to require the baritone to sing above the lead:

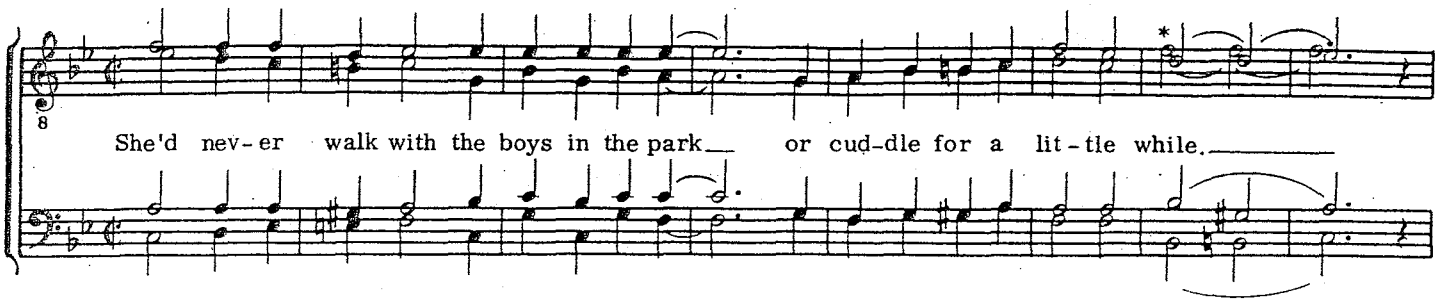
Example 2.



(from "Your The Flower Of My Heart, Sweet Adeline," in Public Domain, Society stock no. 8049)

Once in a while, the lead may cross *over* the tenor, as in the last two measures of Example 3:

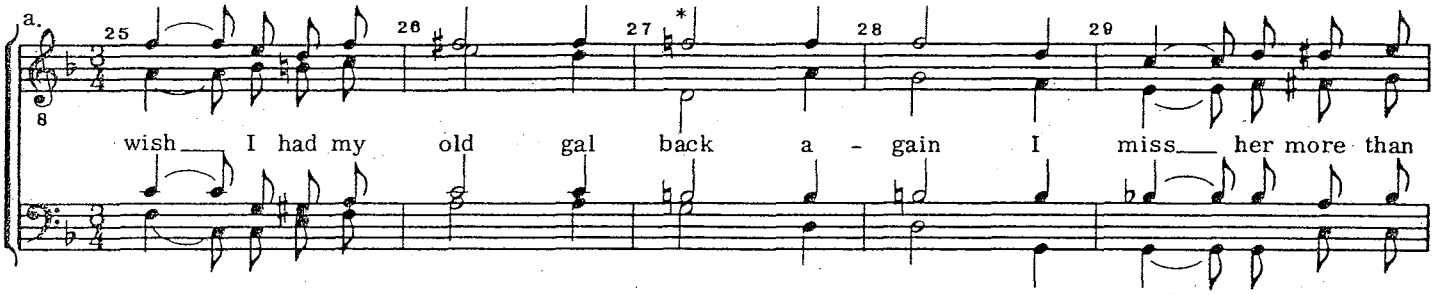
Example 3.



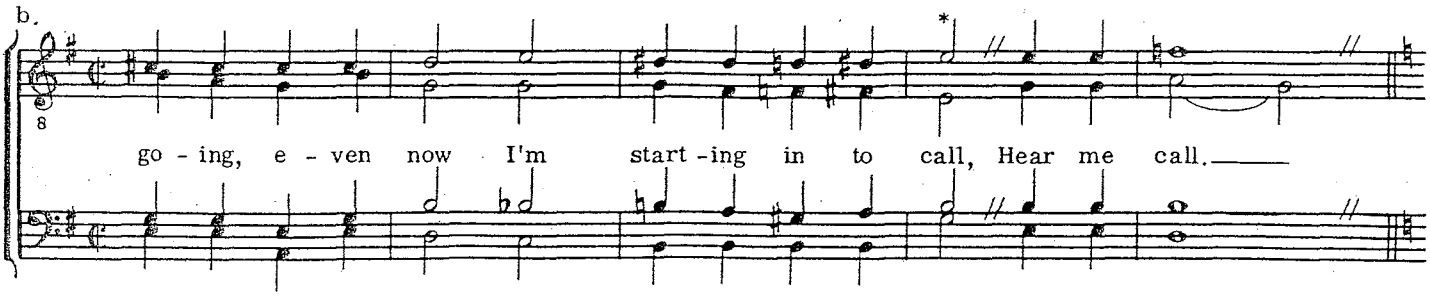
(from "What Ever Happened To Mary?," copyright 1968 by Mike Senter, used by permission, Society stock no. 7520)

On rare occasions, the melody contains a large interval which may suggest the lead sing *under* the other three voices (Example 4a), or the compelling need for the melody to complete a phrase on the *low root* of the chord would indicate placing the other voices above the lead (Example 4b):

Example 4.



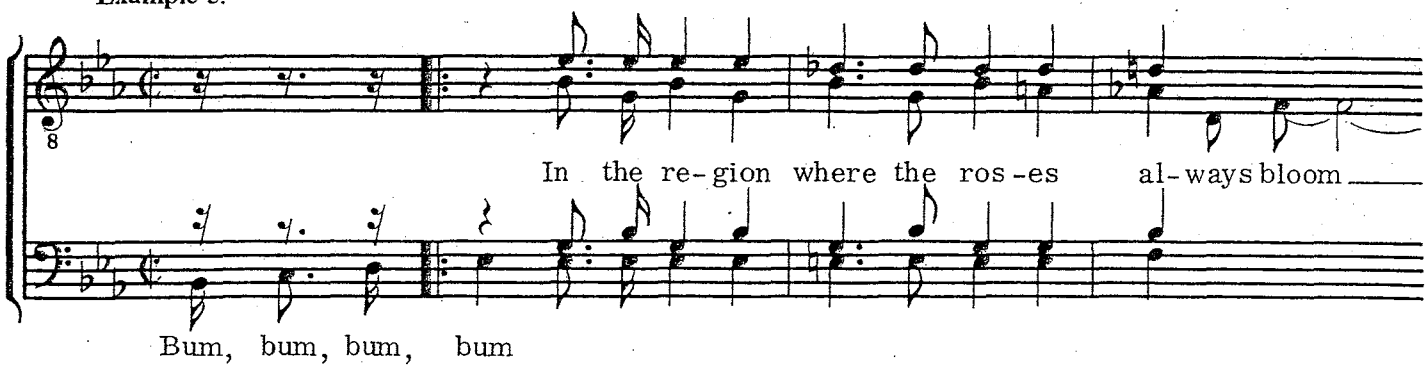
(from "I Wish I Had My Old Gal Back Again," copyright 1926 by Warner Bros. Inc., copyright renewed, used by permission)



(from "California Here I Come," copyright 1924 by Warner Bros. Inc., copyright renewed, used by permission, Society stock no. 7022)

Voicings are described as *close, open, spread, homogeneous,* and *divorced.* A voicing in which the interval between the highest and lowest tones is an octave or less is called *close* voicing:

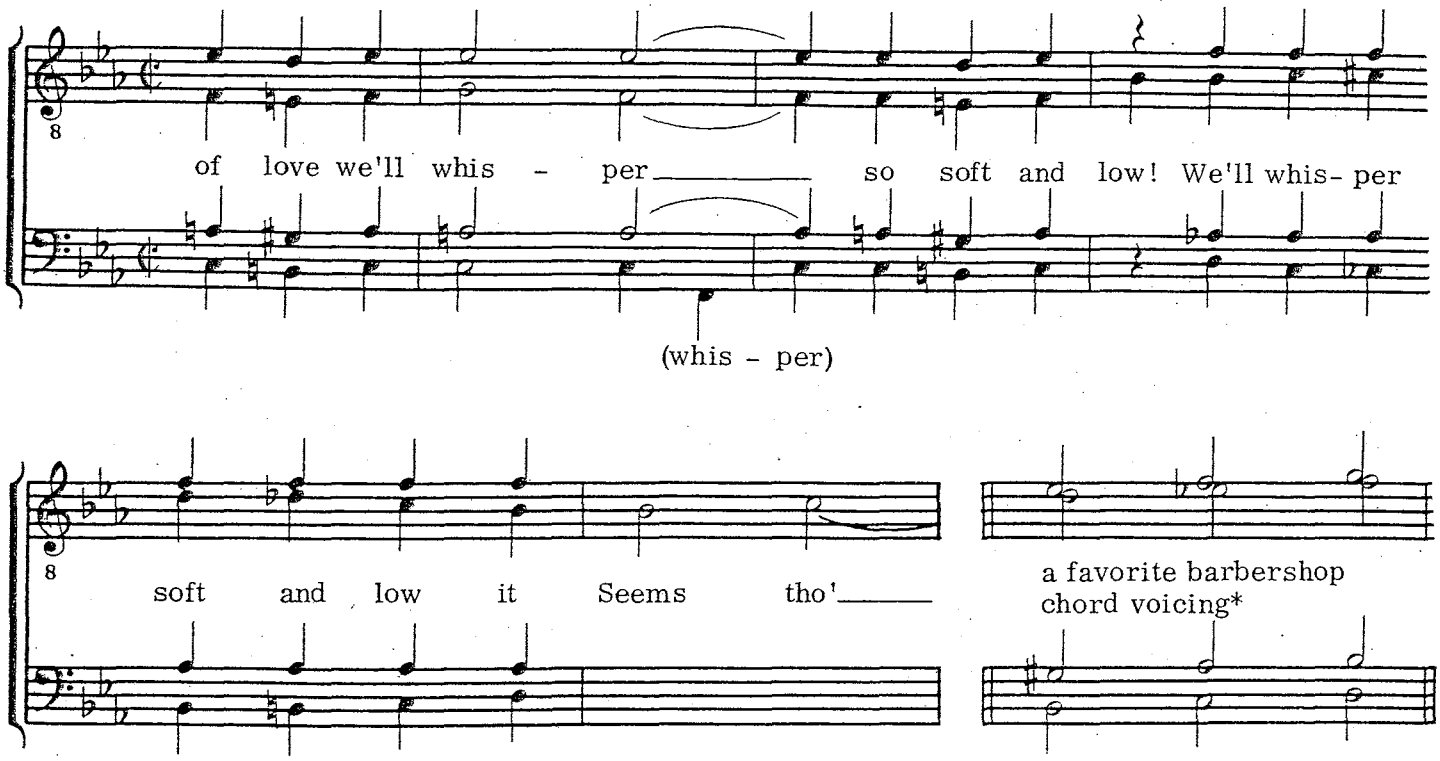
Example 5.



(from "Ida! Sweet As Apple Cider," in Public Domain)

Open voicing is typified by an interval between the highest and lowest tones of a 10th, 11th, or 12th, as in:

Example 6.



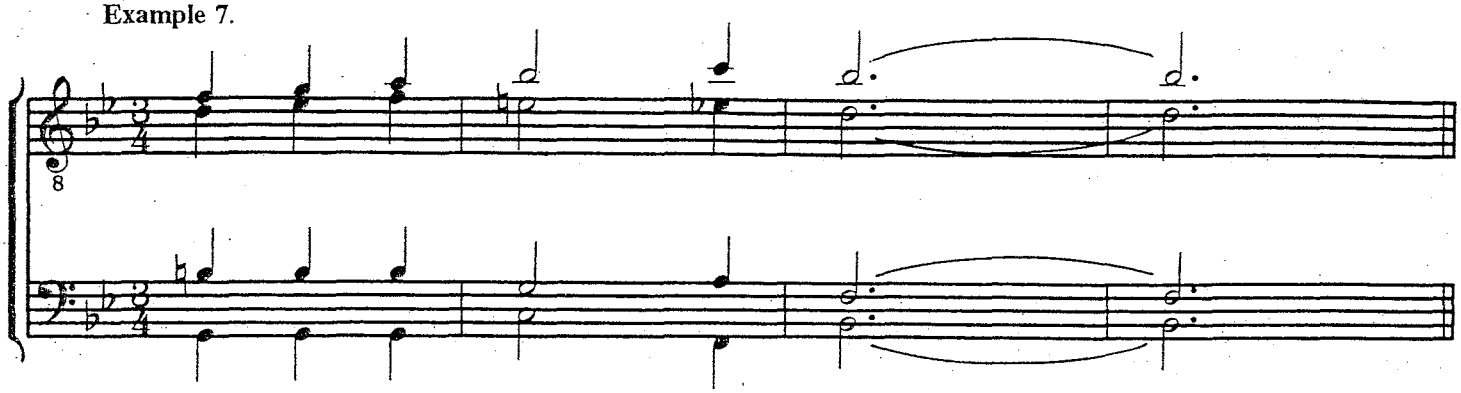
(from "Ida! Sweet As Apple Cider," in Public Domain)

*This voicing, in barbershop called the *Chinese seventh*, probably qualifies as an open voicing, although some might consider it closer to a *divorced bass* sound. *(See following discussions.)*

Please note that none of the preceding examples is lengthy. This is because the typical barbershop melody requires an almost constant change from close—open—close voicings in the course of an arrangement.

Spread voicing occurs when the interval between the lowest and highest voices approaches, is, or exceeds two octaves:

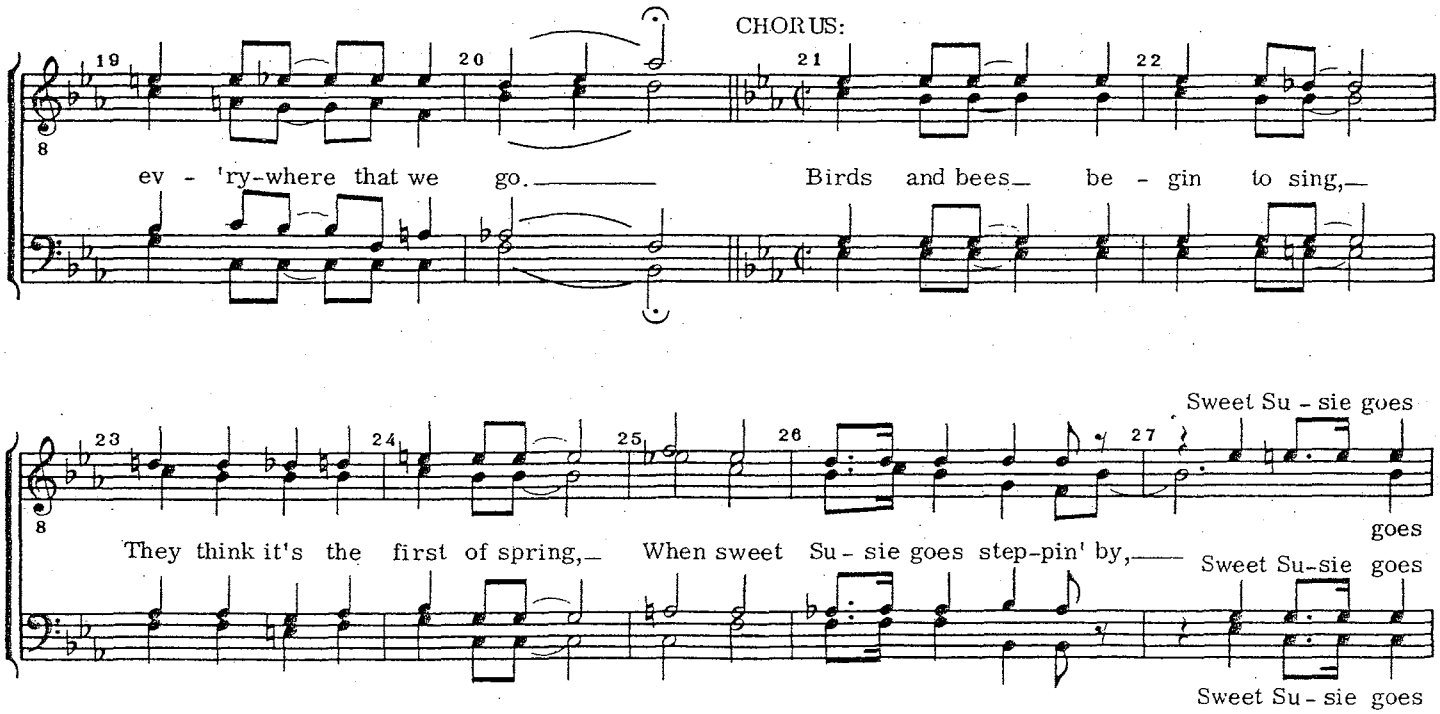
Example 7.



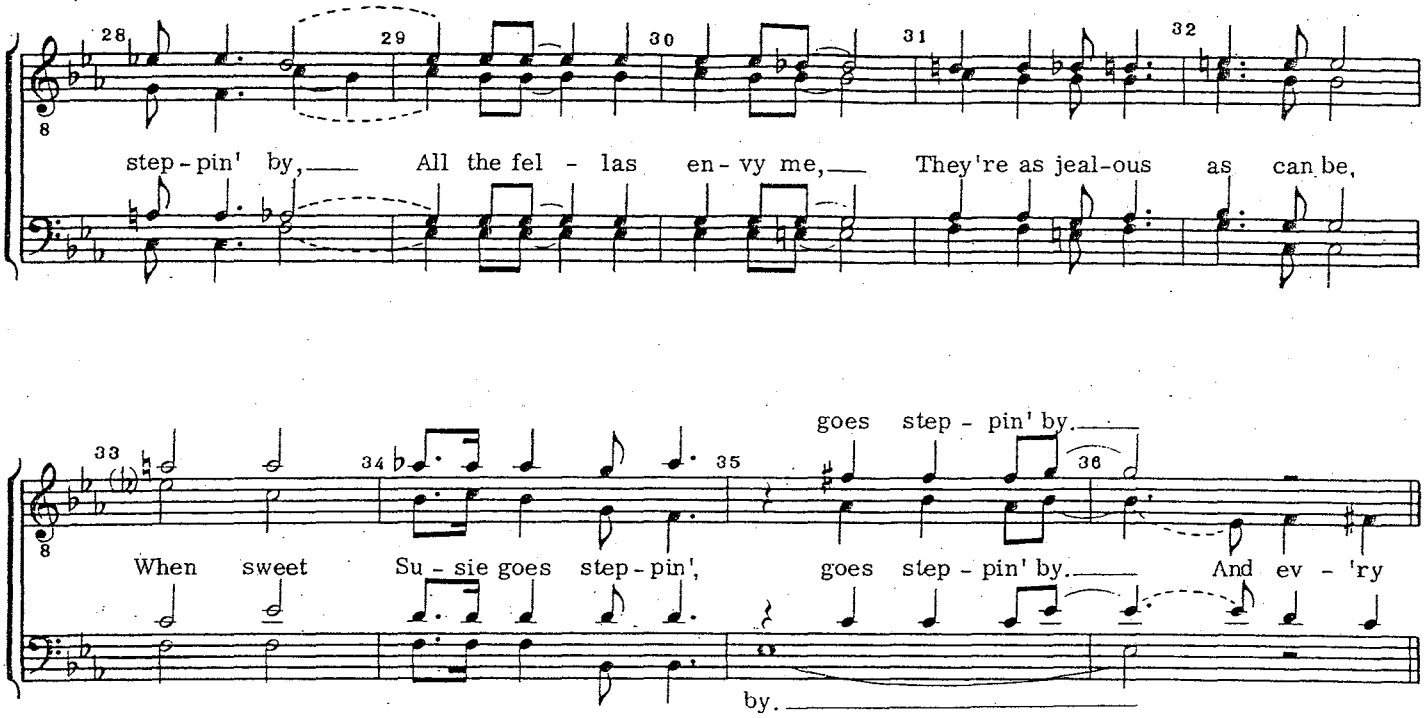
Spread voicings are generally reserved for special effects, often to support the climactic part of a melody, or in a tag, as in Example 7.

Occasionally this voicing may be in the main body of an arrangement to provide a contrasting treatment of a repeated phrase. In Example 8, while the voicings of measures 21-24 and 29-32 are identical, note the contrast the arranger has provided by use of open and spread voicings in 33-36, as compared to 25-28. Note also how the arranger sets up the chorus of this song by use of the spread chord in measure 20.

Example 8.



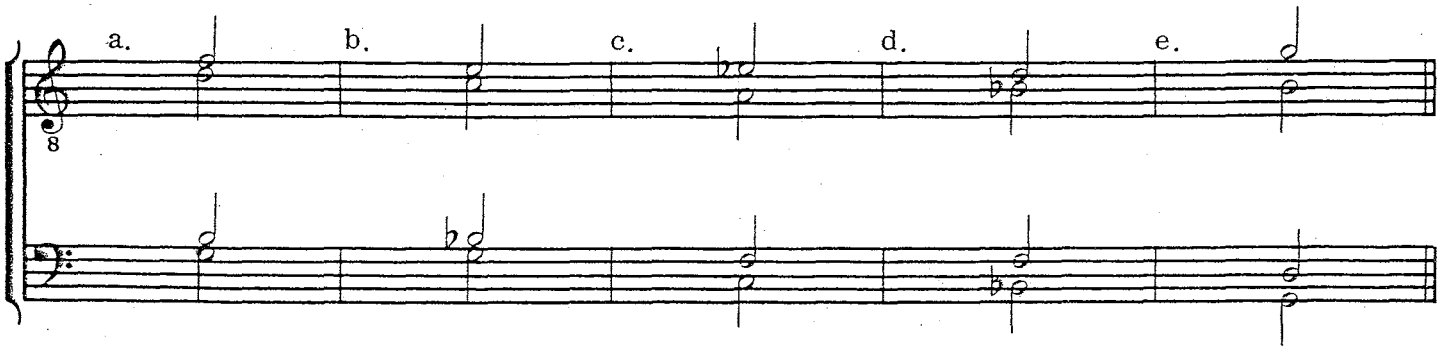
(from "When Sweet Susie Goes Steppin' By," copyright 1928 Bibo, Bloedon & Lang, Inc., copyright renewed 1955 by Stasny Music Corp., used by permission, Society stock no. 7086)



The manner of tone distribution may be further analyzed according to the intervals between adjacent voices in the chord. In Example 9a, the interval of a third (Major or minor) separates each adjacent tone. In 9b, there are two thirds and a second. In 9c and 9d, there's a third, fourth, and fifth. In 9e, two sixths and a fifth. These voicings, in which the adjacent intervals are similar to each other (or very close to similar), may be called *homogeneous voicing*. Chords of homogeneous voicing will be fairly easy to tune and balance, and will generally contribute to *expanded sound. (For discussion of expanded sound, consult the* Contest and Judging Handbook *by SPEBSQSA.)*

Example 9.

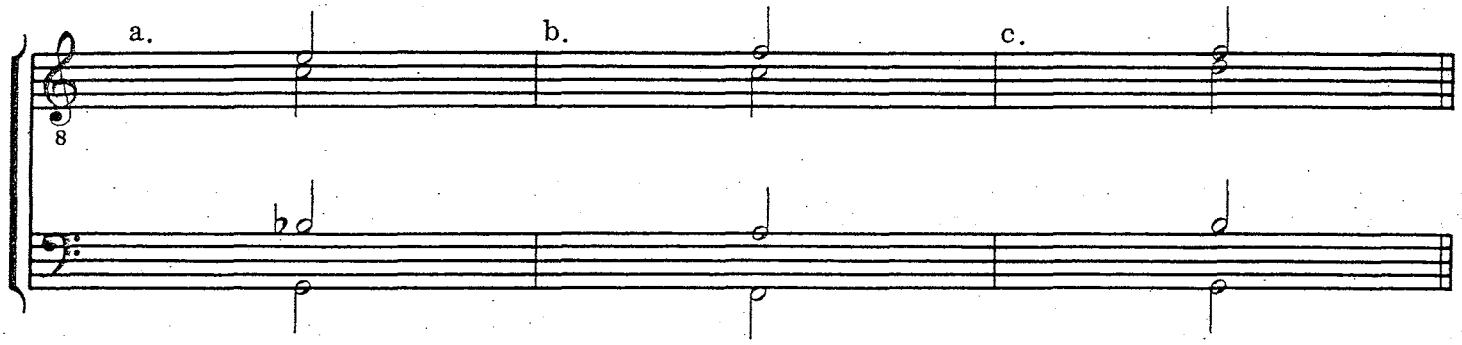
Example 9.



Contrasted with homogeneous voicings are the following examples of *divorced voicings.*

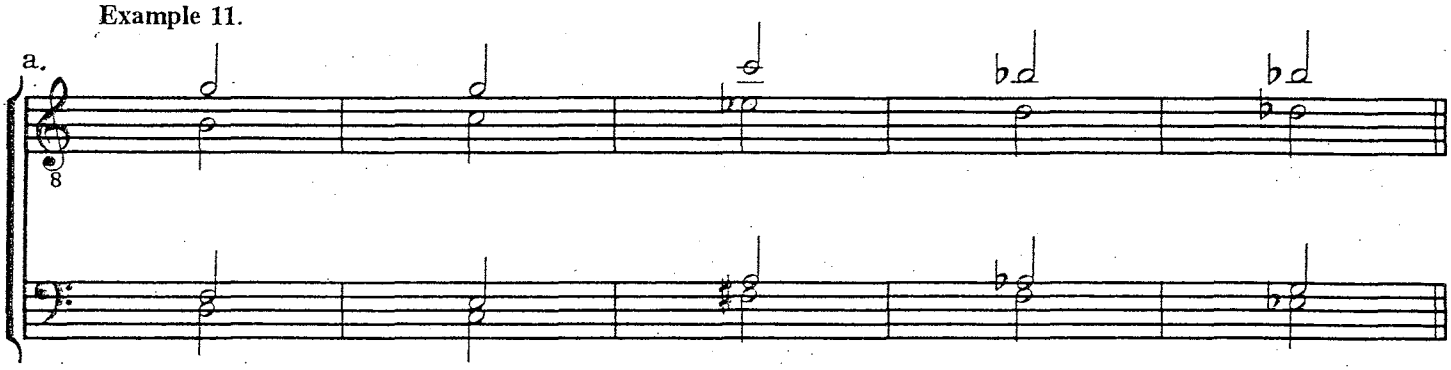
Divorced bass: In Example 10a, 10b and 10c, note that the upper three tones of the chord are close while the bass is separated from them by more than an octave. Hence the tendency to sound "separate" (divorced) and resultant difficulty in generating enough energy to support the upper voices:

Example 10.

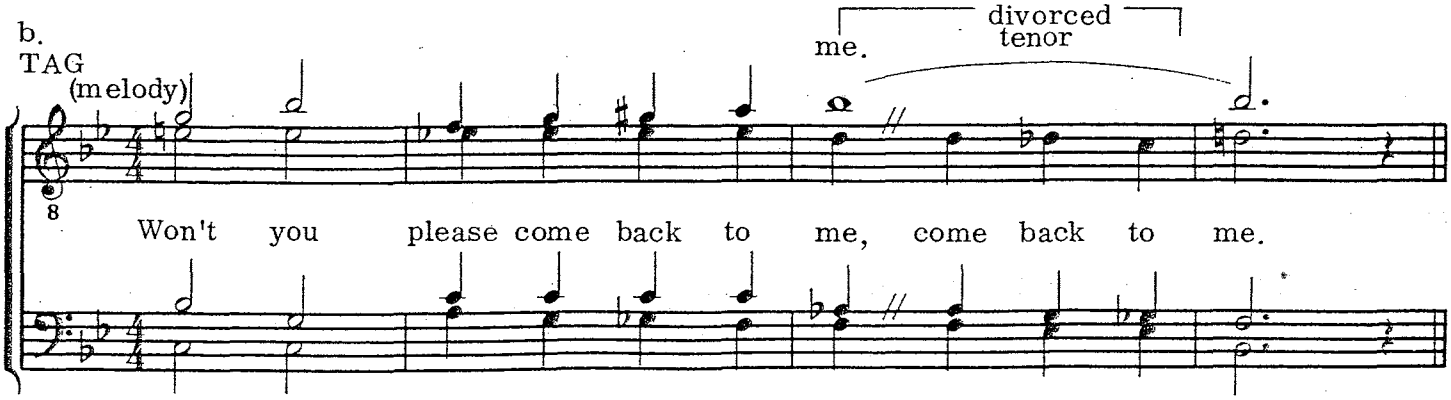


Divorced tenor: Example 11a shows the lower three voices fairly close, with the tenor above at an interval of a fifth or more. This voicing tends to expose the tenor, making it more difficult to blend and balance with the other three voices.

Example 11.

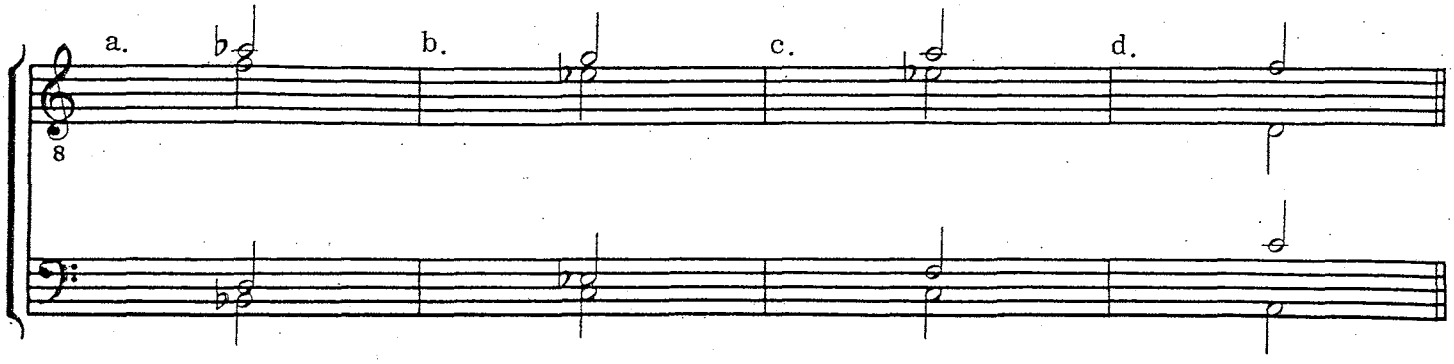


However, the effect is often useful in tags where the tenor is allowed to take the melody to its conclusion:



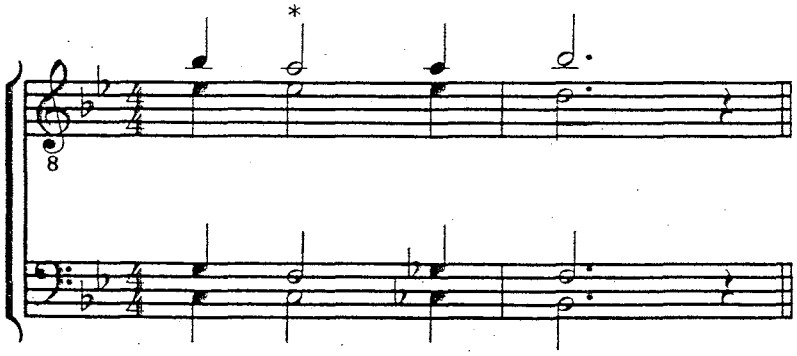
Divorced pairs: Though not often seen in good barbershop, Example 12a, 12b and 12c, shows the two higher voices close together (thirds and a fourth), as well as the two lower voices. The interval between the two inside voices (lead and baritone) is a seventh, octave, or tenth, tending to create the sound of two duets. This is also true when the lead/bass and tenor/baritone are in pairs as in 12d:

Example 12.



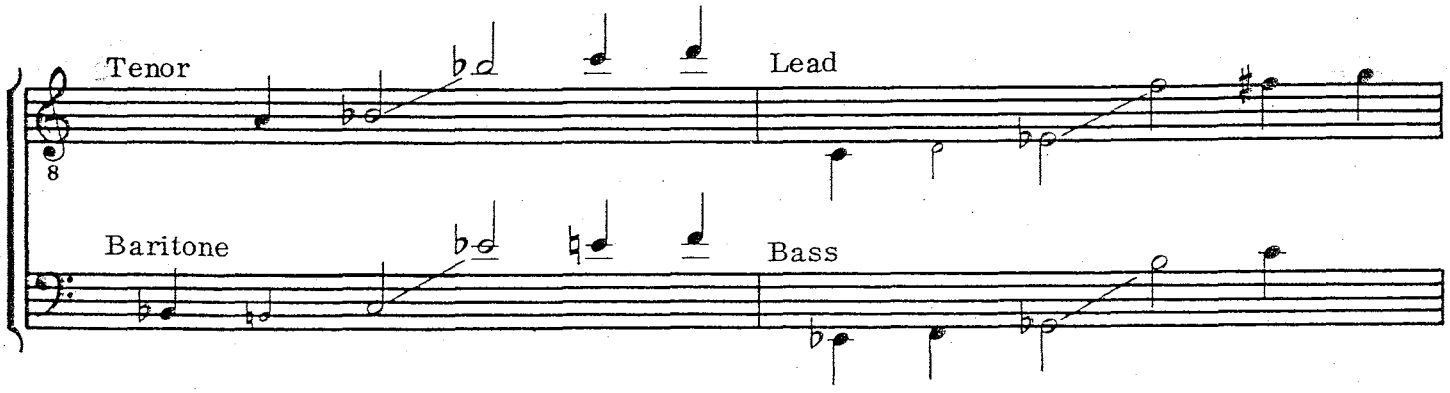
Of all the voicings discussed, better overall sound, ease of tuning and balance probably result from homogeneous voicing. (Note that while all close voicings are homogeneous, those which are low in pitch will not sound as well.) Open voicing is generally a good voicing for barbershop, though again the open voicing that is homogeneous is probably better than open voicing that has a divorced voice-part. The divorced bass is probably preferable to the divorced tenor which, along with spread voicing, is better reserved for special effects and tags. Divorced pairs are almost never found in barbershop chord voicing. Only Example 12c may find some use in a passage such as this:

Example 13.



The following range of voice examples show the usual voice ranges of most singers in the barbershop Society. Practical (almost "required") range is given in half notes, while the quarter notes show extreme range of voices, not to be considered as notes the arranger can use any old time! Certain singers will be found whose range exceeds these normal limitations, but they would be considered exceptional.

Example 14.



Principle of bass root or fifth: Practice has shown that barbershop chords are voiced predominantly with the bass on the root or fifth of the chord. There are several reasons:

1. The bass part in all kinds of Western-culture music provides support for the music, undergirding the higher instruments/voices, and provides the foundation upon which we build songs and harmonic progressions.

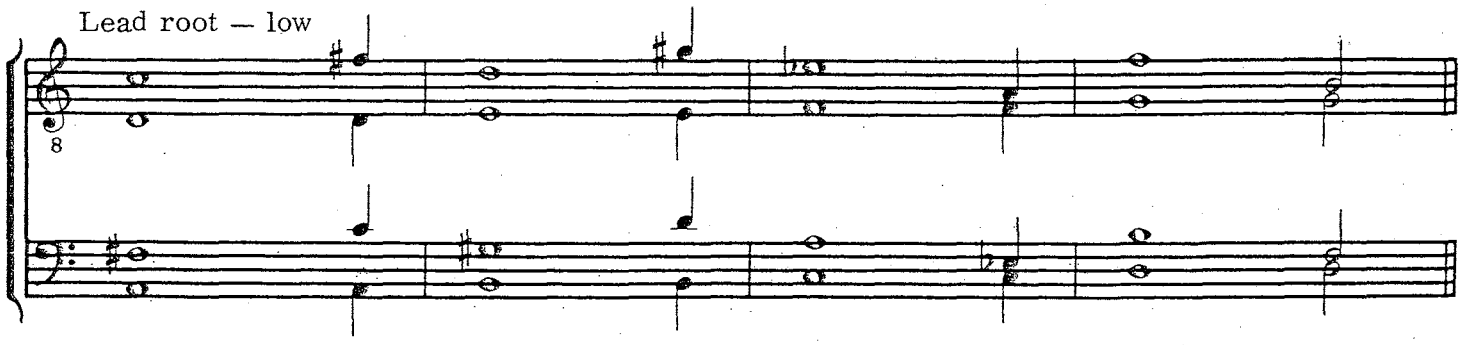
2. Roots and fifths are the more stable notes in chord structures, and as such are used in the lowest voice, helping to sustain or change tonality.

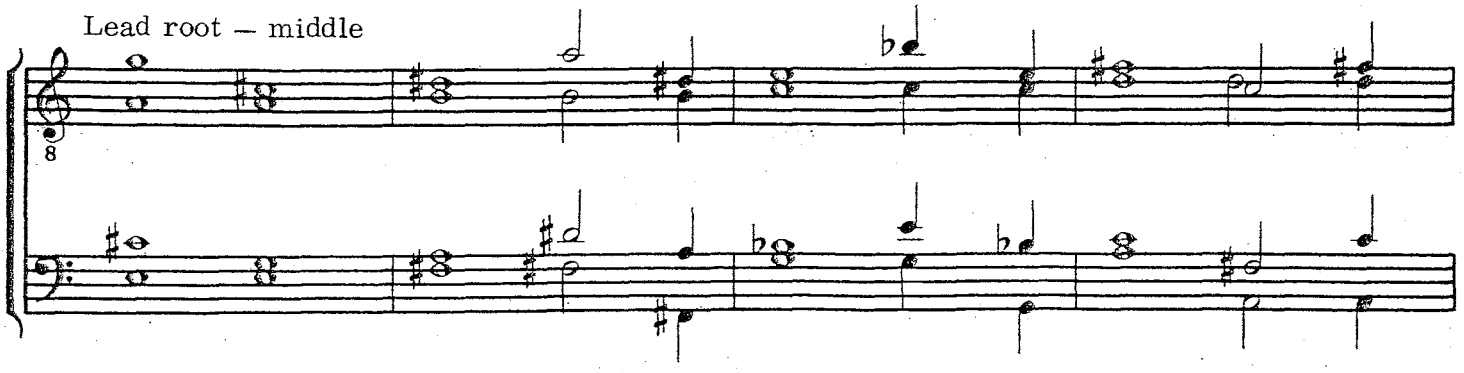
3. Chords are more easily tuned, because roots and fifths generate the most compatible overtones.

Voicing of barbershop seventh chords: Given a lead (melody) note within a specific harmony, the arranger usually has a choice of several possible voicings of this chord. Several factors will influence the voicing of any chord: Bass on root or fifth? Baritone above or below the lead? Is the chord to be sung loud or soft?

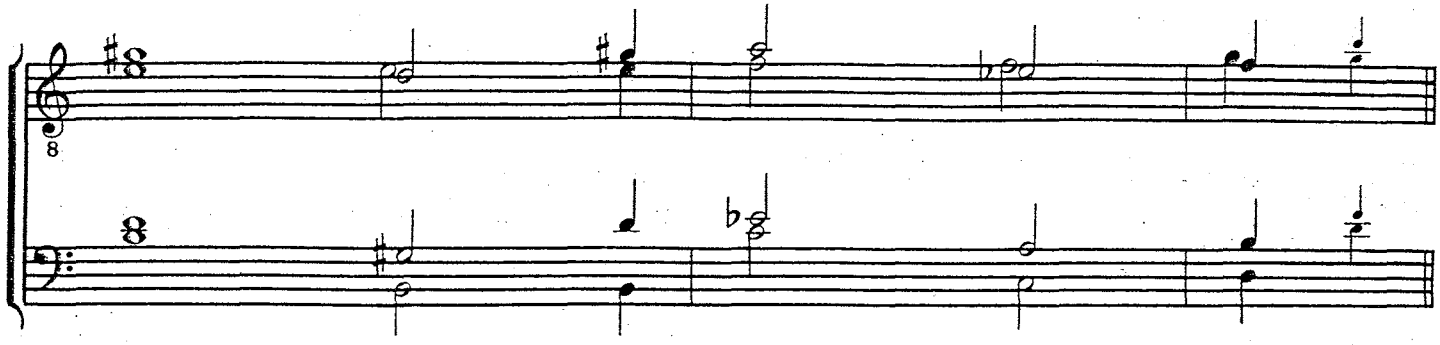
First of all, the arranger needs to be aware that there may be several different chord voicings for any given melody note. The following example shows voicings for a melody note which is the root of the chord, and lying in low, middle, or high part of the practical lead range. Note in all cases that with the lead on the root the bass takes the fifth. Those voicings generally stronger and more preferable are shown in *whole* notes, those less preferable in *half* notes, and least preferable in *quarter* notes—preference being determined by factors of range and homogeneity of voicing:

Example 15.





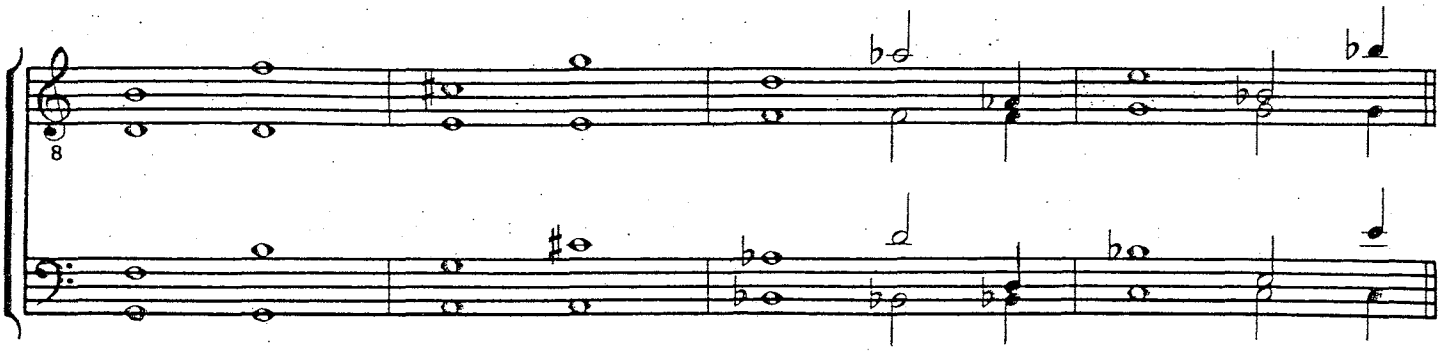
Lead root—high



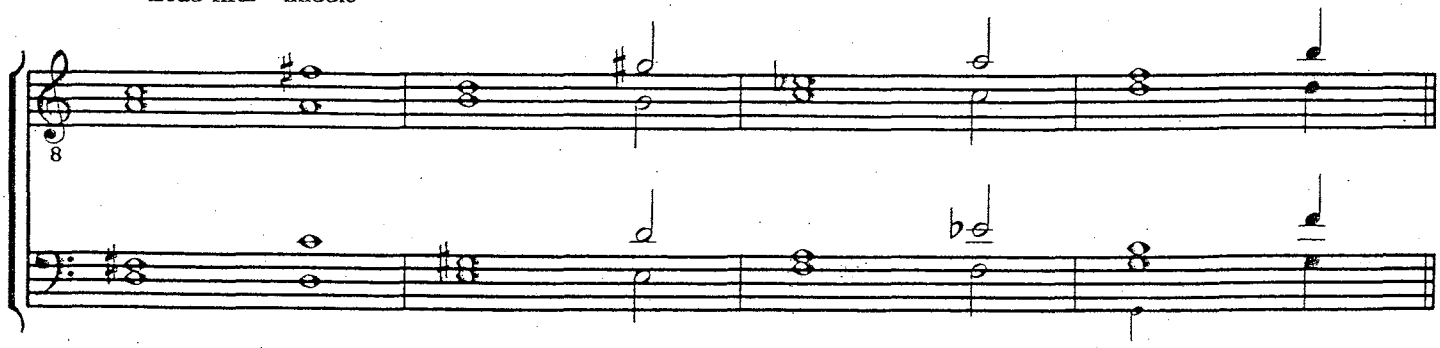
The next example shows groups of chords with the lead on the fifth, in various ranges. Note that the bass takes the root:

Example 16.

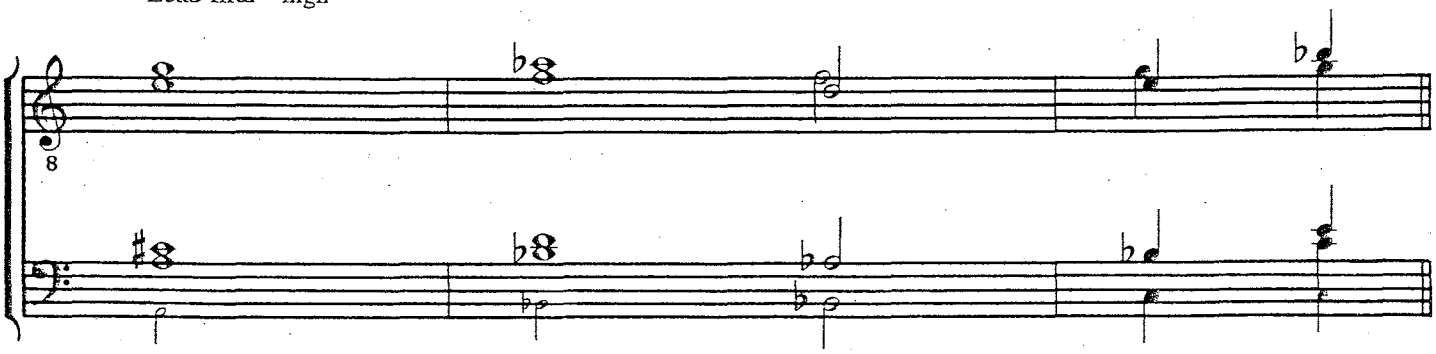
Lead fifth—low



Lead fifth—middle



Lead fifth—high



In Example 17, the lead is on the third of the chord. Now the bass has a choice of the root or fifth. This allows more possibilities of chord voicing:

Example 17.

Lead third—low

Lead third—middle

Lead third—high

Here are voicings with the lead on the seventh of the chord. Again note more possible voicings:

Example 18.

Lead seventh—low

Lead seventh—middle

Lead seventh—high

In most cases, the barbershop seventh chords in Examples 15, 16, 17, and 18, may be altered to the minor seventh and half-diminished seventh with little loss of *sonority* (quality of resonance).

Example 19.

Lead root

Lead root

Lead fifth

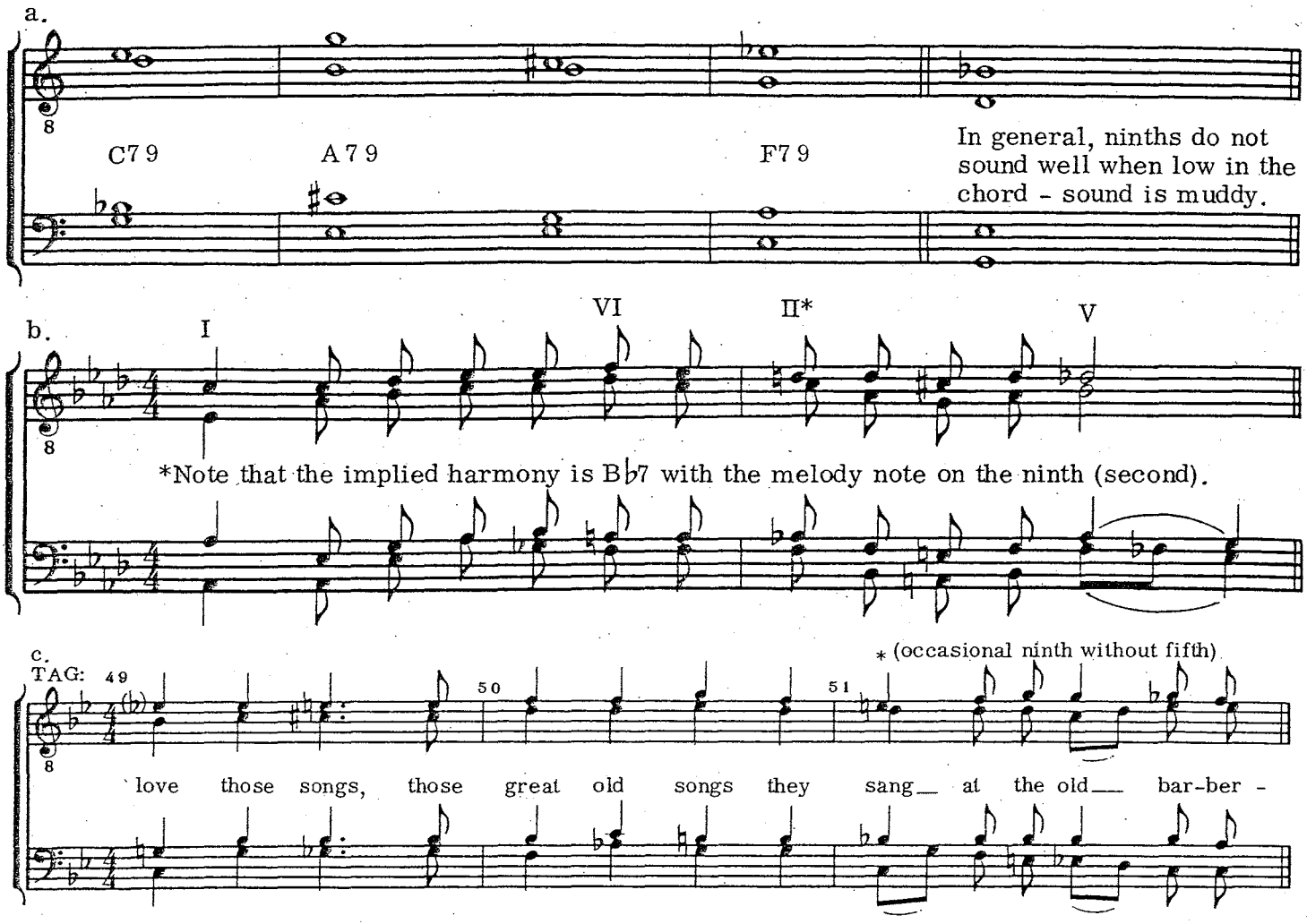
Lead third

Lead third

Lead seventh

Voicing of barbershop ninth chords: The ninth chord (which includes the seventh) is voiced for four parts by *omitting* the root, once in a while the fifth. In barbershop music, the chord is most often used without the root. It should be noted that most ninth chords occur only when the melody and implied harmony demand the ninth sound—or to be a bit more accurate, when the implied harmony is the barbershop seventh sound, but the melody note is an interval of a Major ninth (or second) above the root of said harmony:

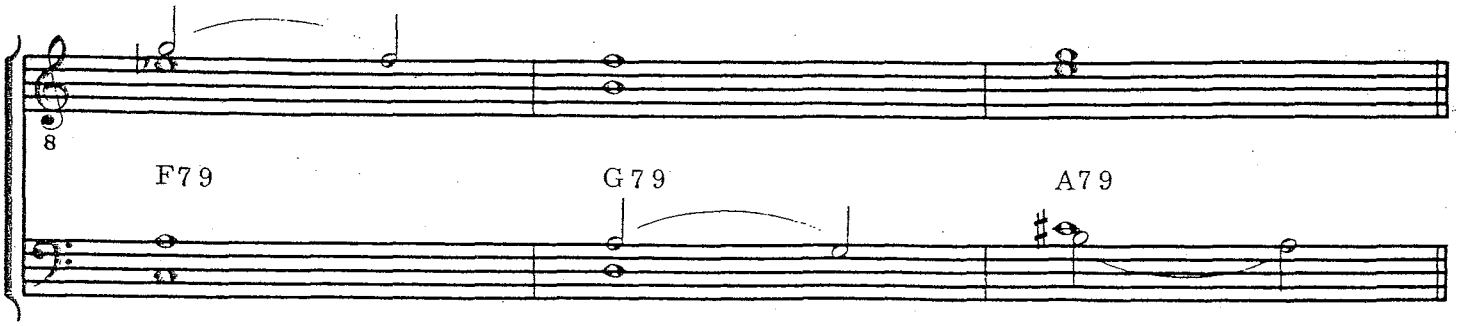
Example 20.



(from "Nobody Singing At The Old Barbershop," copyright 1975 by Mac Huff, used by permission, Society stock no. 7526)

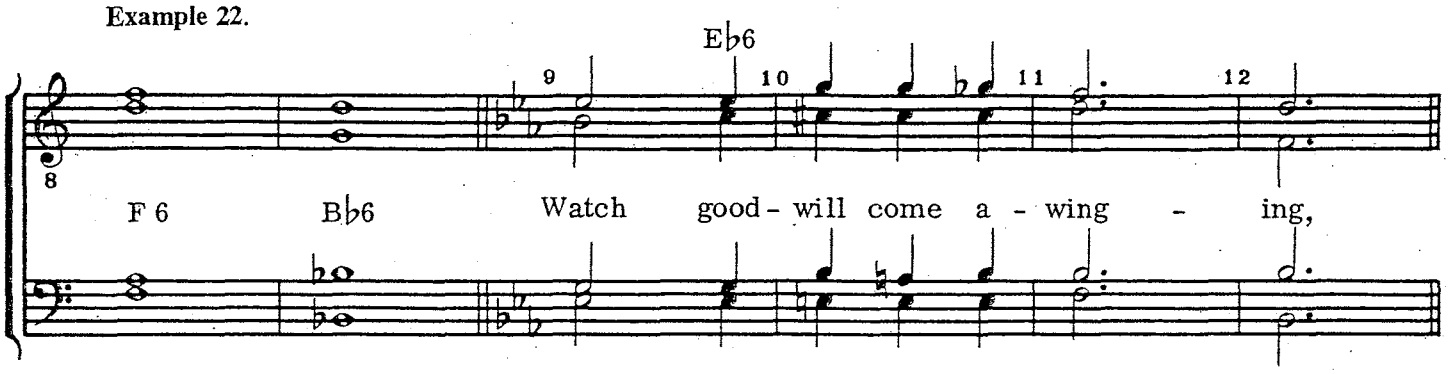
The ninth is seldom used in harmony parts except for special effects—an occasional "color" tone in the tenor or baritone, even (rare) in the bass:

Example 21.



Voicing of sixth chords: The Major triad with the added sixth seldom occurs complete; the sixth almost always replaces the fifth in the chord. Note that the sixth is in the lead (melody) part:

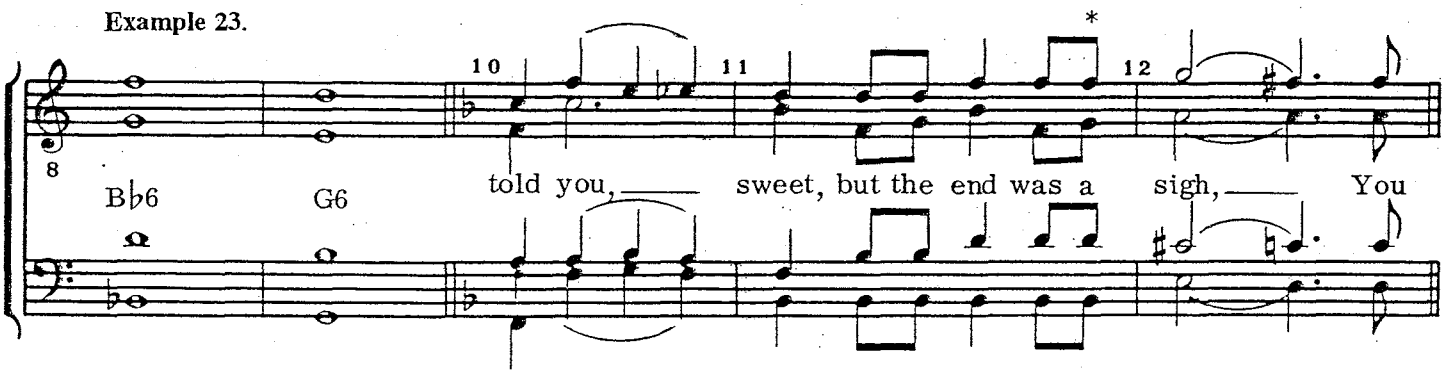
Example 22.



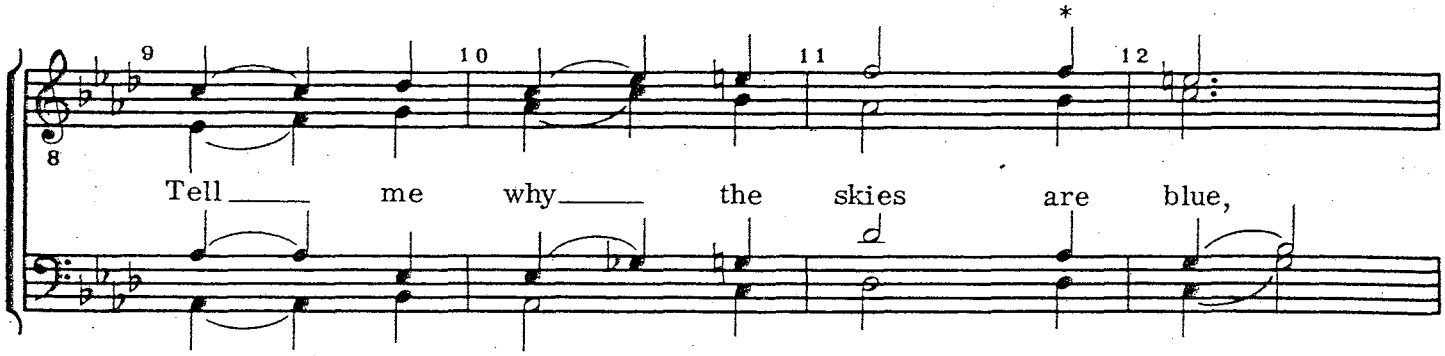
(from "Keep America Singing," copyright 1947 Willis A. Diekema, used by permission)

For those rare times when the character of the sound desired seems to call for the complete sixth chord, the fifth in the tenor is preferable to the fifth in the baritone:

Example 23.



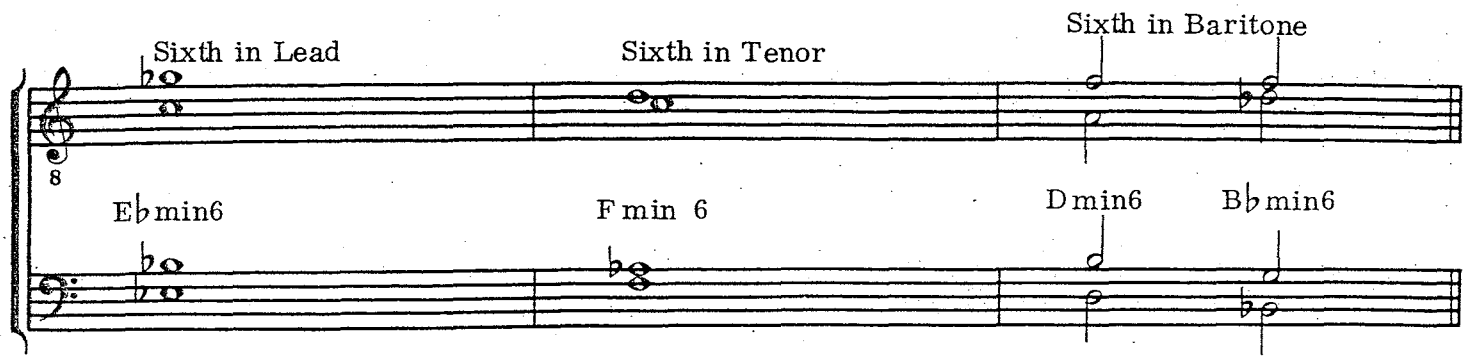
(from "Last Night Was The End Of The World," copyright 1912 by Harry Von Tilzer Publ. Co., copyright renewed 1939 and assigned to Broadway Music Corp., used by permission, Society stock no. 7100)



*(once in a while, this voicing seems called for)

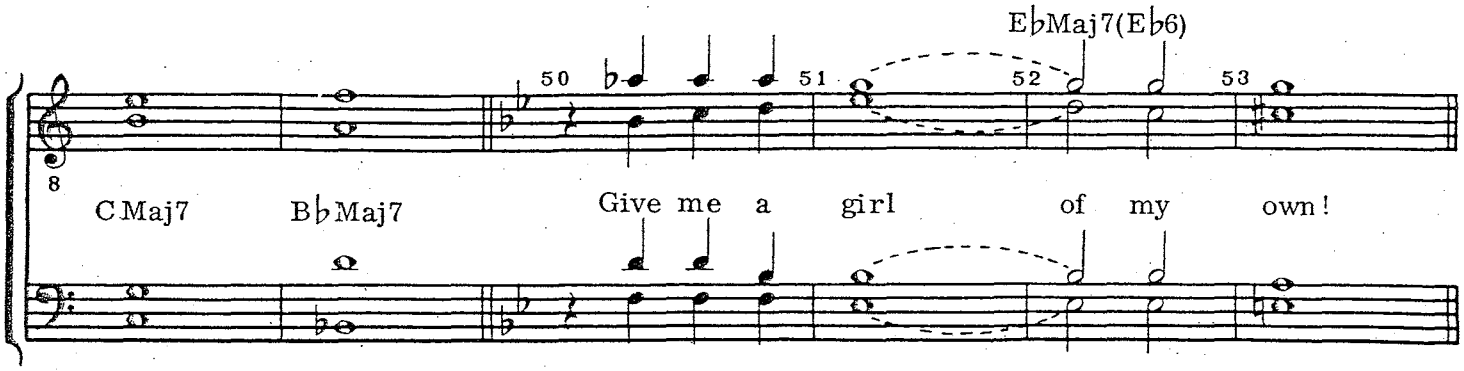
In voicing a *minor* triad with added sixth, the four parts are always present and the chord is complete. The sixth may occur in any voice. Technically, the sixth could appear in the bass, but it sounds like another chord):

Example 24.



In barbershop, Major seventh chords are used when the Major seventh is in the melody. The chords are always in root position. Only two voicings are appropriate.

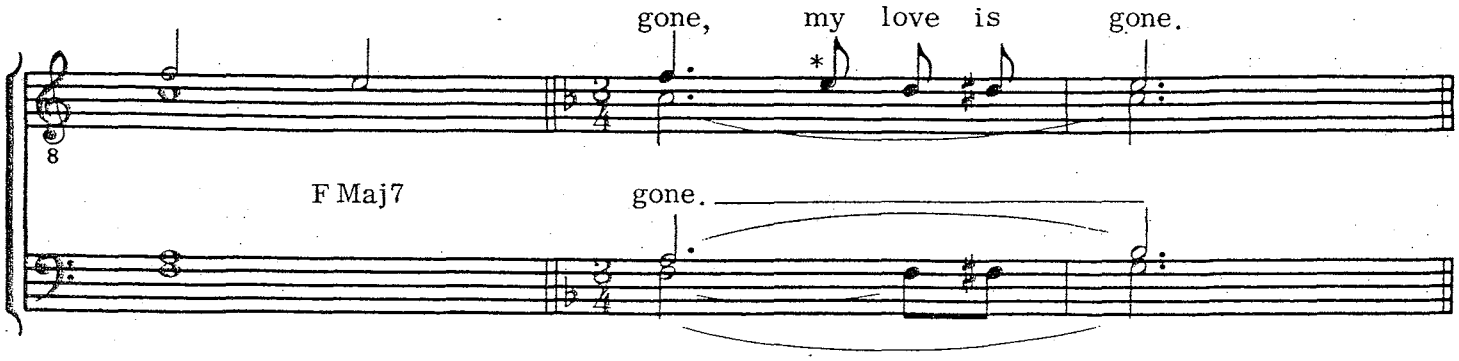
Example 25.

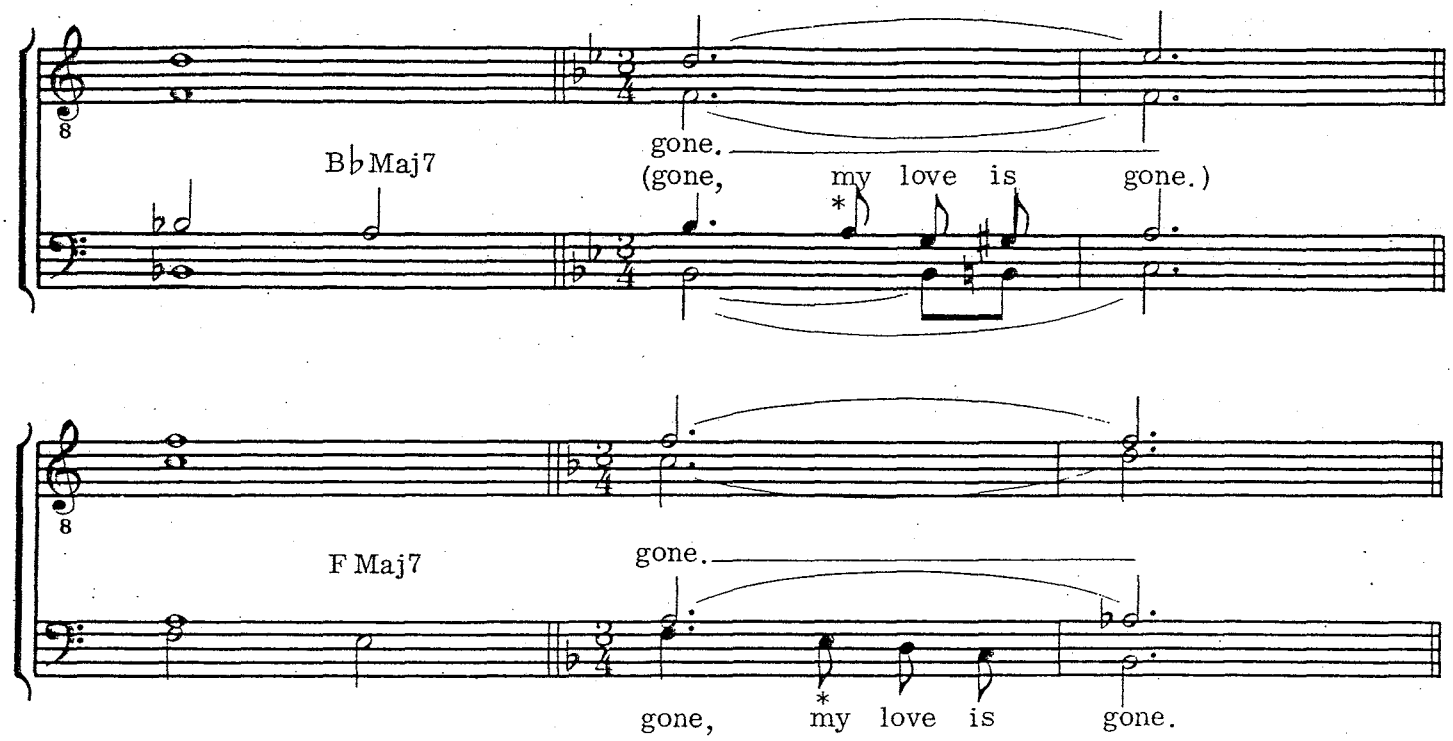


(from "Give Me A Girl," copyright 1975 by Joe Liles used by permission, Society stock no. 7651)

If a secondary melody occurs in the harmony parts, the Major seventh may be used and could be voiced as follows:

Example 26.

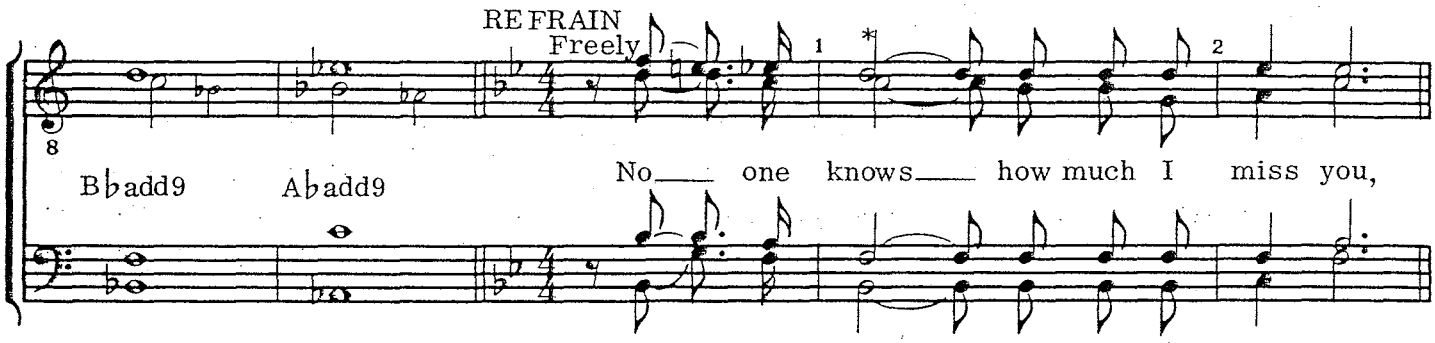




(Note that words are normally used with a "secondary melody")

Major ninth chords (Major triad with added ninth) occur in only two voicings. It is found only where the melody note is the ninth (second), and replaces one of the roots in the chord:

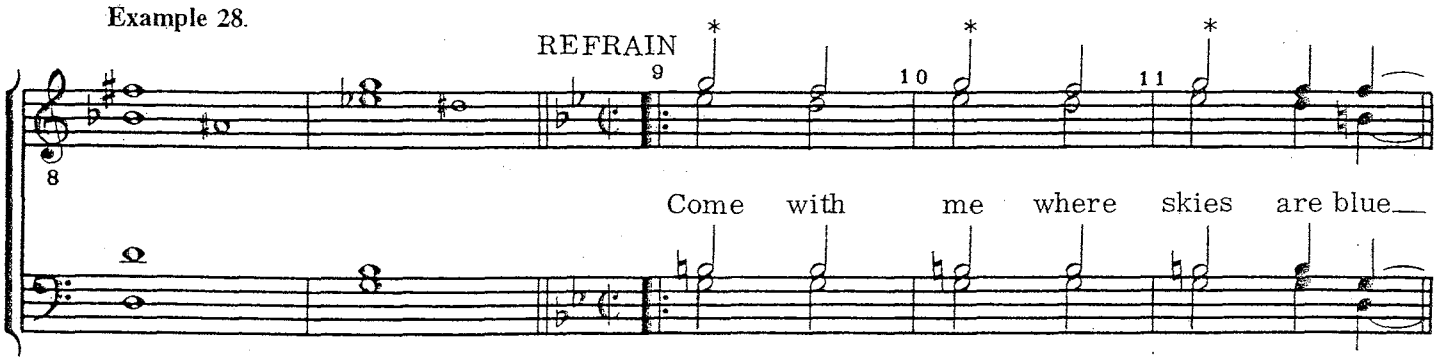
Example 27,



(from "No One Knows," in Society folio *Strictly Barbershop*, stock no. 6049)

Augmented triads are not common in barbershop, and the augmented tone is almost always in the melody. The augmented triad is voiced in two ways, always with the "sounding" root doubled:

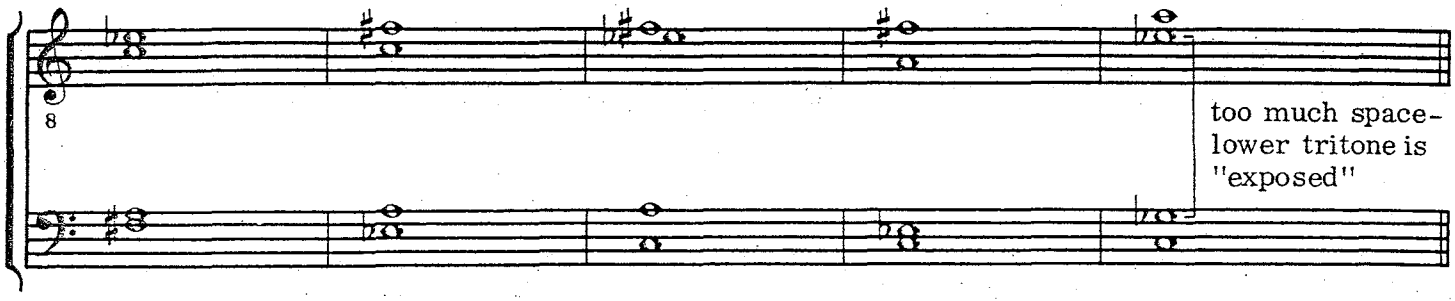
Example 28.



(from "Come With Me," copyright 1973 by SPEBSQSA, stock no. 7621)

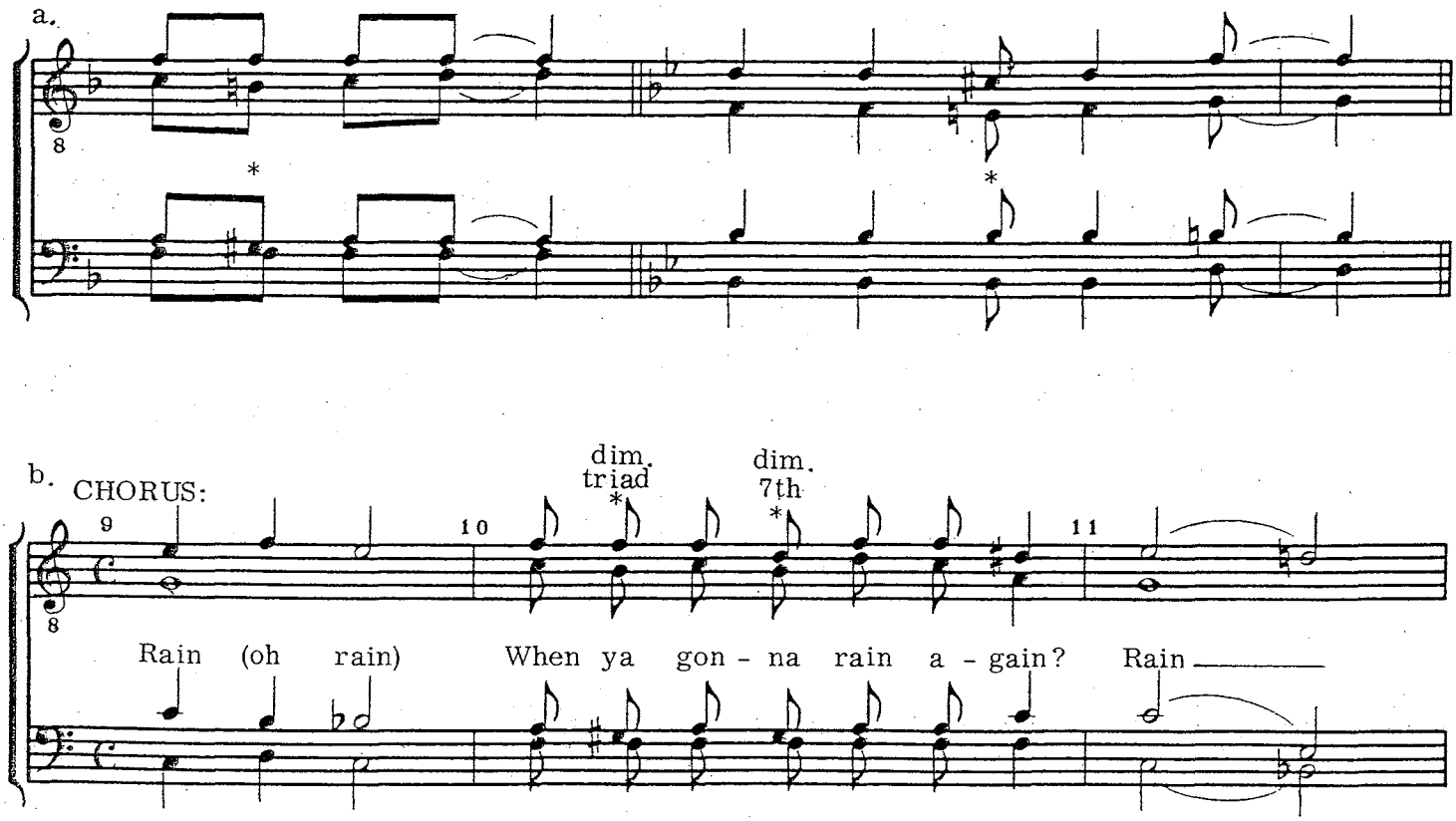
The diminished seventh chord may be voiced in several ways, though those voicings which expose a low tritone (Aug 4th or dim 5th) are less desirable:

Example 29.



The rare occurrence of *diminished triads* is brought about by the movement of melody within a triad harmony (Example 30a), though both the diminished seventh chord and diminished triad may be found in the same line (Example 30b):

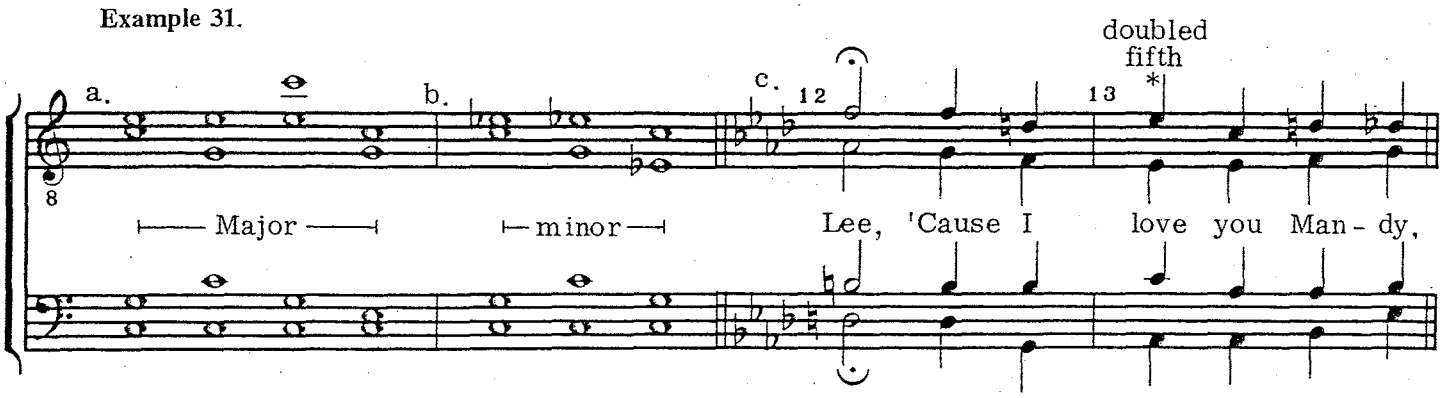
Example 30.



(from "Rain," copyright 1924 by Shapiro, Bernstein & Co., used by permission, Society folio *The Wonderful Songs Of Yesterday*, stock no. 6048)

Generally, only one voicing is appropriate for Major and minor triads with the roots in the bass. The root should be doubled (Example 31a, b). Very rarely, we see the fifth doubled, with root in bass, due to the strong pull of a note in a preceding chord, as in Example 31c.

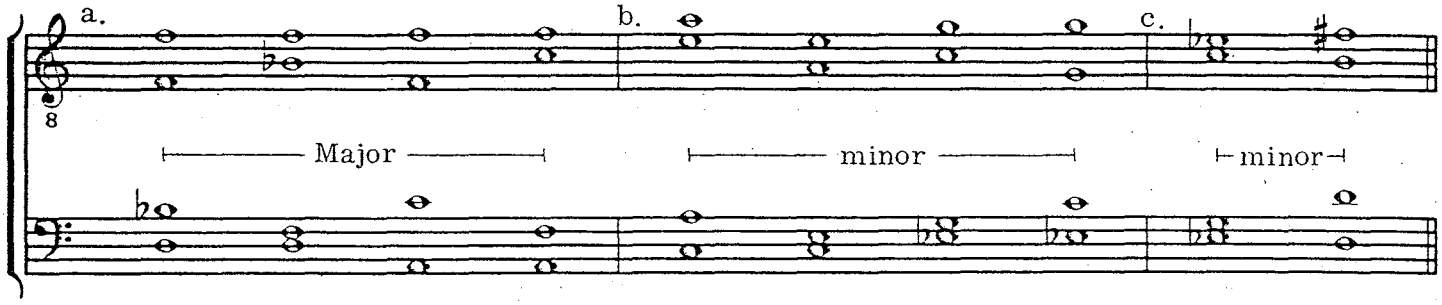
Example 31.



(from "Mandy Lee," in Society folio *Strictly Barbershop*, stock no. 6049)

If the Major or minor triad occurs in *inverted* form with the third in the bass, either the root or fifth may be doubled (Example 32a, b). In addition, in the minor triad with the third in the bass, the third may be doubled (Example 32c):

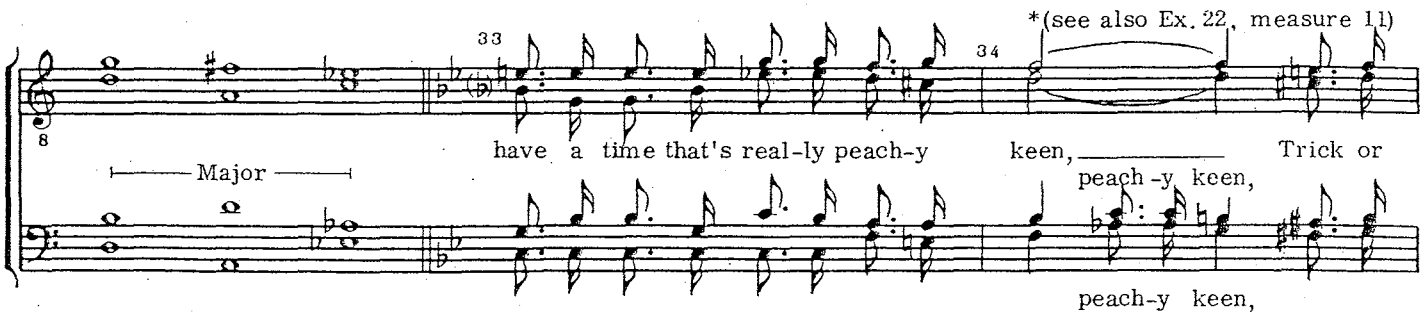
Example 32.



Compare the voicing of Example 32c with that of the incomplete Major triad with added sixth, as found in Example 22. The context in which the chord is used determines the nomenclature.

Triads with the fifth in the bass, though not commonly called for, are usually voiced with the fifth doubled:

Example 33.



(from "Trick Or Treat," copyright 1970 by Dick Florersheimer, used by permission, Society stock no. 7519)

Barbershop voice leading

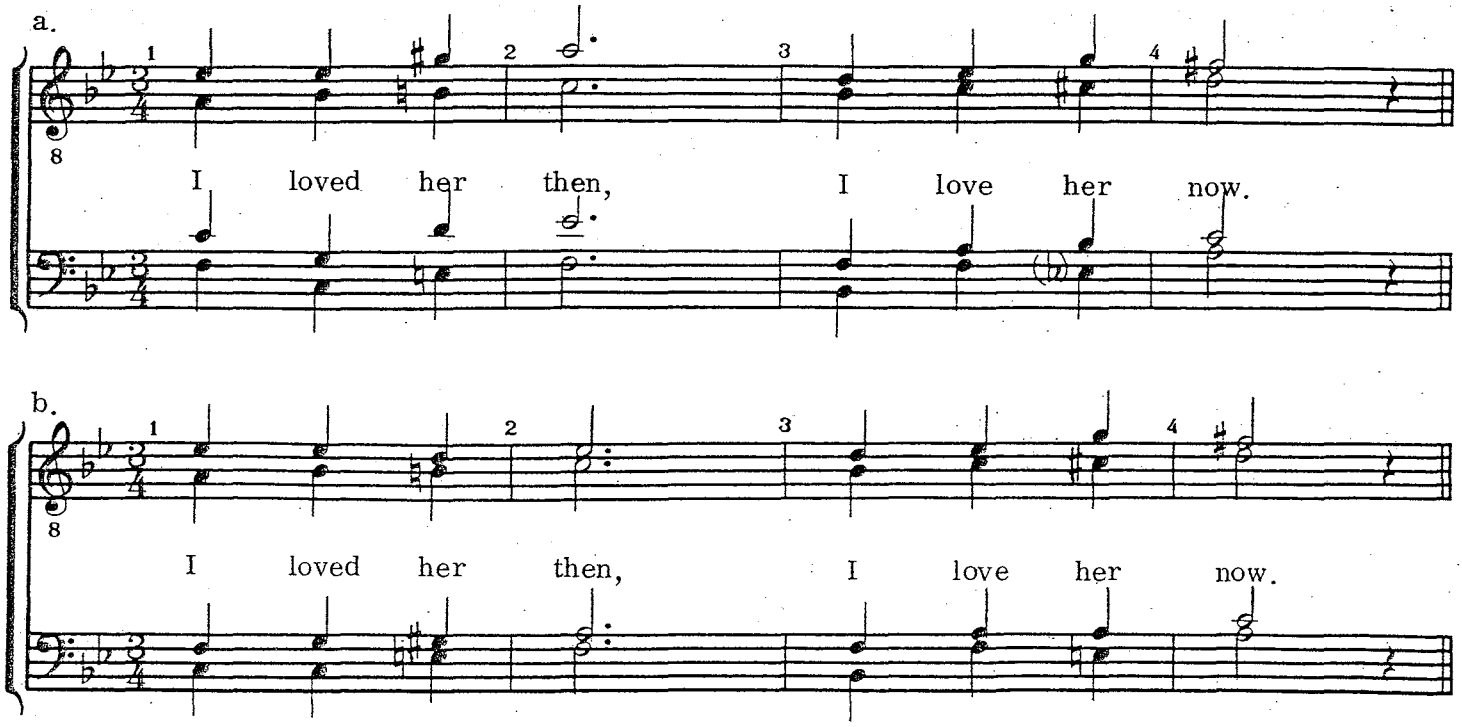
The "Glossary of Barbershop Terms" defines *voice leading* as "The principles governing the progression of the various voice parts in an arrangement, especially in terms of the singability of the individual lines."

While *voicing* may be thought of as the *vertical* dimension of barbershop music, *voice leading* is the *horizontal* dimension.

Ideally, the ease of movement which is present in good melodies ought to be duplicated in the tenor, baritone, and bass parts of a barbershop arrangement. Each part should have melodic character, as much as possible, with a minimum of disjunct (i.e., skips, leaps), awkward, angular movement. Good voice leading will employ more conjunct (step-wise), easier-to-sing horizontal moves.

Compare these two versions of the same phrase:

Example 34.



There's no question that the second version is easier to sing (and will tune and balance better) because of mostly step-wise movement with relatively few skips in the voice parts. The skips which do appear are either small intervals (thirds) between diatonic tones in the scale of the key, or larger skips of a perfect fourth and perfect fifth which do not involve excessive chromaticism. Further, each part has a melodic character which is comparable to that of the melody itself.

Let's take the first version (a) and examine some of the weak and troublesome voice leadings:

1. Tenor skip from E♭ to the chromatic pitch G♯ (interval of augmented third) is very difficult to hear. Note the skip coming down to the D in measure 3. Compare with (b), where the tenor moves diatonically with no skips.

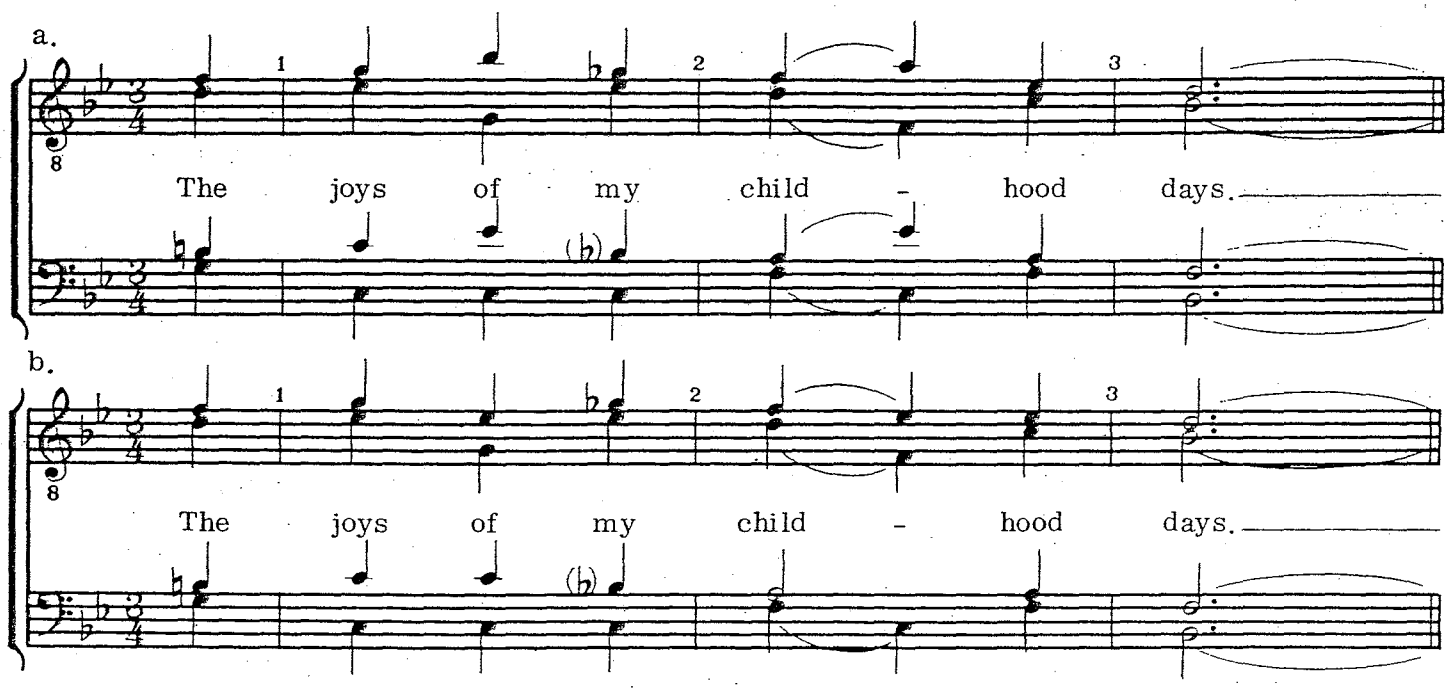
2. Baritone moves from C to G to D, successive large skips. Further, the skip to D is to the chord seventh, not a stable tone in the chord. Note the large skip from E♭ down to the F in measure 3. E♭ being the seventh, it would better to resolve down step-wise to D if possible. Again, compare with (b), where the baritone line moves smoothly.

3. While the bass move, C to E♮, involves a chromatic pitch, it is a small interval of a third and is easy to sing, moving quite naturally to the F. The same move is retained in (b). But the skip from E♭ to A, although between diatonic pitches, is an augmented fourth, an interval usually more difficult to perform than the perfect fourth in (b).

If a comparison is made of the uses of open and close voicing in Example 34a and b, you will notice that there are some illogical and unnecessary changes from one kind of voicing to another in (a). Since the portion of the melody shown lies within a narrow range (A to D) and all the melodic movement is conjunct, there is really no good reason to change chord voicing in measure 1. In (b), changes in chord voicing are made only when necessary to keep voices within normal range, and where demanded by the preferred voicing of certain chords—for example, the E7 chord in measure 1, the F7 chord in measure 2, and D7 in measure 4. *(See Examples 15 and 16 under voicing.)*

Since the reason for the good voice leading in Example 34b is due to the smooth, conjunctive motion within the melody itself, let's examine a melody which contains many skips to see if it's still possible to create easily sung harmonizing lines:

Example 35.



Note some weaknesses in (a):

1. The tenor skip from A to E♭ in measure 2 involved the augmented fourth, and each note is an unstable tone in its chord (third and seventh). Compare with (b).
2. While the baritone skip from E♭ to B♭ in measure 1 is a perfect fourth, the B♭ is the seventh of the Cm7♭5 (half diminished 7th) and subject perhaps to shaky intonation when skipped to—compare to better voice leading in (b). Also, two successive skips in measure 2 involving dim. 5ths from A to E♭ to A (3rds and 7th of the chords) are eliminated by better voice leading in (b). Worthy of mention is the poor choice of chord voicing on the second beat of measure 2 *(see divorced pairs, Example 12)* which, incidentally, sets up the awkward intervals discussed above.
3. The question might arise concerning the five skips (perfect fourths and perfect fifths) in the bass part, but note that all skips are both *to* and *from* chord roots or fifths. The bass, because he sings more roots and fifths than any other voice, is generally required (and is able) to skip more freely than the tenor or baritone.

Perhaps some general observations may now be made from studying the preceding examples.

Whenever possible:

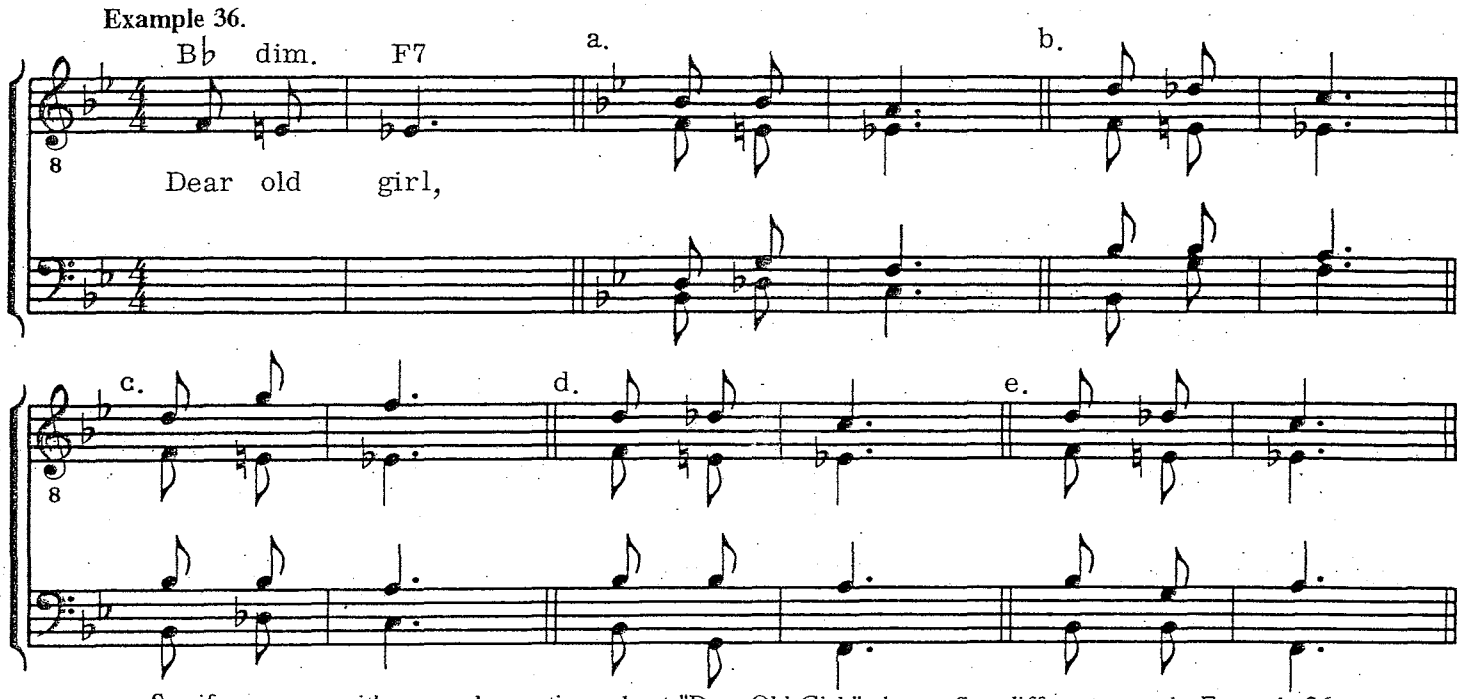
1. Try to avoid large skips in tenor and baritone part. Use them in the bass between roots and fifths of chords.
2. Try to avoid a skip to a chromatically altered pitch.
3. Try to avoid skips to chord sevenths.
4. Try to avoid skips of diminished or augmented intervals.

It must be pointed out and emphasized, that the above observations are only general principles, and not rules. The arranger may violate one or more of these principles in the interest of harmonic progression, or for a special effect. Note measure 20 in Example 8: the spread chord for effect was more important to the arranger than good voice leading for the tenor.

Arranging barbershop always involves the determining of available options and making a decision based on priorities as the arranger sees them.

For example, take the familiar sound of the first three notes in the refrain of that old barbershop classic, "Dear Old Girl." Using the chord the composer himself used in 1903, there are many possible voicing and voice leading options open to the arranger. Look these over and decide what's best:

Example 36.



See if you agree with some observations about "Dear Old Girl," shown five different ways in Example 36.

36a: No arranger should use this one! It's too low and muddy, and that B♭ chord is not preferred voicing (open voicing of a tenth is more barbershop), and the voicing of F7 is not preferred. *(See Example 18.)*

36b: Strangely enough, this particular voicing was used in this song by some early Society quartets, and it *is* fun, for the bass! Obsolete by today's standards, it features the bass inside the chord, with the melody under. Not typical.

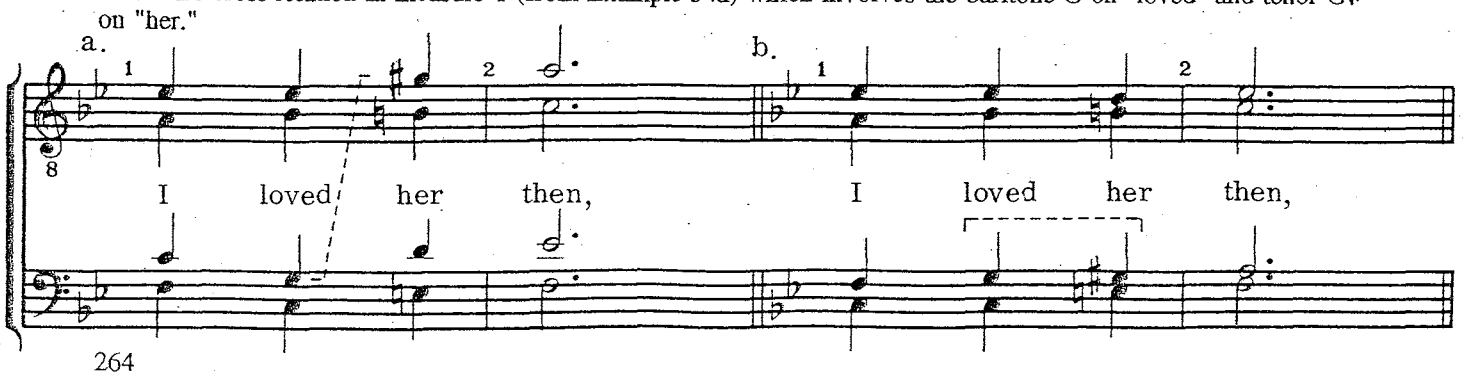
36c: Again, a fun voicing, featuring divorced tenor. This is often referred to as "upside down voicing." It's interesting to note that one seldom sees this bottom-heavy voicing anywhere but in barbershop, and yet it is not typical of preferred barbershop voicing, but is used when there is no other logical option available.

36d: This one is certainly good, and could well be first choice, though the bass may be a bit unsure of the G at first.

37e: Probably the best of all. Bass anchors the diminished chord by staying on the B♭. A bit of contrary motion in the baritone helps. See discussion on parallels and parallel motion later in this chapter.

One subject not yet mentioned that occurred in Examples 34 and 35, and in Example 36a and 36c, just discussed is that of *cross-related intervals*. The Glossary of Barbershop Terms defines the cross relation: "A cross relation exists when a pitch in one voice is followed by its chromatically altered form in another voice in the next chord. Cross relations are distinctive features of the barbershop style of music. Also called *false relation*."

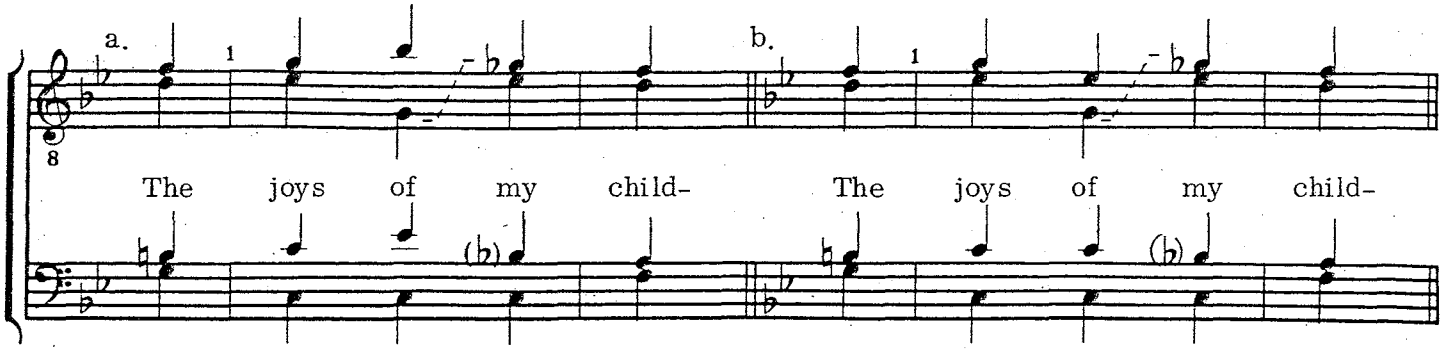
A short discussion on why the cross relation is a distinctive feature of the style comes later. For now, note below the cross relation in measure 1 (from Example 34a) which involves the baritone G on "loved" and tenor G♯ on "her."



In the example of better voice leading (b), the cross relation was eliminated by keeping the chromatically altered tone (G♯) in the same voice.

Are cross relations to be avoided at all costs? By no means! But be aware that they can be an unnecessary by-product of "wrong" chord progressions, and of awkward chord voicings and voice leading, which is the case in the example just discussed. The harmonic progression (E7 to F7) is correct, but it is the *voicing* of the E7 chord that causes the awkward voice leading and cross relation.

The cross relation shown below from Example 35 which occurs in (a) has been retained in (b):



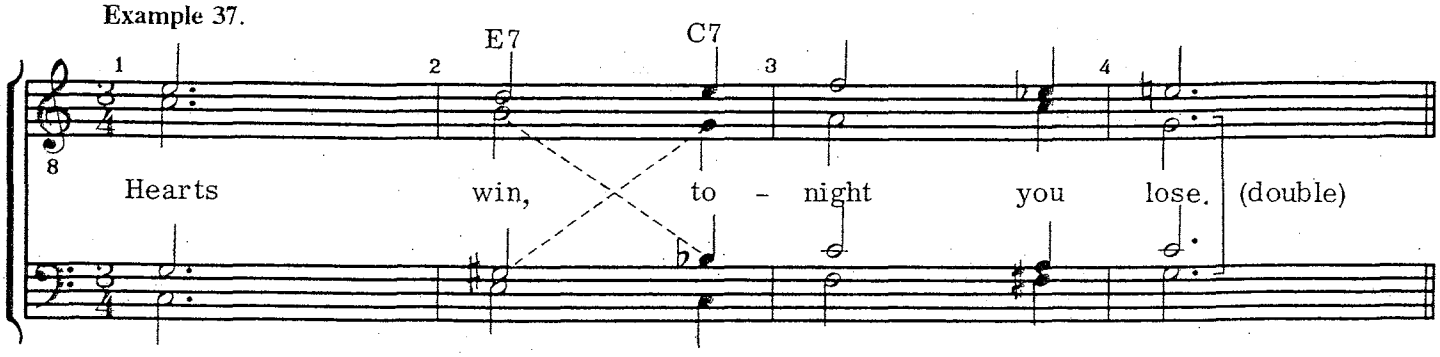
The sound of the C half diminished 7th chord on "my" is top priority to the arranger here, and the G—G♭ cannot appear in one part, so must be divided between the lead and tenor, resulting in a cross relation. The harmonic effectiveness of the chord is of higher priority than a possible better voice leading.

Look back at Example 36a and 36c and find the cross relations The one in (a) is more difficult for the bass to sing than (c) because the cross relation occurs in an adjacent voice.

Why all the fuss about cross relations anyway? It's simply that they can throw the ear a curve, making tuning difficult and intonation shaky. The reason they are a distinctive feature of our style is because of our primary concern for four-part chords and barbershop sevenths. Both of these priorities encourage cross-related intervals with resultant difficulty in voice leading, tuning, and intonation.

As barbershop quartet singers, we often run into chord progressions that seem to be extremely difficult. We can't hear the moves and the chords won't tune, so in desperation we sing that spot fast, make a few stage presence moves and hope nobody noticed! The fact that no one can sing this obsolete arrangement is related to cross-related moves in it:

Example 37.

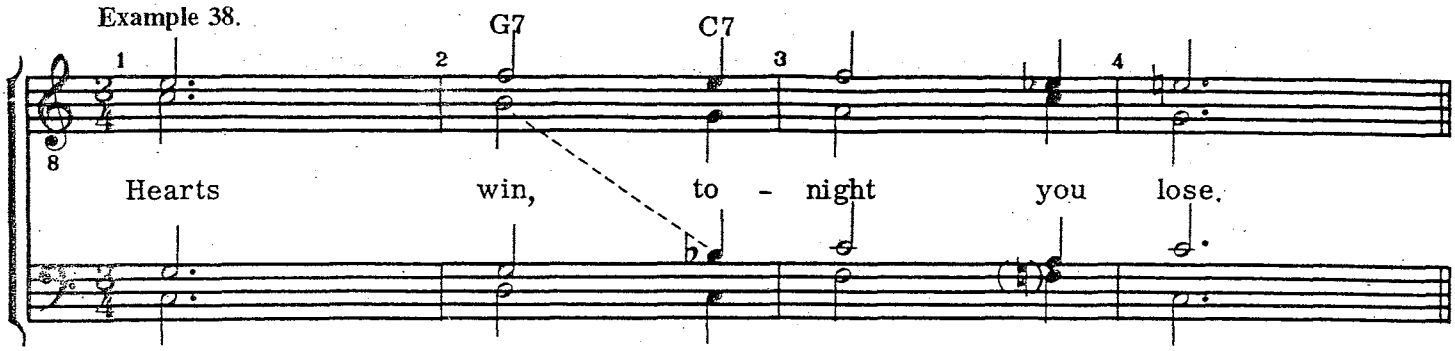


In the above, the world falls apart in measure 2—it just won't sing! The baritone is aced out just looking at it, so he closes his eyes and finds it doesn't help—because the lead sings a G *sharp* on "to—" as a result of the note the baritone stuck in his ear on "win."

The real reason for the problem in the first place is *not* the cross relations—they're simply the result of a bad chord progression. E7 just doesn't go to C—it's not an "ear" move *(see Circle of Fifths in glossary)* and as the old-timers used to say, "if you can't hear 'em, you can't sing 'em."

In the next example, the same four measures are shown again. This time it *sings* because the harmonic progression in measure 2 is logical. Note the cross relations have not all been eliminated, but the baritone sings the one that's left here all the time in barbershop:

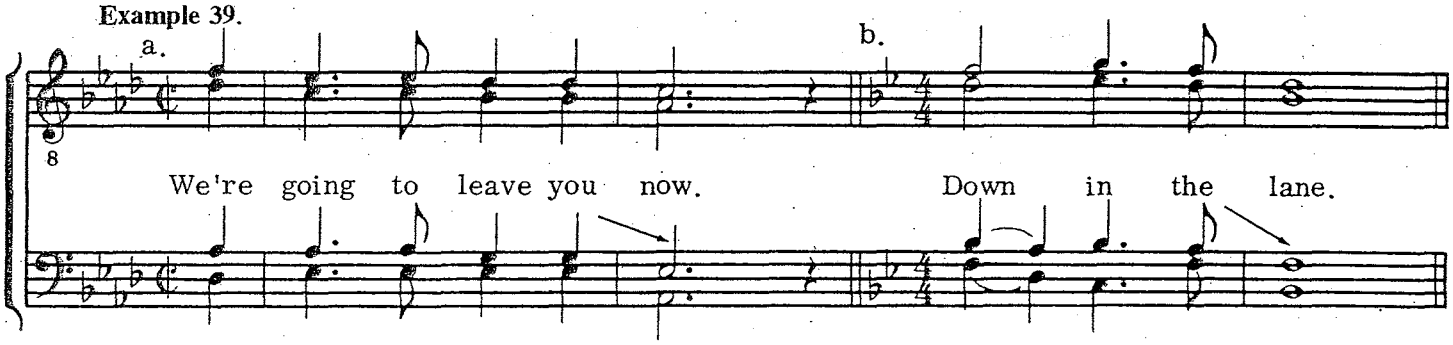
Example 38.



Be aware too that the natural resolution or pull of the seventh (baritone B♭ in the C7th chord) is to A, the third of the upcoming F chord. But the melody (lead) will be on that note, so the baritone is asked to resist the downward resolution in order to make the F chord complete (a top priority), rather than move into the same note as the lead, creating a double and leaving a two-note chord with doubled third, two roots and no fifth! Incidentally, by leaving the bass on F ("you") the unnecessary double in measure 4 of Example 37 is avoided.

The mention above of the avoidance of the resolution of the baritone seventh downward points to some special voice leadings unique to barbershop music. The traditional practice of resolving leading tones up and chord sevenths down is frequently not the case in barbershop. Note in the following example that the leading tones in the baritone skip down to the fifths of the next chords in order to make the chords complete:

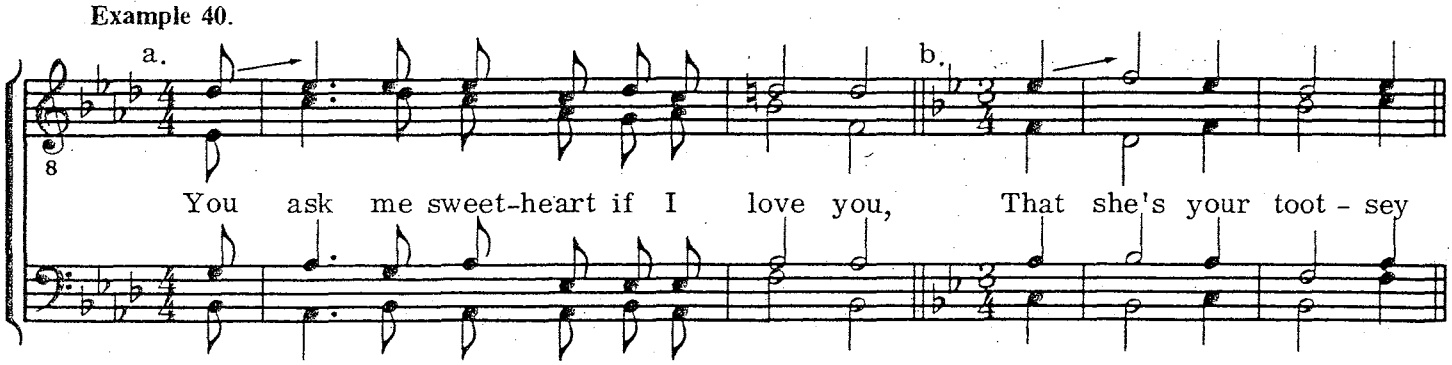
Example 39.



(from "Good Night, Ladies" and "Down In The Lane," in *Strictly Barbershop*, Society folio stock no. 6049)

In Example 40, the sevenths of the first V7 chords are not resolved downward but up to the fifths of the next chords:

Example 40.



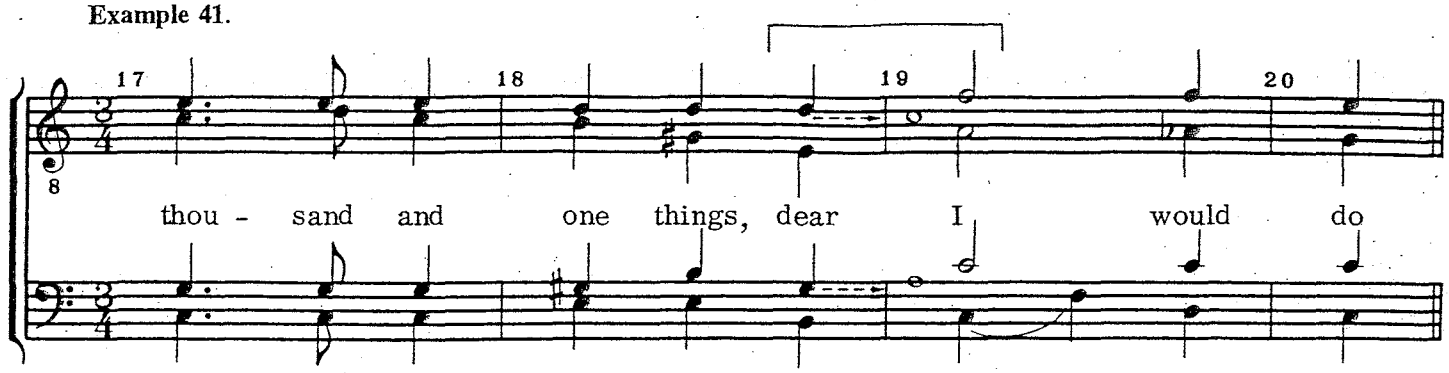
(from "If All My Dreams Were Made Of Gold," copyright 1911 by Warner Bros., Inc., copyright renewed 1974, used by permission, Society stock no. 7090)

(from "In The Good Old Summer Time," Society folio *Strictly Barbershop*, stock no. 6049)

You probably noticed in 40a above that the baritone leading tones on "you" and "me," and the lead seventh on "me" resolve normally, as do the tenor and lead on "if." In 40b, the baritone leading tone on "that" and tenor seventh on "your" resolve normally, but the baritone on "your" does not.

Normal resolution of sevenths and leading tones are often avoided in order to provide better voicing of following chords, even when those sevenths or leading tones are chromatically altered pitches. This is a difficult spot, but would you do it any other way?

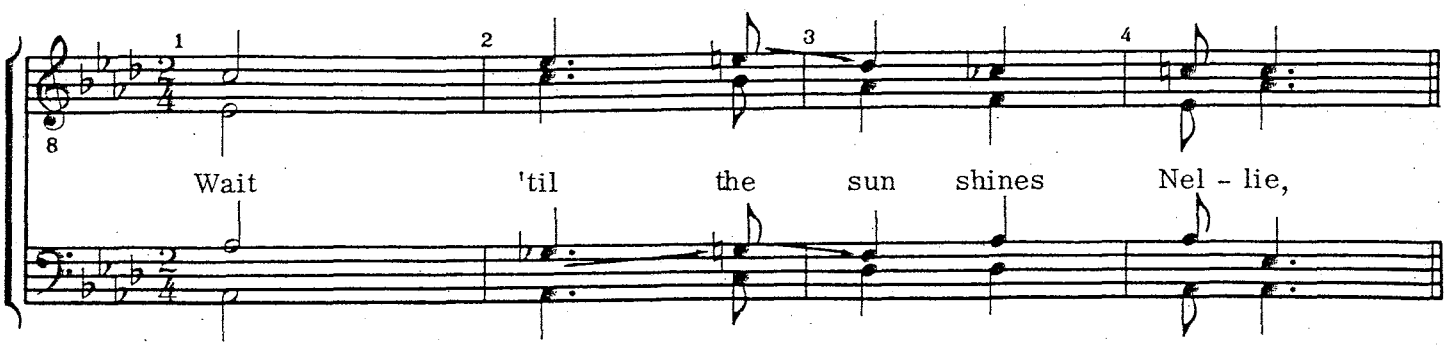
Example 41.



(from "If I Had My Way," copyright 1913 by James Kendis Music Co., copyright renewed and assigned to Shawnee Press, Inc., arrangement copyright 1970, used by permission, Society stock no. 7072)

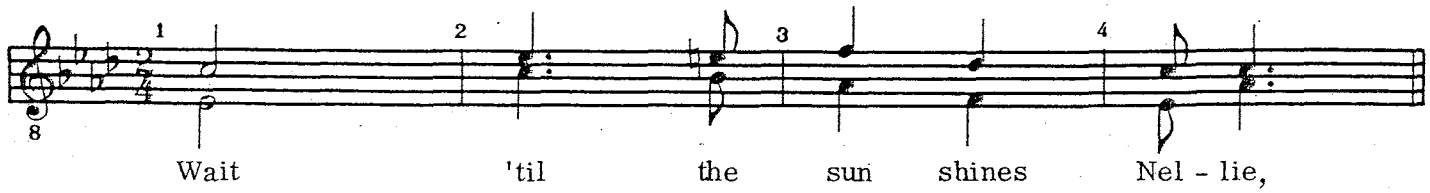
Note movement of tenor 7th (D) to F, and the baritone leading tone (G♯) to C in the above. In Example 42, analyze the voice leading problems in measures 2 and 3:

Example 42.

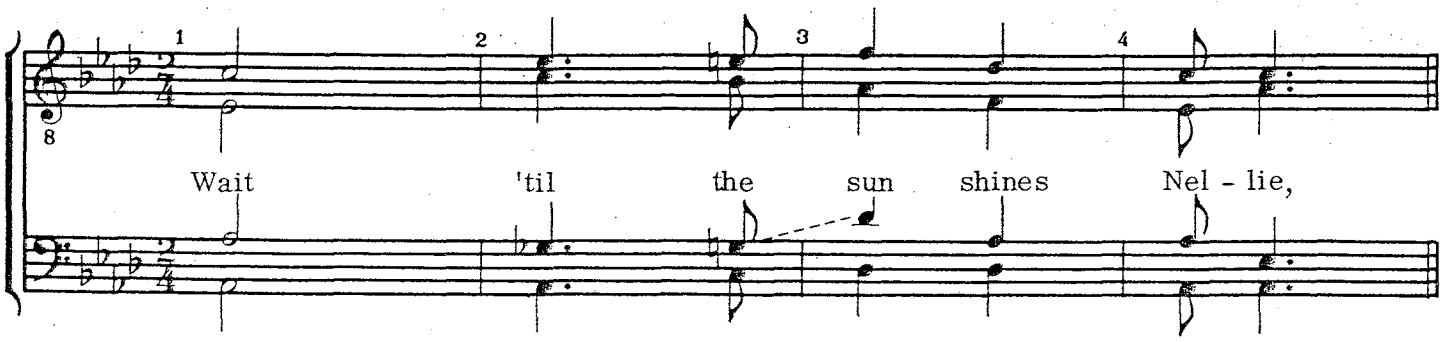


The baritone 7th on "'til" moves up instead of resolving down, and the tenor leading tone on "the" jumps down instead of resolving up. Add to this the pull of the baritone G on "the" to go up to A♭, and you have some very awkward moves in this progression. From an execution and performance viewpoint, the C7 chord on "the" and the following D♭ chord on "sun" are both subject to inaccurate tuning and shaky intonation—all because of the unnatural voice leading.

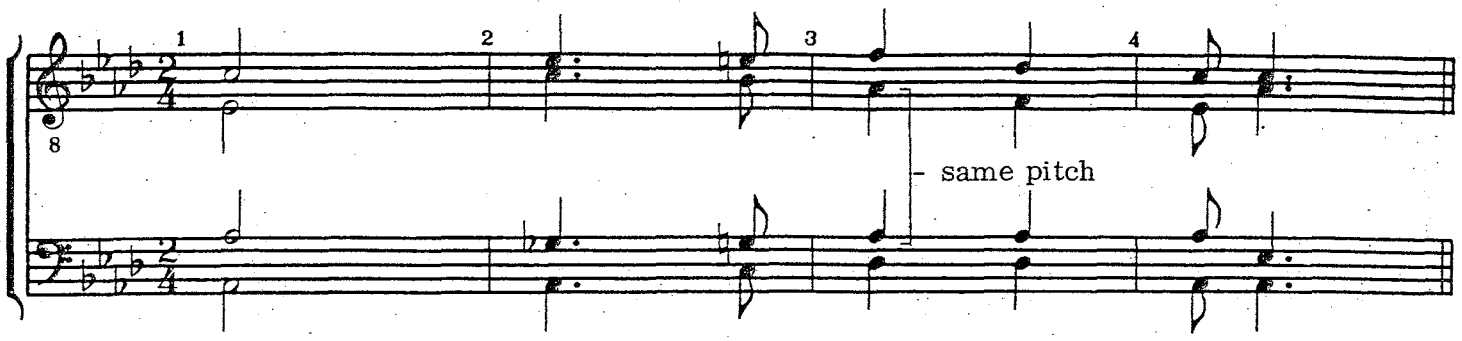
There is no doubt that in a gang sing situation, the natural tendency of tenors would be this:



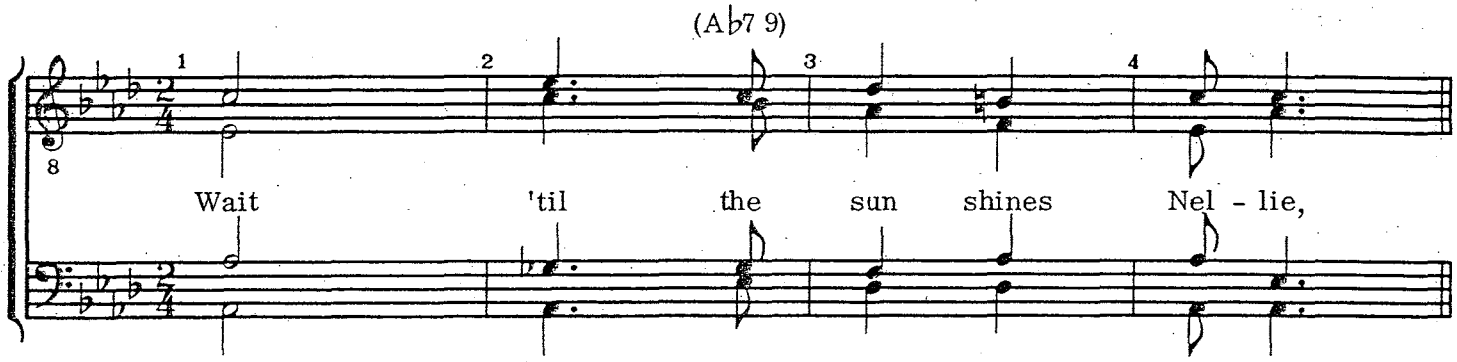
The harmonic flavor on "the" is established as a C7 chord. But if we allow the tenor to go to the F on "sun," we create an awkward move for the baritone:



If the baritone resolves his note normally (G♮ to A♭), we create a double with the lead:



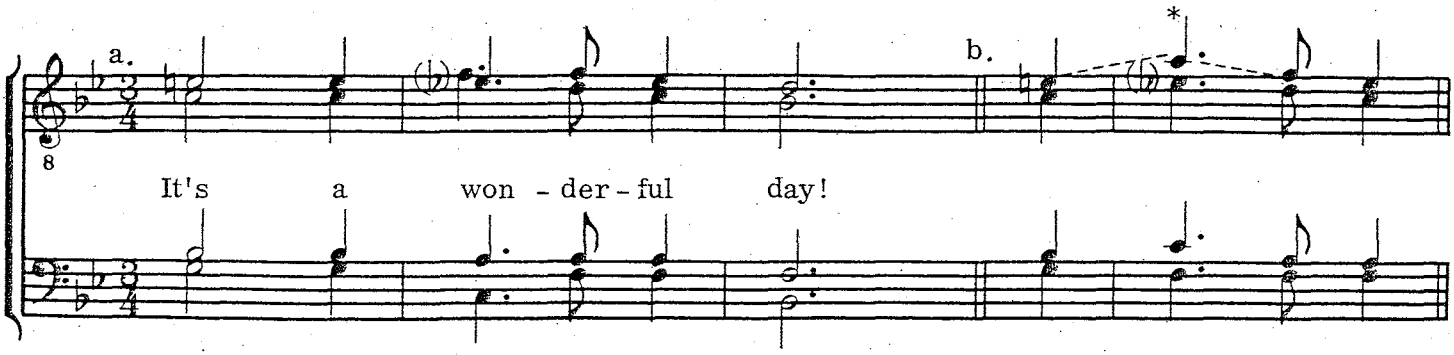
Even though the C7 chord is barbershop, and voicing of chords usually takes preference over voice leading, here's a case where all things considered it might be better not to use the C7. Here's a treatment that is a lot easier to sing, stands a much better chance of accurate execution, eliminates all the voice leading problems, and is perhaps just as barbershop:



(from "Wait Till The Sun Shines, Nellie," in Society folio *Strictly Barbershop*, stock no. 6049)

There may be times when it is advantageous to use *crossed voicings*. Once in a while, in order to minimize awkward voice leading, the lead may be placed above the tenor. This usually occurs when the melody leaps briefly up to a high note, as in this example:

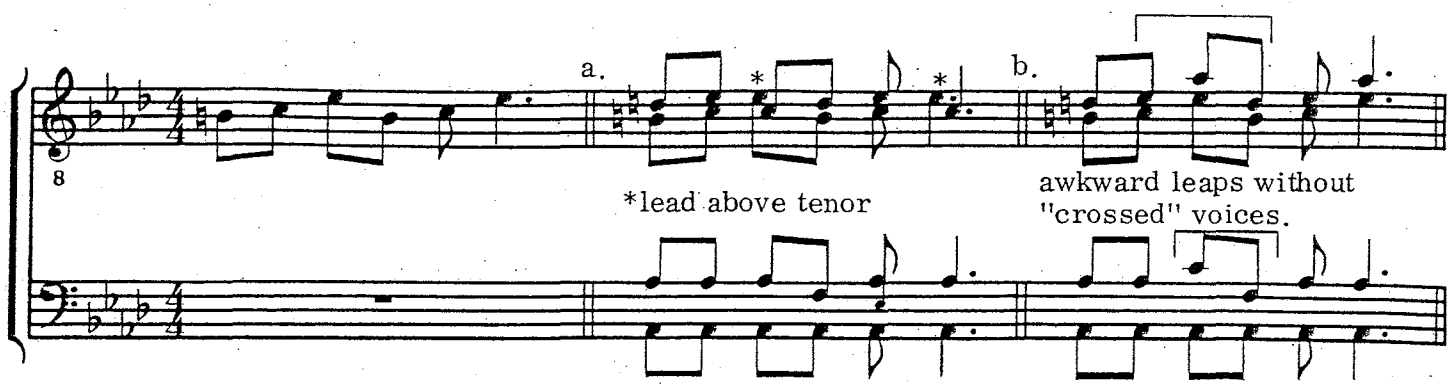
Example 43.



*This is better chord voicing, but results in an awkward leap for tenor.

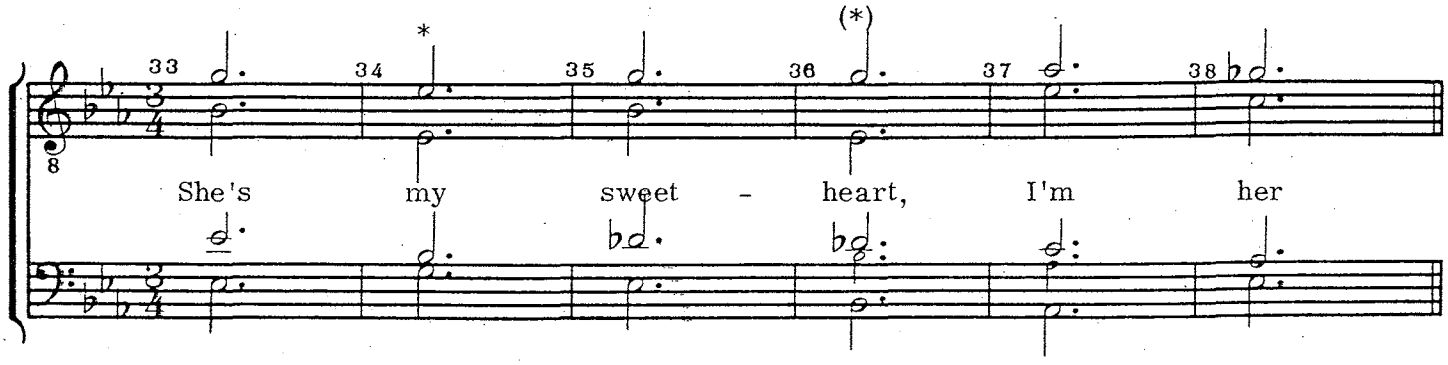
Note the solution to this melody line:

Example 44,



In *rare* cases, the lead may be required to sing under the other three voices because of melody contour:

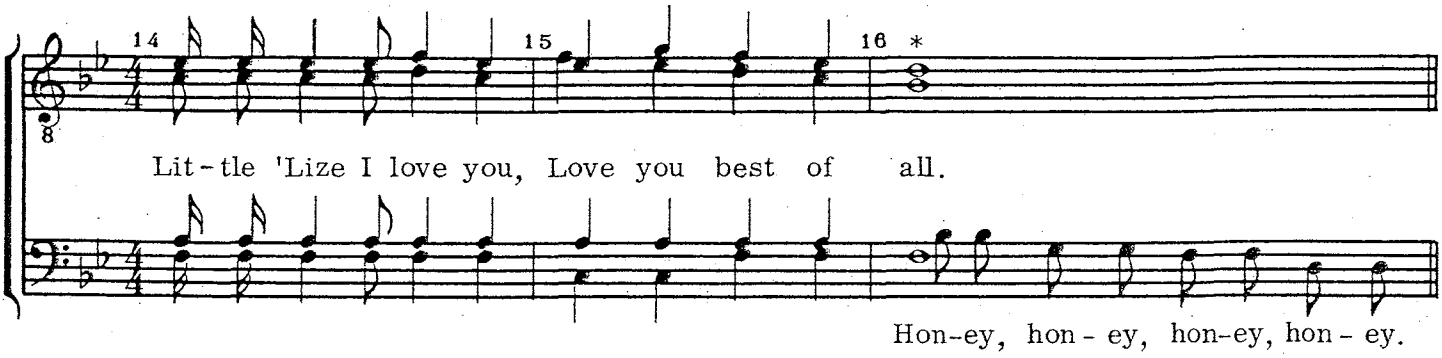
Example 45.



(from "Little Annie Rooney," Society stock no. 8061)

Also rare is the case of crossing the bass and baritone:

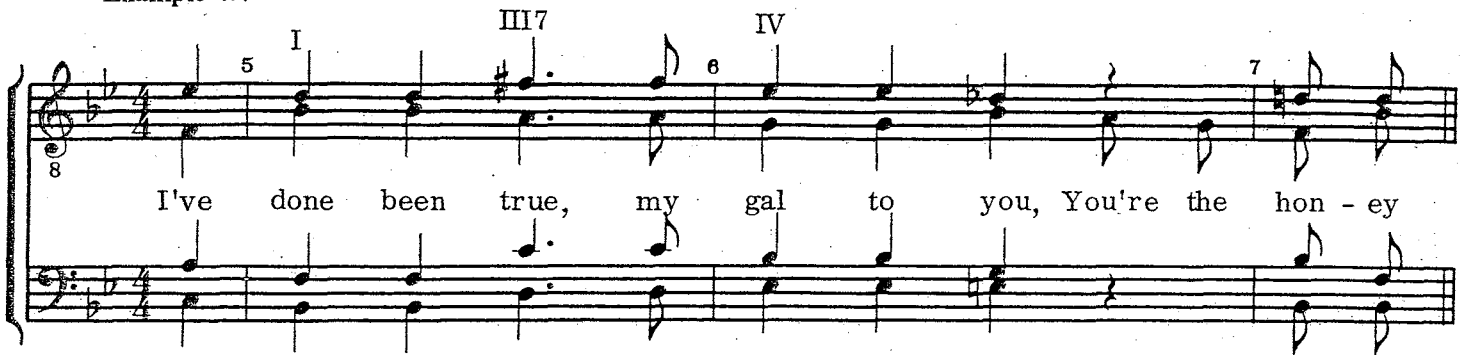
Example 46.



(from "Honey—Little 'Lize Medley," in Society folio *Just Plain Barbershop*, stock no. 6022)

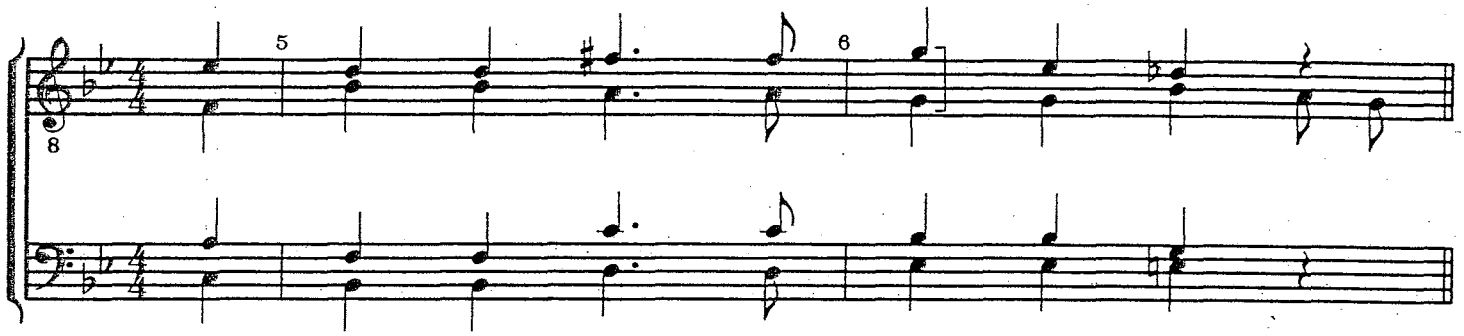
Because of *priorities* in barbershop arranging, some problems keep recurring. Often referred to as the "problem of doubled third," observe in Example 47 that the progression in question is a fairly common move in barbershop music—that of tonic to subdominant through the mediant.

Example 47.

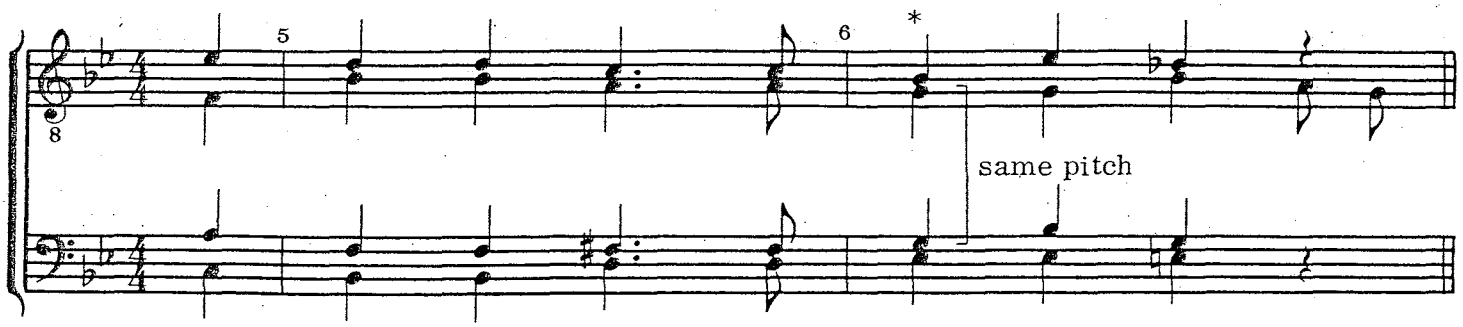


(from "Honey—Little 'Lize Medley," in Society folio *Just Plain Barbershop*, stock no. 6022)

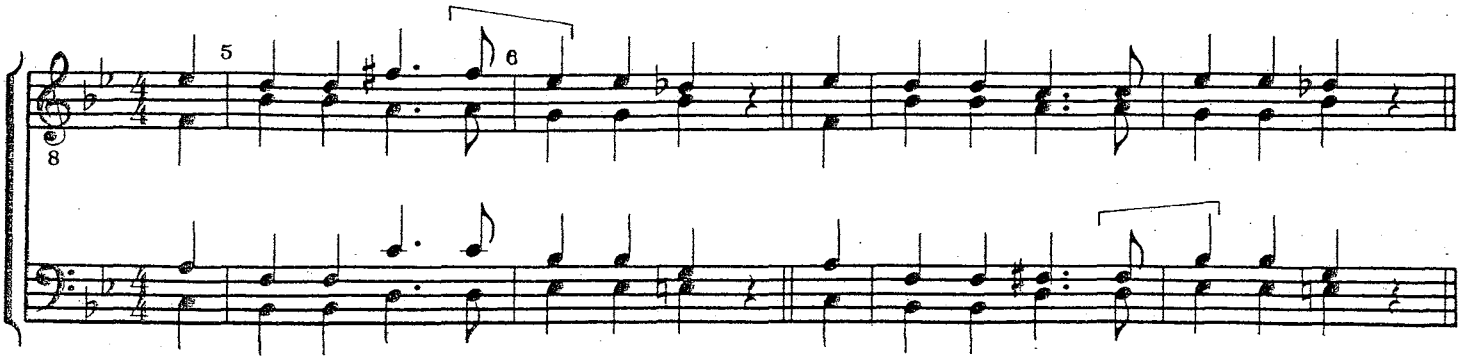
The normal resolution of the tenor F♯ is to the G, but would result in a doubled third:



Revoicing of the D7 chord (with normal resolution of the tenor 7th) again results in doubling the third:



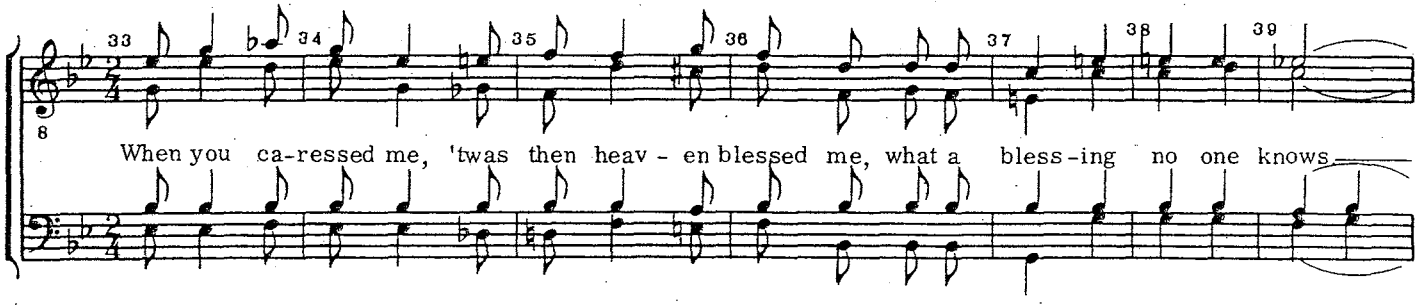
Avoidance of the doubled third results either in the Augmented second move for tenor or awkward jump for baritone:



The solution most often used by barbershop arrangers is the one where the tenor jumps from F♯ down the augmented second to the root of the IV chord, because the doubled third (in the Major triad) is instinctively avoided by barbershop ear singers, regardless of awkward voice leading.

Another occasional problem confronting the arranger is that of constantly repeated notes in the same voice part. This static repetition in the baritone in the following is the result of the melodic line. Would you do it any other way?

Example 48.

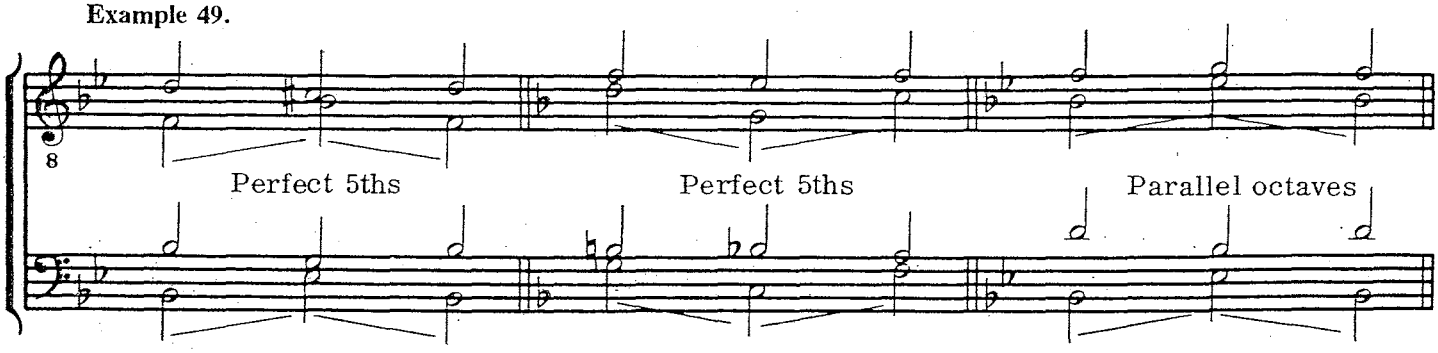


(from "When You Wore A Tulip," copyright 1914 by Leo Feist, Inc., copyright renewed 1942 and 1962, used by permission, Society stock no. 7023)

The harmonic variety utilized by the arranger certainly helps camouflage the repeated notes in the baritone part above.

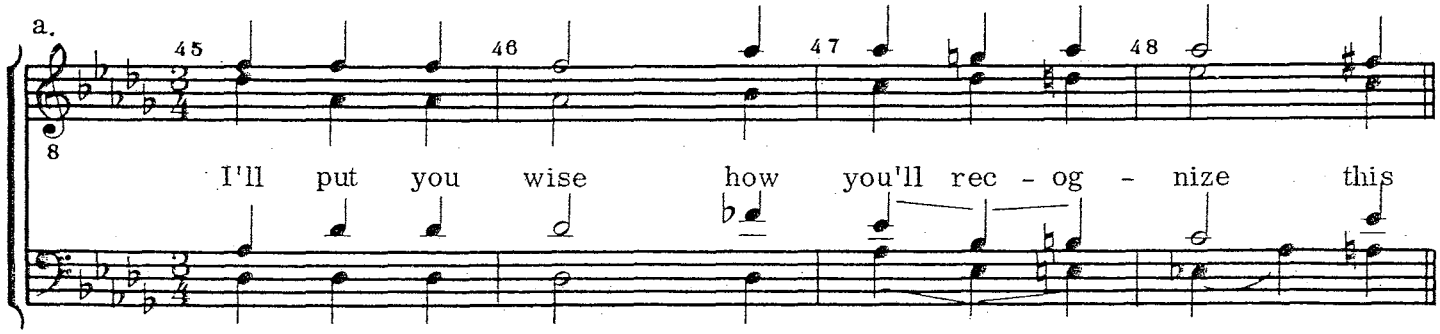
Certainly a discussion of *parallelism* in the barbershop style is warranted in this chapter on voicing and voice leading. For centuries, parallel perfect fifths and octaves have been discouraged (forbidden!) by the classical composers, theoreticians, and teachers of music theory. The particular quality of music in certain historical periods (Renaissance, Baroque, Classical) is partly a result of the avoidance of parallel perfect fifths and octaves by composers of those times. The following examples show parallel perfect fifths and parallel octaves between the lead and bass.

Example 49.

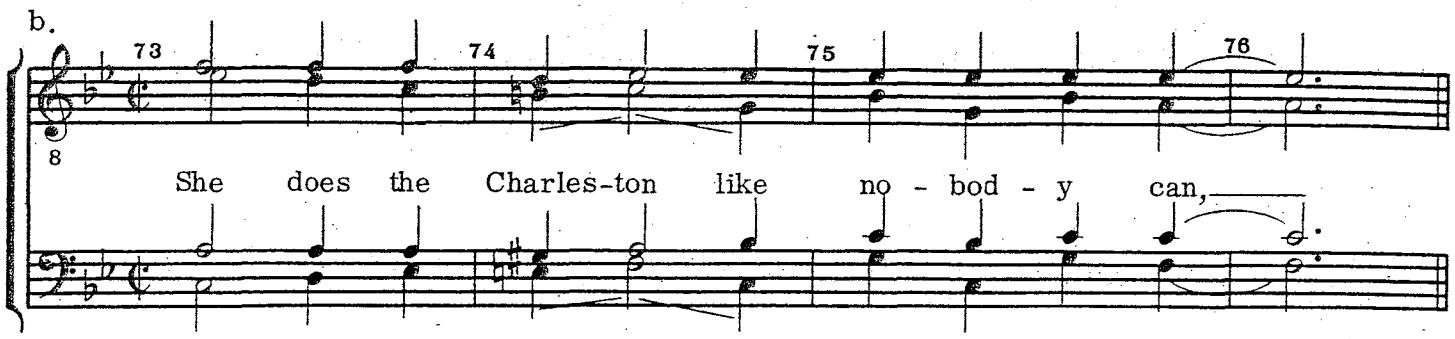


Some composers of the 20th century have often chosen not to avoid parallels of this kind in their writing. And barbershop singers have not avoided parallels, simply singing what sounded well *in chords*. The arranger must realize that "full, four-part chords" is a primary priority. So parallel perfect fifths occur in good barbershop arrangements:

Example 50.



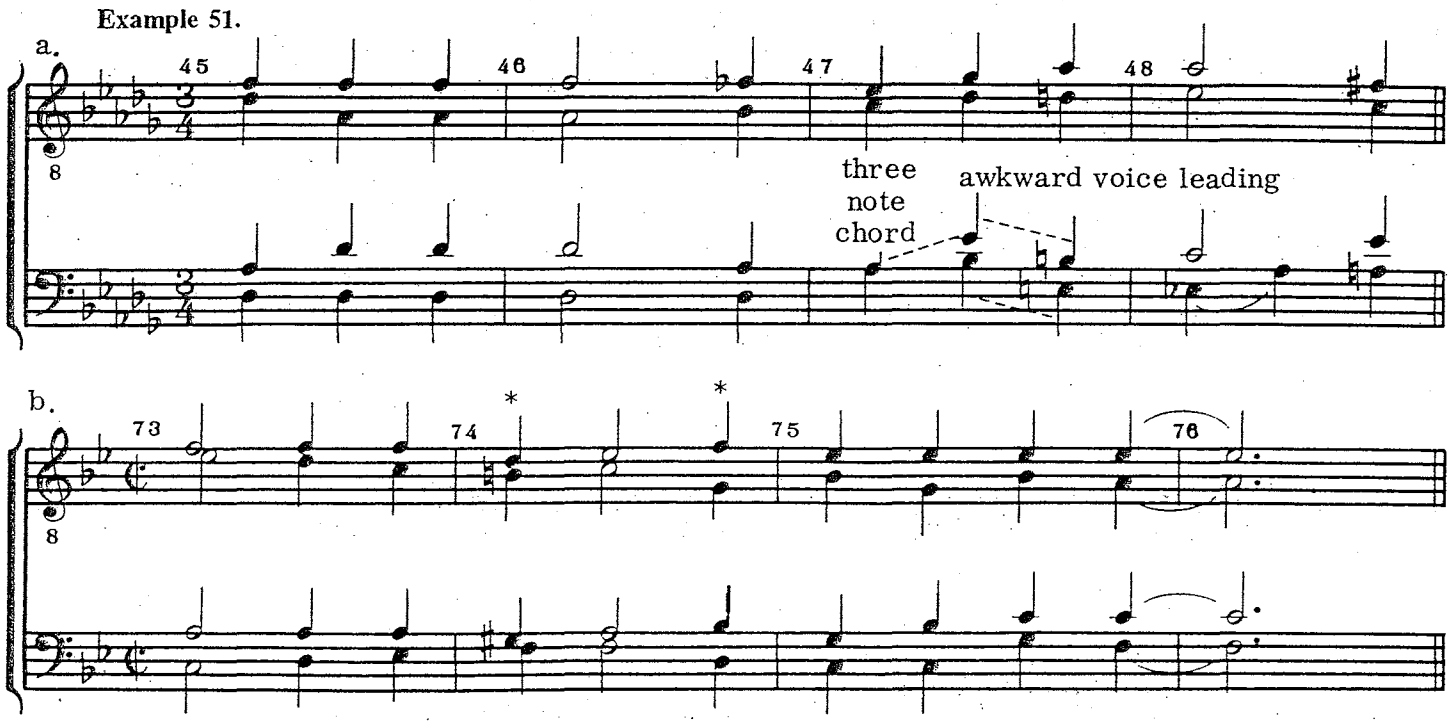
(from "Peggy O'Neil," copyright 1921 by Leo Feist, Inc., copyright renewed 1949 and 1972, used by permission, Society stock no. 7077)



(from "What Ever Happened To Mary?", copyright 1968 by Mike Senter, used by permission, Society stock no. 7520)

The parallel perfect fifths in the above examples do not offend the ear of the barbershop singer, and it is probably likely they do not offend the ear of the musically sophisticated listener in our audiences. Note what happens when the parallels are avoided in the progressions shown in Example 51:

Example 51.

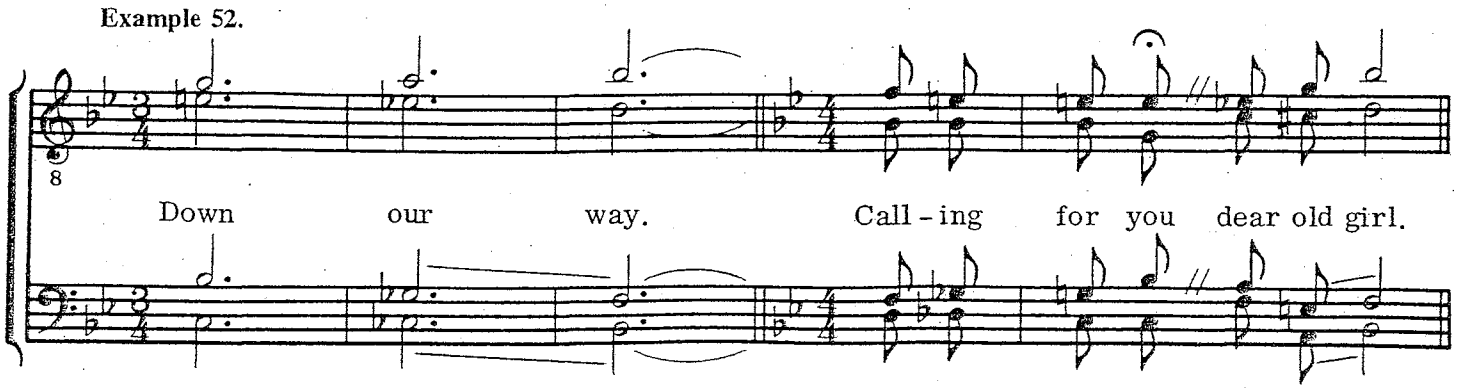


*These chords not preferred.

There's no doubt that the best voicing of chords, voice leading, and choice of chords in the above examples are those which result in the parallels.

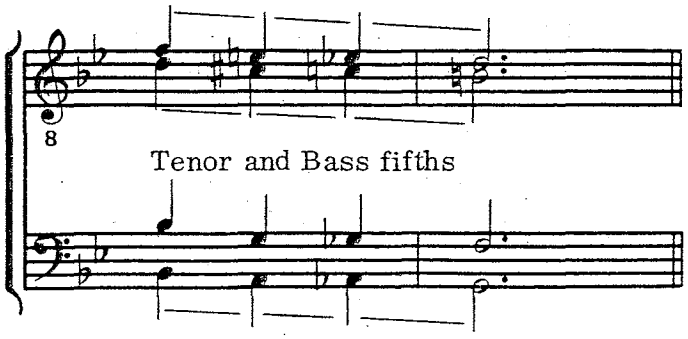
Parallel fifths are often found in the final cadences of many of the best-loved barbershop songs:

Example 52.



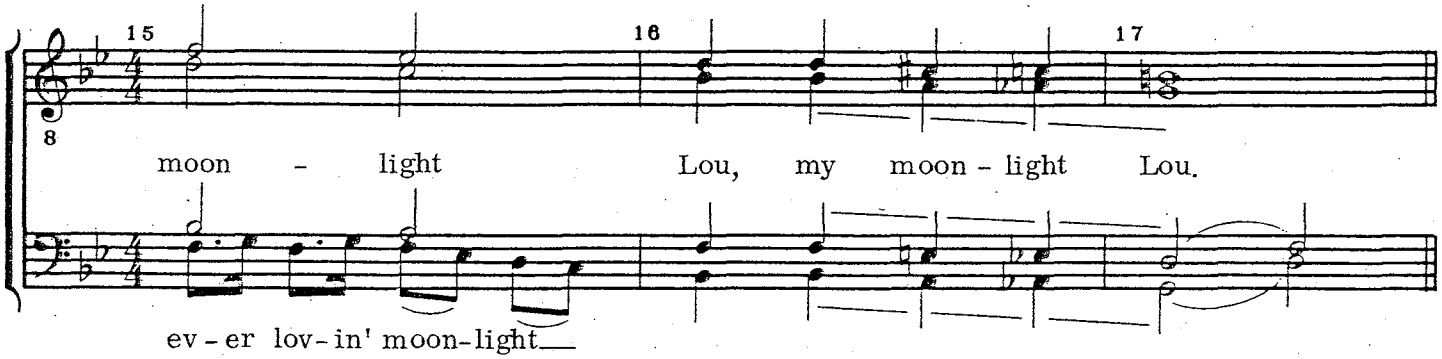
Perhaps the only parallel perfect fifths which arrangers should seek to avoid are those that occur between the outside voices, the tenor and bass. Here the somewhat harsh quality of the consecutive perfect fifths may be objectionable to some listeners.

Example 53.



Parallel octaves are less frequently found. In one old barbershop favorite, there is an "obsolete" passage to effect a key change:

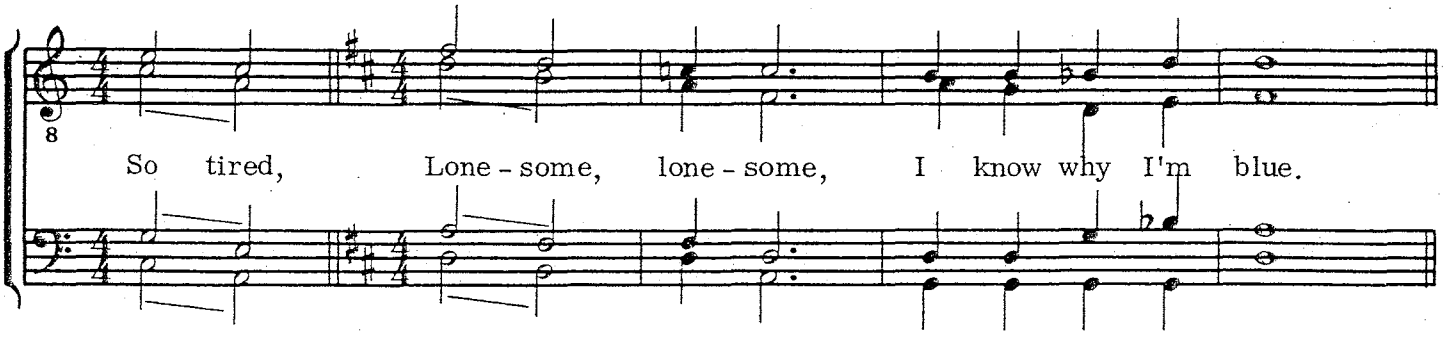
Example 54.



(from "After Dark," in Society folio *Just Plain Barbershop*, stock no. 6022)

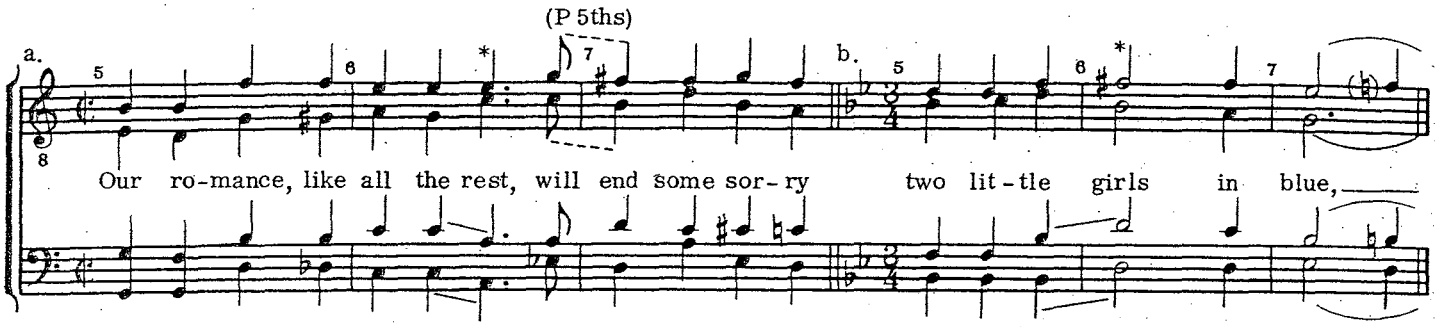
There's no denying, however, that the harmony and parallels in the next examples support the mood of the words:

Example 55.



Examples of parallel octaves will be found when preferred chords or melody line make other options even less desirable in the mind of the arranger:

Example 56.

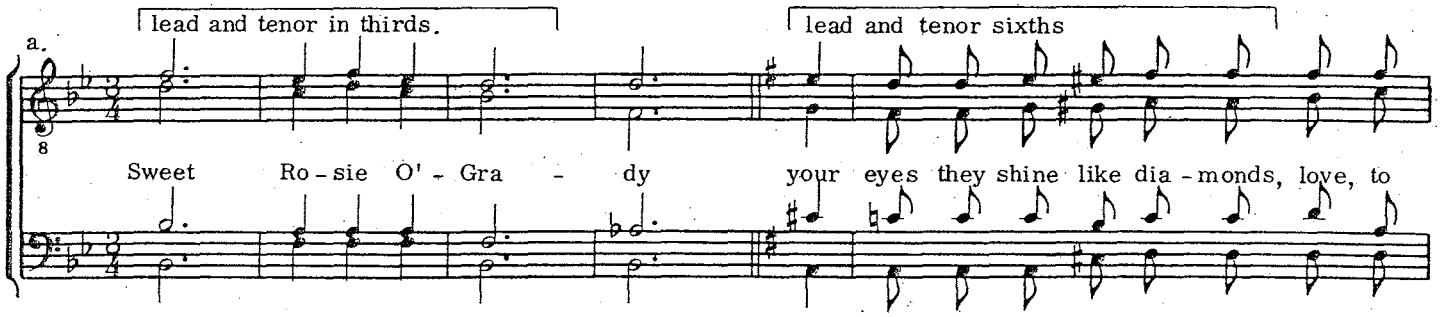


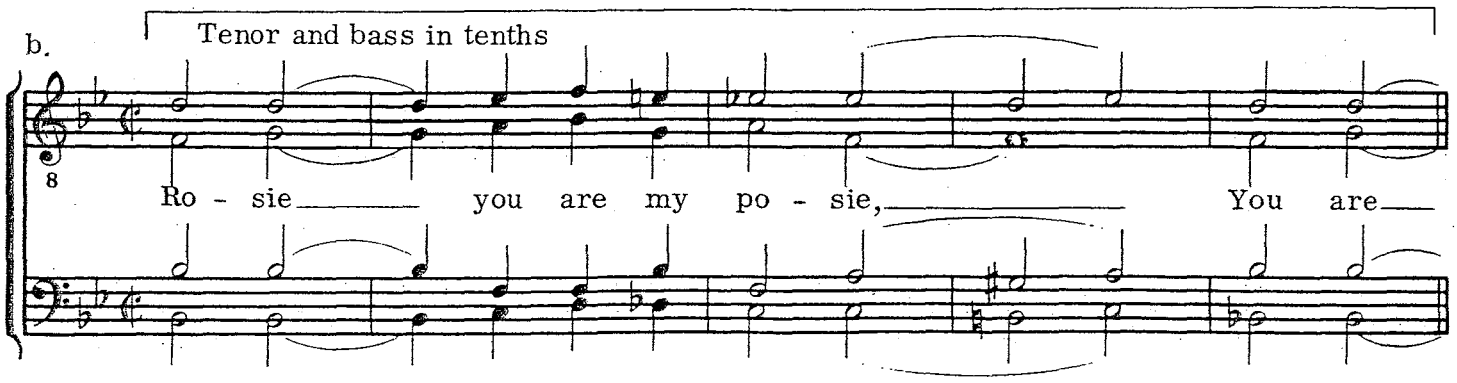
(from "Who'll Take My Place," copyright 1922 by Broadway Music Corp., copyright renewed 1949, used by permission, Society stock no. 7087)

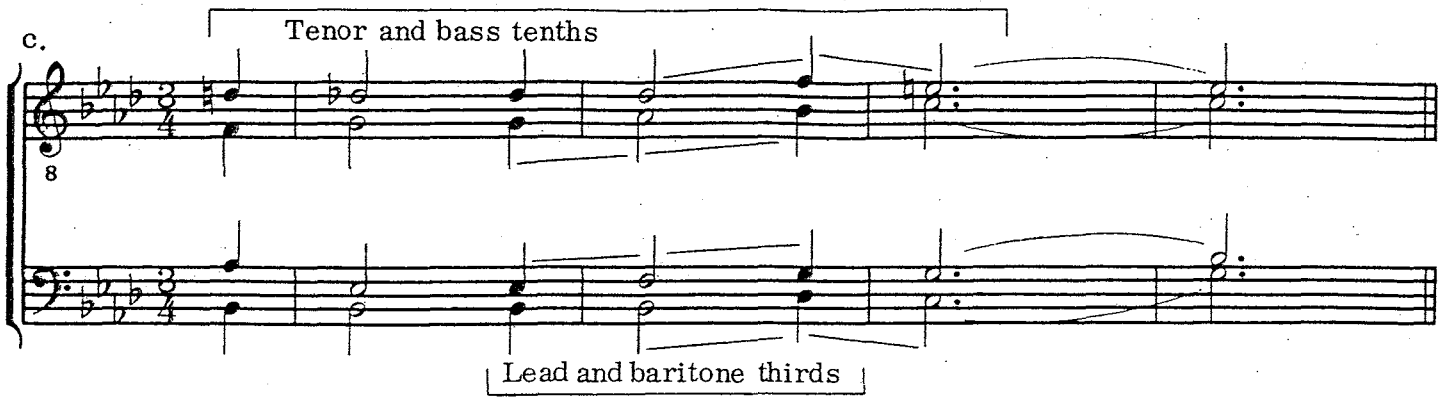
(from "Nebulous Nineties Medley," Society stock no. 7614)

Parallelism involving any two voices moving in consecutive thirds, sixths, and tenths is, however, very much a part of the barbershop style. Arrangers often seek opportunities to write a harmony part in parallel with the melody—a very natural kind of ear harmonization:

Example 57.

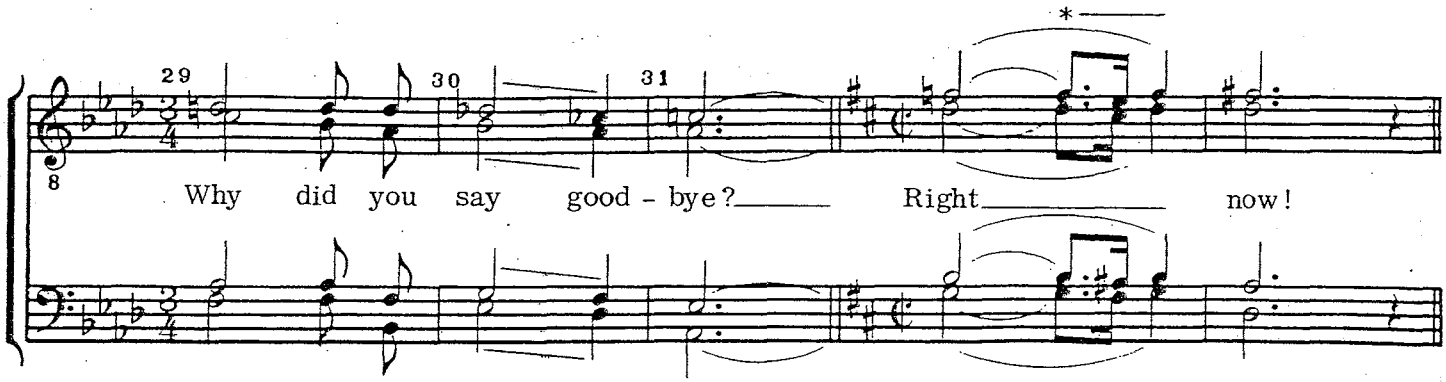






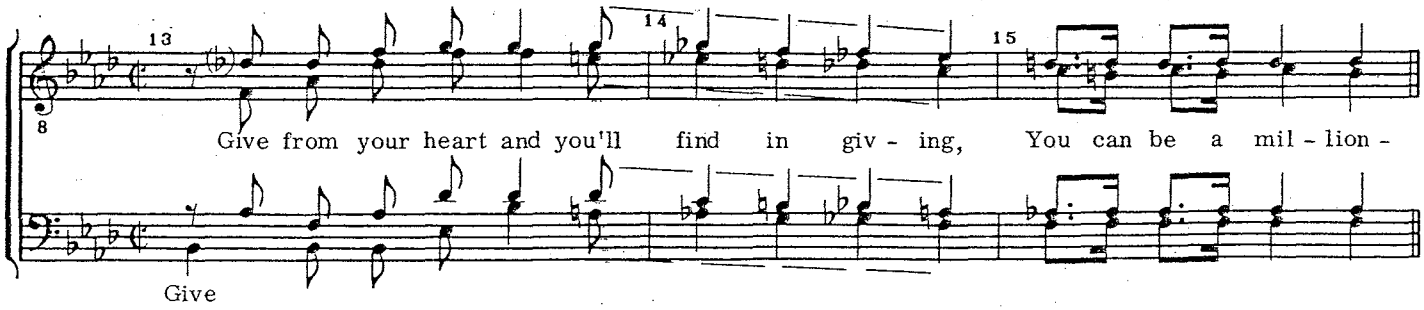
Parallel harmony is defined in the Glossary of Barbershop Terms as "a succession of chords in which all or most of the voices move in parallel melodic lines. Generally undesirable in barbershop music except for special effects or when specifically required by the implied harmony." Certain cadential moves involving strict parallel harmony are typical exceptions in the barbershop style:

Example 58.



Occasionally, certain melodic contours seem to call for strict parallel harmonic treatment:

Example 59.



(from "Take A Little Time," copyright 1969 by Bourne Co., used by permission, Society stock no. 7066)

But the kind of parallel harmony and parallel motion of closely voiced modern vocal groups is not typical of good barbershop voicing and voice leading.

Voicing, voice leading and tempo

In the entire discussion so far, no mention has been made of the relation of *tempo* to voicing and voice leading. It should be obvious that more harmonic variation and difficult voice leading may be accomplished at slower tempos, while at faster tempos it becomes increasingly important to provide the singers with a part that leads smoothly.

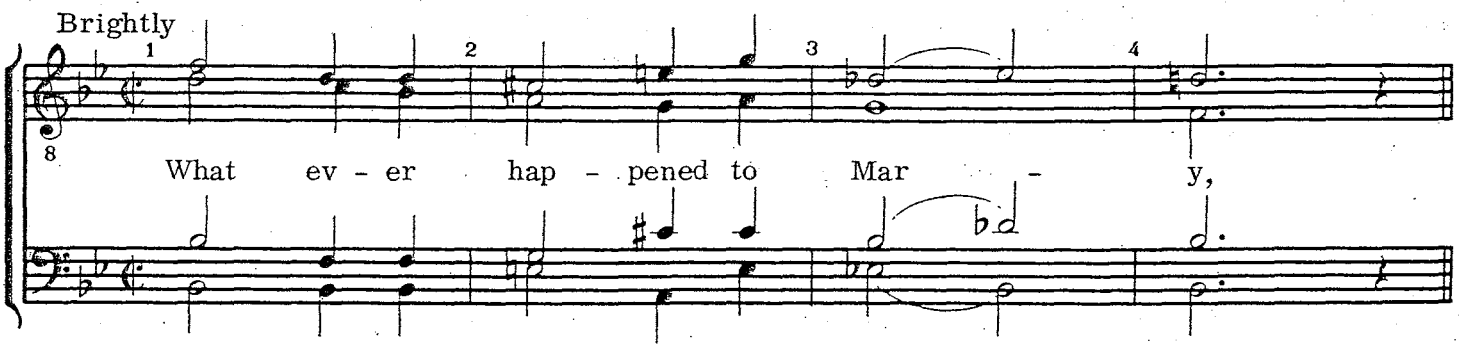
In up-tempo songs, voice leading often takes *priority* over preferred chord voicings, and may even dictate less variety in the harmony. In ballads, optimum chord voicing and harmonic variety may be more important than voice leading.

You may have heard it said that the difference between the great and not-so-great conductors or performers is in the perception of the tempos at which music may be most artistically presented. This is true of the barbershop arranger as well!

The successful performance of barbershop music starts with the arranger. Is it *possible* for the quartet to execute what the arranger has done? Has the arranger missed what the song is trying to say? Has the concern for lots of great chords and artificial frosting resulted in an arrangement which cannot be sung at the proper tempo?

Thoughtful consideration must be given to voice leading as it may be influenced by the tempo at which the arrangement will be performed. Here is a song that calls for a bright, fast tempo that will illustrate how tempo and choice of voicing will affect performance:

Example 60.

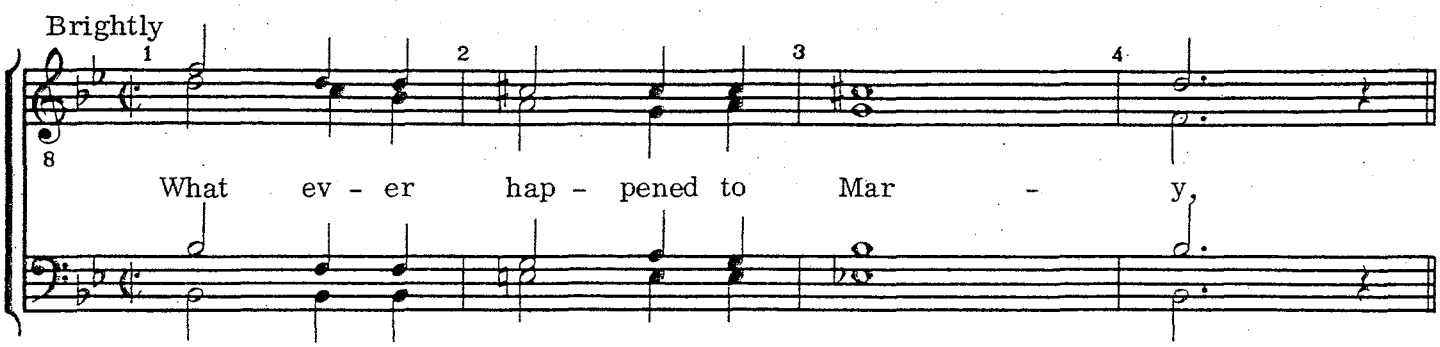


(from "What Ever Happened To Mary?", copyright 1968 by Mike Senter, used by permission, Society stock no. 7520)

At a slow tempo, most of the voice leading in the above could be executed without too much difficulty. An attempt to sing it at a fast tempo would be disastrous.

Now sing the version the way the arranger did it. Concern for tempo is evident here—note voicing of chords and voice leading:

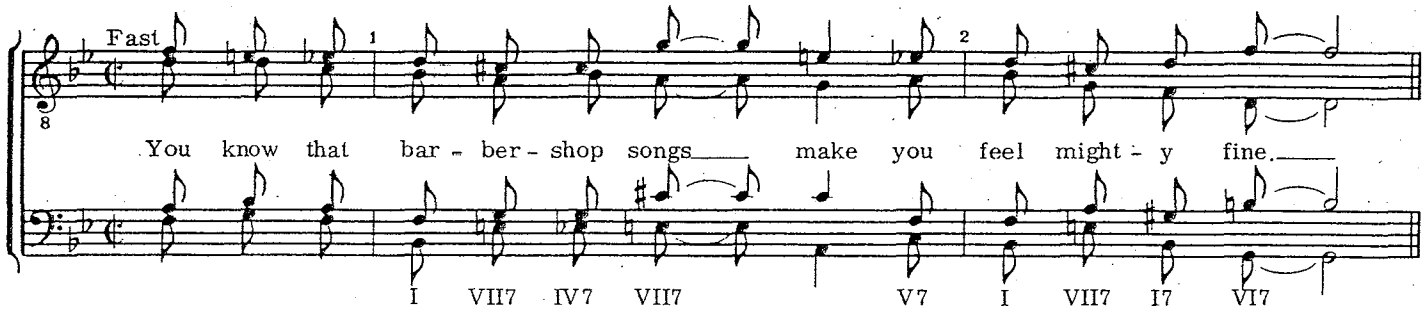
Example 61.



(from "What Ever Happened To Mary?", copyright 1968 by Mike Senter, used by permission, Society stock no. 7520)

Every chord in the following example is an acceptable barbershop chord, but almost impossible to sing.

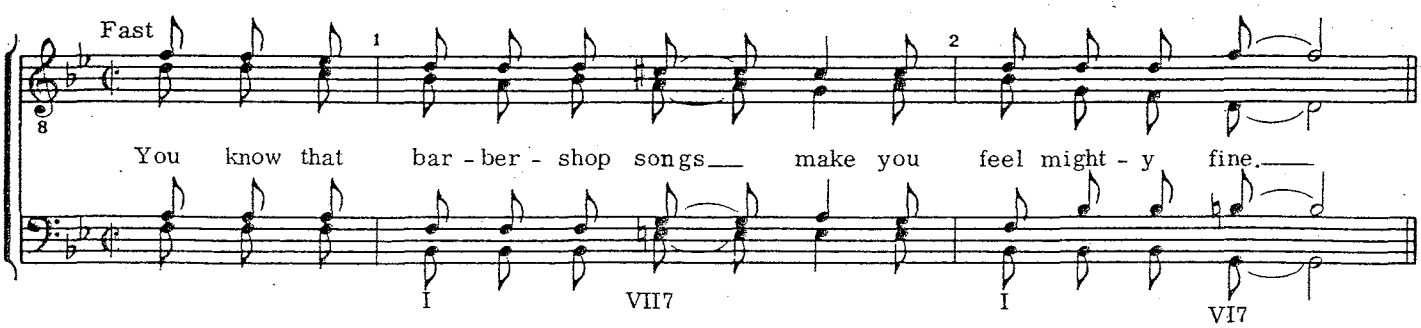
Example 62.



Awkward intervals plus harmonic changes that are too sudden make it impossible for the ear and mind to guide the vocal mechanism to the proper pitches at a fast tempo.

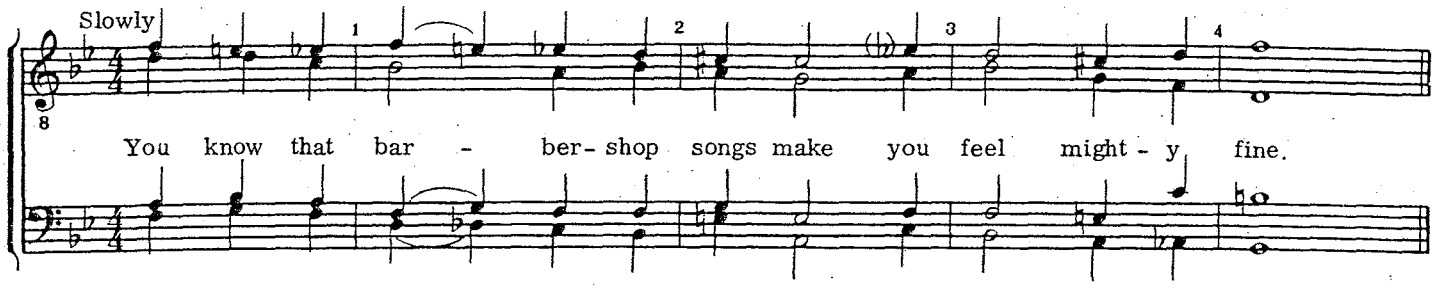
With the same melodic line, try simplifying the harmony so there are fewer chord changes, and voice the chords to minimize large skips. This treatment may be sung accurately:

Example 63.



In the next example, the same melody is treated as a ballad:

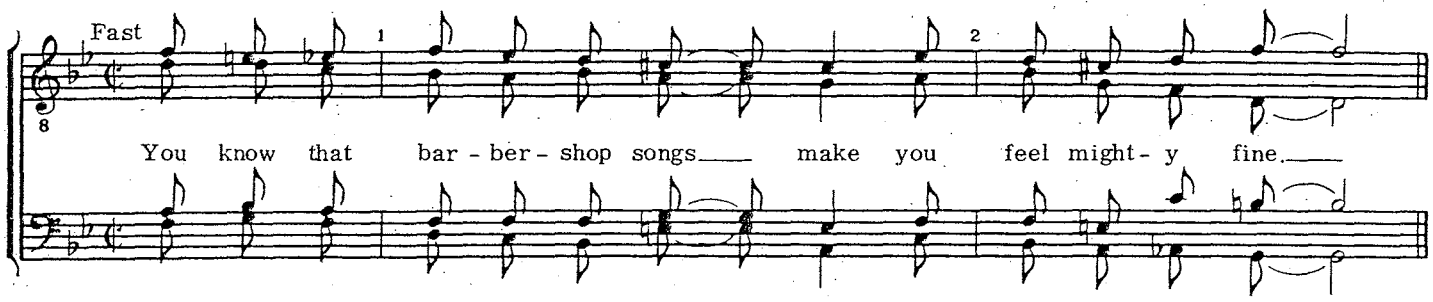
Example 64.



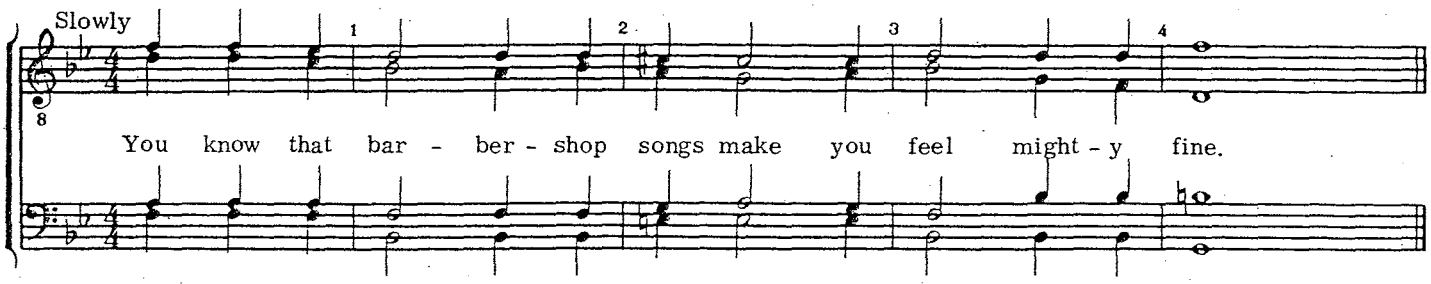
Note above, at the slower tempo, the melody is able to support a more complex harmonization, and the quartet is still able to execute with relative ease.

Should the fast melody be harmonized with the more complex ballad chords, the voices are unable to sing the more difficult intervals with pitch accuracy and balance, resulting in a blurred and sloppy performance:

Example 65.



In the following, the simpler harmonization used in Example 63 is applied to the slow ballad. Although easy to sing, it lacks harmonic interest, and the words lose the support of syncopation:



So in the final analysis, Example 63 seems to be the best treatment. The melody at a bright tempo is much more appealing. The syncopations are supported by both harmonic changes and the more natural word emphasis. The less-complex harmony, voicing of chords, and voice leading make for a smooth, flowing sound. It all adds up to a better performance!

Some general principles about the relation of *tempo* to voicing, voice leading, and harmonic treatment will be useful:

1. The faster the tempo, the simpler the harmonization.

2. At fast tempos, try to avoid large and frequent skips and difficult (hard-to-hear) intervals such as dim. fifth, augmented fourth, sixths, and sevenths.

3. Slower tempo permits more freedom in the individual lines—larger skips are possible, and the more difficult intervals are easier to sing.

4. Slower tempo allows the use of more complex harmony—the brain and ear have relatively more time to apprehend and hear the chords.

In summing up this chapter on chord voicing and voice leading, it should be pointed out that the concern in barbershop singing for the chord sound (vertical) means that voicing of chords generally takes precedence over voice leading (horizontal) considerations. If however, the voice parts are so awkward as to affect the singers' ability to tune and sing accurately, then the solid chord is lost and the quartet cannot achieve the goal of expanded sound. The arranger must try to provide maximum opportunities for *sound*, and at the same time provide for that possibility by smooth, logical voice leading. The sound we seek, then, can better enable us to effectively sing the song!

Rhythm and the barbershop arrangement

In a very real sense, life is rhythm. We take for granted the regular rising of the sun, the phases of the moon, and the tides of the sea. The chirping of crickets, an infant breathing, the dripping of water in a cave is rhythmic because of *regularity*. But such isolated and *irregular* sounds as a car honking, dog barking, or a child yelling seldom provide rhythm. To have the quality of rhythm, sounds must be ordered or arranged in such a way as to create regular repetition—they must have *periodicity*. To better understand the concept of rhythm, let's start with a definition:

Rhythm is an ordered recurrence of sounds

HE	BE	FREE	WE	FLEE	SEE	SHE	ME	TREE	KEY	THEE	FEE	GLEE

If a metronome is set to tick about once a second, it represents a time interval that early musicians considered the smallest in which a sound could be conveniently sung—called the *tempus*. The tempus was about 60-80 beats a minute. Later the term *tactus* gradually replaced the tempus—and is basically a neutral beat, each beat receiving equal stress with no accents.

Try clapping the rhythm in the line below, making sure not to speed up or accent, and keep the beats equally spaced at a tempo of about a beat a second — that's the tactus!

X X X X X X X X X X X X X

Now if some of the beats are *accented*, a new element has been introduced. The tempo does not change, but the accents have provided *meter*.

(1) > X X X > X X > X X > X X > X

(2) > X X > X > X > X > X > X > X > X

(3) X > X X X > X > X X > X X

If the accents occur in a regular, predictable pattern, a metrical scheme is created. One may indicate a metrical scheme by use of bar lines.

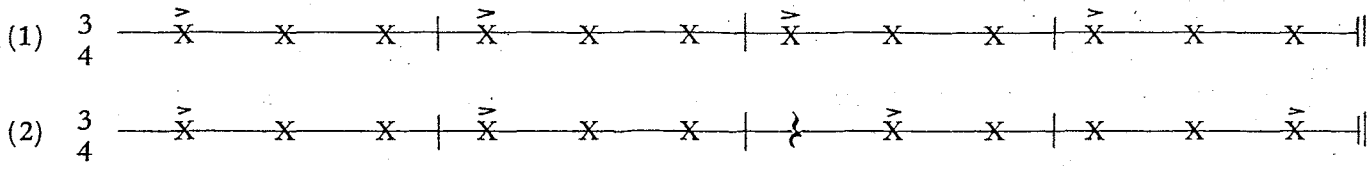
(1) 3/4 X X X | X X X | X X X | X X X ||

(2) 2/4 X X | X X | X X | X X | X X | X X ||

(3) ? X > X X X > X > X X X > X ||

The Glossary of Barbershop Terms defines *rhythm* as "the organization of music in respect to time. It is expressed by using notes of various durational *values*." *(See bar, meter, beat, measure, syncopation, time signature, duration.)*

Any shifting of regular accent, or the absence of predictable accent is called *syncopation*:

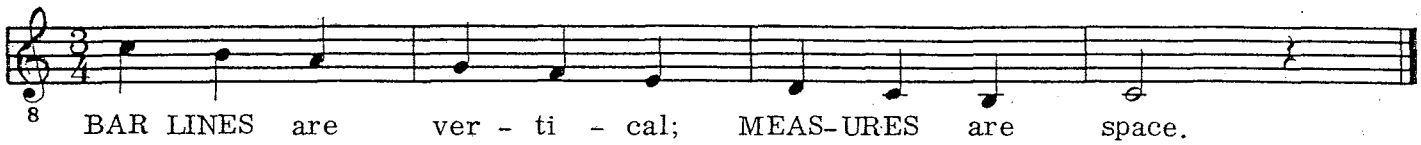


Syncopation, then, is the arbitrary dislocation of accents, used to create rhythmic interest and variety.

A *measure* is a group of beats which forms the basic metric unit, and literally measures meter visually. The beginning and/or end of a measure is indicated by vertical lines called bars bar lines. A note of any value may serve as the *unit* of beat in music. In barbershop music, the unit of beat is usually a quarter note. The *meter (time) signature* indicates the number and kinds of units of beat in each measure.

In the following example the quarter note is the unit of beat and there are three in each measure:

Example 1.



So far, the following terms have been considered:

Rhythm (Gr., *rhythmos*, to flow) Any ordered recurrence of sounds and silence.

Tempo (L., *tempus*, time) The speed of rhythmic beats.

Tactus (L., *takt*, beat) A neutral beat.

Tempus (L., *tempus*, time) A neutral beat.

Meter (Gr., *metron*, to measure) A regular pattern of accented beats indicated by the meter signature.

Meter Signature Arabic numerals placed at the beginning of a piece of music to indicate the meter.

Syncopation (Gr., *syncope*, cutting up) Displacement of accents.

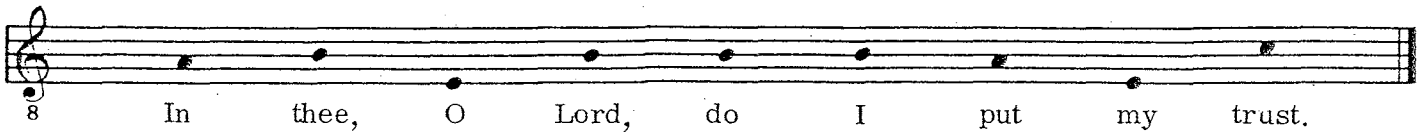
Measure (F., *measure*, It., *misura*, a group of beats) A grouping of beats, the first of which is usually accented.

Bar Line The vertical separation line used to distinguish one measure from another.

There are three basic types of rhythm:

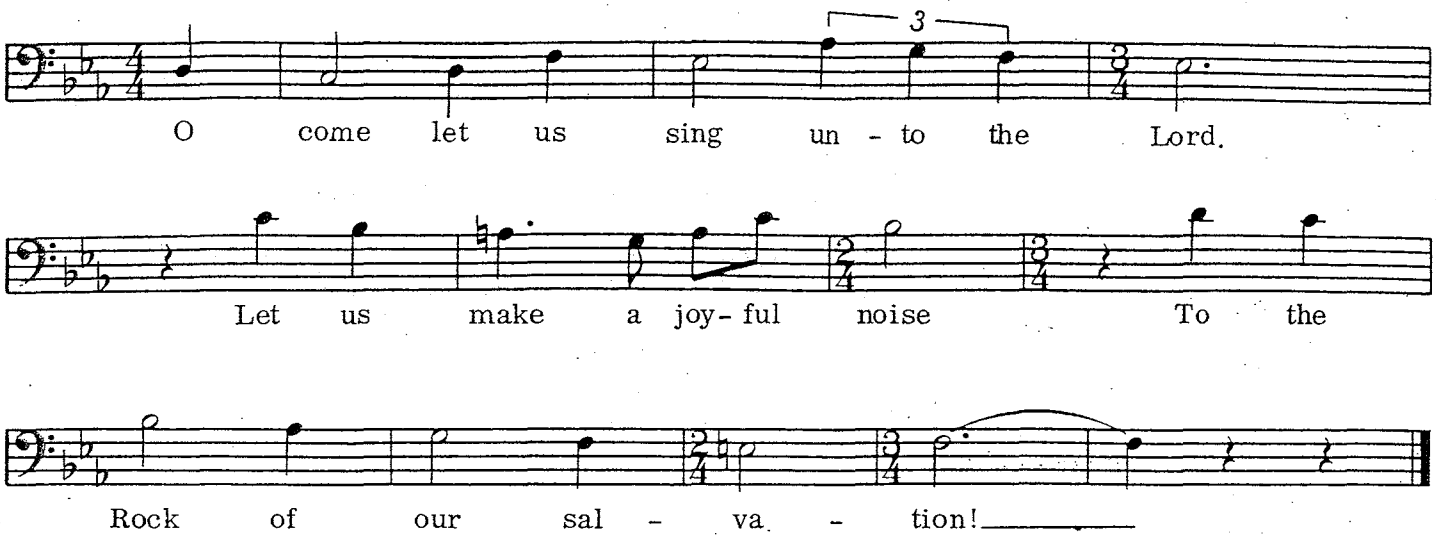
a. *Free rhythm*—in which there is no accent indicated (bar lines omitted) and the length (duration) of pitches is left to the performer:

Example 2.



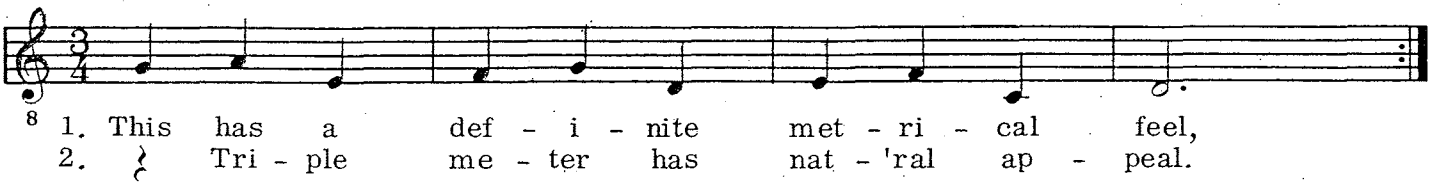
b. *Measured rhythm*—in which the number of beats in the measures are suggested by the amount of stress desired on each word of the text. Proceeds in more or less strict tempo:

Example 3.



c. *Metrical rhythm*—in which each measure contains the *same* number of beats and proceeds in more or less strict tempo:

Example 4.



Most barbershop music is of the metrical type; however, some ballads are sung in a semi-free rhythm.

In considering the implications of rhythm in barbershop arranging, remember that we sing a cappella. Accompanying instruments fulfill three purposes in vocal music:

a. They help support the voices to prevent flatting or sharping.
b. They add variety and interest by providing preludes, introductions, interludes, thematic echoes, postludes, etc.
c. They help propel the music by providing beats, accents and syncopated stresses.

Barbershop singing, being unaccompanied, must somehow compensate for the lack of supportive instruments:

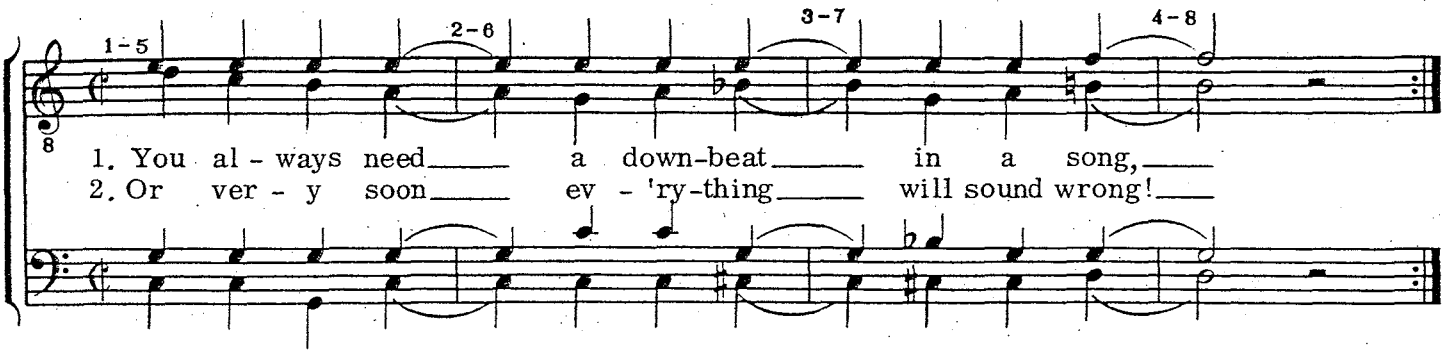
a. While accurate singing (intonation) is of constant concern and always a goal, one advantage to the a cappella singer is the freedom to sing and tune chords in the untempered scale. Also, the barbershop interpretive style permits more freedom of tempo. We can speed up or slow down at will without worrying about coordinating with instruments.
b. Creating variety and interest without accompaniment is an area of special concern to the barbershop arranger. A basic harmonization is embellished with additional chord progressions to provide harmonic and rhythmic interest, and to provide "fill-ins" to connect phrases. Special material for introductions, interludes, and to close the song is created to substitute for these instrumental functions. *(See the appropriate chapters on embellishments, introductions, swipes and tags.)*
c. How to help propel the unaccompanied song is the concern of much of this chapter.

How does the arranger provide rhythmic momentum and create rhythmic energy in the barbershop arrangement? He gives the singers certain musical devices which propel the music forward. Such propellants take the place of the drums, piano, bass, and other instruments.

Most of the following material is applicable to songs primarily rhythmic in character. Up-tempo songs are usually performed at rather quick tempos and with well-accented rhythmic units. While these concepts apply somewhat less to ballads, such songs are not sung with total disregard for meter and rhythm, (as is thought by some), but rather in a semi-free and non-accented manner with artistic regard for the meter and rhythms of the song.

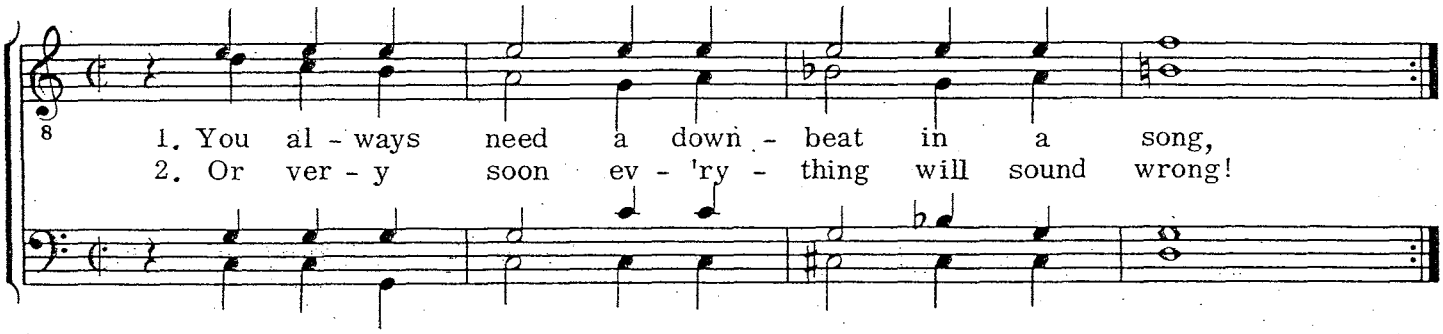
Without beating time, sing the next example, being careful to perform the rhythm *exactly* as written:

Example 5.



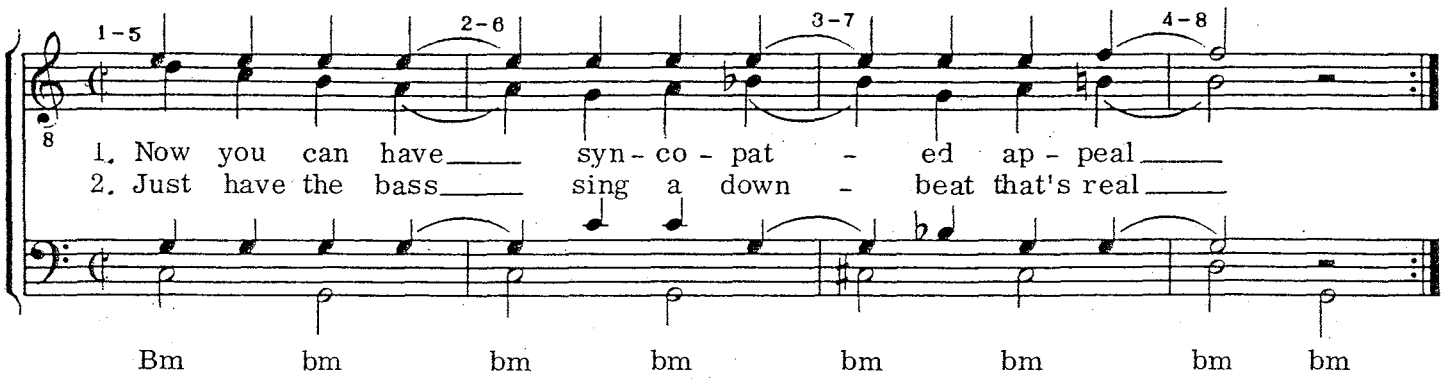
Notice the lack of metrical definition at first, since there is no new note, or accented note on the first beat of each measure, except in measures 1 and 5. Note how easily the fourth quarter note in each measure begins to assert itself as the strong beat. It results in a performance somewhat like:

Example 6.



Now sing this example, noting function of the bass notes:

Example 7.

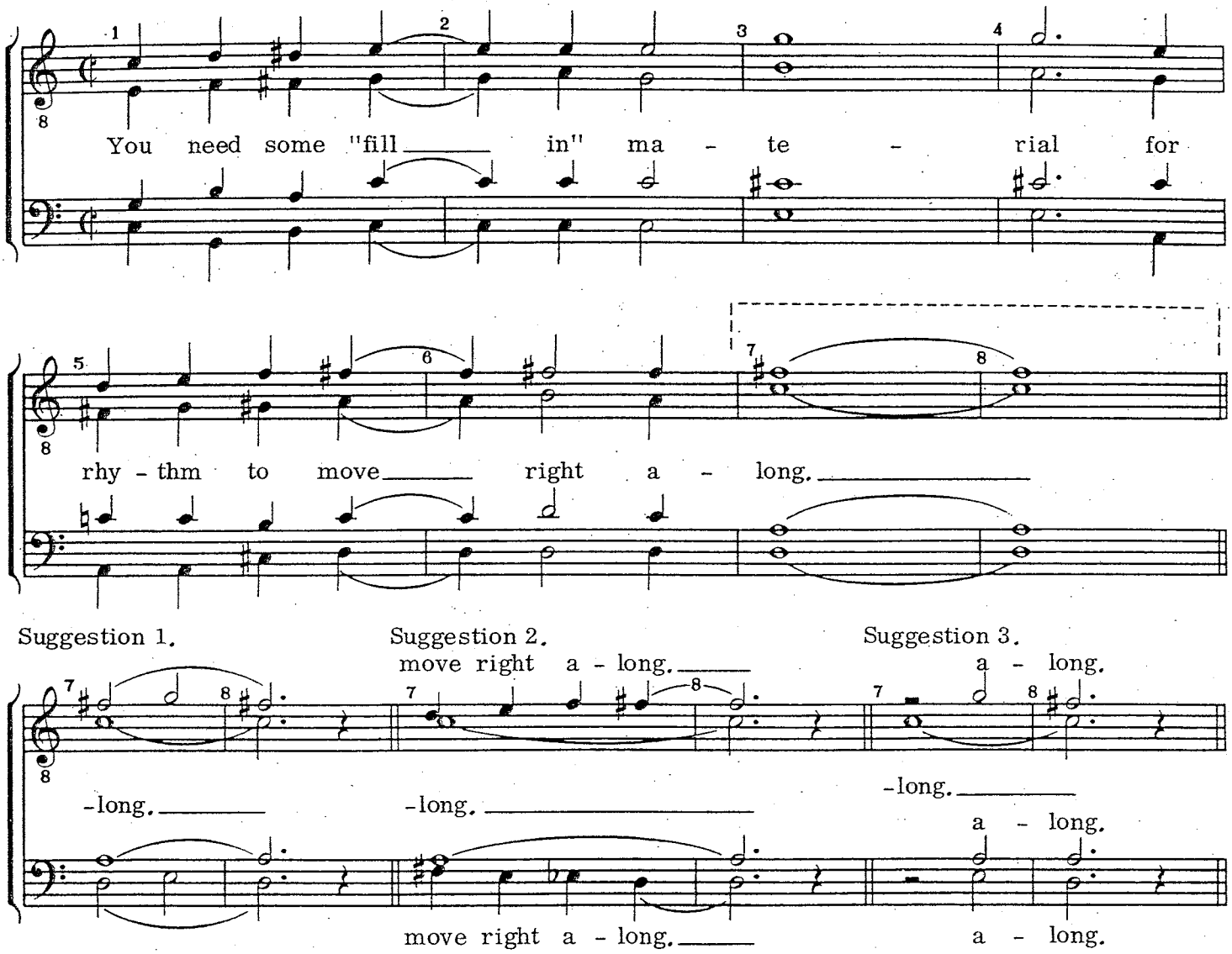


In the above, the addition of a regular pattern of accented notes in the bass provides the rhythmic pulse against which the syncopation may be felt. This is essential when there is syncopation in several consecutive measures of music and when the melody does not stress the downbeat of each measure.

The arranger needs to provide a regular beat in order to have true syncopation. There has to be a steady beat, and in Example 7, a voice substitutes for an instrument in providing that downbeat.

The need often exists in barbershop to fill in dead space, or carry over between phrases. First sing the following example, noting the lack of rhythmic motion in measures 7 and 8, then try the suggestions for maintaining momentum with motion in the harmony parts:

Example 8.



The best way to provide the needed momentum depends on many factors:

a. *Word sounds and vowels.* Sustained vowels may pick up emphasis and distort the natural word sound. Vowel sounds not as pretty to sing make the singer and listener uncomfortable. The E in "feel," the IH in "lips," the A in "fate," the EH in "men," the UR in "girl" are cases where a *repetition* of words might be better. *(See suggestion 2 of Example 8.)*

b. *Specific voice strengths and weaknesses.* Stay within good quality range—don't expect the basses to provide a lot of momentum on low E♭!

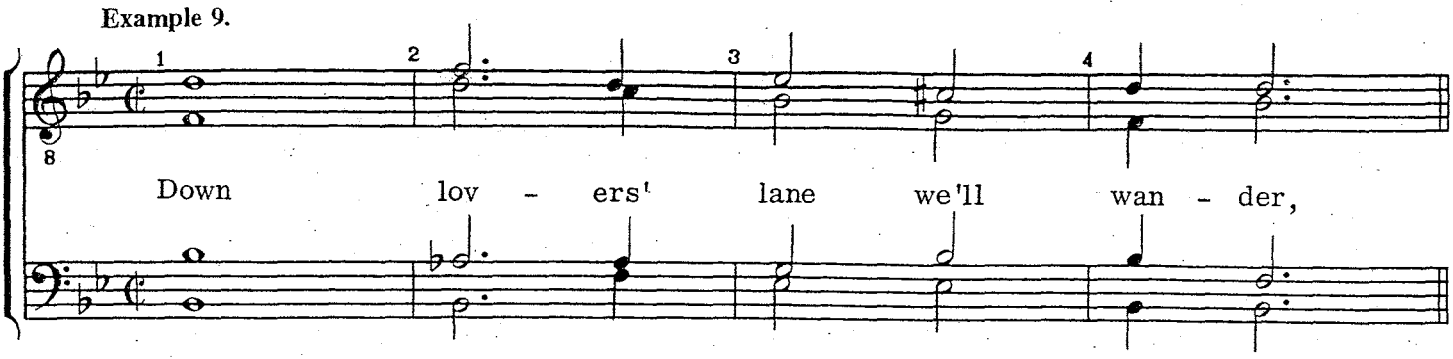
c. *How much rhythmic momentum is necessary?* Too often the propellant is so complex it gets in the way of the song, or does not allow for—

d. *Breath control considerations!* Be aware that singers breathe, and a well-placed rhythmic breath can be motion too.

e. *Frequency of use*—frequent repetition of the same device can tend toward monotony, or fail to generate interest and excitement.

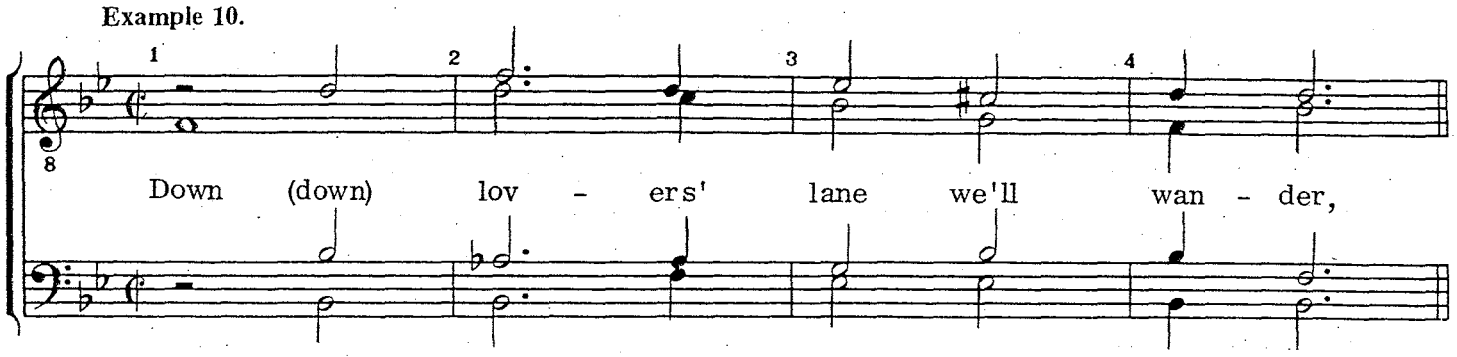
Sometimes rests can add rhythmic interest. Sing the rhythm in the next example as the composer wrote it:

Example 9.



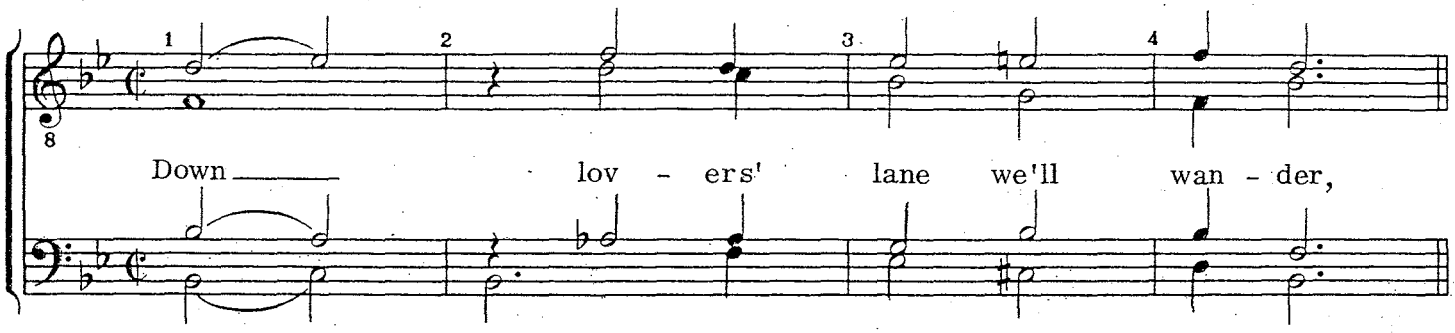
If there were a need for a little rhythmic variety, here is a possible use of rests in the harmony parts:

Example 10.



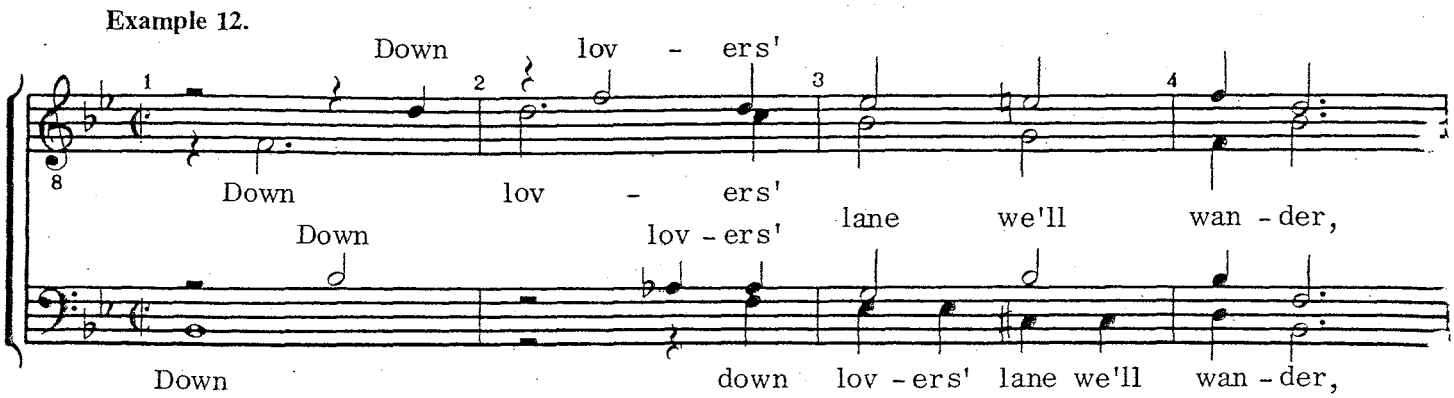
Now try this version. Note the use of the rest in the melody, as well as some added harmonic momentum:

Example 11.



An extreme case of using rests creates bell chords, a very difficult device to execute:

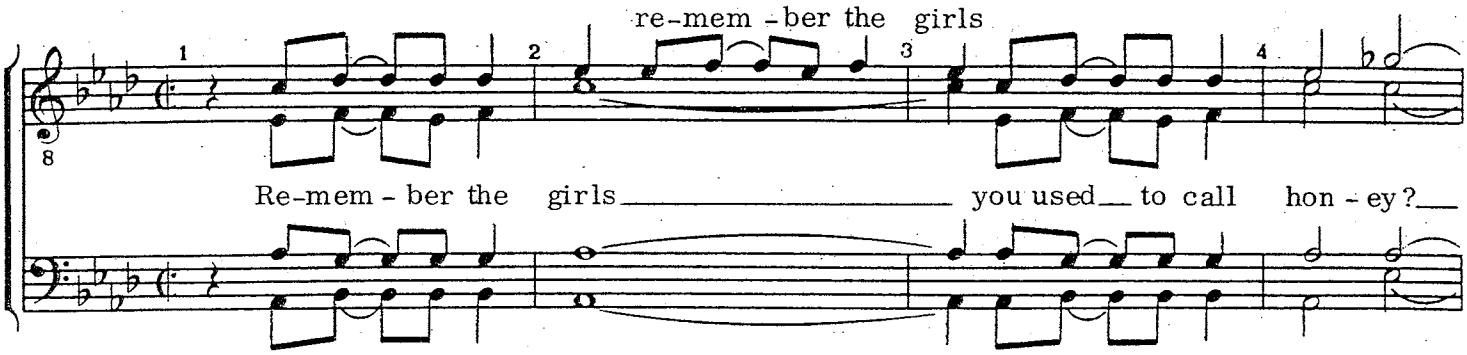
Example 12.



The addition of rests may provide needed beats in order for the singers to better feel the metrical impulses.

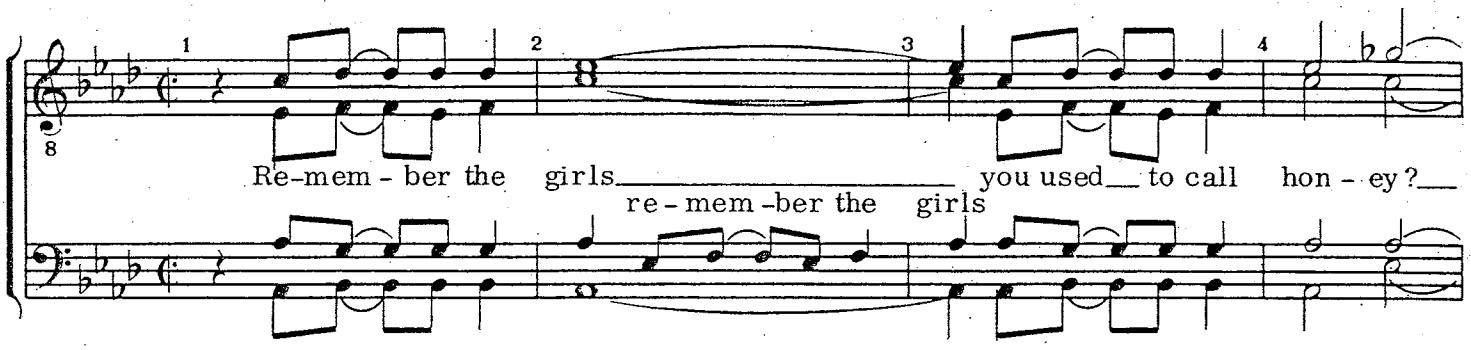
Mention was made earlier of rhythmic propellants. In the following examples, each of the harmony parts is used to fill in and provide needed motion. Here the tenor gets the nod:

Example 13.



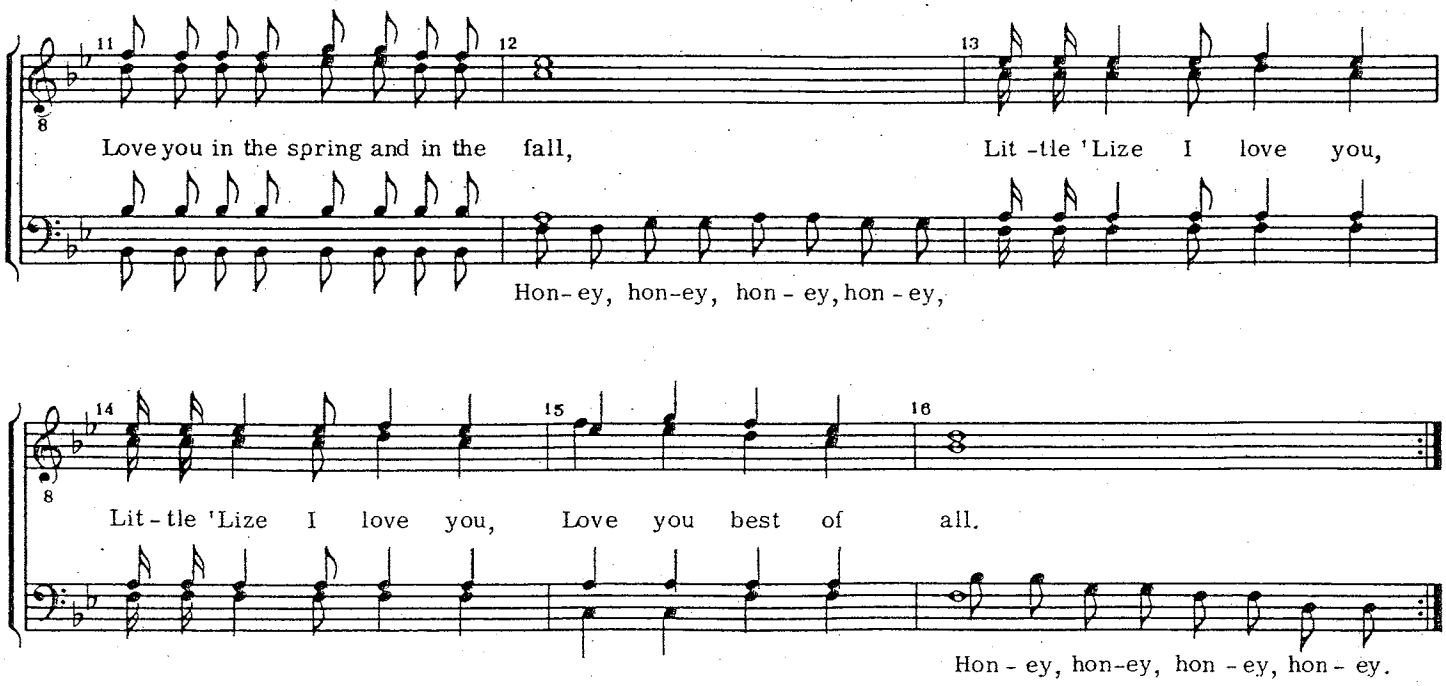
Using the same little section, the baritone could take his turn:

Example 14.



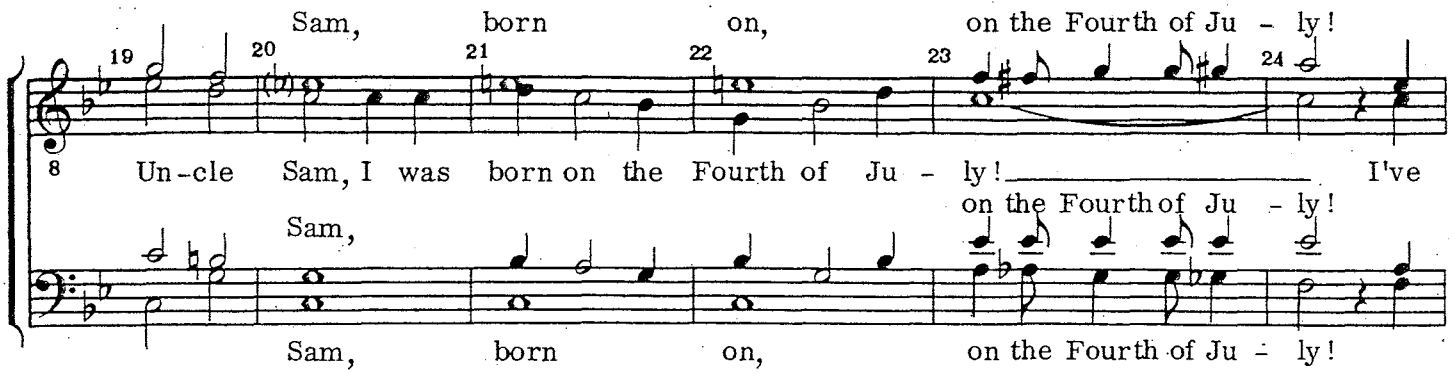
Here the bass provides motion in a very typical barbershop move—measures 12 and 16:

Example 15.



Finally, all three harmony parts get into the act together in this example. Also note the lead propellant in measure 20:

Example 16.

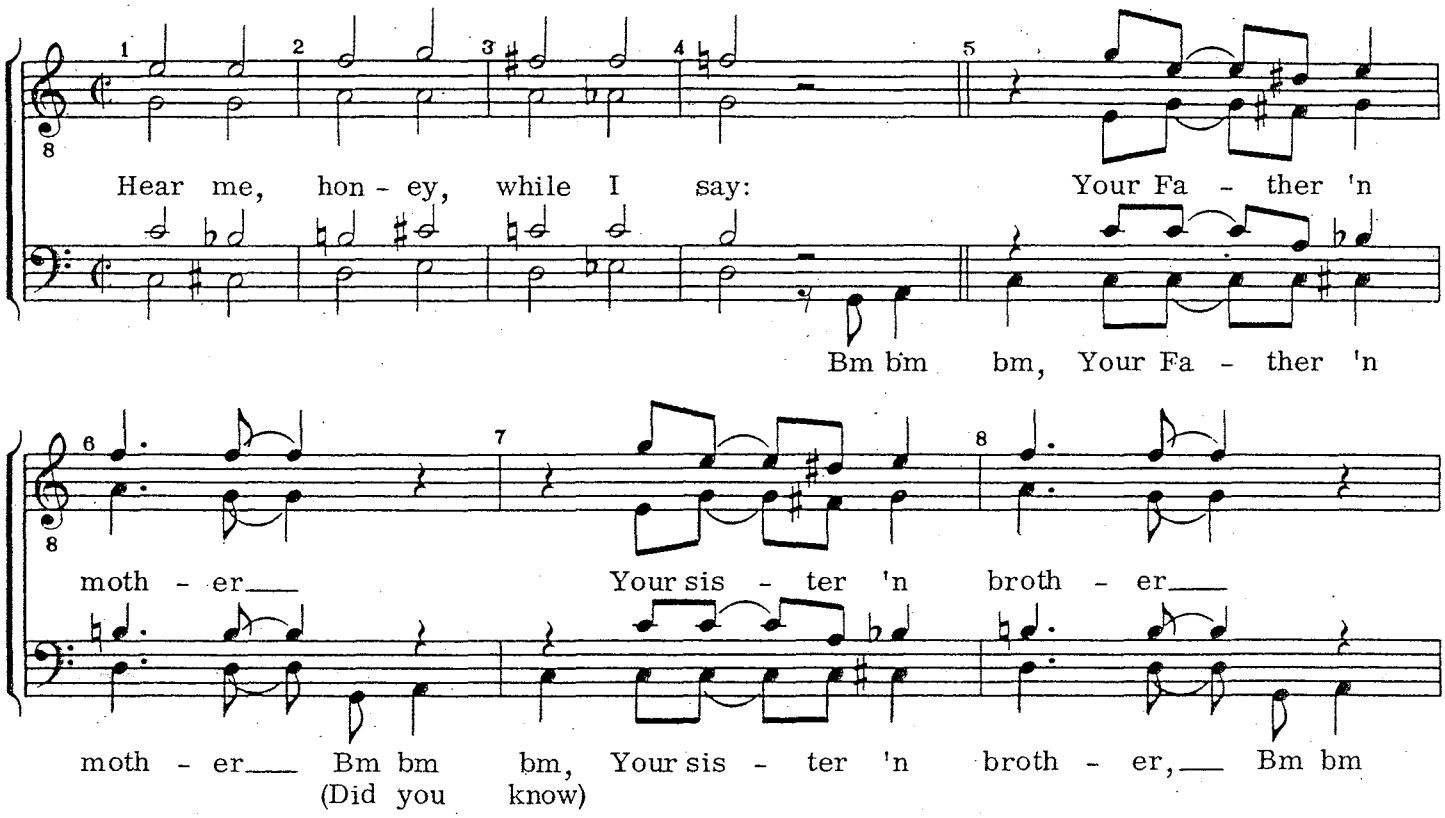


(from "The Yankee Doodle Boy," copyright 1970 by George M. Cohan Music Publ. Co., used by permission, Society stock no. 7639)

Any part in the quartet can provide rhythmic propellants, but an active, moving bass line is one of the best ways to create vigor and momentum in rhythmic songs.

The bass can also provide *initial* momentum—note use of "bm bm" here. Words serve the same function:

Example 17.



Other voices can help create rhythmic energy, but the bass in barbershop is traditionally the most active man in this department!

Here then are some of the basic concepts regarding rhythm and barbershop arranging discussed so far:

1. Rhythm has three common meanings in music:

   a. periodicity or the ordered recurrence of sounds
   b. the feeling of accent or beat
   c. vigor, energy and momentum

2. Of the three types of rhythm (free, measured and metrical) metrical rhythm is the most used in barbershop music.

3. Tempo refers to the speed, usually measured in beats per minute.

4. Measures are horizontal groupings of metrical values, separated by vertical lines called bars.

5. Syncopation is the displacement of accents.

6. In order to have true syncopation, there has to be a regular down-beat against which the syncopated voice(s) act as a "cross current."

7. Unaccompanied choral-vocal music offers two advantages not found in accompanied music:

   a. more accurate chord tuning
   b. more interpretive flexibility

8. Unaccompanied music needs rhythm devices (called propellants) which take the place of the rhythm section in a band or orchestra.

9. There is much rhythmic "dead space" to be filled in barbershop music, and there are numerous ways to do this. The choice of proper fill-in devices depends upon:

   a. the vowel sounds involved
   b. specific voice strengths and weaknesses
   c. the rhythmic momentum demanded
   d. breath control considerations
   e. the frequency of use

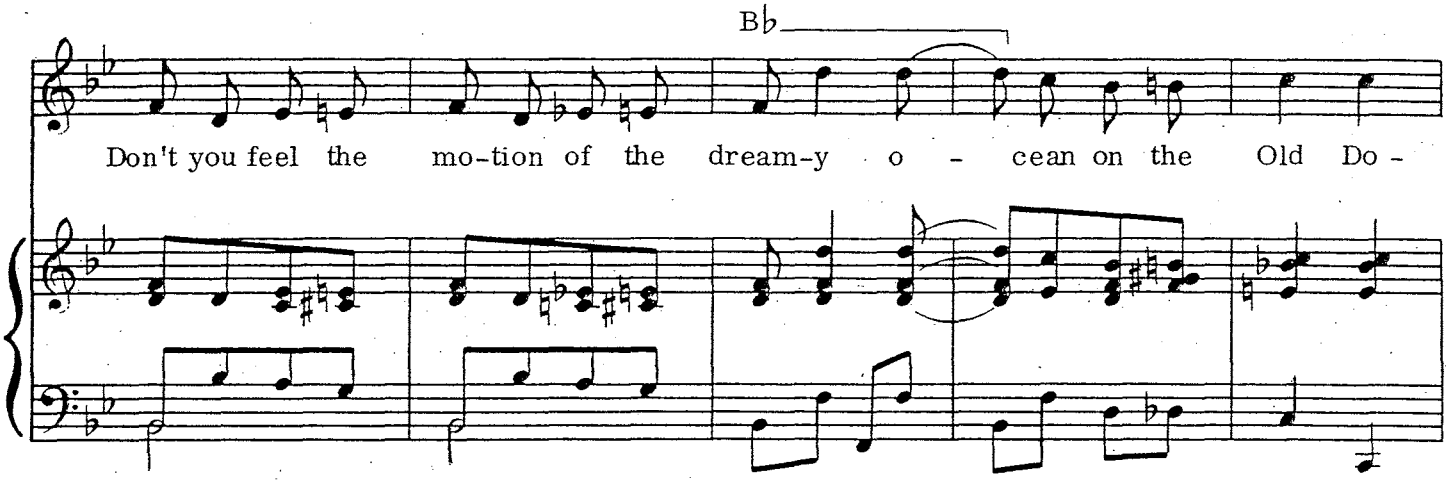
10. Any voice part may be given a "propellant," but in order of traditional usage the frequency is:
    Bass
    Bari
    Tenor
    Lead (least used)

11. The arranger's use of rests can provide needed rhythmic stimulation.

(For additional examples of other propellants such as lead-ins, echoes, swipes, backtime, patter words, chord interjections, augmentation and diminution, consult other chapters in this manual devoted to swipes and embellishments.)

Aside from rhythmic motion specifically related to propellants, the use of *harmonic changes* provides rhythmic pulse. It may be a regularly recurring pulse, the steady, predictable changes one expects to hear. Also, the use of a chord change at an unexpected spot will create additional rhythmic stress and is particularly useful in syncopation, either to set up a desired cross current, or add to a syncopation already present. In the following section of "On The Old Dominion Line," the syncopation of "dreamy ocean" is the composer's own. Note the harmony in the accompaniment stays B♭ as the syncopation is accomplished in the rhythm of the melodic line:

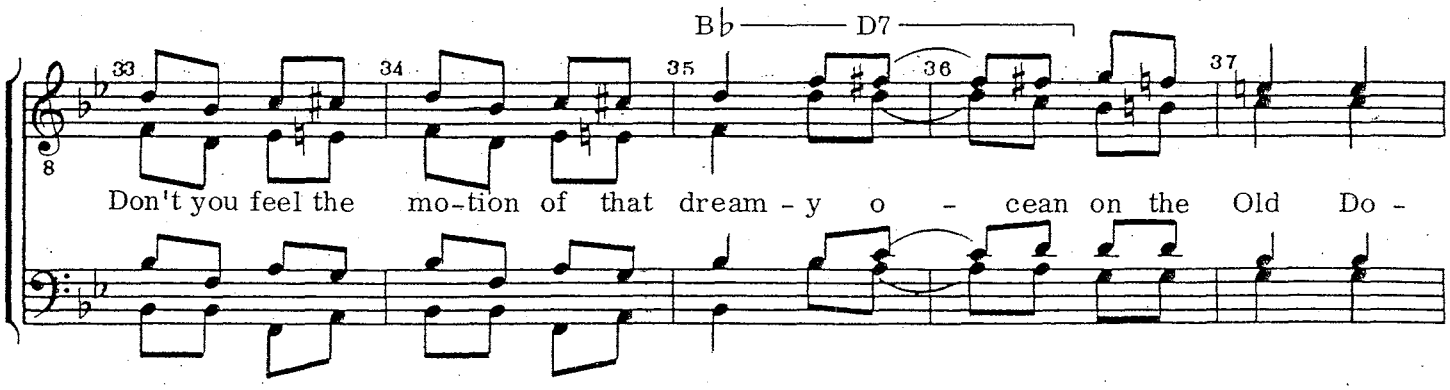
Example 18.



(from "On The Old Dominion Line," copyright 1916 by Warner Bros., Inc., copyright renewed 1974, used by permission, Society stock no. 7089)

Hear the increased effectiveness of the syncopation when a harmonic change is introduced:

Example 19.



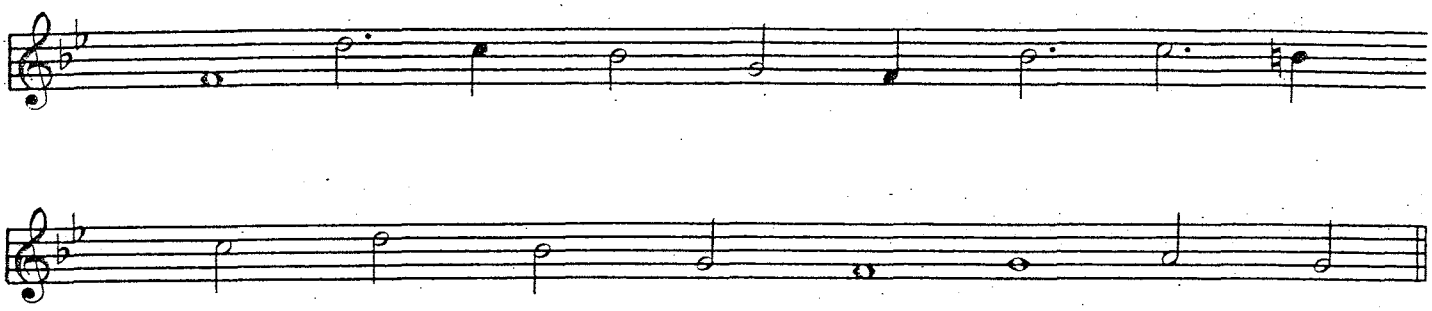
(from "On The Old Dominion Line," copyright 1916 by Warner Bros., Inc., copyright renewed 1974, used by permission, Society stock no. 7089)

The example above supports what was discussed in the chapter on "Harmonic Rhythm," in that harmonic change is most effective on the strong or accented beat.

Form and the barbershop arrangement

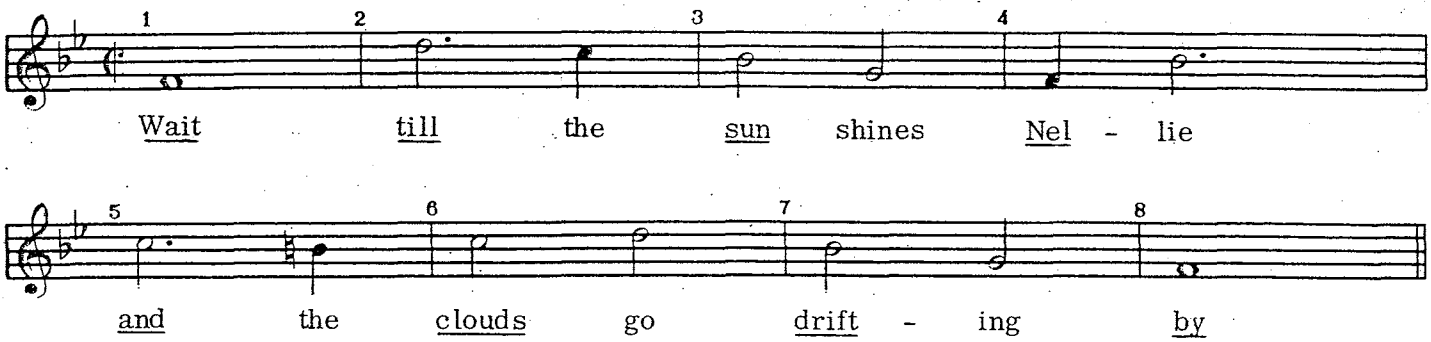
A song is comprised of certain basic elements. First of all, there are *pitch* and *rhythm*, which together result in melody.

Example 1.



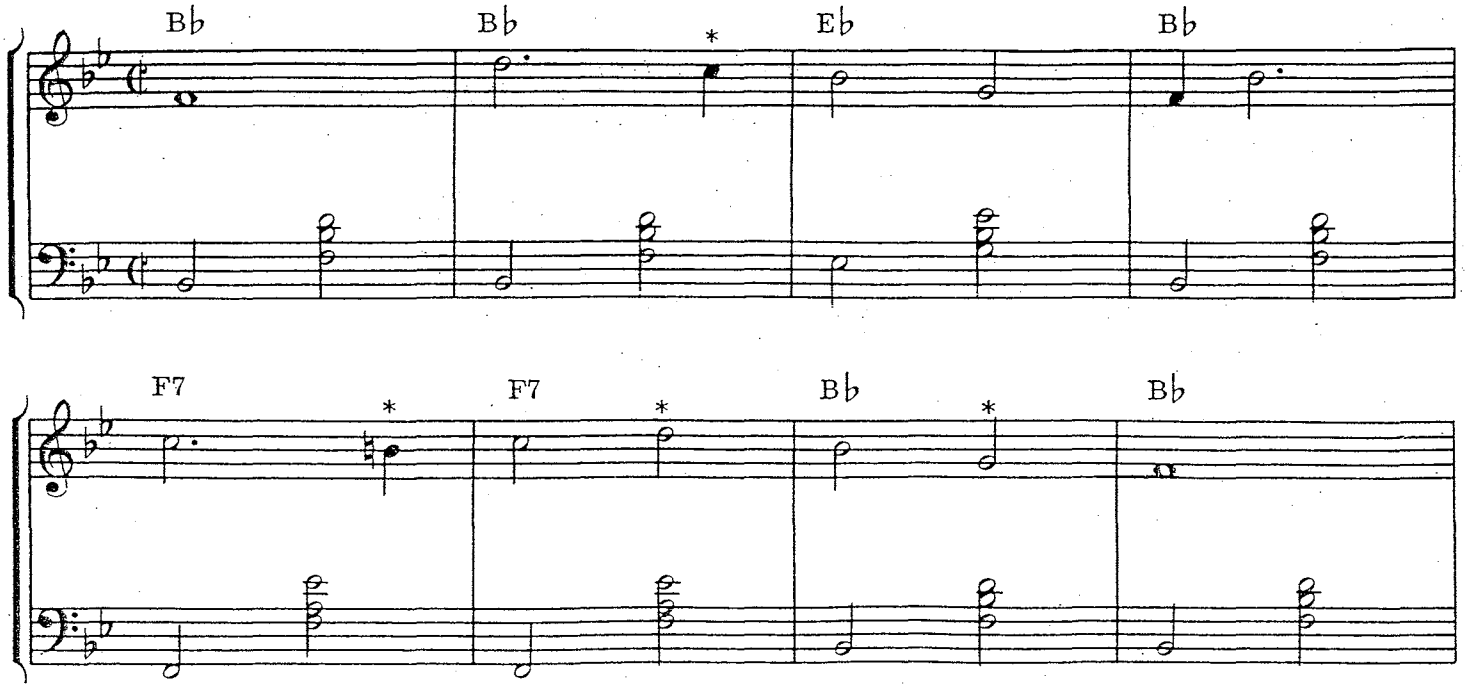
Meter, indicated by the meter (time) signature, is dictated by the accents of the *lyrics* or poetry.

Example 2.



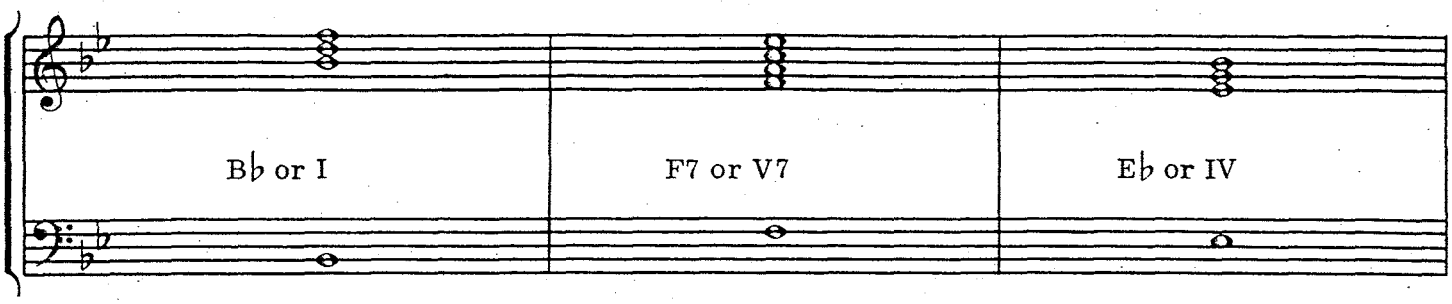
Next, *harmony* is added. Harmony is dictated by the melody, but also serves to support the melody and impel it along its way. Note that the melody uses mainly tones of the harmonizing chords. Occasionally, there will be melody notes which do not belong to the harmonizing chords (indicated below with an *). These add a dash of spice and color to the music.

Example 3.



Harmony is comprised of three interdependent elements: 1) *key center*, 2) *chords*, and 3) the successions of chords called *progressions*. For instance, the following phrase is in the key of B♭ (tone center or key center is B♭) and uses three different chords: the I chord (B♭), the V7 chord (F7) and the IV chord (E♭).

Example 4.



These various building materials—pitch, rhythm, lyrics, meter, key center, chords, and progressions—form the more obvious foundation of the song. They are more obvious because they are notated, and thus may ben seen on paper.

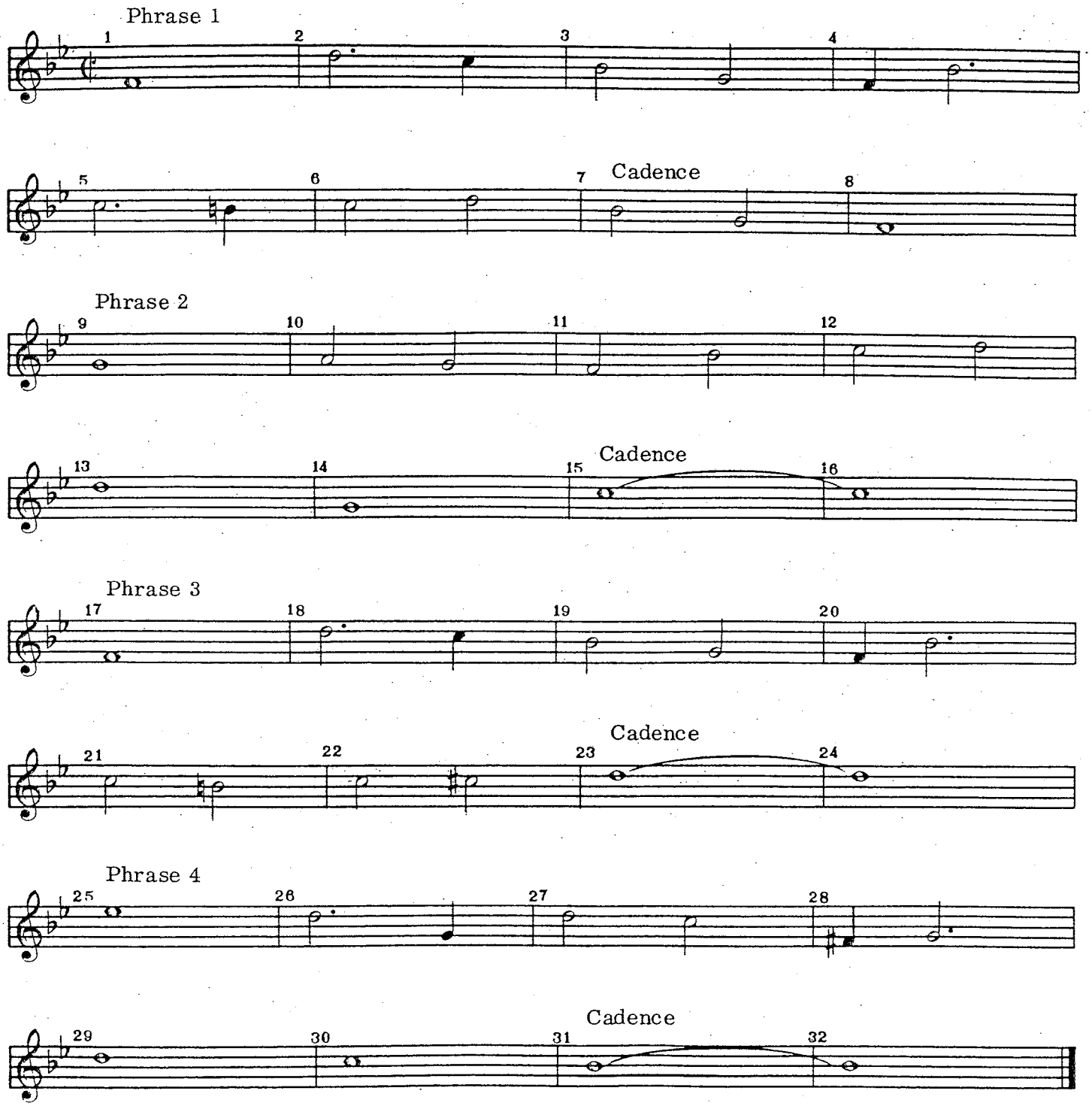
There is another element vital to the song which is less noticeable, since it remains in the background, but is no less important. If pitch, rhythm, lyrics, etc., can be compared to the skin, cells, tissues, and muscles of a person (the more visible portions of the body), then *form* in music is akin to the skeletal framework.

The form of a musical composition refers to its horizontal rather than to its vertical structure. Form may be most easily comprehended as the division of the *duration* of a composition into progressively smaller units of time. The presence of a verse and a chorus give two-part form to a composition. Each of these parts is made up of smaller sections called phrases. We may have a verse of 2 or 4 phrases and a chorus of 4, 8, or 16 phrases.

Singers, performers, and listeners have been conditioned through several centuries of musical experience to accept most readily those phrases which are 4 or 8 measures in length. The classic composers—Haydn and Mozart—and many 19th century composers such as Brahms, Schubert, and Tschaikovsky, used this same phrase structure, as have all the great 20th century writers of popular music in America—Berlin, Porter, Ball, Von Tilzer, Cohan, Gershwin and so on. In the traditional songs favored by Barbershoppers, the phrases consist of regularly recurring units of 4, sometimes 8, measures. Since each measure is the same length in time, the result is a symmetrical balance in time from one half-phrase to the next half-phrase, from one phrase to the next phrase, and so on.

Examine the form of the chorus of "Wait Till The Sun Shines, Nellie." Note the regular length of phrases, each divided into halves of 4 measures, each half further divided into quarters of 2 measures. Note the appearance of the cadence* of each phrase in the seventh measure of the phrase. If this is performed at a tempo of 60 beats per minute (remember, "cut time" means the same as 2/2), each phrase will be 16 seconds length in time, each half-phrase 8 seconds long, etc. The entire composition is symmetrically balanced in time.

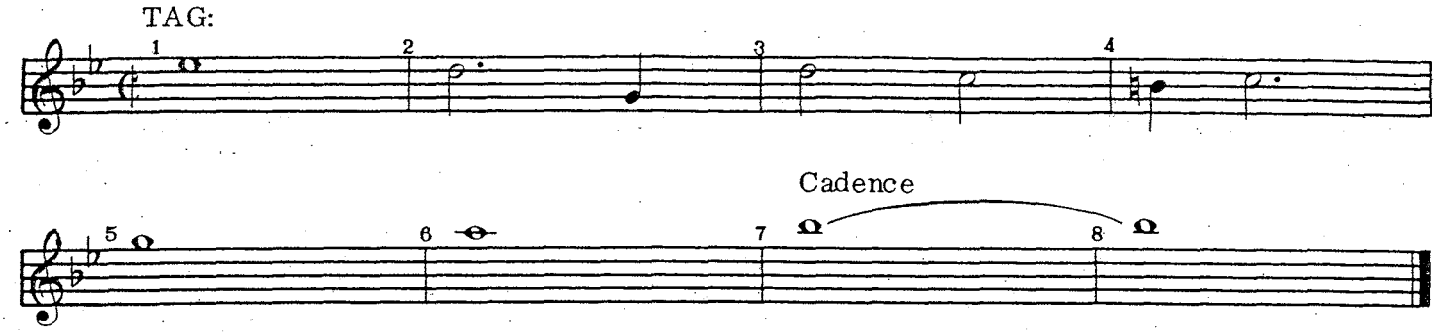
Example 5.



*The place in the musical line where the melody and rhythm, and usually harmony, reach a point of relative repose is called a cadence.

Note the form of the following tag, also 8 measures long, and the cadence which occurs in measure 7 of the tag.

Example 6.

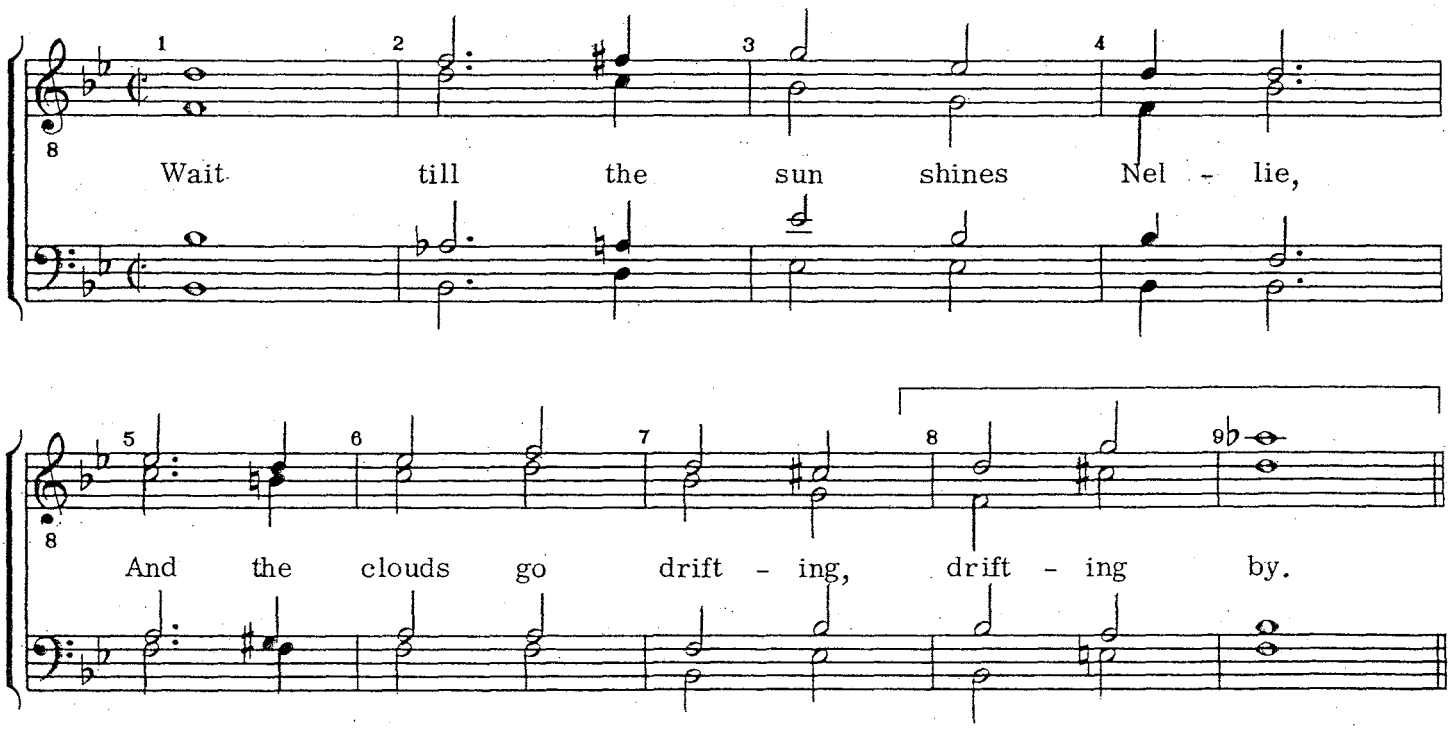


The twin pillars of any art—painting, drawing, dancing, barbershop singing—are unity and contrast. The composer tries to create both unity and variety in his songs. In "Nellie," contrast is achieved in the second phrase by using rhythms and pitches that differ from those in the first phrase. Unity is achieved in phrase 3 since it uses rhythms and pitches similar to those used in phrase 1. Phrase 4 adds more contrast, but also unifies since the rhythms at the ends of phrases 2 and 4 are similar, as are the rhythms at the beginnings of phrases 4, 1, and 3.

Letters of the alphabet are often used to symbolize the form of songs. In the case of "Nellie," the symbolization would be ABAC. Other typical forms are AABA, AABC, ABCA. Repetition of a letter does not indicate exact repetition of the musical elements, but indicates that there are more similarities than differences. *(See also the chapter on "The Barbershop Song," section on form).*

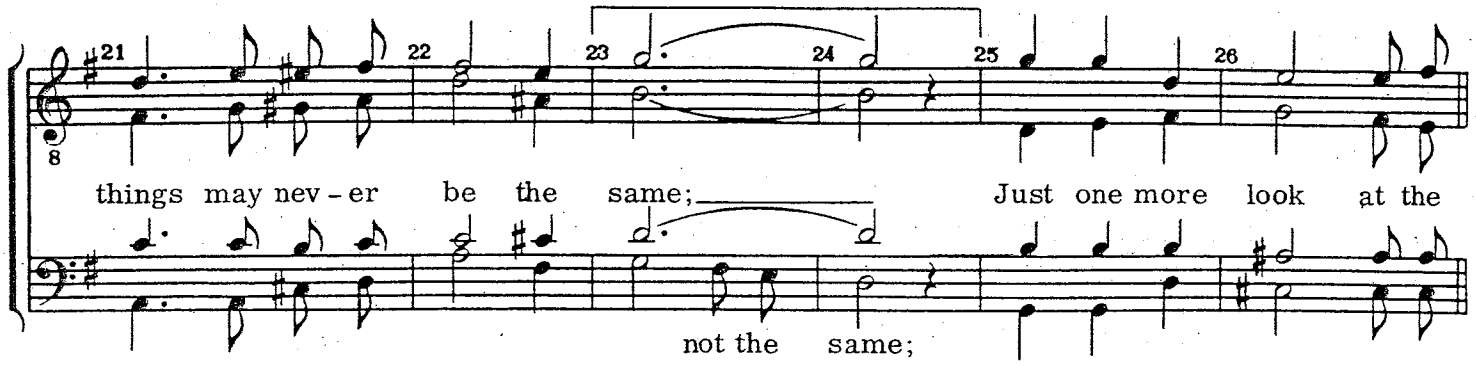
There is nothing mysterious about the form of barbershop songs, or any other kind of music. Usually the form is clear-cut and obvious. Problems in form can arise when arrangers alter the original form by inserting arrangement devices such as swipes, echoes, and key changes. Additional chord progressions, if not carefully created, may add unnecessary beats and even extra measures to the song, resulting in an imbalance within the song and its phrases.

Example 7.



It is important to note that *performers* must be aware of balance in time. In the barbershop style, more interpretive liberties are permitted—sometimes it's a fine line between rubato and imbalance in structure! Here, the arranger has provided a little echo in the bass to fill out the end of the phrase.

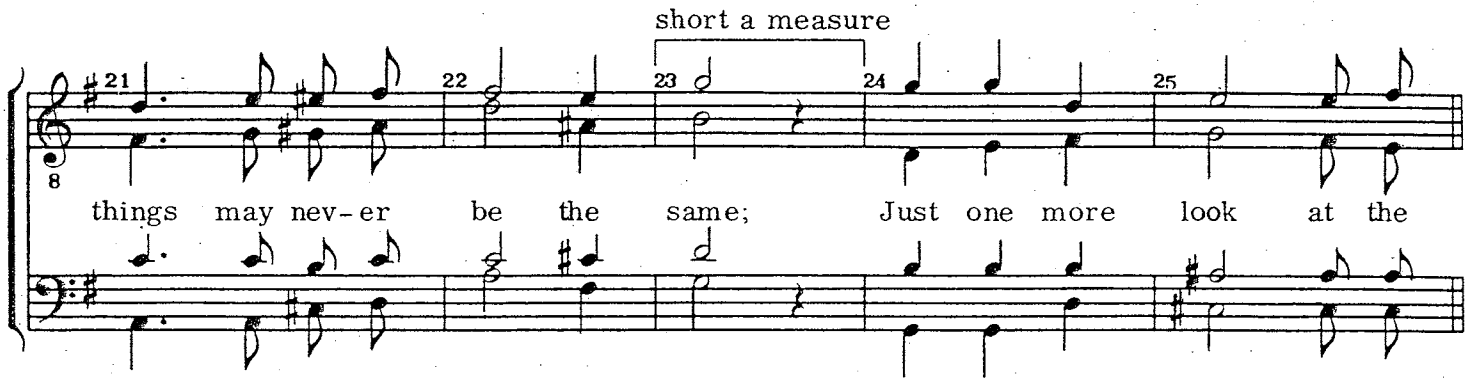
Example 8.



(from "I'd Give The World To Be In My Hometown," copyright 1971 by Einar N. Pedersen, used by permission, Society stock no. 7516)

Should a quartet decide to leave out the bass move, the tendency would be to start the next phrase too soon, creating an uncomfortable "crow hop." This upsets the listener's subconscious expectation of symmetry:

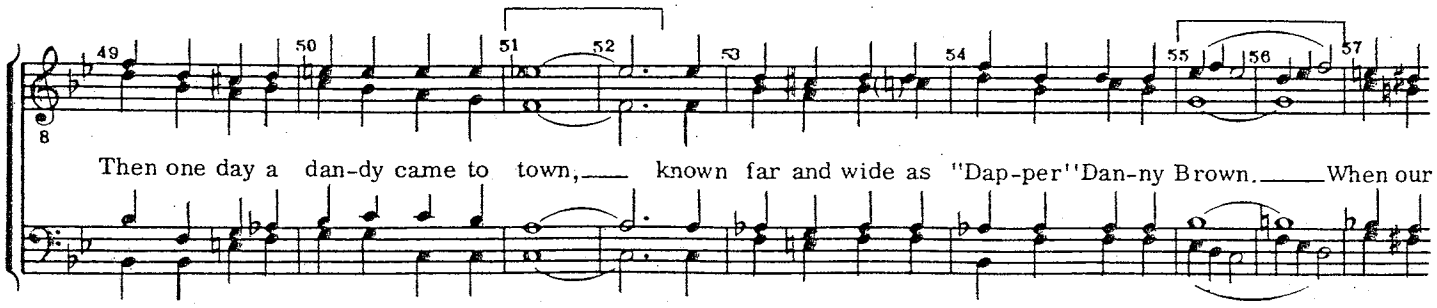
Example 9.



(from "I'd Give The World To Be In My Hometown," copyright 1971 by Einar N. Pedersen, used by permission)

Sometimes an arranger chooses not to fill in a phrase ending. Note in the following example: the arranger did not use a swipe in measure 51, because the lyric thought needs to be connected and carried over without undue pause and without breathing. He saved the swipe device to emphasize how "dapper the dandy Danny Brown really was!" So this is the way it is published:

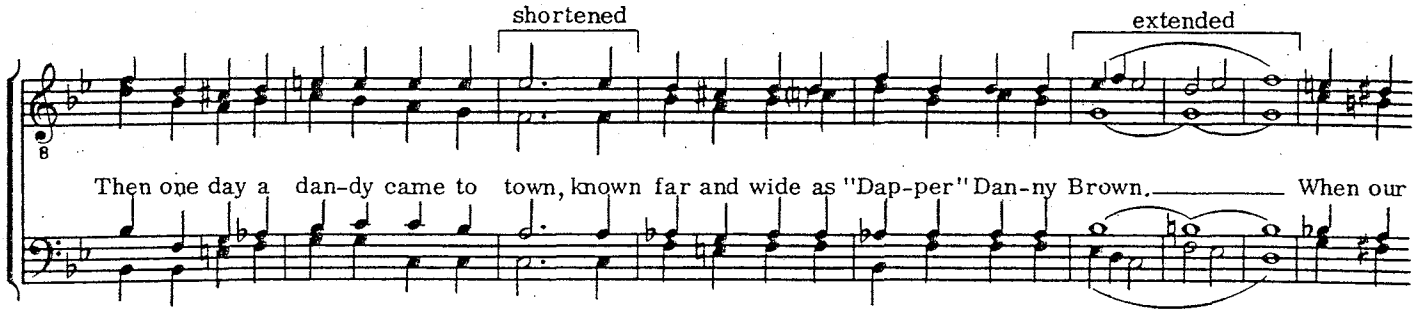
Example 10.



(from "What Ever Happened To Mary?" copyright 1968, by Mike Senter, used by permission, Society stock no. 7520)

In performance, it's difficult for the quartet not to cheat on the word "town," and go right ahead without holding it long enough. Add to that the temptation to really go all out on "Brown," and you hear something like this:

Example 11:



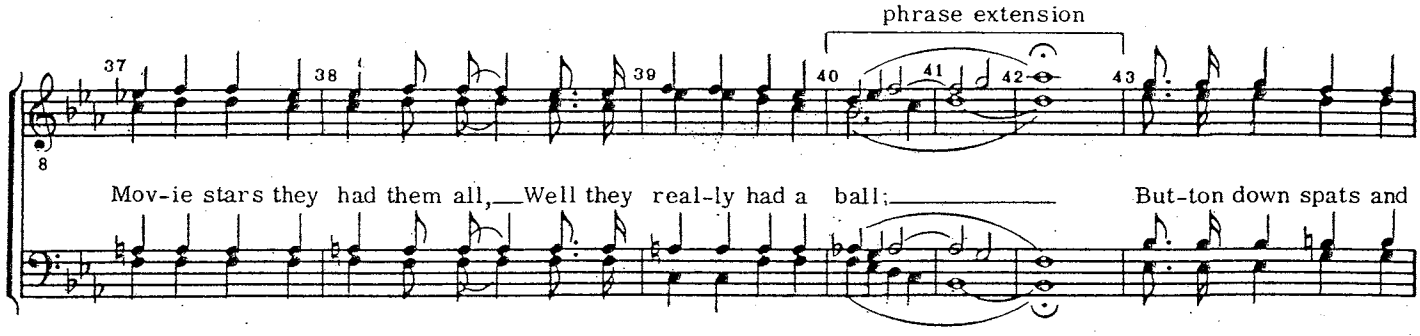
(from "What Ever Happened To Mary?" copyright 1968 by Mike Senter, used by permission)

Perhaps a little swipe on "town" and not quite as much of one on "Brown" might help performers avoid the imbalance of time syndrome—but isn't that a satisfying move the way it is!

The interpretation-versus-imbalance area is one of the most difficult problems facing the arranger, coach, and quartet. Traditionally, barbershop singers with an understandable love for a chord have often dwelt on a favorite chord or swipe because of the subjective pleasure involved. (If you haven't experienced it, don't knock it!) But to the *listener* it may not be as much fun!

Another example that has caused arching of the eyebrows to the more sophisticated musician is this published arrangement which features the kind of swipe every quartet can get its teeth into:

Example 12.

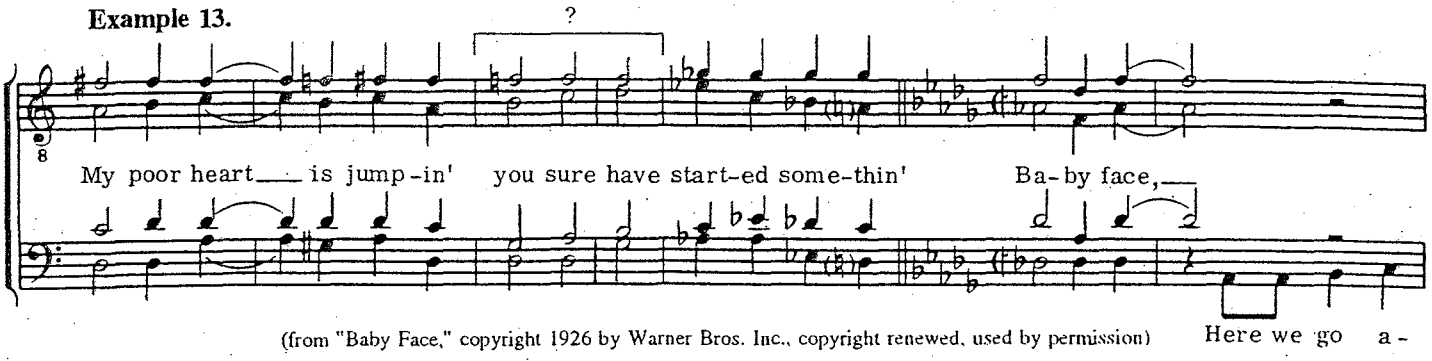


(from "Back In Those Days Gone By," copyright 1966 by Mike Senter, used by permission, Society stock no. 7518)

There is no hard-and-fast answer to the arranger who asks whether he should or shouldn't embellish a phrase ending to the extent of those above. Continuous use of phrase extensions, prolonged dwelling on chords and embellishments at every opportunity will certainly exceed a listener's ability to stay with it. Even in rubato interpretation, where the tempo and rhythmic structure may be considerably altered, the unconscious expectation of symmetrical time balance persists, and we must stretch our musical thought processes to accommodate good rubato singing and logical extensions of time within a section of the music. When this time extension is too great, or poorly handled, our musical stretchability reaches a breaking point, and we get lost.

Modulations are a common cause of form imbalance. The following may "plant" the change, but distorts the balance in time:

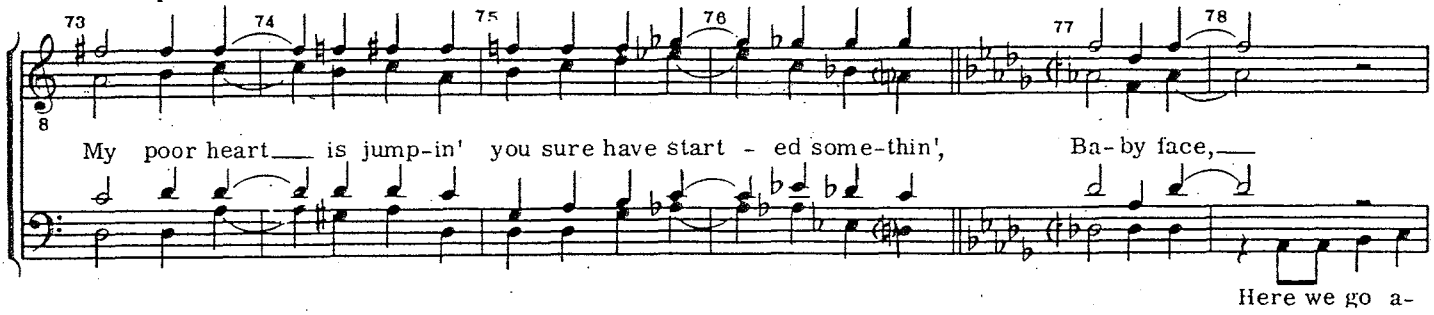
Example 13.



(from "Baby Face," copyright 1926 by Warner Bros. Inc., copyright renewed, used by permission)

The treatment below may require a bit more smarts to execute, but it doesn't upset the form:

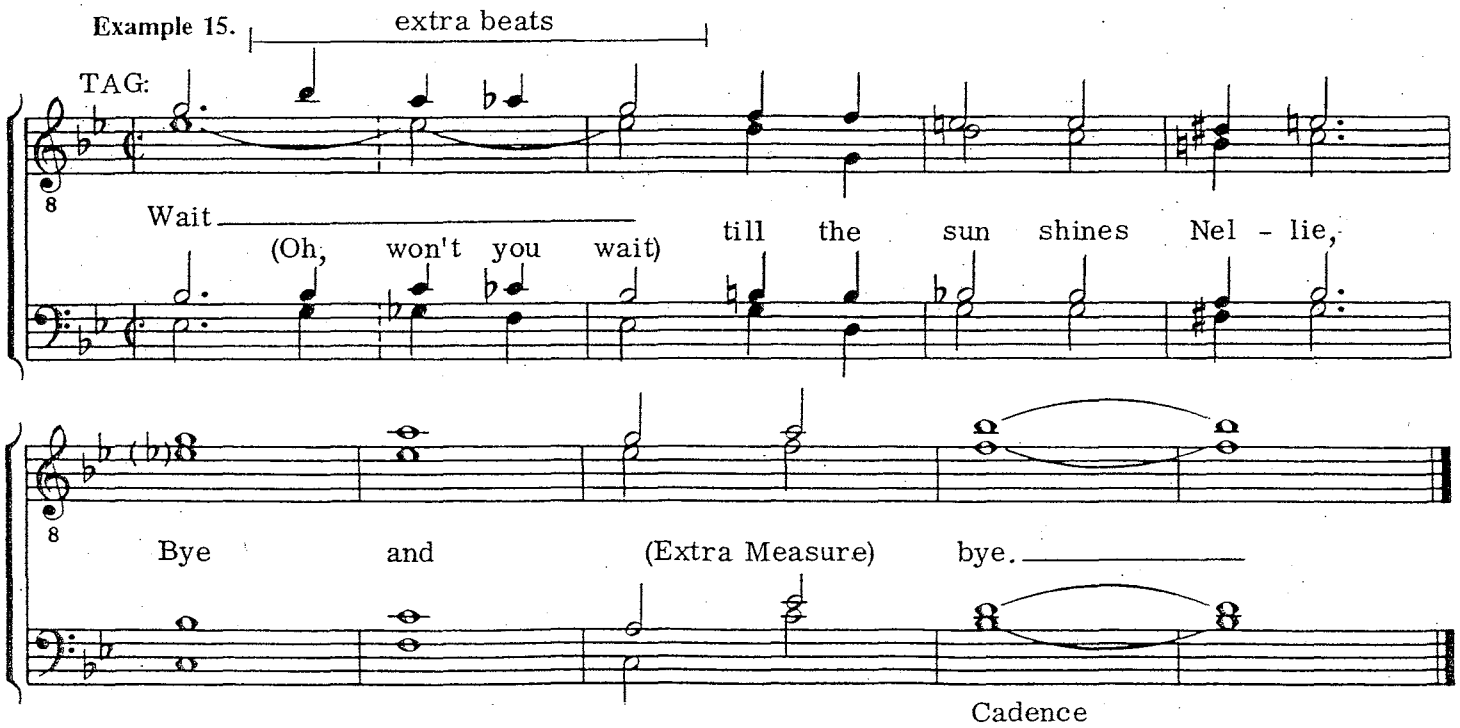
Example 14.



(from "Baby Face," copyright 1926 by Warner Bros. Inc., copyright renewed, used by permission, Society stock no. 7021)

In the final analysis, it's the responsibility of the performer as well as the arranger to try to provide barbershop at its best within the framework for good musical practices. Altering the form of a song by adding introduction, interludes, and tags which are not symmetrical in structure is not good, no matter the style. This is the sort of thing that ought to be avoided:

Example 15.



(More on embellishments, introductions and tags, and swipes and the barbershop style will be found in the appropriate chapters.)

Embellishments and the barbershop arrangement

To give a melody a harmonic setting is the simplest way of arranging. Yet, in a strict sense, this is not arranging. It is harmonizing. The great composer, J. S. Bach found numerous Lutheran chorale melodies and gave them harmonic settings. He *harmonized* the melodies. Sometimes arrangers of barbershop style music desire to give a song a plain, simple harmonic treatment. This is not only permitted, but often *desired*. Still, many songs demand certain embellishments which the creative arranger can supply.

As these arrangement devices and embellishments are added, the harmonization becomes an *arrangement*.

This chapter is concerned with such devices and embellishments. Perhaps they can be defined as:

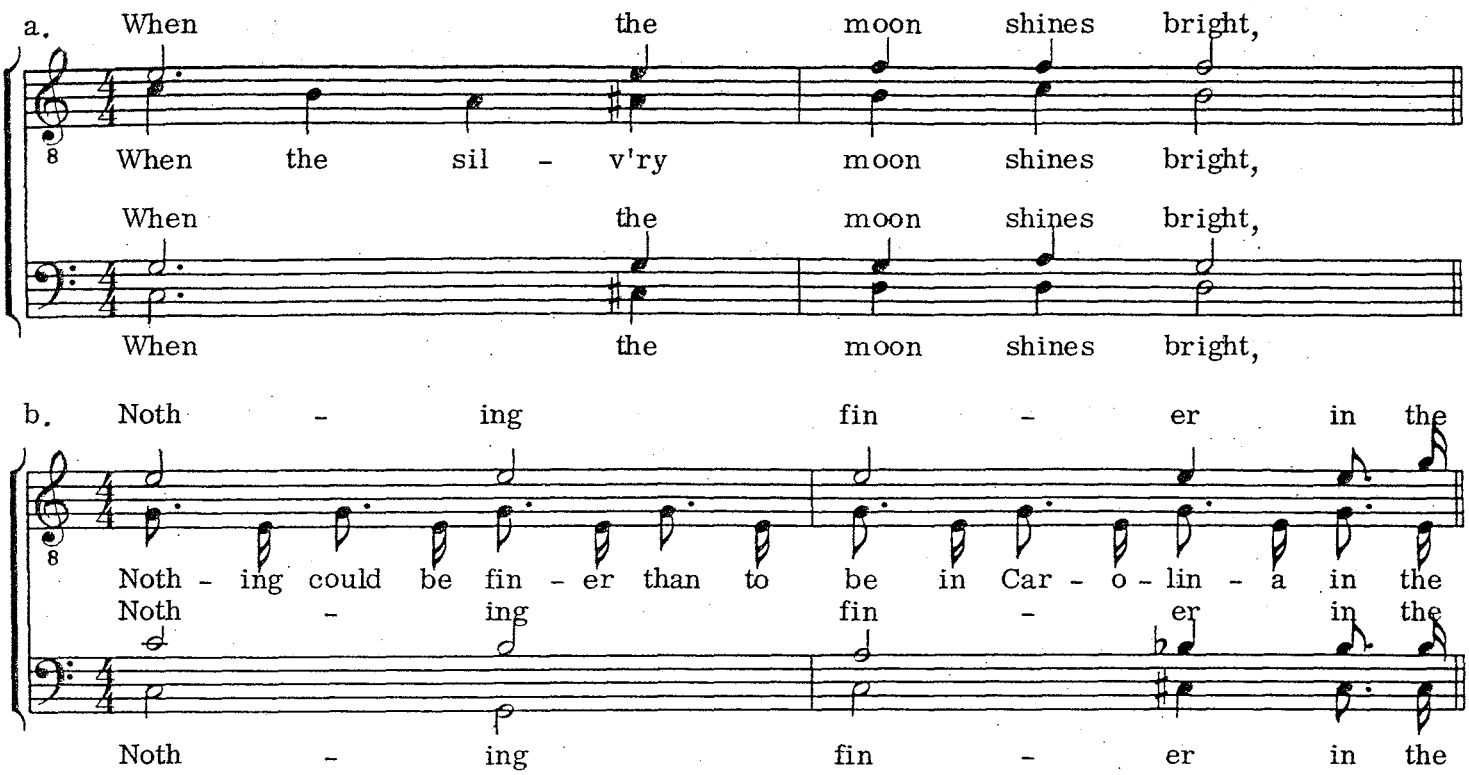
Chord voicings, harmonization patterns, and ways of utilizing voices which add interest, variety, and unity to the music.

This is not an exhaustive discussion, for no one can claim to have discovered and categorized all embellishments. It is an introduction to the subject with some appropriate musical examples presented when necessary. Below is a list of some common devices and embellishments.

1. Backtime
2. Bell chords
3. Blossom effects
4. Crossing voices
5. Deceptive or delayed cadences
6. Delayed entrances
7. Duet passages
8. Echoes
9. Fade-away endings
10. Glissandos
11. Interludes
12. Introductions
13. Key changes
14. Lead-ins
15. Lyric alterations
16. Neutral syllable effects
17. Overlapping phrases
18. Patters
19. Pedal tones
20. Contrary motion effects
21. Pyramiding
22. Cascade
23. Rhythm and meter alterations
24. Swipes
25. Tags
26. Transferring the melody
27. Voice left hanging
28. Word interjection (spoken)
29. Solo voices

1. The Glossary of Barbershop Terms defines *backtime* as "an arranging device which lengthens the duration of syllables or words in the harmony parts as they support the melody." It is a technique in which the lead voice continues with the melody in its original form while the other three voices hold back by omitting some of the words, thereby giving additional emphasis to the melody:

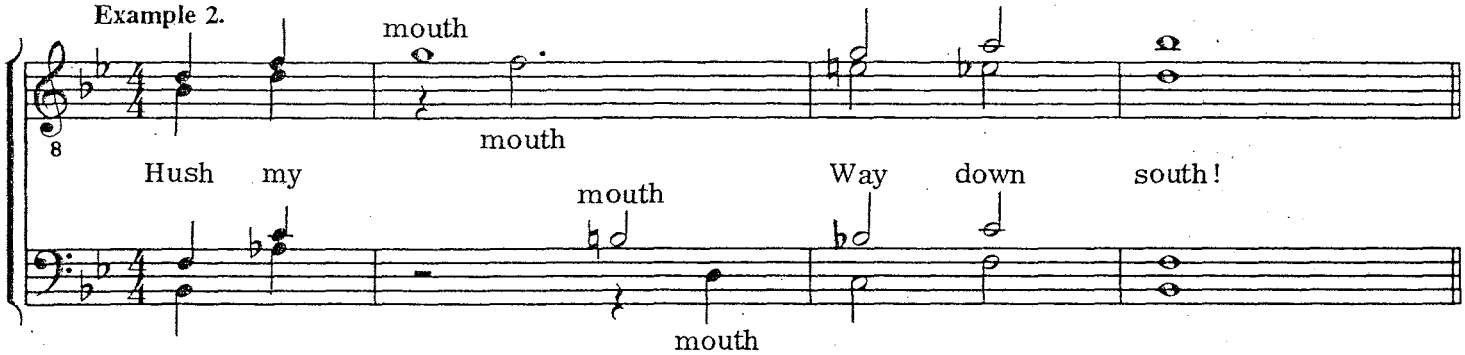
Example 1.



(from "Carolina In The Morning," copyright 1922 by Warner Bros. Inc., copyright renewed, used by permission)

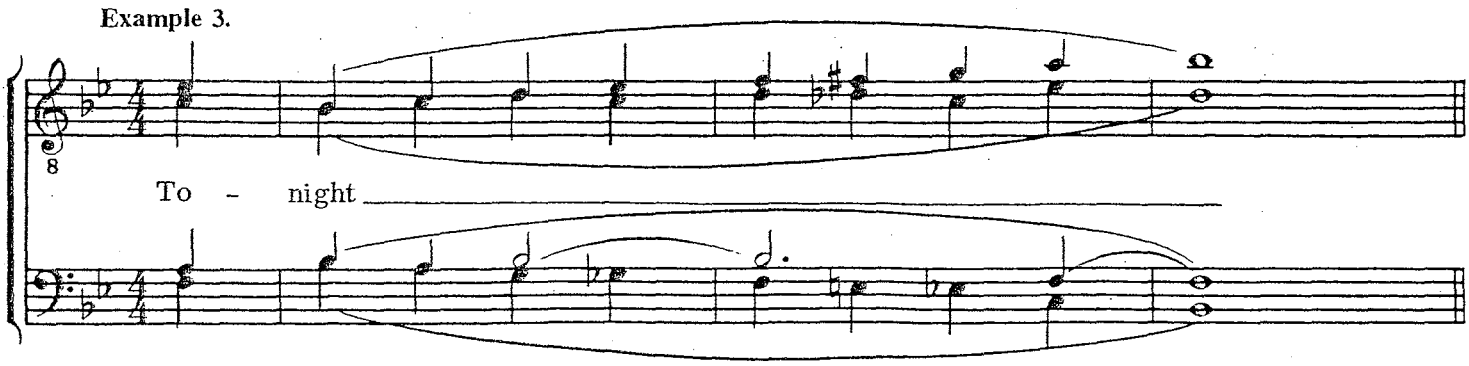
2. *Bell chords*, in which voices enter one at a time, give excitement to an arrangement.

Example 2.



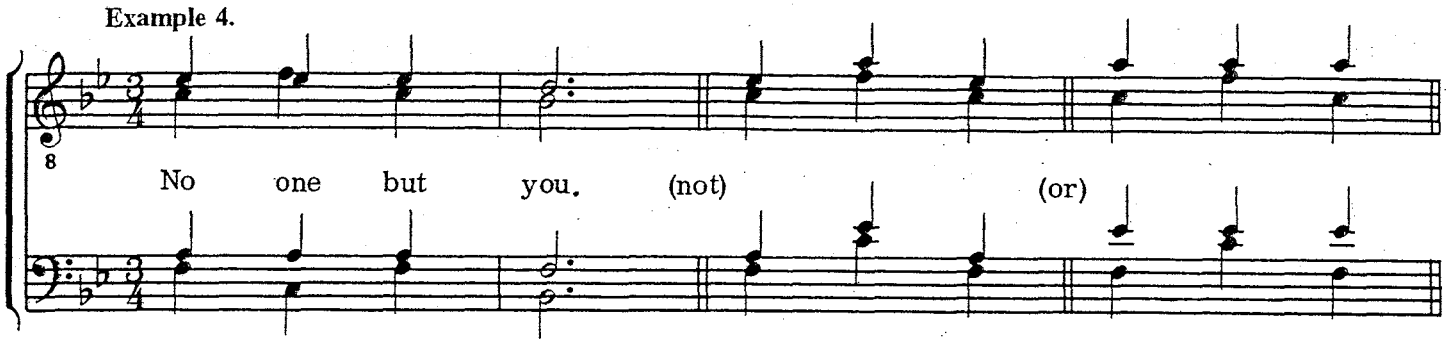
3. *Blossom effects* are created when the voices begin in unison and move from the unison tone, in contrary motion, to four-part chords:

Example 3.



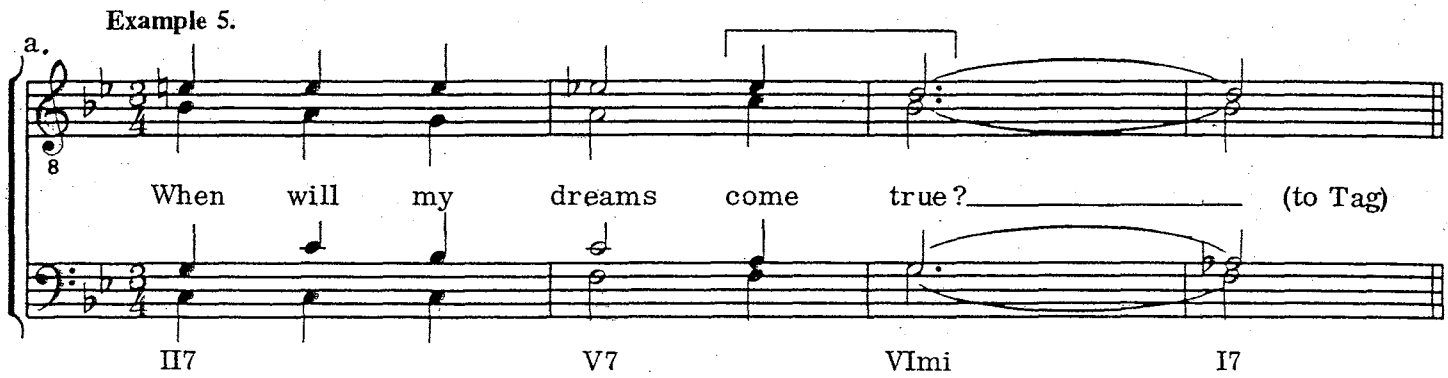
4. *Crossing voices.* Sometimes it is advantageous, usually for purposes of good voice leading, to have the lead above the tenor for a brief period. *Care must be taken that this device is not overused.* (Also see examples in the chapter on "Chord Voicing and Voice Leading.")

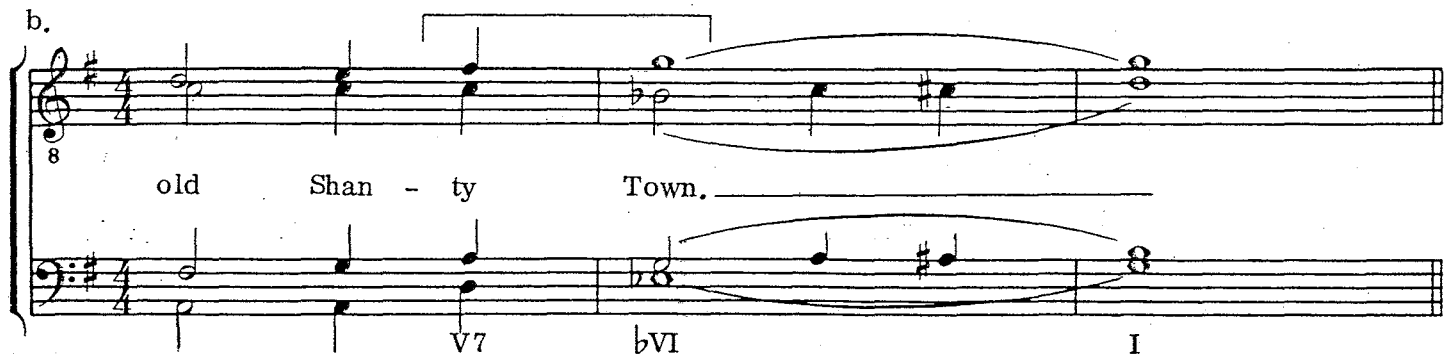
Example 4.



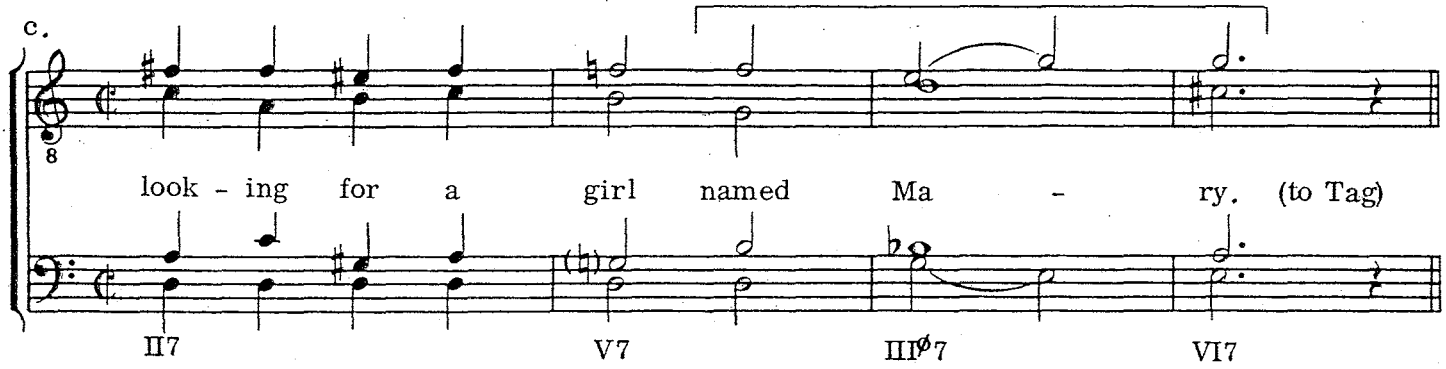
5. *Deceptive cadence* or *delayed cadence* occurs when the place of the expected tonic chord at a cadence is taken by some other chord. Such a device is frequently used at the *final* cadence of the song as a preparation for the tag.

Example 5.





(from "In A Shanty In Old Shanty Town," copyright 1932 by Warner Bros. Inc., used by permission)



(from "I'm Looking For A Girl Named Mary," copyright 1926 by Mills Music Inc., copyright renewed, used by permission)

6. *Delayed entrance.* When the rhythmic and lyric situation allows, a voice may begin a phrase solo with the remaining voices joining in after a few beats. *(See also Duet Passages.)*

Example 6.

a.

I'll take

I'll take you home a - gain, Kath - leen, A -

I'll take

I'll take

(from I'll Take You Home Again, Kathleen," Society stock no. 8058)

b.

-gain

Back home a-gain (back home a-gain) in (NOT) Back home a-gain in

-gain

(splitting of word and second syll- able emphasis is distracting)

-gain

(from "Indiana," copyright 1917 by Shapiro, Bernstein & Co., copyright renewed 1964, arrangement copyright 1972, used by permission, Society stock no. 7080)

Sometimes the device may be employed at a cadence point to give emphasis to a word, set up a tag, or simply to create variety in the arrangement:

c.

I love.

love.

to the one I

I love.

I love.

d.

23

TAG

24

take you to your home

Once more your heart will be

a - gain.

Kath -

7. *Duet passages.* For purposes of variety, and when the rhythmic and melodic situation allows, duet passages be used to advantage.

Example 7.

a.

don't for - get.

Dar - ling, so don't you for - get, for - get.

for - get.

don't for - get.

A shot duet is an interesting device to use if there are polysyllabic pickup notes at a phrase beginning, or for emphasis in a cadence.

b.

39 40 41 42

pad - dle some more, Then I keep Pad - dl - in' Ma - de - lin'

(from "Paddlin' Madelin' Home," copyright 1925 by Shapiro, Bernstein & Co., copyright renewed, used by permission, in Society folio *The Wonderful Songs Of Yesterday*, stock no. 6048)

As the years pass you by ev - 'ry day.

ev - 'ry day.

An unusual use of duet in a quiet ending:

d.

25 26

Kath - leen.

At home be - yond the sea Kath - leen.

Kath - leen.

leen, Kath - leen.

(from "I'll Take You Home Again, Kathleen," Society stock no. 8058)

In up-tempo songs, duets can add a lot of variety:

e.

40 won - der - ful days, Take me back _____

take me back to dear old

take me back to dear old

41

42 dear old Dad and Moth-er's day

Dad _____ and Moth-er's

43 those were the good old

those were the good old

Dad _____ and Moth-er's those were the good old

(from "Back In Dad And Mother's Day," copyright 1967 by Bourne Co., arrangement copyright 1973, used by permission, Society stock no. 7085)

8. *Echoes* constitute one of the most frequently used devices in the arranger's arsenal of embellishments. If any arrangement device is overused (abused), it is the echo. Several echoes are illustrated here:

Example 8.

a. day _____

day, ev - 'ry day,

day, ev - 'ry day,

b. day, _____ to - day,

day, _____

day, _____ to - day,

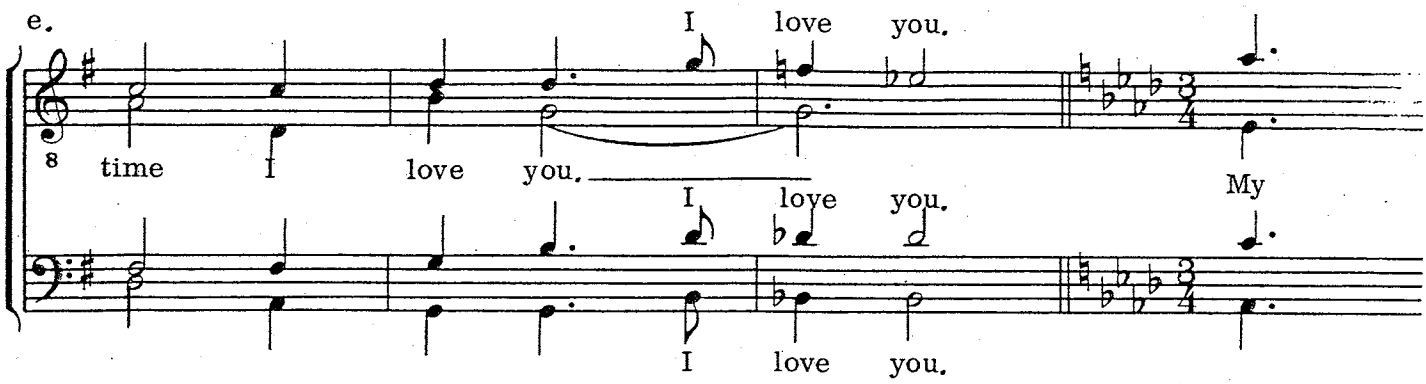
day, _____ to - day,

c. to - day, to - day.

d. stay, want to stay

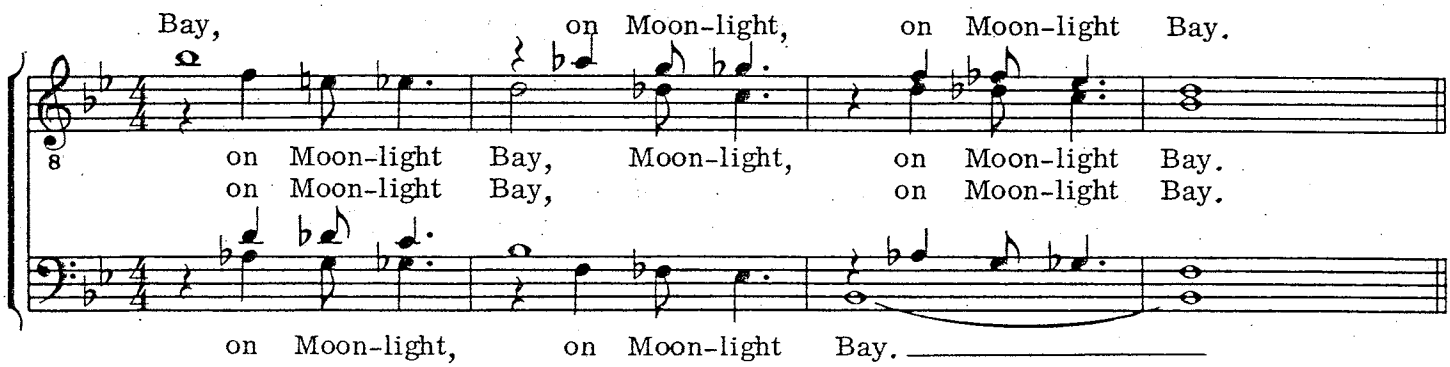
stay _____

Here's an echo that also serves to change key:



9. *Fade-away endings.* Several repetitions of the final words and chords of a song or tag may be an effective way of ending some arrangements, especially if a diminuendo and/or ritard is employed also:

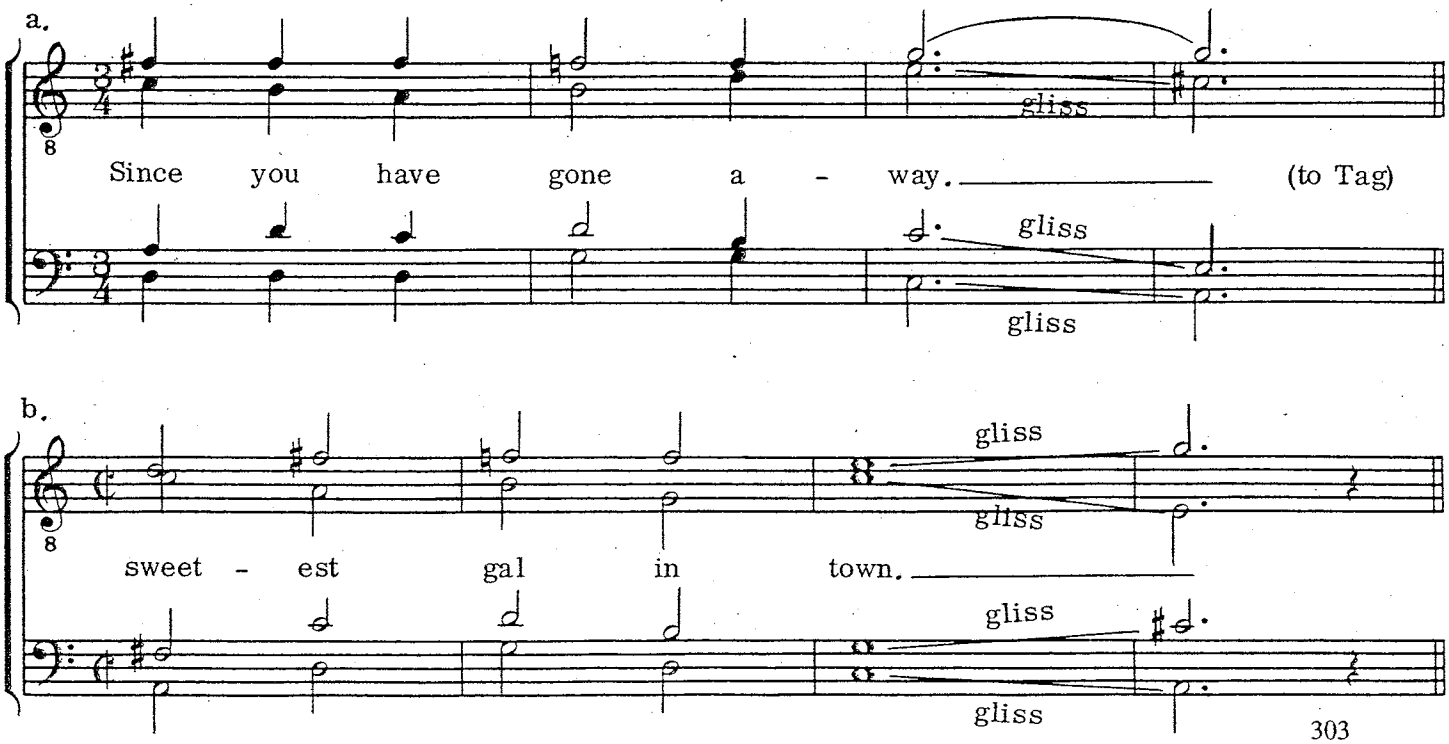
Example 9.



(from "Moonlight Bay," copyright 1912 by Warner Bros. Inc., copyright renewed, used by permission)

10. *Glissandos* are effective devices in up-tunes as well as ballads. They can be very exciting if moving upwards in pitch, and calming if moving downward. Voices may move in contrary motion:

Example 10.



11. *Interludes* are short fragments of music specially composed as bridging material in an arrangement. They may be found between first and second chorus, between songs in a medley, etc. *(See also see the chapter on "Introductions, Interludes, and Tags.")*

Example 11.
(end of "Everybody Works But Father")

my old man. Ev-'ry-bod-y works at our house but my old man!

(interlude to introduce next song)

Now that you have heard a-bout Fa-ther dear, Here's a sto-ry 'bout a friend of

(Lucky Jim")

mine: Jim and I as children played to-geth-er, Best of chums for man-y years were

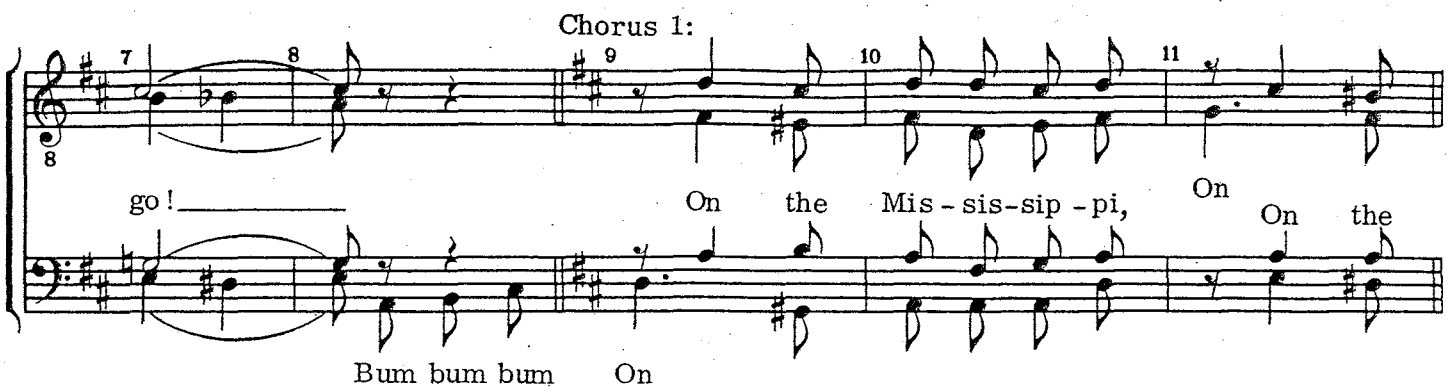
(from "Old Boffo Medley," Society stock no. 7625)

12. *Introductions.* There are many ways to introduce a song, if it needs an introduction. Not all songs do. Often the verse is introductory in nature and sets up the story of the chorus so well that nothing more is needed. Often, when an arrangement begins with the chorus of the song, an introduction is helpful in establishing the proper mood:

Example 12.

Intro:

I want the whole wide world to know there's on-ly one place to



(from "On The Mississippi," copyright 1912 by Shapiro, Bernstein & Co., copyright renewed, used by permission, Society stock no. 7079)

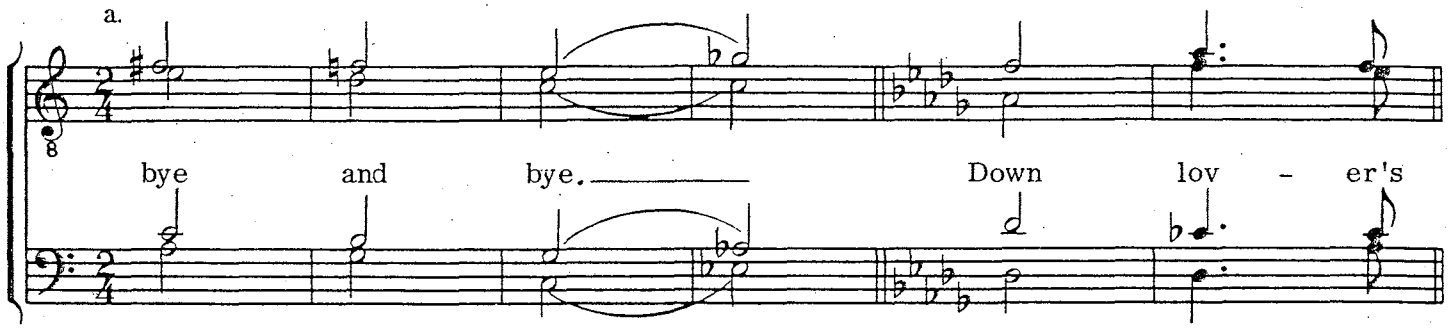
There are many kinds of introductions, from the simple "hello" type making use of a bell chord device, to a section of music of some length which may be necessary to prepare the listener for the song to follow.

The composer of introductions should strive to create a good melody, rather than merely string together a number of chords. A more detailed discussion of introductions will be found in the chapter on "Introductions, Interludes, and Tags."

13. *Key changes*, or modulations, serve important functions in an arrangement. They add interest and brightness, and a lift when placed at a strong structural point, such as half-way through the chorus, or at the repeat of a section of music:

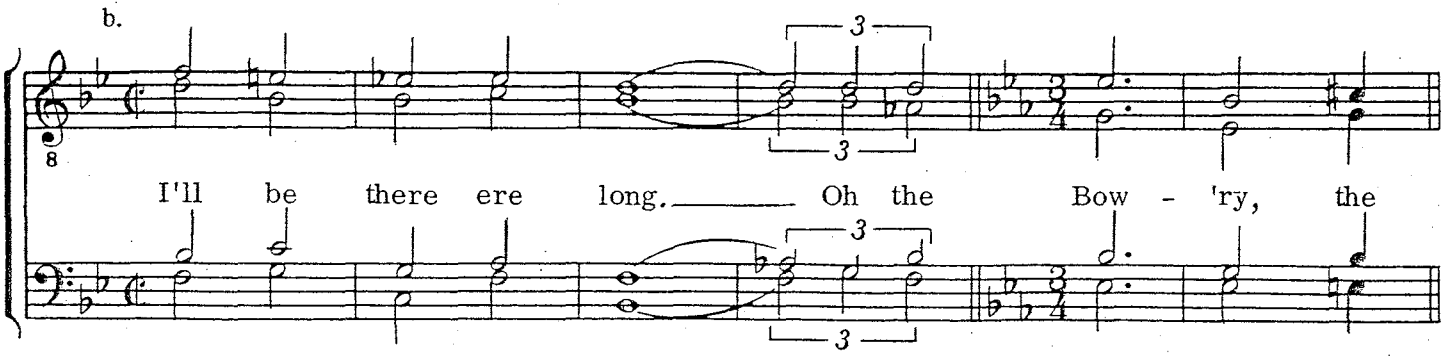
Example 13.

a.



In medleys, key changes are often necessary to place the song of the medley in keys appropriate for those songs. *(See also example under "interludes," above.)*

b.



As a rule, key changes seem to be more effective when moving upward a half or whole step, but don't overlook the opportunity to modulate upward a minor third, such as from B♭ to D♭.

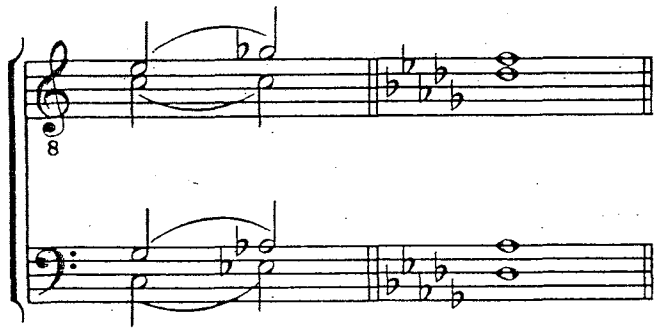
To repeat, key changes are most effective when placed at a strong structural point in the song. Use them between phrases, rather than in the middle of them.

As with any embellishment, key changes must be made without upsetting balance in time. Distortion of form is a common error in accomplishing a modulation. *(See "Form and the Barbershop Arrangement.")*

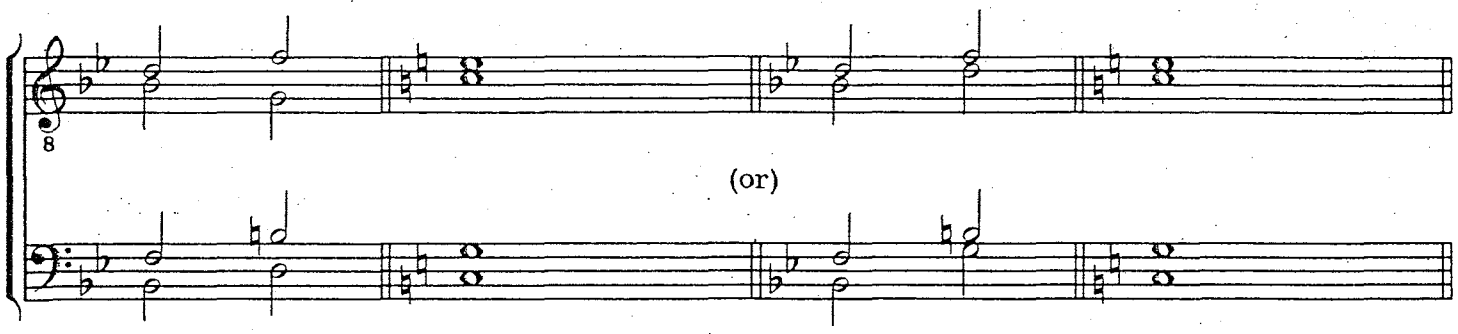
Key changes will be most easily performed and tuned if the more stable notes (root and fifth) of the new dominant chord are in the lead and bass voices. Occasionally the lead may be placed on the third of the new dominant, but it is probably better to avoid placing the lead on the seventh of the dominant.

Here are some examples of quick and effective key changes. *Note that most modulations are accomplished through the dominant of the new key.*

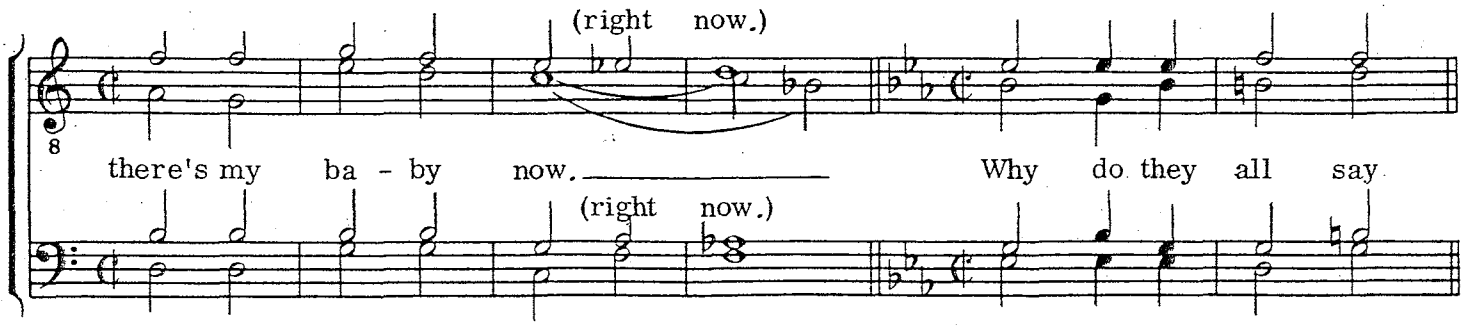
c. Up a ½-step:



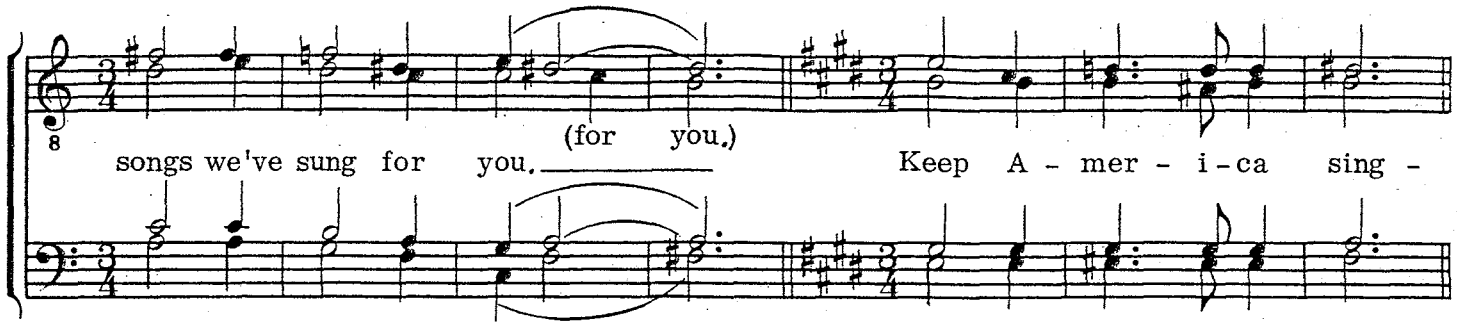
d. Up a whole step:



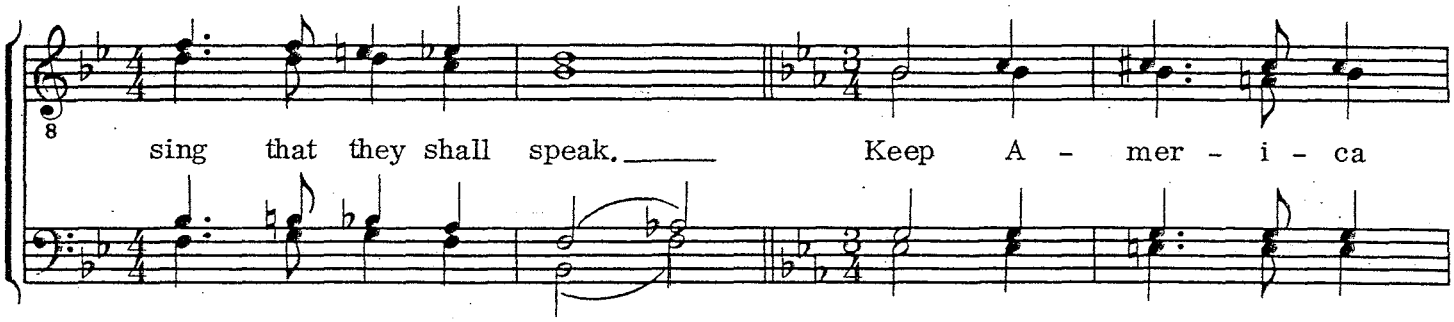
e. Up a minor 3rd:



f. Up a Major 3rd:

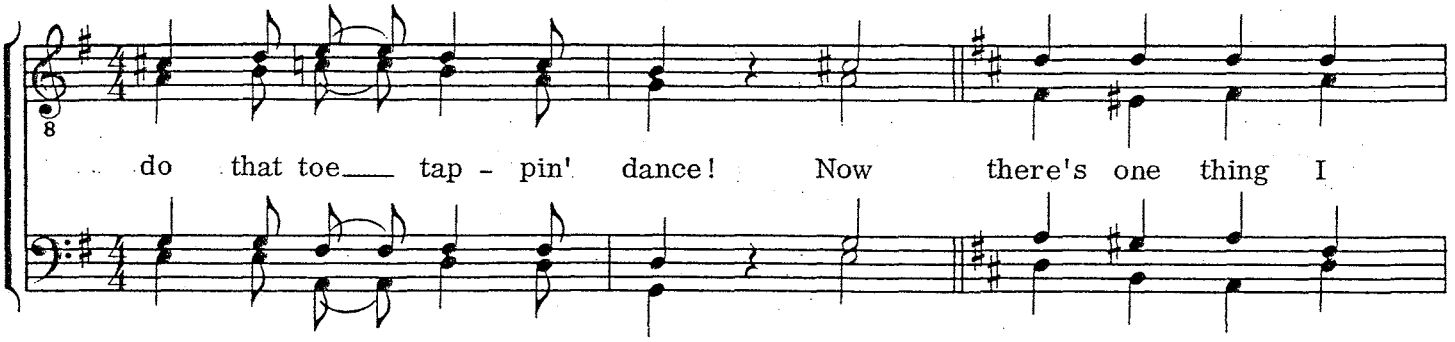


g. Up a perfect 4th:

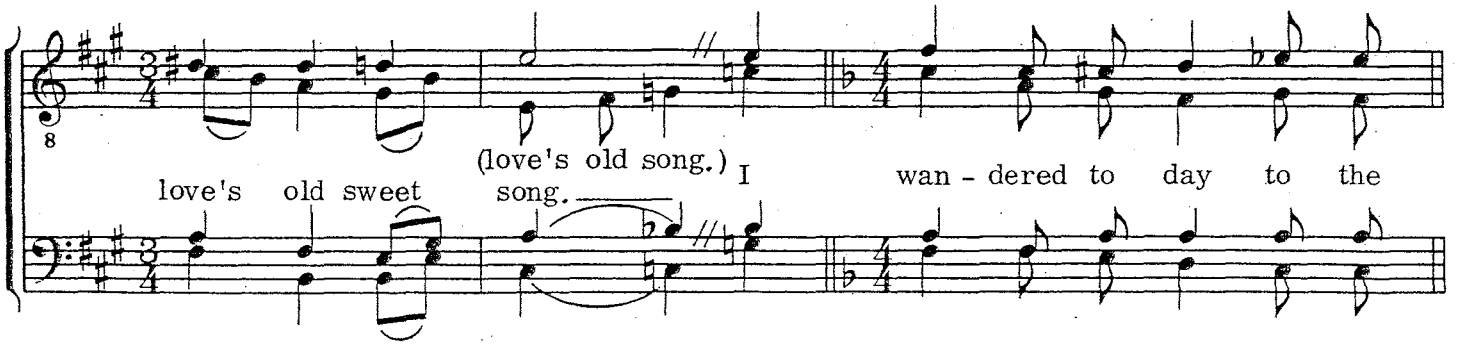


(from *Barbershop Show Finale*, Society stock no. 7509)

h. Up a perfect 5th:



i. Down a Major 3rd:



It is possible to change from one key to any other by using a very strong II—V—I progression in the new key.

j. Up a minor 3rd:

[B♭: II V I]

k. Down a whole step:

[B♭: II V I]

l. Up a Perfect 4th (or down a Perfect 5th):

south, Oh the sun shines bright in my

[F: II V I]

m. Down a minor 3rd:

[G: II V I]

Sometimes modulations can be achieved very subtly through a series of chords leading to an unexpected new key. One way is to connect the dominant seventh of the old key to the dominant seventh of the new key:

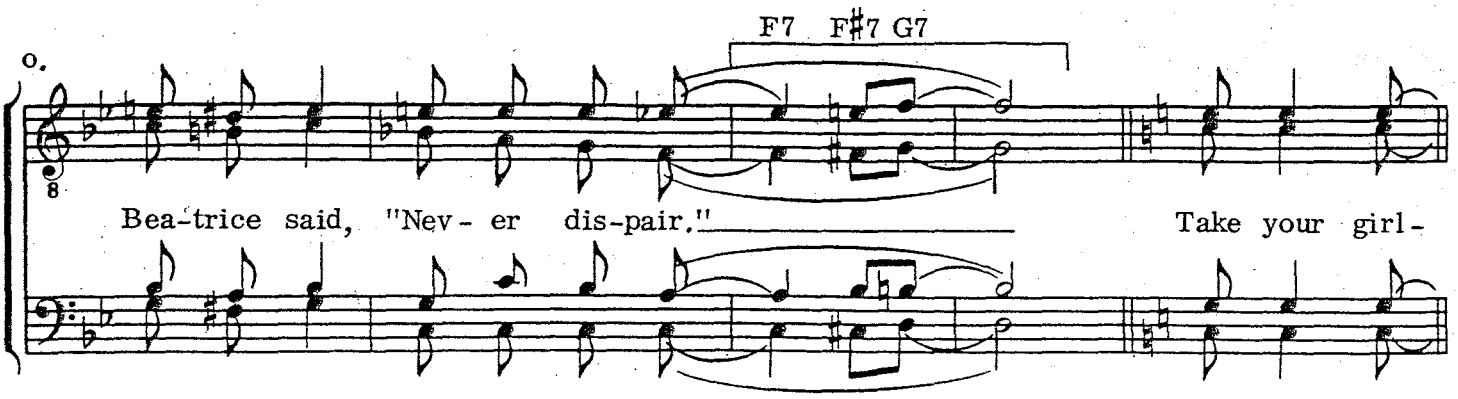
n.

V7 (A♭) V7 (F)

31 32 33

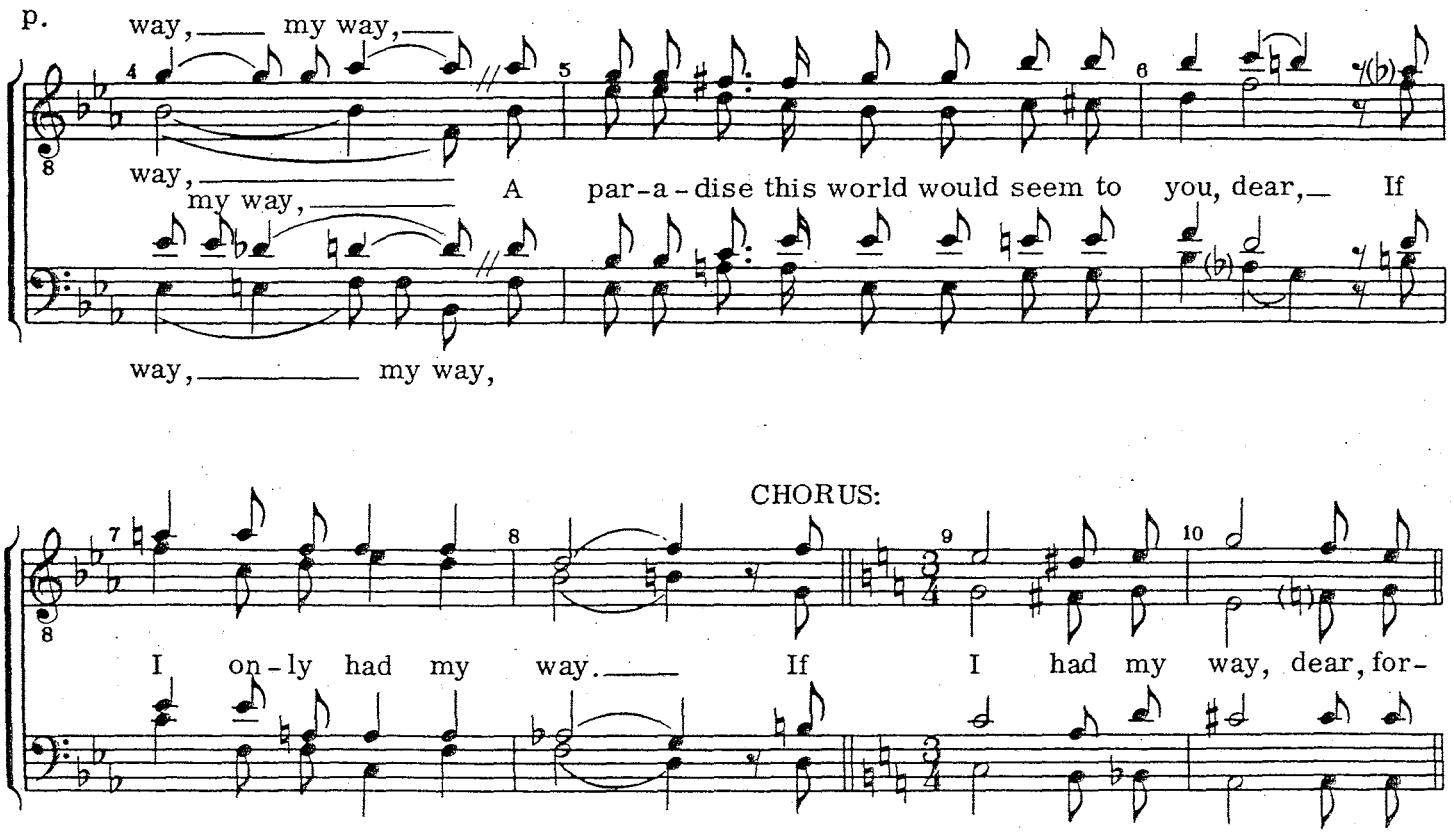
of mine. My ev - er - lov - in' Ros - ie

Chromatically moving dominant seventh chords will take the music to a new key:



(from "Take Your Girlie To The Movies," copyright 1919 by Mills Music, Inc., copyright renewed 1947 by Mills Music, Inc., and Edgar Leslie, Ir ., used by permission)

While modulations down may be required in medleys, it is generally conceded that modulations ought to lift to sustain interest or increase excitement. Occasionally, the verse of a song is more intense than the refrain, and a modulation down seems appropriate:



(from "If I Had My Way," copyright 1913 by James Kendis Music Co., copyright renewed and assigned to Shawnee Press, Inc., arrangement copyright 1970, used by permission)

Here's a modulation down that feels as though it went up—a real lift:

q.

fill - ment of their se-cret long - ing.....Like a bolt out of the blue,

(from "When You Wish Upon A Star," copyright 1940 by Bourne Co., copyright renewed, arrangement copyright 1970, used by permission, in folio *Bourne Barbershop Blockbusters*)

On rare occasions, the use of a "false" modulation may be an effective device. If properly done, the listener anticipates a key change but the music remains in the original key, and the option to modulate is still available:

r.

"Ma," oh, "Ma," kis-sin' me. Stomp tempo oh!

"Ma," she's kis-sin' me. Oh! "Ma," kis-sin' me. oh!

"Ma," oh "Ma," kis-sin' me. oh!

(from "Ma" copyright 1921 by Mills Music, Inc., copyright renewed 1949, used by permission)

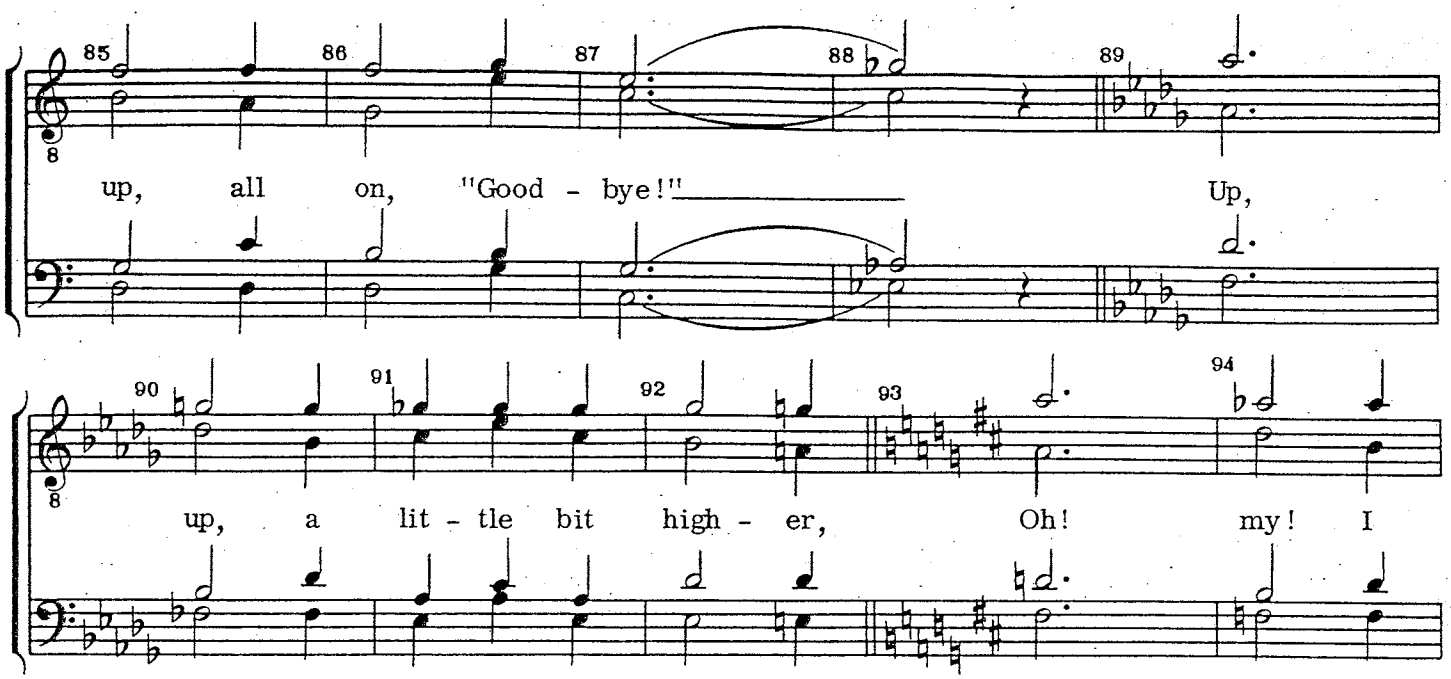
The following is a good example to study for key changes. Analyze the modulatory chords, voicings, voice leadings, and note relation of modulations and lyric:

s.

69 70 71 72 73 74

up, all on, "Good - bye." Up, up, a

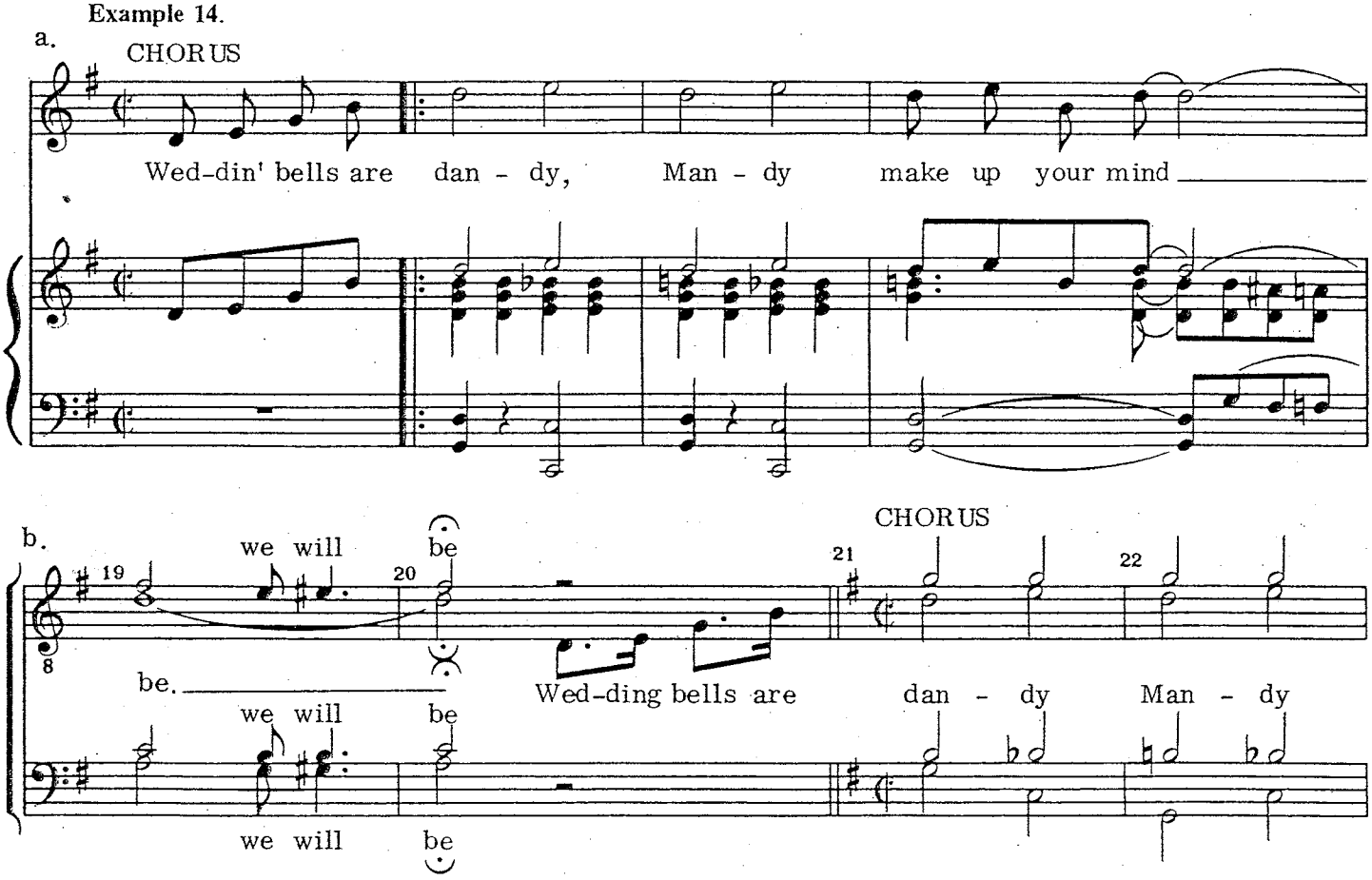
And after ten measures in C:



(from "Come, Josephine In My Flying Machine," copyright 1910 by Maurice Shapiro, copyright renewed and assigned to Shapiro, Bernstein & Co., used by permission, in Society folio *The Wonderful Songs Of Yesterday*, stock no. 6048)

14. *Lead-ins.* One of the hallmarks of the barbershop style is the solo lead-in to a phrase. Sometimes these are suggested by the original music:

Example 14.



(from "Mandy Make Up Your Mind," copyright 1924 by Bourne Co., copyright renewed, arrangement copyright 1970, used by permission, Society stock no. 7116)

More often lead-ins are added by the arranger to provide rhythmic impetus:

c.

Don't you cry;

Don't you cry; Down lov - er's lane we'll wan-der,

Don't you cry;

Don't you cry; For we'll go

(from "Wait Till The Sun Shines, Nellie," in Society folio *Strictly Barbershop*, stock no. 6049)

Don't forget to consider the possibility of duet or trio lead-ins:

d.

Oh, the sun shines bright Oh, the sun shines bright

When I'm with you sweet - heart,

with you sweet - heart,

to - day When I'm with you sweet - heart,

When I'm with you sweet - heart,

Here's a combination of bass lead-in, key change, and patter treatment. *(See also patter effects, below.)*

stuck in your hair, Gee, but you're the can-dy, Peach-y, Pret-ty

Gee, but you're the can - dy, Man -

(from "Mandy Make Up Your Mind," copyright 1924 by Bourne Co., copyright renewed, arrangement copyright 1970, used by permission, Society stock no. 7116)

Sometimes the cadence of a phrase occurs at a point several beats prior to the start of the next phrase. Consider:

f.

I nev - er see a girl I can love in a

dream; Some peo - ple say it's

It is always a problem for the arranger to decide how best to fill in this space with interesting and appropriate material. The natural tendency is to compose a long swipe to fill up most of the space:

dream, a dream;

love in a dream, a dream; Some peo-ple say it's

dream, a dream;

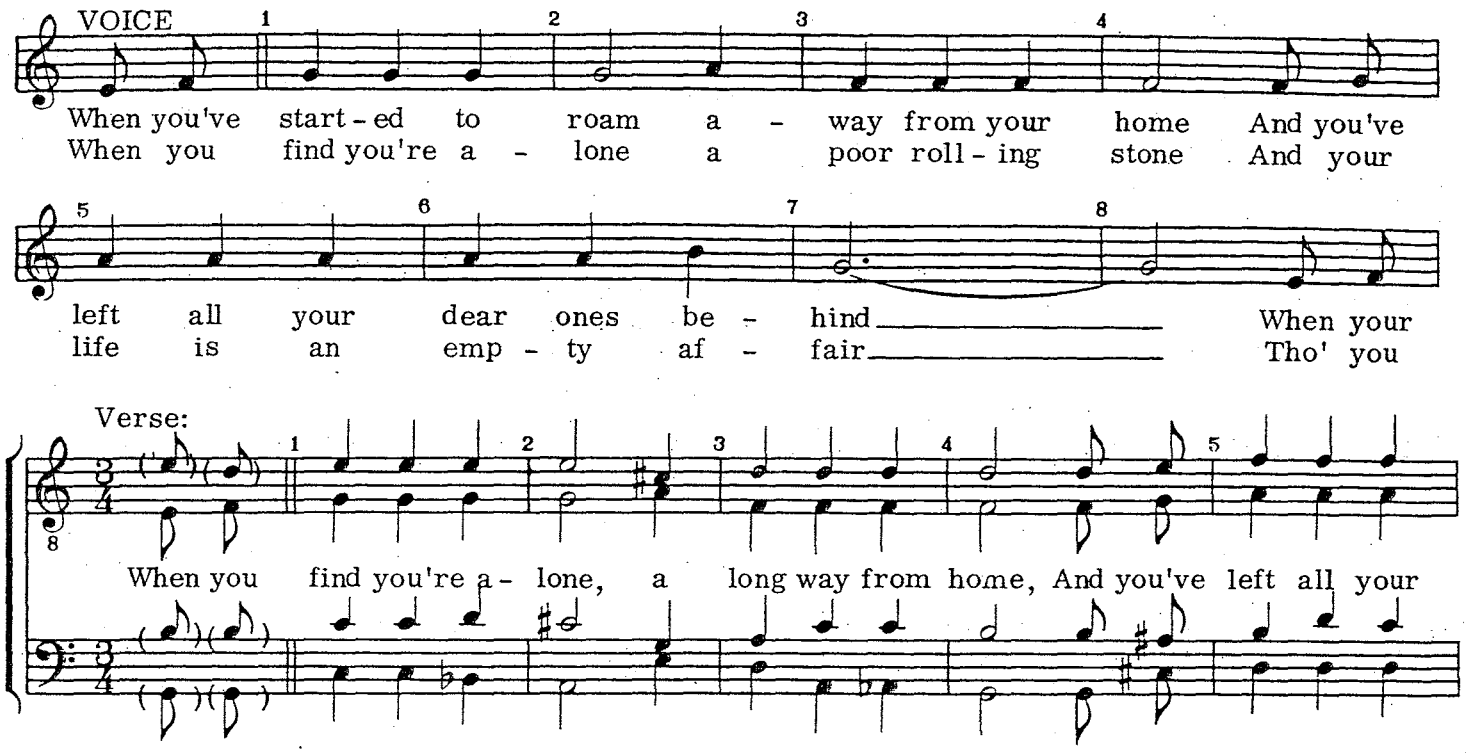
For variety, try inventing a lead-in of several beats duration:

love in a dream, I know that some peo-ple say it's

15. *Lyric alterations.* In general, the arranger may take freedom to alter lyrics which would be offensive by contemporary standards, such as 1) racist lyrics, or 2) lyrics which through the years have lost their original meaning and now are subject to double meaning—gay, ball, etc. Common sense should be the guideline here. *(See the chapter on "The Barbershop Song.")*

Sometimes an appropriate combining of two verses can result in a better setting for the following refrain or chorus:

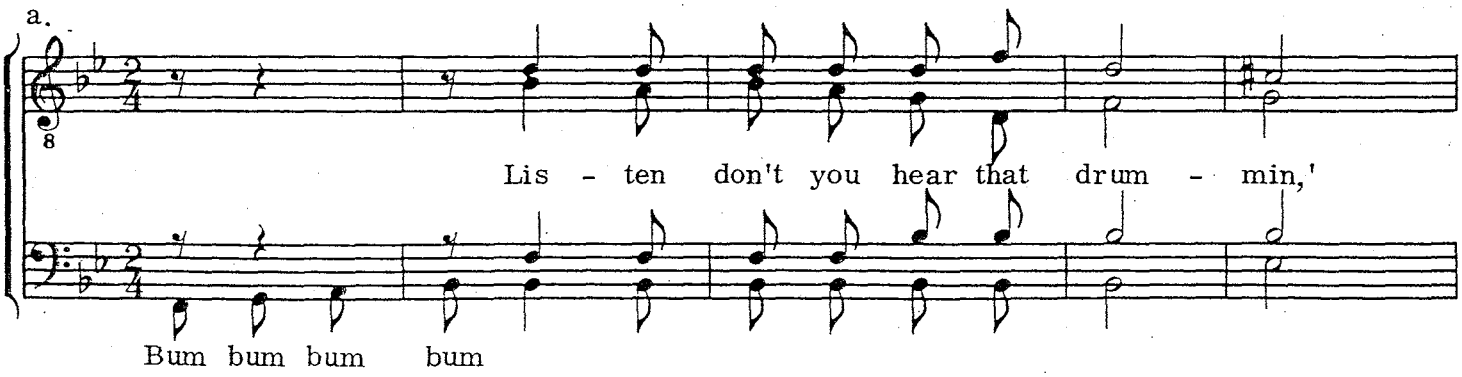
Example 15.
(original lyric from sheet music)



(from "If The Rest Of The World Don't Want You," copyright 1923 by Bourne Co., copyright renewed, arrangement copyright 1977, used by permission, Society stock no. 7119)

16. *Neutral syllable effects* (doo-wah, bum bum, loo loo, etc.) may be effectively employed in some situations. Bass lead-ins of the "bum bum" type are often useful for setting a tempo:

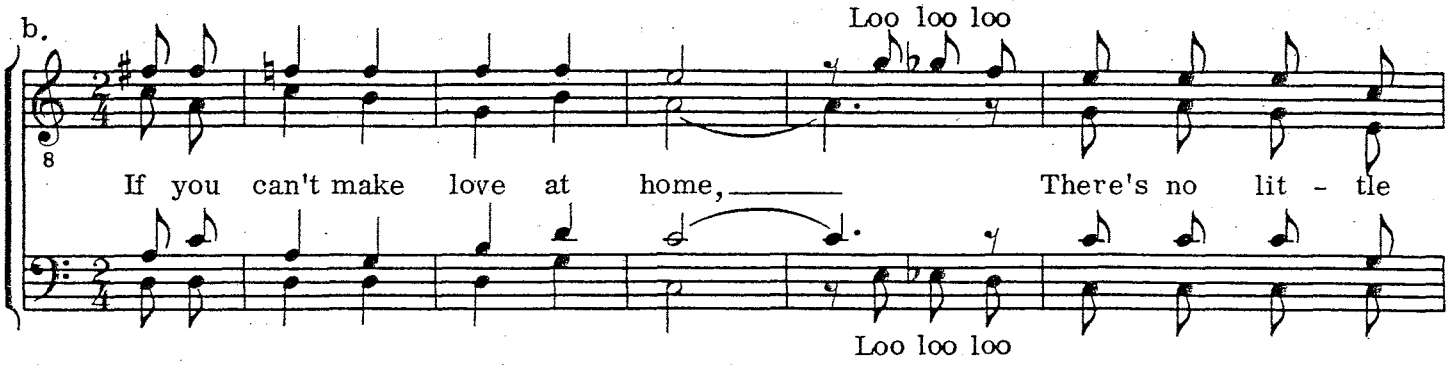
Example 16.



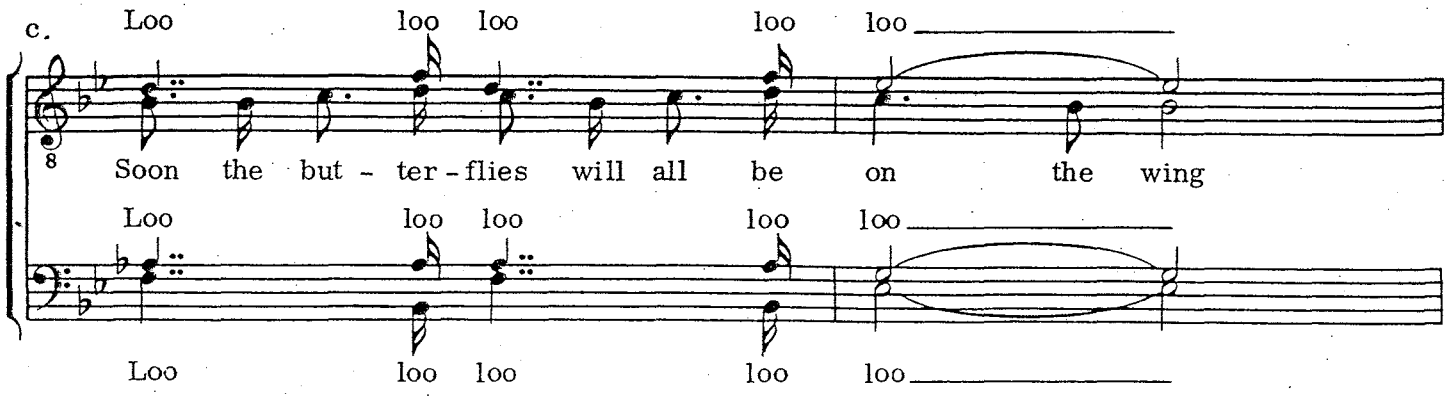
(from "Listen To That Dixie Band," in Public Domain)

Old-time Society quartets used "bum bum" for lead-ins almost exclusively, and sometimes indiscriminately. Today, arrangers try more often to use words on lead-ins that fit with the lyric of the phrase, reserving "bum bum" for occasional rhythmic treatment and even for comic effect.

Neutral syllables in two or three voices may be effective for variety's sake, and may occur at any logical point in the song:



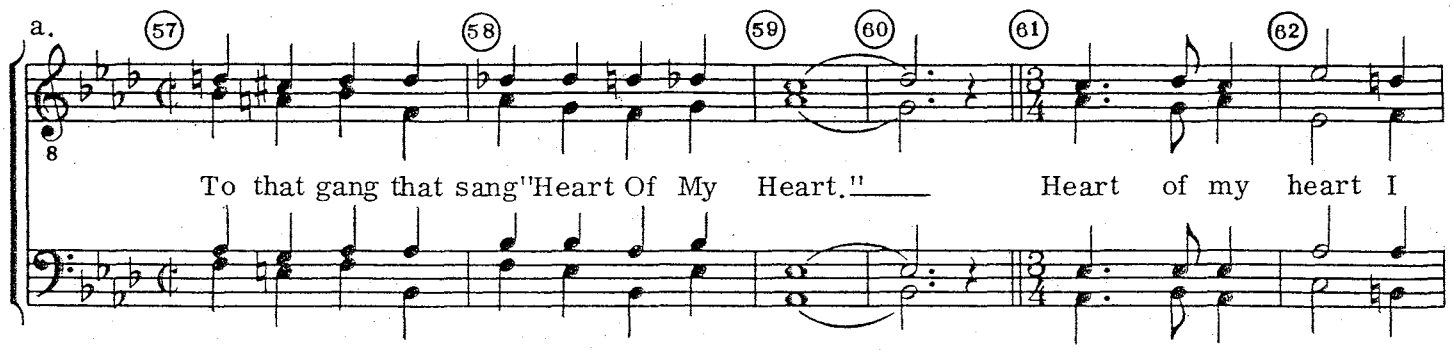
(from "Take Your Girlie To The Movies," copyright 1919 by Mills Music, Inc., copyright renewed 1947 by Mills Music, Inc., and Edgar Leslie, Inc., used by permission, Society stock no. 7125)



(from "Barbershop All Year 'Round," Society stock no. 7620)

17. *Overlapping phrases.* Occasionally an artistic joining together of two musical sections (intro-verse, intro-chorus, song no. 1-song no. 2 in a medley, song-interlude, etc.) may be achieved by overlapping the end of the final phrase of the first section with the beginning of the first phrase of the sound section. Care should be taken that the lyrics are compatible, probably rhyming or at least very similar in vowel sound. Overlapping necessitates the dropping of the part of a phrase, so care should be taken to drop an even number of measures to maintain the formal balance of the music.

Example 17.



(from "The Gang That Sang 'Heart Of My Heart'," copyright 1926 by Robbins Music Corp., copyright renewed 1945, 1946, used by permission)

b.

To that gang that sang "Heart Of My Heart" of my heart I

(from "The Gang That Sang 'Heart Of My Heart'," copyright 1926 by Robbins Music Corp., copyright renewed 1945, 1946, used by permission)

18. *Patter effects* are so traditional in barbershop music that they probably do not need definition. One voice may sing the melody straight, while the remaining voices sing patter:

Example 18.

a.

Down our way,

Gee, but I wish that I could wan-der thru the fields of clo-ver and the new mown

The lead voice could sing the patter:

b.

Down our way,

Gee, but I wish that I could wan-der thru the fields of clo-ver and the new mown

Down our way,

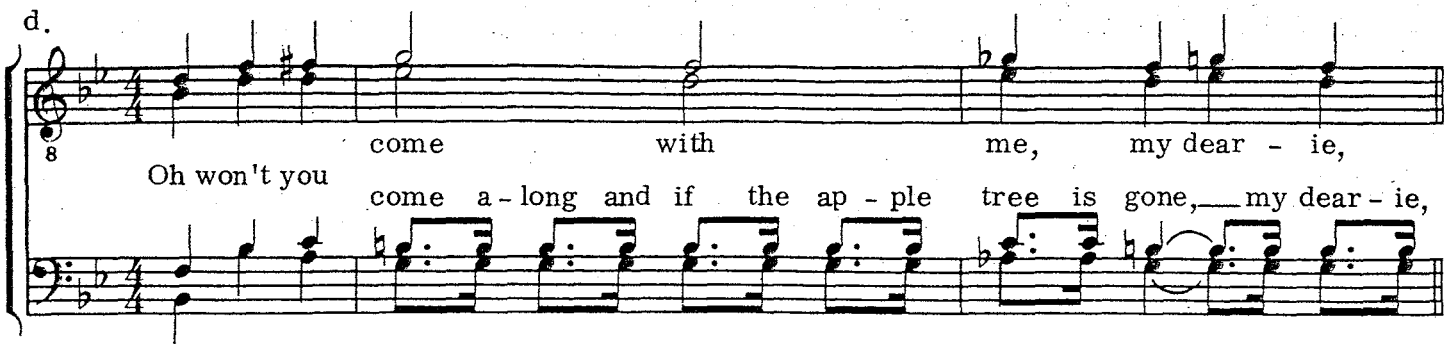
Down our way,

All four voices could sing the patter:

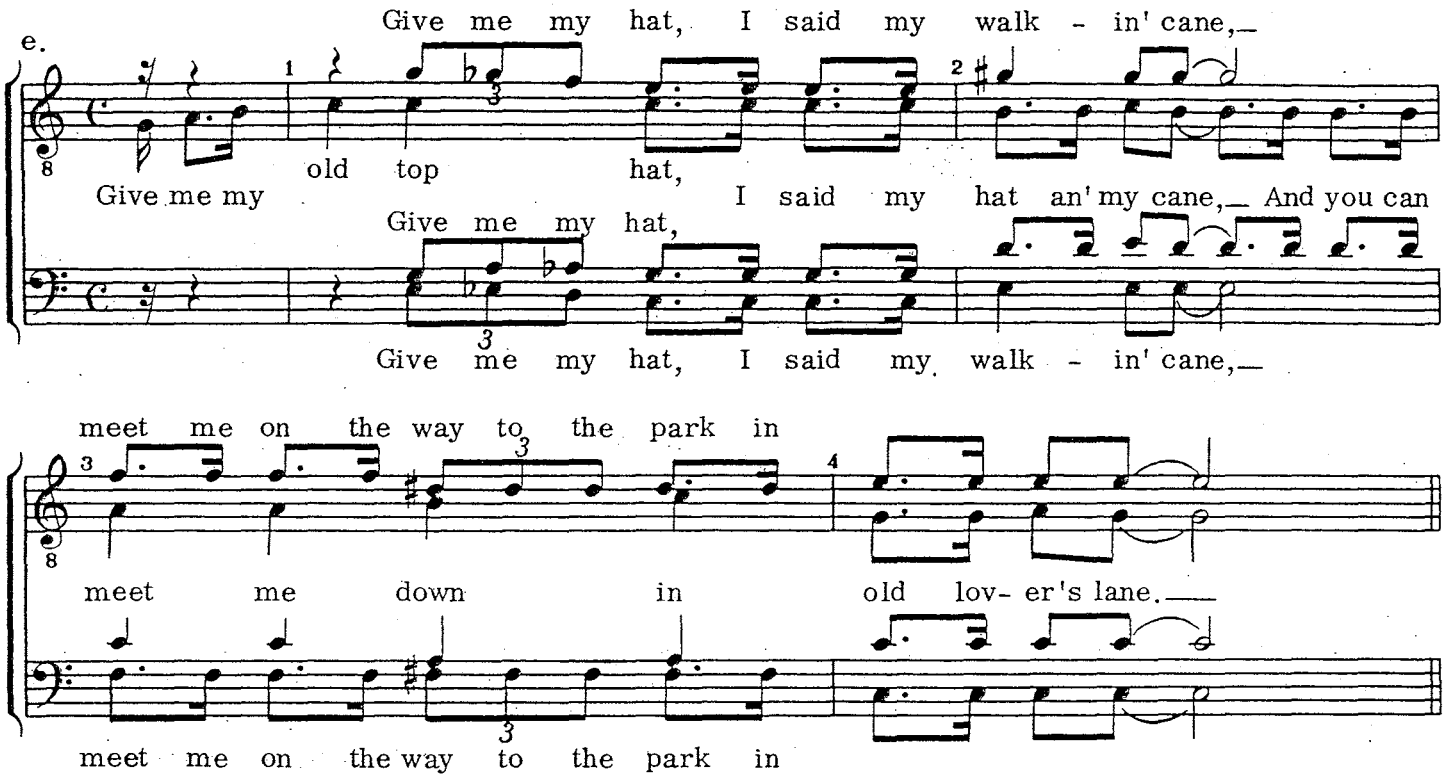
c.

Gee, I'd like to go a - strol-ling with my hon-ey in the good old Sum-mer - time, The

There could be a melodic duet and a two-voice patter:



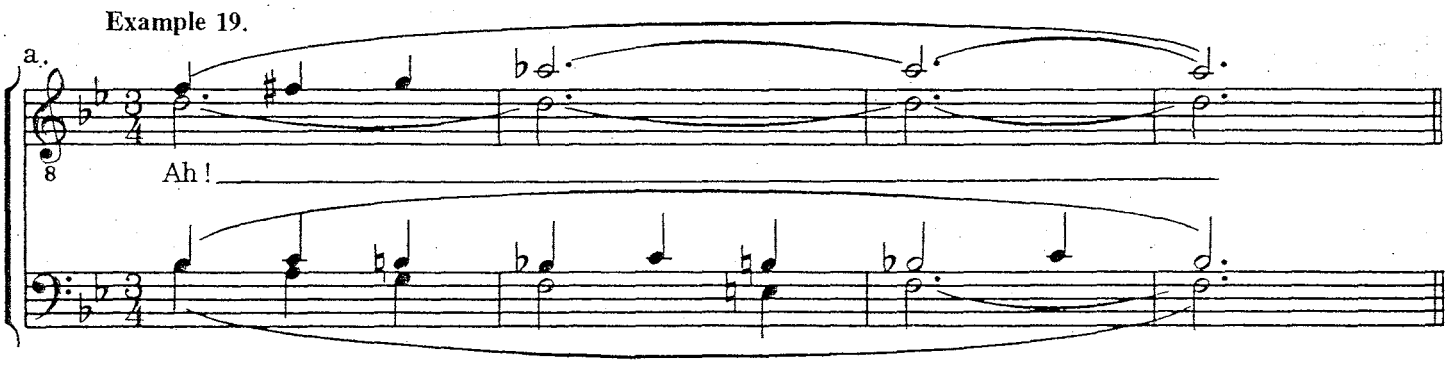
There may be some sort of combination of these types of patter:

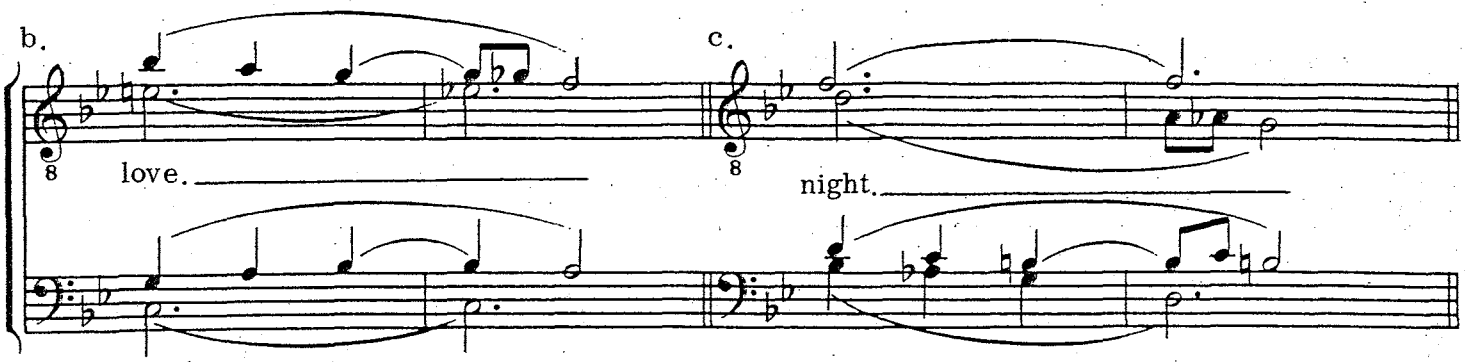


Consult Society arrangements of "Peggy O'Neil" (stock no. 7077), and "When I Wore My Daddy's Brown Derby" (stock no. 7121) for further study of patter effects.

19. *Pedal tones.* A note which is sustained while the remaining voices move through a succession of chords is called a pedal tone. In barbershop music the pedal tone is *consonant*—that is, part of a consonant chord at all times.

Example 19.





20. *Contrary motion effects.* Interesting moving voice parts may be created by the use of artistic contrary motion in two parts while the other voices sustain or repeat the chord tones or move just slightly. In each of the following examples, note: 1) that there is an octave doubling on the middle note of the group of moving notes, 2) that all pitches are consonant, and 3) which parts of the chord (root, third, fifth and seventh) are sustained and which move.

Example 20.

a.
can't you see I've paid? yes, I've paid.
yes, I've paid.

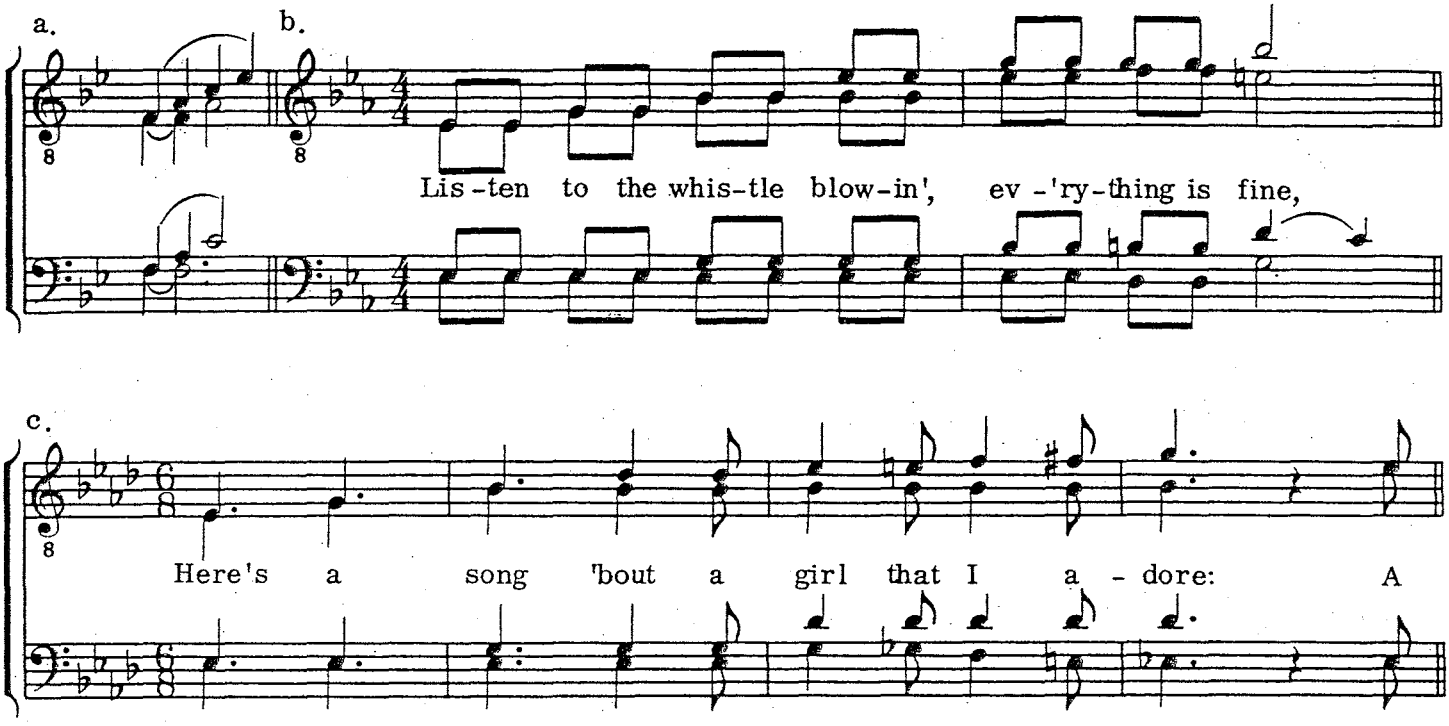
b.
to - night.

c.
you

d.
love,
seems like an - gels' love, an - gels' love,
love,

21. *Pyramiding.* Building a chord from a unison pitch is called pyramiding—an effective attention-getter in introductions:

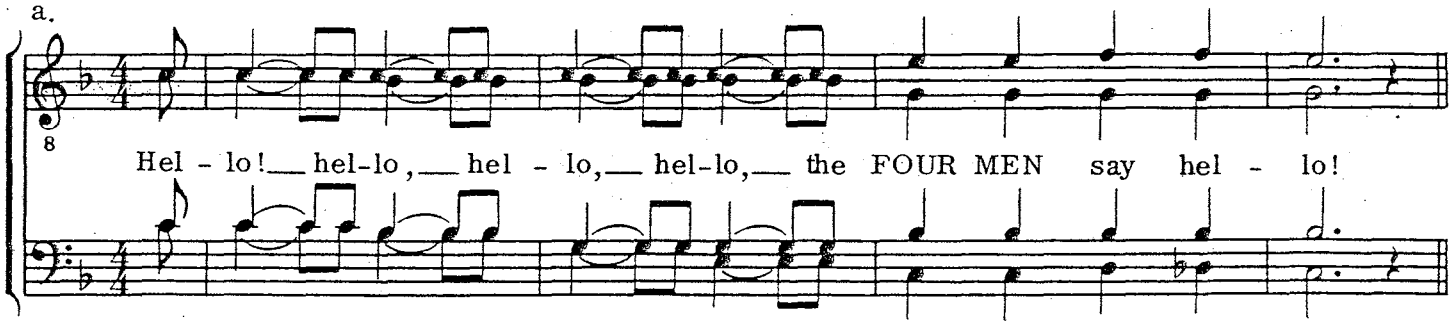
Example 21.



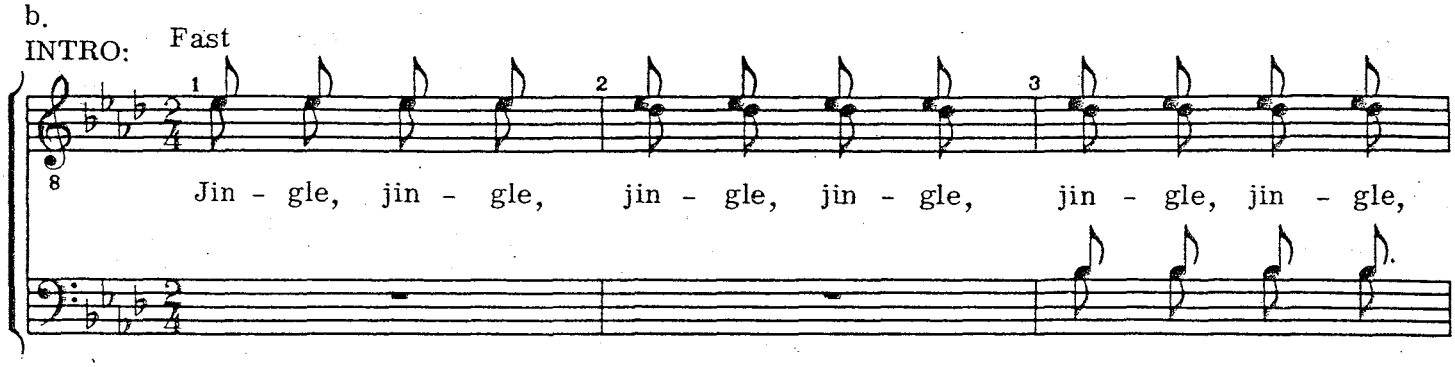
(from "Mistress Shady," copyright 1974 by Val J. Hicks, used by permission)

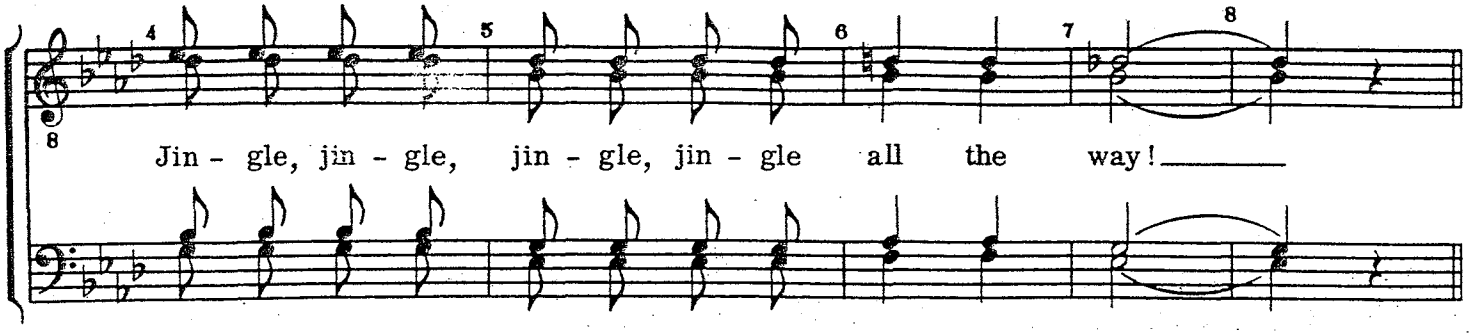
22. *Cascade.* A pyramid may be inverted—turned upside down, and is often referred to as a cascade.

Example 22.



A combination bell chord and cascade effect can be fun:

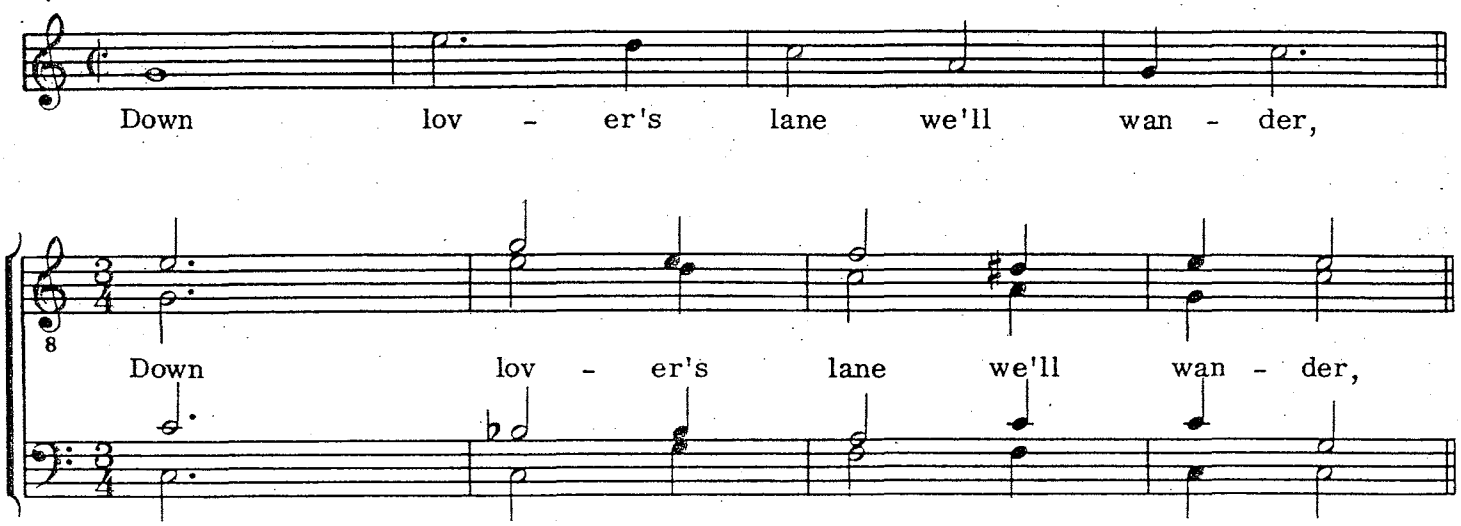




23. *Rhythm and meter* alternations may be used several ways for special effect. A song originally composed in two or four meter may be all or partly arranged in 3/4:

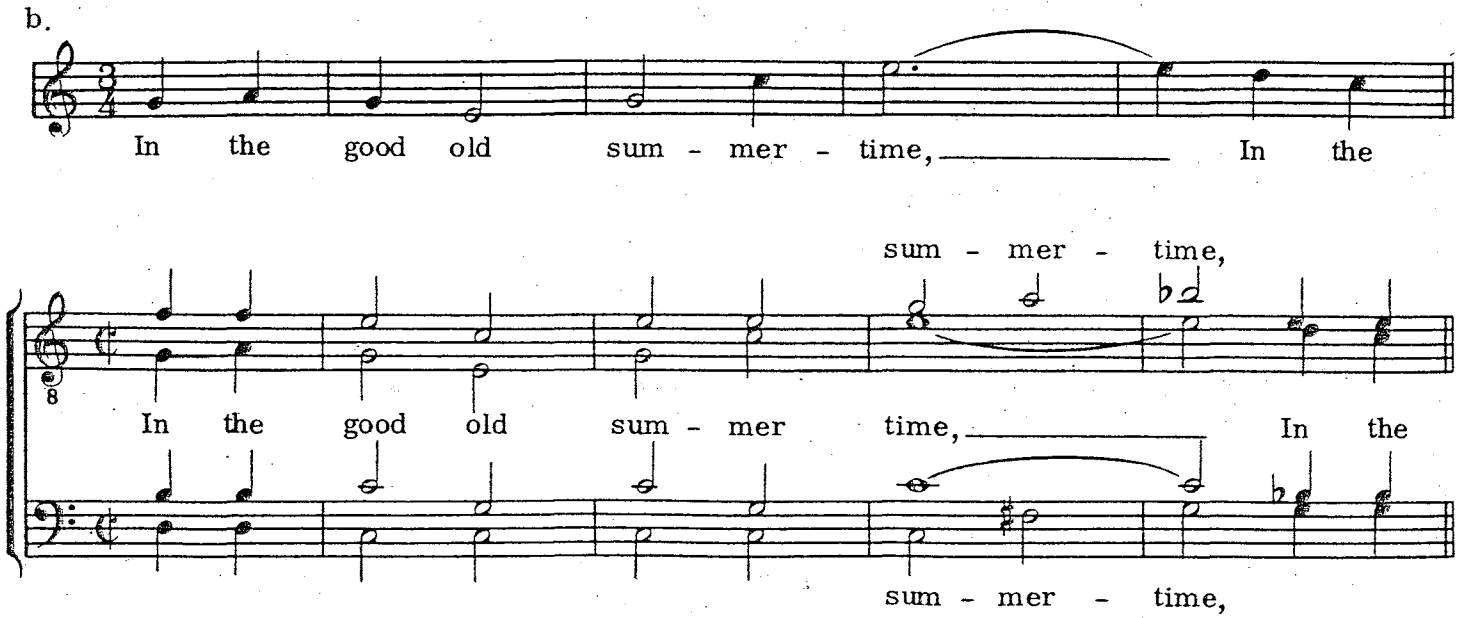
Example 23.

a.



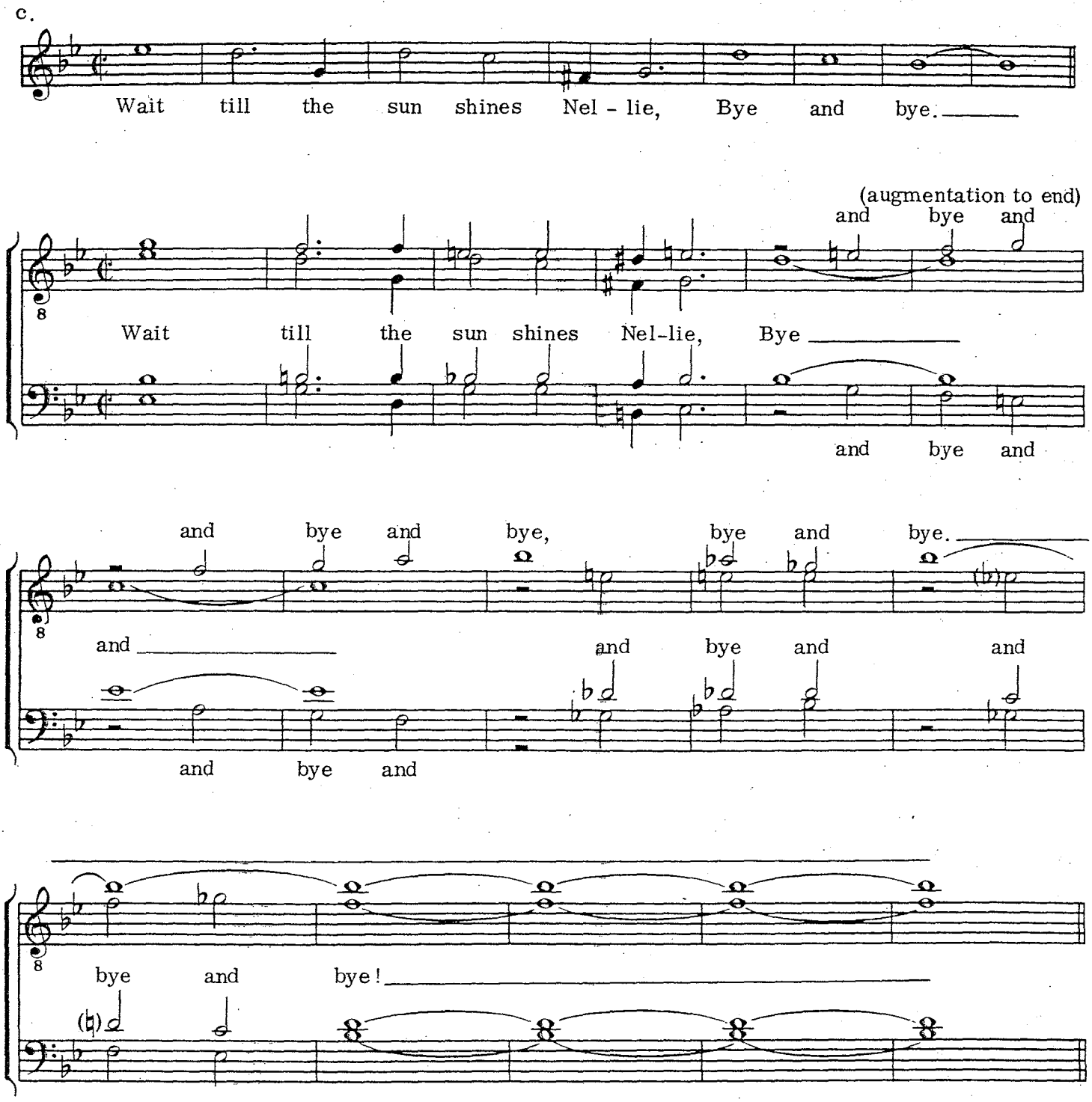
Or a song originally composed in waltz meter may be arranged all or partly in four or two:

b.



Augmentation is a technique in which note values are doubled in duration.

c.



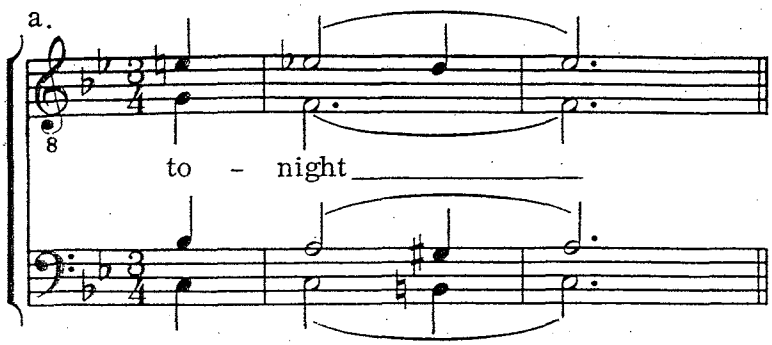
Generally, rhythm and meter are altered for only a portion of an arrangement, sometimes a single phrase or half-phrase. The arranger must be sure to observe that the form remains symmetrical and that phrases contain an even number of measures.

24. *Swipes* are the most characteristic embellishments of barbershop music. They usually occur at phrase endings (cadences).

A swipe may be a very simple harmonic progression:

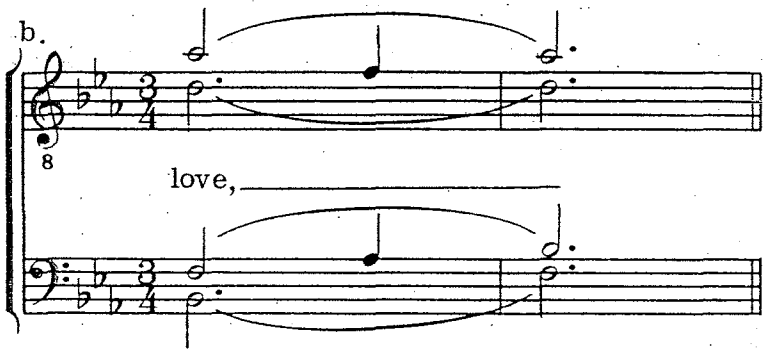
Example 24.

a.



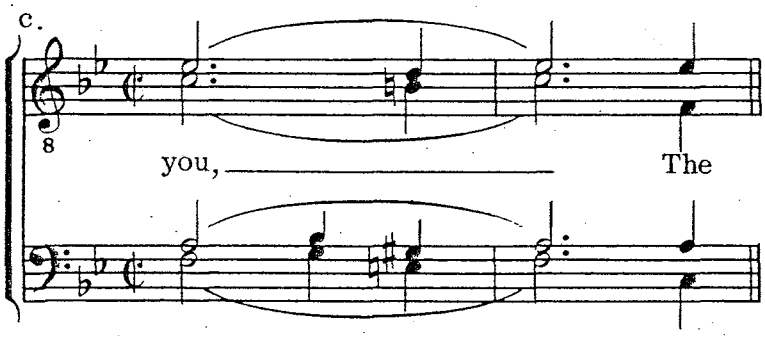
or, an inversion, or succession of inversions of one chord:

b.



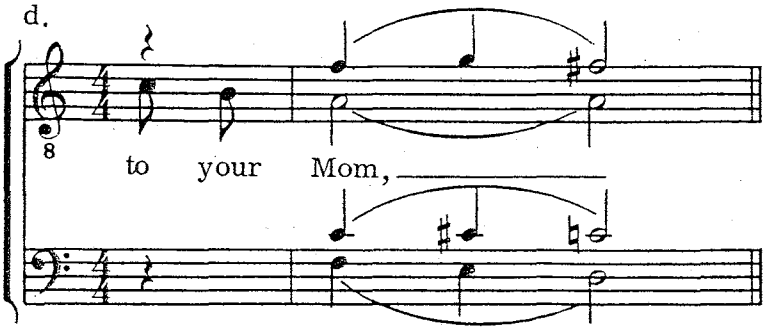
or, a series of chords which begins and ends on the same chord:

c.



A swipe may be constructed around a pedal tone in the lead:

d.



or in any other voice:

e.

-way.

-way, gone a - way,

A simple swipe may culminate in a change of key:

f.

don't you cry, Down lov - er's

A swipe may employ several embellishment devices. Observe in the following: an echo, a series of chords, contrary motion, a key change, and a double pedal tone.

g.

to - night,

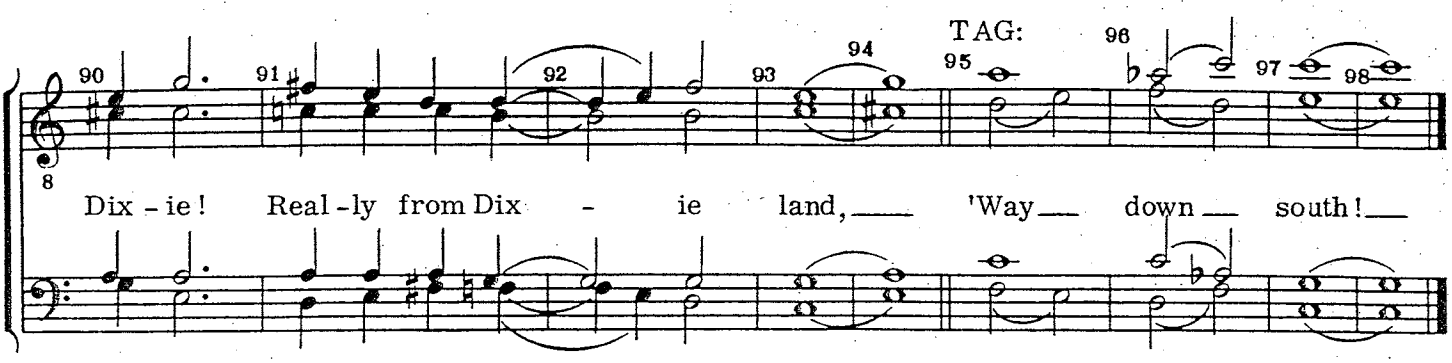
to - night, We'll smile thru our tears

to - night,

Swipes may be overused and abused. Remember that the *song* is the most important element in the arrangement and must never be distorted or reduced in importance. Too many swipes may spoil both the lyrical and musical continuity of the arrangement. *(A more comprehensive discussion of swipes will be found in a separate chapter.)*

25. *Tags.* Not all songs need tags but for those that do, there are many kinds of tags from which to choose: the high, closely voiced tag; the low, spread-voiced tag; the fade-away tag; etc. The possibilities are almost endless. Tags should be symmetrical to preserve a formal balance, and may be short or long, depending on which is appropriate to the song.

Example 25.

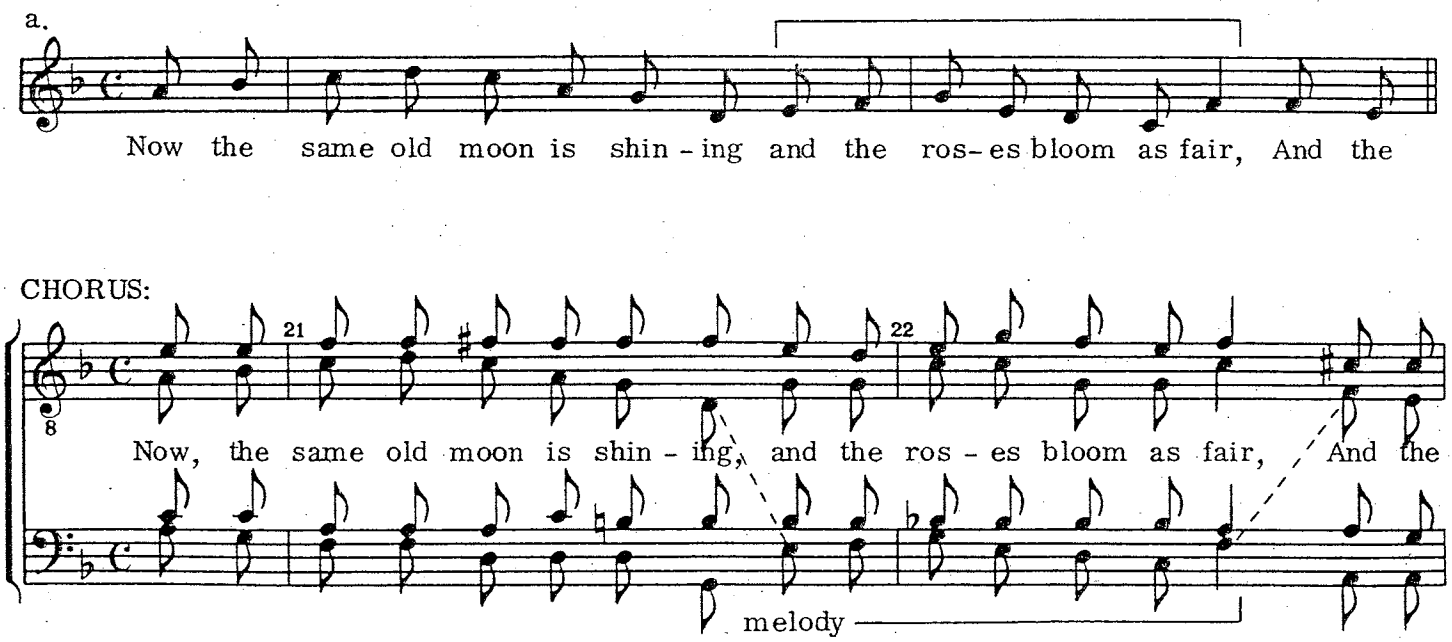


(from "Are You From Dixie?," copyright 1915 by Warner Bros. Inc., copyright renewed 1973, used by permission, Society stock no. 7083)

A more detailed discussion of tags will be found in the chapter on "Introductions, Interludes, and Tags."

26. *Transferring the melody* to a voice other than the lead may be the most expedient way to handle some musical situations. When the melodic line dips down into a register too low for effective voicing, transfer the melody to the bass. Try to transfer (and return) at logical lyric points:

Example 26.



(from "Where The Morning Glories Twine Around The Door," Society stock no. 8071)

If the melody goes so high as to preclude effective voicing with melody in the lead, it may be placed in the tenor for a very short period of time.

b.

tenor melody

I love you. love but

40 41 42 43

love you. My heart is true, I love but

I love you. love but

I love you. love but

In tags, the melody is often given to the tenor voice so that it may end on the high tonic note.

c.

tenor melody in tag

tempo day!

28 29 30

Then you will find, ev - 'ry day's a hap - py, hap - py day!

(from "Have A Happy Day," copyright 1972 by Mac Huff, used by permission, Society stock no. 7619)

27. *Voice left hanging.* A particularly effective device is dropping out three voices while one is held, the other three entering again to make complete four-part chords.

Example 27.

a.

my on - ly one.

my one.

my on - ly one.

my on - ly one.

The voice left hanging needn't always be the lead:

b.

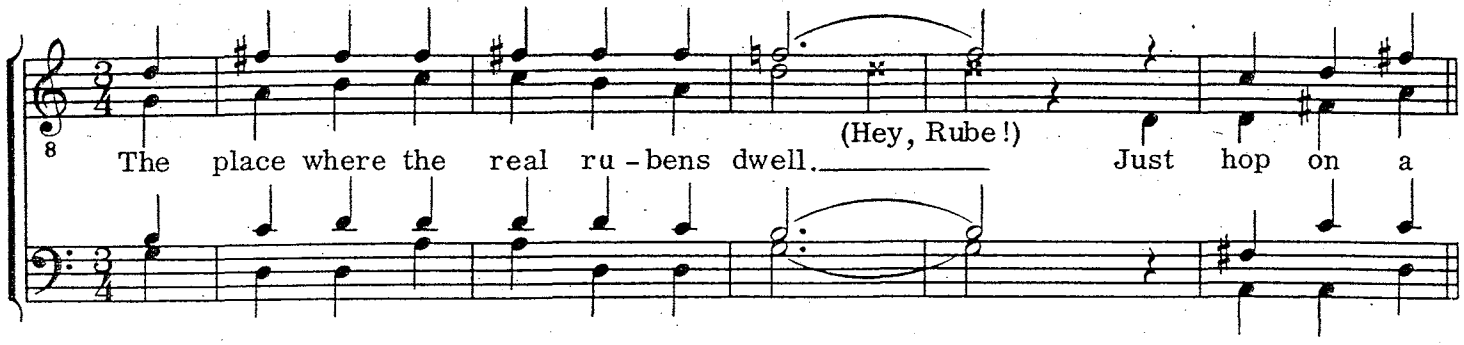
for - get you

in vain Can I for - get you

in vain for - get you

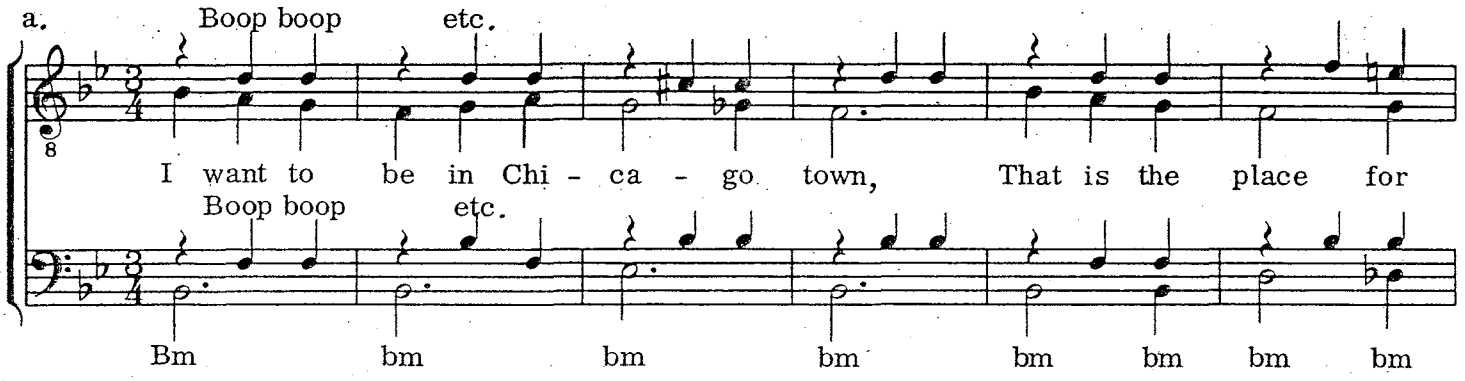
28. *Word interjection.* These may be spoken by a single voice ("Joe sent me") or any number of voices, as in "Hey!" or some similar exclamation. Common sense should prevail in the use of word interjections and the arranger should be careful not to add extra beats to the measure

Example 28.



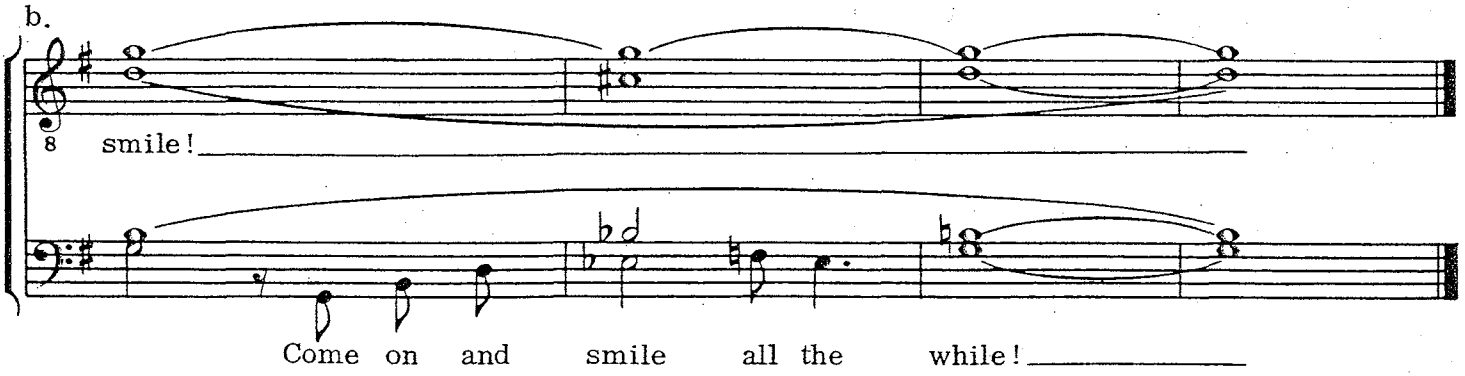
29. *Solo voices.* Sometimes, for very brief passages, a solo voice (preferably that singing the melody) may be effectively supported by humming, singing a neutral syllable, or sustaining a word vowel sound:

Example 29.

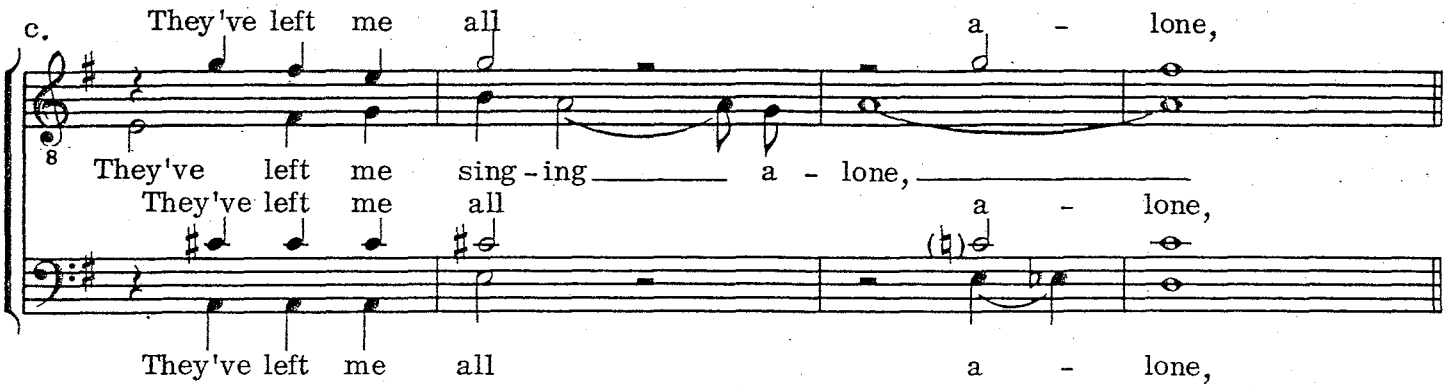


(from "I Want To Be In Chicago Town," Society stock no. 7604)

Another useful device is to have three voices sustain a chord while the fourth takes a short solo, not necessarily on the melody:

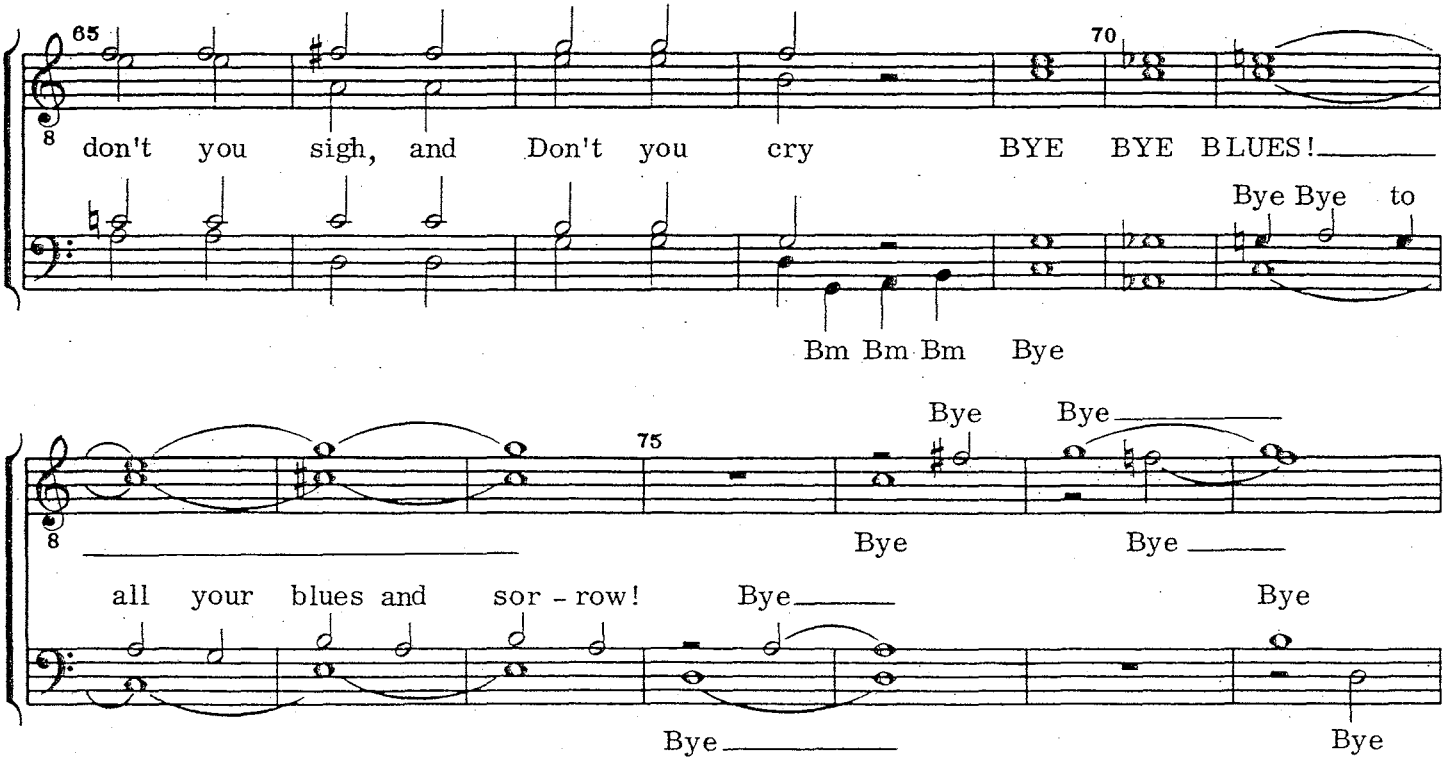


The lead voice, or other voice singing the melody, may take part of the melody as a short solo completely unaccompanied:



There are literally hundreds of ways to use embellishments, and limitless ways of combining two, three, or more basic embellishments to create hybrid devices. In this classic arrangement of an up-tempo song, you'll find: bell chords, deceptive cadence, delayed entrances, echoes, introduction (naturally!), key changes, lead-ins, lyric additions, patter effect, contrary motion effect, rhythmic alteration, swipes, transfer of melody, and of course a tag. Do buy the arrangement for study—and fun singing!

Example 30.



(from "Bye Bye Blues," copyright 1930 by Bourne Co., copyright renewed, arrangement copyright 1969, used by permission, Society stock no. 7068)

This chapter has been a discussion of the use of embellishments in barbershop music arranging. As mentioned at the beginning, it cannot be said that all embellishment devices have been discovered. Each year, creative arrangers add to the catalog of embellishment techniques.

You, as a creative person, will find it particularly challenging to improve your technique of embellishment by discovering new ways and new combinations of devices.

Swipes and the barbershop arrangement

Swipes are perhaps the most characteristic embellishments of barbershop music. Since we sing unaccompanied, we use them to fill the space between the end of one phrase and the start of the next, spaces which are usually filled by the piano or by the band in commercial arrangements. We also use them to facilitate changing keys, a function performed by the accompaniment in other kinds of music. We use them to emphasize a word or thought in the lyric of the song. Sometimes we use them just because we enjoy singing them so much.

Most swipes *do* serve a very definite purpose in an arrangement. This chapter will discuss those purposes. Also discussed will be the harmony of swipes, and some positive ideas regarding the use of swipes.

Uses of swipes

Many song melodies are constructed with long, sustained notes at the ends of phrases, as in:

Example 1.

a.

Dad - dy, dear old dad - dy, You've been

1 2 3 4 5 6

more than a dad - dy to me. You might have

(from "Daddy, You've Been A Mother To Me," copyright 1920 by McCarthy & Fisher Inc., copyright renewed and assigned 1948 to Fred Fisher Music Co. Inc., used by permission, Society stock no. 7014)

There are six beats of time from the last word of phrase one until the start of phrase two. In a fast rhythm number this may not be a problem, but in a ballad, it surely will be. Because Barbershoppers do not wish to alter the form of the song by omitting beats or measures, it is necessary to create something to fill the space. It might be an echo:

b.

to me,

more than a dad - dy to me,

to me,

to me,

or a composed lead-in to the following phrase:

c.

to me. I know you might have gone with the

or a combination of the two:

d.

to me.

to me. I know you might have

to me.

to me.

At the end of a phrase, one might feel the need to alter the harmony in some way, perhaps by adding a seventh to the cadence chord to make it more interesting:

Example 2.

a.

Tell me why the skies are blue;

The cadence chord might be changed to a more poignant harmony altogether:

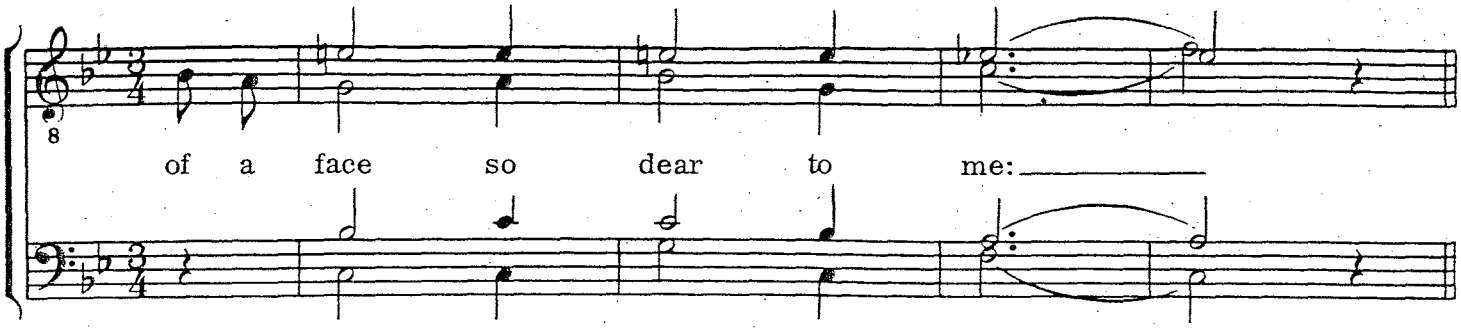
b.

ev - en po - lice - men say "How do you do,"

(from "Down Our Way," copyright 1961 by Shawnee Press Inc., used by permission)

An intensification of the emotional quality may be achieved by changing the position (inversion) of the cadence chord:

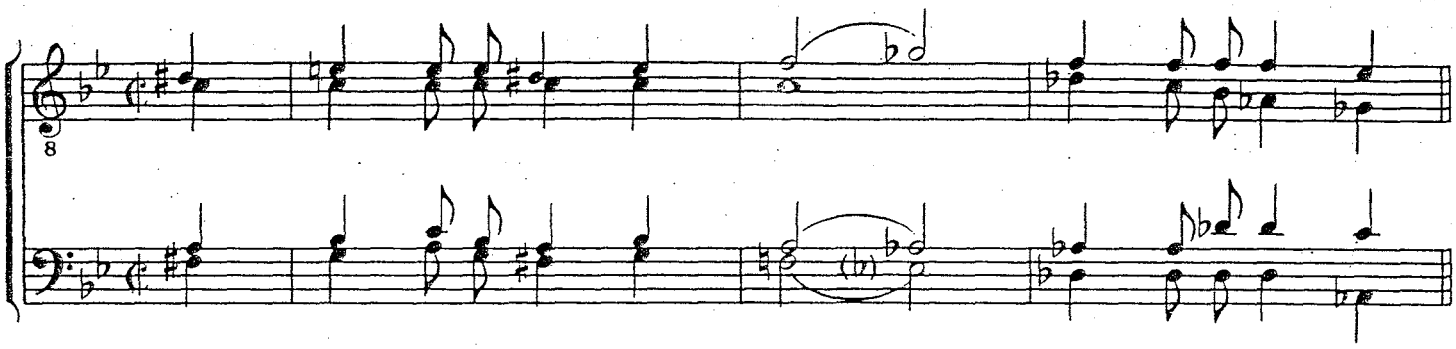
Example 3.



(from "Just A Dream Of You, Dear," copyright 1910 by Victor Kremer, copyright renewed and assigned to Shawnee Press, Inc., arrangement copyright 1965, used by permission)

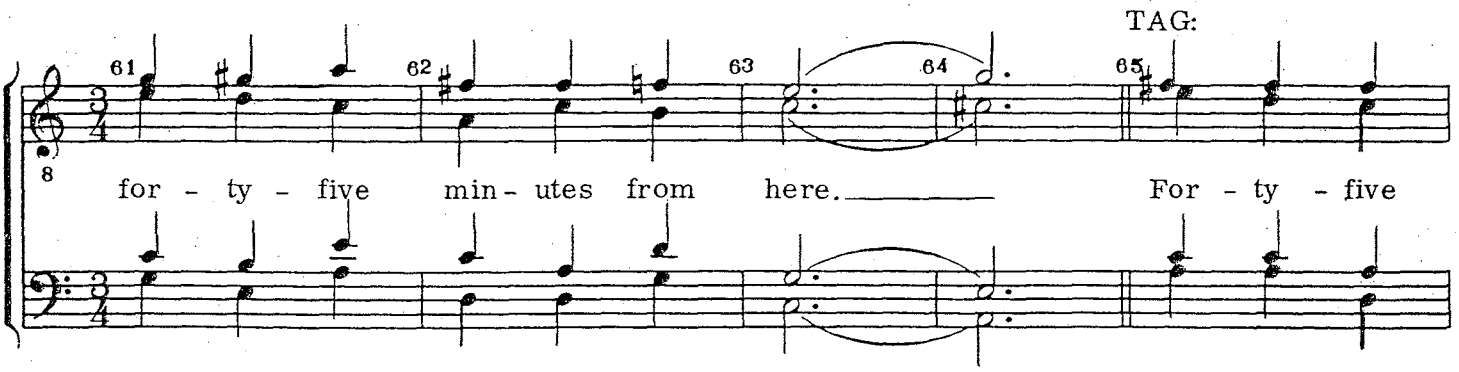
Often, at the end of a phrase, the cadence harmony is far removed from the chord which starts the phrase following, and a swipe is mandatory (and usually indicated harmonically in the published music) to prepare the next harmony:

Example 4.



At the final cadence of a song, in preparation for the tag, a change of harmony is often desired to prepare the listener for the tag:

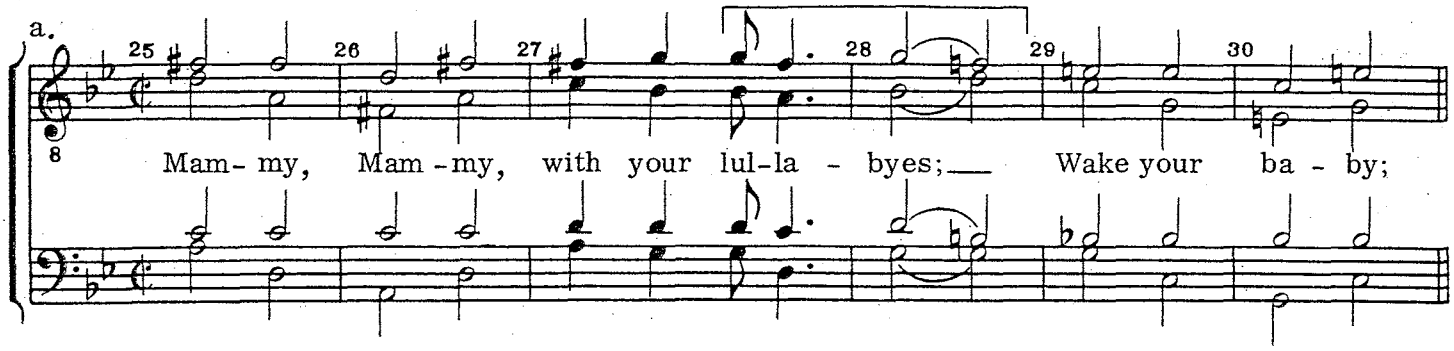
Example 5.



(from "Forty-Five Minutes From Broadway")

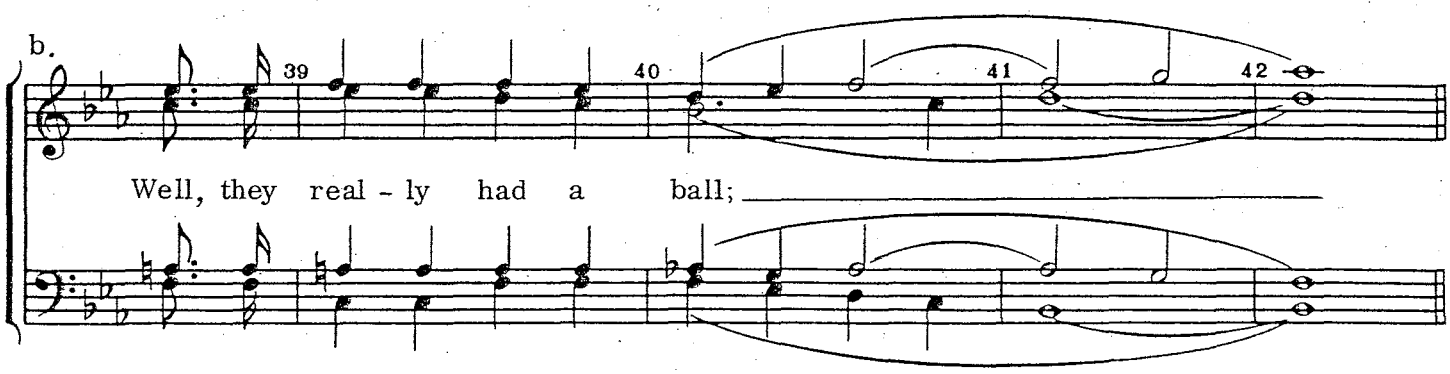
A swipe may be employed to emphasize a word or group of words in the lyric, as:

Example 6.



(from "I'd Love To Fall Asleep And Wake Up In My Mammy's Arms," copyright 1920 by Mills Music, Inc., copyright renewed 1947 by Mills Music, Inc., Warock Music and Ahlert Music, used by permission, Society stock no. 7042)

or it may be used only for the excitement which it can create:



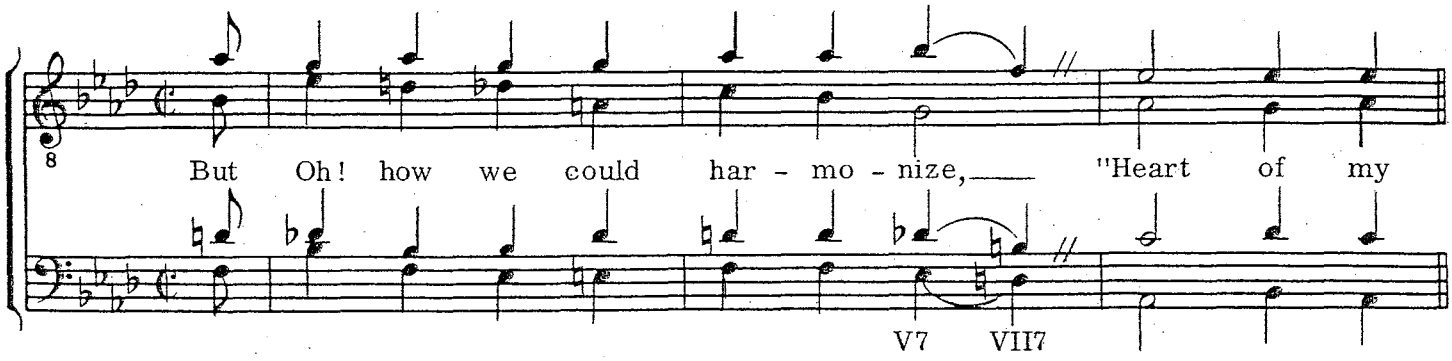
(from "Back In Those Days Gone By," copyright 1966 by Mike Senter, used by permission, Society stock no. 7518)

Whatever the reason for the swipe, it needs to be carefully constructed in order to sound as a perfectly natural and unforced part of the arrangement. There is usually a good reason when a swipe is desired—we do not use them without some thought for their purpose.

Harmony in swipes

Almost all swipes involve a change of harmony between the initial chord (usually the cadence chord of the phrase) and the final chord of the swipe. A favorite of all Barbershoppers is the swipe from the V7 chord to the VII7 chord:

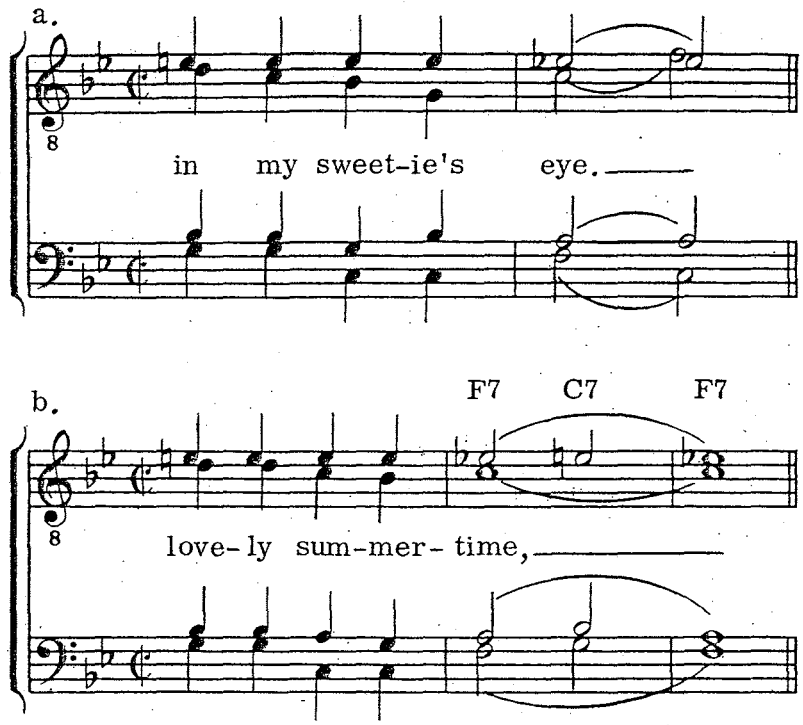
Example 7.



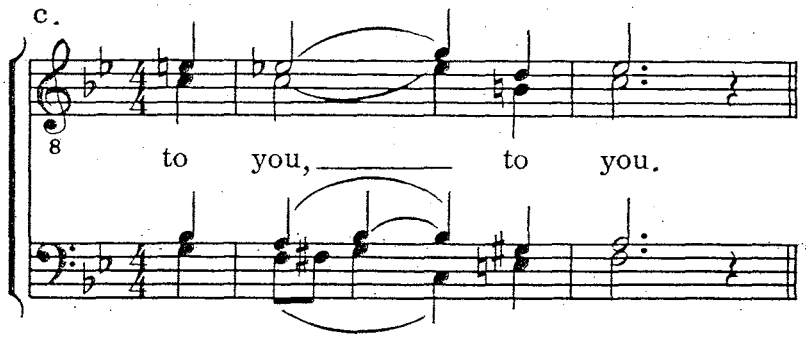
(from "The Gang That Sang 'Heart Of My Heart'" copyright 1926 by Robbins Music Corp., copyright renewed 1945, 1946, used by permission)

Many swipes begin and end on the same harmony but oh, what happens along the way! Beginning and ending on the same harmony could be as simple as changing the inversion of the chord, or backtracking on the Circle of Fifths:

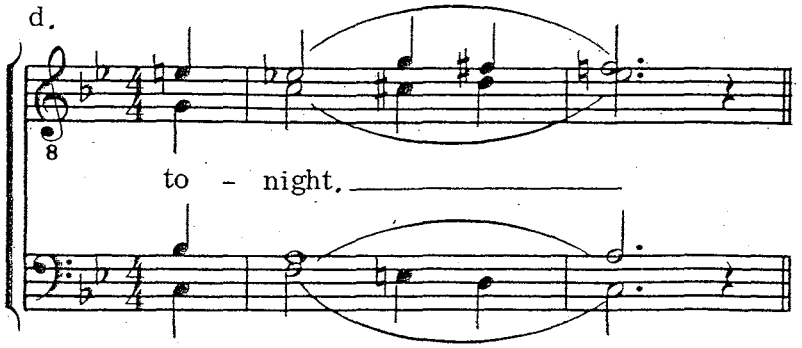
Example 13.



This simple concept may be developed to incorporate a variety of chords between the start and end of the swipe:

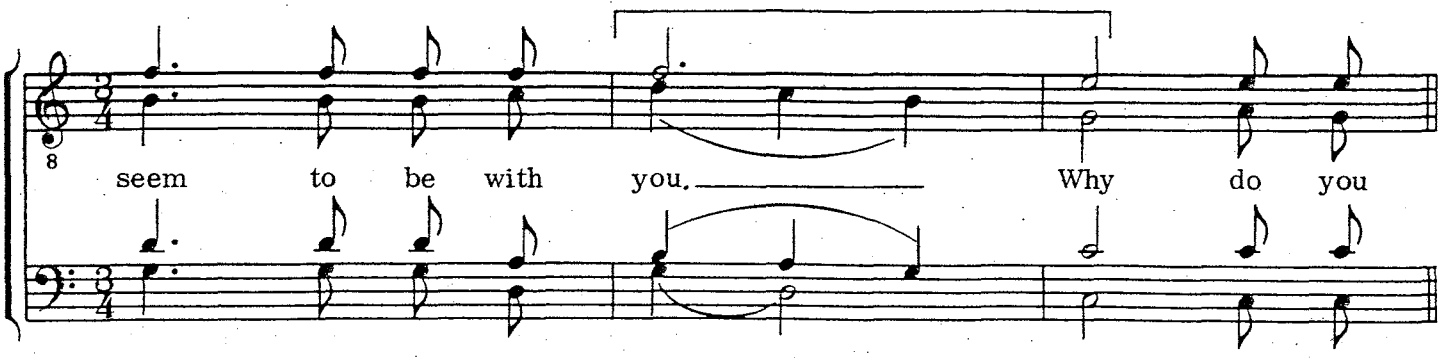


The swipe may end with a different inversion of the starting chord:



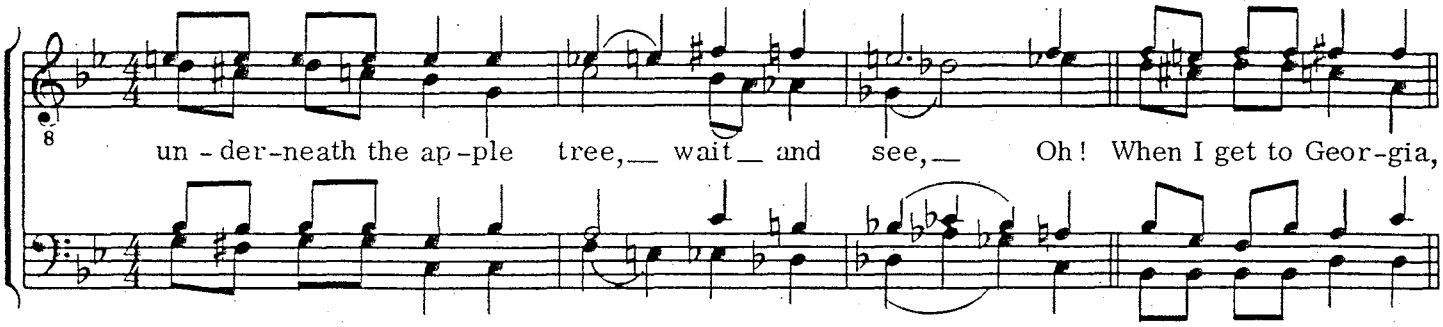
You have probably noticed that in many of the examples so far, the lead note was not altered. Although there is no "rule" to this effect, it is probably better if the lead does not have to sing many harmony notes. It is often difficult for the lead to adjust and blend as well on harmony tones as the other voice parts. Some lead moves, however, are very natural and may fit very well into a swipe:

Example 14.



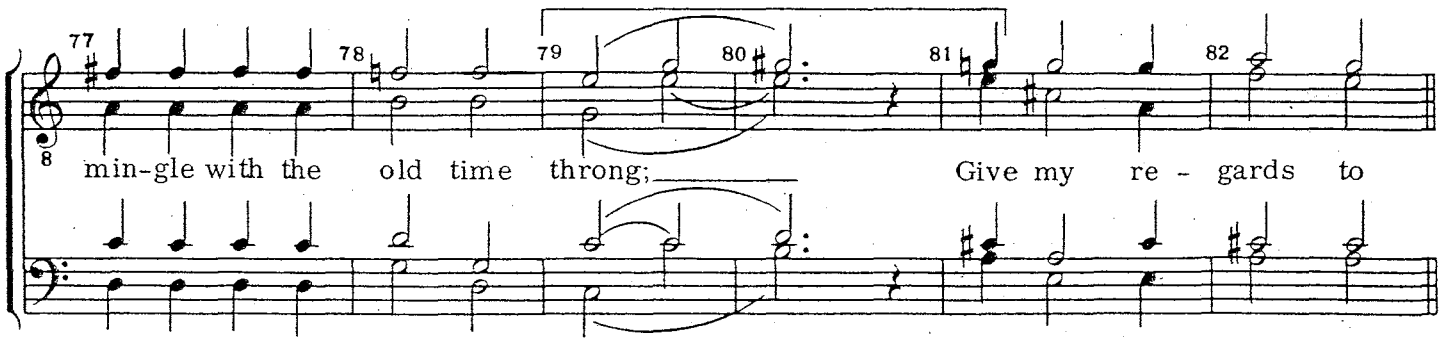
Obviously, the limit to the harmonic complexity of a swipe is governed only by the arranger's imagination. But please remember that another limiting factor is the ability of the human ear and mind to relate the complex harmonies to the tonality of the phrase and song. It is possible to go too far:

Example 15.



The change from low lead note to a high starting note in the subsequent phrase (or vice versa) may be gracefully brought about during a swipe:

Example 16.



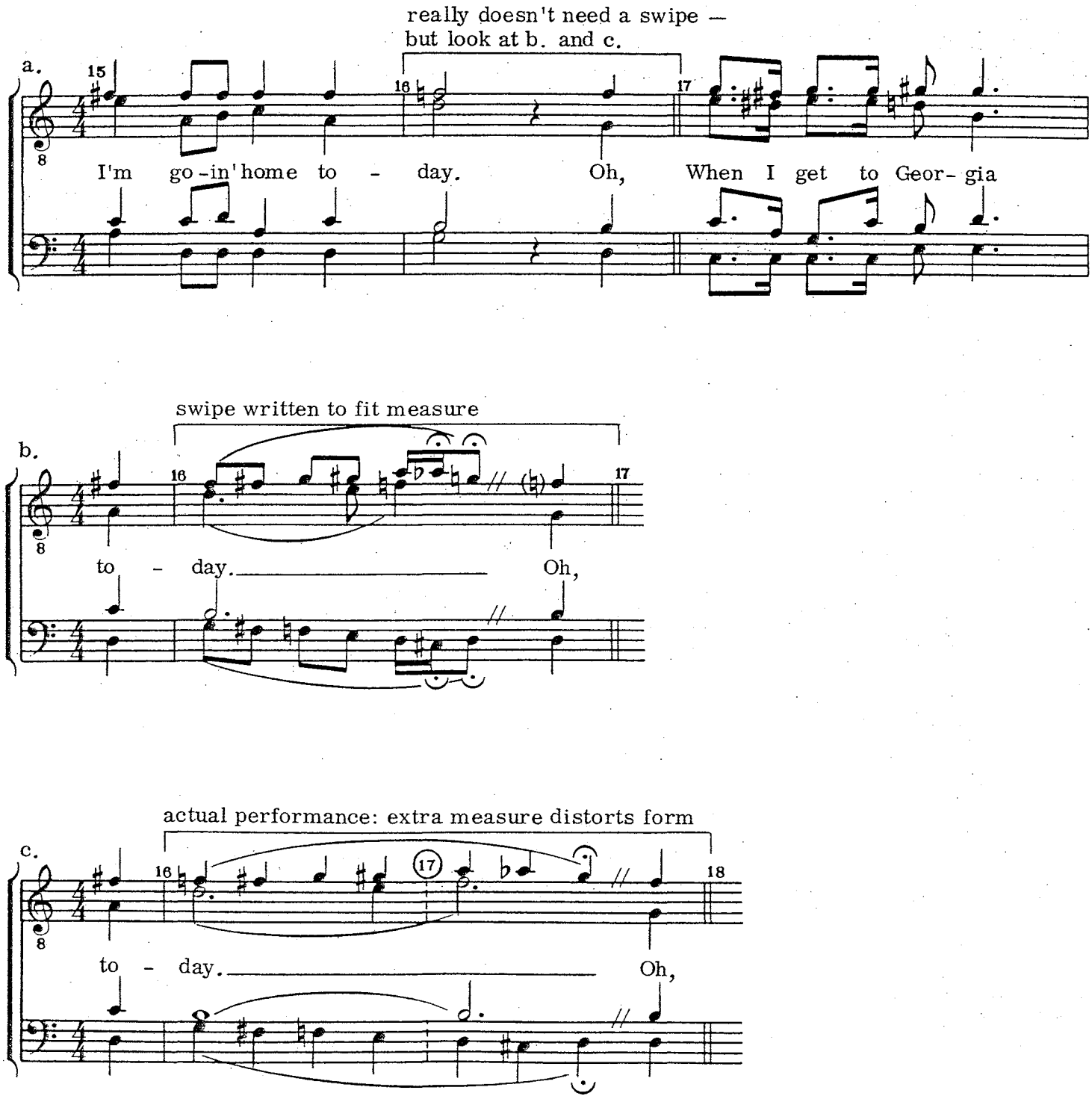
(from "Give My Regards To Broadway," copyright 1952 by George M. Cohan Music Publishing, Co., used by permission)

In general though, it is more traditional to let the lead remain on his melody note while the other three parts move rather freely in the swipe.

Some "Do's"

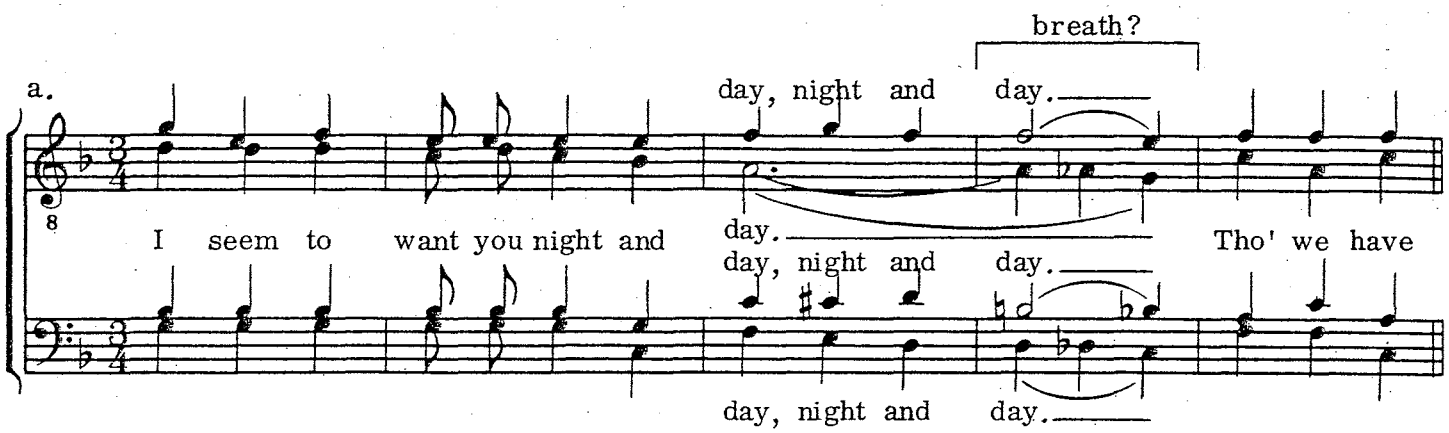
Do try to observe the basic principles of good form when writing swipes. They must fit into the metric design of the music. Some arrangers try to cram too much into a few beats with the result that the performers hurry to get through the swipe, or add extra time (beats) to the phrase.

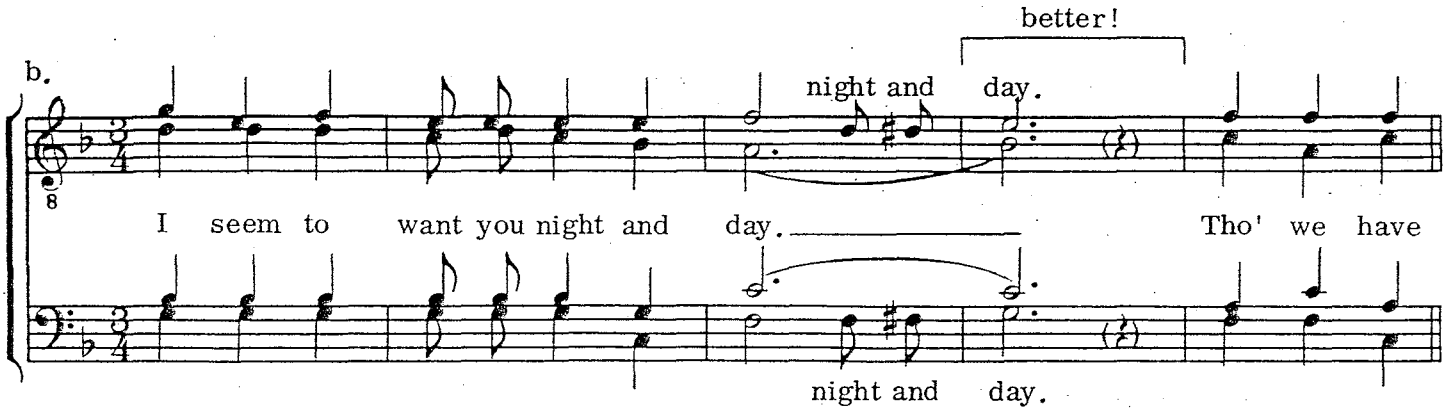
Example 17.



Do allow time for the singers to *breathe* in preparation for the next phrase of the music. Try not to use up every available beat with the swipe. Allow one beat, or at least half a beat in a slow tempo, for a breath. It's a good practice to end a swipe, or a phrase, with a rest. Rests are part of the music, too.

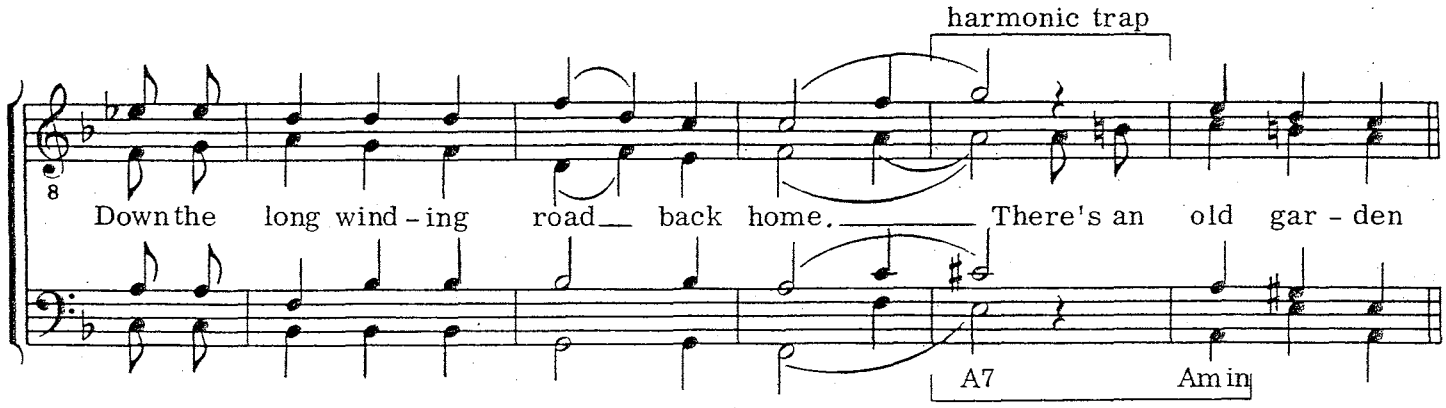
Example 18.





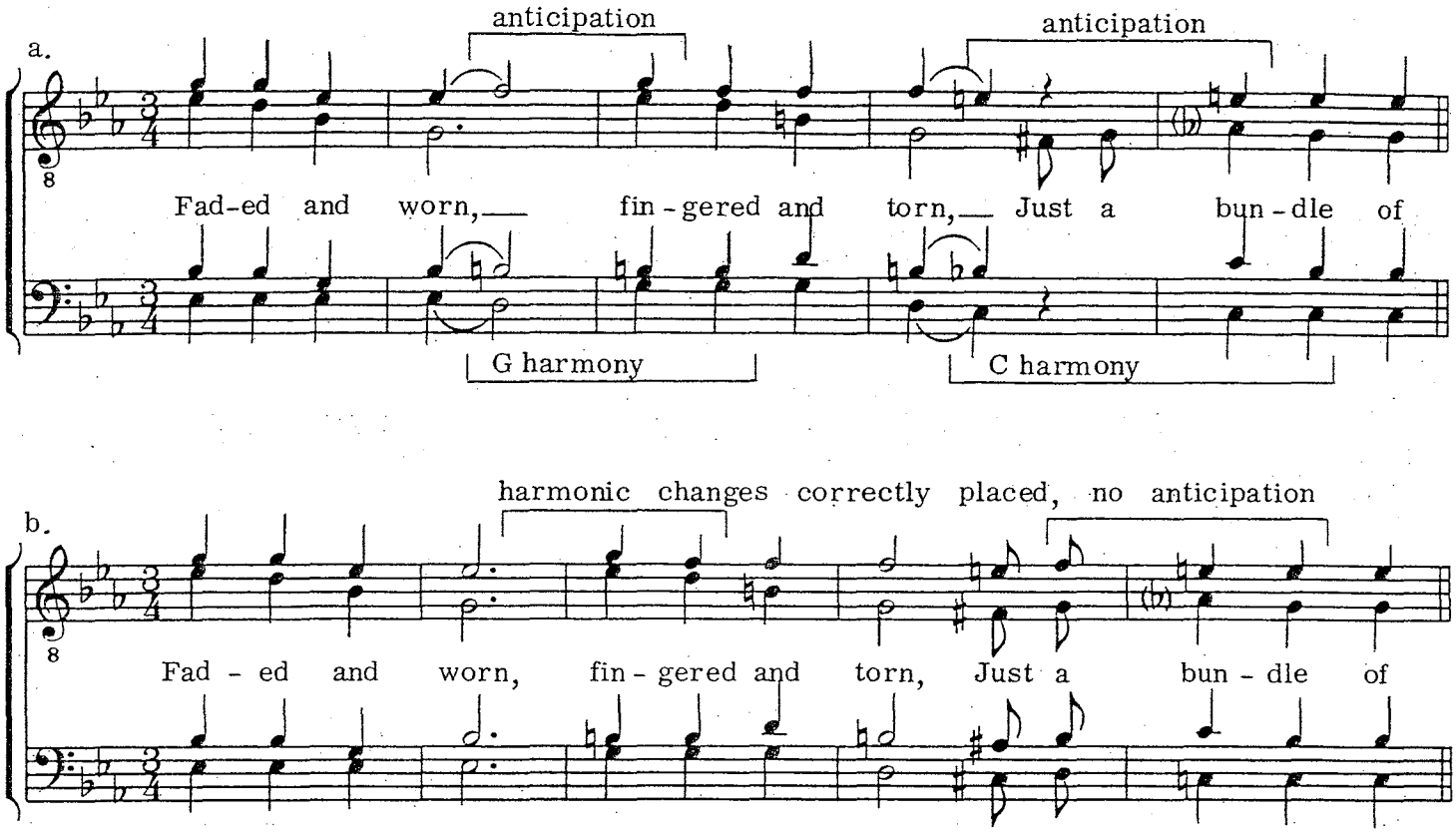
Do be careful that the harmony which ends the swipe leads *logically* to the harmony which begins the following phrase. Avoid such swipes as:

Example 19.



Do avoid a swipe which anticipates the harmony of the subsequent phrase:

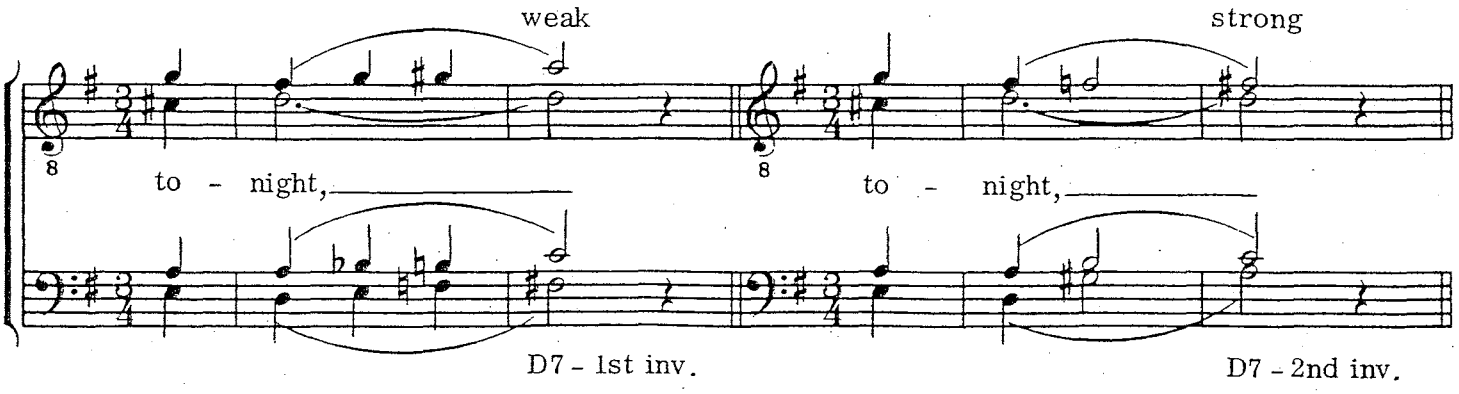
Example 20.



(from "A Bundle Of Old Love Letters," copyright 1929 by Metro-Goldwyn-Mayer Music Publ., Co., used by permission)

Do end the swipe on a strong voicing of the chord, avoiding placing the third or seventh of the harmony in the bass. Use a root position or second inversion seventh chord. At times a root position triad may be required, but never second or first inversion triad. Note the difference in sound potential in the final chords of this swipe:

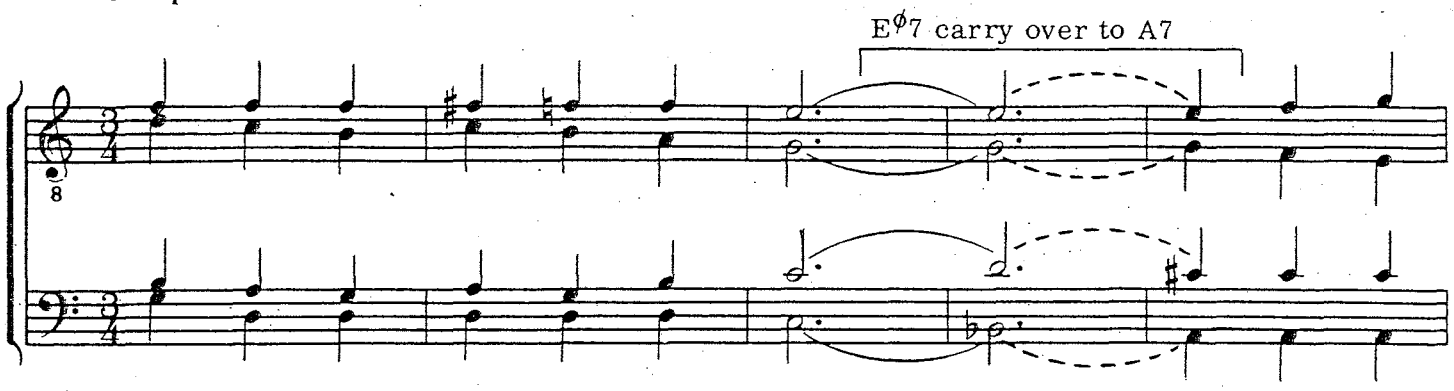
Example 21.



It is probably better not to end on a diminished seventh or half-diminished seventh chord, since these are more in the nature of passing harmonies. They present intonation problems for all but the most experienced singers.

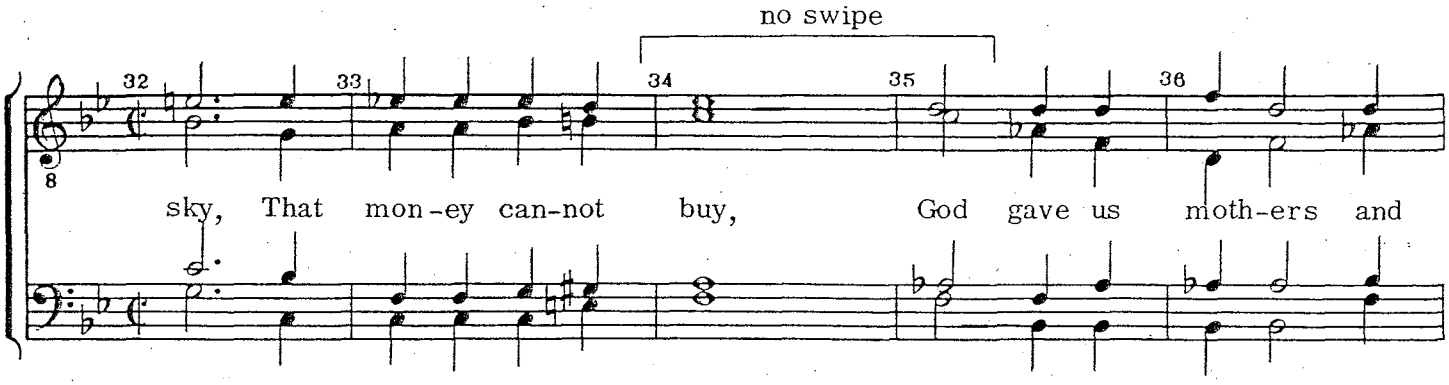
Occasionally the arranger (by use of a diminished or half-diminished chord) tries to indicate that the swipe should be carried into the next phrase without breathing:

Example 22.



Do remember also, that not every phrase needs to end with a swipe. Some phrase endings simply do not allow time for a swipe. In others the chord progression and emotional intensity may make a swipe superfluous and meaningless. Think twice before using a swipe—it may sound better without one:

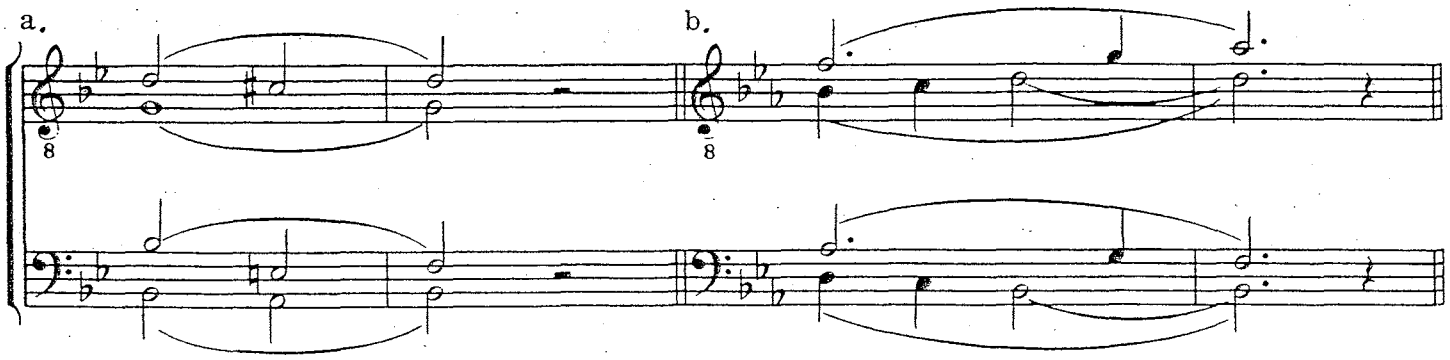
Example 23.

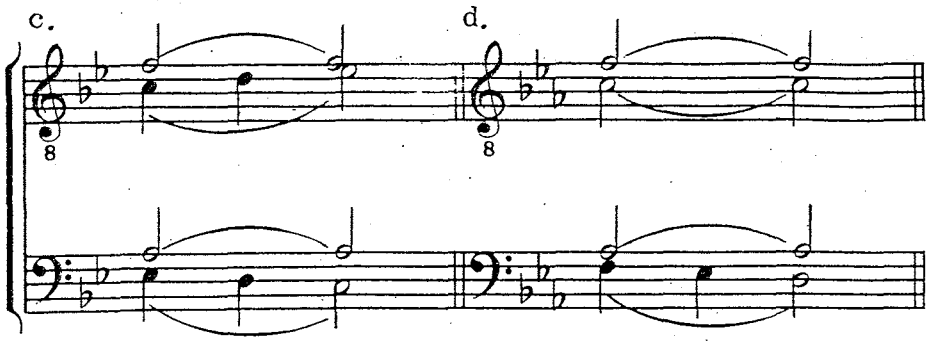


(from "I Wouldn't Trade The Silver In My Mother's Hair," copyright 1932 by Bourne Co., copyright renewed, arrangement copyright 1970, used by permission)

Do try to avoid constant repetition of some of the swipes that have become predictable. How many times have you listened to an arrangement of a song you have never heard before and anticipated one of the following?

Example 24.





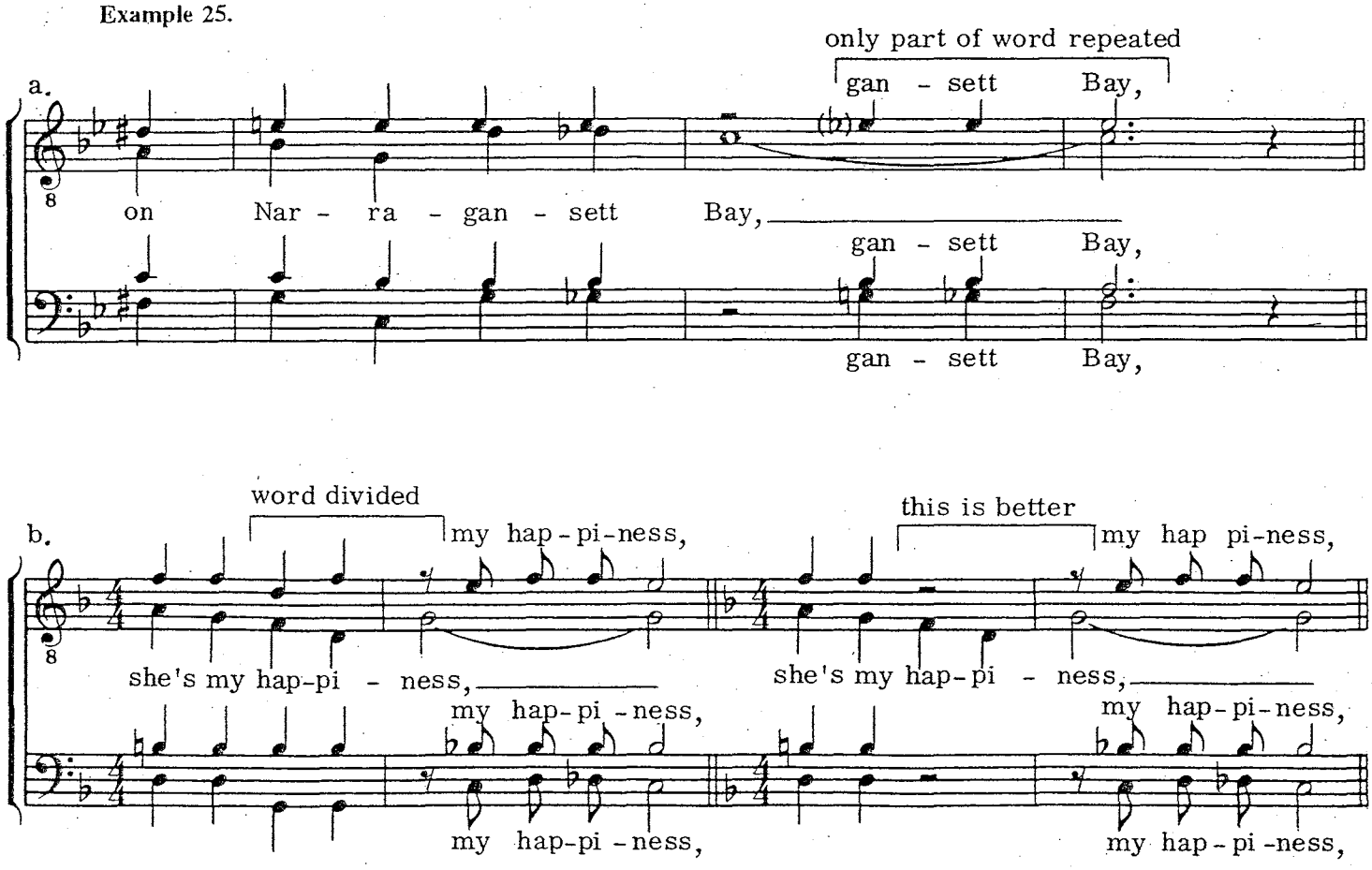
On the other hand, ***do*** remember that at certain times, and in certain songs, one of these, or a similar, time-tested swipe may be just what the music needs to set off the phrase most effectively. If so, use it!

Admittedly, it is difficult to be innovative with swipes. Probably all the ideas for innovative voicing and harmonic progressions within the barbershop style have already been discovered. After all these years of organized barbershopping (since 1938), it may be impossible to invent something new and *remain within the limitations of the style.* It may be better to try for the most tasteful use of swipes (and other devices) at just the right moment in the music.

Lyrics of swipes

A word or two concerning the *lyrics of swipes* is in order. A frequent practice is to repeat the word or words just preceding the swipe, using what is called an "echo swipe." If an echo swipe is to be used, it is certainly better not to repeat only part of a word, and also better not to divide a word. Note:

Example 25.



Once in a while, use a little echo with a rhyming lyric:

c.

un - der-neath the ap - ple tree, When I get to Geor-gia

(you wait 'n see)

In the following example, it is a bit clumsy to have all four voices sing the word "to" preceding the swipe and then the lead alone on "say."

Exmaple 26.

a.

isolated

ring - ing, they seemed to say:

ring - ing, they seemed to say:

ring - ing, they seemed to say:

It seems more artistic to give "to say" to the solo voice:

b.

a bit better

ring - ing, they seemed to say:

ring - ing, they seemed to say:

ring - ing, they seemed to say:

(from "Moonlight Bay," copyright 1912 by Warner Bros., Inc., copyright renewed, used by permission)

Concerning the lyrics of swipes, then:

Avoid using only parts of words.
Try to occasionally compose a rhyming swipe lyric.
Try to occasionally interpolate additional words in the swipe.
Try to avoid making the last ensemble word before a swipe something like "the," or "to," or "and," or "with," etc.

The swipe is an artistic device that is unique to the barbershop style of music. It should be treated with care and respect, and a certain amount of thought must be given to every swipe you write. *Swipes are only embellishments. The most important part of any arrangement will always be the melody and the words, that is, the song.*

Introductions, interludes and tags

Most of the art of arranging, whether it is barbershop music or some other style of music, does not involve much actual composition of musical material, but is instead really a matter of transcribing an arrangement from one medium to another. In barbershop arranging, an arrangement is transcribed from piano and voice to four voices. This is similar to the kind of transcription that an orchestrator makes when he arranges a piano piece for jazz band or symphony orchestra. There is little, if any, actual composition needed in preparing a basic barbershop arrangement.

Aside from creating an entire song, the only genuine composing that the arranger may find it necessary to do is in the creation of introductions, interludes and tags.

Introductions

The purpose of an introduction is to introduce the basic lyrical thought of the song which is to follow. It is worth considering whether every song *needs* an introduction. If the verse is to be sung, it may serve very well as the introduction to the chorus. The verse to "Put On Your Old Grey Bonnet" begins with the words:

"On the old farm house veranda, there sat Silas and Miranda . . . "

No additional material is needed to introduce the chorus of this song which begins:

"Put on your old grey bonnet . . . "

On the other hand, if the plan of the arrangement is chorus—verse—chorus, it may be very advantageous to use an introduction. Consider the chorus of "Take Your Girlie To The Movies."

"Take your girlie to the movies if you can't make love at home, . . . "

If the arrangement is to begin with the chorus, some kind of preparation may be desirable. How about:

"If you want to see your girlie happy and bright,
Take her to the movies tonight."

Every song presents a unique situation. If the opening words in the arrangement start by setting the scene and mood, no introduction would be necessary. An introduction in such a case would be superfluous. If the lyric begins with the assumption that the scene and mood are already set, an introduction would be helpful to set the appropriate scene and mood.

Some songs begin with harmonies which may be difficult to tune, because the tonal center is not firmly established in the music itself. Consider the verse to the song "Broken Hearted."

"Standing a-lone on the highway"
IImi7 V7 I

Problems in intonation could very well occur since the key is not established when the song begins on some chord other than I. Some kind of introduction is preferred here in order to establish the tonal center and provide a tonal reference for the singers.

Kinds of introductions

Introductions may be grouped according to the particular function they serve:

1. *Announcement type introductions.* General introductions which fit any song about the South, Dixieland, etc., or about boats, or almost any subject:

Example 1

a.

INTRO:

Tenor Lead

Way down south in Dix-ie land, that's where I be - long.

Baritone Bass

(from "Back In Dixie Again," copyright 1973 by Einar N. Pedersen, used by permission, Society stock no. 7525)

b.

INTRO:

Tenor Lead

Come on a - long, step right this way: The steam-er is sail - in' to - day. to - day. to - day. to - day.

Baritone Bass

(from "On The Old Dominion Line," copyright 1916 by Warner Bros., Inc., copyright renewed 1974, used by permission, Society stock no. 7089)

Specific song titles may be used in the introduction of those songs:

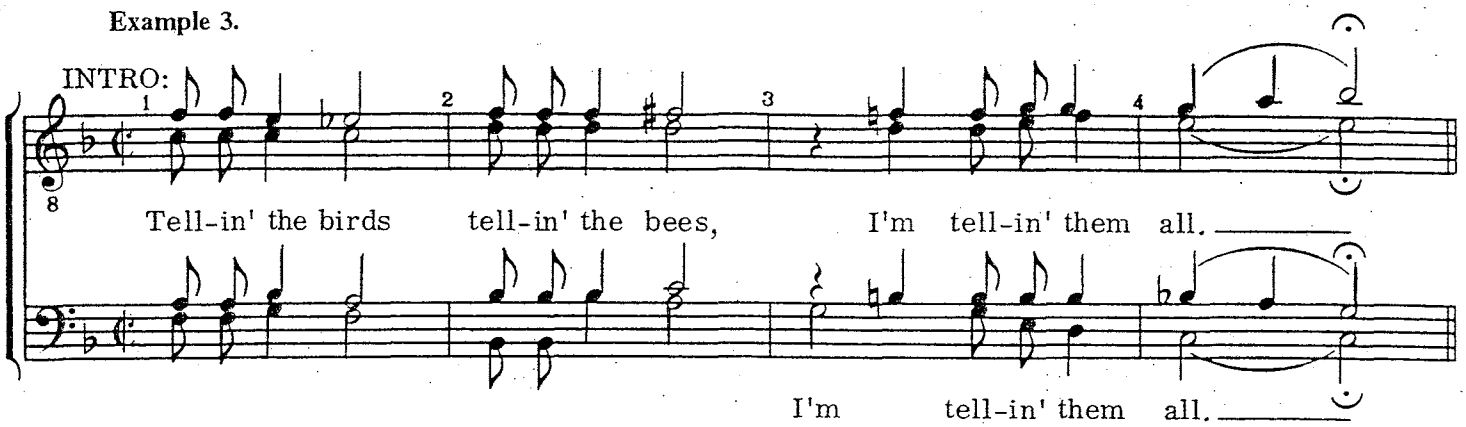
Example 2.

INTRO:

SON-NY BOY, SON-NY BOY, you mean all the world to me. (to me.)

Excerpts from the song itself may be used as material for an introduction:

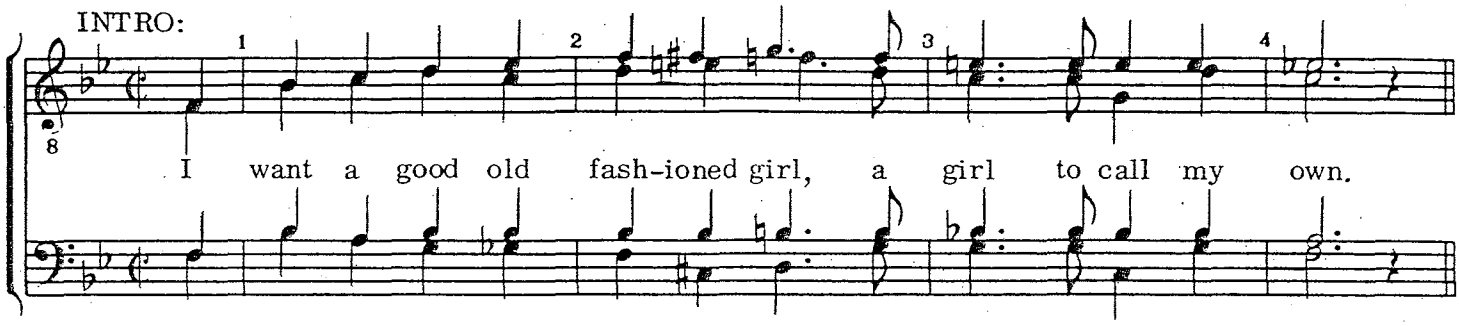
Example 3.



(from "How I Love You," copyright 1926 by Bourne Co., co[illegible] newed, arrangement copyright 1970, used by permission, So[illegible] stock no. 7070)

Disguising a well-known song may be the purpose of an introduction, so as not to give it away to the audience. This introduction sets up the *kind* of song it is:

Example 4.



(Possible introduction for a well-known song, such as "I Want A Girl")

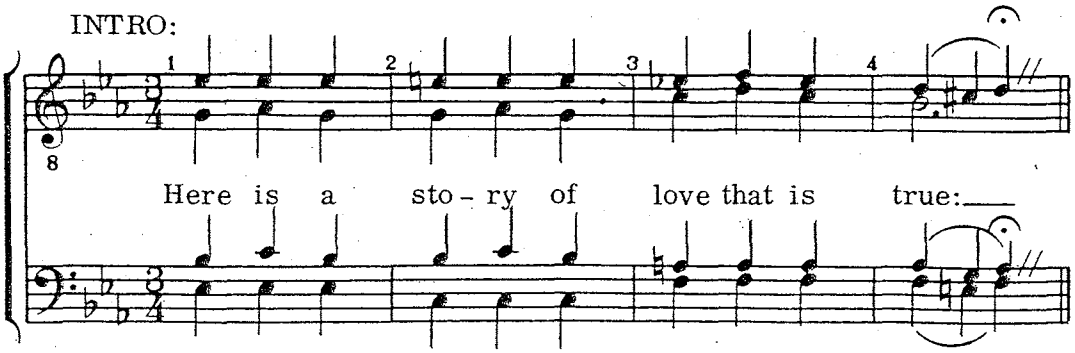
2. *Setting a mood or scene.* Establishing the mood of a tender ballad may require an introduction prior to the actual song lyric.
   Consider:

Verse: "Our little romance is through . . . "

This lyric might effectively be introduced by: "I'm so sad and lonely, here's the reason why:"

Here are some examples of mood-setting introductions, both ballad and up-tempo:

Example 5.



(from "I'm Tying The Leaves So They Won't Come Down," copyright 1924 by Larry Spier, Inc., copyright renewed 1952, arrangement copyright 1974, used by permission, Society stock no. 7088)

b.

INTRO:

Home-sick, heart-sick, I'm so all a - lone; Gee, I miss the folks at

VERSE:

home, sweet home. I won-der if they miss me now-a - days,

I won - der I

(from "On The-Way To Home Sweet Home," copyright 1915 by Broadway Music Corp, copyright renewed 1942, arrangement copyright 1975, used by permission, Society stock no. 7102)

c.

INTRO:

All dressed up fit to kill, Nine - ty cents and a dol - lar bill

REFRAIN

Step-pin' out to - night.

Look out world, 'cause I'm step-pin' out to - night. Give me my

Step-pin' out to - night.

Step-pin' out to - night.

(from "Vo-De-O-Do," Society stock no. 7517)

Remember though, that most verses do effectively set the scene and establish a mood, and therefore seldom demand an introduction.

The discussion up to this point has concerned the use of the introduction as related to a single song, in order to paint a better picture. There are other kinds of introductions, that set up a medley, announce a show theme, a signature song by a quartet, or just to let people know you're glad to be singing for them.

3. *Addressing the audience directly.*
   Hello-type introductions are the kind in which the performing unit addresses the audience in the first person, and say:

Example 6.

Hel - lo! Hel-lo! Hel - lo! to you Hel-lo to you and Hel-lo!

spe-cial-ly to you, We're ver - y glad that you came We're the

Introductory songs may be appropriate to welcome an audience and announce a show or theme:

Example 7.

a.

(Opening) And now it's show time, C'- mon let's go time, Hop-in' you're feel - in' just
(Closing) That's all for now time, We'll take a bow time,

(from "Barbershop Harmony Time," Society stock no. 7610)

b.

give me a girl,

Give me a girl, a girl to call my own, Give me a

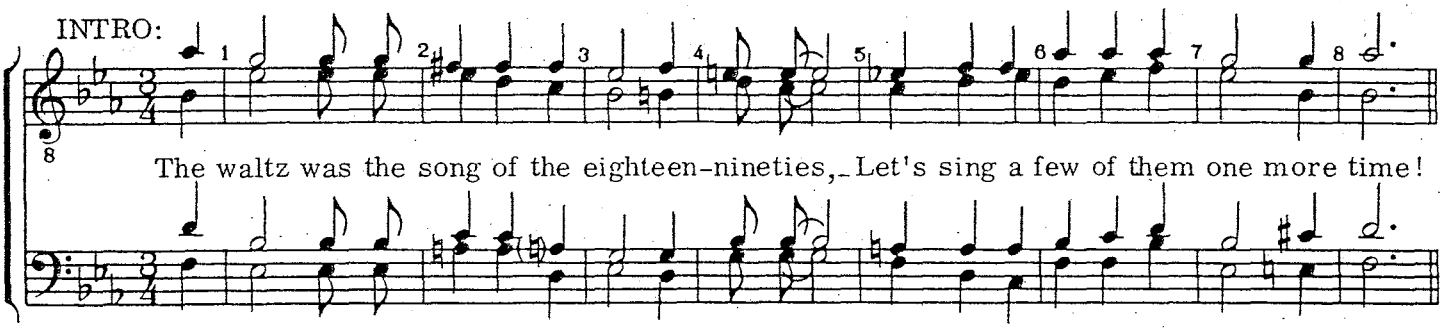
give me a girl,

give me a girl,

(from "Give Me A Girl," copyright 1976 by Joe Liles, used by permission, Society stock no. 7651)

4. *Medley introductions.*
A group of related songs needs some kind of introduction, probably short and to the point, that presents the thread of the idea behind the medley of songs. A line about the Gay '90s would suffice to introduce any group of songs of that era. "Girls, girls, I love them all" would serve well as the intro to a medley of songs with female names in the titles. Songs in a medley may be Irish, patriotic, Broadway-related, rivers, California, Dixie, circus, etc. The possibilities are endless. The introduction ought to set forth the idea holding the medley together.

Example 8.



(from "Nebulous Nineties Medley," Society stock no. 7614)

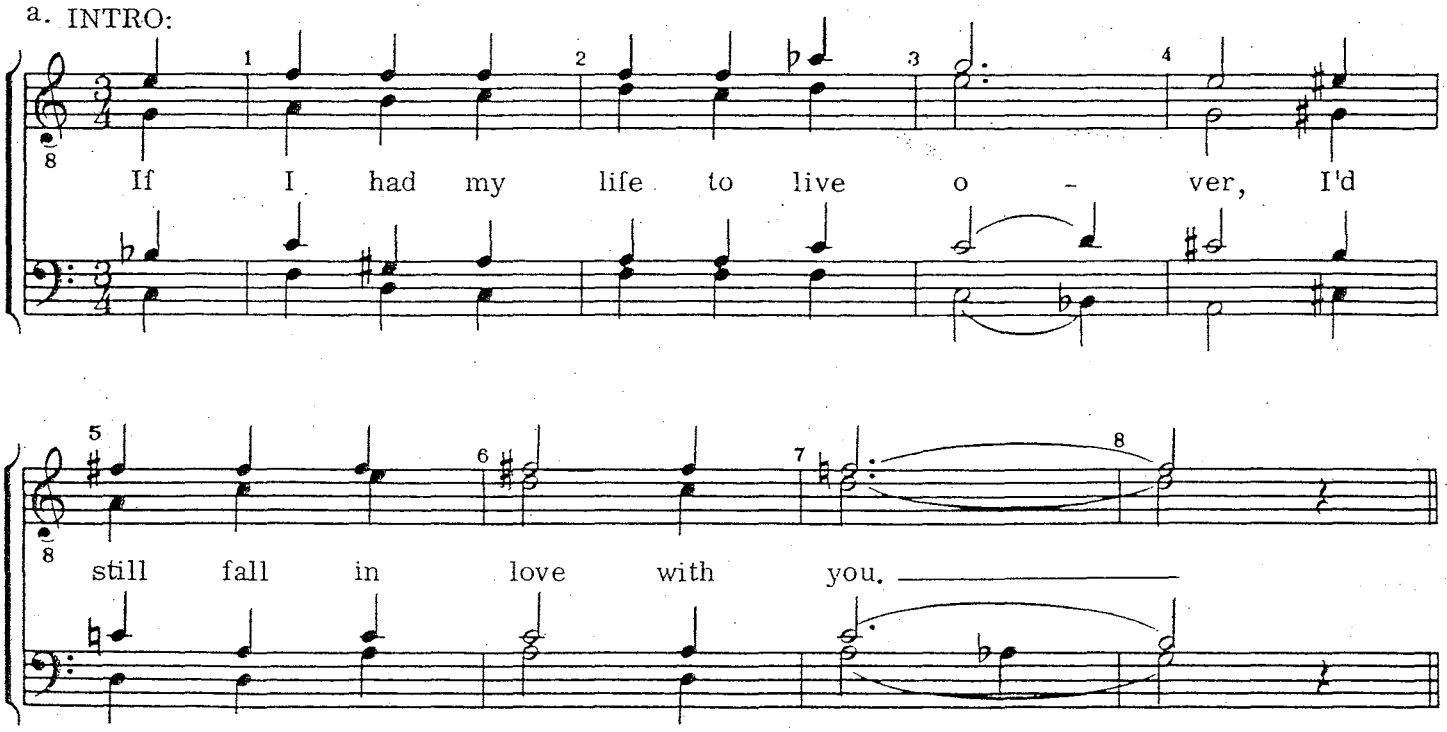
Lyric of the introduction

The short, announcement-style introduction consisting of a few words will not present any problems, but the scene or mood-setting type intro may require several measures of music and lyric. Eight measures is a good symmetrical number to work with; it provides the possibility for two short, evenly balanced phrases. The lyric and music may be taken from the last line of the chorus:

"If I had my live to life over,
I'd still fall in love with you."

The words could be set to a melody somewhat similar to the original, such as:

Example 9.



(from "If I Had My Life To Live Over," copyright 1967 from Henry Tobias, Moe Jaffe & Larry Vincent, all rights: General Music Publishing Co.Inc., used by permission)

The words could be set to an entirely new melody, composed by the arranger:

b.

INTRO:

If I had my life to live o - ver, I'd still fall in love with you.

(from "If I Had My Life To Live Over," copyright 1967 from Henry Tobias, Moe Jaffe & Larry Vincent, all rights: General Music Publishing Co., Inc., used by permission)

Perhaps the words of the second verse (which appear on the published piano-vocal sheet music) will provide some clues to a lyric idea for the intro:

Example 10.

INTRO:

Leaves of the au - tumn are fall - ing, But you were my friend to the end.

CHORUS:

Dad - dy, dear old

(from "Daddy, You've Been A Mother To Me," copyright 1920 by McCarthy & Fisher Inc., copyright renewed and assigned 1948 to Fred Fisher Music Co., Inc., used by permission)

If the last line of the chorus is so dramatic, or has a surprise twist, the arranger would not want to give the punch line away in the introduction. If there are no other lyric ideas in the song, or simply for reasons of his own, the arranger may prefer to invent an entirely new phrase to set up the song to follow. Here is an introduction to the Gus Kahn—Van Alstyne song, "Your Eyes Have Told Me So":

Example 11.

INTRO:

When I looked in your eyes and saw Heav - en,

That's when your eyes told me so.

Form of the introduction

The composer of the introduction must adhere to principles of good musical form regarding number of measures and principles of logical harmonic progression. Sing or play this introduction:

Example 12.

a. INTRO: CHORUS:

I hear old Dix - ie call - in' me, call - in' me:

Bm bm bm

In the above example, be sure to hold the word "me" in measure 5 for only one measure, as written. Do you have the feeling that this introduction is too long? Now try these:

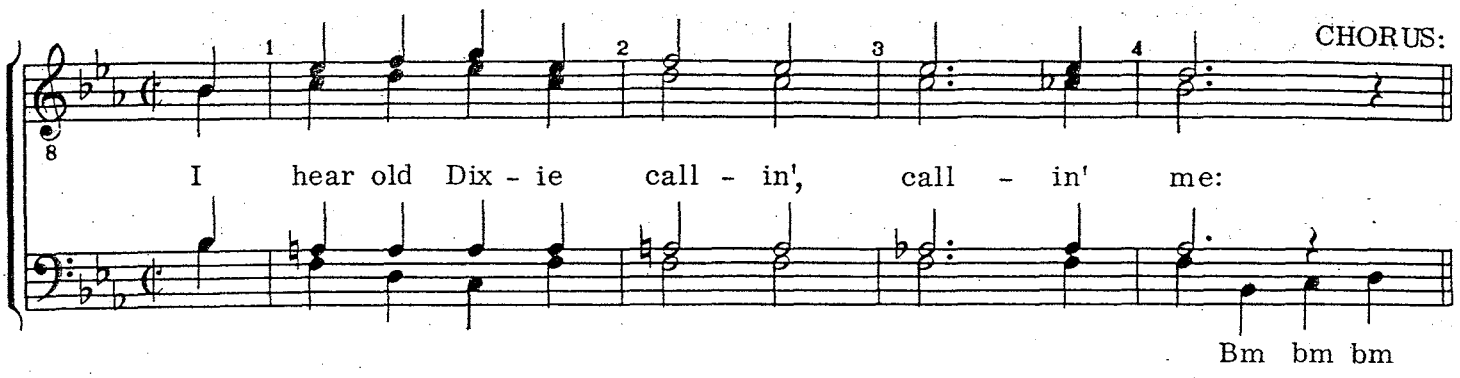
b. INTRO: CHORUS:

I hear old Dix - ie call - in' me:

Bm bm bm

c.

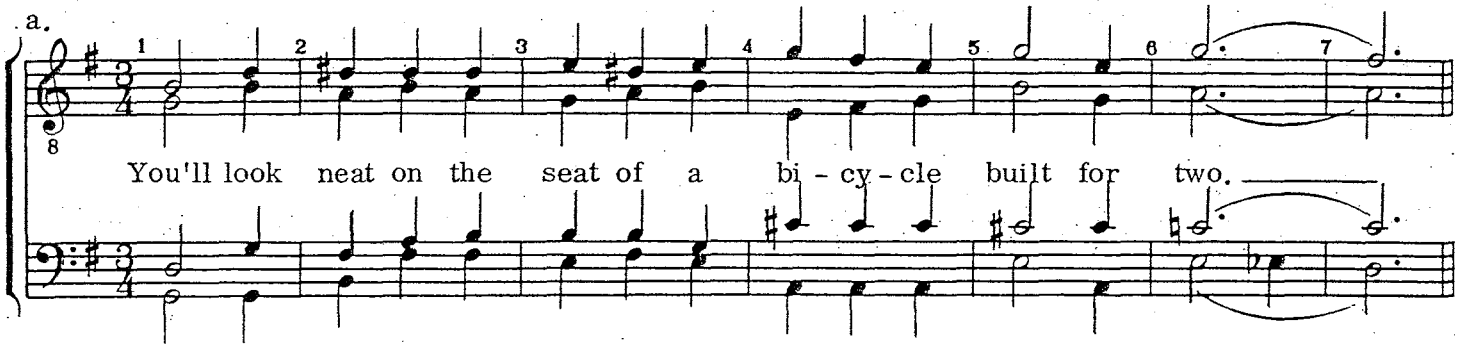
Intro:



Isn't that better? The musical phrase is evenly balanced and displays good form. Now try this one:

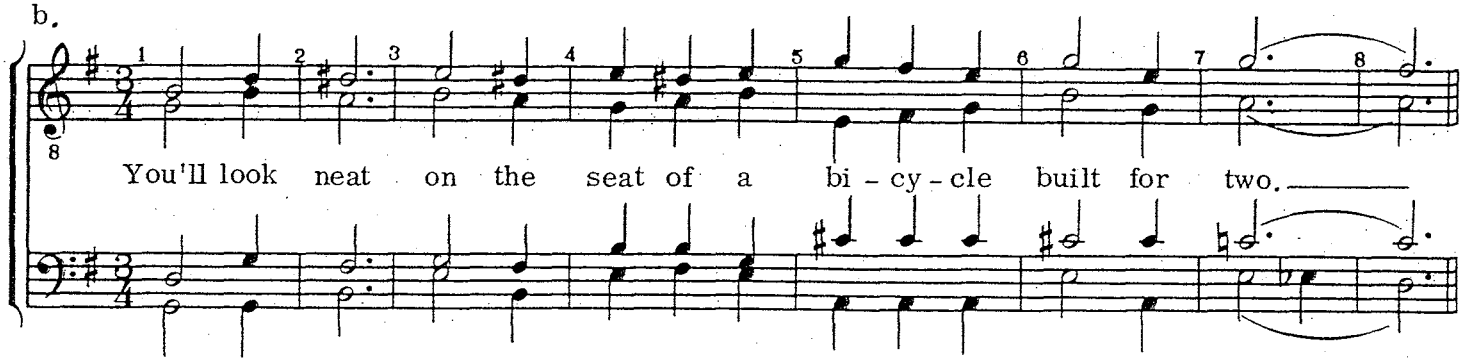
Example 13.

a.



Too short, isn't it? Can you determine exactly at what point something seems to be missing? Try this:

b.



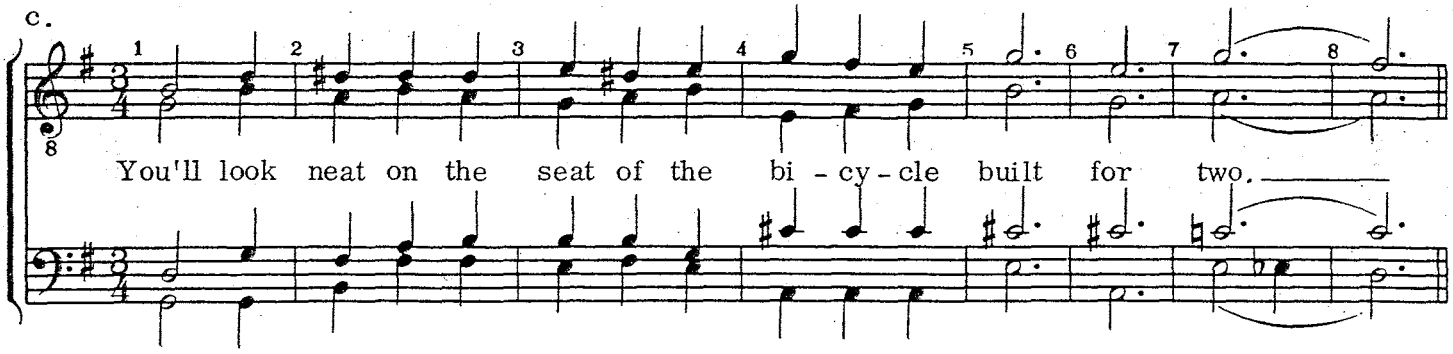
The symmetrical phrase of 4 or 8 measures length is much more aesthetically satisfying than one of 5 or 7 measures.

Those readers who have a well-developed sense of musical-formal balance will understand that:

1. In Example 12a, measure 4 is the extra measure. Compare with Example 12b.

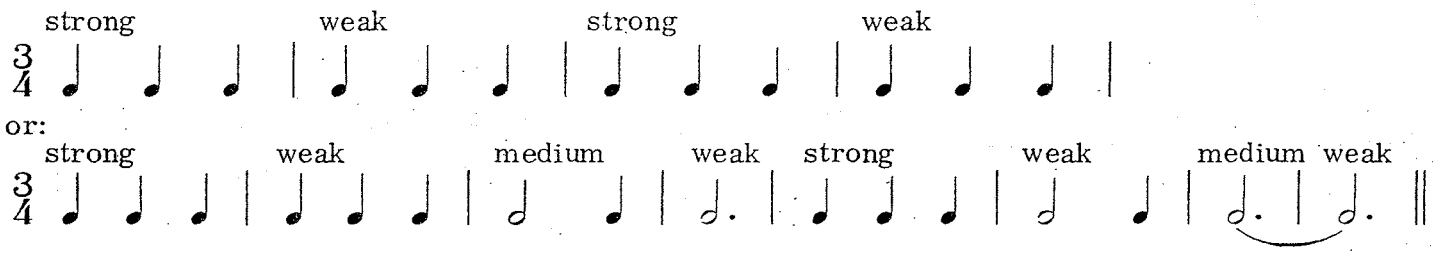
2. Example 12a may be corrected by omitting either measure 3 or measure 4. Note that some slight harmonic adjustments were made in Examples 12b and 12c.

3. In Example 13a, the metrically stressed syllables are "you'll" and "built," but while "you'll" is followed by four measures of music, "built" is followed by only three, hence the imbalance of the phrase. In Example 13b, the problem was solved by placing the second metric stress on the syllable "bi" and stretching the first three measures into four. It could have been solved this way, also:



But this solution seems less acceptable since the syllable "bi" takes the stress better than "built."

4. In most popular music, and classical music as well, metric stress comes in groups of measures, as:



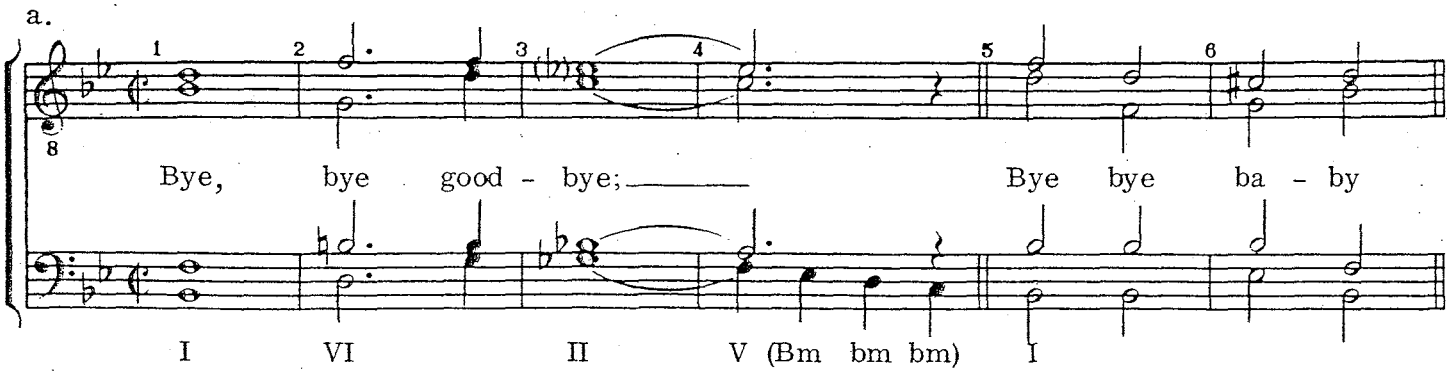
Dropping one measure of a group or adding an extra measure to the group upsets the balanced grouping of the measures and metric accents.

The form of all barbershop music is symmetrical. It is inherent in popular music of the last hundred years and has been a feature of almost all classical and art music for centuries.

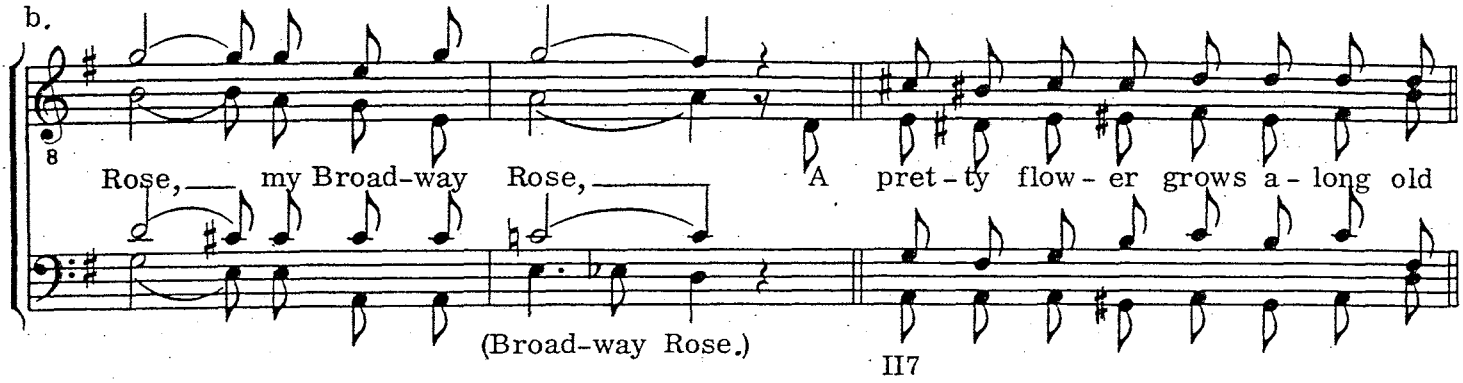
Harmonic consideration of the introduction

The harmonic plan of an introduction usually does not present any problems for the arranger. However, it is wise to give consideration to the music which is being introduced. If the song starts with tonic harmony (I), it may be preferable to end the introduction with a V7 chord:

Example 14.



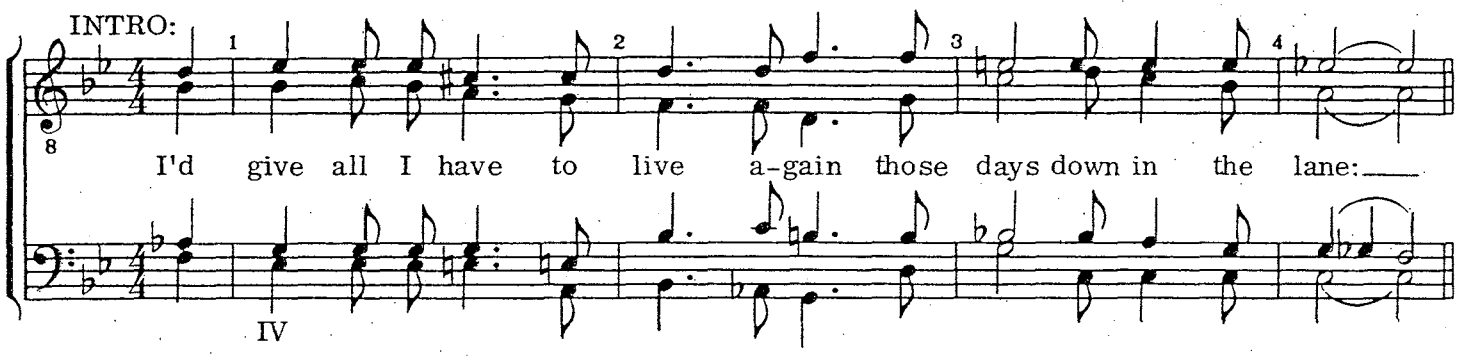
If the intro in Example 14a had ended on the tonic chord in measure 4, there would have been a feeling of completion in the introduction which would be inappropriate, besides resulting in too much tonic harmony in succession. An introduction ending on V7 will normally be effective even if the song starts with dominant harmony, or even on II7:



(from "Broadway Rose," copyright 1920 by Fred Fisher Inc., copyright renewed and assigned 1948 to Fred Fisher Music Co., Inc., used by permission)

It is not absolutely necessary that an introduction begin with tonic harmony. Many start with V7 and go to the tonic chord. An effective introduction might be created by starting on the IV harmony:

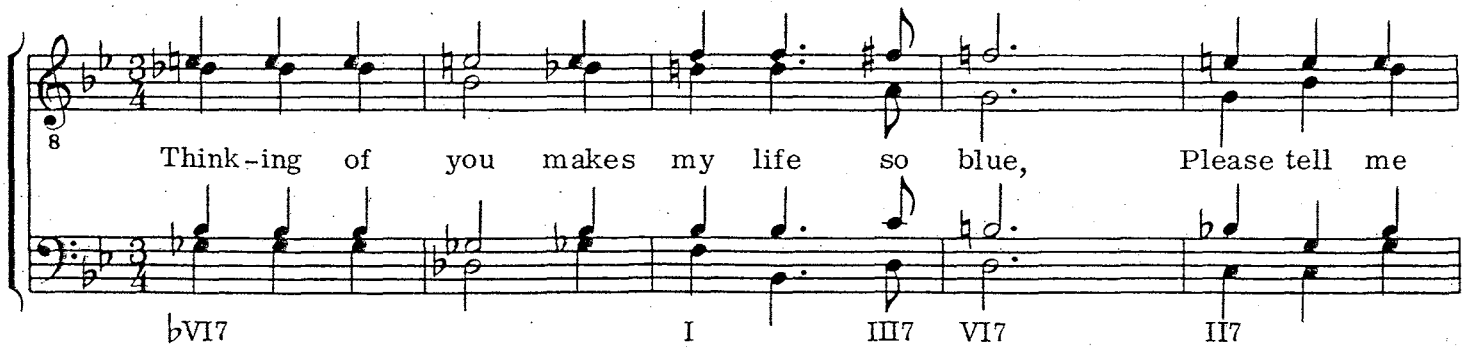
Example 15. *(See also Example 9a)*



(from "Down In The Lane," Society stock no. 8069)

Starting with chords other than I, V7, or IV could, however, present major difficulties for all but the most capable performers. Consider:

Example 16.



Without the tonic having been previously established, the ♭VI7 chord will tend to sound like V7, and could lead to major difficulty in tuning the tonic chord on "my," and in establishing the tonal center of B♭.

Introductions should employ strong barbershop seventh chords, and probably few diminished seventh chords. An overabundance of diminished seventh chords will not serve to establish a firm tonal center. Compare these two examples.

Example 17.

a.

Down south in Dix - ie land, That's

where I want to be.

b.

Down south in Dix - ie land, That's

where I want to be.

Note in Example 17b that the diminished seventh chords are placed in rhythmically unaccented positions in the measure, whereas in Example 17a, they receive too much rhythmic and metric stress.

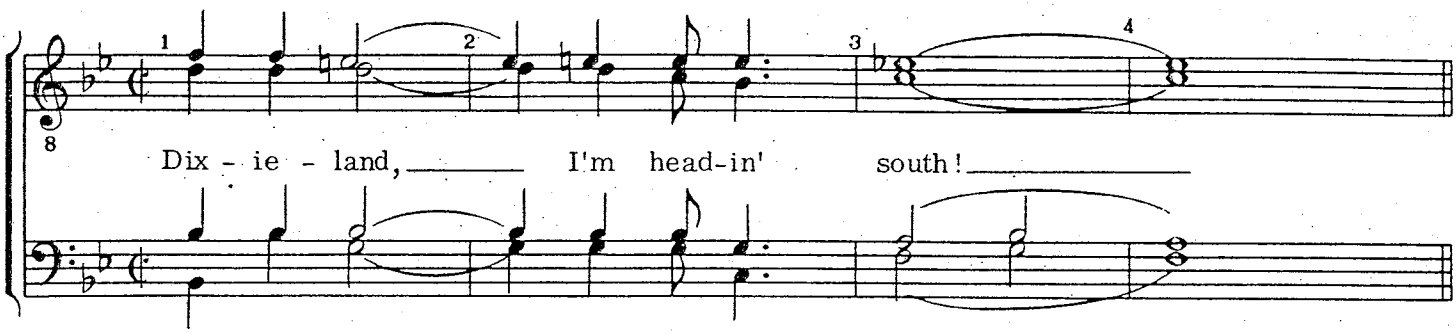
The introduction should establish the tonal center firmly, and lead into the song with a good, logical harmonic progression.

Melodic consideration of the introduction

If the introduction is more than a few measures in length, and especially if a complete eight-measure phrase is involved, it is musically preferable if the melody of the introduction has shape, rhythmic force, and exhibits careful attention to other factors of good melodic structure, rather than consist merely of a succession of chords.

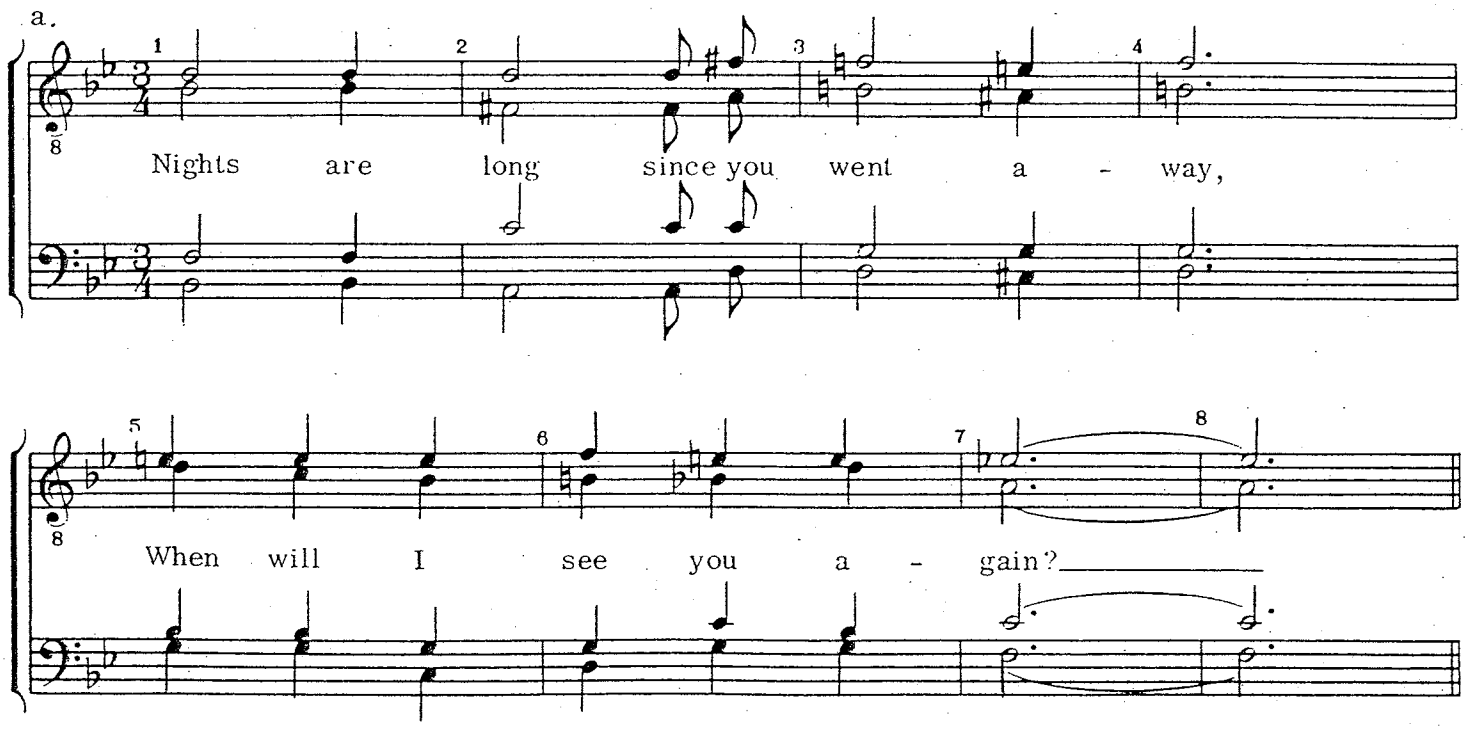
In the announcement-type introduction, the melody will be quite short and need consist only of a repeated note and very slight melodic movement:

Example 18.



Consider this eight-measure introduction to a well-known ballad:

Example 19.



In the example above, the lead will be unable to convey any real feeling to set the mood, since his part is very poor melodically; it consists in great part of chromatic harmony notes. There is little interesting melodic movement. Now consider the following revision, accomplished by revoicing the chords and creating a better melody for the lead:

b.

Nights are long since you went a - way,

When will I see you a - gain?

Often the arranger creates an introduction which could be improved without changing a note:

Example 20.

a.

Dream - ing and dream - ing and dream - ing of you:

Dream - ing and dream - ing and dream - ing of you:

Long introductions will be more successful and more easily written if the composer plans the harmonic progression and then creates a singable melody for the lead to sing. *(The reader should understand that Example 21 is only the bare bones of a harmonic plan. It may, and probably will be, amplified with passing harmonies, neighboring chords, and the like. This plan shows only the general direction in which the harmony will move.)*

Example 21.

a.

IV C Maj | ♭VI7 E♭7 | I G Maj | VI7 E7 | II7 A7 | V7 D7

A melody is constructed to fit the harmonic plan:

b.

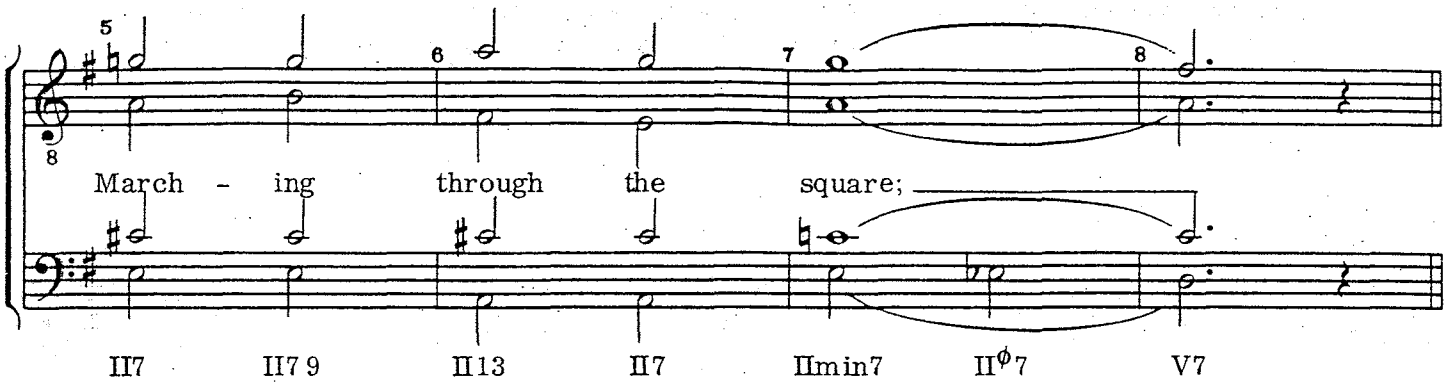
Lis - ten to the trum - pets and trom - bones play - ing,
IV ♭VI7 I VI7

March - ing through the square;
II7 V7

Then it is harmonized as any other part of the song would be harmonized:

c.

G: Lis - ten to the trum - pets and trom - bones play - ing,
IV ♭VI7 I III$^{\phi}$7 VI 13 VI7



Now the introduction has melodic continuity, a carefully-constructed harmonic plan. The lead can perform his function of leading the quartet or chorus, and a more expressive performance will result. The introduction serves its purpose of setting the scene and mood.

Interludes

Sometimes the arranger may be faced with one of the following dilemmas:

1. A need to connect two songs of a medley with 8 or 16 measures of material with new text and melody to make the relationship between the songs clearer.

2. A need to add time (length) to an arrangement without repeating previously-heard material.

3. A need to present contrasting material in the arrangement, but not to create a medley.

4. A need to change the mood, tempos, etc. from one part of the arrangement to another.

Needs of these kinds may often be solved by the composition of a relatively short fragment of music and lyric called an *interlude*. Some hypothetical examples:

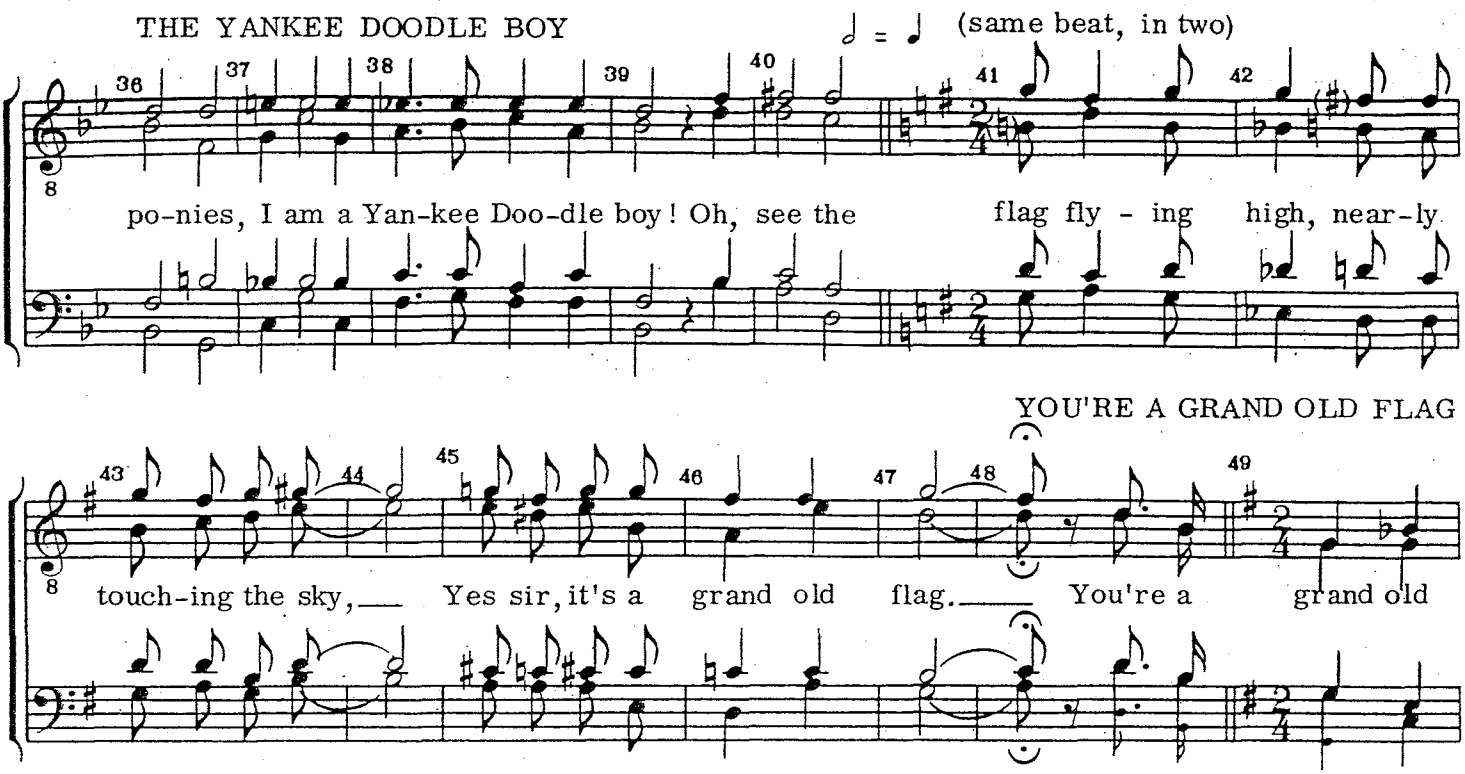
An arrangement to consist of:
- 32 measure chorus of song 1
- interlude—8 or 16 measures
- final 16 measure of chorus of song 1

A medley to consist of:
- 32 measure chorus of song 1
- interlude—8 or 16 measures
- 32 measure chorus of song 2
- tag

Such interludes give the creative arranger an opportunity to demonstrate his compositional talents to the utmost. An interlude may incorporate a change of key; its lyric may be an expansion of some idea previously heard in the arrangement; its contrasting nature may make the return of previously heard material all the more exciting.

Suppose, for example, that the arranger wants to make a medley of "The Yankee Doodle Boy" and "You're A Grand Old Flag," a very obvious choice of songs by George M. Cohan. An interlude might be desirable to bridge between songs, and to change key for the second song. This would accomplish the purpose:

Example 22.



(from "George M. Cohan Medley," copyright 1970 and 1975 by George M. Cohan Music Publ., used by permission, Society stock no. 7639)

The melodic, rhythmic, and harmonic structure of interludes follows the same basic principles used in writing introduction and tags: good melodic lines, logical harmonic progressions, good phrase structure and form. Those arranger-composers possessing a creative flair and full understanding of the principles of musical composition are able to add a new dimension to the art of barbershop music.

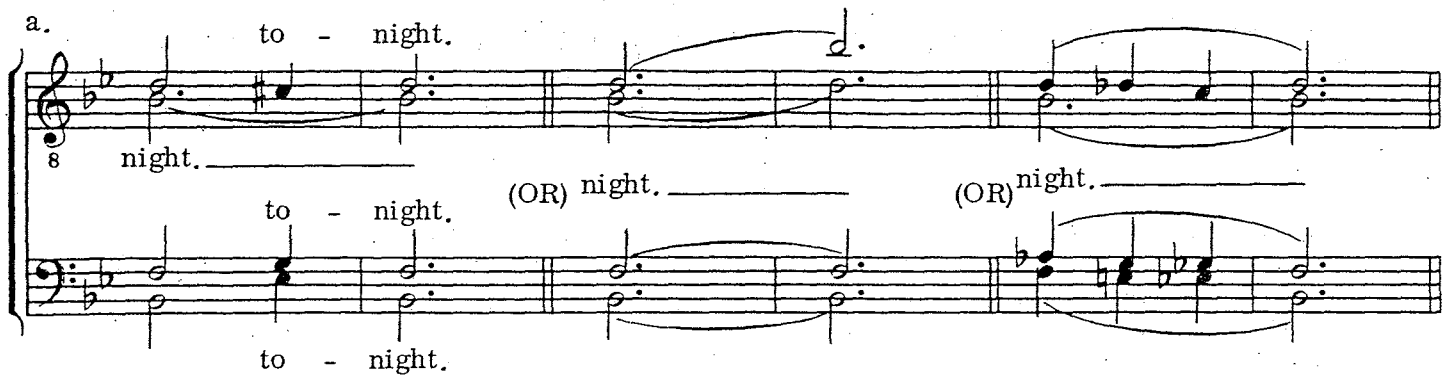
Tags

The tradition of barbershop music almost demands that every arrangement end with a tag. Barbershoppers love to sing tags, even if they never sing the songs associated with the tags. Indeed, some tags have been composed for non-existent songs. Performers, searching for the big finish, sometimes pour their last ounce of strength and emotion into the execution of a tag, straining voices in order to leave a favorable impression on their listeners. The tag is often the most poorly executed part of an arrangement. Just as often, it is the most poorly *written* part of the arrangement.

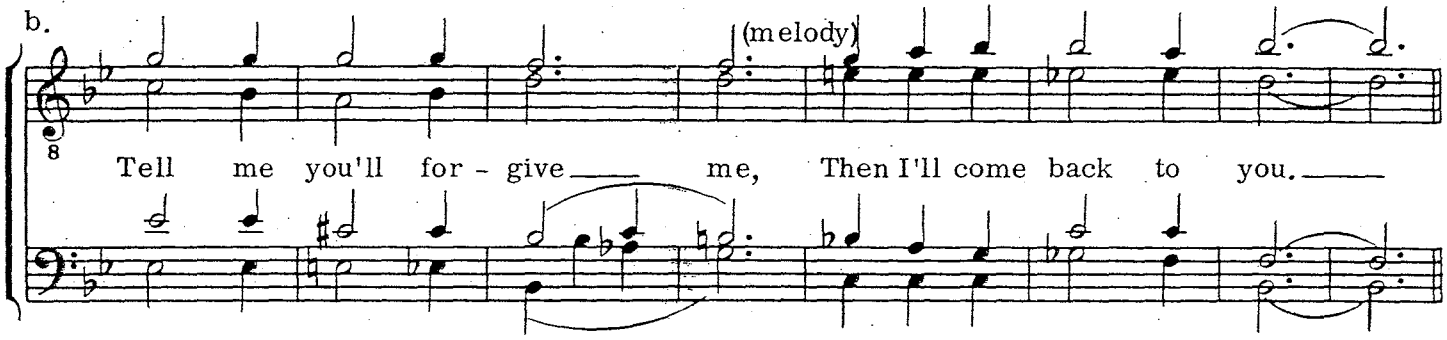
As with introductions, tags are composed by the arranger. Composers of songs almost never write tags—arrangers do.

At earlier times in the history of barbershop music a simple echo, or change of voicing, was sufficient to end an arrangement:

Example 23

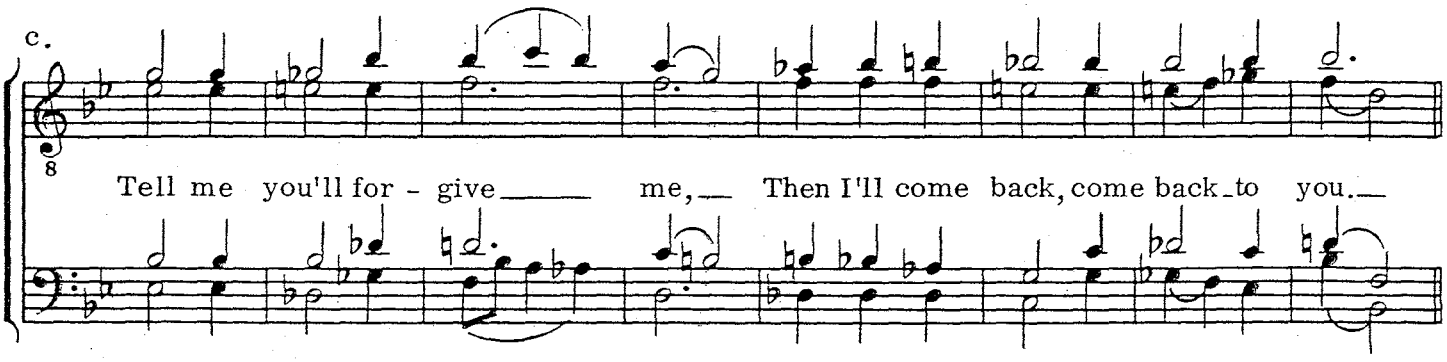


With the passage of time, the practice arose to repeat the last line of the song, sometimes with a high baritone, allowing the tenor to soar effortlessly (we hope) to the final tonic note:



(from "Tell Me You'll Forgive Me," copyright 1923 by Forster Music Publ., Inc., used by permission)

Nowadays, tags are freely composed, often with words and melody newly created, sometimes sharing a lyrical thought with the introduction or verse, but all too often *over-arranged* to the point of absurdity:



(from "Tell Me You'll Forgive Me," copyright 1923 by Forster Music Publ., Inc., used by permission)

Let us examine tags to discover if there is a logical approach to them.

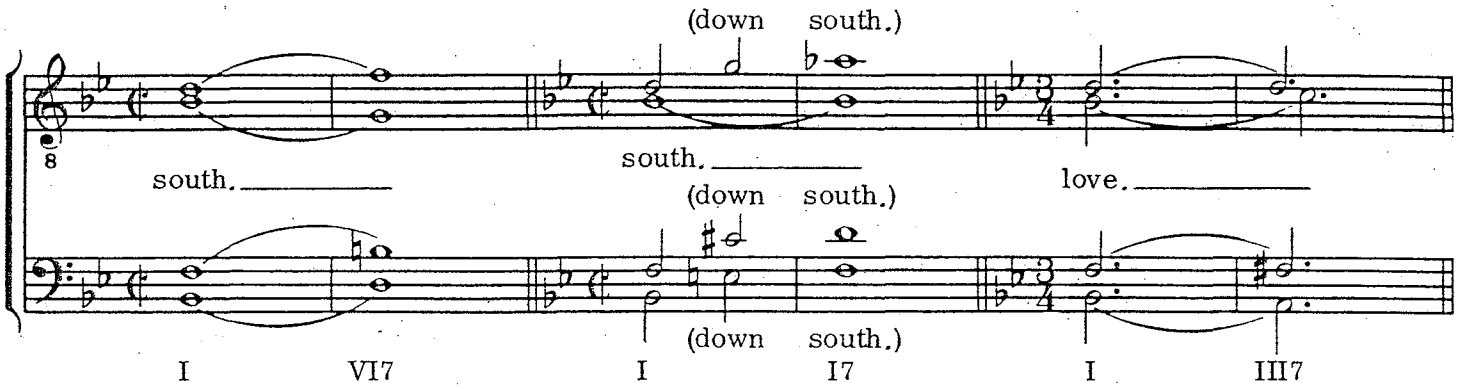
Purposes of tags

A tag is the summation and effective *extension* of the song. In a few measures, the lyrical and emotional message is repeated and impressed on the mind of the listener. A tag is an exclamation point; it is the orator's "Let me say once more . . . ;" a postscript; an epilogue. It should reinforce the climactic message of the lyric.

Approach to the tag

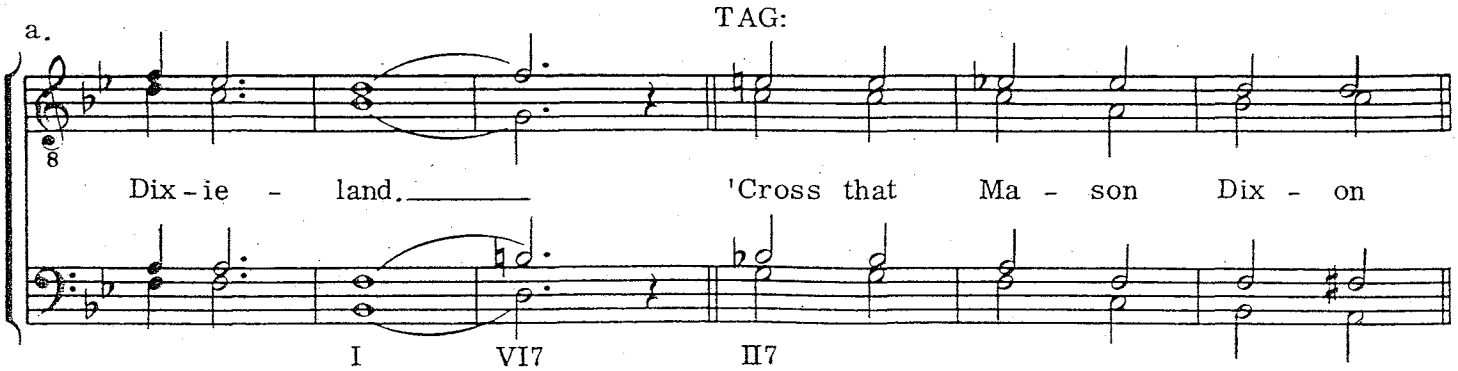
All barbershop songs, and indeed, most songs in any style, make their final cadence on the tonic (I) chord. Tags seldom, if ever, begin on tonic harmony. Most frequently they begin on IV, or some form of II, such as II7. Tags starting on some form of VI are less common. Holding the tonic chord until it is time for the tag to begin is unsatisfying to most singers. There is a strong desire to fill the space with a swipe, in preparation for the tag. Some common swipe patterns are:

Example 24.



VI7 leads well into a tag beginning on some form of II. I7 leads to a tag beginning on IV. III7 leads well to VI or IV. Note the following final cadences and tag beginnings:

Example 25.



b.

TAG:

night in Dix-ie - land. 'Cross that Ma - son Dix - on

I I7 IV

c.

TAG:

Dix - ie - land. 'Cross that Ma - son Dix - on line

I III7 IV

d.

TAG:

Dix - ie - land. 'Cross that Ma - son Dix - on line

I III7 VImin

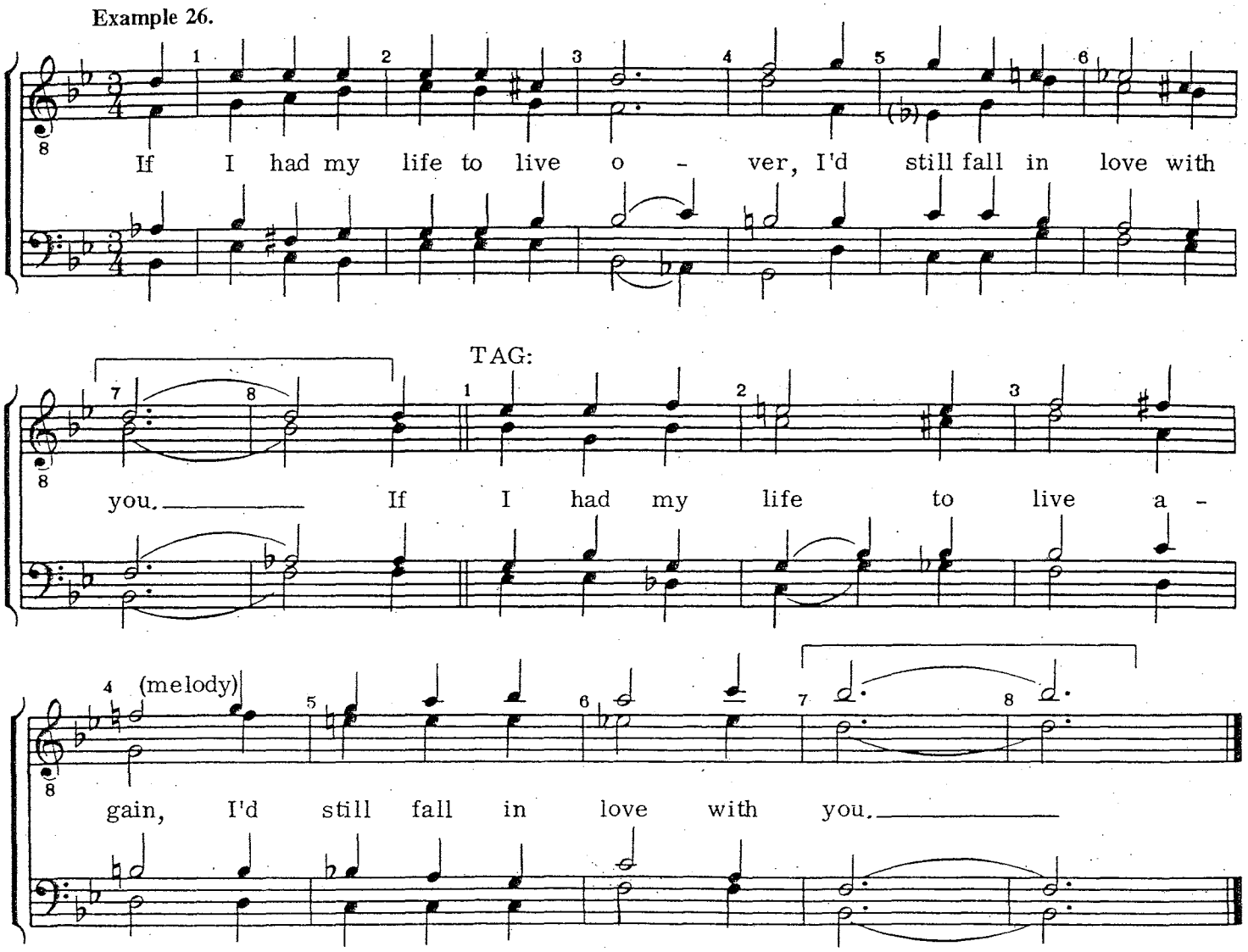
Form in the tag

The arranger must consider the aspects of good musical form in the tag, just as in the intro and interlude. It's particularly important that it feels right as far as the listener's (and performer's) inner sense of *symmetry* is concerned.

An analysis of barbershop arrangements published in the last five years will reveal good tags of 2, 4, 6, 8, 10, 12, 14, and 16 measures. (While we see some appropriate two-measure tags—really extensions—the sixteen measure tag is a rarity.) But note that tags should work out naturally in multiples of two—never 3, 5, 7, 9, etc! And showing an added measure at the end of the music just to get an even number won't make the tag sound any less out of kilter. It has to satisfy that balance in time—which it will, if properly written.

However, an analysis of published arrangements also reveals that the more satisfying tags have *structural characteristics* of the song itself. In other words, if the phrases of the song are four-measure phrases, a four-measure tag seems consistently satisfying. If the song phrases are eight measures in length, an eight-measure tag often seems best. Further, it is more effective to place the cadence of the tag similar to those in the song. That is, if a song has eight-measure phrases and cadences on the seventh measure of each phrase, the tag should also cadence on the seventh measure:

Example 26.

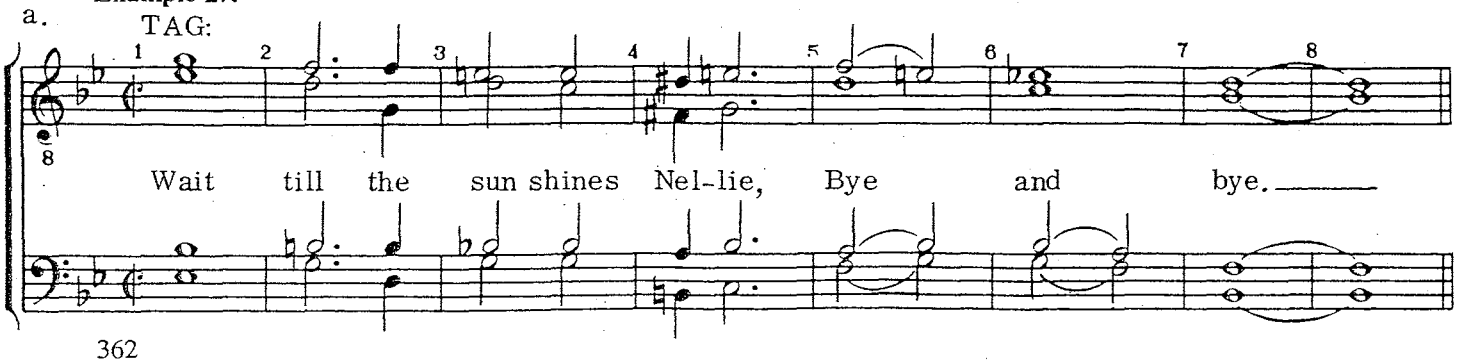


(from "If I Had My Life To Live Over," copyright 1967 by Henry Tobias, Moe Jaffe & Larry Vincent, all rights, General Music Publ. Co., Inc. used by permission)

Comments in a previous chapter on augmentation of phrases are true for tag phrases. *(See "Form and the Barbershop Arrangement.")* For instance:

Example 27.

a.



Note how this eight-measure tag is expanded to twelve measures by judicious augmentation of measures 5-6 and 7-8:

b. TAG:

Wait till the sun shines Nel - lie, Bye

and bye, and bye and bye.

Harmonic progression in the tag

A collection of chords with little or no horizontal or progressive relationship among them will probably be artistically unsatisfactory to the aware listener. The singers may find the tag difficult to tune and sing well. Such a tag may wander too far from the tonal center:

Example 28.

TAG:

girl. Sad and lone-ly now am I, since you said good - by!

This tag abounds in cross-relations and harmonic non sequiturs. It does not proceed inevitably to the final tonic chord. It seems as if the arranger had simply used up his arsenal of chords and decided to call a halt on the syllable "-by." There is no melody for the singers to tune to. Creators of barbershop music should be able to do better.

As with introductions, a tag should have a strong melodic focal point. The melody may remain in the lead throughout, or be transferred to another voice. In either case a detectable melody, constructed with regard for the rise and fall of the musical line, and proper placement of cadence, is desirable. Note these two examples of tag melodies:

Example 29.

a.

TAG:

-line. It's quar-ter to e - lev - en, we'll soon be in heav-en,

Head - in' back to Car - o - line.

b.

TAG:

It's quar- ter to e - lev - en, we'll soon be in heav-en,

Head - in' back to Car - o - line.

Example 29a may be comfortably sung by the lead, while Example 29b requires the tenor singer to take over the melody at some point. With care and respect for the melodic line, either will result in a satisfying tag:

c.

TAG:

It's quar- ter to e - lev - en, we'll soon be in heav - en,

gliss

Head - in' back to Car - o - line.

d.

TAG: (melody)

It's quar - ter to e - lev - en, we'll soon be in heav - en,

Head - in' back to Car - o - line.

In actual practice, the arranger probably creates melody and harmony simultaneously, taking care that the two complement each other and that each by itself is musically and artistically valid.

The same kind of harmonic motion that is favored in barbershop songs—progressions utilizing Circle of Fifth movement—is preferred in tags. *(A full discussion of barbershop harmony may be found in the* Theory of Barbershop Harmony.)

Also important is the relationship of the chords in succession to the metrical accents of the tag phrase(s). Strong harmony changes, such as VI to II, or II to V, should be placed on the more strongly accented pulses in order to achieve artistic joining together of meter and harmony. Compare these two examples and decide which is the better:

Example 30.

a.

TAG:

1 2 3

I've got my pol - ka dot tie and I'm bust - in' with

4 5 6 7 8

joy, 'Cause I'm step - pin' with my hon - ey to - night!

b. TAG:

I've got my pol - ka dot tie and I'm bust - in' with

joy 'Cause I'm step - pin' with my hon - ey to - night!

If you like (a), read the chapter on "Harmonic Rhythm" again!

Harmonic development of the tag

Starting with a strong, straightforward harmonic progression, the arranger may develop the harmony to any complexity he desires, provided he does not weaken the solid harmonic foundation of the tag. An eight-measure tag starting on the IV chord may have this basic harmonic construction:

Example 31.

a. TAG:

IV emb. $^{o}7$ I VI7

II7 V7 I

This progression is designed to fit a song in which the cadences occur in measure 7 of the various phrases.

The regularity of harmonic change may be altered by tying some harmonies over the bar line, but without altering the placement of the final cadence:

b.

IV emb.°7 I VI7

II7 V7 I

Please remember that II, VI, and IV, and other Roman numeral symbols refer to many kinds of chords whose root is designated by that Roman numeral. Therefore we could have this:

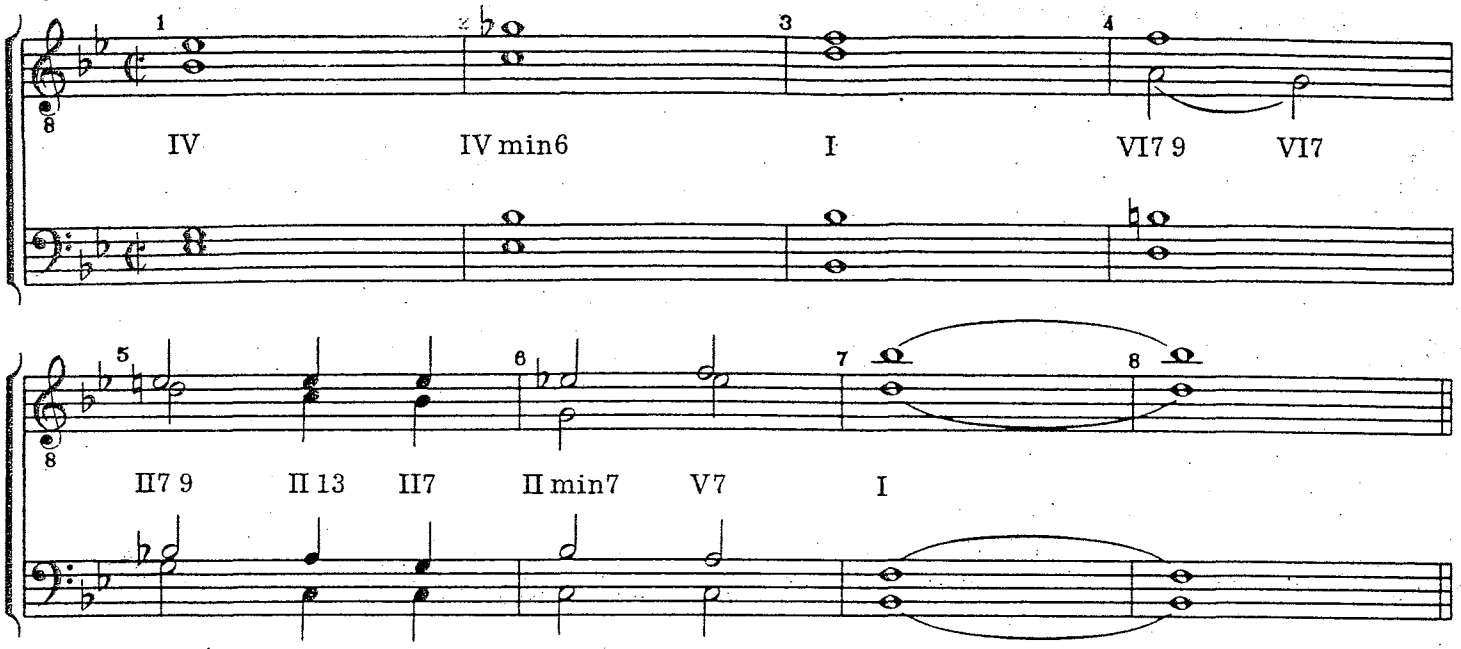
c.

IV emb.°7 IV min6 I I7 VI7

II min II°7 V7 I

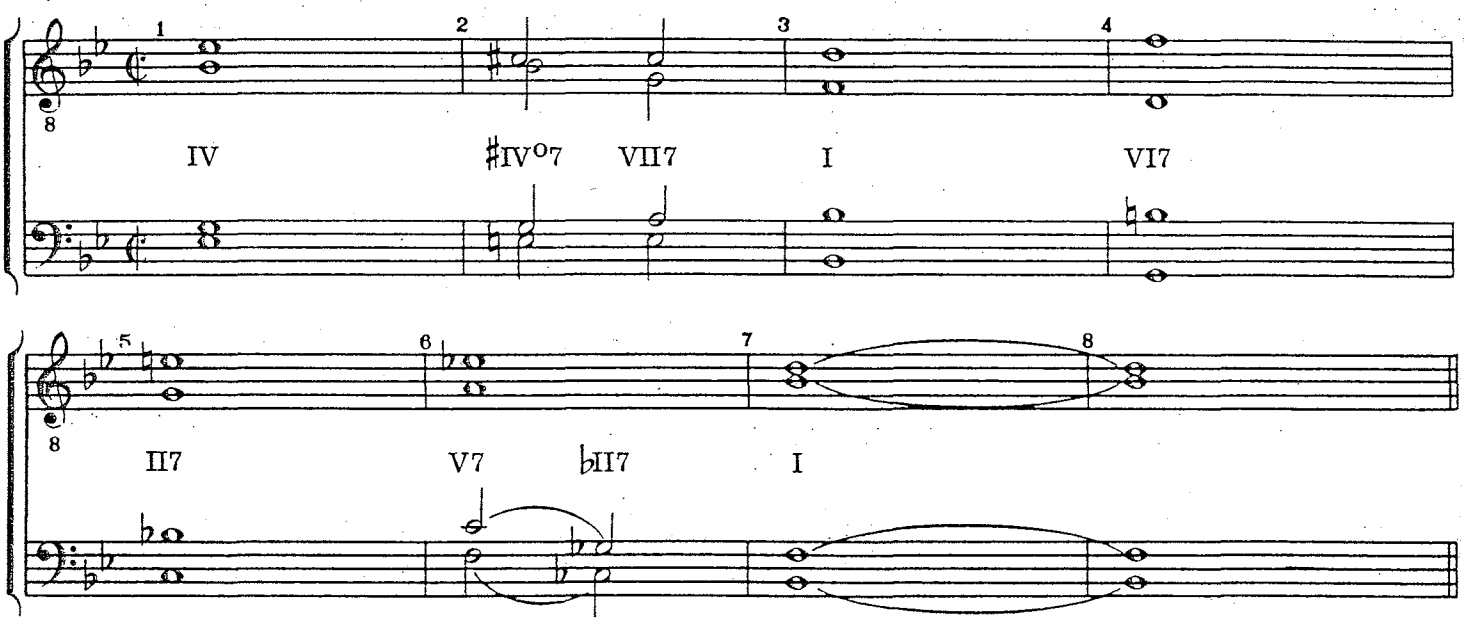
or this:

d.



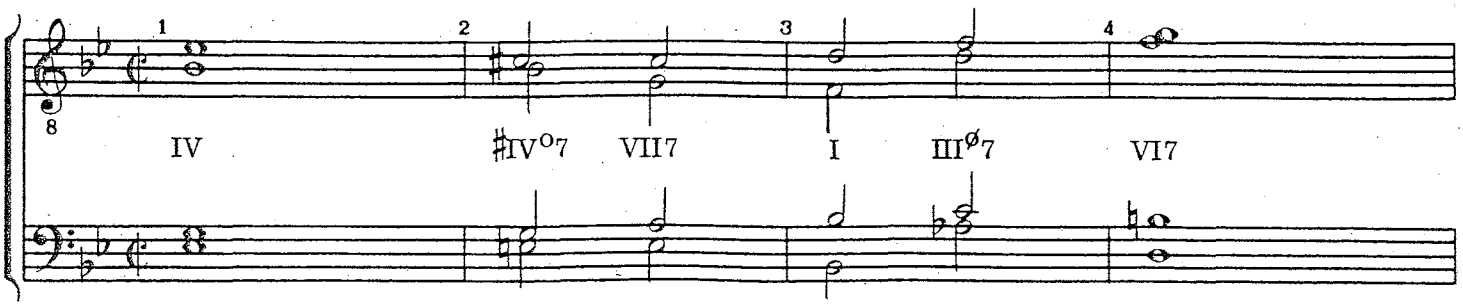
Various chord substitutions may be made:

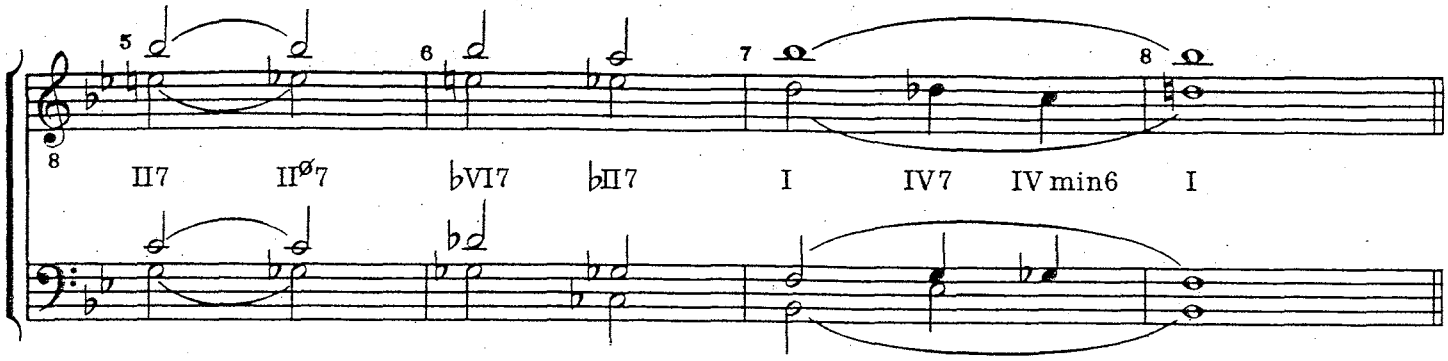
e.



If desired, some decorative additions to the basic progression may be employed:

f.





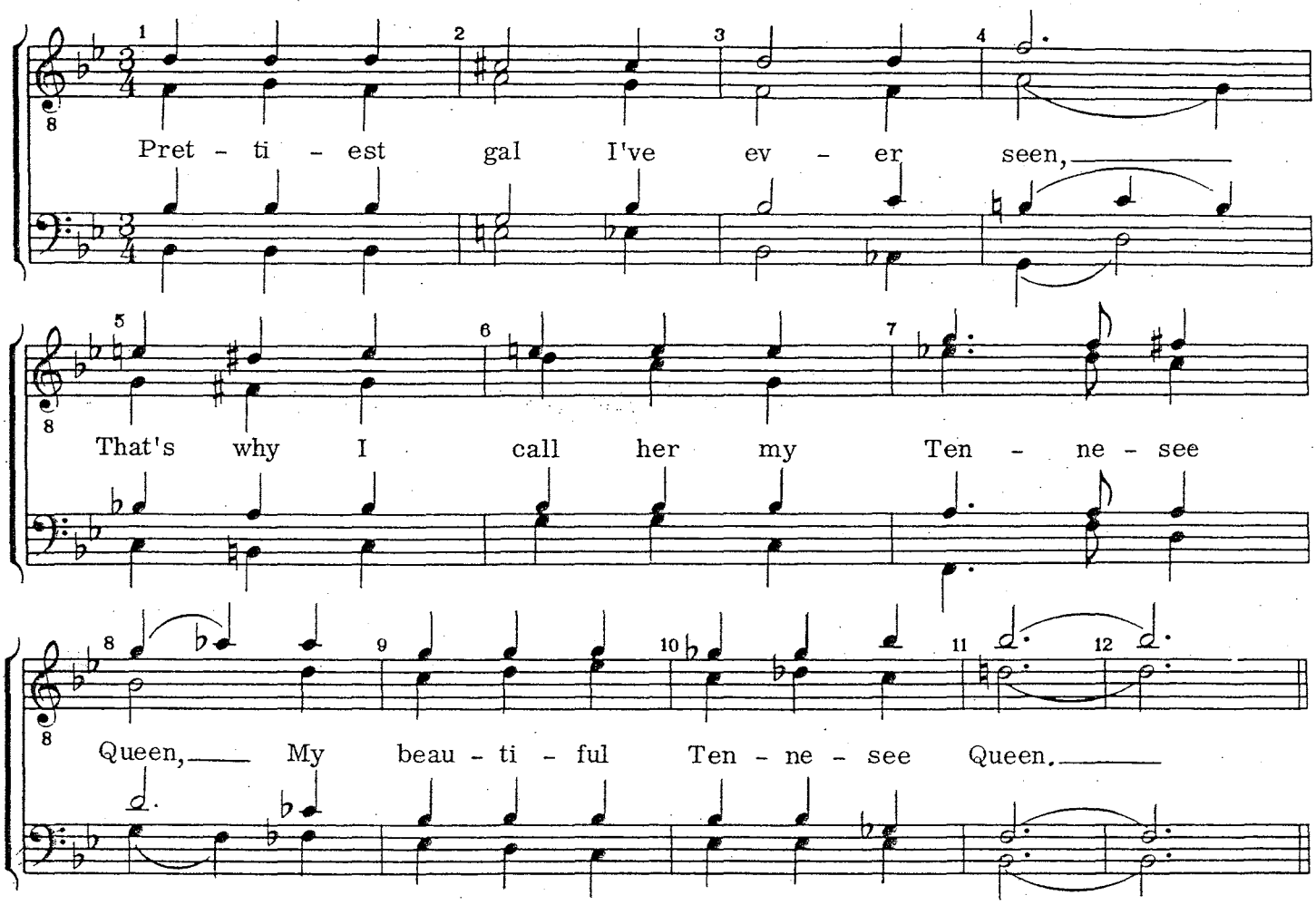
Great care must be taken, however, to avoid weakening or entirely losing the tonal center. The preceding example probably contains too many substitutions. As a result the tonal center is severely weakened in measures 5 and 6.

It is good to keep in mind that no matter how complex the harmony may become, the musical result and the final performance, will be enhanced if the stressed lead notes (melody) are those of the diatonic scale and not the altered pitches. A strong melody is mandatory for the best possible performance.

As mentioned in the opening paragraph of this section on tags, some arrangers enjoy creating a tag that has no relation to a song, but *in itself* seems complete enough in lyrical and musical thought to qualify as a "tag song."

Here's a tag song you'll enjoy singing:

Example 32. MY TENNESSEE QUEEN



My Tennessee Queen
(Copyright 1978 by Mac Huff, used by permission)

The barbershop medley

Simply defined, a *medley* is "an arrangement containing all or major parts of two or more songs having a unified theme or idea."

It is the concept of unity that presents the greatest challenge to the arranger. A good, artistic medley is a result of much thought, planning and creative effort.

Many barbershop arrangers have turned to the medley as an outlet for their more innovative ideas, particularly in the music arranged for quartets and choruses competing in the Society's contests. (In the 1975 international chorus contest, four out of the top five choruses sang a medley. *(See official Society record, stock no. 4804.)* Because of the rigid requirements of a contest situation (time limitation, no talking allowed, no religious or patriotic music, etc.), the successful contest medley may well represent an arranger's finest effort. (Consult our *Contest and Judging Handbook* for complete details of the SPEBSQSA contest system.)

Arrangers should be aware that restrictions of copyright make it essential to obtain permission to arrange songs protected under the law. For details, see the "Arrangement and Reproduction Request" form, and "Request For Out-of-Print Copyrighted Music" form in the appendix of this manual. The matter is further complicated by the fact that owners/publishers are extremely reluctant to enter into agreements with each other for purposes of publishing medleys. Hence the only medleys published are those using songs owned/controlled by the same publisher or in Public Domain. The barbershop arranger should seek permission for each song.

Overall form of the medley

The shape of a medley is important because it must provide an artistic *balance* between songs or portions of songs used. The use of a complete verse and chorus of one song, with eight measures of another tacked on at the end does not make a medley. The special requirements of rhythm, melody and harmony which characterize good barbershop music are of course found in good barbershop medleys. *(See chapter on "The Barbershop Song.")* It is important that the continuity of idea is not interrupted, and that musical and lyrical interest is sustained from beginning to end.

1. The simplest medley would consist of two similar songs, sung back-to-back (no bridging material), with intro and tag.
   Introduction
   Chorus of song No. 1
   Chorus of song No. 2
   Tag

2. An *interlude* composed by the arranger may connect two related songs. An introduction may present the underlying idea of the medley, which should be carried through in the interlude and tag, unifying the entire presentation.
   Introduction
   Chorus of song No. 1
   Interlude
   Chorus of song No. 2
   Tag

3. A *repeat* of the first song, or part of it, may follow the second song of a medley as the final section.
   Introduction
   Chorus of song No. 1
   Chorus of song No. 2
   Repeat part of song No. 1
   Tag

4. The *verse* of a song may be used in a medley. A verse should not be used without its chorus, should be in normal sequence (verse-chorus), and should not be separated from its chorus by some other song. The verse of one song should not be used with the chorus of another.

   Introduction
   Verse of song No. 1
   Chorus of song No. 1
   Chorus of song No. 2
   Repeat part of song No. 1 (optional)
   Tag

5. A medley of *three* songs is certainly possible and might be more effective than using two songs with a relatively unknown verse.

   Introduction
   Chorus of song No. 1
   Chorus of song No. 2
   Chorus of song No. 3
   Tag

6. A medley with *more* than three songs must be carefully planned and executed, and ought to include well-known songs so the listener does not lose the idea behind the presentation. Stringing together many short passages from different songs can result in a disjointed presentation.

On the 1976 official Society top five chorus recording, (Society stock no. 4809), there is an excellent five-song medley worthy of your study:

"Al Jolson" introduction
"Rock-A-Bye Your Baby"
"California Here I Come"
"Baby Face"
"Toot, Toot, Tootsie"
"Swanee"
"Al Jolson" tag

Other combinations of song sections are certainly possible in the creation of medleys, and represent an area of study for the arranger. Introductions, tags, and interludes may be omitted (none is mandatory), but these embellishments certainly help to provide continuity of idea and unity of presentation.

Many arrangers are not blessed with the ability to create original material and are frustrated in attempting to put together a medley. It is quite possible to use readily available, published arrangements and still have a good medley. Suppose the arranger wants a simple two-song, back-to-back medley, with intro and tag. An obvious choice would be the Society arrangements of "Mandy" and "Mandy Make Up Your Mind." The only concern of the arranger would be in which order to use the songs and how to get from one to the other with the available material already published.

Example 1.

MANDY MAKE UP YOUR MIND

Intro:

Come on and name the day— Don't de-lay,— Tell me that you'll be

Chorus:

mine. Wed-ding bells are dan-dy Man-dy

Man-dy, Make up your mind.— Come on Man-dy of mine.— My lit-tle

Come on Man-dy of mine.—

MANDY

Chorus 1:

and me, Name the day and do it

and me.— Come on Man-dy with-

and me, Name the day and do it

and me, Name the day and do it

Come on

out de-lay,— So Come on Man-dy make up your (Mandy just make up your mind!—)

Come on mind.—

Come on make

(from "Mandy Make Up Your Mind," copyright 1924 by Bourne Co., copyright renewed, arrangement copyright 1970, used by permission, Society stock no. 7116. Society arrangement of "Mandy" is stock no. 7109)

The introduction to "Mandy Make Up Your Mind" works fine for the chorus even though in the published arrangement the verse follows the intro. (The measure numbers have been left as published to show what was left out). Since the published version includes a very nice key change at measure 27, we're in C going into "Mandy." But Mr. Berlin starts his chorus in the sub-dominant (F), so a slight adjustment in measure 51 is necessary to lead into measure 20 of "Mandy." This gives the feeling of another key change, which helps. Happily, the published tag of "Mandy Make Up Your Mind" not only gives us our tag, but serves to remind the listener of the first song and uses the lyric of the introduction as well! The only adjustments necessary in the two songs are in measures 51 and 52 of "Mandy Make Up Your Mind," and measure 20 of "Mandy."

Other published arrangements that would work well together are:

"Paddlin' Madelin' Home" (folio—stock no. 6048)
"Row, Row, Row" (stock no. 7103)

"Are You From Dixie" (stock no. 7083)
"When It's Night Time In Dixie Land" (stock no. 7095)

"Mother Of Mine, I Still Have You" (stock no. 7213)
"I Wouldn't Trade The Silver In My Mother's Hair" (stock no. 7169)

"Kentucky's Way of Sayin' Good Morning" (stock no. 7050)
"Tuck Me To Sleep In My Old 'Tucky Home" (stock no. 7069)

Many other combinations are possible. A list of available arrangements may be obtained from SPEBSQSA. Perhaps the arranger would want to make a medley from songs by one composer. For example, the following songs by George M. Cohan are available:

"Mary's A Grand Old Name" (stock no. 8051)
"Give My Regards To Broadway" (stock no. 8084)
"The Yankee Doodle Boy" (stock no. 7639)
"Rose (There's A Ring To The Name)" (stock no. 7195)
"You're A Grand Old Flag" (stock no. 7639)

Lyrics of the medley

Most arrangers try to establish a lyrical relationship throughout the medley in the introduction, interlude, tag, and other embellishments. This relationship may involve not only the lyric content of the songs but the titles of the songs as well. And it is important to remember that this relationship should be obvious to the listener! The lyrical continuity is probably even more important in considering songs for medleys than the musical aspects.

Try writing down the lyrics of the songs you intend to use. Are they related to each other and to the overall idea? Will you need to write a special lyric for the introduction to set up the idea of the medley? Maybe you'll decide to write some lyrics for an interlude between two songs to further strengthen the relationship, and perhaps a lyric for the tag to sum up the idea presented in the entire medley. Mark lyric "high spots"—climactic places where more excitement may be generated. Is there one grand climax in one of the songs (lyric—melodic—harmonic) that may dictate your using it as the last section of the medley? Some arrangers look for the big one first and work backwards, placing sections of songs in such a way as to build toward the final climax, making it even more effective.

The "theme-idea" relationship is frequently used—taking a theme such as "Southern Memories" and building a medley using songs with lyrics related to each other and to the overall theme. Songs of several states, river songs, songs about girls—many possibilities! Here are a few:

1. *Songs of a specific composer.*
   a. George M. Cohan — "Give My Regards to Broadway"
      "Forty-Five Minutes From Broadway"

   b. Ernest Ball — "Will You Love Me In December"
      "Love Me and The World Is Mine"

   c. Irving Berlin — "All By Myself"
      "All Alone"

   d. Harry Von Tilzer — "On A Sunday Afternoon"
      "Wait Till The Sun Shines, Nellie"

   e. Joe Howard — "Honeymoon"
      "I Wonder Who's Kissing Her Now"

2. *Songs associated with performers.*
   a. Al Jolson — "My Mammy"
      "Rock-A-Bye Your Baby With A Dixie Melody"

   b. Jimmy Durante — "Inka Dinka Doo"
      "I Can Do Without Broadway"
      "Start Off Each Day With A Song"

3. *Name association.*
   a. Mary — "Oh! What A Pal Was Mary"
      "Who'll Take The Place of Mary"
      "Mary's A Grand Old Name"

   b. Mandy — "Mandy Make Up Your Mind"
      "Mandy"

   c. Susie — "If You Knew Susie"
      "Sweet Sue"
      "When Sweet Susie Goes Steppin' By"

4. *Bands* — "Alexander's Ragtime Band"
   "Everybody Step"

5. *Dixie* — "When It's Night Time In Dixie Land"
   "Back In Dixie Again"

6. *Gay 90's* — "Sidewalks of New York"
   "After the Ball"
   "The Band Played On"

7. *Rivers* — "Steamin' Down The River"
   "On The Mississippi"

8. *Steamboats* — "On The Old Dominion Line"
   "Sailin' Away On The Henry Clay"

9. *Show Boat* — "The Showboat Came To Town"
   "Here Comes The Show Boat"

10. *States* — California, Indiana, Virginia, Georgia, Kentucky

As you may appreciate, the list is almost endless. This is an area of barbershop creativity that will undoubtedly be explored much further.

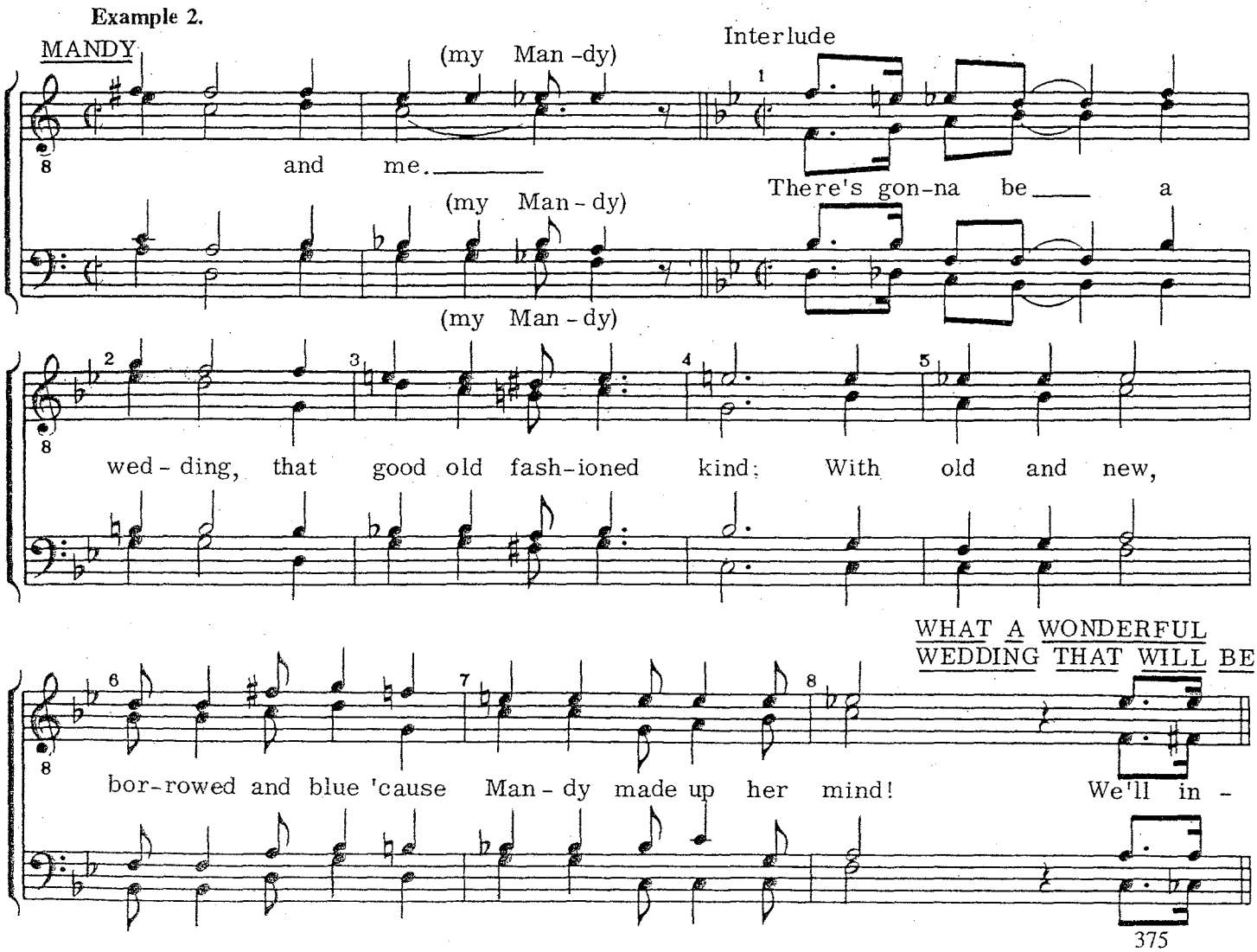
Embellishments and the medley

There are several chapters in this manual devoted to the subject of embellishments. Of particular importance in the creation of medleys is the artistic use of key changes. The arranger must be adept in the use of this musical tool. A key change is often mandatory to adjust the range of songs. It may be necessary to start in one key, change several times, and return to the original key. A key lift toward the end of the entire medley will increase the excitement and help propel the listener to the climactic conclusion. Study again the section on key changes in "Embellishments and the Barbershop Arrangement."

The use of introductions, tags, and repeated sections of songs has been discussed. Swipes, echoes, duets, patter effects and other embellishments are very much a part of medleys, as in any creative barbershop arrangement. Don't overlook the possibility of using echoes with words which refer to the idea of the medley, or to another song in the medley.

Most medleys use songs in segue, moving from one right into another, but the use of an interlude may be appropriate to bridge between songs. An interlude is usually new material composed by the arranger for a lyrical reason: a need to invent words to connect songs together. The words should be in the style of the language used in the songs, and the interlude should not be too long. The form must be correct *(see chapter on "Form and the Barbershop Arrangement")* and above all, the interlude should accomplish the purpose for which it is intended. As an example, the arranger wants to put "Mandy" and "What A Wonderful Wedding There Will Be" in a medley. A key change is necessary and a short lyrical connection is needed. How about this:

Example 2.



The story medley

A real challenge for the arranger is to assemble songs that tell a complete story. Some original material will almost always be necessary—probably the introduction and tag, and perhaps material to connect the songs.

Idea or theme: Going to Broadway and being on Broadway

Introduction (composed by the arranger)
Song No. 1 . . . . . "All Aboard For Broadway"
Song No. 2 . . . . . "Forty-Five Minutes From Broadway"
Song No. 3 . . . . . "The Yankee Doodle Boy"
Song No. 1—repeat with new lyric . . . . . "Here We Are on Broadway"
Tag (composed by the arranger)

In a contest situation, arrangers have been successfully experimenting with tying two song together but *not* in a medley. The Society quartet and chorus contest rules require that competing units sing *two* songs or medleys in any one contest session. In trying to develop a package approach, arrangers have composed an introduction to the *second* song or medley that relates to the first song or medley sung, thereby creating a cohesive presentation. This in itself requires a good deal of skill but further, the arranger would like to have the song (with a special package introduction) be an independent vehicle as well. He would rather *not* create a situation where the one song could not be sung without the other. A good example of a package intro that still serves its purpose without the other song is "Nobody's Singing At The Old Barbershop" (Society stock no. 7526.) The introduction for this song was composed to tie-in with the old barbershop favorite, "Coney Island Baby" sung as the first of two songs in a contest, and refers to that song with "where's that gang that sang of Coney Isle." The tag suggests a tie-in with "I love those songs they sang" at the old barbershop. While this intro was especially designed for a contest package, it also effectively introduces its own song without requiring the other.

Elaborating on the story medley idea, and using the package approach just discussed, some arrangers have successfully written *two medleys* to be sung in the same contest appearance. For example:

Idea or theme: Going to Broadway, being on Broadway, meeting a girl, losing the girl, and leaving Broadway.

First medley:
Introduction (composed by arranger)
Song No. 1 . . . . . "All Aboard For Broadway"
Song No. 2 . . . . . "Forty-five Minutes From Broadway"
Song No. 3 . . . . . "The Yankee Doodle Boy"
Song No. 1—repeat with new lyric . . . . . "Here We Are on Broadway"
Tag (composed by arranger)

Second medley:
Introduction (composed by the arranger) . . . . . "I Met A Girl on Broadway"
Song No. 1 . . . . . "Mary's A Grand Old Name"
Song No. 2 . . . . . "So Long Mary"
Song No. 3 . . . . . "Give My Regards to Broadway"
Tag (composed by the arranger) . . . . . "Broadway, I'll Be Coming Back"

These two medleys may be heard on the official Society recording of the *Top Five Choruses of 1972*, stock no. 4880S.

The show medley

There are obviously fewer restrictions confronting the arranger in developing medleys for show or non-contest situations. Certainly good taste always prevails, and the special requirements of the barbershop style relative to elements present in good barbershop songs are just as important. But patriotic and religious music may be used, speaking parts and narration can be incorporated, and there's no time limitation, other than being able to sustain interest.

Specific medley-type vehicles may be created that serve as good show openers. A good example of this would be "The Days Back When" (stock no. 6404), which includes short bits of "Mary's A Grand Old Name," "In My Merry Oldsmobile," "Every Day Is Ladies' Day," and "Wait Till The Sun Shines, Nellie."

A show medley may be effective simply by establishing some general relationship:

"Gay Nineties Medley" . . . . . stock no. 8032
"Nebulous Nineties Medley" . . . . . stock no. 7614
"Barbershop All Year 'Round" . . . . . stock no. 7620
"Minstrel Medley" . . . . . stock no. 7628
"George M. Cohan Medley" . . . . . stock no. 7639
"Old Boffo Medley" . . . . . stock no. 7625
"Southern Medley" . . . . . stock no. 7630

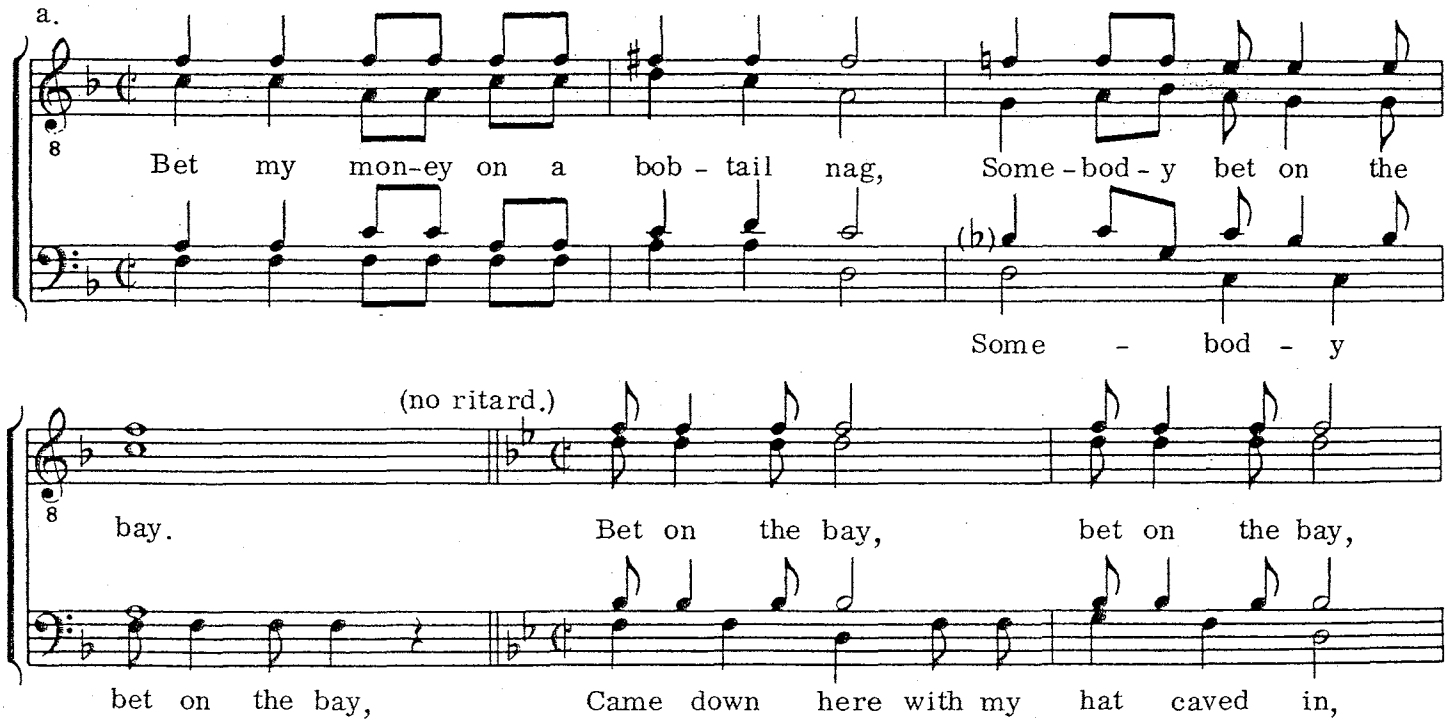
Using a narrator, a few spoken words at appropriate places will help make medleys effective:
"Memory Medley" . . . . . stock no. 7613
"Old Time Medley" . . . . . stock no. 7617

The Bicentennial Series of medleys are worth your study, as examples of bridging with narration:

"Early American Medley" . . . . . stock no. 7634
"American Revolution Medley" . . . . . stock no. 7635
"Minstrel Montage" . . . . . stock no. 7636
"Civil War Medley" . . . . . stock no. 7637

In show medleys that may use shorter and more sections of songs, interesting opportunities arise for key changes *within* a song or between song sections:

Example 3.



b. WAIT TILL THE SUN SHINES, NELLIE (ritard.)

Down lov - er's lane we'll wan-der, Sweet-hearts you and

(tempo) ON A SUNDAY AFTERNOON

I; On a Sun - day af - ter - noon, in the

c. LEVEE SONG (ritard.) IN THE SHADE OF THE OLD APPLE TREE

51 52 53 54 55 56

rise up so ear-ly in the morn, In the shade of the old ap-ple tree, where the

(quartet sings)

(from "Old Time Medley," Society stock no. 7617)

Summing up this chapter on "The Barbershop Medley," there are several steps in creating a good barbershop medley. First, an idea or theme should be developed, around which the medley may be constructed. Secondly, look for songs that describe the idea or tell the story. *Sometimes it is easier to get ideas and themes from looking through a lot of available arrangements, rather than deciding on a theme and then not being able to find suitable songs!* Read through the words of the songs. Do they really fit your idea and tell a story? Decide if some original material will be needed to connect the songs (interludes, key changes). How about an introduction to establish the theme, plus a tag that wraps it up! To be effective, the *reason* for the medley must be obvious.

The evolution and future of barbershop

How did it all start? No one knows, of course! But it had to have been the *result* of such songs as "Carry Me Back To Old Virginny" and "Aura Lee," with simple, singable melodies that encouraged the tenor to sing in duet above the lead singer. The bass naturally sang the root of the chord, and the baritone filled in the chord as well as his ear allowed.

What we call barbershop singing was well established by the turn of the century, a fact attested to by early recordings and arrangements on the last page of published sheet music.

The founding of SPEBSQSA in 1938 marked the beginning of what is now an international organization dedicated to perpetuating the barbershop quartet. From ridicule and giggles (grown men singing old songs) to recognition in the highest places has not been easy. You should by all means read the historical account of our Society, *Heritage of Harmony* (stock no. 4064), or *Poets of Tin Pan Alley* (stock no. 1082), a history of songwriting.

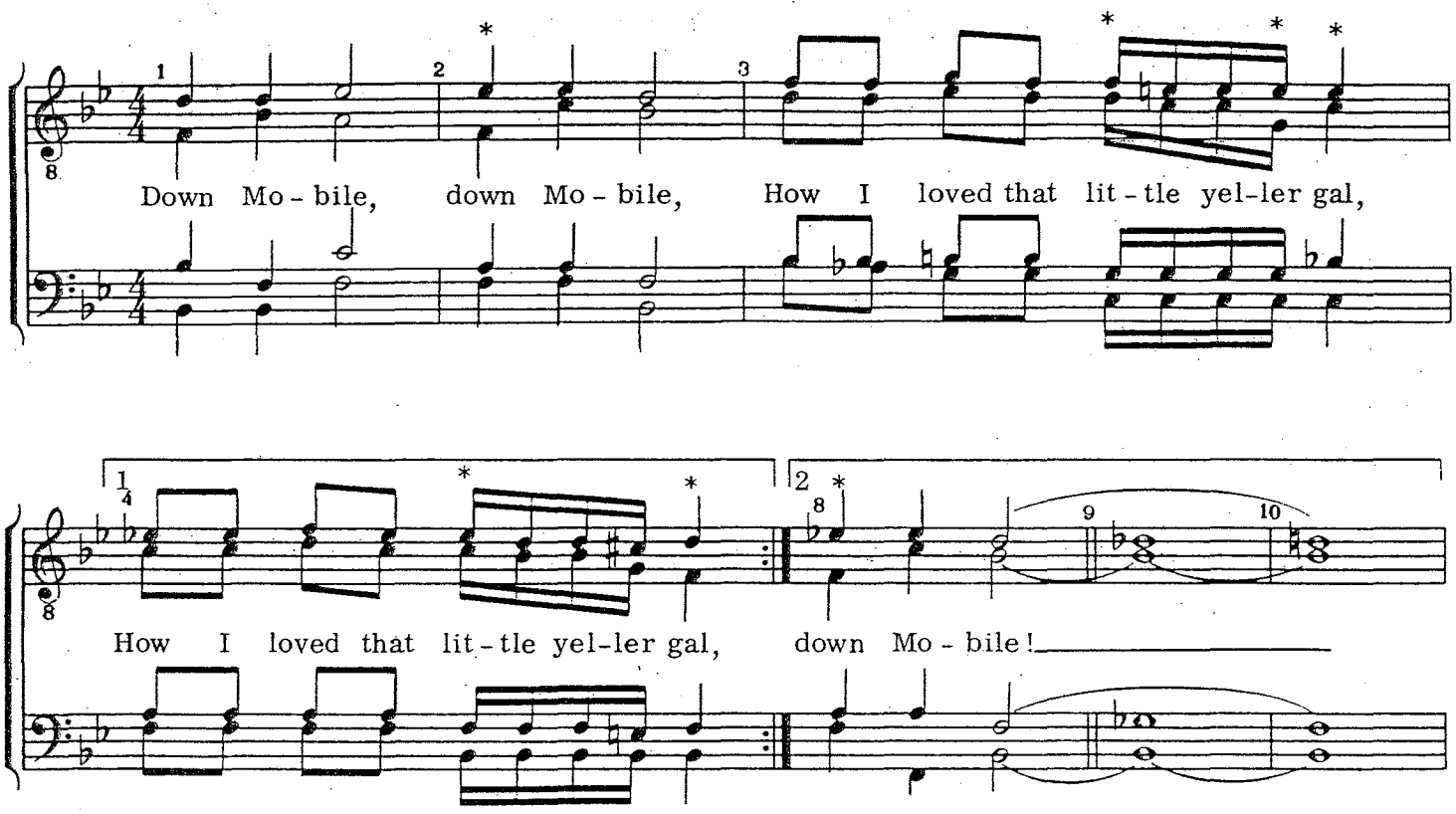
Early ear arrangements

Barbershop singing was ear singing—vocal improvisation, if you will. We call it "woodshedding." Improvisation of any kind is something not too many of us develop—it seems to be reserved for a talented few. But certainly the founders of our Society never contemplated the written note. An arrangement on paper was not barbershopping! In the earliest quartet contests, accompaniment was acceptable and in one, the judges considered disqualifying the champions (they didn't), because it was rumored the quartet had actually *learned an arrangement* (they had)!

The early arrangements were mostly efforts to record on paper what a favorite quartet sang, so everyone else could sing it the way they did. Many of the songs we sing today carry the unmistakable stamp of that honest-to-goodness ear approach.

According to the Society's founder, O.C. Cash, the first song sung at the first meeting of what became SPEBSQSA was "Down Mobile," shown here as some recalled it. By today's standards, there are things wrong with it (and so marked), but if you weren't there, don't curl your arranger's lip in contempt!

Example 1.



(from "Down Mobile," traditional)

*measure 2—unnecessary double; measure 3—a "non-chord" and unnecessary double; measure 4—a "non-chord"; measure 8—unnecessary double; measure 9 & 10—early "tag"?!

There are problems with the strictly ear approach, and these were immediately evident when it came to publishing arrangements. Melody lines remembered the way other folks had sung them, and/or words that were changed for some reason presented complications when publishers were approached to print arrangements for us.

It would be difficult to find a published arrangement in our catalog that has not in some way been altered from the original sheet music as published.

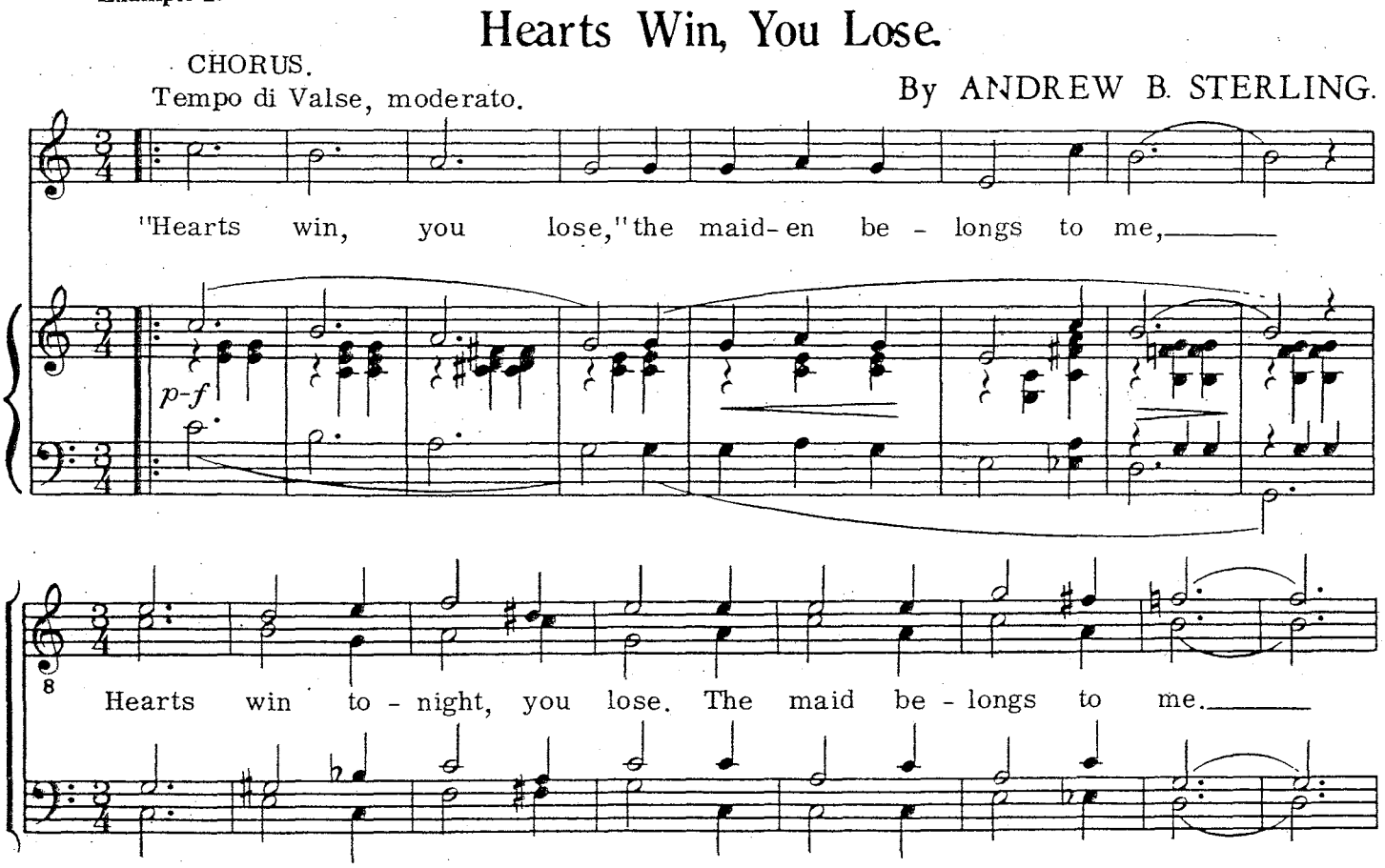
Melody, lyric, harmonic, and rhythmic changes are commonplace when songs are woodshedded by ear. A few of our old favorites that have been altered come to mind:

"My Wild Irish Rose"
"Honey That I Love So Well"
"Sweet Rosie O'Grady"
"Heart Of My Heart"
"In The Evening By The Moonlight"
"Tell Me You'll Forgive Me"
"I'm All Alone"
"You'll Never Know The Good Fellow I've Been"
"Don't Cry Little Girl, Don't Cry"

Ear singers have changed songs for many reasons: melody notes that don't fit in the chord that ought to be there; words that someone in the quartet thinks would be better; adding or changing harmonies because we like certain chords.

A puzzling example of complete alteration is shown next. Compare the composer's original of this 1903 heart-tugger with an early arrangement published for our barbershop quartets:

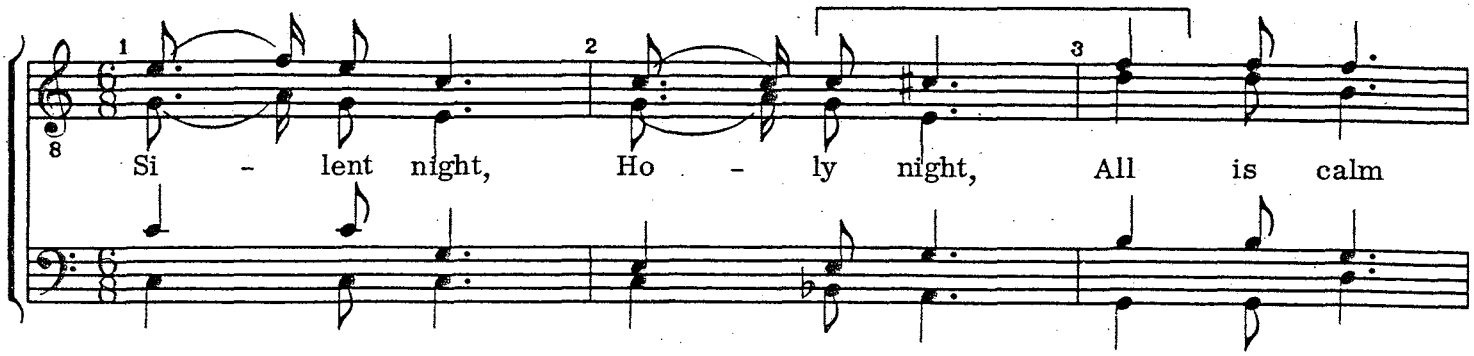
Example 2.



There is no question that strict adherence to melody, lyric, and implied harmony of the sheet music can often produce uninteresting and even unsingable spots in arrangements of many good barbershop songs, but there's a difference between altering songs beyond recognition and tasteful, musical adaptation.

Because we like barbershop seventh chords, some song treatments can offend the listener, who may be heard to mutter "That ain't the way it goes:"

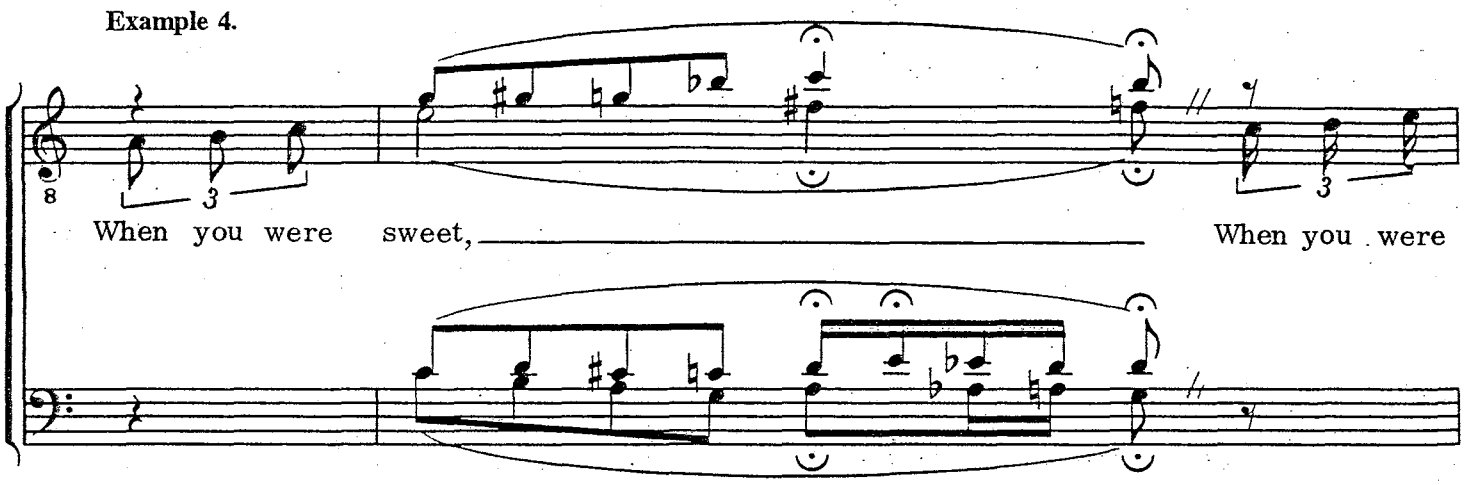
Example 3.



(published by SPEBSQSA in 1945)

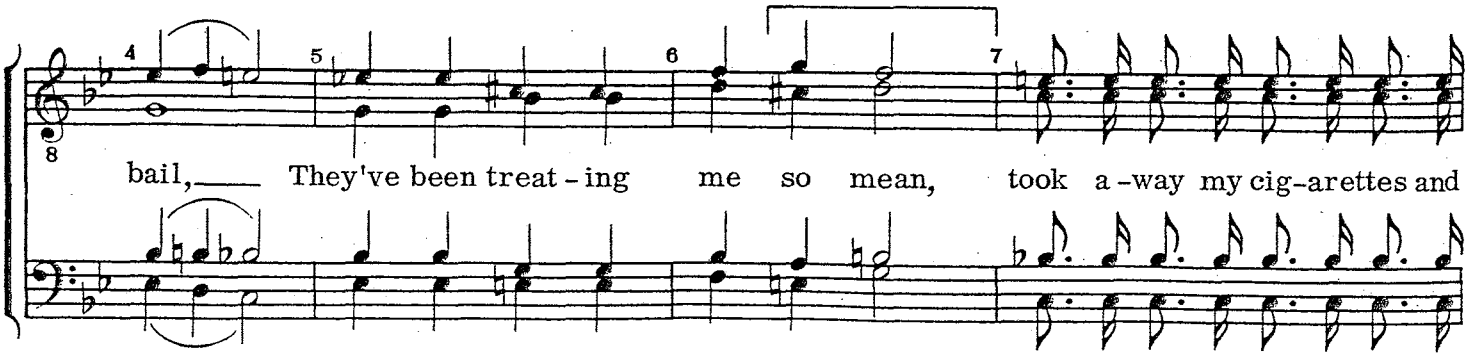
Because we enjoy unusual chord sequences, the harmony sometimes gets left out on a limb. Prolonged swipes can cause a forgetful singer to wonder what song we are singing:

Example 4.



Sometimes we just plain goof and write unmusical harmonic progressions:

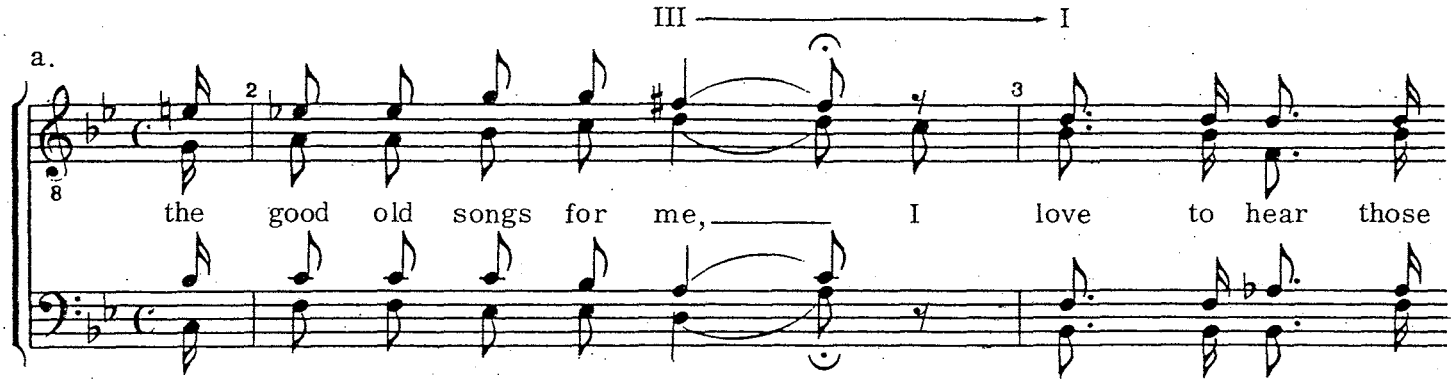
Example 5.



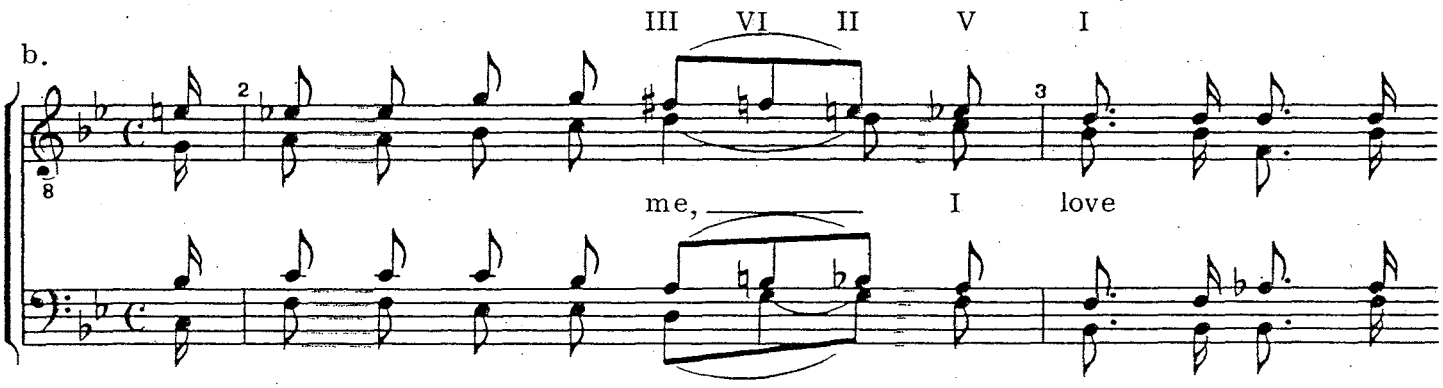
(from "Daddy Get Your Baby Out Of Jail," published by SPEBSQSA in 1942)

Some songs are *composed* with these musical problems, no one would claim that songwriters are infallible:

Example 6.



If you completed the normal resolution of "The Old Songs" on the Circle of Fifths, it would come out something like this—but we wouldn't sing it this way!

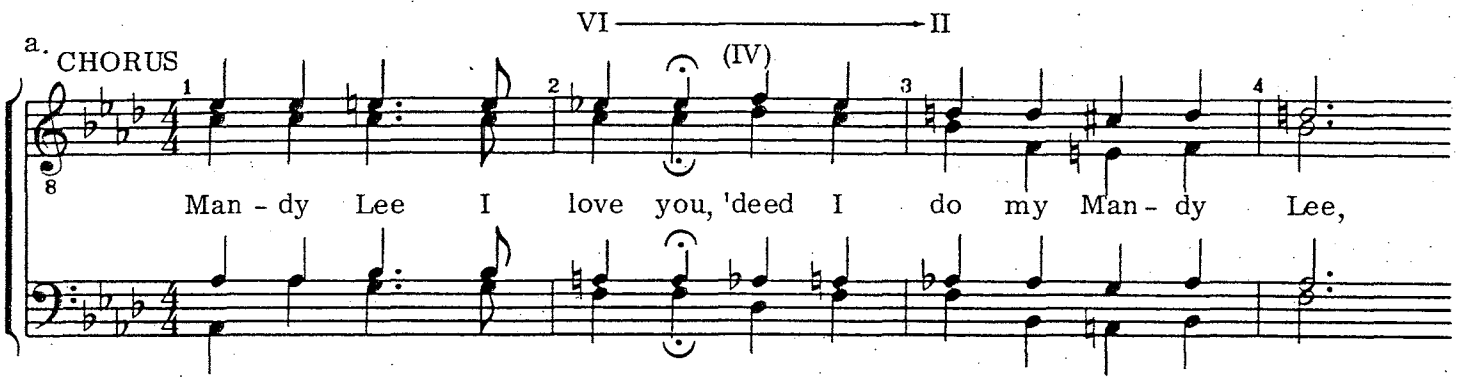


In an effort to preserve the flavor of the past and still come up with generally acceptable arrangements, the Society has published a folio you should study. Get a copy of *Strictly Barbershop* (stock no. 6049). Every member of our Society should sing at least one of these old songs every week!

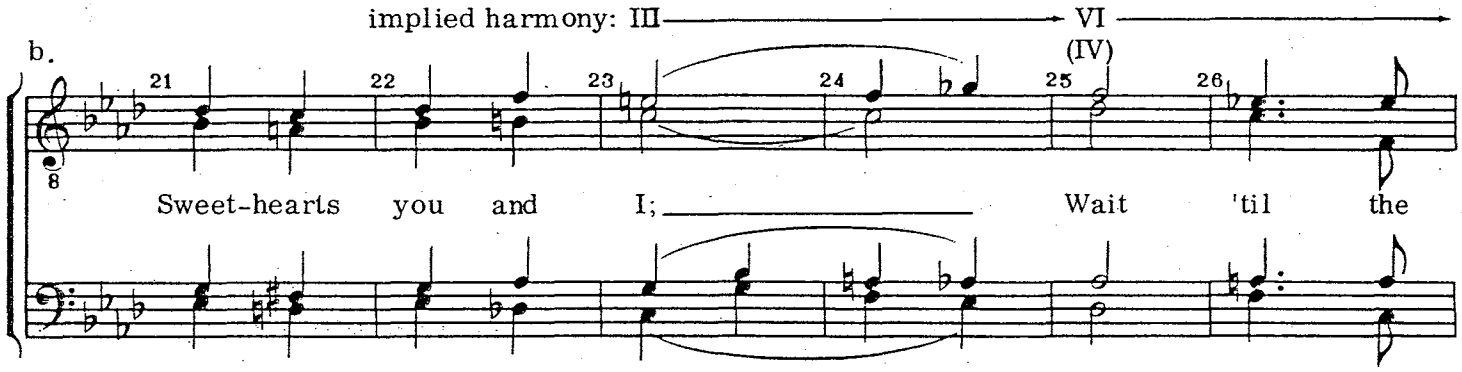
Some of the chord moves that we traditionally sing are not explained in the chapter on "Barbershop Harmonization"—on purpose: some defy the rules of harmonic progression, and some have faded away because of the influence of the trained musician.

A case in point is the use of the IV chord as a substitute for the VI augmented. As ear singers, we often prefer a more consonant chord, particularly at slower tempos:

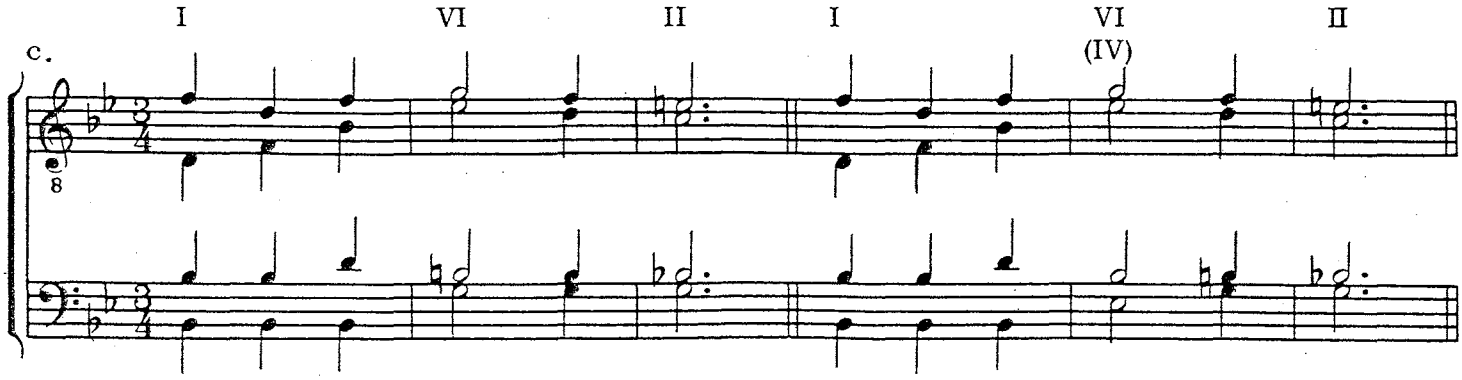
Example 7.



Singing the famous swipe in "Wait Till The Sun Shines, Nellie" almost always throws woodshedders into the IV chord in measure 25, even though the published arrangement uses the VI augmented:



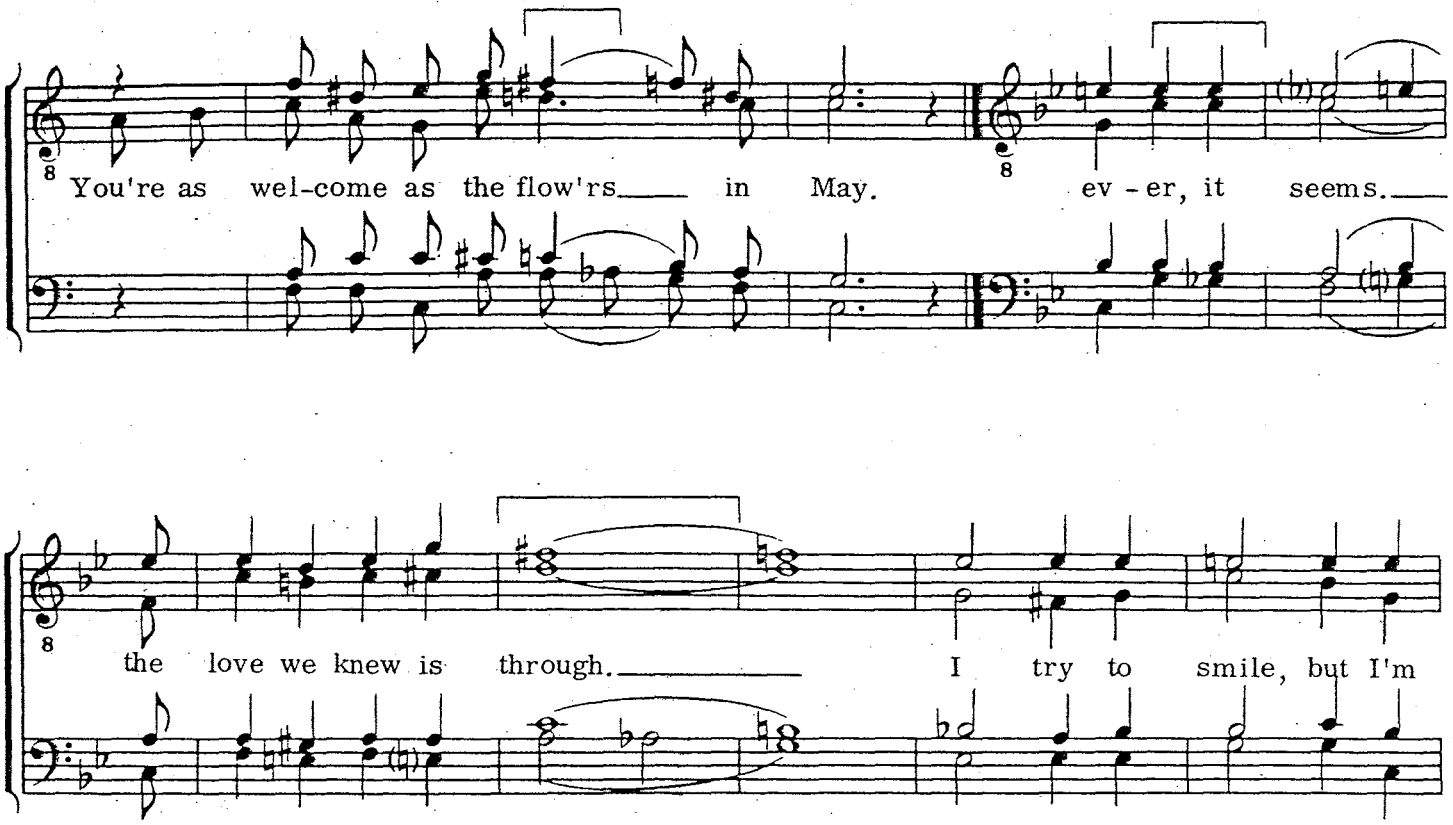
Which harmonization seems more appropriate to you today?



As time goes on, the substitution (using the IV chord) sounds less correct, though we will always sing it in some of the old standards—and rightly so! Whether or not it seems appropriate probably depends on tempo, taking a breath or not, and one's feeling of chord priority.

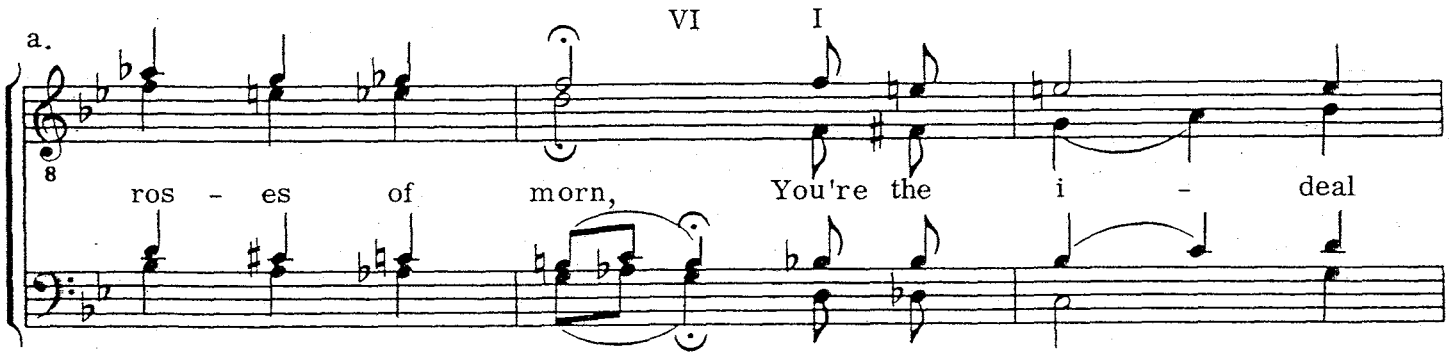
One favorite move that has faded away (and one that some of us feel should be brought back and used once in a while) is the flatted 5th in the barbershop seventh chord:

Example 8.



One traditional chord move (very much a part of barbershop) that rather defies the rules of harmonic progression is the *direct* move of VI to I:

Example 9.



b.

VI I

fall, Hurt my heart most of all, Please don't cry, lit-tle girl, don't

(from "Don't Cry, Little Girl, Don't Cry," copyright 1918 by Shapiro, Bernstein & Co., Inc. used by permission)

There are other direct chord (root) moves which occur in barbershop songs because a phrase of the song may conclude in a harmony which does not then progress on the Circle of Fifths as the next phrase begins. These direct root moves include III to I, II to I, II to IV, and VI to IV. The original sheet music of "Mandy Lee" and "Last Night Was The End Of The World" show the III to I move:

Example 10.

a.

III → I

4 5

dia-monds, love to me Seems as though my

rall. a tempo

(from "Mandy Lee," in Public Domain)

III → I

moon grew pale my heart grew old, My dream is o'er to

(from "Last Night Was The End Of The World," copyright 1912 by Harry Von Tilzer Publ. Co., copyright renewed 1939 and assigned to Broadway Music Corp., used by permission)

In the case of "Mandy Lee," the use of the III chord in measure 4 is not implied by the melody but rather a whim on the part of the writer of the accompaniment. So in the Society arrangement of this song (in *Strictly Barbershop*) we do *not* use the move. But in the published arrangements of "Last Night Was The End Of The World" we do. *(See Society stock no. 7100.)*

The direct root movement of II to I is rare, but is found again between phrases in such songs as "Dearie (Do You Remember When)" and "You Must Have Been A Beautiful Baby":

b.

II → I

oth - er kids how, I can see the judg - es eyes as they

(from "You Must Have Been A Beautiful Baby," copyright 1938 by Warner Bros., Inc., copyright renewed, used by permission)

Direct root movement from II to IV is more common, again between phrases of the song:

c.

II → IV

now is the time, You tell me

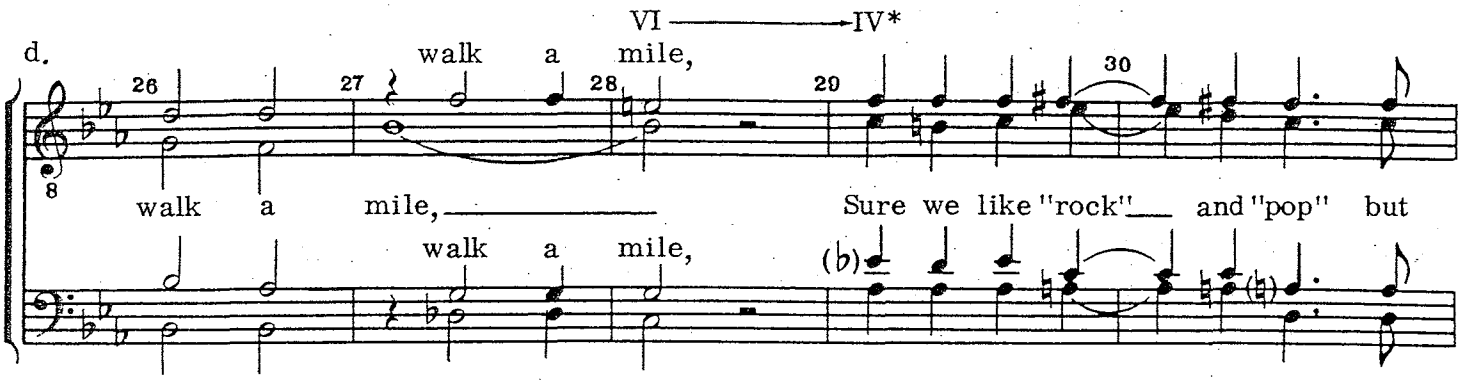
(from "You Tell Me Your Dream," in Public Domain)

II → IV

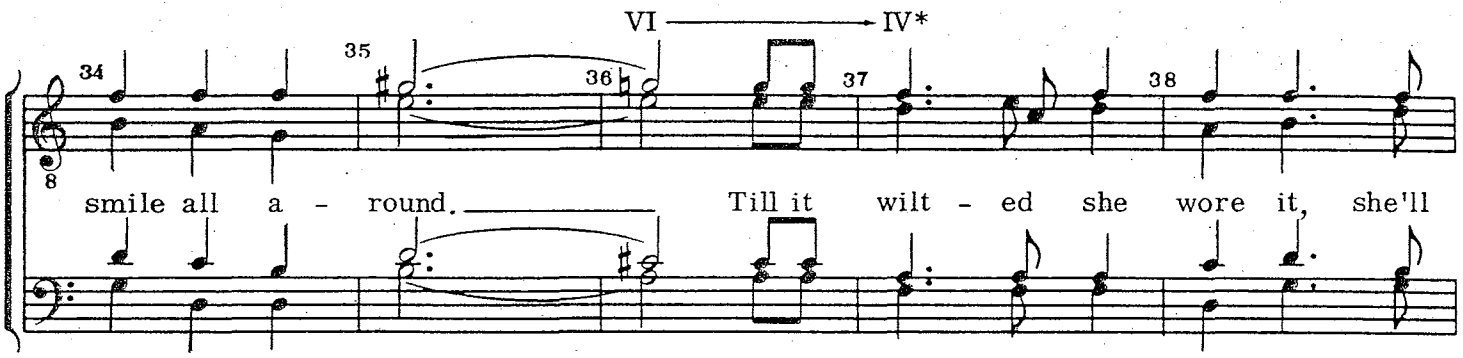
home, that's where we'll hunt the pos - sum; My heart was free, I

(from "Way Down Home, " in Society folio *Strictly Barbershop*, stock no. 6049)

We find the root movement of VI to IV in barbershop arrangements, though seldom, if ever, in the song writer's original work:



(from "Give Me That Barbershop Style," Society stock no. 7616)



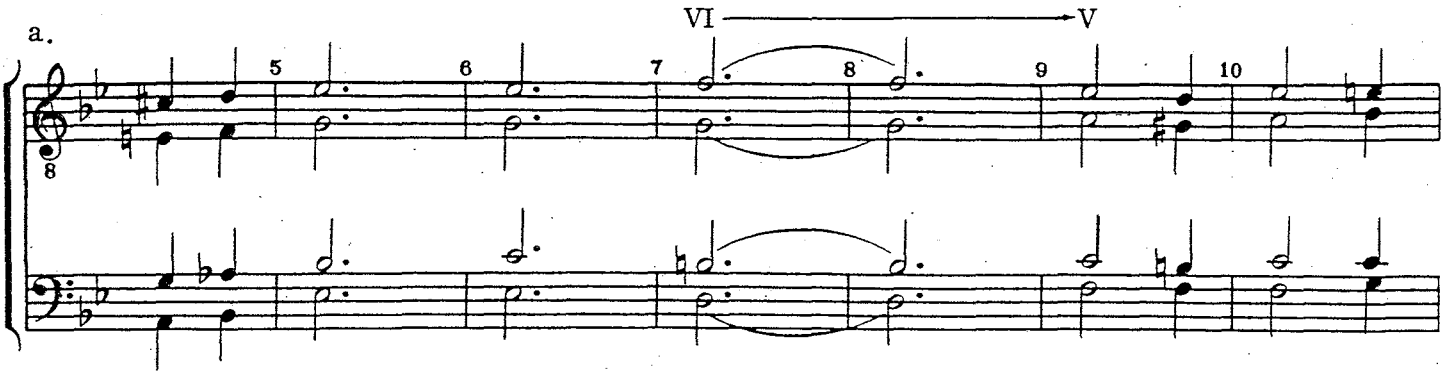
(from "Alice Blue Gown," copyright 1919 by Leo Feist, Inc., copyright renewed 1947, used by permission, Society stock no. 7117)

*Some theorists may insist this is a II chord. More on II versus IV later.

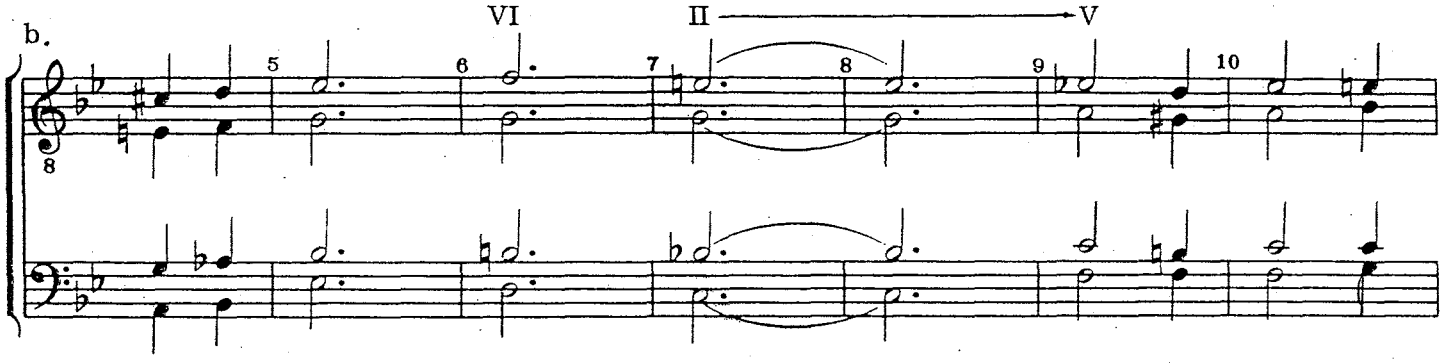
The root jumps in Example 10a, b, c, and d are not only between phrases, but most of them are between the end of the third phrase and beginning of the fourth or final phrase of the song. Many songs seem to almost begin again in the final phrase—a sort of wrapping up process which signals that we are coming to the end of the song, and so the ear accepts these unusual direct chord moves where otherwise it would not.

This brings up the subject of jumping the Circle of Fifths. Old timers called it "skipping the clock". Normal resolution of chords by root movement of the perfect fifth has been thoroughly discussed. The *absence* of such resolution often results in the wrong sound to the ear and sets up difficulties in singing the progression. Try to sing the following examples:

Example 11.

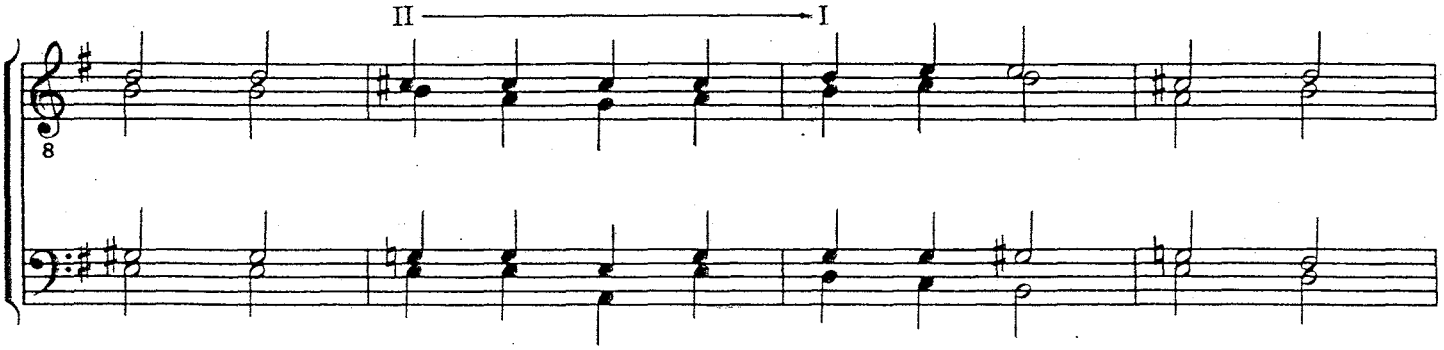


The barbershop seventh rooted on VI should move to II, not directly to V. Since the harmonic rhythm of this song requires V in measure 9, the progression can be corrected by getting to II in measure 7, thus avoiding the skip from VI to V:



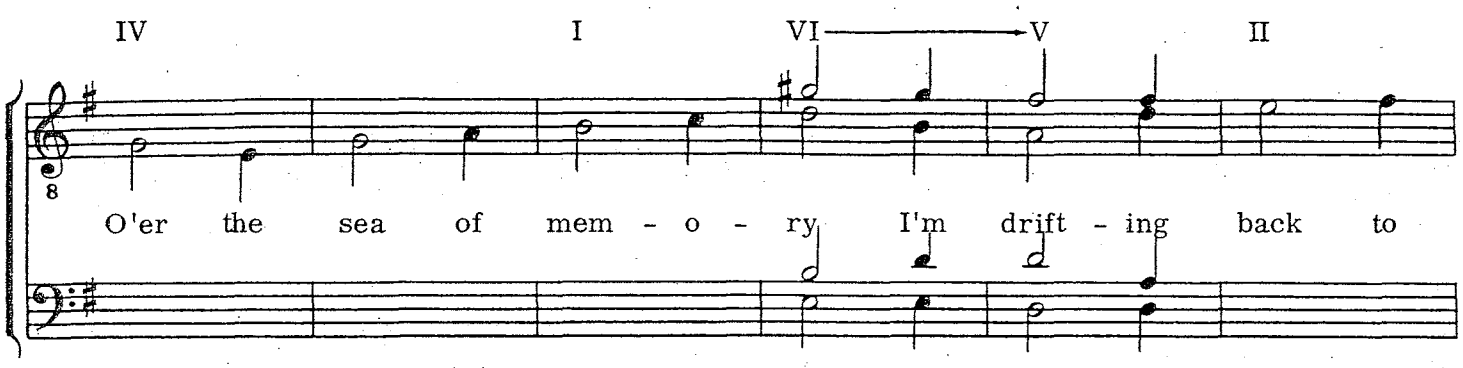
However, if a jump is made to a triad (no seventh) in second inversion with the fifth doubled, the ear accepts the sound because of the emphasis on the note a perfect fifth below the root of the previous chord:

Example 12.



It is interesting to note that in many of today's pop songs there is root movement which jumps the Circle of Fifths, conditioning the ear to accept these sounds more readily as time goes on. This early arrangement (1942) published by our Society in which the VI chord moves directly to V (and with the root in the bass) seems less offensive now than it did then:

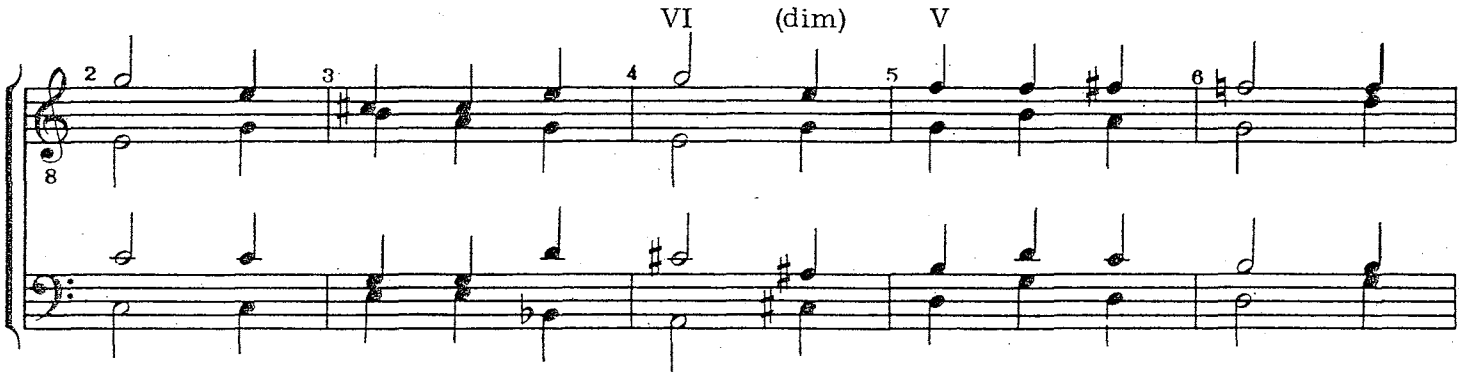
Example 13.



(from "Memories," copyright 1915 by Warner Bros. Inc., copyright renewed, used by permission)

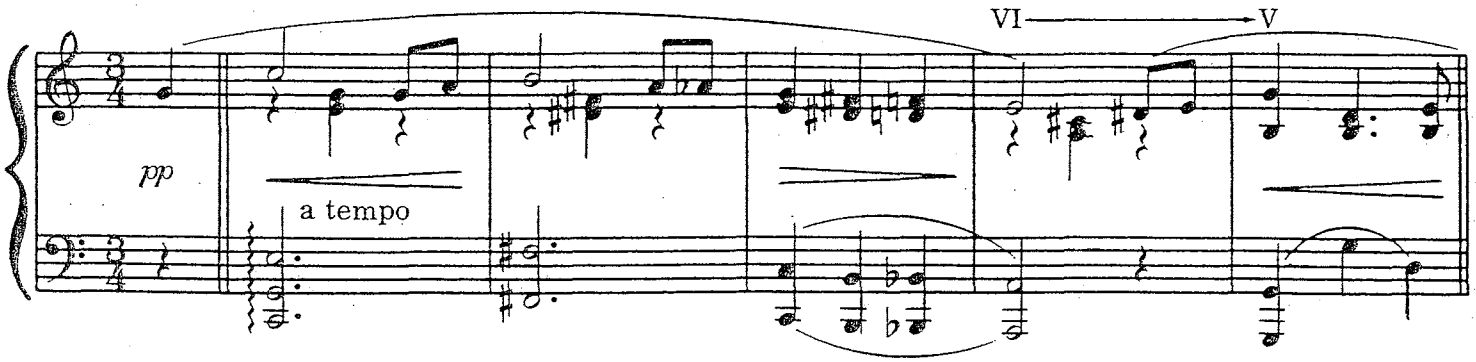
The use of the anticipatory diminished chord (discussed under rule four in approach three of "Barbershop Harmonization") can sometimes help the ear to accept a skip in root movement on the Circle of Fifths:

Example 14.



As mentioned earlier, writers of songs in the barbershop era sometimes set up these jumps of root movement:

Example 15.

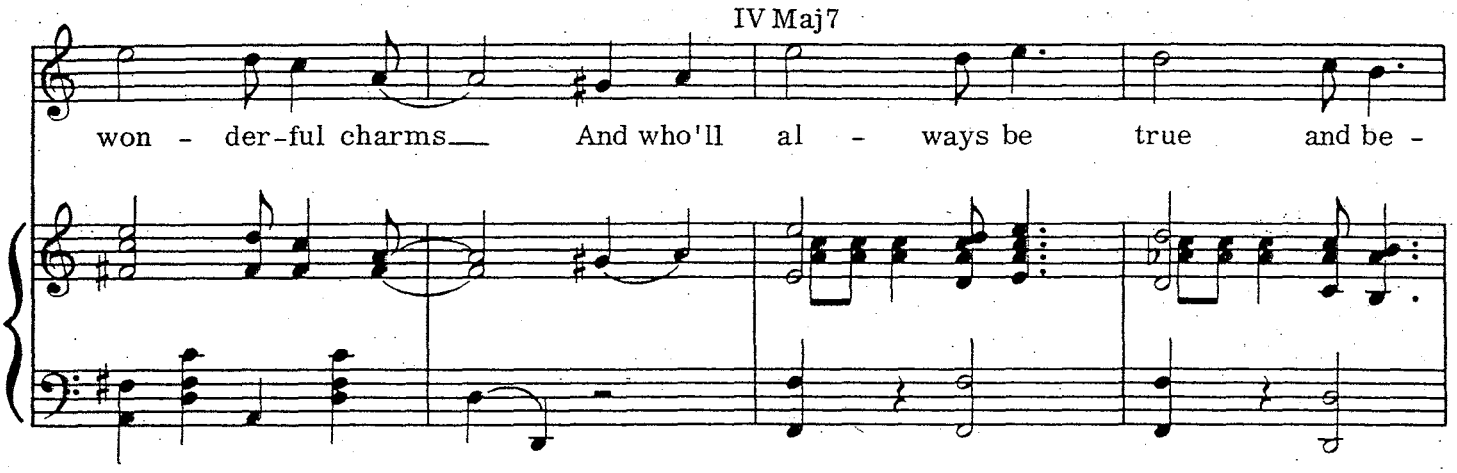


(from "You Only Want Me When You're Lonesome," copyright 1926 and 1927 by Shapiro, Bernstein & Co., Inc., copyright renewed, used by permission)

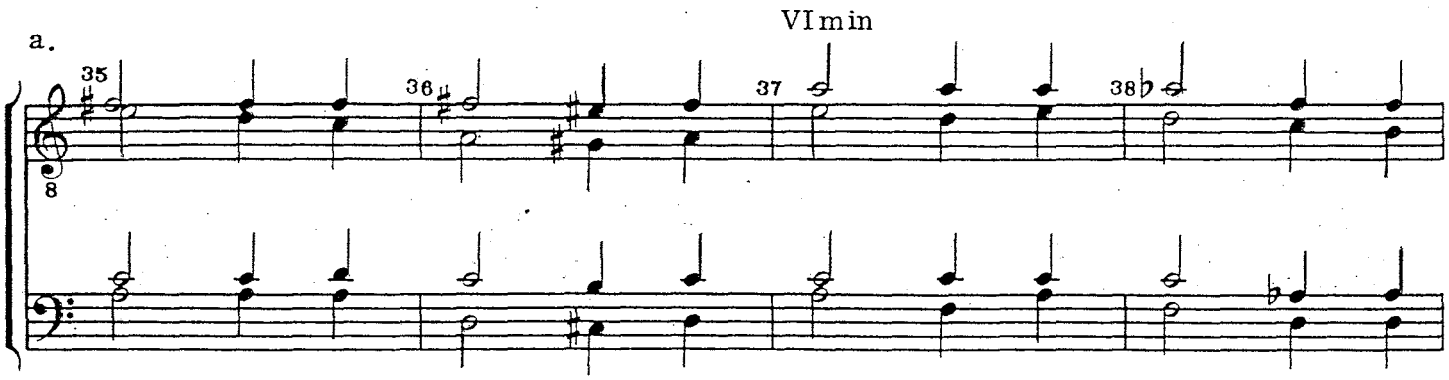
In adapting a song to barbershop, we are sometimes forced into accepting these incorrect root jumps. *(See Irving Berlin's song "When I Lost You," Society stock no. 7110.)* Measure 4 of the verse is VI7 and jumps to V7 in measure 5 .

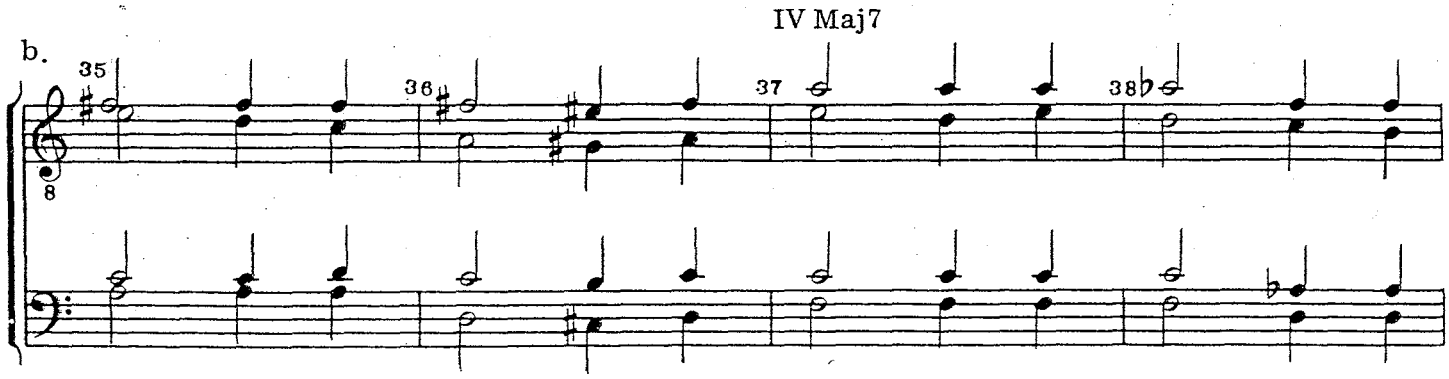
A chord move that is fading away is really *chord substitution*—the use of a minor chord to avoid the Major seventh, particularly on accented beats or if duration is a factor. You have no doubt heard this substitution in arrangements of songs like "Ma! (He's Makin' Eyes At Me)," "Wabash Moon," and "Who'll Take My Place." You'll find about as many arrangers on one side of the fence as the other in a situation like this:

Example 16.



(from "Who'll Take My Place," copyright 1922 by Broadway Music Corp., copyright renewed 1949, used by permission)

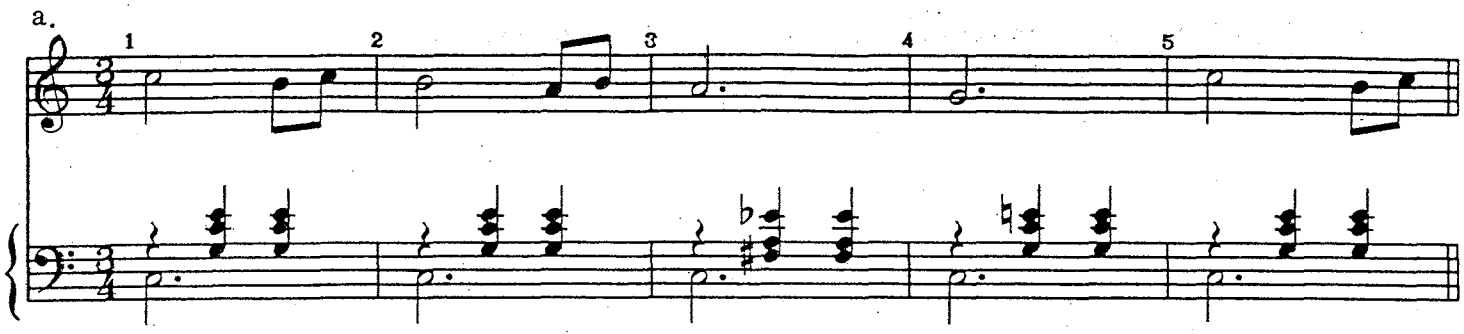




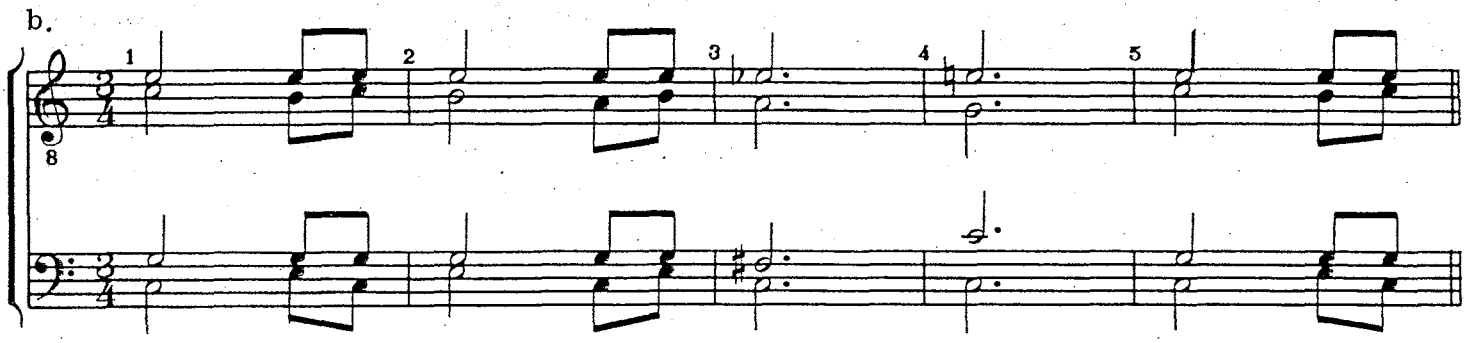
(from "Who'll Take My Place," copyright 1922 by Broadway Music Corp., copyright renewed 1949, used by permission, Society stock no. 7087)

How would you handle this melody line?

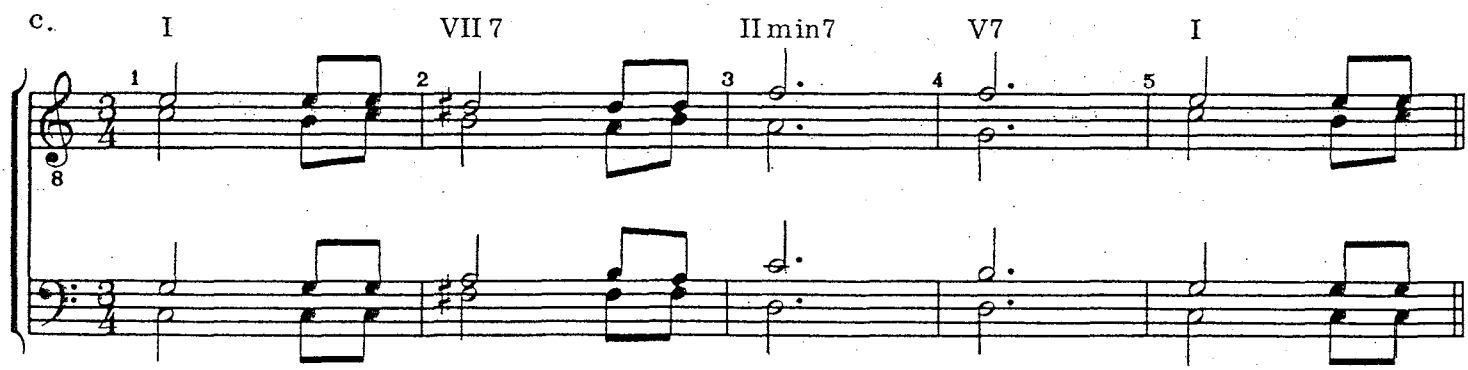
Example 17.



To substitute the III minor would be unmusical, to say the least:

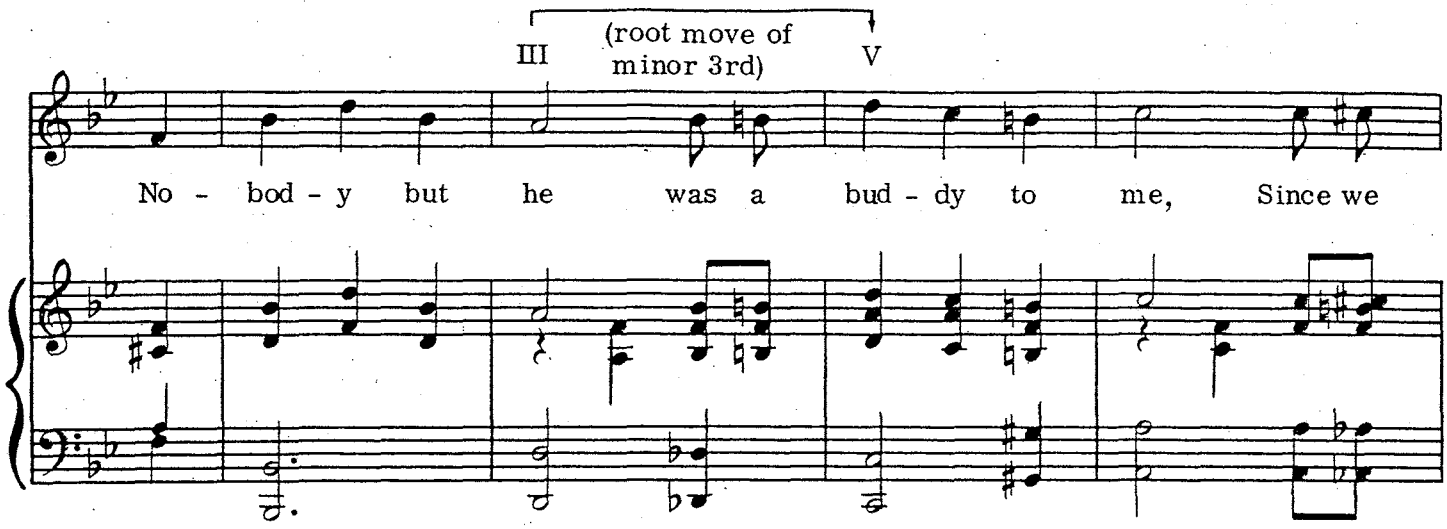


Barbershoppers have been woodshedding this kind of melody line by ear for years:



We'd probably sing the Major seventh in measures 1 and 5 because it's quick, then the VII7 substitute in measure two, and change the harmony in 3 and 4 to lead into I on measure 5. The move from VIII7 to IImin7 is not easy (involves double cross-relations) and is *root movement of a minor third.* Not all that typical of good barbershop, yet we see it occasionally in successive harmonic pillars within a phrase, as in Example 18:

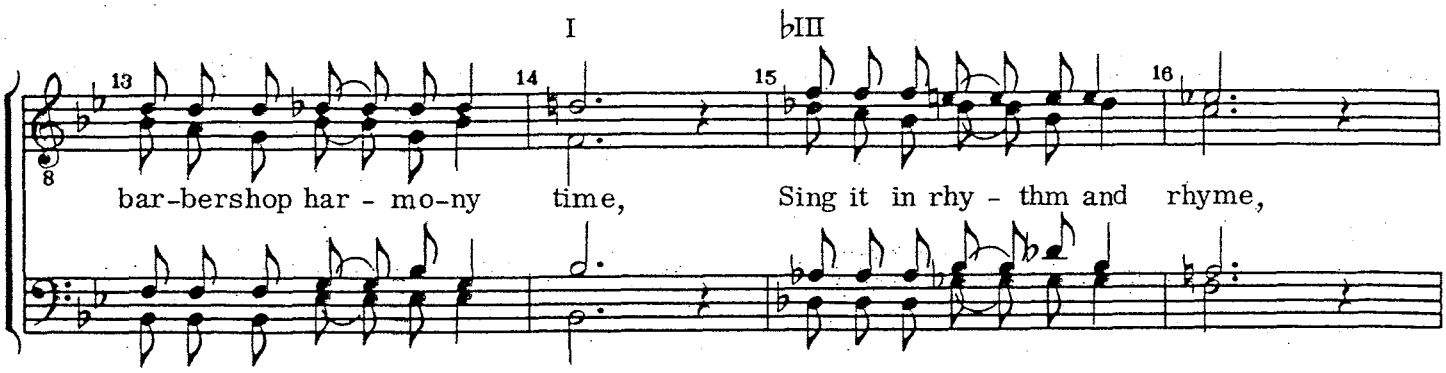
Example 18.



(from "The Pal That I Loved Stole The Gal That I Loved," copyright 1924, renewed 1952, by Leo Feist, Inc., used by permission)

The root movement of the minor third is seen in the relationship of the relative minor* to its Major, and is an important influence in music. It undoubtedly accounts for a sort of built-in acceptance we have for this root jump. Even a sudden shift of tonality a minor third away is not all that difficult to hear and sing:

Example 19.

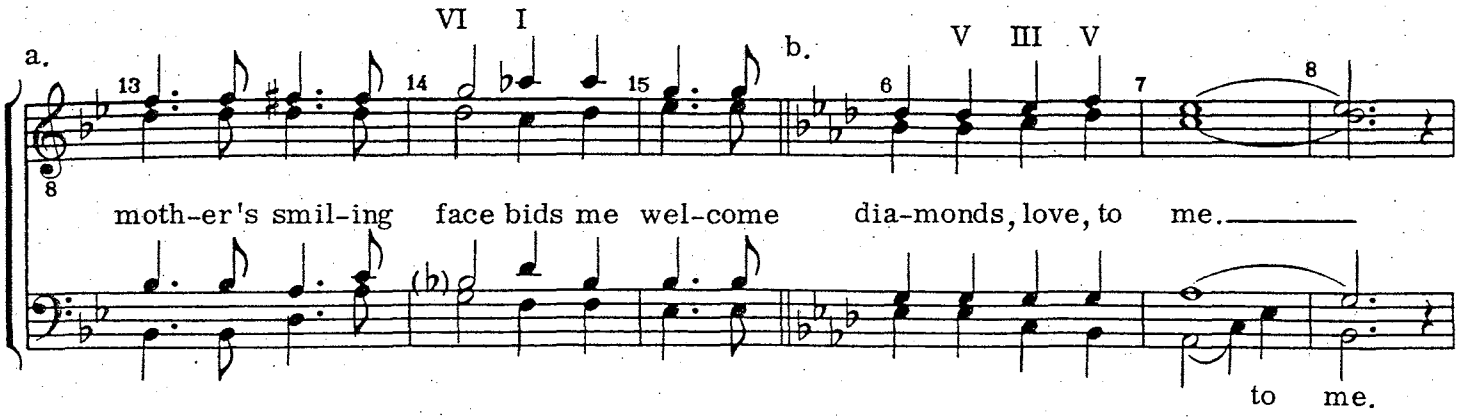


(from *Barbershop Harmony Time*, Society stock no. 7610)

* *Relative minor*: a minor key is relative to the Major key whose tonic is a minor third above its own. The key of A minor is the relative minor of C Major.

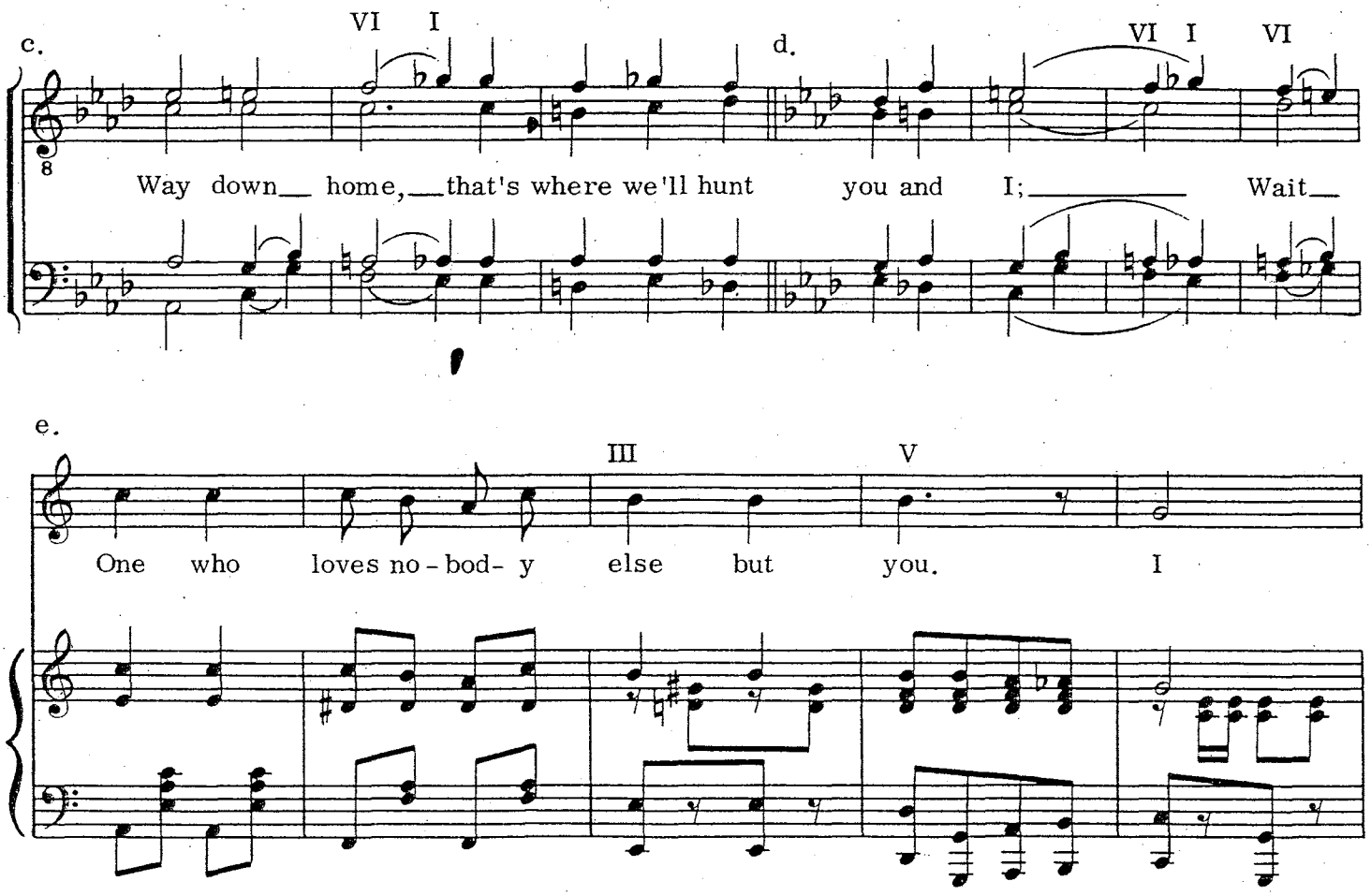
The relationship of the Major to its relative minor is found in our style and can be stated: any minor chord and its relative Major (or vice versa, any Major chord and its relative minor) may be used *sequentially*, provided the last chord in the sequence progresses logically to the next harmony.

Example 20.



(from Society folio *Strictly Barbershop*, stock no. 6049)

Further, the chord in the position of the relative minor does *not have to be a minor chord.* It is sometimes altered to Major or augmented:

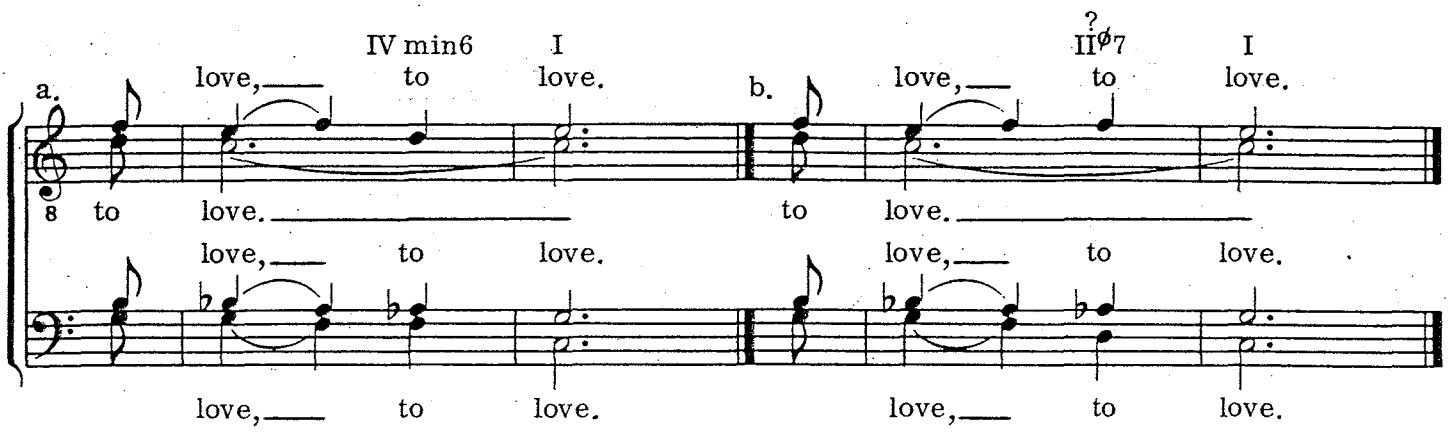


(from "I Want A Girl," copyright 1911 by Harry Von Tilzer Music Publ., used by permission)

In the examples of root jumps between phrases, harmonic movement from II to IV and VI to IV was shown (Example 10c and d), and further discussion promised.

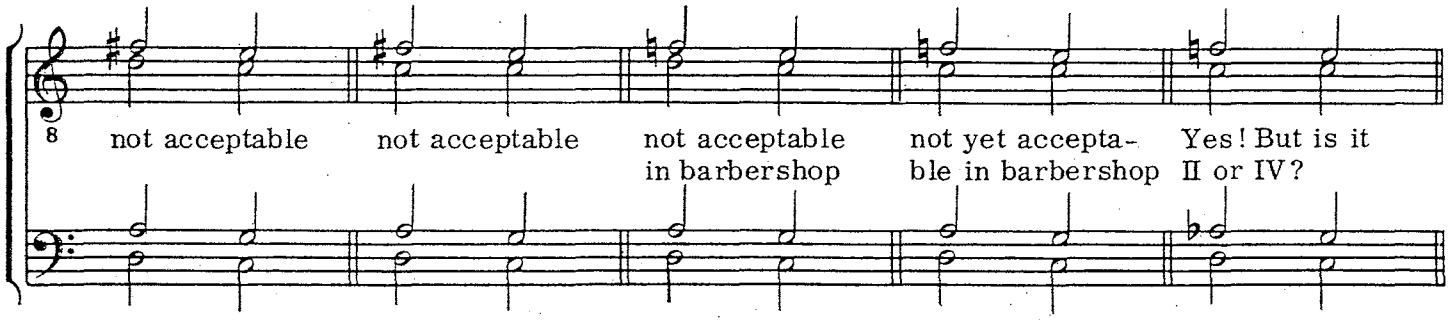
The II and IV chords seem to have an element of *interchangeability*. We hear a lot of rock music today that moves directly back and forth between II and IV. Chords rooted on II and IV become increasingly difficult to define and analyze as they become more complex. In the next example, is it root movement of II to I or IV to I?

Example 21.



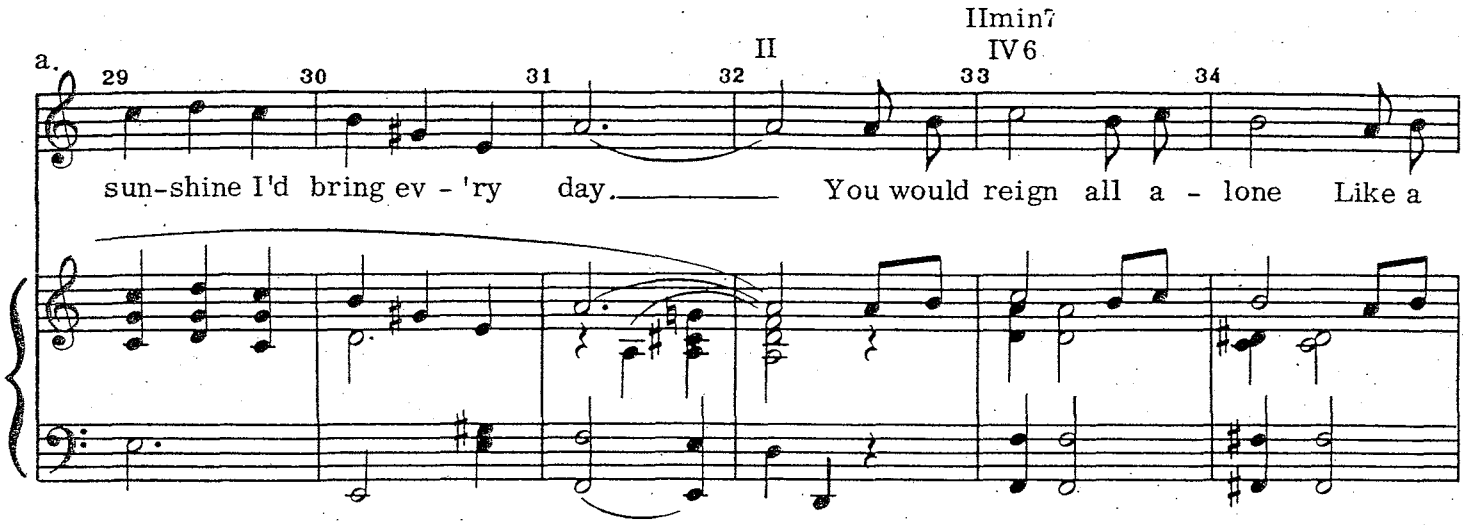
The answer is probably "who cares!" The cadences sound fine and we used them both. But the point is the seeming interchangeability, not only of the minor sixth and half diminished, but also of Major sixth and minor seventh chords. It has been stated several times elsewhere in this manual that root movement by whole step is not typical of good barbershop harmony and arrangers will always have different opinions on the root of the penultimate chord in Example 21. But ear acceptance of 21b is probably more related to IV than a whole step move from II. Let's look at some whole step moves:

Example 22.

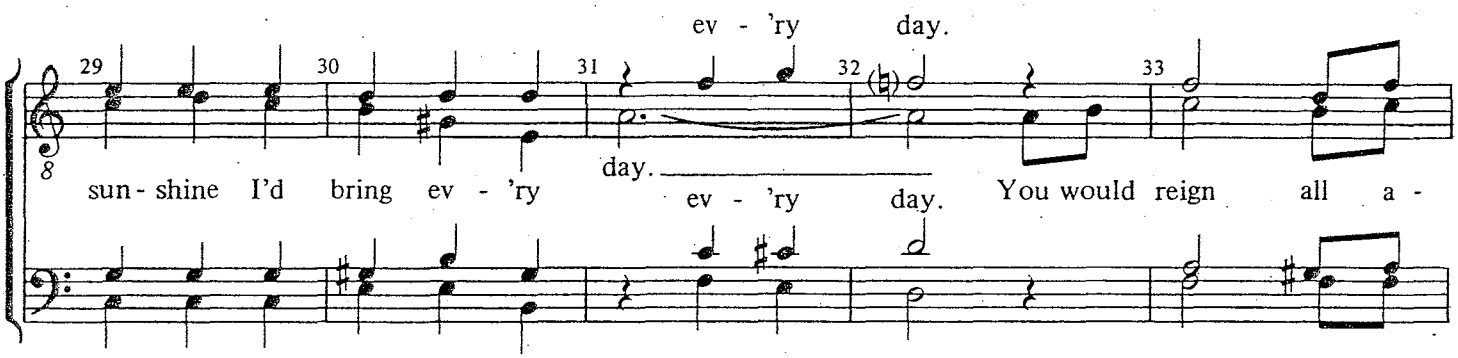


We see what appears to be direct root movement of II (minor) to IV in this example:

Example 23.



(from "If I Had My Way," copyright 1913 by James Kendis Music Co., copyright renewed and assigned to Shawnee Press, Inc., used by permission)



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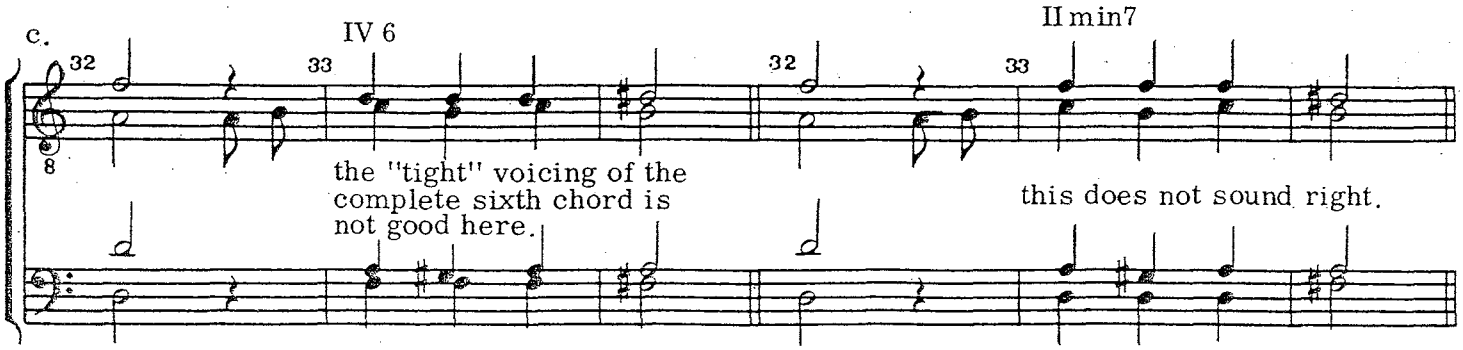
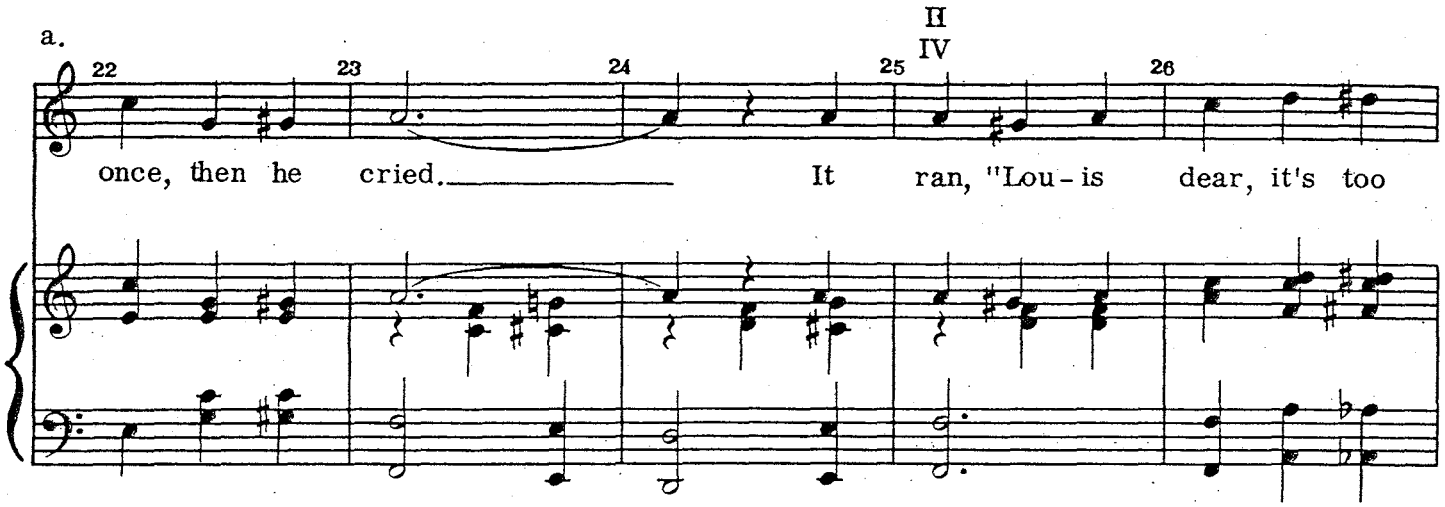
But notice that the piano accompaniment in measure 33 sneaks a D in the harmony—a sort of composite sound of IV6 and IImin7 all at the same time. Since the melody note is C, the Society arrangement does not incorporate the D—the chord is IV, and better than either of the following:



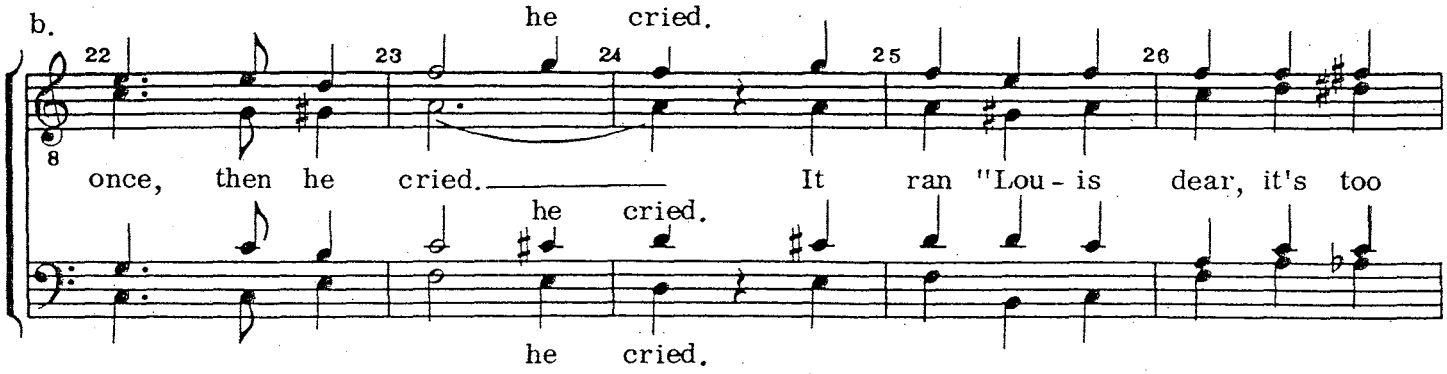
In the next example, is the harmony in measure 25 that of IV, II, or a combination of both? The published sheet music calls it a II minor:

Example 24.

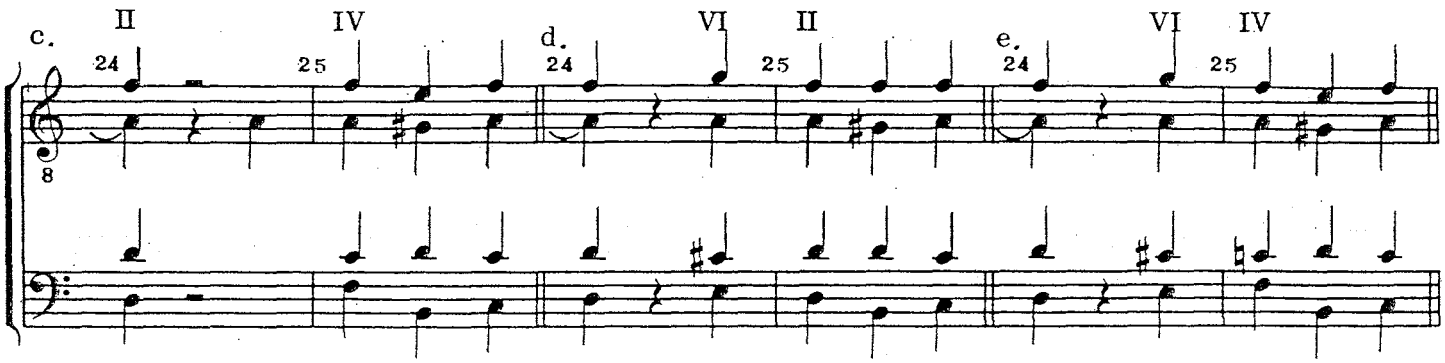


(from "Meet Me In St. Louis, Louis," in Public Domain)

Here's one way to arrange it:



Whether the downbeat of measure 25 is an incomplete IV with added sixth or a II minor in first inversion is not as important as the fact that the chord works. What else would work?

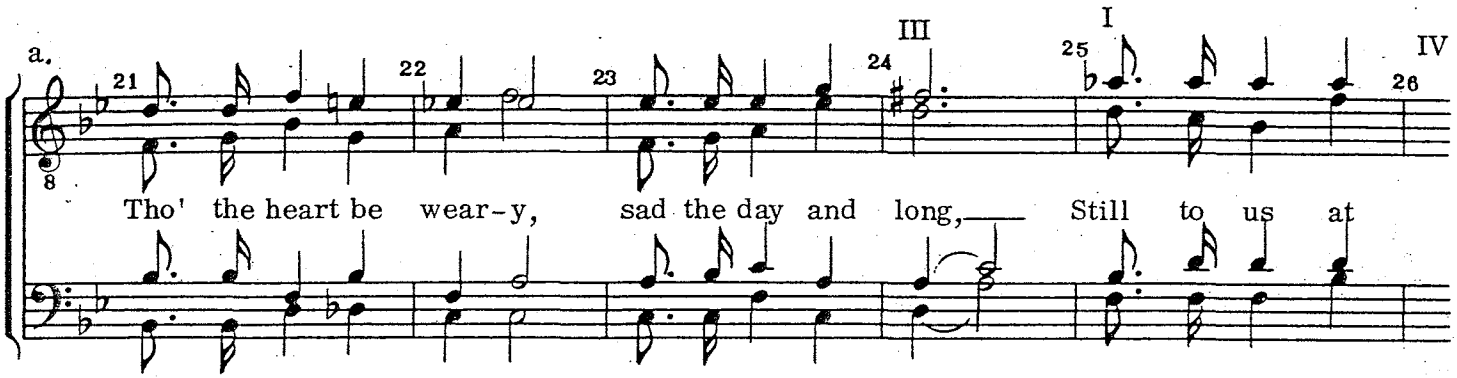


We would certainly accept 24c with the lead pickup (no harmonizing chord). With the pickup harmonization with a VI chord, we might accept a return to the II minor harmony as in 24d. However, the harmonic rhythm seems to call for the IV chord in measure 25, so we might accept the rather sudden sound of VI to IV as in 24e.

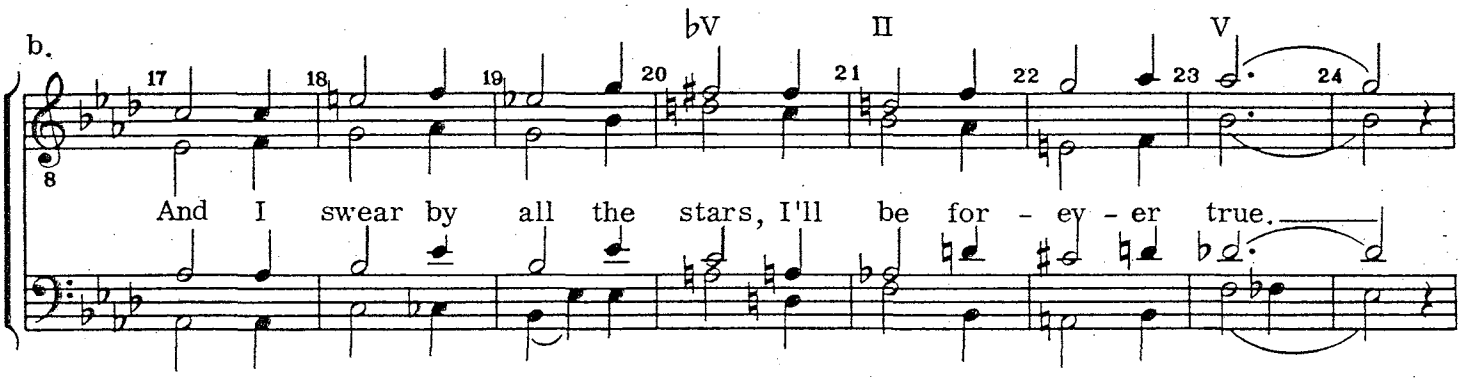
So the ear tends to accept this duality or interchangeable element of the II and IV chords.

There is one more chord move to be discussed that seems to be a contradiction of good harmonic progression, and is difficult to sing because of the double cross-relations involved. One must hear the chords rather than try to sing by interval:

Example 25.



(from "Love's Old Sweet Song," Society stock no. 8044)

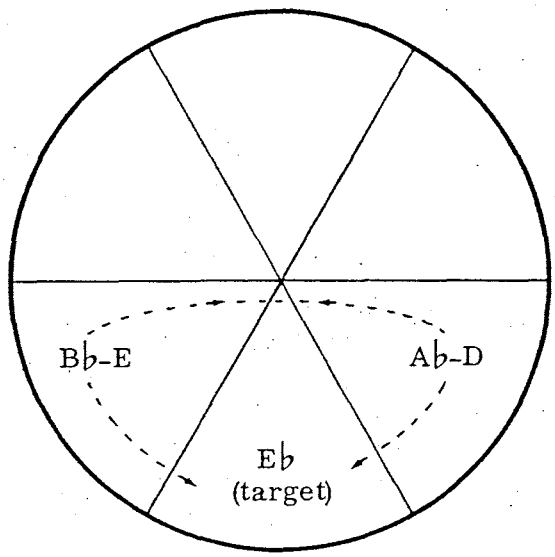


(from "All That I Ask Of You Is Love," copyright 1910 by Shapiro, Bernstein & Co., copyright renewed, used by permission)

The ear accepts these rather abrupt root changes because of where the phrases are going harmonically, and because of the principles of chord substitution. In Example 25a, the harmonic rhythm calls for the IV chord in measure 26 and also calls for the I chord in measure 25 to lead into it. So the ear accepts the direct jump of III to I. In Example 25b, the substitution of the ♭V chord for the V, because of the out-of-chord melody notes, requires root jump from ♭V to the II chord which is called for by the harmonic rhythm.

In both cases it is the harmonic target of E♭ that dictates the root movement leading to it. Here is a part of the Family Circle diagram, shown in the chapter on "Barbershop Harmonization," Example 16 in Approach Three. Study of the counterpart groups adjacent to E♭ show that any of four roots can immediately precede an E♭ target, either by perfect fifth or ½-steps:

Example 26.



The circle also shows that the ear will accept the jump from one adjacent group to the other because of the ultimate E♭ target.

Experimental period

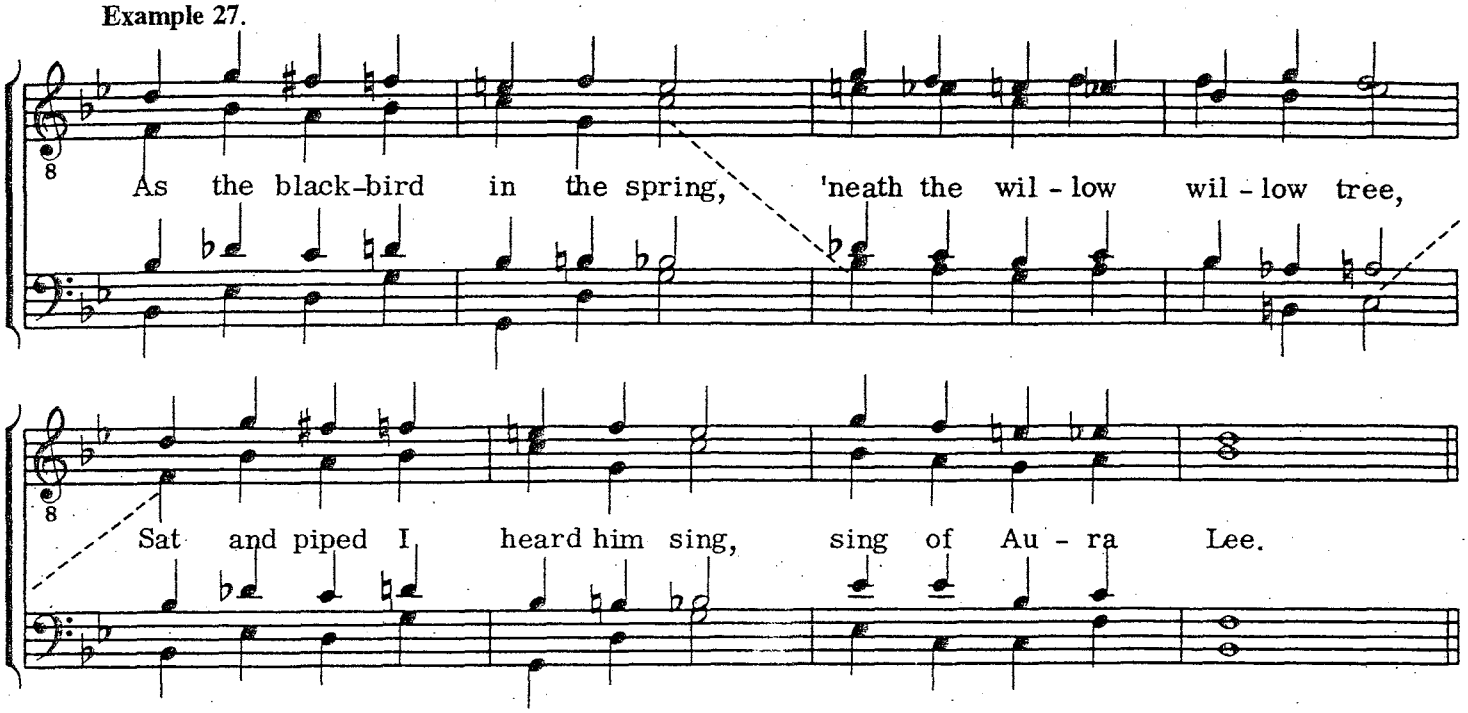
Most Society authorities would agree that 1950 represented one turning point in our organization, at least musically. The international champion quartet, the **Buffalo Bills**, sang with a professionalism not previously heard in Society quartets. This was good from the standpoint of public relations and the Society image. Later, it was the **Buffalo Bills** in Meredith Willson's *The Music Man* on Broadway that helped give the barbershop quartet movement an even more convincing air of validity.

Attempts to get music educators interested in barbershop were generally successful because of programs put on by the Schmitt Brothers and other fine quartets. But the degree of professionalism demonstrated by these top quartets tended to leave a gap between the generals and the troops! However, more trained musicians showed interest in barbershop singing as a result of an improved musical image and became music directors of local SPEBSQSA chapter choruses as well as singers in quartets.

It was natural that some arrangers would begin to write more complicated treatments of songs for the younger, more talented singers. Certainly, many arrangers were still primarily concerned with producing singable arrangements for the average Society quartet and chorus, but the '50s and in to the early '60s are generally regarded as an era of "chord-happy vocal gymnastics."

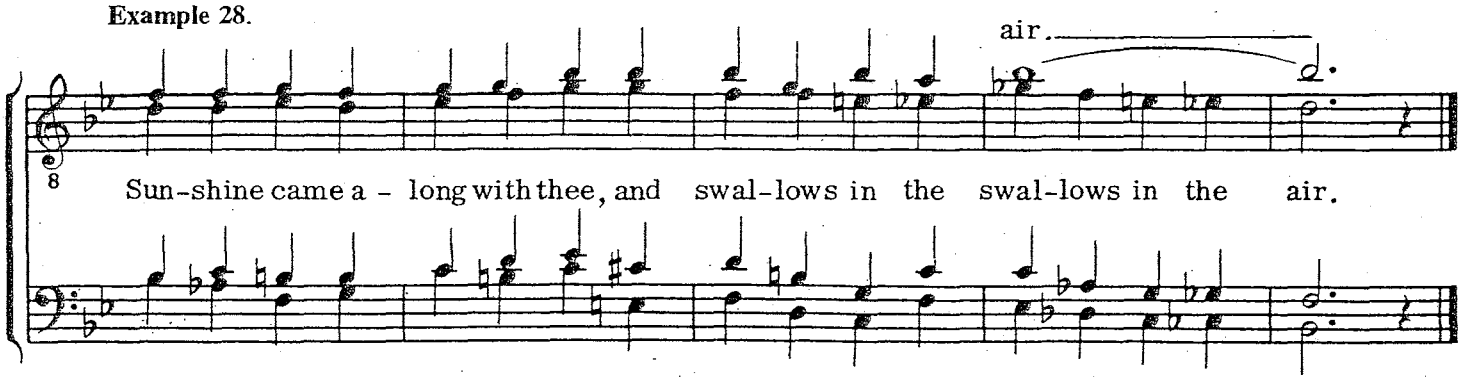
Often enough, a song was merely a clothesline on which to hang as many chords as possible, and in the process, the song could be destroyed. Here is an arrangement of a simple song as published by our Society in 1954:

Example 27.



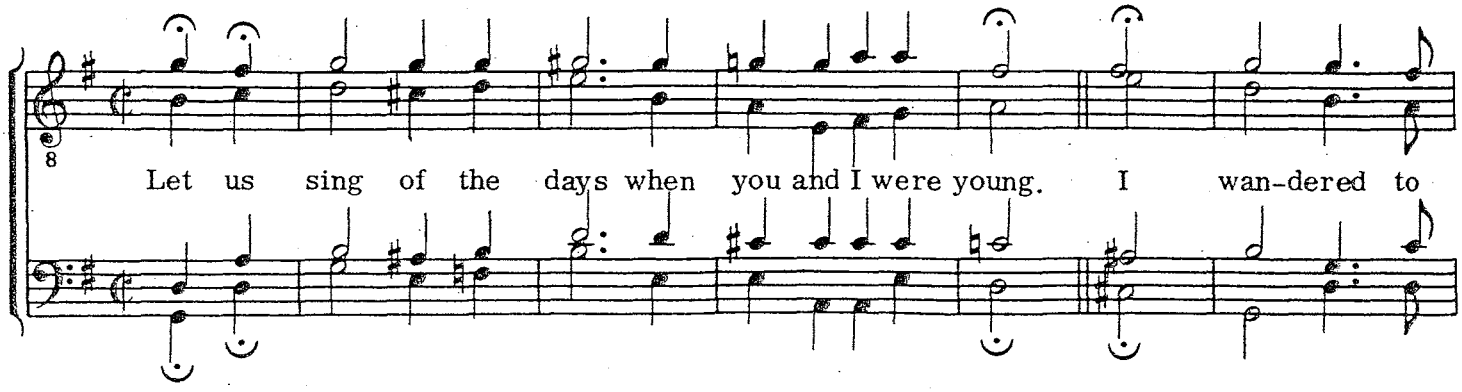
Modern sounds began to creep into our arrangements, and the motto seemed to be "sing 'em high and loud." The artificial vocal production of a thin, straight, driving tone was all too much in vogue, and arrangements (whether a cause or result) stayed right in there! Example 27 shows part of "Aura Lee." Here's the tag to that arrangement:

Example 28.



The following excerpt from a published arrangement of "When You And I Were Young, Maggie" demonstrates the kind of approach we were taking too often in the 1950s:

Example 29.



day to the hill, Mag-gie to watch the scene be - low, be - low. The creek and the

creak-ing old mill, Mag-gie, As we used to long, long a-long a-go. The green grove is

gone from the hill, Mag-gie, where first, where first the dai-sies sprung. The

It was obvious that some arrangers were completely *piano-oriented.* There's not much in this next example that the average ear singer could relate to:

Example 30.

TAG:

net thir - ty days! Re - mem-ber those gold - en days in Sep -

tem - ber, Re - mem - ber those gold - en days, gold - en days?

It would be unfair, however, not to say that some very popular arrangements emerged from this era that we are still singing today. Also, some good original barbershop songs started to appear in our publications, written by talented members of our Society.

Signs of maturing

Another musical turning point probably occurred when the **Suntones** won the championship in 1961. Here was the epitome of the young, talented quartet with a unit sound that was even better than the excellent individual voices. Showmanship and sophistication were trademarks of the **Suntones**, and they set a higher level of professionalism than ever before.

The sound of barbershop was changing in the '60s, with less emphasis on the barbershop seventh chord *per se*, probably because arrangers with considerable musical training were exerting more influence. Inappropriate use of chords for their own sake started to diminish, and the barbershop chord vocabulary was changing: the sequential use of diminished seventh chords disappeared; the close, tightly voiced, complete Major sixth chord fell into disrepute; the Major seventh chord became more acceptable, as did the Major ninth chord (Major triad with added ninth); more minor seventh chords were heard, because more recent songs required them, and there was more use of the minor sixth and half-diminished seventh chords.

The *quality* of the sound was also changing. Emphasis on a more natural voice production was eliminating the strident, straight vocal quality that marked the '50s. Even the color of a pleasing vibrato was being heard, particularly in the lead voice. Exposure to the sounds of professional groups on records and television made us try harder for good quality in our singing.

More original songs by members of the Society were published and sung by good quartets with success. Arrangers developed more clever embellishing devices and imposed the barbershop style on songs from Broadway musicals, Hollywood, and even the "top 40" on the charts, including rock songs. There was a growing murmur from Barbershoppers and audiences alike that *Society units were not singing all that much barbershop.*

A very obvious duality existed in the repertoire of many quartets. They had several good barbershop numbers to sing in Society contests, but in front of John Q. Public on a club date or a show, they sang much non-barbershop.

While the arrangements of the '60s were increasingly more intricate and sophisticated, there was at the same time pressure from some influential arrangers to slow down and see where barbershop was going. Some of them thought it had already gone too far. The image of barbershop was confusing to many. There was a need to redefine the style!

Current trends

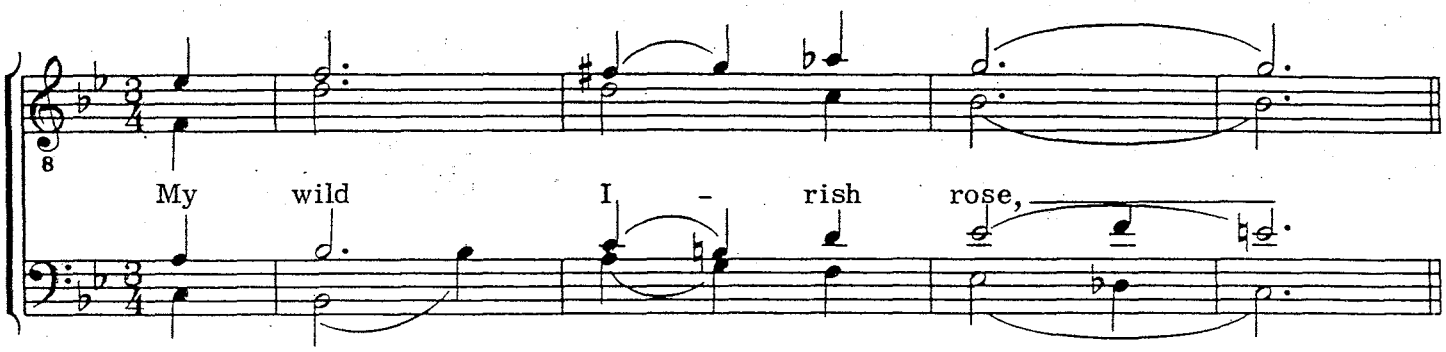
Another turning point took place in the 1970s as a result of this need to analyze (once again) barbershop harmony and the barbershop style. Definitions were revised, and judging categories from Society contests were changed to reflect the new emphasis on the *sound* of barbershop. A general "pruning" seemed called for in our arranging philosophy: Is it the right melody? Are the chords consistent with the harmonic implications of that melody? Is the song a good vehicle for barbershop?

The educational process is long and often difficult, but by the end of the 1970s most Society units competing in our contests were aware that an arrangement judge evaluates both the song and the arranger's treatment of it. Contestants were constantly urged to consult with certified judges as to the appropriateness of contest material.

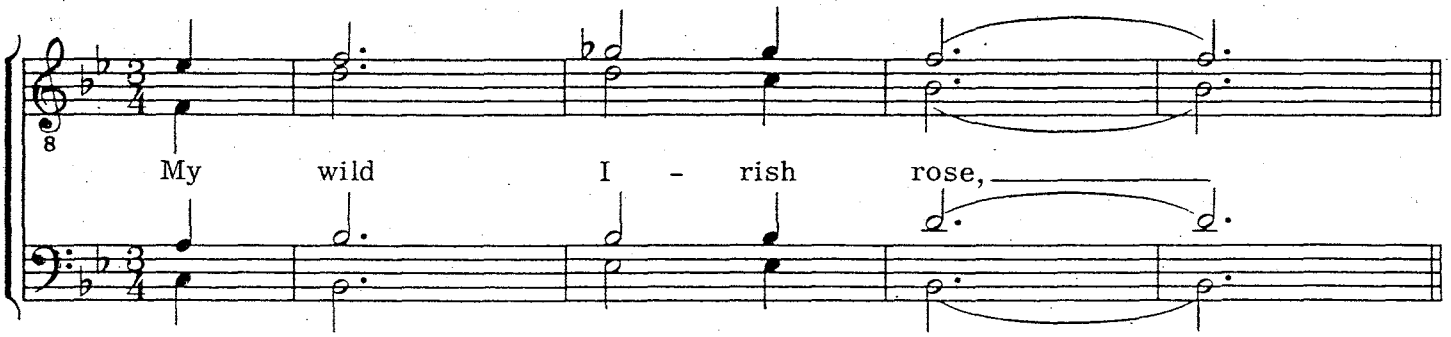
Some progress was made in convincing singing units that it is important to "keep it barbershop," whether in contest or on the show stage. More and more coaches, music directors, and arrangers became aware of a responsibility to the style and met the challenge to sell barbershop instead of using barbershop quartets and choruses to sell something else.

As a result of increased emphasis on using melody notes and harmony in the sheet music of a song, some arrangers retreated to an extremely conservative position, holding that anything not in the "chart" was wrong. While the conscientious arranger always uses the composer's melody and the harmonic implications of that melody, some alteration may be called for in order to treat the song in the barbershop style. Alterations in melody or harmony should be for a good reason and not as an excuse for ineptness or because of a fondness for certain chords. All too often we have seen simple melodies completely obscured by favorite chord moves:

Example 31.



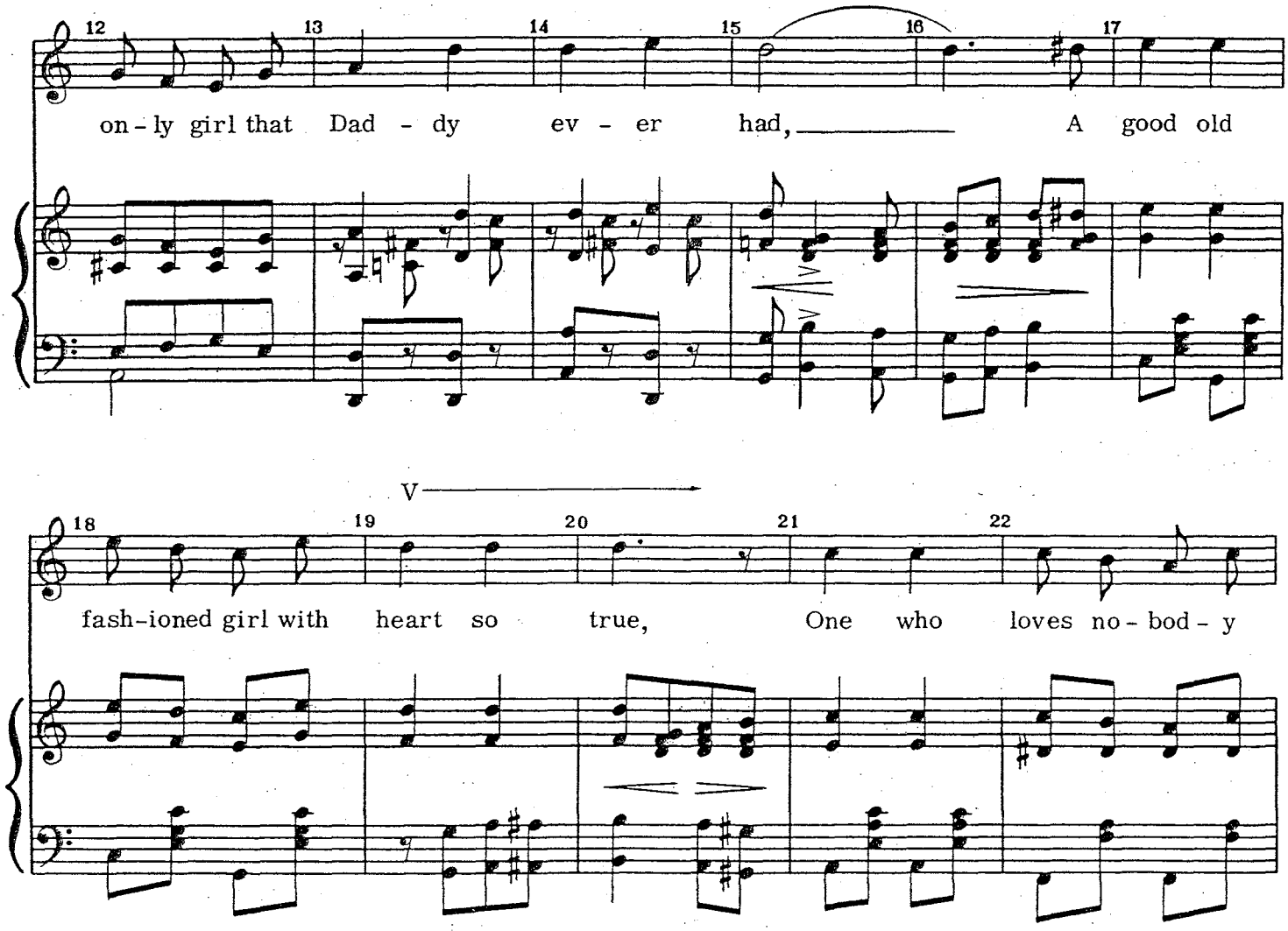
On the other hand, here's the way it would come out if we used only what is in the original sheet music:



Also, there are *different* published (sheet music) versions of some of our favorite songs. Your chart may be just one of several versions published that differ in words, melody, and harmony. Declaring one edition or another as being the "only way" puts you in an untenable position.

There are many songs which, for one reason or another, have been sung in certain ways, and checking the vocal/piano sheet music may reveal discrepancies which preclude publishing the popular version. But we also see cases where a woodshed version may indeed turn out to be the most acceptable of the two. In the following example (one of many), the melody in measure 16 may come as a surprise to you, not to mention the harmony used in measures 19 and 20:

Example 32.

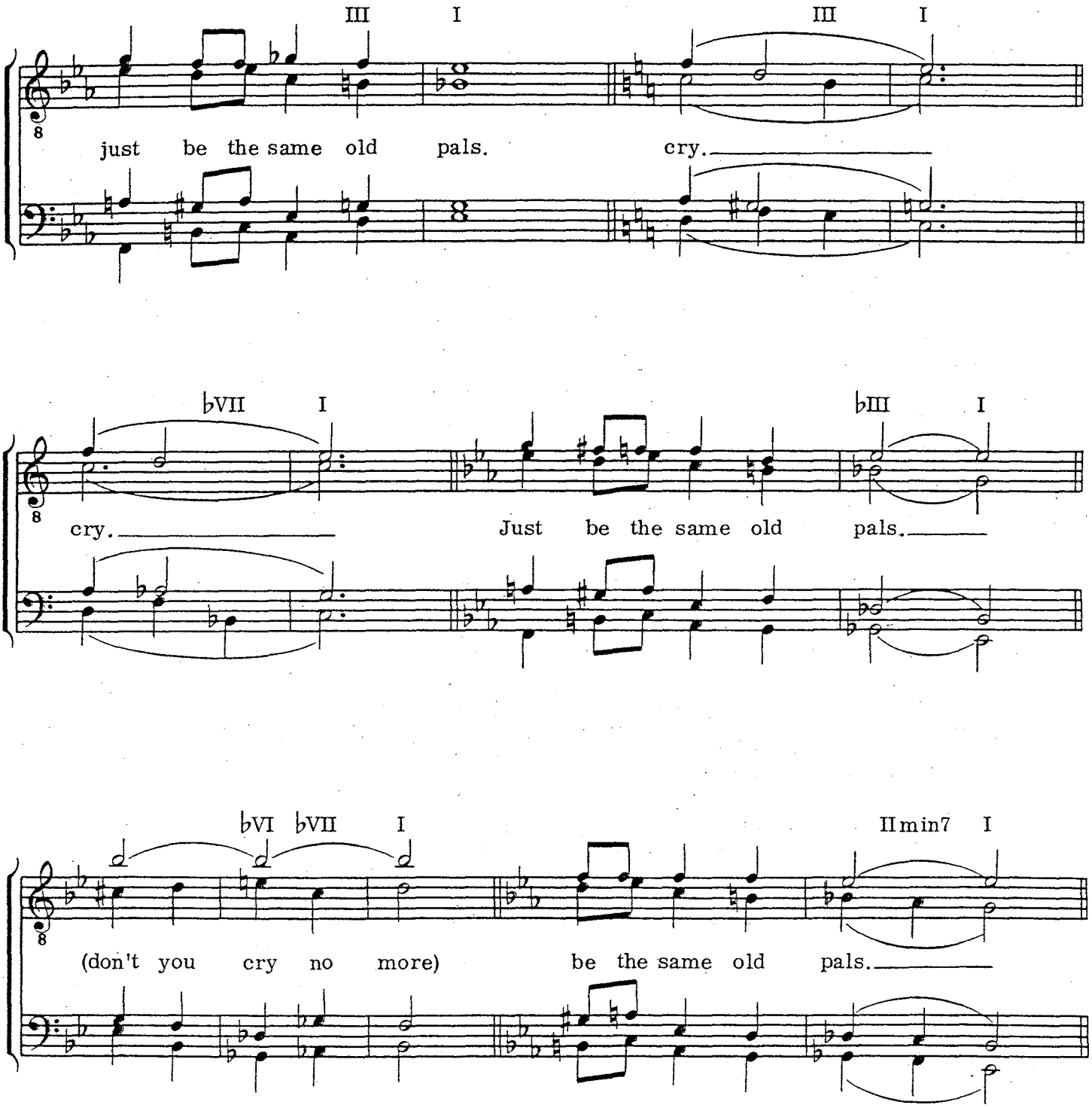


(from "I Want A Girl," copyright 1911 by Harry Von Tilzer Music Co., used by permission)

Most of us would sing a second line G on the last note in measure 16, a melodic change that has come about by popular usage. Changing any other melody note would be apparent to most listeners, however, so the good arranger wouldn't do it. Also, ear singers have always sung a III chord (E7 in this key) on "heart so true," and use of the V chord sounds like the wrong harmony to us.

Chord moves that surfaced during the '70s included some cadential resolutions previously heard as well as new ones, none of which has any tradition in barbershop and should be discouraged:

Example 33.



Perhaps some of the finest techniques in the history of barbershop arranging can be seen in the Irving Berlin songs published for our Society. Unfortunately, we were refused permission to show examples from any Berlin song, but some of our best arrangers worked on these songs, and your serious study of them is highly recommended. Consult a list of available arrangements from SPEBSQSA. However, it is also true that most influential Society arrangers would agree that the Berlin series goes as far as we have any business going in barbershop.

The future of barbershop

The barbershop style may be able to absorb some evolution in a few areas—perhaps that of lyric and form. As time goes on, language changes. Words can take on different meanings or drop out of the vocabulary entirely. The flowery lyrics of some songs become more difficult to project with sincerity, and we hear them sung in parody or burlesqued. "In The Baggage Coach Ahead" and "Bird In A Gilded Cage" need to be set up with a lot of explanation! Barbershop of the future may well include song lyrics that we do not consider nostalgic enough today.

Songs of the barbershop era generally had a refrain or chorus of 16 or 32 measures, although "On The Old Dominion Line" has 40, while Irving Berlin's "Mandy" has 18. Such built-in extensions, and even songs with asymmetrical form may eventually be acceptable under the barbershop umbrella. Some of us would like to think an occasional swipe that goes beyond normal form would not be entirely out of place once in a while for old time's sake—for instance, measures 40-42 of "Back In Those Days Gone By" (Society no. 7518) and "Baby Face," measures 55-60 (Society no. 7021).

Because of our constant search for more barbershop songs, we may see melodic lines that stress sixths and ninths become completely acceptable as good vehicles, even in a barbershop contest situation. It would be a shame to blackmark songs like "Keep Your Eye On The Girlie You Love" and "There'll Be Some Changes Made."

Perhaps the biggest trend of the future may be the *arranger as interpreter*. Future arrangements may include carefully planned dynamic markings, explicit tempo indications, and even choreography for stage presentation.

Our best arrangers have always written in such a way as to bring out the best in a song as they perceive it. Mere harmonization of a melody is often not enough. The creative arranger, mindful of the melody, lyric, harmony, and rhythm as outlined by the author, may be required to make slight adjustments in these areas for very logical reasons. For example: appropriate alteration of rhythm to add impact to important words; use of chords or chord sequences that require a continuation of sound in order to make sense of the lyric; selection of a particular chord (if there are options) to enhance the mood of certain words; appropriate use of various chord voicings, when possible, which correspond with a desired dynamic level (high or low points in a song).

So what will happen? Wouldn't it be encouraging to visit a barbershop group of the future and hear familiar sounds? In fact, isn't it *imperative*? Otherwise, it means that the style as we understand it will have become ancient history.

Is preservation compatible with evolution? Can changes in the barbershop style continue to take place without destroying it? We say it's still possible, but certainly at an increasingly slower rate. With fewer and fewer opportunities for innovation, we must face up to the time when further changes mean we have to call it (barbershop) something else.

This, then, is the challenge to the arranger: to accept that 1) some elements of barbershop *are* predictable, and should be; 2) the characteristic harmonic texture is the barbershop seventh, and must be; 3) nostalgia is an essential ingredient of barbershop, and always will be.

Appendix

Music notation for the arranger

Notation in music refers to the *symbols* used for expressing musical ideas. The musical symbols should mean the same to the performer as they mean to the arranger. This central purpose of notation, the quest for common understanding, implies standardization of practice.

There is a need to bring about improvement in the notational practices used by arrangers of barbershop music. Many of the suggestions and the rules found herein are based on current practices of the Music Publishers Association of the U.S., Inc. (We gratefully acknowledge their permission to use material from the pamphlet, *Standard Music Engraving Practices*, Arnold Broido, editor.)

Here, then, are some basic rules of notation as currently found in vocal music.

The placement of general matter

1. The title of the song is centered at the top of the page, using conventional rules of capitalization. Some publishers write the title completely in capital letters.

2. Any dedication is centered over the title.

3. The composer's name is placed on the upper right of the page, flush with the right-hand margin.

4. The lyricist's name is placed on the upper-left side of the page, flush with the left-hand margin.

5. Normally, you will find the arranger's name under the composer's name:

Example 1.

IF WE CAN'T BE THE SAME OLD SWEETHEARTS,
WE'LL JUST BE THE SAME OLD FRIENDS

Lyric by
JOSEPH McCARTHY

Music by
JAMES V. MONACO
Arranged by Burt Szabo

Verse

Tenor
Lead

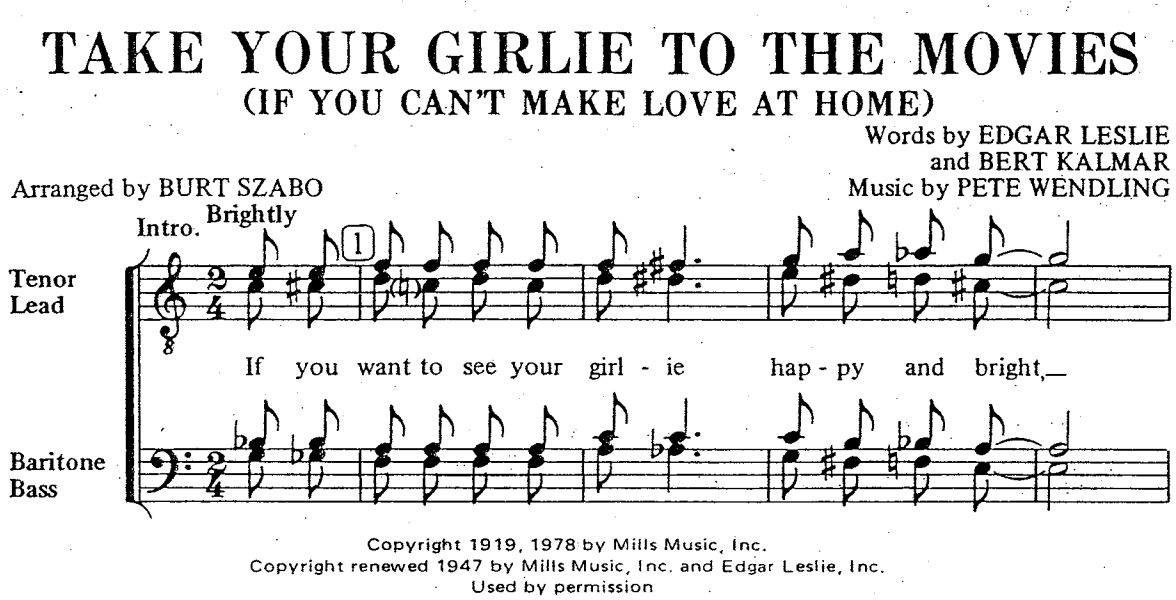
Baritone
Bass

Once we were sweet-hearts, not so long a - go;

Copyright © 1915 (Renewed 1953) LEO FEIST, INC., New York, New York
International Copyright Secured Made in U.S.A. All Rights Reserved
Used by permission

Some publishers prefer to show both lyricist and composer in the upper right and the arranger upper left:

Example 2.



6. Initial tempo marks, if any, are placed left above the time signature. We do not use metronome indications in published barbershop, but occasionally we use descriptive words. *(See Example 2.)*

7. The copyright notice is centered at the bottom of the first page of music, and it should indicate the copyright holder, the address of same and the date of copyright. If the *arrangement* is copyrighted, such information should also be included:

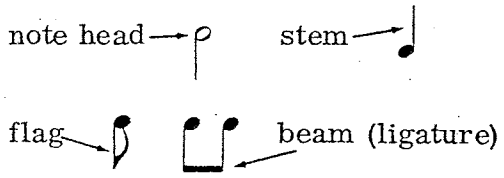
Example 3.

©Copyright 1920 Bourne Co., New York, NY
Copyright renewed
©Arrangement Copyright 1970 Bourne Co., New York, NY
All Rights Reserved Printed in U.S.A. International Copyright Secured

Notes, stems, beams and flags

1. Vocabulary:

Example 4.



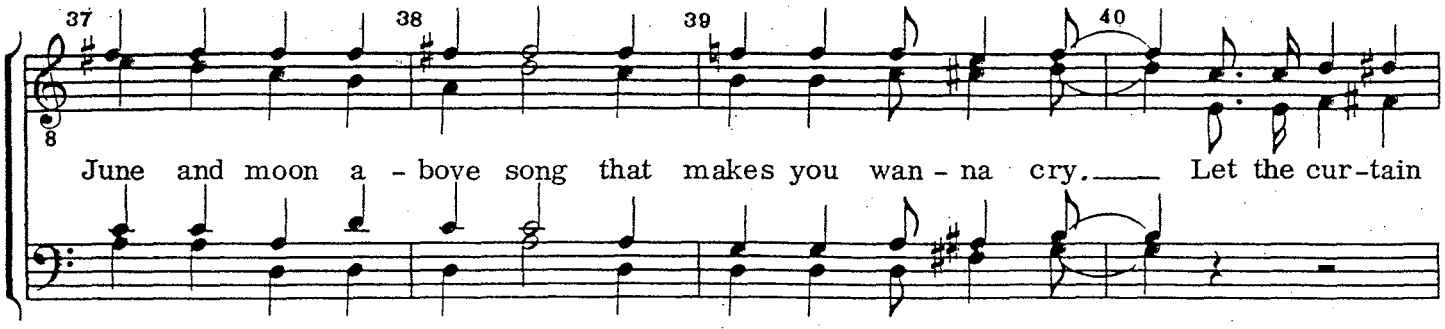
2. Stem placement: An upstem is always attached to the right of the notehead.

Example 5.

A downstem is always attached to the left of the notehead.

3. In barbershop music, the stems of the tenor and baritone always point upward. The stems of the lead notes and bass notes always point downward:

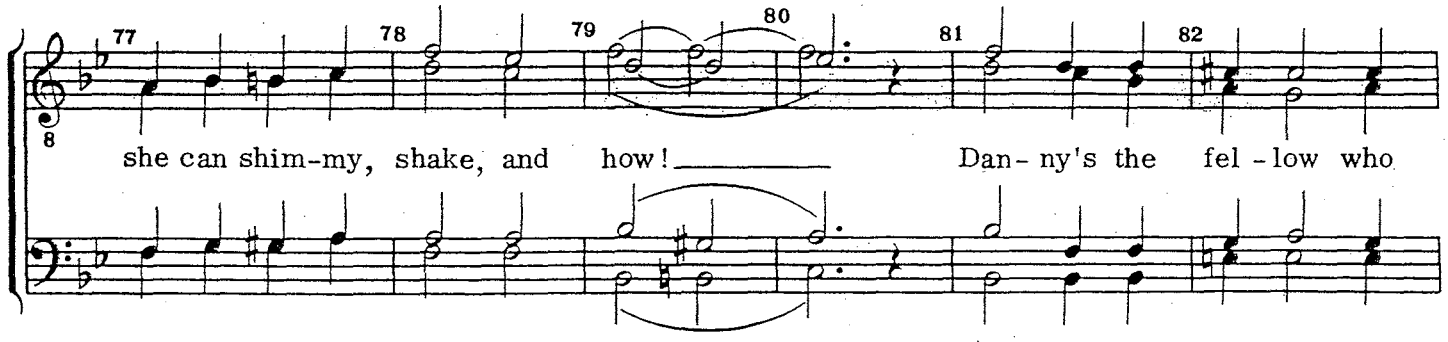
Example 6.



(from "I'll Be A Song And Dance Man Again," copyright 1974 by Val Hicks, used by permission, Society stock no. 7654)

4. Unison pitch for two voices (voice parts) is indicated by their sharing a common notehead, measure 77:

Example 7.



(from "What Ever Happened To Mary?," copyright 1968 by Mike Senter, used by permission, Society stock no. 7520)

5. The note stems for single notes should be one octave in length. See previous music examples.

6. The use of beams for 8th notes (and 16th notes) is now accepted practice in vocal music. See Example 1.

7. Beams are parallel to the staff lines when the two notes are on the same pitch. *(See tenor and baritone, measure 1 in Example 1.)* When pitch changes, the beams slant in the general direction of pitch movement (measure 2 of Example 1).

Writing notes and accidentals

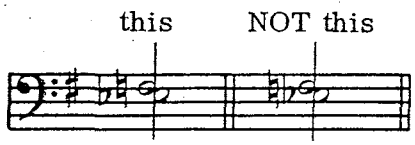
1. Most musical symbols slant upward from left to right at a uniform angle. This is called the "diagonal principle."

Example 8.

2. When the interval between two voices on the same staff is a second, the higher-pitched voice is written to the left and the stems are aligned vertically (measure 81, Example 7). The exception to aligning the stems vertically occurs when the lead (melody) is above the tenor voice—the highest note still being to the left (measures 79-80, Example 7).

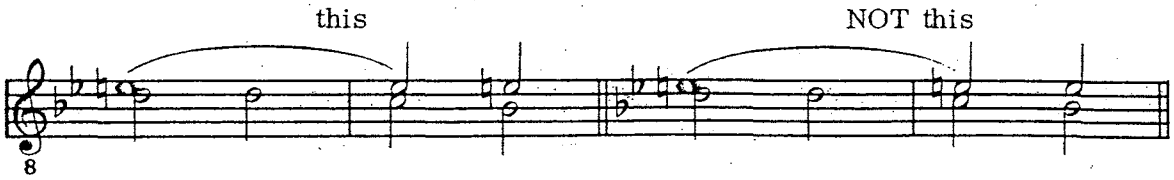
3. The accidental belonging to the lower note is placed farthest left.

Example 9.



4. The accidentals of tied notes are in force across the bar line. If the pitch is repeated, the accidental is shown again.

Example 10.

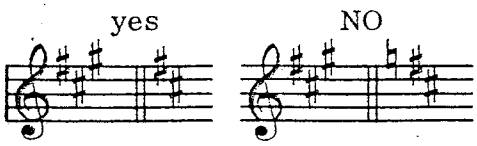


Key signatures and key changes

1. Key signatures appear at the beginning of every staff.

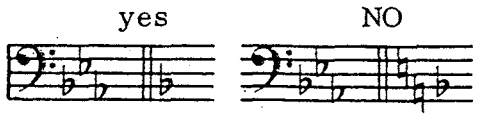
2. In key changes involving sharps to *fewer* sharps, naturals are not needed.

Example 11.



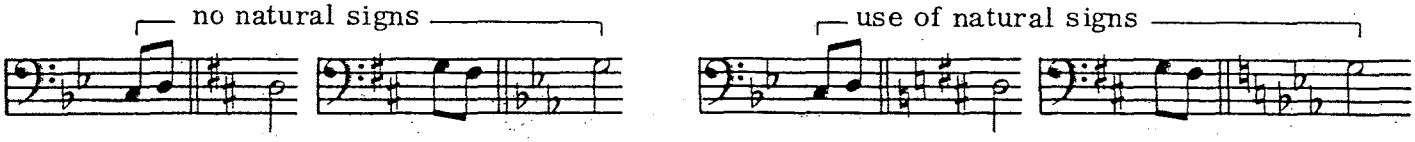
3. In key changes involving flats to fewer flats, naturals are not needed. Note the double bar line before a new key signature in all cases.

Example 12.



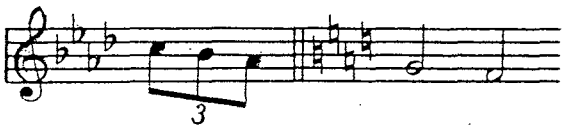
4. In changing from flats to sharps (and vice versa) either way is acceptable.

Example 13.



5. When modulating to C Major or A minor, naturals are required to cancel the sharps or flats in the previous key signature.

Example 14.

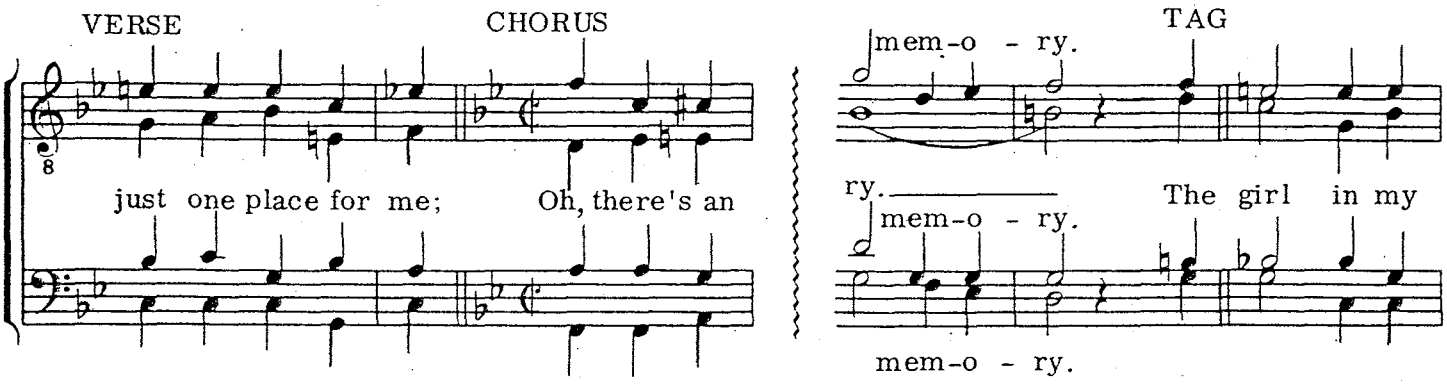


Bar lines

1. The single bar line separates one measure from another.

2. Double bar lines of equal thickness are called a *section* bar and are used at the end of a verse and between other sections of the arrangement such as the chorus and tag.

Example 15.



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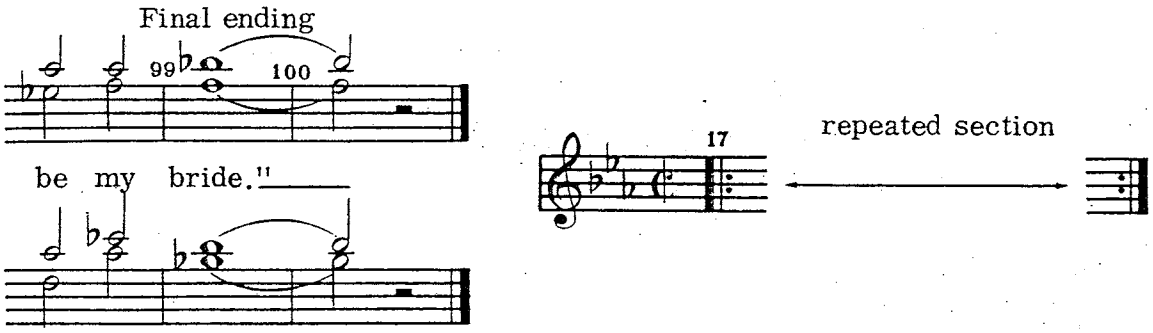
When for reasons of space the chorus starts somewhere other than at the beginning of a line, we ask the engraver to show the key and meter signature again, as in Example 15.

3. Double bars of unequal thickness are used to indicate the final ending, and to show repeated sections of the song. The repeat sign on the left is omitted if the repeat goes back to the beginning:

Example 16.

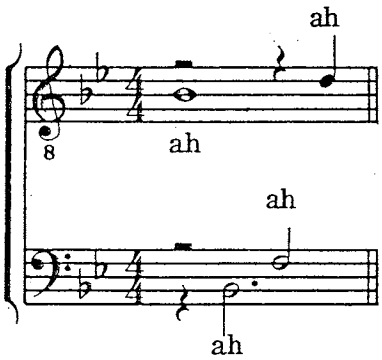


4. Use this kind of repeat sign when sections on either side repeat:

Example 17.

5. Some publishers of barbershop music print the tune-up chord. Note the recommended order of entry for voices and the double bar:

Example 18.

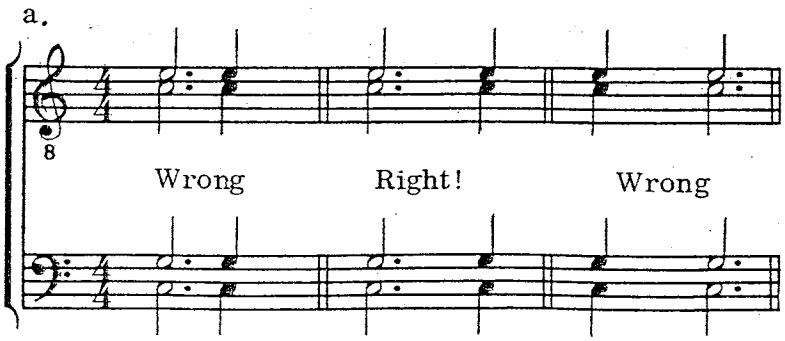


Time spacing, syllabication and rests

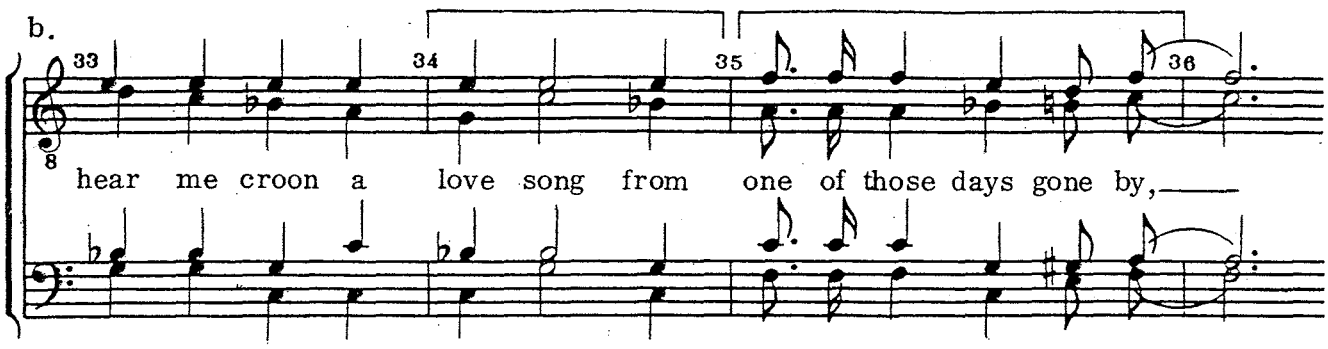
1. The barline has no temporal (rhythmic) value.

2. Time spacing, which is the horizontal distance between notes and chords, is influenced by two factors: length of notes and length of words. Space should be in proportion to time values:

Example 19.



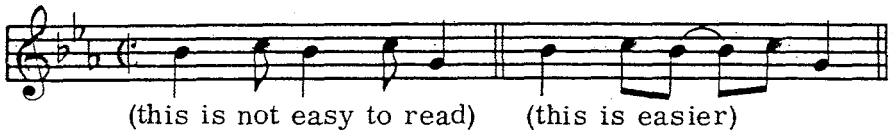
The words may make one measure longer than another, but space between notes is still proportional to note values:



(from "I'll Be A Song And Dance Man Again," copyright 1974 by Val Hicks, used by permission, Society stock no. 7654)

3. Syncopated rhythms are usually easier to comprehend if grouped by beat:

Example 20.

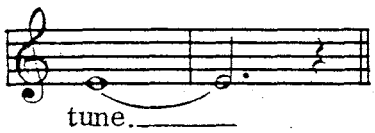


4. The musical tone begins at the notehead, and this tone continues until the next note or the next symbol. The duration is also guided by means of horizontal lines, called *extenders*, placed after a word. Sometimes we see dotted lines over notes and after extenders to indicate no breath:

Example 21.

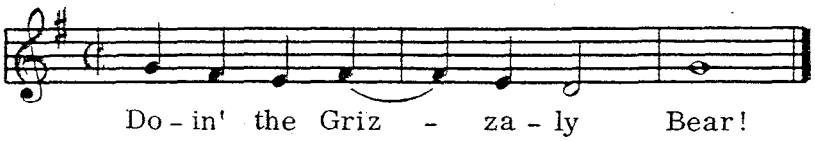
5. The punctuation mark is placed immediately *after* the word, with the extender following. The extender is placed level with the bottom of the letters in the lyrics.

Example 22.



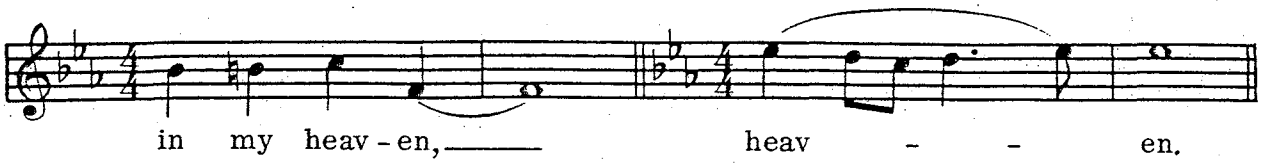
6. Song lyrics are syllabicated according to conventional dictionary rules. Sometimes unconventional spellings occur:

Example 23.



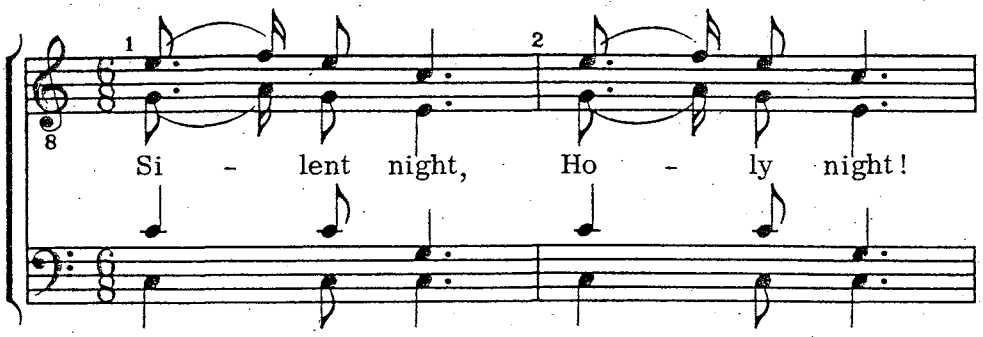
7. Hyphens are used between syllables of words. For syllables carried over several notes, more than one hyphen may be used. The extender is for words, the hyphen for syllables:

Example 24.



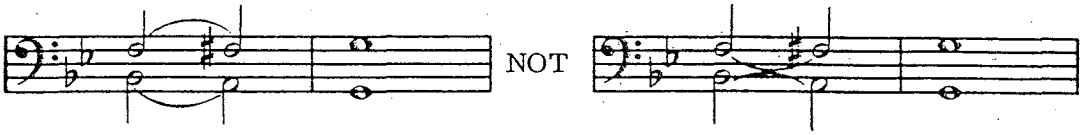
8. The slur is used to connect notes sung to the same word or syllable:

Example 25.



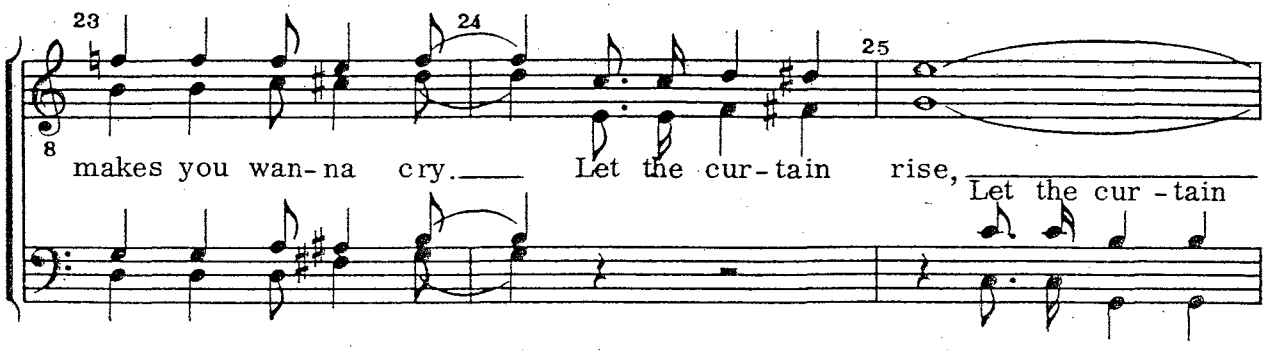
9. In barbershop arranging, the slur goes from note stem to note stem, rather than note head to note head:

Example 26.



10. Whole note rests are placed in the middle of the measure. All other rests occur at the point where they belong in the rhythmic scheme with its time spacing:

Example 27.



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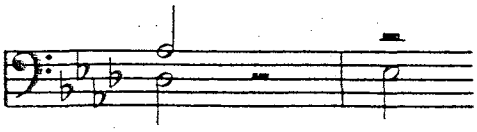
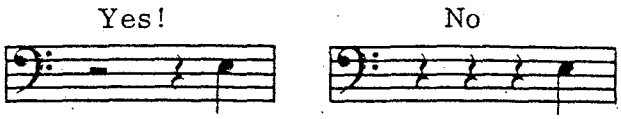
11. Half-note rests and whole-note rests are ordinarily placed in the third space up from the bottom staffline. Sometimes it is not possible to use the third space, so ledger lines are created:

Example 28.



12. Avoid the use of extraneous quarter note rests:

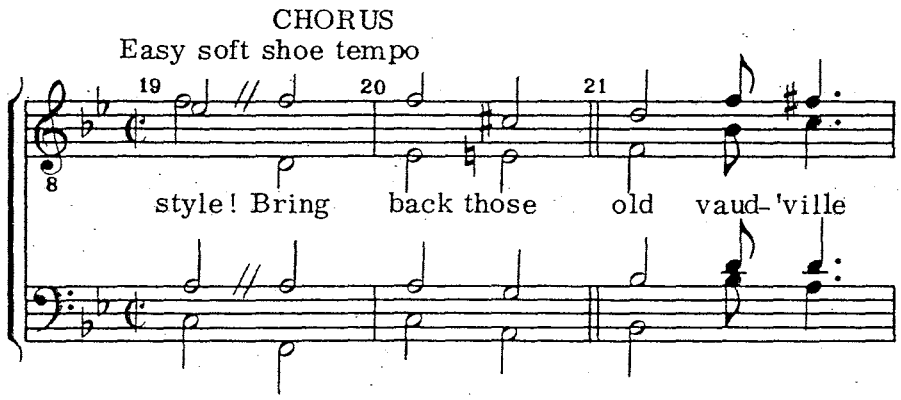
Example 29.



Miscellaneous

1. In vocal music words of instruction, such as faster, slower, etc., are placed above the staff to avoid being confused with the lyric:

Example 30.



(from "Bring Back Those Days Of The Song And Dance Man," copyright 1975 by Einar N. Pedersen, used by permission, Society stock no. 7531)

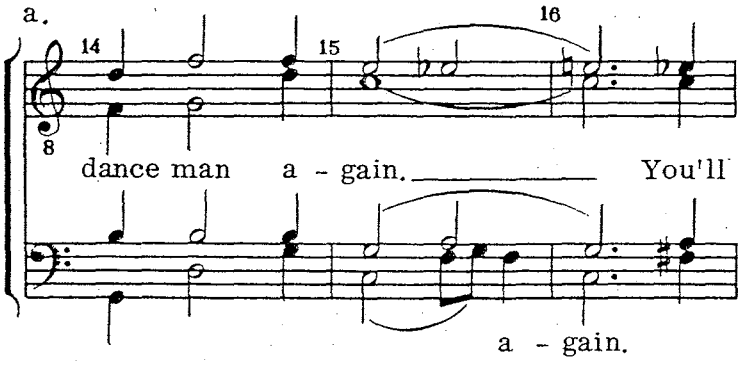
2. Barbershop arrangers usually avoid the use of the Italian words, *dolce, adagio, tempo primo*, etc. English equivalents are recommended.

3. A slight break in the flow of sound is indicated by a parallel slash mark called a *caesura.* See Example 30.

4. In barbershop music, since the tenor and lead are written in the treble clef, the little figure "8" is placed under the clef sign by some publishers. This means the notes sound an octave lower. *(See any of the four-part examples shown so far, and used throughout this manual).*

5. Ties and slurs may be used in combination. The tie shows that the same pitch is sustained, and the slur tells the singer on which notes to sustain the syllable or word sound:

Example 31.



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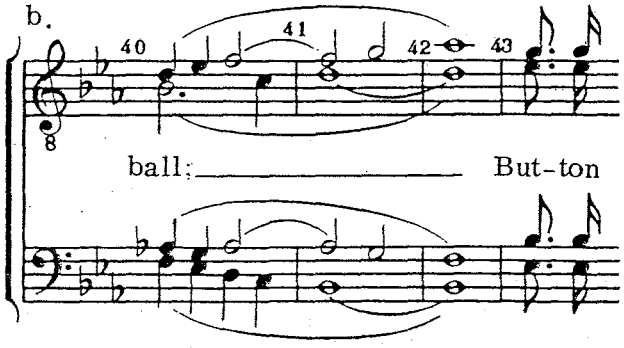
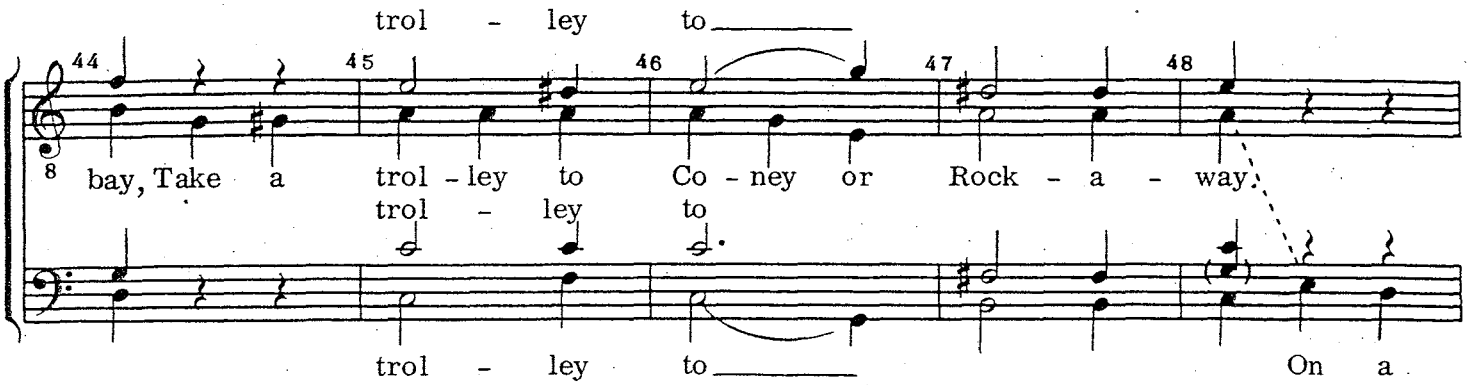


(from "Back In Those Days Gone By," copyright 1966 by Mike Senter, used by permission, Society stock no. 7518)

6. For complete understanding, each voice part should be given its own set of words if they are not all the same:

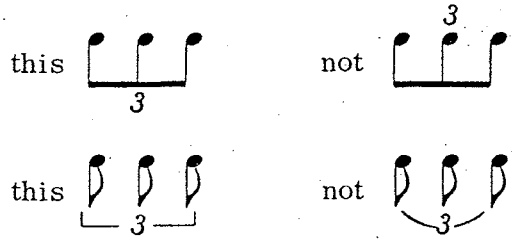
Example 32.



7. The dotted line shows melody transfer to another voice (Measure 48, Example 32), and also an optional note for baritone is shown in parentheses.

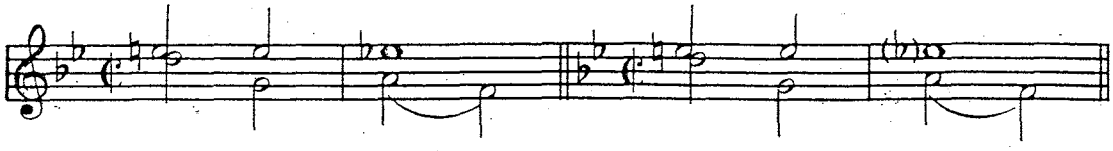
8. Triplets are shown by the number 3, placed at the stem bottom rather than above the note heads:

Example 33.



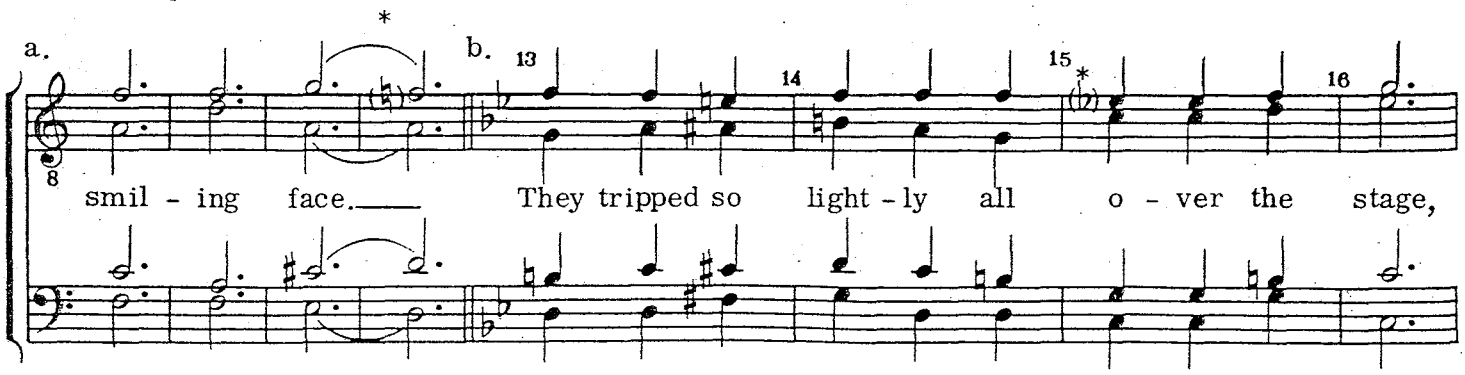
9. Precautionary accidentals are used in spite of bar line cancellations. They are only used in the following measure, however. There are differences of opinion among engravers. Some use small parentheses:

Example 34.



10. In barbershop, you will often see the arranger use a precautionary accidental when he knows the singer wants to sing something else, even though the sign is already in the key signature:

Example 35.



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11. D.C. means *da capo* and indicates a return to the beginning of the song or arrangement.

12. D.C. *al fine* means go back to the beginning and sing through to the *fine* or ending.

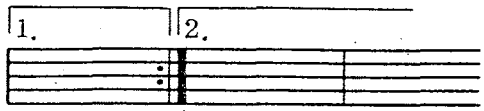
13. D.S. means go back to the sign (𝄋) and proceed from that point.

14. D. S. *al fiore* means go back to the sign and proceed through to the end.

15. The beginning of the coda is shown by the sign (⊕). It is used with a D.C. or D.S. and tells singers to go back to the top or to the sign and proceed until the coda sign is reached, then skip the intervening measures and go to the coda.

16. Endings are bracketed. The first-ending bracket is a complete bracket, whereas the second-ending bracket is a partial bracket:

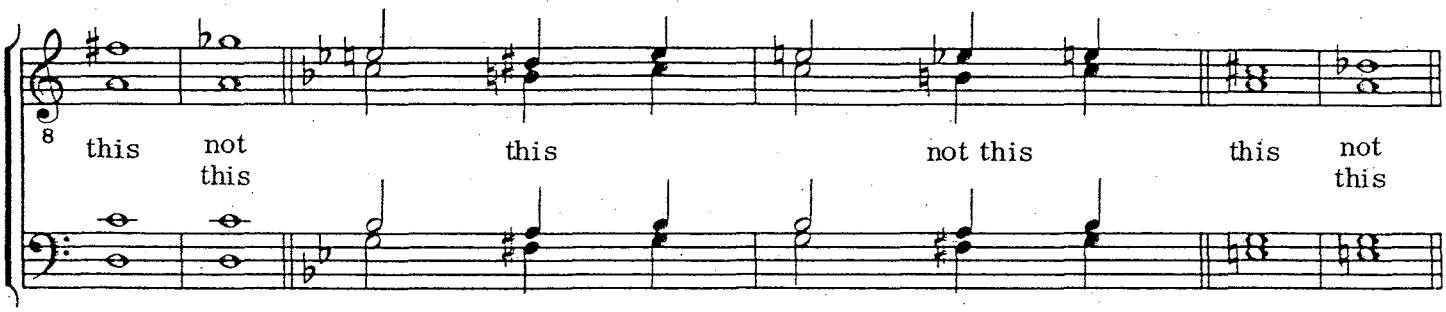
Example 36.



Proper spelling of chords

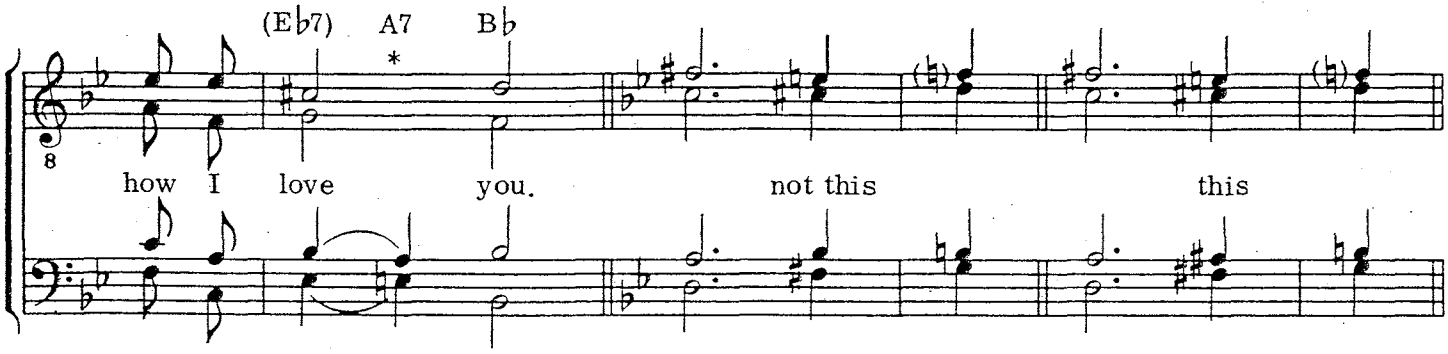
1. Chords should be correctly spelled unless there is a good reason not to:

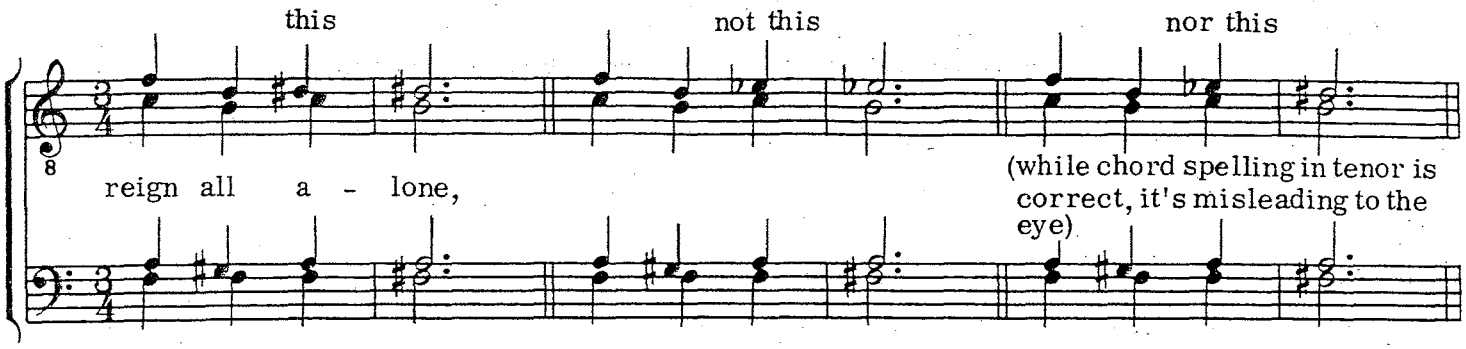
Example 37.



2. In spelling chords with enharmonic notes, many arrangers will try to preserve the thirds of chords if possible:

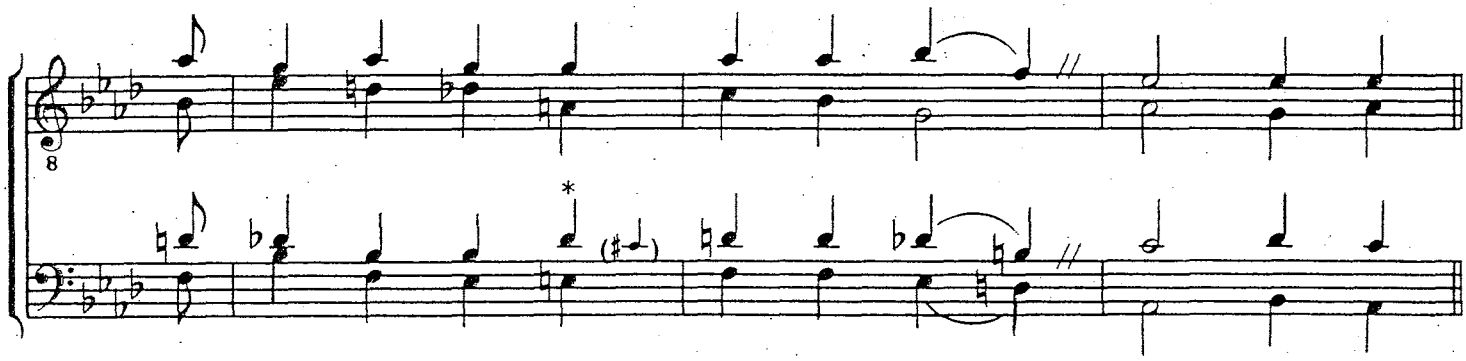
Example 38.





3. Many arrangers insist on correct *vertical* spelling of chords while others give a higher priority to ease of reading a line *horizontally*. In the first measure of the next example, the baritone is easier to read if the D♭ is kept as part of the A7 chord, which is then incorrectly spelled:

Example 39.



There will always be differences of opinion on chord spelling, but generally, it appears that horizontal ease of reading may have a slight edge over correct vertical spelling, if there's a conflict between the two. Also, most arrangers avoid double sharps and double flats (which may result in technically incorrect chord spelling).

But regardless of reasons for spelling a chord one way or another, remember that we do not tune by eye, and many of us are not proficient music readers. We use the written note as a guide, and only when we are off the music are we able to devote our entire attention to in-tune singing.

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Date _____

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"Letter to the editor"
(from James D. Richards, Sound Category Specialist)

Hi there!

It was an unexpected pleasure to hear from you and also hear that the arranger's manual has really come into being. I will attempt to give you some input on this tuning question over which we have all wrestled.

Let's start with some basic concepts about barbershop with which I think we all agree:

1. Once the pitch pipe has been blown and the quartet/chorus has established for itself a "key feeling" or tonal center, this mental concept should remain fixed in the minds of both performer and listener throughout the song unless deliberately changed by a modulation. The listener should be given the comfortable feeling of having been returned back home at the end of the song, so that the musical trip has been satisfactorily completed.

2. Barbershoppers have a love affair with the consonant sound of chords, primarily Major chords and the Major-minor barbershop seventh chords that constitute the majority of the chords used in barbershop arrangements. Even the less consonant sounds of the minor chords, diminished, half-diminished, augmented, sixth, yes, even an occasional passing Major seventh chord are for the most parts sung in *just* intonation and in an optimum volume relationship between voice parts, so as to minimize the dissonance. The reinforcement of compatible harmonics and creation of consonant subjective difference tones are responsible to a large extent for the unique expanded sound that is so characteristic of barbershop.

3. The framework of harmonization in songs that lend themselves to the barbershop style is strongly dependent on the use of consecutive barbershop seventh chords that progress counter-clockwise around the Circle of Fifths. The listening satisfaction that we derive from this harmonization pattern is probably more the result of cultural conditioning than it is physically or mathematically justifiable on the basis of the relationship of harmonics.

4. The story line as conveyed by the lyric and supported by the melody and its harmonization provide the raw materials used by the artists in conveying the emotional impact of the music. The artists are entitled to their license. Even occasional deviations in pitch may, from time to time, be effectively used as an interpretive device, if properly executed.

If one attempts to apply all of this barbershop dogma simultaneously, particularly 1, 2, and 3, one very quickly finds himself on the horns of a dilemma. The well known Circle of Fifths does not exactly close on itself! That is, if one were to start on any note and progress around the circle clockwise in upward intervals of a perfect fifth or downward intervals of a perfect fourth to stay within an octave, one is *not* returned exactly to the starting note after 12 steps. The steps are too big to fit into the circle exactly. Paradoxically, the notes that are thus defined constitute the *Pythagorean* scale that has, by definition, perfect fifths and very sharp Major third and Major sixth intervals. My own cultural conditioning accepts this type of scale as being very satisfactory for *melody* lines. Shrinking the size of the fifth only very slightly so that the Circle of Fifths will close on itself results in the equi-tempered scale used by keyboard instruments. Only the most acutely discerning ears would be able to detect differences between these two scales when used *only* for melody. Unfortunately, neither of these scales is acceptable to barbershoppers for defining the pitches of harmony notes. Harmony played in equi-tempered tuning is marginally acceptable, while harmony played in Pythagorean tuning is incredibly bad.

The diatonic scale of *just* intonation is formed by tuning three consecutive Major triads for minimum dissonance (Example: F-A-C;C-E-G;G-B-D). This scale is acceptable for harmony only on a few closely related chords, totally unacceptable on more remote chords without retuning, and also very dull and lifeless, in my opinion, when used to convey the melody line.

There simply is no one absolute true scale that is acceptable for *all* melodies and harmonies unless one is willing to accept a scale having as many as 72—or marginally, 53—notes in one octave. Pretty tough to play that on your piano!

Hence, the dilemma. How can we be true to a key feeling with both the melody and the harmony simultaneously? Obviously, a compromise must be reached either consciously or unconsciously by the singers. On the one hand (melody) the singers must be true to the tonal center, while on the other hand the very strong culturally instilled pull toward the tonal center by harmonization on the Circle of Fifths requires that after the harmony jumps away from the tonic, it always points back toward the tonal center. A good barbershop quartet or chorus will perform this seemingly impossible task by instinctively adjusting pitch either upward or downward from their equi-tempered positions to achieve the desired consonant sound.

The unanswered question remains: who does what and how much?

There may be more than one acceptable answer. If the differences are too small to detect with the ear, who cares? This is akin to that age-old philosophical question: "If a tree falls in the forest, and there's no one there to hear it, is there any sound?"

Let's consider a few alternatives:

1. Lead singer with dominant leadership personality sings the melody right where he *knows* it belongs. Pythagorean or equi-tempered tuning is probably quite acceptable. All harmony parts adjust to minimize dissonance. This option might be referred to as tuning to the melody line.

2. Pull of the harmony is dominant. Lead singer sings the melody right where he *knows* it belongs because he hears the harmony and knows either consciously or unconsciously that it must lead back to the tonal center. All harmony parts are similarly persuaded and instinctively sing their notes in just intonation with the melody, who in turn is already singing in tune with the harmony! This option leans toward root tuning.

3. After having successfully established a tonal center, all singers sing each new note precisely in tune with reference to the preceding chord. This method is preferred by singers with short tonal memory!

There are probably several other options or variations than the three given here, and there is probably no one correct answer that is universally applicable to all quartets/choruses. And, after all, if the result is acceptable to the ear, that should be sufficient.

Discussion:

I think that we can immediately eliminate option 3 as being unacceptable. In the attached example, a series of chords (I-III7-VI7-II7-V7-I) have been arranged in a simple exercise. This harmonization is typical of many barbershop songs such as "Five Foot Two," "Down Our Way," and hundreds of others. In this example each chord after the first has at least one note which is common with a note in the preceding chord. It can be seen that after one such passage the tonal center will have slipped by the frequency ratio of 80/81 which is one comma, or about 1/6th of a semi-tone. Since that chord pattern is repeated four times in "Five Foot Two," it is easy to see how the tonal center could have slipped the better part of a semi-tone by the end of the song.

Option three could be acceptable with one slight modification. If, when the harmony jumps from the tonic to a more remote position on the Circle of Fifths, the mental frame of reference becomes one of "Where must I be so that after the appropriate number of seventh chord moves, I will be back to the tonic?", the adjustment will occur upward by one comma at that point.

Another example that might hit closer to home will serve to point out the difference between a *harmonic* third interval (small) and a *melodic* interval (large). Consider the first two chords of "Down Our Way." The lead sings a harmonic third above the tonic on "down," while on "our" the bass sings the lead's first note an octave lower—almost! In order to avoid going flat, the bass will sing his "our" note an interval of a *large* third above his "down" note compared to the harmonic interval separating the lead's "down" note from the tonic.

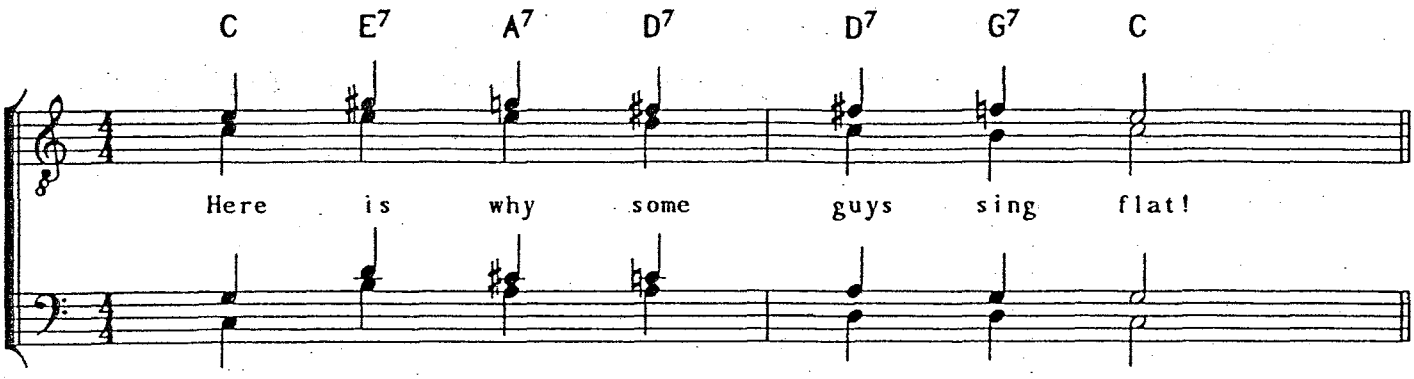
This brings us to a consideration of options 1 and 2. Quite frankly, I expect that either answer is acceptable, since either will result in the preservation of the tonal center—particularly at the cadence—and both preserve the vertical consonance of the harmony which is so important to the barbershop sound. You pays your money and you makes your choice. Personally, I prefer option 2, but then, what does a baritone know?

As far as the Definition of Barbershop Harmony is concerned, and the reference to enharmonic pitch adjustments of all voices, it is important to realize that the pitch adjustments are generally not conscious efforts, but rather instinctive ear things done by the accomplished singer. In option 2 above, the lead singer will be required to make adjustments compared to the piano keyboard—or perhaps compared to where he might have sung had the harmony not been present. But if he is unaware that he has made an adjustment when in fact he has, who cares, just so long as the tonal center doesn't take a permanent slip, and the chords remain in tune.

Frankly, this is an impossible question to answer more clearly at the present time. I wish that I could be more helpful. If you are confused, well, so am I! But at least we can both say that we are confused about much more important things and at a much higher level!

Hum-m-m-m-m-mbly,

Jim Richards



PARTS OF CHORD

TENOR:	3	3	7	3	3	7	3
LEAD:	R	R	5	R	7	3	R
BARI:	5	7	3	7	5	R	5
BASS:	R	5	R	5	R	5	R

FREQUENCY RATIOS

TENOR:	5	10	7	10	10	14	5
	..	..	..	..	..	..	..
LEAD:	4	8	6	8	7	10	4
	..	..	..	..	..	..	..
BARI:	3	7	5	7	6	8	3
	..	..	..	..	..	..	..
BASS:	2	6	4	6	4	6	2

(pitches that are the same in frequency are encircled)

Frequency Table (A = 440 cps)

Tenor:	327.03	408.89	381.54	363.37	363.37	339.14	322.99
Lead:	261.63	327.03	327.03	290.69	254.36	242.25	258.42
Bari:	196.22	286.15	272.53	254.36	218.02	193.80	193.80
Bass:	130.81	245.27	218.02	218.02	145.35	145.35	129.20

$$F \times \frac{5}{2} \times \frac{4}{6} \times \frac{4}{6} \times \frac{8}{6} \times \frac{2}{3} = \frac{80}{81} \times F$$

This typical Circle of Fifths chord sequence will tend to cause a loss of pitch equal to 1 comma (80/81) each time it is executed if the common note in the preceding chord is used as a reference. To avoid the trap, do the following:

1. Always sing with good support.
2. Memorize the key feeling ("do") from the tune up chord.
   All harmonic progressions must be adjusted so as to return to that same key feeling.
3. Chord jumps away from the tonic (i.e., C Major to E7) require a larger interval jump than the equivalent harmonic interval. (Example: "down our" of "Down Our Way")

Harmonics and the arranger

(Excerpts from "Everything You Ever Wanted to Know About Harmonics—and Probably Then Some" by Ed Gentry)

Intro

In the arranging and performance of barbershop music, all elements—the composition, the arrangement thereof, and the performance skills brought to them, are interrelated and interacting.

Verse

The melodic line leads the arranger to most of the important chord types used in the song, as well as the inversions thereof. Balancing must follow where the chord types and inversions lead. Dynamic levels, vowel sounds, key pitches, and syllable stress all interact on all other elements.

Although the melodic line implies the proper chord types in all the most significant chords, the arranger has some leeway in the design of intros and tags, and in the use of echoes and swipes. Also, alternate chord usages are possible in some in-between sequences.

Other things equal, some chord types inherently sing better, and sound better than others. Some inversions inherently sing better and sound better than others, some key pitches are better, and some vowels are better suited to one purpose than another.

It must be realized there is more than one aspect involved in a judgement of one thing being better than another; one aspect is that of consonance, that is to say, clean, locked-in, pure, and relatively lacking in dissonance. Another aspect is that of richness and power etc., which concomitantly introduces more dissonance.

One needs only to examine the harmonic constitution of the combined tones, and to consider the nature of dissonance to see why one set of conditions may be better suited than another.

Exhibits

Data
by

Mr. Dennis Burcher
and
Mr. Robert West

Bell-Telephone Laboratories

Members
of
Indianapolis Chapter

Vowel envelopes stylized, from photographs taken on a Real-Time Analyzer. Shown as if all voices perfectly matched, and all equally balanced.

Harmonic distribution legend:

▮ tonic and harmonics

○ 3rd tone of chord and harmonics

▭ 5th tone of chord and harmonics

△ 7th tone of chord and harmonics

Note: All decimals dropped on harmonic frequencies.

Chorus

Exhibit No. 1 shows the harmonic constitution, on the vowel "AH" for a C Major triad chord. Exhibit no. 1-A from the bottom up is for a C, E, G and C, or tonic, third, fifth and tonic octave. Note the dissonances at 468Hz.-500Hz. (B♮-C); at 750Hz.-781.25Hz. (G-G♯); at 875Hz.-937.5Hz.-1,000Hz. (B♭-B♮-C). These dissonances have been tested in the laboratory as sine wave tones and are very rough indeed. The louder they are, the rougher the dissonance. Note that the first two sets of dissonances occur in the area where the harmonics are the strongest for the vowel "AH."

Exhibit 1-A.

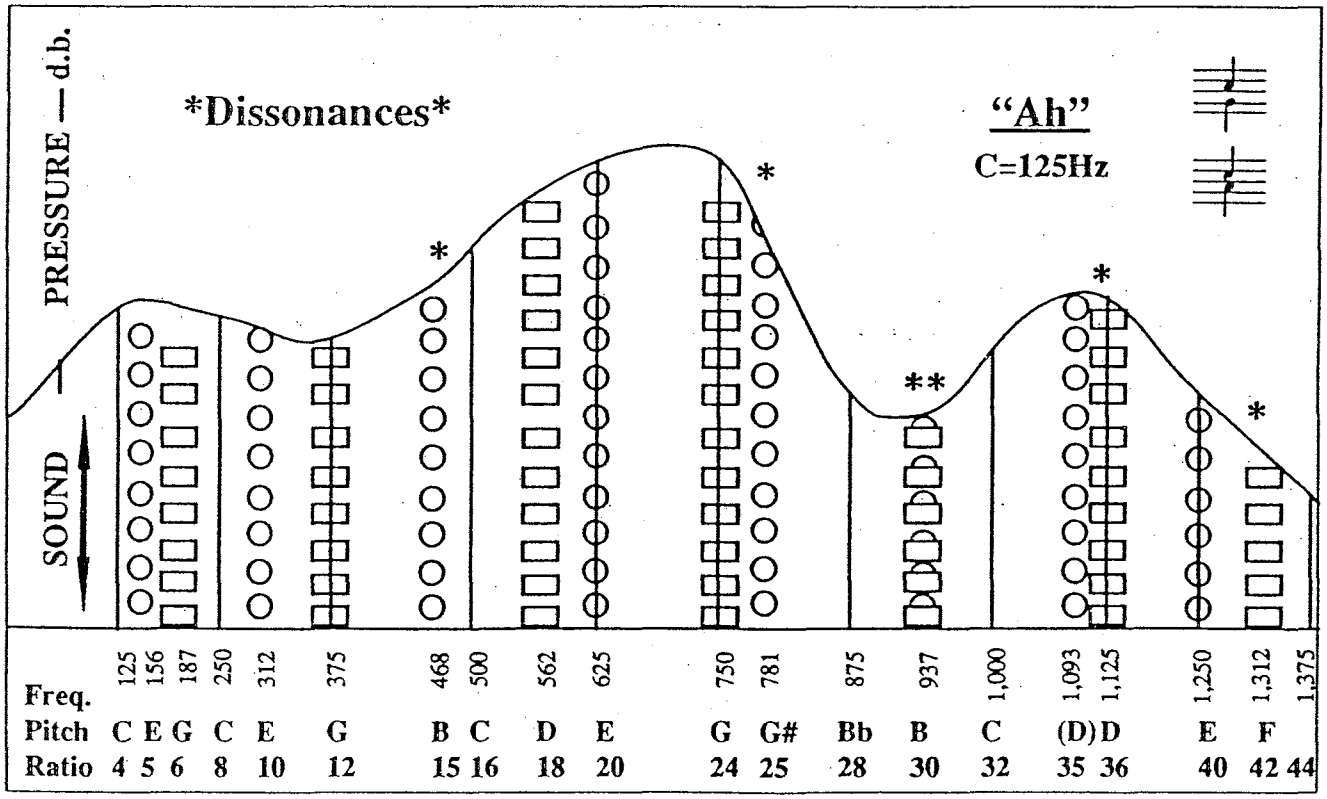


Exhibit 1-B shows the harmonic constitution on the vowel "AH" for a C Major triad chord, but with voicing from the bottom up as C, G, C, and E, or tonic, fifth, tonic octave, and third. Note that the first dissonance does not occur until at 875Hz.-937.5Hz.-1,000Hz. (B♭-B♮-C), and that area where it occurs *is not* the area of most powerful harmonics. You should expect this chord to sing better and sound better than exhibit 1-A.

Exhibit 1-B.

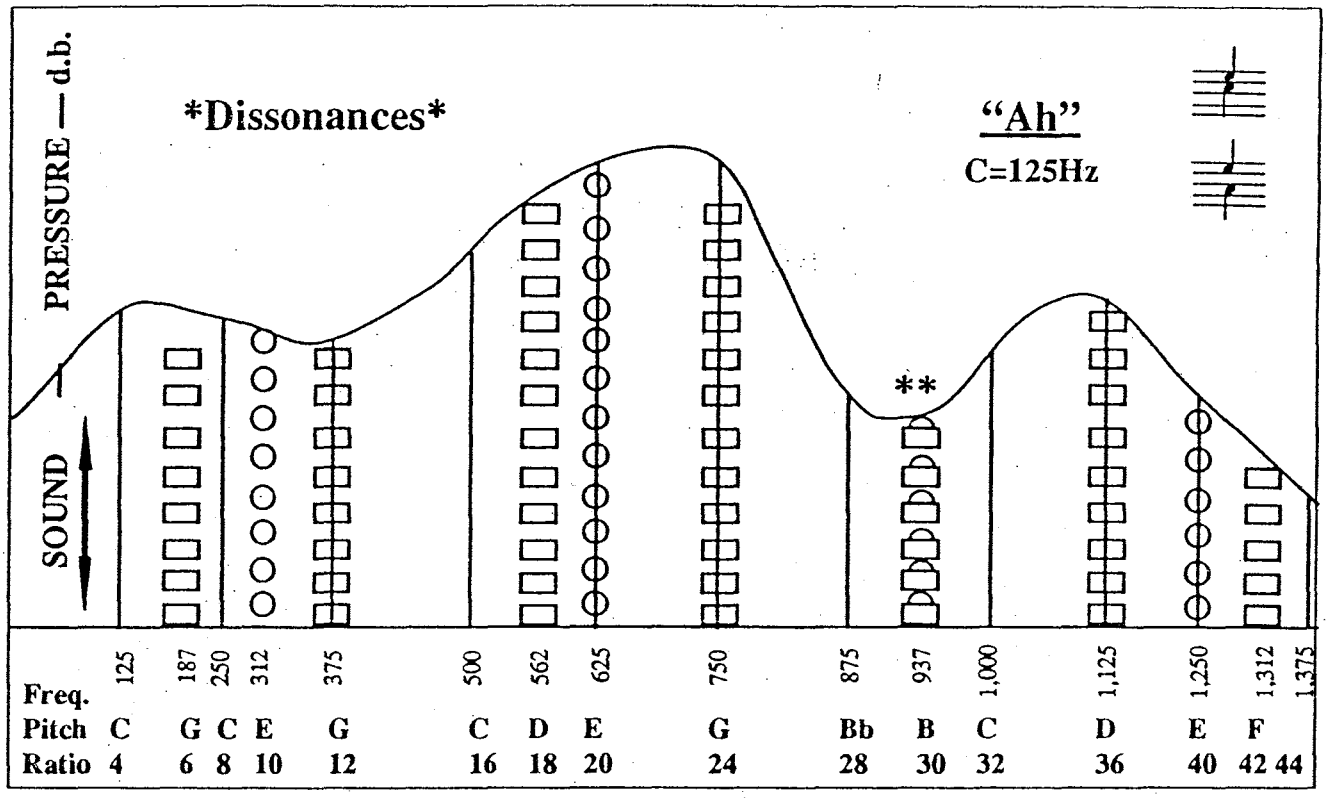


Exhibit 2-A shows the harmonic constitution on the vowel "AH" for a C7th chord voiced from the bottom upwards as E, G, B♭, and C=third, fifth, seventh and tonic. Note the dissonances which occur at 437.5Hz.-468.75 Hz.-500Hz.; at 625Hz.-656Hz.; at 750Hz.-781Hz.; and at 875Hz.-937Hz.-1,000Hz. All but the last occur in the area of the most powerful harmonics. All have been tested in the laboratory with sine waves and are very rough. The louder, the rougher. You should expect then, that this chord should be very difficult to balance, tune, and to make sound well.

Exhibit 2-A.

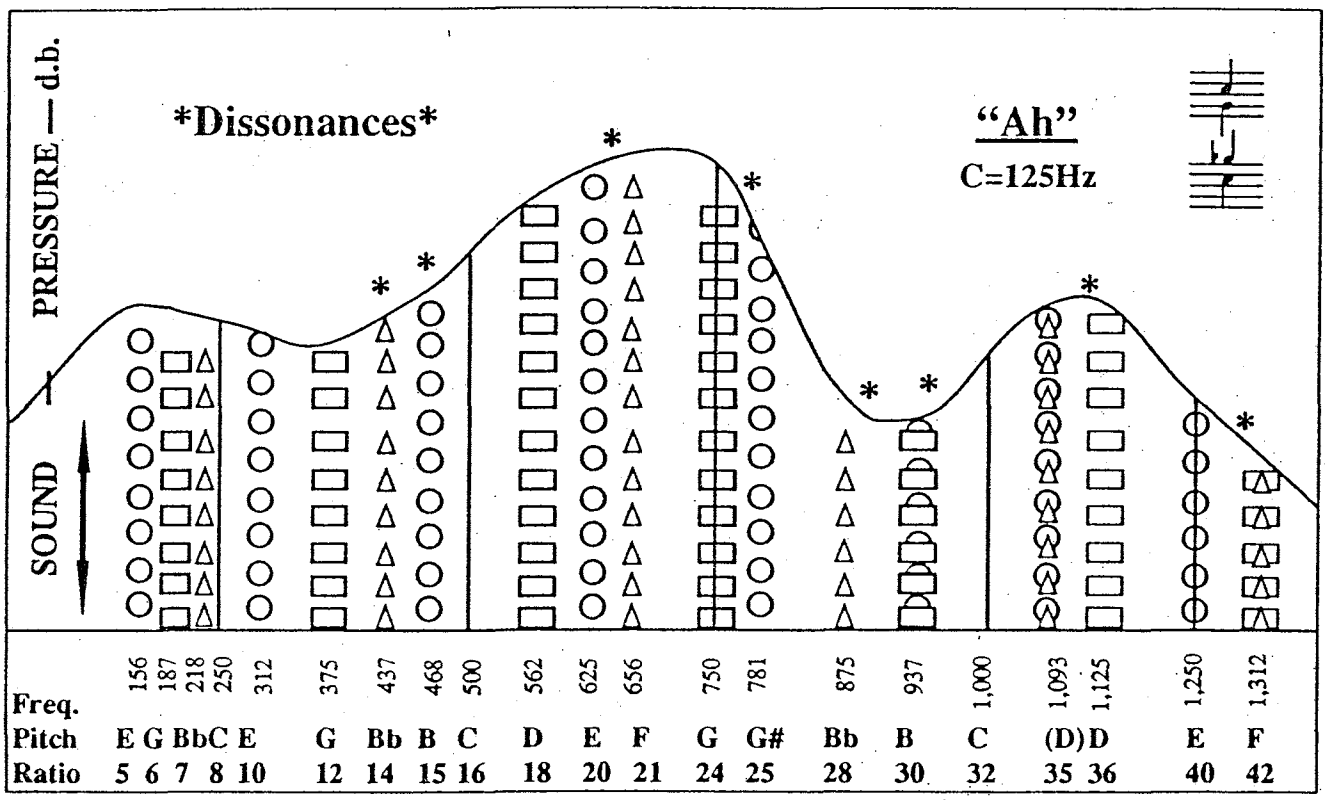
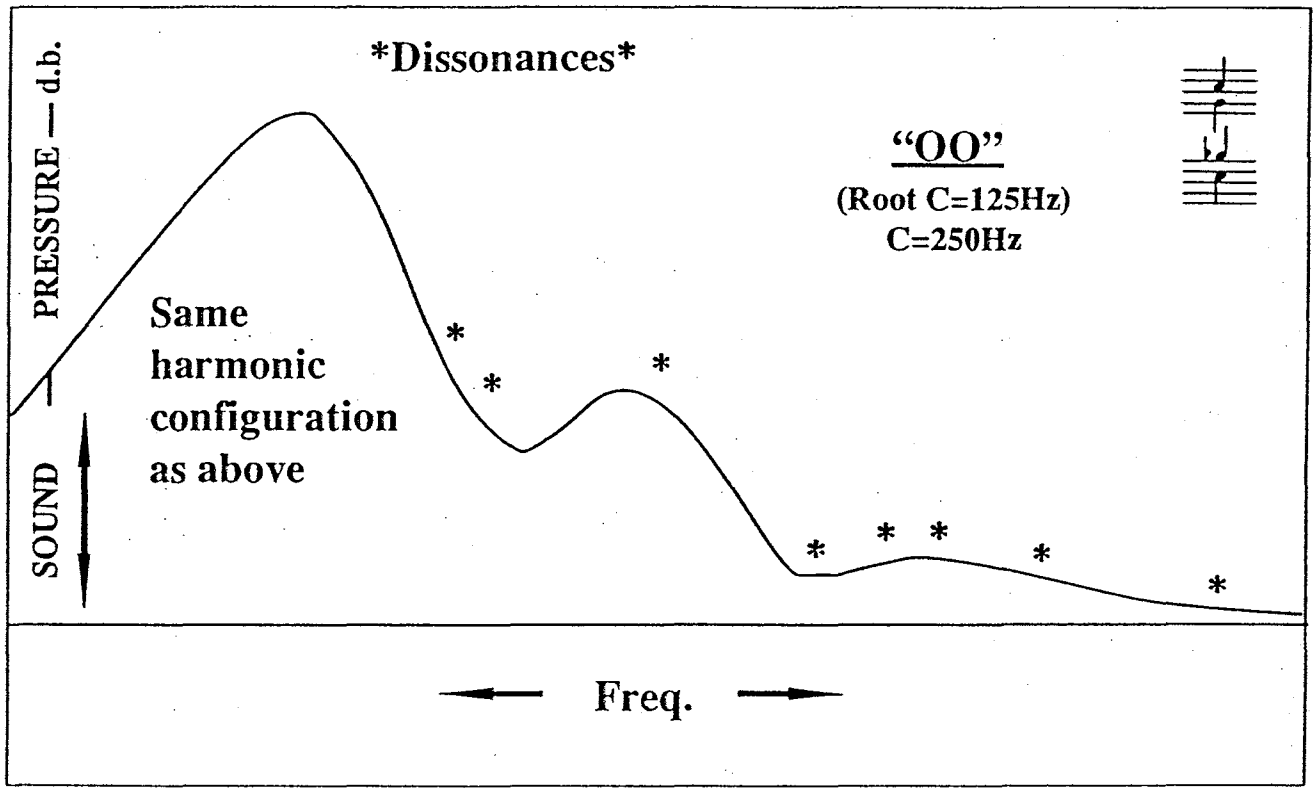


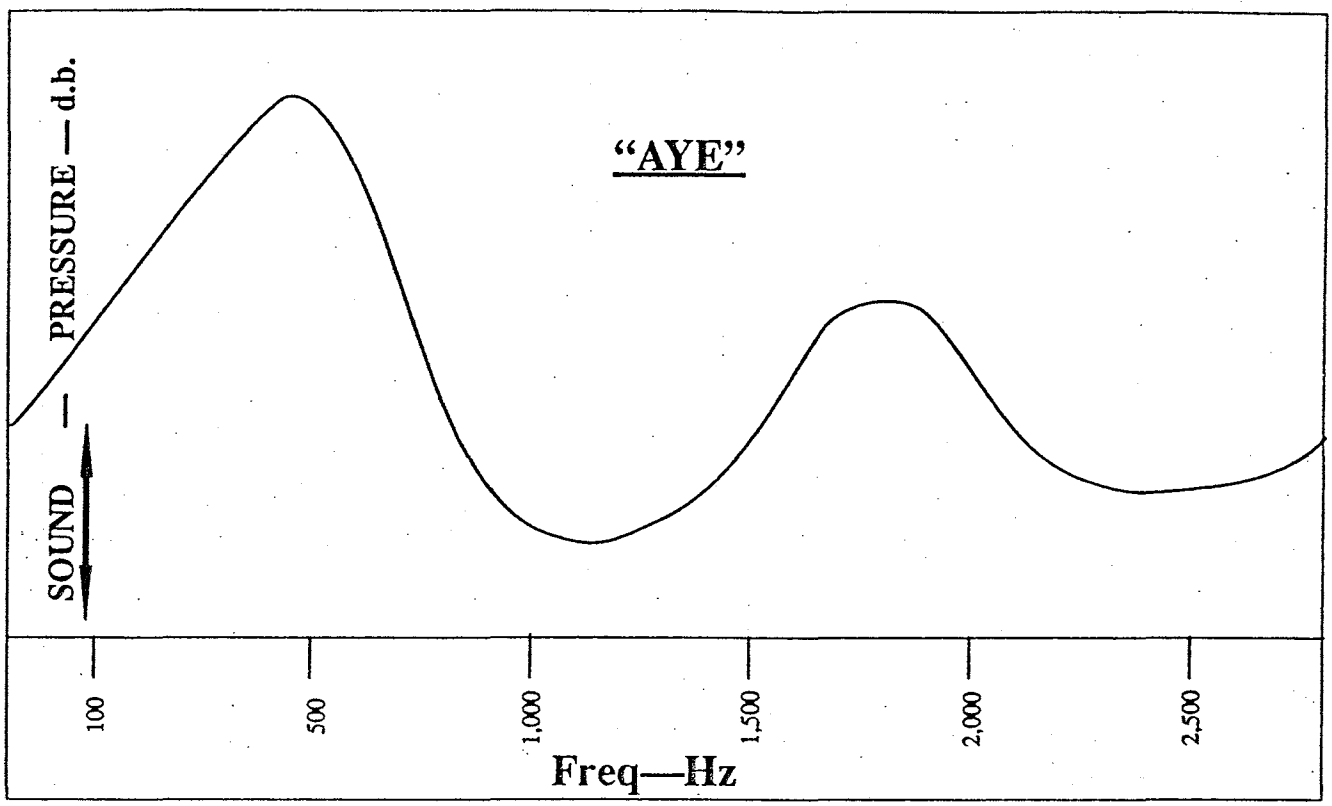
Exhibit 2-B shows the harmonic constitution of the same chord, in the same voicing as exhibit 2-A, but for the vowel "oo." Note that *none* of these dissonances is in an area of powerful harmonics. You should expect, then, that the example in exhibit 2-B should be a more consonant chord than that in exhibit 2-A.

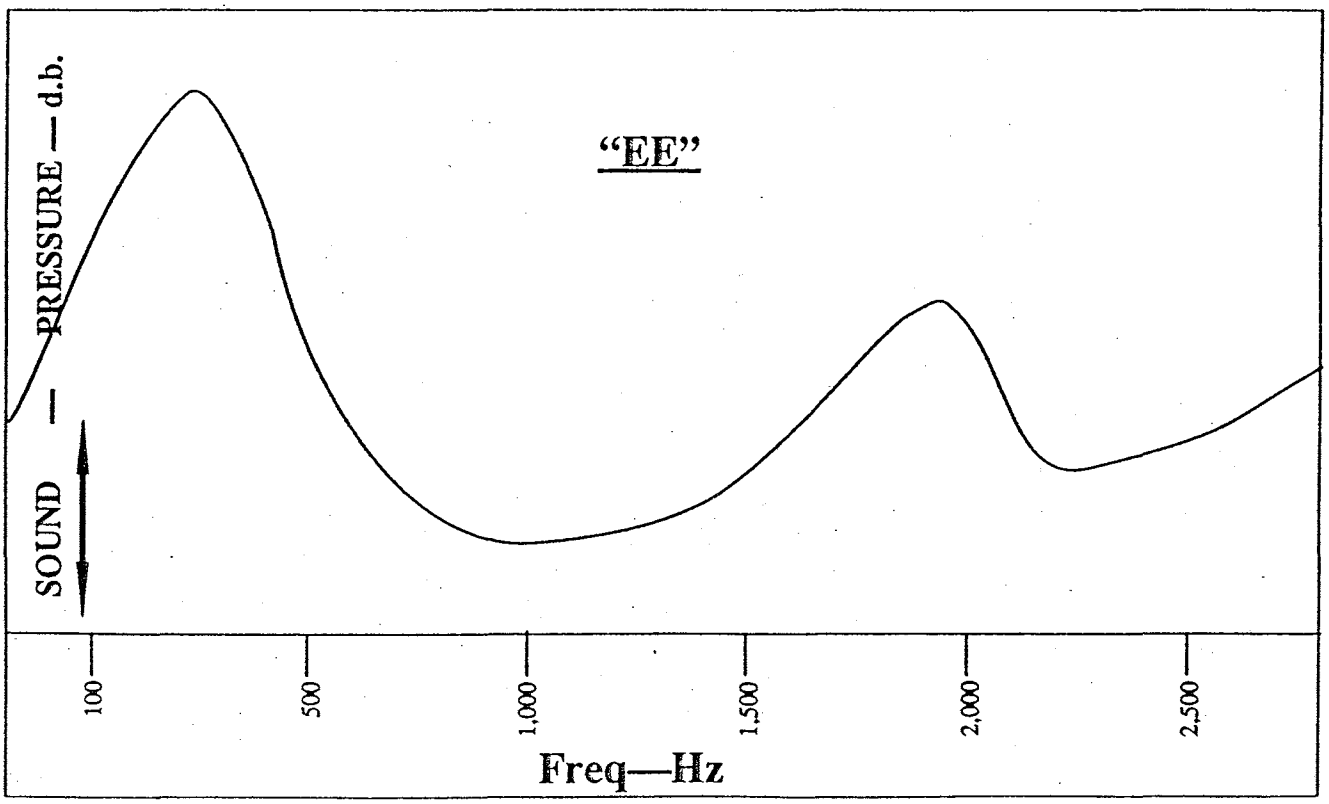
Exhibit 2-B.



If any of these chord forms be raised in pitch (within voice range capabilities, of course), they will sound better, because of the fact that the dissonances will occur in areas where power of the harmonics is less, and because the higher in pitch the dissonance, the less disagreeable the dissonance will be, other things equal. This is a laboratory-revealed fact, the reason for which lies (as yet) among the several mysteries of the hearing process. Experience has shown that it is necessary to control dissonance below 1,000Hz. by using inversions which put dissonant harmonics (those arising from the third and seventh tones of the chord, mainly) as high as possible, and by applying the proper rules of balance. See Exhibit 2-C for other vowel envelopes.

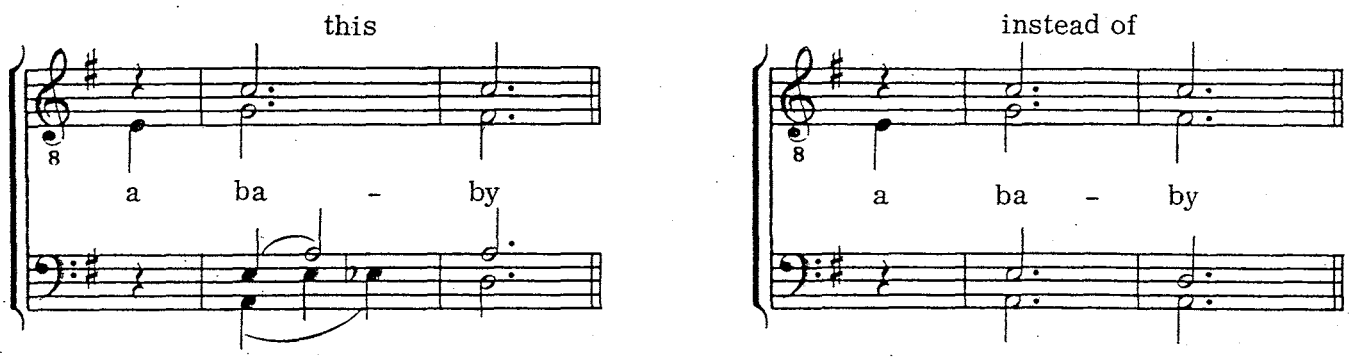
Exhibit 2-C.


"AYE"
SOUND — PRESSURE — d.b.
100
500
1,000
1,500
2,000
2,500
Freq—Hz


"EE"
SOUND — PRESSURE — d.b.
100
500
1,000
1,500
2,000
2,500
Freq—Hz

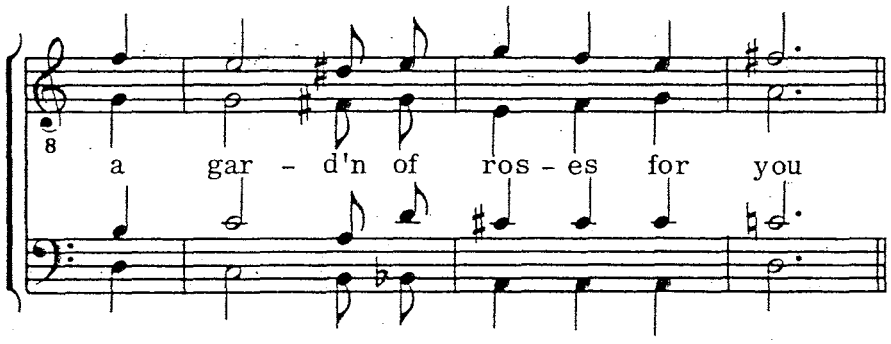
The melodic line will often lead the arranger into extreme pitches and/or inversions which are extremely difficult to perform. Good arrangers routinely use echo phrases and swipes to get out of those positions into better ones. A very simple example is given in Exhibit 3.

Exhibit 3.



Harmonic constitution of the combined tones determines how the chord should be balanced. If the chord types and/or inversions require *drastic* balance changes in a sequence of chords, the chances of success are greatly reduced. For example, when the melodic line goes to a sixth, or an augmented fifth of the chord, the arranger is tempted to use a surprise chord which, while it might be acceptable, may cause a great deal of difficulty in performance. See Exhibit 4.

Exhibit 4.



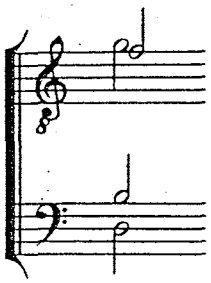
If any chord, other than the augmented chord shown on the second syllable of "roses" is used, the likely result will be: a stressing of that syllable, which of necessity, must be *unstressed;* a plodding phrase instead of a free-flowing legato line; great difficulty in balancing and tuning either of that chord or the one following on the word "for;" and, most probably, a loss of melodic line. Arranged as shown, the balancing and tuning are practically automatic, the unstressing of the second syllable is easy, the lyric phrasing is smooth and not made subservient to the harmony, and the melodic line is easily discernable.

See Exhibit 5 for examples of balance requirements on two different chord inversions.

Exhibit 5-A.

TOTAL INTENSITY — 90 (Db.)
VOWEL — "AH"

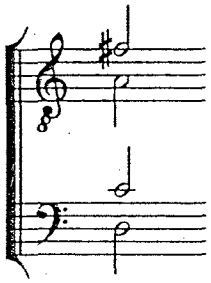
CHORD



VOICE PART	CHORD TONE	INDIVIDUAL D. B.	AS % OF TONIC = 100%
LEAD	ROOT	87	100%
TENOR	7th	66	76%
BARI	3rd	76	87%
BASS	5th	84	96%

Exhibit 5-B.

TOTAL INTENSITY — 90 (Db.)
VOWEL — "AH"



TENOR	3rd	73	88%
BARI	7th	77	93%
LEAD	5th	82	99%
BASS	ROOT	83	100%

Chords were balanced to a coach's instructions, and a total intensity reading taken (D.B.-flat weighting); then three voices dropped out, and a reading was taken on the one remaining voice. Then the three voices were brought back in, re-establishing the chord as before, then drop out three, leaving again only one other voice, etc.

These balances may be taken as a fair example of a well-coached quartet.

Note the much more drastic balance requirements of the 5th, 3rd, 7th and tonic (from the bottom up) chord No. 5A than that needed for the tonic, fifth, seventh and third chord No. 5-B which follows quite closely standard equal-level-loudness contours; i.e.: it is natural and habitual to fall into the proper balance on the second chord, and in any event will sing better, and sound better than any other inversion, because of the ideal location of dissonant harmonies. The only other improvement of this chord would be to raise it in pitch, so long as it is consistent with voice capabilities.

While the hearing of "ringing" chords is a fact of common experience, and while we know that this experience is due, in part, to the hearing of subjective tones, no test has yet been devised to show the effects of these subjective tones in a quantitative way. Tests have been made, and are available on tape, which clearly demonstrate the power of difference tones to affect the hearing process.

If the effect of subjective tones is put aside, then consonance is merely the *relative* lack of dissonance, dissonance being a pervasive element in all our common chords. For any given chord type, the relative degree of dissonance is determined by the voicing of that chord, the pitch of the chord, the balance technique, the vowel, the loudness, and pitch accuracy of the several tones in the chord.

The nature of dissonance

Dissonance is due to beats between simple tones. When two simple tones (sine waves) of equal amplitude but slightly different frequencies are sounded together, they are perceived as one median pitch with an amplitude modulation, the modulation rate being the difference between the two frequencies. For example, 100 C.P.S. and 105 C.P.S. = a tone of 102.5 C.P.S. and a modulation rate of 5 C.P.S. As the modulation rate approaches 10 C.P.S. and more, the beats begin to assume a rough, chattering effect, which is the rougher the louder they both are. As the tones are further separated, they lose the roughness and then are heard as two separate tones.

The exact cause for the perception of the rough effect is not known. It is probably due to the limits of neural response times and/or the effect of more abrupt onset transients (the louder the rougher).

While the two tones are in maximum dissonance, if the lower tone, for instance, is reduced in intensity only a few decibels, the perception of the tone rises from the median pitch to the higher one and the rough effect is *greatly* reduced.

If performed as complex tones, vowel tuning of the two voices is made easier.

The number of beats (frequency difference) between simple tones which causes maximum dissonance is not the same over the frequency spectrum in which we produce tones and harmonics.

The interval sizes (frequency ratios) between simple tones which cause maximum dissonance is not the same over the frequency spectrum.

Even when the intervals of maximum dissonance are chosen over the frequency spectrum, the *quality* of the dissonance is less disagreeable, the higher the pitches are, other things being equal.

In the area of the frequency spectrum where we can produce tones and harmonics, there is an area where the maximum dissonances are at an interval of a semi-tone.

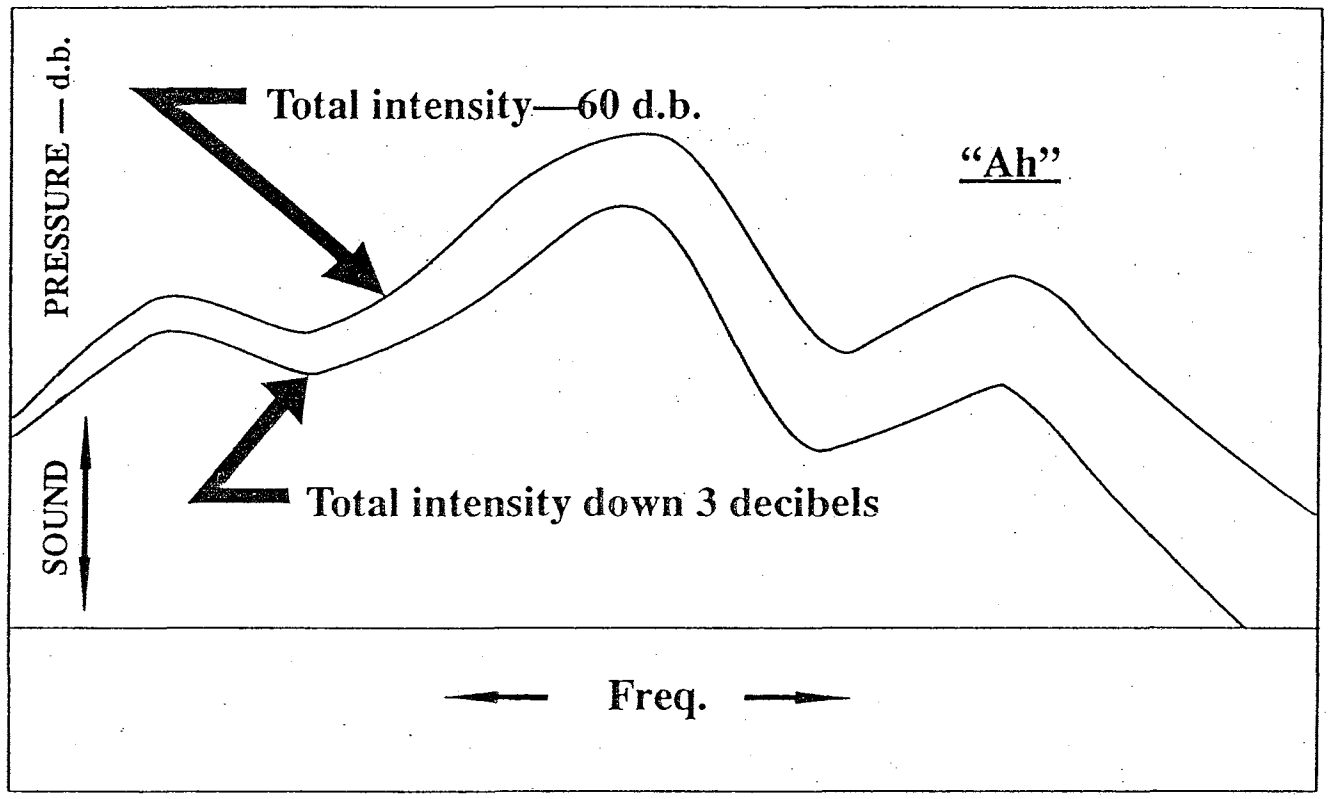
Some of the harmonics of each tone sung in a chord *can be* at an interval of a semi-tone with the other fundamentals and/or their harmonics. Where this can occur depends on the vertical voicing of the chord.

For example, for the fifth tone of a barbershop seventh chord, the fifth harmonic of that tone is the earliest one in that series which can be at an interval of a semi-tone with the other fundamentals and/or their harmonics.

Similarly, for the third and seventh tones of the chord, it is the third harmonic of each. *(See Exhibit 1)*, whence, the rules of balance.

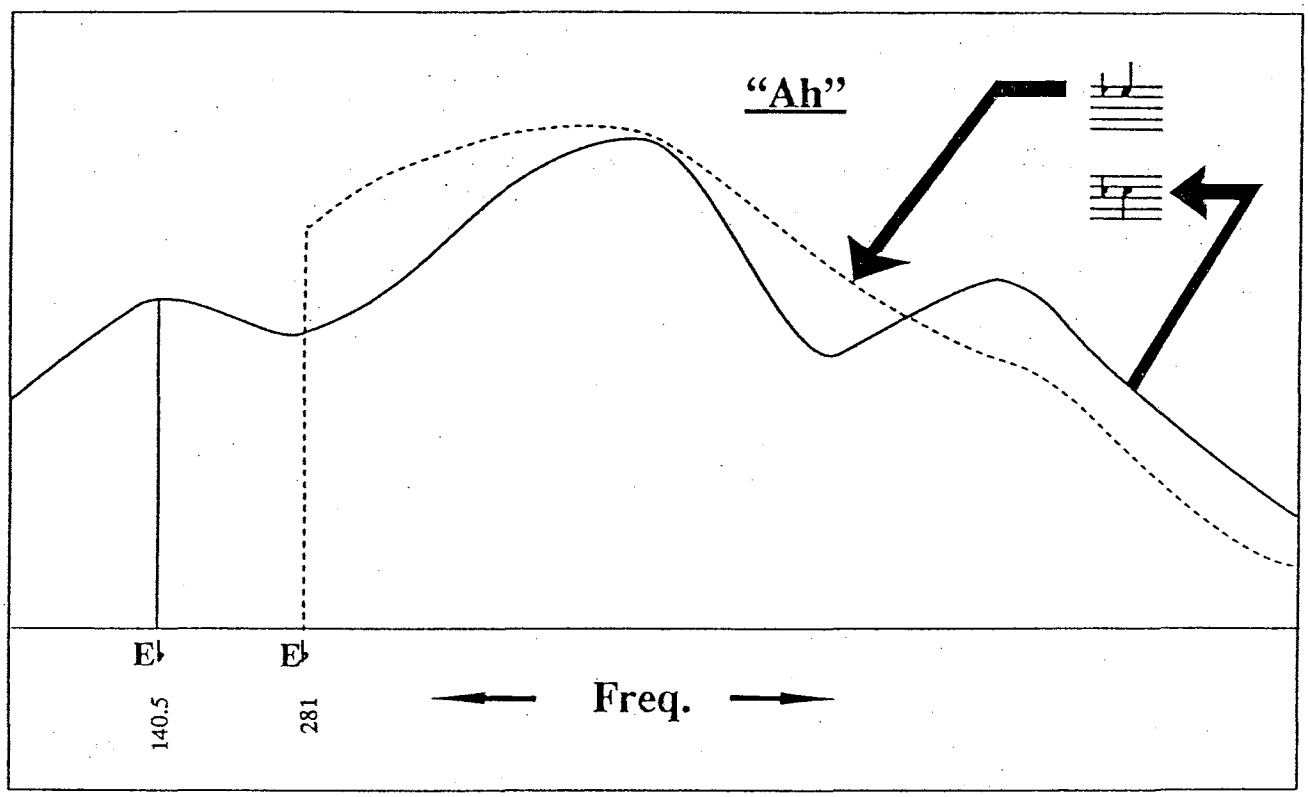
Decrease in total intensity of a complex tone (vowel), results in very little loss in energy from the lower harmonics, with most of the energy coming from the higher (more likely to be dissonant) harmonics. This is part of the reason the balance rules work so well: the lowering of the total intensity of the third or seventh lessens the dissonance without leaving a hole in the chord. *(See Exhibit 6.)* The subjective effect reinforces the fundamental.

Exhibit 6.



Rise in pitch of a complex tone, intensity constant, results in an increase in intensity of the lower harmonics, and a decrease in energy in the upper, more dissonant harmonics, relatively. *(See Exhibit 7).*

Exhibit 7.



Assuming the statements, "other things being equal," "as a general principle," "subject to exceptions in minor detail," "in present state of knowledge," etc., to apply to the following, some general conclusions may be reached from the foregoing, which should be capable of being confirmed by universal experience or by objective test.

Rules of balance. Since deduced and promoted some fifteen years ago, these have been tested thousands of times and can be acknowledged as a fact of nearly universal experience.

The "best" of all chord types is a Major triad.

The higher in pitch, the better, given the limitations of men's voices.

Tonic in root position and third and seventh in top-most voices is best.

The most consonant chord will be on an "oo" vowel.

The most rich and powerful will be on an "ah."

Louder chords will be more dissonant, but, and partly because of it, more thrilling.

These facts have been tested in several different modes, on several different occasions, the latest one being that shown in Exhibit 8. The actual percent numbers are not important, but the *tendency* of judgements is always the same throughout all the tests.

Tag

Thus, we have seen that finding the right chord and chord sequences is only the beginning of the arranger's work. He must also consider the lyric, melody and harmony content of the song as supplied by the composer, and adapt each element in a unified whole so as to take advantage of those elements where it will help the performance and structure of the song, and to design the arrangement to minimize the effects of weak composition when possible.

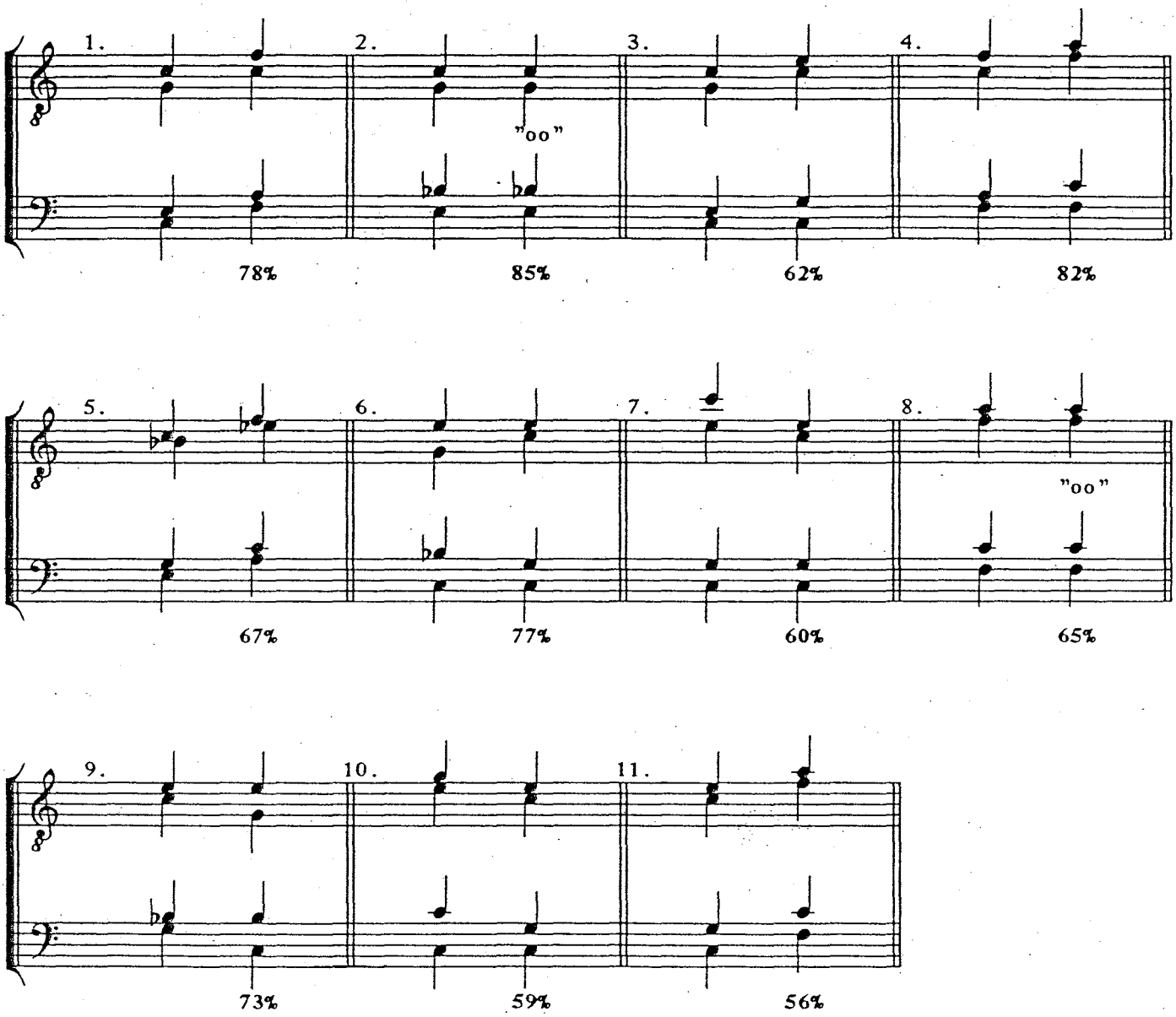
Scansion is the composer's gift to the arranger and the performer. In other words, the choice of the vehicle must consider whether the melodic movement and important chord changes serve to lend emphasis to the important words and syllables; whether unstressed syllables must be sustained, or do not need to be.

Scansion is without doubt the most important single element of all those which are involved in presenting a work of art.

When the composer has presented a properly strong composition, the arranger will do well to follow his design.

Exhibit 8. Best Chord Test, Series #5

(All examples sung on an "ah" vowel unless otherwise noted. The second example in each pair was chosen by the indicated majority of singers.)



(Test conducted at a joint craft meeting with Louisville and Indianapolis chorus members.)

Glossary of barbershop terms

A&R Session—Analysis and recommendations. A session held, usually within 24 hours after a contest, for the purpose of advising chorus directors, quartets and/or coaches on the areas of good and poor performance, and on the areas that could be improved, and on methods for improvement. The session is staffed by judges from the contest. No A&R session is held following an international contest.

A cappella—A term applied to vocal music which is performed without accompaniment.

A tempo—A musical direction indicating a return to a previously established tempo.

Absolute pitch—See *perfect pitch.*

Accelerando—A musical direction indicating a gradual speeding up of the tempo.

Accidentals—The signs (sharp (♯), flat (♭), natural (♮), double sharp, and double flat) used in musical notation to indicate chromatic alterations of pitches or to cancel them.

Ad lib—*Ad libitum.* Tempo and rhythm may be altered at the discretion of the performer.

Added ninth—The Major ninth *(see ninth)* added to a triad *(see triad).* The chord so obtained, such as C-E-G-D.

Added second—*See Added ninth.*

Added sixth—The Major sixth *(see Sixth)* added to a triad *(see Triad).* The chord so obtained, such as C E G A.

Aggressive singing position—See *reference singing position.*

Amen cadence—The cadence *(see Cadence)* with the subdominant preceding the tonic: IV to I. Known as the Amen cadence because of its traditional use for "amen" at the close of the hymn.

Analysis and recommendations—See *A&R session.*

Arrangement—An adaptation in vocal harmony of a composed song using principles of voicing, voice leading, and harmonization which reveal variety and unity.

Attack—The entry of voice or voices on a tone, consonant or vowel. The onset of sound.

Attire—The dress of a performing unit, be it costume or uniform.

Augmentation—A form of rhythmic alteration which lengthens the original note values, usually doubling those values.

Augmented interval—An interval which is a chromatic ½-step larger than a Major second, a Major sixth, a perfect fourth, or a perfect fifth. Other intervals may be augmented but are impractical in ordinary musical usage.

Augmented seventh chord—A seventh chord whose characteristic interval is the augmented fifth; a seventh chord consisting of root, the Major third above, the augmented fifth above, and the minor seventh above, as: C-E-G♯-B♭, or F-A-C♯-E♭.

Augmented triad—A chord consisting of root, the Major third above and the augmented fifth above, as C-E-G♯ (or E♭-G-B♮.

Back time—An arranging device which lengthens the duration of syllables or words in the harmony parts as they support the melody.

Balance—The effect achieved through proper voice volume on each note of a chord. The roots and fifths slightly predominate, while thirds and sevenths must be relatively softer.

Bar—A vertical line across the staff, dividing it into measures; sometimes called bar line; a measure (*see measure*).

Barbershop craft—The collective principles, practices and techniques of the barbershop style of singing, with emphasis on its musical values and its relationship to other musical styles.

Barbershop ninth chord—A ninth chord consisting of root, the Major third above, the perfect fifth above, the minor seventh above and the Major ninth above, as C-E-G-B♭-D. Since there are only four parts in barbershop music either the fifth or the root is omitted. See *dominant ninth chord.*

Barbershop seventh chord—A seventh chord consisting of root, the Major third above, the perfect fifth above, and the minor seventh above, as: D-F♯-A-C, or F-A-C-E♭.

Baritone—The voice lower than lead or tenor, but higher than bass.

Bass—The lowest singing voice.

Beat—The unit of measurement in music; the pulse in music. Most music beats are organized in groups of 2, 3, or 4 per measure. See *pulse*, also see *beats.*

Beats—A pulsation in sound intensity produced by the combination of two or more tones of slightly different frequency. The beat frequency is equal to the difference in frequency between any pair of tones. In a different musical context, a beat refers to the time duration of accented and unaccented pulsations which convey the sense of tempo of a song. See *beat.*

Bell chord—An arranging device by which a chord is constructed by a succession of notes sung by each voice in turn.

Bit—A small part in a performance.

Blend—The mingling and matching of a number of individual voices into one single sound of good quality.

Blossom effect—An arranging device in which the four voices start in unison and, in contrary motion, expand to a four-part chord.

Body language—The emotions or moods generated by the attitude or posture of the body.

Blues style—A jazz style characterized by the use of "blue notes," that is, the lowered third, seventh, and sometimes fifth degrees of the Major scale.

Breath support—The interaction of abdominal and diaphragmatic muscles which provides a steady, controlled flow of air through the vocal mechanism. See *tone support.*

Bridge—The middle section of the traditional American Tin Pan Alley song. The B (middle) section of the ABA form of such songs; also called release.

Cadence—A melodic harmonic progression that occurs at the end of a composition, section or phrase, conveying the impression of a momentary or permanent conclusion. See *amen cadence.* Also *deceptive cadence.*

Caesura—This sign (//) indicates that a rather long breath should be taken. Under certain conditions, it may indicate a grand pause, a longer breath taken for dramatic effect.

Cascade effect—An arranging device in which the four voices start in unison and, while the top voice sustains his tone, the three lower voices move downward to the notes of a chord. Opposite of *pyramid.*

Certified chairman of judges—A person who has completed all of the requirements as prescribed by the International Board of Directors to perform the duties of chairman of judges of an official chorus and/or quartet contest.

Certified judge—A person who has completed all the requirements, as prescribed by the International Board of Directors to judge contestants and provide A&R sessions in his chosen category.

Certified secretary—A person who has completed all the requirements as prescribed by the International Board of Directors to perform the duties of secretary of an official chorus and/or quartet contest.

Chord—A musical sound consisting of three or more notes sounded together.

Chord progression—A succession or series of chords.

Chorus of a song—That part of a song which normally follows the verse; also called refrain. While there may be more than one verse to a song, there is generally only one chorus which is repeated after each verse. The term refers to either melody or lyrics, or to both together.

Chromatic note—A note which has been raised or lowered by an accidental from its normal position in the scale.

Chromatic scale—A twelve-tone scale with ½-steps between all successive notes.

Circle of Fifths—The twelve tones of the chromatic scale arranged in a sequence of ascending or descending perfect fifths. The circular, clockwise arrangement of the twelve keys in an order of ascending fifths (C, G, D, A, etc.). Of greater concern is its importance as a generator of harmonic progressions, since roots of chords most commonly move to roots of other chords which lie a perfect fifth below, as in the counterclockwise progression: C7 to F7 to B♭7, etc.

Clef—A musical sign placed at the beginning of each line of music to give precise pitch meaning to the staff.

Climax—The high point of a song, toward which both music and words build.

Clock system—A chord nomenclature system devised in the early 1940s by veteran Barbershopper Maurice "Molly" Reagan. The system is based on the Circle of Fifths which places the twelve chromatic notes found within the octave and their enharmonic equivalents on the face of a clock. The "12 o'clock" position is the tonic, the "1 o'clock" position is the dominant, etc.

Close position voicing—The distribution of notes in a chord so that all four voices fall on consecutive notes of the chord, and the interval from highest to lowest is an octave or less.

Coach—One who helps quartets and choruses achieve higher levels of performance.

Coda—See *tag.*

Combination tones—Tones perceived by a listener when two or more tones of different frequency are sounded simultaneously to produce a beat rate fast enough to be recognized as a tone of a given pitch. Combination tones contribute significantly to the expansion of sound.

Comma—This sign (❩) indicates that a short, quick breath should be taken at the point where it appears in the music.

Common time—Same as four-four meter. Four beats to the measure.

Consonance—A smooth sound resulting from the combination of two or more tones whose frequencies are related as the ratios of small whole numbers whereby the roughness related to the beat phenomenon is reduced to a minimum. See *dissonance.*

Consonant—Harmonious. Also, one of a class of speech sounds (as p, k, m, d, s) characterized by constriction or closure at one or more points in the breath channel.

Contrapuntal—Having two or more simultaneous melodies.

Contrary motion—Involving melodic movement by two voices, usually the tenor and bass, in opposite directions.

Counterpoint—The art of combining melodies.

Crescendo—A musical direction indicating a gradual increase in loudness.

Cross relation—A cross relation exists when a pitch in one voice is followed by its chromatically altered form in another voice in the next chord. Cross relations are distinctive features of the barbershop style of music. Also called "false relation."

Crossed voices—Pertaining to the situation where the lead is above the tenor or below the bass or where the baritone is above the tenor or below the bass, or where the bass is above any of the other three parts. The lead below the baritone does not constitute crossed voices as this voicing commonly exists in barbershop music.

Cut off—The director's motion at the end of a phrase indicating that all singers should stop together.

Cut time—A meter signature indicating two beats per measure.

Deceptive cadence—The delaying of final harmonic repose by a harmonic progression to an unexpected chord at the point of cadence, as V7 to VI.

Decrescendo—a musical direction indicating a gradual decrease in loudness.

Delsarte, Francois—19th century social scientist who developed the science "Applied Aesthetics" which deals with relationships between human movement and emotional stimuli. From years of observation, he developed a series of basic Laws of Motion.

Di—The solmization syllable for raised "do," as C♯ in the scale of C, or B♮ in the scale of B♭, etc. See *solmization; Sol-Fa.*

Diatonic—The seven tones of the natural Major scale.

Diction—The pronunciation and enunciation of words in singing.

Difference tone—A very faint note resulting from the difference of the frequencies of two notes sounded simultaneously.

Diminished interval—An interval which is a chromatic ½-step smaller than a minor third, a minor seventh, a perfect fourth, or a perfect fifth. Other intervals may be diminished but are impractical in ordinary musical usage.

Diminished seventh chord—A seventh chord whose characteristic interval is the diminished seventh; a seventh chord consisting of root, the minor third above, the diminished fifth above and the diminished seventh above, as F♯-A-C-E♭, or B-D-F-A♭, etc.

Diminished triad—A chord consisting of root, the minor third above and the diminished fifth above: as C-E♭-G♭ or G♯-B-D, etc.

Diminuendo—A musical direction indicating a gradual decrease in loudness. Same as *decrescendo.*

Diminution—A form of rhythmic alteration which shortens the original note values, usually halving those values.

Diphthong—A combination of two vowel sounds that form a single word syllable, such as "a" in "way" (ay-ee) or "i" in "mine" (ah-ih), etc.

Dissonance—The absence of consonance characterized by a rough sound resulting from the beat produced by two or more tones whose frequencies are not simply related. See *consonance.*

Dissonant—Inharmonious. Also a combination of tones (chord) that requires resolution such as a barbershop seventh chord.

Divorced voicing—The distribution of notes in a chord so that either the tenor or the bass is distantly removed from the other three voices.

Do—The solmization syllable for the first degree of the Major scale. The lead and bass tuneup notes on the Major tonic chord. *See Solmization, Sol-Fa.*

Dominant—The fifth degree of either a Major or a minor scale. Also a chord whose root is on that scale degree. Also the baritone tuneup note on the tonic chord.

Dominant ninth chord—A ninth chord built on the fifth scale degree consisting of root, the Major third above, the perfect fifth above, the minor seventh above and the Major ninth above as G-B-D-F-A in the key of C. Since there are only four parts in barbershop music, either the fifth or the root is omitted. See *barbershop ninth chord.*

Dominant seventh chord—The barbershop seventh chord built on the fifth scale degree consisting of root, the Major third above, the perfect fifth above and the minor seventh above, as G B D F in the key of C. See Barbershop seventh chord.

Double—A condition existing when two voices sing the same letter-named pitch in unison, at the octave or at the double octave.

Doubling—Creating a double.

Double time—At double speed; a tempo twice as fast as the preceding tempo.

Downbeat—The first beat of a measure, so called because the director's motion is made in a downward direction.

Duet—A composition or part of a composition or arrangement for two performers only. In barbershop music it refers also to three or four voices singing only two parts.

Duration—The length of a musical tone. In musical notation duration is indicated by the use of varying note values—half notes, quarter notes, etc.

Dynamics—Degree of loudness or softness in a musical performance, indicated by the musical directions *piano (p), pianissimo (pp), mezzoforte (mf), forte (f), and fortissimo (ff).*

Echo—An arranging device used as harmonic and/or durational fill-in which repeats a word or group of words.

Embellishment—Any arranging device such as a swipe, key change, echo, bell chord, etc., designed to add interest and variety to harmonizations of songs.

Enharmonic—Sounding the same but written differently, as: C♯ and D♭.

Equal temperament—A system of tuning in which the octave is divided into 12 equal semitones (½-steps), as with a piano, to permit such instruments to be played in any key with only small harmonic inaccuracies.

Expanded sound—The sound resulting from the combined interaction of voices singing with accurate intonation, with uniform word sounds, with proper volume relationships that reinforce the more compatible harmonics and combination tones, and with precision, all producing an effect greater than the sum of the individual voices.

Expression—The elements of rubato tempo, phrasing, dynamics, accents, fermatas, and tenutos which are used by performers in interpreting music.

Fa—The solmization syllable for the fourth degree of the Major scale, as E♭ in the scale of B♭ Major. See *solmization, Sol-Fa.*

False cadence—Same as *deceptive cadence.*

False relation—See *cross relation.*

Falsetto—A method of singing used by male singers in order to extend the upper end of their normal range.

Fermata—A hold or pause, indicated by the sign 𝄐 .

Fi—The solmization syllable for raised "fa," as F♯ in the scale of C Major.

Fifth—The note of a chord lying an interval of a fifth above the root, as G in the chord C E G. See *perfect fifth; interval.*

Fifth, interval of a—An interval covering five scale degrees. *See perfect fifth.*

Fifth man—A coach.

Finalist quartet—A quartet that has successfully passed through the international preliminary, quarter-finals, and semi-finals contests and is chosen as one of the top ten at the international quartet contest. At the district level, it is a quartet that has successfully passed the semi-finals.

First inversion—The distribution of the notes of a chord so that the third of the chord is the lowest sounding note.

Fine (fee-nay)—The end.

Flat—The musical symbol (♭) that lowers the pitch of a "white key" note ½-step. Also, below pitch, as "to sing flat."

Folk song style—A style of harmonization characterized by generally limited harmonic interest, avoidance of chromatic notes, and lack of full four-part chords.

Form—The order of the component parts of an arrangement (introduction, verse, chorus, tag, etc.). Also, the architectural division of the musical material into phrases and sub-phrases.

Formants—A series of broad resonant frequency bands that correspond to the natural resonant frequencies of the vocal tract. The character of distinct vowel and sung consonant sounds is determined by the positioning of the jaw, tongue, lips, etc., during singing whereby unique patterns of resonant formant frequencies are established.

Fortissimo (ff)—Very loud.

Fourth, interval of a—An interval covering four scale degrees. See perfect fourth.

Four-three chord—A musical term which indicates a seventh chord in the second inversion. See *second inversion.*

Four-two chord—A musical term which indicates a seventh chord in the third inversion. See *third inversion.*

Free style—See *Ad lib; free tempo.*

Free tempo—Performed without a regularly recurring beat or pulse. Also called *free style.* See *Ad lib.*

Frequency—The number of periodic vibrations or cycles occurring per second. See *Hertz.*

From the top—At the beginning; from the first measure. Also "from the edge," "upper left."

Fundamental—The lowest tone, or generator, of a series of harmonies and overtones. It is the first harmonic. See *overtones.* See *harmonics.*

Gesture—The use of motions of the body or limbs as a means of expression.

Glee club style—A style of harmonization characterized by melody mostly in the top voice, and consisting primarily of diatonic harmony, often using incomplete chords and unnecessary doublings.

Glissando—See *portamento.*

Glottal attack—An undesirable, audible popping noise at the starting of a vocalized tone, caused by the sudden or explosive release of breath through overpressurized vocal folds.

Grand pause—This sign (//) indicates a long pause, often for dramatic effect. Also *caesura.*

Gross pitch error—A tone that is definitely and audibly off pitch.

Half-diminished seventh chord—A seventh chord whose characteristic interval is the diminished fifth; a seventh chord consisting of root, the minor third above, the diminished fifth above, and the minor seventh above, as B-D-F-A, or D-F-A♭-C. In popular sheet music, m7♭5.

Half-time—At half speed; a tempo half as fast as the preceding tempo. See *stomp time*.

Harmonic anticipation—The premature appearance of a harmony in a chord progression. A chord which appears before the implied harmony requires it.

Harmonic rhythm—The rhythmic pattern with which harmonies change within any given portion of music.

Harmonic series—See *overtones*.

Harmonics—Tones of higher pitch that are present in a regular series in nearly every musical sound, and whose presence and relative intensity determine the timbre of the musical sound. The term also includes the fundamental. See *overtones*.

Harmonization—The basic setting of the melody with three harmonizing parts, faithful to the composer's melody and to the implied harmony.

Harmony—The sounding together of tones. Also the study of chords and chord progressions.

Hertz—This term has replaced the older term "vibrations per second." In honor of Heinrich Hertz, German physicist, 1857-94. Abbreviation Hz.

High baritone voicing—The distribution of the tones of a chord so that the usual tenor note is given to the baritone and the tenor sings the baritone note an octave higher.

Hz.—See Hertz.

Implied harmony—A succession of harmonies and chord progressions suggested by the composer's melody.

Inflection—A musical direction indicating a slight accent on a note, chord or syllable.

In tempo—See *a tempo*.

Interlude—A section, generally newly composed, added to an arrangement to separate or to connect larger sections of the arrangement.

Interpolation—The insertion of a small portion of one song into an arrangement of another song.

Interpretation—The personal and creative delivery by a performer of a song's message and emotional content. See *expression*.

Interval—The difference in pitch between two tones.

Intonation—The degree to which the tonal center appropriate to any point in a song remains invariant, and/or the degree to which consonant interval relationships between the harmony parts and the projected melodic line are maintained.

Introduction—A musical phrase preceding the first main portion (verse or chorus) of a song.

Judge applicant—A member of the Society in good standing who has submitted a written request in proper format to enter the training program to be a certified chairman of judges, judge or secretary.

Judge candidate—A person who is currently engaged in the study of, and training in, the contest and judging program. He must pass rigorous tests before he is selected to enter this training.

Judging area—An area in the contest arena set up for and occupied by the official judging panel to establish the official contestant performance standings for the contest. A practice panel and/or a TV video camera crew may occupy the area. During contest operation, the judging area if off limits to all other persons except designated runners.

Judging clinic—See A&R session.

Just diatonic scale the scale of just intonation. A musical scale containing exact intervals in the harmonic series of a given fundamental tone. It may be constructed by tuning the subdominant, tonic, and dominant triads with true Major thirds and fifths in the ratio 4:5:6.

Just intonation—A system of tuning based on acoustically pure perfect fifths and Major thirds. The "natural" tuning preferred for barbershop singing. See *perfect fifth*; *Major third*; see *equal temperament*; see *just diatonic scale*.

Just temperament—Same as *just intonation*. See *just diatonic* scale.

Just tuning—Same as *just intonation*. See *just diatonic* scale.

Key—The prevailing tonal center as expressed by a key signature. Also the scale and all relationships embodied in it.

Key change—A modulation. A change of key during the course of a composition or arrangement.

Keynote—The first note of the scale and the central tone of the key. Also called tonic or "do."

Key signature—Sharps or flats placed at the beginning of each line of music to indicate the key.

La—The solmization syllable for the sixth degree of the Major scale, as: A in the scale of C Major; G in the scale of B♭ Major, etc. See *solmization, Sol-Fa*.

Laws of Motion—A collection of basic laws deduced by Francois Delsarte to explain the relationship between human body movement and emotional stimuli.

Le (lay)—The solmization syllable for lowered "la," as: A♭ in scale of C Major.

Lead—The melody in a barbershop song. Also the one who sings this part.

Lead-in notes—See *pick-up notes*.

Leading tone—The seventh degree of the scale lying a ½-step below the tonic.

Legato—A manner of performance in which successive notes are joined smoothly without separation.

Li (lee)—The solmization syllable for raised "la," as: A♯ in the scale of C Major.
Lyric—The words of a song.
Major—A qualifying term denoting specific kinds of intervals, scales, triads, and keys.
Major interval—An interval ½-step larger than a minor interval.
Major key—Having the qualities and relationships of the tones of a Major scale and the chords built on those scale tones.
Major scale—A scale with the whole and ½-step pattern of the white keys from C to C on a piano.
Major seventh chord—A seventh chord whose characteristic interval is the Major seventh. A seventh chord consisting of root, the Major third above, the perfect fifth above and the Major seventh above, as C-E-G-B; or, B♭-D-F-A.
Major third, interval of a—An interval covering exactly two whole steps, as: C to E; F to A; and B♭ to D.
Major triad—A chord consisting of root, the Major third above and the perfect fifth above, as C-E-G, D-F♯-A, etc.
Me (pronounced may)—The solmization syllable for lowered "mi," as E♭ in the scale of C Major.
Measure—A metric unit consisting of a specific number of beats delineated by bar lines.
Medalist quartet—A quartet that has successfully passed through the international preliminary, quarter-finals and semi-finals contests and is selected as one of the top five from the international quartet finals contest.
Mediant—The third degree of either a Major or minor scale. Also a chord whose root is on that scale degree. The tenor tune-up note on the Major tonic chord.
Medley—An arrangement containing all or major parts of two or more songs having a unified theme or idea.
Meter—The basic, prevailing pattern of beats and accents in a song, or section of a song; indicated by the meter signature, such as 2/4, 3/4, 6/8, etc.
Meter change— A change of meter during the course of a composition or arrangement.
Meter signature—Arabic numerals placed at the beginning of a piece of music to indicate the meter.
Mezze forte (mf)—Moderately loud but not as loud as forte (f).
Mi (mee)—The solmization syllable for the third degree of the Major scale, as D in the scale of B♭ Major; or B in the scale of G Major. See *solmization, Sol-Fa.*
Middle C—The C near the middle of the piano keyboard. In the notation of barbershop music, it is the note on the third space of the treble staff and the note on the first ledger line above the bass staff.
Minor—A qualifying term denoting specific kinds of intervals, scales, triads, and keys.
Minor key—Having the qualities and relationships of the tones of a minor scale and the chords built on those tones.
Minor scale—A scale with the whole and ½-step pattern of the white keys from A to A. In actual usage the seventh tone of this scale is almost always raised a ½-step to a pitch a ½-step below the tonic. In addition, the sixth scale degree is also sometimes raised.
Minor seventh chord—A seventh chord whose characteristic intervals are the minor third and the minor seventh. A seventh chord consisting of root, the minor third above, the perfect fifth above, and the minor seventh above, as: D-F-A-C, and G-B♭-D-F.
Minor sixth chord—A minor triad with added Major sixth, as: C-E♭-G-A, or E-G-B-C♯.
Minor triad—A chord consisting of root, the minor third above and the perfect fifth above, as D-F-A, E-G-B, or G-B♭-D.
Mode—A scale form, such as Major or minor.
Modern style—A style of harmonization characterized by melody usually in the top voice, and harmonies of sixth chords, Major seventh chords, ninth, eleventh, and thirteenth chords, plus other, more dissonant chords.
Modulation—See *key change.*
Music theory—That part of the study of music consisting of all the elements of harmony and notation.
Natural—The musical symbol (♮) that cancels a sharp, flat, double sharp or double flat.
Neutral singing position—See *reference singing position.*
Neutral vowel—A sound such as "oh" or "ah" which is sung usually by three voices as an accompaniment to a solo, or solo passage, in a barbershop arrangement.
Neutral syllable—A sound such as "bum bum" or "doo wah" which is sung by one or more voices in a barbershop arrangement.
Ninth chord—Any chord whose largest interval above the root is a ninth. See *dominant ninth chord.*
Ninth, interval of a—An interval covering nine scale degrees. It may be a Major ninth, that is, an octave plus a whole step, such as C to D, or E to F♯; it may be a minor ninth, that is, an octave plus a ½-step, such as C to D♭, or E to F. See *dominant ninth chord.*
Non-chord tone—A tone which is not part of the prevailing harmony. See *suspension, passing tone* and *pedal tone.*
Non-singing time—That component of a barbershop performance consisting of all of the time on stage during which the performing unit is not singing.
Notation—The technique of placing musical symbols on manuscript paper.
Octave, interval of an—An interval covering eight scale degrees, as C to C, F♯ to F♯,etc.

Octet—A group of eight performers. In barbershop music, there are two singers on each voice part.

Open position voicing—The distribution of the notes in a chord so that the interval from the lowest to the highest note is more than one octave.

Overarranged—Embellished to the extent that the melodic and lyric interest are obscured or lost.

Oversinging—Straining to sing beyond limits of good voice quality.

Overtones—Any frequency produced by an acoustical instrument, including the voice, that is higher in frequency than the *fundamental*. It is customary to refer to the first overtone as the second harmonic, the second overtone as the third harmonic, etc. They are present in a regular series in every musical sound, and the presence, absence and relative strengths of them determine the quality of musical sound. See *harmonics*.

Parade of quartets—A barbershop show featuring quartets and choruses.

Parallel harmony—A succession of chords in which all or most of the voices move in parallel melodic lines. Generally undesirable in barbershop music except for special effects or when specifically required by the implied harmony.

Parallel motion—Involving melodic movement by two or more voices in the same direction and maintaining the same basic interval relationship between the voices.

Parody—A satirical imitation, such as may be created in music by replacing the original lyric with a comic one, or by changing the composition itself in a comic manner.

Passing tone—A non-chord tone which occurs in an ascending or descending scale pattern. Not characteristic of the barbershop style.

Patter—An arranging device featuring the adaptation or composition of lyrics which are sung in more rapid rhythmic pattern than the melody and lyric which they support. There are several variations of this device.

Pedal tone—A tone which is held by one voice while other voices move freely over, under, or around it. Consonant pedal tones are acceptable in the barbershop style.

Perfect fifth—An interval covering five scale degrees and containing exactly seven ½-steps, as C to G, B♭ to F, etc.

Perfect fourth—An interval covering four scale degrees and containing exactly five half steps, as G to C, F to B♭, etc.

Perfect octave—An internal covering eight scale degrees, as C to C, F to F, etc.

Perfect pitch—The ability or capacity of an individual to identify a pitch immediately by letter name, without reference to a previously sounded note of different pitch. See *relative pitch*.

Piano (p)—Softly.

Pianissimo (pp)—Very softly.

Pick-up note(s)—A note or series of notes preceding the downbeat of a musical phrase.

Pitch—The sensation of relative highness or lowness of a sound, determined primarily by the frequency of vibration of the sound-producing medium.

Precision—The area of a contestant's performance which refers to attacks, releases, and synchronization.

Pop style—A style of harmonization characterized by frequent unison singing and much use of the solo voice with a vocal background consisting of humming or singing neutral vowels or syllables. Used in most contemporary commercial music arranging for broadcasting and recording purposes.

Portamento—Sliding smoothly from one tone to another, continuously changing pitch.

Preparatory beat—The director's motion that prepares the performers for a singing entrance.

Pulse—A rhythmic recurrence of beats; a single beat; a slight emphasis to a syllable or note.

Pyramid—An arranging device which incorporates the gradual expansion of a harmonic texture from a single pitch, sung solo or in unison by two or more voices, to a full chord, by the addition of chord tones above the starting pitch. Opposite of *cascade*.

Quarter finalist quartet—A quartet that has successfully passed through the international preliminary and is selected to compete in the international quartet contest.

Ra (rah)—The solmization syllable for lowered "re," as D♭ in C Major.

Range—The pitches a voice can produce, from lowest to highest. Also the span of pitches, from lowest to highest, in a particular song or arrangement.

Re (ray)—The solmization syllable for the second degree of a Major scale, as D in the scale of C Major, or C in the scale of B♭ Major. See *solmization, Sol-Fa*.

Reference singing position—That singing position used when no movement or special body language is being employed. Specifically, feet spaced at shoulder width, one foot slightly forward (usually that foot to the outside of the unit), and the weight distributed equally on both feet, but slightly forward of center. The heels, while not off the floor, should not be bearing weight. The impression to the viewer is one of anticipated movement.

Refrain of a song—See *chorus of a song*.

Register—A series of tones of similar quality within the range of a voice which are produced by a particular adjustment of the vocal folds.

Relative pitch—The ability to recognize or identify the interval relationship between two different pitches.

Release—The termination or cessation of sound. Also see *bridge.*

Resolution—The process in which a note or chord of lesser consonance (e.g., a barbershop seventh chord) moves to another note or chord of greater consonance.

Resonance—The intensification and enrichment of a musical tone by the acoustical amplification of those harmonic frequencies which lie within the format frequency bands.

Rhythm—The organization of music in respect to time. It is expressed by using notes of various durational values. See *meter, beat, measure, syncopation, meter signature, duration.*

Rhythmic propellant—Any of a number of arrangement devices (echoes, pick-up notes, backtime, swipes, etc.) whose primary purpose is to help maintain the ongoing rhythmic motion in a song.

Ri (ree)—The solmization syllable for raised "re," as D♯ in the scale of C Major. See *solmization, Sol-Fa.*

Ritard—Abbreviation for ritardando. Also abbreviated rit. A musical direction indicating a gradual slowing down of the tempo.

Root—The note upon which a chord is built and from which it takes its name.

Root position—The distribution of the tones of a chord so that the root of the chord is the lowest sounding note.

Rubato—A controlled flexibility of tempo within a phrase or measure, characterized by a slight quickening and/or slight slowing of tempo. Not as free as ad lib.

Scale—A pattern of pitches arranged in ascending or descending order. See Major scale, minor scale.

Scoop—To start a tone slightly under pitch and then raise to the correct pitch.

Second, interval of a—An interval covering two scale degrees. It may be a Major second, that is, a whole step, such as C to D, or E to F♯, or it may be a minor second, that is, a ½-step, such as B to C, or F♯ to G.

Second inversion—The distribution of the tones of a chord so that the fifth of the chord is the lowest sounding tone.

Secondary dominant ninth chord—A chord with the same interval structure as the dominant ninth chord, but whose root is not the fifth degree of the scale. See *dominant ninth chord.* See *barbershop ninth chord.*

Secondary dominant seventh chord—A chord with the same interval structure as the dominant seventh chord, but whose root is not the fifth degree of the scale. See dominant seventh chord. See barbershop seventh chord.

Semi-finalist quartet—A quartet that has successfully passed through the quarter-finals contest.

Seventh, interval of a—An interval covering seven scale degrees. It may be a Major seventh, such as C to B, or G to F♯; a minor seventh, such as C to B♭, or G to F; or a diminished seventh, such as C♯ to B♭.

Seventh chord—Any chord whose largest interval above the root is a seventh. See *dominant seventh chord, Major seventh chord, augmented seventh chord, minor seventh chord, barbershop seventh chord, diminished seventh chord.*

Sforzando (Sfor-tsahnd'-oh)—A musical direction indicating a strong accent on a note or chord. (sfz or >)

Sharp—The musical symbol (♯) that raises the pitch of a "white key" note ½-step. Also, above pitch, as "to sing sharp."

Shtick (slang)—An entertainment routine; a method of doing something; an act.

Six-five chord—A musical term which indicates a seventh chord in first inversion.

Six-four chord—A musical term which indicates a triad in second inversion.

Si (see)—The solmization syllable for raised "sol," as: G♯ in the scale of C Major.

Sixth, interval of a—An interval covering six scale degrees. It may be a Major sixth, such as: C to A, or E to C♯, or a minor sixth, such as C to A♭, or E to C.

Sixth chord—Any chord whose largest interval above the root is a sixth. See *added sixth, interval of a sixth.*

Sol—The solmization syllable for the fifth degree of a Major scale, as: F in scale of B♭ Major. See *solmization, Sol-Fa.*

Sol-Fa—A system of ear training and sight singing in which the notes are sung to syllables and the ear is trained to recognize and reproduce, through the syllables, the notes on the printed page.

Solmization—The use of syllables to designate the tones of the scale. See *Sol-Fa.* Also *Do, Re, Mi, Fa, Sol, La, Ti. Also Di, Ri, Fi, Si, Li, ascending; and Te, Le, Se, Me, Ra,* descending.

Solo—Alone. A composition or part of a composition or arrangement for one performer with or without accompaniment. In barbershop music, the soloist is usually accompanied by the remaining three voices.

Song theme—That component of the song, lyric, melody or rhythm which gives it its entertainment value.

Sound flow—A continuous uninterrupted execution of word sounds except where staccato or stress is intentionally used for interpretive purposes.

Spread chord—A chord whose tones are distributed in extreme open position voicing. See *open position voicing.*

Staccato—A manner of performance in which successive notes are detached or separated from one another.

Staff—The set of five lines and four spaces, each representing a different pitch, on which music is written.

Stage presence—The professional deportment with which performers project themselves over the footlights and sell themselves to the audience by proper costuming, naturalness, eye appeal, gestures or movement, animation, poise, and showmanship.

Stomp time—A manner of performance characterized by a slow, heavily accented beat, generally performed at half the tempo of the major portion of the performance. Used for contrast and/or climactic effect.

Subdominant—The fourth degree of either a Major or minor scale. Also a chord whose root is on that scale degree.

Submediant—The sixth degree of either a Major or minor scale. Also a chord whose root is on that scale degree.

Sub-climax—A point of emphasis in a song, which may be melodic and/or lyric, that does not take away from the climax (high point), but may actually enhance it.

Summation tone—A very faint note resulting from the sum of the frequencies of two notes sounded simultaneously.

Supertonic—The second degree of either a major or minor scale. Also a chord whose root is on that scale degree.

Suspension—The sustaining of one of the notes of a chord while the other notes move so that it demands resolution, usually downward to the next chord tone. Non-chord suspensions are not characteristic of the barbershop style.

Syllables—The component parts of words. In solmization the words Do, Re, Mi, etc. See *solmization, Sol-Fa.*

Synchronization—The degree of coordination achieved in the execution for chord progressions and word sounds.

Syncopation—A rhythm having accents which do not agree with the normal metrical accents.

Synergistic—See *expanded sound.*

Swipe—A progression of two or more chords sung on a single word or syllable. A characteristic feature of the barbershop style of music.

Tag—The coda or special ending added to a song or to an arrangement.

Target vowel—The primary sustained vowel sound of the word being sung.

Te (tay)—The solmization syllable for the lowered seventh degree of a Major scale. It lies a whole step below the tonic.

Temperament—See *system of tuning.* See *equal temperament, just intonation.*

Tempered tuning—See *equal temperament.*

Tempo—The speed of a composition determined by the speed of the beat to which it is performed.

Tempo ad lib—A musical direction indicating variable tempo. See *rubato, ad lib.*

Tenor—The top voice in a barbershop quartet or chorus. Tenor notes are frequently sung falsetto because of the wide range of barbershop singing. See *falsetto.*

Tenuto—Usual definition: to hold a note for its full value. In actual practice it involves a slight lengthening of the note.

Tessitura—The general "lie" of a vocal part, whether it is high or low in average pitch.

Third, interval of a—An interval covering three scale degrees. It may be a Major third consisting of two whole steps, such as C to E, or D to F♯, or a minor third consisting of a step and a half, such as C to E♭, or D to F.

Third inversion—The distribution of the tones of a seventh chord so that the seventh is the lowest sounding note.

Thirteenth chord—Any chord whose largest interval above the root is a thirteenth. In barbershop usage, four tones of this seven-note chord are omitted (the root usually doubled), leading to some confusion with the sixth chord.

Ti (tee)—The solmization syllable for the seventh degree of a Major scale. It lies ½-step below the tonic. See *tonic.*

Tie-in—The relationship of the attire of the performing unit to the two songs being sung or to the unit's name or locale. May be rewarded by the stage presence judge(s).

Timbre—A result of the presence and relative strength of overtones which makes one voice resemble, or differ from, another.

Time signature—See *meter signature.*

Timer—A person who is a member of the Society and has been selected by the district associate contest and judging chairman for division or district contests or the International Contest and Judging Committee for international level contests, to serve as a timer on official chorus and/or quartet contests.

Tone—A musical sound of definite pitch.

Tone color—An advanced vocal technique used to express the sentiment or mood of a word or passage, and involving variations in the sound of the voice.

Tone support—Adequate breath support through proper posture, breathing, etc., to assure a constant, even vocal tone. See *breath support.*

Tonic—The key note. The first note of the scale and the central note of the key.

Transpose—To write or to perform in a different key from the original.

Tremolo—An excessive vibrato that leads to deviation from exact pitch. See *vibrato.*

Triad—A three-note chord composed of alternating scale tones, as C-E-G, F-A-C, etc.

Trio—A composition or part of a composition or arrangement for three performers only. In barbershop music, trio refers to the three parts singing an accompaniment to a solo.

True scale—A scale with intervals tuned in just intonation. See *just intonation.*

Tune-up chord—The tonic chord of the key in its characteristic voicing used to tune the quartet or chorus preparatory to singing. Leads sing the root, basses also the root but an octave lower, baritones sing the fifth of the chord between the leads and basses, and the tenors sing the third of the chord above the lead note.

Tuning—Adjusting pitch to obtain desirable tonal relationships. See *intonation, overtones, just intonation.*

Undertone—See *difference tone.*

Unison—The combined sound of two or more notes at the same pitch.

Up a "half"—To transpose the music to the key ½-step higher than previously sung.

Upbeat—The final beat of a measure; the beat immediately preceding the downbeat. Sometimes confused with the term pick-up notes. See *downbeat; pick-up notes.*

Verse—The part of a song which normally precedes the chorus or refrain.

Vibrato—A method of giving expressive quality to the sound of a note by means of rapid and minute fluctuations of pitch.

Video tape—A magnetic tape containing a recording of a television picture.

Voice—A part, such as tenor, lead, baritone, or bass. Also the music written for that part.

Voice leading—The principles governing the progression of the various voice parts in an arrangement, especially in terms of the singability of the individual lines.

Voicing—The manner of distribution of the tones of a chord among the four voice-parts. See *close position voicing, open position voicing, spread chord.*

Volume—The degree of loudness or softness.

Volume relationship—See *balance.*

Vowel—One of a class of speech sounds (a, e, i, o, u) in the articulation of which the oral part of the breath channel is not blocked or constricted.

Vowel shape—The formation of the lips and mouth to produce the desired target vowel (word sound). See *target vowel.*

Waltz time—Three/four meter. Having a meter signature indicating three beats per measure.

Woodshedding—Impromptu quartet or chorus singing without benefit of printed arrangements. A form of creativity in harmonizing.

Zones of the body—Delsarte defined three zones of the body—head, torso and limbs—from which gestures emanate.

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Tag

Hopefully, this manual has given you an insight into some of the techniques of arranging songs in the barbershop idiom. Perhaps more important than these techniques are the reasons we use them. The preservation of the style is a fundamental concept in our Society, and you as the arranger have a large share of the responsibility for the future of the art, because you write what we sing.

Barbershop singers are getting more and better music from arrangers in the Society, especially through the music publishing program, and the demand for arrangements for contests and shows continues. We hope you will continue to uncover more barbershop songs and compose new songs in the barbershop style.

"We need to find, arrange, and perform songs which have lovely melodies and rich harmonic possibilities; songs which open memory's veil and sometimes bring a tear; songs which beckon the arranger to apply his skills, rather than songs upon which a style is imposed." Val Hicks, PhD.

The quality of our singing has steadily improved and this is important for a good public image as well as for our own musical health. We must also be aware that arrangements written and sung under the banner of "barbershop" must be just that. It is our stylistic identity that makes us proud to be Barbershoppers. An arranger who has not assimilated the long tradition of the style will feel restricted and attempt to introduce features more typical of other styles of music. Society music directors, coaches, judges, performers and arrangers must constantly be on guard against practices which dilute the great sound of barbershop.