

Houston  
  
Tidelanders  
Barbershop Chorus

**NEW MEMBER  
ORIENTATION  
MANUAL**



## NEW MEMBER ORIENTATION MANUAL

Revision: **04**

Date: **06-07-06**

Page: **2 of 22**

### TABLE OF CONTENTS

<b>Mission Statement .....</b>	<b>3</b>
<b>Introduction .....</b>	<b>4</b>
<b>Scope .....</b>	<b>5</b>
<b>What Is Expected Of All TIDELANDERS? .....</b>	<b>5</b>
<b>The Orientation Process .....</b>	<b>7</b>
<b>Do The TIDES Expect Anything Special From New Members? .....</b>	<b>8</b>
<b>Performing Chorus Standards .....</b>	<b>8</b>
<b>Comments Pertaining To The Performing Chorus Standards .....</b>	<b>9</b>
<b>How Do We Communicate With One Another? .....</b>	<b>9</b>
<b>Revision History .....</b>	<b>11</b>
<b>Appendices</b>	
<b>Setting Up Your Intra-Chapter E-mail .....</b>	<b>13</b>
<b>Houston Tidelanders Chorus Philosophy .....</b>	<b>14</b>
<b>Wardrobe Policy .....</b>	<b>16</b>
<b>Chapter Organization Chart .....</b>	<b>18</b>
<b>SPEBSQSA Fact Sheet .....</b>	<b>19</b>
<b>What Are Contests? .....</b>	<b>22</b>
<b>Attachments</b>	
<b>Houston Chapter By-Laws</b>	



## **MISSION STATEMENT**

**The Houston Chapter of the Barbershop Harmony Society, devoted to performing a cappella, four-part Barbershop harmony, will constantly strive to achieve the highest possible level of musical and entertainment excellence with all our quartets and the Tidelanders chorus.**

**We will actively contribute our efforts toward enhancing the overall lifestyle and cultural quality of our communities by providing wholesome entertainment, bonding diverse people through the joy of singing and supporting vocal music education with our youth outreach programs.**



## NEW MEMBER ORIENTATION MANUAL

Revision: **04**

Date: **06-07-06**

Page: **4 of 22**

### INTRODUCTION

Congratulations and welcome to the Houston TIDELANDERS!

You have just successfully completed your audition, the first step toward becoming a full-fledged member of the performing chorus. We consider performing to be the ultimate reward for our collective effort and we're anxious to have you standing there on the risers with us, as quickly as possible. After all, isn't that why you first expressed interest in joining the TIDES?

It is in the best interests of both the TIDELANDERS and every new member to provide relevant background information about the chorus and to summarize our expectations of each TIDES member, regardless of tenure. Likewise, we'll outline the steps which must be completed by everyone in order to become a part of the performing chorus. We're certain that you'll find these steps to be very reasonable. You can be sure that we'll do everything we can to help you.

The TIDES hope that this *New Member Orientation Manual* will provide the necessary information you'll need to get started. Don't hesitate to ask questions if there is anything you don't understand about the process or if there is additional information about us you'd like to have.

Once again, congratulations. We look forward to getting to know one another better in the months ahead.

**The Houston TIDELANDERS**

## 1.0 SCOPE

This document is given to every potential new member immediately after he has requested and passed his audition. The Manual includes background information about our fantastic hobby and, in particular, the TIDELANDERS. Finally, it outlines how each new member can become a part of the performing chorus.

## 2.0 WHAT IS EXPECTED OF ALL TIDELANDERS?

All members of the Houston TIDELANDERS must also be active members of the Houston Chapter. This means more than just singing well and becoming proficient in choreography. It means that each of us understands and accepts that a great deal of time, effort and personal commitment will be required.

This *New Member Orientation Manual* has been prepared so that each prospective member will know what is expected of him once he joins the TIDES. Please take a few minutes to read it. You'll have plenty of opportunities to ask questions about how and why we do things during your application process. However, before your completed application is presented to the Board of Directors, you will be asked to sign an acknowledgement that you have reviewed, understood and agreed to meet the expectations outlined in Section 2.0.

### 2.1 Dedication to Excellence

The Houston TIDELANDERS are dedicated to achieving the highest level of singing and performance quality. Achieving our collective goal starts with our members; therefore, each member must be dedicated to achieving the excellence we seek.

### 2.2 Administration of Chapter Life

The Houston TIDELANDERS have an "active member only" policy. This means that each member is expected to perform one of the following:

2.2.1 Chair or serve on at least one committee

2.2.2 Accept a position as an appointed official

2.2.3 Serve in a Chapter elective office

2.2.4 Be accountable for a position of major responsibility within the Chapter

### 2.3 Participation at Rehearsals

The Houston TIDELANDERS expect each member to attend all rehearsals on time and to participate attentively in the entire rehearsal schedule.

### 2.4 Memorization of Music and Performance Plans

The Houston TIDELANDERS require each member to be able to follow the Musical Director or his/her Assistants and/or Coaches. Members are required to memorize the chorus music and to memorize and perform the stage presence visual moods and motions. The TIDELANDERS do not expect this to be accomplished with the 3-hour format of the weekly chorus rehearsal. Therefore, it is expected that a member will spend time away from the rehearsal to accomplish these requirements.

### 2.5 Certification for Performances

Prior to a performance, or as new music is added to the chorus repertoire, and at the discretion of the Music Committee, a demonstration of proficiency in notes and lyrics may be required through the use of a tape recorder or other methods, as may be designated. In addition, special demonstrations of



## NEW MEMBER ORIENTATION MANUAL

Revision: **04**

Date: **06-07-06**

Page: **6 of 22**

Stage-presence moods and motions may be required. Inability of a member to perform any music to an established standard will disqualify him from participating in a public appearance during which it will be performed.

### 2.6 Participation at Performances

Members are expected to participate in all TIDELANDER public performances. However, representing the Houston Chapter by singing in public appearances is a privilege which will not be allowed if a member's attendance at chapter rehearsals prior to the event does not meet the recommended, established, announced and published standards. Exceptions can be made on an individual basis and for good cause shown.

### 2.7 Positive Attitude

The Houston TIDELANDERS expect each member to maintain a positive attitude at all Chapter functions. This is not to say you cannot have an opinion or make a suggestion. However, problems or complaints should be brought to the attention of a Chapter Board member, in private, and preferably in writing.

### 2.8 Participation in Ticket Sales

The Houston TIDELANDERS produce several shows each year which depend upon public ticket sales for their financial success. Each member is required to sell tickets to these combined shows.

### 2.9 Payment of Dues

Membership in the Houston Chapter requires payment of Society, District and Chapter dues. The Chapter Secretary and Treasurer will assist you with information regarding transfers, dual membership, student discounts and seniors' discounts.

### 2.10 Costume Purchases and Payment of Deposit

Each man accepted for membership is required to purchase his own formal tuxedo and pay a damage deposit (normal wear and tear excepted) for various Chapter-supplied formal costume items that supplement the tuxedo. Members are responsible for the proper maintenance of their formal costume. All Chapter-supplied items remain the property of the Chapter and must be returned when the member is no longer a qualified member for the Performing Chorus or when he leaves the Chapter. A monogrammed formal costume hanging bag is available through the Chapter Wardrobe Committee and is optional.

Purchase of an informal costume used for less-formal performances and other occasions is also required. This costume primarily consists of a logo shirt available for purchase from the Chapter Wardrobe Committee and designated pants, shoes, socks and belt typically in one's personal wardrobe or readily available for purchase commercially.

### 2.11 Ethical Behavior

Each member is expected to abide by the Code of Ethics established by the Barbershop Harmony Society, SPEBSQSA, Inc.

### 2.12 Agreeing to Abide by Houston Chapter Policies and Regulations

Each member of the Houston TIDELANDERS is expected to read and abide by its By-Laws and Code of Regulations, as well as the policies and procedures which may be enacted from time to time by the Chapter Board of Directors.

### 3.0 THE ORIENTATION PROCESS

Following is a sequence of steps we follow to help you become a member of the Houston TIDELANDERS performing chorus.

- 3.1 During your first visit, you'll be introduced to a TIDES "Buddy" from the Membership Team and to your Music Team Section Leader. You'll also be loaned a Guest Music book and assigned a rehearsal spot in the "Stack" so that you can sing with us while we're getting acquainted with one another. Don't hesitate to ask any questions you may have.
- 3.2 After you've attended several rehearsals, three is typical but not mandatory, and have decided that you're interested in joining the TIDES, you should ask the Chapter Development VP to schedule an audition.
- 3.3 The Musical Director or his designee will conduct the vocal and visual audition.
- 3.4 As soon as you pass the audition, the Chapter Development VP will give you a copy of this Manual, a notebook containing music for the active chorus repertoire and whatever written choreography outlines are applicable. You'll also be given "Learning" CD's for the active repertoire.
- 3.5 Please review the preceding Section 2.0 and decide if these membership expectations are acceptable to you. If they are, ask the Chapter Development VP for a set of application documents. Complete the SPEBSQSA Application for Membership, a Houston Chapter Member Expectation acknowledgement and the TIDELANDER Member Directory Information sheet. Submit these, together with the required Chapter and Society dues, to the Chapter Development VP.
  - 3.5.1 The Chapter Development VP will submit your membership application documents to the Chapter Board of Directors for their approval at their next monthly meeting. Upon Board approval of your Application for Membership, the Secretary will:
    - 3.5.1.1 Submit your approved membership application to SPEBSQSA headquarters who will, in turn, add your name to the Society's roster and send you a package of information about the Society.
    - 3.5.1.2 Notify the TIDES' WebMaster that you should be added to the list of those who permitted to use the Chapter's intra-chapter e-mail communications system.
- 3.6 Now that you're a member of the Houston Chapter, we'll work together so that you can become performance qualified for the TIDELANDERS chorus. To help you become qualified in both the chorus repertoire and its associated choreography, be sure to take advantage of the following opportunities:
  - 3.6.1 Attend the Craft sessions conducted by the Music Team. These are usually scheduled on a quarterly basis.
  - 3.6.2 Attend the weekly, pre-rehearsal Choreography training sessions which start at 6:15 p.m. and last until the 7:00 chorus rehearsal begins.
- 3.7 In order to become performance-qualified, you must:
  - 3.7.1 Prepare a recording of yourself singing two repertoire songs selected by your Music Team Section Leader. This recording may be made individually or while you are singing with the chorus, whichever you prefer.
  - 3.7.2 Perform the choreography and visual enhancements for the two songs selected by the Section Leader. Your performance will be observed by a member of the Music Team Visual Group, either individually or while you are rehearsing with the chorus, whichever you prefer.

- 3.8 Once the Music Team has decided that you're performance-qualified, the Music and Performance VP will ask the "Stack Master" to assign you a spot on the risers for performances. He will also ask the Chapter Development VP and the Wardrobe Chairman to issue you a set of Informal Costumes and Accessories. The Wardrobe Chairman will also issue you an authorization sheet and instructions for purchasing your Formal Tuxedo.
- 3.9 Pay your uniform deposit to the Wardrobe Chairman, pick up your Informal Costume and Accessories and purchase your tuxedo.
- 3.10 Assume your assigned place on the "Stack".

#### **4.0 DO THE TIDES EXPECT ANYTHING SPECIAL FROM NEW MEMBERS?**

- 4.1 We intend to continue our tradition of being among the best male choruses in the world. It goes without saying that in order to perform with the TIDELANDERS, you must learn all the music in our current chorus repertoire together with the choreography to those repertoire songs which have been choreographed. Take advantage of all the learning opportunities we offer. Ask for help if you need it.
- 4.2 At the discretion of the Music Committee, you may be encouraged to participate in limited portions of chorus performances if you have already demonstrated knowledge of the music and choreography which will be performed in that set.
- 4.3 While you are working to become performance-qualified, we hope that you will attend all performances or other chorus activities and to help with the behind-the-scenes activities which must be done.
- 4.4 Be sure to stand on the risers with the chorus whenever we rehearse on Monday evenings or other special rehearsals. This is an excellent opportunity to become more familiar with the repertoire while building confidence in your musical abilities.

#### **5.0 PERFORMING CHORUS STANDARDS**

##### **5.1 Vocal Standard**

All chorus members must demonstrate their ability to sing the song with no note or word mistakes and with consistently good intonation and vocal quality, accurate vowel targets, precise attacks and releases, proper synchronization and flow, and accurate pronunciation and enunciation of all word sounds. All aspects of each chorus member's vocal performance must contribute to and blend within the performance of his Section and the chorus as a whole.

##### **5.2 Visual Standard**

All chorus members must demonstrate the ability to perform the song with no mistakes in choreographed movements, gestures and focal points. All movement should be non-mechanical, natural and believable. The movement and timing of that movement must contribute to the unity of the chorus performance.

##### **5.3 Emotional Standard**

Through vocal quality, facial expression and limited body movement, all chorus members must visually and vocally convey appropriate emotions and moods of the lyrical message of the song. The performance must "come from the heart". It must be natural, believable and contribute to the unity of the chorus performance. There must be total individual involvement throughout the song.

#### **6.0 COMMENTS PERTAINING TO THE PERFORMING CHORUS STANDARDS**

- 6.1 It is impossible to judge any artistic performance in a totally objective way. Our outline of performing chorus standards contains both objective and subjective elements. One can judge objectively whether



the each of us sings the word “love” instead of “life”, sings an F rather than a G or uses his left hand instead of this right hand. It is much more subjective to judge at what point a note is flat, or when a vowel target is acceptable or unacceptable, or whether a facial expression adequately expresses the emotion.

## 6.2 Objective Standards

Both the vocal and visual performing chorus standards begin with a statement of “no mistakes”. This is intended to cover whether or not each of us has learned and is able to perform all the notes and words and moves, NOT whether they are performed with all the desired accuracy, subtlety, musicality, believability and artistry. These elements are covered by the subjective portion of the standards.

A word and note can be “right” (i.e. not a “mistake”), even if we sing it flat, with a bad vowel target, without a proper turn of the diphthong and with poor vocal quality. In this case, the singer does not need to review the words or notes, he needs to work on intonation, vowel targets, breath support, etc. Similarly, the singer can perform the “right” choreography move even if it’s mechanical and his hand is six inches too high.

## 6.3 Subjective Standards

Many of the performing chorus standards, things like accuracy, subtlety, musicality, believability and artistry, are much less “black and white” with respect to what is right or wrong. They are subjective in nature, a spectrum ranging from poor to very good, recognizing that no one is perfect. The difficult task confronting the listener is determining what point on that spectrum we consider acceptable.

It is our intent to improve the chorus by nudging that “acceptable” point closer to “very good” each year. We are doing our best to ensure that all Section Leaders or Coaches are as consistent as possible in identifying what’s considered “acceptable”.

## 6.4 Benefit of the Doubt

For both the Vocal and Visual Performing Chorus Standards, we state that each member must “demonstrate the ability” to sing and perform the notes, words and moves with no mistakes. “Demonstrate the ability” is a phrase intended to give the Section Leaders and Coaches some latitude in interpreting what we consider “no mistakes”. If we submit a qualification tape with only one word mistake, but have sung the word correctly on previous tapes, the Section Leader may decide that the singer has demonstrated the ability to accurately perform all the notes and words even though no single tape was perfect. Similarly, if, during choreography qualification, we miss a move that we have performed properly in the past or, if there has been a recent change to that move or another move immediately before or after it, the Visual Coach may determine we have “demonstrated the ability” to perform all the moves. It is not the Music Committee’s intent to disqualify anyone.

## 7.0 HOW DO WE COMMUNICATE WITH ONE ANOTHER?

7.1 Most of the intra-chapter news and information distribution is accomplished electronically, either by the TIDELANDERS website, [www.houstontidelanders.org](http://www.houstontidelanders.org), or by e-mail, using Yahoo Groups.

7.1.1 The website contains sections which are accessible to the general public as well as a “Members Only” section which is password-protected and thus, only accessible to our members.

7.1.1.1 The “Members Only” Login Name is “**tidelanders**” and the Password is currently “**tides04**”.

7.1.1.2 “Members Only” contains information such as:

Chapter Roster  
Pictures of Every Member  
Music PDF and MP3 Files  
Song-specific Choreography Outlines  
New Member Orientation Manual  
FAQ's  
Governing Documents

- Chapter By-Laws and Code of Regulations
- Chapter Organization Chart
- Chorus Philosophy
- Member Expectations
- Performance Standards

Chapter History

7.1.2 Instructions for setting up your e-mail account are included in the Appendices.

7.2 The Society website address is: [www.spebsqsa.org](http://www.spebsqsa.org) which contains information about the Society in general, the various Districts, and other information of interest to every Barbershopper. Become familiar with this valuable source.

7.2.1 You will be able to access the "Members" section of the Society's website once your Membership Application is accepted. That will enable you to review personal information such as your address and telephone number(s) and to make changes whenever necessary.





## NEW MEMBER ORIENTATION MANUAL

Revision: **04**

Date: **06-07-06**

Page: **11 of 22**

### ORIENTATION MANUAL REVISION HISTORY

00	04-15-03	Original issue
Draft	02-01-04	Revised Performing Chorus acceptance criteria per Music Team recommendations. Completely re-arranged sequence of Sections 2.0 through 6.0. Added TIDELANDERS <i>Mission Statement and Vision</i> , <i>SPEBSQSA FACT SHEET</i> , <i>HISTORICAL ROOTS</i> and <i>WHAT ARE CONTESTS?</i> sections to APPENDICES.
01	02-02-04	Changed Para. 3.6.1 Craft Session attendance requirements per Music and Performance VP recommendations.
02	05-01-04	Changed Paras. 2.10, 3.8 and 3.9 to reflect newly-adopted Wardrobe Policy. Changed Para. 7.1.2 "Password" and inserted Wardrobe Policy into the Appendices after the Mission Statement and Philosophy.
03	02-25-05	Completely changed Para. 7.0, including the 7.1.1.1 Login name, to correspond with Chapter website upgrade. Updated Mission and Vision Statements. Added Attachments to Index.
04	06-07-06	Moved Mission Statement to Page 3. Changed title of Membership VP to Chapter Development VP. Changed Para. 3.6.1 from monthly to quarterly. Updated Para. 7.1.1.2 and TIDELANDERS INTRA-CHAPTER E-MAIL Appendix. Changed Wardrobe Policy Para. 2.2.3 to require that uniforms be returned after 90 days instead of 180 days. Deleted <i>Historical Roots of Barbershop Harmony</i> from Appendices.



**NEW MEMBER ORIENTATION MANUAL**

Revision: **04**

Date: **06-07-06**

Page: **12 of 22**

**APPENDICES**

## TIDELANDERS INTRA-CHAPTER E-MAIL

Welcome to the TIDELANDERS. We're really glad to have you on board!

The Yahoo Groups provides us a service to maintain an e-mail distribution list of all active Tidelanders. We can also post files such as rosters, show flyers, contest information, attendance history, etc. that are of use to all members.

- Membership in the Tidelanders' Yahoo Group is limited to current Tidelanders members.
- Only Tidelanders who are already on the list may send e-mail messages to the list.
- Your e-mail address is not visible to anyone else on the list.
- You may have as many different e-mail addresses on the list as you wish.

### 1.0 GETTING STARTED

- 1.1 The Chapter Development VP or the Secretary will notify the Yahoo Groups Administrator that the Board has approved your membership application and that you should be added to the Tidelanders' list.
- 1.2 Please be patient. It may take a few days for the Administrator to complete his portion of the YahooGroups acceptance process.

### 2.0 REGISTER WITH YAHOO

- 2.1 Go to <http://www.yahogroups.com>
- 2.2 **CLICK HERE TO REGISTER** on the box entitled "**NEW USERS**" which appears on the upper left of the screen.
- 2.3 Complete the menu which will prompt you to establish a "**USER ID**" and a "**PASSWORD**" for your account. Following are some suggestions about this.
  - 2.3.1 Although you don't have to create a profile, the TIDELANDERS' Yahoo Groups Administrator requests that you at least enter your actual name. He'll need that whenever he notifies Yahoo that you have been accepted as a Chapter member and are eligible to participate on TIDELANDER web site.
  - 2.3.2 By clicking on the "**REMEMBER MY ID**" box, you will avoid having to remember your ID and PASSWORD in the future.
  - 2.3.3 Add our site to your "Favorites".

### 3.0 CHECK OUR SITE (<http://groups.yahoo.com/group/tidelanders>)

- 3.1 Confirm that you have been accepted. Do this by entering your ID and PASSWORD.
- 3.2 As soon as your e-mail address is on the list, you'll start receiving Tidelanders e-mails that start with "[tides]" in the subject.

### 4.0 BE COURTEOUS

- 4.1 ***Please remember that the YahooGroups e-mail distribution is only to be used for chorus business. It is not intended to provide a means of communicating jokes, personal opinions, business/financial opportunities, or other non-chorus mail.***



## HOUSTON CHAPTER CHORUS PHILOSOPHY

*Note: The following chorus philosophy includes excerpts from a basis chorus philosophy of the 2001 International Champion Northbrook New Tradition Chorus. It was written by Ralph Brooks, their President. While it is difficult to improve much on what he has written, the 2002 Houston Chapter Board edited it and added statements to improve its applicability to the Tidelanders prior to its adoption as the Houston Chapter Chorus Philosophy.*

Our mission is clear – we are about becoming excellent singers and performers. That entails work. But as our Mission Statement acknowledges, what we do should also be fun. In today’s vernacular, “We play hard”. For those who enjoy good music, performing at a level that is both personally satisfying and pleasing to your audience is immensely rewarding.

We believe that, given a basic ability to match pitch and harmonize while singing, almost anybody can learn to be an excellent ensemble singer. There are many skills to perfect but they are learnable skills. The commitment to acquire and apply these skills is the responsibility of each chorus member. We do not accept the premise that strong singers carry weaker singers. A hundred-plus chorus does not provide a place for anyone to hide. Any member who is not contributing to the desired musical sound is detracting from it, unless of course they’re not making any sound at all!

Musical excellence requires attention to detail. Rehearsal time is focused largely on refining performance details. Members are expected to spend time outside rehearsals learning music and practicing singing skills. Training once a week is not sufficient to build and maintain those skills. The chorus provides learning CD’s/Tapes of new music to support this learning process. Some members even take private voice lessons to improve their skills.

While we expect members to learn music quickly, typically three weeks to be “off the paper”, we encourage everyone to use his music on the risers, to take notes and to record performance details. In this way, most of the required instructions and the music will be in one place to facilitate study. We further encourage members to bring tape recorders to rehearsals so that changes to or interpretations of the music can be recorded for individual practicing.

We recognize that achieving and maintaining excellence requires mental focus and discipline, as well as physical skills. We subscribe to the principles of mental management described by Lannie Bassham in his book “*WITH WINNING IN MIND*”. Those principles include:

- Excellence in performance is accomplished by your subconscious. You must practice the necessary skills until you can execute them subconsciously. If your conscious mind is focused on technical detail while you’re performing, the performance will suffer.
- You must create a self-image consistent with the level of excellence to which you aspire. Given sufficient training, performance will always match self-image. Cultivate a champion’s self-image, both for yourself and for you fellow chorus members. The self-image you cultivate is a conscious choice. The cynic who makes excuses for his own performance or always finds fault in others is cultivating a negative self-image and is preparing to fail.
- Developing physical skills and mental discipline takes focus. There is no single factor that affects the quality of our performance as a chorus more than focus. When we respond well to a coach’s input, it is because we are focused on his direction. When we experience moments of musical greatness, it is because we are “in the zone”, focused on the music and on the Director.

Excellence is an ever-moving target. It is a process, not a destination. We never let down in our pursuit of excellence, never stop building the skills. Unlike some athletic sports, the concept of “peaking” does not apply to the pursuit of musical excellence. As we prepare for an event, we will not relax and coast to the finish line. Instead, we will work to the end and perform with confidence in our preparation.

We rehearse on the risers because stance, posture and breathing are inseparable from good singing. Anyone not rehearsing on the risers with good singing habits and posture is practicing bad habits. Worst of all is sitting on the

sidelines due to a lack of stamina or health problems. This is less than desirable and should be minimized wherever possible. Non-rehearsal exercise to improve stamina is very important where lack of stamina is a problem. If a serious

disability exists, stools on the risers are preferable to chairs on the sidelines. Unless a singer with temporary vocal problems is contagious, it is preferable for him to be on the risers mouthing the words and “emoting” the visual plan like there’s no tomorrow rather than sitting on a chair, watching. The singer will be better off at his next rehearsal when his voice recovers.

A word about riser decorum is in order. We are on the risers to learn, to pursue the excellence that is our goal. When we lose focus, we stop the learning process. Worse, we disrupt the learning process of those around us. In a large chorus, the behavior of each member is magnified a hundred-fold. We set high standards for riser decorum because behavior on the risers directly affects our focus and our accomplishment.

Expectations for riser decorum include:

- Watch the Director. His job is to direct our focus. He cannot do that if you’re not focused on him.
- When the singing stops, you should focus more intently on the Director. He stopped us for a reason, one which he is about to explain. There’s a natural tendency to relax when you stop singing. That interrupts focus and momentum, which takes time to re-establish. Resist the tendency.
- When the pitch pipe blows, stop talking and focus on the pitch. Listen to the pitch and embed the key center in your mind. **DON’T HUM THE PITCH.** The key to singing in tune is hearing the correct pitch in your mind. Practice that skill when the pitch pipe blows.
- Watch the Director.
- Resist the tendency to instruct others on the risers. While well intentioned, it takes away focus from what the Director is trying to do. Discuss consistent problems with your Section Leader later.
- And watch the Director.
- Resist the tendency to ask questions, either of the Director or of your neighbor. Taking group time for individual questions is an inefficient use of time. Focus instead on what the Director is working on. If your question is not answered during the rehearsal, ask your Section Leader later.
- Resist the urge to entertain your neighbors on the risers. They’re trying to focus on the Director.
- By the way, watch the Director. It’s always a good idea.

Finally, we are a large, results-oriented organization that depends on many behind-the-scenes efforts to run smoothly and to accomplish our goals. We all have skills beyond our singing ability that can be applied to the benefit of the chorus. We expect every member to contribute in some way to the ongoing operation of the Chapter. Once you’re settled in your musical role, find a way to help out, off the risers.

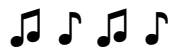


## WARDROBE POLICY

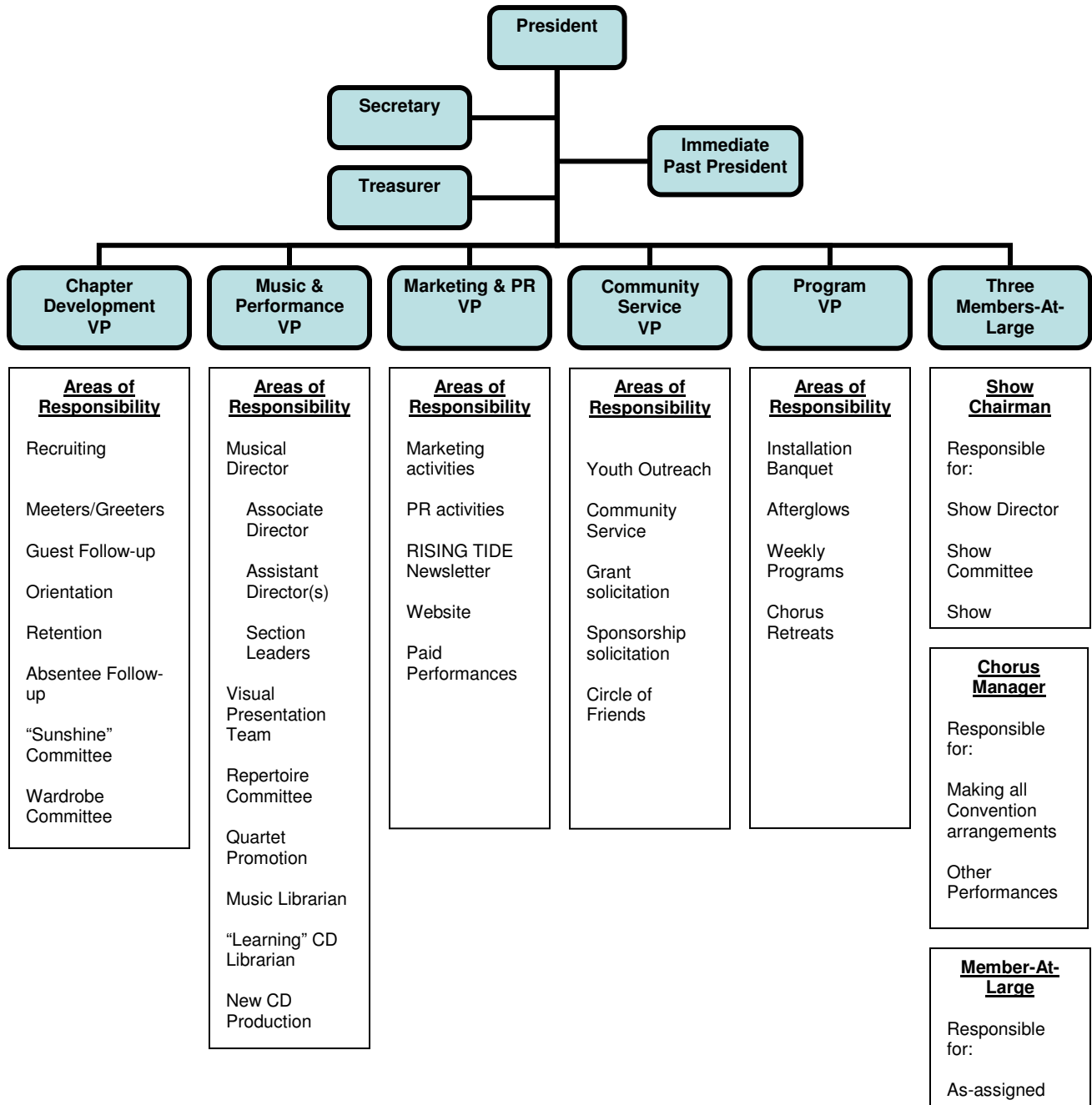
- 1.0 Effective June 2006, the Houston TIDELANDERS have two basic wardrobe categories, the Performing Wardrobe and the informal or Travel Wardrobe. Elements of each are:
  - 1.1 Performing Wardrobe
    - 1.1.1 Formal Tuxedo (Member-supplied)
      - 1.1.1.1 Black Tuxedo with white shirt, black bow tie, studs and cufflinks.
      - 1.1.1.2 Each member of the Houston TIDELANDERS shall be responsible for purchasing his own Tuxedo. It shall be of a style and quality level specified by the Music Committee and purchased from an approved vendor.
    - 1.1.2 Formal Costume Accessories (Chapter-supplied)
      - 1.1.2.1 Various vests and matching ties; black tux shirt; button cover
  - 1.2 Travel Wardrobe (Member-supplied)
    - 1.2.1 Tide-logo monogram shirts(s), casual trousers, shoes, socks, belts
- 2.0 The Chapter-supplied Performing Wardrobe will be provided to each member according to the following provisions:
  - 2.1 A \$100 refundable deposit must be paid to the Wardrobe Committee Chairman prior to the Performing Wardrobe items being issued.
  - 2.2 Chapter-supplied Performing Wardrobe items shall only be issued to members in good standing with the Barbershop Harmony Society that have been approved to participate with the performing chorus by the Music Committee.
    - 2.2.1 Any member (a) whose attendance at rehearsals falls below 50% in any 6-month period or (b) who fails to perform with the chorus at least once in any 12-month period, is required to return all Chapter-supplied Performing Wardrobe items, clean and in good condition.
    - 2.2.2 If a member can offer a reasonable explanation for his failure to meet the requirements of 2.2.1, the Music VP may approve the member's continued retention of Chapter-supplied Performing Wardrobe items.
    - 2.2.3 Without exception, any member who has failed to pay his Annual dues within a 90-day period after the Society membership expiration date will be required to immediately return all Chapter-supplied Performing Wardrobe items.
    - 2.2.4 The Wardrobe Committee Chairman shall maintain appropriate records of all wardrobe transactions and shall issue regular status reports to the Membership VP and the Music and Performance VP. They, in turn, shall provide the Wardrobe Committee Chairman with whatever wardrobe retrieval instructions are deemed necessary.
  - 2.3 The Performing Wardrobe is intended for use at TIDELANDER performances. Using the Performing Wardrobe purely for quartet activities alone should be infrequent to minimize potential damage to wardrobe elements.
- 3.0 The Chapter-supplied Performing Costume deposit will be fully refunded when all items related to the deposit are returned to the Wardrobe Committee, clean and in good condition.



- 3.1 If, after evaluation by the Wardrobe Committee Chairman, the returned wardrobe items are found to be damaged, a portion of the Uniform Deposit may be retained to cover repair or replacement of the damaged items.
- 4.0 As the name suggests, the Travel Wardrobe is used for traveling to and from Society events, informal chorus appearances or situations where being recognized as a member of the Houston TIDELANDERS is important. Although its elements are specified by the Music Committee, they are purchased by and become the property of each member.
- 4.1 Monogrammed shirts are purchased from the Wardrobe Committee.
- 4.2 Trousers, shoes and belts are purchased from source(s) specified by the Music Committee.



**HOUSTON TIDELANDERS ADMINISTRATIVE ORGANIZATION**





## NEW MEMBER ORIENTATION MANUAL

Revision: **04**

Date: **06-07-06**

Page: **19 of 22**

## SPEBSQSA Fact Sheet

All the facts: Who we are and what we do ...

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### Barbershop Harmony Society Fact Sheet

#### Preferred Names

- The Society is properly referred to as the Barbershop Harmony Society
- Legal name: The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. or SPEBSQSA, Inc. Note: no periods between letters of abbreviated form.
- Please do not try to pronounce SPEBSQSA as a word; use individual letters or "the Society" instead.

#### Size

- More than 30,000 members in approximately 825 chapters throughout the United States and Canada; world's largest all-male singing society.
- Approximately 2,000 quartets registered with The Barbershop Harmony Society headquarters; an estimated 1,000 more quartets are active but not officially registered.
- Affiliated organizations in: Australia, Germany, Ireland, New Zealand, South Africa, Sweden, The Netherlands, Great Britain. There are also barbershop singers in Denmark, Japan, Saudi Arabia, Uganda, China, Hungary, Spain, Brazil, Argentina, Iceland, and the Russian Federation.
- Governed by an elected Board of Directors; administered by a 50-person professional staff.

#### Motto

- "Keep The Whole World Singing."

#### Founding

First meeting: April 11, 1938 at the Roof Garden of the Tulsa Club in Tulsa, Oklahoma.

#### Mission Statement

***We enrich lives through singing.***

- ***We perpetuate and celebrate the barbershop harmony style.***
- ***We serve each new generation of singers through support of vocal music education.***
- ***We serve audiences through an uplifting, wholesome variety of a cappella musical entertainment.***
- ***We serve our members by sharing fellowship, performance skills and leadership development.***
- ***We help build better communities and a better world, bonding diverse people through the pure fun of a cappella harmony as we "Keep the Whole World Singing!"***

#### Activities of the Organization

- Education of members and the general public in music appreciation, particularly Barbershop singing.
- Advocacy at all levels of society to keep recreational and social singing an important part of our culture.
- Charitable projects on a local and national basis.

- Public performances enhance community cultural life, preserve the art form, and bring cheer to all.
- Quartets and choruses contribute more than 100,000 man-hours per year singing for more than half a million people at churches, schools, hospitals, senior centers, etc.
- Programs to help seniors realize their full potential through singing.
- Music publishing and distribution of cassettes, compact discs, DVDs and videotapes for entertainment and education.
- Contests in quartet and chorus singing at local, regional, and international levels.
- International champions named in Chorus, Quartet, and College-quartet Divisions at the International Convention each July; International Seniors champions named at Mid-winter Convention each January.

### **Education Programs**

- Harmony College, a week-long school held each summer, brings together nearly 700 Barbershoppers with a world-class faculty of vocal coaches, arrangers, choreographers, and educators to explore all facets of the barbershop hobby.
- Directors College provides instruction in conducting barbershop choruses.
- Regional Chapter Operations Training Seminars (COTS) held each fall teach members how to run their local chapters, recruit members, develop musically and better serve their communities.
- Visits by staff music specialists enhance performance and education programs in local chapters.
- The Society publishes numerous manuals on vocal techniques, singing skills and chapter administration.

### **Youth Outreach Programs**

- The Youth in Harmony program is designed to preserve the art form by introducing it to a new generation of singers.
- Harmony Explosion camps give high school students and teachers the opportunity to explore harmony with their peers.
- MBNA America Collegiate Barbershop Quartet Contest selects a national champion from colleges across the continent.
- Educator outreach introduces barbershop to music teachers at all levels.
- Many Barbershoppers are active in their communities, in parent-teacher associations, in arts advocacy groups and in education coalitions, working to preserve arts education in school curricula.

### **Charitable and Community Activities**

- Harmony Foundation is the Society's charity. It actively guides all fund raising for the benefit of the Society. Its annual fund campaign supports special Society projects, including Directors College scholarships, Harmony Explosion Camps and the Heritage Hall Museum of Barbershop Harmony. The Foundation also guides the growth of an endowment program and oversees grant education and services for Society districts and chapters.
- Barbershoppers donate sizeable amounts of money and time, and numerous performances to local charitable activities in their communities, particularly those which support the charitable mission.

**What is Barbershop Harmony?**

- Four-part, unaccompanied, close-harmony singing, with melody in the second voice, called the "Lead."
- Tenor (counter-tenor voice) harmonizes above the Lead singer; Bass sings the lowest harmonizing notes, and the Baritone provides in-between notes, to form consonant, pleasing chords.
- Music is in the style of "the old songs" from the heyday of Tin Pan Alley, circa 1890-1920.
- Melodies in the vocal and skill range of the average singer, with lyrical emphasis on simple, heartfelt emotions: love, friendship, mother, moon and June and the girl next door.

Source: [www.spebsqsa.org](http://www.spebsqsa.org)





## NEW MEMBER ORIENTATION MANUAL

Revision: **04**

Date: **06-07-06**

Page: **22 of 22**

### WHAT ARE CONTESTS?

The Society is divided geographically into sixteen Districts which include the continental United States and Canada. Each of these districts is subdivided into two or more Divisions along geographic and demographic lines. Every chapter belongs to a specific Division within a District. The Houston TIDELANDERS belong to the Southeastern Division of the Southwestern District.

Chorus, Quartet and College-quartet International champions are named at the Society's International Convention each July. Senior Quartet champions are named at a separate Mid-winter Convention each January. Division and District level contests are held throughout the Society at other times during the year.

#### Chorus Contests

Our contest cycle begins at the Division level. Once each year, every chorus within a Division meets and sings two songs, usually a ballad and an up-tune. A panel of highly-trained Society judges evaluates the chorus performance from standpoints of sound, music and presentation. Naturally, winning the Division contest is the primary goal of every chorus. A secondary goal is to at least earn the specific threshold score needed to advance to the next level of competition, the District contest.

At the District contest, each chorus again sings two songs and is judged by the same criteria as those used at the Division contest. The winner of the District contest is then qualified to advance to the International competition the following July. District winners are also exempt from competing in the following year's Division contest.

The International contest is the highest level of competition a chorus can attain. Only winners from each of the sixteen District contests are automatically invited to sing at International. There are four "At-large" invitations extended to the four highest scoring second-place choruses from the District contests. Winners of the Society's overseas affiliates' contests are also invited to compete.

The winner of the International contest is designated as the Society's International Champion for that year. Each International Champion is exempt from all levels of competition for the next two years. However, the Champion is expected to return to the International Convention the following year for a "swan song" performance and to "pass the torch" to the new International Champion chorus.

#### Quartet Contests

Quartets follow the same contest procedures as choruses with a few exceptions. At the Division level, Quartet and Chorus rules are the same. There is no limit to the number of quartets who qualify for District competition as long as they either win the Division contest or score the minimum threshold of points.

At the District level, quartets again compete under the same rules and procedures as the choruses. The District Quartet Champion automatically advances to the International quartet contest only in the year they win the District competition. In subsequent years, they must compete in another

Contest held specifically for International contest qualification. That contest is called the International Prelims. The District Champion Quartet is exempt from competing in any future Division or District competition, however.

The International Prelim contest is open to all quartets who have not already won an International championship. It is not necessary to compete in any lower-level contests in order to qualify for participation in the International Prelims. The format of this contest is basically the same as that of other contests. The winner automatically receives an invitation to the International Quartet Contest. Other quartets who score the minimum threshold of points are also invited to sing at International.

At the International level, once a quartet wins the International Quartet Championship, they are exempt from competing in any contest for the life of the quartet. They are automatically admitted to the Association of International Champions, AIC, and they perform with other past International Champions at future AIC shows.

Source: Bill Lyle, *NEW MEMBER ORIENTATION AND TRAINING* Program