

SECTION VIII:
*KEEP THE
MUSIC RINGING*

BASIC CRITERIA FOR PUBLIC PERFORMANCE

Each chapter and quartet, a part of Sweet Adelines International, is committed to advancing the musical art form of barbershop harmony through education and performance. In order to promote this appreciation, each chapter must present a professional performance that enhances the music and emphasized the appropriate image.

To ensure the quality of our public performance, the education coordinator is responsible for evaluating the musical abilities of chapters and prospective chapters, including their readiness for public performance. In addition, chapters are expected to establish quality control and auditioning procedures for quartets that represent their chapters. Although quality is difficult to specify, minimum standards must be established.

Listed below are the Basic Criteria for Public Performance adopted by the International Board of Directors. These criteria are used by the education coordinator in determining if a prospective or established chapter may perform in public. The International Board of Directors strongly urges chapters to use these same basic criteria when auditioning quartets.

I. Performance

A. Musical Performance

1. Performing groups and their audiences enjoy variety (including novelty or comedy songs, solos, and songs with modern chords) in a performance. However, the performance should include predominant use of barbershop arrangements sung in barbershop style as defined in the *Judging Category Description Book*.
2. Public performances should include the following musical skills
 - a. Correct notes and words
 - b. In synch and in tune
 - c. Energy and forward motion

B. Visual Performance

1. Correct stage stance and posture
2. Even spacing between chorus and quartet members
3. Synchronization of planned movement
4. Display of appropriate facial expression and poise
5. Energy and emotional connection with the audience

C. Appropriateness

1. Subject matter, lyrics or presentation should not be offensive to members and/or audience
2. Length of performance should fit the occasion and the audience

- D. Emcee
 - 1. Material is planned ahead and relevant to the audience
 - 2. Delivery enhances the performance and creates a sense of continuity throughout the program
 - 3. Uses appropriate material in good taste. Good singing is the emphasis; joke telling should be minimized and used with caution

- II. Unit Appearance
 - A. Costume
 - 1. Proper fit
 - 2. Clean, pressed and in good repair
 - 3. Appropriate for venue and audience

 - B. Grooming
 - 1. Hair that is neat, clean, and styled suitably for the costume
 - 2. Appropriate stage or street makeup applied in a uniform manner

- III. Members as Ambassadors
 - A. All performance-related contacts between Sweet Adelines and the public should be business-like and pleasant. A generic plan, either formal or informal, should be developed that assigns responsibilities and ensures that all performance-related administrative details are properly handled.

 - B. Each chorus and quartet member should be aware that any interaction is a chance to make a positive impression. Of particular importance are:
 - 1. Interaction between the performance coordinator and those who hire the group to perform
 - 2. Interaction between the performing group and the audience before, during and after the performance
 - 3. Interaction with personnel at the performance site

MUSIC SELECTION

One of the most fun, important and difficult decisions that chorus members must make is what songs they are going to sing. The music should be interesting and challenging; it also should be appropriate for the chorus' ability level, the occasion and the venue. Inappropriate music can make a well-prepared performance seem mediocre. The vehicle chosen to display your chorus in performance of a wisely chosen song/arrangement makes a strong presentation that will be rewarded on both the performance and contest stage.

Although the task of choosing music may seem monumental, tools are available that can help your chorus locate appropriate songs/arrangements. Below are several topics your chorus will want to consider when selecting music for a performance or competition. More in-depth discussions on music selection can be found in *Module 9 of the Director Certification Program*, the *Judging Category Description Book*, and online in the education section of the Sweet Adelines website.

Sources for Music

- International Sales, international headquarters (call or online)
- Arranged Music List, international headquarters (call or online)
- International Music Arrangers Program (IMAP) participants and other arrangers
- Barbershop Harmony Society
- Regional Education Coordinators

Range

It is important to match the arrangement to the capabilities of each part of your chorus. Usually the lead and bass range are the important restrictions. At the same time, continue to work on the vocal habits that will allow both parts to extend their ranges. When choosing music for contest, adhere to the comfort level of each part. Extended passages at the outer edge of the vocal range will produce tension and contribute to poor vocal quality.

Level of Difficulty or Singability

Avoid jumpy part lines or extended passages that require singing at the edge of voice ranges. Complicated syncopation will be difficult for choruses lacking experience. Interpretations requiring long passages of well-controlled, continuous sound may prove difficult for growing choruses. Continued work on good vocal production will increase your chorus' ability to handle this aspect of barbershop music.

In order to improve, a chorus needs the challenge of an arrangement that is a little more difficult than the last. However, keep in mind when selecting contest material that if the choice is beyond the capability of your chorus, too much time may be spent learning the song. A lack of fine-tuning may affect your chorus' performance.

Structure

Select arrangements with chord structure that fits the barbershop style. Look for major triad/ barbershop seventh and barbershop ninth chords that will give you the opportunity to ring the music and make that unique barbershop sound.

Lyrics

A strong message is characteristic of barbershop style. Look for singable consonants and strong vowel sounds at the end of the introduction and tag, and at the climax of the song. The lyrics should be congruent with the music.

Form

Form is how the song is put together. A typical arrangement will consist of an introduction, verse, chorus and tag. The chorus must have at least 32 measures; all other parts should be divisible by four.

Congruency

Choose an arrangement that matches the personality and vocal capability of your chorus. Follow through with attention to costumes, choreography and lyrics. Standing still during an uptune is just as distracting as singing a heavy ballad with bright, happy facial expressions. When choosing competition material, keep your present level of proficiency in mind. If it talks too long to "feel the match," the selection is probably inappropriate for competition.

Feelings

Consider the feelings of both director and chorus. If your director is not sold on a piece of music, the chances of it being performed to its potential are slim. On the other hand, if your chorus is not pleased with the choice of material, the performance often suffers. Work on your chorus' ability to transcend its own personal feelings.

Feedback

Listen to your audience, judges, coaches and chorus members; their observations can help your chorus improve.

CHAPTER PERFORMANCES

What is a show?...a performance! What is a Sweet Adeline?...a performer! Chapter performances may be a visit to a nursing home or school, delivering holiday or birthday messages, providing entertainment at business/organizational functions, or a staged event.

Whatever the performing situation may be, the purpose is to entertain the audience and to advance the musical art form of barbershop harmony. Preparation and planning is fundamental to achieving your chorus' goals. The following information on planning a performance has been prepared for you as a guide. Customize the guidelines for your own chorus' performance. A chapter performance organizational chart can be found at the end of this section.

Getting Organized

Coordinating a successful show is dependent on selecting a capable person to chair the show committee. The chair should be appointed well in advance to allow ample time for planning. Attributes to consider when selecting a show committee chair should include: the ability to lead, a personality that can handle pressure well, the ability to encourage and recognize creative ideas, and a strong business sense. An assistant show chair may be selected as well.

Show committee members could also chair the following subcommittees:

Costuming	Program	Tickets
Hospitality	Marketing	Stage Manager
House	Public Relations	Secretary
Makeup	Script	Treasurer

The Director's Role

The director is involved with nearly every aspect of the chapter show. She works closely with the show chair, and is responsible for maintaining the musical integrity of the chorus. Of primary concern to the director is music selection, the performers, staging, and choreography. The director must select music that not only fits the theme of the performance but fits the abilities of the performers as well. Though coordinating with the show chair, the director has the ultimate authority with regard to music.

Staging and choreography are critical aspects of the sound and musicality of the chorus. Both should be used to enhance the performance. The director must be consulted at all stages of development. Chorus members must be placed and moved without disrupting the chorus' sound. The director must work with the show chair to develop a realistic rehearsal schedule while contributing to the other aspects of the show such as scripts, costuming and makeup. All of these areas are reflected in the performance.

Planning a Show Budget

No chapter should ever plan a show without a budget. An estimate should be made of how much is going to be spent and how many tickets will have to be sold to cover expenses. The following is a list of some standard income and expense items to consider in planning a show budget:

<u>Income</u>		<u>Expenses</u>	
Ticket Sales	Auditorium	Performance License	Costumes
Advertising	Staging	Insurance	Gifts
Afterglow	Guest Talent	Publicity	Makeup
	Tickets	Programs	

Planning the Show

The “parade” is the simplest type of barbershop show – a succession of acts, introduced by a master of ceremonies, with little or no continuity running through the show. The “book” show revolves around a story line. Most Sweet Adelines shows are a combination of both. Decide on a show theme and a possible name. A list of ideas could be gathered at a brainstorming session during a regular chapter meeting.

The show chair furnishes each subcommittee chair with a written list of assignments and due dates. Depending upon the complexity of the show, start planning six to 12 months out. Periodically review progress to make sure everything is on schedule. Remember to clear your chorus’ show date with your team coordinator to avoid conflicts with other regional activities. A sample show production schedule follows:

Show Production Schedule			
Name of Show / Date			
<u>Date Due</u>	<u>Responsible</u>	<u>Assignment</u>	<u>Date Completed</u>
Jan. 1	President	Appoint show chair	
Jan. 15	Show Chair	Appoint committee members	
Jan. 20	Committee	Show committee meeting	
Jan. 25	Show Secretary	Initiate correspondence with potential guest quartets; request bids.	
Jan. 25	House Chair	Clear suggested show date with Team Coordinator and auditorium.	
Jan. 25	Afterglow Chair	As soon as auditorium is finalized, begin looking for afterglow facilities.	

<u>Date Due</u>	<u>Responsible</u>	<u>Assignment</u>	<u>Date Completed</u>
Feb. 1	Music Chair Chorus Director	Finalize selection of music. Begin plans to obtain music not already available. Work out schedule for rehearsal.	
Feb. 17	Show Treasurer	Present budget, including recommended ticket prices.	
Feb. 17	Script Chair	Rough draft of script ready for presentation to committee.	
Feb. 17	Show Secretary	Initiate correspondence with potential guest quartets; request bids.	
Feb. 17	House Chair	Clear suggested show date with Regional Team Coordinator and auditorium.	
Feb. 17	Afterglow Chair	As soon as auditorium is finalized, begin looking for afterglow facilities.	

During the next few months, each subcommittee chair will be performing her duties as outlined in her list of assignments. As the script is finalized, music learned, costumes selected, and staging set, the show chair will need to keep each subcommittee chair informed of these decisions. Instead of holding frequent, short meetings, it may be wiser to have the committee secretary send the same memo or email to all chairs and to the chapter membership.

In the final two or three months before the show, the show chair should work with the chorus director in developing a rehearsal schedule. The schedule and a complete script should be distributed to all chapter members.

Two weeks before the show, the show chair should double-check the following:

- Is the house chair prepared for dress rehearsal and show night, including ushers, parking, ticket booth sales?
- Has the stage manager made arrangements for pickup and delivery of all props and scenery to and from the performance site?
- Has the costume chair made arrangements for final fittings and given instructions to members?
- Has the makeup chair purchased all makeup and made a schedule for show night?

- Has the hospitality chair made final arrangements for guests?
- Did the program chair deliver the program artwork to the printer?
- Has the ticket chair taken a final count of sales?
- Does the marketing chair have all marketing strategies in place?
- Has the public relations chair made arrangements for photographers, quartet appearances, final publicity releases?
- Has the ordering of any flowers, gifts and gratuities been taken care of?

Wrap-Up

Following the performance, the show chair should prepare a complete show report for the chapter files, including her report, reports from subcommittee chairs, and copies of documents such as news releases, programs and recommendations for next year's show.

COPYRIGHT

Copyright is the exclusive legal right to make copies of tangible or intangible intellectual property such as books, music, poetry, pictures, drawing, etc. The original creator(s), or assigned agent(s) such as a publisher, owns this exclusive right.

With regard to sheet music, ownership is indicated by the word “copyright,” a small enclosed letter (c) or ©, followed by a date. Permission to copy this material may be given to others by the owner and is usually shown by adding a phrase such as “Used by Permission” on the bottom of the first page.

Because of the nature of our organization, we are primarily concerned with the right to reproduce songs, specifically music manuscripts and recordings. Unless the copyright on a song has expired (public domain), fees designated by the song owner (royalties) must be paid for copies made.

Sweet Adelines International works with the American Society of Composers, Authors & Publishers (ASCAP), Broadcast Music, Inc. (BMI), Society of European Songwriters, Artists and Composers, Inc. (SESAC), and the Society of the Composers, Authors and Music Publishers of Canada (SOCAN) to comply with the copyright law, and to protect the rights of the copyright owners and the Sweet Adelines International music arrangers.

It is the responsibility of Sweet Adelines International performance groups to determine that all music they use in public performance is legally cleared and applicable fees have been paid. If you are unsure about a particular piece of music, take steps to be certain as to the legality of copying or purchasing the music. In order to create a permanent record and avoid any confusion in the future, documents relating to all music purchases should be retained. Listed below are several sources for determining copyright status and obtaining legal music:

Sweet Adelines International Published Music Just as the music publisher acts as an agent for the copyright holder, Sweet Adelines International administers the rights for the songs it publishes. All song titles that appear on the international sales single-copy sheet music list, in Sweet Adelines International music folios, or that have been printed in *The Pitch Pipe*, are either copyrighted by Sweet Adelines International or used by permission. This music should not photocopied; a copy for each singing member should be purchased.

The Arranged Music List This list, available from the international sales department, contains songs submitted by individual arrangers. These arrangements have received the necessary clearance from copyright holder(s). The sheet music is available either from the arranger or international headquarters as indicated on the list.

The men’s organization maintains lists of their legal music similar to ours.

The Arranger The arranger is your best source for information regarding any music not found on these lists. If an arranger cannot be identified or prefers not to seek clearance, you may contact the music services department for assistance.

Other The public library can be helpful in determining copyright holder. Many music stores have catalogs showing music titles, composers/arrangers, copyright dates and publishers.

Copyright Exclusions

The rights of the copyright owners, the rights and obligations of performers, and the penalties for infringement can be found in the United States copyright law. Also included are “fair-use exclusions” that apply to educational, religious, or nonprofit organizations such as ours. To illustrate a common sense approach to the application of these exclusions, some permissible uses and prohibitions are listed below:

- You may photocopy a piece of music in an emergency, but you must replace it as soon as possible with a purchased copy. This exception includes any music added to notebooks for new members. Do not copy or retain copies without the inclusion of the copyright notice.
- For music classes only, one copy per student may be made of small excerpts of a work, so long as the excerpt does not constitute a performable unit. For example, because a tag is a performable unit, it could not be copied in this instance.
- Minor re-voicing and similar adjustments to adapt the music for use by a particular group are permitted. Rewriting in a different style or altering the lyrics would require permission of the copyright holder.
- A single recording of a chorus performance may be made for evaluation or rehearsal purposes. Additional copies of the recording require the compulsory mechanical license and royalty payment to the copyright holder. Refer to the Mechanical Licensing heading of the section for additional information.
- When Sweet Adelines International produced the “Vocal Exercise Tapes,” we used songs that we own to teach the parts. No one should record music to make their own set of learning tapes without the permission of the owner.
- Performance is one of the copyright owner’s exclusive rights. However, performance of copyrighted material by instructors or pupils within a nonprofit educational institution as part of a classroom activity is permissible. A performance license is not required for chorus rehearsals or international and regional music schools.

- If directly related and of material assistance to the teaching content of a particular program, musical performances on videotape or closed-circuit television are permissible. The viewing must occur in face-to-face situations in a classroom, or to disabled student, within a nonprofit educational institution. The training of our approved candidate judges through the use of videotaped competitions has proven to be one of our most effective educational tools.
- All copyrighted music used in public performance must be purchased. Part of the price goes to the copyright holder in the form of per-copy royalties. If and when the music is performed for a public audience, a performance license must be acquired. Refer to the Performance Licensing heading of this section for performance license application procedures.

Though the copyright law is very complicated, it can be simplified to two basic premises:

- Do not photocopy copyrighted music without the express permission of its owner.
- Obtain a performance license for shows given for the public. (Members in countries not covered by ASCAP, BMI or SESAC should check the performance license laws in their respective countries to ensure they are following the prescribed procedure for complying with the requirements of their countries.)

Further reference material on the subject of copyright can be obtained from *Copyright: The Complete Guide For Music Educators* by Jay Althouse, available from Alfred Publishing Co., Inc.

MECHANICAL LICENSE

An exclusive right afforded to copyright owners of musical works is the right to reproduce the work on paper or by making a mechanical recording. When making an audio recording, a mechanical royalty must be paid to the copyright owner. The rate is currently 9.1 cents per song per recording. The compulsory mechanical royalty is due on all recordings made and distributed, even if the recording is not made “for profit.”

A copyright owner cannot, after the first recording of a musical work, prohibit any subsequent recordings. Nevertheless, your first step should be to contact the copyright owner with a request for a license to record the work. If the work has never been recorded, the copyright owner does have the right to deny your request. Because music publishers are usually happy to have their works recorded, you most likely will be granted a license to record.

For commercial recordings, many publishers use the services of an agent who specializes in handling mechanical licenses. The most widely used agent is The Harry Fox Agency, Inc., 601 W. 26th Street, New York, NY 10001, (212) 370-5330, www.harryfox.com. If you are planning a recording project with several songs, one contact with The Harry Fox Agency may save you a lot of time. The Fox Agency may represent many of the publishers involved in your project and can issue licenses on their behalf.

When you contact an agent, be sure to correctly list the following:

- Song title
- Writer
- Publisher
- Playing time
- Expected release date
- Artist (your chorus/quartet)
- CD title

Call The Harry Fox Agency, Inc. or visit their website for specific directions on how to submit a licensing request.

SYNCHRONIZATION LICENSING

Synchronization licensing covers the use of recorded music when combined with visual images. In other words, video production requires its own license. Unlike the mechanical license for audio recordings, a synchronization license must be negotiated on an individual basis between the copyright owner and the prospective user. The copyright holder may charge any rate he or she wants and is not obligated to issue a license.

Printing and recording rights, especially for synchronization licensing, may be held by different owners. There is no easy way to determine the appropriate person to contact. If you are planning to negotiate for yourself, start with the publisher who holds the print rights.

Pursuit of synchronization license requires the following information:

- Production company or name of the company to whom the license is to be issued
- Title, composers (both lyrics and music) and publisher
- Name of the project, film or video
- Duration of use (minutes/seconds)
- Nature of the use such as background, parody, vocal, instrumental, foreground
- Geographic scope of use
- Term of license requested
- Commencement date
- Episode number, if applicable
- Retail price
- Program or scene distribution, i.e., how the song will be used
- Number of units

With very few exceptions, all videos require synchronization licensing. You are, however, allowed to make a master copy of an individual performance such as your regional contest. A separate license is required for each song on your project.

PERFORMANCE LICENSES

The purpose of organizations such as ASCAP (American Society of Composers, Authors and Publishers), BMI Broadcast Music, Inc.), SESAC (Society of European Songwriters, Artists and Composers, Inc.), and SOCAN (Society of Composers, Authors and Music Publishers of Canada) is to protect the rights of composers and authors, and to ensure that they receive fair compensation for the performance of their works. Organizations of this nature serve as clearinghouses through which users may obtain permission to perform music. The permission is granted in the form of a license.

Because the sale of printed music does not by itself provide a livelihood for most composers, they are largely dependent on fees received for public performances of their music. Unless paid for their work, composers have little time or incentive to compose, and the publication of music will be hindered. Because compositions are property and under the law a copyright owner has exclusive rights to her/his musical compositions, both a legal and a moral obligation exists to share the proceeds from musical performances with the men and women whose talents make the music available.

In Canada, the United States, and most other countries, copyright laws are very similar. The length of time a copyright is in effect ranges from 95 years from the date the copyright was first filed (in the United States) to the life of the composer plus 70 years. Using clearinghouses simplifies the performers' task of obtaining the appropriate license.

Sweet Adelines International choruses and quartets should use the following methods to obtain a performance license.

ASCAP, BMI, and SESAC

Agreements exist between ASCAP, BMI, SESAC, and Sweet Adelines International that allow international headquarters to serve as a clearinghouse for the collection of license fees and the distribution of license certificates to chapters. License application forms are available from international headquarters. (A sample application can be found at the end of this section and on the Sweet Adelines website.) Upon receipt of the application form and fees, a license will be forwarded to the chapter by international headquarters, along with a blank form for your next use.

The rate schedule on the license application form is valid only for musical events where the attraction consists solely of vocal groups performing under the Sweet Adelines International name and does not extend to any other musical performance.

SOCAN

Public performance of music in Canada requires a license from SOCAN. Reporting requirements and payment of license fees to SOCAN will authorize the music user to publicly perform works from the world repertoire of copyrighted music.

Canadian chapters should contact SOCAN with the number and types of performances their chorus will participate in throughout the year. Based on anticipated activity, SOCAN will place the chapter on either a quarterly or semi-annual reporting schedule. SOCAN will provide the reporting forms and instructions. Licensing fees may not be paid in advance and the retroactive payment will be due along with the reports. Reporting is based on the calendar year.

SOCAN also requests that a program be submitted with the titles and other available particulars of the musical selections performed at all events. Complete instructions will be included in the material sent by SOCAN.

When an event takes place in a hospital, nursing home, prison, etc. and is of a benevolent nature, the chapter is not required to pay the license fee as long as no admission fee is charged, the chapter receives no reimbursement for the event and the event is not open to the general public. If the chorus performs in a shopping mall, at a banquet, etc., the license fee is due either from the chapter or the host organization. Be sure to determine in advance who is responsible for the license fee. It is always a good idea to verify with SOCAN that the host organization does have a license when they agree to that responsibility.

SOCAN personnel are happy to answer questions by telephone or by mail. They may be reached at:

SOCAN
Licensing Department
41 Valleybrook Drive
Toronto, Ontario, CANADA M3B 2S6
416-445-8700 or fax 416-445-7108

Countries Not Covered by ASCAP, BMI, SESAC, or SOCAN

Copyright laws vary from country to country and the methods of meeting their requirements may also vary. If your country is not covered by ASCAP, BMI, SESAC, or SOCAN, check your local regulations before sponsoring a musical concert for the public.

ASCAP, BMI, SESAC, and SOCAN are not concerned with the reproduction (printing) or recording (taping) of copyrighted songs. They are concerned with performing rights only. Permission to reproduce a copyrighted work or to record a copyrighted work must be obtained from the copyright owner.

COACHING

Choruses and quartets can accelerate the improvement of their performance levels by hiring a coach. Assessing your group's needs, determining priorities and finding the appropriate coach are a few essential steps that will help you progress in the right direction.

Assess Your Needs

- Invite someone outside your group to make an evaluation (education coordinator or another director)
- Use score sheets from previous competitions
- Observe and evaluate your chorus/quartet objectively

Determine Priorities

After your group has been evaluated, determine the priorities and focus on one or two areas. Do not attempt to "fix" everything at once. Reevaluate as you progress and adjust your priorities accordingly.

Selecting a Coach

If your chorus or quartet lacks in choreography, vocal production or other areas, find a coach who specializes in one or more of those categories. Ask your education coordinator to look up some potential coaches in the *International Faculty Résumé Book*, which lists members of the international faculty and their areas of expertise. Other sources for coaches include certified and approved judges, regional staff, music educators, chorus directors and qualified Sweet Adelines members. Be sure to select a coach who is compatible with your group's members at their particular stage of development.

In addition to identifying your specific musical needs, the following must be considered before hiring a coach:

- What is your group's experience level, both in the art form and as a performing unit?
- What are your group's goals? What are you trying to achieve?
- How much can the group afford to spend for coaching? How often is coaching desired?
- Who is available?

Working with the Coach

Communication

Inform the coach about your chorus'/quartet's needs and what you expect to gain from the coaching session. When your group's expectations are effectively communicated, the coach can structure the session to meet your needs.

Find out if the coach will need special equipment such as a microphone, tape recorder, etc. All arrangements regarding fee, expenses, and dates of coaching should be confirmed in writing.

Preparation

To achieve maximum results from a coaching session, the chorus/quartet must be well prepared. Each member should know her music well enough that she can stop and start at any point in the song. She should be as familiar with the choreography.

Coaching sessions are intense workouts, both physically and mentally. Though tired from standing and performing for several hours, each member must concentrate on what is being said and how the direction relates to her. Members should keep in mind that the coach's comments are directed to improve the unit as a whole and at individuals only as they fit into that unit. No coach is perfect, and your chorus or quartet may later decide not to incorporate all of her suggestions. A productive coaching session is one in which all members of the chorus and the coach work together to achieve the net result—a better performing chorus.

Courtesy/Hospitality

After an agreement has been made with a coach, honor that agreement—even if you later find someone who charges half the price.

To help make the coach's visit more comfortable, ask him/her to complete the "Hospitality Information" sheet (or be creative and make up your own questions). If you receive this information in advance, your group will be able to better satisfy special requests or needs. Provide your coach with background information about the chorus. A sample "Hospitality Information" sheet is included at the end of this section.

Follow-up

The most important part of coaching happens after the coach returns home. The director and musical team should discuss the coach's suggestions and incorporate those which enhance the musical product. Remember, the coach was invited to help the chorus improve its skill level. You must be willing to adopt new methods and procedures. The skills, techniques and concepts presented during the coaching session must be reinforced.

Establish an implementation schedule for the newly learned skills. Determine a methodology for measuring your progress. Set reasonable goals. Immediately after the coaching session, the chorus will be focused on the areas emphasized in the session. This focus needs to be blended with the other elements of the chorus' performance. Taping your rehearsals following the coaching session will allow you to identify significant elements in the performance while the coach's words are still fresh in your mind.

Maintain reasonable expectations. Long-lasting improvements are a result of continued hard work and skill development. You need to continue to evolve in order to achieve a fully integrated product.

Alternative Coaching

Sometimes when a face-to-face coaching session is not possible, an audio and/or video tape session can be quite beneficial. Many education coordinators have developed a "coach-by-tape" program, and several coaches use this system for interim coaching sessions. In making a tape, the chorus will want to present a complete package to be critiqued, using the best equipment available. The coach can listen to the performance and evaluate each song, just as if she were on site. Today some coaches are using Skype to provide another alternate to face-to-face coaching.

Self-Coaching

When you are in between coaching sessions or are unable to hire a coach, your chorus or quartet might want to try self-coaching. You can do this by taping your group's songs after a rehearsal. Take the tape home, listen to it and analyze the problems before the next rehearsal. "Duet" the parts for better synchronization, tuning and balance. Practice in front of mirrors.

Sharing Expenses

If finances are a problem for your chorus or quartet, ask another group to join you and share the expense. Be sure to have the coach's approval for a joint coaching session.

Evaluation

After a coaching visit by a member of the international faculty, evaluate the faculty member by completing an "International Faculty Evaluation" form. (A sample form can be found at the end of this section.) The purpose of this form is to help the international faculty coordinators evaluate the effectiveness of each faculty member. Keep a copy of the form in your group's files for future reference.

Coaching Aids

Educational Materials from International Headquarters

- *Judging Category Description Book*
- *Arranger's Guide*
- International competition videos
- Vocal audio and video recordings
- Visual performance video

Local Resources

- Good audio recorder/player
- Access to video camera and recorder
- Opportunity to attend other coaching sessions
- Contact with other coaches
- Contact with other musical groups
- Local library
- Attendance at local BHS and Sweet Adelines shows
- Professional musical entertainment
- Professional recordings of music that the group is singing
- Local high school or college music teacher and/or vocal teacher
- Time and experience

What can we do about arrangements that are not on any Sweet Adelines International music list? How can we tell if they have cleared the process?

Find the source to inquire about copyright status and pay the appropriate fees. You might start with another organization such as BHS, the arranger, or the person or group you got it from or heard performing it.

What do we do about a completely unidentified arrangement?

The minimum amount of information needed to search ownership of a song is the correct title and composer(s) or publisher. Although the clearance process can be lengthy and expensive, it can be initiated on behalf of an unknown arranger by someone else who is willing to be responsible.

Must each group pay the arranger fee and buy copies?

Yes. This is the expected procedure and creates a record should any questions arise. The group retains the physical copies when a member leaves.

Do we need to buy a copy for each person in our group?

Per-copy fees go to the copyrights holder(s). Depriving the song owner of their rightful income (however small) can be considered infringement. Whenever copies are readily available, they should be purchased for all group members.

Do I need the arranger's permission to sing her arrangement?

No. Fees are collected by performing rights organizations, such as ASCAP, BMI, and SESAC from copyrighted material performed in a public venue. The party sponsoring the performance is responsible for obtaining the appropriate licenses.

What do we need to take to contest to prove that we have legal music?

Nothing. Retain in a permanent file all documentation relating to the purchase of any arrangement. If a question arises, refer to your file.

Is it okay to go ahead and sing arrangements that we know have not been cleared?

No. By doing so you are exposing yourself and others to possible serious penalties. A very large collection of legally cleared music in the barbershop style is now available.

Can you tell me if a particular song is cleared?

Contact the music services department at international headquarters.

If a song has not cleared, would it help if I call the arranger?

Only if the arranger has not submitted the arrangement for clearance. Once a song is in the process, additional calls will not clear it faster. Generally the holdup is with the publisher or copyright holder.

*Do we need a license for our chapter show?
Competition?*

Yes. You need to complete the required forms and submit them to the music services department. The procedure is explained in greater detail in the *Chapter Guide*. If you need additional forms, contact the music services department.

*What is the deadline for adding members to
our chorus if we want to compete?*

You may add members up to the Friday before the regional contest. The deadline is 30 days before international.

*Can you tell me if this song is a good
competition song?*

This is a very subjective question. What applies to one singing group may not be appropriate for another. If you have a specific song in mind, you should contact the director, education coordinator, arranger, and/or music specialist for assistance. If you are looking in general, see the Music Selection portion of the *Chapter Guide* or JCDB.

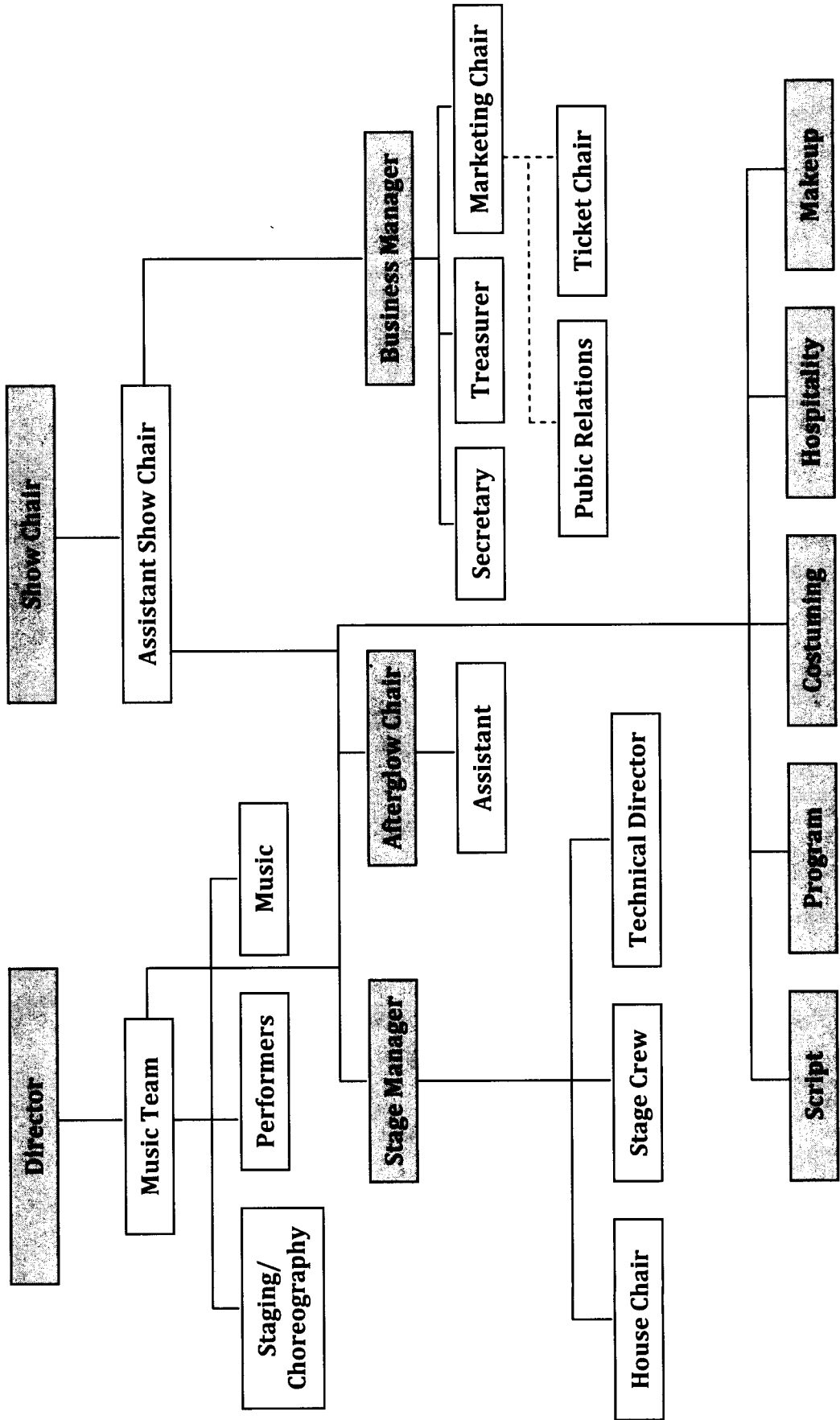
*How do I join one of Sweet Adelines' education
programs?*

Provide the music services department with your name, address and the program in which you are interested. Program descriptions, applications and instructions will be sent to you.

Do we need a license to make an audio tape?

Yes. You are required to have a mechanical license. See the Mechanical License heading in the Chapter Guide for instructions. If you have any other questions regarding this subject, contact the music services department.

Sweet Adelines International Chapter Performance Organizational Chart



REQUEST FOR ASCAP/BMI/SESAC PERFORMANCE LICENSE

(Performances occurring after January 1, 2006)

Please complete and mail this form along with your payment (make check payable to Sweet Adelines International) **no later than 10 days following your event** to: Music Services Department, Sweet Adelines International, P.O. Box 470168, Tulsa, Oklahoma 74147-0168. If you have any questions, call international headquarters at 800-992-7464, ext. 120.

***NOTE:** If you are having more than one performance (show), complete a request form for each. An ASCAP/BMI/SESAC license will be issued for each performance. Fees are based on the actual seating capacity of the concert hall and the total gross revenue. Gross revenue means all money received from the sale of tickets for each performance. Music Services Department will provide the rate schedule for seating capacity over 5,000 upon request.

Chapter Name _____ Chapter # _____ Region # _____

Region Name (if this is a request for a regional event) _____

Date of Performance (*see note above) _____

Name of Facility _____

Location of Facility (city and state) _____

ASCAP RATE

Fill in the blanks and check the appropriate box for your event to calculate the ASCAP fee: *Minimum fee is \$25.00***

Ticket Price \$ _____ times Tickets Sold _____ = Gross Revenue \$ _____

Seating capacity is **0 - 2,500** - Gross Revenue \$ _____ times **.0068** = Total ASCAP Fee \$ _____
*(**or Minimum Fee of \$25.00)*

Seating capacity is **2,501 - 5,000** - Gross Revenue \$ _____ times **.0045** = Total ASCAP Fee \$ _____

Free admission event at a location with seating capacity of 5,500 or less = Total ASCAP Fee is \$25

Example: Ticket Price \$ 10 times Tickets Sold 750 = Gross Revenue \$ 7,500
 With seating capacity of 1,000 multiply times .0068 = Total ASCAP Fee \$ 51.00
 With seating capacity of 3,000 multiply times .0045 = Total ASCAP Fee \$ 33.75

****BMI FEE BASED ON SEATING CAPACITY ONLY****

SEATING CAPACITY	BMI RATE
0 - 1,500	\$20.00
1,501 - 2,500	\$30.00
2,501 - 5,000	\$50.00
5,001 - 7,500	\$68.00

ASCAP fee submitted \$ _____

(Minimum fee is \$25.00)

BMI fee submitted \$ _____

add SESAC flat fee \$ 9.50

Total Enclosed \$ _____

Licenses will be mailed to the person listed below:

Name _____

Membership # _____

Address _____

Daytime telephone _____

Please complete the following if using a credit card:

Visa MasterCard EXPIRATION DATE _____

 Card owner's signature - must be signed

**INTERNATIONAL FACULTY PROGRAM
FACULTY EVALUATION FORM**

Please complete this form for the faculty member and return it to her as you exit, or submit it to international headquarters immediately following the event. The International Faculty Coordinators will use this feedback as part of the annual evaluation process. The International Faculty Member thanks you in advance for information that will aid her in solidifying or improving her skills and presentations.

Faculty Name _____ **Date** _____ **Region** _____
Event Location _____ **Title of Presentation** _____

1. SUBJECT KNOWLEDGE

Assess the following skills: matches class content to the stated objectives, teaches to all learning styles, provides effective explanations and offers practical applications, shows confidence with subject area.

Below average **Average** **Above average** **Superior**

2. EXPECTATIONS

How well were expectations and objectives of the class communicated and met?

Below average **Average** **Above average** **Superior**

3. MOMENTUM

How well did the faculty keep the class moving, asking and answering questions, handling interruptions, and paying attention to time restraints?

Below average **Average** **Above average** **Superior**

4. ATTENTION

Appraise how well the faculty gained and maintained attention, taught to all areas of the room, and encouraged student interaction.

Below average **Average** **Above average** **Superior**

5. Demeanor

Evaluate the faculty's actions including physical movement, body language, enthusiasm, flexibility, dealing with audio-visual equipment.

Below average **Average** **Above average** **Superior**

6. COMMUNICATION / INTERPERSONAL SKILLS

Assess the effectiveness of the faculty's diplomacy, tact and patience, eye contact, speech patterns, appropriate voice modulation and volume, and sense of humor.

Below average **Average** **Above average** **Superior**

7. AS A RESULT OF ATTENDING THIS CLASS, LIST ONE CONCEPT, IDEA, OR SKILL THAT YOU'LL BE ABLE TO USE IN YOUR SWEET ADELINES/PERSONAL EXPERIENCES.