



How Barbershop Is It?

UNLOCKING THE MYSTERIES OF THE MUSIC CATEGORY

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Music Category Basics

- The primary focus of the music category is the performance of a song arranged in four-part harmony, barbershop style.
- The music judge evaluates
 - the musicality of the performance,
 - the quality of the song and arrangement, and
 - the degree to which the performance meets the requirements of the barbershop style.

In SA, 70% of the Music Category is devoted to Performance in the barbershop style.

The other 30% is devoted to the Song & Arrangement and its effectiveness as a representative of the barbershop style.



Music Category Basics

At its heart, the Music Category is simply about the music you choose and how you lift that music off of the page.

Elements of the Music Category

Judge _____

Contestant's Name _____ Contestant # _____

Contest: Region # _____ Chorus Region # _____ Quartet Date _____

Int'l Quartet Semifinals Int'l Chorus Semifinals Int'l Quartet Finals Int'l Chorus Finals Harmony Classic

JUDGING CRITERIA

<p>SONG & ARRANGEMENT (0-30 points)</p> <ul style="list-style-type: none">Merit as Barbershop MaterialForm/Melody/LyricsArrangementHarmonizationVoicing	<p>PERFORMANCE (0-70 points)</p> <ul style="list-style-type: none">Vocal SkillsHarmony AccuracyBarbershop StyleTempoRhythmMusical UnityPhrasingDynamicsMusical EnergyMusical Artistry
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Barbershop's Defining Characteristics

- ▶ Unaccompanied (a cappella), close harmony, four-part vocal music with the melody primarily in a middle part (not top, not bottom).
- ▶ An 'interesting' melody and a general audience lyric that mostly lives in the diatonic scale (i.e. few accidentals). Lyric demonstrates metric unity and an obvious rhyming structure.
- ▶ 'Popular song' form. Generally 8-measure building blocks. Chorus demonstrates melodic unity (ex. AABA, ABAC, ABACA).
- ▶ Harmonization *primarily* consisting of major triad, dominant seventh and dominant ninth harmonizations. Chord progressions *primarily* utilize dominant-to-tonic resolution.
- ▶ Arrangement structure: Chorus is mandatory. Intro, verse, tag, bridge optional.
- ▶ Every melody note is harmonized i.e. texture is primarily homophonic (vs. polyphonic)
- ▶ Voicings strengthen the lock and ring characteristic of the barbershop style.
- ▶ Embellishments are utilized for dramatic effect or to achieve continuity in the absence of instruments.

How Barbershop Is It?

- ❑ Form?
- ❑ Melody?
- ❑ Lyrics?
- ❑ Harmonization?
- ❑ Homorhythmic?
- ❑ Voicings?
- ❑ Embellishments?

Feeling out of your depth on harmonizations?

Start by googling the song title with the word 'chords'.

Look for an original chord chart – guitar, piano, doesn't matter what instrument.

Look for mostly Major (just a capital letter – like C), Dominant 7th (like C7) and Dominant 9th (like C9).

How Barbershop Is It?

- ❑ Form?
- ❑ Melody?
- ❑ Lyrics?
- ❑ Harmonization?
- ❑ Homorhythmic?
- ❑ Voicings?
- ❑ Embellishments?
- ❑ ABAC
- ❑ Primarily major scale
- ❑ G-rated; rhyming
- ❑ Primary chords
- ❑ Primarily
- ❑ Strong
- ❑ Appropriate



Let Call You Sweetheart

Beth Slater Whitson
& Leo Friedman
arr. by Shelia Lee

A C F

Let me call you sweet-heart I'm in love

6 A7 D7 G7

with you. Let me hear you

11 C G7

whis - per that you love me too.

B C F

Keep the love - light glow - ing in your eyes

22 A7 D7 F

so true. Let me call you

27 C A7 D7 G7 C

sweet - heart I'm in love with you.

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- ❑ Melody?
- ❑ Lyrics?
- ❑ Harmonization?
- ❑ Homorhythmic?
- ❑ Voicings?
- ❑ Embellishments?
- ❑ ABAC
- ❑ Primarily major scale
- ❑ G-rated; rhyming
- ❑ Primarily Major
- ❑ Primarily
- ❑ Strong
- ❑ Appropriate



It's a Sin to Tell a Lie

Billy Mayhew - 1936

Intro C A_m D⁷ G⁷ C G⁷

You know it's a sin to tell a lie, still you keep say-ing "I love you".__

C C_m G D⁷ G⁷

It may be true, I wish I knew, but I'm giv-ing fair warn-ing to you. Be sure it's

Verse C G⁷ C E⁷ F A⁷ D_m

true__ when you say "I love you".__ It's a sin to tell a lie.

G⁷ C D⁷ F_m G⁷

Mil-lions of hearts__ have been brok-en just be-cause these words were spo-ken. I love

C G⁷ C E⁷ F A⁷ D_m

you.__ Yes I do. I love you.__ If you break my heart I'll die. So be

F F_m C A⁷ D⁷ G⁷ C (G⁷)

sure__ it's__ true__ when you say "I love you". It's a sin to tell a lie.__ (Be sure it's)

How Barbershop Is It?

- ❑ Form?
- ❑ Melody?
- ❑ Lyrics?
- ❑ Harmonization?
- ❑ Homorhythmic?
- ❑ Voicings?
- ❑ Embellishments?
- ❑ AABA
- ❑ All major scale
- ❑ G-rated; rhyming
- ❑ Primarily Major
- ❑ Off and on...
- ❑ Jazz influenced
- ❑ Can obscure the message. They **are** the message, maybe...



'Deed I Do

Moderately

To Coda

Chords: C, C9, F, Fm, C, D7, G7, C, Dm7, G7, C, C9, F, E7, A7, D7, G7, D.C. al Coda

Lyrics:
 Do I want you? Oh my, do I? Hon-ey, 'deed I
 Do I need you? Oh my, do I? Hon ey, 'deed I
 Do I love you? Oh my, do I? Hon ey, 'deed I
 do! do! I'm glad that I'm the one who found
 you, that's why I'm al - ways hang - in' 'round you.

How Barbershop Is It?

- ❑ Form?
- ❑ Melody?
- ❑ Lyrics?
- ❑ Harmonization?
- ❑ Homorhythmic?
- ❑ Voicings?
- ❑ Embellishments?
- ❑ AABA
- ❑ Primarily major scale; Range requires frequent part swaps
- ❑ G-rated; rhyming
- ❑ Mix; Maj7 in hook
- ❑ Primarily homophonic
- ❑ Stretched at bridge
- ❑ Many... 'contest' arrangement strays far from original



YOU ARE SO BEAUTIFUL

Words and Music by
BILLY PRESTON and BRUCE FISHER
Arranged by WESLEY SCHAUM

Andante

F Fmaj7 B♭ Gm F Fmaj7

mp You are so beau-ti-ful to me. You are so

B♭ Gm F Cm7 F7 B♭

beau-ti-ful to me. Can't you see you're ev-'ry-thing that I *cresc.*

A Dm G7 B♭m

hope for and what's more, you're ev-'ry-thing I need.

F B♭ B♭m F C7

mp You are so beau-ti-ful ba-by, to me.

How Barbershop Is It?

- Form?
- Melody?
- Lyrics?
- Harmonization?
- Homorhythmic?
- Voicings?
- Embellishments?
- AAAA
- Primarily major scale
- G-rated; rhyming
- Primary ok but not much movement
- No – needs drums (bass)
- Varied; more focused on a melodic (and very fun) bass line.
- Many; BBS in style?

Footloose (Key of A)

The image displays a musical score for the song "Footloose" in the key of A. It consists of four staves of music, each with red chord annotations above the notes. The lyrics are written below the notes.

Staff 1: A D A D A
Tonight I gotta cut loose. Footloose. Kick off your Sunday shoes

Staff 2: A D A D A
Please, Lou-ise. Pull me off-er my knees.

Staff 3: D A D A
Jack, get back. C'mon before we crack.

Staff 4: D A G D A
Lose your blues. Ev'ry body cut foot loose.

The Perfect Barbershop Song?

- ▶ The Music Category defines the type of song and arrangement that will most effectively reflect the barbershop style.
- ▶ Other songs can be brought into the style if they possess the hallmarks of a strong barbershop song and are arranged effectively in barbershop style.
- ▶ If we choose to experiment with the style, what are the key elements to 'preserve' and which are less important to us?
- ▶ Choose intelligently. If you want to take a risk, do it! Just do it in an informed fashion.



Questions?

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Resources

- ▶ Ear Training – Learn to hear the ‘big three’ and the secondary chords.
 - ▶ <http://tonedear.com/ear-training/chord-identification>
- ▶ Harmonics / Overtones
 - ▶ https://youtu.be/Wx_kugSemfY