



ST. CROIX VALLEY CHAPTER CROIX CHORDSMEN



MEMBER INFORMATION BOOKLET

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HISTORY OF BARBERSHOP

By Dr. Jim Henry, bass, The Gas House Gang, 1993 International Quartet Champion

If you're a Barbershopper, the odds are good that a certain Norman Rockwell print is hanging on some wall in your house. You know the one I mean. First appearing on a 1936 Saturday Evening Post cover, the scene depicts four men, one with lather on his face, warbling a sentimental ballad, the quintessential barbershop quartet.

Barbershop quartets often are characterized as four dandies, perhaps bedecked with straw hats, striped vests and handlebar mustaches. These caricatures of the barbershop tradition are not only a quaint symbol of small-town Americana, but have some historical foundation. Barbershop music was indeed borne out of informal gatherings of amateur singers in such unpretentious settings as the local barber shop.

But modern scholarship is demonstrating with greater and greater authority that while the stereotype seems to have successfully retained the trappings of the early barbershop harmony tradition, it breaks down on one key point. If you visualized the characters described above as you were reading, you probably pictured them -- like Rockwell did over sixty years ago -- as white men. And therein lies barbershop music's greatest enigma: it is associated with and practiced today mostly by whites, yet it is primarily a product of the African-American culture.

The African-American origins theory is not new. Several of our early Society members and recent historians have made the assertion, or at least suggested an African-American influence upon barbershop harmony. But it was a non-Barbershopper, Lynn Abbott, who in the Fall 1992 issue of *American Music* published, "Play That Barber Shop Chord; A Case for the African-American Origin of Barbershop Harmony," presented the most thoroughly documented exploration into the roots of barbershop to appear up to that time. In that writing, Abbott draws from rare turn-of-the-twentieth-century articles, passages from books long out of print, and reminiscences of early quartet singing by African-American musicians, including Jelly Roll Morton and Louis Armstrong, to argue that barbershop music is indeed a product of the African-American musical tradition.

Among Abbott's recreational quartets, W.C. Handy, for example, offers a memory that is quite telling of the racial origins of barbershop music. Before he became famous as a composer and band leader, Handy sang tenor in a pickup quartet who, he recalls, "often serenaded their sweethearts with love songs; the young white bloods overheard, and took to hiring them to serenade the white girls." The Mills Brothers learned to harmonize in their father's barber shop in Piqua, Ohio, and several well known black gospel quartets were founded in neighborhood barber shops, among them the New Orleans Humming Four, the Southern Stars and the Golden Gate Jubilee Quartette.

Among Abbott's findings are specific early musical references that suggest that barbershop was once acknowledged as African-American music. Here's just a sampling of the findings: The illustration on the cover of Irving Berlin's 1912 composition, "When Johnson's Quartet Harmonize," features an African-American quartet.

Geoffrey O'Hara's attempt to accurately transcribe what he had heard sung by early African-American barbershop quartet singers resulted in the publication of "The Old Songs" which we still sing today as the theme song of SPEBSQSA. The first refrain of O'Hara's version proceeds on to "Massa's in de Cold, Cold Ground," complete with its reference to "the cornfield" and vocal imitations of farm animals and a banjo, all conventions of early black vocal music.

The earliest white quartet recordings are rife with minstrel show conventions which included negro dialect and other parodies of the African-American culture, suggesting an African-American association with the music.

Finally, the earliest known references to the term "barbershop," as it refers to a particular chord or brand of harmony, link it with African-American society. As early as 1900, an African-American commentator with the self-imposed moniker "Tom the Tattler" accuses barbershop quartet singers of "stunting the growth of `legitimate,' musically literate black quartets in vaudeville."

The 1910 song "Play That Barber Shop Chord," which before Abbott's discovery of the Tattler's commentary was considered the earliest reference to the term "barbershop," also associates the genre with African-American society. The song tells of a black piano player, "Mr. Jefferson Lord," who was given the plea by "a kinky-haired lady they called Chocolate Sadie." The fact that the barbershop chord in this case is not articulated by a quartet, but rather by a single pianist shows that by 1910 the flavor of barbershop harmony had already taken on a life of its own beyond the boundaries of its usual host. It is unknown exactly when or why barbershop music became associated with whites. Abbott cites African-American author James Weldon Johnson who, in the introduction to his *Book of American Negro Spirituals*, published in 1925, offers a hint at how the association might have shifted:

It may sound like an extravagant claim, but it is, nevertheless a fact that the "barber-shop chord" is the foundation of the close harmony method adopted by American musicians in making arrangements for male voices. ... "Barber-shop harmonies" gave a tremendous vogue to male quartet singing, first on the minstrel stage, then in vaudeville; and soon white young men, where four or more gathered together, tried themselves at "harmonizing."

There is additional support for the effluence of barbershop music from black neighborhoods into the white mainstream, as suggested by Johnson, in its parallel with other forms of African-American music. Ragtime, for example, was wrought by African-American musicians, whose syncopated rhythms and quirky harmonies (which, by the way, are the same as those found in barbershop music) became the backbone of the white-dominated Tin Pan Alley.

More recently, musical genres such as rock-and-roll and country-and-western, though clearly rooted in the African-American musical tradition, are now commonly associated with whites.

Lynn Abbott's scholarship regarding barbershop music's roots is unparalleled and his arguments are utterly convincing. He limits his scope, however, to historical data and primary-source recollections, and chooses not to delve into the inherent musical qualities that demonstrate the ways in which barbershop music reflects the African-American musical tradition.

In my recent doctoral dissertation, "The Origins of Barbershop Harmony," I address this important link. Using more than 250 transcriptions and recorded examples of early African-American and white quartets, I illustrate how the most fundamental elements of barbershop music are linked to established traditions of black music in general and African-American music in particular. The scope of this article allows me only to summarize my findings, focusing on the following musical characteristics:

- call-and-response patterns,
- rhythmic character and
- harmony.

Call-and-response

The call and response pattern is one of the most fundamental characteristics of black music. Though it has many variations, call-and-response can most simply be defined as a type of responsorial song practice in which a leader sings a musical phrase which is either repeated or extended by a chorus of other voices. It is heard in spirituals, gospel, the blues, Cab Calloway's "Hi-De-Ho" songs and rap, to name a few genres.

The barbershop musical lexicon abounds with examples of African-American-based call-and-response technique. Indeed, some of the most recognized barbershop tunes such as "You're The Flower Of My Heart, Sweet Adeline," "Bill Grogan's Goat," and "Bright Was The Night" are made up almost entirely of call-and-response patterns where each musical phrase is sung first by the lead and repeated by the other three parts.

The very first song to be sung at that fateful 1938 meeting in Tulsa that christened the SPEBSQSA was "Down Mobile," whose ending -- -at least as transcribed by Sigmund Spaeth in his 1940 book *Barbershop Ballads and How to Sing Them* is a classic example of call-and-response. The following year, in 1939, the Bartlesville Barflies would win our first "international" competition with a medley that included a call-and-response rendition of "By the Light of the Silvery Moon."

Rhythmic character

Upon listening to nearly any form of African-American music, sacred or secular, one is immediately drawn to its unrelenting regularity of the pulse. Above this basic pulse might be found any variety of uneven rhythmic patterns. Tilford Brooks explains that the element of rhythm in most black forms of music can be contrasted with that of music in the European concert tradition in that "the former makes use of uneven rhythm with a regular tempo while the latter employs even rhythm with accelerandos, ritards, and different tempi." This metric sense is so ingrained in the music of the African Diaspora that it is stressed "even in the absence of actual instruments."

The African-American a cappella quartets devised a method whereby the feeling of percussion and meter is created through vocal means. The technique employs a class of devices -- called "rhythmic propellants" by recent barbershop theorists -- which are designed to maintain the metric pulse through held melodic notes and rests. Like call-and-response patterns (which themselves can be considered types of rhythmic propellants) the rhythmic propellant is fundamental to the barbershop style, and most Barbershoppers will recognize the prevalence of these devices in the songs they have sung or listened to.

Perhaps the most common rhythmic propellant in barbershop music is the "echo." The echo is closely related to call-and-response pattern and usually occurs at the end of a musical phrase while the melody is holding a note. To keep the pulse going under the held note, one or more of the harmony parts will repeat the last word or words of that phrase.

One need only look at the phrase endings in the song, "Keep the Whole World Singing," to find clear examples of echo technique. Other rhythmic propellants clearly of black origin and commonly found in barbershop music include instances where one or more parts sing strict downbeats under syncopated rhythms; counter-melody or "patter" (take, for example, the lead patter that accompanies "Down Our Way"; "fills" (basses are especially popular choices to fill this role; every time you've heard "bum bum bum," "my honey," or "oh, lordy" you've experienced fills); "swipes" (where the chord changes or moves to a different voicing under a held melody note -- recall, for instance, the phrase endings in "My Wild Irish Rose"); and the ever-popular "tiddlies" (baritones are particularly adept at performing these little flourishes to color a held chord, and become quite agitated when you try to rush them through it).

Harmony & the tell-tale blue note

Perhaps the most characteristic element of black music, the one that pervades every one of its incarnations, is the so-called "blue note." Relative to the Western major scale, two blue notes are commonly identified: the lowered third and the lowered seventh notes of the scale. The blue note is a testament to a culture's ability to retain musical traits over great spans of time and distance. It is an anomaly by Western standards. No form of Euro-centric music gave rise to it. It is this blue note and the scale that derives from it that offers the strongest argument in favor of the "African-American origin" theory of barbershop music.

In order to support this claim, a little technical background is required. I apologize in advance to the academic musicians who will no doubt cringe at the generalizations I am about to make for the sake of simplicity and space considerations.

The barbershop seventh

The single most telling hallmark of the barbershop style is that curious sonority we call the "barbershop seventh" chord. The barbershop seventh chord is described as a "major-minor seventh" chord because it results from taking a simple, three-note major chord and adding to it a minor seventh above the root, i.e., the lowest note of the chord. If we were to build seventh chords on every note of the major scale, the only one that would yield this sound would be the fifth note of the scale, sometimes called the dominant. For this reason, many musicians call this chord a "dominant seventh," and give it the Roman numeral shorthand V7.

In Western classical music, this dominant seventh chord anticipates a harmonic return back to the tonic chord (called Roman numeral I because it is built on the first note of the scale, the key note). We call this motion a "falling fifth" because the progression from the dominant to the tonic is down a perfect fifth. So in the key of C, the major-minor seventh chord built on the fifth note of the scale (G) will tend to lead back to C. (Go backward down the musical alphabet counting each letter: G-F-E-D-C -- five total letters.) The major-minor seventh chord as heard in classical music is almost always used to suggest this dominant function.

In African-American music, however, we may hear the major-minor sound built on, and functioning as, any number of chords other than the dominant. A major-minor seventh chord built on the subdominant (i.e., the fourth note of the scale, Roman numeral IV), for example, is a common occurrence. The natural seventh of this particular major chord is a major seventh. Yet in African-American music one will often hear it sounded with a minor seventh, thus giving it a major-minor or "dominant" sound. The major-minor seventh chord in this instance, however, is clearly not conceived as a dominant seventh chord because it does not progress in the falling fifth manner discussed above. Rather, it moves as it would if it were a simple version of IV.

Three distinctly African-American traditions merge to seal the deal

So how did above anomaly come about? It is the result of three African-American musical traditions all coming together: (1) an approach to music that is primarily horizontal rather than vertical, (2) a particular penchant for improvisation and (3) the blues scale. Let's use the chorus of "Shine On Me" (in the key of C for the sake of simplicity) to illustrate how it works:

1. The implied chord on the word "shine" in the second phrase (after the lead sings "in the mornin'") is a IV (sub-dominant) chord. It would classically be written as a simple major chord (F-A-C) without a seventh, and proceed to the V (or V7) chord (G-B-D-[F]). In the case of this song we do find the IV chord moving to the V chord two words later on the word "me."
2. If a quartet were singing this with a somewhat classical flavor, the tenor and bass probably would sing in octaves on the root of the chord (which, you'll recall, is built on the fourth scale degree, F). A singer in the African-American quartet tradition, however, would be thinking of his part not only in terms of how it stacks up against the other parts, but as a line unto itself. The improviser in him would add little flourishes ("tiddlies," if you prefer) that would no doubt incorporate blue notes. In this instance, he would likely pass down from the fourth-scale-degree root (F) through the blue (flatted) third (E-flat) of the scale.
3. The resultant F-A-C-Eb quality will sound exactly like a major-minor seventh chord. Since it was not conceived as a dominant chord, however, but simply an improvisation upon a IV chord, it will proceed onto the V as originally intended, not down a fifth as common practice would dictate. Thus in terms of function, this particular F major-minor seventh is not really a major-minor seventh at all. It is a simple IV chord with the lowered scale degree "three" from the African-American blues scale added to it. The influence of the African-American musical tradition to this basic barbershop idiom is unmistakable and argues forcefully in favor of the "African-American Origin" theory.

What's next?

While barbershop has been an ever-changing musical art form, certain hallmarks of the style seem to have remained implacable for well over a century. Call-and-response patterns, rhythmic propellants and "barbershop seventh" chords are among the many distinctive features of the barbershop tradition that, when considered alongside the entirety of found historical evidence, root the genre in the African-American musical tradition. The road that leads back to barbershop, however, is still fraught with holes that need to be filled. Thus, while the performer in me looks excitedly to what our 21st century singers will add to barbershop's future, the historian in me prays for more scholars who will dedicate themselves to its rich and enigmatic past.

Notes

- Lynn Abbott, "Play That Barber Shop Chord": A Case for the African-American Origin of Barbershop Harmony," (*American Music*, 10 [Fall 1992], pp. 289-326). Wilbur Sparks review of the Abbott's article is found in the January/February 1994 edition of *The Harmonizer*.
- Irving Berlin, "When Johnson's Quartet Harmonize" (New York: Waterson, Berlin & Snyder Co., 1912).
- Geoffrey O'Hara, "A Little Close Harmony" (Boston: Boston Music Co., 1921).

On page 308 of his article, Abbott includes the following quotation from "Tom the Tattler," *Indianapolis Freeman*, December 8, 1900. It is valuable not only as the first known reference to the term, but also in the insights it offers regarding the musical constituents of early barbershop harmony:

A noticeable advancement along the lines of the profession is the passing of the barber shop quartette with its barber shop harmony. It doesn't take much of an effort of memory to recall the time when all quartettes sang their own self-made harmonies, with their oft-recurring minors, diminished sevenths and other embellishments. This barber shop harmony, although pleasing to the average ear, and not altogether displeasing to the cultivated ear, is nothing more or less than a musical slang. It violates -- at times ruthlessly -- the exacting rules and properties of music. All forms, phrases and progressions of music go down before it. What does [sic] the barber shop exponents of harmony care for such delicacies as the forbidden progressions of perfect fifths and octaves? What do they care about chord progression in its correct form? Their chief aim is to so twist and distort a melody that it can be expressed in so-called "minors"; and diminished chords. The melody is literally made to fit their small stock of slang-chords, instead of the chords being built around the melody.

Notes

Lewis F. Muir and William Tracey, "Play That Barber Shop Chord" (New York: J. Fred Helf Company, 1910). Abbott discusses the song on page 312 of his article.

*This quotation, found on page 299 of Abbott's article, is from James Weldon Johnson and J. Rosamond Johnson, *The Book of American Negro Spirituals* (New York: Viking Press, 1925), 36.*

*Completed at Washington University in St. Louis in May 2000; the complete title is *The Origins of Barbershop Harmony: A Study of Barbershop's Musical Link to Other African-American Musics as Evidenced Through Recordings and Arrangements of Early Black and White QuaN0tertets**

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

*Tilford Brooks, *America's Black Musical Heritage* (Englewood Cliffs, NJ: Prentice-Hall, 1984).*

*Richard A. Waterman, "African Influence on the Music of the Americas." In Sol Tax (Ed.), *Acculturation in the Americas* (Chicago: University of Chicago Press, 1952), 216.*

It is important to keep in mind that the degree to which these pitches are bent is not absolute, but may fall anywhere within a half step.

If you play every other white key on the piano starting on G and ending on the F above it (to the right of it) you will hear a major-minor seventh chord.

The beginning of S.P.E.B.S.Q.S.A, Inc (now BHS)

In March of 1938, Tulsa businessmen O.C. Cash and Rupert Hall were stranded in Kansas City due to weather. The two, who knew each other slightly, were staying at the Hotel Muehlebach and met in the lobby. The conversation turned to barbershop singing, for which they shared a fondness. They rounded up two other men and spent the evening harmonizing.

A month later, on April 11, Cash, Hall and 26 friends met to sing on the roof garden of the Tulsa Club. The idea for our Society was born that night.

Invitation To First Meeting Of The Society

April 6, 1938

Gentlemen

In this age of dictators and government control of everything, about the only privilege guaranteed by the Bill of Rights not in some way supervised and directed, is the art of Barber Shop Quartet singing. Without doubt we still have the right of "peaceable assembly" which I am advised by competent legal authority includes quartet singing. The writers of this letter have for a long time thought that something should be done to encourage the enjoyment of this last remaining source of human liberty. Therefore, we have decided to hold a songfest on the Roof Garden of the Tulsa Club on Monday, April 11, at 6:30 p. m.

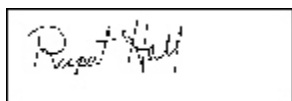
A Dutch lunch will be served.

After several months of research and investigation, we are convinced that your record warrants our tendering you the honor of joining this group. We sincerely trust you will not fail us.

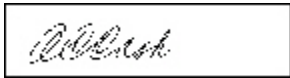
As evidence of the work that your Committee has done in this connection, we inclose a compilation of most of the good old fashioned Barber Shop Quartet songs which we trust you will look over and familiarize yourself with. Bring this list with you. It is our purpose to start right in at the first, sing every song, in numerical order, plow right down the middle, and let the chips fall where they will. What could be sweeter than ten or twelve perfectly synchronized male voices singing "Dear Old Girl!" Just thinking about it brought back to your Committee fond memories of a moonlight night, a hay ride and the soft young blonde visitor from Kansas City we dated on that occasion years ago.

Do not forget the date, and make every effort to be present, telephone us if convenient. We will have a private room and so will not be embarrassed by the curiosity of the vulgar public. You may bring a fellow singer if you desire.

Harmoniously yours,

A rectangular box containing a handwritten signature in cursive script that reads "Rupert Hall".

Rupert Hall, Royal Keeper of the Minor Keys



O. C. Cash, Third Assistant Temporary Vice Chairman

**THE SOCIETY FOR THE PRESERVATION AND PROPAGATION OF BARBER SHOP QUARTET
SINGING IN THE UNITED STATES.**

Adding Choruses to the International Contest

The year had been 1939, and the place was a hotel in St. Louis. Owen Cash was making his first visit to a group organized by Dr. Norman Rathert as the third chapter in the Society. Rathert wasted no time in bringing up the subject of barbershop chorus singing: "If you get a group of men together and . . . teach them to sing their parts . . . look how many quartets you are bringing into being, real fast." Cash was interested, and when the Society held its first midwinter meeting in St. Louis in 1940, Rathert directed his chorus, the first in Society history, for all to enjoy.

While many chapters of the 1940s engaged only in quartet singing, interest in barbershop choruses at the chapter level grew steadily during that decade. *The Harmonizer* carried pictures of pioneer choruses in Bloomington, Illinois (March 1943); Wilmington, Delaware (May 1943); Evansville, Indiana (February 1945); Schenectady, New York (February 1946); and London, Ontario (August 1946). Reports by chapters and districts dealing with chorus activity were regularly printed.

On September 1, 1948, the Society issued its first training material for chapter choruses -- a 12-page section for the *Chapter Reference Manual*, published by the International Chapter Methods Committee and sent to all chapters. It defined a barbershop chorus as any group of men who rehearse for public performance under a capable director, singing four-part harmony, and in which membership is closed to "all but regular chorus members." It detailed possible solutions to problems of organization, financing and repertoire, suggested auditions and apprenticeship periods for prospective members.

Song Folio

It was not surprising, therefore, that early in the 1950s the international committee on chapter choruses undertook to solve a long-felt need -- the publication of a folio of songs suitable for chorus singing. It drew into this program the chairman of the international Song Arrangements Committee, Frank H. Thorne, who provided eight arrangements of the 33 in the folio and also supervised the production of the entire book. The arrangements provided in this book according to the announcement to the Society, were chosen and designed to answer the earlier criticism that many arrangements for quartets were too difficult for choruses to attempt! A wide variety of songs was used -- religious, "Rock of Ages"; patriotic, "Star-Spangled Banner"; traditional, "Carry Me Back to Old Virginy." It was a first step but it showed that the Society was consciously going into a new age of chorus singing.

International Level

The next step by the International Chorus Committee was a chorus contest at the international level. Said *The Harmonizer*, "this contest was in no way intended to detract from the primary purpose of holding an international quartet contest, but merely to serve as an added attraction for convention-goers, and to provide further recognition to the commendable contributions chapter choruses have made to the advancement of barbershopping." Entrants were limited to two per district, required to have at least 20 members, and might or might not include the current chorus champion of the district, according to the decision of the district president. (Some districts had not yet started to hold a chorus contest.) Since it was clear they would not all arrive via the contest route, the winner was to be called only the "The 1953 International Convention Championship Chorus." This was not an "international" chorus contest. That came a year later.

The contest in Detroit brought 16 choruses as entrants, with six districts sending two, and four sending just one chorus. Four of the more distant districts (Far Western, Southwestern, Northeastern and Dixie) were not represented. Over two thousand conventioners attended, and the contest was held, not in the headquarters hotel ballroom as planned, but in the Masonic Temple, the site of the quartet contest.

The winner was the Great Lakes Chorus, Grand Rapids, Michigan, with the Q Suburban Chorus, La Grange, Illinois, second, and East York, Ontario, third. The singing was met with great enthusiasm.

First International Chorus Contest

In the fall of 1953, therefore, all districts held contests to select up to two representatives each to the first international chorus contest, which was to be held in Washington, D.C., in June 1954.

There is no doubt that the First International Chorus Contest was a grand success. All districts except Far Western, Land O' Lakes, Southwestern and Ontario sent the two choruses they were permitted, and these four sent one chorus each. The first international chorus champion, chosen at this convention, was the Singing Capital Chorus, from the District of Columbia Chapter; the remaining top choruses were: second -- Michigan City, Indiana; third -- Middletown, Ohio; fourth -- Q Suburban of La Grange, Illinois; and fifth -- East York, Ontario. The new trophy made and donated by Benny Landino and his chapter in Grosse Pointe, Michigan, was presented to the winner.

At Miami, 1955, a new custom was established at the convention when the 1954 international champion, the Singing Capital Chorus of the District of Columbia Chapter, appeared to entertain and to relinquish their championship trophy. They entertained at several business meetings and performed at the chorus contest while the scores were being tabulated and checked. During the appearance following the international chorus contest they demonstrated, for the first time in Society history, the use of stage movement to enhance their songs. They performed song specialties such as "Big Bass Viol," Sam, the Accordion Man," and "Dust Off That Old Pianna."

No Chorus Contest?

But at Miami, in 1955, only ten of the fourteen districts entered choruses in the contest. Central States, Michigan, Far Western and Evergreen Districts were not represented. At the meetings and in informal gatherings, as reported by *The Harmonizer*, the “whys and wherefores” of this situation were discussed. The high cost of sending an entry and the feasibility of holding a district elimination contest were given most frequently as reasons for the problems. Some said that in the larger districts, only chapters near the contest city entered choruses in the elimination contest, making it questionable that the best choruses were selected to represent the district at the next following international contest. During the midwinter meeting of the House of Delegates, the question came up again. A motion was made to abolish the international chorus contest, but failed. The motion required unanimity because it had not been circulated 30 days in advance. It was decided to have the same body consider the same motion at the 1956 convention in Minneapolis.

At the executive committee meeting in May 1956, the matter was again considered, and it was decided to recommend to the House of Delegates that the chorus contest be continued in its then current form.

At the House of Delegates meeting in Minneapolis, there was spirited discussion from all sides. Some who attended now believe that Frank Thorne, who had much influence because of his record in the top levels of the Society (international president, gold medal winner with the Elastic Four, well-known contest judge), turned the tide in favor of continued chorus competition with an eloquent address to the body. The motion to discontinue the international chorus contest failed. It is clear now that if it had passed, the destiny of the society might have been drastically changed. (*The Harmonizer* reported that when this decision was announced at a contest session, “great shouts of joy” went up.)

Chorus singing was certainly on the way.

Happy Birthday to Us

Executive Director Ed Watson takes a moment to reflect on our birthday.

Permit me a moment of your day to celebrate the 70th birthday of The Society for the Preservation and Propagation of Barber Shop Quartet Singing in America, as it was originally known. I sometimes wonder how hard it was to change that to Encouragement? As the Barbershop Harmony Society staff partakes of birthday cake in the break room (sorry, fellas, you'll have to get your own) I think it appropriate to laud and enjoy all the achievements and progress the Society has enjoyed over those many years. Yes, we can always improve and we're all working hard to do that, but we must not let that enthusiasm for change cloud an appreciation of what we enjoy today

Congratulations to all the members, the quartets and the choruses that have chosen to sing, to enrich lives through singing. They have enjoyed, and continue to enjoy, a hobby that stretches from the Bartlesville Barflies to Realtime; that includes OC Cash, Rupert Hall, Sean Divine, Charlie Metzger and Joe Barbershopper; that involves Dick Van Dyke and Norman Rockwell, Jim Henry and Tom Neal; that requires countless hours of dedication and volunteer work; that brings smiles to faces and joy to hearts; that engages the best aspects of humanity; that increases in complexity the more it is studied; and that will continue as long as people enjoy singing.

Judging of Society Contests

The evolution of barbershop judging.

“In the beginning, society quartets were judged without regard for specific categories. When the Bartlesville Barflies were crowned champions in 1939, each of the five judges scored all aspects of all performances.” In those early contests it was natural to select as judges members known to be unusually appreciative of barbershop harmony and have them render a verdict of composite opinion.

In preparation for the 1941 National contest advance plans were made for the first time as to how the quartets would be judged. Joe. E. Stern, president of the Kansas City chapter, had presented a thought-provoking query “just what is barbershop harmony?” It may seem odd that the Society devoted to preservation and encouragement of barbershop harmony had little understanding of its key term at that time. Typical of the breadth of definitions was one given by a member that year while arguing the perennial question “what is barbershop?”

It was a starting point, and the Society still goes along with his belief that “barbershop contemplates four-part harmony —with a minimum of doubling” and with notes huddled closely together rather than an extremely high tenor and a very low bass.

Stem believed it permissible to occasionally change a melody note to improve the harmony, and he suggested that a song pitched too low would sound muddy. He was against musical accompaniment “for the reason that a quartet should strive to smooth out the rough spots so that no accompaniment is necessary to cover them up.” He believed that stage presence should be taken in account, “but a small ratio of points is sufficient, with major emphasis on the quality of the harmony.” All are sound considerations still accepted basically though stated a little differently. To sum up Stem said, “If you can distinguish which individual is singing bass, baritone, tenor, or lead at a distance of fifty feet, that is an indication that the blending of voices is not good.”

The St. Louis contest (1941) score sheets gave a breakdown of quartet qualities in terms of “50% Barbershop Harmony and Blending, 25% Song Selection and Originality, and 25% Stage Presentation” which included costuming and showmanship. All judges judged on an over-all basis.

After the 1941 contest (August 5, 1941) Barbershop Harmony and Blending was raised to 50%, Song Selection and Originality became 25%, and Stage Presence became 25%.

On December 1, 1941 President Carol Adams presented to the Board a preview of matters to be considered at the Chicago mid-winter meeting. Included was an analysis by Hal Staab of questionnaires on judging. The report revealed belief that Stage Presence was relatively low in importance, which applied also to Song Selection, since those questioned felt that any type of popular song was suitable as long as it was sung barbershop style, though nobody defined “barbershop”. There was wide variance of opinion about blend. Staab suggested “the blend was only one part of “Voice Expression” into which volume, phrasing, precision and other elements also entered.” He recommended that judging at the ‘42 national in Grand Rapids be divided into Harmony Accuracy 25%, Song Arrangement 25%, Voice Expression 30%, Song Selection 10%, and Stage Presence 10%.

In 1944, judges were assigned to specific categories for the first time. Harmony Accuracy was given 300 points, Voice Expression 300 points, Song and Voice Arrangement 300 points and Stage Presence 100 points. The system was used until 1948 when “enunciation” and “blend” were taken from Voice Expression and given to Stage Presence and Harmony Accuracy, respectively.

Effective with the 1948 contest “Modern” harmony singing is forbidden. “Modern” harmony consists of the use of enough consecutive sixth, seventh, and ninth, or diminished seventh chords to make it characteristically “modern”. We are pledged to preserve barbershop harmony which is characterized by a definite voice arrangement to make the chords. A quartet may lose 300 out of a possible 1000 points if they use this type of non-barbershop harmony.

In the March, 1949 Harmonizer Frank Thorne, C & J Chairman said, “Under “arrangement” instead of using the words “song arrangement”, the word “harmonization” is now used and the rules now even more emphatically demand that the songs be “harmonized in a manner that is not contrary to the traditional standards of barbershop harmony”. This primarily means that present-day style of modern harmony is still very definitely barred and hope always will be insofar as our quartet singing is concerned.”

In 1949, the system was changed again, this time giving 200 points per performance to each judge in each of five categories: Harmony Accuracy, Balance and Blend, Voice Expression, Stage Presence, and Arrangement. Stage Presence judges scored on the basis of the total performance (two songs) whereas, the judges in the other categories scored on the basis of 100 points per song.

(January, 1949) Stage Presence now counted for 20% of the score instead of 10%, and all quartets were being judged in five categories, the old Harmony Accuracy and Blend being split into two categories.

“In the past, a quartet that did not stick to barbershop harmony was penalized by the Arrangement judge, under the new rules they were disqualified.”

This system was used until 1971 when Voice Expression was changed to Interpretation (still with the same weight) and Arrangement was changed in weighting to +20 points per judge per song.

The Arrangement judges were to “determine whether the SONG is acceptable for use in barbershop contests.” The judge will listen to the lyrics, melody and rhythmic structure of the song and will ascertain whether the song is representative of the barbershop style. To determine whether the Arrangement of the song is in the barbershop style, all arrangements performed in barbershop contests must be arranged in barbershop style.

In the Fall of 1975 we replaced the two categories of Harmony Accuracy and Balance and Blend with a new category, Sound.

In 1988 the Society’s Select Committee on the status and future of the Society completed it’s 16-month study and made recommendations to the Board. Most were adopted including the following for the C & J Committee:

The Contest and Judging committee should establish a list of essential ingredients of the style that will remain constant with time and educate our members as to the need for our performing units to sing music that satisfies these essential ingredients.

The Future II Committee recommended that the “C & J Committee should examine each category as to its pertinence to the Barbershop style and to the vision statement for the year 2000 and beyond, and revise the C & J system accordingly. We believe increased emphasis should be placed on singing in tune and singability, and reduced emphasis placed on staging and non-singing effects and devices.”

“Beginning with the 1993 Fall contest season, all competitors are evaluated using a new judging system. Three categories—Music, Singing, and Presentation have replaced the former categories of Arrangement, Interpretation, Sound, and Stage Presence.” “These changes were made to reflect the wider audience vision of the total performance and to promote a healthier and more enjoyable approach to preparing for contest on the part of all competitors. The new judging system will promote the kinds of choices by performers that will preserve our barbershop style for future generations.”

All judges view the total performance and assess the five elements of the “Common Ground”: the preservation of the barbershop style; ringing, in-tune singing, vocal quality, the suitability of the song to the performer, self-expressiveness and heartfelt performance.

The Common Ground was considered by some as another category, and was replaced by a re-writing of the three categories. In 2001 the C & J Committee issued papers on the importance of the considerable overlapping of the categories.

In the Introduction to the C & J handbook “Each of the three categories should be a particular orientation or prospective from which the judge views the total performance, rather than a blinder that restricts his focus to a certain domain. To some extent certain elements of a barbershop performance will be evaluated by judges in two, or even three categories.”

So after 64 years, we’re still trying to do a better job of judging barbershop singing. We started with the premise that those we picked as judges knew what good barbershop singing was. Now after years of training we have very experienced judges evaluating singers’ abilities to sing barbershop at its best. Preserving the style and singing good songs with the best vocal technique and heart-felt performance.

Barbershop Harmony Society Fact Sheet

Society name

- 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.

Size

- 30,000 members in more than 820 chapters in 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 professional staff at Harmony Hall in Nashville, Tennessee.

Motto

- "Keep The Whole World Singing."

Founding

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

Mission

- "Enriching Lives through Singing"

Headquarters address

Barbershop Harmony Society
110 7th Ave North
Nashville, TN 37203
800-876-7464 (SING)
615-823-3993
fax 615-313-7619
www.barbershop.org

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, including many funded through Harmony Foundation, the Society's official charity.**
- **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.**
- **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 international convention each July; international seniors champions named at midwinter convention each January**

Education programs

- **Harmony University, a week-long school held each summer, brings together more than 600 Barber-shoppers from around the world with a world-class faculty of vocal coaches, arrangers, choreographers, and educators to explore all facets of the barbershop hobby. HU offers special tracks for directors, quartets, and general barbershop singing. Continuing Education Units available for music educators.**
- **Regional Chapter Operations Training Seminars (COTS) held each year to 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 and produces videos 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.**
- **The 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, Inc., is the Society's official charity. Donations made to the Foundation's general fund special projects of the Barbershop Harmony Society, including Directors College scholarships, Harmony Explosion Camps, Heritage Hall Museum of Barbershop Harmony.**
- **Barbershoppers donate sizeable amounts of money and time, and numerous performances to local charitable activities and vocal music education programs in their communities.**

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.**
- **Barbershop is a "melting pot" product of African-American musical devices, European hymn-singing culture, and an American tradition of recreational music.**
- **Melodies in the vocal and skill range of the average singer, with lyrical emphasis on simple, heartfelt emotions: love, friendship, mother, moon & June & the girl next door.**

Official Affiliates of the Society

Barbershop is universal. Here are our official affiliates.



AAMBS (Australian Association of Men's Barbershop Singers)



BABS (British Association of Barbershop Singers)



BinG! (Barbershop in Germany)



DABS (Dutch Association of Barbershop Singers)



IABS (Irish Association of Barbershop Singers)



NZABS (New Zealand Association of Barbershop Singers)

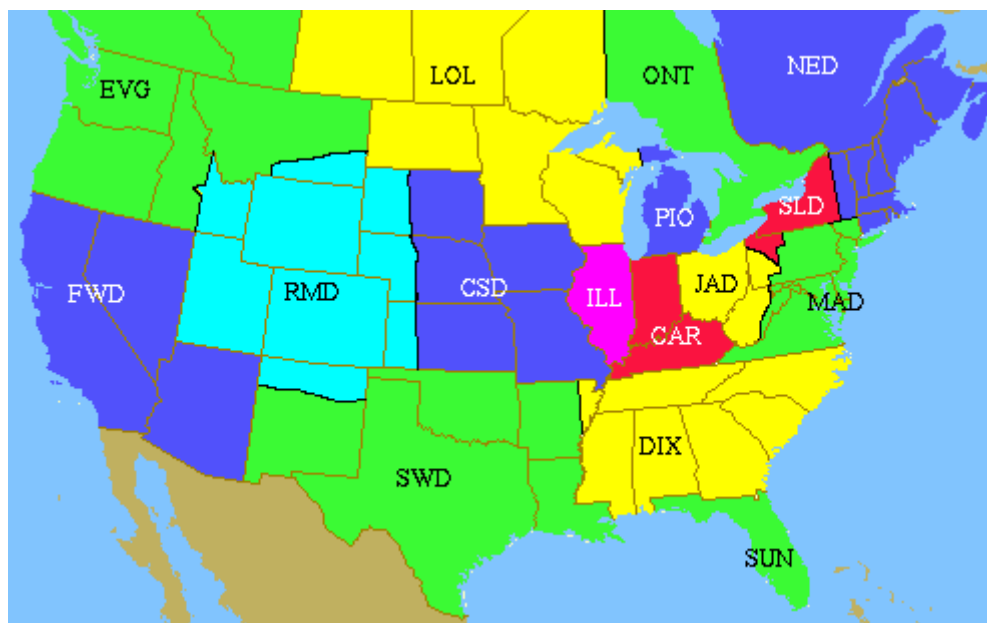


SNOBS (Society of Nordic Barbershop Singers)



SPATS (Southern Part of Africa Tonsorial Singers)

Society Districts



For administrative convenience, the Society is divided into 16 districts, which provide support, education and events.

Evergreen (EVG)

Far Western (FWD)

Rocky Mountain (RMD)

South Western (SWD)

Land O' Lakes (LOL)*

Central States (CSD)

Illinois (ILL)

Dixie (DIX)

Cardinal (CAR)

Pioneer (PIO)

Ontario (ONT)

Johnny Appleseed (JAD)

Sunshine (SUN)

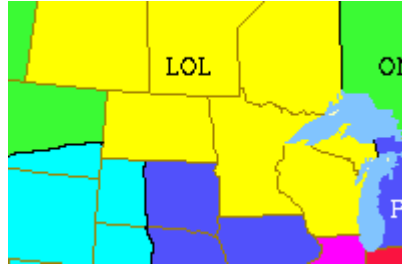
Northeastern (NED)

Seneca Land (SLD)

Mid-Atlantic (MAD)

*** We are in the LOL District and 10,000 Lakes Division.**

Land O' Lakes District



District Boundaries:

The Land O' Lakes District includes the states of Wisconsin, Minnesota, North Dakota and the Upper Peninsula of Michigan (except the counties of Chippewa, Luce, Mackinac and Schoolcraft) and the Provinces of Manitoba and Saskatchewan and the counties of Kenora, Thunder Bay and Rainy River in the Province of Ontario, Canada.

Divisions & Chapters:

DIVISION ONE – Beloit, Greendale, Kenosha, Lake Geneva, Madison, Menomonee Falls, Milwaukee, Racine and Rock Valley (all Wisconsin).

PACKERLAND – Appleton, Fox River Valley, Green Bay, Manitowoc County, Minocqua-Woodruff, Oshkosh, Park River Falls, Plymouth, Ripon, Stevens Point, Wausau (all Wisconsin) and Delta County, Michigan.

SOUTHWEST – Black River Falls, La Crosse (all Wisconsin), Albert Lea, Faribault, LeRoy, Mankato, Rochester, Windom and Winona (all Minnesota).

10,000 LAKES – Barron County, Dunn County, Eau Claire, Polk County (all Wisconsin), Bloomington, Brainerd Area, Duluth-Superior, Greater St. Paul Area, Hilltop, Minneapolis, Minnetonka and St. Croix Valley (all Minnesota).

RED CARPET – Detroit Lakes, Fergus Falls, St. Cloud Area, Willmar (all Minnesota), Fargo-Moorhead, Greater Grand Forks (both North Dakota) and Winnipeg, Manitoba.

NORTHWEST – Bismarck-Mandan, Minot (both North Dakota), Dauphin, Manitoba, Regina and Saskatoon (both Saskatchewan).

We currently have 55 chapters and 2033 members in the LOL District and 12 chapters in our 10,000 Lakes Division.

District Quartet Champions TALK OF THE TOWN (1976)
Keith Fransen, Judd Orff, Bob Brutsman, Jim Hall
Chapter Bulletin Winner 1963 (“Swede” Olson) & 1976 (Judd Orff)
District Barbershopper Of The Year JUDD ORFF (1987)
District President JUDD ORFF (1990)
International Board Member JUDD ORFF (1991 - 1993)
District Senior Quartet Champions SEASONED SOUND (1996 & 1997)
Bud Urtel, Judd Orff, Tyler Smith, Emery Nelson
District Secretary TYLER SMITH (2003 - 2005)
District Barbershopper Of The Year TYLER SMITH (2004)
10,000 Lakes Division Plateau AA Champions & Most Improved Chorus 2006

CONTESTS:

We have two contests that we normally compete in as a chorus during the year – 10,000 Lakes Division & LOL District.

The Division contest is usually held in March, around the time of St. Patrick’s Day. The exception to that is when our Division hosts the spring International Preliminary Convention the first full weekend in May our Division contest is held then. Normally we just drive to the contest and drive home the same day. Wives and friends are welcome but usually don’t come with us. We compete for three titles – Our Plateau AA, the Overall Division and the Most Improved Chorus. This year in Faribault, MN, we won our Plateau AA and The Most Improved Chorus titles and have qualified to compete in the District that will be held in Rochester, MN, in October. The Plateau we are in is based on the number of members we have at the beginning of the year. There are three Plateaus – A, AA & AAA, AAA being the largest with 75 or more members, Plateau A up to 40 members & Plateau AA 41 – 74 members. It is at the Division contest that we can qualify for the District contest if we score enough points.

The District contest (quartet & chorus) is part of the District Convention held in the latter part of October, usually the second to last weekend. Wives join us for the weekend and we have a chapter dinner on Saturday evening. The convention locations have rotated each year between Fargo, ND, Rochester, MN, and different locations in Wisconsin. The chorus contest is held on Saturday with qualifying choruses from all over the District. The quartet contest is held on Friday (preliminaries) and Saturday (finals) nights. The winning chorus automatically qualifies to represent the District at the next International Chorus Competition in July of the next year. Hilltop, MN and Greendale, WI have been our qualifiers for many years. Our second place chorus usually gets an “at large” invitation to International because of their high score. Competition at the District level is very high and we strive to be in the top ten, our highest finish has been fifth. We sign up and pay for District Registrations by early June to participate in the early “draw” for better seats. Most District Convention Sunday mornings we sing in a local church on our way home.

Chapter Mission Statement

The Croix Chordsmen Chorus is dedicated to bringing a quality musical experience, in the Barbershop Style, to its communities, its schools, and its audiences in the St. Croix Valley. To achieve this mission, the Chorus strives to:

Achieve performance excellence in vocal and visual presentation;

Promote good fellowship among its members; and support the community through charitable projects.

ST. CROIX VALLEY CHAPTER

2008 CALENDAR

TUESDAY NIGHT CHAPTER MEETINGS 0000

BOARD MEETINGS 0000

SPECIAL EVENTS 0000

CONVENTIONS & SCHOOLS 0000

EXTRA REHEARSALS 0000

CHRISTMAS SHOW JOINT REHEARSALS 0000 (MONDAYS @ ST. PAIL LUTHERAN, TUESDAYS @ NEW HEIGHTS)

JANUARY							FEBRUARY							MARCH							APRIL							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
		1	2	3	4	5						1	2							1			1	2	3	4	5	
6	7	8	9	10	11	12	3	4	5	6	7	8	9	2	3	4	5	6	7	8	6	7	8	9	10	11	12	
13	14	15	16	17	18	19	10	11	12	13	14	15	16	9	10	11	12	13	14	15	13	14	15	16	17	18	19	
20	21	22	23	24	25	26	17	18	19	20	21	22	23	16	17	18	19	20	21	22	20	21	22	23	24	25	26	
27	28	29	30	31			24	25	26	27	28	29		23	24	25	26	27	28	29	27	28	29	30				
													30	31														
11 – 12 COTS 15 Board Meeting 19 YIH Festival @ Osceola 26 Officer Installation Party							12 Board Meeting 14 Valentines Day Singing							11 Board Meeting 30 Woodbury Central Park							8 Board Meeting 18 Dress Rehearsal Show 19 Spring Show							
MAY							JUNE							JULY							AUGUST							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
				1	2	3	1	2	3	4	5	6	7			1	2	3	4	5							1	2
4	5	6	7	8	9	10	8	9	10	11	12	13	14	6	7	8	9	10	11	12	3	4	5	6	7	8	9	
11	12	13	14	15	16	17	15	16	17	18	19	20	21	13	14	15	16	17	18	19	10	11	12	13	14	15	16	
18	19	20	21	22	23	24	22	23	24	25	26	27	28	20	21	22	23	24	25	26	17	18	19	20	21	22	23	
25	26	27	28	29	30	31	29	30						27	28	29	30	31			24	25	26	27	28	29	30	
																					31							
3 Div Contest @ La Crosse 13 Board Meeting							10 Board Meeting 29 – 30 International @ Nashville ?? Church Singout							1 – 6 International @ Nashville 8 Board Meeting 20 Twins Game ?? Como Park ?? Church Singout							12 Board Meeting ?? Church Singout							
SEPTEMBER							OCTOBER							NOVEMBER							DECEMBER							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
	1	2	3	4	5	6				1	2	3	4							1		1	2	3	4	5	6	
7	8	9	10	11	12	13	5	6	7	8	9	10	11	2	3	4	5	6	7	8	7	8	9	10	11	12	13	
14	15	16	17	18	19	20	12	13	14	15	16	17	18	9	10	11	12	13	14	15	14	15	16	17	18	19	20	
21	22	23	24	25	26	27	19	20	21	22	23	24	25	16	17	18	19	20	21	22	21	22	23	24	25	26	27	
28	29	30					26	27	28	29	30	31		23	24	25	26	27	28	29	28	29	30	31				
														30														
9 Board Meeting							14 Board Meeting 24 - 26 District @ Appleton, WI							11 Board Meeting							9 Board Meeting 12 Christmas Show Dress R 13 Christmas Shows							

Chorus Uniforms

Regular Tuxedo –

Full Dress Tux is formal black shirt with white studs, yellow bow tie, formal black slacks, black socks, shiny black shoes, fancy colorful vest and formal black coat.

Tuxedo Variations –

At times we can substitute a formal white shirt with red or green bow tie, and red or green cummerbund without the vest.

Regular Casual –

Casual black shoes, black socks, black belt, SCV tan slacks, SCV casual shirt (one of four pastel colors), SCV neck tie and SCV blue blazer.

Casual Variations –

At times we can leave off the neck tie and/or the blue blazer.

Uniform Deposit –

Each member is required to make a deposit of \$125 when issued their uniform. That deposit will be returned (less any cost for lost or damaged pieces) when the member leaves the chorus and returns their uniforms.

Membership Dues

Cat. Intials	Category Description	Category Definition
L5*	Life Senior 50-Year Member	Life Member who is at least 70 years old and has been a Society Member for 50 years or more. Pays 20 times the current Society dues.
LF *	Life Member	Pays 20 times the current Society dues. Life Members continue to pay district and chapter dues.
LS *	Life Senior Member	Pays 20 times the current Society dues. Life Senior Members continue to pay district and chapter dues.
LT *	Life Student Member	Must be younger than 23 years old. Pays 20 times the current Society dues. At age 23, transfers to regular Life Member.
R5	Regular 50-Year Member	Member who has been a Society member for 50 or more years.
		* Life Members continue to pay district and chapter dues.
PR	Promotional Member-Regular	Gets 18 months of membership for the price of 12. Sign up for this program with only a \$10 service fee. Monthly dues payments taken directly from credit card or bank account.
PS	Promotional Member-Student	Gets 18 months of membership for the price of 12. Sign up for this program with only a \$10 service fee. Monthly dues payments taken directly from credit card or bank account.
RG	Regular Member	Any member who is 23 years old or older or not a student.
S5	Senior 50-Year Member	Member who is at least 70 years old and has been a Society member for 50 or more years.
SN	Senior Member	Must be at least 70 years old and have been a Society member for more than 10 years as of current expiration date.
ST	Student Member	Must be younger than 23 years old and a full-time student as of current expiration date.
R6	Regular Member	6 month installment membership
S6	Student Member	6 month installment membership

Membership Dues (cont'd)

EasyDues Auto-Draft: Convenient, low monthly payments. No finance charges.

What it is	Why you'll like it	How to start
<p>Pre-pay your dues for the next year, and avoid a large, single payment when your membership renewal comes due. Simply choose the Auto-Draft option, and you can have your dues billed direct to your VISA / MasterCard or to your checking account.</p>	<p>Easy, automatic, free!</p> <p>Never requires a large, single outlay of cash.</p> <p>Prepay dues for second and subsequent years automatically.</p> <p>Reduces confusion: all dues paid through Auto-Draft, and incidental expenses (uniforms, etc.) handled directly by chapter.</p>	<p>Pay the full amount on your membership dues invoice, by personal check or money order payable to SPEBSQSA, Inc., or with your VISA / MasterCard (sorry, no other cards accepted). Be sure to include the full account number, expiration date and your signature.</p> <p>Complete the Auto-Draft enrollment form included with your dues renewal notice.</p> <p>If you choose Auto-Draft through a checking account, enclose a voided check for processing.</p>

EasyDues Installment : New members join for just \$10, and get 6 months free!

What it is	Why you'll like it	How to start
<p>Beat the "sticker shock" of a lump sum payment when entering the Society, and take up to five months to pay the balance.</p> <p>With the EasyDues Installment Plan, men can join the Society for just \$10, and start enjoying all the benefits of full membership right away.</p> <p>We'll even move back your renewal date an extra 6 months, giving you 18 months of membership for the price of a single year!</p>	<p>Never requires a large, single outlay.</p> <p>Become a full member for just \$10! Receive a membership card with six-month expiration date.</p> <p>Use with Auto-Draft for greater convenience —dues automatically charged to checking or credit card account.</p> <p>Easy to pre-pay subsequent renewals through Auto-Draft— at sixth month, your monthly payment goes down.</p> <p>Available for new members</p>	<p>Complete a membership application</p> <p>Pay the \$10 enrollment fee, by personal check or money order payable to SPEBSQSA, Inc., or with your VISA / MasterCard (sorry, no other cards accepted). Be sure to include the account number, expiration date and signature.</p> <p>Complete the Auto-Draft enrollment card as explained above.</p> <p>Your credit card or checking account will be billed for the balance of your first-year dues in</p>

only.

five equal Auto-Draft payments.

Upon full payment, you will receive your regular membership card with a new renewal date for 12 full months later.

EasyDues Annual Payment: Simple. Straightforward.

What it is

If you prefer, you can pay your annual dues in a single payment. Your membership for the current year will be paid in full, so you can continue enjoying the many pleasures of membership in the Society.

Why you'll like it

One single, easily-tracked payment.

No additional bookkeeping in your checkbook or credit card statements.

No finance charges on outstanding credit card balance.

How to start

On receipt of your membership renewal notice, pay full amount due, by personal check or money order payable to SPEBSQSA, Inc., or with your VISA / MasterCard (sorry, no other cards accepted).

Be sure to include the full account number, expiration date and your signature.

EasyDues Escrow :A "Pay-As-You-Sing" chapter option.

What it is

Many members and chapters have a long-standing, successful tradition using the P.A.Y.S. "Pay-As-You-Sing" program. With the EasyDues Escrow Plan, you can continue to use this proven, effective system.

Why you'll like it

A very easy payment plan: pay your dues out of "pocket cash" on a weekly or monthly basis. Chapter treasurer keeps account balance for you. Can be easily transferred to the EasyDues Auto-Draft Plan at any time.

How to start

On receipt of your membership renewal notice, present a copy to your chapter treasurer.

Treasurer verifies the amount in your P.A.Y.S. account and prepares and sends a check to the Society office for the full amount due.

Sample Annual Dues

Membership	Expires	Amt Billed	Amt Paid
H-046 St Croix Valley Chapter	12/31/2008	\$6.00	\$6.00
Land O' Lakes District	12/31/2008	\$24.00	\$24.00
SPEBSQSA	12/31/2008	\$94.00	\$94.00

The St. Croix Valley chapter dues are currently \$6
The LOL District dues are currently \$24