

“Hardware” Considerations When Choosing a Song

- **Look at the structure of the song.** Is it barbershop-able? Is it singable? Does it suit the voices and vocal style/personality of the ensemble? Are there lots of key changes, accidentals and embellishments? Octaves? Pythagorean tuning challenges? Do the chords lend themselves to ringing overtones?
- **Look at the vocal demands on the voices.** Is the melody line jumpy? Lots of interval jumps? Does it push the range extremes of the voices – both high and low? Does the song showcase what the voices do best?
- **Look at the balance requirements.** Are there lots of spread chords? Is the baritone above the lead much of the time? Is the tenor below the lead a lot of the time? Is the bass line low and muddy?

Uptune Specifics:

- *Downbeat vs. Backbeat – does the choice suit your innate style?*
- *Will the tempo result in singable “words per second”?*
- *Vocal style/personality – do your voices suit the character of the song?*
- *Phrasing – do your breath management skills support the interpretive plan? In a chorus, can you utilize individual breathing plans to cover sneak breaths on ultra-long phrases?*
- *How many tempo changes, key changes are there? In a medley, how many song changes? Can you execute them with unity and synchronization?*

Ballad Specifics:

- *(Same physical requirements as for the uptune)*
- *Do the voices suit the mood of the song? Do the chords support the mood of the song?*
- *Does the mood of the song support lock and ring, or does it muddy the melodic intent?*
- *Do you have the breath stamina to sing the entire song with appropriate vocal energy? To lift the key change(s)? To finish strong at the tag?*

“Software” Considerations When Choosing a Song

- **Look at the vocal demands of the singers.** Is the melody line quite jumpy with lots of big interval demands for all or any one section? Range extremes?
- **Look at the technical demands.** Is there lots of syncopation? Can you successfully sing and maintain backbeat or would downbeat songs serve you better? Is it diphthong “heavy”? Can you sing key changes accurately most of the time? Are the harmonies typically “barbershop” or does it contain a lot of jazz type chords?
- **Look at the lyrical/message demands and character.** Can your singers relate to and authentically produce the character and story/message of this song?

UpTune Specifics:

- *How demanding is the intended tempo?*
- *Can you handle lots of syncopation well?*
- *How does the pulse and syncopation highlight the intended message? What does it tell you about the character?*
- *Where is the climax? Embellishments? How do they support and highlight the character or message?*
- *Is there a place to give your audience a “rest” from a fast, demanding tempo? Where? (very fast, aggressive tempos exhaust the singer & audience)*
- *How will your character affect the delivery and stamina?*
- *How can you plan breaths to best enable the singers to successfully accomplish the musical storytelling?*

Ballad Specifics:

- *Consider the message. Can the singers relate to the message? If not, are there ways to “tweak” some words to make it more relatable?*
- *Look for the Descriptor Words: i.e. disappears; aching; trace; ever so; wonderful; any color word; etc.*

- *If it has a key change, why did the arranger/composer put it in? What is the motivator in the story/message that compels it? Where are the embellishments and how do they heighten the message/emotion?*
- *Speak the words like a real conversation or monologue (not poetry). Where are the natural breathing points? natural places of urgency or reflection?*

Judge _____

SOUND

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

UNIT SOUND (0-70 points)

VOCAL SKILLS

Posture
Breathing
Phonation
Resonation
Articulation

ACCURACY

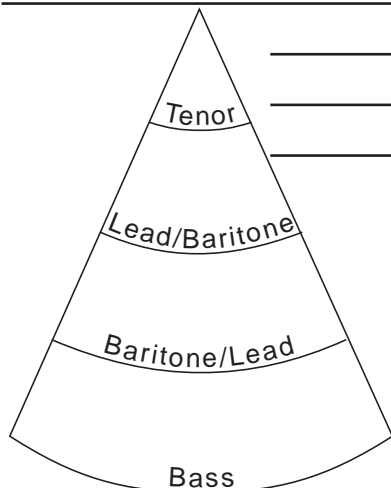
Notes
Intervals
Chords
Tuning/Intonation
Section/Part Accuracy
Synchronization
BARBERSHOP BLEND
Tone Production
Vowel Production
BARBERSHOP BALANCE

ARTISTIC SOUND (0-30 points)

Energized Vocal line
Tone Flow
Dynamic Flexibility
Vocal Style

PERFORMANCE EVALUATION

SONG #1 _____ SONG #2 _____



Judge _____

score
song 1

score
song 2

**BONUS
POINTS**

SCORING LEVELS (for one song)		
94 - 100	A+	
86 - 93	A	
80 - 85	A-	
74 - 79	B+	
66 - 73	B	
60 - 65	B-	
54 - 59	C+	
46 - 53	C	
40 - 45	C-	
34 - 39	D+	
26 - 33	D	
20 - 25	D-	
0 - 19	F	

Bonus Points
awarded for
performance
package.
International Finals
and Harmony
Classic only.

**TOTAL
SCORE**

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

EXPRESSION

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

(0-100 points)

- Vocal Skills
 - Synchronization/Unity
 - Word Delivery
 - Vowels
 - Diphthongs
 - Consonants
 - Enunciation
 - Musicality

- Lyric Flow
- Phrasing
- Forward Motion
- Embellishments
- Dynamics
- Tempo/Rhythmic Elements
- Inflection
- Energy
- Finesse and Artistry
- Characterization
- Emotional Communication

SONG #1 _____ SONG #2 _____

SCORING LEVELS	
(for one song)	
94 - 100	A+
86 - 93	A

score	song 1

score	song 2

SCORING LEVELS (for one song)	
94 - 100	A+
86 - 93	A
80 - 85	A-
74 - 79	B+
66 - 73	B
60 - 65	B-
54 - 59	C+
46 - 53	C
40 - 45	C-
34 - 39	D+
26 - 33	D
20 - 25	D-
0 - 19	F

Bonus Points
awarded for
performance
package.
International Finals
and Harmony
Classic only.

**TOTAL
SCORE**

SHOWMANSHIP

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

From the Metro-Goldwyn-Mayer Musical Production "SINGIN' IN THE RAIN"

FIT AS A FIDDLE

Lyrics by ARTHUR FREED
Music by AL HOFFMAN and
AL GOODHART

Arranged by
ARLINE B. CARDOSO

3 D
6 G
7 A

INTRO

1 u u u 2 3 4

This is the day, my luck - y day, I want to sing! I want to sing!

VERSE

5 6 7 8

The world is right, my heart is light, I'm like a ba - by, There is no

9 10 11 12

"may - be" I know my fate. I know my fate.

13 14 15

I nev - er knew what love could do, my heart is reel - ing,

NOTE: Sing treble notes as written; sing bass notes one octave higher than written.

Copyright 1932 (Renewed 1960) EMI Feist Catalog Inc.
All Rights Controlled by EMI Feist Catalog Inc. and Warner Brothers Publications, Inc.
All rights Reserved

31 *u u u* 32 *u u u* 33

Feel like a feath - er that's float - ing on air, Fit As A Fid - dle and

34 35 36

read - y (Yes, I'm read - y for love.) Soon the

for love.

37 *Ad lib (second time)* 38 39 40

church bells will be ring - ing and I'll march with Ma and Pa, How those

(a tempo 2nd time) 41 42 43 *u u u u u u* 44 X

church bells will be ring - ing with a Hey, non - ny, non - ny and a hot - cha - cha!

Lyric by John Turner and
Geoffrey Parsons
Music by Charles Chaplin

Smile

3 F# | A
6 B | D
7 C# | E

Arranged by Dot Calvin

VERSE:

TENOR
LEAD

BARI-
TONE
BASS

The life of a clown has its up and its downs with three rings and

two shows a day The paint must come off and what's

two shows a day

left is a frown, but that dis - ap - pears if you'll say (if you'll say)

CHORUS:

SMILE when your heart is ach - ing, SMILE ev - en though it's break - ing,

When (When) there are clouds (clouds) in the sky, You'll get by if you

Sing treble notes as written; bass notes one octave higher than written.

Copyright ©1954 by Bourne Co., New York. Copyright Renewed.
This arrangement copyright ©1985 by Bourne Co.
All rights reserved. International Copyright Secured. Printed in U.S.A.

WARNING: Copying is Illegal

25 26 27 28

SMILE through your fear and sor-row, SMILE and may-be to-mor-row

melody passoff

29 30 31 32 33

you'll see the sun come shin-ing through for you. Light up your

melody returns

Br BS Br L U T Br

34 35 36 37 38

face with glad-ness, Hide ev-ry trace of sad-ness, Al-though a tear may be

tuning

39 40 41 42 43

ev-er so near, That's the time you must keep on try-ing, SMILE, What's the

tuning

melody passoff

44 45 46 47 48

use of cry-ing, You'll find that life is still worth-while if you'll just—

Return

T L T L T

BS

Key Change

From the Metro-Goldwyn-Mayer Musical Production "SINGIN' IN THE RAIN"

FIT AS A FIDDLE

Lyrics by ARTHUR FREED
Music by AL HOFFMAN and
AL GOODHART

- Descriptive words
- Pulse
- Rhythms
- Breath
- Repeats/character
Opps.

Arranged by
ARLINE B. CARDOSO

INTRO

Ad Lib

Tempo Begins

This is the day, my luck - y day, I want to sing! I want to sing!

VERSE

Downbeat
Pulse
1-Strong
Beat
3-Weak
Beat

The world is right, my heart is light, I'm like a ba - by, There is no

"may - be" I know my fate. I know my fate.

Repeated words

I nev - er knew what love could do, my heart is reel - ing,

NOTE: Sing treble notes as written; sing bass notes one octave higher than written.

Copyright 1932 (Renewed 1960) EMI Feist Catalog Inc.
All Rights Controlled by EMI Feist Catalog Inc. and Warner Brothers Publications, Inc.
All rights Reserved

Lyric by John Turner and
Geoffrey Parsons
Music by Charles Chaplin

Smile

- Diphthongs
- Descriptor Words
- Word changes
- phrasing & breaths

Arranged by Dot Calvin

VERSE:

TENOR LEAD

BARI-TONE

BASS

The life of a clown has its up and its downs with three rings and

two shows a day The paint must come off and what's

left is a crown but that dis-ap-pears if you'll say (if you'll say

CHORUS:

SMILE when your heart is ach-ing. SMILE ev-en though it's break-ing.

When (When) there are clouds (clouds) in the sky. You'll get by if you

Handwritten annotations include blue phrasing lines, red word change lines, and green descriptor word highlights. Specific words like "this", "trou-bles", "jobs", "mask", "tear", "I", "I", "turns a-round", "SMILE", "clouds", "sky", "You'll get by", and "if you" are highlighted or circled. Blue squiggly lines indicate phrasing and breaths throughout the score.

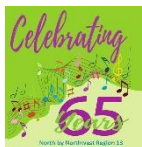
Sing treble notes as written; bass notes one octave higher than written.

Copyright ©1954 by Bourne Co., New York. Copyright Renewed.

This arrangement copyright ©1985 by Bourne Co.

All rights reserved. International Copyright Secured. Printed in U.S.A.

WARNING: Copying is Illegal



Pythagorean Tuning... The Short Version!

In an even-tempered scale (as on a piano), each note is the same distance from the next:

1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C

Certain notes of the Pythagorean scale are sung higher in barbershop, for a more in-tune sound:

Key	1	2 ☆	3	4	5	6	7	8
C no b/#	C	(D)	E	F	G	A	B	C
F 1 flat	F	(G)	A	B _b	C	D	E	F
B _b 2 flats	B _b	(C)	D	E _b	F	G	A	B _b
E _b 3 flats	E _b	(F)	G	A _b	B _b	C	D	E _b
A _b 4 flats	A _b	(B _b)	C	D _b	E _b	F	G	A _b
D _b 5 flats	D _b	(E _b)	F	G _b	A _b	B _b	C	D _b
G _b 6 flats	G _b	(A _b)	B _b	C _b	D _b	E _b	F	G _b
C _b 7 flats	C _b	(D _b)	E _b	F _b	G _b	A _b	B _b	C _b
G 1 sharp	G	(A)	B	C	D	E	F _#	G
D 2 sharps	D	(E)	F _#	G	A	B	C _#	D
A 3 sharps	A	(B)	C _#	D	E	F _#	G _#	A
E 4 sharps	E	(F _#)	G _#	A	B	C _#	D _#	E
B 5 sharps	B	(C _#)	D _#	E	F _#	G _#	A _#	B
F _# 6 sharps	F _#	(G _#)	A _#	B	C _#	D _#	E _#	F _#
C _# 7 sharps	C _#	(D _#)	E _#	F _#	G _#	A _#	B _#	C _#

PLUS all accidentals that go UP (#, ♯ of a flat in a key signature, etc.)

☆ Raising the 2 is a second-tier objective, used for fine-tuning. 80% of the tuning issues will be solved by applying the 3-6-7 principle.