2023

New Member Orientation

INTRODUCING YOUR DISTRICT AND CHAPTER CULTURE TO NEW MEMBERS

EVERGREEN COMMUNICATIONS TEAM 2023

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New Member Orientation Introduction

It is a strange journey from singing in a choir to singing in a barbershop group (chorus or quartet). The language is different, and the culture is mystifying. If a new member is moving from a choir to a barbershop chorus or quartet, it may be overwhelming. Most choir folks understand **glissando**, **crescendo**, and **forte** – where barbershoppers understand **swipe**, **swell** and **loud**. Where longtime barbershoppers understand the quartet etiquette, a new person might not understand the concept of "**fifth wheeling**." (They may assume you're going on vacation.)

As barbershop leaders it is our job to help "**newbies**" assimilate the new "language" as quickly as possible. Make the new person comfortable, engaged and an active participant. Barbershoppers across the United States (and around the world) are discovering that engaging new people sooner rather than later helps new folks enjoy the fellowship and barbershop experience quicker.

Benefits of developing a new member orientation:

1. New member(s) receive added encouragement for their decision to join.
2. Focusing on the new member will help chapter leaders build trust.
3. Opens the lines of communication.
4. Takes the nerves and fear out of chapter meetings.

At the same time, chapter leaders are able to:

1. Learn about new member(s) skills, areas of expertise, interests, hobbies, and why they joined.
2. Chapter leaders can also:
    a. answer questions and offer explanations.
    b. explain frequently used language to increase understanding.
    c. explain to the new member(s) the various jobs needed to run the chapter and ask which job they would like to help with.
    d. help them understand the value they bring to the chapter.
    e. share chapter/chorus culture including meeting, riser, and chapter etiquette.
    f. explain the organizational structure (International, District, Divisions, and Chapters)

Conducting a new member orientation might be just the tool you need to keep new members and current members happy. This information is provided as a place to begin your own New Member Orientation. Please Brainstorm beyond this document to create an orientation designed for your chapter's culture.

From the Beginning

For any of this to work, you need to have a plan in place long before the chapter does a full new member orientation. For the orientation to have an impact, you need to begin with the guests first visit. Assure that guests are introduced, acknowledged, and welcomed by key leaders (Membership VP, Director, Section Leader, and President) and all chapter members. It is important to realize that not only are you "checking out" a potential new member, but they are also "checking you out." What impression are you making? Are you helping them to feel wanted and important to the success of the chapter? Are you providing packets of information and building a relationship over time? Remember, people "vote with their feet." To use an old sales adage, "if you win their hearts, their pocketbooks will follow." You are investing in every guest that comes to your rehearsal, so invest well. Get guests and new members singing (even four-part warmups and tags) and taking part as soon as possible. Make sure they hear the chords and experience the thrill of locking and ringing chords.
This NMO document should be used as a template to design **your own** program. Brainstorm beyond these ideas and develop a system that is unique to your chapter.

Member Orientation by the Numbers- 5 Steps to Consider

1. Appoint an Orientation Facilitator. A member who understands the chapter's culture and traditions and can easily speak one on one or in a small group. The facilitator should be friendly and accommodating.

2. Membership VP and Facilitator should work together to monitor new members and watch their progress.

3. Consider having some kind of fun picture event welcoming new members to post on website, Facebook, Instagram, or other social platform. New Member orientation really starts on their very first visit, but remember to take baby steps, this is not a "fraternity/sorority" rush.

4. The chapter board should develop its own timeline for new member(s) to receive chapter information. For example, a chapter might have this for a timeline:

    a) January: new member(s) join.
    b) Following week: the orientation will start to take place.
    c) If you have several people join around the same time perhaps a group meeting in three weeks.

5. The orientation should include:
    a) Chapter's current culture
    b) Chapter's future goals (what the goals are, not the specific plan)
    c) Create a glossary of barbershop terms used by your chorus for musical and other jargon.
    d) Share volunteer opportunities available and ask which job they would like to help with.
    e) Make sure new member(s) feel welcome and meet chapter and musical leaders quickly.

A Glimpse at Your Evergreen District

The first thing you need to know is that **Harmony** is our middle name—not only 4-part **harmony**, but **harmoniously** building singing communities, promoting goodwill and **harmony**, and encouraging all generations to experience the **harmony** of togetherness.

Large Geographic Footprint: The Evergreen District is one of the 17 North American districts and an affiliate or associate entity of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., aka the Barbershop Harmony Society. Founded in 1944, we are a nonprofit organization registered in the State of Washington. The District comprises all of Alaska, British Columbia, Alberta, Washington, Oregon, and parts of Idaho and Montana.

Leadership provided by the Evergreen District Board of Directors (DBOD) and its many committees includes education, events, communications, membership, president's guidance, and the House of Delegates (HOD). HOD Leadership is made up of all Chapter Presidents or their designees. The HOD votes for board members and offers approval and guidance to the board.

The District provides show clearance to Chapters 1.) to assure their show satisfies ASCAP/BMI and SESAC for copyright issues; 2.) avoid conflict with other Chapter shows in their area. In addition, the board is available to assist chapters with individual concerns. The board also has access to the Barbershop Harmony Society for additional support..

✓	Task	Notes / Timeline
	Appoint and announce Orientation Facilitator	
	Do you want a Facilitator and one other to conduct the Orientation? If so, who?	
	Written Procedure Plan for New Member Orientation. At what point do you wish to introduce this latest information to the new members? Suggested within two weeks following their decision to join.	
	Study Glossary of Barbershop Terms (at the end of this document), add any of your chapter's local "jargon."	
	Decide how to supply the Glossary to New member(s). Printed? Online? Chapter app?	
	Make a list of Chapter Jobs (including mini job descriptions) and present it to new member(s). Stress the importance of volunteering for one of these jobs. How will you present this? Printed? PowerPoint? Video?	
	Ask the new member which of the jobs described best fits their skill set, and which job they would like to help with. (The sooner they engaged with the weekly/monthly running of the chapter, the better.)	
	Decide how to notify the new member(s) of this Orientation. If you have multiple members, offer a group session to save time. Direct invite? Email Notification? Notification upon acceptance of Membership dues? Other?	
	Plan the format of the Orientation. Design it to be friendly, inclusive, and welcoming. Have all materials ready before the meeting starts. Be open and encourage member(s)to ask questions?	
	Conduct a "Practice Meeting" with current chapter member(s). Use feedback to improve presentation. Make notes, learn from what they have to say.	
	Discuss key leadership, their roles, and how they aid the new member to succeed. Arrange for introductions to President, VP of Music and Performance, Director, Section leader, explain each role.	

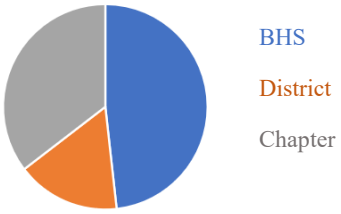
Your Dues in Action

Your Chapter Dues: Provide the Chapter with an operating budget. However, annual dues cover only a small part of operating expenses. If your chapter dues are $50.00 per year with 30 members, you are providing only $1500.00 a year toward your operating budget. Your dues cover new music, BMI/ASCAP Show fees, State/Province filing fees, Venue fees, and Miscellaneous fees. Also, explain that your Chapter has other revenue sources.

Your District Dues: Provides for District Conventions, Chapter support, Legal Reminders for leadership, Communications, and educational events such as Harmony College Northwest and Leadership Academy. Evergreen has an association with QCED (Quartet Champs of the Evergreen District) to supply coaching for quartets and sometimes choruses. Financial aid for quartets and choruses participating in the bi-yearly International conventions, District Website, Educational Zoom accounts, a Greensheet Event and information Newsletter sent to all members, Timbre quarterly newsletter, and the Chapter Leader News for Chapter Board members. Aids in Legal and ethical guidance. Supports the Evergreen President's Council and takes part in the BHS President's Council.

Your Barbershop Society Dues: The Barbershop Harmony Society provides legal, ethical, and administrative help to the Districts. Conducts two conventions per year. Training for contest judges, Harmony University Educational Event, The Harmonizer Magazine mailed to members, Livewire and other newsletters are emailed to all or specific members. BHS provides website support through the Member Center and works directly with the Districts to deal with problems, issues, and changes in related laws. Maintains the International Headquarters and supports full-time paid staff.

These are only some of the benefits of BHS membership, and your annual dues go toward improving Chapter life for all your members.



Charitable Opportunities

There are four major ways members can serve others:

1. Community Event performances, retirement and nursing home visitation, fund-raising performances for community projects (Food Banks, etc.)
2. The Bud Leabo Memorial Fund for District Music Education Events
3. Quartet Champs of the Evergreen District (QCED) to support coaching
4. Harmony Foundation for youth music education, scholarships, and lifelong singing. Your gift can also impact your district and chapter.

Current Culture Information

✓	**Discussions to have:**
	Discuss Barbershop/Chorus Etiquette.
	Discuss Riser Etiquette.
	Discuss Conventions / Contest and the role they play in Chapter Life.
	Discuss the importance of serving the community, the chapter, and their section. Including serving on a standing committee, events committees, hospitality, riser crew, etc.
	Discuss Membership Dues for Society, District, and Chapter
	Discuss music policy to new members and address issues of guest book, sheet music, and electronic teaching media. Guidelines for downloads, and copyright issues.

Set Forth Expectations

When sharing chapter/member expectations, it is important to treat them as a win-win agreement or Memorandum of Understanding (MoU). Here's a simple example:

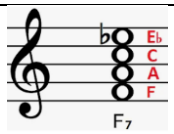
- **Member Expectations:** Chapter will supply music, learning tools, vocal training, and will support performance coaching and guidance. Chapter will have two shows a year and will provide opportunities to sing at community events on a volunteer basis. Chapter will keep member(s) informed of upcoming district and international events, and Convention information. If the Chapter decides to attend a convention, chapter leadership will ensure adequate notice and possible financial help to attend. The Chapter will supply extra help to make sure all singers are qualified to take part in the show(s) and at conventions.

- **Chapter Expectations:** Member(s) are expected to bring music to each practice, use the learning tools provided at home between practices to learn notes and words, take advantage of chapter warmups for vocal health and any other personal vocal guidance offered. Attend coaching sessions, take part in two shows*, and community performances (as often as possible). Volunteer for one ongoing chapter job or take part in at least one event committee. Explore with the chapter the possibility of attending convention.

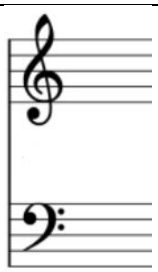
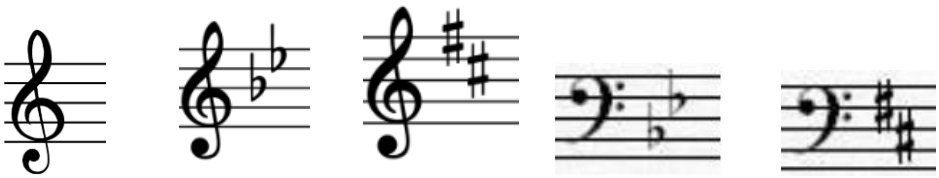
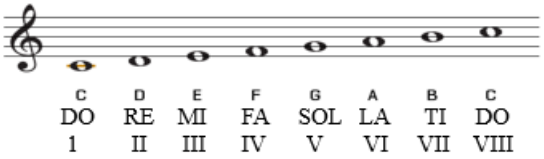
  *Show and Convention requirement: For example, member(s) must be at the last three practices before show and convention performances to qualify to sing.

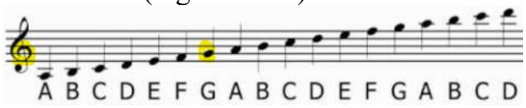
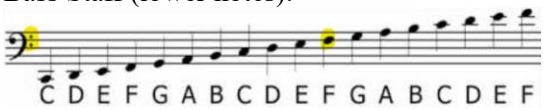
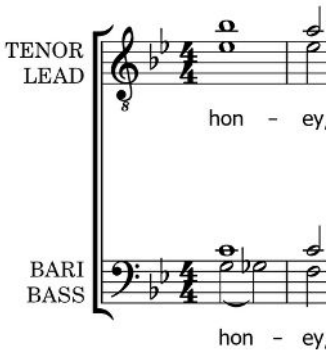
Barbershop Glossary

Dedication: This glossary of terms was developed with the help of the late Bob Thomas, as part of a continuing education class at Pierce College, Puyallup.
Readers may recognize terms commonly used in other forms of music. The following definitions will indicate where barbershop definitions differ from other music uses of the same terms.

Term	Definition
Afterglow	Party after a chapter meeting or show.
Balance	The ability to determine volume level to increase the ability to blend with the other parts. This is a team sport with no one part greater than another; all parts adjust to accompany the melody. Traditionally melody is slightly louder than the bass... Baritone adjusts in accordance to notes in relationship to melody. Tenor is usually the least in volume, unless singing melody or a hanger.
Barbershop 7th Chord	The cornerstone chord of the barbershop style. The chord consists of a root note with a Major third, a perfect fifth, and the minor seventh. Here's the chord built on the root of F: (F, A, C, E♭) In other musical forms it is known as a dominate 7th chord. 
Bell Chord	A musical arranging device in which a chord is sung as a succession of notes by each voice in turn.
BHS – aka - Barbershop Harmony Society	Barbershop Harmony Society is our parent organization which is dedicated to "Everyone In Harmony" in the Barbershop Style (a cappella – without instruments). www.barbershop.org BHS is divided into smaller units called "Districts." We are in the Evergreen District, www.EVGDistrict.com.
Blend - Blending	The art of "folding" the sound together to create a rich sound. No part overshadowing another and all parts working to enhance the melody.
Advantages to singing acapella	Piano is too hard to take every place you go. Pitch pipes fit in your pocket. The human voice can adjust pitch upward or downward to accommodate the chord. (Bob Thomas)
BOTM / BOTY DBOTY	BOTM – Barbershopper of the Month (in chapter) BOTY - Barbershopper of the Year (in chapter) DBOTY – District Barbershopper of the Year
Breath Support	Use of abdominal muscles to "manage air." The throat should be open, free, and relaxed. Upon completion of a rehearsal, the abdominals may feel tired, but the throat should never feel tired. The singer's goal is to produce moist-warm air while singing which means the air is coming from the bottom of the lungs.
Bubbling	Bubbling is an excellent activity to strengthen abdominal muscles and to place the voice "forward" in the mouth... moving it away from the back of the throat. It also is an exceptional exercise for learning to manage your air!
Chasing Notes	The head should remain level (not "chase" the notes by raising and lowering the head while singing). Keep shoulders nicely relaxed and chest lifted.
Choir	Mixed group – SATB – 12+ members with Director. A **choir refers to a group of singers, but a chorus may include dancers or actors**. the choreography used to do).
Choppy (Barberchoppy)	The clipping of notes, not holding notes to full value, creating space between notes. Except for effect this should be avoided.
Chords	A minimum of three different notes sounding at the same time.
Chorus	Traditionally 12 or more members with director. Can be a mixed group. A choir refers to a group of singers, but a chorus may include dancers or actors.
Close Harmony	Compact harmony, in which the tones composing each chord are not widely distributed over several octaves. An arrangement of the notes of chords within a narrow range. It is different from open voicing in that it uses each part on the closest harmonizing note

Ensemble	"Ensemble" is a term used to identify a group of singers. In barbershop singing, we more often use the term "quartet" for four people singing together and the term "chorus" for groups of more than four singers. There are other terms also used, such as VLQ for a very large quartet (11 or less singers).
Fifth Wheeling	Fifth Wheeling occurs when someone sings with a quartet without Invitation. Barbershop Etiquette has determined the following: If four singers are standing in a circle facing each other, they are a quartet, and No one should join them in the song. IF they are facing outward and "motion" you in they are inviting you to sing or wait till the song is complete and ask if you can sing along.
Flat	The flat symbol (♭) lowers a note one half step.
Flat (singing flat)	This occurs when the singer is singing "under the pitch" or singing a "sagging pitch." The human voice can compensate for this by "thinking higher." The goal is to sing in key, and in tune.
From the Edge	To start the song over from the beginning. Also "top left" ...
Gang Singing	Informal group singing…
Hanger/Post	One part is holding a note with other parts singing chord embellishments.
Harmony	The blending of parts to create an accompaniment to the melody.
Humming as a warmup	One of the best warm-ups is humming. Place the tip of the tongue gently on the gum line on the bottom teeth, part the teeth slightly, and gently close the lips. When done correctly, this should produce a buzzing sensation in the nose, sinus cavities, lips, top of the head, even ears. If you feel no buzz, apply more moist air, but do not push or add any tension.
Intervals	The distance between notes... Example: DO to MI is an internal of a third (3 steps) and DO to SOL is a fifth (5 steps). Many intervals can be identified by the first notes in common songs. Example... an interval of a 6^{th} (DO to LA) = My Bonnie Lies over the Ocean, a 4^{th} interval (DO to FA) = Here Comes the Bride, and the 5^{th} interval (DO to SOL) = ABCDEF (alphabet song)
Intonation	The manner of producing musical tones, specifically the relation in pitch of tones to their key or harmony. In Barbershop we use "just" tuning. "Just tuning" (sometimes referred to as "harmonic tuning" or "Helmholtz's scale") occurs naturally because of the overtone series for simple systems such as vibrating strings or air columns. All the notes in the scale are related by rational numbers. Unfortunately, with "just tuning," the tuning depends on the scale you are using - the tuning for C Major is not the same as for D Major, for example. Just tuning is often used by ensembles that match pitch with each other "by ear." To keep chords sounding true to the melody, the 3^{rd} note of the scale and the 5^{th} note of the scale must be sung slightly higher. Additionally, when dissecting a chord, the notes that make up the third and the fifth must be sung slightly higher. Tuning is not the same as singing in key…. Tuning in barbershop is the term used for creating chords in tune with the melody, while singing "in key" is the ability to begin in a key and end in the same key and make any key changes. There is a distinction between singing in "key" and singing in "tune." Since we tune to the melody, wherever the melody goes all chords must follow, even if the melody is being sung sharp or flat.*Note that in most western choral singing uses a tempered scale and tuning.
Key Signature	The determination of the major or minor scale with which the composer or arranger has determined the song will be performed in. TTBB (male voicing) frequently used major scale keys are Bb – F- Ab – G – C – D and Eb.
Key Signature (pt 1)	**KEY?** The "key" of a song is the note that the music is centered around. All music could be written in one key, but that would be boring, so composers and arrangers are free to decide which "key" is best for the music they are working on.

Key Signature (pt 2)	**CLEFS?** Barbershop music is written using two clefs to identify high and low notes. • The TREBLE clef symbol is placed on the top set of five lines, some arrangements will use an "8" under the treble clef to indicate "tenor" clef, or notes are sung and octave lower than written. Not typically found in SSAA or SATB music. • and the BASS clef symbol is placed on the lower set of 5 lines. • Barbershop uses the term "lead" for melody in the 2nd voice, ie :Tenor 1, Tenor 2(lead) Bass1 (bari) Bass 2.	
Key Signature (pt 3)	What does a **sharp** or **flat** do to the note? A sharp (♯) raises a note one half step A flat (♭) lowers a note one half step	
Key Signature (pt 4)	Where to look for the "**Key Signature**"? In Western musical notation, a key signature is a set of sharp (♯) or flat (♭) symbols placed on the staff at the beginning of a section of music. The initial key signature is placed immediately after the clef (treble or bass) at the beginning of the first line. If no sharps or flats are present, then the key of the music is C (C would be called do, the tonic or root note of the C scale).  Key of C	
Key Signature (pt 5)	**SCALE:** Every key has its own scale (series of 8 notes starting with the tonic note). In the key of C, here are several ways to identify the notes (whether singing or playing an instrument)  C DO 1 · D RE II · E MI III · F FA IV · G SOL V · A LA VI · B TI VII · C DO VIII	
Key Signature – Flats (pt 6)	What if **flats** are in the key signature? Take the last flat to the right, call it FA (IV), and count up or down to DO (I or VIII). If there are two or more flats in the key signature, you look back one flat from the last flat… and that will be DO (tonic or root)	
Key Signature - Sharps (pt 7)	What if **sharps** are in the key signature? Take the last sharp to the right call it TI and count up one note to DO (or down to DO)	
Locking a chord	When all four parts "snap" into place to create an instant chord. This is built on vocal synchronization. In the barbershop culture a locked chord is the goal because of the joy it brings.	
Measure Number	The numerical notation assisting the musician to locate a particular part of the song. Measures are numbered from beginning to end usually starting with the number 1. Alphabetical notations usually denote sections of a song.	
Measure/Bar	In written music the "cell" which contains the total note value to satisfy the time signature.	
Melody	The driving force of the song. This art form is melody intensive, and the music is arranged to enhance the melody and the message of the song.	

Note Names	Each note shown on written music represents a specific pitch sound and is given a specific letter name. It is not necessary to memorize every note name since they repeat alphabetically from low pitches to high pitches using A-B-C-D-E-F-G over and over. The treble staff symbol circles a "G" note – and the bass clef symbol has two dots surrounding an "F" note.	Treble Staff (higher notes):  Bass Staff (lower notes): 
Overtone	A sympathetic vibration producing a note not being sung. Often producing the third, the fifth, or the octave above the highest note actually being sung in the chord. Overtones can also be produced in unison singing...Vowel shape and pitch correct notes must be present.	
Parts	**Tenor**- adds the sparkle to the sound- has responsibility to adjust notes to the lead. Frequently singing a duet with the melody, and often with the Bass. (note tails point up) **Lead**- easiest to learn, hardest to sing... is responsible for singing in key. The lead often sings long, held notes, to allow other parts to sing moving harmony. Lead is a part not a job description. (note tails point down) **Baritone** (Bari)- the most unique part to learn, the most satisfying when accomplished. The bari is responsible to provide the 4th note in a chord, regardless of its relationship to the melody. Always seeking to duet with the melody. (note tails point up) **Bass**- is the foundation of the chord... frequently singing duets with the Tenor... Bass is also responsible for maintaining key, frequently gets to provide some fun "sounds." (note tails point down)	
Quartet vs Chorus	**Quartet:** Four individual voices (sections) singing four individual parts, creating chords, harmony, and supplying meaning to the words and melody of a composer and/or arranger. **Chorus:** same definition as above, but with more singers on the voice parts.	
Ring a Chord	When a chord locks, a slight buzz can frequently be heard. Ultimately a ringing chord can produce an overtone.	
Rote Learning	A method of teaching a song that is presented in variety of styles. One method is to have the entire group sing the melody, and then teach parts one at a time by repetition.	
SAI - HI	Sweet Adelines International (SAI) and Harmony Inc (HI) are two women's societies in North America dedicated to Acapella Harmony in the Barbershop Style. Many groups perform additional styles of acapella vocalizing.	
SATB	Mixed chorus or choir consisting of Soprano, Alto, Tenor, Bass.	
Scale (major or tempered)	In simple terms – DO, RE, ME, FA, SOL, LA, TI, DO identify a major scale. It can also be notated as 1,2,3,4,5,6,7,8... The scale remains the same regardless of key signature.	
Score, Chart, Sheet, Spots	Slang for the written music.	
Sharp	The sharp symbol (♯) raises a note one half step.	
Sharp (singing sharp)	This occurs when the singer is singing slightly "above the pitch." Again, the goal is to sing in key, and in tune.	
Singing in Key	The chorus or quartet has maintained singing in the written key throughout the entire song.... and has adjusted to key changes within the song.	
Singing in Tune	The ability to tune chords to the melody, to hear and adjust the pitch relationship to the melody note as sung by the lead or any other part singing the melody.	

Smooth or Smooth it out	The opposite of choppy. Picture that there is a string connecting each note in sequence or painting horizontally on a wall. If you break the string, the notes will become choppy. Since we do not have instrumental accompaniment, we must fill in the blank spots vocally.
SSAA	Women's voicing for barbershop arrangements.
Tags	Typically, a special ending of a song that is designed to produce unique chords. Typically, 4 to 8 measures in length. **Tags are part of the Barbershop culture because they are fun to sing, easy to learn and easy to teach.** There is also a fourfold purpose for singing tags: **Exercise:** continued work with breath management and refining other singing skills. **Ear training:** experiencing the "birth of chords" from a unison note, growing into two parts, three parts, and then into four parts. **Tuning:** The student begins to understand the relationship between parts and the interdependence of the entire group to produce a quality sound. This allows the singer to adjust their note to fit the chord, improving the sound. **Synthesis:** Tags show how glorious a chord can sound. It becomes quite clear that the sum of the parts, not the individual part, creates this unique sound.
Tiddly	British slang- meaning tiny, or small. It is used to mean a small embellishment that may or may not be written in the score. Frequently a repeated phrase or lyric. Also means "tipsy or slightly drunk" in British slang.
Time Signature	The number of beats in a measure, and which note receives the beat. Ex: 4/4 time has four beats per measure/bar with the quarter note receiving the beat. 6/8 time has six beats in the measure/bar, with the eighth note receiving the beat. 3/4-= 3 beats per measure-quarter note gets the beat.
TTBB / SATB / SSAA	Barbershop music is melody intensive, having all members start with the melody helps with harmony, since all members learn what they are harmonizing to. Barbershop arrangements are available for men's voicing (TTBB), Mixed Voicing (men and women) (SATB), and for women's voicing (SSAA).
Tuning Chord	Singing the key signature chord... traditionally the Bass and Lead sing the root note in an octave... the Bari sings the 5th note of the scale above the Bass... and the Tenor sings the 3rd note of the scale above the lead. This allows the quartet or chorus to hear and retain their relationship to the root note. The tuning chord also helps each part find their starting note. A tuning chord should not be confused with the first chord of the song; the first chord may be different than the tuning chord.
Unit Sound	Creating a composite voice for each section of a chorus. The unit sound should produce, whenever possible, a single voice out of many. The goal of the chorus is to have four individual voices, created from the sum of the parts.
Vibrato	A quality of note reproduction that allows the sound to "wobble"... in tight four-part harmony this sound reproduction makes it difficult to lock and ring a chord. Acapella groups work to minimize vibrato to enhance overtones and chord reproduction.
VLQ	Very Large Quartet- usually has no director - size ranges from 5 to 11 members. BHS members mostly use this term.
Warmups	Two types of warm-ups should be used regularly. • Warm up the voice and relax the vocal folds. Can be done at any time. • It is also important to create a "composite" voice for each part and also for the four parts to produce a unit sound for the group.
Woodshedding	Woodshedding was the true beginning of the barbershop style. A lead singer would sing a melody, and the harmony parts -- which evolved into the bass, bari, and barbershop tenor -- would "discover harmonies by ear" around that melody without reference to a familiar or written arrangement.